

# Billboard

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PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 7, 1994

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- LA Weekly

RELATIVITY RUTHLESS RECORDS

## London Takes Meat Puppets To New Heights

BY CARRIE BORZILLO

LOS ANGELES—Fourteen years, nine albums, and two EPs



MEAT PUPPETS



later, one of underground rock's most critically acclaimed bands is finally getting its due. Phoenix trio the Meat Puppets is experiencing success with its second London/PLG album, "Too High To Die."

(Continued on page 125)

## Asian Royalties Have Fox Agency, Labels At Odds

BY MIKE LEVIN

HONK KONG—There is trouble brewing between multinational record companies and the Harry Fox Agency in Asia. Both want to be in charge of collecting U.S. music royalties, and each considers the other incapable of the job.

As a subsidiary of the National Music Publishers' Assn., Harry Fox collects mechanical royalties from the major labels in the U.S. In March, it set up the first office of Fox Agency International (FAI) in Singapore and signed a deal with an obscure music

(Continued on page 122)

## German Labels Struggle For Cooperation From U.S., U.K.

BY THOM DUFFY and WOLFGANG SPAHR

HAMBURG—While pop music from Germany has been enjoying unprecedented success on the Hot 100 Singles chart with the breakthrough of such acts as Haddaway and Culture Beat, music industry executives in Germany say they still face significant challenges in convincing U.S. and U.K. colleagues to release and support their records.

It is a familiar difficulty, but one that has taken on a twist for two acts in the top 20 on the German singles chart. Marky Mark, who is



CULTURE BEAT



CHRISTENSEN

signed to Interscope Records in the U.S., is the featured rapper on the hit "Happy People" by Prince Ital Joe, released by EastWest Records Germany. Although the song has been top 10 on the German singles chart since late January, a commitment to the U.S. release of the track—and a forthcoming album, "Life On The Streets"—did not come from Interscope until late

April.

"United," the follow-up hit to "Happy People" in Germany, also will be featured on "Life On The Streets" in the U.S.

More significantly, Alex Christensen

Logic Finds Anglo Success. See Story, Page 124.

(Continued on page 124)

## Eclectic Pow Wow Label Stays Fiercely Independent

BY PAUL VERNA

NEW YORK—The partners of Pow Wow Records, the label that is widely credited with putting dancehall on the map via Foxy Brown's breakthrough 1989 single "Sorry," don't want their company to be known as a dancehall label.

Nor do they want it to be perceived as a techno label, even though it has a thriving underground dance division called Pow



MOWATT



MILLS

Wow Trance. They certainly don't intend to be pigeonholed as a reggae imprint, either, despite the critical success of recent releases by

Freddie McGregor, Judy Mowatt, and Sly & Robbie. And they wouldn't want people to think, just because the label has issued some quality alternative rock records, that it has put all its eggs in that basket.

Without a single blockbuster to

(Continued on page 113)

## Island's Push For Solo Status Sparks PLG Shift

BY ED CHRISTMAN

NEW YORK—The imminent restoration of Island Records as a fully staffed label has ignited a restructur-

## PolyGram

ing of PolyGram's U.S. labels. The changes were still in progress at press time, but it appeared certain that PolyGram's grand experiment, the PolyGram Label Group, will be disbanded.

Under the changes, the beefed-up Island would get its own marketing,

(Continued on page 121)

## MCA May Price 'Schindler' To Sell

BY EILEEN FITZPATRICK and SETH GOLDSTEIN

LOS ANGELES—MCA/Universal Home Video is considering pricing the Academy Award winner "Schindler's List" for sell-through to accomplish director Steven Spielberg's goal of bringing the Holocaust movie to as many viewers as possible. On the other hand, the studio's already-announced full plate of sell-through titles in the third and fourth quarters, and the problems of creating a suitable marketing plan for

(Continued on page 121)



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**MUSIC PUBLISHING**  
A BILLBOARD SPOTLIGHT

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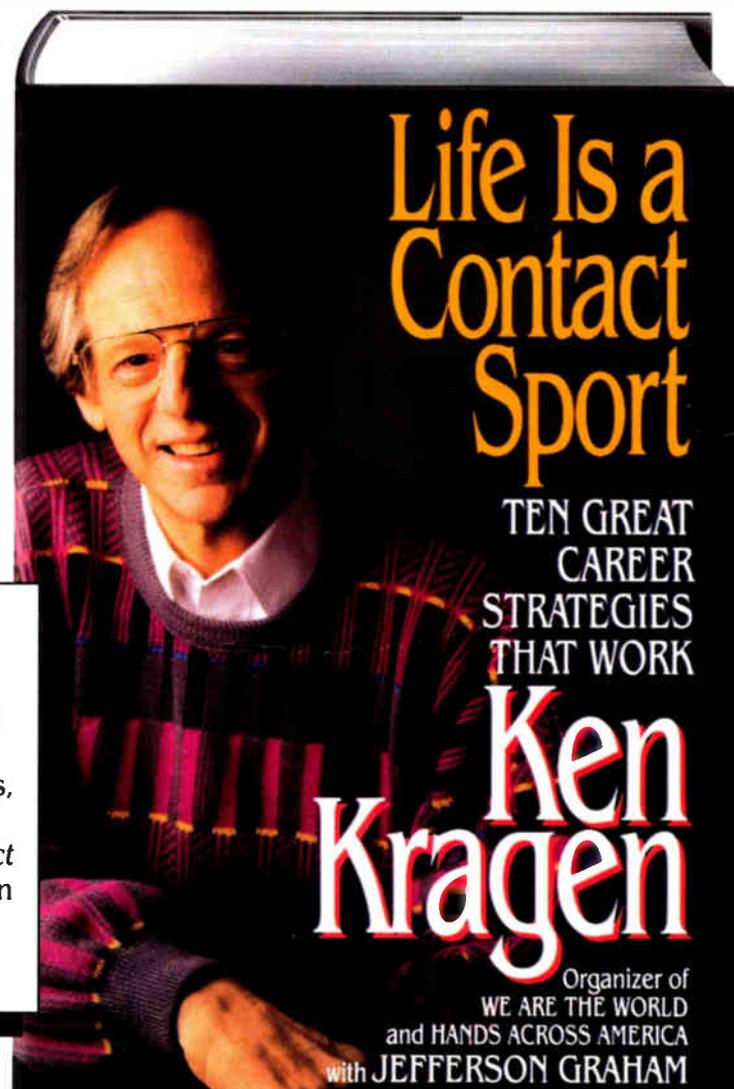
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## Biz-Related Unions Back Performance Right Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—Chances for passage of the recording industry's performance right legislation got better April 28 with the announcement that the two major music-related unions, the American Federation of Television and Radio Artists and the American Federation of Musicians, support the bill.

Just as important is news that the Recording Industry Assn. of America has indicated to Rep. William J. Hughes (D-N.J.), chairman of the House Intellectual Property Subcommittee and sponsor of the House bill, H.R. 2576, that it is willing to accept a redrafted bill designed to alleviate opponents' concerns.

According to RIAA executive VP Hilary Rosen, the trade group told Hughes it will accept a license-fee exemption for both analog and future digital AM and FM radio stations in a redrafted bill. Further, the exemption would not have restrictions on one-cut-only airplay and back-announcing.

With markup of the House bill scheduled for this month, the RIAA also indicated to Hughes that it would agree to a new draft that would ease the worries of music publishers and performing rights groups that their rights might be subordinated by a new performance right.

That new language, if approved by Hughes, essentially would upgrade protections granted to music publisher and performing rights groups in a new era when digital "transmissions" of music on sound recordings might also be considered "distributions."

Ed Murphy, president of the National Music Publishers Assn., was unavailable for comment, but Rosen said the music publishers know about the possible changes. "We're in discussions right now," she said.

The changes show that the RIAA is focused on commercial-free, subscription-driven, pay-delivery audio services by which entire albums can be transmitted digitally, and on an amended copyright law that would give U.S. companies a chance to collect royalties on domestic recordings transmitted overseas in the 60 countries that now have a performance right in their copyright laws.

The news follows the late-April announcement that the Clinton administration supports passage of the pending legislation (Billboard, April 30).

"If you're asking does this mean a change in mood toward passage," said Rosen, "then I'd say yes, it does."

Sources say Hughes may ask his staff to redraft the bill to include specific language giving the music-related unions an as-yet-unspecified portion of resultant royalty fees.

Although royalties paid to unions here may be small, artists, artist representatives, and the unions said they believe that a performance right, bringing the U.S. into reciprocity with similar laws overseas, could bring upwards of an estimated \$100 million in now-uncollectible overseas fees from U.S. recordings sold in foreign countries.

AFTRA and AFM support were key elements leading to the passage of the historic Digital Audio Recording Act in 1991. The law, often shorthanded as DART, led to the creation of music industry royalty fees to be paid by manufacturers of digital recordings.

According to RIAA officials, AFTRA ex-  
(Continued on page 121)

## FTC Subpoenas Music Execs In Industry Probe

■ BY ED CHRISTMAN

NEW YORK—The Federal Trade Commission has issued subpoenas calling some of the presidents of the major distribution companies to testify as part of its ongoing investigation of music industry trade practices.

At press time, it was unclear who had been subpoenaed, but at least two, and possibly three, distribution heads are said to have been served, sources say. Some executives worry that more subpoenas are on the way.

Those subpoenaed could be asked to appear before a FTC inquiry, or they may simply be required to give a deposition. But sources say the testimony is scheduled to be given during May and June.

FTC officials were unavailable for comment on the investigation.

The subpoenas were served during  
(Continued on page 121)

## Wolfgang Spahr Is Named Billboard's German Bureau Chief

LONDON—In recognition of Billboard's expanded editorial coverage of Europe's largest music market, Wolfgang Spahr has been appointed German bureau chief. An award-winning journalist and trade publication editor, Spahr has been a Billboard correspondent since 1967.



SPAHR

Spahr is responsible for directing and overseeing Billboard's coverage of all facets of the German music and home entertainment industries, working closely with European news editor Dominic Pride, who is headquartered in London. Billboard's German correspondents include Elie Weinert (Munich) and Owen Levy (Berlin); Spahr is based in Bad Segeberg, near Hamburg.

"Wolfgang's unrivaled insights into German talent and the German entertainment business, coupled with his superior report-

ing skills, have strengthened Billboard's editorial scope and broadened our readers' understanding of Europe's largest, most potent market," says international editor in chief Adam White. "We prize his abilities more than ever, which this appointment as bureau chief recognizes."

Spahr has written about culture, politics, and business for a variety of German newspapers and magazines, and has won journalism awards for his reporting on Israel and the emergence of the home video industry. He is publisher and owner of Musik, Germany's oldest established newsletter serving the media and music businesses.

Spahr, together with members of Billboard's U.S. and European management, met with German entertainment industry leaders April 11 at a special reception in Hamburg (see page 96). The event was followed April 12 by presentations on the Billboard charts, and European expansion plans for the magazine's sister company, Broadcast Data Systems.

### THIS WEEK IN BILLBOARD

#### SPIN DOCTORS KEEP WHEELS TURNING

The Spin Doctors' 1992 breakthrough was built largely on the band's nonstop touring—more than 700 shows in five years, according to lead singer Chris Barron. Now, as Epic prepares for the release of "Turn It Upside Down," due June 14, touring remains a high priority. Chris Morris reports. **Page 14**

#### U.K. TARGETS 'BIRTH OF A NATION'

Among the controversial video titles under review by the British Board of Film Classification is D.W. Griffith's "The Birth Of A Nation," considered one of the seminal (and most racist) works in film history. Peter Dean has the story. **Page 93**

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# McDonald's Plans CD Charity Promo Brooks, Turner Among Possible Participants

■ BY DON JEFFREY  
and MELINDA NEWMAN

NEW YORK—Although the final contracts have not been signed, Garth Brooks and Tina Turner are among the artists expected to participate in a promotion with McDonald's that could raise millions of dollars for the fast-food restaurant's Ronald McDonald Children's Charities. Other artists are expected to be announced shortly.

Starting in August or September, the artists will have special audio compilations available on CD and cassette. The music will be sold through participating McDonald's, with \$1 from each unit going to the charities. Pricing for the compilations has not been determined, but it is expected that they will sell at a discount.

McDonald's said at press time that no contracts had been signed and that talks were continuing between the restaurant chain, which has 9,200 outlets in the U.S., and some of the major record companies.

Susan Bergen, senior communications manager of McDonald's, says, "We've talked with a lot of music companies for a while, exploring a va-

riety of activities. Once a deal is in place and put together, we'll give some details out." She adds, "There is no finished deal yet. No artists have been signed."

Similarly, EMI Records Group, parent to Turner's label, Virgin Records, and Brooks' label, Liberty Records, would confirm only that the parties are talking. "We have had on-going discussions with McDonald's, as have several other companies. I cannot confirm any arrangements, since nothing has been agreed to or determined," says Charles Koppelman, CEO/chairman of EMI Records Group North America. "If we do work with McDonald's, it could be a sensational program for our artists and our retailers alike."

One industry executive says Sony Music Entertainment also is talking with McDonald's. Sony had no comment, but a source there says, "We have talked to McDonald's about various promotions, but nothing has come of it."

Warner Music Group declined comment, but a Warner executive "wouldn't rule out" a deal with McDonald's. A BMG spokeswoman says there have been no discussions between her company and the fast-food

chain. Executives for MCA Music Entertainment and PolyGram were unavailable for comment.

The promotion sounds similar to the video deals McDonald's pioneered in 1992, when it sold copies of Orion Home Video's "Dances With Wolves" to fast-food customers at \$7.99 each, far lower than the retail price (Billboard, Nov. 21, 1992).

Later, a holiday-season promotion with Paramount Home Video on titles including "Wayne's World" and "The Addams Family" offered the films at \$5.99 (Billboard, May 22, 1993). However, unlike the impending music deal, none of that money was earmarked for charity.

"The reason that Tina agreed to participate is that she's given to the Ronald McDonald charities in the past," says Turner's manager, Roger Davies. "We worked out a deal with them so that \$1 per record was going

(Continued on page 115)

# Eisenberg Named Billboard's 1994 Video Person Of Year

NEW YORK—Ron Eisenberg, president of Houston-based East Texas Distributing, has been chosen as Billboard's 1994 Video Person Of The Year. The award recognizes Eisenberg's pioneering efforts



EISENBERG

in supermarkets and ETD's emergence as a key national distributor.

His selection will be celebrated Monday evening, July 25, at an invitation-

only party held during the Video Software Dealers Assn. convention in Las Vegas. Billboard has previously honored Gary Ross of Suncoast Motion Picture Co., John Taylor of Ingram Entertainment,

Wayne Huizenga of Blockbuster, Russ Solomon of Tower, Peter Balner of Palmer Video, and Cy Leslie of MGM/UA Home Entertainment, among others.

Eisenberg arrived at ETD shortly after it was founded in late 1977 as a book and magazine wholesaling co-venture of Chicago-based Chas. Levy Circulating Co., where he had been VP of operations and corporate secretary. ETD entered home video distribution in 1980. The first customers—probably the first for any distributor—were supermarkets already buying its publications.

In the years since, ETD has moved to the top rank of video distribution and is the sole supplier to Blockbuster's corporate stores. Supermarkets remain a big part of ETD's business.

SETH GOLDSTEIN

# WB Publications Agrees To Buy CPP/Belwin Purchase Of Competitor Would Make Firm No. 2 In U.S.

■ BY IRV LICHTMAN

NEW YORK—Warner Bros. Publications has made an agreement in principle with financial investor Boston Ventures Management to acquire CPP/Belwin Inc., one of its chief competitors in the music print field.

The sale, if approved, would make the combined entity a solid No. 2 among domestic print firms, with Hal Leonard Publications retaining its place as the largest domestic supplier of music print and other allied products. CPP/Belwin and Warner Bros. Publications, a division of music publisher Warner/Chappell, are regarded as the No. 2 and No. 3 print companies in domestic gross dollars, respectively.

Indeed, Hal Leonard Publications has just solidified its lead in domestic music print with its acquisition of print rights to the EMI Music Publishing catalog, formerly controlled by Warner Bros. Publications. Estimates are that as much as 20% of Warner's \$12 million annual print business has been derived from its EMI ties. It is this loss of revenues,

sources say, that spurred Warner to seek out a major acquisition.

EMI Music Publishing's link with Hal Leonard is said to guarantee EMI about \$15 million under a five-year arrangement.

Both EMI Music Publishing chairman Martin Bandier and Hal Leonard president Keith Mardak confirmed the deal to Billboard.

As for the CPP/Belwin/Warner Bros. development, sources indicate that Warner Bros. will pay around \$20 million for the company, a figure that could not be confirmed at press time.

Interestingly, Warner Bros. already has an indirect stake in CPP/Belwin via its parent Time Warner's investment associations with Boston Ventures. Boston Ventures also was a major shareholder in Chappell Music, which was sold to Warner for about \$200 million in the mid-'80s.

For Warner Bros., the acquisition of North Miami, Fla.-based CPP/Belwin, with an estimated gross of about \$25 million, fills a void in that the company did not have its own educational print unit.

Warner Bros., in fact, made a deal last year with CPP/Belwin that gives the company rights to exploit the Warner catalog in the educational area.

Another major plus is that CPP/Belwin operates an in-house printing plant in North Miami. "We have had to farm out our printing needs," says Jay Morganstern, president of Warner Bros. Publications.

Morganstern says that with approval of the acquisition, Warner is likely to abandon its distribution facility in Secaucus, N.J., in favor of the CPP/Belwin operation in North Miami, which is larger and better equipped.

CPP/Belwin president Sandy Feldstein commands a labor force of about 200, compared to fewer than 100 Warner staffers in Secaucus. Although Morganstern and Feldstein are reluctant to offer details on the deal and its potential fallout at this point in the acquisition process, Feldstein is expected to stay on in the combined operation.

In the music print field, a scorecard (Continued on page 121)



Tasmin's Show. EMI Records Group executives congratulate SBK/ERG artist Tasmin Archer after her recent performance at New York's Bottom Line. Archer's latest release is the EP "Shipbuilding"; her next full-length album is due out in the fall. Shown, from left, are Ian McAndrew, Archer's manager; Ken Baumstein, ERG senior VP of marketing; Archer; Daniel Glass, ERG president/CEO; guitarist John Hughes; and Fred Davis, ERG executive VP of A&R.

# Billboard Reorganizes Sales Structure

NEW YORK—As part of an on-going plan to broaden the scope of Billboard, a major management reorganization of Billboard and Airplay Monitor's sales department has been implemented by Howard Lander, president of the Billboard Music Group.

Under the realignment, Gene Smith will be named associate publisher/international sales, with responsibility for all advertising sales outside North America. All sales representatives throughout those territories will report directly to Smith, who will continue to report to Lander, Billboard's publisher.

Jim Beloff, currently national advertising director, will be promoted to associate publisher/national sales, with responsibility for sales efforts throughout North America. Billboard's domestic sales team will report to Beloff, who also will report to Lander in this new role.

Additionally, Billboard is creating a separate sales staff for its Airplay Monitor publications, reporting to national sales manager Jon Guynn. Guynn now will report directly to Monitor publisher Michael Ellis, who also remains an associate publisher of Billboard.

The changes come in response to the double-digit



SMITH



BELOFF



GUYNN

growth in international business enjoyed by Billboard in recent years, as well as the strong performance of the Monitor publications.

"Ad pages have increased dramatically during the last three years," Lander reports. "When you add to the mix our seven directories as well as this year's 100th anniversary special, it is evident we need to staff up and create the appropriate sales organization. It is also in recognition of Monitor's emergence as a vital industry publication."

The changes will be effective with the July 2 issue. Smith continues to be based in New York; Beloff and Guynn are based in Los Angeles.

# New B'buster Music Chief Forges Ahead With Changes

■ BY DON JEFFREY

NEW YORK—Blockbuster Entertainment has ended the search for a president to head its fast-growing music division, bestowing the title on Gerald Weber, who has been running record operations since April 1993.

As president of music, Weber assumes full control of a music empire that includes 532 stores and is expanding at a rate of 100 a year. The company is engaged in an ambitious and costly effort to convert the various chains it acquired during the past year and a half into Blockbuster Music Plus outlets.

The company did not break out music results for the first quarter, but a Wall Street analyst says sales from stores open at least one year for "the music chains overall were flat." However, this source adds that comp sales for converted units rose more than 50%.

This year, Blockbuster expects to convert 50 stores to its new superstore concept; more than 100 will receive less expensive conversions. One source says many stores in bad locations will be closed and relocated to better sites.

Weber says his goal is "to build the music team to position us to be" (Continued on page 111)

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# Commentary

## Industry Fails To Rally For Rights

BY JEFFREY L. GRAUBART

The entertainment industry's inability to use its influence in Washington to insist that there could be no General Agreement on Tariffs and Trade unless cinematographic and audiovisual works were included (Billboard, Dec. 25, 1993) illustrates the complex international scope of these issues.

GATT, which was officially signed by more than 100 member nations April 15 in Morocco, also provides a valuable lesson to U.S. artists and business interests about the need to organize and unite, at least as well as their European counterparts have done, to bring U.S. intellectual property law into the 21st century and, simultaneously, obtain all the rights due them as they seek to compete in the global entertainment marketplace.

European resoluteness on significant copyright issues has spurred Congress to consider modifying the term of U.S. copyright protection from the present term of life of the author plus 50 years. The proposed U.S. legislation would harmonize the U.S. term of copyright with the European term of life plus 70 years decreed by the European Economic Council. But the proposal fails to address the question of "moral rights" put forth in European law.

The new European legislation most significant to musical artists, adopted by the Council Directive of Oct. 29, 1993, confers authorship of a motion picture or video work upon the composer of music specifically created for that work, as well as upon the principal director, the author of the screenplay, and the author of the dialog. This is true regardless of whether the composer also is designated as a "co-author."

Significantly, Congress has not begun to consider the extension of such significant author status to U.S. composers, screenwriters, and directors for jointly created films and audiovisual works, and it is not likely to do so. Congress has long resisted formally accepting the otherwise internationally recognized concept of the author's "moral rights."

In 1988, after more than a century's delay, the U.S. agreed to sign the Berne Convention for the Protection of Literary and

Artistic Works, which safeguards the rights of authors across national borders and addresses moral rights.

Among the moral rights put forth by Berne are the following: the right of attribution, defined as the right to be identified as the author of a work, or to disclaim authorship; and the right of integrity, which allows the author to prevent mutilation or modification of the work that would preju-



**'Congress has resisted the internationally recognized concept of moral rights'**

Jeffrey L. Graubart is a Los Angeles-based entertainment and copyright attorney.

dice it or hurt his or her professional reputation. Other moral rights include the right to modify the work before (or after) its use, and the right to withdraw it from circulation.

Article 6bis of the Berne treaty deals with the value of signature and honor, and states: "Independently of the author's economic rights, and even after the transfer of the said rights, the author shall have the right to claim authorship of the work and to object to any distortion, mutilation or other modification of, or other derogatory action in relation to, the said work which would be prejudicial to his honor or reputation."

Congress' decision to sign Berne was spurred by continued complaints from the U.S. business community that its interests were at a disadvantage in most of the world, due mainly to rampant film piracy. Prior to U.S. adherence to Berne, representatives of American film directors, screenwriters, and visual artists, such as Sydney Pollack and Martin Scorsese, appeared at Congressional hearings contending that "artists' rights is at the heart of the treaty—it gives the treaty its special char-

acter and its moral tone," and that existing U.S. law is insufficient to protect those rights.

However, as part of the Senate's debate on adherence to the terms of the treaty, Sen. Orrin Hatch, one of the co-sponsors of the bill, declared, "The rights have their origin in French law. If enforced in the United States, these moral rights would drastically alter copyright relationships... [and accordingly] U.S. implementing legislation should be neutral on the issues of moral rights."

Hatch's statement captures the salient difference between the Anglo-American copyright systems, which primarily reflect economic values and relate primarily to the object protected, and mainland Europe's deeply rooted copyright systems that center instead on the rights of the authors. Thus, Congress' declaration of the superiority of property rights over individual rights is light years away from Europe's approach, which asserts that the protection an author receives for his or her creation is a natural right, giving its legislation a distinctly individualistic tenor.

It appears that the U.S. has chosen to sign a treaty and ignore the plain intent of one of its key components. Does our national signature mean nothing?

More than two years ago, I wrote a commentary (Billboard, July 13, 1991) asserting that "the time has come for U.S. musical artists to make their voices heard for legislation to ensure that their moral rights are protected in this country." Notwithstanding that call, not one U.S. artist or U.S. music industry executive has stepped forward to be counted as a champion (or even a foe) of U.S. moral rights.

There seems to be a conspiracy of silence in our country, with unwillingness on the part of Congress and the industry to face the issue of artists' moral rights. As GATT illustrates, the Europeans have again shown us that unity and determination are a prescription for victory. Meanwhile, the U.S. entertainment industry has failed to come close to attempting to unite its artistic and business interests. Where is Lafayette?

## LETTERS

### SINGLES STILL VIABLE

In Deborah Russell's article "The Secret To Long Chart Life" (Billboard, April 16), Steve Heldt of Elektra says no commercial singles were released from Metallica's self-titled album. Yet "Enter Sandman," "The Unforgiven," and "Nothing Else Matters" were all top sellers at the Record Connection as commercial singles.

The singles market is a very viable one, and acts like Counting Crows and Smashing Pumpkins should pressure their labels to issue singles for the younger audience that can't always afford full-length tapes or CDs.

Jimi LaLumia

Record Connection  
Lake Ronkonkoma, N.Y.

### KUDOS FOR KYRKJEBO

Thank you for Erik Valebrokk's enthusiastic article on Sissel Kyrkjebo of Norway

(Billboard, March 12). I have been a huge fan of Kyrkjebo for five years, and I am not alone in my love for her music here in the U.S. We have a Sissel Kyrkjebo fan club here with more than 200 active members.

Please give us an update on when albums will be released in the United States.

Robert A. Jones

Owner  
Cyprus Associates  
West Magna, Utah

*Editor's note: It was unclear at press time whether PolyGram will release Kyrkjebo's Olympic duet with Placido Domingo, "Fire In Your Heart," or her most recent album in the U.S. The duet was released on Mercury in most European countries April 15 and is featured on Kyrkjebo's latest Norwegian album "Innerst I Sjelen" (Deepest Within My Soul), available in the U.S. as an import*

from Skandisc, Minneapolis, Minn. (Billboard, April 9).

### BLOCKBUSTER'S ENVIRONMENTAL IMPACT

Shame on any of us who can read a seemingly innocent article such as "Blockbuster Plans An Amusement Park" (Billboard, April 16) and just turn the page. Blockbuster plans to build near the Everglades "despite environmental concerns." Anything built near such a vulnerable, important ecosystem has to be a threat. After years of information disseminated by and to the entertainment industry about the fatal state of our environment, I challenge anyone who reads this letter to write one as well. Write Blockbuster, write Miami's Chamber of Commerce. Do something!

Amy Sky  
singer/songwriter/producer  
Toronto

We would like to congratulate

**Belly**

and

**Big Head Todd  
and the Monsters**

on their debut albums being certified **gold**.



# Artists & Music

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

## BMG, Zinman Hope 'Jungle Book' Will Repeat Gorecki Success

BY NICOLAS SOAMES

LONDON—The exploits of Mowgli, Baloo the bear, and Bagheera the panther could be poised for massive success this year, this time without the help of Walt Disney.

BMG Classics is attempting to position "The Jungle Book" by composer Charles Koechlin as this year's answer to 1993's international hit, Henryk Gorecki's "Symphony Of Sorrowful Songs" (Billboard, Feb. 27, 1993). The company is emphasizing the intriguing life story of the largely forgotten French composer, as well as the accessibility of the piece, which has been recorded in its entirety for the first time.

Launched in most European territories the last week in April, the release is due in the U.S. May 10.

Koechlin was obsessed by Rudyard Kipling's magical tale "The Jungle Book" throughout much of his life. David Zinman, who conducted Elektra Nonesuch's chart-topping recording of Gorecki, is now championing the series of works written by Koechlin between 1898 and 1936 covering the principal themes. "The Jungle Book" is com-

posed of seven symphonic poems with three vocal soloists: mezzo-soprano Iris Vermillion; tenor Johan Botha; and baritone Ralf Lukas.



ZINMAN

Koechlin was writing in a more accessible and popular style at a time when the fashion had moved on to more avant-garde modernist sounds, and at his death in 1950 was little known and almost unrecorded.

"The Jungle Book" consists of five separate works for varying forces, and Zinman has strung these together in a two-CD set for BMG Classics' RCA Red Seal imprint. The 90-minute set is being sold for the price of one disc, according to Melanne Mueller, publicity manager for BMG Classics in the U.S.

The opening track, "Trois Poemes," with its soprano solo over a slow-moving orchestral harmony, can claim some similarities with the haunting qualities of Gorecki.

(Continued on page 62)

## 4AD, WB/Reprise Join For Lush's 'Split' Modern Rock Radio Acceptance Is Labels' Goal

BY PAUL SEXTON

LONDON—The long-awaited new album by Lush appears set to make inroads at modern rock radio while expanding the British quartet's strong base of support in America.

"Split," due from 4AD and Warner/Reprise June 14, is described by those close to the project as the band's strongest collection to date, containing 12 songs written separately or collectively by lead singer/guitarist Miki Berenyi and backing vocalist/guitarist Emma Anderson, with support from bassist Phil King and drummer Chris Acland.

Executives at 4AD and at Warner/Reprise, which has licensed Lush from 4AD for the U.S., are confident that the album and planned tour will substantially expand the fan base attracted to Lush by "Gala," the compilation of material that marked the band's American debut in 1990; by "Spooky," its first full-fledged U.S. album, which was released in 1992; and by the band's live shows, including highly successful appearances on the Lollapalooza tour in 1992.

"When 'Spooky' came out, it was at the same time as 'Screamadelica' [by Primal Scream] and Ride, and other bands such as Curve and Slowdive," notes Robin Hurley, managing direc-



LUSH

tor of 4AD's U.S. operation, based in Los Angeles. "Lush actually outsold a lot of those bands. They might have done 60,000; Lush did about 100,000. So we've got a sales base of about 110,000 [units] to start this record off. And they've progressed in that the songs are more mature. There are a couple of songs that are more cynical, but it's a much more intelligent record."

SoundScan has measured U.S. sales of 89,000 units to date for "Spooky," while the "Gala" album, a compilation of the band's first three British EPs, has sold 55,000 in America.

"Lush is the flagship of the entire

4AD deal in America," says Tim Carr, director of West Coast A&R for Warner/Reprise. "Because of the way Warner Bros. marketed Lush, [4AD's U.K. managing director] Ivo Watts-Russell decided Warner was the label he wanted to work with for all subsequent releases, which was very flattering to us [Billboard, May 15, 1993]. The feeling here about this record is incredible."

Lush's combination of an often densely-structured, guitar-heavy alternative sound with strong melodies and bright vocals has led to comparisons with Sonic Youth, the Cocteau Twins, and even Abba. That versatility is viewed as an advantage at Warner/Reprise, says Carr. "I was just giving sales presentations to the branches, walking this around, and what I've said is, 'If you look hard enough at the block of the sound, the song will emerge.' They've given a little more, there's more confidence in Miki's vocals and in the guitar sound all around."

### WEALTH OF MATERIAL

The track "Hypocrite" will be serviced to college and alternative radio formats May 27. "We're going to focus people on the track because we think it's a really strong song," says

(Continued on page 20)

## For English Set, Bose Changes Word, Not Tune

BY JOHN LANNERT

According to EastWest U.K. managing director Max Hole, Spanish culture has become a hip item in England. This makes the timing right for EastWest U.K. to put out a domestic release by Spanish pop star Miguel Bose.



BOSE

As Bose continues to tour intermittently in support of his strong-selling Warner Spain release, "Bajo El Signo De Cain," EastWest U.K. is attempting to replicate his Hispanic success by releasing "Under The Sign Of Cain," the English-language counterpart of "Bajo" with a title translated from the Latino album.

So far, "Bajo El Signo De Cain" has sold 600,000 units worldwide, according to a Warner Music International executive, who adds that an Italian-language version of the Spanish record, "Sotto Il Segno De Caino," was released in Italy April 29. While Hole declines to predict album sales for "Under The Sign Of Cain"—due in the U.K. June 20—he

(Continued on page 115)



**Crashing Through.** Arista execs gather to congratulate Crash Test Dummies on the band's recent SRO show at New York's Academy. From left are Arista's Len Eband, Richard Sanders, Richard Sweret, Jordan Katz, and Graham Hatch; band member Benjamin Darvill; Arista's Jim Urie; band member Mitch Dorge; Arista president Clive Davis; band members Ellen Reid and Dan Roberts; Arista's Tom Ennis; band member Brad Roberts; band touring member Kathy Brown; Arista's Roy Lott, Steve Schnur, Rick Bisceglia, Ken Levy, and Jon Klein; band manager Jeff Rogers; and Arista's Hosh Gureli and Michael Barackman.

## Nashville Cats On The Road To Romania Writers Collaborate With Locals On 10 New Songs

BY EDWARD MORRIS

NASHVILLE—A delegation from the Nashville Songwriters Assn. International spent almost two weeks in Romania, co-writing songs with native composers and explaining the American copyright system.

The visit netted more than two dozen new songs, which will be demoed and pitched to American recording artists. There also is the possibility that the songs will be issued as a CD album. In 1988, "Music Speaks Louder Than Words," an album of songs

that teamed American writers including Michael Bolton, Cyndi Lauper, and Mike Stoller, among others, with 25 of their Soviet counterparts, was released by Epic.

"We came home, I think, with a couple of hit songs," says Pat Rogers, NSAI's executive director and leader of the delegation. "We brought back everything, from songs that could be on Broadway to the blues."

BMI, ASCAP, and the Recording Industry Assn. Of America underwrote transportation costs for the

## Pay Day's Junior Tucker Has The Success Of A 'Lifetime'

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—Signed by Island Records at 12, Geffen Records at 15, and Virgin Records at 22, it is only now—at the age of 27 and without a major-label deal—that Junior Tucker is riding the biggest momentum of his career.

Tucker's single "Love Of A Lifetime," licensed by Pay Day/London Records, reached No. 1 last year on reggae charts in Jamaica, New York, London, Bermuda, and most of the Caribbean. The single led to a string

of hit songs for the one-time child star, including "Give It Up" and "Don't Touch," both of which hit No. 1 on international reggae charts. By all critical yardsticks, Tucker was 1993's reggae singer of the year.

"Love Of A Lifetime" became the title track on Tucker's fast-moving album released last fall on his own Damaged label, distributed by New York's V.P. Records. "It's one of our best sellers," says Chris Chin of V.P. "It's popular because it has lots of different flavors—it's produced by several top producers as well as Junior himself, and is a great combination of both dancehall and lovers' rock [mellow, romantic reggae]."

Tucker attributes his renewed visibility on the reggae scene to his decision to "jump into the dancehall" after realizing that he had "lost touch" with the dancehall audience during his link with Virgin U.K. After securing a release from the label when his well-received 1989 album "Don't Test" missed its market, Tucker teamed up with dancehall production "dons" Steely and Cleve and, in 1991, put out the singles "You Don't Care"



TUCKER

(Continued on page 122)

And we're also very proud to congratulate

# Candlebox

and

# Danzig\*

on the **gold** certification of their debut albums.

\*The new Danzig EP is almost gold as well.



## Ruling Not 'Wonderful Thing' For Bolton Jury Says He Borrowed Too Much From Isleys

BY BRETT ATWOOD

LOS ANGELES—A federal jury here has ruled that Michael Bolton's 1991 hit "Love Is A Wonderful Thing" borrows significant elements from the Isley Brothers-penned 1966 song of the same name.

At press time, Sony Music Entertainment and Louis Levin Management, which represents Bolton, refused to comment on the decision or the possibility of an appeal until the jury decides on the extent of damages. Bolton's attorney, Ronald Sugarman, could not be reached for comment.

The unanimous verdict was reached April 25, after 2½ days of deliberation, when the eight jurors concluded that Bolton and co-writer Andrew Goldmark had access to the



THE ISLEY BROTHERS

original Isley composition and that the songs have similar structures.

During the trial, singer Angela Winbush, wife of Ronald Isley, claimed that she met Bolton at a 1988 Lou Rawls concert, where the singer professed knowledge of many of the Isley Brothers' songs.

During the trial, Bolton claimed that he had heard very few songs by the popular soul group.

The defense argued that the Isley song was relatively obscure, calling to the stand various music experts, including musician Billy Vera and veteran radio personality "Cousin Bruce" Morrow, both of whom testified that they had never heard of the song.

The Isley Brothers recording, which was released on United Artists' Veep label in June 1966, was included on the reissue disc, "The Isley Brothers: The Complete U.A. Sessions," released on EMI Records in 1991.

Bolton's Columbia single reached No. 4 on the Hot 100 Singles chart in June 1991. It appeared on his Columbia Records album "Time, Love & Tenderness," which has sold more than 6 million units, according to SoundScan.

Damages had not been determined at press time. The jury was expected (Continued on page 113)

## Artists, Charities Will Co-Star In VH-1 Concert

BY DEBORAH RUSSELL

LOS ANGELES—VH-1 will televise its first live concert event June 26. The network's debut, "VH-1 Honors," will highlight the good works and popular music of such stars as Garth Brooks, Stevie Wonder, Michael Bolton, Melissa Etheridge, Al Green, Kenny G, and the artist formerly known as Prince.

Industry veteran Bruce Gowers is directing the telecast, which features live performances at the Shrine Auditorium here; Jack Sussman and Ken Ehrlich will produce.

"For years we've been talking about an event like this," says Juli Davidson, senior VP of programming at the music video network.

The VH-1 programming team had considered following MTV's example of launching an awards show, Davidson says, but instead chose to create a unique franchise

by developing the "VH-1 Honors" concert format.

The concert allows the network to showcase the charities embraced by each of the performers. Brooks is aligned with Feed The Children, Wonder supports Arts In School, Etheridge works with L.A. Shanti, Green supports the United Negro College Fund, and Kenny G devotes time and energy to the Cystic Fibrosis Foundation. The artist formerly known as Prince contributes to the Westside Preparatory School in Chicago, while Bolton founded the Michael Bolton Foundation in 1993 to assist women and children in crisis situations.

"We chose stalwart favorites of our viewers and had to make sure each artist was aligned with a worthy organization," says Davidson. "But the concert is not a telethon. It's designed as a 'thank you' to the (Continued on page 124)

## Celine Dion, Beastie Boys Lead May's Charge For The Charts

LOS ANGELES—Jon Secada, Celine Dion, the Beastie Boys, Indigo Girls, and Basia are among the top-ranking acts expected to heat up the charts with new albums in May.

Other acts with key projects this month are Huey Lewis & the News, Seal, Travis Tritt, Traffic, and Heavy D. & the Boyz. Also due are several star-studded soundtracks supporting the summer's potential box-office blockbusters.

Secada returns May 24 with "Heart, Soul & A Voice," the SBK/ERG follow-up to his 1992 double-platinum self-titled debut. The first single, "If You Go," shipped April 26 to adult contemporary and top 40 radio.

Die-hard Dion fans will welcome the domestic release of her French-language album, "Dion Chante Plamondon" (May 31, 550 Music/Epic). Dion's latest comes on the heels of her 1993 gold album, "The Colour Of

My Love," which spawned the platinum No. 1 single, "The Power Of Love." The new album, which features the music of songwriter Luc Plamondon, was released last year in Canada.

Grand Royal/Capitol unleashes the Beastie Boys' "Ill Communication" May 31. A prime spot on the Lollapalooza tour is expected to propel sales of this follow-up to the platinum 1992 release, "Check Your Head." College and modern rock radio will receive the single "Sabotage" on May 9. The track "Get It Together" was released April 12 on a white-label 12-inch single to clubs and college mix shows.

On May 10, the Indigo Girls return with "Swamp Ophelia." Produced by Peter Collins, the Epic set is the first record for the duo since 1992's gold "Rites Of Passage." The lead single, "Touch Me Fall," went to album alternative radio April 26.

(Continued on page 122)



**Heading Into Battle.** Battlecat, co-writer and producer of the No. 1 rap hit "Sweet Potato Pie" by Domino, recently sealed a publishing deal with Famous Music. Shown at the Famous office in L.A., from left, are Robyn Roseman, senior creative director of R&B/rap for Famous Music; Battlecat; Ira Jaffe, president of Famous Music; and Lydia Harris, president of Lifestyle Records, which soon will release two records featuring Battlecat's work.

## AFTRA And Labels Counter Funds Suit Brought By Artists

NEW YORK—The American Federation of Television and Radio Artists and a collection of major record companies are firing back at a group of '60s-era performers who claim they have been cheated out of hundreds of millions of dollars in pensions and benefits due them under the National Code of Fair Practice for Phonograph Recordings.

The initial \$750 million-plus class-action lawsuit was filed in U.S. District Court in Georgia against AFTRA and dozens of record labels in November by a group of performers or their estates, including Sam Moore, Curtis Mayfield, and Jerry (Continued on page 20)

### EXECUTIVE TURNTABLE

**BILLBOARD.** Suzanne Baptiste is promoted to senior chart manager, rap/jazz/gospel/reggae/world music for Billboard in New York. She was chart manager for those five charts.

**RECORD COMPANIES.** Ruben Aprile is promoted to managing director/chief executive officer of PolyGram Argentina. He was managing director.

John F. Levy is appointed chief financial officer/treasurer of the Continuum Group in Cranford, N.J. He was president of JFL Consulting.

Michael Benjamin is promoted to senior VP of finance for BMG North America in New York. He was VP of financial operations for BMG.

Pat Clancy has been named VP of finance and administration for PolyGram Classics and Jazz in New



BAPTISTE



APRILE



LEVY



BENJAMIN



CLANCY



LEARY



WHITE



CONNELLY

York. He was VP of finance for PGD.

Atlantic Records in Los Angeles appoints Andrew Leary VP of A&R and multimedia (Billboard, April 30). He was an agent with International Creative Management.

Atlantic Records in New York promotes Woody Firm to manager/operations assistant to the GM; Alan Kennedy to manager of international promotions; and Erin Gilligan to manager, international media relations. They were, respectively, manager of product development;

coordinator of international promotions; and coordinator of international media relations.

Sony Music in New York promotes Adrian White to VP; L. Jeff Walker to associate director of business affairs; and Frank Tropso to director of sales services. They were, respectively, VP/senior counsel, West Coast; senior counsel; and director, accounts receivable.

Koch International in Westbury, N.Y., names Michael Rosenberg VP of sales and marketing and Barry Feldman director of licensing.

They were, respectively, national director of sales and marketing and senior producer for Sony Special Products.

Columbia Records in New York promotes Michelle Fuentes to manager of video promotion. She was coordinator of video promotion.

Tommy Boy Records in New York names Scoop Freeman manager of rap promotion. He was the college radio rep for Chemistry/Mercury Records.

**RELATED FIELDS.** David Connelly is

appointed VP of finance for MCA Entertainment Services in Los Angeles. He was VP of operations and administration for MCA Music Publishing.

Frank LoVerme is named executive director of CD-ROM sales for WEA Manufacturing in Los Angeles. He was VP of promotions for Warner Custom Music.

Jerry Sharell is appointed national executive director of MuziCares in Los Angeles. He was executive VP of Billboard Entertainment Marketing.

And of course, we would also like to congratulate

# Faith Hill

and

# Clay Walker

whose debut albums have already sold **500,000** and **800,000**, respectively.



giant

## Spin Doctors Pack Their Bags Again Extended Tour Planned To Promote New Epic Set

BY CHRIS MORRIS

LOS ANGELES—To no one's surprise, touring will be key to the promotion of the Spin Doctors' new album, "Turn It Upside Down," due from Epic/Associated June 14.

"The initial success on the first album [1991's 'Pocket Full Of Kryptonite'] came through touring," says Epic Records president Richard Griffiths. "We sold the first million and a half without any radio exposure or MTV... Touring is a vital part of the whole thing."

Indeed, the band's triple-platinum studio debut got its initial lift from a round of tireless touring by the funky New York quartet, which had built its reputation on its exuberant live shows at hometown venues like Wetlands.

Live performances were integral to the promotion of "Kryptonite" in more ways than one. Epic/Associated played off the group's popularity as a club act with the release of the EP "Up For Grabs" in advance of the debut album, and followed up "Kryptonite" in 1992 with a beefed-up, album-length version of the by then out of print EP "Home-belly Groove... Live."

Lead vocalist Chris Barron, who estimates that the Spin Doctors have performed 700 to 800 shows since 1989—500 of them behind the release of "Kryptonite"—anticipates a scaled-down but still robust touring schedule for "Upside Down."

"I think we're gonna go out for about



**SPIN DOCTORS:** Christopher Barron, Aaron Comess, Eric Schenkman, and Mark White.

a year on this album," Barron says. "In June, we're gonna go to Europe. July [16] through the end of September, we're gonna do America. Take a break, go back to Europe—you've really gotta nail Europe, or else they forget about you. We usually take about Thanksgiving to the New Year off. Then we'll probably go out and do the Southern Hemisphere—Australia, South America, and the Far East... I'd say we'll probably do more like 200 [shows]."

The band has no regrets about its long haul of strategic touring, and no trepidation about its forthcoming stint, according to Barron.

"We're gonna go out and really do it up," he says. "We're not gonna go out for four years. That's the big difference... On 'Kryptonite,' we were gonna go out there and do whatever it was gonna take, but we didn't know what that was gonna be. Turned out it was four years of hard sloggin', pretty much straight

on the road. That was all well and fine, and it really paid off, and I don't regret a day of it."

While the group's touring schedule has been arduous since late '91, Barron says there was nothing tough about the completion of "Turn It Upside Down," which was co-produced by the same team that worked on the debut album—the band, engineer Peter Deneberg, and A&R man Frankie La Rocka.

The team worked on the "Kryptonite" follow-up after initial attempts to record a new album in Memphis and New York were scrapped. "While the Spin Doctors were touring behind 'Pocket Full Of Kryptonite,' they recorded some tracks in Memphis with Jim Dickinson. It was then decided to wait until the band was off the road before recording the follow-up with the same team who produced 'Pocketful Of Kryptonite,'" says Griffiths.

Though disappointed that his work with the band will not be released, Dickinson agrees that the Spin Doctors were exhausted in the studio, and weren't doing their best work. "They

(Continued on page 16)



**Station To Station.** Members of EastWest Records act the Mother Station take a break after an acoustic performance in Los Angeles. The group's debut, "Brand New Bag," comes out May 17. Standing, from left, are Fran Aiberte, WEA senior VP of sales; Valerie Moorehouse, Abbey Road Distributors; band members Susan Marshall and Gwin Spencer; and Abbey Road's Ron Simms. Seated, from left, are Jody Raithe, WEA's VP of product development, Alan Shapiro, WEA VP of music sales; and Doug Uyehara, Atlantic Group regional sales manager.

## Jett Enlists Riot Grrrls For Blackhearts' Warner Debut

BY JIM BESSMAN

NEW YORK—Joan Jett and the Blackhearts' Warner Bros. debut "Pure And Simple" marks the return of the original "riot grrrl," and places the pioneering female rocker comfortably within the context of the current women's hard rock movement that owes so much to her early days with the Runaways and later years as a solo artist.

The all-original album and related tracks feature several songs created with members of the new movement's leading groups: L7, Bikini Kill, and Babes In Toyland.

"A lot of people say I influenced them, which is really cool, but ['Pure And Simple'] is reciprocal," says Jett, an avowed fan and follower of her newfound female associates. "They were into the Runaways, and I'm into their music, so it was nice to be able to work in collaboration as musicians on an equal footing. If we came up with a good song, we'd keep it, and if it sucked, nobody would hear it! After all, one of the goals of the Runaways was to make it normal for a girl or woman to write and play rock'n'roll and sweat on stage, and we seem to be getting



JETT

closer to that."

The impetus for Jett's involvement with the younger female rock scene came at a 1992 "Rock for Choice" benefit in Los Angeles. Jett was MC and used L7 as a makeshift Blackhearts on four of her songs, and also sat in on L7's set.

"I was too scared to sing, because I'm not a jammer," says Jett. "But it was just a blast." Her experience with L7 extended onto "Pure And Simple," which features the band's bassist, Jennifer Finch, and guitarist Donita Sparks. The latter co-wrote "Hostility," a non-CD track available on the album's cassette and vinyl versions, as well as on the B side of a Blackheart label seven-inch of the album track "Spinster."

"Spinster," which Jett co-wrote with Bikini Kill's Kathleen Hanna—who also sings backup vocals on the track—is one of several songs on "Pure And Simple" that mark a decidedly socio-political turn for Jett.

"The lyrics have expanded, in that not every song is a 'relationship' song," she says. "There are a few, but more deal with social or political situations."

"Spinster," she says, "turns the table" on the traditionally negative connotations of single womanhood. Other examples include "As I Am," co-written with frequent collaborator Desmond Child after the 1992 Republican

(Continued on page 25)

## Capitol Moves Ahead With Thompson Tribute; Pearl Jam Postpones Summer Tour Of U.S.

ON THE BEATEN PATH: "Beat The Retreat," Capitol Records' long-in-the-works tribute album to Richard Thompson, is slated for an August release. The artists who have recorded tracks for the album are R.E.M., "Wall Of Death"; Bonnie Raitt with the Five Blind Boys Of Alabama, "When The Spell Is Broken"; Los Lobos, "Down Where The Drunkards Roll"; X, "Shoot Out The Lights"; Bob Mould/John Doe, "Turning The Tide"; Syd Straw/Evan Dando, "For Shame Of Doing Wrong"; Dinosaur Jr., "I Misunderstood"; Graham Parker, "The Madness Of Love"; Beausoleil, "Valerie"; Shawn Colvin/Loudon Wainwright III, "A Heart Needs A Home"; David Byrne, "Just The Motion"; the Five Blind Boys Of Alabama, "Dimming Of The Day"; June Tabor, "Beat The Retreat" and "Genesis Hall"; and Maddy Prior/Martin Carthy, "Farewell, Farewell" and "The Great Valerio."

The record is being put together by Capitol VP of A&R Tim Devine along with producer John Chelew, who is also the talent booker at McCabe's in Santa Monica. "We wanted this to be an album of all original recordings, and not recycled versions of Richard's songs that have been recorded in the past," says Devine.

Although marketing plans are still being worked out, Devine says there will be a series of promotions that highlight both "Beat The Retreat" and Thompson's "Mirror Blue," which came out in February (Billboard, Jan. 8). It's also possible that the two will be packaged together.

"One of the reasons for producing this record was to bring attention to Richard's songwriting," Devine says.

Capitol also is talking with "Mountain Stage," the West Virginia Public Radio concert series, about a fall "Richard Thompson & Friends" concert.

PEARLS OF WISDOM: Pearl Jam has postponed a U.S. tour that was slated to start in July. According to manager Kelly Curtis, the band members opted to push back the tour because of Kurt Cobain's death, "which threw everyone for a loop," and also due to the group's continuing search to find a way for its fans to avoid paying what it

considers high ticket surcharges. The band had said that it would not play venues that pass along a service charge of more than \$1.80 per ticket (Billboard, April 23).

"We'll regroup in June, and we'll figure out what we're going to do then," says Curtis. He adds that the band could hit the road as early as August or September, but that "the band's committed not to tour until they find an alternative" to the ticket service charges.

And what about the rumor that the band is appearing at Woodstock '94 in August? Curtis says, "We're definitely not doing Woodstock." More likely is a new Pearl Jam record on Epic as early as July... Van Halen was also rumored to be playing Woodstock, but is taking a pass.

SAY UNCLE: Uncle Tupelo is dissolving, with core member Jeff Tweedy and drummer Ken Coomer forming a new group called National Dust. Tupelo's other main member, Jay Farrar, is forming his own band. Both new acts have deals



by Melinda Newman

with Sire.

THIS AND THAT: Gibson Guitars will kick off its centennial celebration with "The Living Legends Concert" June 4 at New York's Beacon Theater. Among the guitar slingers appearing onstage are Les Paul, Johnny Winter, Dave Edmunds, Gregg Allman, Al DiMeola, and Steve Miller. There's talk of a possible Nordoff-Robbins benefit album on Pyramid Records... Alex Chilton has signed to Memphis' Ardent Records for a two-album deal. The first project will be "Clichés," a cover album of pop standards that has already been released in Europe. As many will remember, Ardent was Big Star's label... Nick Lowe is no longer on Warner Bros... Lloyd Cole has signed with Rykodisc... John Entwistle will appear with Roger Daltrey on a select number of dates during the singer's "Daltrey Sings Townshend" symphony tour this summer (Billboard, March 12).

WE GOOFED: Last week, we left Stereolab off the list of acts appearing on the second stage at Lollapalooza '94.

And obviously it gives us enormous pleasure to congratulate

# Little Texas

whose second album has just gone **platinum**

and

# Tevin Campbell

who should be hitting **double platinum** pretty soon now.

**Thank You.**



## Troccoli's Crossover Efforts Continue On RCA/Reunion

BY BRIAN Q. NEWCOMB

ST. LOUIS—Even with a five-year break between her early success for Reunion Records in the contemporary Christian music field and her pop debut in 1991 with the Reunion/Geffen release "Pure Attraction," most of Kathy Troccoli's earliest fan base still remembers her best from her stint with label mate Michael W. Smith on their "Friends" tour. In an ongoing transformation, she's ready to follow the radio success of "Everything Changes" with a new album on RCA/Reunion.



TROCCOLI

Says the singer about the shift in emphasis in her material, "I absolutely loved what I was doing—it's just that I had a passion for other things. I was just doing, like, a quarter of what I thought I should be doing. 'Pure Attraction' [with its pop hit 'Everything Changes'] was the start of getting me moving in right direction.

"I'm seeing the fruit of it now. I didn't realize it until now, as [the label's] beginning to go with this new single 'Tell Me Where It Hurts,' which RCA just told me had the most adds this week. It's so wonderful to not be looked at as a new artist. It's like, 'This girl had a hit record, and now she's going for it.' So ['Everything Changes'] really helped establish me in the pop marketplace."

RCA president Joe Galante took

a personal interest in the shaping of Troccoli's new self-titled album from the onset, even suggesting that she cover the Diane Warren-penned "Tell Me Where It Hurts." Says Troccoli, "The first time I met with him and brought in my tunes, because I co-wrote six of the tunes for this record, he said, 'Kath, after hearing your voice and what you're going after, I think I have a song for you.' He played it, and I knew I could own it. This was something I wanted to say."

Galante says, "What Reunion and Geffen went through on the first record is, they had one hit in a multiformat area, because the rest of the album was basically aimed at the Christian marketplace. That record probably stayed at radio for almost a year, in terms of being in recurrent rotation. We really feel that, from the radio side, that groundwork has been laid.

"On the consumer side, what we're going to be doing is working with media in both print and TV," Galante adds. "We feel there is a marketplace for Kathy, obviously from the female standpoint; she's a single female, and it's one of those records that covers a lot of territory from an emotional standpoint."

While Galante stresses that certain songs will go to contemporary Christian outlets, "the primary focus is the mainstream marketplace. This is absolutely a pop record. I also believe that in today's marketplace, people are looking for those positive values, and there's certainly a lady here that has the ability to be a great singer and a moral character that is very, very strong."

(Continued on page 18)

## Seed Sprouts From Roots In Austin Scene Mechanic, Giant Plan Natural Marketing Approach

BY BRETT ATWOOD

LOS ANGELES—Mechanic Records and Giant Records are taking an organic approach to planting Austin, Texas-based alternative hard rock band Seed in the hearts and minds of retailers and radio programmers.

Intelligent lyrics, heavy rock rhythms, and Beatlesque harmonic sensibilities merge on the quartet's debut, "Ling," due in stores June 14.

To nurture early interest, Giant mailed advance cassettes to key retailers, radio, and press accounts eight weeks early.

"We're rolling out Seed naturally," says Steve Backer, head of marketing at Giant. "Sometimes it takes industry people a long time to listen to advance music. The [release date] was moved back a couple of times so that we could be sure that both retail and radio would fully absorb the complexities of it."

Giant is releasing the record in conjunction with New York-based indie Mechanic. This is the second joint venture between the two labels, following Tad's "Inhaler" last year.

"The deal works out perfectly," says Backer. "Giant can provide strength at retail. Mechanic is strong at college promotion. Seed benefits from each of our strengths."

Mechanic is targeting hard rock stations with a three-track sampler, while Giant is servicing a two-track sampler to college and modern rock radio. Both contain the emphasis track, "Rapture," and will ship in mid-May.

Mechanic also is planning to mail between 500 and 1,000 promotional wax candles; the promotion is aimed at key retail chain buyers and press.

The band, which originally was known as Dig, ran into trouble when

it discovered that another emerging alternative act with the same name was signed to Radioactive.

"We had the name for two years and then, suddenly, we were told to change it," says singer/guitarist Ga-

briel Ordonez. "The other Dig beat us to trademarking the name, though I think we were around first."

Seed, which has opened for Blind Melon and Stone Temple Pilots, waded through a flood of major-label offers, including a serious bid by Atlantic, before settling on Mechanic. "Though it was a smaller label, Mechanic really understood our vision," says bassist-vocalist Chadwick Salls. "We just felt more comfortable signing with them."

Seed is conscious of staying true to its independent musical roots while being distributed by a major label.

"Since Giant has come on board, the only problem has been a little bickering about the album art, but they have been very supportive," says Salls. "Any trouble that we've

(Continued on page 18)



SEED: Kyle Schneider, Chadwick Salls, Gabriel Ordonez, and Dean Truitt.

## SPIN DOCTORS PACK THEIR BAGS AGAIN

(Continued from page 14)

were road meat both times," he says. "The second time, they'd just run out of steam, and the stuff that we cut was much darker. They were songs about being on the road. The best song I cut was called 'Bag Of Dirt.'"

By the time the Spin Doctors returned to the studio, they were rested enough to enjoy the process. Barron adds that Roger Daltrey, who appeared

with the Spin Doctors at the recent Carnegie Hall tribute to Pete Townshend, offered some inspirational insight about the record-making process.

"I said to him, 'Hey, man, you got any advice?' I figured he'd be a pretty good guy to get some advice from. We were talking about making albums. He said, 'If it takes more than six weeks, you're doing something wrong.'"

"We really took that advice to heart on this album. As soon as we played the song all the way through with no major mistakes, it was, 'Cool! It's a take!'"

The album's rapid completion (basic tracks were recorded in three days) gave the Spin Doctors some time to play around in the studio.

Griffiths says, "After we finished recording the album, we had an evening in the studio where we invited friends and fans of the band, and they recorded 20 blues songs. These will be released over the course of time as the B sides of singles."

"We needed something to do, almost," Barron says. "It was somewhere between a gig and a session."

The studio set, which included such covers as "Stop Breakin' Down," "Highway 49," and "Killing Floor"

along with some Doctors originals, had its roots in the group's club days.

Barron says, "We used to have to kind of try and pass ourselves off as a blues band, to play some of the Bleecker Street clubs that we used to play. We'd sort of do a blues set—we'd mix in original blues and covers, and we'd throw in an original tune of our own. By the end of the night, we'd be playing all originals. Somehow we kept that gig for a while."

Asked if the material might ever be released in one piece as a fan-oriented package, Barron says, "That's a cool idea. That never really occurred to me. I'm really into catalog. I think it's really cool to put out lots of stuff for your fans to have. When I really dig a band, I want to be able to go out and buy something else if I want to."

Griffiths says that Epic/Associated will lead with the single "Cleopatra's Cat," which will be released May 17. The label will work the track at alternative, album alternative, album rock, and top 40 simultaneously. A video is due in mid-May. Griffiths says the band will appear on "The Late Show With David Letterman" June 17.

## AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Oakland-Alameda County Stadium, Oakland, Calif.	April 20-22	\$5,248,778 Gross Record \$80/\$22.50	155,062 Attendance Record three sellouts	Concert Prods. International USA Bill Graham Presents
PINK FLOYD	Sun Devil Stadium, Arizona State University, Tempe, Ariz.	April 24	\$2,258,833 Gross Record \$75/\$22.50	63,827 sellout	Concert Prods. International USA Evening Star Prods
ROD STEWART	Coca-Cola Starplex Amphitheatre, Dallas, Texas	March 27	\$408,984 \$42.50/\$34/ \$18.50	15,587 20,111	MCA Concerts PACE Concerts
REBA MCENTIRE JOHN MICHAEL MONTGOMERY JOHN BERRY	Coliseum, Edmonton Northlands, Edmonton, Alberta	April 15	\$360,833 (\$498,712 Canadian) \$23.25	15,616 sellout	Starstruck Promotions Nite Out Entertainment
REBA MCENTIRE JOHN MICHAEL MONTGOMERY JOHN BERRY	Olympic Saddledome, Calgary, Alberta	April 16	\$313,981 (\$434,726 Canadian) \$23.25	13,585 sellout	Starstruck Promotions Nite Out Entertainment
RUSH CANDLEBOX	Civic Arena, Pittsburgh, Pa.	April 20	\$267,991 \$29.50/\$22.50	11,062 12,000	DiCasare-Engler Prods.
REBA MCENTIRE JOHN MICHAEL MONTGOMERY JOHN BERRY	Saskatchewan Place, Saskatoon, Saskatchewan	April 17	\$241,277 (\$334,048 Canadian) \$23.25	10,439 11,500	Starstruck Promotions Nite Out Entertainment
BROOKS & DUNN AARON TIPPIN DAVID BALL	Starwood Amphitheatre, Antioch, Tenn.	April 23	\$234,324 \$27/\$22/ \$15/\$10	14,396 17,119	PACE Concerts
MIGUEL BOSE	San Diego Sports Arena, San Diego, Calif.	April 8	\$228,210 \$80/\$32.50/ \$29.50/\$18.50	7,873 10,500	Avalon Attractions Arena Group 2000
REBA MCENTIRE JOHN MICHAEL MONTGOMERY JOHN BERRY	Winnipeg Arena, Winnipeg, Man.	April 13	\$215,217 (\$296,224 Canadian) \$23.25	9,257 10,500	Starstruck Promotions Nite Out Entertainment

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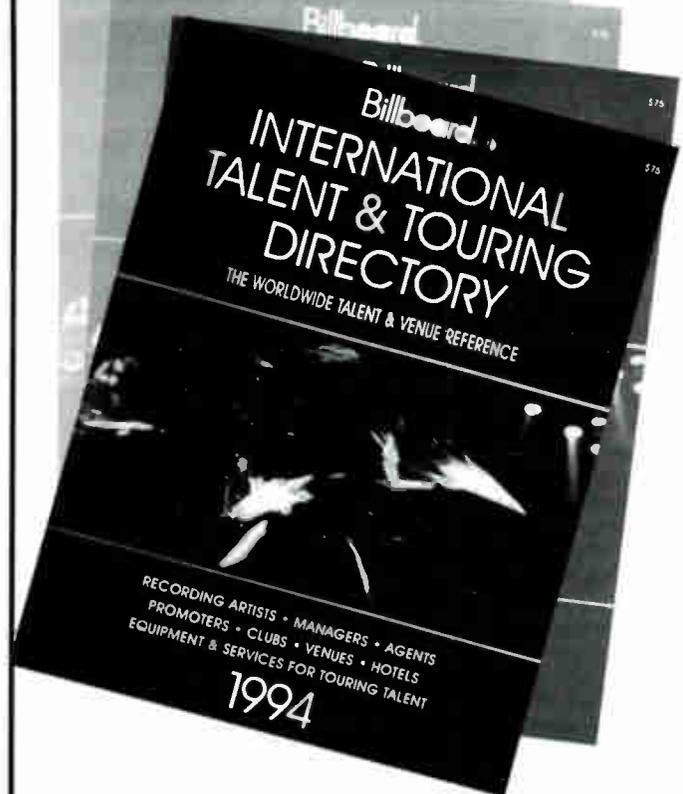


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**Light Show.** Blue Note recording artist Cassandra Wilson performs selections from her current record, "Blue Light 'Til Dawn," during a show at New York's Bottom Line. (Photo: Chuck Pulin)

## PLANTING SEED

*(Continued from page 16)*

had with them happened because they really care about the success of this record."

Two distinctly different generations of progressive music are represented in the group's high-strung, strong-minded debut. Salls says, "This record is pretty diverse. We grew up on the Beatles, Cat Stevens, and David Bowie, but also the Cure and Siouxsie & the Banshees."

Odd inspirations are rampant in the album. The 10-minute-plus track "Mariposa" ponders a different ending to the Steve McQueen film, "Papillon." The psychedelic-sounding "Kids . . . This Is The Fabulon" is inspired by Katherine Dunn's novel "Geek Love," which details the unusual goings-on of a family of circus sideshow freaks.

"I often put myself in the books that I read, which is ultimately reflected in my lyrics," says Salls.

"We didn't want it to sound like the stereotypical metal-crashing grunge thing," adds Ordonez.

To garner local support, Seed is spending most of April and May on tour in its home state of Texas, and will play showcases on both coasts in June. A yearlong tour will follow, taking Seed to every region of the U.S.

## KATHY TROCCOLI

*(Continued from page 16)*

Troccoli says she's ready to stand on her voice alone. "I'm not afraid of being tagged as a 'former gospel singer,' but what I'd like to see happen is people starting to see me as a true pop artist," she says. "I want people to see that I can belt out a tune with passion and conviction and believability. There's a lot that I want to happen with this record, because it has some of the best stuff I think I've ever done."

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**SEATTLE:** Throwing hard raps to infectious, heavy-rhythm lyrics, Turntable Bay is rocking Seattle's hip-hop scene. Da Blasta and Ratboy hail from Los Angeles, but relocated to the Northwest last year after the duo played a show in the Seattle area and realized a lot more opportunities for exposure existed in the region. Da Blasta has been rapping since 1981 and says he has performed in more than 1,000 live shows. Ratboy is the act's producer, but on stage he spices up the act with his live drum performance, setting Turntable Bay apart from other rap acts. Locally, the group has performed regularly at Rkendy, a Seattle night club, and has sold more than 800 units of its demo tape—without the benefit of an official sales push. The hip-hop team was nominated in the best band category by Mass magazine, a Northwest regional trade publication.



TURNTABLE BAY

Turntable Bay was scheduled to perform during the awards show in Portland, Ore., April 29. In addition to performing in the Pacific Northwest, the act was selected as one of 12 bands to appear on the New Music Seminar's "Best of . . ." tape compilation last year. It also took the stage during last year's ASCAP Showcase in Los Angeles. Back in its hometown of Seattle, Turntable Bay was picked by top 40 rhythm-crossover KUBE for inclusion in its on-air-program, "Best Of Home Jams." Contact Scott Schorr at 206-820-6632. J.R. REYNOLDS

**MADISON, Wis.:** Marques Bovre & the Evil Twins boast a rare distinction among indie acts. With the recent release of its third CD for Butch Vig's Boat Records, Bovre & Twins have now released five albums of original songs in as many years. The new disc, "Ghost Stories From Lonesome County," builds on an already impressive body of work with its measured country rock beat and electric guitar leads sharp as barbed-wire. Singing with a voice like a rusty nail, Bovre pens concise morality tales of faith and degradation in American gothic settings. The band's previous CD, "Big House Strong," was half-produced by Vig, who left mid-session to record Nirvana's "Nevermind." "Ghost Stories" was completed at Vig's Smart Studios here by producer Doug Erickson, who plays in Vig's band, Spooner, and who recently helped remix Depeche Mode and U2 tracks. Bovre also has completed a video with Wisconsin-based director Frank Anderson (who has worked with Bad Religion and Spanic Boys). Releasing home recordings and performing regularly at Madison's Club DeWash in their early years, the act's career was boosted when they hired Scott Stewart as manager. Well-known in the region for his persistence, Stewart has booked Bovre in other Midwest towns and helped them get airplay on such commercial stations as Madison's WMMM, Chicago's WCBR, and Iowa stations KFMH in Davenport, KFMM in Des Moines, and KRNA in Iowa City. Contact Scott Stewart at 608-221-8450.



MARQUES BOVRE & THE EVIL TWINS

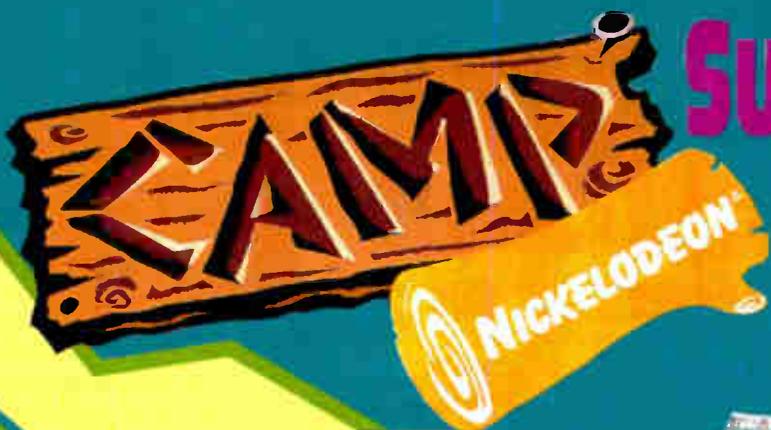
DAVE LUHRSEN

**FORT LAUDERDALE, Fla.:** Black Janet is a real standout in the field of rock and pop music players in Florida. Headed by singer/songwriter Jim Wurster, the act takes deadly aim at a mature style of dark and bittersweet music. Wurster's approach is made all the more learned by the fact that he doubles as a history teacher during the day. His voice is rich with a deep haunting resonance; the song lyrics are rife with themes of love and desire, longing and loss. Although the band has gone through a few lineup changes, Wurster has found a gem in vocalist Amy Baxter, whose sweetly vibrating vocals wrap around Wurster's like a web. Keyboards and slide guitar add to the atmospheric mix. Last year, the band released "Love Thirsty," a 13-song CD, and it recently took honors as best independent release for the southern region in the statewide Jammy music awards. The band also is included on a new Florida band compilation CD called "48:06," released by Swelter Records. As regional radio play is spreading word of the band, Black Janet is playing Florida gigs in Gainesville, Tampa, and Orlando, and making time to record a new single, called "Love Is A Dangerous Game." Contact Helaine Blum at 305-741-1426.



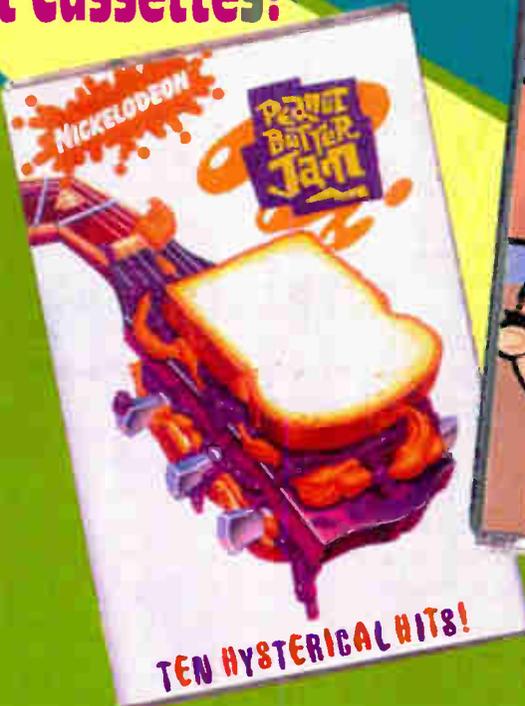
BLACK JANET

SANDRA SCHULMAN



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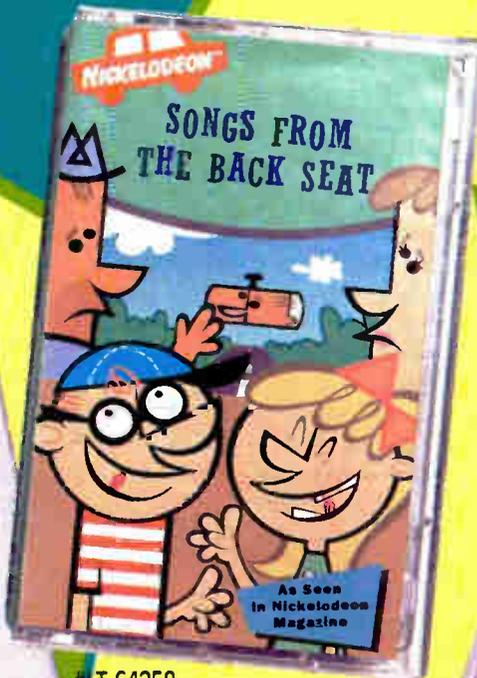
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#LT-64259

### Peanut Butter Jam

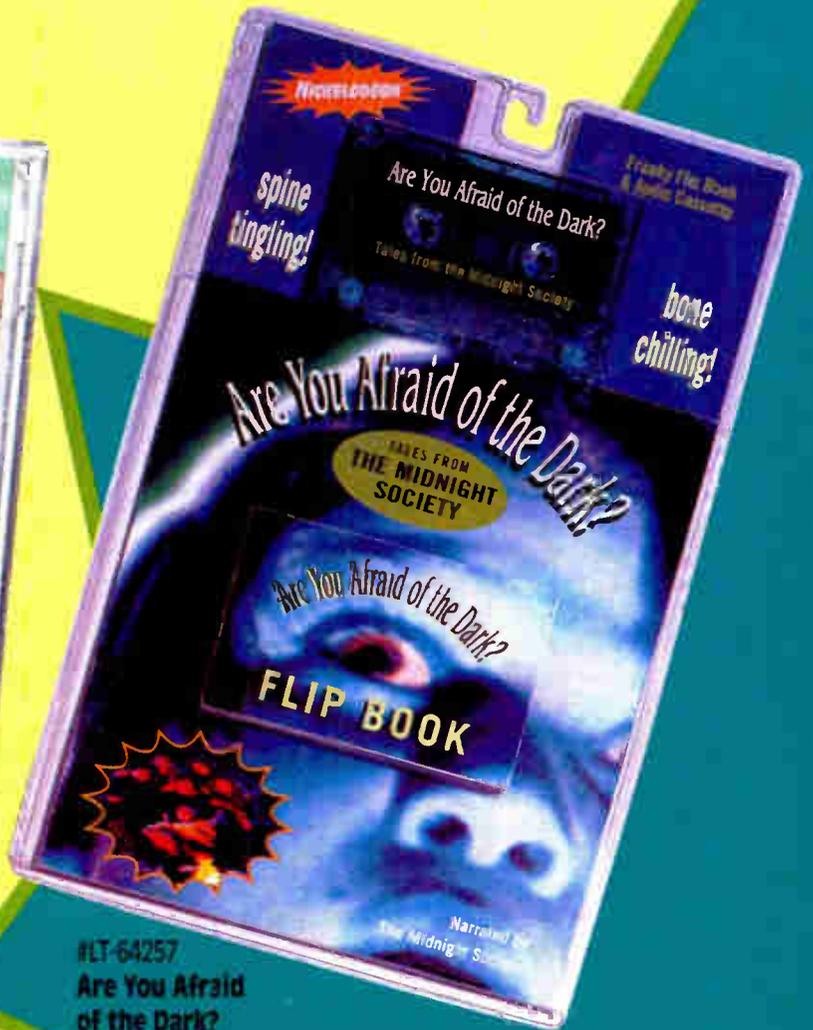
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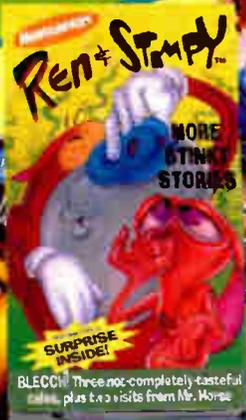
## Cool Videos!



#LV-49224  
Sugg. retail \$9.98



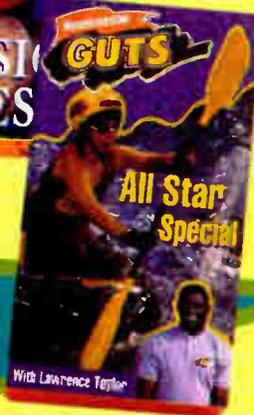
#LV-49225  
Sugg. retail \$12.98



#LV-49226  
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## 4AD, WARNER/REPRISE JOIN FOR LUSH'S 'SPLIT'

(Continued from page 10)

Hurley. In the U.K., 4AD will take the almost unprecedented step of releasing two different Lush singles, the accessible "Hypocrite" and the eight-minute "Desire Lines," on the same day, May 30, with a selection of nonalbum material on each.

The wealth of material is a reflection of the delays endured by the band in recording "Split," for which it wrote 21 new songs, with some 17 recorded. "We had everything written and demoed, bar two songs, by June [1993], and then we tried to find a producer," says Berenyi. The album was produced—eventually—by Lush with Mike Hedges, known for his work on the first two albums by British pop outfit the Beautiful South and for earlier productions with the Cure.

Lush released its first U.K. EP, "Scar," in October 1989. That was followed the next year by "Mad Love," produced by Robin Guthrie of the Cocteau Twins, then "Sweetness And Light," recorded with Talk Talk producer Tim Friese-Green. Berenyi and Anderson had known each other from school days, but modestly recall that their early musical efforts were faltering at best.

"We bought some instruments—we couldn't play them. Two years later, we still couldn't play them," says Anderson with a smile. "Miki was at college with Chris and Steve [Rippon, the band's original drummer], and we got better, somehow."

The band's first visit to the U.S. coincided with the release of "Gala" in the fall of 1990, and the group returned to America in April 1991 to co-headline with Ride before completing

the "Black Spring" EP and "Spooky," both with Guthrie. The large British fan base the group had built was confirmed when "Spooky" debuted in the top 10 on the U.K. pop album chart in February 1992.

4AD and Warner/Reprise hope to build upon Lush's previous success in America by having the band in the U.S. for live and promotional work early in the game. "They'll be here for a radio promo tour the week the record comes out," says Hurley, "and doing shows in eight major markets. We hope to do a lot of promo, MTV, retail, and press from a very early stage, rather than the traditional thing of waiting four to six weeks after the record comes out, and we hope that will have an impact on SoundScan sales."

### 'LUSH SELL THEMSELVES'

The band's supporters at retail and radio have high expectations for "Split." "Lush is a mainstream band here, definitely," says Alan Kovan, owner of Play It Again, an indie specialist in Michigan that targets 14-30-year-old active record buyers. Kovan says his customers are concerned with getting new music as fast as they can.

"We sell Melody Maker and NME every week," says Kovan, "and people knew about Lush before their first record came out. Lush sell themselves at this point. People will know well in advance when it's coming out. There are a lot of people in the States who will buy everything on 4AD."

"They seem to be a band that's been bubbling under for us," says

John Hayes, PD at KTCL Denver. Hayes, who has gradually been spinning more and more Lush over the past few years, tags the acts as a "good, strong band for the '90s."

Hurley says that the impact of Lush's appearances at Lollapalooza cannot be underestimated. "We were probably at 75,000 [units sold of 'Spooky'] when it kicked in, and we probably sold another 25,000-35,000 from Lollapalooza, which, seeing as they were the opening act, is a pretty good achievement. The two key areas we didn't get last time, which [Lush manager] Howard Gough and I have been focusing on, were top 40 radio, which alternative will lead to a degree, and, of course, our old friends MTV. We got good '120 Minutes' support, but not much rotation."

Hurley says that a larger budget has been allocated for a videoclip of "Hypocrite," which will be completed shortly.

4AD and Warner/Reprise plan to release "When I Die" to radio as the second track from "Split." A remix has already been completed by producer Scott Litt (R.E.M.). Indeed, Carr sees a parallel with that slow-developing superstar group when he talks of Lush's career in progress. "Lush have the commitment of Warner Bros., and I see a 10-year progression, like the 10 years in between 'Radio Free Europe' and 'Losing My Religion.'"

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

## TV Theme Vet Mike Post Looks Set To Branch Out

**POST PRODUCTION:** "After my first 200 songs, I finally decided I was the worst lyricist, and just didn't have it," says composer Mike Post. "But I liked my melodies, and that's how I became a composer for film and TV." His urgent, intense urban musical sounds are among the most familiar on TV, especially in the hard-boiled atmosphere of cop or lawyer shows. His signature themes can be heard on "L.A. Law," "NYPD Blue," "Law & Order," "Silk Stalkings," and "Renegade."

These and other Post creations are among the themes re-created by Post on a new release from American Gramophone called "Inventions From The Blue Line" (Billboard, April 9).

To term Post a veteran of TV scoring at age 49 does not completely spell it out, for he is regarded as the youngest musician in TV history to be appointed a musical director. He served that function starting in 1969, at age 24, for "The Andy Williams Show." Before that, the native Californian had been a session guitarist for such acts as Dick and Dee, Sammy Davis Jr., Dean Martin, and Sonny and Cher (including playing on "I Got You Babe" in 1965), and a successful producer and arranger, winning a Grammy for best instrumental arrangement for Mason Williams' "Classical Gas." His TV scoring assignments read like a syndication directory, and include "The Rockford Files," "Hill Street Blues," "The Greatest American Hero," "Magnum P.I.," "Quantum Leap," and "Wiseguy," among others. Post is corporately involved in other TV scoring through Mike Post Productions, where a staff turns out music for such other TV shows, including "The Commish."

Post hopes to return to songwriting (as a melodist, not lyricist) someday, probably for Broadway, where he is likely to work something out with his close friend, theater scion James Nederlander. He says he has already learned some lessons in this regard. A few seasons ago, Post was involved in a failed, pioneering project that taught him the difficulty of making songs work in a dramatic context. It was "Cop Rock," a show that used song to advance the plot. "If the music doesn't happen naturally there is a cessation of reality," he says. "That [seems to be acceptable] in the theater. Even there, you've got to be really careful. I'd probably do a show about music where music becomes reality."

While he is now on the road pro-

moting his new album, Post has not set any agenda for live performance engagements, although during a break starting in May he'll begin to think about the idea.

Meanwhile, he's set up the main title for a BBC production called "Rough Necks" (with weekly episode scoring by Roger Neal), and is busy with other new musical assignments this season in "Traps" and "The Byrds Of Paradise."

Post is a member of BMI, along with a music publishing unit called Tussell Music; an ASCAP affiliate is called BudRun.

Although Post admits there is something of a jazz feel in his work, he says jazz is not part of his true lexicon.

"I sort of skipped jazz," he adds. "The truth is, I never played a lot of it; I've still got a rock'n'roll heart. I'd quit the business if I could be Keith Richards."

Post recalls when he was once asked to do the impossible: to outdo a George Gershwin classic. "I was asked to do more a traditional-type score that required a New York [touch] that included the sounds of the subway. 'All you gotta do,' I was told, 'is do [something like] 'Rhapsody In Blue,' only better.'"

**HE'S GOT 'EM COVERED:** EMI Music Publishing East Coast creative VP Evan Lamberg hasn't let administrative functions he acquired with his VP stripes stand in the way of getting covers of his company's songs. In the past six months, Lamberg has piloted recordings by Celine Dion (Sony/Epic/550), EMI Records' Eternal, Billy Dean (on the "One Life To Live" soundtrack), Judy Cheeks (EMI U.K.), and Atlantic's Laura Branigan.

**OUT OF MANY:** Steve Allen, the comedian and author, has written thousands of songs, including a solid standard "This Could Be The Start Of Something Big." A sampling has just been released with actress/singer Ann Jillian on a CD from independent AER Music Group called "In The Middle Of Love: The Songs Of Steve Allen," which also includes a Jillian duet with the versatile Allen.

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

1. Gin Blossoms, New Miserable Experience
2. Blind Melon
3. James Taylor, Live
4. Common Thread: The Songs Of The Eagles
5. The Bodyguard, Original Soundtrack



by Irv Lichtman

## AFTRA, LABELS COUNTER SUIT BROUGHT BY ARTISTS

(Continued from page 12)

Butler (Billboard, Nov. 13, 1993). Among other things, the artists allege that the labels failed to accurately report their covered income and to pay the required amounts into the AFTRA Health & Retirement Funds, which resulted in their being denied health benefits and being short-changed on decades' worth of accrued pension benefits.

Among actions sought, the plaintiffs have requested a preliminary in-

junction against the funds by the court that would include the removal of the funds' trustees, reinstatement of benefits eligibility, and the suspension of all audits being conducted by the funds, according to the court document.

In a response filed March 15 in opposition to the request for injunctive relief, lawyers for the AFTRA Health & Retirement Funds called the request "remarkably bereft of

factual or legal support" and say the granting of such an injunction would "drastically interfere with the operations" of the AFTRA funds.

In a separate action, record companies named in the suit—including A&M, BMG, Capitol, MCA, Motown, PolyGram, and Sony—filed a motion to have the suit dismissed, citing Employee Retirement Income Security Act (ERISA) statutes and the statute of limitations among the reasons.

Among the contentions made in the AFTRA filing are that the plaintiffs made no effort to resolve grievances through internal remedies and that, contrary to claims, most have benefited, and some continue to benefit, from the AFTRA Health & Retirement Funds.

Exhaustion of the internal appeals process is required under ERISA, which governs multi-employer pension plans, the funds' and record companies' lawyers say in their filings.

Among other statements contained in the AFTRA filing is one that alleges that some of the work claimed by the plaintiffs may not have been done under the AFTRA Phono Code; and that the pre-1975 common law claims cannot succeed because they are barred by the statute of limitations.

Richard Perlman, the attorney representing the plaintiffs, has said he would file an answer to the AFTRA filing April 25; Perlman could not be reached by press time.

MARILYN A. GILLEN



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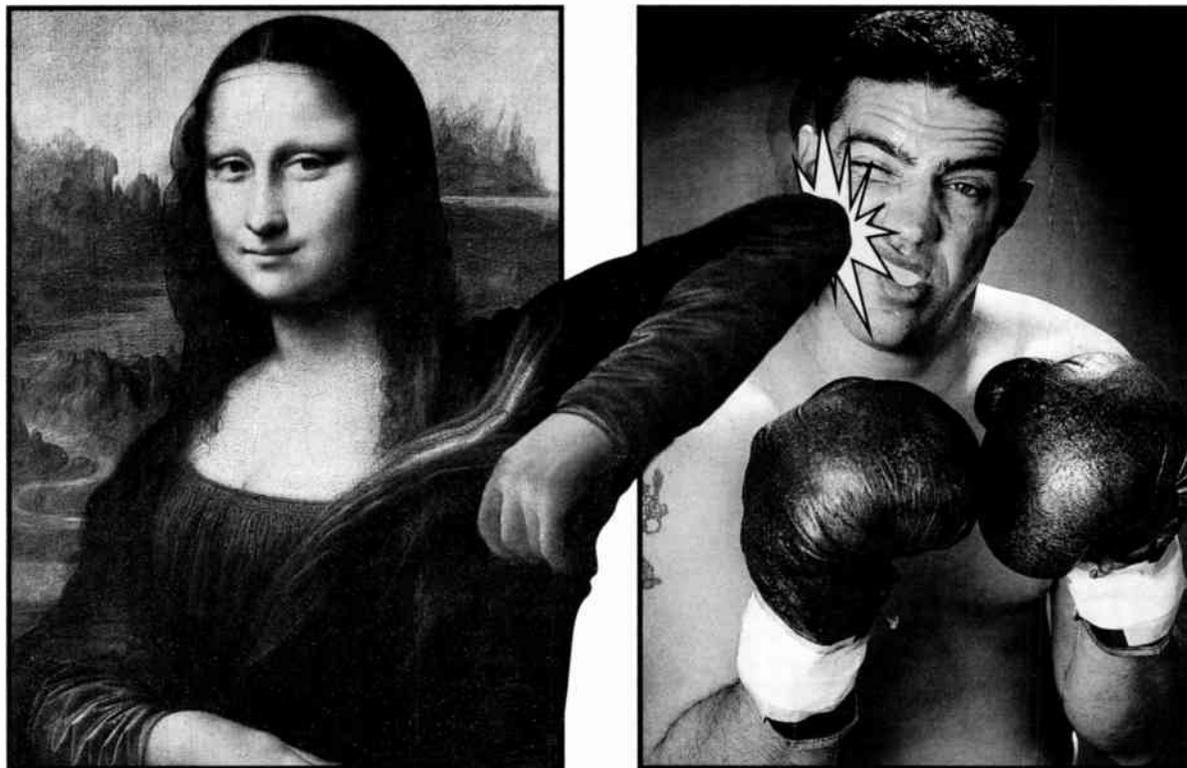
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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	8	30	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
2	7	12	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
3	4	61	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
4	6	6	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
5	9	27	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
6	1	2	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
7	10	14	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
8	5	7	ETERNAL EMI 28212/ERG (10.98/15.98)	ALWAYS & FOREVER
9	11	10	PAVEMENT MATADOR 92343/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
10	18	3	FRENTE! MAMMOTH 0056 (6.98/9.98)	LABOUR OF LOVE
11	—	1	STUTTERING JOHN ATLANTIC 82542/AG (10.98/15.98)	STUTTERING JOHN
12	14	28	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
13	12	48	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
14	13	8	SASS JORDAN MCA 10980 (9.98/15.98)	RATS
15	20	20	AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
16	—	1	OFFSPRING EPITAPH 86432* (8.98/14.98)	SMASH
17	16	2	IRIS DEMENT WARNER BROS. 45483 (9.98/15.98)	MY LIFE
18	17	3	SAUSAGE PRAWN SONG/INTERSCOPE 92361/AG (10.98/15.98)	RIDDLES ARE AROUND TONIGHT
19	19	22	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
20	15	32	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM

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

21	27	27	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
22	28	21	GABRIELLE GO/DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
23	24	13	OCTOBER PROJECT EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
24	32	12	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTHOUSE
25	21	19	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
26	29	13	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
27	23	36	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
28	40	2	KOKANE RUTHLESS 5512*/RELATIVITY (9.98/16.98)	FUNK UPON A RHYME
29	25	18	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD
30	—	1	JACKOPIERCE A&M 0223 (7.98/11.98)	BRINGING ON THE WEATHER
31	31	20	LIZ PHAIR MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE
32	—	2	CELLY CEL SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ
33	—	1	NICK CAVE & THE BAD SEEDS ELEKTRA 61645 (10.98/15.98)	LET LOVE IN
34	—	3	SUBDUDES HIGH STREET 10323/WINDHAM HILL (9.98/15.98)	ANNUNCIATION
35	38	5	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98)	POSITIVITY
36	35	40	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
37	39	38	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
38	34	8	THE INDIANS POLYDOR 513851/PLG (9.98/13.98)	INDIANISM
39	37	7	SAM PHILLIPS VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS
40	26	28	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE

## POPULAR UPRIISINGS

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

**BACK BEATS:** 15-year-old rapper Aaliyah (pronounced Ah-LEE-ya) is making a strong first impression with her debut single, "Back & Forth," released April 8. The Jive artist jumps from No. 56 to No. 29 on the Hot 100 Singles chart this week and nets the Greatest Gainer/Airplay.

Jive sent out 500 promotional "click-clacks," a popular children's toy that consists of

In addition, the label sent flyers to 1,500 independent retailers and one-stops announcing the album and its affiliation with R. Kelly, who wrote and produced all the songs on the album.

The Detroit-based rapper also is being promoted through an April mass mailing of 28,000 three-page, full-color brochures to one-stops and major chains.

The clip for "Back & Forth" is in active rotation on MTV and was No. 8 on the Box for the week ending April 22.

**STEPPING UP** Quickly: Now that Reprise/Warner Bros. has handed Giant the promotion and marketing duties for *Green Apple Quick Step*, "Wonderful Virus" is getting a whole new push.

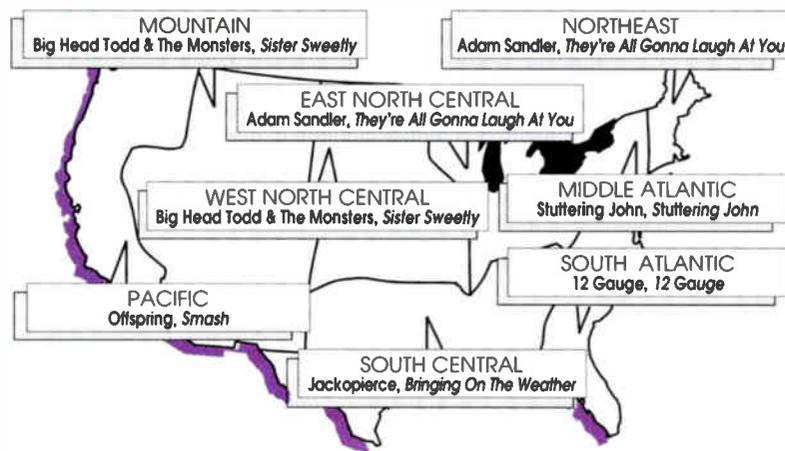
"It was released last fall and initially [worked] through Reprise," says Giant product manager Joe Pizzella. "We got more actively involved with the record this year and took a more aggressive approach, without being real hard-sell about it. It was just hard getting people to listen to it in the beginning, so that's our focus now."

To bring the Medicine Label/Giant release to the attention of press, retailers, and radio programmers, Giant released a five-song promotional CD that showcased the band's acoustic and perform-



**Crashing Success.** Mammoth's Vanilla Trainwreck is back with its third album, "Mordecai," which is gaining acceptance at college and modern rock radio.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>PACIFIC</b>	<b>SOUTH CENTRAL</b>
1. Offspring, <i>Smash</i>	1. Jackopierce, <i>Bringing On The Weather</i>
2. Frente!, <i>Labour Of Love</i>	2. 12 Gauge, <i>12 Gauge</i>
3. Celly Cel, <i>Heat 4 Yo Azz</i>	3. Jimmie Vaughan, <i>Strange Pleasure</i>
4. Pavement, <i>Crooked Rain, Crooked Rain</i>	4. Eightball & MJG, <i>Comin' Out Hard</i>
5. The Mavericks, <i>What A Crying Shame</i>	5. The Mavericks, <i>What A Crying Shame</i>
6. Eternal, <i>Always &amp; Forever</i>	6. Doug Supernaw, <i>Red And Rio Grande</i>
7. Sausage, <i>Riddles Are Around Tonight</i>	7. Maza, <i>Nadie Como Tu</i>
8. Jimmie Vaughan, <i>Strange Pleasure</i>	8. Big Head Todd/Monsters, <i>Sister Sweetly</i>
9. Me'Shell Ndegeocello, <i>Plantation Lullabies</i>	9. Joshua Kadison, <i>Painted Desert Serenade</i>
10. Kokane, <i>Funk Upon A Rhyime</i>	10. Jeff Foxworthy, <i>You Might Be A Redneck...</i>

ance strengths.

The EP, which was serviced in February to industryites and was given to concertgoers at shows, features the album

version and an acoustic version of the second single, "Feel My Way."

"We went everywhere with it," says Pizzella. "Instead of

saying we wanted a top five hit on this format and top 10 on another format, we went to college, commercial alternative, some metal, and 'core stations."

The first single, "Dirty Ocean Water," released in September, and a live version of "Feel My Way" are included on an electronic press kit that was serviced in March.

The Seattle group is embarking on its third tour in May when it hooks up with

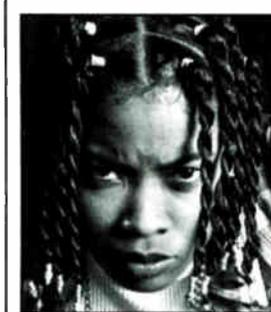
Paw. Green Apple Quick Step also toured with X in November, NOFX in February and March, and has played dates with *Rage Against The Machine*, *Tool*, and the *Mighty Mighty Boss-tones*.

"Ludes & Cherrybombs" is the next offering for college and modern rock radio.

mix shows with the second single, "Back In The Day," which moves 34-29 on Hot Rap Singles this week.

Forester cites top 40/rhythm stations, the Box, and underground, independent retailers as key elements in breaking acts at the street level.

Scott scores media exposure in the May issues of *Vibe* and *The Source*, and hosted the



**Brat Packin'.** So So Def/Chaos rapper Da Brat scores the No. 9 clip on the Box with her debut single, "Funkdafied." The album of the same name hits stores June 21; an electronic press kit is coming soon.

rap video show "Rap City" April 6 on BET.

The Los Angeles-based Scott performed April 22 at the Impact convention in Atlantic City, N.J. He also performed April 20 at Atlanta's Freaknik, an annual African-American cultural festival.

*Additional reporting was provided by Brett Atwood with assistance from Silvio Pietrolungo.*



**Playful Pub.** The first release on Play/Giant, "Pub," by Bournemouth, England-bred artist Denzil, hit the stores April 26. "Useless," from the singer/songwriter's debut, is at album alternative and modern rock now. Denzil is doing club dates and acoustic performances at radio and retail outlets.

two oversized marbles tied to the end of a string. The toys were sent to key radio programmers and retailers to promote the "Back & Forth" theme of the single and to build awareness of the forthcoming album, "Age Ain't Nothing But A Number," which streets June 14.



**First Sign.** Matt Robinson, VP of A&R for Capitol Records, introduces his first signees, the Funky Town Pros. The West Coast-based duo is in a studio recording its still-untitled set. Pictured, from left, are group member Devastatin; Gary Gersh, Capitol's president/CEO; group member Wundah; and Robinson.

## Marsalis Gets Columbia Together Diverse New Set Gets Cross-Promo Care

■ BY J.R. REYNOLDS

LOS ANGELES—Branford Marsalis' latest set, titled "Buckshot LeFonque," is brimming with such diverse musical styles that Columbia Records' marketing department views the July 5 release as a lesson in true adventure.

"This is going to be a fascinating exercise in working product from a marketing standpoint because it crosses so many boundaries," says Diarmuid Quinn, VP of marketing for Columbia Records.

"Buckshot LeFonque" features the jazzy saxophone tones of Marsalis, along with a cast of veteran performers who issue a potpourri of tracks crafted to delight even the most eclectic listener.

Marsalis says the album title is a derivative of an alias (LeFunk) used by Cannonball Adderley when he was re-

ording apart from the home label he was signed to in the '50s. "All the cats back then used those kinds of names to keep out of trouble when they weren't recording on the label they were signed with," Marsalis explains.

The 15-track album features a collaborative production effort with Gang Starr's DJ Premier, with whom Marsalis worked on the axeman's "Mo' Betta Blues" soundtrack album in 1990. "Buckshot LeFonque" also features author Maya Angelou, who renders spoken-word bliss to jazzy vibes on the track "I Know Why The Caged Bird Sings"—named for her classic novel.

While generous samplings of legendary jazz saxman John Coltrane help keep the album close to Marsalis' roots, the feverish reggae chant of Blackheart on "Hotter Than Hot" offers the challenge of new directions.

Turning another corner, the rock rumblings from electric bassist Victor

Wooten and guitarists David Barry and Albert King set a straight-up hip-hop funk mood on "No Pain No Gain."

Marsalis says it only required a mild adjustment for him to play the hip-hop-influenced music on the set. "The logic on this album was different from what I've played in the past, but once I listened to it a while, I caught on," comments the two-time Grammy winner.

Marsalis says his broad musical taste comes from being bored with most of the music out today. "Records tend to sound the same," he says. "Creativity is traditionally frowned upon—that's why when I record music, it always raises some eyebrows—because I'm always trying something different."

The classically trained artist reports that when he initially turned in the project, executives at Columbia did raise their eyebrows. "They were troubled, and in the beginning resisted it," says Marsalis. "But I told them to just take it home and listen to it a couple of times."

Honoring his request, the critics returned and confessed they were wrong, and things moved forward.

(Continued on page 25)



MARSALIS

## Impact Super Summit Emphasizes Social Awareness, Community Responsibility

**IMPACT-FUL EVENT:** Improving social awareness and developing a greater sense of community responsibility were underlying themes at Impact's Super Summit Conference VIII. Conducted April 22-24 in Atlantic City at Bally's Park Place Hotel, the conference was packed with productive and well-attended seminars.

"People seem to be in a more culturally and socially aware frame of mind," said Dyana Williams, president and co-founder of the International Assn. of African American Music.

The tone was set by keynote speaker Dr. Cornell West, who asked attendees, "When was the last time you heard the word 'tenderness' used out on the streets? We need to show more tenderness toward each other."

In his speech, West, a noted professor of history at Princeton University, urged attendees to focus on the root problems expressed by today's artists rather than bicker over their often-controversial lyrics—which he regards as symptoms, rather than ills.

Staying with the social-consciousness theme, Arista announced that it was abandoning traditional Black History And Music Month promotions, and unveiled ART (Arista Reaching And Teaching), an ongoing vehicle described as a means of channeling various types of social and community outreach and enrichment.

"I look at ART as a sort of highway on which any person or entity can participate in various kinds of enrichment projects," said Arista senior VP of black music Jean Riggins.

The first ART project is funding and producing a series of public service announcements on BET aimed at stimulating unity and positive thinking among teen-agers. The PSAs feature the aforementioned executives, as well as non-Arista role models who deliver short words of wisdom aimed at young people.

Following a panel discussion, Riggins presented a \$10,000 check for the PSAs on behalf of Arista and its five affiliated black labels (LaFace, Rowdy/R, Vaz, Bad Boy

Entertainment, and Hiram) to Lydia Cole, VP program management for BET.

Also in development through ART is a minority AIDS education campaign and an adopt-a-school program, which will begin in the fall and will include a guest lecture series.

Said Riggins, "All of our label affiliates will be participating with ART but, as with any other independent entities involved, won't be in on every project. Also, community projects that the labels are currently involved in won't fall under the ART umbrella. They'll jump on and off the highway, just like everyone else."

The Summit's most emotional moments came during the second annual Living Legends Foundation Awards dinner.

The foundation honors veteran record and radio people, and offers financial grants to those honorees who have a need.

This year's honorees were Emma G. Garrett, Vaughn Harper, Hal Jackson, Maxx Kidd, Willie Mitchell, Dell Rice, and Martha Jean "The Queen" Steinberg.

Prior to accepting his award, Harper said, "Tonight is special because all my friends and peers are all here, who have always been supportive." When he took the stage, Harper received a standing ovation from a misty-eyed audience.

Venerable artist Lena Horne issued a stirring presentation speech for Jackson, and related the radio veteran's rich broadcasting history (Horne's Blue Note/Capitol debut, "We'll Be Together Again," is to be released May 9).

At the end of the dinner, foundation chairman Ray Harris said next year's dinner would be held during the first quarter in Los Angeles.

Sounds like a Power Jam thing to me.

On the independent retail front, concerns were focused on surviving. "The chain-store price wars are a major concern for us," said George Daniels, owner of George's Music Room in Chicago. "They're doing some serious lowballing—cutting prices to as low as \$9.88-\$6.88."

Despite the price wars, Daniels says retailers at the con-

(Continued on page 28)



by J. R. Reynolds



## ARTIST DEVELOPMENTS

### 'ROAD' TO SUCCESS

After a successful solo debut in her native U.K., progressive R&B stylist Shara Nelson is ready to take a stab at success across the pond, with her first Chrysalis/ERG album, "What Silence Knows."

"If Aretha Franklin were coming out with a new record today, it would probably sound a lot like this," says EMI Records Group president/CEO Daniel Glass. "Shara takes an intelligent approach to dance and R&B."

The singer, who cites Franklin as a major influence, is joined by PM Dawn, St. Etienne, and Kevin Armstrong (Tackhead) on her album, which merges hip-hop, '60s soul, and alternative-oriented grooves.

Glass says ERG plans to roll out Nelson to U.S. audiences slowly. The label will send promotional copies of the debut single, "Down That Road," to college and modern radio and the dance club community May 10. A 12-inch dance single, remixed by David Morales, is designed to further ignite club interest.

Nelson has received early support in the clubs through an import of "Down That Road." "Many DJs brought in the original 12-inch from overseas," says Rob Stone, national director of promotion for ERG. "It's a good sign that Shara already has a club following."

The Bristol, England-based singer is best known as the soulful, searing voice behind Massive

Attack's "Unfinished Symphony," and also as a vital vocal contributor to the Adrian Sherwood-headed experimental dub collective Tackhead.

Many in the U.K. press have compared Nelson to fellow Brit Caron Wheeler, who emerged from the Soul II Soul collective to

become an independent artist. "I don't really see the comparison, actually," insists Nelson. "We are very different people with very different styles."

I think that my music is quite hard to categorize."

ERG faces a challenge in defining the artist to its potential audience. "Shara is more than a dance artist," insists Glass. "She is both R&B and provocative pop. I link her with acts like Brand New Heavies, Disposable Heroes Of Hiphoprisy, and Arrested Development in that there has been an amazing press response to her hip-hop consciousness."

In England, the singer is a critical favorite, having had a warm reception for the U.K. release of her debut set last September on Cooltempo. The record spawned two U.K. hit singles: "Down That Road," and "One Goodbye In Ten." Nelson already has garnered media coverage in U.S. consumer fashion and music publications.

(Continued on page 25)



NELSON

# Billboard® TOP R&B ALBUMS

FOR WEEK ENDING MAY 7, 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
				<b>*** No. 1 ***</b>		
1	1	1	5	SOUNDTRACK	DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) 5 weeks at No. 1 ABOVE THE RIM	1
				<b>***HOT SHOT DEBUT***</b>		
(2)	NEW ▶		1	NAS	COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC 2
3	2	2	24	R. KELLY ▲	JIVE 41527 (10.98/15.98)	12 PLAY 1
4	3	3	22	SNOOP DOGGY DOGG ▲	DEATH ROW/INTERSCOPE 92279*AG (10.98/15.98)	DOGGY STYLE 1
5	4	4	26	TEVIN CAMPBELL ▲	QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY 3
6	5	5	41	TONI BRAXTON ▲	LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON 1
(7)	NEW ▶		1	SHYHEIM	VIRGIN 39385* (9.98/15.98)	AKA THE RUGGED CHILD 7
8	6	6	18	JODECI ▲	UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND 1
9	7	7	8	HAMMER	GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER 2
10	8	8	24	WU-TANG CLAN ●	LOUO 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS) 8
11	9	9	5	DFC	ASSAULT/BIG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD 7
12	12	10	21	ICE CUBE ▲	PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION 1
13	11	14	6	ANGELA WINBUSH	ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH 11
				<b>***GREATEST GAINER***</b>		
(14)	16	—	2	ALL-4-ONE	BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE 14
15	10	11	34	MARIAH CAREY ▲	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX 1
(16)	NEW ▶		1	SOUNDS OF BLACKNESS	PERSPECTIVE 9006 (9.98/15.98)	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM 16
(17)	19	19	30	AARON HALL	SILAS 10810/MCA (9.98/15.98)	THE TRUTH 7
(18)	20	24	19	PATRA	EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK 18
19	15	15	20	DOMINO ●	OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO 10
20	14	13	28	SALT-N-PEPA ▲	NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98)	VERY NECESSARY 6
21	13	12	7	GANG STARR	CHRYSALIS 28435*/ERG (10.98/15.98)	HARD TO EARN 2
22	18	16	36	BABYFACE ▲	EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU 2
(23)	22	18	11	ZHANE ●	ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY 8
24	17	17	8	VARIOUS ARTISTS	MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES 15
25	23	22	13	TOP AUTHORITY	TRAK 72576/SOLAR (10.98/15.98) HS	SOMETHIN' TO BLAZE TO 21
(26)	27	23	21	US3 ●	BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH 21
27	21	20	9	VARIOUS ARTISTS	WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTIS MAYFIELD 17
28	26	33	9	ARETHA FRANKLIN	ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994) 26
29	24	21	24	A TRIBE CALLED QUEST ●	JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS 1
30	29	32	5	THE BRAND NEW HEAVIES	DELICIOUS VINYL/EASTWEST 92319/AG (10.98/15.98)	BROTHER SISTER 26
31	25	27	9	GERALD ALBRIGHT	ATLANTIC 82552/AG (10.98/16.98)	SMOOTH 25
32	30	30	28	XSCAPE ▲	SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA 3
33	28	28	75	SOUNDTRACK ▲	ARISTA 18699* (10.98/15.98)	THE BODYGUARD 1
34	32	34	29	TEDDY PENDERGRASS	ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC 13
(35)	43	42	16	ME'SHELL NDEGECELLO	MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES 35
(36)	39	37	18	VARIOUS ARTISTS	THUMP 4010 (9.98/16.98)	OLD SCHOOL 35
(37)	38	31	26	TOO SHORT ●	JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN 1
38	31	25	49	JANET JACKSON ▲	VIRGIN 87825 (10.98/16.98)	JANET. 1
39	37	35	30	E-40	SICK WID' IT 340 (8.98/11.98)	THE MAIL MAN 13
40	33	29	23	QUEEN LATIFAH	MOTOWN 6370 (9.98/15.98)	BLACK REIGN 15
41	40	40	35	MAZE FEATURING FRANKIE BEVERLY ●	WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS 3
(42)	42	48	5	CELLY CEL	SICK WID' IT 1724 (8.98/13.98) HS	HEAT 4 YO AZZ 42
43	35	50	4	PAUL HARDCASTLE	JVC 2033 (8.98/14.98)	HARDCASTLE 35
(44)	52	53	4	GLENN JONES	ATLANTIC 82513 (9.98/15.98)	HERE I AM 40
(45)	50	43	26	ZAPP & ROGER	REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS 9
46	34	26	9	5TH WARD BOYZ	RAP-A-LOT 53844/PRIORITY (6.98/9.98)	GANGSTA FUNK 13
(47)	44	36	11	THE NEW 2 LIVE CREW	LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4 9

48	36	38	75	KENNY G ▲	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
49	41	44	28	BLACK MOON	WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE 34
(50)	49	59	13	CE CE PENISTON	A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW 20
51	51	46	71	DR. DRE ▲	DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC 1
52	46	54	36	EIGHTBALL & MJG	SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD 40
53	47	49	77	SADE ▲	EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE 2
54	55	52	29	MINT CONDITION	PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY 18
55	56	47	16	CONSCIOUS DAUGHTERS	SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET 25
56	57	41	28	EAZY-E ▲	RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP) 1
57	54	67	38	WILL DOWNING	MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE 24
58	45	45	10	SOUNDTRACK	BEACON 11016/FOX (9.98/15.98)	SUGAR HILL 34
59	48	51	20	MARY J. BLIGE	UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM 22
60	53	78	65	RACHELLE FERRELL	MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL 34
				<b>***PACESETTER***</b>		
(61)	76	86	36	JOE	MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING 16
62	58	55	6	12 GAUGE	STREET LIFE 75439/SCOTTI BROS. (9.98/15.98) HS	12 GAUGE 44
63	59	56	44	TONY! TONI! TONE! ▲	WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL 3
64	60	39	26	SHAQUILLE O'NEAL ▲	JIVE 41529* (10.98/15.98)	SHAQ DIESEL 10
65	61	58	55	INTRO ●	ATLANTIC 82463/AG (9.98/15.98) HS	INTRO 11
66	64	60	24	K7	TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTAS SWING 54
67	65	—	2	KOKANE	RUTHLESS 5512*/RELATIVITY (9.98/16.98) HS	FUNK UPON A RHYME 65
(68)	70	—	2	DIANA ROSS	MOTOWN 6377* (9.98/11.98)	DIANA EXTENDED/THE REMIXES 68
69	72	68	31	SPICE 1 ●	JIVE 41513 (9.98/15.98)	187 HE WROTE 1
70	66	57	78	SWV ▲	RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME 2
71	62	69	5	INCOGNITO	TALKIN' LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY 61
72	75	80	9	SLAVE FEATURING STEVE ARRINGTON	RHINO 71592/AG (10.98/15.98)	STELLAR FUNGK: THE BEST OF 44
73	63	62	7	ETERNAL	EMI 28212/ERG (10.98/15.98) HS	ALWAYS & FOREVER 59
74	73	64	62	2PAC ●	INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.... 4
(75)	NEW ▶		1	TRINITY GARDEN CARTEL	RAP-A-LOT 53890/PRIORITY (9.98/15.98)	DON'T BLAME IT ON DA MUSIC 75
76	79	72	94	BRIAN MCKNIGHT ●	MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT 17
77	67	66	37	SCARFACE ●	RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS 1
78	74	61	23	DAS EFX	EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE 6
(79)	85	77	31	KEITH WASHINGTON	QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY 15
80	82	—	2	FOR REAL	A&M 0156/PERSPECTIVE (9.98/13.98)	IT'S A NATURAL THANG 80
81	78	63	10	GUESS	WARNER BROS. 45481 (9.98/15.98) HS	GUESSS 63
82	81	73	3	DAVID BENOIT & RUSS FREEMAN	GRP 9739 (9.98/15.98)	THE BENOIT/FREEMAN PROJECT 73
83	87	85	35	TINA TURNER ●	VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK) 8
84	69	65	5	COMMISSIONED	BENSON 1078/CGI (9.98/13.98)	MATTERS OF THE HEART 65
85	84	70	44	SOUNDTRACK ●	JIVE 41509 (10.98/15.98)	MENACE II SOCIETY 1
(86)	97	79	14	2 LOW	RAP-A-LOT 53884/PRIORITY (9.98/13.98)	FUNKY LIL BROTHA 25
87	83	81	30	KRS-ONE	JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP 5
88	80	71	36	FOURPLAY	WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS 15
(89)	93	83	40	CYPRESS HILL ▲	RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY 1
90	68	—	2	M.O.P.	SELECT STREET 21648* (9.98/15.98)	TO THE DEATH 68
91	89	82	15	MASTA ACE INC.	DELICIOUS VINYL 92249*/AG (9.98/15.98) HS	SLAUGHTERHOUSE 32
92	77	75	6	MARION MEADOWS	RCA 63167 (9.98/15.98)	FORBIDDEN FRUIT 52
93	94	95	4	MARCUS MILLER	PRA 60201 (9.98/15.98)	SUN DON'T LIE 93
94	90	74	14	FREDDIE JACKSON	RCA 66318 (9.98/15.98)	HERE IT IS 11
95	98	76	31	MARTIN LAWRENCE	EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT 10
96	91	84	46	JOHNNY GILL ●	MOTOWN 6355 (10.98/15.98)	PROVOCATIVE 4
97	96	87	24	MC REN	RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR 1
98	92	91	4	VARIOUS ARTISTS	EPIC STREET 57135*/EPIC (9.98/15.98)	DJ RED ALERT'S PROPMASTER DANCEHALL SHOW 89
(99)	RE-ENTRY		5	SOUNDTRACK	MERCURY 518882 (10.98 EQ/16.98)	MI VIDA LOCA 70
100	71	—	6	HWA	RUTHLESS 5506*/RELATIVITY (7.98/11.98) HS	AZ MUCH ASS AZZ U WANT 71

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



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**R. KELLY TIES** Whitney Houston's record; his "Bump N' Grind" (Jive) matches her "I Will Always Love You" (Arista) with 11 weeks at No. 1 on the Hot R&B Singles chart. It probably will hold next week and establish a new record. Songs by Tevin Campbell have a reputation for being played on the radio for months and months. "I'm Ready" (Qwest) reaches No. 1 on the Hot R&B Airplay chart and will probably continue to build points. The margin of points between Kelly and Campbell's records is still sizable despite point decreases on "Bump N' Grind," as promotion efforts switch to "Your Body's Calling." "I'm Ready" ranks No. 1 at 11 stations, including WQUE New Orleans, WDZZ Flint, Mich., and WEUP Huntsville, Ala. Another 34 stations show this song ranked top five in airplay.

**IN THE TOP FIVE:** "Got Me Waiting" by Heavy D. & the Boyz (Up-town) bounces back 6-3. Sales points are strong, and radio increases elevate "Waiting" to No. 10 on the airplay-only chart. It ranks No. 1 at WBSL New York, WQMG Greensboro, N.C., and WQOK Raleigh, N.C., and has top five reports at six other stations. "Waiting" moves to No. 2 on the sales-only chart, increasing 20% in sales points. "Anything" by SWV (RCA), from the "Above The Rim" movie soundtrack, thrusts the trio back into the limelight. The Wu-Tang Clan remix is all that, and radio is responding. "Anything" ranks No. 1 in airplay at six stations, including KKBK Los Angeles, KMJQ Houston, and WPEG Charlotte, N.C. Top five reports are logged at 14 other stations.

**GREATEST GAINERS:** Dancehall has made tremendous strides in mainstream America. Every effort is being made to add female dancehall performers to the list of our favorites. "Worker Man" may give Patra (Epic) that honor. This week, it earns the award for the largest increase in airplay points. It moves 51-42 on the airplay-only chart with a 30% increase in points, and ranks No. 4 at WQOK Raleigh, N.C. The Greatest Gainer/Sales is "Regulate" by Warren G. & Nate Dogg (Death Row), from the "Above The Rim" soundtrack. The single enters the sales-only chart at No. 30. It is No. 1 at KVSP-AM and ranks No. 3 at KKBK Los Angeles. Three stations give top 10 airplay: KKDA-FM Dallas, KJMQ Houston, and WJTT Chattanooga, Tenn.

**SOMEDAY WE'LL ALL BE FREE:** Last week will be remembered as the time when South Africa finally held its first free election, in which its majority citizens were permitted to vote after 300 years of oppression. I've got to believe that when the most oppressive state in the world experiences such a change, it bodes well for the world's population. Godspeed to everyone in the entertainment industries from around the world who used their resources to fight apartheid. Thanks to your help, freedom is just around the corner!

**SUZANNE BAPTISTE RISES TO THE TOP:** Baptiste came to Billboard to work with me in 1991, even though her heart was in music publishing and A&R. She quickly grasped the concepts of creating accurate and fair charts, and excelled at every assignment. She has earned her new title, senior chart manager, the old-fashioned way—from just plain hard work. All the best to you, Suzanne!

**MARSALIS GETS COLUMBIA TOGETHER FOR 'BUCKSHOT'**

(Continued from page 23)

Quinn admits the set presents a unique marketing challenge. "We're going to go with the hip-hop track 'Breakfast At Denny's' first because it's one of the most down-the-middle hip-hop-meets-jazz tracks on the project," he says.

The midtempo, deep-toned groove features a throaty Marsalis sax, along with a James Brown sample, and also has an intro of "Tonight Show" host Jay Leno doing a bit on the six Secret Service agents who were denied breakfast service at a Denny's restaurant in Maryland.

Quinn says a 12-inch of "Breakfast

At Denny's" will drop May 10 at clubs and radio mix shows. "Two week later, we'll go to urban radio... then ultimately to top 40," he says. "We're not excluding the dance club scene, either."

Jazz and adult alternative stations will be serviced much closer to the album's release date. Quinn reports that jazz radio will select its own emphasis tracks thereafter, with subsequent singles for other radio formats to be named at a later date.

A videoclip of the first single, directed by filmmaker Spike Lee, is planned for release at all outlets.

Quinn says that following initial re-

tail display in new-release sections, "Buckshot LeFonque" probably will be cross-merchandised. "We'll let the consumer tell the accounts where the product needs to be, according to their buying patterns," he says. "However, I would guess it will be getting double duty, both in the hip-hop and jazz bins."

Because it will be cross-promoted, Quinn says several promotion departments at Columbia will be involved. "This is a rare occasion where there will be no compartmentalization at the label, and different departments will all come together in a joint effort."

**JOAN JETT ENLISTS RIOT GRRRLS**

(Continued from page 14)

Convention, which reflects the writers' resentment over the intolerant tone of many of the convention's speakers; and lead track "Go Home," written with Hanna after the rape and murder of Mia Zapata, lead singer of Seattle band the Gits. The cut captures the paranoid mindset of a woman who is stalked in the street, and is the album's first emphasis track, going to Jett-friendly formats May 24; Jett's manager, Kenny Laguna, says it will be accompanied by a video showing recommended ways of getting out of trouble.

"I was blown away by a Bikini Kill show, and went home and wrote my immediate impressions of what they were doing," says Jett, an admirer of the riot grrrl group's intensity and alienated-yet-constructive subculture.

Musically, "Pure And Simple" shows that these artists have nothing on the one who set the standard. "We wanted to make sure it was hard-rocking without losing melody, with the same energy our live shows have," Jett says.

Excited by the result, Warner Bros. senior VP/publicity director Bob Merlis says the label is especially thrilled to welcome "the progenitor of so much that is important in contemporary music. She figured in the rise of American punk, as well as the riot grrrl movement, all the while making accessible rock'n'roll that, even in light of what she's done before, has found a peak in 1994. We're also happy to be working with Kenny Laguna, because he's a real record man who knows what's needed to relaunch Joan at Warner Bros."

Jett's been away from major labels since "Notorious" came out on Epic in 1991. The following year, Laguna rejuvenated Jett's Blackheart label, remastering and reissuing her pre-Epic '80s catalog and last year putting out "Flashback," a new rarities compilation. Big fans of Fugazi, Laguna and Jett decided to manufacture and market the reissues themselves in the manner that Fugazi puts out its music on its own label.

"Pure And Simple" also would have come out independently through Blackheart, Laguna says, had not Jett's business manager Bert Padell prompted Warner Bros. chairman Mo Ostin's personal involvement in courting Jett.

"We went to Burbank to meet with the label, and there were all these young VPs who were very hip to Joan and her influence on today's scene," says Laguna. "So here we have Blackheart going with the catalog, and now

Warner Bros. with the new album."

Laguna says that "with Warner Bros.' blessing," the "Spinster" Blackheart seven-inch is being distributed both through Blackheart's own independent channels and WEA's A.D.A. network. It also is being promoted at college radio.

To further satisfy Jett's Blackheart fan base, "Pure And Simple" is being released in modified vinyl and cassette forms. The "all rock, no ballad" edition exchanges the CD's "As I Am" and "Brighter Day" for "Hostility" and "Here To Stay," which was co-written with Babes In Toyland's Kat Bjelland, who also performs on it and elsewhere on the album.

Meanwhile, Jett, who has acted in the TV series "The Highlander" and toured Southeast Asia and France during her time between studio albums, is set to hit the road June 21 in the U.S. for "as long as possible," she says, adding, "You've got to be thorough."

**ARTIST DEVELOPMENT**

(Continued from page 23)

ERG plans to send advance copies of the album, which has a June 14 release date, to select trend-setting establishments, including restaurants, coffee houses, and clothing stores. "We applied this same strategy to the 'Jazzmatazz' record with incredible results," says Stone. "Our regional representatives will blanket the country with over 1,000 promos."

The label will also seek in-store play at major retail chains as a key sales tool. Says Stone, "We'll link with the major chains so that the consumer can hear what the noise is all about."

No touring plans are set for the artist, but ERG expects to net Nelson some small club dates closer to the album's release date.

Videos are in the can for "Down That Road" and "Nobody," with plans to service all appropriate national and local video outlets.

BRETT ATWOOD

**BUBBLING UNDER HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	4	BACK IN THE DAY	DRED SCOTT (TUFF BREAK/A&M)	14	22	2	COME WITH ME	RONNY JORDAN (4TH & B'WAY)
2	8	3	WHERE MY HOMIEZ?	ILL (MERCURY)	15	13	8	HUSH HUSH TIP	N-TYCE (WILD PITCH/ERG)
3	15	7	PUMP	VOLUME 1.0 (RCA)	16	—	1	BUCKTOWN	SMIF-N-WESSUN (WRECK/NERVOUS)
4	6	6	I WANT TO THANK YOU	ROBIN S. (BIG BEAT/ATLANTIC)	17	10	2	TEARS	DA KING & I (ROWDY/ARISTA)
5	18	2	CEASE & SECKLE	BORN JAMERICANS (DELICIOUS VINYL)	18	—	1	I'M ALWAYS THINKING ABOUT YOU	TEDDY PENDERGRASS (ELEKTRA)
6	11	2	GIVE IT TO YA	CHANTAY SAVAGE (I.D./RCA)	19	19	21	SHORT SHORTS	RAHEEM THE DREAM (LIFE/BELLMARK)
7	5	2	SO TOUGH	FREDDIE FOXXX (FLAVOR UNIT/EPIC)	20	—	4	HOW MUCH BOODIE	DEM BOIZ (CMBR/CRIKIQUE)
8	14	6	HOW ABOUT SOME HARDCORE	M.O.P. (SELECT)	21	21	2	FLOW ON	LORDS OF THE UNDERGROUND (PENDULUM)
9	—	1	THAT'S THE WAY LOVE GOES	NORMAN BROWN (MOJAZZ/MOTOWN)	22	16	3	DO THANGZ	INDONESIA (EM/ERG)
10	7	2	WHEN I FELL IN LOVE	LISA LISA (PENDULUM/ERG)	23	20	2	D. ORIGINAL	JERU THE DAMAJA (FFRR/LONDON)
11	12	2	DRIVING ME CRAZY	ERIC GABLE (EPIC)	24	—	1	JODY'S GOT YOUR GIRL	TIK TOK (COLUMBIA)
12	17	3	CLOSE MY LOVE	U-MYND (LUKE)	25	—	2	CLOSE THE DOOR	DONALD HARRISON (CTI)
13	9	4	THE SHIT IS REAL	FAT JOE DA GANGSTA (VIOLATOR)					

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

Among others groovin' with the production team of SoulShock/Karlin It's On For '94!

Puff Johnson    Sting  
Patti Labelle    Dina Carroll  
CeCe Peniston    Frontpage  
Brownstone    Denetria Champ  
Queen Latifah    Living Color  
Ras Posse    Ultra Nate  
Cathy Dennis    Terry & Monica

Contact Randy Cohen 213.933.9977

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	14	★★★ No. 1 ★★★ BUMP N' GRIND▲ R. KELLY (R. KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42207 11 weeks at No. 1
2	2	2	11	I'M READY BABYFACE, D. SIMMONS (BABYFACE)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18264/WARNER BROS.
3	6	5	8	GOT ME WAITING P. ROCK (L. VANDROSS, HEAVY D., P. ROCK, C. L. SMOOTH)	◆ HEAVY D. & THE BOYZ (C) (T) UPTOWN 54815/MCA
4	5	6	5	ANYTHING (FROM "ABOVE THE RIM") B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (T) (X) RCA 62834
5	4	4	9	FEENIN' D. SWING (D. SWING)	◆ JODECI (C) (T) UPTOWN 54824/MCA
6	3	3	10	THE MOST BEAUTIFUL GIRL IN THE WORLD ♀, RICKY P. (♀)	◆ ♀ (C) (D) (T) NPG 72514/BELLMARK
7	13	—	2	BACK & FORTH R. KELLY (R. KELLY)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42174/JIVE
8	7	7	8	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
9	8	10	11	TREAT U RITE C. BOOKER (C. BOOKER)	◆ ANGELA WINBUSH (C) (M) (T) ELEKTRA 64562
10	11	13	7	PART TIME LOVER/I'M STILL IN LOVE WITH YOU SURE, SWING (GREEN, JACKSON, MITCHELL, SIVING, PEARSON) (C) (M) (T) (X) DEATH ROW/INTERSCOPE 9H283/ATLANTIC	◆ H-TOWN/AL B. SURE! (C) (M) (T) (X) DEATH ROW/INTERSCOPE 9H283/ATLANTIC
11	9	9	8	HOW DO YOU LIKE IT? K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	◆ KEITH SWEAT (C) (M) (T) (X) ELEKTRA 64555
12	14	15	13	PLAYER'S BALL ORGANIZED (M. HALL, D. OUTKAST, ORGANIZED NOIZE)	◆ OUTKAST (C) (M) (T) (X) LAFACE 2-4060/ARISTA
13	10	8	12	AND OUR FEELINGS BABYFACE, L. A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ BABYFACE (C) (V) EPIC 77394
14	16	18	15	BELIEVE IN LOVE CALLOWAY, CALLOWAY, PENDERGRASS (CALLOWAY, CALLOWAY, PENDERGRASS, BECKHAM)	◆ TEDDY PENDERGRASS (C) (T) ELEKTRA 64574
15	12	11	22	U SEND ME SWINGIN' MINT CONDITION (M. LEWIS)	◆ MINT CONDITION (C) (T) PERSPECTIVE 7439
16	21	43	7	SWEET POTATOE PIE DJ BATTLECAT (DOMINO, K. GILLIAM)	◆ DOMINO (C) (M) (T) OUTBURST/RAL 77350/CHAOS
17	24	38	5	LOVE ON MY MIND J. DUPRI, M. SEAL (J. DUPRI, M. SEAL)	◆ XSCAPE (C) (M) (T) (V) (X) SO SO DEF 77438/COLUMBIA
18	15	17	13	GONNA LOVE YOU RIGHT (FROM "SUGAR HILL") R. ANDES (K. ANDE, I. HARRIS, R. JONES, W. CAREY)	◆ AFTER 7 (C) (D) BEACON 10006/FOX
19	23	23	12	DREAM ON DREAMER BRAND NEW HEAVIES (D. AUSTIN, N. DAVENPORT)	◆ THE BRAND NEW HEAVIES (C) (M) (T) (X) DELICIOUS VINYL 98321/EASTWEST
20	26	35	8	OLD TIMES' SAKE N. MILLER (MILLER, BRACE, STRONG)	◆ SWEET SABLE (C) (T) (X) STREET LIFE 75380/SCOTTI BROS.
21	20	20	12	COMIN' ON STRONG DA' MIC PROFESAH (MONDESTIN, MONDESTIN, PINARD, DAVIS, DA' MIC PROFESAH, GRAHAM)	◆ SUDDEN CHANGE (C) (T) EASTWEST 98334
22	22	26	8	PUMPS AND A BUMP BAILLERGEAU, HAMMER (HAMMER, DUECE DUECE, BAILLERGEAU, CLINTON, SHIDER)	◆ HAMMER (C) (D) (V) GIANT 18218/REPRISE
23	25	28	8	MY LOVE D. HALL (K. GREENE, D. HALL)	◆ MARY J. BLIGE (C) (T) UPTOWN 54789/MCA
24	30	50	6	I BELIEVE JAM, LEWIS (HARRIS, LEWIS, WEBSTER, NOLAN, MORRISON, JONES, BONNER)	◆ SOUNDS OF BLACKNESS (C) (T) PERSPECTIVE 7446
25	19	14	14	NEVER FORGET YOU WITHOUT YOU BABYFACE, M. CAREY, D. SIMMONS (M. CAREY, BABYFACE, W. P. HAM, T. EVANS)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77358
26	35	45	9	ROUND AND ROUND G. JONES, R. WATKINS (G. JONES, R. WATKINS)	◆ GLENN JONES (C) ATLANTIC 87265
27	36	56	4	WILLING TO FORGIVE BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ ARETHA FRANKLIN (C) (M) (T) (X) ARISTA 1-2680
28	32	34	10	YOU DON'T WANNA MISS W. WELLMAN (W. WELLMAN, S. PAYNE)	◆ FOR REAL (C) (T) A&M 0537/PERSPECTIVE
29	17	12	19	SO MUCH IN LOVE G. ST. CLAIR, T. O'BRIEN (JACKSON, STRAIGIS, WILLIAMS)	◆ ALL-4-ONE (C) BLITZZ 87271/ATLANTIC
30	29	22	19	I'M IN THE MOOD SOULSHOCK, KARLIN (S. NIKOLAS, B. SILBEY, SOULSHOCK, KARLIN, CUTFATHER)	◆ CE CE PENISTON (C) (M) (T) (X) A&M 0460/PERSPECTIVE
31	56	64	3	★★★ GREATEST GAINER/SALES ★★★ REGULATE (FROM "ABOVE THE RIM") WARREN G. & NATE DOGG WARREN G., NATE DOGG	◆ WARREN G. & NATE DOGG (C) DEATH ROW/INTERSCOPE 9B280/ATLANTIC
32	27	21	14	YOU KNOW HOW WE DO IT Q. D. III (ICE CUBE, Q. D. III)	◆ ICE CUBE (C) (T) PRIORITY 53847
33	43	54	7	WHAT GOES UP F. BEVERLY (F. BEVERLY, A. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18232
34	34	27	16	STAY N. LOWIS (M. STEVENS, B. KHOZOURI)	◆ ETERNAL (C) (M) (T) (X) EMI 5811/ERG
35	38	44	9	ALL OR NOTHING JOE (K. MILLER, JOE, D. T. GERRELL)	◆ JOE (C) (T) MERCURY 858 211
36	48	55	7	★★★ GREATEST GAINER/AIRPLAY ★★★ WORKER MAN C. DILLON, A. KELLY (D. SMITH, A. KELLY)	◆ PATRA (C) (M) (T) EPIC 77289
37	31	29	23	DUNKIE BUTT (PLEASE PLEASE PLEASE) K. EVANS, D. MICHERY, D. GRIGSBY (I. PINKNEY, R. GORDON)	◆ 12 GAUGE (C) (T) (X) STREET LIFE 75473/SCOTTI BROS.
38	42	33	10	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
39	18	16	17	GROOVE THANG NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS)	◆ ZHANE (C) (D) (M) (T) ILLTOWN 2228/MOTOWN
40	28	19	12	RIBBON IN THE SKY N. HODGE (S. MORRIS)	◆ INTRO (C) (T) ATLANTIC 87269
41	33	24	15	GIN AND JUICE DR DRE (NOOP DOGGY DOGG, DR DRE)	◆ SNOOPY DOGGY DOGG (C) (M) (T) (X) DEATH ROW/INTERSCOPE 9B318/ATLANTIC
42	40	31	17	(LAY YOUR HEAD ON MY) PILLOW TONY! TONI! TONE! (T. CHRISTIAN, D. WIGGINS, R. WIGGINS)	◆ TONY! TONI! TONE! (C) (V) WING 858 260/MERCURY
43	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ CAN'T GET ENOUGH BABYFACE (BABYFACE, J. ROBINSON)	◆ EL DEBARGE (C) (D) REPRISE 18155
44	37	32	12	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) PRINCE RAKEEM (WU, TANG CLAN)	◆ WU-TANG CLAN (C) (M) (T) (X) LOUD 62829/RCA
45	41	30	24	CRY FOR YOU D. SWING (D. SWING)	◆ JODECI (C) UPTOWN 54723/MCA
46	47	42	12	YOU DON'T LOVE ME (NO, NO, NO) STEELY, CLEVIE (D. PENN)	◆ DAWN PENN (C) (T) (X) BIG BEAT 98311/ATLANTIC
47	39	25	18	WHATTA MAN▲ H. AZOR (H. AZOR, D. CRAWFORD, C. JAMES)	◆ SALT-N-PEPA FEATURING EN VOQUE (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 390/PLG
48	54	36	15	BECAUSE OF LOVE J. JAM, T. LEWIS (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 38422
49	45	49	9	WHEN I NEED SOMEBODY J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ RALPH. TRESVANT (C) (D) (V) MCA 54804

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	58	94	3	I'M NOT OVER YOU S. HURLEY (S. HURLEY, J. PRINCIPLE, M. DOC)	◆ CE CE PENISTON (C) (T) A&M 0574/PERSPECTIVE
51	53	46	9	ELECTRIC RELAXATION (RELAX YOURSELF GIRL) A TRIBE CALLED QUEST (J. DAVIS, A. MUHAMMAD, M. TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42179
52	51	52	9	SOMETHIN' TO RIDE TO (FONKY EXPEDITION) PARIS (PARIS)	◆ CONSCIOUS DAUGHTERS (C) (T) SCARFACE 53851/PRIORITY
53	50	47	10	JUST ANOTHER DAY S. I. D. (D. OWENS, APACHE)	◆ QUEEN LATIFAH (C) (M) (T) (X) MOTOWN 2233
54	44	37	13	IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT) A. BETTS (M. NDEGEOCELLO)	◆ ME'SHELL NDEGEOCELLO (C) (D) (T) (V) (X) MAVERICK/SIRE 1H326/REPRISE
55	72	—	2	I MISS YOU G. CAUTHEN (G. CAUTHEN, A. HALL)	◆ AARON HALL (C) SILAS 54847/MCA
56	55	57	7	PLAY MY FUNK (FROM "SUGAR HILL") D. WIGGINS (D. WIGGINS, E. WILLIAMS)	◆ SIMPLE E (C) (T) (X) BEACON 10004/FOX
57	62	71	7	I'M GONNA MAKE YOU MINE S. HURLEY (M. WILLIAMS, J. MCALISTER, C. SAVAGE)	◆ TANYA BLOUNT (C) (T) POLYDOR 855 534/PLG
58	57	60	10	IT AIN'T HARD TO TELL LARGE PROFESSOR (W. P. MITCHELL, N. JONES)	◆ NAS (C) (M) (T) COLUMBIA 77385
59	69	84	4	LEAVIN' TONY! TONI! TONE! (R. WIGGINS, J. SMITH)	◆ TONY! TONI! TONE! (C) (V) WING 855 762/MERCURY
60	61	72	5	TAKE IT EASY A. JACKSON, DOMINO FLEX, VOE, POP (A. JACKSON, L. SINCLAIR)	◆ DEBELAH (C) (T) ATLANTIC 87277
61	64	70	5	I GOT CHA OPIN DJ EVIL DEE, MR. WALT (K. BLAKE, W. DEWGARDE, E. DEWGARDE)	◆ BLACK MOON (C) (T) WRECK 9078/MERVOUS
62	63	76	6	SATISFY YOU B. LOREN (B. LOREN)	◆ DAMION "CRAZY LEGS" HALL WITH CHANTE MOORE (C) (M) (T) SILAS 54572/MCA
63	59	53	20	UNDERSTANDING J. DUPRI, M. SEAL (M. SEAL)	◆ XSCAPE (C) (V) SO SO DEF 77335/COLUMBIA
64	60	51	12	MASS APPEAL DJ PREMIER, GURU (K. ELAM, C. MARTIN)	◆ GANG STARR (C) (T) CHRYSALIS 5811/ERG
65	67	73	4	COMPUTER LOVE ZAPP & ROGER FEAT. SHIRLEY MURDOCK, CHARLIE WILSON R. TROUTMAN (R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	◆ SHIRLEY MURDOCK & CHARLIE WILSON (C) (D) REPRISE 18251
66	77	82	5	BREAK UP TO MAKE UP W. DOWNING, B. BALDWIN (T. BELL, L. CREED, K. GAMBLE)	◆ WILL DOWNING (C) MERCURY 858 614
67	85	—	2	I WISH J. DOUGLAS (GABRIELLE, J. DOUGLAS)	◆ GABRIELLE (C) (T) GO! DISCS/LONDON 857 520/PLG
68	NEW	1	1	OUTSIDE YOUR DOOR D. GAMSON, M. NDEGEOCELLO (M. NDEGEOCELLO)	◆ ME'SHELL NDEGEOCELLO (C) MAVERICK/SIRE 18176/REPRISE
69	66	67	15	IT'S ALL GOOD HAMMER, THE WHOLE 9 (HAMMER, THE WHOLE 9, DEUCE DEUCE)	◆ HAMMER (C) (D) (T) (V) GIANT 18271/REPRISE
70	84	—	2	SOMEONE TO LOVE MINT CONDITION (L. WADDELL)	◆ MINT CONDITION (C) PERSPECTIVE 7454
71	70	69	16	QUIET TIME TO PLAY J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, M. HORTON)	◆ JOHNNY GILL (C) MOTOWN 2236
72	79	63	4	GANG STORIES PRODE JE (C. CALVIN, A. PATTERSON, P. PITTS, B. WEST)	◆ SOUTH CENTRAL CARTEL (M) (T) RAL/CHAOS 77368/COLUMBIA
73	81	85	4	THE BELLS J. JAM, T. LEWIS (E. STOVER, A. GAYE, M. GAYE, I. GORDY)	◆ COLOR ME BADD (C) (D) (V) WARNER BROS. 18268
74	74	66	14	TELL ME WHERE IT HURTS M. J. POWELL (A. MASON, T. MASON, M. POWELL)	◆ GUESS (C) WARNER BROS. 18303
75	73	77	7	JOY KANGOL (KANGOL & THE CREATORS, DYNAMITE)	◆ 7669 (C) MOTOWN 2234
76	76	75	10	HEY D.J. (FROM "MI VIDA LOCA") R. GUTIERREZ (S. HAGUE, M. MCLAREN, L. PRICE, R. LARKINS, R. GUTIERREZ, B. RAMIREZ)	◆ LIGHTER SHADE OF BROWN (C) (T) MERCURY 858 402
77	75	74	11	ON AND ON RNS (A. QUINN, S. FRANKLIN, J. WILSON)	◆ SHYHEIM (C) (T) VIRGIN 38415
78	86	92	3	I WANT YOU DANCIN' DANNY D (ROBERTS, JONES)	◆ JULIET ROBERTS (C) (T) (X) REPRISE 18222
79	78	78	16	FUNK DAT/WHY IS IT? J. C. SLAMM (F. LENON)	◆ SAGAT (C) (M) (T) (X) MAXI 101
80	96	—	2	BACK IN THE DAY KENDAL (A. A. LEWIS, S. K. GORDY)	◆ AHMAD (C) (M) (T) (X) GIANT 18217/REPRISE
81	71	65	18	WHEN A MAN LOVES A WOMAN ART & RHYTHM (J. WATLEY, L. CAMPBELL)	◆ JODY WATLEY (C) MCA 54793
82	82	58	13	I'M OUTSTANDING E. SERMON (S. O'NEAL, E. SERMON, R. ROACHFORD, R. CALHOUN, A. YARBROUGH, J. ELLIS, L. SIMMONS) (C) (T) (X) JIVE 42201	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42201
83	92	—	2	DO ME D. SHIPP, S. RUSSELL (D. SHIPP, S. RUSSELL, A. MCNEIL)	◆ TROOP (M) BUST IT 9001
84	NEW	1	1	I SWEAR D. FOSTER (F. J. MYERS, G. BAKER)	◆ ALL-4-ONE (C) (V) BLITZZ 87243/ATLANTIC
85	65	59	6	BE THANKFUL FOR WHAT YOU GOT R. SALL (W. DEVAUGHN)	◆ PORTRAIT (C) ATLAS 855 658/PLG
86	80	68	13	A DEEPER LOVE (FROM "SISTER ACT 2") C+C MUSIC FACTORY (D. COLE, R. CLIVILLES)	◆ ARETHA FRANKLIN (C) (T) (X) ARISTA 1-2657
87	NEW	1	1	FANTASTIC VOYAGE DOBB'S THE WIND (IVEY, DOBBS, ALEXANDER, BEAVERS, CRAIG, MCCAIN, SHELBY, SHOCKLEY) (M) (T) (X) TOMMY BOY 617	◆ COOLIO (M) (T) (X) TOMMY BOY 617
88	88	—	9	FREAKS/I-I-GHT (ALRIGHT) DOUG E. FRESH (GET FRESH CREW (DAVIS, SCROGGINS, UNIQUE)	◆ DOUG E. FRESH (M) (T) GEE STREET 440 583/ISLAND
89	68	62	11	STIR IT UP (FROM "COOL RUNNINGS") BRIAN AUGER (B. MARLEY)	◆ DIANA KING (C) (T) CHAOS 77325/COLUMBIA
90	97	—	2	100% PURE LOVE THE ELEMENT BOYS (C. WATERS, T. DOUGLAS, T. DAVIS, J. STEINHOOR)	◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
91	83	81	15	KRAZY D. ALLEN (D. ALLEN, M. DAILEY)	◆ BLACKGIRL (C) KAPER 62665/RCA
92	NEW	1	1	TRIPPIN' G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, T. SCOTT)	◆ KEITH WASHINGTON (C) QWEST 18175/WARNER BROS.
93	91	—	2	BACK IN THE DAY C. WOLFE (L. EDWARDS, J. PHILLIPS, C. WOLFE)	◆ ILLEGAL (C) (D) (M) (T) ROWDY 3-5031/ARISTA
94	89	87	4	SKOUNDRELS GET LONELY L. BROWN, THE WHOLE 9 (L. BROWN, L. LUBIN, THE WHOLE 9)	◆ DRS (M) CAPITOL 58102
95	94	—	2	THE CLOSER I GET TO YOU DEN-DEN, HONEY OF AN O, MEL'BLU (J. M. TUME, R. LUCAS)	◆ FOR LOVERS ONLY (C) MOTOWN 2237
96	NEW	1	1	(SEEK AND YOU'LL FIND) THE KINDA RIGHT BABY T. TAYLOR, C. FERRAR (T. TAYLOR)	◆ GROOVE U (C) (T) BIG BEAT 98300/ATLANTIC
97	NEW	1	1	SENDING MY LOVE NAUGHTY BY NATURE (R. NEUFVILLE, NAUGHTY BY NATURE)	◆ ZHANE (C) (D) (T) ILLTOWN 2242/MOTOWN
98	90	79	13	IT ALL COMES DOWN TO THE MONEY TERMINATOR X, L. SMITH (C. SHOCKLEE, K. MILLER, R. EARL, S. MILLER)	◆ TERMINATOR X (C) (M) (T) RAL/CHAOS 77168/COLUMBIA
99	87	90	5	HOW DO YOU HEAL A BROKEN HEART C. WALKER (CHRIS WALKER, C. SAGER)	◆ CHRIS WALKER (C) PENDULUM 58110/ERG
100	100	95	11	CAPS GET PEELED MC EHT, DJ SLIP (EHT, THOMPSON, ALPHA BREED, DJ SLIP)	◆ DFC (DUET WITH MC EHT) (C) (M) (T) (X) ASSAULT/BIG BEAT 98331/ATLANTIC

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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	41	6	<b>ALL OR NOTHING</b>	JOE (MERCURY)
1	2	12	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WB) 1 wk. at No. 1	39	35	11	<b>COMIN' ON STRONG</b>	SUDDEN CHANGE (EASTWEST)
2	1	21	<b>BUMP N' GRIND</b>	R. KELLY (JIVE)	40	49	22	<b>BECAUSE OF LOVE</b>	JANET JACKSON (VIRGIN)
3	3	21	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)	41	48	3	<b>WILLING TO FORGIVE</b>	ARETHA FRANKLIN (ARISTA)
4	4	14	<b>FEENIN'</b>	JODECI (UPTOWN/MCA)	42	51	6	<b>WORKER MAN</b>	PATRA (EPIC)
5	5	7	<b>ANYTHING</b>	SWV (RCA)	43	34	24	<b>SHHH</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
6	6	12	<b>TREAT U RITE</b>	ANGELA WINBUSH (ELEKTRA)	44	50	2	<b>I'M NOT OVER YOU</b>	CE CE PENISTON (A&M/PERSPECTIVE)
7	9	13	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)	45	38	14	<b>SO MUCH IN LOVE</b>	ALL-4-ONE (BLITZ/ATLANTIC)
8	8	10	<b>THE MOST BEAUTIFUL GIRL...</b>	↑ (NPG/BELLMARK)	46	46	8	<b>WHEN I NEED SOMEBODY</b>	RALPH TRESAVANT (MCA)
9	7	23	<b>U SEND ME SWINGIN'</b>	MINT CONDITION (PERSPECTIVE)	47	53	6	<b>PUMPS AND A BUMP</b>	HAMMER (GIANT/REPRISE)
10	11	8	<b>GOT ME WAITING</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)	48	63	16	<b>ALWAYS IN MY HEART</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
11	20	3	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)	49	45	14	<b>YOU KNOW HOW WE DO IT</b>	ICE CUBE (PRIORITY)
12	13	13	<b>BELIEVE IN LOVE</b>	TEDDY PENDERGRASS (ELEKTRA)	50	43	23	<b>WHATTA MAN</b>	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
13	15	7	<b>PART TIME LOVER</b>	H-TOWN (DEATH ROW)	51	54	8	<b>LOOK INTO YOUR HEART</b>	WHITNEY HOUSTON (WARNER BROS.)
14	17	12	<b>DREAM ON DREAMER</b>	BRAND NEW HEAVIES (DELICIOUS VINYL)	52	57	5	<b>PLAYER'S BALL</b>	OUTKAST (LAFACE/ARISTA)
15	14	14	<b>MY LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)	53	44	13	<b>IF THAT'S YOUR BOYFRIEND</b>	ME'SHELL NDEGECELLO (MAVERICK)
16	10	13	<b>AND OUR FEELINGS</b>	BAFFYFACE (EPIC)	54	55	9	<b>ELECTRIC RELAXATION</b>	A TRIBE CALLED QUEST (JIVE)
17	16	8	<b>HOW DO YOU LIKE IT?</b>	KEITH SWEAT (ELEKTRA)	55	56	12	<b>YOU DON'T LOVE ME</b>	DAWN PENN (BIG BEAT/ATLANTIC)
18	24	5	<b>LOVE ON MY MIND</b>	XSCAPE (SO SO DEF/COLUMBIA)	56	62	2	<b>OUTSIDE YOUR DOOR</b>	ME'SHELL NDEGECELLO (MAVERICK)
19	23	5	<b>OLD TIMES' SAKE</b>	SWEET SABLE (STREET LIFE/SCOTTI BROS.)	57	—	1	<b>DOGGY DOGG WORLD</b>	SNOOP DOGGY DOGG (DEATH ROW)
20	18	19	<b>I'M IN THE MOOD</b>	CE CE PENISTON (A&M/PERSPECTIVE)	58	70	4	<b>I'M GONNA MAKE YOU MINE</b>	TANYA BLOUNT (POLYDOR/PLG)
21	26	13	<b>GONNA LOVE YOU RIGHT</b>	AFTER 7 (BEACON/FOX)	59	60	4	<b>TAKE IT EASY</b>	DEBELAH (ATLANTIC)
22	29	6	<b>I BELIEVE</b>	SOUNDS OF BLACKNESS (PERSPECTIVE)	60	69	2	<b>LEAVIN'</b>	TONY! TONI! TONE! (MERCURY)
23	27	16	<b>STAY</b>	ETERNAL (EM/ERG)	61	52	26	<b>UNDERSTANDING</b>	XSCAPE (SO SO DEF/COLUMBIA)
24	39	3	<b>CAN'T GET ENOUGH</b>	EL DEBARGE (REPRISE)	62	68	2	<b>MY HEART BELONGS TO U</b>	JODECI (UPTOWN/MCA)
25	19	29	<b>(LAY YOUR HEAD ON MY) PILLOW</b>	TONY! TONI! TONE! (WING/MERCURY)	63	58	16	<b>IS MY LIVING IN VAIN</b>	XSCAPE (SO SO DEF/COLUMBIA)
26	21	29	<b>SEVEN WHOLE DAYS</b>	TONI BRAXTON (LAFACE/ARISTA)	64	59	16	<b>GIN AND JUICE</b>	SNOOP DOGGY DOGG (DEATH ROW)
27	28	11	<b>IT SEEMS LIKE YOU'RE READY</b>	R. KELLY (JIVE)	65	—	1	<b>I WISH</b>	GABRIELLE (GO!DISCS/LONDON/PLG)
28	33	12	<b>HOW MANY WAYS</b>	TONI BRAXTON (LAFACE/ARISTA)	66	72	2	<b>WHAT ABOUT US</b>	JODECI (UPTOWN/MCA)
29	12	18	<b>GROOVE THANG</b>	ZHANE (ILLTOWN/MOTOWN)	67	64	10	<b>C.R.E.A.M.</b>	WU-TANG CLAN (LOUD/RCA)
30	22	24	<b>CRY FOR YOU</b>	JODECI (UPTOWN/MCA)	68	67	2	<b>PLAY MY FUNK</b>	SIMPLE E (BEACON/FOX)
31	42	6	<b>WHAT GOES UP</b>	MAZE FEATURING FRANKIE BEVERLY (WB)	69	—	1	<b>I MISS YOU</b>	AARON HALL (SILAS/MCA)
32	36	10	<b>YOU DON'T WANNA MISS</b>	FOR REAL (A&M/PERSPECTIVE)	70	66	5	<b>SOMETHIN' TO RIDE TO</b>	CONSCIOUS DAUGHTERS (SCARFACE)
33	25	47	<b>RIBBON IN THE SKY</b>	INTRO (ATLANTIC)	71	75	3	<b>IT AIN'T HARD TO TELL</b>	NAS (COLUMBIA)
34	37	4	<b>REGULATE</b>	WARREN G. & NATE DOGG (DEATH ROW)	72	—	1	<b>BREAK UP TO MAKE UP</b>	WILL DOWNING (MERCURY)
35	31	13	<b>NEVER FORGET YOU</b>	MARIAH CAREY (COLUMBIA)	73	—	1	<b>SOMEONE TO LOVE</b>	MINT CONDITION (PERSPECTIVE)
36	40	5	<b>SWEET POTATOE PIE</b>	DOMINO (OUTBURST/RAL/CHAOS)	74	—	1	<b>EASE MY MIND</b>	ARRESTED DEVELOPMENT (CHRYSALIS)
37	47	8	<b>ROUND AND ROUND</b>	GLENN JONES (ATLANTIC)	75	—	1	<b>IT'S YOU THAT I NEED</b>	GUESS (WARNER BROS.)

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

## HOT R&B RECURRENT AIRPLAY

1	—	1	<b>NEVER KEEPING SECRETS</b>	BAFFYFACE (EPIC)	14	—	1	<b>CANTALOOP (FLIP FANTASIA)</b>	US3 (BLUE NOTE/CAPITOL)
2	—	1	<b>CAN WE TALK</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	15	10	7	<b>COME INSIDE</b>	INTRO (ATLANTIC)
3	2	5	<b>BETCHA'LL NEVER FIND</b>	CHANTAY SAVAGE (I.D./RCA)	16	18	15	<b>ANOTHER SAD LOVE SONG</b>	TONI BRAXTON (LAFACE/ARISTA)
4	3	2	<b>ALWAYS ON MY MIND</b>	SWV (RCA)	17	15	27	<b>LOVE NO LIMIT</b>	MARY J. BLIGE (UPTOWN/MCA)
5	1	2	<b>YOU DON'T HAVE TO WORRY</b>	MARY J. BLIGE (UPTOWN/MCA)	18	16	6	<b>THE MDRNING AFTER</b>	MAZE FEATURING FRANKIE BEVERLY (WB)
6	5	10	<b>HEY MR. D.J.</b>	ZHANE (FLAVOR UNIT/EPIC)	19	14	6	<b>BREATHE AGAIN</b>	TONI BRAXTON (LAFACE/ARISTA)
7	6	7	<b>NEVER SHOULD'VE LET YOU GO</b>	HI-FIVE (JIVE)	20	20	37	<b>I'M SO INTO YOU</b>	SWV (RCA)
8	4	8	<b>ANNIVERSARY</b>	TONY! TONI! TONE! (WING/MERCURY)	21	17	43	<b>DON'T WALK AWAY</b>	JADE (GIANT/REPRISE)
9	7	8	<b>RIGHT HERE (HUMAN NATURE)</b>	SWV (RCA)	22	—	21	<b>I'M IN LUV</b>	JOE (MERCURY)
10	9	8	<b>SHOOP</b>	SALT-N-PEPA (NEXT PLATEAU)	23	19	13	<b>IF JANET JACKSON</b>	(VIRGIN)
11	12	12	<b>DREAMLOVER</b>	MARIAH CAREY (COLUMBIA)	24	22	56	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
12	8	10	<b>JUST KICKIN' IT</b>	XSCAPE (SO SO DEF/COLUMBIA)	25	23	7	<b>RUNAWAY LOVE</b>	EN VOGUE (EASTWEST)
13	13	27	<b>THAT'S THE WAY LOVE GOES</b>	JANET JACKSON (VIRGIN)					

Recurrences 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

90	<b>TITLE</b> (Publisher - Licensing Org.) Sheet Music Dist. ASCAP/Polygram Int'l, ASCAP)
35	<b>ALL OR NOTHING</b> (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP) CPP
13	<b>AND OUR FEELINGS</b> (Sony Songs, BMJ/Ecaf, BMJ/Boobie-Loo, BMJ/Warner-Tamerlane, BMJ) HL/WBM
4	<b>ANYTHING (FROM ABOVE THE RIM)</b> (Warner-Tamerlane, BMJ/Interscope Pearl, BMJ/Bam Jams, BMJ) WBM
7	<b>BACK &amp; FORTH</b> (Zomba, BMJ/R. Kelly, BMJ) CPP
93	<b>BACK IN THE DAY</b> (Rowdy Boy, ASCAP/Beane Tribe, ASCAP/Nutthouse, ASCAP)
80	<b>BACK IN THE DAY</b> (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP)
48	<b>BECAUSE OF LOVE</b> (Black Ice, BMJ/Flyte Tyme, ASCAP) WBM
14	<b>BELIEVE IN LOVE</b> (Ted-On, BMJ/Beck, BMJ/K-Rob, BMJ/Calico, BMJ/EMI, BMJ/Sony, BMJ/Screen Gems-EMI, BMJ) WBM
73	<b>THE BELLS</b> (Jobete, ASCAP) CPP
85	<b>BE THANKFUL FOR WHAT YOU GOT</b> (Purple Records, ASCAP/Fun City, ASCAP/Delicious Apple, ASCAP/American Dream, ASCAP)
38	<b>BORN TO ROLL</b> (DAMASTA, ASCAP/Vary White, ASCAP)
66	<b>BREAK UP TO MAKE UP</b> (Warner-Tamerlane, BMJ) WBM
1	<b>BUMP N' GRIND</b> (Zomba, BMJ/R. Kelly, BMJ) CPP
43	<b>CAN'T GET ENOUGH</b> (Ecaf, BMJ/Sony Songs, BMJ/Brownstown Sound, BMJ/Yab Yum, BMJ/Sony, BMJ)
100	<b>CAPS GET PEELED</b> (Power Artist, BMJ/Tamu, BMJ/What's Not, BMJ/To Bee Cleared, BMJ/Driveby, BMJ/X-Men, BMJ/McGuffin, BMJ)
95	<b>THE CLOSER I GET TO YOU</b> (Ensign, BMJ/Scarab, BMJ)
21	<b>COMIN' ON STRONG</b> (Rhythm Jazz, BMJ/Sudden Change, BMJ/Nineteen Eighty, BMJ/Mizmo, BMJ/Music Corp. Of America, BMJ)
65	<b>COMPUTER LOVE</b> (Troutman, BMJ/Saja, BMJ)
44	<b>C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)</b> (BMG, BMJ/Wu-Tang, BMJ) HL
45	<b>CRY FOR YOU</b> (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
86	<b>A DEEPER LOVE (FROM SISTER ACT 2)</b> (Cole, ASCAP/Cliviles, ASCAP/Virgin, ASCAP/EMI, ASCAP) HL
83	<b>DO ME</b> (Strange Motel, ASCAP/Demarie, ASCAP)
19	<b>DREAM ON DREAMER</b> (My Dog Luna, ASCAP/D.A.R.P., ASCAP/EMI April, ASCAP) WBM/HL
37	<b>DUNKIE BUTT (PLEASE PLEASE PLEASE)</b> (AMI, BMJ)
51	<b>ELECTRIC RELAXATION (RELAX YOURSELF GIRL)</b> (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
87	<b>FANTASTIC VOYAGE (T-Boyz, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)</b>
5	<b>FEENIN'</b> (EMI April, BMJ/DeSwing Mob, ASCAP) WBM/HL
88	<b>FREAKS/I-GHT (ALRIGHT)</b> (Entertaining, ASCAP/Entertaining Scroggins Girls, BMJ)
79	<b>FUNK DAT/WHY IS IT?</b> (Estrogen, BMJ/Sam Blak, BMJ)
72	<b>GANG STORIES</b> (Straight Hangin' Em, ASCAP/Geed Up, ASCAP/Peel Yo Capp!, ASCAP/Daf Jam, ASCAP/Gangsta Wit Knowledge, ASCAP)
41	<b>GIN AND JUICE</b> (WB, ASCAP/Suge, ASCAP/Sony Tunes, ASCAP/Mari-Knight, ASCAP) WBM
18	<b>GONNA LOVE YOU RIGHT (FROM SUGAR HILL)</b> (Kealand, ASCAP/Chapters Of You, BMJ/Sir Rickly, ASCAP/BMG, ASCAP/Maestro, ASCAP/Daily Double, ASCAP/Polygram Int'l, ASCAP) HL
3	<b>GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL</b>
39	<b>GROOVE THANG</b> (Ninth Town, ASCAP/Naughty, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMJ)
76	<b>HEY D.J. (FROM MI VIDA LOCA)</b> (Charisma, ASCAP/Warner-Tamerlane, BMJ/EMI Blackwood, BMJ/Hip Hop To Pop, BMJ/Hip Hop Loco, BMJ/Chrysalis, ASCAP) CPP/WBM
99	<b>HOW DO YOU HEAL A BROKEN HEART</b> (CCW, ASCAP/Rogi, ASCAP/All About Me, BMJ)
11	<b>HOW DO YOU LIKE IT?</b> (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMJ/EMI Blackwood, BMJ) WBM/HL
24	<b>I BELIEVE</b> (Flyte Tyme, ASCAP/Bridgeport, BMJ) WBM
54	<b>IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT)</b> (Warner-Tamerlane, BMJ/Revolutionary Jazz Giant, BMJ/Nomad-Noman, BMJ) WBM
61	<b>I GOT CHA OPIN</b> (Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)
57	<b>I'M GONNA MAKE YOU MINE</b> (Last Song, ASCAP/Third Coast, ASCAP)
30	<b>I'M IN THE MOOD</b> (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadda, ASCAP) HL
55	<b>I MISS YOU</b> (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMJ)
50	<b>I'M NOT OVER YOU</b> (Last Song, ASCAP/Third Coast, ASCAP)
82	<b>I'M OUTSTANDING</b> (Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Taking Care Of Business, BMJ/CPMK, BMJ) CPP
2	<b>I'M READY</b> (Ecaf, BMJ/Sony, BMJ) HL
84	<b>I SWEAR</b> (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
58	<b>IT AIN'T HARD TO TELL</b> (Large Professor, ASCAP/EMI April, ASCAP/III Will, ASCAP/Skematics, ASCAP) HL
98	<b>IT ALL COMES DOWN TO THE MONEY</b> (Shocklee, BMJ/Extra Stamin', BMJ/Funk Groove, ASCAP/Lucy Three, BMJ)
69	<b>IT'S ALL GOOD</b> (Rap & More, BMJ)
78	<b>I WANT YOU</b> (Warner-Tamerlane, BMJ/BMG, ASCAP/Chrysalis, ASCAP) HL
71	<b>I WISH</b> (Perfect, BMJ/SPZ, BMJ/Rondor, PRS/Irving, BMJ) CPP
67	<b>JOY (Kang's Thang, BMJ/Wildesen, BMJ/Big Treat, ASCAP) CPP</b>
53	<b>JUST ANOTHER DAY</b> (Queen Latifah, ASCAP)
91	<b>KRAZY (ATV, BMJ/Penny Funk, BMJ/Mikie Dog, BMJ) HL</b>
42	<b>(LAY YOUR HEAD ON MY) PILLOW</b> (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
59	<b>LEAVIN'</b> (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP)
17	<b>LOVE ON MY MIND</b> (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM
64	<b>MASS APPEAL</b> (Gifted Pearl, ASCAP/III Kid, ASCAP/EMI April, ASCAP) WBM/HL
6	<b>THE MOST BEAUTIFUL GIRL IN THE WORLD</b> (Controversy, ASCAP/WB, ASCAP) WBM
23	<b>MY LOVE</b> (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/MCA, ASCAP)
25	<b>NEVER FORGET YOU/WITHOUT YOU</b> (Sony, BMJ/Rye Songs, BMJ/Ecaf, BMJ) WBM
20	<b>OLD TIMES' SAKE</b> (Nikkie Duz It, ASCAP/MCA, ASCAP/Tabradadabra, ASCAP)
77	<b>ON AND ON</b> (Blacknyasia, BMJ/J. Wilson, BMJ/Rugged Child, ASCAP)
68	<b>OUTSIDE YOUR DOOR</b> (Warner-Tamerlane,

# 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	46	6	<b>OLD TIMES' SAKE</b>	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
1	1	12	<b>BUMP N' GRIND</b>	R. KELLY (JIVE) 12 wks at No. 1	39	40	8	<b>ELECTRIC RELAXATION</b>	A TRIBE CALLED QUEST (JIVE)
2	3	7	<b>GOT ME WAITING</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)	40	37	9	<b>JUST ANOTHER DAY</b>	QUEEN LATIFAH (MOTOWN)
3	5	2	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)	41	39	8	<b>TREAT U RITE</b>	ANGELA WINBUSH (ELEKTRA)
4	2	14	<b>PLAYER'S BALL</b>	OUTKAST (LAFACE/ARISTA)	42	63	2	<b>I MISS YOU</b>	AARON HALL (SILAS/MCA)
5	4	10	<b>THE MOST BEAUTIFUL GIRL...</b>	↑ (NPG/BELLMARK)	43	33	19	<b>U SEND ME SWINGIN'</b>	MINT CONDITION (PERSPECTIVE)
6	7	3	<b>ANYTHING</b>	SWV (RCA)	44	36	12	<b>MASS APPEAL</b>	GANG STARR (CHRYSALIS/ERG)
7	13	7	<b>SWEET POTATOE PIE</b>	DOMINO (OUTBURST/RAL/CHAOS)	45	45	4	<b>COMPUTER LOVE</b>	ZAPP & ROGER (REPRISE/WARNER BROS.)
8	8	9	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	46	49	3	<b>I BELIEVE</b>	SOUNDS OF BLACKNESS (PERSPECTIVE)
9	14	7	<b>HOW DO YOU LIKE IT?</b>	KEITH SWEAT (ELEKTRA)	47	42	3	<b>BACK IN THE DAY</b>	ILLEGAL (ROWDY/ARISTA)
10	6	25	<b>DUNKIE BUTT</b>	12 GAUGE (STREET LIFE/SCOTTI BROS.)	48	41	15	<b>GROOVE THANG</b>	ZHANE (ILLTOWN/MOTOWN)
11	11	10	<b>BORN TO ROLL</b>	MASTA ACE INC. (DELICIOUS VINYL)	49	52	10	<b>HEY D.J.</b>	LIGHTER SHADE OF BROWN (MERCURY)
12	9	7	<b>FEENIN'</b>	JODECI (UPTOWN/MCA)	50	47	12	<b>I'M OUTSTANDING</b>	SHAQUILLE O'NEAL (JIVE)
13	10	8	<b>PUMPS AND A BUMP</b>	HAMMER (GIANT/REPRISE)	51	58	3	<b>ROUND AND ROUND</b>	GLENN JONES (ATLANTIC)
14	12	13	<b>GIN AND JUICE</b>	SNOOP DOGGY DOGG (DEATH ROW)	52	50	17	<b>I'M IN THE MOOD</b>	CE CE PENISTON (A&M/PERSPECTIVE)
15	18	10	<b>COMIN' ON STRONG</b>	SUDDEN CHANGE (EASTWEST)	53	44	14	<b>STAY</b>	ETERNAL (EM/ERG)
16	17	12	<b>YOU KNOW HOW WE DO IT</b>	ICE CUBE (PRIORITY)	54	48	9	<b>RIBBON IN THE SKY</b>	INTRO (ATLANTIC)

# Source Awards Make Choppy Debut

BY HAVELock NELSON

NEW YORK—The maiden voyage of the Source Awards, launched April 25 at the Paramount Theater here, encountered choppy waters, including several long pauses in the show's flow and a production problem that caused 2Pac to go on stage and perform while members of A Tribe Called Quest were still accepting their awards.

Dr. Dre and Wu-Tang Clan were the big winners, each grabbing two prizes. Dre was honored as producer of the year, and his release, "The Chronic," was named album of the year; Wu-Tang Clan was named new artist of the year (group), and earned single of the year honors for "Method Man."

Vocalist Mary J. Blige, named best R&B artist, was the only woman to win a Source Award. Few attendees expected the show to be a smooth ride. "A very organized hip-hop awards show is somewhat of an oxymoron," commented one observer.

The awards show was created by The Source magazine to "recognize those who have advanced the hip-hop art form through DJing, break dancing, graffiti, and rapping," said Mike Elliot, co-execu-

tive producer of the awards.

The winners in 14 categories were determined from tabulations of more than 10,000 ballots mailed to Source magazine subscribers.

Recipients of the special Pioneers Awards—DJ Kool Here, Grandmaster Flash, Afrika Bambaataa, DJ Hollywood, dancer Crazy Legs (of the Rock Steady Crew), and graffiti artist Phase 2—were determined by a panel consisting of Russell Simmons, KRS-One, DJ Red Alert, and Henry Chalfant.

While many members of the hip-hop community have had conflicts with The Source in the past, they still applauded and supported the awards show. Fredro of Onyx said, "The Source is The Source. It's about payin' homage to my bread and butter."

There are no plans to televise the awards show.

Here is a complete list of winners:

Artist of the year (group): A Tribe Called Quest

Artist of the year (solo): Dr. Dre  
New artist of the year (group): Wu-Tang Clan

New artist of the year (solo): Snoop Doggy Dogg

Lyricist of the year (group or solo): Snoop

Doggy Dogg  
Album of the year: "The Chronic," Dr. Dre  
Single of the year: "Method Man," Wu-Tang Clan

Motion picture soundtrack of the year: "Menace II Society"

Acting performance, movie or TV: MC Eiht/ "Menace II Society"

R&B artist of the year: Mary J. Blige

Producer of the year: Dr. Dre

Dancehall artist of the year: Buju Banton

Live performer of the year (group or solo): KRS-One

Video of the year: "Check Yo Self," Ice Cube

## RHYTHM & BLUES

(Continued from page 23)

ference are confident. "As the big guys battle it out, there are going to be some losers—but it doesn't necessarily have to be the small guys. For us, the key has always been customer service, and as long as we continue to provide it, we'll be all right."

Attendance was nearly overwhelming at the second annual Impact-Billboard Networking Fair. "The core of the exhibitors are record distributors, who, along with other entertainment entities, present new artists, technology, and products for conference delegates," says Suzanne Baptiste, senior chart manager for Billboard and chairperson for the event. Baptiste says there were more exhibitors and attendees than last year.

CONFERENCE MUMBLINGS: Former Uptown publicist Lisa Cambridge relocates to Atlanta as director of publicity and media relations for LaFace. ... Pendulum debut act Boogie Monsters releases its "Riders Of The Storm: The Underground Album" July 18 ... Motorjam/Zoo's new hip-hop group Half Pit/Half Dead is described as a "horror-core" act. Its debut single in June is "Death Is Real."



Down For The Cause. Uptown rapper Heavy D and 15-year-old AIDS activist Joey DiPaolo were among the many celebrities who recently participated in the taping of LIFEbeat's public service announcements to promote AIDS awareness for MTV. LIFEbeat is a music-industry organization dedicated to fighting AIDS.

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	7	★★★ No. 1/GREATEST GAINER ★★★ GOT ME WAITING (C) (T) UPTOWN 54815/MCA	HEAVY D. & THE BOYZ 1 week at No. 1
2	1	1	15	PLAYER'S BALL (C) (M) (T) (X) LAFACE 2-4060/ARISTA	OUTKAST
3	7	20	7	SWEET POTATOE PIE (C) (M) (T) OUTBURST/RAL 77350/CHAOS	DOMINO
4	3	4	23	DUNKIE BUTT (PLEASE PLEASE PLEASE) ● (C) (T) (X) STREET LIFE 75373/SCOTTH BROS.	12 GAUGE
5	5	5	14	BORN TO ROLL (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	MASTA ACE INCORPORATED
6	4	7	9	PUMPS AND A BUMP (C) (D) GIANT/REPRISE 18218/WARNER BROS.	HAMMER
7	6	3	13	GIN AND JUICE ● (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	SNOOP DOGGY DOGG
8	10	10	10	COMIN' ON STRONG (C) (T) EASTWEST 98334/AG	SUDDEN CHANGE
9	9	6	12	YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	ICE CUBE
10	8	8	12	C.R.E.A.M. (C) (M) (T) (X) LOUD 62829/RCA	WU-TANG CLAN
11	11	13	9	SOMETHING TO RIDE TO (C) (T) SCARFACE 53851/PRIORITY	CONSCIOUS DAUGHTERS
12	12	9	22	CANTALOOP (FLIP FANTASIA) ● (C) (T) (X) BLUE NOTE 44945/CAPITOL	US3
13	14	11	16	WHATTA MAN ▲ (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	SALT-N-PEPA FEATURING EN VOGUE
14	NEW ▶	1	1	REGULATE (C) DEATH ROW/INTERSCOPE 98280/AG	WARREN G. & NATE DOGG
15	17	12	4	GANG STORIES (M) (T) RAL/CHAOS 77368*/COLUMBIA	SOUTH CENTRAL CARTEL
16	15	15	9	PLAY MY FUNK (C) (T) (X) BEACON 10004/FOX	SIMPLE E
17	16	16	13	IT'S ALL GOOD (C) (D) (T) GIANT/REPRISE 18271/WARNER BROS.	HAMMER
18	21	25	8	WORKER MAN (C) (M) (T) EPIC 77289	PATRA
19	18	22	5	I GOT CHA OPIN (C) (T) WRECK 20083*/NERVOUS	BLACK MOON
20	13	19	11	IT AIN'T HARD TO TELL (C) (M) (T) COLUMBIA 77385	NAS
21	22	18	8	ELECTRIC RELAXATION (C) (T) (X) JIVE 42179	A TRIBE CALLED QUEST
22	20	21	9	JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233	QUEEN LATIFAH
23	19	14	12	MASS APPEAL (C) (T) CHRYSALIS 58111*/ERG	GANG STARR
24	23	26	6	BACK IN THE DAY (C) (D) (M) (T) ROWDY 3-5030/ARISTA	ILLEGAL
25	25	23	10	HEY D.J. (C) (T) MERCURY 858 402	LIGHTER SHADE OF BROWN
26	24	17	12	I'M OUTSTANDING (C) (T) (X) JIVE 42201	SHAQUILLE O'NEAL
27	26	24	13	ON AND ON (C) (T) VIRGIN 38415	SHYHEIM
28	31	30	6	PAPA'Z SONG (C) (T) INTERSCOPE 98303/AG	2PAC DUET WITH MOPREME
29	34	—	2	BACK IN THE DAY (C) (T) TUFF BREAK 70091/AM	DRED SCOTT
30	30	32	21	FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND	DOUG E. FRESH
31	33	28	12	CAPS GET PEELED (C) (M) (T) (X) ASSAULT/BIG BEAT 98331/AG	DFC (DUET WITH MC EIHT)
32	39	47	4	PUMP (C) (M) (T) IMMORTAL 62844/RCA	VOLUME 10
33	29	31	13	IF THAT'S YOUR BOYFRIEND (C) (D) (T) (X) MAVERICK/SIRE 18326/WARNER BROS.	ME'SHELL NDEGECELLO
34	28	27	13	IT ALL COMES DOWN TO THE MONEY (C) (M) (T) RAL/CHAOS 77168*/COLUMBIA	TERMINATOR X
35	27	29	35	WHOOPI! (THERE IT IS) ▲ (C) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
36	38	46	6	HOW ABOUT SOME HARDCORE (C) (T) SELECT STREET 25027	M.O.P.
37	36	34	12	DA BOMB (C) (M) (T) RUFFHOUSE 77379/COLUMBIA	KRIS KROSS
38	NEW ▶	1	1	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	AHMAD
39	RE-ENTRY	18	18	REALLY DOE (C) (T) PRIORITY 53843	ICE CUBE
40	35	33	23	COME CLEAN (C) (T) PAYDAY 127 000/FFRR	JERU THE DAMAJA
41	32	—	2	SO TOUGH (C) (T) FLAVOR UNIT 77468/EPIC	FREDDIE FOXXX
42	NEW ▶	1	1	BUCKTOWN (M) (T) WRECK 20069*/NERVOUS	SMIF-N-WESSUN
43	37	—	2	TEARS (C) (D) (M) (T) ROWDY 3-5027/ARISTA	DA KING & I
44	48	42	19	SHORT SHORTS (C) (D) (T) LIFE 79504/BELLMARK	RAHEEM THE DREAM
45	43	35	23	GETTO JAM ● (C) (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	DOMINO
46	47	38	14	MONEY IN THE GHETTO (C) (T) JIVE 42195	TOO SHORT
47	RE-ENTRY	4	4	HOW MUCH BOODIE (C) (M) (T) (X) CMBR 15515/CRITIQUE	DEM BOIZ
48	46	39	25	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 98345/AG	2PAC
49	NEW ▶	1	1	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617*	COOLIO
50	40	37	23	U.N.I.T.Y. (C) (D) (T) MOTOWN 2225	QUEEN LATIFAH

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

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## Judy Cheeks Flush With U.K. Club Chart Success

AS JUDY CHEEKS REVELS in the glory of a recent four-week reign atop the U.K. club charts with "Reach," her delicious new disco/house anthem on Positiva Records, she giggles at the memory of a fateful evening last year when a pair of career-altering opportunities filled her answering machine.

Shortly after ending a lengthy sabbatical from recording, the singer found herself cutting demos with two different producers during the same day. "By the time I got home that evening, both had phoned back with deals," she recalls.

One bid was from PWL Records, which she quickly passed on. "I thought, 'God, am I ready to be molded into the next [pop diva]?' I didn't think so."

Fortunately, the other offer was from red-hot artist manager Dennis Ingoldsby, the guiding force behind such international pop/dance stars as Dina Carroll and Eternal. Seemingly within minutes, a contract with Positiva (a U.K. subsidiary of EMI Records) materialized, and the single "So In Love (The Real Deal)" began packing floors throughout the U.K. and Europe. Co-written by Alan X and China Burton, the record won ardent DJ



CHEEKS

kudos for its pop-smart hook, sterling remixes by Frankie Focsett, West End, and Sasha, and, of course, Cheeks' oh-so-charming, vibrant performance.

The activity surrounding "So In Love" proved to be a nice change of pace for the London-based, U.S.-born singer, who bitterly fled from the music industry several years ago.

"I was just so fed up with the politics and narrow categorization attached to making music," Cheeks says. "It made me sick. To me, the idea of following others is so boring and useless. I'd rather take a few risks and feel good about what I'm doing at the end of the day."

Cheeks' career started promisingly enough—despite the fact that she had no desire for stardom. "I didn't want to lose my soul to the music business," she says. "I learned from my father [well-regarded gospel singer Rev. Julius Cheeks] that my voice was a gift and that it should not be compromised at any time. In fact, my mother told me I couldn't sing anything other than gospel until I left her house."

When she did, Cheeks found herself in Los Angeles, recording a blues album produced by Ike & Tina Turner. A European tour singing back-up with the act in 1979 led to a deal with Germany's Ariola Records, and yet another album, "Mellow Lovin'," which was released in the U.S. on Salsoul Records. Buoyed by success, Cheeks took up permanent residence in



by Larry Flick

Germany, turning up on several TV programs. "I was in a few movies, and even did a game show. It was an odd period of my life."

Cheeks moved to London in 1987 to record "No Outsiders" for Polydor, a project that she says was fraught with stupid politics that left her disillusioned and eager to leave the music industry behind.

"It's hard to say what brought me back to this business, other than a true love for performing," Cheeks says. "It's a passion that you can't just tuck away in a drawer and completely forget."

Now on an even career keel, Cheeks is near completion of a new album—a set that sews easily crossable pop/house music into a fabric of old-fashioned soul. She is joined by a formidable lineup of producers and songwriters that includes Brothers In Rhythm and Eric "E-Smoove" Miller, as well as Focsett and West End. Although she has received a modicum of support from EMI in the States, the label has yet to make a solid commitment to the album—which has actually sparked active interest from several other U.S. majors.

"I feel pretty confident that EMI will really want this album once they spend some time listening to it," Cheeks says. "It's got a nice variety of sounds, and I think it helps dispel the myth that there are no real songs in dance music. It's got a little edge, and a lot of energy... just like me."

**WHO'S MUSIC IS IT ANYWAY?** It's a sad commentary on the club community when some of its citizens resort to bootlegging a record that an artist opts not to release.

Phillip Damien's genius remix of "Pearls" from Sade's recent Epic set, "Love Deluxe" caused quite a stir at this year's Winter Music Conference, sparking heavy DJ interest. Unfortunately, Sade viewed the mix as an unnecessary distortion of the song, and passed on its release. But that has not stopped someone from pressing the mixes on unmarked vinyl and shipping copies to a number of dance specialty shops around the U.S. Jocks are buying 'em in droves. In fact, New York's WQHT radio has even begun to play this version of the track.

At this point, Epic has not taken any action and has not offered any comment on the situation. What a bummer it must be for Sade to learn that she has no ultimate control over the music she has so painstakingly crafted. And isn't this yet another potent blow to our community's bid for credibility in the industry? No

matter how good a remix is, or how cool you might look to your audience for playing it, there is no honor in stealing an artist's music—or participating in the act thereof. A little respect is in order, don'tcha think?

**SIDEWALK TALK:** "Anytime, Anyplace" has been tapped as the fifth single from Janet Jackson's current Virgin opus, "janet." Given the wealth of juicier tracks still left for the picking (such as the politically charged hip-hop anthem "New Agenda" and the bouncy Stax homage "What'll I Do"), the choice of this long and grinding ballad is a bit of a surprise. And yet, R. Kelly's gratefully shortened, groove-injected remix is a seductive bauble that makes the most of La J's racy performance, and it likely will increase her R&B radio quotient. David Morales gets a crack at last year's No. 2 club hit "Throb" on the B side, giving it a cheeky dash of string-induced drama... Just when it appeared that EMI Records might be forever slamming the door on dance music with the recent departure of department head John Trienis, we hear from a reliable source that a new department is being conceived. In it, there will be less emphasis on club charts and more focus on proper marketing and artist development. Guess we'll have to wait and see... The San Francisco indie-label scene has gotten a lot more interesting now that Pound America has begun cranking out one strong single after the next. The label could experience a much-deserved national breakthrough with the recent release of "EKO: Electrical Knockout," a three-cut EP of material crafted by Erik Wikman and DJ jd. Stylistically, "Work Of Love" and "Ascension" glide down an electro/trance path, while the hypnotic "The Beat That Goes



**Jose's Goin' Crazy.** Venerable Latin/pop artist Jose Feliciano has a pow-wow with the folks at MJM Records and Pro-Motion on the club campaign for his first house 12-inch single, "Goin' Crazy." The track, which features remixes by Tommy Musto and "Bonzai Jim" Caruso, originally was serviced to DJs under the name J.F., and it's picking up considerable support. Pictured standing, from left, are Max Pedane, Pro-Motion; Peter Zaffina, Feliciano's manager and president of MJM Records; Feliciano; and Michael Castaldo, songwriter. Seated, from left, are Brad LeBeau, Pro-Motion; and Kevin Doran, LIFT.

Boom" has a pure garage/house tone that will woo mainstream spinners.

**EAR CANDY:** Though we are more than a little bored with the ongoing new-jill-swing craze, Perspective/A&M quartet For Real rises above the glut of rubber-necked girlies with its gorgeous full-length debut, "It's A Natural Thing." Long on substantial songs and seamless harmonies, the set is a joy to simply hang back and listen to, but there is an abundance of potential club jams. "Li'l Bit" pops with jiggly retro-funk guitars and a chugging groove, while "Easy To Love" has a sultry hip-hop core and loads of playful sensuality. The album's pleasant jolt is a breezy pop/reggae interpretation of Led Zeppelin's "D'yer Mak'er." An appropriate dose of label commitment could render this a multiformat smasher... With her upcoming Big Beat collection "No No No," veteran Jamaican chanteuse Dawn Penn delivers the creatively satisfying yet commercially viable album that her cult following has always known she was capable of. Her dancehall roots remain prominent but are carefully tempered with enough hip-hop and R&B spices to make the material accessible. Moving beyond the fine first single, "You Don't Love Me," the set is fueled by the gems "I Want A Love I Can See" and "I'll Do It Again," as well as a dark and penetrating reading of Cat Stevens' "The First Cut Is The Deepest." Each of these tracks shuffles at an easy but insinuating pace that should be of interest to DJs who like to spice their programs with a plush island feel... Hanging on a ragga tip a wee bit longer, the New York-rooted Pow Wow Records continues to tap into alternative dancehall movements with "Stushness: The

First Lick...," a compilation that combines island elements with Europop and dance flavors. Producer D-Fex is at the helm, and the album has tasty treats from Echo Digital and Ganja Ash, among others. A must for the open-minded... Hi-NRG diehards are advised to sprint to the nearest import shop for a copy of "Young Hearts Run Free" by Respect Featuring Hannah Jones (Almighty, U.K.). The original version is a festive good time, but we think the series of well-measured remixes by Loveland (a team doing well right now with its own single, "Let The Music Lift You Up") are likely to meet with broader DJ acceptance. They do a fine job of enhancing Jones' fiery vocal with an elastic bass line and a flurry of loopy synth passages.

**PARTING GLANCES:** The club community is currently mourning the loss of two highly talented, venerable DJs to complications resulting from AIDS.

Dolph "Richie" Rivera passed away March 27 in New Jersey. He had a vast career that included spinning at New York venues such as the Anvil, the Flamingo, and the Sandpiper, and mixing such classics as "My Baby's Baby" by Liquid Gold and Van McCoy's "Lonely Dancer." Rivera also had a solid sales background, with management positions at Wiz Distributors and Transworld Music.

Steve Smallwood died April 22 in Fairfax, Va. Longtime Washington, D.C., clubgoers will no doubt recall his tenure at the now-defunct but legendary Lost & Found, among numerous other venues. He also was a founding member of the Netta Society, an underground DJ network. Smallwood is survived by his longtime companion, Tim Hayden.

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

FOR WEEK ENDING MAY 7, 1994  
**CLUB PLAY**

1. IN DE GHETTO DAVID MORALES & THE BAD YARD CLUB MERCURY
2. ROCK TO THE RHYTHM OF LOVE THE BELOVED EASTWEST
3. WHEN I FELL IN LOVE LISA LISA PENDULUM
4. IF YOU REALLY LOVE SOMEONE LIBERTY CITY TRIBAL AMERICA
5. NEVER LEAVE YOU LONELY DIVA CONVENTION FEAT. MICHELLE WEEKS RADIKAL

### MAXI-SINGLES SALES

1. IF YOU REALLY LOVE SOMEONE LIBERTY CITY TRIBAL AMERICA
2. OLD TIME'S SAKE SWEET SABLE STREET LIFE
3. NAPPY HEADS FUGEES RUFFHOUSE
4. BACK IN THE DAY AHMAD GIANT
5. PROPS OVER HERE THE BEATNUTS RELATIVITY

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	7	*** No. 1 *** LOVE & HAPPINESS STRICTLY RHYTHM EP4 1 week at No. 1	RIVER OCEAN FEATURING INDIA
2	1	1	7	MOVING ON UP EPIC 77417	M PEOPLE
3	4	6	6	I BELIEVE PERSPECTIVE 7447/A&M	SOUNDS OF BLACKNESS
4	6	10	5	100% PURE LOVE MERCURY B58 485	CRYSTAL WATERS
5	5	7	8	DO YA COLUMBIA 77401	INNER CITY
6	3	3	10	I'LL WAIT ARISTA 1-2659	TAYLOR DAYNE
7	9	16	5	DREAM ON DREAMER DELICIOUS VINYL 95952/EASTWEST	THE BRAND NEW HEAVIES
8	11	18	7	WHEN A MAN LOVES A WOMAN MCA 54802	JODY WATLEY
9	12	28	4	I'LL TAKE YOU THERE (FROM "THREESOME") EPIC SOUNDTRAX 7746@EPIC	GENERAL PUBLIC
10	20	32	4	HOW LONG WARNER BROS. 41415	ULTRA NATE
11	17	21	6	I WANT TO THANK YOU BIG BEAT ID148/ATLANTIC	ROBIN S.
12	7	4	11	BEAUTIFUL PEOPLE STRICTLY RHYTHM 015	BARBARA TUCKER
13	24	38	3	GOOD TIME LOGIC 62B39/RCA	SOUND FACTORY
14	16	19	8	WHEN YOU LOVE SOMEONE MAXI 2015	DAPHNE
15	21	27	6	STOMP IMAGO 25035	BIG FUN
16	10	9	9	YOU USED TO HOLD ME '94 STRICTLY HYPE 112 RALPHI ROSARIO PRESENTS XAVIERA GOLD	
17	8	5	12	WORK THAT BODY GREAT JONES 530 629/ISLAND	CHANELLE
18	13	12	13	DON'T GO BREAKING MY HEART MCA 54796	ELTON JOHN & RUPAUL
19	25	35	4	I WANT IT, I NEED IT (REAL LOVE) BOLD! SOUL 25066/IMAGO	SAUNDRA WILLIAMS
20	15	8	12	BECAUSE OF LOVE VIRGIN 38422	JANET JACKSON
21	28	34	5	BEAUTIFUL MORNING 550 MUSIC 77399/EPIC	SENSATION
22	31	41	4	*** POWER PICK *** SOMEDAY WE'LL BE TOGETHER MOTOWN 63B1	DIANA ROSS
23	26	31	7	WOW! MR. YOGI (CONTROL THE MIND) ARISTA IMPORT	THE OVERLORDS
24	18	15	8	I CRIED THE TEARS BIG BEAT 10150/ATLANTIC	JOMANDA
25	34	42	4	WORKER MAN EPIC 77290	PATRA
26	32	37	4	COME ON AND DO IT MOONSHINE MUSIC B8402	FPI PROJECT
27	22	23	8	BREAKDOWN FFRR 120 015	ONE DOVE
28	30	24	10	TAKE ME AWAY REPRISE 41303/WARNER BROS.	BABBLE
29	27	22	10	IF THAT'S YOUR BOYFRIEND MAVERICK/SIRE 41316/WARNER BROS.	ME'SHELL NDEGECELLO
30	19	14	13	DO YOU WANT IT SBK 58119/ERG	LONNIE GORDON
31	14	11	14	SO INTO YOU EASTWEST 95950/ATLANTIC	MICHAEL WATFORD
32	29	29	8	NOTHING BETTER ORE MUSIC IMPORT	COLOURBLIND
33	39	44	3	UNFULFILLED DESIRE KK PROMO/RESTLESS	SWAINS
34	45	—	2	WHAT'S UP ZYX 6691	DJ MIKO
35	48	—	2	CHEBBA BARCLAY IMPORT	KHALED
36	43	—	2	ALL I DO WARNER BROS. 41372	JANE CHILD
37	42	47	3	YOU DON'T WANNA MISS A&M 0537	FOR REAL
38	37	30	10	BURNING LIKE THE SUN CONTINUUM PROMO	RED RED GROOVY
39	44	48	3	LIGHT WAX TRAX B712	KMFDM
40	23	17	13	STAY EMI 58113/ERG	ETERNAL
41	NEW	1	1	*** HOT SHOT DEBUT *** I'M NOT OVER YOU A&M 0575	CE CE PENISTON
42	NEW	1	1	DON'T LET IT GO TO YOUR HEAD RCA 627B7	CHANTAY SAVAGE
43	35	25	14	I WANT YOU REPRISE 41397/WARNER BROS.	JULIET ROBERTS
44	NEW	1	1	GIVIN' IT UP TALKIN LOUD IMPORT/MERCURY	INCOGNITO
45	40	40	6	GIN AND JUICE DEATH ROW/INTERSCOPE 95951/ATLANTIC	SNOOP DOGGY DOGG
46	NEW	1	1	IF 60'S WAS 90'S CONTINUUM 13315	BEAUTIFUL PEOPLE
47	NEW	1	1	MAS SUAVE ANGEL EYES 5419 DOGMA FEAT. THE AFRO-CUBAN RHYTHMS	
48	50	—	2	RESTE SUR MOI COLUMBIA PROMO	PATRICIA KAAS
49	NEW	1	1	EL TRAGO (THE DRINK) CUTTING 297	2 IN A ROOM
50	33	26	12	BLOW YOUR WHISTLE FFRR 120 017	DJ DUKE

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	NEW	1	1	*** No. 1/Hot Shot Debut *** GOT ME WAITING (T) UPTOWN 54B25/MCA 1 week at No. 1	HEAVY D. & THE BOYZ
2	14	—	2	*** GREATEST GAINER *** 100% PURE LOVE (T) MERCURY B58 485	CRYSTAL WATERS
3	1	2	3	ANYTHING (FROM "ABOVE THE RIM") (T) (X) RCA 62B23	SWV
4	3	8	23	FREAKS/I-GHT (ALRIGHT) (M) (T) (X) GEE STREET 440 5B3/ISLAND	DOUG E. FRESH
5	2	5	7	SWEET POTATOE PIE (M) (T) OUTBURST/RAL 77349/CHAOS	DOMINO
6	NEW	1	1	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	SMIF-N-WESSUN
7	6	1	12	BUMP 'N' GRIND (T) (X) JIVE 42206	R. KELLY
8	5	7	6	EL TRAGO (THE DRINK) (M) (T) (X) CUTTING 297	2 IN A ROOM
9	15	18	4	WORKER MAN (M) (T) EPIC 77290	PATRA
10	4	4	12	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62766/RCA	WU-TANG CLAN
11	16	—	2	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	AALIYAH
12	10	6	7	PLAYER'S BALL (M) (T) (X) LAFACE 2-4067/ARISTA	OUTKAST
13	9	10	6	I GOT CHA OPIN (T) WRECK 200B3/NERVOUS	BLACK MOON
14	39	3	4	GANG STORIES (M) (T) RAL/CHAOS 77367/COLUMBIA	SOUTH CENTRAL CARTEL
15	12	11	9	I LIKE TO MOVE IT (M) (T) (X) STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN
16	7	19	13	IT AIN'T HARD TO TELL (M) (T) COLUMBIA 77320	NAS
17	17	22	7	HOW DO YOU LIKE IT? (M) (T) (X) ELEKTRA 66235	KEITH SWEAT
18	8	9	9	GIN AND JUICE (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG	SNOOP DOGGY DOGG
19	21	45	4	I BELIEVE (T) (X) PERSPECTIVE 7447/A&M	SOUNDS OF BLACKNESS
20	13	13	7	THE MOST BEAUTIFUL GIRL IN THE WORLD (T) NPG 72514/BELLMARK	
21	18	14	8	ELECTRIC RELAXATION (T) (X) JIVE 42196	A TRIBE CALLED QUEST
22	49	—	2	STOMP (T) (X) IMAGO 25035	BIG FUN
23	24	34	4	PLAY MY FUNK (FROM "SUGAR HILL") (T) (X) BEACON 10004/FOX	SIMPLE E
24	11	15	6	MOVING ON UP (T) (X) EPIC 77417	M PEOPLE
25	20	21	3	I'M NOT OVER YOU (T) A&M 0575	CE CE PENISTON
26	26	35	10	THE SIGN (M) (T) ARISTA 1-2673	ACE OF BASE
27	43	—	2	ALWAYS (T) (X) MUTE 66225/ELEKTRA	ERASURE
28	NEW	1	1	ALWAYS (T) VIRGIN 38429	MK FEATURING ALANA
29	38	20	12	YOU DON'T LOVE ME (NO, NO, NO) (T) (X) BIG BEAT 10151/AG	DAWN PENN
30	37	26	8	BEAUTIFUL PEOPLE (M) (T) (X) STRICTLY RHYTHM 015	BARBARA TUCKER
31	25	30	3	LOVE ON MY MIND (M) (T) (X) SO SO DEF 77408/COLUMBIA	XSCAPE
32	19	16	13	MASS APPEAL (T) CHRYSALIS 58111/ERG	GANG STARR
33	32	25	15	A DEEPER LOVE (FROM "SISTER ACT 2") (M) (T) (X) ARISTA 1-2651	ARETHA FRANKLIN
34	NEW	1	1	CEASE & SECKLE (M) (T) DELICIOUS VINYL/EASTWEST 95912/AG	BORN JERICANS
35	29	42	8	I WANT YOU (T) (X) REPRISE 41397/WARNER BROS.	JULIET ROBERTS
36	28	47	13	IT'S ALL GOOD/PUMPS AND A BUMP (T) (X) GIANT/REPRISE 41260/WARNER BROS.	HAMMER
37	50	38	15	CANTALOO (FLIP FANTASIA) (T) (X) BLUE NOTE 44945/CAPITOL	US3
38	36	17	24	WHY IS IT? (FUK DAT) (M) (T) (X) MAXI 2014	SAGAT
39	27	12	12	GROOVE THANG (M) (T) ILLTOWN 4848/MOTOWN	ZHANE
40	RE-ENTRY	9	9	HEY D.J. (FROM "MI VIDA LOCA") (T) MERCURY B58 359	LIGHTER SHADE OF BROWN
41	RE-ENTRY	5	5	SOMETHIN' TO RIDE TO (T) SCARFACE 53B51/PRIORITY	CONSCIOUS DAUGHTERS
42	30	48	3	DUNKIE BUTT (PLEASE PLEASE PLEASE) (T) (X) STREET LIFE 5373/SCOTTI BROS.	12 GAUGE
43	NEW	1	1	WHAT'S UP (T) (X) ZYX 6691	DJ MIKO
44	47	—	2	GOOD TIME (T) (X) LOGIC 62B39/RCA	SOUND FACTORY
45	34	33	7	BELIEVE IN LOVE (T) ELEKTRA 66227	TEDDY PENDERGRASS
46	45	49	5	TREAT U RITE (M) (T) ELEKTRA 66238	ANGELA WINBUSH
47	NEW	1	1	I'LL TAKE YOU THERE (FROM "THREESOME") (T) (X) EPIC SOUNDTRAX 77460/EPIC	GENERAL PUBLIC
48	RE-ENTRY	9	9	IF THAT'S YOUR BOYFRIEND (T) (X) MAVERICK/SIRE 41316/WARNER BROS.	ME'SHELL NDEGECELLO
49	31	37	4	BAKNAFFEK (M) (T) (X) EASTWEST 95926/AG	DAS EFX
50	42	36	18	BORN TO ROLL (M) (T) DELICIOUS VINYL/EASTWEST 10140/AG	MASTA ACE INCORPORATED

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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# Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	2	2	5	LA MAFIA SONY	*** No. 1 *** ◆ VIDA 1 week at No. 1
2	3	5	6	PIMPINELA POLYGRAM LATINO	◆ CON UN NUDO EN LA GARGANTA
3	4	4	8	EDNITA NAZARIO EMI LATIN	PENSANDO SIEMPRE EN TI
4	5	13	3	SELENA EMI LATIN	◆ AMOR PROHIBIDO
5	1	1	14	THE BARRIO BOYZZ Y SELENA EMI LATIN	◆ DONDEQUIERA QUE ESTES
6	8	20	5	CARLOS VIVES POLYGRAM LATINO	◆ LA GOTTA FRIA
7	22	—	2	ANA GABRIEL SONY	HABLAME DE FRENTE
8	9	11	8	YOLANDITA MONGE WEA LATINA	◆ A PESAR DEL TIEMPO
9	11	9	7	YURI SONY	◆ AMIGA MIA
10	14	15	6	MARTA SANCHEZ POLYGRAM LATINO	◆ DESESPERADA
*** POWER TRACK ***					
11	20	35	3	HECTOR TRICOCHÉ RODVEN	SOY CULPABLE
12	10	12	5	SERGIO DALMA POLYGRAM LATINO	◆ SOLO PARA TI
13	7	7	8	EDUARDO PALOMO RODVEN	LAS CUENTAS CLARAS
14	6	3	13	JOSE LUIS RODRIGUEZ SONY	◆ BOCA, DULCE BOCA
15	17	—	2	RICARDO MONTANER EMI LATIN	LA PEQUENA VENEZIA
16	18	26	4	VICENTE FERNANDEZ SONY	NI CON LA VIDA TE PAGO
17	24	—	2	JERRY RIVERA SONY	◆ NO HIERAS MI VIDA
18	13	10	7	MIJARES EMI LATIN	CORAZON SALVAJE
*** HOT SHOT DEBUT ***					
19	NEW ▶	1	1	GLORIA ESTEFAN EPIC/SONY	AYER
20	19	21	4	LOS TEMERARIOS AFG SIGMA	TU ULTIMA CANCION
21	NEW ▶	1	1	LUIS MIGUEL WEA LATINA	TU Y YO
22	25	—	2	REY RUIZ SONY	LUNA NEGRA
23	26	—	2	LUCERO MELODY/FONOVISIA	◆ ME ESTAS QUEMANDO
24	15	14	8	ROCIO DURCAL ARIOLA/BMG	MI CREDO
25	27	—	2	MAZZ EMI LATIN	SIN TI NO PUEDO VIVIR
26	NEW ▶	1	1	JESUS ENRIQUEZ SONERO/SONY	◆ DE QUE MANERA TE OLVIDO
27	23	28	4	LUCERO MELODY/FONOVISIA	CERCA DE TI
28	16	16	7	RAPHAEL SONY	SE MUERE POR MI LA NINA
29	12	6	13	CRISTIAN MELODY/FONOVISIA	POR AMOR A TI
30	29	29	3	LOS HERMANOS ROSARIO KAREN/BMG	AY QUE MUJER
31	30	17	9	LOURDES ROBLES SONY	◆ LO AMO
32	33	—	2	LOS TIRANOS DEL NORTE FONOVISIA	ARREPIENTETE
33	32	34	4	LOS TOROS BAND J&N/EMI LATIN	DEJAME PARTICIPAR EN TU JUEGO
34	NEW ▶	1	1	OLGA TANON WEA LATINA	◆ PRESENCIA TU AMOR
35	38	27	3	LOS BUKIS FONOVISIA	Y YO SIN TI
36	NEW ▶	1	1	LUIS ANGEL SONY	◆ BUENA FORTUNA
37	NEW ▶	1	1	MARC ANTHONY Y INDIA SOHO SOUNDS/SONY	VIVIR LO NUESTRO
38	NEW ▶	1	1	LOS FUGITIVOS RODVEN	MI LINDA AMIGA
39	21	19	8	EDGAR JOEL RODVEN	COMO SERA?
40	31	—	2	BANDA SUPERBANDIDO ANDREA/FONOVISIA	MACARENA

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

## Artists & Music

### Honorees Set For 1st B'board LMAs

**C**ELIA, CACHAO, AND EMILIO Star At LMAs: Two of Cuba's best-known musical figures—Celia Cruz and Israel López "Cachao"—and prominent manager/producer Emilio Estefan will be honored with special kudos during Billboard's inaugural Latin Music Awards, set for May 18. Cruz, a worldwide singing idol, and bass master Cachao, an early progenitor of mambo and descarga, will be the first artists inducted into Billboard's Latin Music Hall Of Fame. Estefan will receive the second annual "El Premio Billboard" for his contributions to the Latino music industry.

The LMAs will cap Billboard's fifth annual International Latin Music Conference, May 16-18. By the way, there is one line-up change for the Brazilian music showcase: Mfio Adnet, a gifted composer/arranger/vocalist who has worked with Antonio Carlos Jobim, Joyce, and Leny Andrade, is replacing Paralamas.

**I**BERO-LATIN SOCIETY BOWS: In an effort to protect authors' rights for Spanish- and Portuguese-language material in the U.S., 13 societies from the Iberian peninsula and Latin America have founded Federación Interamericana De Sociedades De Autores E Compositores de FISAC.

Societies that make up FISAC claim that funds for their member artists have not been properly collected and remitted by U.S. counterparts. Marcelo Duran, international director of Brazilian society SICAM, alleges that his society remits \$500,000 annually to its sister society ASCAP, but receives little in return. "The last check they sent us was for \$29," says Duran, "and we didn't cash it because it would have cost us \$60." Adds SICAM president José Raimundo, "The American societies ASCAP and BMI are very precise in calculating American authors' rights, but unfortunately the same doesn't happen when it comes to Latin American, Spanish, or Portuguese artists."

The new federation, established in Miami, where its headquarters will be located, is expected to begin operation later this year. FISAC's modus operandi will be patterned after Spanish society SGAE, the world's fifth-largest society. FISAC's founding members are SICAM and UBC (Brazil), SGAE (Spain), SPA (Portugal), SADAIC (Argentina), SAEM (Mexico), AGADU (Uruguay), SCD (Chile), APA (Paraguay), APDAYC (Peru), SAYCO (Colombia), SAYCE (Ecuador), and SACVEM (Venezuela).

**B**RASIL INDIES CONFER: From Tuesday (3) to May 27, the São Paulo state government is sponsoring "Fórum Da Música Independente," a sort of summit meeting among Brazilian indies featuring a series of panels and concerts.

Scheduled to perform are Zizi Possi, Jards Macalé, Guinga, David Chesky, and Karnak. Partici-



by John Lannert

Independentes De Discos E Videos (APID), a trade outfit to be modeled after U.S. trade group NAIRD. The founding members are Mazola, Mayrton Bahia, and Alexandre Agra, with legal duties being assumed by entertainment attorney Nehemios Gueiros.

**A**RGENTINA-NOTAS: Album sales of "La Era De La Boludez," by PolyGram rock trio Divididos have surpassed 200,000 units, even as the group survives internal squabbling to stay together... With Walter Kolm and Federico Scialabba leaving Radio Trípoli Records to form their own new ventures, remaining label executive Sergio Fassanelli has linked

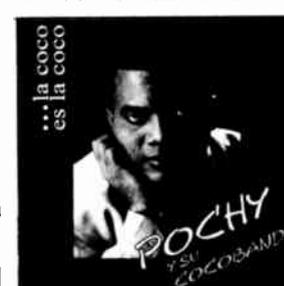
(Continued on page 35)

pants of the primary panels include representatives from Brazilian indie labels such as Lumiar (Almir Chediak), Banguela (Carlos Eduardo Miranda), Camerati (Cláudio Lucci), Velas (Victor Martins), and Lux (Nelson Motta).

In related news, several well-known Carioca producers have formed Associação De Produtores

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featuring "El Baile De La Vela," the first single and video.

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Releases that follow: "Cachac...Master Sessions Vol. 1," a Latin, star-studded album featuring the man credited with inventing the mambo, Israel "Cachac" López. Due out in July.

The original motion picture soundtrack for "The Specialist," starring Sylvester Stallone & Sharon Stone, will feature tracks from Miami Sound Machine, Pop R&B artist LaGaylia, Gloria Estefan, and Donna Allen. Due out in August.

Cheito's "El Baile De La Vela"—at radio now. Album in-store 5/3.



Produced by Emilio Estefan, Jr. and Juanito R. Marquez. Management: Estefan Enterprises

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# Country

ARTISTS & MUSIC

## Liberty Brings Writers Into Studio Albums, Tour Planned For Late Summer

BY EDWARD MORRIS

NASHVILLE—Four of Nashville's top songwriters are in the process of recording albums of their own music for Liberty Records. Once the albums are out—sometime in late summer—the four will take to the road as an in-the-round performing group to promote them.

The songwriters involved in the still-unnamed series are Kostas, Pat Alger, Jon Vezner, and Jill Colucci. According to Renee Bell, Liberty's VP of A&R, each album will contain two or three songs that have been hits for other artists. The remainder

will be "brand-new material."

Once the albums have been recorded and released, the four writer/artists will go on tour—both as an attraction in their own right and as an opening act. The William Morris Agency will handle the booking, with the aim of securing 10-40 dates.

Bell says she would like to see the troupe play clubs as well as open small-theater shows for such songwriter-oriented headliners as Hal Ketchum and Mary-Chapin Carpenter. "We're only going to do dates that make sense," she adds.

Liberty has no plans to release singles from the series, but Bell says

she will play the music for the label's promotion staff to determine if certain cuts merit singles treatment. "At this point," she says, "it's going to be approached totally from a marketing angle, rather than from radio."

Bell says she would also like to do a longform video of the writer/artists performing and include segments that involve the stars who have recorded their music.

Liberty also is looking for a corporate sponsor for the tour.

Alger, who says he and producer Jim Rooney will have his album completed by May 1, notes that Liberty is giving the writer/artists complete artistic freedom within their "modest budgets."

"We're not being A&Red on our choice of songs or producers or anything else," he says.



**Malaco Mates.** Jerry Vandiver, seated at left, and Monty Holmes meet to sign their songwriting deals with Malaco Music. Witnessing the signing, from left, are Harry Warner of BMI and Malaco execs Betty Jo Fowler, director of publishing; Steve Pope, director of creative services; and Bill Isaacs, director of operations.

## Canadian Singer/Songwriters Team For Denon's 'Quartette'

BY LARRY LeBLANC

TORONTO—Four of Canada's top female singer/songwriters have teamed up under the name Quartette to release a Denon Canada album of the same name May 16.

Produced by Declan O'Doherty, the 14-track Canada-only recording features Sylvia Tyson (formerly of Ian and Sylvia), Colleen Peterson (who has worked extensively in Nashville), ex-Great Western Orchestra vocalist Cindy Church, and American-born Caitlin Hanford, who performs locally with the Adobe Brothers.

Still brimming with unbridled enthusiasm over the album's recent sessions, the four veteran performers, all of whom are continuing their separate solo careers, admit to being immensely proud of the group project that evolved from a one-off performance last summer.

"I'm so thrilled, being part of this," says Church. "One of the neat things about it is that the motives are so pure. The music and the friendship are the main things."

"It's not that often in our business you get to do something for the pure musical pleasure of it," notes Tyson.

Longtime friends, Tyson and Peterson had frequently talked about performing together as part of a female vocal group, but this only happened after Peterson was booked to perform at Harbourfront here last August. For the afternoon concert, Peterson suggested performing as a quartet and including Edmonton, Alberta-based Church, whom she had met a year earlier at the Edmon-

ton Folk Festival, and the widely respected traditional country singer Hanford.

After sending tapes of each other's songs back and forth, the quartet rehearsed some 23 songs for two days prior to the Harbourfront performance. The four were so excited by working together, and by the Harbourfront audience's enthusiastic response, that they started to think the group could become permanent.

"The minute we started working together, we realized we had something," says Tyson. "You can have four good voices but not have a [vocal] blend. The blend is a gift."

In preparation for sessions at the Metalworks Recording Studio here in February, Quartette members first voted on material they had performed at Harbourfront, and later on CBC-Radio's "Swinging On A Star." Then they sent each other additional songs they wanted to include on the debut album.

Besides originals from each member, including such standouts as "Hobo Girl" (Church), "Red Hot Blues" (Peterson), and "Soul To The Bone" (Hanford), the album features three superb covers: Stephen Foster's "Hard Times," the Russell Smith and James Brown piece "King of the Cowboys"; and Ralph Hill/Bobby Atkins' gospel-styled "When God Dips His Pen."

The majority of the quartet's vocals were recorded together at the session, and it's interesting to hear four such diverse and distinctive voices blending together. Tyson's voice has the richest, deepest tone; Church can be heard on the high and middle parts; Peterson is able to hit both the high and low registers with uncanny accuracy; and Hanford's voice has a thin, high-toned quality that belies her bluegrass influences.

While Quartette most certainly was inspired by the 1987 "Trio" album by Dolly Parton, Linda Ronstadt, and Emmylou Harris, Tyson explains that Quartette is intent on breaking new ground. "This album sounds absolutely nothing like the

(Continued on page 41)

## What's Left For Gaylord To Conquer? Ubiquitous Firm Tells Corbin To 'Develop Relationships'

**G**AYLORD'S GALAXY: It is not our custom to traipse about town with our mouth agape and our brow knit in puzzlement, but we've been trying awfully hard to come to terms with the news that Gaylord Entertainment has promoted the affable C. Paul Corbin from TNN program director to VP for music industry relations. According to the release heralding this switch in chores, Corbin is now charged with the task of "developing relationships within the music industry." To outside observers, this may seem like a reasonably innocuous proclamation, but to those of us in Nashville the announcement is roughly equivalent to hearing that Saudi Arabia is going to get serious about the oil business. As things already stand, Gaylord Entertainment is so ubiquitous that if a single country song makes its way from the mind of its creator to the public ear without Gaylord picking up a penny or two in the process, then someone has been asleep at the switch.

Consider this: Under Gaylord's broad umbrella sits TNN, CMT, CMT Europe, several positions on the Country Music Assn.'s board of directors, TNNR (radio syndication), the convention-clogged Opryland Hotel, the Opryland USA amusement park with its hundreds of musical performers, the Grand Ole Opry, the Grand Ole Opry House and such kindred entertainment venues as the Ryman Auditorium and the Wild Horse Saloon, the General Jackson showboat, the Springhouse Golf Club, four television and three radio stations, Fan Fair, Gaylord Syndicom, and the vast publishing catalogs of Opryland Music Group.

We find nothing nefarious in these broad holdings. It's just that we're worried that Corbin will find no new worlds to conquer—at least, not in this universe. Compassion, however, is our strong suit. So we attached jumper cables to our temples and came up with these possibilities for Gaylord's point man:

1. Establish the Gaylord Institute For Music Row Receptionists to teach students variations of the one response they currently have to master: "I'm sorry, he's in a meeting."
2. Trademark such phrases as "my baby," "feels so

right," "morning light," and "back home," and then license them to local songwriters.

3. Lease and subdivide Garth Brooks.
4. Launch an all-awards channel and program it with the thousands of such shows already on tape or in planning stages.

5. Buy those small areas of Nashville it doesn't already own, establish an independent republic, and tax egos.

**MAKING THE ROUNDS:** The Academy Of Country Music's instrumentalist of the year winners are Glen Worf (bass), Eddie Bayers (drums), Mark O'Connor (fiddle), Brent Mason (guitar), Matt Rollings (keyboards), Terry McMillan (percussion and harmonica), and Jay Dee Maness (steel). Other winners will be announced during the ACM's award show on NBC-TV May 3 . . . Pop vocalist Patti Austin sings a duet with Cleve Francis on his upcoming Liberty album. The song

is Mike Reid and Naomi Martin's "We Fell In Love Anyway." Francis' album is being produced by Robert Byrne, and will be out this summer . . . Stars come and go, but the publicists are with us always. At least the good ones are. One of Music Row's most respected PR firms, Network Ink, is celebrating its 15th year of inspired drum-beating, and we are happy to note this fact without benefit of press release.

Liberty Records' the Cactus Brothers are now touring Europe. When they complete their 14-date swing, they will have performed in England, the Netherlands, Switzerland, Belgium, Norway, and Denmark . . . Doug Stone's recently reorganized fan club is up and running under the leadership of Sharon Keith of Orlinda, Tenn. . . . Nashville's Leonard Bernstein Center For Education Through The Arts aims to collect \$300,000 from the local music industry as part of its fundraising campaign for program development . . . Jesse Blevins, former lead singer for the Bandit Brothers, has opened Telstar Productions in Nashville. The company offers an entire artist development package.



by Edward Morris

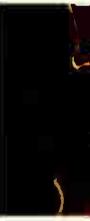


QUARTETTE

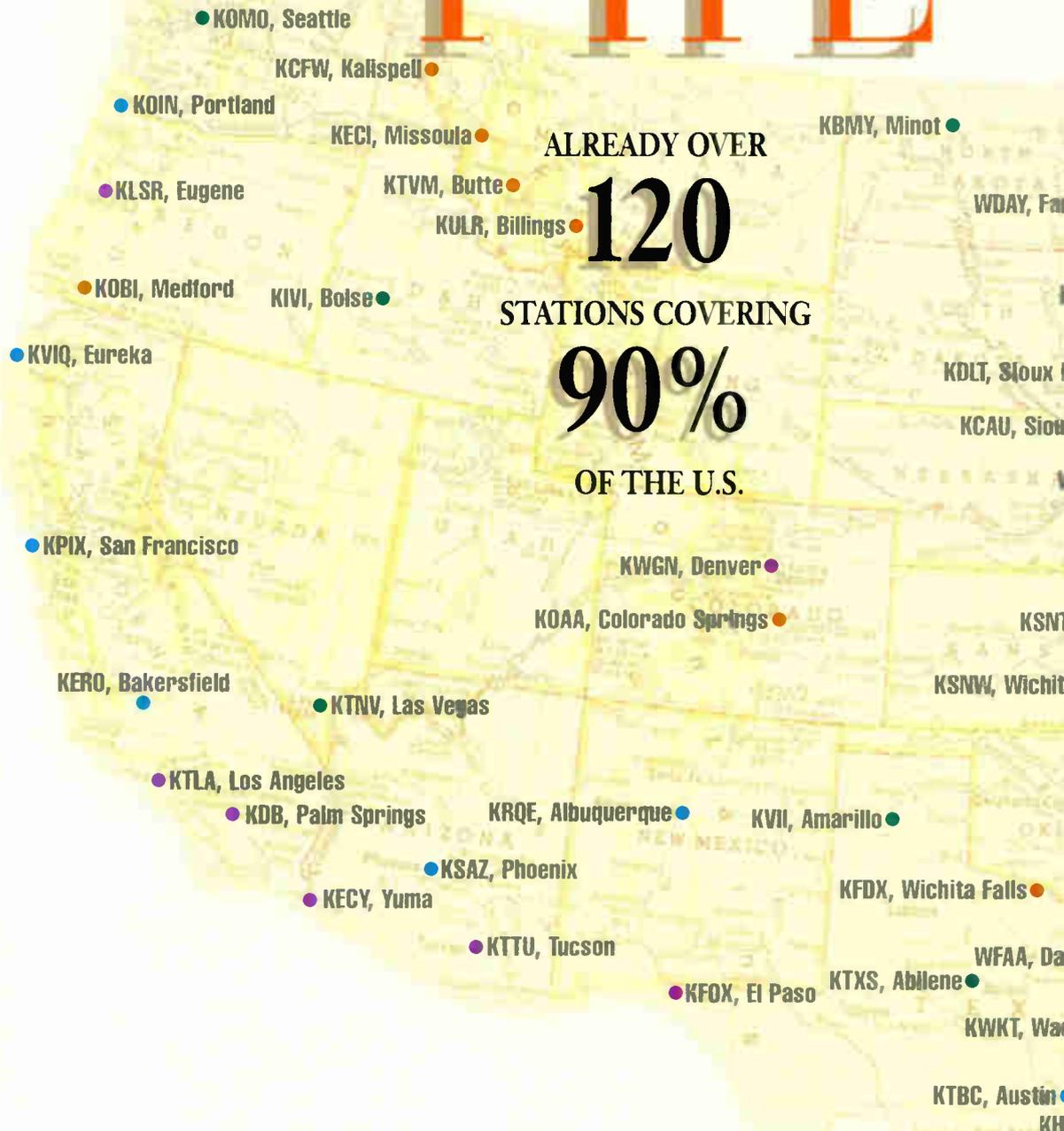
A hand in a dark suit sleeve points towards a sunset over a road. The scene is bathed in warm, golden light. The road has white dashed lines and a wooden fence on the left. The sky is filled with soft, glowing clouds.

LOOK  
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# COUNTRY CORNER



by Lynn Shults

**R**ACKING UP HIS EIGHTH NO. 1 with "A Good Run Of Bad Luck" (3-1) is Clint Black. The song was written by Black and his longtime collaborator, Hayden Nicholas. The track was produced by James Stroud. Black's debut single, "Better Man," is a benchmark for the country music explosion of 1989. Quickly joining Black in the spotlight was Garth Brooks. Their debut albums, Black's "Killin' Time" and Brooks' "Garth Brooks," debuted on Billboard's Top Country Albums chart in the May 20, 1989, issue. Black reached the No. 1 position Sept. 23, while Brooks peaked at No. 2 Aug. 18. From a historical perspective, it is documented that trends affecting country music have usually been fueled by two primary artists.

**I**N RESEARCHING THE PAST, it looks like destiny paired the following solo artists: Bob Wills and Ernest Tubb; Eddie Arnold and Hank Williams; Elvis Presley and Johnny Cash; the Everly Brothers and Jim Reeves; Buck Owens and Roger Miller; Merle Haggard and Glen Campbell; Conway Twitty and Loretta Lynn; Tammy Wynette and Charlie Rich; Waylon Jennings and Willie Nelson; Ronnie Milsap and Charlie Pride; Crystal Gayle and Kenny Rogers; Dolly Parton and Eddie Rabbitt; Alabama and the Oak Ridge Boys; George Strait and the Judds; and Reba McEntire and Randy Travis. Had bar coding and SoundScan's point-of-sale information been available during these times, the overall historical impact of these artists on America's musical heritage—and on country's—would be far better documented. Their contributions went well beyond chart numbers. As Black and Brooks did for the '90s, each of these artists brought something special to the marketplace, creating opportunities for contemporaries and those who followed in their paths.

**T**HE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "Don't Take The Girl" (23-11) by Tim McGraw, followed by "Wink" (46-28) by Neal McCoy; "I Take My Chances" (62-43) by Mary-Chapin Carpenter; "Why Haven't I Heard From You" (28-21) by Reba McEntire; "Foolish Pride" (50-34) by Travis Tritt; "Little Rock" (31-22) by Collin Raye; "Whenever You Come Around" (25-20) by Vince Gill; "Lifestyles Of The Not So Rich & Famous (66-49) by Tracy Byrd; "Walking Away A Winner" (21-17) by Kathy Mattea; and "Every Once In A While" (51-46) by Blackhawk.

**N**EW ALBUMS BY powerhouse artists are on the way—and not a minute too soon for those in radio. Grumbings have been loud about the lack of new product to air during radio's most crucial ratings period, the spring book. The numbers generated during this period greatly affect radio's revenue and the perception of the country format's popularity. For these reasons, programmers would prefer to have a substantial number of new albums by established artists at their disposal. New releases that will be of immediate help are "This Is Me" by Randy Travis, "Sweetheart's Dance" by Pam Tillis, and "Read My Mind" by Reba McEntire. Continuing to show strong retail activity in a soft market is "Not A Moment Too Soon" (1-1) by Tim McGraw. The album is the week's Greatest Gainer, with sales of more than 100,000 units for the week. "Only What I Feel" (20-14) by Patty Loveless gets the Pacesetter award with a retail increase of 22%.

## Sixteen Acts Board Crown Royal Caravan Dance, Talent Contests Tie In To 45-Date, 31-City Tour

**NASHVILLE**—Sixteen new and established country acts will perform 45 concerts in 31 cities as part of the two-stage Crown Royal Country Music Series. In addition, there will be approximately 160 concert tie-ins in the form of dance and talent contests at clubs along the tour routes.

This is the second year of country tour sponsorship for Crown Royal, a House Of Seagram brand of whisky. The sponsor's investment in the tour is about \$2.5 million.

As part of the promotion, the company will set up merchandise displays at all the concerts, with proceeds earmarked for Teach For America. Crown Royal estimates its contribution to this organization—which places teachers in poorly funded rural and urban schools—will be more than \$250,000.

Artists signed to the tour are

### DENON'S 'QUARTETTE'

(Continued from page 36)

Trio," she says. "The Trio [members] each had a love for the old music, then picked their favorites and did them beautifully. With us, we wanted to create a totally different sound for women's voices in country music."

"When you hear the four voices on the album, they are pretty much equal," Tyson adds. "The ones that are not singing lead might be ever so slightly behind, but they're not buried the way most background vocals are. It's quite an unique sound."

While each Quartette member steadfastly intends to maintain her own solo career—Church, for example, recently released her album "Love On The Range" on Stony Plain Records—Quartette will tour extensively in Canada this summer. Also slated for the group are appearances on such national radio shows as CBC-Radio's "Peter Gzowski's Morningside" (May 27) and "Swinging On A Star."

"We never want to lose the fact that we work alone," says Peterson. "Quartette is our side project."

John Anderson, Confederate Railroad, Little Texas, Doug Supernaw, Chris LeDoux, Shawn Camp, Shenandoah, Steve Wariner, Gary Morris, Boy Howdy, Marty Stuart, Patty Loveless, Neal McCoy, Tracy Lawrence, Tim McGraw, and Tracy Byrd.

Venues will range from about 4,000 to 20,000 seats. The concerts will be set up by local promoters.

The tour's first half, called "The New Breed Stampede," began April 24 and will continue through June 18, while the second half, "Honky Tonk Heroes," runs from Aug. 28-Nov. 18.

Cities on the first leg of the tour are Columbia, S.C.; St. Louis and Kansas City, Mo.; Denver; Detroit; Tampa, Fla.; Oklahoma City; Little Rock, Ark.; Lafayette, La.; Phoenix; Irvine and San Jose, Calif.; Chicago; Indianapolis; Birmingham, Ala.; Louisville, Ky.; Nashville; Jackson, Miss.; Baltimore; Richmond, Va.; San Antonio and Dallas, Texas.

On the second leg are Seattle; St. Louis; Baltimore; Oklahoma City; Nashville; Chicago; Indianapolis; Fresno and San Bernardino, Calif.; Phoenix; Jackson; Little Rock; Daytona Beach and Jacksonville, Fla.; Birmingham; Detroit; Shreveport, La.; Houston and Austin, Texas; Co-

lumbia, S.C.; Atlanta; and Denver.

The club events will be staged in each market four to six weeks before the affiliated concert under the "Crown Royal Country Music Nights" banner.

During the spring tour, the focus will be on dancers competing for an appearance on TNN's "Club Dance" show. The grand-prize winner will be chosen from videotapes of the local finalists. In the fall portion, singers, songwriters, and bands will compete for a recording session and a release on a major country label.

On display at each concert will be the Crown Royal "Rodeo Collection" line of logo-embazoned merchandise. It includes such items as chaps (\$450), ponchos (\$12.50), sterling silver button covers (three for \$25), caps (\$12), belt buckles (up to \$350), sweat shirts (\$35), T-shirts (\$10), and lapel pins (\$2).

The artists on tour also will sell their merchandise.

Accompanying the touring acts will be an exhibit of rare Gibson guitars to draw attention to Gibson's 100th anniversary.

The tour is produced by Warner Custom Music and the Avalon Entertainment Group. Avalon is in charge of setting up the club activities.

EDWARD MORRIS



**Legends & Laymen.** Tammy Wynette, fourth from left, discusses her hosting duties for TNN's new series, "The Legends Of Country Music." With her, from left, are Terry Lickona, producer at KLRU-TV, Austin, Texas, where Willie Nelson's segments of the show are taped; singer/songwriter Mark Gray; Randy Travis; Paul Corbin, VP of music industry relations for Gaylord Entertainment; and singer Bobbie Cryner.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

4 ADDICTED TO A DOLLAR (Bekool ASCAP/Brian's Dream ASCAP/That's A Smash BMI)

59 ALL OVER TOWN (Edge O Woods ASCAP/Taguchi ASCAP/Richard Rankin ASCAP) CPP

63 BABY NEEDS NEW SHOES (Gibron BMI/Atlantic BMI/Howe Sound BMI/Frankly Scarlett BMI/Stork BMI/EMI Blackwood BMI)

5 BEFORE YOU KILL US ALL (Careers-BMG BMI/Breaker Maker BMI/Famous Island Bound ASCAP) HL/CPP

71 BE MY BABY TONIGHT (New Haven BMI/Music Hill BMI/ASCAP)

44 BETTER YOUR HEART THAN MINE (Sister Elisabeth BMI/Sluggo Songs, BMI) CPP

66 BREAK THESE CHAINS (Posey, BMI/EMI April, ASCAP/My Pug ASCAP/Painted Pony BMI/Moon Catcher BMI)

29 THE CHEAP SEATS (Careers-BMG BMI/With Any Luck BMI) WBM/HL

57 COMPANY TIME (Beginner, ASCAP)

47 COWBOYS DON'T CRY (Jim's Allsongs, BMI/16 Stars BMI) HL

64 CRY WOLF (BMG ASCAP/Manor House ASCAP/Starstruck Writers Group ASCAP)

23 DADDY NEVER WAS THE CADILLAC KIND (Maypop BMI/Colgems-EMI, ASCAP) WBM/HL

11 DON'T TAKE THE GIRL (Eric Zanetti, BMI)

55 EAGLE OVER ANGEL (Gum Island Enterprises, BMI)

40 EVERY ONCE IN A WHILE (EMI Blackwood, BMI)

Stroudacaster BMI/WB ASCAP) CPP/WBM/HL

58 FALLING OUT OF LOVE (Fat'N Brite BMI/Santeela, BMI)

34 FOOLISH PRIDE (Post Oak, BMI)

1 A GOOD RUN OF BAD LUCK (Blackened, BMI) CPP

35 HONKY TONK CROWD (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL

16 HOW CAN I HELP YOU SAY GOODBYE (Reynsong, BMI/Burton B Collins BMI/W B M SESAC/KT Good, SESAC) HL/CPP

12 I CAN'T REACH HER ANYMORE (Ray Stevens BMI/Grand Avenue, ASCAP)

2 IF BUBBA CAN DANCE (I CAN TOO) (Sugar Bend, BMI/Polygram, ASCAP/Ranger Bob, ASCAP) HL

73 IF I HAD ONLY KNOWN (Jana Stantunes, BMI/Bug, BMI/Alabama Band, ASCAP) WBM

19 IF THE GOOD OIE YOUNG (Sony Tree, BMI/Almo ASCAP) CPP/HL

24 I'M HOLDING MY OWN (Pookie Bear, ASCAP/Bug, ASCAP)

75 I MISS HER MISSING ME (Almo, ASCAP/WB, ASCAP/Samoson, ASCAP)

69 INDEPENDENCE DAY (Sony Cross Keys, ASCAP)

39 INDIAN OUTLAW (Edge O Woods, ASCAP/Tommy Barnes ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP

25 IN MY OWN BACKYARD (Texas Wedge, ASCAP/Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI)

HL

43 I TAKE MY CHANCES (EMI April, ASCAP/Getareajob, ASCAP/Oon Schlitz, ASCAP/Almo, ASCAP)

70 IT IS NO SECRET (Music Corp Of America, BMI/Mark Collie, BMI/Almo, ASCAP/Brio Blues, ASCAP)

41 IT WON'T BE OVER YOU (MCA, ASCAP/Kicking Bird, BMI) HL

46 I WISH I COULD HAVE BEEN THERE (Almo, ASCAP/Holmes Creek ASCAP/Irving, BMI/Colter Bay, BMI)

68 JANIE'S GONE FISHIN' (Emily Boothe BMI/Magic Beans, BMI/Reunion ASCAP)

52 JUST ONCE (N2D, ASCAP/Brian's Dream ASCAP)

72 KICK IT UP (WB, ASCAP) WBM

51 KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's Bus BMI/Little Big Town, BMI/American Made, BMI) HL/WBM

60 LET THE PICTURE PAINT ITSELF (Sony Tunes, ASCAP) HL

37 LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI) HL

49 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP)

22 LITTLE ROCK (Sony Tree, BMI) HL

56 LOOKIN' IN THE SAME DIRECTION (Cupt Memanes, ASCAP/Ben Hall, ASCAP)

9 LOVEBUG (Glad, BMI/Blackjack, BMI)

26 MY LOVE (Square West, ASCAP/Howlin Hits, ASCAP/Edge O Woods, ASCAP/Taguchi, ASCAP) CPP

31 MY NIGHT TO HOWL (Great Cumberland, BMI/Diamond Struck, BMI/Hits Alright, SESAC/Ciantra, SESAC/Francis George, SESAC/Scramblers Knob, ASCAP/Five Bar-B,

ASCAP) CPP

62 NEVER BIT A BULLET LIKE THIS (Zomba, BMI/Millhouse, BMI) HL/CPP

3 PIECE OF MY HEART (Unichappell, BMI/Web IV, BMI) HL

42 RED AND RIO GRANDE (J-Keys, ASCAP/Supernaw, ASCAP)

6 ROCK BOTTOM (BCL, BMI) HL

8 ROPE THE MOON (Almo, ASCAP/Bamatuck ASCAP/Just A Dream, ASCAP/Pearl Dancer, ASCAP) CPP

74 RUNAWAY TRAIN (Mighty Nice, BMI/Blue Water, ASCAP/EMI April, ASCAP)

18 SPILLED PERFUME (Ben's Future, BMI/Sony Tree, BMI/Acuff-Rose, BMI) HL/CPP

15 THAT AIN'T NO WAY TO GO (Sony Tree, BMI/Buffalo Prairie Songs, BMI/Oon Cook, BMI) HL

50 THAT'S MY BABY (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Wacissa River, BMI) CPP

30 THEY DON'T MAKE 'EM LIKE THAT ANYMORE (Farren Curtis, BMI/Mike Curb, BMI/Full Keel, ASCAP/Farrenuff, ASCAP/CurbSongs, ASCAP) WBM

53 THINKIN' PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) HL/CPP

48 (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN (AI Andersongs, BMI/Mighty Nice, BMI/Hecktone, BMI/Foreshadow, BMI) CLM

36 TRIVIN' TO GET OVER YOU (Benefit, BMI) WBM

14 TRY NOT TO LOOK SO PRETTY (Coal Dust West, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI/Warner-Tamerlane, ASCAP) HL

17 WALKING AWAY A WINNER (Great Cumberland, BMI/

Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI) WBM/CPP

45 WE DON'T HAVE TO DO THIS (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL

32 WHAT A CRYING SHAME (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL

20 WHENEVER YOU COME AROUND (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM

13 WHERE DO I FIT IN THE PICTURE (Linda Cobb, BMI/Lori Jayne, BMI)

61 WHERE WAS I (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL

67 WHITE PALACE (Coburn, BMI/MCA, ASCAP/Sold For A Song, ASCAP/Brother Bart, ASCAP)

54 WHOLE LOTTA LOVE ON THE LINE (Acuff-Rose, BMI)

38 (WHO SAYS) YOU CAN'T HAVE IT ALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL

21 WHY HAVEN'T I HEARD FROM YOU (Bash, ASCAP/Life Of The Record, ASCAP)

28 WINK (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI) CPP

10 WISH I DIDN'T KNOW NOW (Songs Of PolyGram, BMI/Tokeco, BMI) HL

27 WOMAN, SENSUOUS WOMAN (Acoustic, BMI) CPP

33 WORDS BY HEART (Englishtown, BMI/Warner-Tamerlane, BMI) WBM

7 YOUR LOVE AMAZES ME (Gila Monster, SESAC/Great Cumberland, BMI/Diamond Struck, BMI) CPP

65 YOU WOULDN'T SAY THAT TO A STRANGER (August Wind, BMI/Henderson, BMI/Longitude, BMI/Lazy Kato, BMI)

# Billboard **HOT COUNTRY** SINGLES & TRACKS

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

FOR WEEK ENDING MAY 7, 1994

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	6	10	<b>*** No. 1 ***</b> A GOOD RUN OF BAD LUCK J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (C) (V) RCA 62762
2	4	7	13	IF BUBBA CAN DANCE (I CAN TOO) D. COOK (M. RAYBON, M. MCGUIRE, B. MCDILL)	◆ SHENANDOAH (C) (V) RCA 62761
3	1	2	13	PIECE OF MY HEART S. HENDRICKS (B. BERNIS, J. RAGAVOY)	◆ FAITH HILL (C) (V) WARNER BROS. 1B261
4	6	8	11	ADDICTED TO A DOLLAR J. STROUD, D. STONE (D. STONE, R. HOOD, R. MADDOX, K. TRIBBLE)	◆ DOUG STONE (C) (V) EPIC 77375
5	7	10	9	BEFORE YOU KILL US ALL K. LEHNING (K. FOLLESE, M. T. BARNES)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 1B20B
6	2	4	12	ROCK BOTTOM T. BROWN (J. R. COBB, B. BUJE)	WYNONNA (C) (V) CURB 54B09/MCA
7	9	11	13	YOUR LOVE AMAZES ME C. HOWARD (A. HUNT, C. JONES)	◆ JOHN BERRY LIBERTY ALBUM CUT
8	11	16	8	ROPE THE MOON S. HENDRICKS (J. BROWN, J. DENTON, A. BROWN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC B724B
9	12	13	11	LOVEBUG T. BROWN, G. STRAIT (C. WAYNE, W. KEMP)	◆ GEORGE STRAIT (C) (V) MCA 54B19
10	13	20	8	WISH I DIDN'T KNOW NOW N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (V) MERCURY B5B 290
<b>*** AIRPOWER ***</b>					
11	23	45	6	DON'T TAKE THE GIRL J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	◆ TIM MCGRAW (C) (V) CURB 76925
12	5	3	17	I CAN'T REACH HER ANYMORE B. CANNON, N. WILSON (M. PETERSEN, B. THEIEN)	SAMMY KERSHAW (C) (V) MERCURY B5B 102
13	15	19	11	WHERE DO I FIT IN THE PICTURE J. STROUD (C. WALKER)	◆ CLAY WALKER (V) GIANT 1B210
14	14	18	12	TRY NOT TO LOOK SO PRETTY P. ANDERSON (D. YOAKAM, M. TAYLOR)	◆ DWIGHT YOAKAM (C) (V) REPRISE 1B239/WARNER BROS.
15	19	29	5	THAT AIN'T NO WAY TO GO D. COOK, S. HENDRICKS (R. DUNN, K. BROOKS, D. COOK)	◆ BROOKS & DUNN (V) ARISTA 1-2669
16	18	27	8	HOW CAN I HELP YOU SAY GOODBYE E. GORDY, JR. (B. B. COLLINS, K. TAYLOR GOOD)	◆ PATTY LOVELESS (V) EPIC 77416
<b>*** AIRPOWER ***</b>					
17	21	35	7	WALKING AWAY A WINNER J. LEO (T. SHAPIRO, B. DIPIERO)	◆ KATHY MATTEA (C) (V) MERCURY B5B 464
<b>*** AIRPOWER ***</b>					
18	20	31	7	SPILLED PERFUME S. FISHELL, P. TILLIS (P. TILLIS, D. DILLON)	◆ PAM TILLIS (C) (V) ARISTA 1-2676
19	8	1	14	IF THE GOOD DIE YOUNG J. STROUD (P. NELSON, C. WISEMAN)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
<b>*** AIRPOWER ***</b>					
20	25	43	4	WHENEVER YOU COME AROUND T. BROWN (V. GILL, P. WASNER)	VINCE GILL (C) (V) MCA 54B33
<b>*** AIRPOWER ***</b>					
21	28	38	5	WHY HAVEN'T I HEARD FROM YOU T. BROWN, R. MCENTIRE (S. KNOX, T. W. HALE)	◆ REBA MCENTIRE (C) (V) MCA 54B23
<b>*** AIRPOWER ***</b>					
22	31	44	5	LITTLE ROCK J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS)	◆ COLLIN RAYE (V) EPIC 77436
23	26	32	9	DADDY NEVER WAS THE CADILLAC KIND B. BECKETT (B. NELSON, D. GIBSON)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC B7273
24	10	5	18	I'M HOLDING MY OWN S. HENDRICKS (T. ARATA)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-8739
25	22	28	9	IN MY OWN BACKYARD J. SLATE, B. MONTGOMERY (A. SPOONER, K. K. PHILLIPS, J. DIFFIE)	◆ JOE DIFFIE (V) EPIC 77380
26	16	9	17	MY LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 1B295
27	35	42	6	WOMAN, SENSUOUS WOMAN M. WRIGHT (G. S. PAXTON)	MARK CHESNUTT (C) (V) MCA 54B22
28	46	59	3	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	NEAL MCCOY (C) (V) ATLANTIC B7247
29	42	51	4	THE CHEAP SEATS J. LEO, L. M. LEE, ALABAMA (M. HUMMON, R. SHARP)	◆ ALABAMA (V) RCA 62623
30	41	47	6	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C. FARRIN (J. STEELE, C. FARRIN)	BOY HOWDY CURB ALBUM CUT
31	44	46	8	MY NIGHT TO HOWL R. LANDIS (R. GILES, A. ROBERTS, C. BLACK)	◆ LORRIE MORGAN (V) BNA 62767
32	29	25	19	WHAT A CRYING SHAME D. COOK (R. MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 5474B
33	17	12	15	WORDS BY HEART J. SCAIFE, J. COTTON (R. NIELSON, M. POWELL)	◆ BILLY RAY CYRUS (C) (V) MERCURY B5B 132
34	50	67	3	FOOLISH PRIDE G. BROWN (T. TRITT)	TRAVIS TRITT (C) (V) WARNER BROS. 1B1B0
35	39	39	13	HONKY TONK CROWD S. BUCKINGHAM (M. STUART)	◆ RICK TREVINO (C) (V) COLUMBIA 77373
36	43	34	18	TRIN'N' TO GET OVER YOU T. BROWN (V. GILL)	◆ VINCE GILL (C) (V) MCA 54706

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
37	34	15	18	LIFE #9 P. WORLEY, E. SEAY, M. MCBRIDE (KOSTAS, T. PEREZ)	◆ MARTINA MCBRIDE (C) (V) RCA 62697
38	40	30	15	(WHO SAYS) YOU CAN'T HAVE IT ALL K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 1-2649
39	33	17	16	INDIAN OUTLAW J. STROUD, B. GALLIMORE (T. BARNES, G. SIMMONS, J. D. LOUDERMILK)	◆ TIM MCGRAW (C) (V) CURB 76920
40	51	61	4	EVERY ONCE IN A WHILE M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS)	◆ BLACKHAWK (C) (V) ARISTA 1-266
41	48	54	5	IT WON'T BE OVER YOU S. HENDRICKS (T. BRUCE, T. MCHUGH)	STEVE WARINER (V) ARISTA 1-267
42	27	23	14	RED AND RIO GRANDE R. LANDIS (D. SUPERNAW, L. ATKINSON)	DOUG SUPERNAW (V) BNA 62757
43	62	—	2	I TAKE MY CHANCES J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77476
44	24	21	14	BETTER YOUR HEART THAN MINE G. FARRIN (M. RAYBON, J. MCBRIDE)	TRISHA YEARWOOD (C) (V) MCA 5478B
45	38	14	17	WE DON'T HAVE TO DO THIS J. CRUTTANFIELD (G. BURR, V. SHAW)	TANYA TUCKER (V) LIBERTY 17B03
46	58	75	3	I WISH I COULD HAVE BEEN THERE J. STROUD, J. ANDERSON (J. ANDERSON, K. ROBBINS)	◆ JOHN ANDERSON (V) BNA 62795
47	56	60	4	COWBOYS DON'T CRY J. STROUD, J. CARLTON (J. ALLISON, J. RAYMOND, B. SIMON, D. GILMORE)	◆ DARON NORWOOD (C) (V) GIANT 1B216
48	57	66	3	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	HAL KETCHUM (C) (V) CURB 76927
49	66	—	2	LIFESTYLES OF THE NOT SO RICH & FAMOUS J. CRUTTANFIELD (B. HILL, W. TESTER)	◆ TRACY BYP (C) (V) MCA 547
50	54	62	5	THAT'S MY BABY G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHIT (C) (V) RCA 62764
51	36	26	16	KISS ME, I'M GONE T. BROWN, M. STUART (M. STUART, B. DIPIERO)	◆ MARTY STUART (C) (V) MCA 54777
52	52	58	10	JUST ONCE T. BROWN (D. L. MURPHY, K. TRIBBLE)	◆ DAVID LEE MURPHY (C) (V) MCA 5
53	63	68	4	THINKIN' PROBLEM B. CHANCEY (D. BALL, A. SHAMBLIN, S. ZIFF)	◆ DAVID B (C) (V) WARNER BROS. 1
54	65	74	3	WHOLE LOTTA LOVE ON THE LINE S. HENDRICKS (A. TIPPIN, D. KEES)	AARON TIP (V) RCA 62
55	53	57	7	EAGLE OVER ANGEL S. PHILLIPS (L. PHILLIPS, B. GUINN, Y. GUINN, J. PETERS)	◆ BROTHER PHELF (V) ASYLUM 000L
56	61	63	6	LOOKIN' IN THE SAME DIRECTION J. CUMPT (R. MELLONS, D. DODSON, J. MELTON)	◆ KEN MELLONS (C) (V) EPIC 7739C
57	47	48	11	COMPANY TIME J. GUESS (M. MCANALLY)	◆ LINDA DAVIS (C) (V) ARISTA 1-2664
58	70	—	2	FALLING OUT OF LOVE J. SCAIFE, J. COTTON (J. W. WIGGINS)	◆ JOHN AND AUDREY WIGGINS (C) (V) MERCURY B5B 7F
59	67	69	5	ALL OVER TOWN R. PENNINGTON (T. BARNES, R. RANKIN)	DON CO (V) STEP ONE 4
60	64	65	6	LET THE PICTURE PAINT ITSELF T. BROWN, R. CROWELL (R. CROWELL)	◆ RODNEY CROWELL (C) (V) MCA 54B2
61	59	52	17	WHERE WAS I S. BUCKINGHAM (H. STINSON, G. BURR)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 7733
62	60	56	9	NEVER BIT A BULLET LIKE THIS B. CANNON, N. WILSON (J. FOSTER, M. PETERSEN)	GEORGE JONES WITH SAMMY KERSHAW MCA ALBUM CUT
63	75	—	2	BABY NEEDS NEW SHOES J. LEO, G. JENNINGS, RESTLESS HEART (R. GUILBEAU, B. CRAIN, T. MCHUGH)	◆ RESTLESS HEART (C) (V) RCA 62B27
<b>*** HOT SHOT DEBUT ***</b>					
64	NEW ▶	1	1	CRY WOLF A. BYRD, J. E. NORMAN (V. SHAW, J. LEARY)	◆ VICTORIA SHAW (C) (V) REPRISE 1B235/WARNER BROS.
65	NEW ▶	1	1	YOU WOULDN'T SAY THAT TO A STRANGER J. BOWEN, S. BOGGUSS (P. BUNCH, D. CRIDER)	◆ SUZY BOGGUSS (V) LIBERTY
66	NEW ▶	1	1	BREAK THESE CHAINS J. STROUD, D. ALLEN (D. ALLEN, M. A. KENNEDY, K. FLEMING)	◆ DEBORAH A (C) (V) GIANT 1
67	73	—	2	WHITE PALACE J. STROUD (Z. TURNER, B. HILL)	CLAY WALKER GIANT ALBUM CUT
68	69	71	6	JANIE'S GONE FISHER W. KIRKPATRICK (W. KIRKPATRICK)	◆ KIM HILL (C) (V) BNA 6279F
69	NEW ▶	1	1	INDEPENDENCE DAY P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	MARTINA MCBRIDE (C) (V) RCA 627P
70	NEW ▶	1	1	IT IS NO SECRET D. COOK (M. COLLIE, M. REID)	◆ MARK COL (C) (V) MCA 54E
71	NEW ▶	1	1	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
72	RE-ENTRY	2	2	KICK IT UP S. HENDRICKS (J. ROBINSON, A. BYRD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
73	RE-ENTRY	6	6	IF I HAD ONLY KNOWN T. BROWN, R. MCENTIRE (J. STANFIELD, C. MORRIS)	REBA MCENTIRE MCA ALBUM CUT
74	NEW ▶	1	1	RUNAWAY TRAIN M. WRIGHT (M. RICHIE, T. BURNS)	◆ DAWN SEARS (C) (V) DECCA 54B14/MCA
75	74	—	2	I MISS HER MISSING ME H. SHEDD, D. DANIEL (C. WISEMAN, R. SAMOSET)	◆ DAVIS DANIEL (C) (V) MERCURY B5B56B

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	NO DOUBT ABOUT IT B. BECKETT (J. S. SHERRILL, S. SEKIN)	◆ NEAL MCCOY ATLANTIC
2	—	—	1	STANDING OUTSIDE THE FIRE A. REYNOLDS (J. YATES, G. BROOKS)	◆ GARTH BROOKS LIBERTY
3	—	—	1	HE THINKS HE'LL KEEP HER J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
4	1	—	2	I'VE GOT IT MADE J. STROUD, J. ANDERSON (M. BARNES)	JOHN ANDERSON BNA
5	2	—	2	I JUST WANTED YOU TO KNOW M. WRIGHT (G. HARRISON, T. MENZIE)	MARK CHESNUTT MCA
6	3	—	2	ROCK MY WORLD (LITTLE COUNTRY GIRL) D. COOK, S. HENDRICKS (B. LABOUNTY, S. O'BRIEN)	◆ BROOKS & DUNN ARISTA
7	—	—	1	I SWEAR S. HENDRICKS (F. J. MYERS, G. BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
8	4	1	5	GOODBYE SAYS IT ALL M. BRIGHT, T. DUBOIS (J. MAJRAE, C. BLACK, B. FISCHER)	◆ BLACKHAWK ARISTA
9	6	2	6	A LITTLE LESS TALK AND A LOT MORE ACTION N. LARKIN, H. SHEDD (K. HINTON, J. STEWART)	◆ TOBY KEITH MERCURY
10	7	4	8	LIVE UNTIL I DIE J. STROUD (C. WALKER)	◆ CLAY WALKER GIANT
11	5	3	5	STATE OF MIND J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK RCA
12	8	6	10	WILD ONE S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	◆ FAITH HILL WARNER BROS.
13	10	5	6	JOHN DEERE GREEN J. SLATE, B. MONTGOMERY (D. LINDE)	JOE DIFFIE EPIC

14	14	12	20	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE RCA
15	12	10	32	CHATTahoochiee K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
16	13	8	18	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.
17	11	7	14	FAST AS YOU P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM REPRISE
18	9	—	2	THAT'S MY STORY P. WORLEY, J. HOBBS, E. SEAY (L. R. PARNELL, T. HASELDEN)	◆ COLLIN RAYE EPIC
19	17	13	24	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	◆ CLAY WALKER GIANT
20	15	9	7	SHE'D GIVE ANYTHING C. FARRIN (J. STEELE, C. FARRIN, V. MELAMED)	◆ BOY HOWDY CURB
21	18	14	6	WE JUST DISAGREE J. BOWEN, B. DEAN (J. KRUEGER)	◆ BILLY DEAN LIBERTY
22	—	—	1	T.L.C. A.S.A.P. J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	ALABAMA RCA
23	16	11	3	HEY CINDERELLA J. BOWEN, S. BOGGUSS (S. BOGGUSS, M. BERG, G. HARRISON)	◆ SUZY BOGGUSS LIBERTY
24	19	18	10	THE BOYS & ME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN CURB
25	22	16	12	I DON'T CALL HIM DADDY R. LANDIS (R. NIELSEN)	◆ DOUG SUPERNAW BNA

◆ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>*** No. 1/GREATEST GAINER ***</b>						
1	1	1	5	<b>TIM MCGRAW</b>	CURB 77659 (9.98/13.98) 5 weeks at No. 1 NOT A MOMENT TOO SOON	1
2	2	2	8	<b>VARIOUS ARTISTS</b>	MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES	1
3	3	3	13	<b>JOHN MICHAEL MONTGOMERY</b>	ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP	1
4	5	10	30	<b>REBA MCENTIRE</b>	MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TWO	1
5	4	4	34	<b>GARTH BROOKS</b>	LIBERTY 80857 (10.98/16.98) IN PIECES	1
6	6	7	50	<b>LITTLE TEXAS</b>	WARNER BROS. 45276 (9.98/15.98) BIG TIME	6
7	10	8	24	<b>FAITH HILL</b>	WARNER BROS. 45389 (9.98/15.98) HS TAKE ME AS I AM	7
8	11	12	61	<b>BROOKS &amp; DUNN</b>	ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN	2
9	7	6	5	<b>CONFEDERATE RAILROAD</b>	ATLANTIC 82505/AG (10.98/15.98) NOTORIOUS	6
10	9	9	28	<b>VARIOUS ARTISTS</b>	GIANT 24531/WARNER BROS. (10.98/15.98) COMMON THREAD: THE SONGS OF THE EAGLES	1
11	8	5	14	<b>SOUNDTRACK</b>	MCA 10927 (10.98/16.98) 8 SECONDS	3
12	14	14	84	<b>GEORGE STRAIT</b>	MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	1
13	13	13	95	<b>MARY-CHAPIN CARPENTER</b>	COLUMBIA 48881/SONY (10.98 EQ/15.98) COME ON COME ON	6
<b>*** PACESETTER ***</b>						
14	20	27	53	<b>PATTY LOVELESS</b>	EPIC 53236/SONY (9.98 EQ/15.98) ONLY WHAT I FEEL	13
15	12	11	81	<b>ALAN JACKSON</b>	ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
16	15	15	86	<b>VINCE GILL</b>	MCA 10630 (10.98/15.98) I STILL BELIEVE IN YOU	3
17	17	16	30	<b>GEORGE STRAIT</b>	MCA 10907 (10.98/15.98) EASY COME, EASY GO	2
18	16	17	57	<b>DWIGHT YOAKAM</b>	REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME	4
19	21	22	13	<b>COLLIN RAYE</b>	EPIC 53952/SONY (9.98 EQ/15.98) EXTREMES	12
20	18	19	38	<b>CLAY WALKER</b>	GIANT 24511/WARNER BROS. (9.98/15.98) HS CLAY WALKER	8
21	19	18	11	<b>NEAL MCCOY</b>	ATLANTIC 82568 (10.98/15.98) HS NO DOUBT ABOUT IT	14
22	22	21	53	<b>TOBY KEITH</b>	MERCURY 514421 (9.98 EQ/15.98) HS TOBY KEITH	17
<b>*** HEATSEEKER IMPACT ***</b>						
23	26	32	7	<b>JOHN BERRY</b>	LIBERTY 80472 (9.98/13.98) HS JOHN BERRY	23
24	23	20	41	<b>CLINT BLACK</b>	RCA 66239 (10.98/15.98) NO TIME TO KILL	2
25	24	23	50	<b>WYONNNA</b>	CURB 10822/MCA (10.98/15.98) TELL ME WHY	1
26	28	26	141	<b>BROOKS &amp; DUNN</b>	ARISTA 18658 (9.98/13.98) BRAND NEW MAN	3
27	29	29	12	<b>BLACKHAWK</b>	ARISTA 18708 (9.98/15.98) BLACKHAWK	17
28	27	24	189	<b>GARTH BROOKS</b>	LIBERTY 93866 (9.98/13.98) NO FENCES	1
29	25	25	104	<b>CONFEDERATE RAILROAD</b>	ATLANTIC 82335/AG (9.98/15.98) HS CONFEDERATE RAILROAD	7
30	33	35	12	<b>THE MAVERICKS</b>	MCA 10961 (9.98/15.98) HS WHAT A CRYING SHAME	30
31	32	30	76	<b>JOHN MICHAEL MONTGOMERY</b>	ATLANTIC 82420/AG (9.98/15.98) HS LIFE'S A DANCE	4
32	30	28	53	<b>JOE DIFFIE</b>	EPIC 53002/SONY (10.98 EQ/15.98) HONKY TONK ATTITUDE	10
33	34	33	9	<b>RICK TREVINO</b>	COLUMBIA 53560/SONY (9.98 EQ/15.98) HS RICK TREVINO	23
34	31	31	59	<b>SAMMY KERSHAW</b>	MERCURY 14332 (9.98 EQ/15.98) HAUNTED HEART	11
35	40	45	28	<b>ALABAMA</b>	RCA 66296 (9.98/15.98) CHEAP SEATS	16
36	36	34	260	<b>GARTH BROOKS</b>	LIBERTY 90897 (9.98/13.98) GARTH BROOKS	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
37	35	36	7	<b>BILLY DEAN</b>	LIBERTY 28357 (10.98/15.98) GREATEST HITS	29
38	37	39	44	<b>MARK CHESNUTT</b>	MCA 10851 (10.98/15.98) ALMOST GOODBYE	6
39	38	37	59	<b>TRACY LAWRENCE</b>	ATLANTIC 82483/AG (9.98/15.98) ALIBIS	5
40	42	42	137	<b>GARTH BROOKS</b>	LIBERTY 96330 (10.98/15.98) ROPIN' THE WIND	1
41	41	40	15	<b>BOY HOWDY</b>	CURB 77656 (6.98/9.98) HS SHE'D GIVE ANYTHING	19
42	43	43	101	<b>BILLY RAY CYRUS</b>	MERCURY 510635 (10.98 EQ/16.98) SOME GAVE ALL	1
43	52	60	35	<b>SHENANDOAH</b>	RCA 66267 (9.98/15.98) UNDER THE KUDZU	38
44	45	52	7	<b>SUZY BOGDUSS</b>	LIBERTY 28457 (10.98/15.98) GREATEST HITS	38
45	39	38	44	<b>BILLY RAY CYRUS</b>	MERCURY 514758 (10.98 EQ/16.98) IT WON'T BE THE LAST	1
46	44	44	47	<b>DOUG SUPERNOW</b>	BNA 66133 (9.98/13.98) HS RED AND RIO GRANDE	27
47	46	47	37	<b>AARON TIPPIN</b>	RCA 66251 (9.98/15.98) CALL OF THE WILD	6
48	48	49	108	<b>WYONNNA</b>	CURB 10529/MCA (10.98/15.98) WYONNNA	1
49	49	48	26	<b>TRISHA YEARWOOD</b>	MCA 10911 (10.98/15.98) THE SONG REMEMBERS WHEN	6
50	47	41	6	<b>MARTY STUART</b>	MCA 10880 (10.98/15.98) LOVE AND LUCK	28
51	50	51	32	<b>MARTINA MCBRIDE</b>	RCA 66288 (9.98/15.98) HS THE WAY THAT I AM	40
52	53	54	7	<b>CHRIS LEDOUX</b>	LIBERTY 28458 (10.98/15.98) BEST OF	51
53	57	53	44	<b>JOHN ANDERSON</b>	BNA 66232 (9.98/15.98) SOLID GROUND	12
54	55	56	23	<b>DOUG STONE</b>	EPIC 57271/SONY (9.98 EQ/15.98) MORE LOVE	20
55	56	61	88	<b>TRAVIS TRITT</b>	WARNER BROS. 45048 (10.98/15.98) T-R-O-U-B-L-E	6
56	60	59	15	<b>JEFF FOXWORTHY</b>	WARNER BROS. 45314 (9.98/15.98) HS YOU MIGHT BE A REDNECK IF...	52
57	64	64	71	<b>REBA MCENTIRE</b>	MCA 10673 (10.98/15.98) IT'S YOUR CALL	1
58	59	58	81	<b>LORRIE MORGAN</b>	BNA 66047 (9.98/13.98) WATCH ME	15
59	61	66	13	<b>LEE ROY PARNELL</b>	ARISTA 18739 (9.98/15.98) HS ON THE ROAD	59
60	63	63	115	<b>JOHN ANDERSON</b>	BNA 61029 (9.98/13.98) SEMINOLE WIND	10
61	58	50	31	<b>SUZY BOGDUSS</b>	LIBERTY 89261 (10.98/15.98) SOMETHING UP MY SLEEVE	27
62	51	46	37	<b>SAWYER BROWN</b>	CURB 77626 (10.98/15.98) OUTSKIRTS OF TOWN	13
63	62	57	154	<b>ALAN JACKSON</b>	ARISTA 8681 (9.98/13.98) DON'T ROCK THE JUKEBOX	2
64	54	55	27	<b>TANYA TUCKER</b>	LIBERTY 89048 (10.98/15.98) SOON	18
65	65	65	26	<b>VARIOUS ARTISTS</b>	K-TEL 6099 (8.98/14.98) TODAY'S TOP COUNTRY	37
66	68	71	163	<b>VINCE GILL</b>	MCA 10140 (9.98/15.98) POCKET FULL OF GOLD	5
67	67	69	87	<b>COLLIN RAYE</b>	EPIC 48983/SONY (9.98 EQ/13.98) IN THIS LIFE	10
68	69	70	124	<b>COLLIN RAYE</b>	EPIC 47468*/SONY (9.98 EQ/13.98) HS ALL I CAN BE	7
69	66	75	5	<b>HANK WILLIAMS, JR.</b>	CURB 77638 (6.98/9.98) GREATEST HITS, VOL. 1	66
70	75	—	9	<b>WILLIE NELSON</b>	JUSTICE 1601 (8.98/14.98) MOONLIGHT BECOMES YOU	37
71	70	73	142	<b>TRISHA YEARWOOD</b>	MCA 10297 (9.98/15.98) TRISHA YEARWOOD	2
72	73	67	21	<b>GEORGE JONES</b>	MCA 10910 (9.98/15.98) HIGH-TECH REDNECK	30
73	RE-ENTRY	82		<b>GARTH BROOKS</b>	LIBERTY 98743 (10.98/16.98) THE CHASE	1
74	RE-ENTRY	22		<b>ASLEEP AT THE WHEEL</b>	LIBERTY 81470 (11.98/16.98) TRIBUTE TO THE MUSIC OF BOB WILLS...	35
75	71	72	53	<b>TANYA TUCKER</b>	LIBERTY 81367 (10.98/15.98) GREATEST HITS 1990-1992	15

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

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b>	MCA 12* (7.98/12.98) 133 weeks at No. 1 GREATEST HITS	155
2	3	<b>GEORGE STRAIT</b>	MCA 42035 (7.98/12.98) GREATEST HITS, VOL. 2	155
3	4	<b>REBA MCENTIRE</b>	MCA 4979* (7.98/12.98) GREATEST HITS	153
4	2	<b>GEORGE JONES</b>	EPIC 40776/SONY (5.98 EQ/9.98) SUPER HITS	140
5	5	<b>GEORGE STRAIT</b>	MCA 5567* (7.98/12.98) GEORGE STRAIT'S GREATEST HITS	153
6	6	<b>THE CHARLIE DANIELS BAND</b>	EPIC 38795/SONY (7.98 EQ/11.98) A DECADE OF HITS	155
7	7	<b>CONWAY TWITTY</b>	MCA 31238 (4.98/11.98) THE VERY BEST OF CONWAY TWITTY	44
8	10	<b>GEORGE STRAIT</b>	MCA 10450 (9.98/15.98) TEN STRAIT HITS	2
9	9	<b>THE JUDDS</b>	CURB 8318/RCA (9.98/15.98) GREATEST HITS	38
10	8	<b>VINCE GILL</b>	RCA 9814* (4.98/9.98) BEST OF VINCE GILL	153
11	13	<b>DAVID ALLAN COE</b>	COLUMBIA 35627/SONY (5.98 EQ/9.98) GREATEST HITS	61
12	11	<b>ALABAMA</b>	RCA 6825 (7.98/11.98) ALABAMA LIVE	31
13	15	<b>ALABAMA</b>	RCA 7170* (9.98/13.98) GREATEST HITS	154

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
14	12	<b>DWIGHT YOAKAM</b>	REPRISE 25372/WARNER BROS. (9.98/13.98) GUITARS, CADILLACS, ETC., ETC.	16
15	16	<b>DOUG STONE</b>	EPIC 47357 (5.98 EQ/9.98) I THOUGHT IT WAS YOU	32
16	18	<b>DWIGHT YOAKAM</b>	REPRISE 25989*/WARNER BROS. (9.98/13.98) JUST LOOKIN' FOR A HIT	107
17	14	<b>REBA MCENTIRE</b>	MCA 6294* (4.98/11.98) SWEET SIXTEEN	125
18	—	<b>VINCE GILL</b>	MCA 42321 (8.98/13.98) WHEN I CALL YOUR NAME	28
19	17	<b>THE JUDDS</b>	CURB 52070/RCA (9.98/13.98) LOVE CAN BUILD A BRIDGE	15
20	22	<b>WAYLON JENNINGS</b>	RCA 3378* (8.98) GREATEST HITS	39
21	23	<b>KEITH WHITLEY</b>	RCA 52277 (9.98/13.98) GREATEST HITS	15
22	24	<b>ALABAMA</b>	RCA 61040 (9.98/13.98) GREATEST HITS VOL. 2	18
23	—	<b>PATSY CLINE</b>	MCA 4038 (7.98/12.98) THE PATSY CLINE STORY	1
24	—	<b>KENNY ROGERS</b>	LIBERTY 5112*/CAPITOL (9.98/15.98) TWENTY GREATEST HITS	64
25	—	<b>THE BELLAMY BROTHERS</b>	CURB 2146/MCA (4.98/11.98) GREATEST HITS VOL. III	13

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

# Music Video

ARTISTS & MUSIC

## Austin Scene Spawns Vid Network Music Channel Zeros In On Local Talent

BY DEBORAH RUSSELL

The fertile music scene in Austin, Texas, has spawned new growth in the video field in the form of the Austin Music Network.

Created and launched by the city of Austin as a forum to promote Austin and Texas artists—on both sides of the camera—the cable music channel officially bowed April 1.

"Austin is such a music city; it's totally unique," says Tim Hamblin, artistic director at the Austin Music Network. "We have a giant base of amazing talent and songwriters here, from Asleep At The Wheel to ZZ Top, with Tripping Daisy and Timbuk 3 on the way. And since we have so much music here, our audience is open to many, many things. I doubt [you'll] see anything like this anywhere else."

Commercial-free programming runs weeknights from 10 p.m. to 2 a.m., and weekends until 4 a.m. The network is

carried on Austin CableVision, which reaches 160,000 subscribers in the Austin metropolitan area. Hamblin projects that the network could grow into a 24-hour service in about two years.

The music mix will highlight local talent, but will incorporate some national and international artists as a way to contextualize the region's music and its impact. Much of the initial programming is culled from live performances the network's crew has reeled in recent weeks, as well as archival footage that has long been in the can.

For example, viewers of the Austin Music Network can see a 1986 performance by Roky Erickson with the True Believers, a 1992 studio performance by Jimmie Dale Gilmore & Road Trash, and a 1992 live solo acoustic performance by Alejandro Escovedo. Viewers who were unable to obtain rare tickets for a recent showcase by Johnny Cash can see it on the network.

Those interested in the East Austin

scene's early days can tune in for the documentary "Texas Blues Reunion," and those seeking a broader overview can catch the BBC documentary "Texas Saturday Night."

"We're interested in doing a lot of archiving and tracking down old obscure videos by Texas artists who are still around, but who you don't see very often," says Kent Benjamin, media coordinator at the network.

In addition, the programming team hopes to showcase developing scenes, such as the Latin hip-hop movement, through such regular shows as "Rap Attack." Shortform music videos in a variety of genres will appear in other weekly clip blocks, such as "New Vids On The Block," during which viewers can phone in votes for the videos they'd prefer to see again, and "The People's Picks," compiled from the videos that generated the most calls. "Alternative 15" and "New Country" feature hot

(Continued on next page)

## PRODUCTION NOTES

### LOS ANGELES

• Oil Factory's Sophie Muller directed Hole's debut DGC video, "Miss World." In addition, Oil Factory's Paul Hunter shot Cassandra Wilson's "I Can't Stand The Rain" for Capitol, and Frank Sacramento lensed the Breed-

ers' "Saints" for Elektra.

• Propaganda Films director Antoine Fuqua is the eye behind Zhane's Warner Bros. clip "Sending My Love" and Ladae's Polydor video "Deep Down." In addition, Propaganda's Matthew Amos recently shot

Elton John's video "Can You Feel The Love Tonight," which comes from the movie soundtrack to Disney's "The Lion King."

• HSI Films' Sam Bayer recently wrapped Blind Melon's Capitol clip "Change." Doug Friedman produced.

### NEW YORK

• Visages director Daniela Federici reeled Julio Iglesias' "Crazy" and Mariah Carey's "Anytime You Need A Friend," both for Columbia, with producer Steve Willis. In addition, Visages' George Dougherty directed Anthrax's new Elektra video "Hy Pro Glo" with producer Peter Lawrence. Georgia Archer executive produced the clips.

• Portfolio Artists Network director Marcus Nispel shot Wet Wet Wet's new Warner Bros. video "Love Is All Around." Jim Fealy directed photography; Anouk Frankel executive-produced. Ethan Wolvek was supervising producer. Nispel also directed Crystal Waters' latest Mercury clip, "100% Pure Love," with DP David Knaus. Frankel executive produced; Shelly Bloch and Brendan Heath were supervising producers.

• Smash! Films director Al G reeled Jo Sinistr's Def Jam video "Under The Sun" with DP Nick Hoffman. David Yost produced the shoot.

### OTHER CITIES

• Eric Haywood and Ruben Whitmore of the directing team Tribal Communications shot "Views From The Beehive," a 12-minute documentary about EMI/ERG's Arrested Development. The duo, represented by Riviera Films, shot the short film on location in Atlanta and Miami.

• Director Jeffrey W. Byrd lensed 95 South's new Wrap Records video "Do The Booty Hop." Kim Moyer produced the Atlanta-based shoot for Next Level Productions.

## Billboard's Music Video Confab Goes Oceanside

IT'S A DATE: Billboard's 16th annual Music Video Conference & Awards is set for Wednesday-Friday, Nov. 2-4. We're taking the convention to the oceanfront this year, and we'll convene at the Loews Santa Monica (Calif.) Beach Hotel. Single/double rooms are \$135; that's \$10 less than last year's basic rate. Stay tuned for preregistration details.

The Eye is always open to ideas, so anyone who would like to offer input regarding the 1994 Conference agenda should feel free to call 213-525-2295 at any time.

SOLD: Video Jukebox Network Inc., which operates the viewer-programmed interactive music video network The Box, announced April 21 that Island Trading Co. Inc. has completed its acquisition of 2.5 million shares of VJN common stock for \$5 million.

The transaction provides Island with options to purchase 2.5 million additional shares of common stock within three years. As a term of the stock and option agreement, Island founder Chris Blackwell is now a director of VJN. At the same time, VJN has issued a rights offering to raise an additional \$4 million, with May 5 as the record date.

We hear VJN is moving to South Beach Miami offices owned by Island.

REEL NEWS: Bill Roedy is now president of MTV Networks Europe. He is managing director of MTV Europe for more than five years... Sumner Redstone, chairman of the board at MTV parent Viacom Inc., has accepted a visiting professorship at Brandeis University in Waltham, Mass. ... David Cohn is VP of consumer marketing at MTV... Scot McBride is now director of finance at MTV Latino... Chantay Taylor is handling dance and urban video promotion at Imago Records.

Sante D'Orazio is now directing at Visages in L.A. ... Industrial Artists of L.A. has signed directors Eric Zimmermann, Steve Shainberg, Kevin Donovan, and Tony Peck. Randi Wilens is now executive producer for music videos... Oil Factory Films has signed London-based director Wiz... Marty Thomas is directing for New York's Riviera Films.

SWITCH: The on-air talent at MTV has been all over the place lately. Jon Stewart reportedly is being wooed to fill Arsenio Hall's late-night talk-show spot, MTV VJ Adam Curry walked off the set of the network's "Top 20 Countdown" April 21, and Lewis Largent is off "120 Minutes" and on the syndicated radio show "MTV's Weekend Revolution."

EYES ON THE PRIZE: Leaders in the music video community are doing

their best to raise funds for the T.J. Martell Foundation, which honors MTV Networks chairman/CEO Tom Freston with its humanitarian of the year award on Monday (2). A video committee comprising Atlantic's Linda Ferrando, Arista's Jon Klein, Epic's Laurie Nocerito, and RCA's Jeff Anderson has distributed raffle tickets to top regional video shows and other key video players in the quest to raise money for the cancer research foundation. Prizes include trips to the Virgin Islands, Orlando, Fla., and San Francisco.

In addition, Anderson is staging a fundraising concert featuring SWV and Wu-Tang Clan at New York's Palladium Wednesday (4). WQHT (Hot 97) New York is co-promoting the show.

# THE EYE



by Deborah Russell

ARTFEST: The Music Video Producers Assn. has tagged its June 9 gathering at Sony Music Studios in New York as "ARTFEST," and the group is accepting submissions of creative works—except for film and video—to be exhibited or performed at the event.

Creative types who want to show off their photography, set designs, paintings, sculpture, poetry, or affinity for dance should contact Adam Litwinsky at 212-334-9347.

TRAFFIC JAM: Traffic is back on the road this summer and back on the airwaves May 7, as VH-1 premieres "VH-1 To One With Traffic." Highlights include an exclusive acoustic performance by Steve Winwood and Jim Capaldi.

HIP-HOP GOES TO COURT: Portions of an episode of the New York-based "In The Mix" video show titled "Hip Hop History & Issues" will be aired Thursday (5) during a hearing in the House of Representatives to explore the impact on society of offensive and misogynistic language in hip-hop music. Rep. Cardiss Collins (D-III.), who chairs the House Subcommittee on Commerce, Consumer Protection, and Competitiveness, is organizing the hearing.

VIEWER FAVES: MTV viewers chose the following tunes as their favorite movie songs of 1993: "All For Love" from "The Three Musketeers," by Bryan Adams, Rod Stewart, and Sting; "Can't Help Falling In Love" from "Sliver," by UB40; "I'm Gonna Be (500 Miles)" from "Benny & Joon," by the Proclaimers; "Streets Of Philadelphia" from "Philadelphia," by Bruce Springsteen; "When I Fall In Love" from "Sleepless In Seattle," by Celine Dion and Clive Griffin; and "Will You Be There" from "Free Willy," by Michael Jackson. The winner will be announced during the third annual MTV Movie Awards, set to air June 9.



Head Rush. Decca Records' Dawn Sears, center, gears up for a rollercoaster ride during the production of her new clip, "Runaway Train." Planet Pictures' Steven Goldmann, right, directed the shoot on location at the Central Florida State Fair in Orlando.

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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

# Artists & Music



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

- 1 Snoop Doggy Dogg, Doggy Dogg ...
- 2 Keith Sweat, How Do You Like It
- 3 R. Kelly, Your Body's Callin'
- 4 For Real, You Don't Wanna Miss
- 5 Toni Braxton, You Mean The World...
- 6 Brand New Heavies, Dream ...
- 7 Angela Winbush, Treat U Rite
- 8 Me'shell Ndegeocello, If That's...
- 9 Maze/Frankie Beverly, What Goes...
- 10 SWV, Anything
- 11 Xscape, Love On My Mind
- 12 Tevin Campbell, I'm Ready
- 13 Sudden Change, Comin' On Strong
- 14 Queen Latifah, Just Another Day
- 15 After 7, Gonna Love You Right
- 16 Aaliyah, Back & Forth
- 17 Heavy D. & The Boyz, Got Me ...
- 18 Domino, Sweet Potatoe Pie
- 19 Janet Jackson, Because Of Love
- 20 Babyface, And Our Feelings
- 21 Aretha Franklin, Willing To Forgive
- 22 Funky Poets, Lessons Learned
- 23 Sounds Of Blackness, I Believe
- 24 Outkast, Player's Ball
- 25 Black Moon, I Got Cha Opin
- 26 Eternal, Stay
- 27 Jodeci, Feenin'
- 28 Glenn Jones, Round And Round
- 29 Patra, Worker Man
- 30 Nas, It Ain't Hard To Tell

★ ★ NEW ADDS ★ ★

Tony! Toni! Tone!, Leavin'  
 Janet Jackson, Anytime, Anyplace  
 Lalah Hathaway, Let Me Love You



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Faith Hill, Piece Of My Heart
- 2 Tim McGraw, Indian Outlaw
- 3 Shenandoah, If Bubba Can Dance
- 4 Garth Brooks, Standing Outside...
- 5 Travis Tritt, Take It Easy
- 6 John Berry, Your Love Amazes Me
- 7 Marty Stuart, Kiss Me, I'm Gone
- 8 Doug Stone, Addicted To A Dollar
- 9 John Michael Montgomery, Rope...
- 10 Randy Travis, Before You Kill Us All
- 11 Sam Moore/Conway Twitty, Rainy...
- 12 Clint Black, A Good Run Of Bad Luck
- 13 The Mavericks, O What A Thrill
- 14 Toby Keith, Wish I Didn't Know Now
- 15 Clay Walker, Where Do I Fit In The...

- 16 Hal Ketchum, (Tonight We Just)...
- 17 Sammy Kershaw, National Working...
- 18 Brooks & Dunn, That Ain't No ...
- 19 David Ball, Thinkin' Problem!
- 20 Reba McEntire, Why Haven't I Heard...
- 21 Tracy Byrd, Lifestyles Of The Not...
- 22 Dawn Sears, Runaway Train
- 23 Shaver, Georgia On A Fast Train
- 24 Kenny Chesney, The Tin Man
- 25 Restless Heart, Baby Needs New ...
- 26 Charlie Major, Nobody Gets Too ...
- 27 Billy Ray Cyrus, Words By Heart
- 28 Tracy Lawrence, If The Good Die ...
- 29 Deborah Allen, Break These Chains
- 30 Bob Woodruff, Bayou Girl
- 31 David Lee Murphy, Just Once
- 32 Rick Trevino, Honky Tonk Crowd
- 33 Dwight Yoakam, Try Not To Look ...
- 34 Brother Phelps, Eagle Over Angel
- 35 Ken Mellons, Lookin' In The Same...
- 36 Kim Hill, Janie's Gone Fishin
- 37 Joe Diffie, In My Own Backyard
- 38 Kathy Mattea, Walking Away A ...
- 39 Confederate Railroad, Daddy...
- 40 Lorrie Morgan, My Night To Howl

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Aaron Neville/Trisha Yearwood, I Fall ...  
 Billy Ray Cyrus, Talk Some  
 Emmylou Harris, Crescent City  
 Neal McCoy, Wink  
 Rick Trevino, She Can't Say I Didn't Cry  
 Travis Tritt, Foolish Pride



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Snoop Doggy Dogg, Doggy Dogg ...
- 2 Smashing Pumpkins, Disarm
- 3 Ice Cube, You Know How We Do It
- 4 Mariah Carey, Without You
- 5 Morrissey, The More You Ignore...
- 6 R. Kelly, Bump 'N' Grind
- 7 Beck, Loser
- 8 Green Day, Longview \*
- 9 Cracker, Low
- 10 Bruce Springsteen, Streets Of...
- 11 Alice In Chains, No Excuses
- 12 Snoop Doggy Dogg, Gin And Juice
- 13 All-4-One, So Much In Love
- 14 Tevin Campbell, I'm Ready
- 15 Ace Of Base, The Sign
- 16 Soundgarden, Spoonman
- 17 Salt-N-Pepa/En Vogue, Whatta Man
- 18 Counting Crows, Mr. Jones
- 19 Tom Petty, Mary Jane's Last Dance
- 20 Collective Soul, Shine
- 21 Madonna, I'll Remember
- 22 Sheryl Crow, Leaving Las Vegas
- 23 Brand New Heavies, Dream On ...
- 24 Guns 'N' Roses, Since I Don't
- 25 Big Mountain, Baby I Love Your Way
- 26 Primal Scream, Rocks

- 27 Rollins Band, Liar
- 28 General Public, I'll Take You There
- 29 The Breeders, Divine Hammer
- 30 Meat Puppets, Backwater
- 31 The Cranberries, Dreams
- 32 Queen Latifah, Just Another Day
- 33 Pantera, I'm Broken
- 34 Domino, Sweet Potatoe Pie
- 35 Sarah McLachlan, Possession
- 36 Brother Cane, Hard Act To Follow
- 37 Salt-N-Pepa, Shoop
- 38 Wu-Tang Clan, C.R.E.A.M.
- 39 Nine Inch Nails, March Of The...
- 40 Janet Jackson, If
- 41 Janet Jackson, Because Of Love
- 42 Jodeci, Feenin'
- 43 Pavement, Cut Your Hair
- 44 Enigma, Return To Innocence
- 45 Lenny Kravitz, Are You Gonna Go...
- 46 Tool, Prison Sex
- 47 Janet Jackson, That's The Way ...
- 48 Toni Braxton, You Mean The ...
- 49 †, The Most Beautiful Girl In The ...
- 50 US3, Cantalooop

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

★ ★ NEW ADDS ★ ★

Aerosmith, Crazy  
 Warren G. & Nate Dogg, Regulate  
 Meatloaf, Objects In The Rear View...  
 Counting Crows, Round Here  
 Ace Of Base, Don't Turn Around  
 Gin Blossoms, Until I Fall Away  
 Candlebox, Far Behind  
 Tony! Toni! Tone!, Leavin'  
 Xscape, Love On My Mind  
 Lisa Loeb & Nine Stories, Stay  
 Aaliyah, Back & Forth  
 Francis Dunnery, American Life In...



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

- 1 Tim McGraw, Indian Outlaw
- 2 Billy Ray Cyrus, Words By Heart
- 3 Tracy Lawrence, If The Good Die ...
- 4 Shenandoah, If Bubba Can Dance
- 5 Ricky Van Shelton, Where Was I
- 6 Marty Stuart, Kiss Me, I'm Gone
- 7 Faith Hill, Piece Of My Heart
- 8 Doug Stone, Addicted To A Dollar
- 9 John Michael Montgomery, Rope...
- 10 Brooks & Dunn, That Ain't No ...
- 11 Toby Keith, Wish I Didn't Know Now
- 12 Garth Brooks, Standing Outside...
- 13 John Berry, Your Love Amazes Me
- 14 Clay Walker, Where Do I Fit In...
- 15 Clint Black, A Good Run Of Bad Luck
- 16 Randy Travis, Before You Kill Us All
- 17 Sam Moore/Conway Twitty, Rainy...
- 18 David Ball, Thinkin' Problem
- 19 Charlie Major, Nobody Gets Too ...
- 20 Dwight Yoakam, Try Not To Look ...

- 21 Lorrie Morgan, My Night To Howl
- 22 Rodney Crowell, Let The Picture...
- 23 Suzy Bogguss, You Wouldn't Say ...
- 24 Collin Raye, Little Rock
- 25 Reba McEntire, Why Haven't I ...
- 26 John Anderson, I Wish I Could ...
- 27 Alabama, The Cheap Seats
- 28 Tracy Byrd, Lifestyles Of The Not...
- 29 Dawn Sears, Runaway Train
- 30 Shaver, Georgia On A Fast Train

★ ★ NEW ADDS ★ ★

Hal Ketchum, (Tonight We Just Might) ...  
 Sammy Kershaw, National Working ...  
 Ronnie McDowell, What's It Gonna ...  
 S. Alan Taylor, Forever Dance  
 Kimber Clayton, I Know That Car  
 Becky Hobbs, Mama's Green Eyes...  
 Eddy Raven, Rip Rap Road



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Bruce Springsteen, Streets Of...
- 2 Bonnie Raitt, Love Sneakin' Up ...
- 3 Mariah Carey, Without You
- 4 Ace Of Base, The Sign
- 5 Counting Crows, Mr. Jones
- 6 Madonna, I'll Remember
- 7 Crash Test Dummies, Mmm Mmm...
- 8 Tom Petty, Mary Jane's Last Dance
- 9 †, The Most Beautiful Girl In The...
- 10 Enigma, Return To Innocence
- 11 General Public, I'll Take You There
- 12 Michael Bolton, Completely
- 13 Big Mountain, Baby I Love Your Way
- 14 Janet Jackson, Because Of Love
- 15 Toni Braxton, You Mean The ...
- 16 Sarah McLachlan, Possession
- 17 Melissa Etheridge, Come To My ...
- 18 The Cranberries, Dreams
- 19 Meat Loaf, I'd Do Anything For Love
- 20 Adams/Stewart/Sting, All For Love
- 21 Meat Loaf, Rock And Roll Dreams ...
- 22 All-4-One, So Much In Love
- 23 Billy Joel, The River Of Dreams
- 24 10, 000 Maniacs, Because The ...
- 25 Dead Can Dance, The Carnival Is ...
- 26 The Knack, My Sharona
- 27 Sting, If I Ever Lose My Faith In You
- 28 Richard Marx, Now And Forever
- 29 Steve Winwood, Higher Love
- 30 George Michael, Freedom

★ ★ NEW ADDS ★ ★

Meatloaf, Objects In The Rear View...  
 Pretenders, Night In My Veins  
 Phil Collins, We Wait And We Wonder  
 Crowded House, Distant Sun  
 Sheryl Crow, Leaving Las Vegas  
 Aretha Franklin, Willing To Forgive  
 Traffic, Here Comes A Man  
 John Mellencamp, Wild Nights



Arriving In New York. A&M artist Sheryl Crow, whose debut album "Tuesday Night Music Club" has been moving steadily up The Billboard 200, recently opened a sold-out concert for Crowded House at Roseland in New York. Celebrating her arrival in Manhattan, from left, are Madeline Smithberg, producer of MTV's "The Jon Stewart Show"; Lewis Largent, director of programming, MTV; Crow; and Bruce Gillmer, manager of talent relations, MTV.

## AUSTIN MUSIC NETWORK

(Continued from preceding page)

clips in alternative and country music.

The network boasts the world premiere of Cornell Dupree's new video for "Child's Play," produced by Austin-based Daniel Erickson of Generic Films And Video. New videos by ZZ Top, Ian Moore, and Jimmie Vaughan will appear alongside vintage videos like the LeRoi Brothers' 1984 clip "Pretty Little Lights Of The Town."

Clips by such regional favorites as Shaver, Ugly Americans, Cornell Hurd, Sue Foley, and the Bad Livers also will be featured.

At the same time, an ongoing series of director's spotlights will provide a forum for the region's filmmakers. The debut episode in the series showcases the work of Generie Films And Video's Erickson,

whose expertise is high-concept music video production. The show features the world premiere of Shoulder's Musidisc Records video "The Fun Never Stops," as well as clips by Calvin Russell and Peat Mears.

Once the network compiles a library of footage, says Benjamin, the programming team will add on-air personalities and more videoclip shows specializing in R&B, blues, gospel, mariachi, jazz, soul, rock, and heavy metal music.

"Even though our hours are directly opposite club times, we hope the programming will benefit the local scene," says Benjamin. "There are so many bands and so many clubs here that it should encourage people to get out more often."

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 7, 1994.



Continuous programming  
 12000 Biscayne Blvd.,  
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Snoop Doggy Dogg, Doggy Dogg...

BOX TOPS

- 2 Live Crew, Yo Go Girl
- Hammer, Pumps And A Bump
- 2 Live Crew, Yeah, Yeah
- 12 Gauge, Dunkie Butt
- Outkast, Player's Ball
- Jodeci, Feenin'
- Aaliyah, Back And Forth
- Da Brat, Funkdafied
- Rollins Band, Liar
- R. Kelly, Bump 'N' Grind
- MC Ren, Forget What Ya Heard
- Aaron Hall, I Miss You
- Simple E, Play My Funk

ADDS

- The Beatles, I Want To Hold...  
 Beautiful People, If 60's...  
 Ce Ce Peniston, I'm Not Over You  
 Celine Dion, Misled  
 Collective Soul, Shine  
 Coolio, Fantastic Voyage  
 Damien "Crazy Legs" Hall, Satisfy...  
 Fat Joe, Da Real  
 Frente, Bizarre Love Triangle  
 Gwar, Jack The World  
 Ian Moore, Harlem  
 Jon Secada, If You Go  
 Kracked R.I.B.Z., 125th Street  
 Meat Loaf, Objects In The Rear...  
 Morrissey, More You Ignore...  
 Mudhoney, Pump It Up  
 Ovis, Regular Thang  
 Phish, Down With Disease  
 The Poor, More Wine...  
 Reg E. Gaines, Please Don't Take...  
 Shaquille O'Neal, Shoot, Pass, Slam  
 Tony! Toni! Tone!, Leavin'  
 Too Short, Get In Where...  
 Warren G., Regulate



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

- Big Mountain, Baby I Love...  
 Faith Hill, Piece Of My Heart  
 Billy Joel, Lullabye  
 Carole King, Will You Love Me...  
 Bonnie Raitt, Love Sneakin' Up...  
 The Beatles, I Want To Hold...  
 Yanni, Santorini  
 John Berry, Your Love Amazes Me  
 Clint Black, Good Run Of Bad Luck  
 Mariah Carey, Without You  
 Enigma, Return To Innocence  
 Joshua Kadison, Beautiful In My Eyes  
 Barry Manilow, Let Be Your Wings  
 Michael Nyman, The Heart Asks...  
 Randy Travis, Before You Kill Us All  
 Andrew Lloyd Webber, All I Ask  
 Gerald Albright, Anniversary  
 Benoit/Freeman, After The Love...  
 Toni Braxton, You Mean The World...  
 Brooks & Dunn, That Ain't No Way...



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 Ill, Where's My Homiez  
 Ahmed, Back In The Days  
 Simple E, Play My Funk  
 Joe, All Or Nothing  
 Patra, Worker Man  
 Angela Winbush, Treat U Rite  
 SWV, Always On My Mind  
 Freddie Foxxx, So Tough  
 Wu-Tang Clan, C.R.E.A.M.  
 Strickly Roots, Beg No Friends  
 Sounds Of Blackness, I Believe  
 KRS-One, Return Of The Boom Rap  
 7669, Joy

- Tanya Blount, I'm Gonna Make You ...  
 Domino, Sweet Potatoe Pie  
 For Real, You Don't Wanna Miss  
 Brand New Heavies, Dream On ...  
 Sweet Sable, Old Times' Sake  
 Aaliyah, Back And Forth



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 Roxette, Sleeping In My Car  
 Dr. Alban, Look Who's Talking  
 Cappella, Move On Baby  
 Enigma, Return To Innocence  
 Magic Affair, Omen III  
 Ace Of Base, Don't Turn Around  
 Jam & Spoon, Right In The Night  
 †, The Most Beautiful Girl In...  
 East 17, It's Alright  
 Doop, Doop  
 D-rance, Things Can Only Get Better  
 Take That, Everything Changes...  
 Reel To Real, I Like To Move It  
 U96, Inside Your Dream  
 Culture Beat, World In Your Arms  
 2 Unlimited, Let The Beat...  
 Salt-N-Pepa, Whatta Man



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 Wayne Watson, A Beautiful Place  
 Cindy Morgan, I Will Be Free  
 D.C. Talk, Jesus Is Just Alright  
 Hokus Pick, Safe Assumption  
 Al Denon, Alcatraz

- Carman, Who's In The House  
 Michael Sweet, Some Day  
 Bruce Carroll, The Good Life  
 Rich Mullins, Here In America  
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 Marxman, All About Eve  
 Stabbing Westward, Nothing  
 Meat Puppets, Backwater  
 Paw, Jessie  
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 Died Pretty, Harness Up  
 Toni Amos, Cornflake Girl  
 Stabbing Westward, Nothing  
 Infectious Grooves, Violent & Funky  
 Dig, Unlikely Friend  
 Paw, Jessie  
 General Public, I'll Take You There



### BEAUTY AND THE BEAST Directed by Robert Jess Roth Palace Theatre, New York City

In the realm of all things Disney, the company's foray onto the Broadway stage with "Beauty And The Beast" is not a misstep or the scale of, say, Euro Disney. Nonetheless, while ticket sales are booming, the show is a letdown. After all, when a Disney production does not deliver something magical, something unexpected, something unbelievable, it's inevitably tagged as disappointing. And the live "Beauty And The Beast" is in short supply of magic.

After a delightful word-for-word recreation of the 1991 animated movie's opening sequence, the show's initial lull arrives with the unveiling of the first of six new songs. In fact, all the new offerings by the team of Alan Menken and Tim Rice are just so-so. ("Human Again," not heard in the movie, is a real winner. But it turns out that

the song was cut from the screen version.)

The production itself is just OK. Costumes deserve praise; Cogsworth becomes an actual clock, and Lumiere has working wicks on the ends of his candlestick hands. But the scenery seems bulky and dated. Dance numbers are few and forgettable, and the much-touted special effects look weak.

The cast is fine. Terrence Mann warms over time as the Beast, and Susan Egan as Belle is her movie counterpart's sound-alike. Standouts include Burke Moses as the testosterone-laced Gaston and Gary Beach as the suave Lumiere.

The problem is, the show borrows one helluva score from the movie but does little with it. Any cast that can't bring down the house with "Be Our Guest" should hand in its Actor's Equity cards. The number is a sure hit. Here, it's nearly fouled off.

ERIC BOEHLERT

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*"On Tuesday, January 25th, I heard that 'The Piano' had debuted at No.1 on the BILLBOARD CLASSICAL 50 chart! I was sitting in my studio in Southwest France (where I had composed the music two years previously), in the process of writing my first film score since 'The Piano'. That film will never be bettered but I hope this is my first No. 1 of many. Perhaps 'The Piano Concerto' will do the trick again..."*

*Michael Nyman*

Michael Nyman, 1994

It's not a hit until it's a hit in

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THE BILLBOARD SPOTLIGHT

# SOUNDTRACKS

THE BEST MOVIES YOU'VE EVER HEARD

## Track Meet

Will the genre-specific trend hold, and what's the score on classical's infamous psycho-composer?

BY FRED BRONSON

It seems like you couldn't turn on an awards show this year without hearing Whitney Houston sing "You Can Be My Bodyguard," the title song from her hit film with Kevin Costner. And who can forget that thrilling moment at the Academy Awards when a troupe of dancers carried out two large beds containing Peabo Bryson and Dolly Parton, who performed their No. 1 single, "(I'm Just) Sleepless In Seattle" from the romantic comedy starring Tom Hanks and Meg Ryan?

No, don't check your brain cells for memory loss, and you didn't just slip into a parallel universe. Those two songs don't exist, although they might have if "The Bodyguard" and "Sleepless In Seattle" had been filmed a decade earlier. "Ten years ago the strategy was, if the movie's called 'Footloose,' have a title song called 'Footloose,'" explains



Maureen Crowe, VP of soundtracks for Columbia Records. "I'm sure they never considered a song called 'I'm Sleepless In Seattle.' Films aren't trying to be as broad, and so the soundtracks don't have to be as broad," says the newly-appointed label executive, whose credits as a music supervisor include the soundtracks for "The Bodyguard" and "Wayne's World," both previous No. 1 hits on The Billboard 200.

In fact, the big trend in soundtracks for 1994 is to be genre-specific, according to Crowe. "I think that has made soundtracks much stronger," she says. "They're not trying to be everything to everybody, just as television with cable and records are very specific in terms of audience, films are becoming more specific toward their audience. There are always popular films that go across the board, but usually the appeal is to a very specific group of people. One will be for the 18-25

group, another might be 25-40, and now films are getting into 50-plus with 'Grumpy Old Men' and titles like that. In the same way, soundtracks have tried to reflect that."

### TEARS, PILOTS & RE-STAPLING

A look at The Billboard 200 in 1994 confirms Crowe's belief in genre-specific soundtracks. RCA is having its first major soundtrack success since "Dirty Dancing" in 1988 with the Generation X-slanted "Reality Bites." The rap and R&B-oriented "Above The Rim" on Death Row/Interscope made a spectacular entry at No. 4, the highest-debuting soundtrack since "The Bodyguard." Atlantic's soundtrack to "The Crow" features an all-star lineup of alternative acts like Nine Inch Nails, Rage Against The Machine, and the Stone Temple Pilots. The same label is issuing the country-oriented soundtrack

*Continued on page 49*



## When The Market Gets Hot, The Labels Go Staffing

Majors, Indies Alike Hear The Sound Of Movie Music

BY CARLO WOLFF

Here's the key to the ongoing vitality of the soundtrack, according to Val Azzoli, executive VP and GM, Atlantic Records: "The big picture about soundtracks is, they're a great marketing tool that people are responding to now."

Azzoli says "the old interpretation of soundtracks was that all the background music for the movie would be on the record. Now, you have a couple of songs from the movie, then other great songs of the same ilk to make an album." Atlantic's recent growth spurred it to hire former ICM staffer Andrew Leary, who vows Atlantic "will be pursuing soundtracks in a big way."

RCA likewise talks up its soundtracks efforts. The firm is doing well with the soundtrack to the Ben Stiller film "Reality Bites." In mid-March, it was selling 65,000 copies a week, says Hugh Surratt, senior director, artist development/West Coast for RCA.

"Reality" targets an audience 16 to 24 years old, Surratt says. "The music is an integral part of the movie, so when one of these kids

goes to the movie, they come away with the music in their head," he continues. "The artists on the soundtrack Lenny Kravitz, World Party, the Posies are MTV-friendly, alternative radio-friendly." Lisa Loeb, a friend of actor Ethan Hawke, whose song, "Stay" is featured, may emerge with a major commercial single and, Surratt suggests, sign to a major label.



"Every record company is in the soundtrack business, but the big ones come along only once in a while," Surratt cautions. "In the case of 'Reality Bites,' the soundtrack is taking on a life of its own. The movie is gradually phasing out now, and as its box office diminishes, our album is increasing saleswise."

### SYNCHRONIZING AND SYNERGIZING

Whether it's Glen Brunman at Epic Soundtrax, Kathy Nelson at MCA Soundtracks or David Munns, senior VP of pop marketing for PolyGram International, record-company executives are bullish on the medium. Even classical music is getting into the video act, at Sony

*Continued on page 49*



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**THURSTON MOORE**, guitar  
**DAVE PIRNER**, lead vocals



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## FILM BLEU



## FILM BLANC

# Sound Tracks

## TRACK MEET

Continued from page 47

to the big-screen adaptation of "Maverick." "Threesome" on Epic Soundtrax features songs from Bryan Ferry, Tears For Fears and a reunited General Public, who have a Hot 100 hit with a remake of the Staple Singers' "I'll Take You There." "8 Seconds" on MCA takes advantage of that label's country roster. "In The Name Of The Father" on Island features U2 and Sinead O'Connor, and "Cool Runnings" on

'Featuring the No. 1 hit song.' Of course, not every film produces an "I Will Always Love You." "I don't think it's paramount to have a hit single," says Crowe. "If you don't have a hit single, it doesn't mean the soundtrack won't sell. I think if the film is popular and captures what an audience wants and the soundtrack reflects that, they're going to want the soundtrack. They're going to want to relive that experience." That would explain the No. 1 status of "Sleepless In Seattle," a soundtrack without a Top 10 single ("When I Fall In Love" by Celine Dion & Clive Griffin peaked at No. 23). The romantic comedy featured mostly original standards or remakes of classic songs, and audiences who loved the movie demonstrated they wanted to re-create the experience at home by purchasing the soundtrack.

### "PIANO" ROLES

It isn't just pop, hard rock, rap, country or alternative-music fans who enjoy bringing home the soundtrack of their favorite films. Another growing trend is the popularity of soundtracks that feature classical music. "It's vital now more than ever that any major classical label be in the soundtrack business," says Peter Gelb, the new president of Sony Crescendo and Sony Classical USA. "You don't need any more proof than to look at the current issues of Billboard in terms of the classical charts, which have three soundtrack recordings in the Top five or six: 'The Piano' [on Virgin], 'Schindler's



Columbia's Crowe

Chaos is aimed at people who love reggae.

Successes during the past 12 months include genre-specific soundtracks like "Menace II Society," "Pure Country" and "Last Action Hero."

The latter film, pegged to be the box office smash of last summer (before anyone had seen it, apparently), engendered long discussions at Columbia Records. "The decision was made to go with a very strong hard-rock soundtrack," says Crowe, who joined Sony after the album was released. "They were very consistent with that; I think that's why the album was so successful. It didn't go into a pop song someplace...they looked at who they thought the audience was going to be." Fueled by a hit single from Def Leppard and other strong album-rock tracks, the soundtrack remained on the chart long past the film's peak in popularity.

There are always exceptions, but it is rare to find a soundtrack that surpasses its film in audience acceptance. Both "Conheads" and "Wayne's World II" contained potential hit singles ("No More Tears (Enough Is Enough)" by Andy Bell & k.d. lang, and "I Love Rock N' Roll" by Joan Jett & The Blackhearts, respectively), but the movies burned out at the box office, and the soundtracks never had a chance to get off the ground.

"Everybody likes to have a hit record," says Crowe. "In the advertisements for the opening weekend of 'The Bodyguard,' it said,



"Threesome" Music-Maker: Tears For Fears

List' [on MCA] and "Shadowlands" [on Angel]." Gelb is not surprised that classical-music soundtracks are selling better than ever. "I think it's partly because in movies like 'The Piano' classical music plays a major role not only in the soundtrack, but it actually figures in the story of the film."

Classical-music label executives are also making new rules. "We had a lot of success with 'The Remains Of The Day,'" says Steven Murphy, president of Angel Records. "We have a

Continued on page 50

For the second consecutive year, the Whitney Houston-flavored album from "The Bodyguard" ranks as the top seller on Billboard's Top Film Soundtracks chart. Among labels, Epic leads this chart as the most prolific conduit for soundtracks, accounting for six of the 30 listed titles (including four from its Epic Soundtrax logo). MCA ranks second with four. Hollywood, which is distributed by Elektra, places three soundtracks on the list.

The chart covers a one-year period, from last year's April 3 Billboard to this year's April 2 issue. Ranks are based on SoundScan sales tallies accumulated during the weeks these titles appeared on The Billboard 200.

## TOP FILM SOUNDTRACKS

Pos.	Title (Label)	Pos.	Title (Label)
1.	"The Bodyguard" (Arista)	16.	"Benny & Joon" (Milan)
2.	"Sleepless In Seattle" (Epic Soundtrax)	17.	"Cool Runnings" (Chaos/Columbia)
3.	"Pure Country" (MCA)	18.	"Even Cowgirls Get The Blues" (Sire/Warner Bros.)
4.	"Aladdin" (Walt Disney)	19.	"The Three Musketeers" (Hollywood/Elektra)
5.	"Menace II Society" (Jive)	20.	"Sister Act 2: Back In The Habit" (Hollywood/Elektra)
6.	"Last Action Hero" (Columbia)	21.	"The Piano" (Virgin)
7.	"Free Willy" (MJJ/Epic)	22.	"8 Seconds" (MCA)
8.	"Judgment Night" (Immortal/Epic)	23.	"Boomerang" (LaFace/Arista)
9.	"Philadelphia" (Epic Soundtrax)	24.	"Wayne's World 2" (Reprise/Warner Bros.)
10.	"Sliver" (Virgin)	25.	"Who's The Man?" (Uptown/MCA)
11.	"The Last Of The Mohicans" (Morgan Creek)	26.	"The Crying Game" (SBK/ERG)
12.	"Poetic Justice" (Epic Soundtrax)	27.	"Sister Act" (Hollywood/Elektra)
13.	"Jurassic Park" (MCA)	28.	"Tim Burton's The Nightmare Before Christmas" (Walt Disney)
14.	"Reality Bites" (RCA)	29.	"CBI" (MCA)
15.	"Singles" (Epic Soundtrax)	30.	"In The Name Of The Father" (Island/PLG)

## LABELS

Continued from page 47

Classical USA and Sony Classical Film and Video.

Also joining the pack are such independents as Varese Sarabande, Milan Entertainment, Narada Cinema (an arm of Milwaukee-based New Age label Narada Records) and the new Fox Records, Rupert Murdoch's venture into recording.

"Unlike most record companies that jump in when soundtracks seem hot and jump out when they cool down, Epic is totally committed to the soundtrack business," says Brunman, noting label involvement in both score soundtracks and 'song' soundtracks. "The two things that make us different are that the soundtracks are not composed in isolation, and when the

soundtrack album has been recorded, I'm involved in the marketing."

Nelson, the senior VP and GM at MCA Soundtracks, develops soundtracks with various studios, although the

company and record company," she predicts.

"We're interested in two types of things," says PolyGram's Munns. "One is in placing music in a film, even if it doesn't result in a soundtrack; not all film music becomes a soundtrack album, but there still are synchronization fees and master-use fees to earn, and there's exposure for an artist." His other interest is finding out whether the music in a film "can turn itself into a soundtrack."

Peter Gelb, president of both Sony Classical USA and Sony Classical Film and Video, is in charge of "performance films and documentaries about the creative process"—such as the recent "Thirty-Two Short Films About Glenn Gould." "One of my mandates is to look for opportunities to create theatrical films where music

Continued on page 52

*"We're interested in placing music in a film, even if it doesn't result in a soundtrack; not all film music becomes a soundtrack album, but there still are synchronization fees and master-use fees to earn, and there's exposure for an artist."*

—David Munns, PolyGram International

"natural relationship" is with MCA parent Universal. "We're going to have more and more synergy between film

## U.K. & Europe: Pop Tie-Ins, Orchestral Maneuvering And More Opportunities For Exploitation

BY MARK DEZZANI

**W**hen the late Italian film director Federico Fellini went into a coma last year, the German director Wim Wenders cited Fellini's terminal condition as a metaphor for the state of the ailing European film industry.

Wenders' statement was part of a passionate campaign by the old world's film-industry professionals for the exclusion of European films from the Uruguay Round talks of the free-trade GATT agreement and for the continuation of life support in the form of quotas and subsidies.

Europe's filmmakers won the battle despite tough Hollywood opposition, with the Seventh Art being exempted from the global trade accord. If the pro-protection lobby had needed further evidence of Hollywood's hegemony on Europe's film culture, the *Music & Media* publication's European album chart shows that all of the soundtrack albums which charted in the past year have accompanied U.S. productions: the ubiquitous "Bodyguard" package, "Sister Act," "The Three Musketeers" and "Philadelphia."

### ANGLO BREAKTHROUGHS

Even though nearly all mass-market films are now released with a hoped-for hit song, London-based Andy Stephens, VP of international at Sony Music Europe, feels there is room for further exploitation. "We believe that film soundtracks have been underperforming in Europe for quite a while," says Stephens. "We have a natural partner in our sister company Columbia Soundtracks, and we are using that connection to get our artists onto film soundtracks."

Stephens says their latest strategy is to utilize films' proven promotional power for pop music to help Sony's European stars break through to Anglo-American audiences notoriously resistant to artists from Europe who don't sing in English.

French star Patricia Kaas is the next Sony signing to be projected to a wider audience through film, with negotiations under way to find the right movie vehicle for the singer.



Singer Seeks Film: France's Patricia Kaas

Stephens says that, within Europe, Sony's local affiliates make their own local deals. In Italy,

Sony Music managing director Franco Cabrini has taken several initiatives with film music in the past year.

"We have signed a local deal in Italy with Buena Vista for the distribution of Disney soundtracks," he says, "and the 'Aladdin' package, the first release under the arrangement,

has been a great success."

Sony Music Italy also distributed the soundtrack of the most recent film by award-winning Italian director Gabriele Salvatore, through its licensing deal with specialist Italian rap label Century Vox. Salvatore, who won the Oscar for Best Foreign Film in 1992 with "Mediterraneo," chose Italian rap and raggamuffin music to accompany his highly politi-

*Continued on page 54*

### TRACK MEET

*Continued from page 49*

lot of hopes for [the new Nick Nolte film] 'Jefferson In Paris' getting radio airplay. I think there are a lot of changes going on at radio that are allowing the right theme from a soundtrack to have a life on radio. It's important that we not close off potential sales and marketing oppor-

sonality hated the composer," says Gelb. Elliot Goldenthal, whose credits include "Alien<sup>3</sup>" and "Demolition Man," is creating a score and adapting some of Warlock's music for the film.

### ROMANTIC COMEDY & CYBERSPACE

Crowe will also be taking advantage of Columbia's diverse artist roster. "We have everyone from Tony



Remade/Remodeled: General Public

tunities by following the old rules."

Sony's Gelb says he will be taking advantage of his label's artist roster as well as the company's connection with Sony-owned Columbia Pictures and Tri-Star to create more opportunities for classical soundtracks—"Not

Bennett to Alice In Chains," she says. "We have a unique advantage in that we have great artists in every specific genre." That will help Crowe assemble soundtracks for the romantic comedy "It Could Happen To You" (formerly "Cop Tips Waitress \$2

*Billy Joel will contribute a song to the romantic comedy "It Could Happen To You" (formerly "Cop Tips Waitress \$2 Million").*

just for us to put out soundtracks, but to make some films of our own where classical music will figure significantly in the narrative of the story." One such project is "Voices From A Locked Room," inspired by the life of British composer Peter Warlock. Diagnosed as psychotic in the 1920s, he had two distinct personalities: a music composer and a music critic. "Unfortunately, the music critic per-

Million") with Billy Joel already committed to contributing a song; the cyberspace "Johnny Mnemonic," which would be an ideal candidate for a number by Leonard Cohen, and "I Like It Like That," which will feature an urban/Latin soundtrack to reflect the South Bronx neighborhood that serves as the film's locale.

So even if there is no such song as  
*Continued on page 56*

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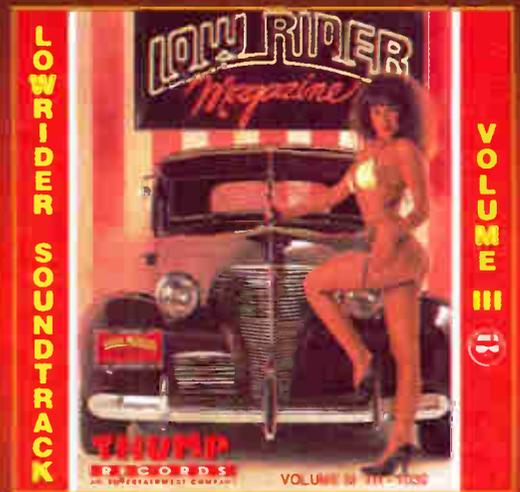
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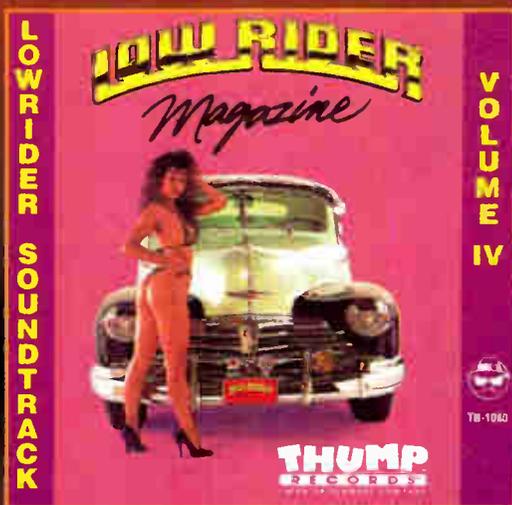
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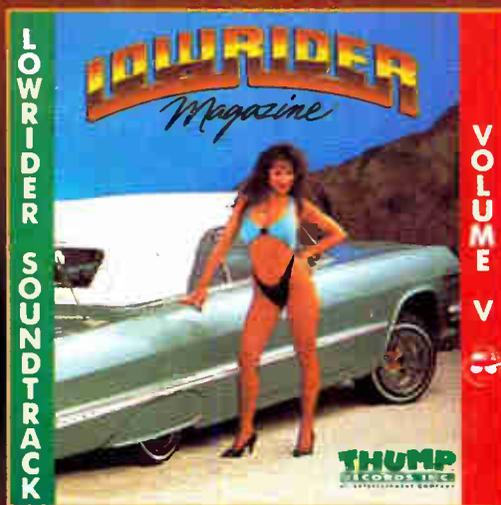
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**LABELS**

*Continued from page 19*

plays a role in the narrative storyline," Gelb says, citing "Amadeus" and "The Piano."

At Varese Sarabande, VP Bob Townson says his "approach is focused predominantly on a film score composed by a film composer, as opposed to a collection of songs assembled for a particular movie."

"While I have nothing against songs and will put them on when they work within the dramatic context of the film,



*Epic Soundtrax's Brunman*



*Integral To "Reality": Posies*

"I'm less interested in taking a song that appears for 10 seconds on a car radio or songs inspired by a certain film," he says. "Today, if you're an orchestral concert classical composer, the greatest forum for your music is film. It's certainly where the greatest income can be made, and the greatest opportunity for exposure."

**UNLICENSED BEHAVIOR**

At the other end of the spectrum is Milan Entertainment, which releases 25 to 35 albums a year, most of them soundtracks. "We come along after the soundtrack has been composed."

*Continued on next page*

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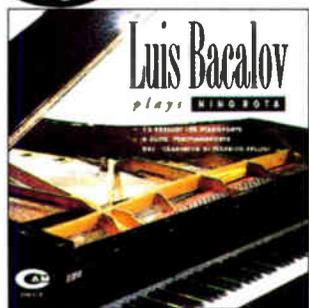
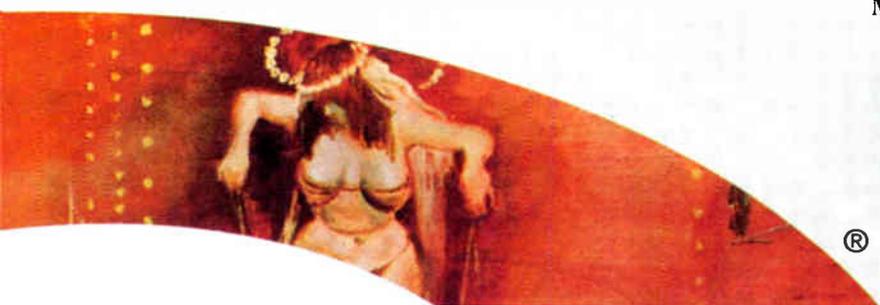
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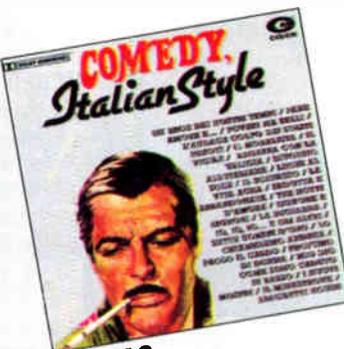
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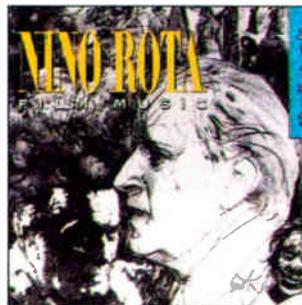
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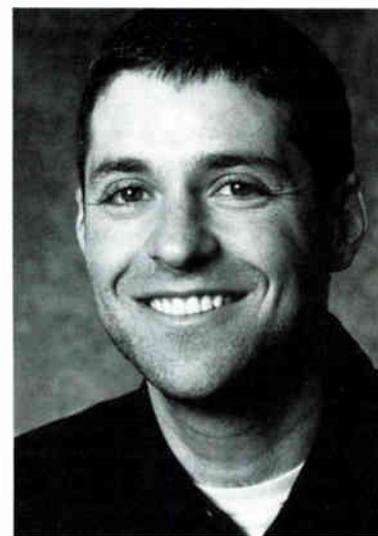
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## LABELS

Continued from preceding page

says Milan marketing chief John Hudson. "That's the job of the film studio. They make the music and choose the songs. Milan steps in when there's a soundtrack available. You have to be aware of films coming out months in advance."

"The wisdom of setting up Fox Records was that 20 to 30 Fox pictures will be made each year over the next few years, and out of those there probably will be 12 to 15 soundtracks," says Geoff



Atlantic's Leary



She'll "Stay": Lisa Loeb

Bywater, senior VP of marketing and promotion. "Some will be scores, some will be more pop or R&B-oriented. The reason they started the division was to maximize profits and not license out; the same thought process was used on the television side.

"Had there been a Fox Records when they did deals with 'Beverly Hills 90210' or 'In Living Color,' there would have been a soundtrack option for Fox," Bywater says. "In the '90s, people are looking for different ways of breaking acts and getting artists to the marketplace." ■

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**TRACK MEET**

*Continued from page 50*

"(I'm Just) Sleepless In Seattle," it's still a heady time for soundtracks. "The Bodyguard" has sold more than 11 million copies in the U.S. alone, the highest domestic figure for a soundtrack since "Dirty Dancing" and "Saturday Night Fever." The multi award-winning album is the best-selling disc of the '90s so far, according to the RIAA. The Hot 100 is filled with singles from soundtracks, including "I'll Remember" by Madonna from Maverick's "With

Honors," "Hey D.J." by Lighter Shade Of Brown from Mercury's "Mi Vida Loca," "Gonna Love You Right" by After 7 from Beacon/Fox's "Sugar Hill," and "The Right Time" by I To I from Next Plateau's "Four Weddings And A Funeral." The Billboard 200 still includes "The Bodyguard" after more than a year and "Sleepless In Seattle" after 41 weeks, as well as "Philadelphia," strengthened by Bruce Springsteen's Oscar-win for "Streets Of Philadelphia," and "Aladdin," a movie that appeals to all ages that will soon be joined by Walt Disney's "The Lion

King," featuring songs from Elton John and Tim Rice.

Kathy Nelson, VP/GM, soundtracks, MCA Records, believes that people, including those in the film community, are paying more attention to music in films than ever before. "Where music used to be a little bitty marketing tool [for films] they really didn't care much about, I think it's become a much more important tool," she says, "and anything that becomes more important gets more attention. People have also come to realize that putting the music in the film makes the sound-

track more important. The film community has embraced the contempo-

rary-song soundtrack album much more than in years past." ■



*The alternative-oriented soundtrack from "The Crow" features Nine Inch Nails.*

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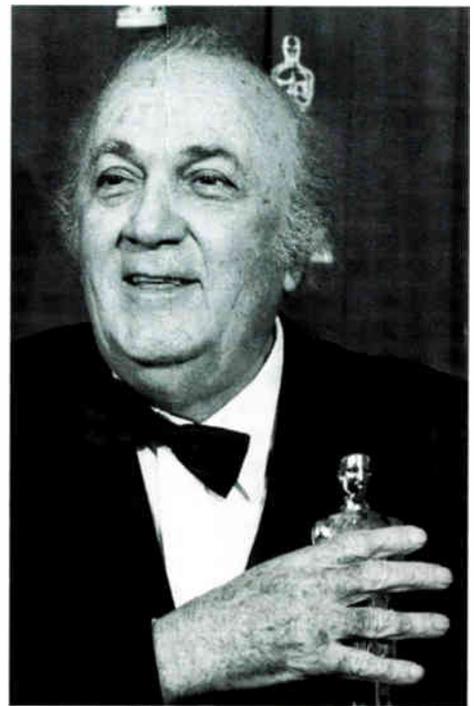
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**U.K. & EUROPE**

*Continued from page 54*

soundtracks almost by accident. "We released the compilation soundtrack to Wim Wenders' film 'Tous Les Matins Du Monde' in 1992 on our Valois label and, after its success in selling 500,000 units worldwide, we decided to start the Travelling label in January last year, dedicating it exclusively to film music," says Tarpinian.

Like Italy's CAM, France's Auvidis not only markets film soundtracks but also collaborates in their production in their own studios. Tarpinian also confirms the sustained popularity of classical themes, noting that "the soundtrack to Claude Miller's film 'The Accompanist' sold 200,000 copies in France alone. We have a very exciting project that we are working on at the moment, which is set for release next December. It's the creation of the soundtrack for a movie on the life of the last castrato singing star, Farinelli, who lived at



*Fellini: Nino Rota's scores of his films are strong sellers.*

male voice of Derek Lee Ragin." Tarpinian is confident about the future of the new Auvidis label. He

*Auvidis' France Tarpinian also confirms the sustained popularity of classical themes, noting that "The soundtrack to Claude Miller's film 'The Accompanist' sold 200,000 copies in France alone."*

the turn of the century. The film is being directed by Gerard Corbeau with the soundtrack directed by Jose Van Dam.

"Because there are no more castrato artists, we are having to recreate that style of voice by using the soprano Eva Jodlinwska and the

reflects the view of those executives across Europe who are heavily involved in the soundtrack business. "To survive in this specialized market," he says, "requires dedication, expertise and the best available quality, not just technically, but above all in personnel." ■

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## Japanese Production Co. Seeks To Amuse Taiwan

■ BY STEVE McCLURE

TOKYO—Amuse Inc. has become the first Japanese production company to establish a branch office in Taiwan. The four-person office in the Taiwanese capital of Taipei is headed by Amuse Taiwan Managing Director Peter Loehr, an American who was GM of the international division in Amuse's Tokyo headquarters before his current assignment.

"In Taiwan, we'll be doing the same things Amuse does in Tokyo, namely artist management, music and film production, import of Western product into the Taiwan market, as well as licensing Japanese TV programs and American films in the Taiwanese market," Loehr says.

Amuse is one of Japan's biggest production companies, representing major Japanese acts such as the Southern All Stars and Bakufu Slump. Last year, the company held a China-wide talent search competition that resulted in 10 Chinese female singers signing management contracts with Amuse.

Loehr says that Amuse Taiwan, which is now in the process of being incorporated as a company, also will try to protect Amuse's publishing catalog.

"You can't sue somebody in Taiwan, because Japanese copyrights aren't protected here," Loehr says. Japanese works are eligible for protection under Taiwanese law as long as material is released in Taiwan within 30 days of the original Japanese release, which seldom happens, due to concerns about reverse imports.

One way around this problem, Loehr says, is to launch legal action in Hong Kong, which protects Japanese copyright.

"Generally what happens is that when you release a Mandarin artist and that artist is successful, they then release a Cantonese version in Hong Kong later on," Loehr says. "And if you sue the distributor of the Canton-

ese or Mandarin version in Hong Kong, you can ruin their reputation."

Another possibility Amuse is studying is registering its publishing catalog in the United States, since Taiwan extends copyright protection to American works.

"The Taiwan market is going to take a lot of research, and basically we're going to start out by licensing a lot of things: Japanese things for release in Taiwan, and Taiwanese things for release in Japan," says Loehr, pointing out that Amuse is the only Japanese company actively promoting Mandarin-language music in Japan.

One reason Amuse was attracted to  
*(Continued on next page)*

## Oz Loophole Still Open Gov't Drags Feet On Live CDs

■ BY GLENN A. BAKER

SYDNEY—Australian record industry anger is mounting over the federal government's failure to close a copyright loophole that has seen the country flooded by unauthorized live CDs since October.

Australian Record Industry Assn. executive director Emmanuel Candi says such sales have cost the industry more than \$10 million Australian (U.S. \$7.1 million) since the South Australian company Apple House Music released its first batch of more than 50 titles six months ago (Billboard, Oct. 30, 1993).

"It is estimated that 1.5 million sales of legitimate CDs have been displaced by sales of bootlegs," says Candi. "The

record companies—which invested the money in marketing the artists and should rightly get a return—are being robbed. That's not to mention the return which should go to the artists who performed in the first place."

As the cheaply packaged, generically designed CDs glut video, novelty, news agent, bargain, and even clothing outlets, selling for as low as \$4.50 (U.S. \$3.20), Australia's reputation as a staunch piracy-free market has been all but destroyed. What should have been stopped by simple government action early in the new year, according to many in the industry, has dragged on. There is no firm hope of resolution beyond a statement from Justice Minister Duncan Kerr, who said he would take a submission to cabinet "soon."

Comments ARIA's Candi, "This is particularly embarrassing when we are attempting to get Asian countries to strengthen their own copyright laws and join all the major markets elsewhere in the world which recognize the value of copyright."

Some parliamentarians are urging swifter action. Canberra Member of the Legislative Gary Humphries has called for the prohibition of bootlegs under Australian Capital Territory Fair Trading legislation. "Unauthorized recordings are a fine way of making a quick buck," he says. "These rip-offs are a cheap degradation of the works of original artists."

What began as an audacious move by Apple House has proliferated. Other companies have tried for a piece of the boom market, often by just duplicating the releases of their competitors. Apple House started out selling discs at \$20 (U.S. \$14.30) but its releases are now going out in Sydney at less than \$5 (U.S. \$3.50) as the competition heats up. The wholesale price to dealers is now believed to be \$2 (U.S. \$1.40).

Releases on one imprint, Mainline Music, feature cover photographs by leading Australian and international photographers. These have been copied from books, reportedly without permission or payment. Veteran Australian rock photographer Bob King is pursuing legal action over the unauthorized use of his work, including shots of Bruce Springsteen. "I've been proud to have my work appear on a great many record covers over the years," he says, "but I'm very angry about it turning up on rubbish like this."

ARIA's Candi has told government officials that the export of these CDs is "damaging Australia's trade reputation and has already brought complaints from the United States and Japan. The government has already committed to the GATT/TRIPS agreement in December, which requires member nations to prohibit the making of unauthorized recorded performances, so we cannot understand why this situation is being allowed to continue."

"What is particularly disturbing is that some of the bootleggers are lobbying to maintain the loophole as long as they can to maintain their unimpeded cash flow from the goodwill created by artists and record companies, who all receive no return."



**High-Octave Performance.** One of the premier exponents of new flamenco, Ottmar Liebert, picked up antipodean sales awards while playing a date in New Zealand's capital, Wellington. His album "Nouveau Flamenco" on Higher Octave Music has achieved platinum status in New Zealand (15,000 copies) and has gone gold in Australia (35,000 copies). Helping him with the awards, from left, are Peter Melrose, CEO of New Zealand distributor Street Legal Music; Tony Greene, managing director of Australian distributor Incognito; Ottmar Liebert; Stefan Liebert, Ottmar's manager; and Street Legal managing director Daniel Ryan.

## EMI Hopes Award Aids U.K. Biz's Image

■ BY ADAM WHITE

LONDON—The worldwide sales of such British acts as Tasmín Archer, Duran Duran, Jesus Jones, Queen, and Paul McCartney have helped EMI Records U.K. to win the prestigious Queen's Award for Export Achievement (Billboard, April 30).

The accolade is certain to figure in the British record industry's ongoing effort to improve its lobbying clout in government circles, and its image in the media. Rupert Perry, president/CEO of EMI Records Group U.K. and Eire, also is chairman of the British Phonographic Industry.

The Queen's Award honors companies in every field of British business, based on their ability to achieve "a substantial and sustained increase" in

export earnings over a three-year period.

EMI was recognized for results achieved during its 1991-93 financial years, when gross overseas earnings rose from 38.5 million pounds (\$56.6 million at current exchange rates) to 70 million pounds (\$103 million). The company's total sales—domestic and international—rose from around 175 million pounds (\$257 million) to nearly 200 million pounds (\$294 million) during the same period.

To be eligible for the award, companies must apply and submit detailed information about their business. More than 1,200 U.K. companies applied under the 1994 program; 139 were winners, including EMI. The Queen gives the award on the advice of the Prime Minister, who is advised

by a committee of industrialists.

Rupert Perry says EMI's application was motivated partly by U.K. media coverage of the record industry, especially after Parliamentary hearings on CD pricing last spring. "I felt there was such a degree of negativity about this business that maybe this was the right time to go for the award, to prove a point. Music is a major asset to this country, and the Queen's Award is one recognition of that fact."

Coincidentally, the announcement of EMI's honor was made one day after the government's Monopolies and Mergers Commission delivered the results of its yearlong study of the music business to the Department of Trade and Industry. Label executives are cautiously optimistic that the study  
*(Continued on page 62)*

## Japan Concert Promotion Scam Exposed

■ BY STEVE McCLURE

TOKYO—It sounds like a soul music fan's dream come true: five nights of top artists such as Diana Ross, Stevie Wonder, Chaka Khan, and Boyz II Men playing at Yokohama Arena, just south of Tokyo.

But for those who shelled out their hard-earned yen for tickets to the show, the dream has proven more like

a nightmare. The '94 Japan Soul Music Festival is a scam, pure and simple, according to concert industry sources in Japan and overseas.

Major Japanese daily newspapers recently ran ads for the concert series, which was scheduled for five nights beginning May 11 at the 10,000-seat Yokohama Arena. The promoter was listed as the Japan Soul Music Festival Organizing Committee, who when con-

tacted by telephone said the series was a charity event in aid of Vietnamese refugee children.

Saburo Arashida, president of Kyodo Tokyo, one of Japan's biggest concert promoters, says Yokohama Arena's management contacted him soon after the ad appeared.

"I told them I didn't have any idea how they could get these acts," Arashida says.

Arashida then phoned the Los Angeles office of lawyer John Frankenheimer, who represents Diana Ross, and found that Frankenheimer didn't know anything about the concert series, either.

Meanwhile, Keith Harris, Stevie Wonder's U.K.-based personal representative, says he began to receive inquiries about the series from his associates in the U.S.

"I began to smell a rat," says Harris. He says that on March 2 New York-based agent Ruth Bowen offered Wonder "quite a lot of money" to do one show in Yokohama, but adds that he didn't have time to pursue Bowen's proposal.

"Then I got a call from Japan on March 7 to say these shows were being advertised," Harris says. "So as you can see, 'negotiation' is far too strong a word. Anybody can send a proposal."

Harris says Wonder had been asked  
*(Continued on page 62)*

May 9 and is already gaining airplay; Greta y los Garbo; and Iguana."

Lole y Manuel's album is called "Alba Molina," the name of their 15-year-old daughter. Before release, the album had already gone gold (50,000 copies) with its initial shipment.

Garcia says, "The decision to make a big domestic push was Lydia's. Since she arrived, sales have doubled and profits have trebled. UB40's 'Promises & Lies' has shifted 370,000 copies, which we expect to rise to 500,000 when the band comes to Spain in July for 10 concerts. Enigma's 'Return To Innocence' has sold 140,000 units, and we always do well with Mike Oldfield's catalog. [Then there's] Michael Nyman's 'The Piano,' which has sold around 130,000 copies" (Billboard, April 30)

HOWELL LLEWELLYN

## VIRGIN ESPANA MAKES DOMESTIC BOW

MADRID—After 11 years of business in Spain, Virgin Records España has put together a domestic roster, and the first release was a big event—the first record in six years from legendary gypsy flamenco duo Lole y Manuel.

Virgin has four local acts so far, but local A&R head Luis Salomon says that within three years the company hopes that 40% of its product will be national.

Marketing director Luis Francisco Garcia says earlier attempts at launching domestic acts had never succeeded, and did so only now thanks to the "dynamism" of Lydia Fernandez, Virgin's managing director and former marketing head at BMG and RCA.

"We have four domestic acts signed up so far," says Salomon. "Lole y Manuel, who are old friends from my days at CBS; a pop act, El Compromiso, whose first single is being released

## newsline...

**SWITZERLAND'S IFPI** members recorded sales of 305.9 million Swiss francs (\$213.9 million at current rates) in 1993, an increase of approximately 7%. CDs dominated the market with 82% of all album sales, or 15.9 million units. Cassettes sold 3.4 million units, whereas LP sales were just 100,000 units. Singles sales were 1.6 million.

**EMI MUSIC HAS** confirmed it is distributing a number of titles through Russian label SBA, an affiliate of GALA records. Russian sources say some 300 titles are involved and purchasers are mostly wholesale. SBA also has some distribution rights for some Virgin titles, which are sold on a pre-order basis.

**PUBLISHERS FROM** 11 European countries met April 27 in Frankfurt, Germany, with a view to forming a European Publishers Association. Among the issues discussed was closer cooperation with record companies in the digital era, and the attitude of publishers in the upcoming BIEM/IFPI negotiations.

**MIDEM 1995 WILL** take place Jan. 30-Feb. 3 next year, with the show starting officially on a Monday for the first time in its history.

**LIVE MUSIC '95** will take place Feb. 1-3 next year in the Acropolis in Nice, coinciding with the MIDEM exhibition. The fair will feature exhibitions by venues and live support industries as well as live showcases. Organizers say they will provide shuttle buses to and from MIDEM. Admission is free with registration.

**POPKOMM THIS YEAR** will feature as part of its program the eighth Bizarre open-air event in addition to the "Musikfest Am Ring" festival on several stages in the city center. This year's PopKomm festival, a separate event, will feature Boo Yaa Tribe, Pavement, and 22 Pistepirko.

**BOOSEY AND HAWKES**, U.K. publisher and instrument maker, reported pre-tax profits up 3.6% to 4.4 million pounds (\$6.6 million), with sales up 11.9% to 66.5 million pounds (\$99.75 million). The hikes came despite reorganization in the instrument division and the acquisition of German string instrument maker Karl Hoefner. Sales of Gorecki's "Symphony No. 3," published by Boosey, helped the publishing division, whose sales were up 16%.

**INTERCORD A&R** chief Peter Cadera has left the company to join Castle Communications as managing director, based in Hamburg. The move comes hot on the heels of EMI's purchase of the company in March and the departure of Andreas Kappel, head of Intercord's successful dance imprint Blow Up!

## Ireland Closer To Indie Rights Body

LONDON—Ireland may have moved a small but significant step closer to having an independent performing rights society, with rights collection body IMRO setting up an elected interim board to oversee details of the transition.

However, the final decision on whether to secede from the U.K.'s Performing Right Society will depend on a full referendum of members.

At an Extraordinary General Meeting of IMRO board members April 20, IMRO changed its rules to allow for an interim board. The board will supervise the running of IMRO at present, and it will work out details of how it will deal with the PRS and other societies if and when it achieves full independence. Currently, IMRO acts as a collection agency for the PRS, but pressure has been growing among Irish songwriters for full independence from the U.K. (Billboard, July 24, 1993).

A postal ballot of all 11,000 Irish-resident members of PRS will take place for the board, and results are expected in late May. At the close of nominations, there were 12 nominations for seven writer vacancies and eight nominations for five publisher seats on the interim board.

Once details concerning the scope and nature of an independent society have been established, another ballot will be held to determine whether to establish an independent Irish society. The majority needed in this poll will be two-thirds of all members who vote. Although the PRS has some 26,000 members, a relatively small number take an active part in council and board elections.

DOMINIC PRIDE



**Trans-Atlantic Avenue.** EMI U.K. has signed U.S. singer/songwriter Dana Dawson to a worldwide deal. The 18-year-old Dawson has had success in Europe as a Sony Music artist, and is managed by First Avenue Management's Dennis Ingoldsby and Oliver Smallman. The deal was struck at the Bice restaurant in New York; Dawson first met EMI U.K. managing director Jean-Francois Cecillon at the Bice in London. Shown at the signing, from left, are Julian Close, senior A&R manager; Smallman; Dawson; Cecillon; and Jonathan Green, EMI's marketing manager.

## AMUSE SETS UP IN TAIWAN

*(Continued from preceding page)*

Taiwan was its strong pool of songwriting talent, Loehr says.

"That's a rarity in the Asian market," he says, adding that Taiwan also provides a bridge between the mainland Chinese market and the world.

"This is a 24-million-person market," Loehr says. "Disposable income is the second-highest in Asia, after Japan, and the music market is grow-

ing and growing. And as the market grows, the creativity goes up and people are buying more records, and the records are getting better and better. Hopefully, we should be signing artists in the not-too-distant future."

Besides Tokyo and Taipei, Amuse has offices in Hong Kong and New York, and plans to open offices in Beijing and Shanghai this year.

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Some of the 100 companies who have already confirmed participation for IMM'94

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# Hamburg's Hall Of Mirrors Hosts Billboard's 'International Days'

**HAMBURG, Germany**—The gilded pillars of the Hall of Mirrors in the Museum for Arts and Crafts here provided the perfect ambience for the German artists and executives who gathered April 11 at Billboard's "International Days" cocktail reception. Hamburg Senator Dr. Thomas Mirow addressed the gathering, which later was treated to a slice of Hamburg dance culture courtesy of DJs Alex Christensen and Ollie Lübbering and dancers from the city's clubs. The following day, there were presentations on Broadcast Data Systems and Billboard charts.



Sharing a table, from left, are producer Michael Eisele, Abfahrt label chief Alexander Abraham, producer Frank Fenslau, and Sony Music Germany managing director Jochen Leuschner.



MCA Music Entertainment managing director Heinz Canibol, left, brings a smile to his label's head of promotion, Katharia Landahl.



Billboard European news editor Dominic Pride, left, shares a thought with peermusic Europe president Michael Karnstedt.



Warner/Chappell creative manager Andrea Grund, left, raises a glass with Captain Hollywood Project producer Michael Eisele.



Billboard's Thom Duffy, left, and Timothy White, center, discuss the creative potential of German acts with EastWest international marketing director Boris Löhe during a roundtable meeting at Hamburg's Nemo Studios.



Hamburg Senator Dr. Thomas Mirow, left, compares speech notes with Billboard international editor in chief Adam White.



Buena Vista Home Entertainment managing director Karl-Heinz Jorde, left, is in full buddy mode with Warner Music Germany managing director Gerd Gebhardt.



Singer and music publisher Michael Holm, left, speaks with PolyGram Germany president Wolf-D. Gramatke.



Billboard associate publisher Gene Smith, center, is shown with music publisher Dagmar Sikorski, left, and Annelie Karnstedt.



Billboard president and publisher Howard Lander, left, meets EMI GSA president Helmut Fest.



Reflecting on the Hall of Mirrors setting, from left, are EMI Germany divisional director Erwin Bach, Billboard associate publisher Michael Ellis, Billboard president and publisher Howard Lander, Warner Music Germany managing director Gerd Gebhardt, Billboard international editor in chief Adam White, BMG Ariola GSA president Thomas Stein, and Billboard editor in chief Timothy White.



EastWest managing director Jürgen Otterstein, left, chats with his Warner colleagues Thomas Schenk, head of Warner Special Marketing, and Wolfgang Johanssen, managing director of Teldec Import Service.



Host DJs Ollie Lübbering, left, and U96's Alex Christensen take a break beneath the Billboard banner.



German Music Publishers Assn. chief Dr. Hans-Henning Wittgen, left, shares a jape with Billboard German bureau chief Wolfgang Spahr and music publisher Hille Hillekamp.



EMI Music Publishing managing director Peter Ende, left, chats with Sony Classics head of press Kirsten Gabriel and president Udo von Stein.

# HITS OF THE WORLD

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JAPAN		(Dempa Publications, Inc.) 5/2/94	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	NIGHTS OF THE KNIFE TMN EPIC/SONY	
2	NEW	NATSU GA KURU MAKI OOGURO B-GRAM	
3	NEW	SEKISYUN DOURI MOMOE YAMAGUCHI SONY	
4	1	IT'S ONLY LOVE NASAHARU FUKUYAMA BMG VICTOR	
5	7	CROSS ROAD MR. CHILDREN TOYS FACTORY	
6	6	KIMI DAKE O MITEITA TO BE CONTINUED SONY	
7	NEW	KIMI NO EGAO O MAMORITAI TEISUROU ODA BMG VICTOR	
8	2	NINGYO NOKKO SONY	
9	3	A-BURA-KADA-BURA KOMEKOME CLUB SONY	
10	8	BLUE ROSE SHIZUKA KUDOU PONY CANYON	
<b>ALBUMS</b>			
1	NEW	UNICORN THE VERY RUST OF UNICORN SONY	
2	NEW	MIYUKI NAKAJIMA SINGLES II PONY CANYON	
3	2	FUMIYA FUJII ANGEL PONY CANYON	
4	6	KEIZO NAKANISHI STARTING OVER PIONEER LDC	
5	NEW	YASUHIRO YAMANE DESTINY NIMON CROWJVN	
6	1	SUGAR BAVE SONGS EAST WEST JAPAN	
7	NEW	KINNIKU SHOUJOTAI RETIKURU ZAMOUSOU MCA VICTOR	
8	NEW	PERSONS SUNANO BARA TOSHIBA EMI	
9	NEW	BODY FLAME SONY	
10	3	MARIAH CAREY MUSIC BOX COLUMBIA	

CANADA		(The Record) 4/18/94	
THIS WEEK	LAST WEEK	SINGLES	
1	4	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN EPIC/SONY	
2	1	THE POWER OF LOVE CELINE DION EPIC/SONY	
3	3	GROOVE THANG ZHANE MOTOWN/PGD	
4	2	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY	
5	5	STAY ETERNAL MICEHA	
6	6	GHETTO JAM DOMINO COLUMBIA/SONY	
7	7	SAID I LOVED YOU... M. BOLTON COLUMBIA/SONY	
8	9	HEY DJ LIGHTER SHADE OF BROWN MERCURY/PGD	
9	NEW	MISLED CELINE DION EPIC/SONY	
10	11	WHATTA MAN SALT-N-PEPA NEXT PLATEAU/PGD	
11	8	JUST KICKIN' IT XSCAPE EPIC/SONY	
12	NEW	COMPLETELY MICHAEL BOLTON COLUMBIA/SONY	
13	16	BLAME YOUR PARENTS 54.50 COLUMBIA/SONY	
14	12	DREAMS THE CRANBERRIES ISLAND/PGD	
15	14	SLEEPING IN MY CAR ROXETTE EMI/CEMA	
16	18	I'LL REMEMBER MADONNA SIRE/WEA	
17	17	AIN'T GOING OUT... CYPRESS HILL COLUMBIA/SONY	
18	15	INSANE IN THE BRAIN CYPRESS HILL QUALITY	
19	19	MISS YOU IN A HEARTBEAT DEF LEPPARD VERTIGO/PGD	
20	19	YOLANDA REALITY QUALITY/PGD	
<b>ALBUMS</b>			
1	1	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY	
2	3	ACE OF BASE THE SIGN ARISTA/BMG	
3	2	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI	
4	4	SOUNDGARDEN SUPERUNKNOWN A&M/PGD	
5	5	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA	
6	6	LOREENA MCKENITT THE MASK AND MIRROR WEA	
7	9	SMASHING PUMPKINS SIAMISE DREAM VIRGIN/CEMA	
8	7	SOUNDTRACK PHILADELPHIA EPIC/SONY	
9	8	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY	
10	10	BECK MELLOW GOLD DGC/UNI	
11	NEW	CANTO GREGORIAN GREGORIAN CHANTS EMI	
12	12	BONNIE RAITT LONGING IN THEIR... CAPITOL/CEMA	
13	NEW	ROXETTE CRASH! BOOM! BANG! EMI	
14	NEW	NIRVANA IN UTERO DGC	
15	NEW	YANNI LIVE AT THE ACROPOLIS PRIVATE MUSIC	
16	16	VARIOUS ARTISTS RHYTHM COUNTRY & BLUES MCA/UNI	
17	13	PANTERA PANTERA EASTWEST	
18	14	TONI BRAXTON TONI BRAXTON ARISTA/BMG	
19	11	MARIAH CAREY MUSIC BOX COLUMBIA/SONY	
20	15	ALICE IN CHAINS JAR OF FLIES COLUMBIA/SONY	

GERMANY		compiled by Media Control 4/26/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA	
3	4	SOMEWHERE OVER THE RAINBOW MARUSHA URBAN/POLYDOR	
4	6	MADCHEN LUCILECTRIC ARIOLA	
5	3	LOOK WHO'S TALKING DR. ALBAN ARIOLA	
6	7	DON'T TURN AROUND ACE OF BASE METRONOME	
7	8	DOOP DOOP ZYX	
8	5	OMEN III MAGIC AFFAIR ELECTROLA	
9	NEW	I LIKE TO MOVE IT REEL 2 REAL EMI	
10	12	ROCK MY HEART HADDAWAY ARIOLA	
11	9	MOVE ON BABY CAPPELLA ZYX	
12	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE EDEL	
13	10	IT'S ALRIGHT EAST 17 LONDON/METRONOME	
14	11	SLEEPING IN MY CAR ROXETTE ELECTROLA	
15	13	I GOT TO GIVE IT UP MASTERBOY POLYGRAM	
16	NEW	JESSIE JOSHUA KADISON EMI	
17	15	HAPPY PEOPLE PRINCE ITAL JOE featuring MARKY MARK EAST WEST	
18	18	WORLD IN YOUR HANDS CULTURE BEAT DANCE POOL	
19	17	INSIDE YOUR DREAMS U 96 MOTOR MUSIC	
20	16	RETURN TO INNOCENCE ENIGMA VIRGIN	
<b>ALBUMS</b>			
1	1	PINK FLOYD THE DIVISION BELL EMI	
2	2	MARIAH CAREY MUSIC BOX COLUMBIA	
3	4	ROXETTE CRASH! BOOM! BANG! ELECTROLA	
4	3	SOUNDTRACK PHILADELPHIA EPIC	
5	5	TAKE THAT EVERYTHING CHANGES RCA	
6	6	BRYAN ADAMS SO FAR SO GOOD A&M	
7	8	ACE OF BASE HAPPY NATION METRONOME	
8	9	PANTERA FAR BEYOND DRIVEN EAST WEST	
9	7	DR. ALBAN LOOK WHO'S TALKING ARIOLA	
10	10	MEAT LOAF BAT OUT OF HELL II VIRGIN	
11	11	PHIL COLLINS BOTH SIDES WEA	
12	15	PUR SEILTANZERTRAU INTERCORD	
13	12	BLUE SYSTEM 21ST CENTURY ARIOLA	
14	17	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME	
15	16	MICHAEL BOLTON THE ONE THING COLUMBIA	
16	13	ENIGMA THE CROSS OF CHANGES VIRGIN	
17	14	CAPPELLA U GOT 2 KNOW ZYX	
18	20	TOTEN HOSEN REICH & SEXY (BEST OF) VIRGIN	
19	NEW	AEROSMITH GET A GRIP MCA	
20	18	PRINZEN ALLES NUR GEKLAUT ARIOLA	

ITALY		(Musica e Dischi) 4/25/94	
THIS WEEK	LAST WEEK	SINGLES	
1	3	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	
2	4	I'LL REMEMBER MADONNA WARNER BROS	
3	2	THE RHYTHM OF THE NIGHT CORONA DWA	
4	1	SERENATA RAP JOVANOTTI SOLELUNA/MERCURY	
5	5	PUPUNANNY AFRIKA BAMBATAA DFC	
6	10	EINS, ZWEI, POLIZEI MO-DO EXPANDED/plaStika	
7	9	BYE BABY AVA & STONE EXPANDED/B4	
8	6	MOVE ON BABY CAPPELLA MEDIA	
9	8	AUTOMATIC SEX EINSTEIN DR. DJ EXPANDED/plaStika	
10	NEW	THINK ABOUT THE WAY ICE MC DWA	
<b>ALBUMS</b>			
1	1	PINK FLOYD THE DIVISION BELL EMI	
2	2	LAURA PAUSINI LAURA CGD	
3	5	SOUNDTRACK PHILADELPHIA EPIC SOUNDTRAX	
4	4	JOVANOTTI LORENZO 1994 SOLELUNA/MERCURY	
5	3	VARIOUS SAN REMO '94 RTI MUSIC	
6	6	MARIAH CAREY MUSIC BOX COLUMBIA	
7	NEW	UMBERTO TOZZI EQUIVOCANDO CGD	
8	7	BRYAN ADAMS SO FAR SO GOOD A&M	
9	8	ANDREA BOCELLI IL MARE CALMO DELLA SERA RTI MUSIC/SUGAR	
10	NEW	LITFIBA COLPO DI CODA EMI	

AUSTRALIA		(Australian Record Industry Assn.) 5/1/94	
THIS WEEK	LAST WEEK	SINGLES	
1	2	THE SIGN ACE OF BASE POSSUM/BMG	
2	6	BREATHE AGAIN TONI BRAXTON ARISTA	
3	1	POWER OF LOVE CELINE DION EPIC	
4	4	WITHOUT YOU MARIAH CAREY COLUMBIA	
5	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	
6	3	IT'S ALRIGHT EAST 17 LONDON/POLYGRAM	
7	7	DUM DA DUM MELODIE MC VIRGIN	
8	9	SING HALLELUJAH DR. ALBAN BMG	
9	8	WHATTA MAN SALT-N-PEPA POLYDOR/POLYGRAM	
10	10	THINGS CAN ONLY GET BETTER (REMIX) D.REAM WARNER	
11	NEW	I'LL REMEMBER MADONNA WARNER	
12	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE FESTIVAL	
13	11	LOSER BECK GEFEN/BMG	
14	13	MR. JONES. COUNTING CROWS GEFEN	
15	12	MOUNTAIN CHOCOLATE STARFISH EMI	
16	NEW	RIGHT IN THE NIGHT JAM & SPOON EPIC/SONY	
17	NEW	FEEL LIKE MAKING LOVE PAULINE HENRY EPIC/SONY	
18	15	TWIST AND SHOUT CHAKA DEMUS AND PLIERS PHONOGRAM/POLYGRAM	
19	17	I CAN SEE CLEARLY NOW JIMMY CLIFF COLUMBIA	
20	14	CAN WE TALK TEVIN CAMPBELL WARNER	
<b>ALBUMS</b>			
1	1	PINK FLOYD THE DIVISION BELL COLUMBIA	
2	NEW	CHOCOLATE STARFISH CHOCOLATE STARFISH EMI	
3	2	MARIAH CAREY MUSIC BOX COLUMBIA	
4	3	ENIGMA THE CROSS OF CHANGES VIRGIN	
5	5	K.D. LANG INGENUE WARNER	
6	8	THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL	
7	7	TONI BRAXTON TONI BRAXTON ARISTA	
8	4	SOUNDTRACK PHILADELPHIA EPIC	
9	6	EAST 17 WALTHAMSTOW POLYDOR	
10	NEW	ROLLINS BAND WEIGHT BMG	
11	NEW	NICK CAVE LET LOVE IN LIBERATION/FESTIVAL	
12	11	K.D. LANG EVEN COWGIRLS GET THE BLUES (SOUNDTRACK) WARNER	
13	19	PEARL JAM VS. EPIC/SONY	
14	9	SALT-N-PEPA VERY NECESSARY POLYDOR	
15	16	DIG DEEPER PHONOGRAM	
16	10	U2 ZOOROPA POLYDOR	
17	14	TEVIN CAMPBELL I'M READY WARNER	
18	NEW	ACE OF BASE HAPPY NATION (U.S. VERSION) POSSUM/BMG	
19	12	PANTERA FAR BEYOND DRIVEN WARNER	
20	17	CULTURE BEAT SERENITY EPIC	

GERMANY		(The Record) 4/18/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN EPIC/SONY	
2	1	THE POWER OF LOVE CELINE DION EPIC/SONY	
3	3	GROOVE THANG ZHANE MOTOWN/PGD	
4	2	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY	
5	5	STAY ETERNAL MICEHA	
6	6	GHETTO JAM DOMINO COLUMBIA/SONY	
7	7	SAID I LOVED YOU... M. BOLTON COLUMBIA/SONY	
8	9	HEY DJ LIGHTER SHADE OF BROWN MERCURY/PGD	
9	NEW	MISLED CELINE DION EPIC/SONY	
10	11	WHATTA MAN SALT-N-PEPA NEXT PLATEAU/PGD	
11	8	JUST KICKIN' IT XSCAPE EPIC/SONY	
12	NEW	COMPLETELY MICHAEL BOLTON COLUMBIA/SONY	
13	16	BLAME YOUR PARENTS 54.50 COLUMBIA/SONY	
14	12	DREAMS THE CRANBERRIES ISLAND/PGD	
15	14	SLEEPING IN MY CAR ROXETTE EMI/CEMA	
16	18	I'LL REMEMBER MADONNA SIRE/WEA	
17	17	AIN'T GOING OUT... CYPRESS HILL COLUMBIA/SONY	
18	15	INSANE IN THE BRAIN CYPRESS HILL QUALITY	
19	19	MISS YOU IN A HEARTBEAT DEF LEPPARD VERTIGO/PGD	
20	19	YOLANDA REALITY QUALITY/PGD	
<b>ALBUMS</b>			
1	1	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY	
2	3	ACE OF BASE THE SIGN ARISTA/BMG	
3	2	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI	
4	4	SOUNDGARDEN SUPERUNKNOWN A&M/PGD	
5	5	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA	
6	6	LOREENA MCKENITT THE MASK AND MIRROR WEA	
7	9	SMASHING PUMPKINS SIAMISE DREAM VIRGIN/CEMA	
8	7	SOUNDTRACK PHILADELPHIA EPIC/SONY	
9	8	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY	
10	10	BECK MELLOW GOLD DGC/UNI	
11	NEW	CANTO GREGORIAN GREGORIAN CHANTS EMI	
12	12	BONNIE RAITT LONGING IN THEIR... CAPITOL/CEMA	
13	NEW	ROXETTE CRASH! BOOM! BANG! EMI	
14	NEW	NIRVANA IN UTERO DGC	
15	NEW	YANNI LIVE AT THE ACROPOLIS PRIVATE MUSIC	
16	16	VARIOUS ARTISTS RHYTHM COUNTRY & BLUES MCA/UNI	
17	13	PANTERA PANTERA EASTWEST	
18	14	TONI BRAXTON TONI BRAXTON ARISTA/BMG	
19	11	MARIAH CAREY MUSIC BOX COLUMBIA/SONY	
20	15	ALICE IN CHAINS JAR OF FLIES COLUMBIA/SONY	

GERMANY		compiled by Media Control 4/26/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA	
3	4	SOMEWHERE OVER THE RAINBOW MARUSHA URBAN/POLYDOR	
4	6	MADCHEN LUCILECTRIC ARIOLA	
5	3	LOOK WHO'S TALKING DR. ALBAN ARIOLA	
6	7	DON'T TURN AROUND ACE OF BASE METRONOME	
7	8	DOOP DOOP ZYX	
8	5	OMEN III MAGIC AFFAIR ELECTROLA	
9	NEW	I LIKE TO MOVE IT REEL 2 REAL EMI	
10	12	ROCK MY HEART HADDAWAY ARIOLA	
11	9	MOVE ON BABY CAPPELLA ZYX	
12	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE EDEL	
13	10	IT'S ALRIGHT EAST 17 LONDON/METRONOME	
14	11	SLEEPING IN MY CAR ROXETTE ELECTROLA	
15	13	I GOT TO GIVE IT UP MASTERBOY POLYGRAM	
16	NEW	JESSIE JOSHUA KADISON EMI	
17	15	HAPPY PEOPLE PRINCE ITAL JOE featuring MARKY MARK EAST WEST	
18	18	WORLD IN YOUR HANDS CULTURE BEAT DANCE POOL	
19	17	INSIDE YOUR DREAMS U 96 MOTOR MUSIC	
20	16	RETURN TO INNOCENCE ENIGMA VIRGIN	
<b>ALBUMS</b>			
1	1	PINK FLOYD THE DIVISION BELL EMI	
2	2	MARIAH CAREY MUSIC BOX COLUMBIA	
3	4	ROXETTE CRASH! BOOM! BANG! ELECTROLA	
4	3	SOUNDTRACK PHILADELPHIA EPIC	
5	5	TAKE THAT EVERYTHING CHANGES RCA	
6	6	BRYAN ADAMS SO FAR SO GOOD A&M	
7	8	ACE OF BASE HAPPY NATION METRONOME	
8	9	PANTERA FAR BEYOND DRIVEN EAST WEST	
9	7	DR. ALBAN LOOK WHO'S TALKING ARIOLA	
10	10	MEAT LOAF BAT OUT OF HELL II VIRGIN	
11	11	PHIL COLLINS BOTH SIDES WEA	
12	15	PUR SEILTANZERTRAU INTERCORD	
13	12	BLUE SYSTEM 21ST CENTURY ARIOLA	
14	17	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME	
15	16	MICHAEL BOLTON THE ONE THING COLUMBIA	
16	13	ENIGMA THE CROSS OF CHANGES VIRGIN	
17	14	CAPPELLA U GOT 2 KNOW ZYX	
18	20	TOTEN HOSEN REICH & SEXY (BEST OF) VIRGIN	
19	NEW	AEROSMITH GET A GRIP MCA	
20	18	PRINZEN ALLES NUR GEKLAUT ARIOLA	

SPAIN		(TVE/AFYVE) 4/16/94	
THIS WEEK	LAST WEEK	SINGLES	
1	5	SISTER GOLDEN AIR SPANIC LUCAS/GINGER	
2	1	DIMENSION DIVERTIDA PACO PIL MAX MUSIC	
3	2	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL/SONY	
4	4	THE SIGN ACE OF BASE POLYDOR/POLYGRAM	
5	3	THE RHYTHM OF THE NIGHT CORONA BLANCO Y NEGRO	
6	6	LOOK WHO'S TALKING DR. ALBAN ARIOLA	
7	NEW	MOVE ON BABY CAPELLA BLANCO Y NEGRO	
8	NEW	SLEEPING IN MY CAR ROXETTE HISPAVOX	
9	9	ANOTHER DAY WHIGFIELD PRODISCO/GINGER	
10	8	SATURDAY NIGHT WHIGFIELD PRODISCO/GINGER	
<b>ALBUMS</b>			
1	2	CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS EMI/ODEON	
2	1	PINK FLOYD THE DIVISION BELL EMI/ODEON	
3	4	MICHAEL NYMAN THE PIANO VIRGIN	
4	3	PRESUNTOS IMPLICADOS EL PAN Y LA SAL WARNER	
5	6	GLORIA ESTEFAN MI TIERRA EPIC	
6	7	MARIAH CAREY MUSIC BOX COLUMBIA	
7	5	DUNCAN DHU PIEDRAS DRO	
8	NEW	ROXETTE CRASH! BOOM! BANG! HISPAVOX	
9	9	COUNTING CROWS AUGUST AND EVERYTHING AFTER WARNER	
10	NEW	LOREENA MCKENITT THE MASK AND MIRROR WARNER-MUSIC	

AUSTRALIA		(Australian Record Industry Assn.) 5/1/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	THE SIGN ACE OF BASE POSSUM/BMG	
2	6	BREATHE AGAIN TONI BRAXTON ARISTA	
3	1	POWER OF LOVE CELINE DION EPIC	
4	4	WITHOUT YOU MARIAH CAREY COLUMBIA	
5	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	
6	3	IT'S ALRIGHT EAST 17 LONDON/POLYGRAM	
7	7	DUM DA DUM MELODIE MC VIRGIN	
8	9	SING HALLELUJAH DR. ALBAN BMG	
9	8	WHATTA MAN SALT-N-PEPA POLYDOR/POLYGRAM	
10	10	THINGS CAN ONLY GET BETTER (REMIX) D.REAM WARNER	
11	NEW	I'LL REMEMBER MADONNA WARNER	
12	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE FESTIVAL	
13	11	LOSER BECK GEFEN/BMG	
14	13	MR. JONES. COUNTING CROWS GEFEN	
15	12	MOUNTAIN CHOCOLATE STARFISH EMI	
16	NEW	RIGHT IN THE NIGHT JAM &amp	

# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 4/30/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA
3	9	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
4	4	LOOK WHO'S TALKING! DR ALBAN CHEIRON
5	7	OMEN III MAGIC AFFAIR ELECTROLA
6	6	EVERYTHING CHANGES TAKE THAT RCA
7	10	SLEEPING IN MY CAR ROXETTE EMI
8	NEW	ALWAYS ERASURE MUTE
9	8	IT'S ALRIGHT EAST 17 LONDON
10	5	THE SIGN ACE OF BASE MEGAMETRONOME
11	13	ROCK MY HEART HADDAWAY COCONUT/ARISTA
12	3	DOOP DOOP CLUBSTITUTE
13	14	RETURN TO INNOCENCE ENIGMA VIRGIN
14	12	MOVE ON BABY CAPPELLA INTERNAL
15	11	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
16	17	I LIKE TO MOVE IT REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA
17	18	DON'T TURN AROUND ACE OF BASE MEGAMETRONOME
18	15	I'LL REMEMBER MADONNA MAVERICK/SIRE
19	NEW	THE REAL THING TONY DI BART CLEVELAND CITY
20	16	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL/SONY
<b>ALBUMS</b>		
1	1	PINK FLOYD THE DIVISION BELL EMI
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	NEW	ROXETTE CRASH! BOOM! BANG! EMI
4	3	SOUNDRACK PHILADELPHIA EPIC SOUNDRACK
5	5	CORO DE MONJES DEL MONASTERIO DE SILOS LAS MEJORES OBRAS DEL CANTO GREGORIANO EMI
6	7	ENIGMA THE CROSS OF CHANGES VIRGIN
7	6	TAKE THAT EVERYTHING CHANGES RCA
8	4	BRYAN ADAMS SO FAR SO GOOD A&M
9	8	PANTERA FAR BEYOND DRIVEN ATCO
10	NEW	DR ALBAN LOOK WHO'S TALKING! CHEIRON
11	12	DEACON BLUE OUR TOWN - GREATEST HITS COLUMBIA
12	9	CAPPELLA U GOT 2 KNOW INTERNAL
13	11	ACE OF BASE HAPPY NATION (U.S. VERSION) MEGAMETRONOME
14	15	LAURA PAUSINI LAURA CGD/WARNER
15	14	MEAT LOAF BAT OUT OF HELL II VIRGIN
16	10	ACE OF BASE HAPPY NATION MEGAMETRONOME
17	20	MARVIN GAYE THE VERY BEST OF MOTOWN
18	13	SOUNDGARDEN SUPERUNKNOWN A&M
19	16	AEROSMITH GET A GRIP GEFEN
20	NEW	TORI AMOS UNDER THE PINK EAST WEST

## SWEDEN (GLF) 4/22/94

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	NEW	ALWAYS ERASURE MUTE
3	4	MAGIC AFFAIR OMEN 3 ELECTROLA
4	NEW	DR. FEELGOOD COOL JAMES & BLACK TEACHER STOCKHOLM
5	6	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
6	2	SLEEPING IN MY CAR ROXETTE EMI
7	2	LOOK WHO'S TALKING DR ALBAN CHEIRON
8	NEW	FORLIST NORDMAN SONE
9	8	THE POWER OF LOVE CELINE DION COLUMBIA
10	NEW	I'LL REMEMBER MADONNA WARNER
<b>ALBUMS</b>		
1	1	ROXETTE CRASH! BOOM! BANG! EMI
2	3	LISA EKDAHL LISA EKDAHL EMI
3	2	PINK FLOYD THE DIVISION BELL EMI
4	5	MARIAH CAREY MUSIC BOX COLUMBIA
5	4	BENEDIKLINENMUNKAMA GREGORIANSK SANG EMI CLASSICS
6	6	CAJSA-STINA AKERSTROM CAJSA-SLINA AKERSTROM WARNER
7	NEW	BRAINPROOF SODA COLUMBIA
8	NEW	POPSICLE ABSTINENCE TELEGRAM
9	8	DIA PSALMA GRYNINGSTID BIRNNEST
10	10	ANNE-LIE RYDE PRIMA DONNA HI FIDELITY

## BELGIUM (IFPI Belgium/SABAM) 4/15/94

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
3	3	TAKE MY LOVE GOOD SHAPE DINO
4	NEW	DON'T TURN AROUND ACE OF BASE METRONOME
5	5	LA SOLITUDINE LAURA PAUSINI CGD
6	4	MOVE ON BABY CAPPELLA RED BULLET
7	10	UNITY MIX 3 UNITY MIXERS INDISC
8	7	DE RODE DUIVELS NAAR AME LUC STEENO SONY
9	NEW	EVERYTHING CHANGES TAKE THAT RCA
10	8	THE POWER OF LOVE CELINE DION COLUMBIA
<b>ALBUMS</b>		
1	1	PINK FLOYD THE DIVISION BELL EMI
2	3	MARIAH CAREY MUSIC BOX COLUMBIA
3	2	SILOS CANTO GREGORIANO EMI
4	4	LAURA PAUSINI LAURA CGD
5	5	SOUNDRACK PHILADELPHIA EPIC
6	6	LAURA PAUSINI LAURA PAUSINI CGD
7	8	SOUNDRACK SCHINDLER'S LIST MCA
8	NEW	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
9	9	THE RADIOS BABY YES EMI
10	7	TAKE THAT EVERYTHING CHANGES RCA

## IRELAND (IFPI Ireland) 4/21/94

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA
3	6	STORM 4TH DIMENSION LIQUID
4	10	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE CLUB TOOLS
5	3	THE SIGN ACE OF BASE LONDON
6	5	I LIKE TO MOVE IT REEL 2 REAL FEAT. MAD STUNTMAN POSITIVA
7	NEW	ALWAYS ERASURE MUTE
8	NEW	SIXTH SEASON SOUND CROWD ORCHESTRA P.W.M. INTERNATIONAL
9	9	ROCK MY HEART HADDAWAY LOGIC/ARISTA
10	8	ALL THE LIES THAT YOU TOLD ME FRANCES BLACK DARA
<b>ALBUMS</b>		
1	1	GARTH BROOKS NO FENCES CAPITOL
2	4	FRANCES BLACK TALK TO ME DARA
3	2	GARTH BROOKS IN PIECES LIBERTY
4	3	VARIOUS NOW THAT'S WHAT I CALL MUSIC 27 EMI/VIRGIN/POLYGRAM
5	5	SOUNDRACK PHILADELPHIA EPIC
6	8	PINK FLOYD THE DIVISION BELL EMI
7	10	DEACON BLUE OUR TOWN - THE GREATEST HITS COLUMBIA
8	6	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
9	7	MARIAH CAREY MUSIC BOX COLUMBIA
10	9	VARIOUS THE BEST OF EUROVISION SOLID

## FINLAND (Seura/IFPI Finland) 4/23/94

THIS WEEK	LAST WEEK	SINGLES
1	1	JOS SULLA ON TOINEN TAIKAPEILI WEA
2	NEW	ONE METALLICA VERTIGO
3	6	ALWAYS ERASURE MUTE
4	NEW	WORLD IN YOUR HANDS CULTURE BEAT DANCE POOL
5	5	DOOP DOOP CLUBSTITUTE
6	2	OMEN III MAGIC AFFAIR ELECTROLA
7	10	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE BELLMARK
8	NEW	LIBERATION PET SHOP BOYS PARLOPHONE
9	4	SLEEPING IN MY CAR ROXETTE EMI
10	7	THE PROMISE MAN BASIC ELEMENT EMI
<b>ALBUMS</b>		
1	1	J. KARJALAINEN YHTYEINEEN VILLEJA LUPUINEJA POKO
2	2	PINK FLOYD THE DIVISION BELL EMI
3	3	ROXETTE CRASH! BOOM! BANG! EMI
4	5	DR. ALBAN LOOK WHO'S TALKING! BMG
5	4	KOLMAS NAINEN ONNEN OIKOTIELLA SONE/T. POLYGRAM
6	6	CORO DE MONJES DEL MONASTERIO DE SILOS CANTO GREGORIANO EMI
7	8	KAIIJA KOO TUULTEN VIEMAA WEA
8	9	PANTERA FAR BEYOND DRIVEN EAST WEST
9	7	CAPPELLA U GOT 2 KNOW K-TEL
10	10	MIKKO KUUSTONEN AURORA COLUMBIA

## PORTUGAL (Portugal/AFP) 4/20/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	PINK FLOYD THE DIVISION BELL EMI
2	2	ENIGMA THE CROSS OF CHANGES VIRGIN
3	3	VARIOUS ELECTRICIDADE VIDISCO
4	NEW	ACE OF BASE HAPPY NATION METRONOME
5	NEW	ROXETTE CRASH! BOOM! BANG! EMI
6	7	MARIAH CAREY MUSIC BOX COLUMBIA
7	4	CORO DE MONJES CANTO GREGORIANO EMI
8	NEW	PANTERA FAR BEYOND DRIVEN WARNER
9	5	SOUNDRACK PHILADELPHIA EPIC
10	NEW	SETIMA LEGIAO AUTO DA FE EMI

## AUSTRIA (Austrian IFPI/Austrian Top 30) 4/23/94

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	2	WITHOUT YOU MARIAH CAREY SONY
3	5	LOOK WHO'S TALKING DR ALBAN BMG
4	3	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
5	4	OMEN III MAGIC AFFAIR EMI
6	7	IT'S ALRIGHT EAST 17 POLYGRAM
7	8	RETURN TO INNOCENCE ENIGMA EMI
8	6	MOVE ON BABY CAPPELLA ECHO
9	NEW	SUGARDADDY BINGO BOYS WARNER
10	9	SLEEPING IN MY CAR ROXETTE EMI
<b>ALBUMS</b>		
1	2	PINK FLOYD THE DIVISION BELL EMI
2	1	SOUNDRACK PHILADELPHIA EPIC
3	4	MARIAH CAREY MUSIC BOX COLUMBIA
4	1	HUBERT VON GOISERN ONBUNDUNTEN BMG
5	NEW	ROXETTE CRASH! BOOM! BANG! EMI
6	6	BRYAN ADAMS SO FAR SO GOOD A&M
7	9	MINT BYDLINSKI 93 OLYMPIA JOURNAL BMG
8	7	TAKE THAT EVERYTHING CHANGES BMG
9	NEW	DR. ALBAN LOOK WHO'S TALKING BMG
10	NEW	NOCKALM QUINTETT GOLD KOCH

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**TUNISIA:** A key innovator of recent years is ECM recording star Anwar Brahem, a master of virtually every form of Arabic music who has elevated the playing of the oud (Arab lute) to new artistic heights. On his new release, "Madar," he joins forces with celebrated Norwegian saxophonist Jan Garbarek, and together they travel a natural path of musical understanding. From the opening track "Sull Lull," an arrangement by Garbarek based on a traditional Norwegian melody, to Brahem's signature tune "Bahia," their contrasting musical roots open the way for some impressive improvisation. The new album follows Brahem's two magnificent earlier releases, on which he collaborated with other virtuosi musicians. His international debut, "Barzakh," featured the outstanding Tunisian violinist Bechir Selmi, while on "Conte De L'Incroyable Amour" Brahem teamed with the Turkish flute player Kudsi Erguner, a creative performer who stays close to his roots. Whatever the sources of his inspiration or collaboration, Brahem's eloquent interpretations always surprise and delight. His agile navigation of the oud strings complements his imaginative ideas, and his unique style has introduced a new dimension in progressive Arabic music, helping him fulfill his ambition of achieving international recognition. **MUHAMMAD HIJAZI**

**PORTUGAL:** Amelia Muge looks set to be the Next Big Thing in popular music here. Blessed with a perfect, traditional voice, almost old-fashioned but with enormous expression, she released her first album, "Mugica," on the independent UPAV label in 1992. After television appearances and a series of concerts at the Instituto Franco-Português (French-Portuguese Institute) last January, several record companies attempted to sign her, with Sony Music Portugal eventually winning the day. Muge was the top attraction at this year's Interceltic Festival in Oporto in March, where she sang several new songs, some with lyrics adapted from the work of the great Portuguese poets Luis de Camões, Fernando Pessoa, and Drummond De Andrade. These will be included on her new album slated for release in June with the working title of "Estar Vivo." Although targeted initially at the domestic market, the album is also likely to be released in Spain and France. **FERNANDO TENENTE**

**U.K.:** Springing to prominence in 1978 as the bassist responsible for Public Image Ltd.'s rumbling reggae rhythms, Jah Wobble's subsequent work has little in common with such postpunk origins. Wobble (real name John Wardle) has supplemented his dub roots with an eclectic range of world music textures, and the approach has paid off. His 1990 album "Rising Above Bedlam" (Warner Bros.) was nominated for the Mercury Music award and his latest, "Take Me To God" (Island), deserves similar accolades. Like its predecessor, "Take Me To God" features a diverse line-up. Wobble's band, the Invaders Of The Heart, is joined by Jaki Liebezeit, Baaba Maal, Chaka Demus & Pliers, and Dolores O'Riordan of the Cranberries. Also prominently featured is Anglo-Asian singer Najma Akhtar, a sublimely gifted classicist who enjoyed crossover success here in the late 1980s with "Qareeb" and "Atish" (both Triple Earth). Akhtar, the Algerian rai singer Abdel Ali Slimani, Ximena Tascon from Columbia, and a whirling Egyptian dancer were just a few of the artists who joined Wobble at a recent warm-up date in London for the "God" tour. Three percussionists augmented Wobble's bass lines while guitars and keyboards fused African high-life styles with Indian sitar drones. Although the first single from the album, "Becoming More Like God," is similar to Wobble's previous big hit, the Sinead O'Connor-sung "Visions Of You," this is no bad thing. The Invaders Of The Heart are named after the groups of ancient musicians who used music as a healing method. Wobble may not claim any therapeutic powers, but he can induce a state of transcendental grace with his idiosyncratic dance music. **LOUISE GRAY**

**RUSSIA:** Sergei Krylov, a popular Moscow-based musician, bandleader, and movie actor, arrived April 1 at Red Square ready to give away 20,000 copies of his new album, "Mama I Love You." This budget-challenging way of promoting his music was no April Fools' Day stunt, but unfortunately the crowd of fans that turned up to take advantage of Krylov's largess was so dense that it blocked the passage of the truck bringing copies of the album, and distribution was scuppered. Krylov tried again in Gorki Park, but with the same result, this time aggravated by scuffles in the crowd. Finally, in a square near the Bolshoi Theatre, the promised albums were given away. Perhaps it's just as well that this uniquely generous performer has a day job, serving as cultural adviser to Kirsan Ilyumzhinov, the young, multi-millionaire president of Kalmykia Republic in the south of the country. **VADIM YURCHENKOV**

**JAPAN:** One of the country's best guitarists is Char, who made his debut while still a teen-ager and has since become a respected figure through his work with power trio Pink Cloud. Best known for his spacey yet funky sound, Char also leads another trio, Psychedelix, featuring drummer Jim Cooley and bassist Jaz Lochrie, both from the U.K. Having just completed a successful tour here, Psychedelix is currently making its first visit to the U.S. Dates include Tramps, New York, May 2, and The Grand, New York, May 4. Joining Psychedelix on stage are Neil Taylor on guitar and Dan Matrizzo on keyboards. **STEVE McCLURE**

## JAPAN CONCERT PROMOTION SCAM EXPOSED

(Continued from page 58)

by a Japanese blind people's association called International Gold Boy Committee to come to Kyoto April 29 to receive an award in recognition of his work on behalf of the blind.

"At the time, we were certainly considering going, but as I pointed out to them, there's no way I could allow Stevie to come in when there were these rumors about him doing a show, because whatever you did, it would look like he'd somehow reneged to stay and do these shows, even though the two have no connection," Harris says.

He says the IGBC's lawyer is now working on Wonder's behalf to try to get a full retraction of the original ads as well as compensation. Joyce Jun, a lawyer from Frankenheimer's firm re-

cently assigned to Tokyo, is pursuing the matter on behalf of Ross.

After it became clear that the series was a non-event, the concert organizers placed an ad in the Asahi Shimbun newspaper saying the shows had been postponed because the artists could not make the appearances as scheduled. The organizers apologized to the artists for announcing the series without confirming the final arrangements.

"We also apologize to Coca-Cola, which is not involved with this event at all, for using their name and trademark due to mistakes on the American side," the ad reads.

No information was provided regarding ticket refunds.

## EMI AWARD MAY HELP IMPROVE BIZ'S U.K. IMAGE

(Continued from page 57)

contains no bombshells on pricing and other issues. Officials will release the report within three months, including recommendations for changes to industry practice, if any.

Although the music industry is a major contributor to Britain's overseas earnings, few record companies have received the Queen's Award. Dick James Music won in 1973 and 1976-77, largely through earnings from the recordings and songs of Elton John.

"It's a highly respected honor," says Stephen James, who was managing di-

rector of DJM Records at the time, "and it seemed to move things along any time we were dealing with government departments."

EMI Records was a prior winner in 1978; more recently, record exporter Windsong (part of Steve Mason's group of companies) won the award.

Honorees can use a Queen's Award logo on their stationery, in advertising, and on products for five years. Representatives of the winning firms also are invited to a Buckingham Palace reception.

# Toronto Label Taps Raw Energy Indie Outfit Focuses On Youth Market

BY LARRY LeBLANC

TORONTO—Offering punk, hardcore, ska, and rock, the 5-year-old management and indie label operation Raw Energy aims to service the demands of a small but growing segment of Canada's youth market.

The Toronto-based label, co-owned by Graeme Boyce, John Stewart, Linda Cook, and Chris Black, and distributed by A&M/Island Motown Records of Canada, has a roster that consists of such street-styled alternative acts as Random Killing, Mundane, Dinner Is Ruined, and Leanne Haze.

Also, Raw Energy's management wing handles Random Killing, Yet Another Posse, and Trigger Happy.

"I like what they're doing," says Drew Masters, publisher of the Canadian metal magazine M.E.A.T. "There's no way the [majors] would touch Mundane, which has plenty of potential, or Random Killing. Both are too underground for them. Not totally inaccessible, just not blatantly mainstream or even potentially mainstream on their first outings."

Noting how Canada's teen-age population is fragmented along social, cultural, and racial lines, Raw Energy founder Boyce, 33, says, "We're responding to the needs of a new, disenfranchised generation which hates their older brother and sister's style of

dress, style of music, style of hair. They ride skateboards during the day and hack on their computers at night. They listen to punk rock and read 'Wired' magazine. And they definitely do not listen to commercial radio."

While working as a chart editor for the Canadian music industry trade RPM Weekly in 1988, Boyce decided to launching a record label. It was at RPM that he met co-worker Chris Murray, a singer/songwriter who encouraged him to check out his band, King Apparatus.

Boyce saw the five-piece ska unit, then working in the tradition of England's 2-tone phenomenon, performing at the Office club in London, Ontario, and was greatly impressed.

"After seeing King Apparatus several times, I realized there was a new youth movement which wasn't interested in the Jeff Healeys or the Colin James of the times," says Boyce.

Shortly afterwards, Boyce left RPM to found Raw Energy. The company's first release was King Apparatus' six-song cassette, "The Loud Party," recorded at Grant Avenue Studio in Hamilton, Ontario. The track "Made For TV," which had been released earlier on local alternative radio station CFNY's compilation "Modern Music Search Album," continued to receive strong airplay on the station. Two different videos of the track garnered siz-

able airplay on the MuchMusic national video network and helped to boost interest in the band.

"Due to CFNY airplay and the impact of the band's live show, local retailers were very open to us," says Boyce. "This was even prior to the independent successes of Barenaked Ladies and Moxy Fruvous."

After the debut King Apparatus cassette, Boyce looked unsuccessfully for a major-label deal for the group. Subsequently, after several turndowns from majors, Raw Energy, which now included Stewart from Top Sound Management, co-funded the 17-track 1990 album "King Apparatus." Touring with the band nationally for three months, Boyce sold CDs and cassettes from the back of his car.

By the time Boyce returned to Toronto from the King Apparatus tour, he had decided that national distribution was a priority for Raw Energy. From contacts developed while working at RPM, he was able to set up a meeting with Joe Summers, president of A&M/Island Motown Records of Canada, to discuss a possible production and distribution agreement.

"We'd sold 5,011 copies of the King Apparatus album, and we thought by scoring some [national] distribution we could triple that number," Boyce says. "The A&M deal got spun around very quickly. They were very interested, very keen in talking with us."

Boyce maintains that since working with a multinational record company and on a larger scale, he has come to realize that the industry's traditional method of distribution is badly flawed and unable to serve the teen fans Raw Energy is trying to attract as buyers.

"We're releasing the right kind of music for this [teen] generation, but they're just not going into the big [record] stores to buy it," he says. "These kids would prefer to go into the local skate shop than go into Sam The Record Man or an HMV. It's not the same as selling music to people who appreciate music. Now, music is much more of a fashion statement."

Boyce also argues that despite tremendous local support for alternative music from such key retail chains as HMV Canada and Sam The Record Man, backing for the genre isn't widespread. "HMV on Yonge [Street] is an anomaly," he says. "You go into an HMV virtually anywhere across the country and they're not playing that kind of music at all, or they've shuffled it off into a corner and ghettoized it."

Last year, Raw Energy faced two major setbacks. After disappointing sales of its ambitious second album, "Marbles," King Apparatus departed. The group has switched its catalog to the Montreal-based distributor Cargo Records. Likewise, the highly acclaimed group King Cobb Steelie decided not to continue its licensing deal with Raw Energy after its self-named debut album performed poorly. King Cobb Steelie is now shopping its second album, produced by Bill Laswell, and several majors here reportedly have shown sizable interest.

"King Cobb Steelie leaving was a kick in the teeth for me," admits Boyce. "I thought I'd found 'it.' Quite frankly, we were happy to get that one album."

## BMG, ZINMAN HOPE 'JUNGLE BOOK' WILL REPEAT GORECKI SUCCESS

(Continued from page 10)

But according to Zinman, the range of the music is much wider. "I believed in Gorecki, and I believe in Koechlin," he says, noting that he has been trying to get "The Jungle Book" played and recorded for 30 years.

Zinman persuaded Elmer Weingartner, the intendant of the Radio

Symphonie-Orchester Berlin, that Koechlin's "The Jungle Book" was a major work with a potentially wide popular appeal.

Zinman adds, "The music is extraordinarily hard—the violins have their fingers up their noses half the time," says Zinman. "But the Gorecki gave me some bargaining

power."

"Gorecki himself was the publicity focus for his symphony, but the huge success of the recording made people recognize that Zinman is a man who did have innovative ideas and should be listened to," says Pippa Pawlik, the publicist organizing the European campaign.

In the U.S., the campaign for the album will reach the pop and classical markets, according to Mueller. Since Zinman is conductor, and this is his first project for us, we're sort of riding on the coat-tails of Gorecki's success," she says, adding, "The music is more varied than Gorecki, but it has some of the same appeal."

Zinman, music director of the Baltimore Symphony Orchestra, will settle into a European base next year when he becomes music director of the Zurich Tonhalle Orchestra Switzerland. He will retain his role with Baltimore. Other unusual recording projects coming up include a "Dance Mix" of American music, using pieces by Terry Riley, John Adams, Libby Larsen, Michael Torke, and Dominick Argento. It was recorded in April for Argo and will be released next year.

But Zinman's principal effort is on "The Jungle Book." Koechlin's son Yves, who still lives in his father's Paris apartment, has been helping the promotion. Yves Koechlin pointed out that his father's musical influences and personal range of expression spanned from Debussy to Messiaen.

The composer also influenced oth-

ers. A contemporary of Satie and Ravel, Koechlin taught many French composers, including Poulenc, and even gave orchestration lessons to Cole Porter at the Ritz Hotel.

In later life, he was an eccentric figure. Tall, thin, and Biblical with a long white beard, he would walk the streets in carpet slippers.

When Zinman first heard "The Jungle Book" at a party in France, he didn't know what to make of it. "It sounded like everything and nothing I knew about French music." But that was in the 1960s, when the musical temper was very different.

After becoming a protege of Pierre Monteux, Zinman took a particular interest in French music, went back to "The Jungle Book," and has been trying to get it known to a wider public ever since.

For Simon Foster, director of BMG Classics U.K., "The Jungle Book" is part of the search for new repertoire. "At the moment, you have to have something interesting or new to break a full-price release in the classical market, and this is just the kind of thing we have been looking for. Koechlin is a shadowy figure in French music, but he is very accessible."

BMG is building "The Jungle Book" by stimulating extensive press interest and radio play, using the work's well-known title and intriguing background. Journalists have been flown to Paris for interviews with Koechlin's son.

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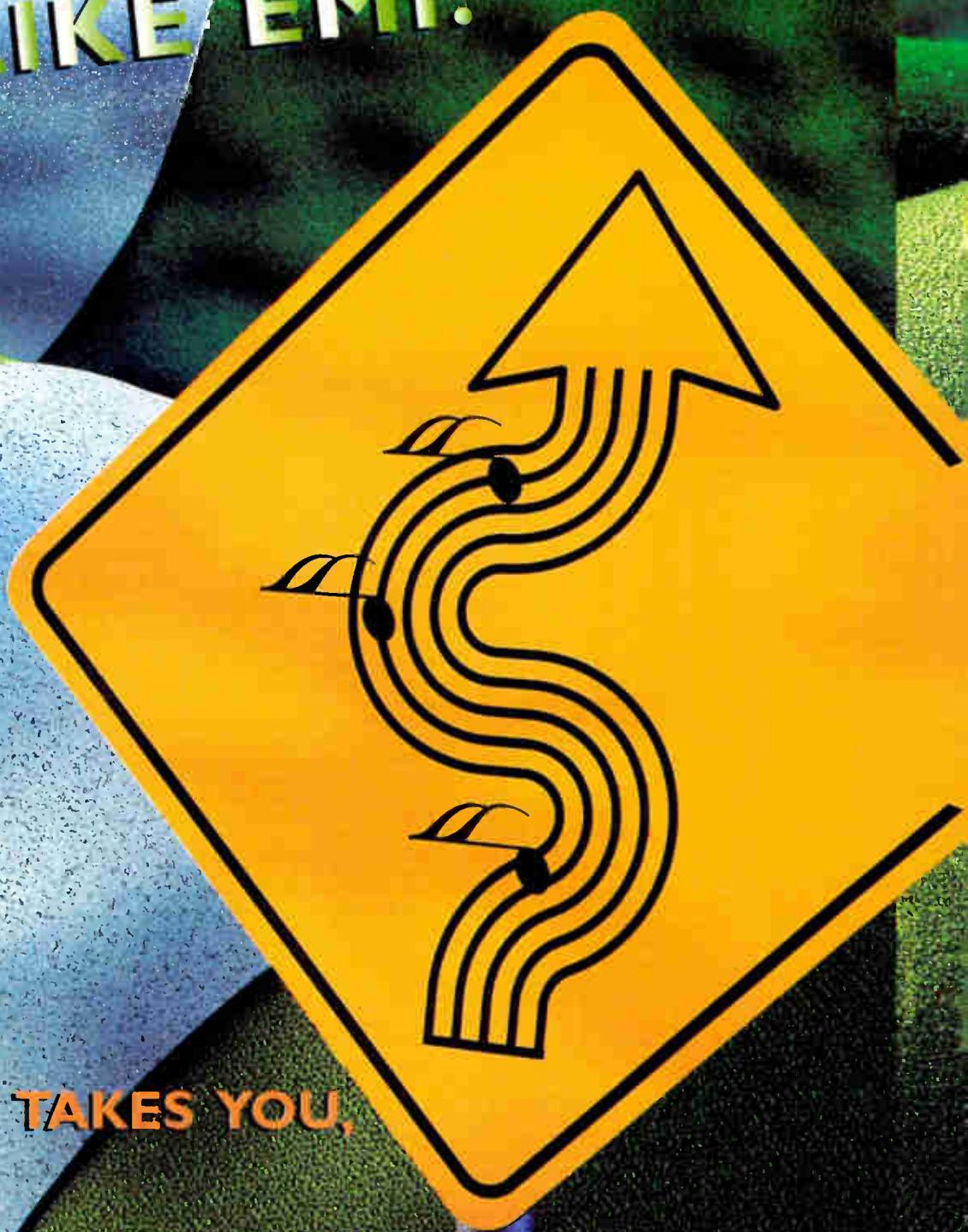
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## Publishing Pros Discuss The Pros And Cons Of The Multi-Media Future

BY IRV LICHMAN

It is difficult enough to deal with ever-changing tastes in pop music, yet music publishers today are also confronted by the daunting challenges of new technologies that will demand new ways of doing business.

"One has to separate hype from fact, but it is clear that interactive television, on-line delivery, virtual reality, CD-Is and CD-ROMs will compete for [the entertainment, education and business dollar]," says Martin Bandier, chairman, CEO of EMI Music Publishing.

"To position ourselves in the Emerging Technologies (ET), we have brought aboard staff to provide music services, promotion to infomercial producers, CD-ROM and CD-I developers and the designers of virtual reality arcades—electronics professional managers," says Bandier. "Regardless of the mode of delivery, it is ultimately the strength of the product or program, as opposed to the novelty factor, which will result in long-term success. Music will serve as the basis or an improvement to ET productions, just as it has with films, videos and television."

Les Bider, chairman, CEO of Warner/Chappell Music, says that new opportunities of creative usage raise important "creative" business questions. "These new licensing opportunities will require creative thinking by all publishers as to the multiple problems that arise simultaneously with the new sources of revenue," says Bider. "We do not know today what the impact will be as far as replacement revenues from other sources of revenue. Will digital transmission simply substitute for record sales? I hope not. The music publisher of the '90s will have to be far more creative than in the '80s."

To Richard Rowe, president of Sony Music Publishing, home entertainment is "a major force driving the information superhighway," and that means "more uses for music copyrights." This expansion of usage is a key reason why Rowe is in an aggressive acquisition mode, including a recently launched contemporary Christian music division and the development and building of its urban music section. "In order to maximize these [new] opportunities, we are regularly redefining our priorities and management structure," says Rowe.

"From PolyGram Music's point of view," says president David Simone, "we are very fortunate. Unlike others, we have a sister company, Philips Interactive, that's part of the new technology. We're already sitting down with the senior players there. Because in the short term, [this technology] won't be producing a lot of income; it doesn't justify a new [executive] position. However, our jingles chief, Jim Moreno, has formed a relationship with Philips Interactive and is attending meetings with them."

Though he doesn't project significant commercial revenue from new technologies for about five years, BMG Music Publishing Worldwide president Nicholas Firth says his company is "enlarging our film and television departments around the world in order to utilize and extend the opportunities presented by [innovations]."

"The two keys will be maintaining the proper legal basis and defending our rights so that composers and music publishers are properly recompensed," says Firth. "Owners of copyrights will prosper regardless of the form or forms that the new technology takes. However, there may be a contest between the owners of masters, film and music over the size of the respective slices of the pie."

Putting a significant revenue stream even further away than Firth is Ralph Peer II, president, CEO of peermusic, who doesn't see new technology blossoming for at least a decade.

"The most exciting possibility for music publishers," says Peer, "stems from the government's intention of insisting on an 'open' superhighway, meaning that the on-ramp tollgates will allow access to a wide range of creative product. Without the traditional front-end investment in manufacturing and the overhead of a national distribution system, publishers' creative staffs will have the opportunity, for the first time since the [heyday] of sheet music, of distributing the fruits of their labor directly to the public. I would look forward to an expansion of opportunities in the creative field as publishers expand their involvement in creating finished product."

With the Xerox machine, cassettes and sampling as ominous back-grounders, MCA Music president John McKellen says it is "safe to say that to monitor and administrate all these new uses as well as the outcome of various challenges to rights in intellectual property...will place a tremendous burden on publisher administration staffs." But, he adds, "It is true that the advances in computer technology will give us the tools to handle and identify sources of income. If there is a trend toward decentralization of users...the potential overhead costs will radically change the financial picture of the publishing business. I believe that most publishers, especially the larger companies, are also seeing daily that our internal systems are not sufficient to meet the information needs and expectations of the reconstructed music business that is already emerging."

In dealing with new uses, McKellen says that MCA Music is increas-



Ralph Peer II  
peermusic



David Renzer  
Zomba Music Publishing



David Simone  
PolyGram Music



Tom Sturges  
Chrysalis Music Group

ing its internal auditing staff, redesigning its accounting/copyright computer system and completing a "thorough review of the entire catalog, which goes back 70 years, to establish a computer base that will not only enable us to categorize all songs for exploitation, but also will provide financial, copyright and other information for strategic purposes to an extent previously unknown."

Irwin Robinson, chairman, CEO of Famous Music Publishing Companies, sees fairly well-defined changes in the structure of music publishing operations over the next five years. "Since our business requires the constant licensing of rights, we may require a different kind of licensing expertise if these new technologies give rise to rights other than the traditional ones we have been licensing in the past," says Robinson. "To the extent these rights are licensed directly, rather than through a performing rights society or the Harry Fox Agency, publishers may have to expand their royalty tracking departments as well."

As with PolyGram Music's corporate ties with Philips Interactive, Robinson says his division has begun to work with parent Paramount's new technology unit as well as other companies in connection with the use of music in CD-ROM and CD-I formats. "Attendance at consumer electronics shows and other technology-related seminars may become



Martin Bandier  
EMI Music Publishing



Les Bider  
Warner/Chappell Music



Nicholas Firth  
BMG Music Publishing



Maxyne Lang  
Williamson Music



Leeds Levy  
Leeds Levy Entertainment



John McKellen  
MCA Music



Irwin Robinson  
Famous Music Publishing



Richard Rowe  
Sony Music Publishing

as common as attendance at creative showcases," he adds.

Also pursuing relationships with software publishers is Tom Sturges, president of the Chrysalis Music Group. "We are introducing relationships between them and the various master owners of the copyrights we publish," says Sturges. "We find that many bands and many writers are 'gamers', and the cross-promotion that may become available as a result of the interactive media fits well into their plans and their attempts to target and reach their fans."

"We've learned in the past that new technology can help recycle a catalog, a song, a show or an artist," says Maxyne Lang, president of Williamson Music, which is part of the Rodgers & Hammerstein Company. However, she warns, the "rules of the trade apply now more than ever: exploit and protect. With these new technologies, it is essential to understand that these usages are not fixed and that the context may have infinite variety within one product. Securing as much as possible in fees upfront is advisable."

"Being first and foremost a song-plugger, I readily saw that opportunities for commercial exploitation of copyrights was moving rapidly from records to motion pictures/television production uses," says Leeds Levy of Leeds Levy Entertainment, a music publishing operation he formed after a decade as chief of MCA Music. "To that end, I designed and implemented a pilot program [at MCA] that dedicated personnel toward those mediums as opposed to the more traditional medium of sound recordings." He has set similar goals at his own company.

David Renzer, senior VP and GM of Zomba Music Publishing, says his company's involvement with new technology started in a "reactive manner" i.e. licensing individual songs for CD-ROM projects such as the Heart retrospective. "We are now taking a proactive approach," says Renzer. "We are in discussions with several artists who have significant media exposure and have been approached by software companies. We are also exploring CD-ROM projects tied to artists who we already are involved with."

"The general feeling is that we have only just begun to tap this new area, which we expect to eventually contribute significantly to our bottom line." ■

## The Write Stuff

1994'S TOP POP, R&B AND COUNTRY SONGWRITERS

BY FRED BRONSON

### POP

Babyface has truly worked his way to the top. Billboard's No. 1 pop songwriter of the year earns his first first-place finish after placing No. 2 in 1991 and 1993, No. 3 in 1990 and No. 4 in 1989. It's a great achievement for the writer/producer/artist whose real name is Kenny Edmonds. His songwriting career stretches back to 1977, when he was part of Manchid, a group who recorded two albums for Carl Davis' Chi-Sound label. Babyface charted in 1983 as part of the Deele, a Cincinnati-based group that included his future songwriting partner, Antonio "L.A." Reid. As a team, Reid and Babyface were much in demand, and they turned out hits for Whitney Houston, Bobby Brown, Karyn White, Pebbles, The Mac Band and Alter 7, a group that included two of Babyface's brothers.

Babyface's No. 1 ranking is the result of having nine songs chart on the Hot 100 during the past 12 months. Three of those nine songs are by Grammy's Best New Artist, Toni Braxton. Her No. 3 smash, "Breathe Again," is Babyface's most successful chart single of the last year. "Another Sad Love Song" and "Love Shoulda Brought You Home" from the "Boomerang" soundtrack are the other two Braxton hits that helped Babyface achieve his No. 1 status. Three other artists recorded the other five Babyface songs. Teenager Tevin Campbell reached the Top 10 with "Can We Talk," and "I'm Ready" is his current single. Mariah Carey co-wrote "Never Forget You," the B-side of her current Top 10 hit "Without You," with Babyface. The other artist is Babyface himself, who put together a string of three consecutive hits from his most recent album. "For The Cool In You," "Never Keeping Secrets" and the current Top 30 single "And Our Feelings" kept Babyface in the spotlight as a triple-threat.

Taking the No. 2 spot on the top pop songwriters list is Tag Team, the duo responsible for the ubiquitous "Whoomp! (There It Is)." Amazingly, newcomers Steve (Roll'n) Gibson and Cecil (DC) Glenn captured the runner-up position with only one title. Of course, "Whoomp!" isn't just a title, it's an anthem for the '90s, heard as a victory cry at Chicago Bulls games, as a theme song for the New York Giants and the New Orleans Saints and a chant by audiences at "The Arsenio Hall Show." It's also sung by your co-workers at the office and the kids who live on your block. There's no getting away from the tune



No. 3 Brian Alexander Morgan with SWV

that spent 45 weeks on the Hot 100, setting an all-time longevity record. It was also the best-selling single of 1993.

Brian Alexander Morgan is a newcomer to the annual list of top pop songwriters, and he makes a spectacular debut as the No. 3 tunesmith of the year. The Wichita-born Morgan has been a resident of Sacramento, Calif., for the last eight years. Back in the '80s, he wrote a song he wanted to give to Charlie Wilson for The Gap Band to record during their tenure with Capitol. The Gap Band never recorded it, so Morgan cut it himself. When Kenny Ortiz at RCA heard the song, "Weak," he thought it would be perfect for the label's new signing, SWV. So Ortiz teamed Morgan with Sisters With Voices, and it proved

Continued on page 30



No. 1 Babyface

## Top 10 Pop Songwriters Of The Year

This is a recap of the top pop songwriters during the eligibility period of March 27, 1993, to this year's March 26 issue of Billboard. The list was compiled according to sales and airplay points accumulated during the weeks each song spent on the Hot 100 Singles chart. Monitored airplay information is provided by Broadcast Data Systems; SoundScan provides the chart's sales data. If a song is credited to more than one songwriter, the points are divided equally among the co-writers. The order in which the information appears under each songwriter's name. "SONG TITLE"—Recording Artist—Label—(Co-writer)—Publisher/Performing Rights Organization. In cases where a single performing rights organization applies to all of a song's publishers, the organization is listed only once.

### 1. BABYFACE

- "BREATHE AGAIN"—Toni Braxton—LaFace—Ecaf, Sony Songs/BMI
- "NEVER KEEPING SECRETS"—Babyface—Epic—Sony Songs, Ecaf, Epic, Solar/BMI
- "CAN WE TALK"—Tevin Campbell—Qwest—(Co-writer D. Simmons)—Ecaf, Sony Songs, Boobie-Loo, Warner-Tamerlane/BMI
- "ANOTHER SAD LOVE SONG"—Toni Braxton—LaFace—(Co-writer D. Simmons)—Ecaf, Sony Songs, Boobie-Loo, Warner-Tamerlane/BMI
- "I'M READY"—Tevin Campbell—Epic—Ecaf, Sony/BMI
- "NEVER FORGET YOU"—Mariah Carey—Columbia—(Co-writer M. Carey)—Sony, Rye Songs, Ecaf/BMI
- "FOR THE COOL IN YOU"—Babyface—Epic—(Co-writer D. Simmons)—Sony Songs, Ecaf, Boobie-Loo, Warner-Tamerlane/BMI
- "AND OUR FEELINGS"—Babyface—Epic—(Co-writer D. Simmons)—Sony, Ecaf, Boobie-Loo, Warner-Tamerlane/BMI
- "LOVE SHOULDA BROUGHT YOU HOME"—Toni Braxton—LaFace—(Co-writers B. Watson, D. Simmons)—Saba Seven, Kear, Ensign, Greenskirt, Sony Songs/BMI

### 2. TAG TEAM

- "WHOOOMP! (THERE IT IS)"—Tag Team—Life—Alvert, BMI

### 3. BRIAN ALEXANDER MORGAN

- "WEAK"—SWV—RCA—Bam Jams, Interscope Pearl, Warner-Tamerlane/BMI
- "I'M SO INTO YOU"—SWV—RCA—Bam Jams, Warner-Tamerlane, Interscope Pearl/BMI
- "RIGHT HERE (HUMAN NATURE)/DOWNTOWN"—SWV—

RCA—(Co-writers J. Bettis, S. Porcaro, G. Parker, K. Ortiz, G. Gomez)—Warner-Tamerlane/BMI, Interscope Pearl/BMI, Bam Jams/BMI, ATV/BMI, John Bettis/ASCAP, WB/ASCAP, Playfull/BMI, GG Loves Music/BMI

- "ALWAYS ON MY MIND"—SWV—RCA—(Co-writers R. Wilson, O. Scott)—Warner-Tamerlane/BMI, Interscope/ASCAP, Bam Jams/BMI, Minder/ASCAP, Taking Care Of Business/BMI

### 4. SNOOP DOGGY DOGG

- "NUTHIN' BUT A 'G' THANG"—Dr. Dre—Death Row—Ain't Nuthin' Goin' On But Fu-kin'/ASCAP, Sony Songs/BMI
- "WHAT'S MY NAME?"—Snoop Doggy Dogg—Death Row—WB, Mari-Knight/ASCAP
- "DRE DAY"—Dr. Dre—Death Row—(Co-writers Dr. Dre, C. Wolfe)—Sony Tunes/ASCAP
- "GIN AND JUICE"—Snoop Doggy Dogg—Death Row—(Co-writer Dr. Dre)—WB, Mari-Knight, Sony Tunes/ASCAP
- "LET ME RIDE"—Dr. Dre—Death Row—Sony Tunes/ASCAP

### 5. JIM STEINMAN

- "I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)"—Meat Loaf—MCA—Edward B. Marks/BMI
- "ROCK AND ROLL DREAMS COME THROUGH"—Meat Loaf—MCA—MCA/BMI

### 6. MARIAH CAREY

- "DREAMLOVER"—Mariah Carey—Columbia—(Co-writer D. Hall)—Rye Songs/BMI—Sony Songs/BMI, Stone Jam/ASCAP, WB/ASCAP
- "HERO"—Mariah Carey—Columbia—(Co-writer W. Afanasieff)—Sony Songs/BMI, Rye Songs/BMI, WB/ASCAP, Wallyworld/ASCAP
- "NEVER FORGET YOU"—Mariah Carey—Columbia—(Co-writer Babyface)—Sony, Rye Songs, Ecaf/BMI

### 7. TERRY LEWIS (tie)

- "AGAIN"—Janet Jackson—Virgin—(Co-writers J. Jackson, J. Harris III)—Black Ice/BMI, Flyte Tyme/ASCAP
- "THAT'S THE WAY LOVE GOES"—Janet Jackson—Virgin—(Co-writers J. Jackson, J. Harris III)—Black Ice/BMI, Flyte Tyme/ASCAP
- "IF"—Janet Jackson—Virgin—(Co-writers J. Jackson, J. Harris III)—Black Ice/ASCAP, Flyte Tyme/ASCAP, Jobete/ASCAP, Stone Agate/BMI
- "BECAUSE OF LOVE"—Janet Jackson—Virgin—(Co-writers

Continued on page 68

# Look Who's On Top!

# BMI

Congratulates our  
songwriters  
who have topped the  
**BILLBOARD** Charts

## TOP POP Songwriters

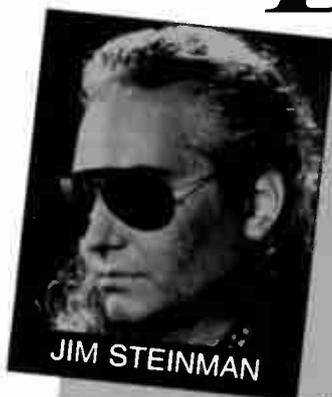
- 1 Babyface**
- 2 Tag Team**
- 3 Brian Morgan**
- 5 Jim Steinman**
- 8 Mariah Carey**
- 9 Janet Jackson**

## TOP R&B Songwriters

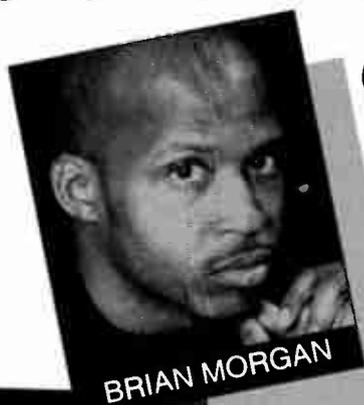
- 1 Babyface**
- 2 Brian Morgan**
- 3 Daryl Simmons**
- 4 R. Kelly**
- 9 Tag Team**

## TOP Country Songwriters

- 1 Dennis Linde**
- 2 Clint Black**
- 3 Ronnie Dunn**
- 4 Dwight Yoakam**
- 6 Kostas**
- 7 Toby Keith**
- 8 Vince Gill**
- 10 Clay Walker**



JIM STEINMAN



BRIAN MORGAN



CLINT BLACK



RONNIE DUNN



MARIAH CAREY



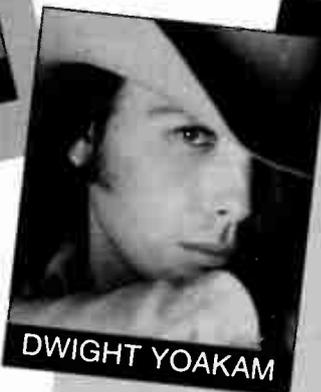
DARYL SIMMONS



TAG TEAM



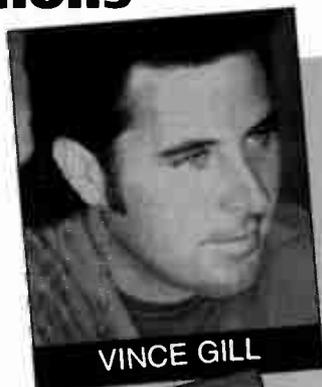
BABYFACE



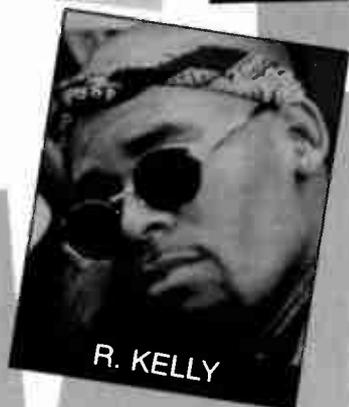
DWIGHT YOAKAM



JANET JACKSON



VINCE GILL



R. KELLY



TOBY KEITH



KOSTAS



CLAY WALKER

**DAVID BENOIT**  
**GEORGE BENSON**  
**CHICAGO**  
**CROSBY, STILLS & NASH**  
**CELINE DION**  
**EARTH, WIND & FIRE**  
**TOM GRANT**  
**FAITH HILL**  
**ABBEY LINCOLN**  
**PATTY LOVELESS**  
**MEATLOAF**  
**NRBQ**  
**DIANNE REEVES**  
**RESTLESS HEART**  
**LINDA RONSTADT**  
**SOUL ASYLUM**  
**THE CHURCH**

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Amy Goodfriend      John Elcate  
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**POP SONGWRITERS**

Continued from page 66

J. Jackson, J. Harris III)—Black Ice/BMI, Flyte Tyme/ASCAP  
• "CHOOSE"—Color Me Badd—Giant—(Co-writers J. Harris III, Color Me Badd)—Flyte Tyme, Me Good/ASCAP  
• "THE FLOOR"—Johnny Gill—Motown—(Co-writer J. Harris III)—Flyte Tyme/ASCAP  
• "I'M IN LOVE"—Lisa Keith—Perspective—(Co-writers J. Harris III, L. Keith)—Flyte Tyme, New Perspective/ASCAP  
• "LA LA LOVE"—Bobby Ross Avila—Perspective—(Co-writers J. Harris III, B. R. Avila, B. Avila Sr.)—Flyte Tyme/ASCAP, Eye B. C. R. & I/BMI, Brunswick/BMI

**7. JAMES HARRIS III (tie)**

• "AGAIN"—Janet Jackson—Virgin—(Co-writers J. Jackson, T. Lewis)—Black Ice/ASCAP, Flyte Tyme/ASCAP  
• "THAT'S THE WAY LOVE GOES"—Janet Jackson—Virgin—(Co-writers J. Jackson, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP  
• "IF"—Janet Jackson—Virgin—(Co-writers J. Jackson, T. Lewis)—Black Ice/ASCAP, Flyte Tyme/ASCAP, Jobete/ASCAP, Stone Agate/BMI  
• "BECAUSE OF LOVE"—Janet Jackson—Virgin—(Co-writers J. Jackson, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP  
• "CHOOSE"—Color Me Badd—Giant—(Co-writers T. Lewis, Color Me Badd)—Flyte Tyme, Me Good/ASCAP

• "THE FLOOR"—Johnny Gill—Motown—(Co-writer T. Lewis)—Flyte Tyme/ASCAP  
• "I'M IN LOVE"—Lisa Keith—Perspective—(Co-writers T. Lewis, L. Keith)—Flyte Tyme, New Perspective/ASCAP  
• "LA LA LOVE"—Bobby Ross Avila—Perspective—(Co-writers T. Lewis, B. R. Avila, B. Avila Sr.)—Flyte Tyme/ASCAP, Eye B. C. R. & I/BMI, Brunswick/BMI

**9. JANET JACKSON**

• "AGAIN"—Janet Jackson—Virgin—(Co-writers J. Harris III, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP  
• "THAT'S THE WAY LOVE GOES"—Janet Jackson—Virgin—(Co-writers J. Harris III, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP  
• "IF"—Janet Jackson—Virgin—(Co-writers J. Harris III, T. Lewis)—Black Ice/ASCAP, Flyte Tyme/ASCAP, Jobete/ASCAP, Stone Agate/BMI  
• "BECAUSE OF LOVE"—Janet Jackson—Virgin—(Co-writers J. Harris III, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP

**10. BILLY JOEL**

• "THE RIVER OF DREAMS"—Billy Joel—Columbia—Impulsive, EMI April/ASCAP  
• "ALL ABOUT SOUL"—Billy Joel—Columbia—Impulsive, EMI April/ASCAP  
• "LULLABY (GOODNIGHT, MY ANGEL)"—Billy Joel—Columbia—Impulsive, EMI April/ASCAP ■

**Top 10 R&B Songwriters Of The Year**

This is a recap of the top R&B songwriters during the eligibility period of March 27, 1993, to this year's March 26 issue of Billboard. The list was compiled according to sales and airplay points accumulated during the weeks each song spent on the Hot R&B Singles chart. Monitored airplay information is provided by Broadcast Data Systems; SoundScan provides the chart's sales data. If a song is credited to more than one songwriter, the points are divided equally among the co-writers. The order in which the information appears under each songwriter's name: "SONG TITLE"—Recording Artist—Label—(Co-writer)—Publisher/Performing Rights Organization. In cases where a single performing rights organization applies to all of a song's publishers, the organization is listed only once.

**1. BABYFACE**

• "NEVER KEEPING SECRETS"—Babyface—Epic—Sony Songs, Ecaf/BMI  
• "BREATHE AGAIN"—Toni Braxton—LaFace—Ecaf, Sony Songs/BMI  
• "CAN WE TALK"—Tevin Campbell—Qwest—(Co-writer D. Simmons)—Ecaf, Sony Songs, Boobie-Loo, Warner-Tamerlane/BMI  
• "ANOTHER SAD LOVE SONG"—Toni Braxton—LaFace—(Co-writer D. Simmons)—Ecaf, Sony Songs, Boobie-Loo, Warner-Tamerlane/BMI  
• "FOR THE COOL IN YOU"—Babyface—Epic—(Co-writer D. Simmons)—Sony Songs, Ecaf, Boobie-Loo, Warner-Tamerlane/BMI  
• "I'M READY"—Tevin Campbell—Qwest—Ecaf, Sony/BMI  
• "NEVER FORGET YOU"—Mariah Carey—Columbia—(Co-writer M. Carey) Sony, Rye Songs, Ecaf/BMI  
• "AND OUR FEELINGS"—Babyface—Epic—(Co-writer D. Simmons)—Sony Songs, Ecaf, Boobie-Loo, Warner-Tamerlane/BMI  
• "LONG WAY FROM HOME"—Johnny Gill—Motown—(Co-writers L.A. Reid, D. Simmons)—Kear, Boobie-Loo, Warner-Tamerlane/BMI  
• "LOVE SHOULDA BROUGHT YOU HOME"—Toni Braxton—LaFace—(Co-writers B. Watson, D. Simmons)—Soba Seven, Kear, Ensign, Greenskirt, Sony Songs/BMI  
• "YOU MEAN THE WORLD TO ME"—Toni Braxton—LaFace—(Co-writers L.A. Reid, D. Simmons)—Cuff Link, Warner-Tamerlane, Ecaf, Sony Songs, Boobie-Loo/BMI

**2. BRIAN ALEXANDER MORGAN**

• "WEAK"—SWV—RCA—Bam Jams, Interscope Pearl, Warner-Tamerlane/BMI  
• "I'M SO INTO YOU"—SWV—RCA—Bam Jams, Warner-Tamerlane, Interscope Pearl/BMI

• "RIGHT HERE (HUMAN NATURE)/DOWNTOWN"—SWV—RCA—(Co-writers J. Bettis, S. Porcaro, G. Parker, G. Gomez, K. Ortiz)—Warner-Tamerlane/BMI, Interscope Pearl/BMI, Bam Jams/BMI, ATV/BMI, John Bettis/ASCAP, WB/ASCAP, Playfull/BMI, GG Loves Music/BMI  
• "ALWAYS ON MY MIND"—SWV—RCA—(Co-writers R. Wilson, O. Scott)—Warner-Tamerlane/BMI, Interscope Pearl/BMI, Bam Jams/BMI, Minder/ASCAP, Taking Care Of Business/BMI  
• "GIVE IT TO YOU"—Martha Wash—RCA—Bam Jams, Warner-Tamerlane, Interscope Pearl/BMI

**3. DARYL SIMMONS**

• "CAN WE TALK"—Tevin Campbell—Qwest—(Co-writer Babyface)—Ecaf, Sony Songs, Boobie-Loo, Warner-Tamerlane/BMI  
• "ANOTHER SAD LOVE SONG"—Toni Braxton—LaFace—(Co-writer Babyface)—Ecaf, Sony Songs, Boobie-Loo, Warner-Tamerlane/BMI  
• "FOR THE COOL IN YOU"—Babyface—Epic—(Co-writer Babyface)—Sony Songs, Ecaf, Boobie-Loo, Warner-Tamerlane/BMI  
• "CAN HE LOVE U LIKE THIS"—After 7—Virgin—(Co-writer L.A. Reid)—Greenskirt, Kear, Sony Songs, Warner-Tamerlane, Boobie-Loo/BMI

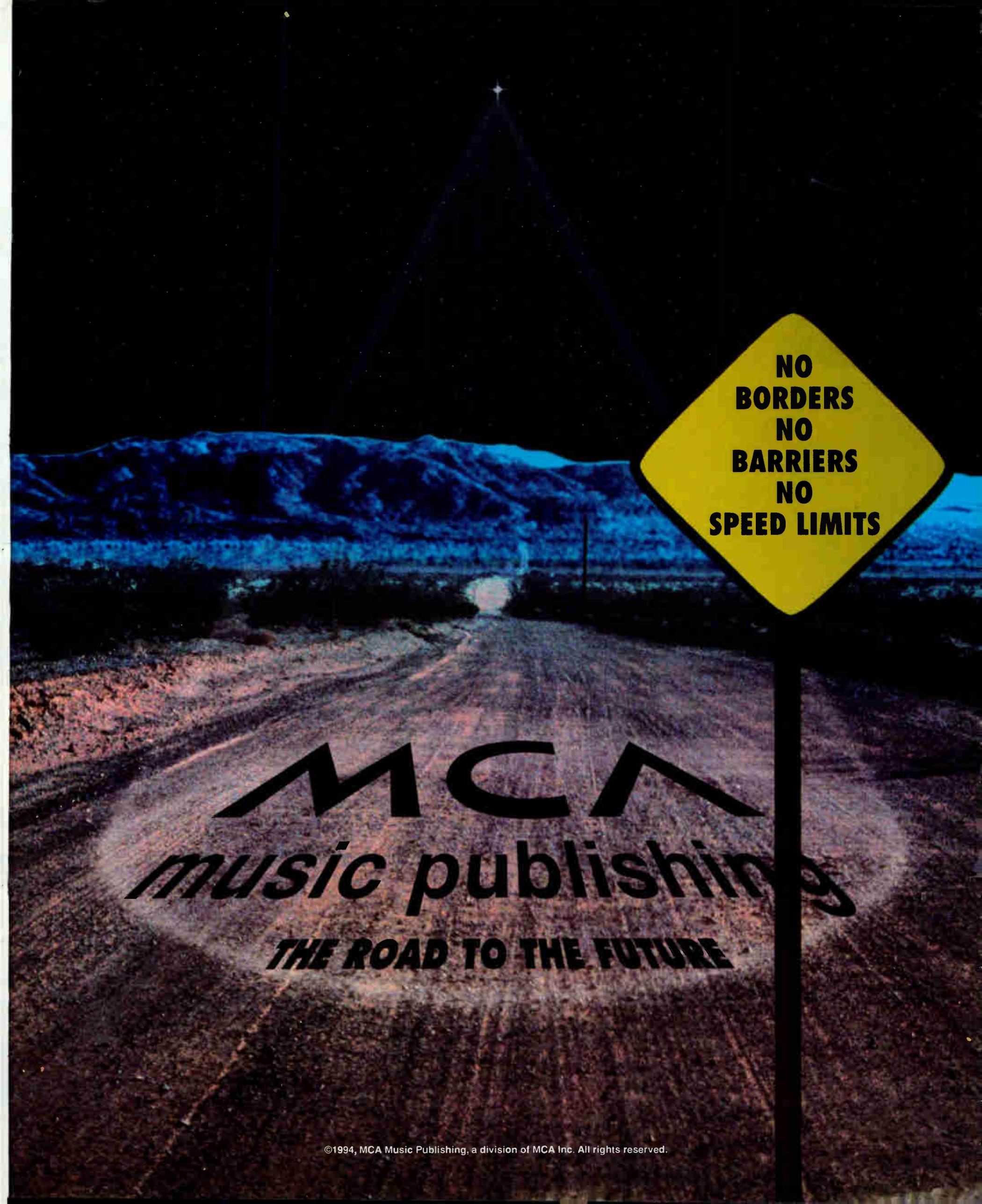
Continued on page 70



No. 3 Daryl Simmons



**NO  
BORDERS  
NO  
BARRIERS  
NO  
SPEED LIMITS**



**MCA**  
*music publishing*

**THE ROAD TO THE FUTURE**

**WRITE STUFF**

Continued from page 66

to be a winning combination. Morgan wrote or co-wrote the trio's first Top 10 hit, "I'm So Into You," as well as their No. 1 single, the song that Ortiz liked so much, "Weak." Morgan also wrote "Right Here," which Ortiz suggested combining with Michael Jackson's 10-year-old hit "Human Nature" and "Always On My Mind."

The No. 4 songwriter of the year is also making his first appearance on the list. Snoop Doggy Dogg wrote his own hits, "What's My Name?" and the current "Gin And Juice," and wrote or co-wrote three singles for his compatriot Dr. Dre: "Nuthin' But A 'G' Thang," "Dre Day" and "Let Me Ride."

Coming in at No. 5 is a songwriter who made a dramatic return to the Hot 100 as a writer/producer in 1993. Dramatic is exactly the word to describe the wall-of-sound epics written by Jim Steinman, who has penned chart hits for Bonnie Tyler, Air Supply, Barry Manilow and Barbra Streisand. Steinman's premier client over the years has been Meat Loaf, who stormed the Hot 100 with the No. 1 hit "I'd Do



No. 6 Mariah Carey



No. 9 Janet Jackson

Anything For Love (But I Won't Do That)," as well as the follow-up, the currently charted "Rock And Roll Dreams Come Through."

Although most people think of her as an artist, Mariah Carey is an accomplished songwriter as well. Her successes include No. 1 hits like "Vision Of Love," "Love Takes Time" and "Someday." She ranks No. 6 on the list of the year's top pop songwriters, based on three hits. Two of them spent a combined 12 weeks at No. 1. "Dreamlover," the first single from her "Music Box" album, had a spectacular eight-week run at the top, while the follow-up, "Hero," enjoyed a four-week run. "Never Forget You," co-written with Babyface, is still a Top 10 hit as the B-side of "Without You."

Tied for seventh place are songwriters James Harris III, better known as Jimmy Jam, and his partner, Terry Lewis. Although the pair didn't make the list last year, they return in fine fashion as the architects of eight different hits. Four of them were Top 10 singles, and all of those originated on Janet Jackson's maiden disc for Virgin, "Janet." "That's The Way Love Goes" was No. 1 for eight weeks. "If" peaked at No. 4. "Again" was the Oscar-nominated song from "Poetic Justice" that also hit No. 1, and "Because Of Love" spent a week in the Top 10 at No.

Continued on page 72

**R&B SONGWRITERS**

Continued from page 68

- "AND OUR FEELINGS"—Babyface—Epic—(Co-writer Babyface)—Sony Songs, Ecaf, Boobie-Loo, Warner-Tamerlane/BMI
- "LONG WAY FROM HOME"—Johnny Gill—Motown—(Co-writers L.A. Reid, Babyface)—Kear, Boobie-Loo, Warner-Tamerlane/BMI
- "LOVE SHOULDA BROUGHT YOU HOME"—Toni Braxton—LaFace—(Co-writers B. Watson, Babyface)—Saba Seven, Kear, Ensign, Greenskirt, Sony Songs/BMI
- "YOU MEAN THE WORLD TO ME"—Toni Braxton—LaFace—(Co-writers (L.A. Reid, Babyface)—Cuff Link, Warner-Tamerlane, Ecaf, Sony Songs, Boobie-Loo/BMI

**4. R. KELLY**

- "SEX ME (PARTS I & II)"—R. Kelly—Jive—Zomba, R. Kelly/BMI
- "BUMP N' GRIND"—R. Kelly—Jive—Zomba, R. Kelly/BMI
- "DEDICATED"—R. Kelly & Public Announcement—Jive—Zomba, R. Kelly/BMI
- "QUALITY TIME"—Hi-Five—Jive—Zomba, R. Kelly/BMI
- "EVERYTHING'S SO DIFFERENT WITHOUT YOU"—Billy Ocean—Jive—(Co-writer B. Ocean)—Aqua/ASCAP, Zomba/ASCAP, Zomba/BMI, R. Kelly/BMI

**5. TERRY LEWIS (tie)**

- "THAT'S THE WAY LOVE GOES"—Janet Jackson—Virgin—(Co-writers J. Jackson, J. Harris III)—Black Ice/BMI, Flyte Tyme/ASCAP
- "IF"—Janet Jackson—Virgin—(Co-writers J. Jackson, J. Harris III)—Black Ice/BMI, Flyte Tyme/ASCAP, Jobete/ASCAP, Stone Agate/BMI
- "THE FLOOR"—Johnny Gill—Motown—(Co-writer J. Harris III)—Flyte Tyme/ASCAP
- "AGAIN"—Janet Jackson—Virgin—(Co-writers J. Jackson, J. Harris III)—Black Ice/BMI, Flyte Tyme/ASCAP
- "WHO'S THE MACK"—Ralph Tresvant—MCA—(Co-writer J. Harris III)—Flyte Tyme/ASCAP
- "BECAUSE OF LOVE"—Janet Jackson—Virgin—(Co-writers J. Jackson, J. Harris III)—Black Ice/BMI, Flyte Tyme/ASCAP
- "QUIET TIME TO PLAY"—Johnny Gill—Motown—(Co-writers J. Harris III, M. Horton)—Flyte Tyme, Perspective/ASCAP
- "WHEN I NEED SOMEBODY"—Ralph Tresvant—MCA—(Co-writer J. Harris III)—Flyte Tyme/ASCAP
- "LA LA LOVE"—Bobby Ross Avila—Perspective—(Co-writers, J. Harris III, B. R. Avila, B. Avila Sr.)—Flyte Tyme/ASCAP, Eye B. C. R. & I/BMI, Brunswick/BMI

**5. JAMES HARRIS III (tie)**

- "THAT'S THE WAY LOVE GOES"—Janet Jackson—Virgin—(Co-writers J. Jackson, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP
- "IF"—Janet Jackson—Virgin—(Co-writers J. Jackson, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP, Jobete/ASCAP, Stone Agate/BMI
- "THE FLOOR"—Johnny Gill—Motown—(Co-writer T. Lewis)—Flyte Tyme/ASCAP
- "AGAIN"—Janet Jackson—Virgin—(Co-writers J. Jackson, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP
- "WHO'S THE MACK"—Ralph Tresvant—MCA—(Co-writer T. Lewis)—Flyte Tyme/ASCAP
- "BECAUSE OF LOVE"—Janet Jackson—Virgin—(Co-writers J. Jackson, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP
- "QUIET TIME TO PLAY"—Johnny Gill—Motown—(Co-writers T. Lewis, M. Horton)—Flyte Tyme, Perspective/ASCAP
- "WHEN I NEED SOMEBODY"—Ralph Tresvant—MCA—(Co-writer T. Lewis)—Flyte Tyme/ASCAP
- "LA LA LOVE"—Bobby Ross Avila—Perspective—(Co-writers, T. Lewis, B. R. Avila, B. Avila Sr.)—Flyte Tyme/ASCAP, Eye B. C. R. & I/BMI, Brunswick, BMI

**7. MANUEL SEAL**

- "JUST KICKIN' IT"—Xscape—So So Def—(Co-writer J. Dupri)—So So Def/ASCAP, EMI April/ASCAP, Full Keel/BMI, Ground Control/BMI
- "UNDERSTANDING"—Xscape—So So Def—Full Keel, Air Control/ASCAP

**8. SNOOP DOGGY DOGG**

- "NUTHIN' BUT A 'G' THANG"—Dr. Dre—Death Row—Ain't Nuthin' Goin' On But Fu\_kin'/ASCAP, Sony Songs/BMI
- "WHAT'S MY NAME?"—Snoop Doggy Dogg—Death Row—WB, Mari-Knight/ASCAP
- "DRE DAY"—Dr. Dre—Death Row—(Co-writer Dr. Dre, C. Wolfe)—Sony Tunes/ASCAP
- "GIN AND JUICE"—Snoop Doggy Dogg—Death Row—(Co-writer Dr. Dre)—WB, Mari-Knight/ASCAP, Sony Tunes/ASCAP
- "LET ME RIDE"—Dr. Dre—Death Row—(Co-writer Dr. Dre)—Sony Tunes/ASCAP

**9. TAG TEAM**

- "WHOOPI! (THERE IT IS)"—Tag Team—Life—Alvert/BMI

**10. STEVIE WONDER**

- "LATELY"—Jodeci—MCA—Jobete, Black Bull/ASCAP
- "BREAKADAWN"—De La Soul—Tommy Boy—(Co-writers Mercer, Jolicouer, Mason, Houston, Greene)—Tee Girl/BMI, Daisy Age/BMI, Prince Paul/BMI, MCA/BMI, Doll Face/BMI, Stone Diamond/BMI, Jobete/ASCAP, Black Bull/ASCAP
- "HERE WE GO AGAIN!"—Portrait—Capitol—(Co-writers M. Soulsbury, E. Kirkland, P. Johnson, S. Green)—Hee Bee Dooinit/ASCAP, Unit 4/ASCAP, WB/ASCAP, Stone Diamond/BMI, Jobete/ASCAP, Black Bull/ASCAP, Doll Face/BMI ■

**Top 10 Country Songwriters Of The Year**

This is a recap of the top country songwriters during the eligibility period of March 27, 1993, to this year's March 26 issue of Billboard. The list was compiled according to Broadcast Data Systems detections that were accumulated during the weeks each song spent on the Hot Country Singles & Tracks chart. If a song is credited to more than one songwriter, the points are divided equally among the co-writers. The order in which the information appears under each songwriter's name: "SONG TITLE"—Recording Artist—Label—(Co-writer)—Publisher/Performing Rights Organization. In cases where a single performing rights organization applies to all of a song's publishers, the organization is listed only once.

**1. DENNIS LINDE**

- "JOHN DEERE GREEN"—Joe Diffie—Epic—EMI Blackwood, Linde Manor/BMI
- "IT SURE IS MONDAY"—Mark Chesnutt—MCA—EMI Blackwood, Linde Manor/BMI
- "QUEEN OF MY DOUBLE WIDE TRAILER"—Sammy Kershaw—Mercury—EMI Blackwood, Linde Manor/BMI
- "JANIE BAKER'S LOVE SLAVE"—Shenandoah—RCA—EMI Blackwood, Linde Manor/BMI
- "CALLIN' BATON ROUGE"—Garth Brooks—Liberty—Combine/ASCAP, EMI Blackwood/BMI
- "HOLD ON, ELROY"—Dude Mowrey—Arista—EMI Blackwood, Linde Manor/BMI

**2. CLINT BLACK**

- "STATE OF MIND"—Clint Black—RCA—Wordy/ASCAP
- "A BAD GOODBYE"—Clint Black With Wynonna—RCA—

Blackened/BMI

- "NO TIME TO KILL"—Clint Black—RCA—(Co-writer H. Nicholas)—Blackened/BMI
- "WHEN MY SHIP COMES IN"—Clint Black—RCA—(Co-writer H. Nicholas)—Howlin' Hits/ASCAP
- "A GOOD RUN OF BAD LUCK"—Clint Black—RCA—(Co-writer H. Nicholas)—Blackened/BMI
- "TUCKERED OUT"—Clint Black—RCA—(Co-writer H. Nicholas)—Blackened/BMI

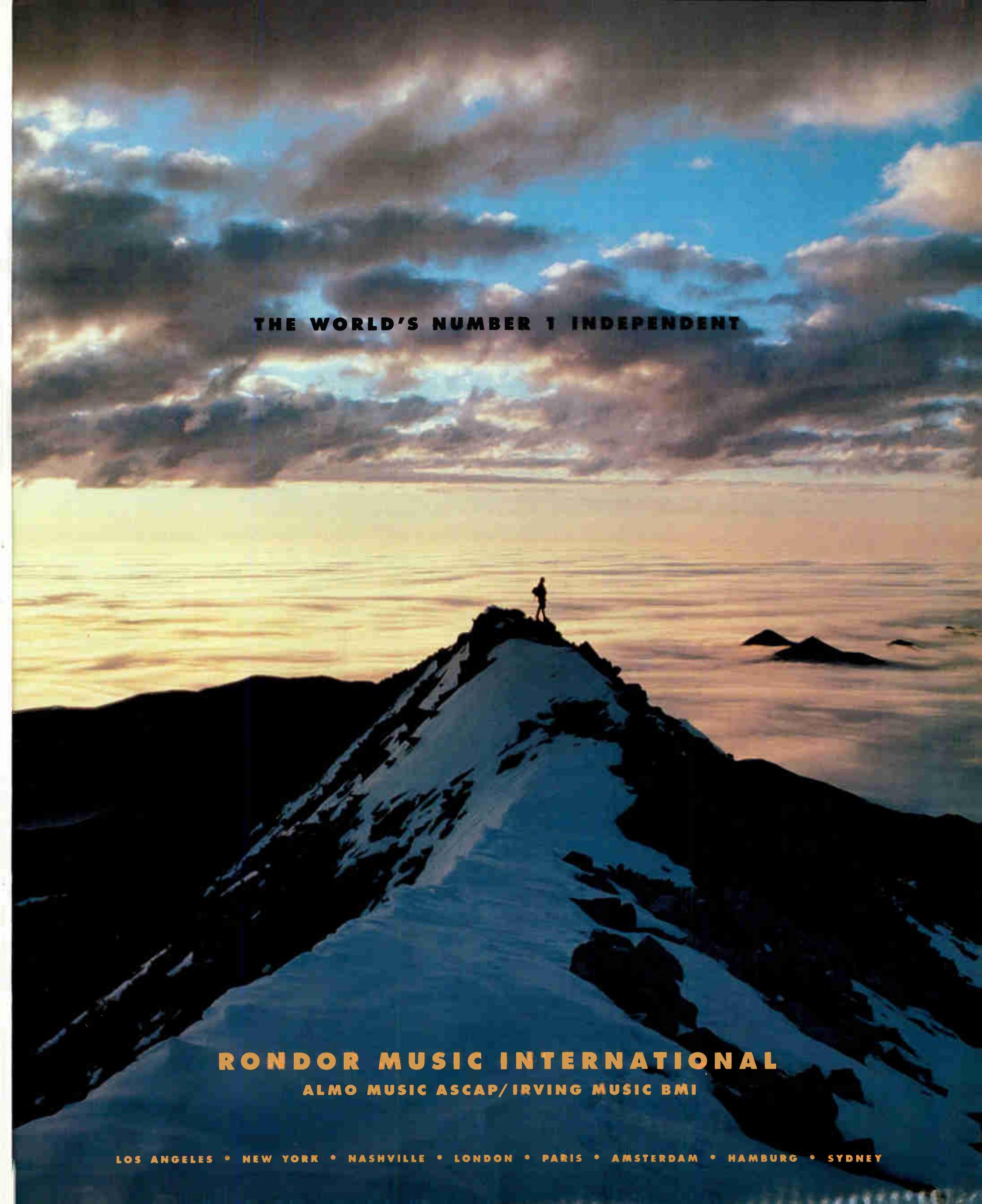
**3. RONNIE DUNN**

- "SHE USED TO BE MINE"—Brooks & Dunn—Arista—Sony Tree, Deerfield Court/BMI
- "HARD WORKIN' MAN"—Brooks & Dunn—Arista—Sony Tree/BMI
- "WE'LL BURN THAT BRIDGE"—Brooks & Dunn—Arista—(Co-writer D. Cook)—Sony Tree/BMI
- "RIDE 'EM HIGH, RIDE 'EM LOW"—Brooks & Dunn—Arista—Sony Tree/BMI
- "CORINE, CORINA"—Asleep At The Wheel Featuring Brooks & Dunn—Liberty—(Co-writers Parish, Chapman, Williams, R. Benson, K. Brooks)—Paw-Paw, Lew-Bob, Sony Tree, Buffalo Prairie Songs, Showbilly/BMI

**4. DWIGHT YOAKAM**

- "FAST AS YOU"—Dwight Yoakam—Reprise—Coal Dust West, Warner-Tamerlane/BMI
- "A THOUSAND MILES FROM NOWHERE"—Dwight

Continued on page 72



**THE WORLD'S NUMBER 1 INDEPENDENT**

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**WRITE STUFF**  
Continued from page 70

10. Jam and Lewis also wrote and produced chart singles for Color Me Badd ("Choose"), Johnny Gill ("The Floor"), Lisa Keith ("I'm In Love") and Bobby Ross Avila ("La La Love").

And speaking of Janet Jackson, she is the No. 9 pop songwriter of the year, thanks to the four above-mentioned hits she co-wrote with Jam and Lewis.

Coming in at No. 10 is the sixth writer/artist in the Top 10, Billy Joel. He achieved his Top 10 status by placing three singles on the Hot 100 during the past year, all from his album "River Of Dreams." The title track, "River Of Dreams," peaked at No. 3. The follow-up was the Top 30 single "All About Soul," and the third single from the album is the currently charting "Lullaby (Goodnight, My Angel)."

That just leaves one question: What happened to last year's No. 1 pop songwriter, Diane Warren? Not only was she No. 1 last year, but she made the Top 10 five years in a row, placing No. 6 in 1989, No. 2 in 1990, No. 1 in 1991 and No. 3 in 1992. Warren had seven charting singles during the current period of eligibility, including hits by Expose, Aaron Neville, Kenny G with Peabo Bryson, Shanice, Michael Bolton and Clive Griffin. She ranks No. 11 for the year—the first time she has placed out of the Top 10 since 1988, when she was No. 14.

**R&B**

For the fourth time in the last five years, Babyface is the No. 1 R&B songwriter of the year. He's taken the honor in 1990, 1991 and 1993, but this is the first year he's won both the pop and R&B prizes.

The prolific writer had 11 titles chart on Hot R&B Singles over the last 12 months. His most successful single was his own "Never Keeping Secrets." Two more of his own recordings are included in his 11 hits: "For The Cool In You" and the current "And Our Feelings." Newcomer Toni Braxton is responsible for four of the 11 Babyface tunes: "Breathe Again," "Another Sad Love Song," "Love Shoulda Brought You Home" and her latest release, "You Mean The World To Me." Tevin Campbell had a great year with Babyface songs, taking "Can We Talk" to No. 1 and experiencing Top 10 success with the current "I'm Ready." Mariah Carey shares co-writing honors with Babyface on the current single

"Never Forget You," and Johnny Gill recorded "Long Way From Home."

The No. 2 R&B songwriter of the year is a newcomer to the list. Brian Alexander Morgan takes the runner-up position by writing or co-writing four hits for SWV: "I'm So Into You," "Weak," "Right Here (Human Nature)" and "Always On My Mind." Prior to those four singles, he wrote "Give It To You" for disco diva Martha Wash.

Daryl Simmons' association with Babyface dates back to the 1970s, when both were in the group Manchild on the Chi-Sound label. "Daryl was my first taskmaster," says Babyface. "He worked me and whipped me into shape. It was a pleasure working with him, but he made me work very hard." Simmons was the No. 9 R&B songwriter of 1991, then moved up to No. 4 in 1993. This year he moves up again, to No. 3. With Babyface, he co-wrote "Can We Talk" for Tevin Campbell, "Another Sad Love Song" for Toni Braxton, and "For The Cool In You" and "And Our Feelings," recorded by Babyface. With L.A. Reid, Simmons wrote "Can He Love U Like This" for After 7. With Reid and Babyface, Simmons wrote "Long Way From Home" for Johnny Gill and "You Mean The World To Me" by Braxton. And with Babyface and Bo Watson, Simmons wrote Braxton's first hit, "Love Shoulda Brought You Home."

R. Kelly made his first appearance on the annual songwriters list last year at No. 2. This year he makes another impressive showing at No. 4, with five songs to his credit. Two were solo hits of his own: "Sex Me (Parts I and II)" and the current "Bump N' Grind." "Dedicated" was recorded by Kelly with Public Announcement. His other two chart singles were by fellow Jive artists: "Quality Time" by Hi-Five and

Continued on page 74



No. 4 Dwight Yoakam

**COUNTRY SONGWRITERS**

Continued from page 70

Yoakam—Reprise—Coal Dust West, Warner-Tamerlane/BMI  
• "TRY NOT TO LOOK SO PRETTY"—Dwight Yoakam—Reprise—(Co-writer Kostas)—Coal Dust West/BMI, Songs Of PolyGram/BMI, Seven Angels/BMI, Warner-Tamerlane/ASCAP

**5. BOB McDILL**

• "ON THE ROAD"—Lee Roy Parnell—Arista—PolyGram Int'l, Ranger Bob/ASCAP  
• "WHY DIDN'T I THINK OF THAT"—Doug Stone—Epic—(Co-writer P. Harrison)—PolyGram/ASCAP, Ranger Bob/ASCAP, Unichappell/BMI  
• "SHE DON'T KNOW SHE'S BEAUTIFUL"—Sammy Kershaw—Mercury—(Co-writer P. Harrison)—PolyGram/ASCAP, Ranger Bob/ASCAP, Careers-BMG/BMI  
• "STANDING KNEE DEEP IN A RIVER (DYING OF THIRST)"—Kathy Mattea—Mercury—(Co-writers B. Jones, D. Lee)—Sony Cross Keys/ASCAP, Bucky Jones/ASCAP, Ranger

Bob/ASCAP, Songs Of PolyGram/BMI, PolyGram Int'l/ASCAP  
• "IF BUBBA CAN DANCE (I CAN TOO)"—Shenandoah—RCA—(Co-writers M. Raybon, M. McGuire)—Sugar Bend/BMI, PolyGram/ASCAP, Ranger Bob/ASCAP

**6. KOSTAS**

• "BLAME IT ON YOUR HEART"—Patty Loveless—Epic—(Co-writer H. Howard)—Harlan Howard, Sony Tree, Songs Of PolyGram, Seven Angels/BMI  
• "AIN'T THAT LONELY YET"—Dwight Yoakam—Reprise—(Co-writer J. House)—Songs Of PolyGram, Seven Angels, Madwomen, Sony Tree/BMI  
• "LOVE ON THE LOOSE, HEART ON THE RUN"—McBride & The Ride—MCA—(Co-writer A.L. Graham)—Songs Of PolyGram, Millhouse/BMI  
• "LIFE #9"—Martina McBride—RCA—(Co-writer T. Perez)—Songs Of PolyGram, Seven Angels/BMI  
• "WHAT A CRYING SHAME"—The Mavericks—MCA—(Co-writer R. Malo)—Sony Tree, Raul Malo, Songs Of PolyGram, Seven Angels/BMI  
• "TRY NOT TO LOOK SO PRETTY"—Dwight Yoakam—Reprise—(Co-writer D. Yoakam)—Coal Dust West/BMI, Songs Of PolyGram/BMI, Seven Angels/BMI, Warner-Tamerlane/ASCAP  
• "TRUE CONFESSIONS"—Joy White—Columbia—(Co-writer M. Stuart)—Songs Of PolyGram, Hank's Cadillac/BMI  
• "LET'S GO SPEND YOUR MONEY HONEY"—Evangeline—Margaritaville—(Co-writer K. Willis)—Songs Of PolyGram, Seven Angels, Rosker/BMI

**7. TOBY KEITH**

• "HE AIN'T WORTH MISSING"—Toby Keith—Mercury—Songs Of PolyGram, Tokeco/BMI  
• "SHOULD'VE BEEN A COWBOY"—Toby Keith—Mercury—Songs Of PolyGram, Tokeco/BMI  
• "WISH I DIDN'T KNOW NOW"—Toby Keith—Mercury—Songs Of PolyGram, Tokeco/BMI

**8. VINCE GILL**

• "TRYIN' TO GET OVER YOU"—Vince Gill—MCA—Benefit/BMI  
• "ONE MORE LAST CHANCE"—Vince Gill—MCA—(Co-writer G. Nicholson)—Benefit/BMI, Sony Cross Keys/ASCAP  
• "NO FUTURE IN THE PAST"—Vince Gill—MCA—(Co-writer C. Jackson)—Benefit, Famous, Too Strong/BMI

**9. ALAN JACKSON**

• "TONIGHT I CLIMBED THE WALL"—Alan Jackson—Arista—Mattie Ruth, Seventh Son/ASCAP  
• "CHATTAHOOCHEE"—Alan Jackson—Arista—(Co-writer J. McBride)—Mattie Ruth, Seventh Son, Sony Cross Keys/ASCAP  
• "(WHO SAYS) YOU CAN'T HAVE IT ALL"—Alan Jackson—Arista—(Co-writer J. McBride)—Mattie Ruth, Seventh Son, Sony Cross Keys/ASCAP  
• "TROPICAL DEPRESSION"—Alan Jackson—Arista—(Co-writers J. McBride, C. Craig)—Mattie Ruth/ASCAP, Seventh Son/ASCAP, Sony Cross Keys/ASCAP, Debarris/BMI

**10. CLAY WALKER**

• "LIVE UNTIL I DIE"—Clay Walker—Giant—Linda Cobb, Us Four, Lori Jayne/BMI  
• "WHERE DO I FIT IN THE PICTURE"—Clay Walker—Giant—Linda Cobb, Lori Jayne/BMI ■

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**WRITE STUFF**

Continued from page 72

"Everything's So Different" by Billy Ocean.

Flyte Tyme's James Harris III, best known as Jimmy Jam, and Terry Lewis are songwriting partners tied at No. 5. The Minneapolis tune-smiths share writing credits on nine titles. Four of them are by Janet Jackson: "That's The Way Love Goes," "If," "Again" and "Because Of Love." Former New Edition members Johnny Gill and Ralph Tresvant are responsible for four more: "The Floor" and "Quiet Time To Play" are from Gill, and "Who's The Mack" and "When I Need Somebody" are from Tresvant. The ninth title is "La La Love" by Bobby Ross Avila.

Another newcomer to the annual list is Manuel Seal, who wrote two

big hits for Xscape. "Just Kickin' It" was co-written with Jermaine Dupri, while the follow-up, "Understanding," was a solo effort by Seal.

Snoop Doggy Dogg turns up in the No. 8 position in his first appearance as one of the year's top R&B songwriters. Snoop has five titles to his credit, including his own "What's My Name?" and "Gin And Juice." The other three numbers were recorded by Dr. Dre: "Nuthin' But A 'G' Thang," "Dre Day" and "Let Me Ride."

Whoomp! There they are at No. 9—Tag Team, two newcomers originally from Denver. After Steve (Roll'n) Gibson and Cecil (DC) Glenn relocated to Atlanta, they transformed a local expression into a quadruple-platinum hit. Gibson and Glenn achieved their No. 9 ranking based on the chart performance of one single, the still-popular "Whoomp! (There It Is)."

# HISTORY IN THE MAKING...



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Completing the R&B list is an artist who has been charting with hit songs for 31 years. Stevie Wonder ranks No. 10 based on three songs by other artists. The foursome from Charlotte, N.C., known as Jodeci took a No. 29 Wonder tune from 1981 and gave it the "Unplugged" treatment on MTV. The result? "Lately" was a smash, peaking at No. 1. Wonder is also a credited writer on "Breakadawn" by De La Soul and "Here I Go Again!" by Portrait.

**COUNTRY**

Dennis Linde's most famous copyright is "Burning Love," a No. 2 pop hit for Elvis Presley in 1972. But Linde has written hundreds of songs, and six of them spent time on the Hot Country Singles & Tracks chart during the last 12 months. Their combined chart performance gives Linde the honor of being the No. 1 country songwriter of the year. He wasn't listed in 1993's Top 10.

The six Linde songs were recorded by six different artists. The most successful was "John Deere Green" by Joe Diffie, followed by "It Sure Is Monday" by Mark Chesnutt. Sammy Kershaw recorded Linde's "Queen Of My Double Wide Trailer." Shenadoah cut "Janie Baker's Love Slave," Garth Brooks took a turn at "Callin' Baton Rouge," and Dude Mowrey released "Hold On, Elroy."

Clint Black didn't appear on the 1993 list either, but he had a strong enough 12 months to land in the No. 2 slot this year. He accomplished this by recording six of his own songs. Leading the way was "State Of Mind," followed by his duet with Wynonna, "A Bad Goodbye." The other four were "No Time To Kill," "When My Ship Comes In," "A



No. 7 Toby Keith

Good Run Of Bad Luck" and "Tuckered Out."

Last year's No. 1 country songwriter is No. 3 on this year's list. Ronnie Dunn of the duo Brooks & Dunn did the trick with four of the duo's hits and one that featured the twosome as guest stars. "She Used To Be Mine," "Hard Workin' Man," "We'll Burn That Bridge" and "Ride 'Em High, Ride 'Em Low" were the four Brooks & Dunn songs. The duo were featured on Asleep At The Wheel's rewritten remake of "Corine, Corina."

Another writer/artist not on last year's list is Dwight Yoakam, who shows up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list that shows up in 1994 is Bob McDill, who penned five hits by five different artists. The most successful during the 12-month period of eligibility was "On The Road" by Lee Roy Parnell, followed by "Why Didn't I Think Of That" by Doug Stone. Sammy Kershaw recorded "She Don't Know She's Beautiful," Kathy Mattea cut "Standing Kneec Deep In A River," and Shenadoah released "If Bubba Can Dance (I Can Too)."

The songwriter with one name, Kostas, moves up from No. 9 last year to No. 6, with nine different titles to his credit. His most successful song of the last 12 months was "Blame It On Your Heart" by Patty Loveless, followed by "Ain't That Lonely Yet" by Dwight Yoakam. McBride & The Ride recorded "Love On The Loose, Heart On The Run," while Martina McBride cut "Life #9." The Mavericks charted with "What A Crying Shame," as did Dwight Yoakam with "Try Not To Look So Pretty." Joy White with "True Confessions," and Evangeline with "Let's Go Spend Your Money."

Toby Keith was not on the 1993 list either, but he places No. 7 this year thanks to three of his own recordings: "He Ain't Worth Missing," "Should've Been A Cowboy" and "Wish I Didn't Know Now."

Vince Gill is in the Top 10 for the fourth consecutive year. He ranked No. 8 in 1991, No. 5 in 1992 and 1993, and shows up at No. 8 this year. He achieved his ranking by recording three of his own songs: "Tryin' To Get Over You," "One More Last Chance" and "No Future In The Past."

Alan Jackson also makes the Top 10 for the fourth consecutive year. He was No. 6 in 1991, No. 1 in 1992, No. 4 in 1993 and No. 9 this year. His chart singles during the last 12 months include four of his own songs: "Tonight I Climbed The Wall," "Chattahoochee," "(Who Says) You Can't Have It All" and "Tropical Depression."

Rounding out the Top 10 is Clay Walker, who did not appear in the 1993 Top 10. He made the chart with two of his own recordings: "Live Until I Die" and "Where Do I Fit In The Picture." ■

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**THIS YEAR**

Inter  
national

**Riding A Superhighway  
Across All Borders,  
International Publishers  
Must Think Globally**

BY NIGEL HUNTER

**T**hat Sammy Cahn lyric in "Love And Marriage" to the effect that "you can't have one without the other" is an accurate summation of the situation relating to the burgeoning world of new technology and the copyright laws.

Digital audio broadcasting (DAB) and the impending new modes of delivery along the superhighways pose challenges, opportunities and potential headaches in guaranteeing adequate protection and remuneration for rights holders.

The music publisher, especially the one with catalog muscle, stands in a prime position to benefit in the brave new world of digital entertainment, cable and satellite, providing the eventually trans-global usage efficiently monitored and regulated.



Bob Grace, Windswept Pacific Music

Bob Grace, managing director of Windswept Pacific Music Ltd., likens the current state of play to the transition of the music business emphasis from printed music sales to records in the postwar years of the 1940s and 1950s. "It's an upheaval on the same scale," he states. "What's staring us in the face is that the new technology will completely change the music industry as we know it over the next 10 to 15 years. The full emergence of DAB is the nub of it. Digitally compressed radio and TV coming down the wires are going to render records virtually

obsolete in time. The domestic downloading and recording of music onto tape or CD raises the question about how publishers, record and movie companies are going to be paid."

Grace thinks an immediate priority is the introduction of legislation to establish a new diffusion or distribution right to compensate for the inevitable loss of mechanical-royalty income from the present generation of sound carriers.

"The countries of the European union must lobby together on this," he says. "A solution might be a new enhanced performing right. There are good brains in the legal and accountancy sectors now familiar with the music industry and its needs, and we'll require that kind of assistance to get things right."

"I've been a publisher now for 30 years," adds Grace, "and the song remains the foundation and bottom line of everything. The American rock scene has the edge right now because it's got the best songwriters. Here in the U.K., we've got more attitude than good songs. Publishers must exploit their copyrights simultaneously at all levels in all media for the future. New technology will undoubtedly reduce the number of jobs available, but it will never replace people who can spot a hit song or act."



David Hockman, PolyGram International Music Publishing

David Hockman, chief executive officer of PolyGram International Music Publishing, agrees that DAB poses a major challenge to the music business in general, but he views the superhighway as more of an opportunity than a problem. "Music publishing rights are the quintessential rights," he says. "There's been a lot of ill-informed criticism by people who don't understand the nature of copyright and royalties and who ask why, if a CD costs a pound to manufacture, it costs 10 pounds to buy."

Crispin Evans, PolyGram International Music Publishing director of legal and business affairs, bemoans the continuing absence of a blank-tape levy in the U.K., noting that such a measure now exists in virtually every other Western nation. "In the long term, harmonization on these matters will happen in the European Union," he declares, "and

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**In The Brave New Technological World, Music Uses And Publishing Possibilities Seem Endless**

BY MARILYN A. GILLEN

**F**orget money—it's digital that changes everything. Once music has been turned into a series of 1s and 0s, there's seemingly nowhere it can't go and no uses it can't be put to. What once seemed far-fetched now isn't far off when it comes to the new and novel ways music is being used, from star-studded soundtracks for video games and interactive movies to CD-ROM albums to the very limits of imaginations.

And the ways music is or soon will be delivered—over phone lines, cable and satellite dishes, through computer networks, on ever-smaller compact discs or even on microscopic solid state chips, and via in-store or in-home replication systems—are no less incredible.

Now remember money. This brave new technological world is also a vast new market for those who create, hold the rights to or administer music—a potentially lucrative new arena that also is a potential tangle of overlapping rights and underlying concerns about tracking and controlling music sales and usage (see related story).

But just consider the possibilities for a moment. For, while no one is quite sure where this technological future will eventually take us, few will argue that it's going. And few will want to get left behind as it does.

**ROM ON A RAMPAGE**

There are now some 5 million homes outfitted with computers that have CD-ROM drives, and, as Al Teller, chairman of MCA Music Entertainment Group, puts it, "They're all going to have to be fed. Those little mouths in those slots are going to be very hungry."

Food for thought, and everyone from the major record labels to startups and upstarts seems to have been thinking a lot about it lately.

Virtually all the major labels now have multimedia divisions, or executives in charge of multimedia development. Additionally, there are scores of independent software publishers that are busily licensing rights to music in order to develop their own music-oriented titles.

The short list of tall names now out or due soon on CD-ROM includes Peter Gabriel (from Interplay Productions), David Bowie (an interactive music video from Ion, via BMG) and Prince (due soon from Creative Labs).

Redbook Publishing Group plans an interactive edition of Pete Townshend's rock opera "Tommy" in September, and Compton's NewMedia has pacted with Rhino Records to issue a series of multimedia titles. The Residents have put out their own "Freak Show," and rock group Heart has issued a CD-ROM retrospective via the New CD Music Show label.

That latter title contains 60-second clips of more than 100 Heart songs—a potential bounty, says label head Bob Hamilton. "I think publishers are beginning to understand that this is a great new market for them," he says, noting that he managed over the course of many months to secure rights to all but three songs he sought for inclusion. "And writers are the ones who seem most tuned in right away to the opportunity for plus dollars."

ROMs aren't alone, of course, in the area of so-called "packaged multimedia." There is a wide variety of competing multimedia hardware units, or platforms, each with its own unique software, most of which is incompatible with other platforms. There are PCs and Apples (Macs and Windows) among computers. Then there is CD-I, 3DO, Sega Genesis, Commodore Amiga, Atari and Nintendo among the various other stand-alones, all of which boast their own unique attributes and a range of price points.

Music is the common language spoken across these platform borders. Todd Rundgren's innovative interactive album, "No World Order," for instance, was released for Philips' CD-I system. Also among the

many musical titles on the upcoming CD-I menu is a Bob Marley documentary. The 3DO System, currently manufactured only by Panasonic in the States, has a musical software slate that includes "Rock, Rap N' Roll 2," which allows users to edit and mix songs in the "studio" and develop their own music videos.

**MAKIN' TRACKS**

While this "repurposing" of traditional music forms such as albums and music videos into the interactive arena is an exciting new realm for musical exploitation, it's perhaps less so than the entirely new purposes to which music is now being put.

Take video games. With the advent of CD-based games, music has stepped from background to foreground.



Interactive artist David Bowie

San Mateo, Calif.-based Electronic Arts, for one, pacted with A&M Records to create a musical soundtrack for its "Road Rash" game, which includes such top acts as Soundgarden, Paw and Swervedriver.

Other major labels, such as Atlantic Records, also are putting their artists on video game soundtracks; Atlantic's first such title is expected out by Christmas. And among the flurry of activity from independents,TVT Records' Psykosonik is featured on an Acclaim video game, while U.K. outfit Alien Sex Fiend composed the soundtrack for Ocean Of America's forthcoming "Inferno."

"Music is literally becoming part of the game," says Murray Allen, director of audio at Electronic

Arts. And name bands aside, the software publishers are putting a premium on finding—or creating in-house—the right music for those games. "In many cases, we'll have three people in our group write a different set of themes and then put on a concert for the producers," Allen says. "It's like going to four different composers and saying, 'Give me a demo.'"

Music also is a driving force in other entertainment titles, such as a new breed of interactive films whose soundtracks are no less exciting (or carefully constructed) than their theatrical counterparts. And, working in the other direction, as theatrical titles are "repurposed" into CD-ROMs, their soundtracks are picked up for reuse, as with Warner Bros.' film "Thumbelina," which this fall will become a CD-ROM but retain much of the original soundtrack featuring music from Barry Manilow.

**DELIVERANCE**

Music's role, though, isn't the only thing changing with advances in technology. Its route is, too.

CD-ROMs and 3DOs and the new breeds of video games are new in many ways, but they are still familiar packaged media—produced by developers and publishers, physically distributed to stores and purchased and taken home by consumers.

Enter the superhighway, speeding toward us.

With more and more companies laying fiber-optic pipelines into homes, and with audio and video compression advances allowing high-quality signals to squeeze through telephone lines, CD-quality music already has begun flowing into living rooms.

Sensing that consumers kinda like packages, though, companies already are plotting methods whereby set-top boxes will duplicate individual copies of cassettes and compact discs on demand in the home. One, OmniBox, has reached an agreement with NMPA over a royalty scheme for such a setup, and hopes to be rolling out for cassette duplication this year.

Other communications companies, such as Time Warner and Bell Atlantic, are adding set-top printers to their interactive TV networks, which conceivably could print out liner notes and album art to

Continued on page 78



Panasonic's 3DO

# BIG NAMES.

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# BIG RECORDS.

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# SMALL PUBLISHING COMPANY?

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THOUGH ZOMBA HAS GROWN TO BECOME ONE OF THE WORLD'S LARGEST AND MOST SUCCESSFUL INDEPENDENT PUBLISHING COMPANIES, WE STILL THINK OF OURSELVES AS A "SMALL" COMPANY. THAT WAY AS WE CONTINUE TO GROW (AND BELIEVE US WE'RE GROWING AGGRESSIVELY) WE'RE ALWAYS THINKING OF HOW WE CAN HELP OUR SONGWRITERS, PRODUCERS AND ARTISTS MAXIMIZE THEIR POTENTIAL. THAT'S WHY WE ESTABLISHED **ZOMBA MUSIC SERVICES**, OUR ONE OF A KIND MARKETING ARM SERVICING THE FILM, TELEVISION, AND MULTIMEDIA INDUSTRIES.

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**INTERNATIONAL PUBLISHERS**

Continued from page 76

there will be a central mechanical-rights society. A lot of the existing societies are holding the same information and some of them see themselves as the masters of the copyrights rather than the servants.

"But there's a change of climate in the approach of the societies to non-domestic copyright owners and better working relationships. I'd like to see just one central mechanical society in the EC, but it may not be possible for only one performing right society because of factors like language."

Hockman agrees, saying, "There is no need for a multiplicity of mechanical societies."

Evans forecasts "a tremendous task" ahead for the music industry to protect its interests and observes that "it's endemic among all users not to pay for what they use."

Dr. Hans-Henning Wittgen, managing director of DMV, the German Music Publishers' Assn., is concerned that state legislation to ensure copyright protection is "miles behind the technical situation." The time gap is increasing the damage to copyright owners and publishers because of the rapid evolution of new technology.

"There is not one segment of the music publishing sector that will remain unaffected by the digitalization of the media," comments Wittgen. "In the future, anyone will be able to record from digitally broadcast programs and obtain copies without loss of quality. Copying of music scores, hitherto illegal, will be replaced by interactive digital transfer services and data banks on a scale which will seriously affect printed music."

Wittgen says the music industry must alert national parliaments about the dangers and increase the pressure on the EC authorities in Brussels for action through the various trade associations. He also wants to explore possibilities of developing technical barriers through copy locks and program coding.

Michael Kamstedt, chairman of the DMV sound carrier committee, believes the time has come for one supra-national music association within the EC to safeguard copyright and negotiations between the IFPI and BIEM must include publishers from now on. He wants the IFPI and BIEM sitting on the same side of the table in the quest for adequate copyright protection and payment in the era of new technology. "Throughout the world, less than 10% of the price of a sound carrier has to be split three ways between publishers, composers and lyricists," Kamstedt points out. "No manager would take on an artist for less than 10%."

Cor Smit, secretary general of the International Federation of Popular Music Publishers (IFPMP), advocates a public-relations campaign by music publishers and a scientific research plan to establish the general economic value of copyright. "Another sound policy is to promote the acceptance of a publisher's right, a new neighboring right, to protect the publishers' investments more effectively," asserts Smit. "It's under discussion in many countries and would be in principle similar to the producers' neighboring right as established by the Rome Convention." ■

**NEW TECHNOLOGY**

Continued from page 76

accompany the digitally transmitted music.

Still others are taking to the air, and sending signals directly to homes via satellites.

Even customers who still choose to go to stores to buy music will find things changing. Blockbuster and Newleaf Technologies have produced an in-store replication system for CDs, CD-ROMs and video games. Customers would enter the booth, sample titles and choose one to purchase. The machines do the rest, including printing out art and liner notes.

Computers also are entering the music-distribution arena. A variety of on-line computer networks already offer users samples of music on request, and the technological leaps necessary to allow the wide distribution of CD-quality music over the networks to individual computers already have been made. Customers can download that information onto their own discs: instant music in the home.

Even "old-fashioned" albums are changing their stripes with amazing rapidity. Remember when CDs were novelties? Now they are old news compared to recordable MiniDiscs and digital compact cassettes. Recordable CDs are already available for professional use and easily could find their way to market if demand developed.

Also beginning to appear are the first chip-based solid-state systems that are completely nonmechanical. Although current editions, such as one from Poway, Calif.-based Norris Technologies, are only analog and can store only about 30 minutes of music, plans are already underway for versions that could store up to two hours of digital music on a single chip. The possibilities of such a system are endless.

And all of this is only what is right here, right now—or just about, anyway. Possibilities that haven't even been considered yet may be materializing soon.

Technology changes everything. ■

**Don't Stop The Presses: Cutting-Edge Methods Allow Consumers Access To All The Music Fit To Print**

BY STEVE TRAIMAN

Is print music ready for 21st-century technology? Can print "make it" in the brave new world of computers and electronic delivery? The answer is an emphatic "Yes" from all the leading players in today's market, and their views cover a wide array of exciting new forms "print" is likely to take, going into the next century.

Jay Morgenstern, president of Warner Bros. Publications, Inc., for example, sees "music to be transferred electronically into the home on a low-cost laser printer," while Sandy Feldstein, president of CPP/Belwin, says, "The whole area of 'edutainment,' combining pop music, technology and education, is the future for the music industry." Keith Mardak, president of Hal Leonard Corp., believes that "what really changes is how we sell, promote and deliver some of these new concepts," and Peter Primont, president and CEO at Cherry Lane Music, points to the losses from unauthorized photocopying and emphasizes that "the question of accountability [for electronic home-delivery systems] remains a serious concern." Steve Wilson, Music Sales director of sales and marketing, notes, "We're excited about all the potential new market developments—the new media allow us to expand on our basic sheet-music product."

**NEW TECHNOLOGY IS HERE**

Billboard is 100 years old this year, and music industry veterans can recall the very first Billboard Charts that highlighted the most popular sheet music sold at musical-instrument and print stores.

These same stores today are involved on the cutting edge of the newest electronic delivery concepts to broaden the scope and appeal of the basic print-music product to tomorrow's generation of music-makers.

MusicWriter International, an alliance of MusicWriter, Inc., and IBM International Services based in Los Angeles, introduced its NoteStation kiosk after a successful nine-month test market in September 1992. The system is capable of printing sheet music and/or producing MIDI disks to consumer specifications. (Musical Information Digital Interface or MIDI is a 3.5-inch computer disk with digital info that enables MIDI-compatible computers and synthesizers to produce music.)

President Larry Heller, who devised the concept with associate Jon Monday, reports, "As of early May, there were 175 kiosks in the U.S. and Canada and about five in the U.K., including Rose Morris music stores, a Warner U.K. subsidiary. Locations are almost totally traditional musical-instrument and print-music stores. Outside North America, expansion will be in other retail distribution channels such as 'mass multiples' like Boots and W.H. Smith in the U.K."

"Right now we're offering sheet music and MIDI sequences," he observes. "But the kiosk will become a merchandiser of many diverse products very soon. These will include music books, instruments and any other kind of product that can be promoted or ordered."

"We can offer electronic catalogs for almost anything—and, beyond catalogs, software on demand, including CDs, cassettes, videos, video games and whatever comes next. It's really electronic distribution with point-of-sale manufacturing."

MusicWriter's goal through 1995 is a 50% increase in U.S. and Canadian installations, with a similar number of kiosk locations outside of North America, or a total of more than 500.

Later this year, MUSICSOURCE U.S.A. will offer competition with its MUSICSOURCE Center, which was tested last fall at 30 dealer locations in 21 states. According to Kevin Weeks, co-founder and executive VP, most were full-line musical-instrument or sheet-music stores. "Generally speaking, all were enthusiastic about the system and its capabilities [mostly 300dpi sheet music copies printed on-site for test]," says Weeks. "But the big 'bitch' was that I need more inventory, as we only had about 5,000 titles when the test began. That had expanded to about 10,000 when it ended in January."

"Our primary goal is to reach 50,000 titles by the end of 1994," he



K Music VP Christopher C. Vescera with MusicSource

says. "It's been slow because we want to put everything on the system, not just the 'hits.' We want to be a network for the publisher and carry their marginal-print and out-of-print compositions."

MUSICSOURCE has an ambitious program of digital product introductions, aiming for a fourth-quarter retail launch and a goal of 100 installations through the first quarter of 1995, Weeks says. Included are sheet music, printed on-site at 600dpi, and musical records on CD and cassette; video on VHS cassettes; and, depending on acquisition of necessary licenses, digital files of sample sounds on CD and cassette, MIDI files on CD and floppy disk, karaoke recordings on CD and cassette, and music engraving software.

**VARIED VIEWS OF PUBLISHERS**

Warner's Morgenstern observes, "No matter what form sheet music takes, we'll be prepared for that business. But it's safe to say that the physical handling of music in a book or individual sheets with color, pictures and body, will always have appeal. There will always be a market for the 'conventional' product, but it might be less than it is now due to all the new technology."

He notes Warner is going in new directions, licensing and working with various firms, including both MusicWriter and MUSICSOURCE, the former with NoteStations in two U.K. Rose Morris stores. "All these devices need underlying arrangements, and we have to prepare for whatever the consumer may want," says Morgenstern. "The laser printer in the home will be part of the electronic 'superhighway,' and Hewlett Packard expects to have an inexpensive, four-color model soon just for this purpose."

"We have to be prepared for new ways to sell conventional print. We're licensing print rights now for CD-ROM, karaoke CDs and CD-Interactive and are working with Yamaha, Roland and other makers of electronic pianos."

CPP/Belwin's Feldstein echoes Morgenstern. "I think [print music] is going to look different, but not as different as most people think," he says. "The physical nature of playing an instrument makes a printed product advantageous. We're seeing more ancillary products combined with print, rather than print going away—like instructional videos, an area that's growing rapidly. A musician will watch the video, then go to another location to practice, using a printed book or sheet."

"We've been very involved with MusicWriter since the tests began, and we do see an increase in consumers being comfortable with that means of distribution, both in the U.S. and U.K. But we see this as an adjunct to our business, another source of distribution."

"Two years ago, we started the CPP Media Group and now have over 200 educational video titles on VHS, many now available in Spanish, Portuguese, German and Japanese. The international market has grown substantially, and the new media division is the fastest-growing in the company. There will be a lot more new technology product this summer in various formats."

At Cherry Lane, both Primont and creative manager Len Handler share the belief that, from a sales and marketing standpoint, today's in-home computer systems someday soon will deliver printed music, on-demand, worldwide. It's the ease of these home delivery systems of the

Continued on page 80



Larry Heller, Music Writer International



Jay Morgenstern, Warner Bros. Publications

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- ▲ A continued commitment to working with publishing companies' creative teams in developing writers' careers through a wide variety of showcases and workshops throughout the country.

**PRINT**

Continued from page 78

21st century that concerns them. "The well-being of our writers is paramount," emphasizes Primont. "And we have to insure that, when embracing these latest systems—be they in-home, in-store or otherwise—we protect our writers (and ourselves) from headaches like unauthorized digital copying, which will make illegal photocopying obsolete!"

Notes Handler, "Many of our traditional 'print' products have evolved into a combination of print/audio, print/interactive and print/MIDI applications. This marriage is like a 21st-century iceberg; for every possibility being exploited today, there are countless new usages below the surface."

Hal Leonard's Mardak believes the new electronic delivery systems have limited penetration and isn't participating. "The basic rules of print publishing don't change," he says. "You have to transcribe it, engrave it, get it approved [music, cover, artist], print it and deliver it to the publisher and retailer—regardless of what format!"

"A 'fake book' that a musician uses on the job will always be 'needed,' just like someone will always want to read the hardcover 'Gone With The Wind' in bed. There will always be a market for traditional printed music with a nice four-color cover and pages."

Mardak sees the MIDI market growing, noting you need a computer and MIDI instrument. He's also had discussions with various firms offering delivery systems into the home. He notes that Hal Leonard is doing a lot of custom print publishing for musical-instrument manufacturers. "By far we're the largest supplier of combination MIDI/print packages," he says. "We do all of Yamaha's work, all their disk-based product. We're also very involved with J.W. Pepper Co., the largest seller of band and choral music to schools. With its computerized program for ordering music, any band or choral director can go on-line and scan the program for any type of music; soon they'll be able to see and hear that music as well!"

Wilson of Music Sales says, "We're looking at all aspects of the CD revolution, introducing a CD-ROM 'music quiz' and a CD/book audio instruction product for the harmonica or guitar at the recent Frankfurt Book Fair. The latter is a unique double-CD box with an instructional booklet. We've also got a new series of CD-sized books, 'A Guide To The Complete Music Of...' with the first six just released."

"Although we're not involved with either retail electronic delivery system at this point, it's possible in the future. Right now, we have a lot of combination MIDI/book packages in an 8 1/2" by 11" clamshell, with many to be released in the U.S. very shortly. One example for beginners has great entry-level piano arrangements [for both hands] with stunning MIDI file backing. We've had success with a line of karaoke audiocassette products and are about to release karaoke video products and CD+Graphics for karaoke. And we're working with a Canadian firm to develop PC karaoke for the computer."

You better believe that print music publishers are ready for the technology of the 21st century—and beyond! ■



Our Music Publishing Spotlight cover is by Ken Davies. Born and raised in Liverpool, England, Davies emigrated to Canada in the early '70s and worked as an economist for the Canadian government. A self-taught photographer, he moved back to the UK to open a studio in London. Davies is now located in Toronto, where he shoots stock for and is a director of Masterfile, Canada's leading stock photo library. He also shoots a wide variety of commercial work, from annual reports and advertising to complex effects photography, editorial and record covers. Davies can be reached at 416-599-0240. ■

## When It Comes To Monitoring Music And Regulating Rights, New Media May Present Technological Difficulties

BY KEN TERRY

There aren't many rules in cyberspace. Computer buffs routinely steal commercial software, and hackers have been known to break into institutional networks just for fun. Thus it's not surprising that electronic bulletin-board users have been exchanging digitized music without paying songwriters and publishers.

In a recent article in *Wired* magazine, Grateful Dead lyricist and super-hacker John Perry Barlow explained this attitude as a natural response to new technologies that have changed the way people communicate. "Intellectual property law cannot be patched, retrofitted or expanded to contain digitized expression," he wrote. "We will need to develop an entirely new set of methods as befits this entirely new set of circumstances."

But music publishers and rights societies entirely disagree. They contend that existing copyright law is equal to the task of licensing not only computer services, but also interactive multimedia and virtual-reality games. "The [1976] copyright law was drafted to accommodate new technologies," says Fred Koenigsberg, special counsel to ASCAP. "The fact that a technology wasn't foreseen doesn't necessarily mean everything goes out the window and that you've got to start from scratch."



Edward Murphy, Harry Fox Agency

Melody" that they could download into their MIDIs. The class-action suit, funded by the Harry Fox Agency, charges Compuserve with infringing the song's copyright by uploading the performance without authorization. It also alleges similar violations involving 550 other compositions owned by 140 publishers.

According to HFA president Edward Murphy, Compuserve files representing musical renditions are sound recordings, just like a CD or an audiotape. Thus the subscribers who "recorded" performances for uploading also violated the copyrights, even though they weren't paid. But Fox's suit names only Compuserve, which profited from MIDI file downloading by charging for on-line time.

Compuserve claims it isn't liable, since it functions only as an "electronic library, bookstore or newsstand." Jim Maki, the independent contractor who runs Compuserve's MIDI/Music Forum, also pleads innocent. The subscribers who provide the performances, he says, "are required to agree they have rights to do any uploading they may do." Nevertheless, he says he has removed the allegedly infringing files and won't add any more until the lawsuit is settled.

Since the MIDI performances are available to all subscribers, ASCAP and BMI may ask the computer services to take performing licenses. (America On-Line offers a music service similar to Compuserve's.) Koenigsberg says it's not unusual for a technology to be multiple-licensed: For example, a TV producer has to get a synch license, while the broadcaster who shows his program must pay a performance fee.

Publishers don't see big income potential in computer networks, but they insist that the principle of copyright protection must be upheld. "Anything that allows people the possibility of copying your stuff without paying is a threat," says Don Biederman, senior VP, legal and business affairs, for Warner/Chappell Music. "On the other hand, if it's properly regulated, it could be plus business."

Joanne Boris, executive VP of music services for EMI Music, agrees. "I'm thrilled about these new ways to use music and to get music out there," she says. "But there isn't any justification not to get licenses. Some computer bulletin boards are already securing licenses from book and magazine publishers. Why should music be any different?"

In the near term, it's unlikely pirates could use PC networks to deliver CDs electronically, because the computer-memory requirements are too steep for most users. But Murphy warns that recording stars might be hired to perform music that could be downloaded by "zillions of people."

In addition, he notes, the coming of the information superhighway



Joanne Boris, EMI Music

will greatly increase the problems of tracking music use. To prepare for that event, he says, "we need to have a way of electronically tagging all the product that's moving along that superhighway. Such a registration process should be mandatory. That way you can know what product's being transmitted and whether it's copyrighted or non-copyrighted."

Specifically, Murphy advocates the encoding of publisher and songwriter information in subcode space on digital sound carriers. International record companies are already planning to do something similar with label and artist data, and the Recording Industry Association Of America says it's ready to discuss the tagging issue with the music publishers.

One reason for the labels' interest in the subcode information is that it could help them keep track of product when they begin to sell music electronically. While it's unclear how this will be done—interactive cable and digital cable radio are two possibilities—the publishers are certain they'll continue to receive mechanical royalties, says Murphy. Established modes of licensing are also being applied to interactive multimedia, which include such platforms as CD-ROM, CD-I, 3DO and Sega CD. According to EMI's Boris, multimedia contracts borrow much of their language from synch licenses. But there are also differences: For instance, CD-I contracts refer to a kind of "laser optical medium" that can be used only on a Philips CD-I player, while CD-ROM deals allude to computers with read-only memory drives, she notes.

Multimedia licenses commonly involve an advance against royalties on a per-unit basis, says Boris, and last from three to five years. Music publishers try to limit the lengths of these deals because of uncertainty about where the technology is heading. Software game developers, on the other hand, try to extend the contract term, because it may take them a year or two to get a game to market.

If a movie is transferred intact to a multimedia platform, use of its music is covered under the existing synch license, say publishers. But if clips are used in a multimedia game, or if music is involved in a stand-alone project, a separate license must be issued.

Scott James, VP in charge of new technology for MCA Music, says he doesn't like to grant rights for more than one platform at a time because such a license wouldn't allow a breakdown of sales by format. Without this information, he says, it's hard to do accounting and auditing.

Another major issue for publishers is whether or not the language in older synchronization agreements covers new applications. "By and large, there's no reference to emerging technologies in those contracts," says Boris.

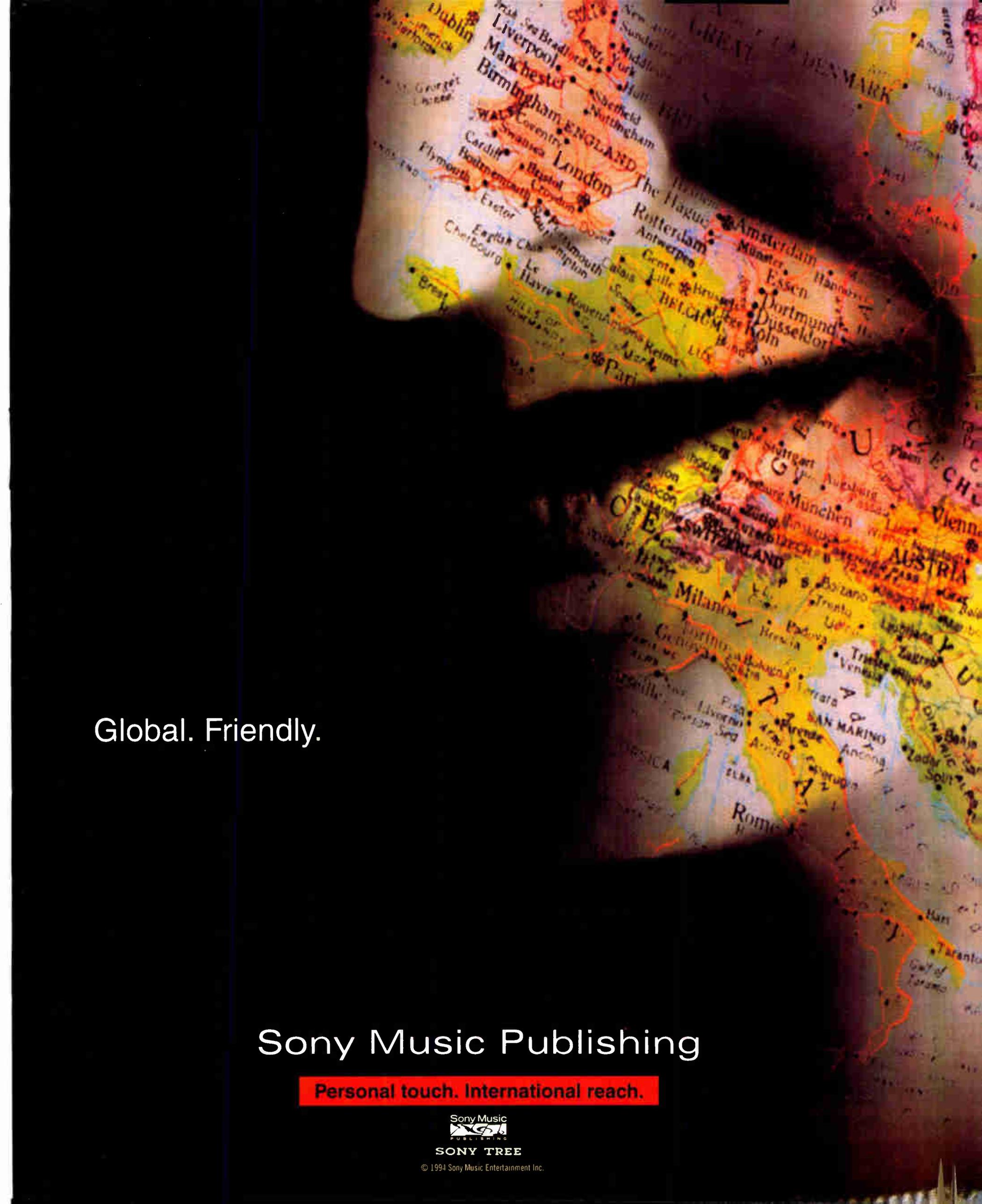
Publishers contend that if a new technology isn't mentioned in a film synch license, they retain the right to license the music for that use. While a couple of court decisions on this issue have favored copyright holders, they aren't regarded as definitive.

Eventually, EMI's Boris predicts, multimedia licensing will become routine, as happened with karaoke several years ago. "We have licenses we're dealing with now, and when something new emerges, we investigate it and come up with language that protects our rights but also allows the licensor to sell its product," she says.

Multimedia deal-making, however, will continue to be complex, because each project is different, says James. "With the earlier synch licenses, we could always apply the traditional question: Is it a main-title use or a background use? But with these games, it's difficult to assess," he says. "You never know how your copyright is going to interact with other aspects of the game, so it's hard to put a value on it." ■



Scott James, MCA Music



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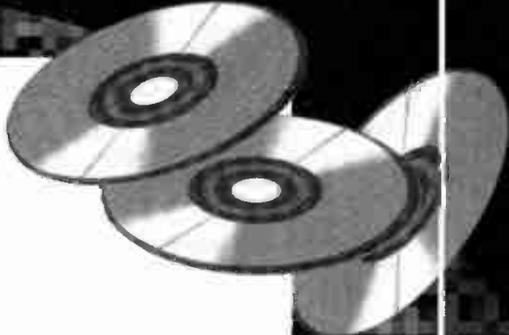
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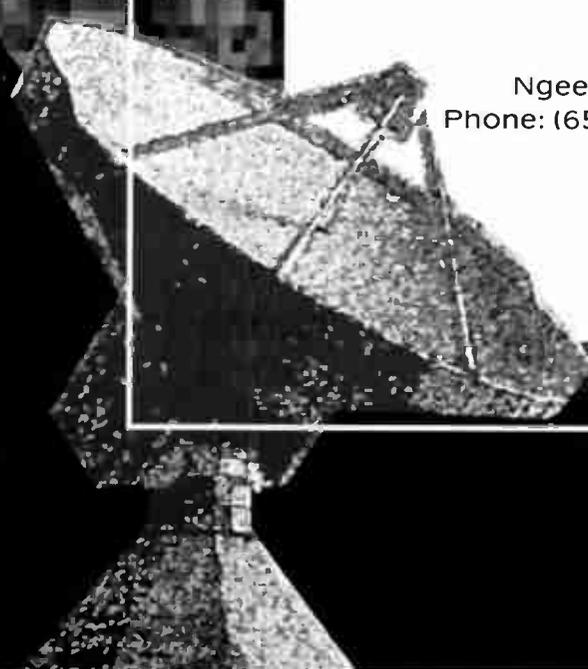
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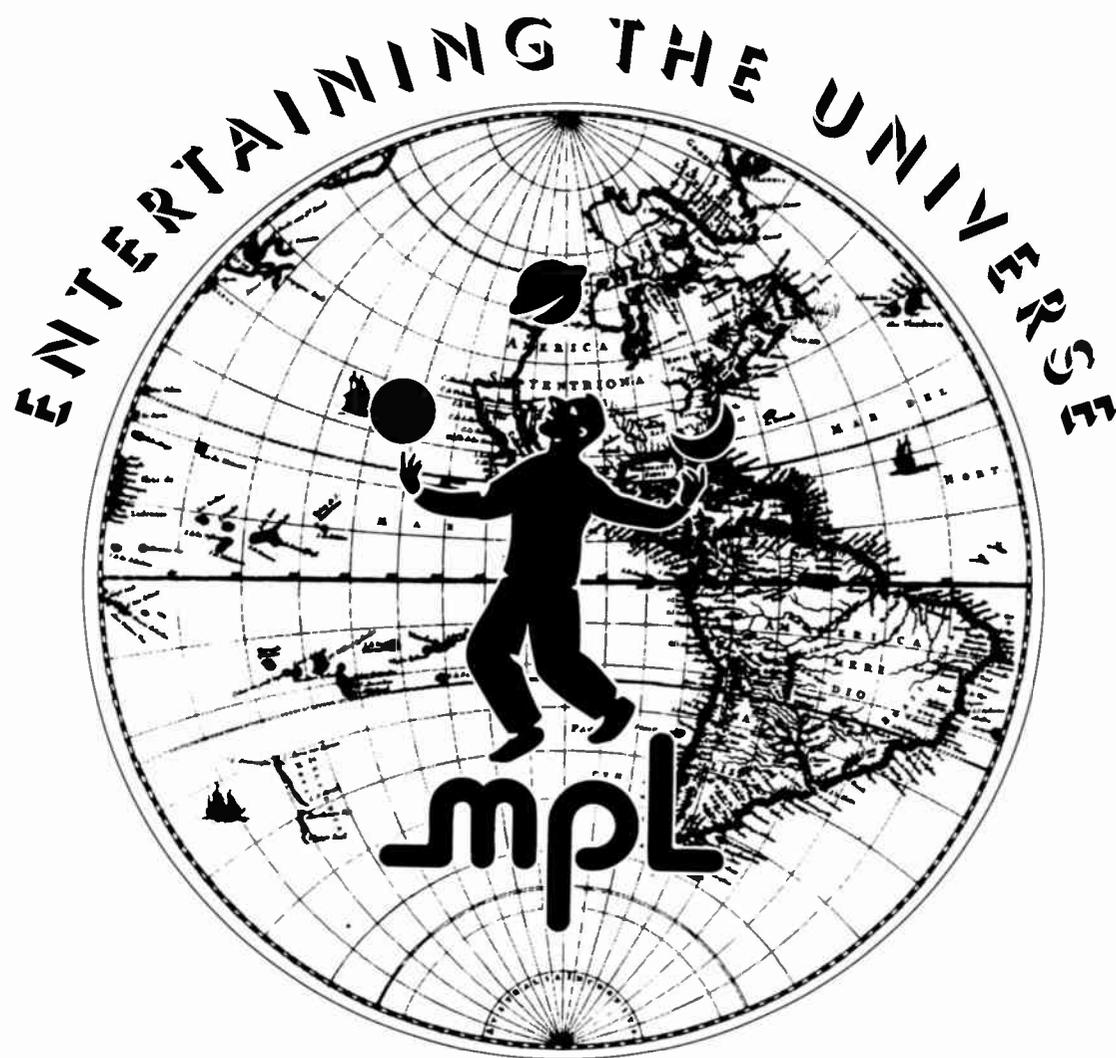
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# Retail

## Musicland Sales Jump In 1st Quarter Expenses From Expansion Keep Profits Down

■ BY DON JEFFREY

NEW YORK—Musicland Stores Corp. says that the rapid growth of new stores boosted sales by a healthy 20.4% in the first fiscal quarter, but that expenses associated with expansion caused operating profit to rise only 6.1%.

For the three months ended March 31, Minneapolis-based Musicland reports net sales of \$269.4 million, compared with \$223.7 million in the same period the year before.

Same-store sales (from outlets open at least one year) increased 3.8% in the quarter. Musicland says that its newest concepts, Media Play and On Cue, had comparable sales gains of more than 20%.

"The robust comparable-store gains at Media Play and On Cue have reinforced our confidence in those two divisions," chairman/CEO Jack W. Eugster said in a company release.

But the rapid pace of expansion resulted in a 24.3% increase in basic costs, to \$164.9 million in the quarter, and a 15.5% rise in selling, general, and administrative expenses, to \$96.5 million. The company's overall number of stores went up to 1,258, including 876 Musicland and Sam Goody music stores, 328 Suncoast Motion Picture Co. video sell-through outlets, 16 Media Plays, 37 On Cues, and one Readwell's book store.

This year Musicland plans to open more than 30 additional Media Play stores, as well as 50 Suncoasts and 30 On Cues. The latest Media Play leases have been signed in Cincinnati, Appleton, Wis., and Middletown and Rochester, N.Y. The company also plans to continue the shift of its Musicland and Sam Goody stores, which now average 3,300 square feet, toward combo stores selling music and video and averaging 8,000 square feet. To finance this expansion, Musicland will use the \$70.7 million in net proceeds from a December 1993 public stock offering.

Media Plays are 40,000-50,000-square-foot superstores that sell music, video, books, and computer software at discounted prices. They are located in strip malls and in freestanding locations. The first opened in November 1992. On Cues are 6,200-square-foot full-media stores that sell music, video, and books in strip centers and malls in smaller markets. The first opened in February 1992. Suncoast outlets are located in malls and average 2,400 square feet.

Because of costs associated with expansion, operating profit (before taxes, interest, depreciation, and amortization) rose to only \$7.9 million in the quarter, from \$7.4 million a year ago. Another factor putting pressure on profitability was the cost of promotions, especially the sale of music at relatively low prices.

Musicland booked a net loss of

\$2.1 million in the quarter, wider than the \$1.79 million deficit the year before. The recent loss would have been larger if the company had not paid off some of its high-interest debt, reducing the quarterly payment to \$3.42 million from \$4.03 million a year ago. Long-term debt has been lowered to \$209 million from \$220.5 million. Last June Musicland sold \$110 million worth of 9% notes and used the proceeds to redeem \$53.5 million in higher-interest debt. The company also used the \$136.3 million in proceeds from its initial public offering in March 1992 to reduce its debt burden.

For all of 1993, Musicland reports net income of \$31.3 million on sales of \$1.18 billion, compared with profit of \$23.5 million on sales

of \$1.02 billion. Operating profit rose to \$76.5 million from \$69.7 million.

Overall same-store sales last year went up 4.6%, a significant improvement over the 2.9% rise in 1992. Video comps rose 15%, but the increase for music was only 3%.

According to Musicland's 10K filing with the Securities and Exchange Commission, sales per square foot in the music stores fell to \$278 last year from \$287 the year before. The company reports that this was "the result of the increasing number of larger new and recently expanded existing stores." Sales per square foot for the video outlets jumped to \$355 from \$316 in 1992.

(Continued on page 88)



Encore At Tower. A&M records artist David Wilcox performs with acoustic guitar at the Tower Records in Boston before about 400 fans after his show at the nearby Berklee Performing Arts Center. His latest album is "Big Horizon."

## Multimedia's At The Heart Of Capitol Sales Promo

■ BY BRETT ATWOOD

LOS ANGELES—Capitol Records plans to launch a series of interactive multimedia presentations to ignite interest in Bonnie Raitt's "Longing In Their Hearts," released March 22.

This will mark the first of several multimedia projects the label expects to use as sales tools for new releases. Eventually, Capitol plans to take the technology to retail outlets for consumer use.

"This is the wave of the future," says Lou Mann, Capitol senior VP of sales. "We'll soon be able to do presentations on CD-ROM and send them out to our sales reps, so that they can make effective, exciting presentations to their accounts with this new form of media."

The label is sponsoring the interactive sales promotion in 25 locations, including regional Cema branches and participating retail chain headquarters. It also showcased the system at the Cema hospitality suite at NARM, held March 19-23 in San Francisco.

This is the second experiment in interactivity for Capitol, which used a less-intricate interactive promotion for the Frank Sinatra "Duets" album in October.

The promotion uses a Macintosh 660AV computer and QuickTime for Windows program, which enables the viewer to watch digitized film footage on a computer.

Participants in the latest promotion are greeted with a graphic of Raitt, while audio selections from her catalog and current album play to the sound of a tuning radio. The "radio station" eventually tunes into the voice of Mann, whose full-motion, video-digitized presence guides participants through the program.

Viewers may then choose which marketing aspect they wish to ex-

plore specifically by clicking the Mann-shaped icon on the desired selection. Available options and icons include: radio (radio promotion), hat (press), jukebox (advertising and merchandising), television set (video), cash register (sales), telephone (marketing), and guitar (Raitt biography).

Key executives appear on the

*'Sales reps can make effective, exciting presentations to their accounts with this form of media'*

disc to inform computer users of specific departmental strategies for the Raitt project. Capitol staff members featured include senior VP of national promotion John Fagot, VP of A&R Tim Devine, and president/CEO Gary Gersh.

In addition, the label distributed "Bonnie Bingo" game cards to attendees, with each square corre-

sponding to a key marketing concept. "The game really made our branch staff and retailers pay attention," says Mann. "This gave us the opportunity to introduce our new team of executives to the company branches—many of whom have never met face-to-face. They are more than just a voice on the phone."

Participants competed for the chance to win a Raitt-autographed guitar, stuffed hearts, and other prizes.

The sales program was produced by Robin Bechtel, Capitol director of sales, and outside consultant Doug Textor, founder of Affirmative Productions, a Los Angeles-based new media and music video production company.

"Doug and Robin worked 18-20 hours a day for two weeks straight on this project," says Mann. "We cut costs by doing the work in-house."

Textor, noting the unusually quick turnaround on the Raitt project, estimates that a reasonable amount of time to write, direct, and edit a multimedia presentation is about one or two months.

"This is the same technology used for CD-ROM," says Textor. "However, we used a more powerful computer with quicker access time than one would find with a conventional CD-ROM." Textor predicts that labels will soon begin to distribute electronic press kits on CD-ROM, as well as conventional video, within the next five years.

Though the immediate usage of multimedia by Capitol is retail- and industry-oriented, Mann says the label will soon take the technology directly to in-store consumers. "We can tweak with the content so that it will appeal to the consumer as well," he adds. There are no plans at present, however, to alter the Raitt program for the consumer market.

Mann believes that music video, artist information, and selected album tracks will soon be accessible to the consumer at the place of purchase. Some sort of kiosk with a computer would be provided.

"It's in the works," says Mann. "By fall, we should have our first in-store, consumer-oriented multi-

(Continued on page 88)

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## Retail

### That Glaze In Buyers' Eyes Is Shell-Shock From Release Glut

**DEAR SALES REP:** Did you ever wonder why, when you are going into your sales pitch for a hot developing artist that will change the sound of music as we know it—or when you launch into platitudes about the rerelease of your favorite album of all-time—the eyes of the account buyer that you are soliciting glaze over? Worry not, dear sales rep. That empty gaze is not the look of a jaded buyer, but that of a shell-shocked buyer. For you see, your sales pitch was only one of nearly 11,000 that the buyer got during 1993. That's right: according to Muze, the company that provides an interactive, computerized album database, 1993 saw 10,686 albums and EPs released by music manufacturers.

Muze, which tracks new releases and reissues to update its database, estimates that its figures account for "somewhere above 95% of all releases." According to Muze president Paul Zullo, total releases have ranged from 9,500 to 12,000 during the last three years.

While the total number of releases is discomfiting, take a look at how they are spread over the year. January, which traditionally is one of the strongest retail months thanks to spillover from the Christmas holidays, ranked as the month with the least number of releases in 1993, with 586.

In February, the release total shoots up to 895, making it the fifth-largest month of the year. That surge can probably be explained by the fact that labels try to take advantage of a dearth of superstar releases during the period, dumping a lot of developing artists into the market, hoping that a darkhorse will emerge and make a run for the top.

But after February, the industry's release schedule breaks into a nice, steady pace through July, according to Muze. In March, 557 releases came out, followed by 677 in April, 625 in May, 642 in June, and 698 in July. Then comes the holiday rush—or, rather, landslide. During August, buyers had to deal with 1,368 releases. And just so they didn't have any spare time on their hands, September saw 1,360 releases and October yielded 1,293; and though November's total dipped to 903, that figure was enough to give that month the year's fourth-largest total. The year closed out with December seeing the least amount of release activity, with 391 titles hitting the racks.

(Now, those monthly totals add up to 9,995—not 10,686—but that's because not every label informs Muze about its releases, so the company pores over music magazines looking for new-release information. That process yielded an additional 771 albums that were released during the year, but Muze was unable to pinpoint the exact months for those albums and EPs.)

What are the implications of those release totals? From August to November, about 5,000 albums, or nearly half the year's total, were released! No

wonder buyers are overwhelmed by releases. No wonder store sales associates are perceived by label execs as uninformed. Who could keep up with that kind of product flow?

Retail executives have long complained that they would like a more even product flow from manufacturers, saying that under the current industry mindset, plenty of good albums disappear without a chance of ever making it into the store, let alone home to the customer's CD player.

**PRICED RIGHT?** Downward pricing pressure, a big concern at this year's National Assn. of Recording Merchandisers convention, continues to affect music retail. At NARM, smaller, strip-center-oriented accounts were complain-

ing to manufacturers about the Best Buy/Circuit City price wars and the low pricing at Media Play.

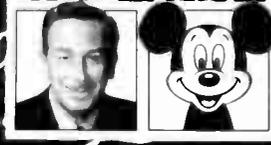
Now mall music retailers, which previously

were almost impervious to competition from street and strip-center merchants, are feeling pricing heat as well. Ironically, the Musicland Group, which has gained much publicity from the success of its discount superstore concept, Media Play, is the first mall retailer to admit feeling pressure. Musicland executives recently told analysts that the chain had reacted to price competition by lowering prices in stores affected by music merchants outside the mall. They didn't specify how many stores adopted this strategy, but they indicated that, depending on the market, pricing was reduced by 5% to 10%... More on pricing: Many retailers are spending a lot of time vilifying Best Buy for causing the price war. Best Buy may be guilty of practically giving away the top 10 albums, but it is finally getting a taste of its own medicine—thanks to Circuit City. Says one Wall Street analyst, "Circuit City has made it clear to Wall Street that they don't care about the [music] category," and that the Richmond, Va.-based chain plans to attack Best Buy with low pricing on CDs and computers.

**MAKING TRACKS:** Track hears that Duncan Hutchison, president of Caroline Records, is leaving to join Alliance Entertainment Corp. as head of its independent distribution company, Alliance Entertainment Music Co.... Also, Track hears that Andy Allen, GM at Island Records, is going to ADA, the independent distribution company set up by the Warner Music Group and Restless Records, and is being touted as head of that operation. Previously, ADA was helmed by acting head Adam Somers, who pitched in to revitalize the company. Word is that Somers, who was senior VP of marketing at Warner Bros. before taking on the ADA assignment, has been approached about staying with ADA... Clark Staub, formerly with ADA, has joined Capitol Records as senior director of alternative sales.

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Take note. To truly capture the humorous and creative elements of these albums, promotional video loops are now available for in-store play. Animated performances by Mickey, Donald, and the gang pay tribute to "Don't Play with Your Food" and "Oh, Suzanna/Polly-Wolly-Doodle."



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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
*** No. 1 ***				
1	3	<b>NIRVANA</b> SUB POP 34* (8.98/14.98)	BLEACH 1 week at No. 1	3
2	1	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	155
3	2	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	155
4	4	<b>THE EAGLES</b> ▲ <sup>14</sup> ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	155
5	5	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>4</sup> TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	144
6	6	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	154
7	8	<b>THE EAGLES</b> ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	153
8	7	<b>MEAT LOAF</b> ▲ <sup>9</sup> CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	155
9	11	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	155
10	9	<b>JOURNEY</b> ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	155
11	17	<b>ELTON JOHN</b> ▲ <sup>10</sup> POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	145
12	10	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	132
13	12	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	153
14	16	<b>PINK FLOYD</b> ▲ <sup>4</sup> COLUMBIA 33453* (10.98 EQ/15.98)	WISH YOU WERE HERE	6
15	15	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	109
16	14	<b>JAMES TAYLOR</b> ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	155
17	13	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	155
18	18	<b>BONNIE RAITT</b> ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	10
19	20	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	146
20	28	<b>SMASHING PUMPKINS</b> ● CAROLINE 1705* (9.98/14.98)	GISH	14
21	19	<b>PINK FLOYD</b> ▲ <sup>3</sup> COLUMBIA 40599* (10.98/15.98)	A MOMENTARY LAPSE OF REASON	5
22	24	<b>BEASTIE BOYS</b> ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	87
23	22	<b>CREDENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	64
24	23	<b>THE EAGLES</b> ▲ <sup>9</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	61
25	21	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	11
26	25	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	141
27	27	<b>METALLICA</b> ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	138
28	29	<b>DANZIG</b> ● AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	16
29	26	<b>AEROSMITH</b> ▲ <sup>6</sup> COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	152
30	31	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	137
31	30	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	150
32	35	<b>ELTON JOHN</b> ▲ MCA 10693 (7.98/11.98)	GREATEST HITS 1976-1986	47
33	36	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	42
34	34	<b>THE BEATLES</b> ▲ <sup>8</sup> CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	78
35	33	<b>FLEETWOOD MAC</b> ▲ <sup>2</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	128
36	47	<b>MARVIN GAYE</b> MOTOWN 6058* (7.98/11.98)	EVERY GREAT MOTOWN HIT	12
37	40	<b>GRATEFUL DEAD</b> ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)		63
38	32	<b>YANNI</b> ● PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	5
39	46	<b>NINE INCH NAILS</b> ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	33
40	39	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	34
41	41	<b>ORIGINAL LONDON CAST</b> ▲ <sup>3</sup> POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	32
42	48	<b>PINK FLOYD</b> ▲ COLUMBIA 44484 (15.98/28.98)	DELICATE SOUND OF THUNDER	3
43	38	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97039 (14.98/31.98)	1967-1970	29
44	37	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	119
45	42	<b>BONNIE RAITT</b> ▲ <sup>3</sup> CAPITOL 91268 (9.98/15.98)	NICK OF TIME	5
46	44	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46446 (10.98/15.98)	ABBEY ROAD	53
47	49	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97036 (14.98/31.98)	1962-1966	28
48	50	<b>CHICAGO</b> ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	141
49	—	<b>GUNS N' ROSES</b> ▲ <sup>10</sup> Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	150
50	43	<b>AEROSMITH</b> ▲ <sup>3</sup> Geffen 40329 (7.98/12.98)	PERMANENT VACATION	9

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 or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

## Classic Pop Stars Take Center Stage Ex-Turtle's New Company Creates Memorabilia Line

■ BY TERRI HORAK

NEW YORK—A newly created company is offering a line of rock memorabilia to retailers and consumers.

The firm, Center Stage Collectibles, was formed by Mark Volman (the Turtles, Flo & Eddie) and Pat Pattison, president of PromoToys, an entertainment merchandising firm.

The memorabilia include special-edition framed and autographed photos and album cover art. Plans are in place to include liner notes, tour programs, and commemorative coins from artists of the '50s, '60s, and '70s.

Pattison says a slow rollout of products is planned. "We are taking it one group at a time. We see this as a long-term enterprise."

A reproduction of the Turtles' "Greatest Hits" album cover is the first item from Center Stage. An autographed 16½-by-21½ framed print is priced at \$179 and is available to retailers through the Rhino Records catalog.

"You can't believe how clear and crisp the reproductions look, since the artwork is created from the original album art negative," says Pattison.

In addition to the Rhino catalog, Center Stage merchandise is available now through collectibles galleries. The product line eventually will be marketed to the public by mail through Center Stage's own catalog. In addition, a television marketing initiative, either through infomercials or a home shopping channel, also is under consideration. It is anticipated that Volman will host the program and bring along special musical guests from the spotlighted era.

The second product, which has just become available, is an 8-by-10 publicity shot of Jan & Dean with separately matted autographs. These are mounted in a wood frame with a plexiglass front. They sell for \$129.

Herman's Hermits are the latest act to sign with Burbank, Calif.-based Center Stage. The company plans to have a product from that band on the market soon.

Several editions and types of products are scheduled to be rolled out from each of the artists.

According to Pattison, the pricing structure generally will be \$75-\$100 for small editions and \$175-\$200 for large-size editions.

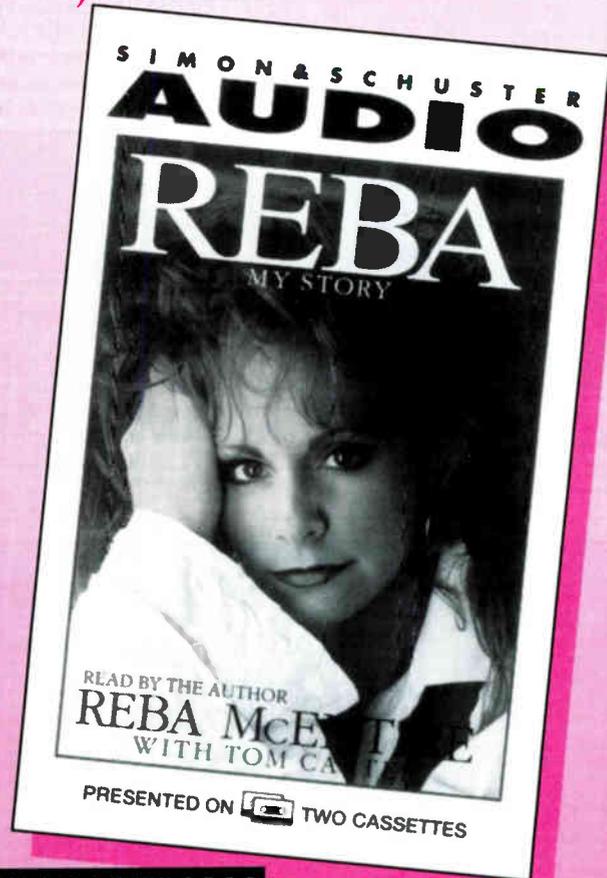
Center Stage's goal is to "commemorate original band members," Pattison says. This means the items to be memorialized will always stem from the time the artist or group was at its peak, as opposed to more recent reunions.

Pattison's firm, PromoToys, designs commemorative products for the entertainment industry for use as value-added incentives. Its most recent item is a series of "embedments"—actual pieces of film from classic motion pictures embedded in lucite.



Pat Pattison, left, and Mark Volman display a sampling of the new line of rock/pop music collectibles that will be offered from their new firm, Center Stage Collectibles.

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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

► **THE SMITHEREENS**  
A Date With The Smithereens  
PRODUCER: Don Dixon  
RCA 66391

Signed to a new label, New York-area foursome led by Pat DiNizio returns to its bare-knuckles rock sound with help from Dixon, who produced the group's first two acclaimed albums. Down-the-middle single "Miles From Nowhere" has scored at album-rock radio, setting the stage for more offbeat choices like "Gotti," a wry appeal for the jailed mobster's release; the turbulent "War For My Mind"; grunge parody "Sick Of Seattle"; "Afternoon Tea," a tribute to a departed friend; and the delightfully jangly "Point Of No Return," featuring a rare guest guitar solo by Lou Reed. The entire package presents the Smithereens as a raucous but seasoned band, ever worthy of a commercial breakthrough.

★ **TED HAWKINS**  
The Next Hundred Years  
PRODUCER: Tony Berg  
DGC 24627

Hawkins' story would threaten to overshadow his music, were his music not so brilliant. The former street performer, most recently rediscovered while playing perched atop a milk crate in Venice, Calif., has been compared rightly with soul singers like Otis Redding on previous albums such as acclaimed Rounder set "Watch Your Step," but his influences are wider and deeper. "There Stands The Glass," one of two covers, is among the country-flavored tunes here, while standout "The Good And The Bad" is as simple and moving a blues on loving and leaving as one will ever hear. Whatever the style, Hawkins' delivery is always heartfelt, the effect invariably stirring.

★ **WALLMEN**  
Not Too Long Time Sound  
PRODUCERS: Dave Friemann & Wallmen  
Bar/None 36

Raucous debut from this dextrous, alternative-rocking Syracuse, N.Y., quartet follows 10 years of cassette-only releases. Standouts in a rapid-fire set include the hard, bracing pop of "Kevin's New Trip," the deliberately spacey "Tea House," the hammering punkism of "Dickerman," the enjoyable oddness of "The Bomb," the airy melody of "Fresh Open Town," the solid folk-rock of "She Is Not My Friend," and the punkabilly of "Rubber Monkey" and "Human Zit Couch."

★ **MAGGIE ESTEP**  
No More Mister Nice Girl  
PRODUCER: Steve Boyer  
NuYo/Imago 21044

"I'm Not A Normal Girl," Estep insists on the sharp-edged song of the same name, but the kick of this wickedly witty new-label kickoff is that she is—she's just abnormally vocal about what pisses her off. Like street harassment ("Hey Baby"), street filth ("Pee Lady"), bad choices ("The Stupid Jerk I'm Obsessed With"), and worse haircuts ("Bad Day At The Beauty Salon"). Though NuYo is billed as a spoken-word label, music plays an integral part here, with Estep's fine band providing a rocking base for her half-sung, half-recited prose. Standouts, and most accessible entries, are "Paradise Lost," with its hilarious verses and trancelike chorus, and the haunting melody of "Scarification."

**STEVE WYNN**  
Fluorescent  
PRODUCERS: Steve Wynn & Michael Dumas  
Mute 61652

Former Dream Syndicate front man and Gutterball guy Steve Wynn takes the solo spotlight on this quiet but invasive

## SPOTLIGHT



**JOHNNY CASH**  
American Recordings  
PRODUCER: Rick Rubin  
American Recordings 45520

Never has a voice expressed as much depth, honesty, and resonance as Johnny Cash's, and never has the self-styled Man In Black produced a work of such brilliance as this one. Stripped down to an acoustic guitar and his solemn basso profundo, Cash essays such penetrating originals as "Delia's Gone," a macabre revenge fantasy worthy of Edgar Allan Poe and the Marquis de Sade; spine-tingling covers of Leonard Cohen's "Bird On A Wire" and Kris Kristofferson's "Why Me Lord"; and apropos standards like "Tennessee Stud" and a medley of "Cowboy's Prayer" and "Oh, Bury Me Not." Other highlights include Glenn Danzig's "Thirteen," which employs a lyrical conceit reminiscent of "A Boy Named Sue"; originals "Redemption" and "Like A Soldier," which could not have been written by anyone but a battle-scarred warrior like Cash; and tunes by Nick Lowe, Tom Waits, and Loudon Wainwright III. An epochal American recording that owes most of its existence to Cash's persona, and some to Rubin's shrewd song selection and unobtrusive production.

album, the kind that grows in stature with each play. Wynn's vocals rarely wander beyond a spoken-sung hybrid, but the emotions somehow run the gamut. So, too, the music, which leans toward alternative pop-rock but is laced with folk, country, and even sea-shanty colorations (the excellent "Why I Wear Black"). John Wesley Harding kicks in cool harmonica and backing vocals, along with Vicki Peterson, Susan Cowsill, and Victoria Williams. "Carry A Torch," with an increasingly incendiary closing chorus, and infectious "Follow Me Now" head a strong class.

## JAZZ

► **DANILO PEREZ**  
The Journey  
PRODUCER: John Snyder  
Novus 63166

Hot young Panamanian pianist Perez demonstrates mature vision with this sophisticated, extended suite, on which ensemble cuts are interspersed with evocative solo piano interludes. On "The Voyage," a nimbly swinging theme is swamped by pulsating percussion, and the delightful harmonies of "African Wave" are driven by the insouciant soprano of David Sanchez. Also noteworthy is the elegant Latin jazz theme of "The Arrival" and the rippling rumba stylings of "Panama 2000."

► **DAVID MURRAY**  
Saxmen  
PRODUCER: Bob Thiele  
Red Baron 57758

Today's top tenor salutes some of his noted predecessors in an enjoyable—if

## SPOTLIGHT



**ARTURO SANDOVAL**  
Danzón (Dance On)  
PRODUCERS: Arturo Sandoval & Richard Eddy  
GRP 9761

Trumpet sensation's maiden recorded voyage into Latin jazz is a triumphant one, thanks to his writing and playing and to the contributions of guests like Gloria Estefan, Vicki Carr, Dave Valentin, Cheito Quinonez, Willie Chirino, and even Bill Cosby. Opener "Conga" sets the tone for a Cubop-flavored session that will appeal to Sandoval's modern jazz fan base as well as to devotees of his mentor and onetime band leader, the late Dizzy Gillespie. Other standouts include title cut; "Africa," featuring lush, wordless vocals by Estefan; Carr-sung bilingual ballad "Tres Palabras"; and cha-cha "Suavito," a vehicle for Chirino's vocals and Valentin's flute. Concurrent trumpet concerto release will heighten album's visibility, and vice versa.

not terribly innovative—set that features pianist John Hicks, bassist Ray Drummond, and drummer Andrew Cyrille. Murray powers through Lester Young's signature "Lester Leaps In"; re-creates a Sonny, carnival-like atmosphere on Rollins' "St. Thomas"; honors Monk sideman Charlie Rouse on "Bright Mississippi"; and recalls the shimmering, balladic side of John Coltrane on "Central Park West." He even pays tribute to altoists Charlie Parker ("Billie's Bounce") and Sonny Stitt ("Broadway").

► **BHEKI MSELEKU**  
Timelessness  
PRODUCERS: Russell Herman & Jean-Philippe Allard  
Verve 521 306

South African pianist/saxophonist/composer Mseleku records a serious, swinging set with a noteworthy backing

## SPOTLIGHT



**REBA MCENTIRE**  
Read My Mind  
PRODUCERS: Tony Brown, Reba McEntire  
MCA 10994

Like her label mate Wynonna, McEntire releases records that elicit cries of heresy among the country purists out there. Then, like Ms. Judd's, those same records go through the roof. However you choose to label it, this Reba collection, neatly tied in with her just-published autobiography, is typically eclectic and atypically consistent. McEntire brings a no-nonsense female point of view to slow numbers like "I Won't Stand In Line" and the title track, and delivers a gutsy vocal performance on "Why Haven't I Heard From You," the album's debut single. She even tackles the heavy stuff here with "She Thinks His Name Was John," a haunting ballad about the tragedy of AIDS.

crew. Mseleku plays either piano or reeds—and sometimes both, overdubbing solos with himself. Tenor titan Joe Henderson guests on the tumbling, uptempo title cut and Pharoah Sanders appears on the bright "Yanini," while the Afro-jazz of "Vukani (Wake Up)" recalls Sanders' worldly crossovers. Other highlights are the spare groove of "Homeboyz," the romantic, offbeat trio stylings of "My Passion," and vocal number "Through The Years," which features Abbey Lincoln.

## WORLD MUSIC

★ **INGRID KARKLINS**  
Anima Mundi  
PRODUCERS: Ingrid Karklins & Stuart Sullivan; Chris Searles; Steve Bernal  
Green Linnet 1141

Sophomore release from this Texas-based world folkie of Latvian descent includes many tunes drawn from Latvian

## VITAL REISSUES™

**PHIL OCHS**  
All The News That's Fit To Sing  
I Ain't Marching Anymore  
PRODUCER: Paul A. Rothchild  
Hannibal 4427, 4422

Synonymous with the Greenwich Village folk boom of the early '60s, a disciple of Pete Seeger and Woody Guthrie, and kindred spirit of Bob Dylan and Joan Baez, quintessential protest singer Ochs left a small treasure of recorded material before he took his own life in 1976. Oddly, his first two albums have not been available on CD until now, even though they contain such genre essentials as "Power And The Glory," "Talking Vietnam," "I Ain't Marching Anymore," and "Draft Dodger Rag." Both records reveal the young artist at his undiluted best, his songcraft piercingly witty, his performances spare and dead-honest. Their rerelease rectifies a glaring omission in the American folk canon.

**BUDDY GUY**  
Southern Blues: 1957-63  
PRODUCER: Willie Dixon  
EXECUTIVE PRODUCER: Stan Lewis  
Paula 26

The bluesman stokes already legendary fires with this revealing new collection of his earliest works. Among the choice rarities included among the 12 cuts are two rough-edged 1957 sessions—"I Hope You Come Back Home" and "The Way You Been Treatin' Me," reportedly his first recorded efforts—done as demo tapes for Leonard Chess. There also are the recorded and alternate versions of second single "You Sure Can't Do" and "This Is The End," on which a young Ike Turner not only guests with his band the Young Turks but takes over lead guitar duties from an apparently amiable Guy. The final four songs are smoking Jesse Fortune singles on which Guy played guitar with a red-hot band.

sources and other international influences. Karklins' multitextured set features lots of obscure folk instruments and recalls the odder, layered vocal creations of Kate Bush or even Joni Mitchell on such tracks as "(Never) Shake My Soul" or "She Said." Also outstanding are the sharp, funky edges of "Ligo," the hypnotic air of "Race The Sky," and the poignant groove of "Kas Dind."

## LATIN

★ **PRESUNTOS IMPLICADOS**  
El Pan Y La Sal  
PRODUCERS: Juan Luis Giménez, Nacho Mañó  
WEA Latina 95702

Spain's finest contemporary pop ensemble—Mañó, Giménez, and Giménez's wife, Soledad—turns in its most dazzling, diverse set yet, as Soledad grafts her sensuous and singular, crystalline voice over sentimental confessionals buttressed by reggae, pop, R&B, acid-jazz, new age, and Brazilian rhythmic undercurrents. "Mi Pequeño Tesoro," touching leadoff single about Soledad's childbirth last year, is first-rate, along with like-minded recount "Un Dia De Abril," "Actriz," and the title cut.

★ **STEFANI**  
La Luna  
PRODUCER: Stefani Sprull  
Máxima

On her smashing label bow for upstart imprint from Van Nuys, Calif., sultry backing vocalist for superstar singer/songwriter Juan Gabriel covers much-covered Gabriel nuggets, ballad standards such as "Qué Seas Feliz," and her own original "Lo Mejor Del Mundo" with a delectable R&B sensibility seldom heard in the Latino market. Thumping house remakes of first single "Me Estoy Enamorando" and "Luna" are severe, as is sensuous reggae reading of "Asi Se Quiere En Vera Cruz." Contact 818-909-9684.

## COUNTRY

► **MARTY BROWN**  
Cryin', Lovin', Leavin'  
PRODUCER: Richard Bennett  
MCA 11054

This is the third excellent album Brown has recorded with producer Bennett, but, because he acquired early on the dreaded "too country for country" tag among radio programmers, his music has not received the airplay it deserves. That is a shame. This time out, he brings his bluesy hillbilly sensibility and high-onesome voice to an exceptionally strong bunch of songs. Brown has fully absorbed his influences and somehow makes the updated Buddy Holly-isms of the title track sound right at home next to the classic country balladry of "Shameful Lies" and "I Love Only You" (a duet with Joy Lynn White).

## CONTEMPORARY CHRISTIAN

★ **IONA**  
Beyond These Shores  
PRODUCERS: Dave Bainbridge & Nigel Palmer  
Forefront 7901612568

The latest release by this virtuoso Celtic quintet compares favorably with Clannad and Loreena McKennitt. Moody, haunting originals that capture the band's roots in Celtic Christian mysticism vie with dramatic, atmospheric instrumentals for the listener's ear. Vocalist Joanne Hoggs, new bassist Nick Beggs (formerly of Kajagoogoo), and the rest weave a beguiling, unforgettable tale of quest and fulfillment. Highlights include the title track, "Treasure," and "Healing"—but there's not a weak cut on the album.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ▶ ACE OF BASE Don't Turn Around (3:47)

PRODUCERS: Ekman, Adebratt  
WRITERS: A. Hammond, D. Warren  
PUBLISHERS: Hammond/WB/Realsongs/BMG Songs, ASCAP  
REMIXER: Richie Jones  
Arista 2691 (c/o BMG) (cassette single)

Swedish pop phenomenon will, once again, blaze up the Hot 100 with its slick, lightweight reading of a tune popularized by Aswad. Thin but inoffensive vocals are laid over the kind of synth-smart pop/reggae arrangement that top 40 programmers regularly subscribe to. Applause to remixer Richie Jones for adding a harder rhythm to the track, making it more accessible to dance-conscious crossover stations.

### ▶ TOM PETTY & THE HEARTBREAKERS

American Girl (3:30)  
PRODUCER: Denny Cordell  
WRITER: T. Petty  
PUBLISHER: not listed  
MCA 3008 (c/o Uni) (cassette single)

It's hard to believe that this classic rock radio staple has never been issued as a commercial single, but that is rectified in the wake of the top 40 success of the previous "Mary Jane's Last Dance." Lifted from band's greatest hits set, cut still sounds fresh and relevant as Petty's distinctive voice rides a rapid drum beat and ringing guitars. Eternally cool.

### HUEY LEWIS & THE NEWS (She's) Some Kind Of

Wonderful (no timing listed)  
PRODUCER: Stewart Levine  
WRITER: J. Ellison  
PUBLISHER: Dandelion, BMI  
Elektra 8958 (cassette single)

What a pleasure it is to hear Lewis' warm and friendly voice back on active duty. Band's Elektra debut is a joyful cover of a nugget made famous by Grand Funk. Tune is thrashed out with an inviting party-down energy that is quite infectious. The band's lengthy absence from the top 40 fray may make initial acceptance of this single slow, though its building airplay on adult contemporary radio will help. From the forthcoming album, "Four Chords & Several Years Ago."

### ★ PRENTE! Bizarre Love Triangle (2:01)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Mammoth 5623 (c/o Atlantic) (cassette single)

Delicate acoustic rendition of a New Order hit has already earned considerable exposure at alternative formats, with pop programmers coming aboard way before add dates. No-frills production places complete focus on delightfully girlish vocals and agile but restrained guitar work. A real charmer that sticks to the brain upon impact.

### EL DeBARGE Can't Get Enough (4:08)

PRODUCER: Babyface  
WRITERS: Babyface, J. Robinson  
PUBLISHERS: ECAF/Sony Songs/BrownTown/Yab Yum, BMI  
Reprise 18231 (c/o Warner Bros.) (cassette single)

Mellow offering from the long-dormant DeBarge may be his ticket back to the top. A steady groove, supplemented by a playful piano and strong female backing vocals, combine to create an uppity ballad that balances both formidable funk and smooth soul. Things really get cookin' when the singer segues to a piercing falsetto that will shatter your speakers. Get it.

### ★ KRISTIN HERSH Your Ghost (3:17)

PRODUCERS: Lenny Kaye, Kristin Hersh  
WRITER: K. Hersh  
PUBLISHER: Yes Dear, BMI  
Sire/Reprise 6714 (c/o Warner Bros.) (cassette single)

Guest vocal from R.E.M.'s Michael Stipe may raise the profile of this beautiful, moving track from Hersh's "Hips And Makers" set, helping the single find a home at more sophisticated pop outlets. Other PDs likely will find track a bit too slow moving to generate much listener enthusiasm.

### CATWALK Life Is Sweet (3:21)

PRODUCER: Steve Tyrell  
WRITERS: S. Tyrell, K. Savigar, S. Tyrell  
PUBLISHERS: Tyrell/EMI/Frankly Water, BMI, Kevin Savigar/Aimo, ASCAP  
Atlantic 5599 (cassette single)

Spawned by the MTV Generation-X rockdrama of the same name, this debut is not the fast-paced hip-fest one might expect. Instead, a gentle ballad mixes gospel, blues, and straight-ahead rock into a pleasant enough offering. Skeptics should recall the chart-topping success of the Heights, though this formulaic Catwalk certainly is nothing to purr about.

### ARIA My World Is Empty (3:25)

PRODUCER: not listed  
WRITERS: Holland, Dozier, Holland  
PUBLISHER: Jobete, BMI  
REMIXERS: Dave Christian, Vlad & Sonic, Randy Emata, Bill Williams  
Speed 108 (CD single)

Pop/dance ingenue bravely takes on a Supremes classic, giving it a breathy, seductive edge. Original mix is an enticing affair with its funky hip-hop foundation and warm sax solo. A garden variety of remixes tweak and pull the song in several interesting directions, including trance/disco and ambient/house. Mainstream club play is a strong possibility, as is crossover radio approval. Contact: 415-692-8666.

### N.V. Girl You Hear Me Crying (4:20)

PRODUCER: Tony "Dr. Edit" Garcia  
WRITERS: M. Facchini, A. Goodman, M. DeSantis  
PUBLISHERS: Tony Garcia/Hit & Hold, ASCAP  
High Power 118 (cassette single)

Suave Latino should benefit from the recent crossover radio resurgence of freestyle with this catchy jam. His voice is smooth and his performance is earnest, faring well despite uneven production values. A beefier mix would assure widespread airplay, though track should generate some positive radio and consumer interest. Contact: 212-645-9767.

## R & B

### ▶ PAUL HARDCASTLE Can't Stop Now (3:55)

PRODUCER: Paul Hardcastle  
WRITER: P. Hardcastle  
PUBLISHER: Fast Forward Songs  
REMIXER: Marc "MK" Kinchen  
JVC 109 (cassette single)

Venerable dance music producer Hardcastle continues his transition into R&B radio territory with a plush shuffler that has an instantly memorable hook and pretty melody. A languid rhythm base provides plenty of room for guest singer Steve Menzies to stretch out and work his program to maximum effect. Excellent single is embellished by remixes by the red-hot Marc "MK"

Kinchen that dabble in retro-soul and deep-house flavors. Not to be missed. Contact: 213-878-0101.

### ▶ FREDDIE JACKSON Come Home II U (4:20)

PRODUCER: Maurice Wilcher  
WRITERS: M. Wilcher, S. Byers  
PUBLISHER: Wilcher, ASCAP  
Orpheus/RCA 62856 (c/o BMG) (cassette single)

Jackson's position among the R&B world's supreme lovers seems safe, given the heat created on this grinding, sexually suggestive ballad. His voice is in good shape, and his acrobatic tendencies are supported by layers of smooth male harmonies and pillow synths. Track gains a youthful dimension from a clicking rhythm base that moves with an oh-so-slight Latin spice.

### GET SET V.O.P. Black On Black (4:03)

PRODUCER: Get Set V.O.P.  
WRITERS: M. Batson, S. Batson, A. Batson  
PUBLISHER: not listed  
Polydor 1186 (c/o PLG) (cassette single)

Spicy number from R&B duo celebrates same-race courtship, while waffling between levels of sincerity. The stand-offish rap contrasts sharply with the wooing hook, creating a sonic "Sybil" that can't quite decide whether it wants to be intimate or in-your-face. R&B programmers should check out this vibe, which appropriately compliments the culture and sensuous joys of African-Americanism.

### ★ RACHELLE FERRELL WITH WILL DOWNING

Nothing Has Ever Felt Like This (4:39)

PRODUCER: Barry J. Eastmond  
WRITER: R. Farrell  
PUBLISHER: not listed  
Manhattan/Capitol 79332 (c/o Cema) (cassette single)

Talented jazz chanteuse takes aim at R&B radio with a smoky ballad that rises above the pack on the power of a complex melody and lush instrumentation. Guest vocal from Downing is a lovely touch, but Ferrell stands tall on her own and should win the interest of folks who long for the early days of Anita Baker and Regina Bell. Glorious.

### JIMMIE BO HORNE Get This Lovin' (4:07)

PRODUCER: Mark Rooft  
WRITER: not listed  
PUBLISHER: Rhythm Drive, BMI  
Rhythm Drive 503 (CD single)

It's been 16 years since Miami-based Horne had a moderate hit with "Dance Across The Floor." Back in action, the soulful singer returns in full glory with a catchy, creamy confection that defies the current crop of hard-edged, street-smart jams. A slow-paced backbeat pokes steadily along an assured path, coupled with straightforward vocals that scream of '70s laid-back cool. Contact: 305-760-4750.

## NEW & NOTEWORTHY

### SMOOTH SYLK Slow (4:43)

PRODUCER: Dolla D'Bill, Mixzo  
WRITER: D. D'Bill  
PUBLISHER: not listed  
REMIXER: Steve Dubin  
Triple B/MCA 3028 (c/o Uni) (cassette single)

Atlanta-based male/female duo ushers in Bobby Brown's new label with a sweet'n'swain R&B ballad that works overtime to conjure up steamy romantic tension à la Ashford & Simpson. A lofty goal, to be sure, but the act does have the potential to achieve it over time. Flexing lead vocals melt into a tightly woven chorus of soulful harmonies that are perfectly matched with a languid bass line cast in the mold of current top 40 and R&B radio vibes. Jam on it.

### HOPE Tree Frog (6:35)

PRODUCER: Hope  
WRITER: Hope  
PUBLISHERS: Deja Vu/Dance Action  
ZYX 7228 (12-inch single)

Producer/composer David Hope created this wacky and incredibly infectious dance track with insect and frog

samples from a documentary on African and Amazonian rain forests. Track has already gotten a fair amount of underground club play on demo tape, and should explode within seconds at crossover and top 40 radio, making it one of the first major twirlers of this summer. Contact: 516-253-0126.

### G. LOVE & SPECIAL SAUCE Blues Music (4:15)

PRODUCERS: Stiff Johnson, Special Sauce  
WRITER: G. Love  
PUBLISHER: Chicken Platters, BMI  
Okeh 5970 (c/o Sony) (CD promo)

The rebirth of Epic's Okeh blues/rock subsidiary is christened with a shuffling item that twangs with swampy acoustic character and a subtle hip-hop sensibility. Frontman G. Love has a quirky, untrained voice with a charming, streetwise edge that will fit quite comfortably on alternative and album rock formats. Visionary top 40 folks should have fun with this one, too.

## COUNTRY

### ▶ SUZY BOGGUSS You Wouldn't Say That To A Stranger (3:22)

PRODUCERS: Jimmy Bowen, Suzy Bogguss  
WRITERS: P. Bunch, D. Crider  
PUBLISHERS: August Wind/Hendershot/Longitude/Lazy Kato, BMI  
Liberty 79030 (c/o Cema) (CD promo)

With her trademark laid-back singing style, Bogguss never needs to work herself into a sweat to get her point across. But the pleasant enough combination of this ballad's snail's-pace tempo and her sleepy vocal leaves this one bordering on the bland.

### ▶ THE MAVERICKS Oh What A Thrill (3:12)

PRODUCER: Don Cook  
WRITER: J. Winchester  
PUBLISHER: Musique Chanteclair/Bug, ASCAP  
MCA 54780 (c/o Uni) (7-inch single)

Their last single finally made the crucial connection with country radio, and, on the strength of lead singer Raul Malo's Orbison-esque lead vocal, this lushly produced, Latin-tinged track should add fuel to the fire.

### CHARLIE MAJOR Nobody Gets Too Much Love (3:24)

PRODUCERS: Steve Fishell  
WRITER: C. Major  
PUBLISHER: Corner Club, SOCAN  
Arista 2684 (c/o BMG) (7-inch single)

Canadian Major's first foray south of the border is an anthemic country rocker with a catchy shout-along chorus. A few more of these and he'll be teaching some of these young Yanks a thing or two.

### DAWN SEARS Runaway Train (3:32)

PRODUCER: Mark Wright  
WRITERS: K. Richey, T. Burns  
PUBLISHERS: Mighty Nice/Bluewater/EMI-April  
Decca 54834 (7-inch single)

The first artist released by the newly revived Decca label, Sears' feisty vocal approach is reminiscent of Brenda Lee (who recorded for the label back in the '50s). And with the momentum she's sure to pick up with this fiddle-and-guitar-driven track, Sears may be around for just as long.

## DANCE

### ★ BLUR Girls & Boys (7:14)

PRODUCER: Stephen Street  
WRITERS: Albarn, Coxon, James, Rowntree  
PUBLISHER: not listed  
REMIXERS: Pet Shop Boys  
SBK/ERG/Food 58155 (c/o Cema) (12-inch single)

Alternative band takes a detour into clubland with an amusing, word-twisting ditty fleshed out with a trance-like synth energy and a hard, syncopated beat, courtesy of the Pet Shop Boys. Way-hip single's primary selling point is the brain-numbing refrain "girls who want boys like boys to be girls who do boys like they're girls who do girls like they're boys." Try saying that three times fast. A good bet for dancefloor action, track should also get a crack at pop/crossover radio.

### JAZEE Your Lovin' (7:05)

PRODUCERS: Andrew Mossop, Marc Pomeroy  
WRITERS: A. Mossop, M. Pomeroy  
PUBLISHER: Marc Of The Drew, BMI  
REMIXERS: Terry Hunter, Aaron Smith, Joey "The Don" Donatello, Andrew Mossop, Marc Pomeroy  
Vibe 015 (12-inch single)

Stylish vocalist warbles with confidence over a sturdy Chicago-style dance beat. Track's main club strength is in a plethora of remixes by future stars Terry Hunter, Aaron Smith, and Joey Donatello. A nice one for underground disciples. Contact: 312-271-9924.

## A C

### ▶ BASIA Yearning (4:26)

PRODUCERS: Danny White, Basia Trzetelewska  
WRITERS: B. Trzetelewska, D. White  
PUBLISHERS: Comeon/EMI-Virgin, BMI  
Epic 6014 (c/o Sony) (CD promo)

Preview into Basia's upcoming album. "The Sweetest Illusion," is a beautifully executed, poetic song textured with swelling strings and quietly insinuating jazz rhythms. Repeated spins bring out different sounds

and lyrical nuances. Basia delivers a meticulously shaded vocal that is at once delicate and soothing, commanding and soulful. Single may prove too sophisticated for ears outside of adult contemporary radio—which is just fine. Not every record should try to be everything to everyone.

## ROCK TRACKS

### ▶ PRIMAL SCREAM Rocks (no timing listed)

PRODUCER: Tom Dowd  
WRITERS: Gillespie, Innes, Young  
PUBLISHER: EMI  
Sire 18189 (c/o Warner Bros.) (cassette single)

The Stones obviously rolled all over this cut from anticipated "Give Out But Don't Give Up" album—from chorus to chords, it is a complete and utter rip-off. Despite, or perhaps because of, its lack of originality, this also is a great party tune, driving tune, bar tune, album rock tune. In a word, a hit. Album rock will light up first, with pop crossover likely to follow.

### ▶ COCTEAU TWINS Bluebeard (3:54)

PRODUCERS: Elizabeth Fraser, Robin Guthrie, Simon Reynolds  
WRITERS: E. Fraser, R. Guthrie, S. Reynolds  
PUBLISHER: Momentum  
Capitol 79330 (c/o Cema) (CD single)

Long before the Cranberries were a twinkle in the eyes of the British weeklies, Cocteau Twins were offering such typically chimey, charming fare as this. Single has the melodic beauty and, more importantly, the clarity to break the band as a mainstream pop entity. Listen up and spin away.

### ★ FRANCIS DUNNERY American Life In The

Summer Time (4:06)

PRODUCER: Kevin Nixon  
WRITER: F. Dunnery  
PUBLISHER: EMI, ASCAP  
Atlantic 5584 (CD promo)

After a brief stint fronting late-'80s rock band It Bites, Englishman Dunnery abandons his clever-clever classic rock style for this off-center modern rock, twisted hip-hop hybrid. Soaring harmonies flow effortlessly alongside grinding guitars and rapid-fire lyrics, while a groove-conscious beat kicks in for added attitude. Essential.

### GIGOLO AUNTS Cope (3:47)

PRODUCER: Paul Q. Kolderie  
WRITERS: Brouwer, Gibbs, Hurley, Hurley  
PUBLISHERS: Mean Medve/Songs Of PolyGram International, BMI  
RCA 62802 (c/o BMG) (CD single)

Noisy but notable intro gives way to the sweet surprise of a pop tune cloaked in raucous rock—a deft pairing that will give the Aunts a leg up at modern rock and pop outlets with a yen for a bit of a racket. Chorus' lyrics are endearing and catchy.

## RAP

### YAGGFU FRONT Left Field (3:59)

PRODUCER: Yaggfu Front  
WRITERS: B. Thompson, T. Burrus, T. McBynum  
PUBLISHERS: PolyGram International/Yaggfu Front, ASCAP  
Mercury 277 (c/o PolyGram) (cassette single)

Innovative and intelligent, this Afrocentric rap enchants with its eccentric style and unpredictable delivery. Psychedelic sonic tones twist through an odd assortment of beats, rhymes, and rhythms. This fun track may be maddening to some, but to many it's an example of necessary noise. The flip-side, "Where'd You Get Your Bo-Bo's?," is filled with enough jazzy samples and obscure lyrical references to satisfy even the most schooled of ardent hip-hop aficionados. A left-field hit.

### KIRK Uptown Style (3:55)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Third Stone 5490 (c/o Atlantic) (cassette single)

Bouncy, uptempo rap track pays homage to the old school and gives props to the new flavor of hip-hop soul. Newcomer Kirk wrecks the mike, tearing up the steady tempo with a quick-witted, dirty-minded delivery. (Check out clever reference to ex-porn-star Traci Lords). Rap-friendly radio should step to the strict style and add away.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## Putnam Media Makes A Name For Itself

BY MARILYN A. GILLEN

NEW YORK—Putnam New Media is, as they say, well-connected in the business. And while this interactive relation is determined not to ride any coattails, it also knows a strong asset when it sees one.

"My vision is to make this a company that is independent of its parent, but that utilizes fully the resources that parentage makes available," says Cris Popenoe, the founder and head of the software publisher that is, through common parent company Matsushita, related to Putnam Books, MCA/Universal, and consumer electronics company Panasonic. "We are going to follow our own path, but at the same time anything that we can use our parent or sister companies for in terms of marketing and tie-ins would be wonderful."

Though it carries the Putnam name and may draw on book assets, for instance, Popenoe says her company won't simply be "repurposing" books for the interactive platform. And while it is in close contact with MCA/Universal and already is working on a companion CD-ROM title to what Popenoe refers to only as "a very hot film they're doing in 1995," the relationship works both ways, she says.

"We are also coming up with original concepts that we then are selling to other parts of the company," she says. "For one of our titles for '95, one of our writers came up with an original concept that we really liked, and



POPENOE

we then pitched that to the book company for a series and to Universal for either a feature [film] or a video. So we are all working together, sharing ideas."

Other possible links with various branches of the family tree include cross-promotions with Panasonic and perhaps, muses Popenoe, an interactive display at the Universal Theme Parks in California and Florida that would include Putnam titles.

And distribution will draw heavily on Uni, the MCA arm that gives Putnam New Media reach into the sought-after record-store arena, as well as into video and consumer electronics stores. Putnam also works with Ingram Micro and Baker & Taylor Software, Popenoe says, in reaching specialty stores.

"It's hard to say yet the best possible selling venue for titles like this," Popenoe says. "The problem with the record store is that these titles kind of get lost right now among the mix, but I think with a shift to 'entertainment' or 'media' stores, that will change. There has to be space devoted to it, and it's tough for record stores to do that right now because they have to be able to justify it in terms of sales.

PUTNAM NEW MEDIA



games • activities • sing-along songs • music • magic tricks • stories

"That is ultimately where we need to be, though," she adds.

### EDUTAINMENT TITLES

But all of this is putting the cart before the horse, which is (of course, of course) the titles. Putnam New Media's first release, "Big Anthony's Mixed Up Magic," bowed earlier this year, and four more titles are due by year's end. Three are in development already for

1995, and Popenoe expects to release some eight to 10 titles total next year.

"We are going to be a boutique publisher," says Popenoe. "We will be doing a smaller number of big projects, that we can really invest in in all senses of the word—in terms of getting the best developers to work on them, and in terms of making them the best of their kind. One of the things that was a goal of ours from the very beginning was to make sure of quality, of the sound, the visuals, the writing."

The kinds of titles Putnam will release fall roughly into the "edutainment" category, and though Popenoe hates the term she is a strong advocate of the genre. "Our emphasis is on making entertaining titles that also happen to be educational," she explains.

"Someone used the phrase 'guilt dollars' once to describe this area, and it still fits, I think. Parents who needed an excuse to buy a PC, particularly in the early days when they were very expensive, and also are concerned about their kids, are delighted to find something for their children to do on the computer that involves more than shooting or punching. But at the same time, it has to be entertaining so that

(Continued on page 99)

## Japan Lays Out Plans For Telco/TV Link

BY STEVE McCLURE

TOKYO—Four major companies have given Japan's nascent multimedia business a boost by announcing plans to create this country's first link between telecommunications and cable TV networks.

Mitsubishi Corp., Mitsui and Co.,

Tokyo Electric Power Co., and Tokyu Corp. recently set up a joint body called the Next-Generation Network Research Council in anticipation of further deregulation of Japan's communications industry.

As a first step toward the goal of creating a multimedia network, Tokyu's cable TV subsidiary, whose network comprises some 80,000 households in western Tokyo, will be connected to the optical fiber network operated by Tokyo Telecommunication Network Co. (TTNet), whose main shareholders are Tokyo Electric, Mitsubishi, and Mitsui.

System users will have access to telephone and interactive services such as video on demand. Other applications

under consideration include TV shopping, karaoke, and video games.

"The new network is designed for home use as well as for business use," says Shinichiro Kobayashi, deputy general manager of Mitsubishi's telecommunications network business department. Kobayashi says he agrees with many observers of the Japanese multimedia business that Japan has a long way to go to catch up with countries such as the U.S., where many cable TV companies and regional telecommunications carriers have already joined forces.

"We want more companies to join the research council," says Kobayashi, confirming press reports here that 10-

(Continued on page 98)

## Virgin Game Music Compilation Set

LIKED THE GAME? Now buy the soundtrack. So says Virgin Records, which has set June 13 as the release date for "Virgin Games Greatest Hits, Vol. 1," a compilation album featuring music written expressly for video games.

The CD/cassette boasts the best-of compositions from the prolific Tommy Tallarico, the 25-year-old director of music and FX at Virgin Games, and includes rock instrumental selections from such popular games as "Global Gladiators" (the tune "McRock"), "Terminator" ("Taking To The Air" and others), and "Robocop Vs. Terminator" ("Flight," among others).

It's not the first album spinoff from a video game, of course. "Mortal Kombat" was an early leader among game soundtrack albums, and a handful of acts whose music has been featured on games already have or soon will release companion audio albums. "Road Rash," from Electronic Arts, also appears to have sparked an impending wave of high-profile artists putting their music on video games even as (or before) it is released on audio CDs.

This does, however, appear to be the first effort designed to showcase the work of a game-music-only composer.

DON'T HAVE A COW, man, but the 3DO Co. is taking to the nation's airwaves to spread the gospel on its game system. The Redwood City, Calif.-based company launched its first national TV, radio, and print ad campaign April 28 with a spot on the 100th episode of animated family comedy "The Simpsons," and says ads will continue to appear throughout the spring amid a mix of broadcast and cable TV shows, including programs on MTV and Comedy Central.

Some ads reportedly compare 3DO software with that made for other video game systems.

Print ads also are slated for a number of video game magazines.

WANNA PLAY A BIT O' Bowie, but lacking the requisite guitar chops? Never fear, says Pioneer Artists, which will make available in June "David Bowie's Greatest Hits," the first laser-disc encoded for Lonestar Technologies' interactive musical instrument The Key. With the guitar-like controller, even musically challenged users can play along with the action on-screen, the company assures. Geffen and Atlantic already have released Key-coded music videos (Billboard, Feb. 19) for the system.

COMING SOON: The CD-ROM premieres slated for the first Music & Multimedia fest, sponsored by the San Francisco chapter of NARAS, include the cream of the upcoming musical crop. Among the offerings are "Tommy," "John Lennon's Imagine," "Interactive Prince," "Yes," "Virtual Graceland," "Grammy Interactive," and "Haight-Ashbury In The '60s." The one-day fest, which also includes multimedia panels and exhibits, is Saturday (7) at the Castro Theater in San Francisco. All-inclusive admission is \$35; premieres-only sets you back \$15. For more info, call 415-433-7112.

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(CD-ROM, \$79.95)

One of the first categories to truly shine in the fledgling CD-ROM field has been that of music appreciation. With multimedia, you can not only read about composers and performers, but also hear examples of their work at the same time. This Microsoft title allows users the chance to sample the tones and timbres of instruments from around the globe, from bass guitars to berimbau, darabukkas to didjeridus, shakuhachi flutes to gamelan orchestras.

More than 200 musical instruments are explored, with extensive text and more than 500 high-quality color photographs, all taken from the Dorling Kindersley Eyewitness Series book of the same name. Added to this are 1,500 sound samples that illustrate both solo instruments and their usage in ensembles.

Users can navigate through the program in four main ways: An alphabetical list, families of instruments, different musical ensembles, or regional groupings displayed on a world map. This CD-ROM is superbly put together, and is an outstanding resource for both musicians and music lovers.

CHRIS MCGOWAN

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Republic/Spelling Complete Merger ..... 6    Shelf Talk: John Wayne ..... 97  
Laser Scans: 'Pelican Brief' ..... 96    Video Previews: 'Kickin' It Up' ..... 100

## PICTURE THIS™

By Seth Goldstein



**GOOD FIT:** Would you believe Burlington Coat Factory? In fact, the clothing discount chain, with about 230 stores nationwide, just might be a good video fit. Here's why: Burlington is starting a venture called Totally For Kids, devoted to children ranging in age from toddlers to pre-teens.

Prerecorded cassettes will be part of the product mix, we're told, getting a significant piece of an estimated 60,000 square feet of floor space. Burlington opens the first Totally For Kids this spring and reportedly plans to have 40 in operation this year.

We don't know which wholesaler (if any, yet) has the account, but Pittsburgh-based rackjobber Visual Expressions ought to be riding the inside track on the strength of its work with Toys 'R' Us. That chain has segmented its business, focusing on kids video.

**GONER:** You can scratch "Video" from the Pacific Arts logo. Michael Nesmith's company, which used his "Elephant Parts" to get into the business more than a decade ago, says it's closing its home video arm. Readers of this column will not be surprised, because the death knell was tolled here two weeks ago when we noted that Pacific Arts' loss of the PBS line caused Uni Distribution to drop the entire label, audio included (Billboard, April 23).

"Video was a huge percentage of our revenues," says Pacific Arts' George Steele, who stays on board to oversee music and new media. It also was a huge percentage of expenses, given the company's "uneconomic relationship" with PBS.

Pacific Arts now accuses PBS of an "abrupt termination" of its license deal and a campaign "to disrupt" the company's relationship with program producers, and says it is "exploring its recourses." A vestige of video remains, however, as a part of the Pacific Arts Publishing catalog business.

**ALLIES:** Discovery Communications' May release, "Normandy: The Great Crusade," storms France this spring as "Heros De Normandie" via a licensing deal with newly formed Paris Match Video, a venture of the venerable magazine. Other, non-Discovery titles will follow.

## 'Birth' Too Racist For U.K. Video Censorship Board Gets Broad Mandate

BY PETER DEAN

LONDON—"The Birth Of A Nation," the 1915 silent classic that sympathetically depicts the rise of the Ku Klux Klan, is one of a growing number of titles that won't be seen in Great Britain due to a stricter censorship code.

The British Board of Film Classification, the U.K. ratings body, has refused to clear for release that title and any other video controversial in its portrayal of violence, sex, or racism.

The BBFC has put censorship decisions on hold until more restrictive guidelines have been formulated by the Home Office in mid-June. The list of proscribed releases will be retroactive to April 12.

The date corresponds with Home Secretary Michael Howard's announcement, which asked the BBFC to censor titles more strictly, particularly titles that may cause psychological damage to children or provide inappropriate role models (Billboard, April 23).

"Birth Of A Nation" has contemporary company. The British horror movie "Beyond Bedlam," which opened theatrically April 22, had its interim video certificate revoked in an unprecedented move by the BBFC.

Some U.K. suppliers, anticipating certification problems, have begun altering or pulling controversial releases from their schedules. CIC Video, representing MCA and Paramount, has pulled Charles Band's

"Dollman Vs. Demonic Toys." Twentieth Century Fox likely won't distribute "The Good Son" in theaters or on cassette. PolyGram Video's "Reservoir Dogs" and Guild Home Video's "The Bad Lieutenant" have been consigned to the same video limbo, as have Imperial's "Mickey" and more mainstream hits like Warner's "True Romance" and First Independent's "Menace II Society."

Video's biggest worry is that the new guidelines may apply to every title released from 1983 on. The Video Recordings Act was enacted that year.

Ferman admits that both the Home Office and the BBFC have discussed the possibility, which, though remote, would dent every library's horror section and make vast stocks of videos illegal overnight. "The Home Office's view is that this would be very difficult to do because it would affect videos not only in shops, but also in homes," Ferman says. "I couldn't support retrospective over nine years. Nine weeks is all right."

However, some Members of Parliament are in favor of going back to the beginning. Former cabinet minister David Mellor, one of the Conservative MPs to push the Video Recordings Act through Parliament in 1983, believes that without complete retrospective the new tough guidelines are toothless.

"Unless endless reclassification is to be carried out on the 24,000 videos already in circulation, and new cuts imposed, then little will be achieved," Mellor says. A BBFC insider predicts

that complete retrospection is a distinct possibility: "I know they have discussed it, and personally I think it will happen."

Short term, the stricter censorship will affect production of movies like "Beyond Bedlam," which often get financing based on lucrative video projections. Producer Paul Brooks goes further: "It's going to wreck the industry. You will see shops and companies going bust within weeks, because you always have the video market in mind for every film. It is impossible to finance a film without video."

Mick Southworth, director of "Bedlam" distributor Feature Film Company, agrees that the new restrictions could shut out many producers. "The producers are on our doorstep, and we can't deliver what we said we could, which is a good theatrical release and a buoyant video release," Southworth says. "This could bring the industry to its knees. It's as if someone could walk into the National Gallery and be offended by a Rubens. So you close the National."

(Continued on page 101)

## Little Goes A Long Way With Exercise Line

BY TERRI HORAK

NEW YORK—A Little video can go a long way.

Fitness expert—now celebrity—Tony Little has parlayed a cassette called "Bodycize/Bodyshaping," which originally sold 500 copies on the Home Shopping Network, into a one-man venture encompassing workout equipment and accessories, infomercials, a book, and an 800 number for customers with questions. There may be a few of the latter—Little and retail distributor PPI Entertainment claim sales of 7 million tapes since Little's 1987 debut.

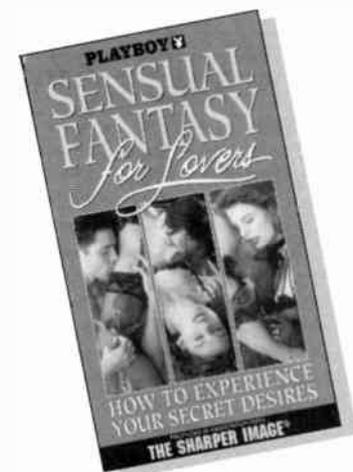
Combined revenues exceeded \$100 million in 1993, according to Little, whose output is now available in 27 countries outside the U.S. His plans include testing and evaluating other fitness designers' gear and franchising physical re-

(Continued on page 98)



**Pounding The Table.** Fingers safely out of the way, comedian Yakov Smirnoff, left, and Ray Stevens nail down an agreement giving Stevens' company, Clyde Records and Tapes, direct-mail rights to the Russian funnyman's video "What A Country." It's a logical choice for Smirnoff, who wants to laugh off the vagaries of retail distribution. "Ray Stevens Comedy Video Classics" racked up big sales going the same route. Until lately, Russia was never like this.

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# Top Video Sales™

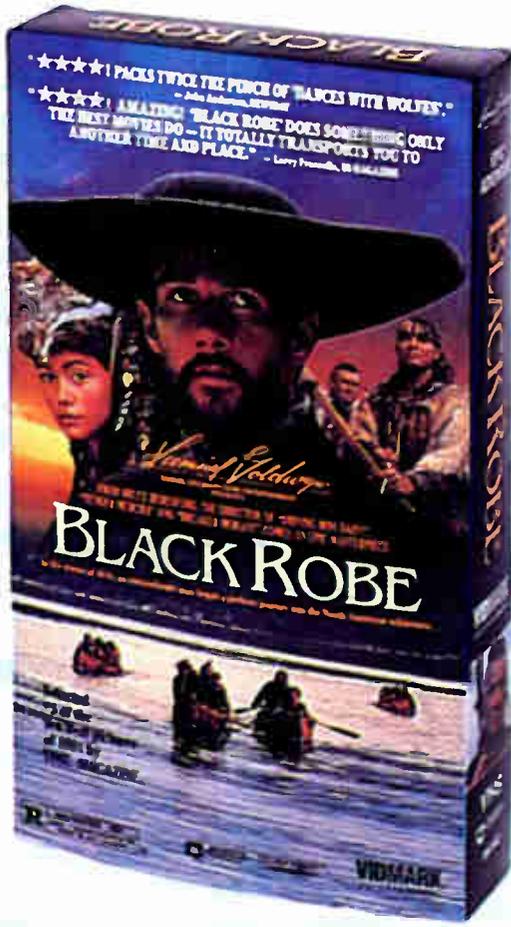
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	1	6	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
2	2	7	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
3	3	5	WE'RE BACK!: A DINOSAUR STORY ◊	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
4	4	9	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
5	5	6	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
6	6	30	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
7	7	8	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
8	9	11	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
9	8	24	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
10	10	8	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
11	17	3	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
12	12	22	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
13	15	8	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95
14	11	11	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
15	13	14	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◊	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
16	19	8	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
17	14	78	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
18	18	21	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
19	16	23	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
20	20	2	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
21	NEW ▶		THE POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG	19.95
22	21	14	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT ◊	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
23	36	36	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
24	37	2	MIGHTY MORPHIN GREEN RANGER: PART 5	Saban Entertainment PolyGram Video 8006311433	Various Artists	1994	NR	12.95
25	26	202	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
26	25	45	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	14.95
27	23	3	THE REN & STIMPY SHOW: IN DISGUISE	Nickelodeon Sony Wonder 49216	Animated	1994	NR	14.98
28	31	4	PAUL IS LIVE	PolyGram Video 8006305273	Paul McCartney	1994	NR	19.95
29	27	2	THE INN OF THE SIXTH HAPPINESS	FoxVideo 1170	Ingrid Bergman Curt Jurgens	1958	NR	19.98
30	NEW ▶		MIGHTY MORPHIN GREEN RANGER: PART 3	Saban Entertainment PolyGram Video 8006311393	Various Artists	1994	NR	12.95
31	35	2	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment Polaris Communication 8006311373	Various Artists	1994	NR	12.95
32	NEW ▶		ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG	14.95
33	24	11	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND ◊	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	NR	9.95
34	NEW ▶		MIGHTY MORPHIN GREEN RANGER: PART 4	Saban Entertainment PolyGram Video 8006311413	Various Artists	1994	NR	12.95
35	30	25	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
36	28	15	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK ◊	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
37	22	12	MIGHTY MORPHIN: VOL. 3-HIGH FIVE ◊	Saban Entertainment PolyGram Video 4400881233	Various Artists	1993	NR	9.95
38	NEW ▶		MONSTER ON THE CAMPUS	Universal City Studios MCA/Universal Home Video 81775	Arthur Franz Joanna Moore	1958	NR	14.98
39	40	25	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
40	RE-ENTRY		THERE GOES A BULLDOZER!	Kidvision A*Vision Entertainment 50701	Animated	1994	NR	12.95

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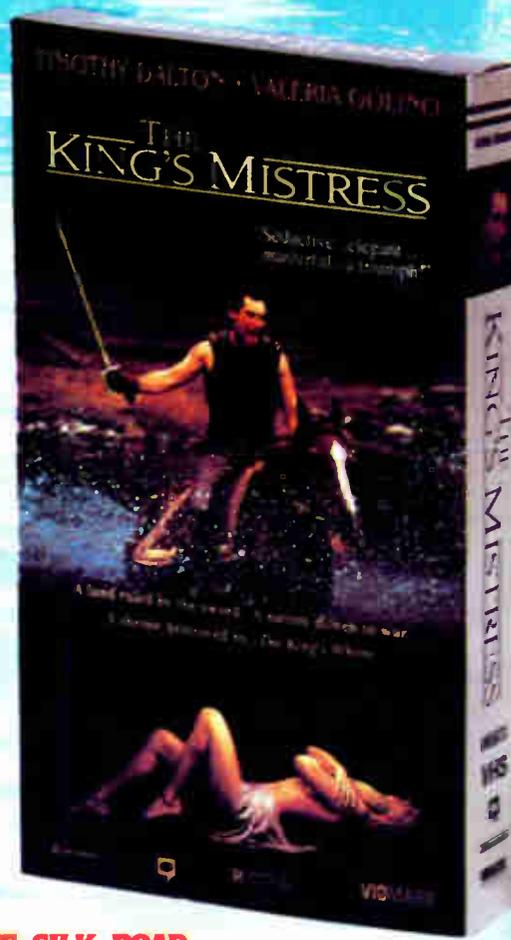
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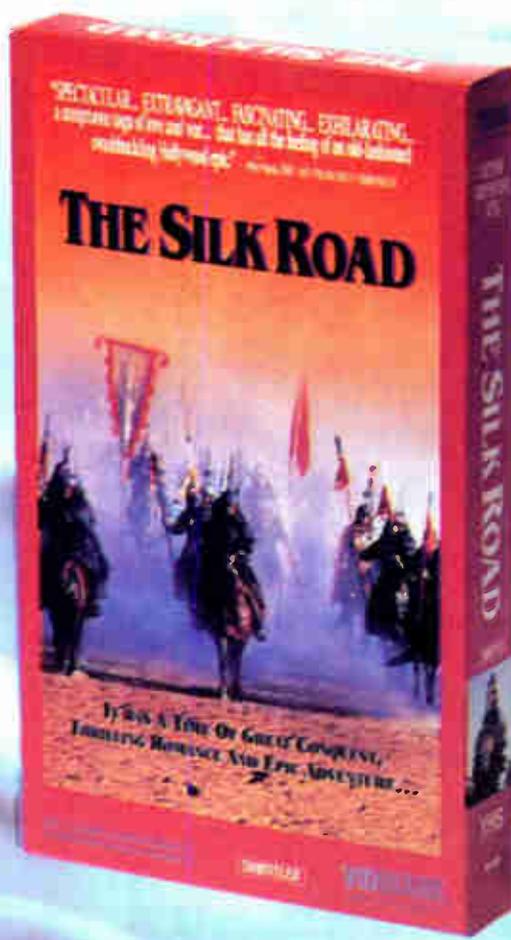


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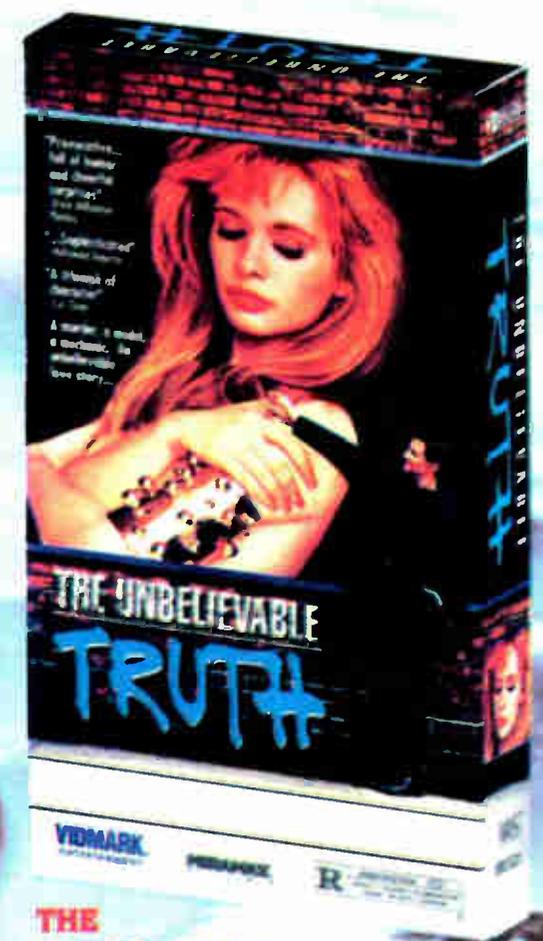


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## 'Pelican Brief,' Pakula Classics Due From Warner

**W**ARNER will launch "The Pelican Brief" (wide, \$39.98) June 29, and the \$100 million box-office hit should be one of the year's top sellers on disc. Alan Pakula directed "The Pelican Brief," which was based on the John Grisham book and features Julia Roberts, Denzel Washington, Sam Shepard, Robert Culp, and John Lithgow.

Pakula's thrillers "All The President's Men" (wide, \$39.98), with Robert Redford and Dustin Hoffman, and "Klute," with Jane Fonda (wide, \$39.98), also are due in late June. And "Ace Ventura: Pet Detective" with Jim Carrey (wide, \$34.98) is set to bow June 14.

Warner Reprise recently released the concert video "Madonna: The

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by Chris McGowan

Girlie Show—Live Down Under" (120 minutes, \$39.98), which features Ms. Ciccone performing in Sydney.

**L**ASERACTIVE PRICE Reduction: Pioneer Electronics has reduced the retail tag on its LaserActive multiplayer from \$970 to \$735, and on the optional control packs from \$485 to \$350 apiece. The unit plays laserdiscs and CDs, and the control packs allow playback of Sega and NEC cartridges and CD game titles, karaoke discs, CD+G programs, and LaserActive software.

Pioneer also is bowing "Triad Stone," an \$80 LaserActive title in the Sega "Mega LD" format. The adventure game includes laser-quality video and may be the first video game to have Dolby Surround sound.

**T**HX-CELLENCE: Only six laserdisc titles were released with the THX stamp in 1993, the first year that the Lucasfilm laserdisc quality control program was implemented. Yet those titles—"The Abyss" special edition, "Hoffa" special edition, "Rising Sun," "Star Wars Trilogy: The Definitive Collection," "Terminator 2: Judgment Day" special collector's edition, and "The Ultimate Oz"—have captured 32 nominations in the Third Annual Consumer Laser Disc Awards.

The competition is sponsored by the LDA (Laser Disc Assn.), LaserViews magazine, and the Laser Video File catalog. Winners will be announced at the July VSDA. "We are extremely proud that every THX laserdisc released in the first year of the program received multiple nominations," says Howard Roffman, VP of Lucasfilm's THX division.

**M**CA/Universal is launching "The Getaway" with Alec Baldwin and Kim Basinger June 22 in three dif-  
(Continued on page 101)

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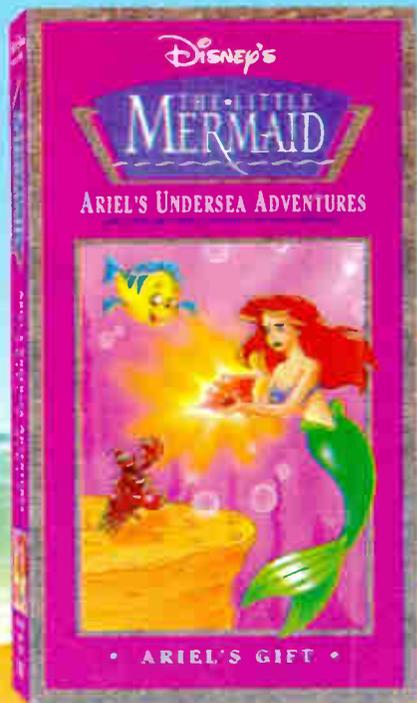
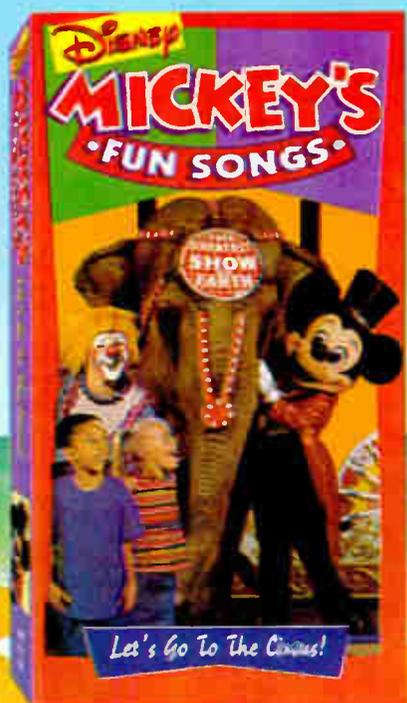
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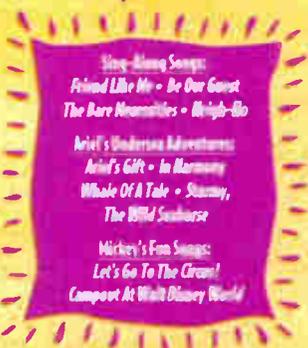
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## Republic's 8-Vid Wayne Promo Is Larger Than Life

**R**IDING HIGH: Republic Pictures Home Video has scored its highest preorder numbers ever on eight John Wayne films grouped together for the "Larger Than Life" sell-through promotion.

The titles, which were colorized and priced at \$9.98, shipped 1.5 million units combined. Titles include "Rio Grande," "In Old California," "The Fighting Kentuckian," "Sands Of Iwo Jima," "Dark Command," "Flying Tigers," "Wake Of The Red Witch," and "The Fighting Seabees."

Republic expects sales to climb to 2.5 million units by year's end, which would equal sales of titles from its Hallmark Hall Of Fame library.

Republic president **Steven Beeks** says a three-month solicitation period

**SHELF TALK**  
by Eileen Fitzpatrick

that began in January contributed to the success, as did duplicating the tapes in standard play rather than in the EP mode.

"It costs us 50 to 75 cents more per cassette, but it was worth it," says Beeks.

The long selling time allowed Republic to plug the titles into mass-merchant promotion plans that often take months to coordinate. In addition, because of the budget price and popularity of the titles, Republic was able to break new accounts.

"There are other Wayne packages out there that didn't get into the accounts we did," Beeks adds. "But because of the quality of these films, we were able to get into certain secondary markets that normally don't carry a wide variety of product."

The titles also are available in black and white, but at \$14.98.

Although there are 48 other Wayne movies in Republic's vaults, Beeks says it will be at least a year before the company plans to tap the market again.

"With a promotion this size, you need to give them a chance to sell through in the market," he says. Republic does have plans for a non-Wayne fourth-quarter promotion, which Beeks declines to disclose.

Perhaps Republic's merger this week with Spelling Entertainment has something to do with his caution. While acknowledging that there would be some changes, he wouldn't comment on anticipated moves. Several months ago, word got out that **Robert Sigman**, president of WorldVision Home Video, a subsidiary of Spelling, was the likely candidate to run both video divisions (Billboard, Feb. 19).

**M**OVING ON: Longtime Best Film & Video executive **Ben Tenn** has sold his interest in the company and resigned, effective April 21. Tenn had been with Best since 1987.

(Continued on page 99)

## LITTLE GOES A LONG WAY WITH EXERCISE LINE

(Continued from page 93)

habilitation centers with doctors as his partners.

"When I used to go to the VSDA and tell people my numbers, nobody ever believed me," says Little, based in St. Petersburg, Fla. That kept him a stranger to stores until "some people checked it out, found out it was for real, and PPI picked them up for distribution to retail in the U.S. and Canada."

Little's big break after HSN was an infomercial. In January 1993, he signed with the syndicated "Amazing Discov-

eries" program, which moved an average of 80,000 three-packs a week of "Target Training" during the spring and summer, traditionally the worst months for video.

"When I started, it was very hard for a new artist to break into retail and stand out. Plus, men didn't sell, and [isometric] exercise definitely didn't sell. But on television you can present your ideas directly to the consumer," Little says of his early strategy.

PPI took some convincing. Senior

VP of sales Shelly Rudin says, "We never expected the phenomenon that Tony is." Little's "Target Training," his first title to be offered at retail, has sold more than 1.5 million units at \$12.98 in less than a year, Rudin says. Now, he jokes, "I'm afraid I'll open a closet and Tony will be there."

Little says he has "tremendous loyalty" to the Home Shopping Network, which still gets his programs first and on an exclusive basis. It's a win-win proposition, he believes—HSN sales

are helped along by testimonials from satisfied buyers, whose enthusiastic words prime retail customers when the tapes finally arrive in stores.

That's the scenario for "Fat Free," which, according to Little, has been a million-unit seller on television. An infomercial will begin airing in about four weeks, and PPI will take the new title to retail in the fall.

PPI's marketing plan includes consumer magazine and newspaper ads backed by special header cards in-

store, mailings, and even a baseball cap with a replica of Little's trademark ponytail in back. Rudin, who says Target Stores have already committed valuable point-of-purchase space for October, is confident that "Fat Free" will get the endcap displays that guarantee heavy exposure. A second thrust, scheduled for the first quarter of 1995, will capitalize on what the trade considers the best time of year for fitness videos.

With his cassettes established, Little created a "One-On-One Trainer" line of exercise equipment that includes two stationary bikes, two steppers, a cross-country skier, and a treadmill. Each comes with a "Personal Trainer" workout video. Little estimates that retail sales have been about \$45 million in the year and a half that "One-On-One" has been available.

Also carrying Little's name is the "AB Isolator" apparatus with companion video, backed by a two-minute TV commercial; licensed products including "Home Fitness Digest" magazine, vitamins, and apparel; and a kit consisting of a "Digital Coach" computer, meal planner, videos, and calipers to measure fat.

Little is putting the finishing touches on his next product, which he and his supporters think will be "huge" in a market previously unresponsive to fitness tapes. In conjunction with a charity, Children's Miracle Network, he has developed a kids' program packaged with a "wonderball," a kind of a cushion that rolls and bounces. It will get a workout at Universal Studios, where Little is producing the video using animal and monster characters in his routines.

PPI hopes to have the program in stores by the fourth quarter. Wonderballs also will be sold separately in toy departments by Formula Ventures, which handles several Little accessories.

While the children are exercising, their parents can be reading Little's "Technique," due from Warner Books in October. It will, he says, explain his philosophy of stressing education and "structural integrity" over potentially injurious high-impact routines.

If they're owners of his cassettes, they may have heard the same points from a National Academy of Sports Medicine personal trainer who answers calls on a toll-free line Little established recently. Little says the service averaged 5,000 calls a week in its first two months.

## JAPAN TV/TELCO LINK

(Continued from page 92)

20 firms may eventually join forces with the original four companies.

The agreement is also expected to improve the fortunes of Japanese cable companies, many of which are money-losers at present. Large areas of Japan still have no cable infrastructure.

In a related development, a Posts and Telecommunications Ministry panel says the government plans to develop a nationwide optical fiber network jointly with the private sector. The ministry and recently privatized phone company Nippon Telegraph and Telephone hope the network will have a capacity of at least 16,000 telephone circuits by the year 2010.

# THE INTERACTIVE FILE

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**Billboard**

## SHELF TALK

(Continued from page 97)

Best president Roy Winnick says Tenn left to "explore new areas of opportunities."

**STOCKING UP ON KID VID:** To take advantage of the wide variety of children's product priced under \$13, Taunton, Mass.-based marketing and buying group Flagship Entertainment has put together a "Kidhits" program.

Flagship, which has more than 1,000 members, offers stores either a 24- or 48-piece "Kidhits" display filled with eight selected titles, including "Mighty Morphin Power Rangers," "Sesame Street," and "The Berenstain Bears," as well as Shari Lewis and Richard Scarry titles. Retail prices range from

\$9.95-\$12.99.

"It's very important for video stores to diversify," says marketing manager John Gedgaudas. "The idea behind the program was to mix and mingle the best-selling kids titles."

Gedgaudas says many stores have been unwilling to take in a 24- or 48-piece display for only one title. "This way, retailers don't have to experiment," he adds, "and it's a good starter pack for a music store or small retailer who wants to offer video."

The program is the first product promotion for Flagship, which in the past has organized frequent rental and buying programs as well as in-store contests for its members, Gedgaudas says. A supply of frequent-buyer and frequent-rental coupons also is included in "Kidhits."

Flagship offers 100% returns on cassettes unsold after 60 days, provided they're in the preselected group. Retailers can choose from 27 additional titles. New titles will arrive monthly; May selections are "Mighty Morphin Green Ranger" and "Biker Mice From Mars."

**DISASTER RELIEF:** Community-minded Sight & Sound Distributors will cross-promote Warner Home Video's "The Saint Of Fort Washington" with local charities within its account base.

The movie chronicles the lives of two homeless men. Sight & Sound is urging dealers to conduct in-store food or clothing collections in a program called "Hands Helping Hands."

A poster for the program will be in the distributor's May Marquee kit, going to 5,000 participating stores. Instructions on how to organize the charity and promote to the local media (there's a sample press release) are included.

Sight & Sound, which developed "Hands Helping Hands" several years ago, revived it this year in the wake of the numerous natural disasters that have affected hundreds of communities across the country.

## PUTNAM NEW MEDIA

(Continued from page 92)

the kids will actually sit down and use it. That's our market."

Witness "The Cartoon History Of The Universe," based on a popular paperback book by Larry Gonick. The two-disc set, due late this summer, is a whimsical history book from the Big Bang to the death of Alexander The Great presented in animated form. Embedded in the story are dozens of different games and activities, such as exploring the Great Pyramids or facing off against Goliath.

Also due this summer is "The Comic Creator," the first in a series of "make your own comics" interactive videos planned from Putnam. The first edition boasts original characters ("nine superheroes, six supervillains, 75 backgrounds, about 300 different extras," Popenoe says), but future volumes may feature licensed characters. Existing titles also will be supplied periodically with "add-on kits."

Other '94 titles are "Ano's Math Game," "The Little Engine That Could," which boasts the art director behind "The Little Mermaid," and another Popenoe declines to discuss yet.

All Putnam New Media titles will be CD-ROM hybrids, playable on either the Macintosh or PC platforms.

# 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
				<b>*** NO. 1 ***</b>			
1	1	6	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
2	3	4	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R
3	8	2	CARLITO'S WAY	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
4	2	10	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
5	6	3	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
6	4	6	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
7	5	7	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
8	10	2	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffer	1993	PG
9	7	7	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
10	NEW ▶		COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
11	15	2	A BRONX TALE	Savoy Pictures HBO Video 90954	Robert De Niro Chazz Palminteri	1993	R
12	NEW ▶		MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
13	9	6	JUDGMENT NIGHT ♦	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
14	13	2	THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	PG
15	11	3	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
16	20	2	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
17	12	8	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
18	14	9	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13
19	16	7	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13
20	17	9	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R
21	19	5	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG
22	18	6	SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52423	Mike Myers Nancy Travis	1993	PG-13
23	24	3	M BUTTERFLY	Geffen Pictures Warner Home Video 12984	Jeremy Irons John Lone	1993	R
24	25	3	FATHER HOOD	Hollywood Pictures Hollywood Home Video 2226	Patrick Swayze	1993	PG-13
25	23	12	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
26	21	6	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	PG
27	22	18	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
28	29	8	STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercurio Tara Morice	1993	PG
29	28	5	UNDERCOVER BLUES	MGM/UA Home Video 903063	Kathleen Turner Dennis Quaid	1993	PG-13
30	30	6	WE'RE BACK!: A DINOSAUR STORY ◊	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G
31	26	8	FOR LOVE OR MONEY ♦	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabrielle Anwar	1993	PG
32	32	8	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G
33	31	3	MONEY FOR NOTHING	Hollywood Pictures Hollywood Home Video 2313	John Cusack	1993	R
34	27	17	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
35	35	4	MR. WONDERFUL	Warner Bros. Inc. Warner Home Video 12988	Matt Dillon Annabella Sciorra	1993	PG-13
36	34	8	NEEDFUL THINGS	New Line Home Video Columbia TriStar Home Video 53223	Ed Harris Max Von Sydow	1993	R
37	33	15	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
38	40	8	BOXING HELENA	Orion Pictures Orion Home Video 2670	Julian Sands Sherilyn Fenn	1993	R
39	37	12	ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Ian Nicholas Gary Busey	1993	PG
40	39	17	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13

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

## THE HOLLYWOOD REPORTER® TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRNS AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Bad Girls (20th Century Fox)	5,012,200	2,008 2,496	—	5,012,200
2	Four Weddings and a Funeral (Gramercy)	4,380,640	882 4,967	6	19,885,421
3	The Paper (Universal)	2,362,545	1,500 1,575	5	29,494,555
4	The Inkwell (Buena Vista)	2,358,988	390 6,049	—	2,358,988
5	Cops and Robbers (TriStar)	2,351,821	1,836 1,281	1	6,974,445
6	D2: The Mighty Ducks (Buena Vista)	2,269,776	1,896 1,197	4	37,406,936
7	Threesome (TriStar)	1,827,008	1,215 1,504	2	10,639,018
8	Major League II (Warner Bros.)	1,802,121	1,807 997	3	24,311,240
9	White Fang 2 (Buena Vista)	1,739,397	1,877 927	1	5,145,978
10	Brainscan (Triumph)	1,725,000	1,221 1,413	—	1,725,000

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**John Michael Montgomery, "Kickin' It Up," A\*Vision Entertainment (212-275-2900), 30 minutes, \$12.98.**



Montgomery began turning heads in country circles when he released his debut album "Life's A Dance," and he more recently scored a No. 1 on the Top Country Albums chart with latest release "Kickin' It Up." His debut, like-titled longform features a lattice of vidclips, each framed by snippets of insight from the modest (albeit well-rehearsed) artist. Montgomery's trip to Durango, Colo., to film the video for "Life's A Dance," for example, was the artist's first journey west of Kentucky and his first plane trip. Other clips include "I Swear," "Rope The Moon," "Beer & Bones," and "I Love The Way You Love Me."

**"Murmel, Murmel, Murmel," Golden Book N' Tape (414-633-2431), 25 minutes, \$12.95.**

This comically charming, animated story of a young girl's quest to find someone to take care of a baby she found playing in a sandbox is one of three new Golden videos adapted from the works of author Robert Munsch. In an unusual marketing twist, Golden has packaged "Murmel" and the other two titles, "Pigs" and "Something Good," with an audio rendition of Munsch's "Love You Forever," the popular, bittersweet tale of the special bond mothers share with their children. Both "Murmel" and "Love You Forever" offer quality family entertainment; the decision of which to play first will depend on the viewer/listener's mood. Video also includes a bonus story, "The Boy In The Drawer," about a mischievous house guest who inhabits a young girl's sock drawer.



**"Frontier Forts And American Indian Wars In Texas," Victory Audio Video Services (310-337-1022), 60 minutes, \$29.95.**



The mandate behind this meandering documentary—to recall and revivify the glory and infamy of Texas' legendary frontier forts—is a laudable one. Unfortunately, the subject matter is clouded in shoddy modern-day film footage, cheesy reenactments of historical events, and only a handful of interesting interviews and archival photos. Yes, there's some solid information here, but the drama gets all but washed away in the drab presentation. Also new from Victory is "Graveyard Of The West," a similarly formatted documentary about the Pecos River of Texas.

occasionally humorous and all-around bizarre.

## SPORTS

**"The 1994 Winter Olympics," CBS/Fox Video, 180 minutes, \$24.98.**

Unabashedly pro-U.S.A. collage of golden moments in Lillehammer is a collector's Olympic dream come true. Greg Gumbel hosts this handsomely packaged trio of videos that provide viewers with front-row seats to the thrills and spills that made couch potatoes of even the most active during those glorious weeks. From the Viking Ship arena to the Northern Lights Hall to the slopes, the coverage provides fans with a concise program of what already has faded into an Olympic memory. And for those who in February were too busy channel surfing to get the latest on the Nancy-Tonya saga and missed the main event altogether, these videos are a chance to spend some time with the winners, not the losers.

## INSTRUCTIONAL

**"The Golden Envelope: How To Grow Your Business Using The Mail," Pitney Bowes (800-243-7829), approximately 30 minutes, \$29.95.**



This concise paean to direct mail cuts right to the chase and offers viewers tip after tip about ways they might try to expand their financial horizons via the good old post office. According to the narrator, a vivid imagination and hard work are the only ingredients necessary for entrepreneurs to achieve success and expand their business opportunities. However, the video really offers only half the picture. Accompanying 132-page, step-by-step guide, compiled in a handy three-ring binder, contains the real nuts and bolts of mail-order magic and is a must-read for those who want the complete picture.

## CHILDREN'S

**"The New Adventures Of Speed Racer: Race To The Future/Escape From The Past," Family Home Entertainment (818-908-0303), 45 minutes, \$12.98.**

The old phrase "they don't make 'em like they used to" is the most appropriate way to sum up these latest revivals of the '70s classic animated series. Trixie's got the wrong color hair, Spriddle's gotten much smarter, and the whole show just seems to have lost, well, its heart. But never mind those petty details. This is the *new* Speed Racer, and it's chock full of current pop-culture designs: Savvy viewers will catch references to a futuristic Arnold Schwarzenegger, the Internet, "Jurassic Park" (Racer X vs. T-Rex?), and more. FHE's recent release of "Speed Racer: The Movie," Speed comic books, and a river of licensed material will send the younger generation clamoring for more. Older kids who yearn for the good old days are advised to catch reruns of the originals on MTV.

## DOCUMENTARY

**"Coral Sea Dreaming," Small World Music (800-757-2277), 55 minutes, \$29.95.**

Video wallpaper will come and go, but the photography in this underwater journey to Australia's Great Barrier Reef will keep viewers coming back to "Coral Sea Dreaming." Accompanied by haunting original music from Australian composer Tania Rose, the footage includes remarkably close-up views of living coral, plus the dazzling dance of rainbows of exotic fish, giant manta rays, and other marine life that call the great reef home. The production is a combination of a years-long collaboration between scientists and artists, which might explain the comprehensive tack the program takes. Slightly oversized package might require a little reworking of shelf space, but it's worth 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.

Billboard.

FOR WEEK ENDING MAY 7, 1994

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	2	7	<b>LIVE AT THE ACROPOLIS</b> Private Music BMG Home Video 82163	Yanni	LF	19.98
2	1	29	<b>OUR FIRST VIDEO</b> ▲ Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
3	3	53	<b>COMEDY VIDEO CLASSICS</b> ▲ Curb Video 177703	Ray Stevens	LF	16.98
4	<b>NEW</b>		<b>LIVE</b> Curb Video 177706	Ray Stevens	LF	16.98
5	6	22	<b>DANGEROUS: THE SHORT FILMS</b> Epic Music Video 19V49164	Michael Jackson	LF	19.98
6	19	2	<b>KICKIN' IT UP</b> A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
7	5	22	<b>LIVE SHIT: BINGE &amp; PURGE</b> Elektra Entertainment 5194	Metallica	LF	89.98
8	4	21	<b>MARIAH CAREY</b> Columbia Music Video 19V49179	Mariah Carey	LF	19.98
9	8	28	<b>GREATEST HITS</b> ● MCA Music Video 10932	Reba McEntire	LF	19.98
10	7	26	<b>LIVIN', LOVIN', &amp; ROCKIN' THAT JUKEBOX</b> ● Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
11	13	60	<b>DELICATE SOUND OF THUNDER</b> ▲ Columbia Music Video 24V-49019	Pink Floyd	C	24.98
12	10	97	<b>THIS IS GARTH BROOKS</b> ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
13	12	63	<b>I STILL BELIEVE IN YOU</b> ▲ MCA Music Video 10679	Vince Gill	SF	9.98
14	9	5	<b>PAUL IS LIVE</b> PolyGram Video 8006305273	Paul McCartney	LF	19.95
15	15	5	<b>SO FAR SO GOOD (AND MORE)</b> PolyGram Video 4400895413	Bryan Adams	LF	24.95
16	11	12	<b>ALAPALOOZA: THE VIDEOS</b> Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
17	16	6	<b>HILLBILLY ROCK</b> MCA Music Video 10881	Marty Stuart	SF	9.98
18	14	23	<b>VULGAR VIDEO</b> A*Vision Entertainment 50345-3	Pantera	LF	16.98
19	17	77	<b>BEYOND THE MIND'S EYE</b> ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
20	18	86	<b>REBA IN CONCERT</b> ● MCA Music Video 10380	Reba McEntire	LF	14.98
21	20	7	<b>RHYTHM, COUNTRY &amp; BLUES</b> MCA Music Video 10876	Various Artists	LF	19.98
22	21	56	<b>THE PREMIERE COLLECTION ENCORE</b> ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
23	22	65	<b>FOR MY BROKEN HEART</b> ▲ MCA Music Video 10528	Reba McEntire	SF	9.98
24	25	26	<b>CALL OF THE WILD</b> BMG Video 66311-3	Aaron Tippin	SF	9.98
25	23	29	<b>VISUALIZE</b> ● PolyGram Video 4400865073	Def Leppard	LF	19.95
26	29	73	<b>THIS IS MICHAEL BOLTON</b> ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
27	30	28	<b>NAOMI &amp; WYNONNA-THE FAREWELL TOUR</b> ● MPI Home Video MP6350	The Judds	LF	19.98
28	32	10	<b>A TOUCH OF MUSIC IN THE NIGHT</b> A*Vision Entertainment 50660	Michael Crawford	LF	19.98
29	<b>RE-ENTRY</b>		<b>THE HITS COLLECTION</b> ● Warner Reprise Video 3-38371	♠	LF	19.98
30	24	27	<b>THE VIDEO COLLECTION</b> ● PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.95
31	33	13	<b>KEEP THE FAITH-THE VIDEOS</b> PolyGram Video 4400877873	Bon Jovi	LF	19.95
32	26	118	<b>GARTH BROOKS</b> ▲ Capitol Video 40023	Garth Brooks	LF	14.95
33	<b>RE-ENTRY</b>		<b>ABBA GOLD: GREATEST HITS</b> PolyGram Video 4400855493	Abba	LF	19.95
34	<b>RE-ENTRY</b>		<b>DEVOTIONAL</b> Warner Reprise Video 3-38346	Depeche Mode	LF	19.98
35	36	23	<b>GREATEST VIDEO HITS: VOL. 2</b> Curb Video 777043	Sawyer Brown	LF	19.95
36	31	171	<b>IN CONCERT</b> ▲ PolyGram Video 0712233	Carreras - Domingo - Pavarotti	LF	29.95
37	<b>RE-ENTRY</b>		<b>UNPLUGGED</b> ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
38	28	28	<b>ALMOST GOODBYE</b> MCA Music Video 10850	Mark Chesnutt	SF	9.98
39	27	82	<b>LIVE AT THE EL MOCAMBO</b> ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
40	40	32	<b>LIFE PROMISE PRIDE LOVE</b> Epic Music Video 19V49172	Sade	LF	19.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form, SF Short-form, VS Video single. ©1993, Billboard/BPI Communications.

## LASER SCANS

(Continued from page 96)

ferent laserdisc configurations. There are R-rated and unrated panscan versions, plus an unrated widescreen edition (\$34.98 each).

Also due on that date: the suspense tale "Dangerous Heart" (\$34.98), John Wayne and Katharine Hepburn in "Rooster Cogburn" (wide, \$34.98), and the boxed set "Abbott & Costello Meet The Monsters" (four movies, \$99.98).

Included in the latter package are the movies "Abbott & Costello Meet Frankenstein," "Abbott & Costello Meet The Invisible Man," "Abbott & Costello Meet Dr. Jekyll And Mr. Hyde," and "Abbott & Costello Meet The Mummy."

MCA has changed the release date for the "Spike Lee Collector's Set" (\$59.98) to May 11. The boxed set includes "Do The Right Thing," "Mo' Better Blues," and "Jungle Fever."

Just out: an outstanding edition of "Carlito's Way" with Al Pacino (wide, THX, \$44.98), plus Sydney Pollack's noteworthy "The Electric Horseman" with Jane Fonda and Robert Redford (wide, \$39.98).

**C**OLUMBIA TRISTAR bows "My Life" with Michael Keaton and Nicole Kidman (\$34.95) June 8.

Due June 15 are several notable titles in the "Soldiers, Sailors & Sab-

oteurs" laser package: J. Lee Thompson's "The Guns Of Navarone" with Gregory Peck (wide, remastered, CLV/CAV, \$49.95), "The Caine Mutiny" with Humphrey Bogart (new digital transfer, \$39.95), Wolfgang Petersen's "Das Boot" (wide, new transfer, alternate dubbed soundtrack, Digital Dolby Surround Stereo, \$39.95), "Stripes" with Bill Murray (wide, new transfer, \$34.95), and "Glory" with Morgan Freeman, Denzel Washington, and Matthew Broderick (wide, \$49.95).

**P**IONEER is set to launch a special edition of "Bob Roberts"

(\$69.95) June 1, and the disc will include director/star Tim Robbins on a commentary track, a "making of" documentary, 20 minutes of outtakes, and liner notes by Gore Vidal.

Just out from Paramount is

"Scared Stiff" (\$34.95), a comedy starring Dean Martin, Jerry Lewis, and Carmen Miranda. Not to be missed is Lewis dressed up like the Brazilian chanteuse and lip-synching one of her standards in Portuguese.

## 'BIRTH' TOO RACIST FOR U.K. VIDEO

(Continued from page 93)

More prestigious titles than "Bedlam" may be affected. Peter Smith, managing director of PolyGram Video, believes that the restrictions could ban a feature such as "Schindler's List." He notes: "Ralph Fiennes' character [Amon Goeth, SS commandant of the concentration camp] is clearly an inappropriate role model." Smith doubts that

"Schindler's List" will ever be available in the U.K.

However, Martin Nash, managing director of Connoisseur Video, which has already advertised its release of "Birth Of A Nation," believes the movie will eventually get a video certificate.

The industry's official position is that the compromise offered by the Home Secretary is better news than if David Alton had succeeded in getting his Draconian amendments through Parliament. "It would have banned all 15- and 18-rated videos absolutely," says Laurie Hall, Video Standards Council chairman.

Hall welcomes some aspects of the tougher measures, which clamp down on the video black market. However, he considers "too harsh" the jail sentences and 20,000-pound (\$35,000) fines that can now be imposed on a retailer convicted of renting or selling to underaged customers.

"You will see some 15-rated films being upgraded to 18, some 18 cut more heavily, and a number of 18-rated films being banned altogether. It will definitely have an effect, without question," says Hall.

Billboard®

FOR WEEK ENDING MAY 7, 1994

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ NO. 1 ★★★								
1	1	5	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98
2	2	7	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R	34.98
3	4	3	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Image Entertainment 2011	Angela Bassett Larry Fishburne	1993	R	39.99
4	NEW ▶		A BRONX TALE	Savoy Pictures Pioneer LDCA, Inc. 90954	Robert De Niro Chazz Palminteri	1993	R	39.95
5	NEW ▶		DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 41826	Jason London Rory Cochrane	1993	R	34.98
6	NEW ▶		GETTYSBURG	Turner Entertainment Co. Image Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG	89.95
7	10	3	THE BRIDGE ON THE RIVER KWAI	Columbia TriStar Home Video 79616	William Holden Alec Guinness	1957	NR	49.95
8	3	9	IN THE LINE OF FIRE	Columbia TriStar Home Video 52316	Clint Eastwood John Malkovich	1993	R	34.95
9	NEW ▶		FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R	34.98
10	16	3	THE GOOD SON	FoxVideo Image Entertainment 8553	Macaulay Culkin Elijah Wood	1993	R	39.98
11	7	11	HARD TARGET ◊	Universal City Studios MCA/Universal Home Video 41824	Jean-Claude van Damme	1993	R	34.98
12	NEW ▶		M BUTTERFLY	Geffen Pictures Warner Home Video 12984	Jeremy Irons John Lone	1993	R	34.98
13	8	7	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71756	Kenneth Branagh Emma Thompson	1993	PG-13	34.95
14	17	3	WE'RE BACK!: A DINOSAUR'S STORY ◊	Ambli Entertainment MCA/Universal Home Video 41907	Animated	1993	G	24.98
15	5	7	STRIKING DISTANCE	Columbia TriStar Home Video 53686	Bruce Willis Sarah Jessica Parker	1993	R	34.95
16	9	109	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
17	15	15	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 12992	Christian Slater Patricia Arquette	1993	NR	39.98
18	NEW ▶		THE WAR OF THE WORLDS	Paramount Pictures Pioneer LDCA, Inc. 5303	Gene Barry Ann Robinson	1953	NR	44.95
19	6	5	STRICTLY BALLROOM	Miramax Films Image Entertainment 1701	Paul Mercurio Tara Morice	1993	PG	39.99
20	RE-ENTRY	9 1/2 WEEKS		MGM/UA Home Video Pioneer/Image Ent. ML104781	Mickey Rourke Kim Basinger	1986	NR	34.98
21	11	5	JUDGMENT NIGHT◆	Universal City Studios MCA/Universal Home Video 41890	Emilio Estevez Cuba Gooding, Jr.	1993	R	34.98
22	NEW ▶		UNDERCOVER BLUES	MGM/UA Home Video Pioneer/Image Ent. ML103063	Kathleen Turner Dennis Quaid	1993	PG-13	34.98
23	25	17	RISING SUN	FoxVideo Image Entertainment 8520	Sean Connery Wesley Snipes	1993	R	39.98
24	RE-ENTRY		LAWRENCE OF ARABIA	Columbia TriStar Home Video 79626	Peter O'Toole	1962	PG	49.95
25	19	5	BOXING HELENA	Orion Pictures Image Entertainment 2670	Julian Sands Sheryllyn Fenn	1993	R	39.99

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

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## Yamaha VL1 Revolutionizes Synthesizer Technology

■ BY DANIEL LEVITIN

STANFORD, Calif.—Trend watchers in the pro audio and musical instrument industries have been abuzz about the new Yamaha VL1 synthesizer and the radical technology behind it, which has been licensed by a half-dozen other manufacturers. Known as waveguide synthesis—a type of physical modeling of musical instruments, and the most exciting development in synthesizer technology in the past decade—it is the product of years of research by Stanford University's Julius Orion Smith III.

The last landmark in synthesizer technology, FM synthesis, became incorporated into Yamaha's groundbreaking DX7, which made digital synthesis affordable to the average musician. Smith developed waveguide synthesis at Stanford's Center for Computer Research in Music and Acoustics (CCRMA), the laboratory where John Chowning discovered FM synthesis.

Many industry observers have said that the difference in quality and realism between waveguide technology and FM is as great as the difference between FM and old-style analog synthesis. Smith explains why this is so: "Waveguide synthesis adds several new dimensions. Since it's based on a physical model, it gives you all the controls of the natural instrument. For strings, winds, and brasses, it simulates the whole string, bore, or horn."

He notes that nonphysical methods, by contrast, attempt to reproduce a sound at the microphone. Instead, waveguide takes the user from a point source (the sound at the microphone) to a line source (the sound along the string or bore).

"That's a new spatial dimension in the sound-generation process," says Smith. "It holds the 'state' of the instrument so that the player can interact with it. This is fundamental to obtaining fully natural synthesis of strings, winds, and brasses. It's also fundamental to many types of percussion, such as cymbals and gongs, and we're working on them using two-dimensional waveguides at CCRMA."

Many synthesists and listeners have noticed that synthesizers tend to sound most realistic during short, steady state tones. Attacks and releases are clues that a synthesizer is being used, as well as the lack of convincing performance nuances such as vibrato, or emotional expression achieved through changing embouchure, bow pressure, and the like.

But waveguide synthesis mimics what Smith calls "the complex interactions that go on between the player and the string or bore."

Many researchers and theoreticians in physics and engineering had been concerned with physical modeling of musical instruments. The main barrier to creating a workable and affordable product was the sheer computational ex-

pense of performing the mathematical calculations required for accurate models. Smith's contribution was creating simplifications to the computations which allowed the synthesis to run in real time on a single DSP chip.

"I published a tutorial on the underlying theory in the December '92 issue of the Computer Music Journal," Smith says. "The most important insights came from linear systems theory, but a knowledge of elementary psychoacoustics was also important. It was also important, I think, to be at a place like CCRMA, where composers, engineers, psychoacousticians, computer scientists, and other kinds of researchers could all inter-

act and exert influence on each other."

One of the chief advantages of waveguide synthesis is that parameters for the musician's interaction with the instrument are incorporated into the algorithm. In other words, it is not just the sound of the instrument being modeled, but also detailed aspects of the player's control of the instrument.

How does one approach modeling the mouth of a clarinetist or the left hand of a violinist? "Well, the first thing you get is raw, low-level control parameters such as mouth pressure and reed stiffness for a wind instrument, and bow-velocity, bow-force, and a 'friction curve' for a bowed string instrument," Smith

says.

The Yamaha VL1 tries to balance these two concerns: allowing the keyboardist the maximum expressive range while at the same time trying to stay within the boundaries of what a musical instrument would actually sound like in the hands of a skilled player.

Part of the realism of any instrument comes from minor, random variations outside the player's direct control. Smith recognized this and introduced some chaos into the equations. For example, wind instruments are responsive to mouth pressure, but Smith found it necessary to add a small amount of random noise to simulate the turbulence present in the real

instrument. After experimentation, Smith settled on only 0.1% random noise, a percentage that produces a much softer attack than that of a player like Jethro Tull's Ian Anderson, whose style would be more closely simulated by a 1.0% random-noise ratio.

The new synthesis technology makes possible new types of user controls for the keyboardist as well. The VL1, Smith explains, retains conventional controls while adding some new ones. "The most interesting new control, in my opinion, is 'pitch-bend' for winds and brasses," he says. "Instead of just gliding the pitch up and down, as is conventional, it also gives reg-

(Continued on next page)

## Don Dixon's Studio Date With The Smithereens Marks Reunion And Return To Band's Roots Sound

■ BY PAUL VERNA

NEW YORK—Producing the latest Smithereens album, "A Date With The Smithereens," was a sort of homecoming for Don Dixon. After working on the New York-based rock band's auspicious 1986 debut, "Especially For You," and its highly acclaimed follow-up, "Green Thoughts," Dixon and the band amicably parted ways for a few years.

The Smithereens went on to make two adventurous albums with Ed Stasium: "11," which yielded the hit "A Girl Like You"; and "Blow Up," which, despite hook-laden tracks like "Top Of The Pops," did not realize the band's hopes of a commercial breakthrough. The disappointment of "Blow Up" led to an even more humbling

eventuality: the band was dropped by its former label, Capitol Records.

By the time the Smithereens signed their current contract with RCA Records, they had already decided that their next album would be a roots-oriented rock'n'roll project, more in line with their early bar-band days than with their string-drenched experiments on "Blow Up." Re-enter Don Dixon.

"I thought it was very important to recapture the essence of the band by using a lot of live stuff and picking songs that were less on the pop side and more on the darker side," says Dixon, who oversaw the song selection for "A Date," culling 12 cuts from a batch of nearly 30 compositions by lead singer and main songwriter Pat DiNizio, plus contributions from guitarist Jim Babjak.

"We needed a space that was bright but not too big," Dixon adds. "We wanted to record someplace kind of



Dixon is shown seated behind the Magic Shop's Neve console. Standing, from left, are Smithereens Pat DiNizio, Mike Mesaros, Jim Babjak, and Dennis Diken. (Photo: Chuck Pulin)

funky and downtown, so we picked the Magic Shop in Soho."

That New York joint provided just the right atmosphere for "A Date With The Smithereens." The band's vintage guitars, amps, and drums were brought in and assembled in the main tracking room, allowing DiNizio, Babjak, bassist Mike Mesaros, and drummer Dennis Diken to play live.

"We needed just enough isolation so that if there was one bad note in an otherwise great track, we could fix that," says Dixon. "But we had everybody in the same room. Jimmy's guitar and Mike's bass amp were isolated in these big boxes, and they could open and close the doors to their boxes, depending on how much they wanted to hear the real stuff."

DiNizio's vocals were captured by a Neumann U47 tube mike, which brought out the raw emotion in such lyrics as "War For My Mind" and "Everything I Have Is Blue." Similarly, Diken's drums were recorded using binaural mikes, which provide a naturally big sound but restrict the amount of tweaking that can be done at the mixing stage.

The environment was so conducive to bringing out the band's best performances that many of the first takes, both vocal and instrumental, were kept, Dixon says. For tracks that did not materialize after the first performance, Dixon went back to DiNi-

zio's original demos for clues on how to approach the songs in the studio.

The spontaneity of the record was interrupted only by an opportune guest appearance by Lou Reed, who decided to drop in after he'd heard that the Smithereens were in the same studio he used to cut his "Magic And Loss" album. Reed's history with the Smithereens dates back to the mid-'80s, when the band supported him on a tour.

Reed wheeled his 8-foot-tall rig into the Magic Shop and went to work on guitar solos for "Long Way Back Again" and "Point Of No Return," Dixon says. The latter tune was one for which writer Babjak had had trouble writing a solo, so Reed supplied the missing piece.

The entire recording was done digitally on Sony 224 multitrack machines, according to Dixon. While the digital approach is not commonly associated with rootsy records, Dixon swears by it.

"All it takes is listening to what's happening on the low end—especially when you're making rock records—on these digital tape recorders to appreciate the good things about them," says Dixon. "The music sounds good as you're recording it."

Dixon also favors digital for its editing capabilities, even though those were not tested on "A Date With The Smithereens." Engineer Lou Gior-

dano, a longtime analog advocate, responded favorably to the digital experience, according to Dixon.

The record was tracked and mixed on an old Neve broadcast console equipped with Flying Faders automation. Dixon and company worked on a song at a time, finishing each mix before moving on to the next.

After completing the final mix of each cut, Dixon made alternate versions for inclusion on a limited-edition vinyl boxed set consisting of the album's 12 songs—plus bonus tracks—on four 7-inch singles.

"When we got a mix we were happy with, I would just extend another 15 minutes and do an odd mix," says Dixon. "Some of them have different vocals, or a harmonica solo instead of a guitar solo, or the drums panned to one side."

The vinyl box is a throwback to Dixon's early producing days. A South Carolina native who spent 16 years in Chapel Hill, N.C., Dixon was at the center of the fruitful D.I.Y. college rock scene of the early- to mid-'80s.

Through his college friendship with R.E.M. manager Jefferson Holt—the two went to University of North Carolina—Dixon ended up co-producing the band's first two full-length albums, "Murmur" and "Reckoning," with Mitch Easter. He went on to work on records by Easter's band, local alternative rockers Let's Active; Georgia foursome Guadalcanal Diary; pop-abilly guitarist Marshall Crenshaw; Charlotte, N.C., quintet Fetchin Bones; and a brace of quirky bands like the X-Teens.

He also has produced four albums by his wife, singer Marti Jones, as well as his own witty rock tunes, which originally were issued on the now-defunct Enigma label and later were re-issued by Restless Records. Among Dixon's more recent credits are an album by singer/songwriter Michael McDermott. He is currently producing a project by Columbia artist James McMurtry.

## YAMAHA REVOLUTIONIZES SYNTHESIZER TECHNOLOGY

(Continued from preceding page)

ister shifts. For example, when you roll the pitch-bend wheel on the trumpet patch, you get the effect of a real 'lip sweep' on a trumpet, where the pitch glides a short distance and then jumps to the next mode."

A second mod wheel on the VL1 acts as a breath controller, mapped to mouth pressure for winds and brasses and sustain for plucked strings, according to Smith.

The VL1's aftertouch response is equally advanced. For example, one of the distortion guitar patches leaps up an octave when the player presses the key a little harder, emulating a guitar's response to a

string plucked at its midpoint and forced into harmonic mode. Similarly, the VL1's foot pedal can simulate a wah-wah sound, and its sax patches "growl" when pressed harder.

Perhaps the most radical feature of the unit is its ability to mix and match various instrument parts. "For example," Smith says, "you can attach a virtual reed to a virtual string, or you can bow a clarinet bore. Everything can be coupled to everything else."

Yamaha engineers built on Smith's technology to create the VL1, and in the process made modifications that impressed even

Smith. "The VL1 sax is significantly better than any of us has implemented here at CCRMA, so we're not sure what all they're doing in it!" he says. In addition, other manufacturers have licensed the underlying technology, and new products should be rolling out soon.

All of this not only should serve to put higher-quality, more realistic-sounding keyboards into the hands of more musicians, but should allow them to express more emotion through their instruments, complementing existing technologies like sampling and FM.

Billboard

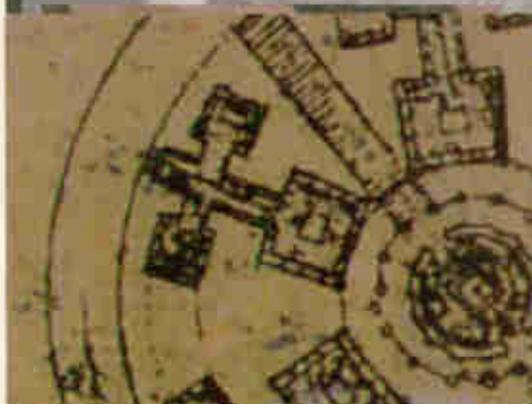
# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 7, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-CLUB	MODERN ROCK
TITLE Artist/ Producer (Label)	BUMP & GRIND R. Kelly/ R. Kelly/ (Jive)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	PIECE OF MY HEART Faith Hill/ S. Hendricks (Warner Bros.)	MOVING ON UP M People/ M People (Epic)	THE MORE YOU IGNORE ME, THE CLOSER I GET Morrissey/ S. Lillywhite (Sire/Reprise)
RECORDING STUDIO(S) Engineer(s)	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	WOODLAND (Nashville) John Kelton	STRONGROOM (London, ENGLAND) James Reynolds	HOOK END MANOR (Reading, ENGLAND) Chris Dickie
RECORDING CONSOLE(S)	Neve VR 72	Neve VR 72	Neve 8068	Neve V3 Flying Faders	SSL 4048 with Focusrite
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Mitsubishi X-850	Otari MTR90	Studer A800 MKIII
STUDIO MONITOR(S)	Lakeside/TAD	Lakeside/TAD	Westlake	Neil Grant Boxer 5 System	Yamaha NS10 Quested
MASTER TAPE	3M 996	3M 996	Ampex 467	3M 996	3M 996
MIX DOWN STUDIO(S) Engineer(s)	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	THE CASTLE (Nashville) Scott Hendricks	STRONGROOM (London, ENGLAND) James Reynolds	HOOK END MANOR (Reading, ENGLAND) Chris Dickie
CONSOLE(S)	SSL 4064G With Ultimotion	SSL 4064G With Ultimotion	SSL 4000G	Neve V3 Flying Faders	SSL 4048 with Focusrite
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Sony 3348	Studer A800 MKIII	Otari MTR90
STUDIO MONITOR(S)	Lakeside/TAD	Lakeside/TAD	UREI 813A B&W	Neil Grant Boxer 5 System	Yamaha NS10 Quested
MASTER TAPE	3M 996/DAT	3M 996/DAT	Ampex 467	3M 996	3M 996
MASTERING (ALBUM) Engineer	HIT FACTORY Tom Coyne	HIT FACTORY Tom Coyne	GEORGETOWN MASTERS Denny Purcell	TOWNHOUSE Jacko Adams	ABBAY ROAD Chris Blair
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing

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## Billboard TAPE DUPLICATION SPOTLIGHT

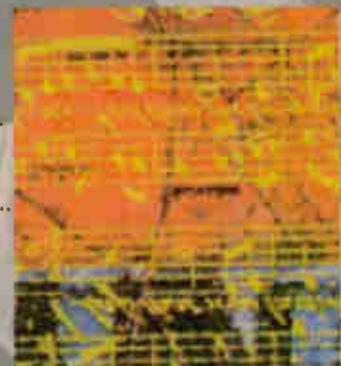


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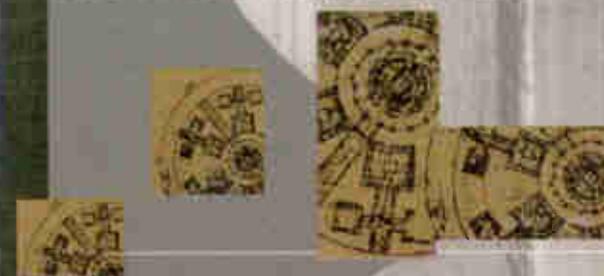


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(Continued on page 106)



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**Alice On The Airwaves.** Alice Cooper, left, recently took over ABC/Satellite Music Networks' "Z-Rock" format, where he entertained the audience with his Elvira hair lock and autographed Metallica road case giveaways. Pictured with Cooper is rock entrepreneur Lonnie Friend.

## N.Y. Hilton Chosen As Site For Billboard/Monitor Radio Seminar

NEW YORK—The New York Hilton and Towers hotel has been chosen as the site of the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 8-10.

Seminar events will kick off the morning of Sept. 9, following the previous night's MTV Video Music Awards at Radio City Music Hall. Registration will open Sept. 8.

The radio business seminar, geared toward program and music directors, consultants, and label promotion executives, will include interactive sessions and hands-on training workshops hosted by both SoundScan and Billboard sister company Broadcast Data Systems. Each company will repeat its events Sept. 9 and 10, giving seminar attendees two opportunities to attend and learn.

### Study: 25-54 Demo 'Often Underrated'

NEW YORK—Advertisers and agencies need little convincing that the 25-54-year-old age group is a desirable demographic. Nevertheless, a new study by the Interep Radio Store reinforces this belief with an examination of consumer spending and radio listening patterns among this group.

The report, titled "The Dynamics Of Adults 25-54: How They Listen To Radio," has uncovered what it calls "often underrated marketing opportunities for advertisers" among this group, particularly among single-person households, which have the highest discretionary  
(Continued on page 111)

In addition, the seminar will feature sessions and keynote speeches focusing on the recent changes in all facets of the radio business, including new chart methodologies and radio ratings services. Seven format-specific gatherings are planned for the following genres: AC, album rock, country, Spanish, modern rock, R&B, and top 40.

As previously reported, the Billboard/Airplay Monitor Radio Awards will be held Sept. 10 as the seminar's closing event. Two new categories are being added to the awards this year.

The first addition, "nationally syndicated air personality," resulted from the incredible growth of this type of programming, particularly in the last two years. This new category will not be format-specific this year.

Second, the Spanish format category will be expanded to include an award in the "network/syndicated nationally distributed program" category. That format also has grown quickly and, during the last year, has seen the launch of several full-time networks as well as short-form programs.

The nomination process is currently under way. Ballots containing the complete list of nominees will appear in the July 2 Billboard and the July 1 Airplay Monitors.

The New York Hilton and Towers, located at 1335 Avenue of the Americas, is charging seminar attendees a rate of \$160 a night for single- and double-occupancy rooms. To assure a room, reservations should be made by Aug. 19; call the hotel at 212-586-7000 and mention you're registering for the Billboard/Airplay Monitor Radio Seminar. Preregistration information for the seminar will be available soon.

## Differences Keep Radio Teams Fresh 'Chemistry' Creates Long-Lasting Partnerships

BY CARRIE BORZILLO

LOS ANGELES—The old adage that "opposites attract" couldn't prove more appropriate or more important for on-air radio partnerships. Some of the more successful radio teams say their differences are a major part of the chemistry that has kept them together for so long.

Without this vital yin-and-yang relationship, the well-known teams of Steve Harmon and Scott Evans (KPLX Dallas), Don Geronimo and Mike O'Meara (Unistar Radio Networks), Bob Kevoian and Tom Griswold (WFBQ Indianapolis), and Bob Mason and Bill Sheehan (WPYX Albany, N.Y.) never could have lasted for the 10 years, or in some cases longer, that they have.

As KPLX PD Brad Chambers explains it, "Steve will say something that makes me run my car off the road, then Scott reels 'em back in. They balance each other really well."

Evans says he and Harmon have been going strong as a team for 10 years because they mirror a bickering married couple. "That excludes us from hanging out [socially], but we have lasted longer than many marriages," he says.

"It [was] just God's way of saying he loves me when he introduced me to Scott," says Harmon.

"Don't make me sick," responds Evans.

Mason and Sheehan also have been teamed for 10 years. Their motto for this lasting partnership: "10 years and never a dull f\*\*\*ing moment."

According to Mason, the secret to their staying power is "we're the best-looking guys in the business." Striking a more serious note, Sheehan says the common bond of wanting to win all the time and being a little off-center has helped the duo stay together.

"We both have the same cynicism about the world," says Sheehan. "And our audience sees it the same way. We also both enjoy running a scam and beating the system."

Sheehan describes the duo as the "kids your mother wouldn't let you play with."



Pictured clockwise, from top left, are Steve Harmon and Scott Evans; Mike O'Meara and Don Geronimo; Bob Mason and Bill Sheehan; and Bob Kevoian and Tom Griswold.

From the description of their first day together, the duo's camaraderie is comparable to two troublemakers wreaking havoc wherever they go.

"We got off to a good start," says Mason. "Our first day, which was April 2, 1984, after Marvin Gaye was shot, we machine-gunned 'Sexual Healing' off the air and ended up in the boss's office for hours."

The genesis of Kevoian and Griswold's relationship began with Kevoian overhearing Griswold's conversation in a bar. After being a team for 14 years—11 of them at WFBQ—Kevoian says their partnership comes down to each being easy to work with.

"Tom's a better French kisser now, too," adds Kevoian, as Griswold interjects, "You can't be afraid to love."

KPLX's Harmon and Evans say their differences are what make their partnership work. "Scott likes golf, I hate golf," says Harmon. "I like motor engines and sailing. I'm an individual-thinking Democrat, he's a conservative Republican. But that's why it works. It would be boring if we were the same."

Sheehan says that while he and Mason tend to agree and see the world the same way, there are also times where they disagree. "We go head to head, toe to toe, screaming at each other at times," he says.

"But we really seldom clash because we have the same goals," adds Mason. "We also both like sports, a good fight, and politics."

For some teams, another important facet of on-air chemistry stems from not speaking before the show. "We don't want to say anything not on the air," says Evans.

Likewise, Griswold says he can be heard shouting, "Save it for the air," several times each morning prior to the show.

In each of these teams, each personality brings different strengths to the table.

Describing his morning team, Chambers says, "Steve is kind of warm and fuzzy, and Scott is a funny wiseguy."

At WPYX, Sheehan handles the news and Mason runs the show. If the two were dancing, Mason would be leading.

At WFBQ, Kevoian is dubbed the "book-smart" one (consequently, he runs the board), while Griswold takes the "street-smart" title (and tends to lead the celebrity interviews).

Kevoian says his partnership with Griswold works because "we don't prepare the show together. We like to surprise each other. A lot of guys sit down and figure out what to do. We'd rather get a good natural laugh out of each other."

Griswold adds that the constantly changing roles of each personality on the show helps keep things fresh.

"We have this concept of the floating straight man," he says. "He moves around. Kristi Lee, our news-woman, may be the straight man, or our sports guy."

Geronimo and O'Meara, who also are going on 10 years together, say that while some teams may claim to  
(Continued on page 111)



**Short, Shorter.** Martin Short, center, visits WRQZ Washington, D.C. Pictured with him are morning guys Bert, left, and Jack Diamond.

# Radio

## WINTER '94 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'93	Sp	Su	Fa	W	Call	Format	'93	Sp	Su	Fa	W
<b>CHICAGO—(3)</b>													
WGCI-FM	R&B	7.4	6.9	8.5	7.3	7.1	KLIF	N/T	3.1	2.4	2.7	3.0	2.5
WGN	N/T	6.5	6.7	6.4	7.7	6.2	KHVN	religious	1.4	1.8	1.9	1.5	2.4
WBBM-FM	top 40/rhythm	5.0	5.7	4.9	4.7	5.4	KRRV	oldies	2.8	2.8	3.1	1.4	2.1
WLS-AM-FM	N/T	4.3	3.6	3.7	4.4	5.1	KSNW	country	2.1	2.0	2.8	2.3	2.1
WUSN	country	6.2	5.7	4.5	5.4	4.4	WRRR	classical	2.2	1.9	2.2	2.5	1.9
WBBM-AM	N/T	4.2	3.8	4.4	3.8	4.2	KKDA	R&B	1.5	2.2	2.2	2.4	1.8
WLIT	AC	4.6	4.0	3.9	4.1	4.0	KESS	Spanish	1.5	—	—	2.6	1.7
WLUP-FM	N/T	2.6	2.7	3.2	4.0	3.9	KDZR	album	1.6	1.7	1.6	1.3	1.4
WQXQ	modern	2.8	2.8	3.3	3.4	3.5	KTKC	sports	1.6	2.1	2.4	2.3	1.1
WVAZ	R&B adult	3.2	3.3	3.4	3.5	3.3	<b>WASHINGTON, D.C.—(8)</b>						
WNUA	adult alt	3.5	3.3	2.8	3.3	3.1	WPGC-FM	top 40/rhythm	8.6	9.4	10.7	10.1	9.1
WJJD	adult std	3.4	3.3	3.0	2.5	2.9	WMZQ-AM-FM	country	6.6	7.2	6.6	5.9	6.2
WXRT	album	2.3	2.4	2.7	2.1	2.7	WGAY	AC	4.3	4.7	3.7	4.4	5.2
WJMK	oldies	2.2	3.5	4.0	2.9	2.6	WMAL	N/T	5.3	4.0	4.0	4.8	4.8
WMAQ	N/T	2.7	2.9	2.4	3.1	2.6	WRB	R&B adult	3.4	3.6	3.9	4.5	4.7
WCKG	cls rock	2.4	3.0	2.8	2.9	2.5	WJFK-FM	N/T	4.0	4.2	3.5	4.5	4.4
WPNT	AC	2.6	2.4	1.9	2.5	2.5	WROX	AC	5.3	5.0	4.1	5.1	4.3
WTMX	AC	1.7	1.5	2.3	2.5	2.4	WGMS	classical	3.3	3.2	2.3	3.1	4.0
WOBZ	album	3.3	2.8	3.0	3.0	2.3	WKYS	R&B	4.1	4.7	4.9	4.4	4.0
WOJO	Spanish	1.7	1.8	2.7	2.2	1.9	WASH	AC	2.8	2.7	3.1	2.4	3.7
WSCR	sports	2.0	1.8	1.8	2.0	1.9	WHFS	modern	2.9	2.6	2.7	3.7	3.7
WNB	classical	1.9	1.6	1.6	1.8	1.8	WMNJ	R&B adult	3.5	4.2	4.0	4.1	3.7
WTSY	oldies	8	7	9	9	1.7	WTOP	N/T	3.2	3.5	3.8	2.5	3.4
WAIT	adult std	9	1.1	9	7	1.6	WBGJ-FM	oldies	3.0	2.4	3.7	4.2	2.7
WGCI-AM	oldies	1.0	1.2	1.1	1.2	1.5	WVDC-FM	album	3.4	3.9	3.3	3.1	2.6
WIND	Spanish	1.8	1.6	1.3	1.1	1.2	WOL	N/T	1.5	1.2	2.0	1.0	2.5
WFMT	classical	1.1	1.2	1.0	0.9	1.1	WARW	oldies	2.6	2.2	2.0	2.2	2.0
WNPV	sports	2.7	2.0	1.9	1.1	1.0	WTRT	oldies	3.2	3.4	2.5	2.2	2.0
<b>SAN FRANCISCO—(4)</b>													
KGO	N/T	8.5	7.6	7.8	7.4	7.8	WCR	cls rock	2.1	2.6	2.5	1.9	1.9
KCBS	N/T	4.7	4.4	5.1	5.7	5.8	WWR	N/T	1.9	1.6	1.1	1.1	1.3
KMEL	top 40/rhythm	5.3	4.4	4.7	4.3	4.7	WVA	religious	1.0	1.0	1.0	1.0	1.2
KOIT-AM-FM	AC	3.6	3.5	3.0	3.4	4.3	WTEM	sports	1.0	1.7	1.0	1.0	1.2
KNBR	N/T	4.5	6.1	6.6	4.6	4.2	WYCB	religious	1.9	1.8	1.7	1.4	1.1
KSOL	top 40/rhythm	3.6	3.9	4.3	4.3	4.2	WFRE	country	6	6	9	5	1.0
KBLX-AM-FM	R&B adult	4.0	3.3	3.0	2.9	3.1	<b>BOSTON—(9)</b>						
KIOI	country	3.2	3.5	4.0	3.1	3.5	WBZ	N/T	7.3	6.1	7.3	7.9	8.3
KSAN	adult alt	2.2	3.0	2.4	3.2	3.2	WKXS-FM	top 40	7.8	8.3	7.7	6.5	6.8
KNSF	adult std	3	4	6	2.1	2.8	WBCH	album	5.0	5.2	4.8	4.7	5.3
KABL-AM	oldies	6.3	5.9	4.4	2.8	2.8	WJMH	top 40/rhythm	4.0	4.0	5.8	5.3	4.7
KFRC-AM-FM	modern	2.4	2.7	2.7	2.9	2.6	WKOK	N/T	4.8	6.1	6.0	5.7	4.7
KDAY	AC	2.0	2.1	1.4	2.0	2.3	WKLX	cls rock	3.8	3.7	3.5	4.4	4.7
KDFC-AM-FM	classical	2.6	2.1	2.7	2.6	2.3	WMLX	oldies	5.1	5.7	5.3	6.6	4.5
KKHI-AM-FM	album	1.4	1.5	2.2	2.7	2.1	WMLX	N/T	4.1	4.4	4.6	4.3	4.1
KSJO	album	1.4	2.2	1.9	2.4	2.1	WMLX	N/T	4.1	4.4	4.6	4.3	4.1
KFOG	album	2.1	2.4	2.2	2.3	2.0	WWSX	AC	3.3	3.1	3.6	3.7	3.9
KRQR	cls rock	2.1	2.8	2.7	2.6	2.0	WWSH-FM	classical	3.3	3.1	2.1	3.2	3.9
KYA	oldies	1.0	1.2	1.6	1.8	1.7	WWSH-FM	oldies	4.3	3.7	4.6	4.1	3.7
KLON	Spanish	1.7	1.5	1.3	1.4	1.6	WWSH-FM	sports	1.8	2.0	2.0	2.8	3.2
KABL-FM	oldies	1.9	1.8	1.6	1.7	1.4	WWSH-FM	country	3.3	3.5	2.9	2.1	2.2
KHQT	top 40/rhythm	1.4	1.4	1.1	1.6	1.4	WWSH-FM	modern	2.3	1.7	1.7	2.1	2.2
KOFY	Spanish	1.1	1.3	0.9	1.1	1.4	WWSH-FM	album	2.2	2.0	1.9	1.3	2.1
KSR/KSRY	AC	4	9	1.2	1.3	1.3	WWSH-FM	R&B	1.7	2.2	3.0	1.7	2.1
KJAZ	adult alt	1.5	0.9	0.8	0.9	1.2	WWSH-FM	country	1.6	2.1	2.2	2.6	1.6
KRZY	country	1.1	1.0	1.0	1.0	1.1	WWSH-FM	album	1.6	1.1	1.5	1.1	1.6
KEZR	AC	1.1	1.0	1.0	0.8	1.0	WWSH-FM	adult std	2.8	1.7	1.7	1.7	1.5
KOME	album	1.6	1.0	1.2	1.3	1.0	WWSH-FM	AC	2.0	2.3	1.2	1.5	1.1
KSFO	N/T	1.3	1.2	1.3	1.0	1.0	<b>HOUSTON—(10)</b>						
KYW	N/T	8.1	7.1	7.0	6.9	10.0	KILT-FM	country	7.4	7.7	7.1	6.3	7.2
WMMR	album	4.1	6.6	6.7	6.0	5.7	KIKK-FM	country	5.7	6.2	6.0	4.7	5.5
WDOB	N/T	7.0	5.0	5.7	5.4	5.6	KODA	AC	3.6	4.1	4.9	5.4	5.4
WOPEN	adult std	4.8	4.4	4.1	5.2	5.5	KMIQ	R&B	4.6	4.5	4.6	4.6	5.3
WGLF-FM	oldies	4.7	4.4	4.2	5.1	5.3	KBXX	top 40/rhythm	5.0	5.3	4.6	4.7	5.2
WYSP	cls rock	6.0	5.8	5.8	5.6	5.3	KQBE	AC	3.7	4.0	4.8	5.3	4.9
WUSL	R&B	4.4	4.7	4.7	5.0	4.7	KKQB-AM-FM	country	4.8	4.6	4.5	4.7	4.8
WBEB	AC	4.3	4.0	3.1	3.3	4.5	KTRH	N/T	4.3	4.6	4.1	4.6	4.8
WIOQ	top 40/rhythm	6.8	5.7	6.0	5.2	4.3	KHMX	AC	4.9	4.5	5.2	4.5	4.4
WDAS-FM	R&B adult	3.2	3.6	4.7	4.0	4.2	KPRC	N/T	1.9	3.4	3.7	4.3	4.4
WXTU	country	4.1	5.1	4.7	4.4	4.0	KRBE-AM-FM	top 40	4.2	3.8	5.3	4.9	4.3
WIP	sports	3.5	2.8	3.3	4.6	3.6	KHYS	R&B adult	4.1	2.8	3.3	3.9	3.8
WYXR	AC	5.8	5.1	4.5	4.1	3.5	KLLO	album	5.0	4.7	3.8	3.2	3.8
WMGK	AC	3.8	4.1	3.5	3.3	3.4	KLDE	oldies	3.5	3.4	3.8	4.2	3.1
WFLN	classical	2.7	2.4	2.4	2.7	3.3	KKRW	oldies	2.4	2.7	2.7	1.9	2.8
WJZ	adult alt	4.5	2.8	2.8	3.0	2.6	KZFX	cls rock	3.6	3.3	2.9	3.2	2.6
WPLY	top 40	1.6	2.6	2.7	2.3	2.6	KLTN	Spanish	—	—	—	1.4	2.2
WIBF	modern	1.9	1.9	3.1	2.6	2.4	KKZR	album	2.1	2.2	1.8	1.8	2.0
WPST	top 40	1.9	1.0	1.1	1.2	1.4	KQKQ	Spanish	2.5	2.4	2.0	2.0	1.3
WDAS-AM	religious	7	1.3	8	1.3	1.2	KSEY	N/T	2.8	2.6	2.3	1.5	1.3
WHAT	N/T	1.2	1.4	8	1.1	1.1	KXTJ	Spanish	—	—	—	1.0	1.1
<b>PHILADELPHIA—(5)</b>													
KYW	N/T	8.1	7.1	7.0	6.9	10.0	KILT-FM	country	7.4	7.7	7.1	6.3	7.2
WMMR	album	4.1	6.6	6.7	6.0	5.7	KIKK-FM	country	5.7	6.2	6.0	4.7	5.5
WDOB	N/T	7.0	5.0	5.7	5.4	5.6	KODA	AC	3.6	4.1	4.9	5.4	5.4
WOPEN	adult std	4.8	4.4	4.1	5.2	5.5	KMIQ	R&B	4.6	4.5	4.6	4.6	5.3
WGLF-FM	oldies	4.7	4.4	4.2	5.1	5.3	KBXX	top 40/rhythm	5.0	5.3	4.6	4.7	5.2
WYSP	cls rock	6.0	5.8	5.8	5.6	5.3	KQBE	AC	3.7	4.0	4.8	5.3	4.9
WUSL	R&B	4.4	4.7	4.7	5.0	4.7	KKQB-AM-FM	country	4.8	4.6	4.5	4.7	4.8
WBEB	AC	4.3	4.0	3.1	3.3	4.5	KTRH	N/T	4.3	4.6	4.1	4.6	4.8
WIOQ	top 40/rhythm	6.8	5.7	6.0	5.2	4.3	KHMX	AC	4.9	4.5	5.2	4.5	4.4
WDAS-FM	R&B adult	3.2	3.6	4.7	4.0	4.2	KPRC	N/T	1.9	3.4	3.7	4.3	4.4
WXTU	country	4.1	5.1	4.7	4.4	4.0	KRBE-AM-FM	top 40	4.2	3.8	5.3	4.9	4.3
WIP	sports	3.5	2.8	3.3	4.6	3.6	KHYS	R&B adult	4.1	2.8	3.3	3.9	3.8
WYXR	AC	5.8	5.1	4.5	4.1	3.5	KLLO	album	5.0	4.7	3.8	3.2	3.8
WMGK	AC	3.8	4.1	3.5	3.3	3.4	KLDE	oldies	3.5	3.4	3.8	4.2	3.1
WFLN	classical	2.7	2.4	2.4	2.7	3.3	KKRW	oldies	2.4	2.7	2.7	1.9	2.8
WJZ	adult alt	4.5	2.8										

# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 60 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	19	NOW AND FOREVER CAPITOL 58005	◆ RICHARD MARX 7 weeks at No. 1
2	6	7	9	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT
3	2	2	19	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
4	3	6	13	STREETS OF PHILADELPHIA COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
5	7	8	11	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
6	5	3	24	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
7	4	4	14	WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
8	8	5	22	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
9	9	9	9	COMPLETELY COLUMBIA 77276	◆ MICHAEL BOLTON
10	11	11	27	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON
11	10	10	28	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
12	14	19	6	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
13	12	12	20	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
14	17	22	8	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN
15	20	25	6	BEAUTIFUL IN MY EYES SBK 58799/ERG	◆ JOSHUA KADISON
16	15	15	28	HERO COLUMBIA 77224	◆ MARIAH CAREY
17	13	13	19	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
18	16	14	23	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
19	22	21	16	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	◆ LITTLE TEXAS
20	18	18	11	LULLABY (GOODNIGHT, MY ANGEL) COLUMBIA 77363	◆ BILLY JOEL
21	21	17	11	IN WALKED LOVE ARISTA 1-2679	EXPOSE
				*** AIRPOWER ***	
22	25	31	4	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
23	32	40	3	MISLED 550 MUSIC 77344	◆ CELINE DION
24	23	23	24	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
25	26	26	10	ROCK AND ROLL DREAMS COME THROUGH MCA 54757	◆ MEAT LOAF
26	35	—	2	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
27	27	29	26	ALL THAT SHE WANTS ARISTA 1-2654	◆ ACE OF BASE
28	31	36	3	THE WOMAN IN ME CAPITOL 58154	HEART
29	29	32	6	IN THE TIME IT TAKES REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
30	28	27	14	THE ONES YOU LOVE RCA 62721	◆ RICK ASTLEY
31	30	30	18	WILL YOU BE THERE (IN THE MORNING) CAPITOL 58041	◆ HEART
				*** HOT SHOT DEBUT ***	
32	NEW	1	1	IF YOU GO SBK ALBUM CUT/ERG	◆ JON SECADA
33	NEW	1	1	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	◆ ♀
34	34	37	9	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
35	40	—	2	MR. JONES DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
36	39	—	2	COME TO MY WINDOW ISLAND 858 028/PLG	◆ MELISSA ETHERIDGE
37	33	35	8	BECAUSE OF LOVE VIRGIN 38422	◆ JANET JACKSON
38	NEW	1	1	AND OUR FEELINGS EPIC 77394	◆ BABYFACE
39	NEW	1	1	STANDING RIGHT NEXT TO ME MCA 54760	◆ KARLA BONOFF
40	36	33	12	FOR WHOM THE BELL TOLLS POLYDOR 855 332/PLG	◆ BEE GEES

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	2	3	4	5	6	7	8	9	10
1	1	1	1	1	1	1	1	1	1
THE RIVER OF DREAMS COLUMBIA 77086	JESSIE SBK 50429/ERG	DREAMLOVER COLUMBIA 77080	ALL ABOUT SOUL COLUMBIA 77254	FIELDS OF GOLD A&M 0258	I DON'T WANNA FIGHT VIRGIN 12652	AGAIN VIRGIN 38404	I'M FREE SBK 50434/ERG	HAVE I TOLD YOU LATELY WARNER BROS. 18511	TWO PRINCES EPIC 74804
◆ BILLY JOEL	◆ JOSHUA KADISON	◆ MARIAH CAREY	◆ BILLY JOEL	◆ STING	◆ TINA TURNER	◆ JANET JACKSON	◆ JON SECADA	◆ ROD STEWART	◆ SPIN DOCTORS

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

## KLEF Provides An Anchor For Classical Entertaining Listeners Key For Goodfellow

IN CLASSICAL RADIO, there are two distinct schools of thought. Broadcasters who subscribe to the first believe their format should be primarily educational, and program their stations accordingly. As a result, their stations sometimes come across sounding stuffy, intellectual, and elitist.

Subscribers to the second theory believe classical radio should be entertaining, and they go out of their way to bring in listeners who may not be familiar with the music. KLEF Anchorage, Alaska, president/GM/VP Rick Goodfellow falls squarely into this second group.

His station is music-intensive, with very little talk or interruptions, and it is dayparted to reflect listeners' moods and activities at certain times of the day.

Because the baby-boom generation is aging, Goodfellow believes classical radio has a lot of potential, provided it is programmed properly.

"I really believe classical can have a big future and can become a much more commercially viable format than anyone currently regards it," he says. "If you play classical on a music-intensive basis, there are all sorts of people who will listen to it that won't listen to the more erudite classical presentation, [which] scares some people and bores the rest. If people want to listen to talk radio, they know where to tune.

"People don't want . . . stations [that] want them to understand every nuance of everything they're about to play," he adds. "If you just play beautiful classical music, you're filling a need that people in every market can understand.

"Classical stations should be literally that, as much music as possible, as little everything else as possible," Goodfellow says. "So many classical stations around the country talk about classical music and occasionally play a piece to illustrate what they're talking about. We don't do historical insights into what Beethoven was thought to have had for breakfast the morning he composed [a particular piece]."

In an effort to be user-friendly, KLEF is heavily dayparted. Goodfellow says that during the day he plays "the great staples of classical." From 6-8 p.m., KLEF airs a dinner-hour program featuring "softer music overtly meant to accompany dining." In the evenings, the programming shifts to include "the great large pieces that are too large for daytime"—for example, the 70-plus-minute Beethoven's Ninth Symphony.

Weekend programs include a Saturday-night opera show and a Sunday-morning "sacred concert" featuring "choral music that takes its inspiration from religious themes," according to Goodfellow. During the season, the station also airs broadcasts of the Metropolitan Opera.

Goodfellow got interested in radio while attending junior high school in Juneau, Alaska, in the mid '60s. After stints at Juneau stations KINY and KJNO, he went off to college,

then was largely out of radio for about 20 years while he presented concerts and worked in arts administration positions. Living in Anchorage and, as he puts it, "getting older and older," he began to think about starting up a full-time commercial classical station. About seven years ago, Goodfellow and his partners in Chinook Concert Broadcasters Inc. purchased an unbuild construction permit that eventually became KLEF. The station, which is positioned as "Your Radio Concert Hall," will celebrate its sixth year on the air in September.

In those six years, the station has had a roller-coaster Arbitron history, hitting ratings as high as 7.1 and as low as 2.9. A look at the station's 12-plus ratings from the fall of 1991 to the fall of 1993 illustrates this: 4.2-3.0-4.7-3.2-6.0. The most recent fall jump was not just in the station's 12-plus ratings—the station also was up 3.3-6.7 from last spring among 25-54-year-olds, and 5.8-10.2 among 35-64-year-olds. KLEF currently is tied for eighth place 12-plus in the market.

Goodfellow says advertising is what made the difference during the up books. "Two things explain all these jumps," he says. "First, how good a job we do, and second, how heavily we promote the station. I have finally gotten religion as to the benefits of spending money to promote the station. We have a loyal core audience that listens to us a great deal. The trick for us to get good Arbitrons is to get those listeners who consider us their second or third station to remember to put us down in their diaries."

The achieve this goal, KLEF concentrates on television advertising and also does some direct mail, including a campaign for its fifth birthday party last year that brought 750 people out for a party.

The station also benefited from the positive publicity and word-of-mouth exposure that resulted from winning the Marconi Award for classical station of the year at last year's National Assn. of Broadcasters convention.

Despite a focus on music, KLEF does run some on-air contests, including the current Mother's Day coloring contest for children, which ties in with Salt Lake City ballet company Ballet West's local performance of "Sleeping Beauty."

The station is on the air from 5 a.m.-midnight on weekdays and 6 a.m.-midnight on weekends, and is run by a staff of five full-timers. Goodfellow says he would love to be on the air full time if he could find a sponsor, but for now, "We don't see a way to make it pay."

The other four staffers are Goodfellow's wife, Jan Ingram; air personality Tim Tullis; sales manager Jan Sands; and AE Steve Clinehens, who also hosts an on-air feature.

PHYLIS STARK



## WINTER '94 ARBITRONS

(Continued from preceding page)

Call	Format	'93	'93	'93	'93	'94	Call	Format	'93	'93	'93	'93	'94	Call	Format	'93	'93	'93	'93	'94
WQMF	album	122	88	58	55	53	KNST	N/T	60	57	65	82	6.9	WQAL	AC	3.4	3.1	1.5	—	2.9
WVEZ	AC	58	55	50	58	4.9	KRQQ	top 40	79	74	70	67	6.4	WENZ	modern	2.4	1.7	3.6	—	2.8
WAVG	adult std	34	34	3.9	4.8	4.3	KWFM-FM	oldies	76	63	79	70	5.7	WWEW	N/T	2.7	1.7	2.0	—	2.2
WLRS	AC	50	42	37	3.1	4.2	KGVY	adult std	64	55	37	60	5.1	WKNR	sports	1.7	1.4	2.0	—	1.8
WRNA	oldies	49	59	5.6	5.1	4.1	KCUB/KCRZ	country	.9	24	17	28	3.6	WLSR	country	2.0	1.6	2.0	—	1.8
WHWY	country	1.8	3.1	3.0	3.2	2.4	KJVK	top 40/rhythm	14	27	32	30	2.8	WZJM	top 40/rhythm	1.3	1.5	1.6	—	1.6
WXTU	N/T	4.2	3.0	1.9	2.5	1.4	KZLZ	Spanish	—	—	5	11	2.3	WHBC-FM	AC	1.0	8	1.2	—	1.5
WAEF-FM	top 40	100	104	93	114	15.3	KEKO	modern	27	17	17	17	1.6	WCLV	classical	1.3	4	1.1	—	1.0
WLEV	AC	131	112	119	118	10.9	KOTL	Spanish	16	15	20	12	1.6							
WZZO	album	88	103	119	119	8.9	KTRZ	Spanish	28	18	14	21	1.5							
WODE-FM	oldies	81	69	74	84	8.8	KXEW	Spanish	23	27	14	17	1.4							
WFNZ	easy	122	92	106	83	9.7	KOHT	Spanish	24	24	22	25	1.0							
WAEZ-AM	N/T	49	50	61	43	7.4														
WXTU	country	17	24	27	31	3.6														
WYSP	cls rock	17	24	27	31	3.6	WNIR	N/T	75	63	60	—	7.2							
WKAP	adult std	20	40	23	43	3.2	WQOK	AC	66	65	54	—	7.1	WHYV-AM-FM	country	9.0	8.4	8.3	6.3	10.0
WEST	adult std	25	21	25	29	1.9	WQOD	AC	38	69	55	—	7.1	WQYV-FM	album	10.3	9.9	10.5	12.3	9.9
WXXW	country	31	26	26	22	1.8	WQWJ	oldies	67	63	64	—	6.1	WNAS-FM	AC	8.7	9.5	9.1	7.3	8.0
WABC	N/T	25	19	12	17	1.3	WQNE-FM	album	61	62	65	—	6.1	WTIC-FM	top 40	5.8	6.6	5.3	6.4	6.8
WOR	N/T	15	12	15	5	1.7	WQMX	country	24	37	41	—	5.6	WNAS-AM	adult std	7.2	4.7	4.7	6.1	4.3
KYW	N/T	11	7	7	5	1.0	WQWR	cls rock	87	84	43	—	5.4	WRNZ	N/T	2.7	2.2	1.9	2.7	3.2
							WQXX	oldies	38	33	39	—	4.4	WRCH	AC	3.6	3.5	3.4	4.4	3.1
							WQXX	album	62	50	57	—	4.3	WCCF-FM	album	2.6	3.6	2.4	2.9	3.0
							WQXX	album	50	34	49	—	3.9	WQXX	album	5	5	11	20	2.7
							WQXX	R&B	26	31	29	—	3.2	WAAF	album	2.4	4.4	3.0	4.4	2.4
							WQXX	adult std	35	46	44	—	3.1	WNMP-AM	AC	2.1	1.9	1.4	1.1	2.4
							WQXX	country	25	32	26	—	3.0	WQRC-FM	oldies	1.8	1.9	2.0	2.1	2.1
							WQXX	country	30	37	30	—	2.9	WQXX	top 40/rhythm	2.5	2.7	1.6	1.8	1.7
							WQXX	AC	30	37	30	—	2.9	WTIC-AM	AC	1.0	5	9	10	1.7
							WQXX	AC	30	37	30	—	2.9	WHMP-FM	top 40	1.5	1.1	1.8	1.5	1.0

# Radio

## The Costs & Returns Of Stations Stunts

### Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	6	<b>KEEP TALKING</b> THE DIVISION BELL	<b>*** No. 1 ***</b> 5 weeks at No. 1 PINK FLOYD COLUMBIA
2	2	2	13	<b>NO EXCUSES</b> JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
3	5	5	10	<b>SPOONMAN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
4	4	4	8	<b>HIGH HOPES</b> UNBOXED	SAMMY HAGAR Geffen
5	7	11	7	<b>SHINE</b> HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
6	6	8	9	<b>DISSIDENT</b> VS.	PEARL JAM EPIC
7	3	3	9	<b>THE CALLING</b> TALK	YES VICTORY/PLG
8	8	9	10	<b>BACKWATER</b> TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
9	11	14	8	<b>DISARM</b> SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
10	9	6	17	<b>DEUCES ARE WILD</b> THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH Geffen
11	10	7	9	<b>BREAKAWAY</b> ANTENNA	◆ ZZ TOP RCA
12	12	12	11	<b>HARD ACT TO FOLLOW</b> BROTHER CANE	◆ BROTHER CANE VIRGIN
13	13	10	19	<b>MR. JONES</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
<b>*** AIRPOWER ***</b>					
14	19	31	3	<b>FAR BEHIND</b> CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
15	14	15	24	<b>LOW</b> KEROSENE HAT	◆ CRACKER VIRGIN
16	18	22	4	<b>WHAT DO YOU WANT FROM ME</b> THE DIVISION BELL	PINK FLOYD COLUMBIA
17	16	17	21	<b>ALL APOLOGIES</b> IN UTERO	◆ NIRVANA DGC/Geffen
<b>*** HOT SHOT DEBUT ***</b>					
18	NEW ▶	1		<b>HERE COMES A MAN</b> FAR FROM HOME	TRAFFIC VIRGIN
19	23	33	3	<b>BIG EMPTY</b> "THE CROW" SOUNDTRACK	STONE TEMPLE PILOTS ATLANTIC
20	31	—	2	<b>NIGHT IN MY VEINS</b> LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
21	22	26	6	<b>EVERY GENERATION...</b> MONO	◆ FURY IN THE SLAUGHTERHOUSE RCA
22	26	38	3	<b>MILES FROM NOWHERE</b> A DATE WITH THE SMITHEREENS	THE SMITHEREENS RCA
23	24	35	4	<b>TAKE IT BACK</b> THE DIVISION BELL	PINK FLOYD COLUMBIA
24	29	34	4	<b>ALL AMERICAN GIRL</b> YES I AM	MELISSA ETHERIDGE ISLAND/PLG
25	25	28	7	<b>LOVE SNEAKIN' UP ON YOU</b> LONGING IN THEIR HEARTS	◆ BONNIE RAITT CAPITOL
26	27	25	6	<b>MMM MMM MMM MMM</b> GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
27	33	—	2	<b>SOLD MY FORTUNE</b> SUGARTOOTH	SUGARTOOTH DGC/Geffen
28	17	16	6	<b>WOKE UP WITH A MONSTER</b> WOKE UP WITH A MONSTER	◆ CHEAP TRICK WARNER BROS.
29	15	13	11	<b>TOO COLD IN THE WINTER</b> BROTHER	CRY OF LOVE COLUMBIA
30	38	40	3	<b>MORE WINE WAITER PLEASE</b> WHO CARES	◆ THE POOR 550 MUSIC
31	30	24	23	<b>YOU</b> CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
32	NEW ▶	1		<b>MISUNDERSTOOD</b> MOTLEY CRUE	MOTLEY CRUE ELEKTRA
33	34	—	2	<b>ROCKS</b> GIVE OUT BUT DON'T GIVE UP	◆ PRIMAL SCREAM SIRE/WARNER BROS.
34	32	27	26	<b>CREEP</b> CORE	◆ STONE TEMPLE PILOTS ATLANTIC
35	20	19	11	<b>NOBODY'S HERO</b> GEMINIFRANTS	RUSH ATLANTIC
36	NEW ▶	1		<b>ROUND HERE</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
37	37	—	2	<b>WATCH THE GIRL DESTROY ME</b> POSSUM DIXON	◆ POSSUM DIXON INTERSCOPE
38	NEW ▶	1		<b>NO ONE TO RUN WITH</b> WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND EPIC
39	35	36	15	<b>DAY IN THE SUN</b> PETER FRAMPTON	PETER FRAMPTON RELATIVITY
40	NEW ▶	1		<b>GET OFF THIS</b> KEROSENE HAT	◆ CRACKER VIRGIN

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

### ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10
1	1	—	2	<b>DAUGHTER</b>	PEARL JAM EPIC				
2	—	—	1	<b>MARY JANE'S LAST DANCE</b> ◆ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA				
3	2	1	29	<b>PLUSH</b>	◆ STONE TEMPLE PILOTS ATLANTIC				
4	3	—	2	<b>BAD THING</b>	◆ CRY OF LOVE COLUMBIA				
5	4	2	32	<b>ARE YOU GONNA GO MY WAY</b> ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN				
6	—	—	1	<b>FOUND OUT ABOUT YOU</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M				
7	7	5	24	<b>PEACE PIPE</b>	◆ CRY OF LOVE COLUMBIA				
8	5	3	20	<b>NO RAIN</b> BLIND MELON	◆ BLIND MELON CAPITOL				
9	6	9	24	<b>HEY JEALOUSY</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M				
10	8	4	41	<b>HARD TO HANDLE</b> SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES AMERICAN/REPRISE				

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.



by Carrie Borzillo

LOS ANGELES—Radio stations are known for staging outrageous stunts in the hope of attracting media attention, but sometimes even the best planning can't anticipate the kind of coverage a stunt will generate, particularly if it goes awry. That publicity can be worth thousands of dollars to the stations involved.

Two recent examples are KYNG (Young Country) Dallas' library stunt, in which overzealous listeners, encouraged by the station, ripped through a public library searching for cash hidden in books, ruining approximately 100 books in the process, and KSOL (Wild 107) morning man Mancow Muller's traffic stopping stunt in which he received a haircut on a busy bridge in the middle of rush hour traffic.

Like those two stunts, syndicated morning man Howard Stern's recent announcement that he would run for governor of New York also attracted national media attention.

Pressed to put a price on how much the publicity from its library stunt was worth, a KYNG staffer modestly estimates it to be \$250,000. KSOL staffers refuse to even put a price tag on the bridge stunt publicity, while Stern's gubernatorial bid may be worth \$18,000 to just one of his 16 affiliates.

Christy Kelly, promotion and marketing director at KYNG, says the exposure from the station's library stunt is comparable to what it received from its annual "Young Country Christmas Fireworks" event, which costs approximately \$250,000.

"If you took a poll here to see if people are more aware of the fireworks or the library, the library would win," says Kelly. "It's too bad that people pay more attention to the negative things than the positive."

Midge Ripoli, producer of Muller's morning show on KSOL, says the amount of publicity and exposure the station received when the jock stopped traffic has no dollar value.

"You can't put a price on that kind of exposure," he says.

Cindy Coyle, promotion and marketing manager of Stern affiliate KEGL Dallas agrees. However, she compares the press and exposure the station has received from Stern's antics to a recent Harley Davidson promotion that cost \$18,000.

"As far as a return, I think we get more mileage out of stunts," says Coyle. "And you don't spend a nickel on it. It's money you can't spend; the value is unlimited."

However, even with the potential benefit of unlimited value, many promotion and marketing directors are still wary of staging stunts.

Ripoli says he has to keep Muller in line so that he doesn't overwhelm the audience with too many outrageous publicity stunts "like Madonna has."

"We do try to keep in the news and piss people off at least once a week," quips Ripoli. "But there are times that Mancow comes to me and tells me what he wants to do, and I just give him that look like it can be trouble."

Emily Eberhardt, promotion director at WWKB Buffalo, N.Y., also says that too many stunts can hurt the station in the long run.

"It just can't get out of hand and get negative publicity. Everyone expects us to do stunts, but it can get old," she says.

Coyle adds that while exposure from a stunt can surpass exposure from a promotion, she wouldn't substitute fewer promotions for more stunts.

"It's just a plus but you don't cut down on one for the other," Coyle says.

Eberhardt adds, "We'd rather do something constructive and tie in with the community."

### IDEA MILL: 'OH GOD' PART 3

KMPC Los Angeles, which is flipping from sports to talk in May, has cleverly begun to position itself against crosstown talker KFI. The latter recently put up billboards which simply stated, "Oh God," then followed then up with boards that read, "Oh God, Baseball again? Not here." KMPC responded with outdoor displays that read, "Oh God, Tom's Back" (referring to the return of former KFI talker Tom Leykis, whose Westwood One show will air on the new KMPC).

Nobody ever said radio contest players aren't resourceful. One listener of CFOX (the Fox) Vancouver, British Columbia, sent NBC-TV weatherman Willard Scott a phony 100th birthday greeting, which he read on the air, for a fictitious person named Larry-Ann Willy of Van- (Continued on next page)

### Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	8	<b>THE MORE YOU IGNORE ME, THE...</b> VAUXHALL AND I	<b>*** No. 1 ***</b> 6 wks. at No. 1 ◆ MORRISSEY SIRE/REPRISE
2	2	2	11	<b>RETURN TO INNOCENCE</b> THE CROSS OF CHANGES	◆ ENIGMA VIRGIN
3	7	10	5	<b>SELLING THE DRAMA</b> THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
4	4	6	7	<b>POSSESSION</b> FUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN NETTWERK/ARISTA
5	5	8	8	<b>LONGVIEW</b> DOOKIE	◆ GREEN DAY REPRISE
6	8	11	6	<b>I'LL TAKE YOU THERE</b> "THREESOME" SOUNDTRACK	◆ GENERAL PUBLIC EPIC SOUNDTRAX/EPIC
7	3	3	13	<b>NO EXCUSES</b> JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
8	21	—	2	<b>NIGHT IN MY VEINS</b> LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
9	6	4	15	<b>GOD</b> UNDER THE PINK	◆ TORI AMOS ATLANTIC
10	11	14	7	<b>CUT YOUR HAIR</b> CROOKED RAIN, CROOKED RAIN	◆ PAVEMENT MATADOR
11	18	25	3	<b>BLACK HOLE SUN</b> SUPERUNKNOWN	SOUNDGARDEN A&M
12	23	—	2	<b>ALWAYS</b> I SAY I SAY I SAY	◆ ERASURE MUTE/ELEKTRA
13	19	23	4	<b>ROUND HERE</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
14	13	15	12	<b>BACKWATER</b> TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
15	10	12	5	<b>BIZARRE LOVE TRIANGLE</b> MARVIN THE ALBUM	◆ FRENTE! MAMMOTH/ATLANTIC
16	9	7	8	<b>CAN'T GET OUT OF BED</b> UP TO OUR HIPPS	◆ THE CHARLATANS BEGGARS BANQUET/ATLANTIC
17	15	18	21	<b>DISARM</b> SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
18	16	17	5	<b>ROCKS</b> GIVE OUT BUT DON'T GIVE UP	◆ PRIMAL SCREAM SIRE/WARNER BROS.
<b>*** AIRPOWER ***</b>					
19	25	27	3	<b>MISS WORLD</b> LIVE THROUGH THIS	◆ HOLE DGC/Geffen
20	12	5	16	<b>MMM MMM MMM MMM</b> GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
21	14	9	20	<b>LOSER</b> MELLOW GOLD	◆ BECK DGC/Geffen
<b>*** AIRPOWER ***</b>					
22	28	—	2	<b>GENTLEMAN WHO FELL</b> THE DIVINE COMEDY	◆ MILLA SIRE/EPIC
<b>*** AIRPOWER ***</b>					
23	NEW ▶	1		<b>CLOSER</b> THE DOWNWARD SPIRAL	NINE INCH NAILS NOTHING/TVT/INTERSCOPE
24	NEW ▶	1		<b>HOBO HUMPIN SLOBO BABE</b>	◆ WHALE EASTWEST
25	22	19	13	<b>LEAVING LAS VEGAS</b> TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
26	24	20	5	<b>KIM THE WAITRESS</b> FREAK CITY SOUNDTRACK	◆ MATERIAL ISSUE MERCURY
27	17	16	9	<b>SPOONMAN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
28	30	—	2	<b>UNTIL I FALL AWAY</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
29	NEW ▶	1		<b>SHINE</b> HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
30	NEW ▶	1		<b>LIAR</b> WEIGHT	◆ ROLLINS BAND IMAGO

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 300 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

## NAB Opposes Clinton Scheme For FCC User Fees

■ BY BILL HOLLAND

WASHINGTON, D.C.—Broadcasters have opposed a new Clinton administration plan to secure hefty new FCC user fees (between \$200 and \$900 a year), and also have criticized the way the funds would be used.

The administration would like to see the FCC funded by fiscal year 1995 in the area of \$150 million a year, primarily through dollars from spectrum users. Budget planners want the proposed FCC user fees to be spent on another government program, the State Criminal Alien Assistance Program.

The National Assn. of Broadcasters said it can see no reason why new FCC user fees (which the NAB already has opposed) should be transferred from the commission to the Justice Department and used to house illegal-alien felons. NAB calls the proposal "unfair and outrageous."

The budget amendment offsets the costs of the program by proposing that "the [FCC] be fully funded by fee revenues, instead of partially

funded as under current law," the White House announced in a written statement.

NAB President Eddie Fritts said there was "no logical basis" for the funds switch, and added, "To suggest that the way to pay for this [alien felon housing] assistance is to require broadcasters and other FCC licensees to pay higher 'user fees' is nothing short of astounding."

NAB is planning to engage in grass-roots lobbying on the proposal.

### FAIRNESS DOCTRINE WITHERS

NAB has confirmed that lawmakers have removed fairness doctrine sections in both the Senate and House versions of the Campaign Reform Bill.

The controversial doctrine, repealed by the FCC in 1989, had a brief comeback after interest in restoring it was primed by a few lawmakers, but has triggered very little enthusiasm in general on Capitol

## WASHINGTON ROUNDUP™

Hill. It has been particularly overlooked in House action on more germane campaign reform issues in the bill this session.

### SUPREME COURT: NO INDECENCY APPEAL

On April 25, the Supreme Court let stand a lower court ruling that

prevents listeners from asking federal courts to review indecency complaints the FCC has dismissed.

In its ruling, the high court let stand a rejected appeal from the U.S. Court of Appeals in Washington, D.C., which found that a Tennessee listener had no right to sue over a National Public Radio broadcast that included repeated cursing (and repeated uses of "the f... word"), as a lower court delicately put it.

The decision affects only the case that was before the court, *Branton v. FCC*.

The FCC had found the language was not indecent by its definition in the context of a bona-fide news story.

## PROMOTIONS AND MARKETING

(Continued from preceding page)

cover, who claimed she calls herself "the Fox That Rocks." This was an attempt to win a station contest in which listeners were asked to display morning team Larry and Willy's names in the grandest way possible. Another listener baked and distributed 993 Larry and Willy cookies.

KFOG San Francisco and the Golden State Warriors have teamed to release "Warriors KFOG Jam," a 12-song compilation CD featuring rare or unreleased tracks by the Grateful Dead, John Hiatt, Squeeze, Toad The Wet Sprocket, Suzanne Vega, Robert Cray, Melissa Etheridge, Lenny Kravitz, John Wesley Harding, Los Lobos, Cracker, and John Hammond with John Lee Hooker. Proceeds from the CD, which is available at Tower Records and at all Warrior home games, will be donated to nine public school music programs.

In another sports tie-in, KKBT (the Beat) Los Angeles and the Los Angeles Lakers teamed for the station's annual "Stay In School Jam" to congratulate students for perfect attendance, improved classwork, and good behavior. Columbia act Kris Kross and MJJ Records artists Quo and Brownstone performed.

WMGK Philadelphia teamed up with several local businesses and the Greater Philadelphia Food Bank to raise funds for poverty-stricken and undernourished babies in the Delaware Valley. The station is asking lis-

teners to donate \$7 in exchange for a Mother's Day card from the station.

KVIL Dallas morning man Ron Chapman is celebrating his 25 years at the station by traveling in a coffee bar-trailer to 25 cities in north Texas through June. He'll broadcast his show live from each city and will be giving away \$25,000 on the journey, as well as trips to Hawaii.

WPLJ New York afternoon jock Rocky Allen enlisted the help of Calvert DeForest from "The Late Show With David Letterman" to marry a couple at the Ringling Bros. and Barnum & Bailey Circus. The bride entered the arena on a wedding float, while the groom rode in on an elephant. DeForest recited the wedding vows. WPLJ provided the couple with a complete wedding, including

rings, flowers, formal wear, reception, and honeymoon.

KSSK-AM-FM Honolulu promotion director Scott MacKenzie has put "The A-Z's On Being a Hip, Hype 'N' Happening Promotion Director In The '90s" on cassette. The tape goes for \$14.95 and is available from MacKenzie.

PROMAX and Entertainment Weekly are teaming up to award, for the first time, the Entertainment Weekly Marketing Executive Of The Year award at the PROMAX conference in New Orleans in June.

### PRO-MOTIONS

KRFK/KAZY Denver director of promotion and marketing Mike DePriest joins WWBZ (the Blaze) Chicago as director of promotion.

## 25-54 DEMO 'OFTEN UNDERRATED'

(Continued from page 107)

income of all types of households in the U.S., according to the study.

There are an estimated 24 million single-person households, 61% of which are female, the study says.

Overall, adult 25-54 households control 68% of the total U.S. household income of \$3.5 trillion.

The study also challenges the notion that young adults do not have discretionary income. According to the report, per capita discretionary

income among adults 25-34 is virtually the same as adults 35-44.

The average household with discretionary income has more than \$11,000 in "uncommitted" dollars to spend annually. Among 25-54 households, that figure shoots up to \$12,321.

The study also found that adult 25-54 households control 64.6% of all discretionary income in the U.S.

There are more than 108.2 million Americans ages 25-54. Of that figure, 40.8% fall into the 25-34 group. Adults 25-54 represent 59.7% of the 94.3 million households in the U.S.

Adults 25-54 are 21% more likely to be college graduates than the average 18-plus adult in the U.S., and are 35% more likely to have professional jobs.

Finally, of all adults ages 18-plus who listen to radio, the study found that 62% are aged 25-54 and 73% are in the 25-44 age group.

PHYLLIS STARK

## RADIO TEAMS

(Continued from page 107)

be good friends, they actually are. "That's why it works. That's the truth," says Geronimo.

On air, Geronimo runs the show, while O'Meara "responds spontaneously and contributes dozens of voices," says Geronimo.

On the differences that make up a good show, O'Meara says, "I'm a realist. He's a pessimist. Don loves 'Star Trek'; my passion is golf."

Adds Geronimo, "I'm more grounded; he's sexually promiscuous. Really, Mike went to college. I didn't. But after 10 years, we're both equally dumb."

Mason and Sheehan have grown over the years as a team. "There was a time when Bill kept me in line, but I've worn him down," says Mason.

"Now I egg him on," adds Sheehan.

With at least 10 years of teamwork under their belts, none of the personalities say they could imagine doing solo work again. As Griswold explains it, working alone "feels like driving in England."

## NEW BLOCKBUSTER MUSIC PRESIDENT

(Continued from page 6)

come the No. 1 music retailer in the country." Musicland is the current leader, with 876 music stores.

Blockbuster acquired the Sound Warehouse and Music Plus record chains in November 1992; in November 1993 it acquired Super Club Retail Entertainment, which includes the Record Bar and Turtle's concepts. "My job is to consolidate everything under the Blockbuster Music Plus banner within the next 12 months," says Weber.

Weber's previous title was senior VP, domestic consumer division. He was the operations chief for the music and home video businesses and for Discovery Zone, a chain of play-

grounds. He has been with Blockbuster for seven years, starting out as regional manager for video in the Southeast. Before that, he operated a chain of liquor stores in South Florida for four years. Weber, 43, is a native of Toronto.

He will remain at Blockbuster's headquarters in Fort Lauderdale, Fla., where he plans to consolidate music purchasing in late June or early July. "We're searching for a person to head up music purchasing," says Weber.

For the first fiscal quarter, which ended March 31, Blockbuster reports that total revenues rose to \$696.5 million from \$433.4 million, while net

profit jumped to \$72.6 million from \$44.7 million. Home video operations showed an 11.3% same-store sales gain. The company owns or franchises 3,666 video stores.

The company's shares were trading at \$25.625 each on the New York Stock Exchange at press time. They had been as high as \$34.25 in the past 12 months. Many observers believe that the plan to merge Blockbuster with Viacom is on shaky legs because the value of Viacom stock declined so much during its recent, successful battle to take over Paramount Communications. If the deal is scuttled, some analysts say, Blockbuster's stock could rise to its previous high.



# Hits! in Tokio

Selections can be heard on "Pioneer Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

- 1 Dream On Dreamer Brand New Heavies
- 2 Rocks Primal Scream
- 3 Goody Goody Lisette Melendez
- 4 I'll Be The One Boyz Scaggs
- 5 Stay Eternal
- 6 The Sign Ace Of Base
- 7 So Much In Love All 4 One
- 8 Hey D.J. Lighter Shade Of Brown
- 9 Baby I Love Your Way Big Mountain
- 10 13 Steps Lead Down Elvis Costello
- 11 Heaven Come Down Jennifer Brown
- 12 I'll Remember Madonna
- 13 You're All I Wanna Do Cheap Trick
- 14 All That I Do Sasha
- 15 Got Me A Feeling Misty Oldland
- 16 Love Sneakin' Up On You Bonnie Raitt
- 17 Drunk On Love Basia
- 18 The Calliope Yes
- 19 Each And Everyone Laura Fygi
- 20 Loser Beck
- 21 I Can't Help Myself Julia Fordham
- 22 Because Of Love Janet Jackson
- 23 The Whole Affair Izit
- 24 Sleeping In My Car Roxette
- 25 Now And Forever Richard Marx
- 26 I Don't Know Noa
- 27 Without You Mariah Carey
- 28 Pieces Of A Dream Incognito
- 29 Boom Shack-A-Lak Apache Indian
- 30 The Most Beautiful Girl In The World Prince
- 31 Skip To My Lu Lisa Lisa
- 32 Forever Now Level 42
- 33 Hooligan's Holiday Motley Crue
- 34 Spiritual Love Urban Species
- 35 Ashita No Watashi Maria Takeuchi
- 36 Hey Mr. O. J. Zhane
- 37 The Kids Jamiroquai
- 38 Breathe Again Toni Braxton
- 39 Jessie Joshua Kadison
- 40 River Of Life Heltor
- 41 I Believe Sounds Of Blackness
- 42 It's All Good Hammer
- 43 I Believe Marcella Detroit
- 44 I Want You Juliet Roberts
- 45 You Mean The World To Me Toni Braxton
- 46 I'm In The Mood Ce Ce Peniston
- 47 Ain't No Mountain High Enough Whoopi And The Cast
- 48 Dream Catcher Sandii
- 49 Streets Of Philadelphia Bruce Springsteen
- 50 A Fair After Misty Oldland



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## Arbitron Response Rates Continue To Rise, With New Initiatives Set For Spring Survey

**ARBITRON RESPONSE RATES** for the winter survey period continue to show improvement as more markets are tabulated.

With the first 75 markets in and counted, total response rates stand at 41.9%, an improvement of 14% over the equivalent number of books in winter 1993 and 20% over last fall's figure for the first 75 markets. Those response-rate improvements are consistent across all market sizes.

**David Lapovsky**, Arbitron's VP, survey operations, says the company has "invested a considerable amount of money and effort [in response-rate improvement efforts] in the last year and a half, and is beginning to see results."

Company officials expressed confidence that these improvements will continue in the 21 markets that have yet to be processed.

In the more important and more comprehensive spring survey period, company reps are hoping that new initiatives, such as packaging diaries in brightly colored boxes, will continue to improve response rates. Those boxes, in which diaries, instructions, and premiums for each household member are placed in separate sleeves, will be sent to all households with three or more members beginning with the third phase of the spring book. They previously were used only with households of four or more people.

In other news, retired Group W chairman **Dick Harris** will be the recipient of the 1994 National Radio Award from the National Assn. of Broadcasters. The award will be presented during a luncheon Oct. 14 at the NAB Radio Show in Los Angeles.

**Lisa Miller**, owner and executive producer of WTMX Chicago's Sunday morning "KidsRadio" show, has filed suit against Fox Broadcasting and Fox Children's Network over use of the name "Fox Kids Radio" for the network's syndicated radio show, according to the Chicago Sun-Times. The suit alleges the network's use of that name is trademark infringement and unfair competition. Miller servicemarked the name in 1991, according to the paper.

Miller has won a temporary injunction against Fox, preventing the network from using the name until the case goes to trial in May, the paper reports.

### PROGRAMMING: REVOLUTION RADIO

**Cargill Communications** has unveiled its new Minneapolis modern rock simulcast. The company bought two stations, one north of the city (the former WTCX, now KREV) and one south (WL0L), which are now broadcasting the company's "Revolution Radio" format. (WL0L's call letter change to WREV is pending.)

**Kevin Cole**, who last worked at crosstown KJJO before it dropped modern rock, is PD/MD. **Brian Oake**, a former jock at the University of Minnesota's KUOM, hosts mornings. **Shelley Miller**, a former KJJO jock last at WEQX Albany, N.Y., hosts middays, followed by **Dave Anton**, from WCBR-FM Chicago. **Mary Lucia**, sister of Minneapolis rocker **Paul Westerberg** (of Replacements fame), is the night jock. Overnights flip-flop for now be-

tween **Dan Stevens**, another KUOM alum, and **Christine T.** from Minnesota Public Radio.

With "Revolution Radio," Minneapolis now hosts two commercial modern rock stations. A few months back, **KRXX-FM** flipped from hard rock to modern rock as **KEGE**. Meanwhile, **Cargill** also goes on the air with another simulcast: **KLBB** and **KBCW**, both broadcasting Cargill's adult standards format.

Former **WBLS** New York PD **Mike**



by **Phyllis Stark**

with reporting by **Eric Boehlert**, **Carrie Borzillo**, and **Brett Atwood**

**Love**, who was most recently with **WPGC-FM** Washington, D.C., has been named operations/program director at **KXOK** St. Louis. Former **KKBT** Los Angeles and **KSOL** San Francisco jock **Barry Pope** joins **KXOK** for mornings.

**KEDG** Las Vegas OM/afternoon host **Jay Taylor** exits and has not been replaced. Also, the station has pulled off syndicated morning hosts **Mark Thompson** and **Brian Phelps**. They also have not been replaced.

**John Stewart** is the new PD at **WXRC** Charlotte, N.C. Stewart arrives from **WSUN** Tampa, Fla., where he was PD. No replacement has been named at **WSUN**.

Veteran **WMMO** Orlando, Fla., PD **Cary Pall** (407-438-3912) exits and plans to start a consultancy that will specialize in talent development. **WMMO** is his first client. APD **Paul Warren** becomes acting PD and is a candidate for the permanent gig.

**WKDD** Akron, Ohio, production director **Chuck Collins** is upped to PD, replacing **Neil Sullivan**, now at **WOVV** West Palm Beach, Fla. . . **Don Moore** takes over as PD/MD at **KDDK** Little Rock, Ark., replacing **Steve Hodges**, now at **Patriot Records**. Moore had been PD at crosstown **KSSN** until last year, when he joined **KDDL**'s sales team.

**Mark Bradley** joins **WALA** Jacksonville, Fla., as PD. He previously was APD/music research director at **WZGC** Atlanta . . . **KIKY** Austin, Texas, which had been silent, is set to sign on at 92.1 programming Major Networks' country format.

**AC** **WSVY** Richmond, Va., flips to R&B as **WSOJ** (J100) . . . Country **KYA** San Francisco changes calls to **KYCY**.

**KRJV** St. Louis changes calls to **KIHT** . . . Country **WCKN** Indianapolis has applied for the new calls **WIBJ**.

**WZEZ** Nashville changes calls to **WJXA**. The **WZEZ** calls move to sister station **WEZK** Knoxville, Tenn. . . **KBIS** Little Rock, Ark., changes calls to **KSYG** . . . **WTAK** Huntsville, Ala.,

changes calls to **WDJL**.

In the wake of **Osborn Communications'** takeover of the station, top 40 **WFKS** Daytona Beach, Fla., has gone more recurrent intensive. The station, which had been about 70% current, lowers that figure to 40%, according to PD **Rich Stevens**.

### PEOPLE: KMPC SETS STAFF

**KMPC** Los Angeles' new lineup for "710 Talk," its new youth-oriented talk format, includes sister **KABC** afternoon hosts **Peter Tilden** and **Tracey Miller** in mornings. Late-mornings are hosted by radio newcomers **Leslie Pam** and **Ann Christie**, who will host a sex and relationships show. Former **KFI** Los Angeles jock **Joe Crumme** joins for middays before **Tom Leykis'** syndicated afternoon show (**Billboard**, April 30). **KABC's** **Xavier Hermosillo** joins for evenings, and **Tavis Smiley** and **Reuben Navarrette** join for late-nights.

**WIOQ** Philadelphia APD **Glenn Kalina** exits to become managing director at trade publication **FMQB**. No replacement has been named.

**Tom Steele** has been upped from assistant MD to MD at **WFLZ** Tampa, Fla., replacing **Hawk Harrison**. Also, **Jeff Thomas**, most recently at **KWOD** Sacramento, Calif., joins **WFLZ** for afternoons, replacing **Harrison** and partner **Marty McFly**, now at **KNIX** Phoenix.

As expected, **George McFly** returns to **WBBM-FM** (B96) Chicago for nights, replacing **Alan Kabel**. **McFly** was most recently morning host at **WVIC** Lansing, Mich.

**WYRK** Buffalo, N.Y., PD/MD **Ken Johnson** hands over MD duties to station jock **Pat O'Brien** . . . In the wake of **KNAX** Fresno, Calif., PD **Mike Brady's** expected move to **Epic Records**, afternoon personality **Rick Stewart** is upped to MD.

**KRST** Albuquerque, N.M., is looking for a new MD, as **Carl Brown** exits for West Coast promotion duties at **BNA Entertainment** . . . **WMVP** Chicago host **Chet Coppock** will exit to host a nightly television talk show in New York. He remains with **WMVP** through May.

Former **KABL-FM** San Francisco morning jock **Trish Bell** joins crosstown **KBLX** for middays, replacing **Leslie Stovall**, now at crosstown **KSRY** . . . **WCXR** Washington, D.C., swaps morning man **Greg Fitzgerald** and afternoon jock **Kenny King**.

**KUBE** Seattle swing jock **Tom Reddick** joins crosstown **KLSY** for overnights, replacing **Will Johnson**, now at crosstown **KRWM** . . . **WMTX-FM** Tampa, Fla., MD **Rico Blanco** adds nights, replacing **Jenna Fox**, who moved to late nights at **KKLQ** (Q106) San Diego.

Former **KGGI** Riverside, Calif., fill-in jock **Vic Slick** joins crosstown **KOOJ** for overnights . . . **WMIL** Milwaukee replaces former overnight jock **Mark Steck** with the syndicated "After Midnight With **Blair Garner**."

**Danny Wright** joins **WKTI** Milwaukee as midday jock/production director, replacing **John Harrison**, now at **WGRD-FM** Grand Rapids, Mich. **Wright** arrives from **WKSE** Buffalo,

## newslines...

**TOM OLSON** has been upped from president of **Katz Television Group** to president of its parent, the **Katz Corp.** **Olson** replaces **Peter Goulazian**, who remains as CEO.

**WALT TIBURSKI** has been named VP/GM of **WERE/WNCX** Cleveland, replacing **Matt Mills**. He previously was VP/GM of crosstown **WMMS**. **Tiburski** also will supervise sales partner **WENZ**.

**DON HOWE**, GM at **KRFX** Denver, adds those duties at crosstown sister station **KBPI** (formerly **KAZY**), replacing **Tom Sly**, now at **WWNK** Cincinnati.

**TOM HORAN**, station manager at **WCKY** (formerly **WLWA**) Cincinnati, is upped to the new position of VP/director of sports marketing at parent **Jacor Broadcasting**. **Mike Kenney**, who managed **Jacor's** **WSKS** in the '80s, replaces **Horan**.

**GLENN WATSON**, GSM at **KCAL-FM/KOLA** Riverside, Calif., is upped to GM, replacing **Jeff Parke**, who is now GM at sister **KBZS** San Diego.

**PHIL ZACHARY**, VP/GM of **WRDU** Raleigh, N.C., adds similar duties at newly purchased crosstown station **WTRG**.

**JOYCE MARSHALL** has been upped from GSM to VP/GM at **KHEY-AM-FM/KPRR** El Paso, Texas, replacing **Rob Burton**, who exits. Former **WAKR/WONE-FM** OM **Harve Alan** joins the El Paso outlets in the new station manager position.

**STATION SALES:** **WZJX** Dayton, Ohio, from **Miami Valley Communications** to **Terry Jacobs'** **Regent Communications**, owner of crosstown **WLQT**, for \$2.15 million (**Regent** has begun operating the station under a local marketing agreement); **WECK/WJYE** Buffalo, N.Y., from **EBE Communications** to **American Radio Systems** for an undisclosed price; **WBCT** Grand Rapids, Mich., from **Radio Associates of Michigan** to **Bruce Holberg's** **WOOD** Radio, owner of crosstown **WOOD-AM-FM**, for an undisclosed price.

**SALE CLOSINGS:** **WIBC/WKLR** Indianapolis from **Sconnix Broadcasting** to **Emmis Broadcasting** for \$26 million; **WAPI-AM-FM** Birmingham, Ala., from **Dittman Group** to **Dick Broadcasting** for an undisclosed price (**WAPI-FM** flips from top 40 to hot AC with the new calls **WMXQ**); **KRQC** Monterey, Calif., from **Model Associates** to **Charlton Buckley**, owner of **Henry Broadcasting**, which operates crosstown **KDON**, for \$1 million.

**TIM HUELISING** has been named GM at **WMUS-AM-FM** Muskegon, Mich., replacing **Tim Acterhoff**, who resigned earlier this year. **Huelsing** previously was with crosstown **WSFN/WSNX/WMRR**.

**N.Y.** **WKYI** PD **Danny Clayton** assumes the MD duties previously handled by **Harrison**.

**KXOA** Sacramento, Calif., P/T jock **John McCorkle** is upped to overnights, replacing **Jim O'Brien**, now at sister **KQPT** . . . **Jim Hunter** joins **WGRL** Indianapolis for mornings from **WAFX** Norfolk, Va. He replaces **Mark "Smokey" Roberts** and **Jim "Bandit" Burrows**, now working P/T at crosstown **WRZX**.

**Jim Moore** joins **KLTH** Kansas City, Mo., for the noon-4 p.m. shift replacing **John Mertz**, who moves to nights. **Moore** previously was with crosstown **KKCJ** and **KFKF**. **Susan Wise** joins **KLTH** for the 4-8 p.m. shift, replacing **Larry Ross**, who exits. She previously hosted nights at **KCKI** Tulsa, Okla. **KLTH** PD **Brad Waldo** is still looking for a new morning co-host to replace **Roberta Solomon**, who exits.

At **WCLT-FM** Columbus, Ohio, **Chris Daniels** is the new morning-show host, replacing **Glenn Moore**, now OM at crosstown **WRFD/WRZR**. **Daniels** arrives from crosstown **WSNY**, where he did weekends . . . **Stormin' Norman** is the new morning man at **WVYZ** Hartford, Conn., replacing **Ed Fairbanks**, who exits. **Norman** arrives from **WHVK** Huntsville, Ala., where he also hosted mornings.

**WJBT** Jacksonville, Fla., PD **Nate**

**Bell** adds afternoons, replacing **Gary Young**, now at **WHUR** Washington, D.C. . . **WGRX** Baltimore morning personality **Ron Benton** joins **KRXO** Oklahoma City, for mornings replacing **Greg "Eggman" Moore**, who exits for the production director job at **WSOC** Charlotte, N.C.

**WWZZ** (Star 93.1) Knoxville, Tenn., has a partial new lineup for its new top 40/adult format. Former **WKSF** Asheville, N.C., jock **Toddzilla** joins for mornings. **WRNO** New Orleans evening jock **Cindy Kern** joins for middays. **WVLK-FM** Lexington, Ky., morning co-host **Vince Richards** will host afternoons. **Phil Moore** returns to radio for overnights. Nights are still vacant. Send T&Rs to PD **Larry Trotter**. New calls are pending for **WWZZ**.

**Jenny Fox** arrives as midday jock at **WPKX** Springfield, Mass., from crosstown **WHYN-FM**. **Fox** replaces **Patty Lynne**, who exits . . . **Hosie Mack**, PD at **WCKU** Lexington, Ky., takes over the afternoon on-air shift.

**Danny Drake**, former morning man at **KTOW-FM** Tulsa, is now doing P/T work at **KVSP** Oklahoma City . . . **Karen Farmer** from **WTOC-TV** Savannah, Ga., joins **WDCG** Raleigh, N.C., as morning show producer.

Former **WJMP/WNIR** Akron, Ohio, jock **Mike Young** (aka **Mike Stevens**) is looking for a new gig and can be reached at 216-439-2141.

# ECLECTIC POW WOW LABEL STAYS FIERCELY INDEPENDENT

(Continued from page 1)

its credit, the 8-year-old, fiercely independent label is a sort of anomaly in a business in which most indies that have been around that long either align themselves with majors or cease operations. Pow Wow is determined to do neither. Its goals, according to label co-owner Herb Corsack—a 40-year music business veteran who cut his teeth at Vanguard and Island before forming Pow Wow—seem al-

ready to have been met: "To do a nice-sized business, but never to get too big."

That "nice-sized business" has not experienced the kind of milestones that make for good sound bites, but has firmly established itself as a purveyor of quality music in a broad range of genres, its releases characterized by inventive production and stylish packaging.

In the reggae arena, it has earned the respect of the community and attracted artists from other labels to its fold based on its solid reputation. (For example, after a long career on Shanachie, Mowatt switched to Pow Wow for her latest, highly acclaimed album, "Rock Me.")

Renowned reggae producer Augustus "Gussie" Clark, who worked on the recent Pow Wow release by McGregor, "Carry Go Bring Come," says he has had a more successful relationship with Pow Wow than with any of the other companies he's worked with in the U.S., including Virgin, Profile, Alligator, Heartbeat, and Island.

What sets Pow Wow apart, says Clark, is its focus not only on artists, but also producers, DJs, and the music itself. "They put out product that will either do well or become a strong catalog item," he says.

Reggae authority Wayne Jobson, DJ of the weekly Reggae Revolution

Bug, Stigmata A Go Go, Big Stick, 700 Miles, and Emergency Broadcast Network.

The first three of those bands wound up signing to the label. Motherhead Bug and Stigmata A Go Go released records last year that did not make a commercial splash but allowed Pow Wow to stake new territory. Stigmata A Go Go is no longer on the roster, but Motherhead Bug remains a priority for Pow Wow. The Lower East Side ensemble—an off-center, Eastern-sounding unit that employs military march rhythms and exotic instrumentation—is about to embark on a 30-date European tour, says Fox.

Big Stick, meanwhile, is about to wrap up its debut release for Pow Wow, Fox adds. The New York alternative band's last recording appeared on EMI in the U.K. and Blast First in the U.S.

On the techno tip, Pow Wow has carved out a specialty in the trance subgenre, which Fox defines as a slow, groove-based form appealing to a predominantly black audience. Pure techno, on the other hand, is white-oriented and thrives on 150-bpm grooves and high, screechy sounds, she says.

Through the Pow Wow Trance imprint, the label has licensed Italian underground dance records and signed Detroit- and Chicago-based DJs, according to Fox. Among its triumphs was a record by DJ Jeff Mills titled "Waveform Transmissions." Originally released in Germany, where it went to No. 1, the record became a huge underground hit in the U.S., mainly on the strength of college airplay on such outlets as WUNH Durham, N.H., and WMUA Amherst, Mass. (the University of Massachusetts station).

Its success here took Fox by surprise. "It's hard to market this stuff," she says, "because you don't know where people's tastes are." The task is further complicated by DJs' reluctance to sign exclusive contracts. "They like to do a one-off project with you, and if that takes off, they'll agree to do follow-ups," Fox says. "To sign an artist exclusively, you have to offer them a lot of money, which we don't think is warranted because the market is still underground."

Among Pow Wow's upcoming trance releases are albums by Robert Armani, a Chicago-based DJ whose real name is Robert Woods, and Leo Anibaldi, an Italian ambient DJ. Both records are licensed from Italian dance indie ACV.

Not all Pow Wow product falls into neat genre categories. Its new compilation, "Stushness—The First Lick . . ." is a reggae-meets-Europop confection masterminded by the D-Fex production team of Taxman and John Crossley (see Dance Trax, page 29). The same team produced a "Guerilla In Dub" compilation of bass mixes. Also, the label's dance music expert, manager and journalist Bill Coleman, is preparing a compilation of old and new music by outspoken New York performance artist Karen Finley.

The spectrum of Pow Wow's releases reflects the open-mindedness of its owners, Corsack and Judy Casace. Both former Island Records employees, they decided to form Pow Wow when they became disenchanted with the limitations of a major-label structure. Corsack, Casace, and a former third partner—New York DJ Marc Kamins—opened house with a

series of what Casace calls "studio concoctions" in a dance vein.

There was never a turning point in the company's fortunes, simply a slow, steady growth that continues today, with the label releasing albums at an average rate of more than one per month. However, Pow Wow remains amazingly small. It is staffed only by Corsack, Casace, Fox, Coleman, marketing/operations per-



MOTHERHEAD BUG

son Madison Bedard, and art director Elisa Keogh, whose bright, eye-catching graphics lend Pow Wow products a distinctive air. The company does whatever it can in-house and relies on outside publicists and promoters to pick up the slack.

"We've both been around for a while, so we know who to go to," says Corsack, who notes that Pow Wow's product is distributed by INDI, M.S., Select-O-Hits, and other independents.

Asked if he ever considers entering a partnership with a major entity, Corsack, without hesitation, says "No. You might as well sell your company at that point."

If the label were to experience the miracle of platinum, it would simply pour the money back into making more records, according to Corsack. In fact, his thirst for going "wherever the new sounds are going to be" is so strong that he is set to jump into two new genres: rap and spoken-word. Without specifying the nature of those ventures, Corsack says they will follow the label's ideology of finding quality music in "virgin territory."

Casace goes even further, saying, "We're willing to put out anything. Whatever walks through the door that happens to be good, we'll try it and we'll find the people who know how to sell it."

So far, the formula has allowed Pow Wow to maintain its independence in a fiercely competitive and increasingly consolidated marketplace.

## BOLTON RULING

(Continued from page 12)

to decide on an amount as early as April 28.

Attorney Gerard Fox, who represents plaintiff Three Boys Music Corp., was seeking \$2 million in damages.

"I'm very thankful to the Lord for giving us this court victory," said Ronald Isley. "But I'm very disappointed that we had to take this to court."

The lawsuit, filed Feb. 24, 1992, by the Isley Brothers and Three Boys Music Corp., names, in addition to Bolton and Goldmark, their publishing companies Nonpareil Music, Warner/Chappell Music, Warner-Tamerlane, and WB Music, as well as Sony Music Entertainment, the parent company of Columbia Records.

## Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor, 80 top 40/mainstream and 28 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>				<b>★ ★ NO. 1 ★ ★</b>
1	1	18	THE SIGN ACE OF BASE (ARISTA) 13 wks at No. 1	1	19	6	BUMP N' GRIND R. KELLY (JIVE) 6 wks at No. 1
2	2	11	MR. JONES COUNTING CROWS (DGC/GEFFEN)	2	2	10	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
3	3	10	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	3	5	3	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)
4	4	9	THE MOST BEAUTIFUL GIRL IN... ♀ (NPG/BELLMARK)	4	3	9	THE MOST BEAUTIFUL GIRL IN... ♀ (NPG/BELLMARK)
5	6	6	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)	5	6	4	REGULATE WARREN G. & NATE DOGG (DEATH ROW)
6	7	7	RETURN TO INNOCENCE ENIGMA (VIRGIN)	6	4	25	WHATTA MAN SALT-N-PEPA (NEXT PLATEAU)
7	8	9	MMM MMM MMM MMM CRASH TEST DUMMIES (ARISTA)	7	12	5	ANYTHING SWV (RCA)
8	5	15	WITHOUT YOU MARIAH CAREY (COLUMBIA)	8	7	14	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)
9	11	16	NOW AND FOREVER RICHARD MARX (CAPITOL)	9	9	10	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
10	12	13	WHATTA MAN SALT-N-PEPA (NEXT PLATEAU)	10	10	14	WITHOUT YOU MARIAH CAREY (COLUMBIA)
11	10	19	THE POWER OF LOVE CELINE DION (550 MUSIC)	11	11	15	THE SIGN ACE OF BASE (ARISTA)
12	15	5	I'LL TAKE YOU THERE GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)	12	8	18	GROOVE THANG ZHANE (ILLTOWN/MOTOWN)
13	9	13	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)	13	14	7	BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)
14	13	15	BECAUSE OF LOVE JANET JACKSON (VIRGIN)	14	17	4	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
15	39	2	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)	15	13	20	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)
16	14	10	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN (COLUMBIA)	16	20	29	SHOOP SALT-N-PEPA (NEXT PLATEAU)
17	21	7	LOVE SNEAKIN' UP ON YOU BONNIE RAITT (CAPITOL)	17	23	4	GOT ME WAITING HEAVY D. & THE BOYZ (UPTOWN/MCA)
18	22	3	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	18	16	21	CANTALOOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
19	17	8	LOSER BECK (DGC/GEFFEN)	19	15	16	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
20	19	6	I WANT YOU JULIET ROBERTS (REPRISE)	20	19	13	FEENIN' JODECI (UPTOWN/MCA)
21	16	23	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	21	27	7	YOU KNOW HOW WE DO IT ICE CUBE (PRIORITY)
22	23	6	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	22	21	11	THE POWER OF LOVE CELINE DION (550 MUSIC)
23	24	5	NEON MOONLIGHT ROSCO MARTINEZ (ZOO)	23	26	3	RETURN TO INNOCENCE ENIGMA (VIRGIN)
24	20	15	CANTALOOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)	24	18	12	HEY D.J. LIGHTER SHADE OF BROWN (MERCURY)
25	18	15	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS (MCA)	25	22	10	AND OUR FEELINGS BABYFACE (EPIC)
26	25	6	DREAM ON DREAMER BRAND NEW HEAVIES (DELICIOUS VINYL)	26	28	3	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS)
27	26	24	DREAMS GABRIELLE (GO!DISCS/LONDON/PLG)	27	NEW ►		BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
28	30	3	BUMP N' GRIND R. KELLY (JIVE)	28	24	7	I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUEZ (CLASSIFIED)
29	27	8	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND/PLG)	29	38	2	I WISH GABRIELLE (GO!DISCS/LONDON/PLG)
30	28	21	AMAZING AEROSMITH (GEFFEN)	30	33	5	COMIN' ON STRONG SUDDEN CHANGE (EASTWEST)
31	31	7	AND OUR FEELINGS BABYFACE (EPIC)	31	25	8	YOUR BODY'S CALLIN' R. KELLY (JIVE)
32	38	2	STAY LISA LOEB & NINE STORIES (RCA)	32	29	6	SOMETHIN' TO RIDE TO CONSCIOUS DAUGHTERS (SCARFACE)
33	29	25	BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)	33	NEW ►		LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA)
34	NEW ►		MISLED CELINE DION (550 MUSIC)	34	31	7	HOW DO YOU LIKE IT? KEITH SWEAT (ELEKTRA)
35	32	3	NO EXCUSES ALICE IN CHAINS (COLUMBIA)	35	34	4	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)
36	NEW ►		DON'T TURN AROUND ACE OF BASE (ARISTA)	36	NEW ►		PUMPS AND A BUMP HAMMER (GIANT)
37	34	4	DREAMS THE CRANBERRIES (ISLAND/PLG)	37	37	18	I'M IN THE MOOD CE CE PENISTON (A&M)
38	37	26	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	38	39	2	WILL YOU EVER SAVE ME LISSETTE MELENDEZ (FEVER/RAL/CHAOS)
39	35	25	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	39	35	7	DREAM ON DREAMER BRAND NEW HEAVIES (DELICIOUS VINYL)
40	33	7	GROOVE THANG ZHANE (ILLTOWN/MOTOWN)	40	36	5	I WANT YOU JULIET ROBERTS (REPRISE)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.



FREDDIE MCGREGOR

program on KROQ Los Angeles, says Pow Wow produces "very tasty stuff. It's a good thing that they're around because a lot of the majors won't sign reggae. They've been signing mostly dancehall. So people like Judy Mowatt, Freddie McGregor, or Gregory Isaacs would have trouble getting a major-label deal."

Ironically, Pow Wow was one of the first labels to embrace dancehall. In 1989, when the genre was a nascent hybrid of reggae and rap, Pow Wow had a sleeper hit with Brown's reggae-style cover of Tracy Chapman's "Baby Can I Hold You," which was titled "Sorry." As dancehall blossomed into an international phenomenon, Pow Wow remained in the forefront with hits by J.C. Lodge ("Telephone Love"), Papa San, Shabba Ranks, and others, as well as successful genre compilations.

No sooner had it set a foothold in that marketplace than it hired former music journalist Marisa Fox to help the label diversify into alternative rock and techno.

Fox's first project after joining Pow Wow in 1992 was an eclectic compilation entitled "Manhattan On The Rocks," featuring such local underground talent as Motherhead

## FOR THE RECORD

A story in the April 30 issue, "Multimedia Comes To EMI Fold," incorrectly referred to EMI Records Group North America as ERG. The correct executive titles should have read: Terri Santisi, executive VP/GM of EMI Records Group North America; Joe Kiener, senior VP of operations for Cema Distribution. Also, EMI's manufacturing operation is located in Jacksonville, Ill.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 198 top 40 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	20	<b>THE SIGN</b>	ACE OF BASE (ARISTA) 11 wks at No. 1
2	2	23	<b>WITHOUT YOU</b>	MARIAH CAREY (COLUMBIA)
3	5	10	<b>THE MOST BEAUTIFUL GIRL IN...</b>	4 (NPG/BELLMARK)
4	4	11	<b>BABY I LOVE YOUR WAY</b>	BIG MOUNTAIN (RCA)
5	3	22	<b>THE POWER OF LOVE</b>	CELINE DION (550 MUSIC)
6	6	16	<b>MR. JONES</b>	COUNTING CROWS (DGC/GEFFEN)
7	8	6	<b>I'LL REMEMBER</b>	MADONNA (MAVERICK/SIRE/WB)
8	7	17	<b>NOW AND FOREVER</b>	RICHARD MARX (CAPITOL)
9	9	16	<b>BUMP N' GRIND</b>	R. KELLY (JIVE)
10	10	10	<b>RETURN TO INNOCENCE</b>	ENIGMA (VIRGIN)
11	12	9	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
12	22	3	<b>I SWEAR</b>	ALL-4-ONE (BLITZZ/ATLANTIC)
13	11	13	<b>STREETS OF PHILADELPHIA</b>	BRUCE SPRINGSTEEN (COLUMBIA)
14	13	24	<b>WHATTA MAN</b>	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
15	21	5	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)
16	17	9	<b>LOVE SNEAKIN' UP ON YOU</b>	BONNIE RAITT (CAPITOL)
17	15	13	<b>MMM MMM MMM MMM</b>	CRASH TEST DUMMIES (ARISTA)
18	16	35	<b>BREATHE AGAIN</b>	TONI BRAXTON (LAFACE/ARISTA)
19	14	19	<b>SO MUCH IN LOVE</b>	ALL-4-ONE (BLITZZ/ATLANTIC)
20	24	5	<b>REGULATE</b>	WARREN G. & NATE DOGG (OEAETH ROW)
21	23	19	<b>EVERYDAY</b>	PHIL COLLINS (ATLANTIC)
22	20	27	<b>BECAUSE THE NIGHT</b>	10,000 MANIACS (ELEKTRA)
23	18	19	<b>BECAUSE OF LOVE</b>	JANET JACKSON (VIRGIN)
24	28	5	<b>I'LL TAKE YOU THERE</b>	GENERAL PUBLIC (EPIC SOUNOTRAX/EPIC)
25	30	25	<b>FOUND OUT ABOUT YOU</b>	GIN BLOSSOMS (A&M)
26	36	6	<b>ANYTHING</b>	SWV (RCA)
27	25	34	<b>ALL THAT SHE WANTS</b>	ACE OF BASE (ARISTA)
28	26	10	<b>AND OUR FEELINGS</b>	BABYFACE (EPIC)
29	—	1	<b>IF YOU GO</b>	JOHN SECADIA (SBK/ERG)
30	27	23	<b>CANTALOO (FLIP FANTASIA)</b>	US3 (BLUE NOTE/CAPITOL)
31	29	15	<b>GIN AND JUICE</b>	SNOOP DOGGY DOGG (OEAETH ROW)
32	32	29	<b>HERO</b>	MARIAH CAREY (COLUMBIA)
33	40	7	<b>COME TO MY WINDOW</b>	MELISSA ETHERIDGE (ISLAND/PLG)
34	33	8	<b>THE MORE YOU IGNORE ME...</b>	MORRISSEY (SIRE/REPRISE)
35	31	17	<b>LOSER</b>	BECK (DGC/GEFFEN)
36	38	25	<b>DAUGHTER</b>	PEARL JAM (EPIC)
37	34	8	<b>COMPLETELY</b>	MICHAEL BOLTON (COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	51	3	<b>DON'T TURN AROUND</b>	ACE OF BASE (ARISTA)
39	37	7	<b>BORN TO ROLL</b>	MASTA ACE INC. (DELICIOUS VINYL)
40	46	3	<b>BEAUTIFUL IN MY EYES</b>	JOSHUA KADISON (SBK/ERG)
41	43	4	<b>GOT ME WAITING</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)
42	39	8	<b>I WANT YOU</b>	JULIET ROBERTS (REPRISE)
43	35	18	<b>GROOVE THANG</b>	ZHANE (ILLTOWN/MOTOWN)
44	49	2	<b>MISLED</b>	CELINE DION (550 MUSIC)
45	42	11	<b>FEENIN'</b>	JOJECI (UPTOWN/MCA)
46	—	1	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)
47	41	7	<b>DREAM ON DREAMER</b>	BRAND NEW HEAVIES (DELICIOUS VINYL)
48	52	17	<b>ALL APOLOGIES</b>	NIRVANA (DGC/GEFFEN)
49	45	6	<b>DREAMS</b>	THE CRANBERRIES (ISLAND/PLG)
50	58	10	<b>YOU KNOW HOW WE DO IT</b>	ICE CUBE (PRIORITY)
51	62	2	<b>STAY</b>	LISA LOEB & NINE STORIES (RCA)
52	44	19	<b>HAVING A PARTY</b>	ROD STEWART (WARNER BROS.)
53	54	2	<b>I WISH</b>	GABRIELLE (GO/DISCS/LONDON/PLG)
54	55	4	<b>SWEET POTATOE PIE</b>	DOMINO (OUTBURST/RAL/CHAOS)
55	61	4	<b>BIZARRE LOVE TRIANGLE</b>	FRENTE! (MAMMOTH/ATLANTIC)
56	48	12	<b>NO EXCUSES</b>	ALICE IN CHAINS (COLUMBIA)
57	53	12	<b>DISARM</b>	SMASHING PUMPKINS (VIRGIN)
58	74	2	<b>ALWAYS</b>	ERASURE (MUTE/ELEKTRA)
59	50	5	<b>NEON MOONLIGHT</b>	ROSCO MARTINEZ (ZOO)
60	67	6	<b>I'VE BEEN THINKING ABOUT YOU</b>	JOCELYN ENRIQUEZ (CLASSIFIEO)
61	47	14	<b>MARY JANE'S LAST DANCE</b>	TOM PETTY & THE HEARTBREAKERS (MCA)
62	56	7	<b>SOMETHIN' TO RIDE TO</b>	CONSCIOUS DAUGHTERS (SCARFACE)
63	71	3	<b>REGULAR THANG</b>	OVIS (RESTLESS)
64	57	9	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)
65	64	2	<b>LEAVING LAS VEGAS</b>	SHERYL CROW (A&M)
66	59	19	<b>I'M IN THE MOOD</b>	CE CE PENISTON (A&M)
67	69	4	<b>COMIN' ON STRONG</b>	SUDDEN CHANGE (EASTWEST)
68	65	2	<b>LOVE ON MY MIND</b>	XSCAPE (SO SO DEF/COLUMBIA)
69	—	2	<b>LOW</b>	CRACKER (VIRGIN)
70	60	4	<b>THE RIGHT TIME</b>	I TO I (NEXT PLATEAU/LONDON/PLG)
71	—	1	<b>PART TIME LOVER</b>	H-TOWN (OEAETH ROW/INTERSCOPE)
72	—	1	<b>ALL I WANT IS YOU</b>	U2 (ISLAND/PLG)
73	—	1	<b>SOME KIND OF WONDERFUL</b>	HUEY LEWIS & THE NEWS (ELEKTRA)
74	—	1	<b>LONGVIEW</b>	GREEN DAY (REPRISE)
75	66	17	<b>STAY</b>	ETERNAL (EM/ERG)

- TITLE (Publisher - Licensing Org.) Sheet Music Dist. ASCAP/HL
- 41 ALL THAT SHE WANTS (Megasongs, BMI/BMG, ASCAP) HL
- 58 ALWAYS (Musical Moments/Minotaur, ASCAP/Sony, ASCAP) HL
- 24 AND OUR FEELINGS (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- 21 ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM
- 8 BABY I LOVE YOUR WAY (FROM REALITY BITES) (Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP
- 29 BACK & FORTH (Zomba, BMI/R. Kelly, BMI) CPP
- 42 BEAUTIFUL IN MY EYES (Ushuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
- 28 BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
- 39 BECAUSE THE NIGHT (Bruce Springsteen, ASCAP) CPP
- 75 BIZARRE LOVE TRIANGLE (WB, ASCAP) WBM
- 23 BORN TO ROLL (DAMASTA, ASCAP/Vary White, ASCAP)
- 26 BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL
- 2 BUMP N' GRIND (Zomba, BMI/R. Kelly, BMI) CPP
- 22 CANTALOO (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI) WBM/HL
- 95 CHOOSE (Flyte Tyme, ASCAP/Me Good, ASCAP) WBM
- 40 COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) CPP
- 57 COMIN' ON STRONG (Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizmo, BMI/Music Corp. Of America, BMI) HL
- 35 COMPLETELY (Realsongs, ASCAP) WBM
- 68 C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (BMG, BMI/Wu-Tang, BMI) HL
- 61 DONT TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP)
- 52 DREAM ON DREAMER (My Dog Luna, ASCAP/D.A.R.P., ASCAP/EMI April, ASCAP) WBM/HL
- 50 DREAMS (Polygram Int'l, ASCAP) HL
- 34 DUNKIE BUTT (PLEASE PLEASE PLEASE) (AMI, BMI)
- 81 ELECTRIC RELAXATION (RELAX YOURSELF GIRL) (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- 91 EL TRAGO (THE DRINK) (Dose Rocks, ASCAP/Rice Boy, ASCAP/Cutting, ASCAP/Kiss Conn, ASCAP/Castle Boy, ASCAP/It's Time, BMI)
- 38 EVERYDAY (Philip Collins, ASCAP/Hit & Run, ASCAP/WB, ASCAP) WBM
- 31 FEENIN' (EMI April, BMI/DeSwing Mob, ASCAP) WBM/HL
- 45 FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM
- 17 GIN AND JUICE (WB, ASCAP/Mari-Knight, ASCAP/Sony Tunes, ASCAP) WBM
- 90 GOD (Sword And Stone, ASCAP)
- 92 GONNA LOVE YOU RIGHT (FROM SUGAR HILL) (Keiande, ASCAP/Chapters Of You, BMI/Sir Rickly, ASCAP/BMG, ASCAP/Maestro, ASCAP/Daily Double, ASCAP/Polygram Int'l, BMI) HL
- 20 GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL
- 43 GROOVE THANG (Ninth Town, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI)
- 72 HAVING A PARTY (Abkco, BMI)
- 49 HERO (Sony Songs, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
- 55 HEY D.J. (FROM MI VIDA LOCA) (Charisma, ASCAP/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Hip Hop To Pop, BMI/Hip Hop Loco, BMI/Chrysalis, ASCAP) CPP/WBM/HL
- 48 HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL
- 54 IF YOU GO (Foreign Imported, BMI)
- 98 I GOT CHA OPIN (Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misan, ASCAP)
- 7 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
- 30 I'LL TAKE YOU THERE (FROM THREESOME) (Irving, BMI) CPP
- 67 I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casidida, ASCAP) HL
- 96 I'M OUTSTANDING (ShaQ Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Enck Sermon, ASCAP/Taking Care Of Business, BMI/CPMK, BMI) CPP
- 11 I'M READY (Ecaf, BMI/Sony, BMI) HL
- 27 INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acutt-Rose, BMI) CPP
- 86 IN WALKED LOVE (Realsongs, ASCAP) WBM
- 73 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
- 18 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
- 100 IT AIN'T HARD TO TELL (Large Professor, ASCAP/EMI April, ASCAP/III Will, ASCAP/Skematics, ASCAP/Zomba, ASCAP) HL
- 69 IT'S ALL GOOD (Rap & More, BMI)
- 80 I'VE BEEN THINKING ABOUT YOU (School Days, ASCAP/Rhythm Vision, BMI)
- 46 I WANT YOU (Warner-Tamerlane, BMI/BMG, ASCAP/Chrysalis, ASCAP) WBM/HL
- 63 I WISH (Perfect Songs, BMI/SPZ, BMI/Rondor, BMI/Irving, BMI) CPP
- 65 JUST ANOTHER OAY (Queen Latifah, ASCAP)
- 70 LEAVING LAS VEGAS (Warner-Tamerlane, BMI/Did Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/WB, ASCAP/Canvas Mattress, ASCAP) CPP/WBM
- 12 LOSER (Nothin' Fluxin, ASCAP/BMG, ASCAP) HL
- 62 LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM
- 19 LOVE SNEAKIN' UP ON YOU (Snow, BMI/Sony, BMI/Lapsed Catholic, ASCAP) CPP/HL
- 64 LOW (Biscuits And Gravy, BMI/Warner-Tamerlane, BMI) WBM
- 82 LULLABYE (GOONIGHT, MY ANGEL) (Impulsive, ASCAP/EMI April, ASCAP) HL
- 44 MARY JANE'S LAST DANCE (Gone Gator, ASCAP) CPP
- 83 MASS APPEAL (Gifted Pearl, ASCAP/III Kid, ASCAP/EMI April, ASCAP) WBM/HL
- 56 MISLED (Pez, BMI/W & R Group, BMI/Fancy Footwork, ASCAP) CPP
- 6 MMM MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL
- 47 THE MORE YOU IGNORE ME, THE CLOSER I GET (Warner-Tamerlane, BMI/Boorer, PRS) WBM
- 3 THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP/WB, ASCAP) WBM
- 71 MOTHER (WB, ASCAP/American Def Tunes,

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	12	<b>BUMP N' GRIND</b>	R. KELLY (JIVE) 8 wks at No. 1
2	4	16	<b>THE SIGN</b>	ACE OF BASE (ARISTA)
3	2	12	<b>MMM MMM MMM MMM</b>	CRASH TEST DUMMIES (ARISTA)
4	3	12	<b>LOSER</b>	BECK (DGC/GEFFEN)
5	7	10	<b>THE MOST BEAUTIFUL GIRL...</b>	4 (NPG/BELLMARK)
6	11	6	<b>RETURN TO INNOCENCE</b>	ENIGMA (VIRGIN)
7	6	10	<b>INDIAN OUTLAW</b>	TIM MCGRAW (CURB)
8	5	17	<b>SO MUCH IN LOVE</b>	ALL-4-ONE (BLITZZ/ATLANTIC)
9	8	13	<b>GIN AND JUICE</b>	SNOOP DOGGY DOGG (OEAETH ROW)
10	21	5	<b>I'LL REMEMBER</b>	MADONNA (MAVERICK/SIRE/WB)
11	13	19	<b>DUNKIE BUTT</b>	12 GAUGE (STREET LIFE/SCOTTI BROS.)
12	9	22	<b>THE POWER OF LOVE</b>	CELINE DION (550 MUSIC)
13	19	6	<b>GOT ME WAITING</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)
14	10	13	<b>WITHOUT YOU/NEVER FORGET YOU</b>	MARIAH CAREY (COLUMBIA)
15	16	8	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
16	15	12	<b>PLAYER'S BALL</b>	OUTKAST (LAFACE/ARISTA)
17	14	15	<b>NOW AND FOREVER</b>	RICHARD MARX (CAPITOL)
18	12	15	<b>WHATTA MAN</b>	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
19	20	8	<b>PUMPS AND A BUMP</b>	HAMMER (GIANT)
20	32	6	<b>BABY I LOVE YOUR WAY</b>	BIG MOUNTAIN (RCA)
21	22	7	<b>BORN TO ROLL</b>	MASTA ACE INC. (DELICIOUS VINYL)
22	17	10	<b>STREETS OF PHILADELPHIA</b>	BRUCE SPRINGSTEEN (COLUMBIA)
23	36	2	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)
24	25	3	<b>ANYTHING</b>	SWV (RCA)
25	28	3	<b>SWEET POTATOE PIE</b>	DOMINO (FEVER/RAL/CHAOS)
26	18	20	<b>CANTALOO (FLIP FANTASIA)</b>	US3 (BLUE NOTE/CAPITOL)
27	23	12	<b>YOU KNOW HOW WE DO IT</b>	ICE CUBE (PRIORITY)
28	24	7	<b>FEENIN'</b>	JOJECI (UPTOWN/MCA)
29	27	7	<b>HOW DO YOU LIKE IT?</b>	KEITH SWEAT (ELEKTRA)
30	26	5	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)
31	29	51	<b>WHOOPI! (THERE IT IS)</b>	TAG TEAM (LIFE/BELLMARK)
32	34	8	<b>AND OUR FEELINGS</b>	BABYFACE (EPIC)
33	35	13	<b>I SWEAR</b>	JOHN MICHAEL MONTGOMERY (ATLANTIC)
34	30	13	<b>IT'S ALL GOOD</b>	HAMMER (GIANT)
35	31	12	<b>MOTHER</b>	DANZIG (AMERICAN/REPRISE)
36	38	9	<b>HEY D.J.</b>	LIGHTER SHADE OF BROWN (MERCURY)
37	42	8	<b>SOMETHIN' TO RIDE TO</b>	CONSCIOUS DAUGHTERS (SCARFACE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	33	16	<b>MARY JANE'S LAST DANCE</b>	TOM PETTY & THE HEARTBREAKERS (MCA)
39	37	15	<b>ROCK AND ROLL DREAMS COME...</b>	MEAT LOAF (MCA)
40	46	5	<b>COMIN' ON STRONG</b>	SUDDEN CHANGE (EASTWEST)
41	40	7	<b>C.R.E.A.M.</b>	WU-TANG CLAN (LOUD/RCA)
42	39	15	<b>GROOVE THANG</b>	ZHANE (ILLTOWN/MOTOWN)
43	—	1	<b>REGULATE</b>	WARREN G. & NATE DOGG (OEAETH ROW)
44	41	13	<b>STAY</b>	ETERNAL (EM/ERG)
45	43	23	<b>ALL FOR LOVE</b>	BRYAN ADAMS/ROO STEWART/STING (A&M)
46	44	12	<b>BECAUSE OF LOVE</b>	JANET JACKSON (VIRGIN)
47	50	9	<b>JUST ANOTHER DAY</b>	QUEEN LATIFAH (MOTOWN)
48	54	8	<b>GONNA LOVE YOU RIGHT</b>	AFTER 7 (BEACON/FOX)
49	45	11	<b>I'M OUTSTANDING</b>	SHAQUILLE O'NEAL (JIVE)
50	69	2	<b>BEAUTIFUL IN MY EYES</b>	JOSHUA KADISON (SBK/ERG)
51	53	4	<b>COMPLETELY</b>	MICHAEL BOLTON (COLUMBIA)
52	48	11	<b>MY LOVE</b>	LITTLE TEXAS (WARNER BROS.)
53	47	11	<b>NO DOUBT ABOUT IT</b>	NEAL MCCOY (ATLANTIC)
54	—	1	<b>ALWAYS</b>	ERASURE (MUTE/ELEKTRA)
55	49	15	<b>U SEND ME SWINGIN'</b>	MINT CONDITION (PERSPECTIVE/A&M)
56	66	2	<b>LOVE ON MY MIND</b>	XSCAPE (SO SO DEF/COLUMBIA)
57	51	28	<b>BREATHE AGAIN</b>	TONI BRAXTON (LAFACE/ARISTA)
58	60	4	<b>BELIEVE IN LOVE</b>	TEDDY PENDERGRASS (ELEKTRA)
59	65	3	<b>PART TIME LOVER/I'M STILL...</b>	H-TOWN/VAL B. SURE! (OEAETH ROW)
60	52	9	<b>SINCE I DON'T HAVE YOU</b>	GUNS N' ROSES (GEFFEN)
61	56	32	<b>ALL THAT SHE WANTS</b>	ACE OF BASE (ARISTA)
62	72	2	<b>DREAMS</b>	THE CRANBERRIES (ISLAND/PLG)
63	—	1	<b>WORKER MAN</b>	PATRA (EPIC)
64	61	7	<b>YOU DON'T LOVE ME</b>	DAWN PENN (BIG BEAT/ATLANTIC)
65	74	2	<b>LOW</b>	CRACKER (VIRGIN)
66	59	5	<b>PLAY MY FUNK</b>	SIMPLE E (BEACON/FOX)
67	62	15	<b>I'M IN THE MOOD</b>	CE CE PENISTON (A&M)
68	—	1	<b>WHY HAVEN'T I HEARD FROM YOU</b>	REBA MCKENTRE (MCA)
69	55	3	<b>IT AIN'T HARD TO TELL</b>	NAS (COLUMBIA)
70	58	10	<b>MASS APPEAL</b>	GANG STARR (CHRYSLIS/ERG)
71	57	18	<b>UNDERSTANDING</b>	XSCAPE (SO SO DEF/COLUMBIA)
72	—	1	<b>WILLING TO FORGIVE</b>	ARETHA FRANKLIN (ARISTA)
73	75	2	<b>LOVE BUG</b>	GEORGE STRAIT

# HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

**TRADING PLACES:** "The Sign" by Ace Of Base (Arista) flips with "Bump N' Grind" by R. Kelly (Jive) to recapture the top spot on the Hot 100. Although both singles are slipping in total points, "The Sign" continues to dominate the Hot 100 Airplay chart—it's been No. 1 for 11 weeks in a row. "Bump" remains the sales champ, with eight weeks atop the Hot 100 Singles Sales chart. In total points, "The Sign" is No. 1 by a small margin. "The Most Beautiful Girl In The World" by Prince (NPG/Bellmark) has an outside change to overtake the top two records next week, but it's more likely that either "Bump" or "The Sign" will be No. 1. "Return To Innocence" by Enigma (Virgin), at No. 4, is too far behind in overall points to challenge for the top next week.

**SAFE TO SAY:** It seems a good bet that "I Swear" by All-4-One (Blizzz/Atlantic) will be a No. 1 record in the near future. It's the biggest overall point gainer, zooming 39-18 primarily on airplay points. It would have won the Greatest Gainer/Airplay again, but it lands inside the top 20. If sales match the song's tremendous airplay strength, it should have clear sailing to the top. "I Swear" climbs 22-12 on the airplay chart, with early No. 1 monitored airplay showings at KUBE Seattle, KHQT (Hot 97.7) San Jose, Calif., and XHTZ (Z90) San Diego.

**REACTING AT RHYTHM:** "Back & Forth" by Aaliyah (Blackground/Jive) is the second-biggest overall point gainer, vaulting 56-29 due to a powerful combination of sales and monitored airplay points. "Back" wins the Greatest Gainer/Airplay and makes a strong debut at No. 46 on the airplay chart. It already ranks top 10 at seven top 40/rhythm-crossover outlets, including WHYT Detroit (No. 1), WIOQ (Q102) Philadelphia (No. 7), and KMEL San Francisco (No. 8). "Regulate" by Warren G. & Nate Dogg (Death Row/Interscope) is the third-biggest overall gainer and wins the Greatest Gainer/Sales at No. 25. "Regulate" enters the sales chart at No. 43. It's already No. 1 in airplay at KPWR (Power 106) Los Angeles, KSOL (Wild 107) San Francisco, and WHHH (Hoosier 96) Indianapolis.

**FOUR NEW ARTISTS MAKE** their Hot 100 bows this week. "Stay" by Lisa Loeb & Nine Stories (RCA) enters at No. 74. Loeb, who is originally from Dallas, is featured on the "Reality Bites" soundtrack. "Stay" is off to an impressive start in airplay: No. 1 at KKFR (Power 92) Phoenix, No. 2 at WEZB (B97) New Orleans, and No. 3 at WPST Trenton, N.J. . . . M-People debuts at No. 93 with "Moving On Up" (Epic). The Manchester, England, group recently hit No. 1 with this track on Billboard's Hot Club Play chart, and now it's crossing to top 40/mainstream. "Moving" ranks No. 12 at WVSR Charleston, W.Va., and No. 16 at WKSS Hartford, Conn. . . . Atlanta's Collective Soul enters at No. 94 with "Shine." It's breaking at WYCR York, Pa. (No. 4) and WHHY Montgomery, Ala. (No. 8) . . . "Possession" by Halifax, Nova Scotia, native Sarah McLachlan (Nettwerk/Arista) bows at No. 97. It's crossing from the modern rock stations on the Hot 100 radio panel. "Possession" is breaking out of Chicago, where it's No. 7 in airplay at WKQX (Q101).

## 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	5	FREAKS	DOUG E. FRESH (GEE STREET/ISLAND)	14	—	1	WHY HAVEN'T I HEARD FROM YOU	REBA MCENTIRE (MCA)
2	23	2	LEAVIN'	TONY! TON! TONE! (WING/MERCURY)	15	22	2	YOU DON'T WANNA MISS FOR REAL (A&M)	
3	—	1	OBJECTS IN THE REAR VIEW...	MEAT LOAF (MCA)	16	19	2	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
4	4	4	DIVINE HAMMER	THE BREEDERS (4AD/ELEKTRA)	17	14	4	LOVE BUG	GEORGE STRAIT (MCA)
5	—	1	NIGHT IN MY VEINS	PRETENDERS (SIRE/WARNER BROS.)	18	—	1	ROCKS	PRIMAL SCREAM (SIRE/WARNER BROS.)
6	3	4	I'LL WAIT	TAYLOR DAYNE (ARISTA)	19	—	1	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
7	5	7	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)	20	12	4	GANG STORIES	SOUTH CENTRAL CARTEL (RAL/CHAOS)
8	2	3	OLD TIMES' SAKE	SWEET SABLE (STREET LIFE/SCOTTI BROS.)	21	17	3	TREAT U RITE	ANGELA WINBUSH (ELEKTRA)
9	9	3	I BELIEVE	SOUNDS OF BLACKNESS (PERSPECTIVE)	22	13	9	FOR WHOM THE BELL TOLLS	BEE GEES (POLYDOR/PLG)
10	10	3	WILL YOU EVER SAVE ME	LISETTE MELENDEZ (FEVER/RAL/CHAOS)	23	—	1	LET'S START WITH FOREVER	COLOR ME BADD (GIANT)
11	11	3	SELLING THE DRAMA	LIVE (RADIOACTIVE/MCA)	24	18	6	THE WOMAN IN ME	HEART (CAPITOL)
12	8	3	COMPUTER LOVE	ZAPP & ROGER (REPRISE)	25	16	6	PIECE OF MY HEART	FAITH HILL (WARNER BROS.)
13	6	7	I WANT TO THANK YOU	ROBIN S. (BIG BEAT/ATLANTIC)					

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

## MCDONALD'S PLANS CD CHARITY PROMO

(Continued from page 6)

to the charity. It made sense."

According to Davies, the singer's contribution will be a still-untitled greatest-hits compilation that will contain a different track listing and packaging than any of her best-of collections currently available.

Brooks' compilation, titled "United," features album tracks from his five existing CDs (excluding his Christmas album). The only song on the sampler that has been released as a single is his first hit, 1989's "Much Too Young (To Feel This Damn Old)."

It is expected that McDonald's total record purchase will exceed 10 million units, and that the food chain will buy the records at an undisclosed discount. Brooks says that the chain has purchased 5 million copies of "United." He adds that he believes the promotion will last four weeks. The promotion will be backed by an advertising campaign tagged at \$10 million-\$20 million.

Brooks acknowledges that part of the promotion's appeal is the planned tie-in with retail that he says includes a \$2 coupon, included in his CDs, redeemable at local record stores. Brooks did not know whether the coupon was good only toward the purchase of his titles.

"The first way to take care of retail is [to avoid giving McDonald's] something that retail doesn't have al-

ready," he says. "It's a different consumer that buys from McDonald's than from a retail store. With a 10-song sampler from the first five albums, it's a walking advertisement to drive people back into the retail stores."

However, keeping true to his anti-used-CD stance, Brooks says that a label on the inside of "United" says, "If you bought this from a used-CD store, the children will receive no money from it."

Davies says he was not aware of a bounce-back coupon in Turner's CDs.

Even though they did not know the full details of the McDonald's deal, some music retailers voiced concern about the promotion. When McDonald's began selling videocassettes, video retailers were outraged at their suppliers. One chain, Trans World Music, bought cassettes from McDonald's and then resold them in its video stores (Billboard, Jan. 9, 1993).

Bob Higgins, chairman of Trans World Music, says retail is harmed "any time manufacturers take an alternative way of offering merchandise at a low price."

Joe Bressi, senior VP of Camelot Music, says, "We would obviously look dimly on this, as competitive and tough as business is today. This is something that regular accounts who pay full price do not need."

Even with the potential plan of a \$2 bounce-back campaign, most retailers believe that the redemption rates are generally too low to ease their pain. Higgins says, "The positive impact of a \$2-off coupon would be much less than the negative impact of the low price."

Retailers have been steaming over the record companies' growing attempts to bypass them and sell music directly through record clubs, home shopping channels, music magazine deals, and music video networks.

But big music chains like Musicland and Blockbuster have refrained from venting about the McDonald's deal, saying they will wait until the details are announced.

Blockbuster's president of music, Gerald Weber, says, "Our response on the video side was we felt it had a negative impact on the overall video sell-through business. It diminished the perception of value in consumers' minds, and it only served to confuse them."

Higgins says, "'Dances With Wolves' was not intelligent. It didn't do the industry any good."

Although he stresses that no decision has been made, Brooks says the label has discussed the possibility of making the releases available at retail after the promotion.

## BOSE RELEASES ENGLISH COUNTERPART TO ALBUM

(Continued from page 10)

does say that Bosè could become an enormously popular act.

At press time, there were no plans to release the album in the U.S.

"The great thing about Bosè," says Hole, "is that if you manage to break him, you could have a very big artist because he could cut right into the adult contemporary market in America, which means he could sell platinum and above."

Hole says he realized that the artist is "English-friendly" several years ago, when he released Bosè's single "Lay Down On Me." "He speaks English very well, and he knows England," says Hole.

Bosè's familiarity with English and England prompted Hole to reteam with the Madrid-based performer last year for an album project. Ross Collum (Enya, Howard Jones) produced the English-language album, which Hole says he believes is one of the better English-language companions to an original Spanish-language album.

"One of the reasons it works is that the English-language lyrics aren't just straight translations; they're actually different lyrics that have the same kind of inspiration," says Hole.

Bosè—who often is compared to Bryan Ferry, Sting, and David Bowie—says he is pleased with the album and that he and Collum "enjoyed the production. We spent a year and a half in the studio, and we're going to work together again."

Collum says that during that 18-month period, he and Bosè were writing independently, Bosè in Spanish and Collum in English, based on Bosè's initial vision of a particular song's subject matter. Collum then composed a musical backdrop consisting of a hybrid of flamenco, Celtic, and American rock elements tailored to accommodate Bosè's rangy baritone.

"Miguel's artistic integrity and sensitivities are very highly devel-

oped," says Collum. "I wanted to make a record that reflected some kind of level of sophistication and eclecticism in terms of its style."

Hole's initial marketing strategy for "Under The Sign Of Cain" will center not only on Bosè's promotional stops in England, but also his tour stops in Spain.

"We've got the advantage that he is big in Spain," says Hole, "because what we can do is fly people from the media in Britain out to see the concerts in Barcelona and Madrid, where he will be playing for thousands of people that will be going nuts."

Hole also is planning to use Bosè's Spanish concerts to boost his profile at Britain's commercial radio stations via contests that will send winners to catch Bosè's shows. The album's leadoff single, "They're Only Words," is set to be shipped to radio June 6.

Complementing Hole's radio strategy is a retail campaign built around in-store merchandising tools, such as poster- and counter-boxes, geared to emphasize Bosè's sculpted good looks.

There are few recording artists with a more intriguing profile than Bosè, who turned 38 last month. The son of famous parents (Italian ac-

tress Lucia Bosè and Spanish bullfighter Dominguin), Bosè hung out as a child with the likes of Ernest Hemingway and took painting lessons from Pablo Picasso.

Turning his attention to music and films when he was still in his teens, Bosè embarked on a multilingual, dual career path that led to hit albums ("Linda," "XXX") and critically acclaimed acting parts ("High Heels," "La Reine Margot").

Whether as an actor or a singer/songwriter, Bosè says he thinks that his role as an artist is to disseminate unfiltered information, "but very carefully, not in a paternalistic way, not in a demagogic way. That kind of information there is a lack of. Now all information has a tendency—a political tendency, a religious tendency. We should be much more universal, because music is a very universal language. On the other side, the role of musicians or writers is to keep on creating the spiral of energy, which resembles all kinds of culture."

Bosè will appear both as a nominee and as a performer at the World Music Awards in Monte Carlo on Thursday (4). Thereafter, he will play dates in Spain and North America.

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# Billboard HOT 100 SINGLES

FOR WEEK ENDING MAY 7, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	19	<b>THE SIGN</b> ▲ POP (RICKY CORNER)	◆ ACE OF BASE (C) (D) (M) (T) ARISTA 1-2651 5 weeks at No. 1
2	1	1	14	<b>BUMP N' GRIND</b> ▲ R KELLY (R KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42207
3	3	6	10	<b>THE MOST BEAUTIFUL GIRL IN THE WORLD</b> RICKY P. (P)	◆ ENIGMA (C) (T) (V) (X) VIRGIN 38423
4	9	13	10	<b>RETURN TO INNOCENCE</b> M. CRETU (CURLY M.C.)	◆ ENIGMA (C) (T) (V) (X) VIRGIN 38423
5	4	3	15	<b>WITHOUT YOU/NEVER FORGET YOU</b> ● W. AFANASIEFF, M. CAREY (W. P. HAM, T. EVANS, M. CAREY, BABYFACE)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 7735B
6	5	4	15	<b>MMM MMM MMM MMM</b> ● HARRISON, CRASH TEST DUMMIES (B. ROBERTS)	◆ CRASH TEST DUMMIES (C) (D) ARISTA 1-2654
7	12	15	6	<b>I'LL REMEMBER (FROM "WITH HONORS")</b> MADONNA, P. LEONARD (P. LEONARD, M. CICCONE, R. PAGE)	◆ MADONNA (C) (D) (V) MAVERICK/SIRE 18247/WARNER BROS.
8	11	12	11	<b>BABY I LOVE YOUR WAY (FROM "REALITY BITES")</b> R. FAIR (P. FRAMPTON)	◆ BIG MOUNTAIN (C) (T) (X) RCA 62780
9	6	7	24	<b>THE POWER OF LOVE</b> ▲ D. FOSTER (G. MENDE, C. DEROUGE, I. RUSH, M. S. APPLIGATE)	◆ CELINE DION (C) (D) (V) 550 MUSIC 77240
10	8	10	16	<b>NOW AND FOREVER</b> R. MARX (R. MARX)	◆ RICHARD MARX (C) (V) CAPITOL 58095
11	13	14	9	<b>I'M READY</b> BABYFACE, D. SIMMONS (BABYFACE)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18264/WARNER BROS.
12	10	11	15	<b>LOSER</b> ● K. STEPHENSON, T. ROTHROCK (BECK, K. STEPHENSON)	◆ BECK (C) (V) (X) DGC 19270/GEFFEN
13	7	5	19	<b>SO MUCH IN LOVE</b> ● G. ST. CLAIR, J. O'BRIEN, J. JACKSON, STRAIGIS, WILLIAMS	◆ ALL-4-ONE (C) (D) BLITZ 87271/ATLANTIC
14	14	9	12	<b>STREETS OF PHILADELPHIA (FROM "PHILADELPHIA")</b> ● B. SPRINGSTEEN, C. PLOTKIN (B. SPRINGSTEEN)	◆ BRUCE SPRINGSTEEN (C) (V) (X) COLUMBIA 77384
15	15	8	16	<b>WHATTA MAN</b> ▲ H. AZOR, D. CRAWFORD, C. JAMES	◆ SALT-N-PEPA FEATURING EN VOGUE (C) (T) (V) (X) NEXT PLATEAU/LONDON B57-490/PLG
16	17	23	6	<b>YOU MEAN THE WORLD TO ME</b> L. A. REID, BABYFACE, D. SIMMONS (L. A. REID, BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (D) (M) (V) LAFACE 2 4064/ARISTA
17	16	16	15	<b>GIN AND JUICE</b> ● DR. DRE (SNOOP DOGGY DOGG, DR. DRE)	◆ SNOOP DOGGY DOGG (C) (M) (T) (X) DEATH ROW 98318/INTERSCOPE
18	39	72	3	<b>I SWEAR</b> D. FOSTER (F. J. MYERS, G. BAKER)	◆ ALL-4-ONE (C) (V) BLITZ 87243/ATLANTIC
19	23	24	9	<b>LOVE SNEAKIN' UP ON YOU</b> D. W. RAITT (T. SNOG, J. SCOTT)	◆ BONNIE RAITT (C) (V) CAPITOL 58126
20	26	34	7	<b>GOT ME WAITING</b> P. ROCK (L. VANDROU, HEAVY D., P. ROCK, C. L. SWOOTH)	◆ HEAVY D. & THE BOYZ (C) (T) UPTOWN 54815/MCA
21	25	39	5	<b>ANYTHING (FROM "ABOVE THE RIM")</b> B. A. MORGAN (B. A. MORGAN)	◆ SWV (C) (T) (X) RCA 62834
22	18	17	24	<b>CANTALOO (FLIP FANTASIA)</b> ● G. WILKINSON, M. SIMPSON (H. ANCOCK, K. KELLY, WILKINSON, SIMPSON)	◆ US3 (C) (T) (V) (X) BLUE NOTE 44945/CAPITOL
23	24	25	9	<b>BORN TO ROLL</b> ASE ONE (D. CLEAR, A. A. BROWN, E. MCINTOSH, T. J. KELSIE)	◆ MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 98115/EASTWEST
24	22	21	10	<b>AND OUR FEELINGS</b> BABYFACE, L. A. REID (D. SIMMONS, BABYFACE, D. SIMMONS)	◆ BABYFACE (C) (V) EPIC 77394
<b>***GREATEST GAINER/SALES***</b>					
25	46	57	3	<b>REGULATE (FROM "ABOVE THE RIM")</b> WARREN G. (WARREN G., NATE DOGG)	WARREN G. & NATE DOGG (C) DEATH ROW 98280/INTERSCOPE
26	21	20	30	<b>BREATHE AGAIN</b> ● L. A. REID, BABYFACE, D. SIMMONS (BABYFACE)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2 4054/ARISTA
27	20	18	10	<b>INDIAN OUTLAW</b> ● J. STROUD, B. GALLINORE (T. BARNES, G. SIMMONS, J. D. LOUDERMILK)	◆ TIM MCGRAW (C) CURB 76920
28	19	19	15	<b>BECAUSE OF LOVE</b> J. AM, T. LEWIS, J. JACKSON III (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 38422
<b>***GREATEST GAINER/AIRPLAY***</b>					
29	56	—	2	<b>BACK &amp; FORTH</b> R. KELLY (R. KELLY)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42174/JIVE
30	34	44	5	<b>I'LL TAKE YOU THERE (FROM "THREESOME")</b> R. SALL, GENERAL PUBLIC, T. PHILLIPS (A. ISBELL)	◆ GENERAL PUBLIC (C) (T) (X) EPIC SOUNDTRAX 77452/EPIC
31	29	27	9	<b>FEENIN'</b> D. SWING (D. SWING)	◆ JODECI (C) (T) UPTOWN 54824/MCA
32	36	30	13	<b>YOU KNOW HOW WE DO IT</b> G. B. B. (G. B. B.)	◆ ICE CUBE (C) (T) PRIORITY 53847
33	41	68	5	<b>SWEET POTATOE PIE</b> D. BATTLECAT (S. KINNO, K. GILLIAM)	◆ DOMINO (C) (M) (T) OUTBURST/RAL 77350/CHAOS
34	31	29	18	<b>DUNKIE BUTT (PLEASE PLEASE PLEASE)</b> ● K. EVANS, D. MCILHELY, D. GRISBY (I. PINKNEY, R. GORDON)	◆ 12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.
35	32	32	8	<b>COMPLETELY</b> D. FOSTER, M. BOLTON (D. WARREN)	◆ MICHAEL BOLTON (C) (D) (V) COLUMBIA 77376
36	42	49	7	<b>PUMPS AND A BUMP</b> BAILLERGEAU, HAMMER (HAMMER, DEUCE DEUCE, BAILLERGEAU, CLINTON, SHIDER)	◆ HAMMER (C) (D) (V) GIANT 18218
37	40	38	11	<b>PLAYER'S BALL</b> ORGANIZED NOIZE (OUTKAST, ORGANIZED NOIZE)	◆ OUTKAST (C) (M) (T) (X) LAFACE 2 4060/ARISTA
38	37	35	15	<b>EVERYDAY</b> P. COLLINS (P. COLLINS)	◆ PHIL COLLINS (C) (D) ATLANTIC 87300
39	33	28	27	<b>BECAUSE THE NIGHT</b> P. FOX (SMITH, SPRINGSTEEN)	◆ 10,000 MANIACS (C) (V) ELEKTRA 64595
40	48	48	11	<b>COME TO MY WINDOW</b> H. PADGHAN, M. ETHERIDGE (M. ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (X) ISLAND 85676/PLG
41	30	31	34	<b>ALL THAT SHE WANTS</b> ▲ D. POP, JOKER, BLEDHAR, J. ONE, R. BUDDHA, LINN, JENNY	◆ ACE OF BASE (C) (M) (T) (X) ARISTA 1-2614
42	53	61	4	<b>BEAUTIFUL IN MY EYES</b> P. VAN DYKE, R. ROBERT (T. J. RADISON)	◆ JOSHUA KADISON (C) SBK 58099/ERG
43	28	26	17	<b>GROOVE THANG</b> NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS)	◆ ZHANE (C) (D) (M) (T) ILLTOWN 2228/MOTOWN
44	27	22	20	<b>MARY JANE'S LAST DANCE</b> R. RUBIN, T. PETTY, M. CAMPBELL (T. PETTY)	◆ TOM PETTY & THE HEARTBREAKERS (C) (V) MCA 54732
45	43	40	25	<b>FOUND OUT ABOUT YOU</b> J. HAMPTON, GIN BLOSSOMS (D. HOPKINS)	◆ GIN BLOSSOMS (C) (V) A&M 0418
46	44	45	8	<b>I WANT YOU</b> D. ANTHONY (D. ANTHONY, E. ROBERTS, JONES)	◆ JULIET ROBERTS (C) (T) (X) REPRISE 18222
47	47	52	8	<b>THE MORE YOU IGNORE ME, THE CLOSER I GET</b> L. L. WHITE (MORRISSEY, JOKER)	◆ MORRISSEY (C) (X) SIRE 18207/REPRISE
48	52	56	7	<b>HOW DO YOU LIKE IT?</b> K. SWEAT (T. SWEAT, T. J. SCOTT)	◆ KEITH SWEAT (C) (M) (T) (X) ELEKTRA 64556
49	45	36	29	<b>HERO</b> ▲ W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (V) (X) COLUMBIA 77224

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	50	51	6	<b>DREAMS</b> S. STREET (THE CRANBERRIES)	◆ THE CRANBERRIES (C) (X) ISLAND B64 436/PLG
51	54	47	8	<b>SOMETHIN' TO RIDE TO (FONKY EXPEDITION)</b> PARIS (PARIS)	◆ CONSCIOUS DAUGHTERS (C) (T) SCARFACE 53851/PRIORITY
52	51	53	8	<b>DREAM ON DREAMER</b> BRAND NEW HEAVIES (D. AUSTIN, N. DAVENPORT)	◆ THE BRAND NEW HEAVIES (C) (M) (T) (X) DELICIOUS VINYL 98321/EASTWEST
53	38	33	15	<b>ROCK AND ROLL DREAMS COME THROUGH</b> J. STEINMAN (J. STEINMAN)	◆ MEAT LOAF (C) (V) (X) MCA 54757
<b>***HOT SHOT DEBUT***</b>					
54	NEW	1	1	<b>IF YOU GO</b> J. SECADA, E. ESTEFAN, JR. (J. SECADA, W. A. MORENO)	◆ JON SECADA (C) (D) (T) (V) SBK 58166/ERG
55	55	46	12	<b>HEY D.J. (FROM "MI VIDA LOCA")</b> R. GUTIERREZ (S. HAGUE, M. CLAREN, L. PRICE, R. LARKINS, R. GUTIERREZ, B. RAMIREZ)	◆ LIGHTER SHADE OF BROWN (C) (T) MERCURY 858 402
56	65	—	2	<b>MISLED</b> R. WAKÉ (P. ZIZZO, J. BRALOWER)	◆ CELINE DION (C) (D) (V) 550 MUSIC 77444
57	58	64	9	<b>COMIN' ON STRONG</b> DA' MIC PROFESAH (MONDESTIN, MONDESTIN, PINARD, DAVIS, DA' MIC PROFESAH, GRAHAM)	◆ SUDDEN CHANGE (C) (T) EASTWEST 98444
58	80	—	2	<b>ALWAYS</b> M. WARE (V. CLARKE, A. BELL)	◆ ERASURE (C) (T) (X) NUTE 4455/ELEKTRA
59	49	42	17	<b>STAY</b> N. LOMBE (M. STEVENS, B. KHOZOURI)	◆ ETERNAL (C) (M) (T) (X) EMI 8113/ERG
60	57	62	6	<b>NEON MOONLIGHT</b> P. GOLF (P. WOLF, R. MARTINEZ, J. WOLF)	◆ ROSCO MARTINEZ (C) (D) ZOO 14121
61	NEW	1	1	<b>DON'T TURN AROUND</b> EKMAN, ADEBRATT (A. HAMMOND, D. WARREN)	◆ ACE OF BASE (C) (D) (M) (T) ARISTA 1-2691
62	67	98	3	<b>LOVE ON MY MIND</b> J. DUPRI, M. SEAL (J. DUPRI, M. SEAL)	◆ XSCAPE (C) (M) (T) (V) (X) SO SO DEF 77438/COLUMBIA
63	75	—	2	<b>I WISH</b> J. DOUGLASS (GABRIELLE, J. DOUGLASS)	◆ GABRIELLE (C) (T) GODEFRYS/LONDON B57-520/PLG
64	76	80	5	<b>LOW</b> D. SMITH (D. LOWERY, J. HICKMAN, D. FARAGHER)	◆ CRACKER (C) (V) (X) VIRGIN 38427
65	68	63	9	<b>JUST ANOTHER DAY</b> S. I. D. (D. OWENS, APACHE)	◆ QUEEN LATIFAH (C) (M) (T) (X) MOTOWN 2243
66	74	73	4	<b>PART TIME LOVER/I'M STILL IN LOVE WITH YOU</b> AL. B. SURE (D. SWING, GREEN, JACKSON, MITCHELL, SWING, PEARSON)	H-TOWN/AL. B. SURE! (C) (M) (T) (X) DEATH ROW 98283/INTERSCOPE
67	59	58	19	<b>I'M IN THE MOOD</b> SOULSHOCK, KARLIN (S. NIKOLAS, B. SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)	◆ CE CE PENISTON (C) (M) (T) (V) A&M 0460
68	60	60	9	<b>C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)</b> FRINCE RAKEEM (WU TANG CLAN)	◆ WU-TANG CLAN (C) (M) (T) (X) LOUD 849/RCA
69	62	59	13	<b>IT'S ALL GOOD</b> HAMMER, THE WHOLE 9 (HAMMER, THE WHOLE 9, DEUCE DEUCE)	◆ HAMMER (C) (D) (T) (V) GIANT 18271
70	71	95	3	<b>LEAVING LAS VEGAS</b> B. WYLLIE (L. CROW, B. BOTTRELL, D. BAERWALE, K. GILBERT, D. RICKETTS)	◆ SHERLY CROW (C) A&M 0582
71	61	55	13	<b>MOTHER</b> R. RUBIN (G. DANZIG)	◆ DANZIG (C) AMERICAN 18256/REPRISE
72	63	65	19	<b>HAVING A PARTY</b> P. LEONARD (S. COOKE)	◆ ROD STEWART (C) (V) WARNER BROS. 18424
73	69	70	13	<b>I SWEAR</b> S. HENDRICKS (F. J. MYERS, G. BAKER)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
74	NEW	1	1	<b>STAY (FROM "REALITY BITES")</b> J. PATINO (L. LOEB)	◆ LISA LOEB & NINE STORIES (C) (X) RCA 63670
75	89	94	3	<b>BIZARRE LOVE TRIANGLE</b> S. BUSTARRA, HART P. (ONES, NEW ORDER)	◆ FRENTI! (C) (X) MAMMOTH 98274/ATLANTIC
76	88	—	2	<b>WORKER MAN</b> C. HULL (A. FLY, D. SMITH, A. KELLY)	◆ PATRA (C) (T) EPIC 77522
77	64	54	20	<b>UNDERSTANDING</b> ● J. DUPRI, M. SEAL (M. SEAL)	◆ XSCAPE (C) (V) SO SO DEF 77335/COLUMBIA
78	85	84	8	<b>YOU</b> K. GRAY, CANDLEBOX (K. MARTIN, CANDLEBOX)	◆ CANDLEBOX (C) (D) (V) MAVERICK/SIRE 18304/WARNER BROS.
79	66	66	11	<b>YOU DON'T LOVE ME (NO, NO, NO)</b> STEELY CLEVE (D. PENN)	◆ DAWN PENN (C) (T) (X) BIG BEAT 98311/ATLANTIC
80	93	90	6	<b>I'VE BEEN THINKING ABOUT YOU</b> G. GUTIERREZ, M. L. AGUSTIN, JR. (G. GUTIERREZ, M. L. AGUSTIN, JR.)	◆ JOCELYN ENRIQUEZ (C) (T) CLASSIFIED 0260
81	70	74	8	<b>ELECTRIC RELAXATION (RELAX YOURSELF GIRL)</b> A TRIBE CALLED QUEST (J. DAVIS, A. MUHAMMAD, M. TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42179
82	78	77	7	<b>LULLABY (GOODNIGHT, MY ANGEL)</b> D. KORTCHMAR (B. JOEL)	◆ BILLY JOEL (C) (D) (V) COLUMBIA 77363
83	77	71	10	<b>MASS APPEAL</b> D. PREMIER GURU (K. ELAM, C. MARTIN)	◆ GANG STARR (C) (T) CHRYSALIS 58111/ERG
84	96	100	3	<b>REGULAR THANG</b> OVIS (OVIS)	◆ OVIS (C) (X) RESTLESS 72760
85	81	89	4	<b>THE RIGHT TIME (FROM "FOUR WEDDINGS AND A FUNERAL")</b> E. VAN DE HORST, E. SMIDT (E. VAN DE HORST, E. SMIDT)	I TO I (C) (M) (T) NEXT PLATEAU/FFRR 127 010/PLG
86	84	86	5	<b>IN WALKED LOVE</b> S. THOMPSON, M. BARBERO (D. WARREN)	◆ EXPOSE (C) ARISTA 1-2679
87	82	75	15	<b>ZUNGA ZENG</b> K7 (J. GARDNER, F. CUTLASS (K7, J. GARDNER, F. MALAVE, H. J. LAWE, F. W. BURK)	◆ K7 (C) (T) (X) TOMMY BOY 599
88	72	79	4	<b>PLAY MY FUNK (FROM "SUGAR HILL")</b> D. WIGGINS (D. WIGGINS, E. WILLIAMS)	◆ SIMPLE E (C) (T) (X) BEACON 10006/FOX
89	73	69	16	<b>U SEND ME SWINGIN'</b> MINT CONDITION (K. LEWIS)	◆ MINT CONDITION (C) (T) PERSPECTIVE 7439/A&M
90	92	76	12	<b>GOD</b> E. ROSSE, T. AMOS (T. AMOS)	◆ TORI AMOS (X) ATLANTIC 85687
91	86	—	2	<b>EL TRAGO (THE DRINK)</b> D. VARGAS V VARGAS (D. VARGAS V VARGAS, E. OVALLES, W. ROSA)	◆ 2 IN A ROOM (M) (T) (X) CUTTING 297
92	90	87	4	<b>GONNA LOVE YOU RIGHT (FROM "SUGAR HILL")</b> R. ANDRES, T. HARRIS, R. JONES, W. CAREY	◆ AFTER 7 (C) (D) BEACON 10006/FOX
93	NEW	1	1	<b>MOVING ON UP</b> M. PEOPLE (M. PICKERING, P. HEARD)	◆ M. PEOPLE (T) (X) EPIC 77417
94	NEW	1	1	<b>SHINE</b> E. ROLAND (E. ROLAND)	◆ COLLECTIVE SOUL (C) ATLANTIC 87237
95	83	82	17	<b>CHOOSE</b> J. LEWIS (J. HARRIS III, T. LEWIS, COLOR ME BADD)	◆ COLOR ME BADD (C) (D) (V) (X) GIANT 18720
96	79	67	11	<b>I'M OUTSTANDING</b> E. SERMON (S. G. NEAL, E. SERMON, R. ROACH, FORD, R. CALHOUN, A. YARBROUGH, J. ELLIS, L. SIMMONS)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42201
97	NEW	1	1	<b>POSSESSION</b> P. MARCHAND (S. MCLACHLAN)	◆ SARAH MCLACHLAN (C) (D) NETTWERK 1-2662/ARISTA
98	100	93	3	<b>I GOT CHA OPIN</b> DJ EVIL DEE, MR. WALT (K. BLAKE, W. DEWGARDE, E. DEWGARDE)	◆ BLACK MOON (C) (T) WRECK 20083/NERVDUS
99	97	92	25	<b>MY SHARONA (FROM "REALITY BITES")</b> M. CHAPMAN (D. FIEGER, B. AVERRE)	◆ THE KNACK (C) (V) RCA 62800
100	91	97	4	<b>IT AIN'T HARD TO TELL</b> LARGE PROFESSOR (W. P. MITCHELL, N. JONES)	◆ NAS (C) (M) (T) COLUMBIA 77466

37 28 (LAST WEEK) PLEASE FORGIVE ME BRYAN ADAMS  
 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 maxi-single, regular cassette. ● 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 Company

# WITH HONORS



## Music From The Motion Picture "With Honors"

(412-45549)

**Featuring the smash  
Madonna hit  
"I'll Remember"  
(Theme from With  
Honors)**

**Includes great  
tracks from  
Pretenders  
Duran Duran  
Candlebox  
Belly  
The Cult  
Lyle Lovett**

*ALSO: Babble, Grant Lee Buffalo, Kristin Hersh,  
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*On Maverick Compact Discs and Cassettes.*



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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
MAY 7, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST <small>LABEL &amp; NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small>	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	3	PINK FLOYD (COLUMBIA 64200* (10.98 EQ/16.98))	THE DIVISION BELL	1
2	2	3	22	ACE OF BASE ▲ (ARISTA 18740 (9.98/15.98))	THE SIGN	1
3	4	7	5	TIM MCGRAW (CURB 77659 (9.98/13.98))	NOT A MOMENT TOO SOON	3
4	3	2	5	SOUNDTRACK (DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98))	ABOVE THE RIM	2
				*** GREATEST GAINER ***		
5	6	12	6	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS (ANGEL 35133 (10.98/15.98))	CHANT	5
6	5	5	19	COUNTING CROWS ▲ (DGC 24528/GEFFEN (10.98/15.98)) HS	AUGUST & EVERYTHING AFTER	4
7	8	6	24	R. KELLY ▲ (JIVE 41527 (10.98/15.98))	12 PLAY	2
8	7	4	5	BONNIE RAITT (CAPITOL 81427 (10.98/16.98))	LONGING IN THEIR HEARTS	1
9	12	11	15	CRASH TEST DUMMIES ▲ (ARISTA 16531 (9.98/15.98)) HS	GOD SHUFFLED HIS FEET	9
10	10	10	24	CELINE DION ▲ (550 MUSIC 57555/EPIC (10.98 EQ/16.98))	THE COLOUR OF MY LOVE	4
11	9	9	34	MARIAH CAREY ▲ (COLUMBIA 53305* (10.98 EQ/16.98))	MUSIC BOX	1
				*** HOT SHOT DEBUT ***		
12	NEW ▶		1	NAS (COLUMBIA 57184* (9.98 EQ/15.98))	ILLMATIC	12
13	13	14	41	TONI BRAXTON ▲ (LAFACE 26007/ARISTA (9.98/15.98))	TONI BRAXTON	1
14	15	13	11	ENIGMA ● (CHARISMA 39236/VIRGIN (10.98/16.98))	THE CROSS OF CHANGES	10
15	11	27	31	NIRVANA ▲ (DGC 24607/GEFFEN (10.98/16.98))	IN UTERO	1
16	16	15	7	SOUNDGARDEN (A&M 0198* (10.98/16.98))	SUPERUNKNOWN	1
17	17	18	39	SMASHING PUMPKINS ▲ (VIRGIN 88267 (9.98/15.98))	SIAMESE DREAM	10
18	14	8	8	YANNI (PRIVATE MUSIC 82116 (10.98/15.98))	LIVE AT THE ACROPOLIS	5
19	19	17	22	SNOOP DOGGY DOGG ▲ (DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98))	DOGGY STYLE	1
20	20	21	8	VARIOUS ARTISTS (MCA 10965 (10.98/16.98))	RHYTHM COUNTRY & BLUES	18
21	18	16	28	SALT-N-PEPA ▲ (NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98))	VERY NECESSARY	4
22	21	22	23	TOM PETTY & THE HEARTBREAKERS ▲ (MCA 10813 (10.98/17.98))	GREATEST HITS	5
23	24	24	11	SOUNDTRACK (RCA 66364 (10.98/16.98))	REALITY BITES	13
24	41	—	2	ALL-4-ONE (BLITZ/ATLANTIC 82598/AG (10.98/15.98))	ALL-4-ONE	24
25	22	19	5	PANTERA (EASTWEST 92302*/AG (10.98/15.98))	FAR BEYOND DRIVEN	1
26	23	20	8	BECK (DGC 24634*/GEFFEN (10.98/15.98))	MELLOW GOLD	13
27	29	26	26	TEVIN CAMPBELL ▲ (QWEST 45388/WARNER BROS. (10.98/16.98))	I'M READY	18
28	25	30	8	HAMMER (GIANT REPRISE 24545/WARNER BROS. (10.98/16.98))	THE FUNKY HEADHUNTER	12
29	26	25	13	JOHN MICHAEL MONTGOMERY ▲ (ATLANTIC 82559/AG (10.98/15.98))	KICKIN' IT UP	1
30	28	56	129	NIRVANA ▲ (DGC 24425*/GEFFEN (9.98/13.98))	NEVERMIND	1
31	30	29	13	ALICE IN CHAINS ▲ (COLUMBIA 57628* (7.98 EQ/11.98))	JAR OF FLIES (EP)	1
32	27	23	16	SOUNDTRACK ▲ (EPIC SOUNDTRAX 57624/EPIC (10.98 EQ/16.98))	PHILADELPHIA	12
33	32	31	18	JODECI ▲ (UPTOWN 10915/MCA (10.98/15.98))	DIARY OF A MAD BAND	3
34	36	34	27	PEARL JAM ▲ (EPIC 53136* (10.98 EQ/16.98))	VS.	1
35	31	35	32	MEAT LOAF ▲ (MCA 10699 (10.98/15.98))	BAT OUT OF HELL II: BACK INTO HELL	1
36	34	32	75	SOUNDTRACK ▲ (ARISTA 18699* (10.98/15.98))	THE BODYGUARD	1
37	35	28	49	JANET JACKSON ▲ (VIRGIN 87825 (10.98/16.98))	JANET.	1
38	37	36	23	MICHAEL BOLTON ▲ (COLUMBIA 53567 (10.98/16.98))	THE ONE THING	3
39	38	33	7	NINE INCH NAILS ● (NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98))	THE DOWNWARD SPIRAL	2
40	44	48	24	CANDLEBOX ● (MCA/REPRISE 45214/WARNER BROS. (9.98/15.98)) HS	CANDLEBOX	40
41	51	57	11	GREEN DAY (REPRISE 45229*/WARNER BROS. (9.98/15.98)) HS	DOOKIE	41
42	43	45	43	THE CRANBERRIES ▲ (ISLAND 514156/PLG (10.98 EQ/15.98)) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
43	33	—	2	ROLLINS BAND (IMAGO 21034* (9.98/15.98))	WEIGHT	33
44	39	38	24	BRYAN ADAMS ▲ (A&M 0157 (10.98/16.98))	SO FAR SO GOOD	6
45	45	41	20	ICE CUBE ▲ (PRIORITY 53876* (10.98/15.98))	LETHAL INJECTION	5
46	47	43	18	US3 ● (BLUE NOTE 80883/CAPITOL (9.98/15.98)) HS	HAND ON THE TORCH	31
47	49	54	4	SOUNDTRACK (ATLANTIC/INTERSCOPE 82519/AG (10.98/16.98))	THE CROW	47
48	40	40	37	BILLY JOEL ▲ (COLUMBIA 53003 (10.98 EQ/16.98))	RIVER OF DREAMS	1
49	53	98	3	SOUNDTRACK (EPIC SOUNDTRAX 57881/EPIC (10.98 EQ/16.98))	THREESOME	49
50	42	37	53	AEROSMITH ▲ (GEFFEN 24455 (10.98/16.98))	GET A GRIP	1
51	46	52	24	WU-TANG CLAN ● (LOUD 66336*/RCA (9.98/15.98))	ENTER THE WU-TANG (36 CHAMBERS)	41
52	NEW ▶		1	SHYHEIM (VIRGIN 30185* (9.98/15.98))	AKA THE RUGGED CHILD	52
53	58	60	123	PEARL JAM ▲ (EPIC 47857 (10.98 EQ/16.98)) HS	TEN	2
54	50	51	75	KENNY G ▲ (ARISTA 18648* (9.98/15.98))	BREATHLESS	2
55	59	46	20	DOMINO ● (OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98))	DOMINO	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST <small>LABEL &amp; NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)</small>	TITLE	PEAK POSITION
56	54	64	30	REBA MCENTIRE ▲ (MCA 10906 (10.98/15.98))	GREATEST HITS VOLUME TWO	5
57	52	39	12	TORI AMOS ● (ATLANTIC 82567/AG (10.98/15.98))	UNDER THE PINK	12
58	48	44	34	GARTH BROOKS ▲ (LIBERTY 80857 (10.98/16.98))	IN PIECES	1
59	56	55	49	LITTLE TEXAS ▲ (WARNER BROS. 45276 (9.98/15.98))	BIG TIME	55
60	57	42	5	MORRISSEY (SIRE/REPRISE 45451/WARNER BROS. (10.98/15.98))	VAUXHALL & I	18
61	55	—	2	HOLE (DGC 24631/GEFFEN (10.98/15.98))	LIVE THROUGH THIS	55
62	83	85	10	SARAH MCLACHLAN (ARISTA 18725 (9.98/15.98)) HS	FUMBLING TOWARDS ECSTASY	62
63	67	68	167	ENIGMA ▲ (CHARISMA 86224/VIRGIN (9.98/13.98))	MCMXC A.D.	6
64	60	49	14	ZZ TOP ● (RCA 66317 (10.98/16.98))	ANTENNA	14
65	65	59	15	FAITH HILL (WARNER BROS. 45389 (9.98/15.98)) HS	TAKE ME AS I AM	59
66	71	77	61	BROOKS & DUNN ▲ (ARISTA 18716 (10.98/15.98))	HARD WORKIN' MAN	9
67	61	53	5	CONFEDERATE RAILROAD ● (ATLANTIC 82505/AG (10.98/15.98))	NOTORIOUS	52
68	68	63	54	GIN BLOSSOMS ▲ (A&M 54039 (9.98/13.98)) HS	NEW MISERABLE EXPERIENCE	30
69	69	65	21	CRACKER ● (VIRGIN 39012 (9.98/13.98)) HS	KEROSENE HAT	59
70	63	61	28	VARIOUS ARTISTS ▲ (GIANT 24531/WARNER BROS. (10.98/16.98))	COMMON THREAD: THE SONGS OF THE EAGLES	3
71	74	78	43	TOOL ● (ZOO 11052 (9.98/15.98)) HS	UNDERTOW	50
72	64	62	70	STONE TEMPLE PILOTS ▲ (ATLANTIC 82418/AG (9.98/15.98)) HS	CORE	3
73	75	76	141	METALLICA ▲ (ELEKTRA 61113* (10.98/15.98))	METALLICA	1
74	66	58	11	RICHARD MARX ● (CAPITOL 81232 (10.98/15.98))	PAID VACATION	37
75	62	47	14	SOUNDTRACK ● (MCA 10927 (10.98/16.98))	8 SECONDS	33
76	84	94	31	MELISSA ETHERIDGE ● (ISLAND 848660/PLG (10.98/15.98))	YES I AM	16
77	81	75	26	10,000 MANIACS ▲ (ELEKTRA 61569 (10.98/15.98))	MTV UNPLUGGED	13
78	80	81	84	GEORGE STRAIT ▲ (MCA 10651 (10.98/15.98))	PURE COUNTRY (SOUNDTRACK)	6
79	89	120	6	MEAT PUPPETS (LONDON 82484/PLG (9.98/15.98)) HS	TOO HIGH TO DIE	79
80	77	79	95	MARY-CHAPIN CARPENTER ▲ (COLUMBIA 48881 (10.98 EQ/15.98))	COME ON COME ON	31
81	78	71	44	SOUNDTRACK ▲ (EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98))	SLEEPLESS IN SEATTLE	1
82	76	72	48	ROD STEWART ▲ (WARNER BROS. 45289 (10.98/16.98))	UNPLUGGED... AND SEATED	2
83	79	70	16	SOUNDTRACK (VIRGIN 88274 (10.98/15.98))	THE PIANO	41
84	109	139	32	PATTY LOVELESS ● (EPIC 53236 (9.98 EQ/15.98))	ONLY WHAT I FEEL	69
85	72	66	81	ALAN JACKSON ▲ (ARISTA 18711 (10.98/15.98))	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
86	82	73	6	SAMMY HAGAR (GEFFEN 24702 (10.98/15.98))	UNBOXED	51
				*** PACESETTER/HEATSEEKER IMPACT ***		
87	143	—	2	COLLECTIVE SOUL (ATLANTIC 82596/AG (10.98/15.98)) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	87
88	70	50	6	MOTLEY CRUE (ELEKTRA 61544 (10.98/16.98))	MOTLEY CRUE	7
89	86	80	11	ZHANE ● (ILLTOWN 6369/MOTOWN (9.98/15.98))	PRONOUNCED JAH-NAY	37
90	87	86	86	VINCE GILL ▲ (MCA 10630 (10.98/15.98))	I STILL BELIEVE IN YOU	10
91	88	82	46	RAGE AGAINST THE MACHINE ● (EPIC 53913 (10.98 EQ/15.98)) HS	RAGE AGAINST THE MACHINE	45
92	90	84	36	BABYFACE ▲ (EPIC 53558 (10.98 EQ/16.98))	FOR THE COOL IN YOU	16
93	114	117	3	BOZ SCAGGS (VIRGIN 30489 (9.98/15.98))	SOME CHANGE	93
94	95	104	8	SHERYL CROW (A&M 0126 (9.98/15.98)) HS	TUESDAY NIGHT MUSIC CLUB	94
95	94	92	30	GEORGE STRAIT ▲ (MCA 10907 (10.98/15.98))	EASY COME, EASY GO	5
96	91	93	57	DWIGHT YOAKAM ▲ (REPRISE 45241/WARNER BROS. (10.98/15.98))	THIS TIME	25
97	96	91	20	DEEP FOREST (550 MUSIC 57840/EPIC (10.98 EQ/15.98)) HS	DEEP FOREST	59
98	98	88	5	DFC ASSAULT (BIG BEAT 92320/AG (9.98/15.98))	THINGS IN THA HOOD	71
99	73	135	17	NIRVANA ● (DGC 24504*/GEFFEN (10.98/15.98))	INCESTICIDE	39
100	106	122	6	ANGELA WINBUSH (ELEKTRA 61591 (10.98/15.98))	ANGELA WINBUSH	96
101	101	96	15	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTAS SWING	96
102	92	74	5	YES (VICTORY 480033/PLG (10.98/16.98))	TALK	33
103	93	87	28	XSCAPE ▲ (SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98))	HUMMIN' COMIN' AT 'CHA	17
104	85	67	7	GANG STARR (CHRYSLIS 28435*/ERG (10.98/15.98))	HARD TO EARN	25
105	116	127	13	COLLIN RAYE (EPIC 53952 (9.98 EQ/15.98))	EXTREMES	73
106	110	107	5	THE BRAND NEW HEAVIES (DELICIOUS VINYL 92319/AG (10.98/15.98))	BROTHER SISTER	95
107	125	130	4	SOUNDTRACK (MUSIC/EPIC 24533/WARNER BROS. (9.98/15.98))	DAZED AND CONFUSED	107
108	105	97	23	QUEEN LATIFAH (MOTOWN 6370 (9.98/15.98))	BLACK REIGN	60
109	104	103	59	STING ▲ (A&M 0070 (10.98/16.98))	TEN SUMMONER'S TALES	2

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

# WAR

I S C O M I N G



AVENUE RECORDS

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
110	99	100	25	FRANK SINATRA ▲ CAPITOL 89611 (11.98/17.98)	DUETS	2
111	97	69	4	PHISH ELEKTRA 61628 (10.98/15.98)	HOIST	34
(112)	NEW		1	SOUNDS OF BLACKNESS AFRICA TO AMERICA: THE JOURNEY OF THE DRUM PERSPECTIVE 9006/A&M (9.98/13.98)		112
113	113	116	9	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
114	100	101	36	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	52
115	107	99	11	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	84
116	108	90	27	EAZY-E ▲ RUTHLESS 5503/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	5
117	103	102	9	VARIOUS ARTISTS WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTIS MAYFIELD	56
118	115	112	218	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
119	117	124	52	TOBY KEITH ● MERCURY 514421 (9.98/15.98) HS	TOBY KEITH	99
120	102	83	26	SHAQUILLE O'NEAL ▲ JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25
(121)	135	156	4	★★★ HEATSEEKER IMPACT ★★★ JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	121
122	118	110	84	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
123	119	113	127	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
124	128	121	77	SADE ▲ EPIC 53178 (10.98/16.98)	LOVE DELUXE	3
(125)	141	164	3	PATRA EPIC 53763* (9.98/15.98) HS	QUEEN OF THE PACK	125
(126)	129	125	22	AARON HALL SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
127	111	89	7	ELVIS COSTELLO WARNER BROS. 45535 (10.98/15.98)	BRUTAL YOUTH	34
128	123	108	71	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3
129	126	119	41	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
130	124	109	24	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	8
131	120	114	87	ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
132	122	106	40	CYPRESS HILL ▲ RUFFHOUSE 53931/COLUMBIA (10.98/15.98)	BLACK SUNDAY	1
133	112	111	34	BARNEY ▲ SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
(134)	161	186	10	JOSHUA KADISON SBK 80430/ERG (10.98/15.98) HS	PAINTED DESERT SERENADE	133
135	121	95	5	WILLIAMS/PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST (SOUNDTRACK)	45
136	138	118	26	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
137	130	131	50	WYONONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
138	139	115	15	JAMES MERCURY 514943 (10.98/15.98) HS	LAID	72
139	140	138	126	BROOKS & DUNN ▲ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
140	144	144	12	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
141	132	123	52	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
142	137	132	190	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
143	133	133	75	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	53
(144)	172	—	27	SOUNDTRACK CHAOS 57553/COLUMBIA (10.98/16.98)	COOL RUNNINGS	111
145	134	129	53	AARON NEVILLE ▲ A&M 0086 (10.98/16.98)	GRAND TOUR	37
(146)	160	172	7	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	146
147	136	134	42	BLIND MELON ▲ CAPITOL 96585 (9.98/13.98) HS	BLIND MELON	3
148	147	146	82	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98/15.98)	DIRT	6
(149)	163	153	14	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	123
150	131	105	4	SOUNDTRACK HOLLYWOOD 61603 (9.98/15.98)	D2: THE MIGHTY DUCKS	105
151	157	165	26	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
152	142	128	68	SWV ▲ RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	8
153	162	137	12	THE NEW 2 LIVE CREW LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4	52
154	150	143	58	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98) HS	SISTER SWEETLY	117
155	158	159	55	THE JERKY BOYS ● SELECT 61495/AG (10.98/15.98) HS	THE JERKY BOYS	80

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

12 Gauge 156	Toni Braxton 13	Celine Dion 10, 196	Hole 61	Meat Loaf 35	Tom Petty & The Heartbreakers 22	The Crow 47	Eagles 70
10,000 Maniacs 77	The Breeders 169	Domino 55	Ice Cube 45	Meat Puppets 79	The Crow 47	D2: The Mighty Ducks 150	Dance Mix U.S.A. 176
4 Non Blondes 180	Garth Brooks 58, 142, 181	Dr. Dre 128	Alan Jackson 85	Metallica 73	Pink Floyd 1	Dazed And Confused 107	Old School 149
Ace Of Base 2	Tevin Campbell 27	Eazy-E 116	Janet Jackson 37	John Michael Montgomery 29, 164	Queen 122	Philadelphia 32	Rhythm Country & Blues 20
Bryan Adams 44	Candlebox 40	Enigma 14, 63	James 138	Morrissy 60	Queen Latifah 108	The Piano 83	A Tribute To Curtis Mayfield 117
Aerosmith 50	Mariah Carey 11	Enya 123	The Jerky Boys 155	Motley Crue 88	Rage Against The Machine 91	Reality Bites 23	Jimmie Vaughan 163
Alabama 179	Mary Chapin Carpenter 80	Gloria Estefan 188, 194	Jodeci 33	NAS 12	Bonnie Raitt 8	Sleepless In Seattle 81	Clay Walker 114
Gerald Albright 184	Mark Chesnut 185	Eternal 177	Elton John 193	Aaron Neville 145	Collin Raye 105	Threesome 49	White Zombie 175
Alice In Chains 31, 148	Eric Clapton 131	Billy Joel 48	K7 101	The Neville Brothers 178	Rollins Band 43	Spin Doctors 171	Williams/Perman 135
All-4-One 24	Collective Soul 87	Melissa Ethendge 76	Joshua Kadison 134	The New 2 Live Crew 153	Sade 124	Rod Stewart 82	Angela Winbush 100
Tori Amos 57	Phil Collins 161	Aretha Franklin 113	Toby Keith 119	Nine Inch Nails 39	Salt-N-Pepa 21	Sling 109	Wu-Tang Clan 51
Babyface 92	Confederate Railroad 67, 143	Kirk Franklin And The Family 192	R. Kelly 7	Nirvana 15, 30, 99	Adam Sandler 157	Stone Temple Pilots 72	Wynonna 137
Barney 133	Elvis Costello 127	Kenny G 54	Sammy Kershaw 172	Shyheim 52	Boz Scaggs 93	George Strait 78, 95	Xscape 103
Beavis & Butt-Head 174	Counting Crows 6	Gang Starr 104	Lenny Kravitz 170	Shaquille O'Neal 120	Shyheim 52	Barbra Streisand 200	Yanni 18, 141
Beck 26	Cracker 69	Vince Gill 90	Little Texas 59	ORIGINAL LONDON CAST	SWV 152	Tag Team 191	Yes 102
Benedictine Monks Of Santo Domingo	The Cranberries 42	Gun Blossoms 68	Patty Loveless 84	Phantom Of The Opera	Tag Team 191	Too Short 136	Dwight Yoakam 96
De Sitos 5	Crash Test Dummies 9	Green Day 41	Richard Marx 74	Highlights 118	Tool 71	Too Short 136	Zapp & Roger 159
Benoit/Freeman 195	Sheryl Crow 94	Guns N' Roses 187	The Mavericks 146	Soundgarden 16	Rick Trevino 168	Tool 71	Zane 89
John Berry 121	Cypress Hill 132	Sammy Hagar 86	Neal McCoy 115	Snoopy Doggy Dogg 19	A Tribe Called Quest 130	Too Short 136	ZZ Top 64, 182
Big Head Todd & The Monsters 154	Cracker 69	Aaron Hall 126	Reba McEntire 56	Sounds Of Blackness 112	Tina Turner 151	Tool 71	
Clint Black 129	The Cranberries 42	Hammer 28	Tim McGraw 3	SOUNDTRACK	US3 46	Tool 71	
Blackhawk 140	Crash Test Dummies 9	Paul Hardcastle 189	Loreena McKennitt 173	8 Seconds 75	US3 46	Tool 71	
Blind Melon 147	Sheryl Crow 94	Jimi Hendrix 162	Sarah McLachlan 62	Above The Rim 4	US3 46	Tool 71	
Michael Bolton 38, 199	Cypress Hill 132	Faith Hill 65		Backbeat 190	US3 46	Tool 71	
The Brand New Heavies 106	Cracker 69			The Bodyguard 36	US3 46	Tool 71	
	The Cranberries 42			Cool Runnings 144	US3 46	Tool 71	
	Crash Test Dummies 9				US3 46	Tool 71	
	Sheryl Crow 94				US3 46	Tool 71	
	Cypress Hill 132				US3 46	Tool 71	
	Cracker 69				US3 46	Tool 71	
	The Cranberries 42				US3 46	Tool 71	
	Crash Test Dummies 9				US3 46	Tool 71	
	Sheryl Crow 94				US3 46	Tool 71	
	Cypress Hill 132				US3 46	Tool 71	
	Cracker 69				US3 46	Tool 71	
	The Cranberries 42				US3 46	Tool 71	
	Crash Test Dummies 9				US3 46	Tool 71	
	Sheryl Crow 94				US3 46	Tool 71	
	Cypress Hill 132				US3 46	Tool 71	
	Cracker 69				US3 46	Tool 71	
	The Cranberries 42				US3 46	Tool 71	
	Crash Test Dummies 9				US3 46	Tool 71	
	Sheryl Crow 94				US3 46	Tool 71	
	Cypress Hill 132				US3 46	Tool 71	
	Cracker 69				US3 46	Tool 71	
	The Cranberries 42				US3 46	Tool 71	
	Crash Test Dummies 9				US3 46	Tool 71	
	Sheryl Crow 94				US3 46	Tool 71	
	Cypress Hill 132				US3 46	Tool 71	
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	Sheryl Crow 94				US3 46	Tool 71	
	Cypress Hill 132				US3 46	Tool 71	
	Cracker 69				US3 46	Tool 71	
	The Cranberries 42				US3 46	Tool 71	
	Crash Test Dummies 9				US3 46	Tool 71	
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	Cracker 69				US3 46	Tool 71	
	The Cranberries 42				US3 46	Tool 71	
	Crash Test Dummies 9				US3 46	Tool 71	
	Sheryl Crow 94						

## RESTRUCTURING AT POLYGRAM

(Continued from page 1)

promotion, and sales functions, and become a stand-alone label, along with fellow PolyGram units Mercury, A&M, and Motown. The other PLG labels will be divided among the stand-alone entities, with new responsibilities being carved out for several top executives, including PLG president/CEO Rick Dobbis.

"As a result of the restructuring, a lot of plans have been proposed that would require the rewriting of a good number of contracts for upper-level executives," says one source. If those contracts are not successfully renegotiated, it could force a rethinking of the plan, the source emphasizes.

While many PolyGram staffers privately are concerned about their jobs, Eric Kronfeld, president/COO of PolyGram Holding Inc., says there "will not be a major job loss" at the company. But he declined to comment further on the planned changes.

The restructuring was expected to be finalized at a Monday (2) meeting in London.

PolyGram sources also indicate that artists are likely to be dropped as a result of the restructuring, but say that since the plan is still being worked out, it is too early to begin the process of identifying which acts might be targeted.

The restructuring follows months of re-evaluation of corporate strategy by London-based PolyGram chairman Alain Levy, who has spent considerable time at PolyGram's New York offices during the past six months.

A key element setting off the changes was Island founder/chairman Chris Blackwell's desire to have a stand-alone label again, sources say. Island, which was acquired by PolyGram in 1989, was a fully staffed label for the first year under PolyGram, but was folded into PLG when that entity was created in 1991.

To accommodate Blackwell, whose contract was coming due, PolyGram was forced to rethink the PLG setup. It is understood that Blackwell recently renewed his contract with PolyGram.

PLG was created as a marketing, promotion, and sales center for a number of PolyGram-affiliated labels. The current PLG lineup includes Polydor, Island, London, Victory, Atlas, and Blue Gorilla, all of which, with the exception of Island, mainly employ A&R personnel.

While PLG had a number of success stories, such as U2, the Cranberries, Salt-N-Pepa, and Melissa Etheridge, it is often criticized by managers who argue that it is difficult to deal with a two-tier label/distribution structure. They perceive PLG, yet a third tier, as an unwelcome obstacle.

Says one well-connected source in the management camp, "In other

companies, once a label president names something a priority, that is the end of the discussion and plans are carried out until the project is successful or the plug is pulled. Here [with PLG], there is a whole other level for [artist] managers to work their way through."

A PLG executive, however, says those comments are "sour grapes." "Some managers are never satisfied, no matter how hard you work their projects," he says, adding that PLG was as competitive as any label.

As the plan is laid out, informed sources say PolyGram will create a new Island Records by fusing the label's current employees with PLG staffers. Johnny Barbis, PLG's senior VP of promotion/sales, apparently has been offered the Island presidency. Barbis did not return a phone call seeking comment.

Andy Allen, Island GM, has announced his resignation (see Retail Track, page 86).

PLG chief Dobbis is said to have been offered a position in PolyGram's executive management team at the helm of the company's Continental Europe division, a position currently occupied by Allen Davis, who is expected to retire. Dobbis was unavailable for comment.

Numerous sources emphasize that the deals being discussed with Barbis and Dobbis have yet to be finalized.

As part of the proposed Island plans, Davitt Sigerson, president of Polydor Records, and his A&R staff have been asked to move over to Island, with Sigerson heading up A&R for the label.

If Sigerson agrees to the move, the domestic acts signed by Polydor would be assigned to Island, but the extensive Polydor catalog, which includes such acts as Van Morrison, the Who, and Eric Clapton, would be shifted to the A&M camp under the auspices of Nick Gatfield, currently president of Atlas Records. In addition to Atlas Records product, which would go through A&M, Gatfield will have first refusal for Polydor international repertoire in the U.S. Gatfield was unavailable for comment.

London Records, which initially looked like it would wind up in the Mercury camp, now appears to be headed to Island, with Peter Koepke remaining U.S. label president.

The status of the distribution of the Victory and Blue Gorilla labels, as well as a newly created label headed by Mercury VP of A&R Lisa Cortes, was unclear at press time.

Also unknown is the status of the planned Elton John label. John signed to PolyGram last year and is slated to get his own label. Also unclear is the destination of John's catalog, currently part of Polydor.

Prior to the subpoenas being issued, all contact from the FTC to the majors had been in the form of agency requests for documents.

The record companies initially were asked to turn over any communications they had had with one another about pricing. But soon the FTC was asking for information on advertising policies, including minimum-advertised price and cooperative advertising programs (Billboard, Oct. 23, 1993).

## MCA MAY PRICE 'SCHINDLER' TO SELL

(Continued from page 1)

such a sensitive title, may keep "Schindler's List" as a rental release.

"This title is not being looked at from a profit standpoint," says an MCA source, "but from the standpoint [of fulfilling Spielberg's] mission." A distributor notes, "Spielberg is giving away his profits, and what better way to get it out to as many people as possible than to go sell-through." Nevertheless, work on marketing plans isn't constrained by a price limitation, says an MCA executive close to the project.

Delivery of a rental "Schindler's List" would be limited to several hundred thousand copies. Trade observers say the sell-through number could jump to an estimated 2 million units, low for family titles like "Aladdin," but closer to Spielberg's hope of making his movie "part of the culture, like the Bible," in the words of one wholesaler. "It's not definite, but my gut feeling is ['Schindler's List'] will be priced to sell."

MCA has been wrestling with a sell-through rationale for several weeks while attempting to convince Spielberg to stick to rental, sources report. Studio executives and Amblin Entertainment, Spielberg's production company, were unavailable for comment.

Another distribution executive, who has heard the same speculation over the past month, thinks MCA will prevail. "As best as I can discern, [sell-through] is not happening," he says, "although it was not a decision arrived at very easily."

One reason the studio may have its

way is an already-busy sell-through schedule. MCA is said to be looking to ship 5 million-plus copies of a \$24.98 "Beethoven's 2nd," well ahead of "Beethoven," the surprise hit of 1993 at 3 million units. The sequel arrives Aug. 9 and the first of perhaps 20 million tapes of MCA's "Jurassic Park" reach stores in October. A sell-through mandate for "Schindler's List" could create other challenges for MCA.

Sources suggest the movie might be cheapened if tie-in partners and endcap displays are part of the marketing campaign. "When you get into sell-through, you're talking about supermarket displays, rebates, and the like, and that gets into the integrity of the film," says a wholesaler.

In addition, the three-hour-plus, black-and-white feature will have to be packaged as a two-tape set, likely placing it out of range of the \$20-\$25 price point favored for sell-through. Its R rating also may suggest problems for mass merchants who feel more comfortable with G and PG titles. However, the fact that "Schindler's List" won seven Oscars, including Best Picture and Best Director, and the theme of the movie—salvation amidst destruction—likely would overcome that reluctance.

Kmart spokesman Dennis Wigent says the chain would not hesitate to stock the title. "We'll carry 'Schindler's List' whenever it is priced for sale, he maintains.

Finding the right time for sell-through release might be difficult, since Disney's "Snow White" and

"Jurassic Park" will dominate the fourth quarter. However, one East Coast video buyer claims that "Schindler's List" will reach retail in August or September at a two-tape price of \$24.95.

Whatever the outcome, one thing is certain, according to an MCA spokesperson: The movie will receive "extra-special" handling. Spielberg, as usual, will have the final word on marketing plans.

## MGM, Sega Sign Production Pact For Games, Film, TV

NEW YORK—Film lion MGM and Redwood City, Calif., game company Sega have signed an agreement to jointly produce interactive games, as well as movies and TV programs.

At least two interactive CD-ROM titles are expected by fourth quarter '94, says Alan Cole-Ford, MGM's executive VP for strategy and development. All joint efforts under the multiyear, nonexclusive agreement will bear the Sega and MGM names.

Executives from MGM, United Artists, and Sega are collaborating on new game concepts for Sega CD, and MGM says it is developing an entertainment property for Sega's PICO interactive learning system. The companies declined to reveal specifics about the titles in development.

Cole-Ford says movie and TV spin-offs of the initial game properties are possible.

While the joint-development projects will be original concepts, the companies say they also may develop interactive games based on 1995 and 1996 films from MGM and United Artists.

In a move unrelated to the Sega pact, MGM is working with an unidentified game publisher to develop a CD-ROM based on the film "Blown Away," due in July and starring Tommy Lee Jones and Jeff Bridges.

MARILYN A. GILLEN

## MUSIC-RELATED UNIONS OK PERFORMANCE RIGHT BILL

(Continued from page 5)

executive VP Bruce York, and AFM president Mark Tully Massagli, the agreement was forged this month to allocate a share of any future performance right fees to union funds, much as they share a percentage of the total sound recording royalty pool in the DART law.

"As technology starts to make its way down the superhighway," said Massagli, "I don't want to see our artists left in the dust."

Both featured and non-featured singers, as well as session musicians, would be covered by the agreement (although featured artists also may receive royalties if specified in label contracts).

Expressing the musicians' point of view, Columbia Records recording artist Mary-Chapin Carpenter said she was pleased to learn that AFTRA is supporting the bill. "Because of digital," she said, "I've been very concerned about the absence of a performance right, because without it, the contributions of the creative community will be more difficult to protect."

In DART, the AFTRA and AFM shares of royalties are small; of the 60% of total royalties allocated to the sound recording pool (the other 40% goes to the musical composition fund), 2.58% goes to an AFM fund for studio instrumentalists and 1.38% to an AFTRA fund for non-featured singers.

Despite the RIAA's shifting position, broadcasters are still wary.

A source at NAB said he is not aware of any decision by Hughes to redraft the bill, and that broadcasters are opposed to the bill as written, despite exemptions, because of language calling for exemptions only if

stations provide mandatory back-announcing and follow "format restrictions" such as one-cut-only album airplay.

One veteran Washington insider also suggested that Hughes may not concede all of the proposed draft changes out of concern for the "integrity" of the bill and its ability to withstand a legal challenge with the radio broadcaster carve-out.

## WB PUBLICATIONS AGREES TO BUY CPP/BELWIN

(Continued from page 6)

is needed to sort out relationships. As many firms do not have print units, they make print deals for limited periods, often with companies whose parents are competitors in music publishing. Sometimes a catalog's print rights are split among companies.

For instance, when EMI acquired the SBK/CBS Songs recording and music publishing units, SBK/CBS Songs' ties with Hal Leonard were extended to new acts signed to SBK Records after the label joined the EMI family. EMI Music Publishing's own print rights, in turn, were assigned to Warner Bros. Publications.

The origins of CPP/Belwin go back to 1918, with the birth of Mills Music, which later merged with Belwin, becoming the educational wing of the company. CPP/Belwin handles Mills Music copyrights by the likes of Duke Ellington, Hoagy Carmichael, and Mitchell Parish.

CPP itself, formerly known as Columbia Pictures Publications, was started in 1971 with copyrights that included the Screen Gems catalog. Also, CPP/Belwin owns the Big 3 firm, which has print rights to hun-

dreds of standard copyrights from the oldline Robbins-Feist-Miller catalogs.

While CPP/Belwin recently lost Famous Music to Hal Leonard Publications, in recent years it has picked up Chrysalis Music, Sony Music, Zomba Music, and Hamstein Music, which represents ZZ Top. Its other long-running ties are with Jobete Music and Almo Music, and with individual writer/recording acts such as the Rolling Stones, Chicago, and Dolly Parton.

Below the ranks of Hal Leonard, CPP/Belwin, and Warner Bros., the print field's other major pop firms are Cherry Lane Music, with annual gross of about \$6.5 million, and U.K.-owned Music Sales, with domestic revenues of about \$5 million.

Warner Bros. Publications has the most extensive foreign associations among U.S. print firms, including affiliates in Europe and Australia. It also owns U.K.-based IMP, which makes license arrangements with U.S. publishers and does not own publications.

## FTC SUBPOENAS DISTRIB EXECS IN INDUSTRY PROBE

(Continued from page 5)

the week of April 18. The FTC began its probe last summer (Billboard, Aug. 4, 1993), but had not contacted the labels for information since October.

The FTC began to examine industry practices after labels announced sanctions against retailers selling used CDs. Although that controversy was the catalyst for the probe, it was clear that the FTC would examine industry practices as a whole, including pricing.

## U.S. ROYALTIES FROM ASIA HAVE HARRY FOX AGENCY, MAJOR LABELS AT LOGGERHEADS

(Continued from page 1)

producers' association in Taiwan.

FAI wants to be the region's main nonperformance royalty collection agency by clearing mechanical and other rights in order to correct a lack of "meaningful attempts to establish an equitable royalty rate for the use of music works," according to a Fox statement.

But the multinational labels and their sister music publishing companies, which are not represented by Harry Fox in Asia, say they have already designed a mechanical-royalty payment system for most markets in Asia and are about to put it into effect (Billboard, Feb. 26).

BMG Music Publishing already has its own Asian regional unit, based in Hong Kong; the publishing divisions of EMI, Warner, and PolyGram are expected to set up their own versions this year or early next year. "The major publishers see the future [here] in terms of direct accounting between record companies and publishers," says Lachlan Rutherford, EMI Music's regional director. It begs the question why publishers in Asia would want to pay 10% or 15% to a middleman when they can have the job done for free.

FAI's stance is that the major players have not wanted, or been able, to put together the databases for royalty collection in Asia because they are "more concerned with their own interests than with a [workable industry system]," says Fabian Lek, FAI's managing director in Singapore.

From that perspective, publishers independent of the multinational companies are left without broad representation, and stand to lose millions of dollars in royalty payments. FAI wants to help protect these individuals by translating Harry Fox's U.S. system to Asia.

But mostly, FAI wants exclusive rights to mechanicals collection. "The [majors] are trying to reinvent the wheel that [we invented] in the U.S.," says Lek. "We have 12,000 publishers and 2 million members' songs registered in New York. Basically, we can do a better job."

The reaction at record companies' headquarters in Hong Kong has been volatile. "Are they so stupid as to think they can also have the rights out here?" asks one senior executive, speaking on condition of anonymity. "It sounds like they are trying to weasel their way into a deal we already have in place, using money we've paid them in the U.S."

"This isn't a question about fair competition or efficiency, as FAI seems to suggest. The big problem is that they are misrepresenting what they have the right to do."

FAI's deal was signed with the Audio Publishing Commercial Assn. of the Republic of China (APAROC), a small group, not affiliated with IFPI, comprising about 100 member firms that account for about 3% of Western music used in Taiwan. The Fox unit says it will pay 6.25% of retail value as a mechanical royalty—much higher than the deal for 2.5% to 2.7% of wholesale, which the multinational labels, major domestic record companies, and multinational publishers are reportedly close to consummating.

The FAI/APAROC deal was approved by the board of the NMPA at an April 27 meeting in New York. The vote, according to sources, was not unanimous, and included charges that the NMPA unit had negotiated with members with organized crime backgrounds. In addition, Billboard has

learned that similar charges were made in a memo distributed to major publishers looking to establish their own mechanical rights formula in Asia.

NMPA president Ed Murphy fends off criticism of the Taiwan arrangement by declaring that negative reaction to the deal "comes as a big surprise and shock. We're trying to build a consensus. You've got the majors who have set up [reduced] rates and have frozen out other people. The fledgling Taiwan [label association] has been approved by the Taiwan government, [which] is fully aware of the arrangement."

Murphy continues, "Who has paid anything in that territory? At what rate? And to whom? My obligation is

to get the highest rate for songwriters and publishers . . . it's a high rate for the region that any publisher should be happy to get."

During his trip to the Pacific Rim to make the deal, Murphy says he also met with industry and government officials in Indonesia, where he says prospects are "bright" for a royalty arrangement. At present, the multinational record companies are represented in that market through licensees, but are expected to set up their own affiliates when legal and business practices in Indonesia permit.

In Singapore, meanwhile, Murphy says that there was a strong reaction to an ad placed by Fox in the local press to work out jingles rights there for American repertoire. "The

phones jumped off the hook for radio and TV deals. We're working it out through our New York office."

The true revenue potential in Taiwan is another contentious issue between the major record companies and Fox. Murphy says its APAROC deal "will eventually yield \$100 million in licensing royalties to U.S. publishers" during the next 10 years. Industry sources say that in the next decade, total royalties for all types of music in Taiwan will reach only \$60 million-\$100 million. "It is pretty easy to see from the figures Fox is throwing around why we are concerned," says a major-label regional executive. "What [Fox] is advertising about representation and income is not only impossible. It is dangerously misleading."

Robin Lee, who heads IFPI's Taiwan operation, says, "I met informally last year with [Fox officials] and told them that the rates they were talking about were unrealistic. But they seemed rather, shall I say, eager to operate on some level here."

Figures expected soon from IFPI's London headquarters will place the retail value of prerecorded music sales in Taiwan at \$270 million in 1993, a 15% drop from the year before. However, industry observers attribute the slide to changes in the statistics methodology, not to any real decline in the market.

Assistance in preparing this story was provided by Irv Lichtman in New York.

## CELINE DION, BEASTIES LEAD CHARGE FOR CHARTS

(Continued from page 12)

Basia is back after a four-year absence with "The Sweetest Illusion." The artist's previous Epic releases, 1990's "London Warsaw New York" and 1988's "Time And Tide," both went platinum. The latest offering, produced by Basia and Danny White, contains the single "Yearning," which went to adult contemporary radio April 26.

Huey Lewis & the News deliver their latest project, the Stewart Levine-produced "Four Chords And Several Years Ago," May 10. On its Elektra debut, the group covers classic rock'n'roll and R&B tunes, including new versions of Lloyd Price's "Stagger Lee" and Joe Turner's "Shake, Rattle And Roll." The single, "(She's) Some Kind Of Wonderful," previously a hit for the Drifters and Grand Funk, went to AC radio April 25.

Seal resurfaces May 31 to challenge the sophomore jinx with a yet-to-be-titled Sire/Warner Bros. release. The Trevor Horn-produced project features appearances by Jeff Beck and Wendy & Lisa.

### THOROUGHLY MODERN MONTH

Modern rock looks to have a healthy May, with an abundance of releases including Sonic Youth's "Experimental Jet Set, Trash And No Star" (Geffen, May 3 on vinyl, May 10 on CD/cassette); the Church's "Sometime Anywhere" (Arista, May 24); the Pretenders' "Last Of The Independents" (Sire/Warner Bros., May 10); a self-titled Boingo set (Giant, May 17); David Byrne's self-titled set (Sire/Warner Bros., May 24); Erasure's "I Say, I Say, I Say" (Mute/Elektra, May 17); Violent Femmes' "New Times" (Elektra, May 17); Frank Black's "Teenager Of The Year" (Elektra, May 24); Toad The Wet Sprocket's "Dulcinea" (Columbia, May 24); and Biohazard's "State Of The World Address" (Warner Bros., May 24).

A regrouped Traffic leads the pack of rock-oriented fare. Traffic's "Far From Home" hits stores May 3. The Virgin release is the act's first new recording in 19 years. The lead single, "Here Comes The Man," was serviced to rock radio and adult alternative April 18. Also hitting the comeback trail are Booker T. & the MG's, who see the release of "That's The Way It Should Be" May 24 on Columbia after a 20-year absence.

Other May rock releases likely to ignite interest include Alice Cooper's "The Last Temptation" (Epic, May 31); the Allman Brothers Band's

"Back Where It All Began" (Epic, May 3); Van Morrison's "A Night In San Francisco" (Polydor, May 9); the Eagles' "The Very Best Of The Eagles" (Elektra, May 24); and Mick Ronson's "Heaven And Hull" (Epic, May 3).

In the R&B arena, new releases include El DeBarge's "Heart, Mind & Soul" (Reprise/Warner Bros., May 24); Al Jarreau's "Tenderness" (Reprise/Warner Bros., May 10); Nancy Wilson's "Love, Nancy" (Columbia, May 3); and Atlantic Starr's "Time" (Arista, May 24).

Rap and hip-hop heavy hitters include Heavy D. & the Boyz' "Nuttin' But Love" (Uptown/MCA, May 24); Warren G.'s self-titled set (Columbia, May 31); South Central Cartel's "'N Gatz We Truss" (DJ West/Chaos, May 10); and Terminator X's "Super

Bad" (RAL/Chaos/Columbia, May 31).

Country music fans can look forward to Travis Tritt's "Ten Feet Tall And Bulletproof" (Warner Bros., May 10); Lorrie Morgan's "War Paint" (BNA, May 10); Kathy Mattea's "Walking Away A Winner" (Mercury, May 17); Deborah Allen's "All That I Am" (Giant, May 24); Restless Heart's "Matters Of The Heart" (RCA, May 24); Hal Ketchum's "Every Little Word" (Curb, May 31); and Rodney Crowell's "Let The Picture Paint Itself" (MCA, May 10).

On the dance scene, May brings Crystal Waters' "Storyteller" (Mercury, May 17); Dawn Penn's self-titled set (Big Beat/Atlantic, May 3); and M-People's "Elegant Slumming" (Epic, May 17).

A number of potentially hot sound-

tracks are slated for May. MCA's "The Flintstones: Music From Bedrock" hits stores May 10. The album features the BC-52's (aka the B-52's), Green Jelly, Crash Test Dummies, and Stereo MC's. MCA's "Beverly Hills Cop 3" soundtrack, also due May 10, features Shai, Eazy-E, INXS, and Inner Circle. On May 17, Atlantic will release the "Maverick" soundtrack, which features Confederate Railroad, Clint Black, and Restless Heart. Finally, May 31 is the date for 550 Music's "The Cowboy Way" soundtrack, which features new tracks from Bon Jovi, Travis Tritt, and Blind Melon.

This story was written by Brett Atwood with assistance from Terri Horak in New York and Peter Cronin in Nashville.

## PAY DAY'S JUNIOR TUCKER HAS SUCCESS OF A 'LIFETIME'

(Continued from page 10)

and "A Youth," along with a cover of Rod Stewart's "Da Ya Think I'm Sexy?." All three releases appeared in the top 10 on a number of international reggae charts.

"I was suddenly full-force into the dance, and I just kept going," Tucker says. "It feels great to get this far on my own."

Tucker began working with various other producers, like King Jammy and Danny Browne, "because every international connection I had made in my 25-year career had been a letdown."

Junior Tucker's career started at age 4, when he did his first show. At 7, his older brother Ricky, who saw his tiny sibling as a possible Jamaican version of Michael Jackson, took him into the studio for his first session. Tucker then was taken in hand by producer/manager Tommy Cowan, who still manages the artist. Cowan produced "Look Into Your Heart," Tucker's first song to make No. 1 on the Jamaican reggae chart. Shortly thereafter, Chris Blackwell signed Tucker to Island Records, for which the pre-teen recorded an album's worth of material that was never released.

Geffen Records bought out Tucker's Island contract in 1980 and released the Ray Parker Jr.-produced album "Junior Tucker," which took Tucker in an R&B direction. "A typical case of a label not understanding an artist," Tucker says. At press time, executives at Geffen Records were unavailable for comment.

A subsequent short-lived stint with Virgin U.K. was the third false start for the singer, who by now had developed into what producer Cleveland (Clevie) Browne calls "a songwriter with very good international potential."

Browne encouraged the artist to use his own material and, with his partner Wycliffe (Steely) Johnson, suggested that Tucker combine his predominantly pop-style melodies and lyrics with hardcore dancehall rhythms. "If music gets too pretty, it doesn't work in the dance," Browne says. "So a song like 'Love Of A Lifetime' had to be roughed up."

"Love Of A Lifetime" had been written by Tucker for another singer who failed to show up for three different recording sessions. Rather than abort the third session, a spontaneous decision was made that Tucker should do his own tune. The result was voted best reggae song of last year by a number of reggae award shows at home and abroad.

"Sales are the best ever for Junior right now," says manager Cowan. "He's a top seller in the ethnic market. We've had three consecutive No. 1 songs on the international reggae charts, and airplay has been consistent, both in Jamaica and overseas on stations like New York's WLIB and WWRN, Miami's WAVES, and Bermuda's ZBM."

Michael "Mighty Mike" Jones of Jamaican all-reggae radio station IRIE-FM was one of two DJs who broke "Love Of A Lifetime" last

year. "It came out at the perfect time . . . There was nothing else to trouble it, and it crossed over easily into the dancehall."

With a voice that retains its high, youthful pitch, an image that fellow reggae vocalist Bunny Rugs Clarke, of Third World, calls marketing-friendly, and a spirit that never quits—"I don't know how to give up," Tucker says—the artist seems ready to fulfill his potential.

In the studio working on a new album with producers Sly & Robbie, Donovan Germaine, Handel Tucker, Danny Browne, and "probably Steely and Clevie," Tucker is hopeful that the next major-label deal he attracts will be the right one. "International record companies now understand Jamaican artists and reggae music a lot better and now know how to market us."

One popular marketing ploy for reggae artists is a slot on the bill of the annual Reggae Sunsplash tour. Tucker is on the tour this year, and is slated to play eight dates in Japan May 10-19, followed by a 45-city U.S. blitz beginning May 26.

Like many of his reggae peers, Tucker has a goal of getting a No. 1 on the Billboard charts. "When I was small, I saw my mother falling asleep at the sewing machine because she was trying so hard to support us. I made her a promise. The promise was that I would one day be a big enough success to buy her a big house. I have to keep that promise."



**Billboard**

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## GERMAN LABELS STRUGGLE FOR U.S., U.K. SUPPORT

(Continued from page 1)

sen, producer and DJ behind U96 and the 1992 European techno smash "Das Boot," who is in the top 20 with U96's "Inside Your Dreams" on PolyGram-owned Motor Music, says he renegotiated his contract with Motor to remain a free agent in America and Britain and avoid major-label politics that might hamper his career outside Germany.



HADDAWAY

Observers say a growing number of successful German artists may seek similar split deals to avoid being tied to a major label that might not support them in the key markets of the U.S. and the U.K.

The broader issue of international support for German-produced pop, illustrated by the experiences of Prince Ital Joe, Marky Mark, U96, and other artists, is keenly discussed by the German music industry, particularly in light of the string of German-produced hits in America.

### GETTING PAST THE GATEKEEPER

Yet their focus turns first not to the States, but to Britain, because of the traditional role of "gatekeeper" for European pop played by the U.K. record industry.

"You still find a lot of people asking what's happening [with a record] in the U.K., even if it's happening all over Europe," says Tim Renner, managing director of Motor Music.

There is often frustration over the amount of time it takes a U.K. label to agree to release a record that has already become a hit with dance clubs, radio, and retail in Germany. And often there are differences of opinion among label executives in different markets over the need for, or sound of, costly remixes of a track created to get an international release.

"Our experience is that every time they ask for a British remix, it shows that there's a different understanding of the dance scene," says Renner. "For the Continental dance market, the British remix doesn't work."

Similarly, while dance records frequently become hits in American clubs in their original, imported mixes, U.S. labels will only release those records if they are remixed—at additional cost—to serve various niche dance markets or to offer a new edge to a track available earlier as an import.

"We still have the situation where there will always be an American remix," says Andrea Grund, A&R manager with Warner/Chappell Music in Germany. "They don't take it as it is. In the end, that's something that we accept, of course."

However, the dual difficulties of delayed releases and remix requests don't occur in all cases now, perhaps because of the growing awareness that, in dance-pop, Germany and other European markets such as Belgium are setting the pace worldwide.

Initially, the American label reaction to the German hit "Magic Affair" by Electrola act Omen III was "that it sounds too European," recalls Andreas Kiel, creative director of EMI Music Publishing in Germany. But the EMI Records Group of North America subsequently made a commitment to release the track and the forthcoming Omen III album, "The Story Continues," says Kiel.

And EMI Records U.K. didn't wait for "Magic Affair" to become a hit in Germany before placing it on the label's release schedule, says dance product manager David Robertson. Nor did the U.K. company require additional remixes of the German hit to issue it in Britain.

"The [original] mixes in this case were strong enough" for pop promotion, says Robertson. "If you're going for a credible club base, then U.K. remixes are necessary just to create a buzz in London."

The Omen III signing is part of a concerted effort at EMI U.K. to tap into European dance repertoire more quickly. The company will soon launch a sub-label devoted to this product coming from Germany and elsewhere. "EMI [U.K.] is very keen about developing these relationships with Germany," says Robertson. "It is time that the U.K. opened up to more of this product."

Those companies in the U.S. and



Cover art from the Prince Ital Joe/Marky Mark single "United," the German follow-up to "Happy Days."

the U.K. that are not receptive to the successes of their German and European counterparts may well end up losing out on their share of that success. The Swedish act Ace Of Base was broken in Germany by PolyGram's Metronome Records. But the lack of interest in the act by PolyGram in the U.S. led to Arista Records obtaining the American rights.

U96's Christensen, with the clout of the million-selling "Das Boot" sin-

## ARTISTS, CHARITIES TO CO-STAR IN VH-1 CONCERT

(Continued from page 12)

artists and as a way to build awareness for the organizations they support."

On-air promotions and informational profiles about the artists and their chosen charities will run throughout June, which the network will call "VH-1 Honors Month."

Proceeds from the concert's ticket sales will be distributed among the specific charities. In addition, a "VH-1 Honors Fund" has been established as an umbrella unit to collect and process contributions from various resources, including funds generated by sweepstakes-entry calls to a 900 number.

The winning caller in the network's "Guest Of Honor" sweep-

# Logic Breaks Through To Anglo Success

## Snap!, Haddaway Help Make Label Envy Of German Biz

■ BY DOMINIC PRIDE

FRANKFURT—While most German labels may feel they are fighting a losing battle trying to convince their British and U.S. affiliates to release their product, Logic Records has proved to be one label that can break acts in the two traditionally Europhobic markets.

Based here, in the home of dance-floor music, Logic has affiliates in London and New York, each with a staff of four. In the past 18 months, the label has had mainstream success in the Anglo world with its own act Snap! and Coconut Records artist Haddaway, and in the early '90s was instrumental in breaking Swedish act Dr. Alban.

A release through Logic is viewed by many in the German record industry as one of the few ways to put a German artist on the map in the English-speaking world.

Alex Christensen, the DJ producer behind U96, has re-signed with PolyGram for the world outside the U.S. and the U.K.; in those markets, he has chosen to go with Logic (see story, page 1).

Executives at other German labels say they are glad Logic is achieving what once was seen as the impossible, but at the same time, they are envious of the label's ability to do so. They point out that the politics of international labels mean that only one of the majors would dare set up shop with a German-owned label on British and American soil.

Since last summer, BMG Ariola has owned most of Logic. The major's German powerhouse bought out the shares of co-founders Luca Anzillotti and Michael Muenzing, who have gone on to form another production company based in the same

building (which, coincidentally, houses the other strong name in the Frankfurt scene, Eye Q Records).

Matthias Martinsohn, now Logic's managing director, was another co-founder of the label, with a background in marketing and management as well as the running of the Omen club in Frankfurt. Anzillotti and Muenzing, DJs under the names John Garret Virgo III and Benito Benites, respectively, wanted to concentrate on production, whereas Martinsohn wanted to continue Logic's international expansion. The parties say they parted amicably.

In the U.K. and the U.S., Logic works independently of other BMG structures, but works alongside Arista when handling major releases such as Haddaway. For vinyl releases, it distributes through indie RTM. Logic also picks up licenses from other labels: in the U.K., the label is releasing "It's A Loving Thing" by Dutch producer CB Milton, which has been a top 10 single in most European territories, licensed from Dutch-based Byte Records.

This year Logic intends to build studios in central London and in an area of New York, possibly SoHo. According to Logic U.K. general manager Tony Piercy, the studio in London will not be run as a commercial venture. "It's a creative studio for someone who wants to come in and finish off a track."

Martinsohn is the first to admit that Logic's overseas expansion was motivated by frustration with the lack of attention their productions received abroad. "We had the same problems everywhere we went, namely that the top acts were not worked on. Success has come in the major territories with our own ideas and innovation."

wherever I can get them," says Max Hole, managing director of EastWest Records in the U.K., explaining why Prince Ital Joe & Marky Mark "will get a major shot from us. In general terms, we're looking for repertoire wherever it comes from."

Boris Löhle, international artist marketing director at EastWest Germany, says that the German record companies have proven the value of

The aura of mainstream success that clings to Logic belies the credibility the label has in the dance world. One of its hottest new German signings is Cosmic Baby, the techno artist plucked from trendy Berlin indie MFS (Billboard, Nov. 6, 1993).

Logic also has several other labels, including Logic Lite for crossover material and Save The Vinyl for DJs who cannot survive in the digital age.

In Germany, Logic has a pre-release test panel composed of 400-500 DJs and dance shops, which test productions and give feedback. "We don't have a classical A&R structure, deciding what to release. We have people we work with, DJs, other labels here in Frankfurt."

While the label may have found itself a niche and expanded it in Germany, it has no guarantee of success in the U.S. and the U.K., which require different thinking, says Martinsohn. "The dance market in the U.K. has a completely different structure. When you look in the charts there, some 60% of the entries weren't there the week before. The dance charts are way too fast there. But what's going on in England is also controllable—it's not just a case of putting out a white label and waiting. With computer systems we can bring things in on import, see how they work."

Despite the vagaries of the British market, the effort has been worth it, says Martinsohn. Ultimately, Logic would like to open a Tokyo office along similar lines as the U.K. and U.S. offices, although these plans are for the long term. "For the moment, we're quite happy being the bridge between the U.S. and continental Europe" says Martinsohn.

their repertoire not only in other European markets, but in Japan and other Asian markets. "In the U.S. and U.K., too often they follow late," he says. "We've got the ability to educate them and force them to react a bit sooner than they do right now."

Assistance in preparing this story was provided by Brett Atwood in Los Angeles.

stakes, which runs May 9-June 5, will receive a \$20,000 check to bestow upon the charity or community organization of his/her choice. The prize also includes a trip to Los Angeles and tickets for the June 26 festivities.

Off-channel, VH-1 will make its first foray into movie theater advertising, running tune-in spots on about 100 Los Angeles-area movie screens beginning June 19. An extensive print and radio tune-in campaign kicks off in June as well.

From June 24-26, VH-1 will use the first totally mobile Jumbotron video screen to feature and promote programming related to "VH-1 Honors" and to simulcast the concert at an offsite location in L.A.

In addition, the network is tying in with sponsors Sebastian International Salon Hair Care and Dodge/Plymouth Neon to distribute about 1.5 million "VH-1 Honors Gamecards" through some 20,000 Sebastian Collective salons June 6-25. Prizes include a Neon automobile, a trip to the Brazilian rainforest, and more.

Additional sponsors include Diet Rite, Lipton Original, Sprint, Clothetime, and Volkswagen.

The network also is aggressively tapping the resources of its cable affiliates, radio stations, and sponsors at the local level, partnering to offer trip giveaways in some 35-40 markets.

VH-1 will work with local cable

systems to distribute more than 6 million "VH-1 Honors" inserts in June cable bills across the country. The mailers promote the concert and allow VH-1 subscribers to support the artists' charitable efforts by donating to the "VH-1 Honors Fund" via a toll-free phone number.

The same number will be included in a series of 30-second PSAs, which will be provided to local cable systems by the network's affiliate partners.

Davidson says VH-1 is "not ruling out" the possibility of releasing a live concert album from the show, but no plans currently exist. "It certainly would be a good way to extend our fundraising efforts," she says.

## LONDON TAKES MEAT PUPPETS TO NEW HEIGHTS

(Continued from page 1)

The album, produced by Butthole Surfers guitarist Paul Leary, is the band's first showing on The Billboard 200. This week it jumps from No. 89 to No. 79 with a bullet. It first debuted on the Heatseekers chart Feb. 12 at No. 21, before bowing at No. 182 on The Billboard 200 April 2.

The Meat Puppets became Heatseekers Impact Artists when "Too High To Die" broke the top half of The Billboard 200 April 30 at No. 89. It topped the Heatseekers chart April 23.

SoundScan reports sales of 80,000 units to date.

The band, which consists of guitarist/vocalist Curt Kirkwood; his brother, bassist/vocalist Cris Kirkwood; and drummer Derrick Bostrom, released its first EP, "In A Car," on

World Imitation in 1981.

The trio garnered critical raves for its 1983 album "Meat Puppets II," released by SST, which issued seven albums and one EP by the group.

Meat Puppets made its major-label debut in 1991 with "Forbidden Places" on London/PLG.

While longtime fans considered that album a disappointment, "Too High To Die" has been hailed as a return to form. Cris Kirkwood credits the album's success to good timing, an enthusiastic record label, and a "good vibe."

"Things fell into place more when we were writing," he says. "Timing, mostly, was a big part of it now that alternative has gotten so big. It's neat to see it crawl out of its little art

trench and into the mainstream."

According to Rick Dobbis, who had been president/CEO of PLG until that company was restructured (see story, page 1), "The enthusiasm for the record spread quickly and organically through the company... We just decided to start fresh from zero. We didn't want to disrespect or ignore their history, but we needed to introduce or reintroduce them to people."

To do this, Dobbis says the label worked the album at album rock, where the Meat Puppets' history wasn't necessarily known.

"Backwater," the first single, went to modern rock radio Jan. 31 and album rock Feb. 7. A four-song, 10-inch vinyl EP was serviced to college radio, key retailers, and journalists March 28.

This week "Backwater" is No. 14 with a bullet on the Modern Rock Tracks chart, and No. 8 with a bullet on the Album Rock Tracks chart. It debuted at No. 26 on the Feb. 19 Modern Rock Tracks chart, and at No. 31 on the March 5 Album Rock Tracks chart.

For the week ending April 25, Broadcast Data Systems detected 395 spins on 29 modern rock stations and 1,278 spins on 89 album rock stations.

WAXQ (Q104.3) New York APD/MD Vinny Marino says, "It's been huge for us. They finally found a way to mold their pop sensibilities in a more mainstream way. This is clearly their most radio-accessible song to date. Their stuff on SST was great, and great for college radio, but not for the masses."

"Backwater" goes to top 40 May 9, while a second track, "We Don't Exist," goes to modern rock May 2 and album rock May 23.

MTV added the clip on "120 Minutes" March 13; it is now in stress rotation. The band also hosted "120 Minutes" April 17 and is scheduled to appear on "The Jon Stewart Show" June 2.

### FOOD TOUR

The label put the band on a 12-market "Munchies Tour" in January and February, in which it played acoustically for retailers, radio and video programmers, and members of the



Members of the Meat Puppets try on the Popular Uprisings T-shirts they earned when their Mercury album "Too High To Die" reached No. 1 on Billboard's Heatseekers chart. Shown, from left, are Cris Kirkwood, Derrick Bostrom, and Curt Kirkwood. (Photo: Chuck Pulin)

press at unconventional venues such as diners and coffeehouses (Billboard, Jan. 22).

"We had to find a way to get them heard," says Dobbis. "They're great one-on-one and in an acoustic setting, so we decided that was the way to do it."

At the tour stops, bags of Munchos chips, Meat Puppets key chains, and CDs were given out.

Other touring included dates in February with Blind Melon and European dates in March with Soul Asylum. The band will hook up with Cracker in May before opening for Stone Temple Pilots beginning in late June.

The band received additional exposure from MTV when it aired Nirvana's "MTV Unplugged" performance, featuring the Meat Puppets, in December. The show was shown repeatedly over the April 9 weekend, following Kurt Cobain's death.

Jonas Nachsin, associate director of product management, says, "We can't deny the fact that it has helped expose the Meat Puppets to more people."

On the show, Cobain sang the Meat Puppets' "Lake Of Fire" and "Plateau," backed up by Curt and Cris

Kirkwood. Both songs are from "Meat Puppets II," the album that Cobain had said was one of his biggest influences. A new version of "Lake Of Fire" is included as an unlisted bonus track on "Too High To Die."

The album—consisting of melodic, guitar-laden rock tracks bolstered by clever lyrics—is stickered with a quote from Cobain saying that he owes a lot to the Meat Puppets for giving him a "different attitude towards music." The sticker also includes a quote from another fan and friend, Soul Asylum's Dave Pirner.

Steve Marcus, buyer for the store, Seattle-based Cellophane Square chain, says, "In the beginning, it sold the way we expected it to—to their fans. Now it's expanding. I think attaching themselves to an icon like Nirvana definitely helped bring in some fans that may not have known about the Meat Puppets."

"As alternative radio gets bigger all the time, established bands like the Meat Puppets stand to gain the most," he adds. "They've always had that indie rock credibility, and now it seems to be catching fire."



by Geoff Mayfield

**STILL RINGING:** Sales on "The Division Bell" slide by 30% from last week's sum, but, with 157,000 units, Pink Floyd remains comfortably in first place on The Billboard 200, leading No. 2 Ace Of Base by 47% and No. 3 Tim McGraw by 52%. And, in this particular week, a sales decline is no cause for shame, as all but 28 of the 200 titles on last week's chart see drops.

**DIVING:** Volume on The Billboard 200 falls for a third straight week, and that is the case for most of our point-of-sale charts. The slump began as soon as Easter weekend concluded, but business appears to be leveling off. The big chart's unit tally drops just 3% from last week, compared to last week's 15% drop. One reason for this week's sluggish pace is a slim schedule of new releases, evidenced by the fact that a mere five albums debut on The Billboard 200. The sole big-traffic debut comes from rap act NAS, which is No. 2 on Top R&B Albums and No. 12 on The Billboard 200.

**REST IN PEACE:** When news of Kurt Cobain's suicide came to light, some pundits predicted that attention surrounding the dreary event would propel Nirvana to No. 1. Indeed, that is the case, but not on the chart where you might have expected it. With a 20% sales gain, the independently distributed Sub Pop album "Bleach" jumps to the top of the Top Pop Catalog Albums, ending the Pink Floyd monopoly that started when "The Division Bell" stormed The Billboard 200. The criteria for catalog designation: An album must be 2 years old and absent from Billboard's charts for three consecutive months... Aside from the "Bleach" burst, SoundScan also reveals a sales ripple on the uncharted "The 'Priest' They Called Him," a little-known Tim Kerr Records project that Cobain recorded with writer William S. Burroughs; but on the big chart, all three Nirvana albums see declines (Nos. 15, 30, and 99).

**BUSY TO THE END:** "The Arsenio Hall Show" will be gone at the end of May, but won't be forgotten by label publicists who arrange TV bookings. Following a Hall stop, Me'shell NdegéOcello sees a 9% sales boost, good for a 181-166 jump on The Billboard 200. Musical guests from each of the three network talkers also make chart moves, including two from "The Tonight Show With Jay Leno": Boz Scaggs (114-93) and Pavement (11-9 on Heatseekers). Candlebox, which played "The Late Show With David Letterman," moves up to No. 40, a new peak for its debut set, and "Late Night With Conan O'Brien" act Meat Puppets cooks up an 89-79 leap. A caveat in analyzing the late-night shows' impact is that most of these artists' albums already were showing momentum in recent weeks. With the exception of Scaggs and Pavement, each of the aforementioned guests had bullets on last week's charts.

**FOR SOMEWHAT OBVIOUS** reasons, there will be no tour, which is kind of a shame, because I was curious to see what kind of groupies they might attract. But the biggest gain on The Billboard 200 belongs to the Benedictine Monks Of Santo Domingo De Silos (No. 5). Some momentum can be attributed to yet another TV shot, this time on CBS' April 21 "Eye To Eye With Connie Chung." Last week, this column cited Enigma as an influence that might have opened the door for the monks' Gregorian chants. Classical marketers point to Henryk Gorecki's Symphony No. 3, a big 1993 success story that still sells (No. 16 on The Billboard Classical 50), as an album that paved a spiritual path for the monks' rise. Other industryites suggest that Deep Forest's Pygmy chants played a contributing role. Did someone say bandwagon? Sony Classics has Konrad Ruhland's "Gregorian Chant" at No. 17 on The Billboard Classical 50; Atlantic dropped a Gregorian Monks Of Paris album April 26.

## SONGWriters FROM NASHVILLE, ROMANIA TEAM UP

(Continued from page 10)

DDA), served as the Romanian coordinator for the Ministry of Culture. He had become acquainted with Rogers last year when she and former BMI official Rick Sanjek went to Romania to participate in a festival he was promoting.

The American songwriters spent six days at a cultural center in Sinaia, where they co-wrote and discussed the business of songwriting with eight writers from Bucharest, two from the Czech Republic, and two from Slovenia. "We opened with a giant guitar pull," says Rogers, during which each writer performed two songs for the group.

Rogers says that most of the Romanian writers spoke English and that all agreed to write in English because it would enhance the possibility of getting their songs recorded in the U.S.

In Bucharest, the delegation conducted a copyright seminar and held a press conference. The writers also assembled for a public performance of their joint compositions. The copyright panel consisted of

Leigh, McCann, Clondescu, Los Angeles songwriter Allan Roy Scott, and Gabriele Cotabita, a Romanian pop singer now living in Germany.

Although some of the Romanians initially were fearful that the Americans might steal their songs, Rogers says they soon were persuaded otherwise. She says her goal is to get the songs recorded and return to Romania with a royalty check. For any songs that are recorded, Rogers explains, the Romanians will be given the opportunity to work through either their own music publishers or through American publishers.

Rogers reports that most of the cassettes and CDs she saw in Romania were pirated—and most were sold from sidewalk tables for \$1-\$3 each. The Romanian government has a copyright bill under consideration, according to Rogers, but has not yet acted on it.

The American songwriters "got a lot of press," Rogers notes, including an appearance on a special that will air several times on national television and "several radio interviews."

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A glance ahead at Billboard Specials

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## INDIE AWARDS

ISSUE DATE: MAY 14  
CLOSED

## BILLBOARD LATIN MUSIC AWARDS PROGRAM GUIDE

ISSUE DATE: MAY 21  
CLOSED

## FRANCE

ISSUE DATE: MAY 28  
AD CLOSE: MAY 3

## R & B

ISSUE DATE: JUNE 4  
AD CLOSE: MAY 10

## ARIF MARDIN 30TH ANNIVERSARY

ISSUE DATE: JUNE 4  
AD CLOSE: MAY 10

## PRODUCTION PEOPLE

ISSUE DATE: JUNE 18  
AD CLOSE: MAY 24

## CES/KARAOKE

ISSUE DATE: JUNE 25  
AD CLOSE: MAY 31

## "ENTER•ACTIVE FILE"

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# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## IS THERE A FUTURE FOR MTV ASIA?

The future of MTV Asia is at risk, Bulletin hears, due to a conflict between Viacom and Rupert Murdoch's Asian satellite network, STAR TV, over money and programming. Sources say Viacom has been trying to renegotiate its MTV licensing deal with STAR to include an ownership stake, but an agreement is now thought unlikely. As a result, STAR is expected to dump MTV soon and bow its own Asian music channel, with the backing of the multinational labels. MTV Networks would not comment, although official word of the development is expected Monday (2).

## SONY/OCEAN SPRAY PROMOTION

Sony Music Special Products is offering four special compilation discs in a broad "Beach Blanket Bingo" promotion with Ocean Spray Cranberries Inc. and another wing of Sony Corp. of America, Sony Electronics Special Market Sales Division. The promotion's chief element involves 300,000 music-related prizes, which will be given away in a sweepstakes-style game. The promo logo will appear on the labels of all multi-serve (32 ounces or larger) bottles of Ocean Spray juice drinks, and "bingo" game pieces will appear on the back of the label.

## MERCURY MUSIC PRIZE RACE BEGINS

The U.K.'s Mercury Music Prize competition, which cited Primal

Scream's "Screamadelica" and the self-titled debut by Suede (known as the London Suede in the U.S.) as the finest albums from the U.K.



PRIMAL SCREAM'S  
BOBBY GILLESPIE

or Ireland in 1992 and 1993, respectively, began accepting entries April 28 for its third annual competition. A short list of 10 nominated albums will be announced July 26 and will be the focus of a major retail promotion leading up to the Sept. 13 announcement of the prize-winning title. Any album by a British or Irish act released between July 1, 1993, and July 31, 1994, is eligible.

## ON THE DISTRIBUTION FRONT

Bulletin hears that Cema Distribution is about to implement a restructuring that will involve some of its branch offices being downgraded to sales offices. This is expected to leave staffing at about the same levels, although resources will be reallocated differently among the organization's job functions. In the first such move, Los Angeles branch manager Vyto Lazauskas has left the company. Cema officials were unavailable for comment... Relativity Entertainment Distribution, which recently became a wholly owned Sony Music company, is shutting down its ware-

housing and shipping operations. Sony Music Distribution will perform fulfillment for RED, which will continue to market and solicit the music it releases.

## JAZZ STAYS UNDER RCA BANNER

The Novus and Bluebird jazz lines will remain under the RCA banner via its black music division headed by senior VP Skip Miller, settling an internal tussle over whether jazz would remain an RCA unit or shift to the classical department (Bulletin, April 30). In another development, Steve Backer has left as series director of Novus and executive producer at Bluebird. Backer, at his post for the last eight years, says his move reflects his strong desire to have seen the jazz section move to BMG Classics.

## NO DOUBT ABOUT THIS VIDEO

Fired-up consumers couldn't wait to sweep shelves clean of FoxVideo's "Mrs. Doubtfire," which arrived April 26 at \$19.98 list. In what the studio describes as an "unprecedented buying frenzy," many chains registered first-day sales of up to 50% of inventory. FoxVideo, which calls "Doubtfire" the hottest selling non-animated video in the history of the business, said heavy reorders boosted shipments from 8½ million to 10 million units as of April 29, before Mother's Day ads hit. Shipments could reach 12 million.

## Ace Is Back On Top; Aaliyah Goes 'Forth'

ACE IS UP as "The Sign" returns to No. 1 on the Hot 100 after a break. R. Kelly's "Bump N' Grind" replaced "The Sign" at the top four weeks ago, but that Jive single slips to No. 2, allowing Ace Of Base to recapture the No. 1 position. It's the first time a song has slipped out of the No. 1 position and returned since "Down Under" by Men At Work was interrupted by Toto's "Africa" for one week in 1983.

One big difference is that "The Sign" waited four weeks to return to No. 1. That's not a precedent—in the summer of 1977, Andy Gibb's "I Just Want To Be Your Everything" was No. 1 for three weeks, then was succeeded by the Emotions' "Best Of My Love." Four weeks later, Gibb was back at No. 1 for another week at the top.

Ace Of Base now has three titles on the Hot 100. The quartet's first single, "All That She Wants," slips to No. 41 in its 34th chart week. And the follow-up to "The Sign," the Diane Warren-Albert Hammond tune "Don't Turn Around," enters at No. 61. "Don't Turn Around" was a No. 1 hit in the U.K. when Aswad recorded it in 1988. The song was written for Tina Turner; her rock-ballad version never appeared on an album but was the B side of her 1986 No. 2 hit, "Typical Male." Luther Ingram took the song to No. 55 on the Hot R&B Singles chart in 1987; his was the version that inspired Aswad's reggae treatment. And Neil Diamond's cover reached No. 19 on the Hot Adult Contemporary chart in 1992.

Thanks to chart director Kevin McCabe's tip that "The Sign" might return to No. 1, several Chart Beat readers wrote, faxed, or called about Ace Of Base's place in chart history, including Rob Durkee of "American Top 40," William Simpson of Los Angeles, and Darrell Roberts of Raleigh, N.C.

A MY NAME IS AALIYAH: Durkee and Simpson also pointed out that Aaliyah, who definitely moves forth from No. 56 to No. 29 on the Hot 100 with her debut single "Back & Forth," breaks a record held for 25 years. If you were to list every artist who has charted on the Hot 100 alphabetically, the Detroit vocalist would now come first. Aaliyah replaces New York City's Abaco Dream, which has led the alphabetical roster since "Life And Death In G & A" reached No. 74 in 1969.

YES SHE IS: Is being openly gay an impediment to chart success? Not for Melissa Etheridge, who has her first top 40 hit with "Come To My Window." Etheridge, who first charted on the Hot 100 in 1989 with "Similar Features" (it peaked at No. 94), is the first top 40 lesbian to publicly acknowledge her sexual orientation since k.d. lang hit No. 38 with "Constant Craving."



by Fred Bronson

BUMP? NO SLUMP: R. Kelly continues to be newsworthy. "Bump N' Grind" remains on top of Hot R&B Singles for the 11th week. That ties Whitney Houston's "I Will Always Love You" as the longest-running No. 1 since the chart returned in 1965. Kelly has a few weeks to go before he'll have absolutely the longest-running No. 1 R&B single ever. The record-holders: "The Honeydripper" by Joe Liggins & His Honeydrippers and "Choo Choo Ch'Boogie" by Louis Jordan were No. 1 for 18 weeks each in 1945 and 1946, respectively.

DID YOU HAPPEN TO SEE: "The Most Beautiful Girl In The World" is the first No. 1 single in the U.K. for the artist formerly known as Prince—under any name.

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