

Billboard

\$4.95 (U.S.), \$5.95 (CAN.), £3.95 (U.K.)

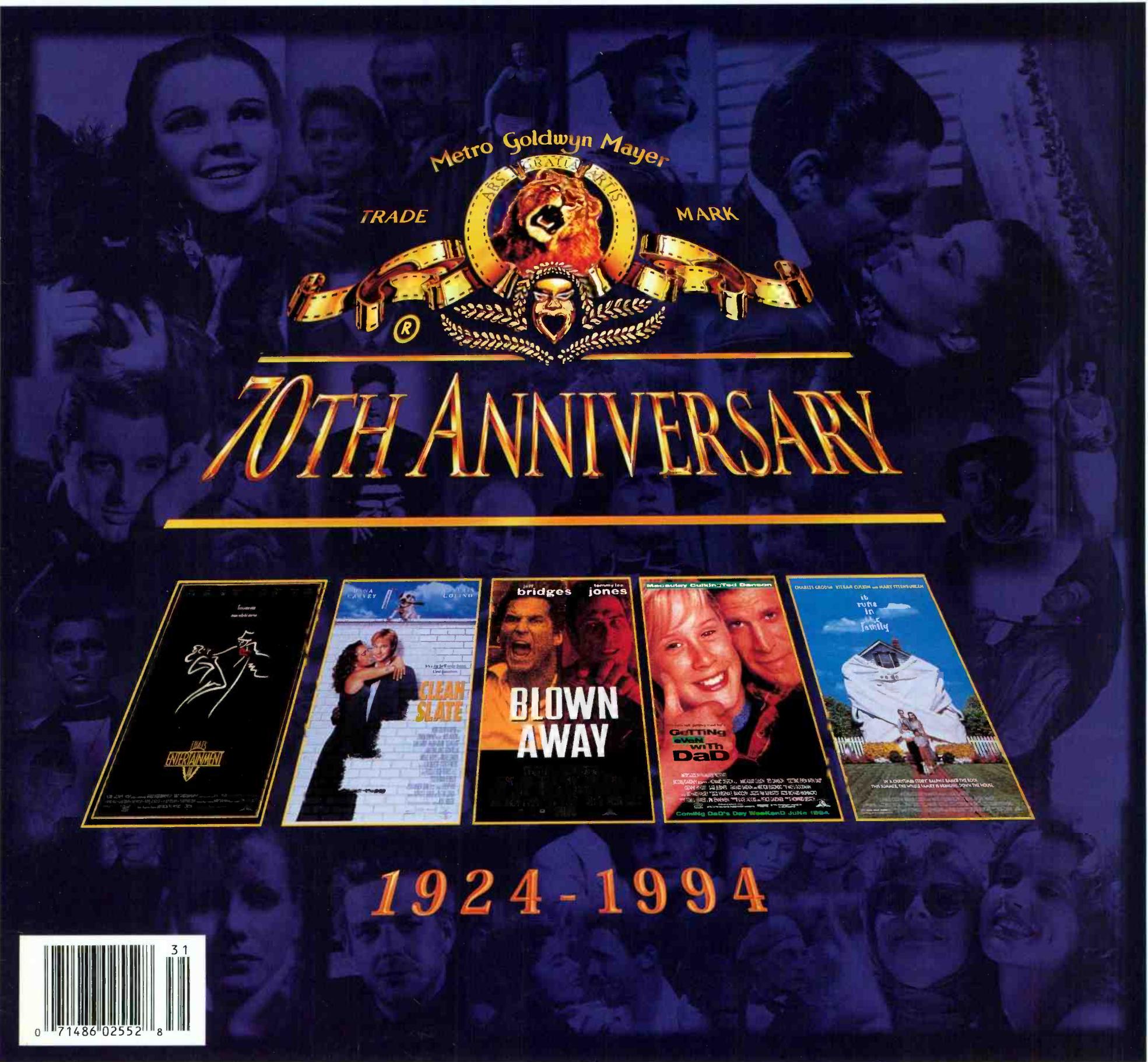
NEWSPAPER

#BXNCCVR ***** 3-DIGIT 908
#GEE4EM740M099074# 002 0668 000
BI MAR 2396 1 03
MONTY GREENLY
3740 ELM AVE APT A
LONG BEACH, CA 90807-3402

1894 100 YEARS 1994

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

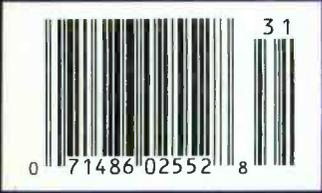
JULY 30, 1994



70TH ANNIVERSARY



1924-1994



THE LEGACY



The Reviews Are In And They're Unanimous!

That's Entertainment! III is one of the most acclaimed sequels in M-G-M's history. Hosted by nine Hollywood legends, this brilliant collection of classic moments and never-before-seen outtakes from the Golden Age of film will be everyone's rental must-see!

"Two BIG Thumbs Up!"

—Siskel & Ebert

"That's More Than Entertainment. That's Pure Gold!"

—Peter Travers, *Rolling Stone*



JUNE ALLYSON
CYD CHARISSE
LENA HORNE
HOWARD KEEL
GENE KELLY
ANN MILLER
DEBBIE REYNOLDS
MICKEY ROONEY
ESTHER WILLIAMS

❖ No Sell Through For One Year! Customers will dance in the door like never before to grab this much-awaited rental title!

❖ Special Consumer Offer! **FREE** Limited Edition M-G-M 70th Anniversary poster with stars' signatures available with rental. See your distributor for details!

❖ Generates Increased Sales and Rentals on all the MGM/UA musicals featured in *That's Entertainment! III*!

PREBOOK: September 28

STREET DATE: October 19

METRO - GOLDWYN - MAYER PRESENTS IN ASSOCIATION WITH TURNER ENTERTAINMENT CO. "THAT'S ENTERTAINMENT! III" SPECIAL APPEARANCES BY JUNE ALLYSON
CYD CHARISSE • LENA HORNE • HOWARD KEEL • GENE KELLY • ANN MILLER • DEBBIE REYNOLDS • MICKEY ROONEY • ESTHER WILLIAMS
ADDITIONAL MUSIC ARRANGED BY MARC SHAIMAN EXECUTIVE PRODUCER PETER FITZGERALD WRITTEN, PRODUCED AND DIRECTED BY BUD FRIEDGEN & MICHAEL J. SHERIDAN

SOUNDTRACK FROM ANGEL RECORDS COMING AUGUST 9

VHS Hi-Fi / Beta Hi-Fi / Catalog #MV903028 / NSRP



REGISTERED SERVICE MARK OF THE NATIONAL CAPTIONING INSTITUTE. USED WITH PERMISSION. ©1994 Metro-Goldwyn-Mayer Inc. and Turner Entertainment Co. All Rights Reserved.

Design ©1994 MGM/UA Home Entertainment Inc. All Rights Reserved. Distributed by MGM/UA Home Video. Available exclusively through Warner Home Video.





Laurie Anderson Sees "Red" On Warner
PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 30, 1994

A&M, Myrrh Build Grant's 'House' On Solid Ground

BY DEBORAH RUSSELL

LOS ANGELES—The foundation supporting Amy Grant's forthcoming album "House Of Love" is solid as a rock, erected on a cornerstone set jointly by contemporary Christian label Myrrh Records and pop music stalwart A&M.



GRANT

A&M begins priming fans for the Aug. 23 album release on Tuesday (26), when the single "Lucky One" hits top 40 and AC radio. A&M is hoping to duplicate the
(Continued on page 134)

Indie Labels Vie For Asian Niches Changes Abound In Burgeoning Market

BY ADAM WHITE

SINGAPORE—Independent record companies want their share of Asia's booming \$1 billion music business,



THE BEYOND

and are aggressively pursuing that goal through various new business relationships and by broadening their repertoire.

This appears to be one of those win-win trends. Indies within Asia want to license more international

repertoire, while indies from elsewhere are looking for ways to tap into the world's fastest-growing economies. Among the significant developments:



• Ad hoc partnerships between like-minded Asian independents are on the rise. For example, Form Private of Singapore gained regional rights to Prince's "The Most Beautiful Girl In The World," then sublicensed it to a network of fellow indies

in markets where the company did not have its own affiliates.

• International repertoire in such genres as new age, blues, R&B, jazz, folk, and classical is making incre-



DOVER

mental gains away from the pop mainstream increasingly dominated by the majors. Taiwan's Himalaya Records, for example, is generating business with releases from Britain's Charly Records and from Narada
(Continued on page 128)

Major Labels Courting Gay, Lesbian Market

BY LARRY FLICK

NEW YORK—As major labels continue to focus on breaking new acts via ethnically and culturally specialized markets, many are actively jockeying for the attention of the gay and lesbian community—a previously untapped sector that reportedly spends millions of
(Continued on page 37)



PETER CUNNAH OF DREAM

Video Games Threatening B Movies In Rental Market

BY SETH GOLDSTEIN

NEW YORK—A year ago, multimedia suppliers were welcomed with open arms to the annual Video Software Dealers Assn. convention in Las Vegas. Game makers, in particular, were singled out as allies in



the fight against information high-wymen.

Now some home video suppliers wonder whether the fox is loose in the henhouse.

Vendors of B movies say unit volume has declined 30%-50% since

1992 as game rentals in video stores exceed 10% of total rental revenue, heading toward 25% for smaller stores like MGM Video in New York. The quick return on investment that games offer—better than the B films—is considered irresistible to retailers.

So while few industry observers lay the blame solely at the feet of Sega, Nintendo, and the like, many put games high on the list of culprits—along with an increase in "A" rental titles and more direct-to-sell-through hits—that are cannibalizing B movie sales.

Big retailers like New Jersey-based chain Palmer Video maintain that games will never exceed 15%
(Continued on page 129)

Book, Compilation Due Jointly From Marianne Faithfull

BY CHRIS MORRIS

LOS ANGELES—Book publisher Little, Brown & Co. and Island Records are mounting an ambitious



FAITHFULL

cross-promotional campaign to push Marianne Faithfull's autobiography, "Faithfull," to be published Aug. 29, and a like-titled compilation of the singer's work, due Aug. 23.

The record label hopes the "Faithfull" promotion will help set up the March 1995 release of a new Faithfull
(Continued on page 133)

Radio Discovers Channel X; Melds Hip-Hop, Alternative

BY PHYLLIS STARK

NEW YORK—A new top 40 radio format, Channel X, may soon be added to the already perplexing list of programming permutations.

In recent years, the constantly evolving top 40 format has settled into three distinct groups: top 40/mainstream, top 40/rhythm-cross-over, and top 40/adult. Channel X, also known in the industry as the "MTV format" because it combines most of the musical genres played on the video network, may turn out to be a fourth category, although it is too early to tell whether it is simply a



format *du jour* or a genuine contender.

Already it is causing confusion among labels that don't quite know how to classify it. Stations programming the format even report to Billboard in different categories. KUBE Seattle, for example, is a top 40/mainstream reporter, while WHYT Detroit and WHJX Jacksonville, Fla., are top 40/rhythm reporters.

Musically, Channel X stations concentrate on two genres that, on the surface, appear to be polar opposites—alternative and hip-hop. They also include some mainstream pop and rock, but no metal.

WHYT's current playlist, for example, includes Da Brat, Sound-
(Continued on page 121)

HEATSEEKERS

69 Boyz Reach No. 1 With Rip-It Release

PAGE 18

IN MUSIC NEWS

Atlantic, EMI Weave 'Tapestry' Tribute

PAGE 14



BIGGER, BOLDER, MORE BREATHTAKING THAN EVER!

This is the Limited Collector's Edition of Kevin Costner's Academy Award®-winning masterpiece—Nearly 4 hours packed with never-before-seen footage in a collectable, deluxe gift set! "Must" for every library!

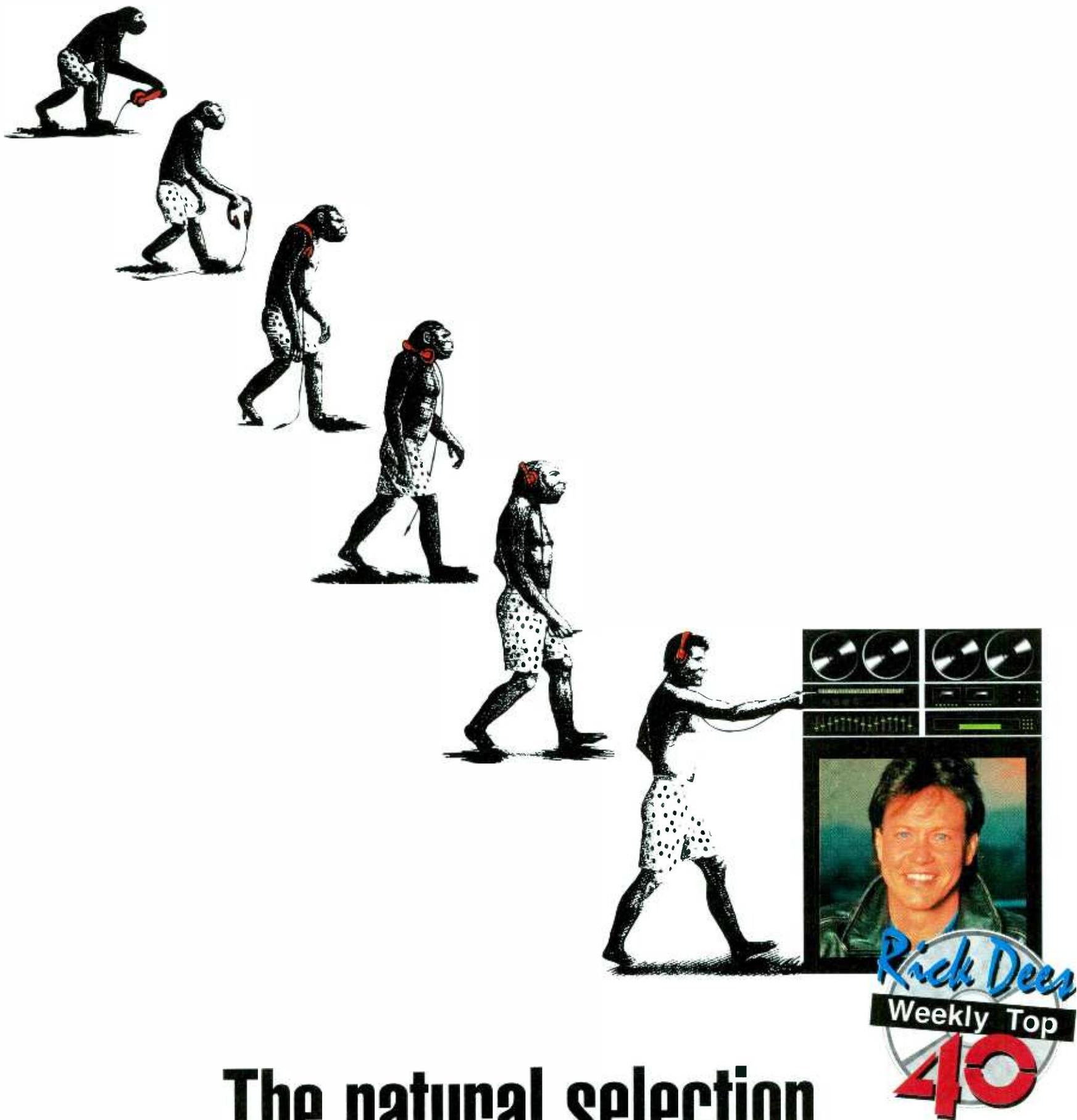
- "The Making Of" video... the only time it will be available on videocassette.
- The deluxe book, "Dances With Wolves: The Illustrated Story Of The Epic Film."
- 6 full-color Lobby Cards—originally sent to theater owners for the theatrical release.
- The nearly 4-hour version—presented in its original theatrical aspect ratio—in a letterbox format.

LIMITED COLLECTOR'S EDITION
KEVIN COSTNER

DANCES WITH WOLVES

DIGITALLY MASTERED
AVAILABLE AUGUST 31

Academy Award® and Oscar® are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences® 1994 Orion Home Video. All rights reserved.



The natural selection.

Rick Dees Weekly Top 40. Plug it in.



For Affiliation Contact
Tom Shovan, Ramona Rideout
at Radio Today 212-581-3962



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

No. 1 IN BILLBOARD

VOLUME 106 • NO. 31

PG. No. ▼

TOP ALBUMS

HOT SINGLES

TOP VIDEO

• THE BILLBOARD 200 • ★ THE LION KING • SOUNDTRACK • WALT DISNEY	130
TOP CLASSICAL ★ CHANT • BENEDICTINE MONKS • ANGEL	36
TOP CLASSICAL CROSSOVER ★ THE PIANO • MICHAEL NYMAN • VIRGIN	36
COUNTRY ★ NOT A MOMENT TOO SOON • TIM MCGRAW • CURB	30
HEATSEEKERS ★ NINETEEN NINETY QUAD • 69 BOYZ • RIP-IT	18
JAZZ ★ MTV UNPLUGGED • TONY BENNETT • COLUMBIA	37
JAZZ / CONTEMPORARY ★ BREATHLESS • KENNY G • ARISTA	37
R&B ★ FUNKDAFIED • DA BRAT • SO SO DEF / CHAOS	22
• THE HOT 100 • ★ I SWEAR • ALL-4-ONE • BLITZZ	126
ADULT CONTEMPORARY ★ CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN • HOLLYWOOD	116
COUNTRY ★ SUMMERTIME BLUES • ALAN JACKSON • ARISTA	32
DANCE / CLUB PLAY ★ CAUGHT IN THE MIDDLE • JULIET ROBERTS • REPRISÉ	28
DANCE / MAXI-SINGLES SALES ★ TAKE IT EASY • MAD LION • WEEDED	28
LATIN ★ AMOR PROHIBIDO • SELENA • EMI LATIN	34
R&B ★ ANY TIME, ANY PLACE / AND ON AND ON JANET JACKSON • VIRGIN	20
HOT R&B AIRPLAY ★ I MISS YOU • AARON HALL • SILAS	21
HOT R&B SINGLES SALES ★ FUNKDAFIED • DA BRAT • SO SO DEF / CHAOS	21
RAP ★ FUNKDAFIED • DA BRAT • SO SO DEF / CHAOS	24
ROCK / ALBUM ROCK TRACKS ★ BLACK HOLE SUN • SOUNDGARDEN • A&M	118
ROCK / MODERN ROCK TRACKS ★ COME OUT AND PLAY • OFFSPRING • EPITAPH	118
TOP 40 AIRPLAY / MAINSTREAM ★ DON'T TURN AROUND • ACE OF BASE • ARISTA	123
TOP 40 AIRPLAY / RHYTHM-CROSSOVER ★ BACK & FORTH • AALIYAH • BLACKGROUND	123
HOT 100 AIRPLAY ★ DON'T TURN AROUND • ACE OF BASE • ARISTA	124
HOT 100 SINGLES SALES ★ FANTASTIC VOYAGE • COOLIO • TOMMY BOY	124
• TOP VIDEO SALES • ★ ACE VENTURA: PET DETECTIVE • WARNER HOME VIDEO	98
LASERDISCS ★ TOMBSTONE • IMAGE ENTERTAINMENT	102
MUSIC VIDEO ★ LIVE AT THE ACROPOLIS / YANINI • BMG HOME VIDEO	86
RENTALS ★ THE PELICAN BRIEF • WARNER HOME VIDEO	100

Ivan Neville Gives 'Thanks' For Voodoo

He plays rock'n'roll the way it was meant to be: lowdown and swampy, with a snarling edge and an unceremonious sense of dread and delight, kindled by a voice as undeniable as a nagging conscience. The sound of Ivan Neville on his new "Thanks" album (Canyon International, Japanese import) and the arresting earlier "If My Ancestors Could See Me Now" (Polydor, 1988) show nothing less than the sure maturation of a roaring young lion.

"I'm a black man who's into rock'n'roll that's ratty and funky and hopefully inspiring, too, the way Sly and the Family Stone, the 'Hard Day's Night' Beatles, and Larry Williams' 'Bad Boy' were for me as a kid," says the outspoken Neville, son of renowned singer Aaron Neville. "It pisses me off sometimes that there's prejudice and typecasting, even among black people, about the kind of music we're supposed to be playing and who we're supposed to do it with. I mean, Sly had a white drummer back then, and I thought that was *bad!* That's why I feel there's a bond that people like Corey Glover of Living Colour and Lenny Kravitz and I have in terms of the rock'n'roll thing. Our message is that we're all born and we're all gonna die, and the rest is just icing, so we've gotta get past what doesn't matter and express the deeper truth."

What that means in terms of Neville himself is a dedication to the underlying "creative ambition" in everything he plays, the ability to "take your own part in any song or group and reap the rewards of helping make it into something bigger for everybody else."

As the son of one of the most acclaimed singers ever to emerge from New Orleans, Ivan Neville was taught from the start to be a team player. He served a seven-year apprenticeship alongside his dad in the Neville Brothers band, leaving in 1981 to become a member of (the post-Chaka Khan) Rufus before embarking on the years of session work that seasoned his first solo album, "If My Ancestors Could See Me Now." One of the most distinctive and foreshadowing rock records of the last decade, "Ancestors" was produced by Danny Kortchmar and featured the personnel (drummer Steve Jordan, guitarist Waddy Wachtel) who joined Ivan that same year as the X-Pensive Winos on Keith Richards' "Talk Is Cheap" album.

"Ancestors" had a top 30 hit in "Not Just Another Girl," and also charted via Neville's duet with Bonnie Raitt on the entrancing "Falling Out Of Love," but it was the dramatic, percussive ferocity of tracks like "Primitive Man" and "Money Talks" that left a lasting impression on Ivan's peers and the man himself.

"I was in debt when I wrote 'Money Talks,'" he says with a laugh, "and I'm proud I could bring something good out of that time. I love the angry lyrics ['Wake up all you dead presidents/If you were here you'd know what you represent']. But, ironically, the 'Ancestors' album was written about things I witnessed yet hadn't really lived myself. A year or two after the record was done, I stopped being an observer and wound up in the middle of those songs about heartbreak and pain. I didn't realize how open and sensitive I'd been to what was coming; I was surprised I was capable of feeling it. It's crazy, but I listened back to my own record and said, 'Damn, I should heed my words!'"

At that point, Neville had been touring with Bonnie Raitt after helping her cut her "Nine Lives" album (on which she recorded a Neville song, "All Day, All Night"), which coincided with Raitt's be-

ing dropped from Warner Bros. and undergoing the personal and artistic transformation that preceded her stunning current success.

"Bonnie was always like a surrogate mother to me," he says, "and I also saw my own father turn around in that same 1989-90 period and get his own shit together, literally changing his life and career. They were amazing lessons for me." As a result, Neville shelved a 1991 album he'd been working on and decided to start fresh with "Thanks."

"The title of the new record describes how happy I felt that the last project didn't come out," he confides. "It was computerized, slick, and machine-like. 'Thanks' has more of the spirit of 'Ancestors,' the humanity and the humility."

Born Aug. 19, 1959, in New Orleans, the first of three sons and a daughter by his famous father and the former Joel Roux, Ivan was christened Aaron Jr. but his name was changed when he was 6 months old. "My family realized," says Neville, "that it was a blessing and curse to be named after my father, with all the honor and pressure it would bring." Growing up on Valence Street in the Crescent City's 13th Ward, Ivan played football in the Pontchartrain Park league and attended Aaron's alma mater, Walter L. Cohen Senior High. He considered pro ball as a vocation " 'til I heard James Booker on piano—I said, 'Shit, that's for me!'"

He bought his first Fender Rhodes keyboards with money earned washing dishes and working as an orderly in the Stanton Manor old-folks' home on St. Charles Avenue. After winning a citywide talent contest in 1976, he formed his initial group, Ivan Neville and Renegade, and gigged frequently at the legendary 501 Club, known since as Tipitina's.

Now married with a 3-year-old daughter, Neville continues as a member of the X-Pensive Winos, and also appears as keyboard player and/or backing vocalist on eight of the 15 tracks on the Rolling Stones' new "Voodoo Lounge" album.

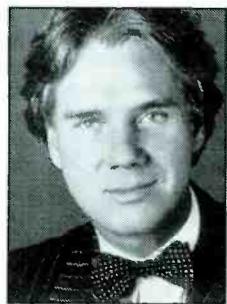
"Keith phoned me up as the Stones were recording in L.A. and said, 'Man, we want to get you in on this.' Standing in the studio singing with Mick, Keith, and Bernard Fowler was the most fun I've ever had, and I just love 'Brand New Car' and 'Baby Break It Down.'"

But Neville rightly believes his own best efforts consolidate the unselfish vigor of his session contributions with the tingling vulnerability of his solo work. Anyone obtaining a copy of "If My Ancestors Could See Me Now" would be astounded that a record so spellbinding in its pre-Seal storytelling could possibly have been overlooked (although it sold a respectable 175,000 units).

"Thanks" is just as revelatory—and cries out for release in this country—with tracks like "Same Old World," "Don't Cry Now" (with Bonnie Raitt), "Meet Up With You," and "Hell To Tell" framing the swinging lilt of Neville's rhythmic sense as well as the almost frightening intensity of his razory tenor. Friends Richards, Glover, and Branford Marsalis, and his dad Aaron also lend support to the latest stunning installment in an emerging lion's "lesson in how to live my music."

"These new songs," says Ivan Neville, "are about learning the difference between happiness and pleasure, and understanding the hope people get from seeing somebody play for more than just himself. Music isn't about me, it's about *us*."

MUSIC TO MY YEARS



by Timothy White

THIS WEEK IN BILLBOARD

VIVA (AND VSDA) LAS VEGAS

Billboard helps attendees at this year's Video Software Dealers Assn. convention get ready for Las Vegas with a special expanded section offering last-minute news and information on the show's key events. Coverage starts on page 69.

AUSTRALIA B'BUSTER'S NEXT TARGET

The booming home video market in Australia, which has one of the world's highest VCR penetration rates, is about to get a new player: Blockbuster Entertainment, which plans to have 200 stores open in the country by the year 2000. Christie Eliezer has the story. **Page 40**

RADIO NETS SCRAMBLE TO GO ONLINE

Online computer services are becoming quite popular with the nation's radio networks. In recent months, ABC, NPR, Westwood One, and Public Radio International each has increased its presence on the Internet and other services. Carrie Borzillo reports. **Page 118**

Album Reviews	50	Jazz/Blue Notes	35
Artists & Music	10	Latin Notas	34
Between The Bullets	135	Lifelines	114
The Billboard Bulletin	136	Music Video	38
Boxscore	16	Popular Uprisings	18
Canada	46	Pro Audio	110
Chart Beat	136	R&B	19
Classical/Keeping Score	35	Radio	115
Clip List	39	Retail	47
Commentary	8	Rossi's Rhythm Section	24
Continental Drift	17	Shelf Talk	100
Country	29	Single Reviews	51
Dance Trax	27	Studio Action	111
Declarations of Independents	49	Top Pop Catalog	52
Enter*Active File	104	Update	114
Executive Turntable	12	Video Monitor	39
Global Music Pulse	45	Vox Jox	122
Hits Of The World	44		
Hot 100 Singles Spotlight	127	CLASSIFIED	112
International	40	REAL ESTATE	114

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: KEN SCHLAGER
Deputy Editor: Irv Lichtman
News Editor: Susan Nunziata
Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director
Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington), John Lannert (Caribbean and Latin America)
Art Director: Jeff Nisbet; Assistant: Raymond Carlson
Copy Editor: Jon Cummings
Radio: Phyllis Stark, Editor (N.Y.), Eric Boehlert, Features Editor (N.Y.)
Talent: Melinda Newman, Editor (N.Y.)
Senior Writer: Chris Morris (L.A.)
R&B Music: J.R. Reynolds, Editor (L.A.)
Country Music/Nashville: Edward Morris, Editor, Peter Cronin, Associate Ed.
Dance Music: Larry Flick, Editor (N.Y.)
Retail: Ed Christman, Senior Ed. (N.Y.), Don Jeffrey, Associate Ed. (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
Pro Audio/Technology: Paul Verna, Editor (N.Y.)
Enter*Active: Marilyn A. Gillen, Editor (N.Y.)
Music Video: Deborah Russell, Editor (L.A.)
Heatseekers Features Editor: Carrie Borzillo (L.A.)
Staff Reporter: Trudi Miller Rosenblum (N.Y.)
Administrative/Research Assistant: Terri Horak (N.Y.)
Editorial Assistant: Brett Atwood (L.A.)
Contributors: Catherine Applefeld, Christie Barter, Jim Bessman, Fred Bronson, Lisa Collins, Bob Darden, Larry LeBlanc, Jeff Levenson, Moira McCormick, David Nathan, Havelock Nelson

INTERNATIONAL

International Editor in Chief: ADAM WHITE
European News Editor: Dominic Pride
International Deputy Editor: Thom Duffy
German Bureau Chief: Wolfgang Spahr
Tokyo Bureau Chief: Steve McClure
Special Issues Editor: Peter Jones (London)

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS
Associate Director of Charts/Retail: Geoff Mayfield (L.A.)
Associate Director of Charts/Radio: Kevin McCabe (N.Y.)
Chart Managers: Suzanne Baptiste (Sr. Mgr., Rap/Jazz/Gospel/Reggae/World Music), Anthony Colombo (Album Rock/New Age), Ricardo Companioni (Dance), Steven Graybow (Adult Contemporary), John Lannert (Latin), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200), Kevin McCabe (Hot 100), Terri Rossi (R&B), Lynn Shults (Country), Marc Zubatkin (Video/Classical)
Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Paul Page
Archive Research Supervisor: Silvio Pietroluongo
Administrative Assistants: Steven Graybow (N.Y.), Michele Botwin (L.A.)

SALES

Associate Publisher/U.S.: JIM BELOFF
Advertising Services Manager: Michele Jacangelo
New York: Ken Karp, Norm Berkowitz, Ken Piotrowski, Patricia A. Rod Jennings, Doug Ferguson, Gayle Finkelstein, Erica Bengtson
Classified (N.Y.): Jeff Serrette, Laura Rivchun
L.A.: Jodie LeVitus, Gary Nuell, Deborah Robinson, Lezie Stein, Alyse Zigman, Evelyn Aszodi
Nashville: Lee Ann Photoglo, Mary DeCroce
Associate Publisher/Intl.: GENE SMITH
Europe: Christine Chinnetti (London), Robin Friedman, Christopher Barrett
Tokyo: Bill Hersey, Tokuro Akiyama
Southeast Asia: Grace Ip, 310-330-7888 (L.A.)
Milan: Lidia Bonguardo, 011-3936-254-4424
Melbourne: Amanda Guest, 011-613-824-8260/8263 (fax)
Latin America/Miami: Angela Rodriguez, 305-441-7976
Mexico: Daisy Ducret 213-728-5870

MARKETING

Promotion Director: ELISSA TOMASETTI
Special Projects Coordinator: Melissa Sychan
Marketing/Publicity Coordinator: Maureen Ryan
Circulation Manager: Jeanne Jamin
European Circulation Manager: Sue Dowman (London)
Assistant Circulation Manager: Adam Waldman
Circulation Promotion Account Mgr.: Trish Daly Louw

PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Associate Advertising Production Manager: Lydia Mikulko
Production Assistant: Cindee Weiss
Editorial Production Manager: Terrence C. Sanders
Assistant Editorial Production Manager: Drew Wheeler
Specials Production Editor: John Treglia
Assistant Specials Production Editor: Marcia Repinski
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Marc Giauquinto, Morris Kliegman, Anthony T. Stallings
Directories Production Manager: Len Durham

ADMINISTRATION

VP/Director of Licensing: Georgina Challis
Director of Operations/R&B Music Group: Terri Rossi (N.Y.)
Director of Operations/Country Music: Lynn Shults (Nashville)
Director of Research: Jane Ranzman
Directories Publisher: Ron Willman
On-Line Sales/Support: Lori Bennett
Distribution Director: Edward Skiba
Group Sales Manager: Cariton Posey
Billing: Debbie Liptzer
Assistant to the Publisher: Kara DioGuardi

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300 telex 66-4969 fax 213-525-2394/2395	London 3rd Floor 23 Ridgmount St. London WC1E 7AH 71-323-6686 Fax: 71-323-2314 71-323-2316	Tokyo Hersey-Shiga Int'l 6-19-16 Jingu-mae Darsan Utsunomyia Bldg. 402 Shibuya-ku, Tokyo 150 sales 011-81-3-3498-4641 sales fax 011-81-3-3499-5905 edit 011-81-3-3867-0617 edit fax 011-81-3-3867-0216

BPI COMMUNICATIONS

Chief Executive Officer: GERALD S. HOBBS
President & Chief Operating Officer: Arthur F. Kingsbury
Executive Vice Presidents: John Babcock Jr., Martin R. Feely, Robert J. Dowling, Howard Lander
Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett
Vice Presidents: Georgina Challis, Glenn Heffernan
Chairman Emeritus: W.D. Littleford

Commentary

Normal Treatments Insufficient For Artists

BY DR. JILL COOPER

In response to Tim Collins' entreaty to incorporate psychological treatment into the music industry (Billboard, June 4), here is a review of the state of the art today, from the viewpoint of a professional who provides services and is familiar with the limitations of many recovery programs.

It is important that the entire range of services be known and made available, because providing the wrong treatment can have disastrous consequences.

In the music industry there is a proliferation of one type of treatment for chemical dependency, and that is intervention. It is certainly a worthy beginning when drugs are a part of the problem. The sources Collins lists are adequate, as are well-known places like the Betty Ford Center and Hazeldon. For musicians living permanently in one area, it is often important that they are treated, and can build support, at their home base.

A little research can help concerned managers and record label executives find a local program that can handle the unique needs of your musician.

Most private-owned treatment programs are based on tried-and-true 12-step principles. Clients pay for a hospital stay that provides a combination of chemical dependency education, cognitive-behavioral support groups, and a heavy dosage of what is hoped will be the core of ongoing recovery—the anonymous 12-step programs. It's worth finding the 12-step meetings that are "celebrity-proof," i.e., where most who attend are immune to the celebrity of the face-recognizable. Therefore, your client can be treated per usual in the "humble" fashion that is the key to a solid 12-step program.

Here's the one catch: It is important to know that chemical dependency treatment, once cutting edge, has become psychology's version of elevator music. It is "canned" treatment, identical in any given program. Treatment is conformed, rigid, and "righteous"—the very cultural attitudes and practices that are rebelled against by the musicians we are trying to help psychologically. It is increasingly difficult to force highly creative people into treatment that is "canned."

In my experience, the popular and most available services are untenable to creative young people. They reject the services' conformist nature and refuse to consider them as a treatment possibility. Treatment must involve the client's self-knowledge and collaborative participation in what is effective for them—hardly a "canned" approach.

When treatment is not creative, younger or more creative artists are extremely skeptical of it. Their well-founded suspicions cause an iatrogenic effect—i.e., those who fervently resist what is being offered to them appear, at the outset of intervention, to be the most troubled and highly paranoid. If they are listened to seriously, and if treatment modalities are adjusted to their "demands," they frequently prove to be among the more healthy clients—or, at the very least, more treatable than they first appeared. They then become more solidly creative, easier to manage, and more highly productive in terms of marketable products and touring stamina.

The Big Book, on which the 12-step program is based, was written in the 1930s for a group of low-bottom, middle-class, male drinkers in the latter stages of life. They

were never exposed to drugs, certainly not to the extent that we are today at such young ages. Twelve-step old-timers did not have to gain abstinence and then maintain a solid recovery for the majority of their lives. As young people, they got to be wild and care-free; it took them years to hit bottom and get to the program.

Ongoing recovery for our youthful culture is completely unaddressed by the basics of intervention and early-recovery specialists.

'When treatment is not creative . . . artists are extremely skeptical of it.'

Jill Cooper is a San Francisco-based doctor of psychology specializing in chemical dependency treatment.

While standard chemical dependency intervention and 12-step treatment work well for many in the beginning, they have resulted in an inflexible model of treatment.

The dependency-treatment experts who have had initial successes have been used repeatedly by the music industry, and are a small and exclusive group. As a result, unethical practices can occur. For example, one treatment provider may privately treat more than one member of a single group. One cannot maintain an individual's highly personal growth (much less true confidentiality within the group) with such a practice. One clinician cannot be unbiased under these circumstances.

These clinicians know how to do one thing well—intervene and provide early treatment that can last for the first 8-10 years of recovery. What will happen to musicians who have completed years of long-term recovery and are still relatively young? Recovery will become more difficult after around 10 years, and it will be attained through imprisonment. Management might control musicians' environments so that formal "slips" are made

LETTERS

CLASSICAL IMPROVEMENT

The new Billboard Classical charts are quite an improvement! It's refreshing to see a company willing to re-examine its policies.

Combining best-selling mid-line and budget CDs into an Off Price list does the trick for acknowledging the Madacs and Infinity Digitals of the world without preempting the publication of a meaningful full-price chart. The only thing I'd consider differently would be to expand the new full-price top 15 list to a top 25, top 40, or even top 50. It is the list of most use to retailers and the general consumer, as well as, of course, yours truly.

Thanks for making significant progress in restoring Billboard's credibility as the best source for the classical best-seller lists.

Rich Capparella
 Host/producer
 Quarterdeck Classical Countdown
 Cardiff Studios
 Los Angeles

CURRENCY CONFUSION

I am puzzled by the IFPI figures of percentage change in World Sales of Recorded Music 1992-93 (Billboard, May 14).

Impossible. Instead, we will see "roving symptoms," i.e. the, development of other dangerous and out-of-control behavioral compulsions. Sexual, spending, and gambling behaviors are common. Unfortunately, when such roving symptoms occur, the same treatment is provided, under the guise of another 12-step program. The unconscious root of the problem remains unaddressed.

We will witness a decrease rather than an increase in personal creativity. Rather than becoming more individualistic, trustworthy, creative, and solid, musicians may carry the rigidity of their treatment into their creative efforts. Collaborators will be hired to supplement the artist's decreasing creative edge. The need to conform one's self to the treatment model or theory results in the loss of one's individuality, of the very uniqueness that initially brought creative success.

After years in the hands of this rigid philosophy that, for many, is not conducive to creative, youthful development, one will become a caricature of one's former self, technically abstinent with roving symptoms, interpersonally depressed, or hyped up on adrenalin; perhaps materially successful in the hands of promoters or handlers, but developmentally and creatively dead.

One can speculate that Kurt Cobain, like many creative artists, was hardly a person who could be "lassoed" into standard treatment, or into another's view, by traditional means. He was a creative young man, highly sensitive and depressed, whose worst fears likely were entrapment, controlled conformity by others, and a belief that established authority was exploitative or oppressive. Under such treatment, his worst fears would have come true—that his interests were not seen and his fears not respected. His sensitivities and his depression would have steam-rolled. Unfortunately, the treatment solution available to high rollers in the music industry feeds such fears.

If one takes base IFPI U.S. dollar figures for 1992 (Billboard, June 19, 1993), Japan would appear to show much higher growth in 1992-93; 17.5% against the posted 10.8%. In Germany and Britain, in contrast, growth seems much smaller: 2% instead of 9%, and 1.1% instead of 10.1%.

If, on the other hand, the IFPI is considering sales figures of 1992 at 1993 exchange rates, it would be fair to point out that annual growth calculations will be distorted by currency fluctuations. Countries like Germany and Britain, whose currencies devalued against the dollar in the course of the year, will show better sales performance in the chart. Japan, with a rising yen, will fare worse.

There is, finally, a possibility that percentage change has been measured in local currency value only. If so, domestic price changes should be taken into account.

Peter Alhadeff, D. Phil. (Oxon.)
 Associate Professor
 Music Business/Management

Editor's response: The data provided by the IFPI is based on local currency converted to U.S. dollars at 1993 exchange rates.

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

Global Pub Royalties Hit \$4.71 Bil In 1992

■ BY IRV LIGHTMAN

NEW YORK—Worldwide music publishing royalties hit \$4.71 billion in 1992, according to an expanded 43-country survey sponsored by the National Music Publishers' Assn.

The U.S. continues to be the top world market, with revenues generated by U.S. publishers in 1992 reaching \$1.05 billion, for a market share of 22%.

As in the past, the survey suggests a strong correlation between copyright laws and music publishing revenues, says NMPA president/CEO Ed Murphy. The top 10 markets account for almost 90% of reported revenues, indicating that most legitimate revenues continue to be generated in those markets

with the strongest copyright laws—the U.S., Western Europe, and Japan. NMPA was expected to formally unveil the report at its annual meeting in Los Angeles July 25.

While a previous NMPA study, released in February 1993, indicated global activity at \$4.4 billion, with a U.S. figure of \$1.1 billion (or a 25% market share), that study covered a 1990-91 period rather than a full calendar year, and scrutinized 10 fewer markets.

In addition to the calendar-year statistics and the increased number of territories surveyed, Murphy describes another change in NMPA survey methodology: "We have determined to concentrate on domestic" (Continued on page 127)

Calm Follows Warner Music Group Storm Elektra, EastWest To Stay Separate Under Rhone

■ BY DON JEFFREY

NEW YORK—As the dust settles after the upheaval at the Warner Music Group, it appears that Elektra and EastWest will operate as separate label groups under their new chairwoman, Sylvia Rhone. Although no new appointments have been announced, sources say that in time, each label will have a new chief who will report to Rhone.

Rhone said in an interview that there is no substance to speculation that the labels will be folded under the Atlantic Group. In fact, the establishment of a combined entity, Elektra Entertainment/EastWest Records America, along with the ascension of Doug Morris to the newly created position of president/COO of Warner Music-U.S., may signal the breakup of the Atlantic Group as it now exists.

The Atlantic Group has been the umbrella for Atlantic Records, EastWest, the joint ventures Interscope Records and Rhino Records, the home video company A*Vision, and Time Warner Audio Books. It appears that each of these units will operate independently and continue to report to Morris, who had been co-chairman/co-CEO of the Atlantic Group.

Ahmet Ertegun, who is now sole chairman/CEO of the group, may assume new roles within Warner Music. A spokeswoman says that Ertegun has not been involved in day-to-day operations at Atlantic, and that he serves as a special advisor to music group chairman Bob Morgado.



RHONE

Rhone, a 20-year veteran of the music business and the first black woman to head a major label, started in her new position July 18, replacing former Elektra chief Bob Krasnow, who resigned after Morris' appointment was announced July 11 (Billboard, July 23).

Speculation continues about the future at Warner Music, especially the fate of Warner Bros. chairman Mo Ostin. A source at the label says he is negotiating a new contract with Warner Music.

In the new hierarchy, Rhone is on equal footing with Ostin and Ertegun as the titular heads of the three major-label groups under Warner Music.

Asked about other possible executive changes within the labels under her, Rhone says, "At this point, it's too early to discuss that. We're in the process of evaluating the system, the" (Continued on page 134)

China Making Progress On Copyright Issues

HONG KONG—New laws protecting intellectual property in China may not be the final solution, but they appear to be the most promising effort yet in controlling the world's most notorious pirates.

Foremost is a decision by the mainland government to remove piracy from civil statutes and instead make it a criminal offense, which carries far stricter penalties.

Changes were announced July 5 on the heels of the USTR's June 30 decision to put China on its 301 trade-sanction investigation list. But it was 18 months of tough negotiating by IFPI to control music piracy that was the real facilitator.

Two categories of penalties call for maximum jail terms of three years and three-to-seven years, as well as fines, depending on the severity of the offense.

Officials also may seize equipment used in counterfeiting, as well as any financial gains that could be used to repay victims.

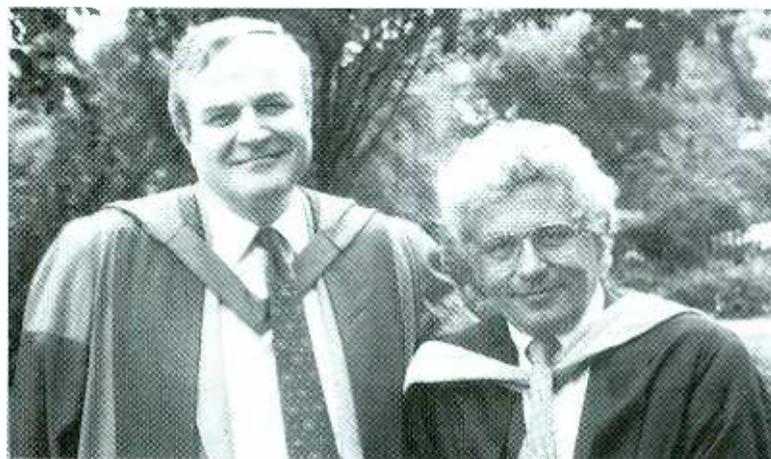
"We're still not sure how [the Chinese] are going to define 'severity,' but there is no doubt this is the biggest breakthrough we've had," says J.C. Giouw, IFPI's Asian regional director.

The Chinese government also has accepted a set of administrative rules developed by IFPI to control the spread of piracy.

These call for a certification process at CD plants that will allow officials to track all product; a new system of import and export licensing wherein all orders must be monitored by IFPI; and a promise of no new CD plants.

Giouw says he believes that mainland officials will now follow through with previous promises to stamp out piracy, especially during the six-month investigative period imposed by the USTR.

"These new laws make me confident enough to say that the spread of piracy can be controlled by the end of the year," he says. "Getting rid of it completely is another question." (See related story, page 128.) MIKE LEVIN



A Jolly Good Fellow. PolyGram president/CEO Alain Levy became an honorary fellow of the London Business School July 7. The school commended him for building "a European-based global business that is at once creative, efficient, and profitable," and noted that PolyGram has "a unique combination of art and finance." Levy, right, is seen here at the ceremony with the school's principal, Professor George Bain.

Study Says Interactive Media Will Pace Industry's Growth

■ BY MARILYN A. GILLEN

NEW YORK—Interactive digital media—everything from online services and home shopping to video games and reference CD-ROMs—will pace the communications industry over the next five years, expanding at an 11.7% compound annual rate to \$22.3 billion by 1998, up from \$12.8 billion in 1993, a new study predicts.

Total spending on recorded music, meanwhile, will post a second-best 8.2% compound annual growth rate during the next five years, to \$14.9 billion by 1998—a slowdown from the 9.9% growth rate of the previous five years. Home video spending also will retreat from its 11% pace over the

last five years to a 7% growth rate over the 1994-98 period, totaling \$18.6 billion by 1998.

An expanding demographic base and the continued strength of the maturing CD will help drive the music sector's growth, while sell-through muscle and a rental rebound will help push the home video side, which faces no danger so far from either PPV or video-on-demand.

So says the eighth annual Communications Industry Forecast from investment bankers Veronis, Suhler & Associates, who included the interactive market segment in their five-year forecast for the first time this year.

"Interactive digital media is the hotter end of the growth spectrum for the whole industry, and the absolute dollars involved in it are not immaterial," says John S. Suhler, president of the New York-based firm. "Some industries that we think are pretty big—like recorded music and radio—are small in comparison. And this isn't just a nascent, early-stage business. This is a relatively well-formed business that everyone's got to pay attention to."

The explosion in the interactive (Continued on page 129)

Blockbuster Same-Store Sales Rise

NEW YORK—Blockbuster Entertainment Corp., reporting a strong increase in same-store sales at its video stores, posted significant gains in revenues and profits in the second quarter.

For the three months that ended June 30, the Fort Lauderdale, Fla.-based company reports net income jumping 31.3%, to \$63 million from \$47.9 million in that period last year.

Revenues rose 37.3%, to \$676.2 million from \$492.4 million a year ago. Operating profit (before taxes and interest) soared 45%, to \$118.8 million from \$81.7 million.

Blockbuster's 2,829 company-owned and 926 franchise video stores took in revenues totaling \$841.4 million in the quarter, 29.3% above last year's \$650.5 million.

The company says that same-store sales—from company-owned video outlets open at least one year—were up 13.1%, a higher comp than most specialty retailers are reporting. David Potts, assistant treasurer, says sell-through accounts for about 17% of video store revenues.

Blockbuster declined to release a same-store sales figure for its music outlets. It owns 521 stores that are being consolidated under the Blockbuster Music banner, and it has a joint venture with Virgin for 20

Megastores. Blockbuster says music was "enhanced by the continuing consolidation of our buying, distribution, and administrative functions."

During the quarter, Blockbuster agreed to increase its ownership stake in software developer Virgin Interactive Entertainment Plc. to 75% and transfer that interest to

Spelling Entertainment, which produces and distributes TV shows such as "Melrose Place." Blockbuster, which now owns 71% of Spelling, will increase its stake to 77%. Spelling reports that net income rose 13.3% to \$8.7 million in the second quarter, on an 18.1% increase in revenues to \$84.2 million. DON JEFFREY

ABC Vid Arm To Get Net's Kiddie Specials

■ BY EILEEN FITZPATRICK

LOS ANGELES—In its first long-term agreement with its network parent, ABC Video will release a series of specials and movies from ABC Children's Entertainment.

Prior licensing agreements have prevented ABC's video division from obtaining a steady flow of product from its network parent. For example, MPI Home Video distributes all ABC News product, and Video Treasures handles distribution of children's product under the ABC Kid-time banner. ABC Sports also is scattered among several distributors.

Under the Children's Entertainment venture, the network will periodically air a Saturday morning spe-

cial. Within days of the broadcast, ABC Video will have the special at retail.

The first program under the agreement, a new animated version of "The Secret Garden," will air as an ABC Kids Movie Matinee Nov. 5 and will be in stores Nov. 9. The 75-minute program will carry a \$16.95 retail price.

ABC Video president Jon Peisinger says the unusual price point reflects a middle-of-the-road approach. The video also will include additional footage.

"We wanted to be more aggressive than standard pricing of \$19.95 for similar product," he says. "But we didn't want to go below \$14.98, because traditionally retailers view that

as budget product."

Peisinger equates the release of "The Secret Garden" with the pattern followed by "The Little Engine That Could," which MCA/Universal Home Video syndicated, then released on video.

Since MCA/Universal released the title in March 1993, "The Little Engine That Could" has sold nearly 1 million units.

"We're following the success of MCA/Universal, but unlike a syndicated time slot, this show will have a uniform slot," says Peisinger. The special will air at 11 a.m.

ABC Television is planning to air one Kids Matinee special every quarter.

Artists & Music

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

Warner Tones It Down For Anderson 'Bright Red' Flame Ignites With Tiny Marketing Spark

■ BY BRETT ATWOOD

LOS ANGELES—When experimental-music pioneer Laurie Anderson returns Aug. 30 with the stripped-down, Brian Eno-produced "Bright Red" on Warner Bros., it will be with little fanfare.

"Anytime we try to market Laurie with a large amount of 'hoopla,' it doesn't work," says Karin Berg, Warner Bros. East Coast VP of A&R. "It's best to let Laurie happen naturally with an organic presentation."

It has been five years since Anderson's last release, the highly crafted, detail-oriented "Strange Angels."

"This is one of the longest hiatuses I've ever seen on an artist," says KROQ Los Angeles PD Gene Sandbloom. "It's impossible to say how the audience will react, because it's a whole new generation of listeners."

Sandbloom says that the singles "O Superman," from Anderson's

1982 album "Big Science," and "Sharkey's Day," from her 1984 album "Mister Heartbreak," are still staples on the station's recurrent rotation.

"She's too avant-garde for radio," says KITS San Francisco APD Spud, who adds that Anderson hasn't been in rotation at the modern rock station for years.

"Modern radio is just now catching up to Laurie," says John Griffin, KEDG Las Vegas PD, who has not heard the new material. "I would think that if it is a good song, then we'll play it. If anyone can break through the boundaries of the mainstream grunge movement, then Laurie is it. If 'O Superman' came out today, it would be a huge song at the modern [rock] format."



ANDERSON

Some radio executives say album alternative radio may be warming to the off-center sounds like those found on the new Anderson record.

"Laurie absolutely fits into this format," says KLIT Los Angeles PD Mike Morrison. "Some stations may be reluctant to play her, but we look forward to hearing the new record. If it is like her early spoken-word records, then we may have a hard time programming it, though. It has to be somewhat radio-friendly."

No commercial single is planned from the album, which is Anderson's sixth for the label. Instead, three emphasis tracks—"Puppet Motel," "World Without End," and "Poison"—will be serviced to album alternative, commercial modern rock, and college radio with the release of the album.

"We will concentrate on those three formats," says Linda Goldstein, who manages Anderson for Original Artists. "The [album alternative] format didn't even exist when Laurie's last album came out, so we are hoping that this new outlet of exposure

(Continued on page 135)

Eddi Reader Is The Main Attraction On New Album

■ BY JEFF CLARK-MEADS and THOM DUFFY

LONDON—Life as a Fairground Attraction can mean just going around in circles.

But for Eddi Reader, the flavorful former singer with that now-disbanded U.K. act, something new has come with every turn as a solo artist.

Fairground Attraction, fronted by Reader, reached the top 5 on the U.K. album charts in 1988 with its album "The First Of A Million Kisses," and Reader returned to that chart region in early July when her new, self-titled album debuted on the British album countdown at No. 4.

Produced by Greg Penny, known for his work with k.d. lang on the "Ingenu" album, "Eddi Reader" was released in Britain on Blanco Y Negro Records through WEA U.K., and is due Aug. 30 from Warner Bros. in the U.S.

The project is Reader's second solo release. Her first, 1992's "Mirmama" on RCA U.K., was not released in America despite its critical acclaim in Britain.

The difference this time, long-standing fans will note, is that the domestic angst Reader sings about is now based on personal experience rather than the stories of her friends.

"Mirmama" was recorded as an intimate pseudo-confessional, allied to haunting tunes, but since its release, Reader says, "My rela-

tionship has ended, my recording deal ended, and there were two years of single parenthood in which I felt totally divorced from the world."

The songs on the new album are "sympathetic to how I was feeling," says Reader. But she cautions: "People should just listen to the new album for what it is. It's not a big statement. It just records what I've been doing for a couple of years. I'm not pushing a big message. This is just me."

The songs on "Eddi Reader" were written by, or in collaboration with, such notable musicians as Boo Hewerdine, Kirsty MacColl, Teddy Borowicki, and Mark Nevin. Reader's own songs are published by Redemption Songs through Chrysalis Music; they ex-

(Continued on page 133)

New Alliance Bows Spoken-Word Imprint

■ BY BRETT ATWOOD

LOS ANGELES—Independent label New Alliance, which has been a proponent of spoken-word recordings for the last decade, is aiming to redefine the genre with a string of innovative releases and a new label imprint.

The new imprint, Issues' is dedicated to "more informational, less artistic recordings," according to label president Greg Ginn, who also runs sister labels Cruz and SST and has recorded with Black Flag, Gone, and as a solo artist.

"Our first two titles are about basketball, which I have a personal passion for," says Ginn. "But Issues is



Fostering The Future. David Foster celebrates an exclusive worldwide publishing agreement with Leeds Entertainment and peermusic for all of his current and future works, including copyrights from his publishing company, One Four Three Music. Foster, a 12-time Grammy winner, is esteemed as a songwriter, arranger, and producer. Shown, from left, are Kathy Spanberger, senior VP, peermusic; Leeds Levy, president, Leeds Entertainment; Foster; Ralph Peer II, chairman/CEO, peermusic; Brian Avnet, personal manager, Gold Mountain Entertainment; and Ralph Goldman, business manager, Goldman, Wasserman and Grossman Inc.

by no means a sports-only spoken-word label. We do releases of a practical nature. There is artistic merit, but the main idea is to provide practical information."

Issues' first titles, "Bill Walton: Men Are Made In The Paint" and "John Wooden: A Life In Basketball," were released in February.

The basketball titles feature legendary UCLA coach Wooden and his superstar pupil Walton detailing their passion for the sport and the keys to



WALTON

success on and off the court.

For the Walton release, ex-Doors keyboardist Ray Manzarek contributed musical transitions that echo the energy and enthusiasm of basketball.

"I played what I thought would be the appropriate music for the different moves in the sport," says Manzarek. "For defense, the player will hunker down. He is low and mean. I played low, choppy piano chords to convey that feeling. For free throws, the game can move from fast and chaotic to very composed, and the music speed reflects that, at times taking on a very tranquil quality. When I play this music, I feel like I really am playing basketball."

(Continued on page 26)

The Gin Blossoms' A&M Singles Won't Fall Away

■ BY ERIC BOEHLERT

NEW YORK—Few tales chronicling the winding paths taken by hit singles are stranger than that of the Gin Blossoms' stubborn hit "Hey Jealousy."

Released to modern rock radio 24 months ago, the song, after an aborted run, resurfaced last summer and became an across-the-board radio hit that helped establish the Tempe, Ariz., band as a pop-rock radio force (Billboard, July 31, 1993).

Now, 12 months later, defying programming odds, "Hey Jealousy" remains a staple on many modern rock, album rock, and top 40 stations. That's a full 18 months after the song began making waves, nine months after it peaked at No. 25 on the Hot 100, and six months after, by all accounts, it should have played itself out.

Instead, for the week ending July 12, the song enjoyed nearly



GIN BLOSSOMS

900 plays across the country, according to Broadcast Data Systems. What's remarkable is that scores of major-market top 40 stations are spinning the song not as a strong recurrent, but rather as a heavy-rotation cut. WHTZ (Z100) New York has been churning the song out for nearly 12 months straight, 30-50 times a week. And for the week ending July 10, VH-1 more than doubled its airings of the "Hey Jealousy" clip over the previous week.

"It's a phenomenon," says Rick Stone, senior VP of promotion at A&M, home of the Gin Blossoms. A

(Continued on page 115)

Sparrow's Chapman Launches Gift Drive For Prisoners' Kids

■ BY BOB DARDEN

Contemporary Christian superstar Steven Curtis Chapman is part of a multi-organization effort to make sure the children of prisoners have presents this Christmas.

Chapman's upcoming 70-city tour is sponsored by Prison Fellowship Ministries. Together with Sparrow Records and the giant Parable Group Inc. chain of Christian bookstores, Chapman and PFM will make hundreds of thousands of copies of Chapman's "Heaven In The Real World" cassette available free to the children of incarcerated parents, through PFM's Angel Tree program.

"Heaven In The Real World," Chapman's latest release for Sparrow, was released July 12.

PFM—founded by Charles Colson, former special counsel to President Richard M. Nixon—claims to be the world's largest prison outreach and criminal justice organization, working with churches ministering to prisoners, ex-prisoners, victims, and their families.

The nationwide nonprofit organization has a \$25 million budget,

(Continued on page 127)



CHAPMAN

MIGUEL BOSE

waves of applause

1994 TOUR-ON-DEMAND
FROM EUROPE THROUGH
NORTH AND SOUTH AMERICA

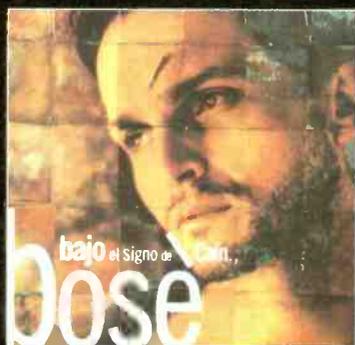
breaking
b o u n d a r i e s

COMPOSER, SINGER, ACTOR
RECORDED 20 ALBUMS,
FEATURED IN 20 FILMS
SINCE 1971

"MY GENES, MY BLOOD, EVERYTHING
BELONGS TO CREATIVITY."

-BOSE

transforming
symbols



LATEST RELEASE
NOW IN SPANISH,
ENGLISH AND
ITALIAN.

"BAJO EL SIGNO DE CAIN" "UNDER THE SIGN OF CAIN" "SOTTO IL SEGNO DI CAINO"

wea
Latina

© 1994 Warner Music International. A division of Warner Communications Inc.
Warner Music Company

wea

Epic Label Puts Disclaimer On Hardcore Album MC Eiht's Anti-Cop Lyrics Earn Unique Advisory Sticker

■ Y CHRIS MORRIS

LOS ANGELES—Professing its sensitivity to “intense and often graphic” lyrics, the Epic Street label has taken the unprecedented step of sticking “We Come Strapped,” the new album by MC Eiht, frontman of rap act Compton’s Most Wanted, with a label distancing the company from the album’s hardcore material.

‘New Music Now’ Programmer Puts Videos Online

■ BY DEBORAH RUSSELL

Regional video programmer Tom Sodeur is blazing a trail into new technologies, taking a alternative rock sensibilities of his Vermont-based “New Music Now” show to the users of online computer services.

Sodeur, whose weekly show reaches some 710,000 households via the independent network WNDS of Derry, N.H., recently linked with information systems developer Greg Loveria to showcase music videos in a forum other than television.

Loveria is the founder of the year-old National Assn. Of Music Shareware, a network of underground musicians seeking to deliver their product to the public without having to use conventional radio or TV. NAMS uses the Byte Information Exchange (BIX) and Delphi Internet Services, two online services that reach an estimated combined audience of 1 million-1.5 million users. Both services are gateways to the Internet, which serves about 33 million users worldwide—a number that is increasing by 15% per month, according to Loveria.

“It’s not our intention to put forth a television experience on the computer; it’s not like my show is on the”
(Continued on page 38)

In an interview with Billboard, the rapper said the label is “covering their asses” in the event of potential criticism of his work.

The album, which bears a conventional Recording Industry Assn. of America parental advisory sticker, also has a second label, approximately twice the height of the RIAA lyric warning, affixed to its shrink wrap. It reads, “The lyrical content contained on this album solely expresses the views of the artist.”

“We Come Strapped,” originally set for a July 12 release was held back a week so that the disclaimer could be added.

Epic Street’s concern about the album apparently derives from the track “Take 2 With Me.” The rap’s scenario involves an inner-city drug dealer who kills two police officers as he flees a dragnet.

“They might get me, but fuck ‘em, I’m gonna take two with me,” Eiht raps at one point. The track also makes a specific reference to Los Angeles Police Chief Willie Williams: “Heard them whisper, ‘Chief Williams, two officers down.’”

Queries to Epic staffers regarding

the reasons for the additional sticker were referred to the label’s publicity department.

On July 20, Epic released a brief statement regarding its reasoning.

“On his solo debut album, ‘We Come Strapped,’ MC Eiht uses powerful imagery which is intense and often graphic. Some may find his views disturbing.

“We are opposed to censorship, and support MC Eiht’s right to express his views. After discussion with the artist and his manager, all of us agreed on the wording and use of a second sticker.

“MC Eiht’s manager, John Smith, was fully aware of plans for the sticker and commented: ‘MC Eiht and I applaud Epic for giving MC Eiht the platform to express his views.’”

An Epic spokesperson says the statement stands in lieu of further comment by label executives.

MC Eiht says that Epic Street decided to double-sticker the album after “it got political.”

He describes “Take 2 With Me” as merely “a chase,” and claims that the reference to Williams spurred the ad-
(Continued on page 134)



Broadening Horizons. Executives from Benson Records and parent company Music Entertainment Group herald Benson’s exclusive distribution agreement with Liberty Records. Shown, from left, are Steve Fret, CFO, Music Entertainment Group; Wes Farrell, president/CEO, Music Entertainment Group; Jerry Park, president, Benson Music Group; Jimmy Bowen, president/CEO, Liberty Records; and Bob Freese, VP of sales & marketing, Liberty Records.

Rykodisc Adds Rounder’s Share Of REP Distrib Unit

■ BY CRAIG ROSEN

Rykodisc has become the sole owner of the REP Co., a Minnesota-based independent distributor, after buying out former partner Rounder Records. The move is designed to make it easier to finance the expansion of both REP and Rykodisc, says Robert Simonds, CEO of REP and VP of Rykodisc.

“Since we were managing REP already, the easiest way to package a refinancing scenario was to bring REP under parallel ownership,” says Simonds.

Rounder Records president/co-founder Marian Leighton Levy says the buyout was “something that was necessary and in the best interest of both labels. It’s amicable, we’re satisfied with the settlement, and we all feel fine about it.”

Rounder had owned 50% of REP. Terms of the buyout were not disclosed.

According to Simonds, REP has

surpassed its own projected sales growth by 65%. The acceleration of business put a strain on the company’s financial resources, he says.

“We have the busiest quarter of the year ahead, and an opportunity for continued growth,” Simonds says. “So we concluded we needed to put some different financing together.”

REP is negotiating with several investors and banks for the additional financing, which Simonds says the company hopes to have in place by early September.

The new funds will not go toward additional staffing, Simonds says. Instead, they will be used to support additional sales volume.

“We are well staffed and well equipped to handle the volume we are doing business at, and beyond,” Simonds says. In mid-July, the company moved from its 25,000-square-foot warehouse at the Rykodisc building in Minne-
(Continued on page 133)

Hollywood Seeking New Distrib Deal Label Lays Off 14, Eyes New Acts

LOS ANGELES—With its distribution pact with WEA expiring in late September, Hollywood Records hopes to have a new distributor within the next few weeks. Sources point to BMG or PGD, but they do not rule out a new deal with WEA.

Meanwhile, the Disney-funded label laid off 14 members of its promotion, sales, and financial services staffs July 14.

“Unfortunately, the music flow couldn’t support the size of the staff as it existed,” says Hollywood executive VP Bob Pfeifer. The label now has 50 employees. Pfeifer says Hollywood has four or five album releases scheduled for the re-
mainder of 1994.

The label has a hit single with Elton John’s “Can You Feel The Love Tonight,” from sister label Walt Disney Records’ No. 1-selling “The Lion King” soundtrack. Hollywood will release the follow-up single, “Circle Of Life,” in early August.

Hollywood’s roster includes rap act Organized Confusion, the Brian Setzer Orchestra, and Eleven, as well as the Queen and Dave Clark Five catalogs. The label signed Sub Pop act Seaweed in February, and Pfeifer says it expects to sign other new acts in the near future.
CRAIG ROSEN

EXECUTIVE TURNTABLE

RECORD COMPANIES. Aloysio Reis is named VP of marketing for EMI International in London. He was marketing director for Sony in Mexico.

Neil Werde is named senior VP of marketing and sales at Rhino Records in Los Angeles. He was VP of marketing for Mattel Toys.

Sony Wonder promotes Wendy Moss to senior VP of marketing in Los Angeles, and John Phillips to senior director in New York. They were, respectively, VP of marketing for Sony Wonder and a senior product manager at ColgatePalmolive Company.

Al Cooley is promoted to VP of A&R at Atlantic Nashville. He was director of A&R.

Mike Dungan is promoted to senior VP of sales and marketing for Arista Nashville. He was VP of sales and marketing.

Rob Stone is named senior director of rhythm-crossover promotion for



REIS



WERDE



MOSS



COOLEY



DUNGAN



STONE



COHEN



FEINBERG

Arista Records in New York. He was national director of crossover promotion at EMI Records.

Thornell Jones is named director of urban music marketing and product manager for Giant Records in Los Angeles. He was a product manager for Mercury.

Olaf Bolter is promoted to director of finance and controlling for Sony Classical in Hamburg, Germany. He was manager of finance and controlling.

Lee Leipsner is named associate director of pop promotion for Colum-

bia Records in New York. He was a local promotion manager.

RCA Records in New York names Alexandra Zamor promotion manager of black music and Terry Ferguson manager of national rap promotion. They were, respectively, marketing coordinator for Uptown/MCA and director of promotion for Loud Records.

Wes Mason is named manager of special projects for Priority Records in Los Angeles. He was a special markets director for MCA Records.

Eric Fuller is named manager of finance and accounting at Mercury

Records in New York. He was senior financial analyst.

Mark Hudson is named staff producer for Hollywood Records in Los Angeles. He was a songwriter and producer.

PUBLISHING. Jeff Cohen has been promoted to director of writer/publisher relations at BMI in New York. He was associate director of writer/publisher relations.

MCA music publishing in Los Angeles names Jody Munday U.S. director of copyright and licensing, and

Sherry Orson West Coast director of creative services. They were, respectively, VP of licensing and administration at Chrysalis and manager of creative services at MCA.

RELATED FIELDS. Susan Feinberg is promoted to VP of interactive media advertising sales at MTV Networks in New York. She was director of market development.

John Day is named A&R manager for Columbia House. He was field marketing manager for MCA Records Nashville.

The music industry salutes Mr. Jenkins.

Body Count Is Back On The Block

Virgin Unleashes Ice-T's Hard Rock Band

BY CHRIS MORRIS

LOS ANGELES—The last time rapper Ice-T's hard rock band Body Count released an album, it created a national incident.

"Cop Killer," the police-baiting track off the band's 1992 debut album, was loudly condemned by then-President George Bush and Vice President Dan Quayle, a chorus of police organizations, and such vocal opponents as actor Charlton Heston and opera diva and Time Warner board member Beverly Sills. In early 1993, Ice-T and the band parted ways with Sire/Warner Bros.

During the "Cop Killer" upheaval, a number of prominent retail chains pulled the Body Count album from their shelves. But now, with the controversy long past, the band's first Virgin album, "Born Dead," due Sept. 6, may be less of a hot potato among chain buyers.

Camelot Music was one of the chains that pulled the last record, but purchasing VP Lew Garrett says, "I'm sure we'll buy [the new record] unless there's something on it so totally off the wall we'd have to look at



BODY COUNT: Kneeling, from left, are Ernie-C, Ice-T, and Mooseman. Standing, from left, are Sean E. Mack, Beatmaster V, D-Roc, and Sean E. Sean.

it... 'Cop Killer' was what really held up the last one. I don't think he'd do that again."

"What we tried to do on this record was load up the same guns of energy and rage, but tryin' to pick different targets," Ice-T says. "We said, 'OK, this is what we sung about on the last one, let's not repeat ourselves... Let's talk about some other shit.'"

Long after the dust settled in the matter, Ice-T has nothing but praise for his former label and its executives.

"They was in trouble, man," the musician says of the Warner Bros. brass. "It was goin' down—\$150 mil-

lion gettin' sweated, because of me. I was like, 'Y'all gettin' sweated, man. I'll leave, man. It ain't like that.' That's what a friend would do."

He adds, "You got one little rapper kid over here makin' noise, and the whole stock of the whole company is droppin', it's a problem. It's business. I never once confused business with music."

After the split with Warner, Ice-T took his solo rap projects to L.A.-based indie Priority Records. Virgin picked up his solo work for Europe; the American arm of the company began courting Ice-T to bring Body Count to the label.

Ice-T says that at first he resisted
(Continued on page 17)



It's All Greek To Me. Michael Bolton and Celine Dion relax following their four sold-out shows at Los Angeles' Greek Theater. Shown, from left, are Greek Theater GM Susan Rosenbluth, Bolton, Dion, and Ken Scher of the Nederlander Organization.

Great Expectations For Ryko's 2nd Sugar Album

BY BARBARA DAVIES

NEW YORK—Expectation is the word of choice when it comes to the second album by Sugar, the power-pop trio led by punk luminary Bob Mould.

After a strong showing by Sugar's 1992 debut album, expectations are running high at Rykodisc that the new album, "File Under: Easy Listening," could be the one to break Sugar on a new level.

And label execs are busy cultivating expectations among Sugar's core fans in preparation for the album's Sept. 6 release.

In addition, two other labels, perhaps hoping to get in on the excitement, have put compilations of Mould's pre-Sugar work on the market in the past several months. One, from Warner Bros., comprises Mould's work with punk trio Hüsker Dü; another features his solo output on Virgin Records.

Meanwhile, on the artistic side, the surge in Sugar activity was a factor in the band's decision to scrap the first version of "File Under: Easy Listening" and begin anew, says Mould.

"There's so much expectation and

all built around this record. I think maybe there was some kind of pressure to make an incredibly radio-friendly record," Mould says, adding that "spiritually, something wasn't working" in the "high-class" Atlanta studio where the band made its first go at recording the album in March.

"The fans, the companies, you can tell when everybody's buzzing about something. You've got to learn to block that out. Maybe in Atlanta that wasn't blocked out."

Mould, along with bassist David Barbe and drummer Malcolm Travis, retreated to his new home base of Austin, Texas, and began recording all over again.

"[In Atlanta] we worked for about three weeks and almost had the record finished," he says. "Something about it didn't set well with me, so we basically brought the tapes back here to Texas and erased them."

That action might be enough to send most label execs into paroxysms of anxiety. But according to Rykodisc director of marketing John Hammond, the label wasn't worried.

"Bob's concern is always to have the audience accept what he does on his terms. That's something we have a lot of respect for. We will leave them alone in the studio, we have enough faith in the artist, and we know he'll give us something great."

The second take of the album was completed in early June. "Where this one came from, I'm really not sure," Mould says, laughing. "I've almost given up on trying to decide. We just let it go, let the mistakes stay in, let it take its own shape, just [played] instead of getting uptight. I think it's
(Continued on next page)



SUGAR: Malcolm Travis, David Barbe, and Bob Mould.

Atlantic, EMI Pub Weave New 'Tapestry'; Alice In Chains Cancels Summer Tour

WILL YOU LOVE ME TOMORROW? In a twist on the slew of cover albums hurtling toward planet Earth, Atlantic Records and EMI Music Publishing have joined together to remake Carole King's classic 1971 album "Tapestry" with various artists. Helming the project are Jason Flom, senior VP at Atlantic, and Evan Lamberger, VP of creative for EMI Music Publishing, East Coast.

Lamberger says he was looking through EMI Music Publishing's vast catalog and felt that King's material had been sorely under-utilized.

Lamberger began a preliminary round of meetings with various labels to release a tribute album, at that point not limited to "Tapestry" material, and the meeting at Atlantic—with Flom, EMI Music Worldwide chairman/CEO Marty Bandler, and Doug Morris, president/COO of Warner Music-U.S.—took hold. According to Lamberger, as plans for the project progressed, it was Morris' idea to turn it from a cover album into a remake of "Tapestry."

Says Flom, "It's an opportunity to breathe new life into one of the greatest collections of songs ever put together on one LP. That sums it up right there." Indeed, it does. If you're not one of the more than 15 million people in the U.S. who bought the album, among its tracks are "It's Too Late," "I Feel The Earth Move," "Will You Love Me Tomorrow," "(You Make Me Feel Like) A Natural Woman," and "You've Got A Friend."

"Tapestry Revisited" is slated for release in the second or third quarter of 1995, Lamberger says. Negotiations with several major artists are taking place, but Flom and Lamberger are keeping names close to the vest until contracts are signed and tracks are cut. The only song already recorded is a Curtis Stigers remake of "Home Again."

Atlantic's home video arm, A*Vision, is documenting the proceedings and plans to release an accompanying video.

BREAKING THOSE CHAINS: Alice In Chains has canceled its summer tour, which included opening for Metallica and performing at Woodstock '94. The official reason is "health problems within the band." Although there has been speculation that the band is breaking up, the members will return to the studio in the fall, according to a statement from the band's management.

In the meantime, Metallica is looking for a replacement on its tour. Alice In Chains and Suicidal Tendencies were slated to play on 25 dates. For nine of the dates, a fourth act, Candlebox, had been added. Now Candlebox will play all 25 dates, and another band will be added for those shows that were slated to have four acts.

PROPAGANDA, PART II: "Propaganda!" an 18-song compilation of underground acts, will be released on Phisst Records Sept. 6 in conjunction with Rock The Vote (Billboard, July 23).

The good news is that it looks like the Navarre-distributed release will be accompanied by a 50-date tour featuring three of the bands on the compilation, plus a major-label headliner.

According to Pacific Management Services head Donnie Graves, who is coordinating the tour, organizers have been in talks with Mazzy Star, and also have approached Frank Black about headlining the tour, which will play 1,500-2,000-seaters. A decision is expected to be made shortly. The tour most likely will be booked by whichever booking agency handles the headliner.

The acts from the compilation that will be on the tour are three walls down, Daniel Cartier, and Life Like Feel, whose track "Start All Over Again" will be the first single from the project.

According to George Telegadis, who runs Phisst Records with Aaron Ray, Rock The Vote will have a booth at the shows and will receive proceeds from ticket sales. Phisst is looking for major sponsorship to underwrite the tour and to help keep tickets between \$4-\$6.

"Propaganda" should have A&R folks salivating. In addition to the three acts that will be featured on the tour, other hot groups are Two Pound Planet, whose poppy-yet-twisted cut "6 O'Clock News" was produced by Mitch Easter; the Nurv, whose cut "Judy Brown" is redolent of the Smithereens; the Smarties, whose stripped-down, acoustic "Wish I Could Say" can only be described as dreamy; and the Missionaries, who are represented by "Rose Garden," a gentle, hypnotic, midtempo rocker.

According to Telegadis, the only band inked to Phisst is Life Like Feel, which will have an album out on the label in October. "Everyone else is entirely free to go with other labels," he says. "We purposely said in our contracts that we don't want rights to publishing, that this deal is solely for this disc. You [the bands] are stating we can use the song, and we're stating that we don't want anything else to do with it." He adds that his office has bios on each band, ready to be shipped to any majors showing interest.

Telegadis says he would like to do a "Propaganda" collection every year. "There's no reason the next great group can't come from Spokane or Des Moines, and this is a great way to comb through the grass-roots area." He adds that future compilations won't necessarily be restricted to alternative music. The label also is looking at techno, R&B, and rap groups, among others.



by Melinda Newman

SUGAR RETURNS

(Continued from page 14)

got some real high moments, and the way it kicks off is definitely a wake-up call. You'll either stay with the record or turn it off immediately."

Wherever the album came from, Ryko product manager Jeff Rougvie expects good things from it. "I think radio prospects are probably better than 'Copper Blue' [the band's 1992 debut album, which spawned the modern rock hits 'Helpless' and 'If I Can't Change Your Mind']. There's just as much of the great, noisy, pop songwriting, but also the radio climate has changed" into something more receptive to louder, noisier music, he says.

"Bob has a unique production style—even though it may sound a little more raw, it's still a polished sound. It's very radio-friendly."

The label's promotional machinations have begun ahead of schedule, according to Hammond, with the aim of getting people talking ASAP. "We're heavily front-loading the campaign, with a lot of things going on in August [on the trade and consumer levels]. We'll be doing a listening party at the New Music Seminar [and giving out commemorative T-shirts]."

Flyposting efforts are under way, and Hammond says consumer ads will appear a full month before the album's release. "We want the excitement among the core fans to be at a fever pitch."

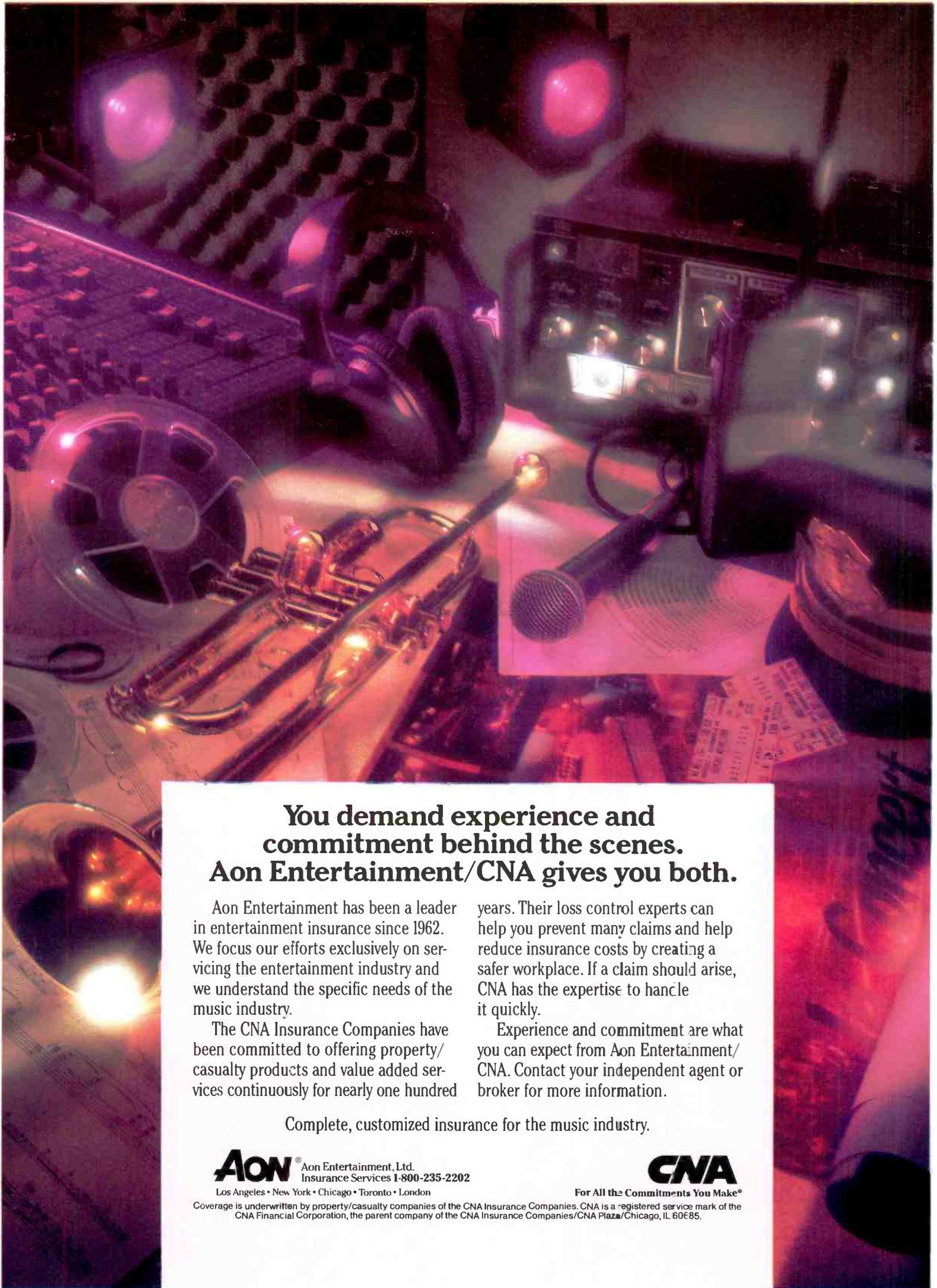
Two videos, shot in 100-degree Texas heat and directed by John Bruce, are already in the can ("I think I'm still recovering from heat poisoning," Mould says). Beginning in August are one-stop programs, a promotional appearance tour, and a mailing of in-store CDs with special tracks and first single "Your Favorite Thing" (due at radio Aug. 16).

Mould is his own manager and, along with business partner Kevin O'Neill, runs his own publishing company, Granary Music. "It's starting to drive me nuts," he says. "When Sugar started, no one was expecting to sell 400,000 records [of 'Copper Blue']. We're very protective of the situation. We're not looking for a merchandiser or a publishing deal—the catalog of material is very important, because that's all I have—[and] we don't farm songs out to soundtracks."

However, Mould does have his eye on future projects. "I've spent my whole life making records that are pretty easy to play live, and I'd like to make a record that would be impossible to duplicate live—anything, hip-hop, acoustic, chamber—things that don't necessarily translate to guitars. I just don't want to get bored with Sugar. The fact that we live so far apart [Barbe in Georgia, Travis in Boston] does introduce a new set of challenges.

"I've got a lot of stuff lined up, and I wish in a way that I didn't have to go promote this record. I think this is going to be a fun fall, but to be honest I've got other things on my mind already."

Before Mould can get to work on other projects, there's plenty of work at hand. In addition to everything the label has lined up for August, the band will head to Europe for a few weeks of press and publicity, and a U.S. tour is slated to begin in October.



You demand experience and commitment behind the scenes. Aon Entertainment/CNA gives you both.

Aon Entertainment has been a leader in entertainment insurance since 1962. We focus our efforts exclusively on servicing the entertainment industry and we understand the specific needs of the music industry.

The CNA Insurance Companies have been committed to offering property/casualty products and value added services continuously for nearly one hundred

years. Their loss control experts can help you prevent many claims and help reduce insurance costs by creating a safer workplace. If a claim should arise, CNA has the expertise to handle it quickly.

Experience and commitment are what you can expect from Aon Entertainment/CNA. Contact your independent agent or broker for more information.

Complete, customized insurance for the music industry.

AON Aon Entertainment, Ltd.
Insurance Services 1-800-235-2202
Los Angeles • New York • Chicago • Toronto • London

CNA

For All the Commitments You Make®

Coverage is underwritten by property/casualty companies of the CNA Insurance Companies. CNA is a registered service mark of the CNA Financial Corporation, the parent company of the CNA Insurance Companies/CNA Plaza/Chicago, IL 60685.

Betsy In Own Spotlight On Debut Album Garth's Sister Is First Act For NorthSouth Label

BY JIM BESSMAN

NEW YORK—Best known for playing bass in baby brother Garth Brooks' band, Betsy (née Betsy Smittle) will soon step into her own spotlight with the release of "Rough Around The Edges," both her album debut and the premiere release from NorthSouth Records.

The likely street date for the album is Sept. 6. At press time, three songs—"All Over My Heart," "Doesn't Take Much," and "This House"—were still in contention for the first single.

"We'll canvass NorthSouth's immense staff and put it to committee vote," says label president Andrew Frances jokingly, noting that besides himself, the NorthSouth staff primarily consists of CEO Pam Lewis, Brooks' co-manager and Frances' wife; VP Ira Fraitag; marketing consultant

and former Liberty Records VP Joe Mansfield; and promotion consultant Gary Davis. Additionally, NorthSouth will check in with sister company, PLA Media, which likewise has offices in both Nashville and Los Angeles.

Decisions also are made in coordination with Atlantic Records, which markets, promotes, and distributes all NorthSouth product.

NorthSouth's "mission statement," Frances notes, "is essentially about making records for adults...A big segment of baby boom people want heartfelt melodies and lyrics they can hear and understand. They don't want to be grunged, rapped at, or made to feel old. Our goal is to talk to adults."

Betsy fits NorthSouth's mission statement perfectly, says Frances. "She's a great first release because she solidifies everything we want to do with the label," he says.

"Rough Around The Edges" shows a broad stylistic range. "It's country and rock and bluesy all in one," says Betsy, who has been playing guitar in touring bands since forming Hot Ice, her all-girl high school combo. "My pick was the rock and blues stuff, but I've played everything except opera. I even did disco in that era, because that's what you did if you wanted to play music."

The Tulsa, Okla. native also played for a decade in country singer Gus Hardin's band—one of the 50-odd bands Betsy performed with over the years prior to picking up the bass in support of her brother's cause.

As for Betsy's stance, Frances points to "You Can Look (But You Can't Touch)," a feminist-tinged rocker co-written by Betsy, which stakes out her position as a '90s woman quite capable of holding her own. On the other hand, there's the ballad "This House," a duet with Betsy's mother and current manager, Colleen Carroll Brooks, a former Capitol Records artist, who sang on Red Foley's TV and radio shows in the '50s.

"It was our dream to do that one," says Betsy, who likens her solo project to "every kid's dream when they picked up a guitar at 12 years old."

NorthSouth plans to market "Rough Around The Edges" in an "adult manner," says Frances, "not necessarily focusing on the chart game," but teaming PLA Media with Atlantic's New York and Nashville publicity offices in getting word out on Betsy.

"There's a lot of interest in Betsy because of her position in Garth's band and family, and the key is to take that and turn it into feature stories which fill in the complete picture—which is a lot more than that," says Frances.

Recalling Brooks' recent European tour, including a stint in Ireland, where audiences chanted Betsy's name, Frances looks to use Brooks' forthcoming August/September Australian tour to help break Betsy, whose album will be rush-released Down Under to exploit media activity there. While Betsy will be back stateside in time for the domestic release of "Rough Around The Edges," she goes out again with Brooks for his fall European tour.

"We're back [from the European tour] around Oct. 15, and then I'll put a band together for November and December touring," says Betsy. "Then I'll go out strong in '95 while Garth does movies and family stuff."



Betsy, sitting at left, inks a deal with NorthSouth Records to become the Atlantic-distributed label's first artist. With her are NorthSouth CEO Pam Lewis, sitting at right, and, standing from left, Garth Brooks, Betsy's brother; his wife, Sandy; and NorthSouth president Andrew Frances.

6th Annual Billboard Song Contest Gets Under Way

SONG CONTEST: The sixth annual Billboard Song Contest is under way, with the grand prize winner receiving \$5,000 in cash, a BMG Publishing contract for the winning song, a Gibson Chet Atkins SST guitar, and an Orange amplifier. Contestants may enter in the following categories: pop, rock, R&B/rap, Latin, jazz, and gospel/contemporary Christian. The six first-place winners receive \$1,000 in cash, a BMG publishing contract for the songs, and the Gibson guitar. An Epiphone PR-350 acoustic guitar will be awarded to the second-place

winner in each category, while third-place winners will get Gibson strings and an accessory pack. Each of the top 500 songwriters in the contest

will receive a pair of BluBlocker Sunglasses. After a multi-tiered screening process, finalists in each category will be selected by music industry figures. Quincy Jones, chairman of the blue ribbon panel since the contest's inception, selects the grand prize winner. A \$15 fee is required for each song entered in the contest. The deadline is Oct. 31. Entry forms can be obtained by writing to the Billboard Song Contest, P.O. Box 35346, Tulsa, Okla., 74153-0346, or by calling 918-627-0351.

Along with the announcement of the new competition, 1993 winners have been revealed. The grand prize winner is Connie Herrington of Nashville, for her song "If I Were." Other winners are Tim Mathews of Nashville and Josh Bernard of North Hollywood, Calif. (co-writers, country); Bill White Acre of Glendale, Calif. (rock); Thomas Lee Horner and Gaye A. Thornton of Chattanooga, Tenn. (co-writers, R&B); Joe Kurasz of Rahway, N.J. (jazz), Osiel Garza of Santa Maria, Calif. (Latin), Cabonia Crawford of Morena Valley, Calif., and John C. Fluker of North Hollywood (co-writers, gospel). Also, John C. Fisher of Los Angeles won first prize for video, a category not featured in the new competition.

FINAL CUTS: Before his death June 14, it was well known that composer Henry Mancini was involved in writing the score for a Broadway version of "Victor/Victoria," the 1982 comedy with music for which Mancini won an Oscar for best scoring. He and lyricist Leslie Bricusse, his partner on the songs from the film, had penned some 25 numbers. Little known was Mancini's involvement in a re-release of the soundtrack album on GNP/Crescendo, which is celebrating its 40th anniversary. The original soundtrack album of "Victor/Victoria" was released by PolyGram, but GNP/Crescendo got rights to the album in an arrangement with Ted Turner, owner of the MGM film cata-

log. Mancini's involvement with the new version of the "Victor/Victoria" soundtrack concerns his personal selection of four numbers cut from the film for restoration on the new album. Three of them are instrumentals: "The Big Lift," "Elegant," and "Le Matelot Club." The fourth features Robert Preston's version of "The Shady Dame From Seville," which was performed only by Julie Andrews in the previous version. The newly remastered soundtrack album is due for release Aug. 17.



by Irv Lichtman

DEAL: EMI Music Publishing has renewed its worldwide agreement with New Line Cinema Corp., the film development and production

company, whereby EMI Music will continue to administer the music on all films now owned by New Line and its affiliates. Among the newer New Line or affiliate titles are "Corina Corina," "The Mask," "Mortal Kombat," and "Don Juan Macero And The Centerfold."

SUIT: Songwriter Denny Randell, who in a more-than-30-year career has been the co-author of such hits as "Workin' My Way Back To You," "Let's Hang On," "Lover's Concerto," "Native New Yorker," and "Swearin' To God," has brought charges of copyright infringement and unfair competition, among other complaints, against EMI Blackwood Music, EMI Music Publishing, and EMI April. In a suit filed June 23 in a U.S. district court in New York, Randell—along with his publishing companies Desiderata Music, Denny Randell Music, and Randell America Songs—claims that the defendants no longer control dozens of songs as a result of EMI's purchase of the CBS Catalog in the mid-'80s, and have breached co-publishing and administration agreements between Randell's publishing companies and EMI Music. The suit also charges that EMI has exerted wrongful rights within a foreign representation agreement with Randell negotiated in 1990, and that EMI has wrongfully exerted rights to a catalog called Native Songs, an outgrowth of a former Randell arrangement with Unichappell, the BMI unit of Warner/Chappell. Warner/Chappell is not a defendant in the suit. At press time, EMI had not responded to a call for a reply.

PRINT ON PRINT: The following are the best sellers from Hal Leonard Publishing:

1. The Lion King soundtrack
2. Crash Test Dummies, God Shuffled His Feet
3. Counting Crows, August And Everything After
4. Steve Vai, Sex And Religion
5. R.E.M., Out Of Time.

AMUSEMENT BUSINESS®					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BARBARA STREISAND	Madison Square Garden New York	June 20, 23, 26, 28, 30, July 10, 12	\$16,488,900 Gross Record \$350/\$125/ \$50	94,284 seven sellouts	Delsener/Slater Enterprises MSG Entertainment
BILLY JOEL ELTON JOHN	Veterans Stadium Philadelphia	July 8-9, 12	\$7,315,495 Gross Record \$85/\$46	150,511 three sellouts	Electric Factory Concerts
PINK FLOYD	Exhibition Stadium Toronto	July 5-7	\$4,431,108 Gross Record (\$6,149,492 Canadian) \$74.46/\$21.96	158,593 three sellouts	Concert Prods. International USA
PINK FLOYD	Robert F. Kennedy Memorial Stadium, Starplex Washington, D.C.	July 9-10	\$3,313,378 Gross Record \$60/\$22.50	98,570 two sellouts	Concert Prods. International USA Cellar Door Prods.
EAGLES MELISSA ETHERIDGE	Tiger Stadium Detroit	July 13	\$2,696,688 Gross Record \$100/\$85/ \$65	36,048 37,500	Brass Ring Prods.
PINK FLOYD	Soldier Field Chicago	July 12	\$2,056,105 \$75/\$25	51,981 sellout	Concert Prods. International USA Jam Prods.
EAGLES MELISSA ETHERIDGE	Alpine Valley Music Theatre East Troy, Wis.	July 15	\$1,973,484 \$119.75/\$40/ \$25	36,897 sellout	Nederlander Organization
EAGLES MELISSA ETHERIDGE	World Music Theatre Tinley Park, Ill.	July 14	\$1,567,090 \$118/\$98/ \$38	27,512 sellout	Tinley Park Jam Corp.
LOLLAPALOOZA '94: SMASHING PUMPKINS BEASTIE BOYS GEORGE CLINTON & THE P-FUNK ALL-STARS THE BREEDERS A TRIBE CALLED QUEST L7, THE BOREDOMS NICK CAVE & THE BAD SEEDS	World Music Theatre Tinley Park, Ill.	July 15-16	\$1,383,608 \$27.50	50,313 two sellouts	Tinley Park Jam Corp.
JANET JACKSON MC LYTE	Jones Beach Theatre Wantagh, N.Y.	June 27-28	\$846,215 \$50/\$35	21,658 two sellouts	Delsener/Slater Enterprises

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4295.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

PITTSBURGH: Therapeutic lyrics about love lost, sung to a dual-guitar rock attack, have elevated the Clarks to top status in the Iron City. The Clarks—whose lineup of vocalist **Scott Blasey**, guitarist/vocalist **Robert James**, bassist **Greg Joseph**, and drummer **Dave Minarik** has remained intact since 1986—were named best local band last year in a reader's poll sponsored by a Pittsburgh weekly. The group won the



THE CLARKS

award, in part, due to its three strong self-released albums, which have sold more than 15,000 units combined. "Love Gone Sour Suspicion And Bad Debt," the band's current 14-song CD, has sold 5,000 copies since its March release. It's distributed by Galaxy Music in Pittsburgh and Universal in Philadelphia. Commercial stations have been receptive to the CD's radio-friendly tracks. Pittsburgh album rocker WDVE-FM has played "Treehouse"; modern rocker WENZ Cleveland and Philly top 40 outlet WPLY-FM have played "Madeline"; and "Cigarette" has garnered play on album rockers WAPL-FM Appleton, Wis., and WRKT Erie, Pa. In addition to playing at several national and regional music conference, the Clarks regularly sell out top nightclubs in their hometown, including the Graffiti. A recently signed sponsorship from Rolling Rock beer ensures weekly exposure via print and radio ads through the new year. Contact **Greg Joseph** at 412-661-9006.

DEBBI LYON

OAKRIDGE, N.J.: Sounding like a blend of **Jackson Browne**, early **Eagles**, and **Gram Parsons**, **Neal Casal** is a 25-year-old singer/songwriter whose vocals resonate a soothing vision that is uplifting as well as driving. Casal focuses on songs with subtle-yet-infectious hooks amid acoustic guitar pleasantries that even mom would like. Casal's "Brand New Damage Done" is a potential adult pop/alternative hit with heavy VH-1 rotation written all over it. His sound incorporates a '62 Gibson SG, Hammond Organ, pedal steel, bass, and violin, along with dashes of female harmonies, into a sensible-yet-versatile pop structure. Production credits on his Warner/Chappell demo go to **Jim Scott**, who mixed **Johnny Cash**'s recent effort for American and has engineered projects for **Tom Petty** and **Robbie Robertson**. The seven songs were recorded in two days. Warner/Chappell's **Jim Cardillo** signed Casal in 1992 when ex-King's X A&R rep **Gary Walden**, who knew Cardillo from their Megaforce days, passed him Casal's rough demo. Casal frequently plays at the Mercury Lounge in New York, and has begun performing in L.A. as well. Contact Cardillo at 310-441-8600 or Walden at 201-455-7841.



CASAL

JEFF BLUE

MILWAUKEE: **Blue In The Face**'s second CD for Milwaukee's Don't Records, "Curtains," contains more of the seven-member band's unique twists on contemporary songwriting and rock'n'roll history. Vocalist **Mike Benign** writes thoughtful lyrics about human relations and sanity in a media-saturated age, using concise but vivid language and drop-dead melodies reminiscent of Squeeze. With a three-man horn section steeped in the sounds of '60s Stax soul, the music comes close to the borders of R&B. "Everybody has such different approaches that by the time they get through with my songs, there might not be any threads leading back to my original idea," Benign says. The 3-year-old group packs clubs and summer festivals in Milwaukee and works the upper Midwest circuit of Chicago, Madison, and



BLUE IN THE FACE

Minneapolis. The band is represented by **Shellee Swanson**, a staffer at Milwaukee's top FM rock station, WLZR, who previously got Milwaukee's **Semi-twang** signed to Warner Bros. In a decade dominated by grunge, Blue In The Face's vibrant sound represents a true alternative. Swanson can be reached at (414-453-4130).

DAVE LUHRSSSEN

VIRGIN UNLEASHES ICE-T'S HARD-ROCK BAND

(Continued from page 14)

hooking up with another major for his domestic releases. "I told 'em, I said, 'Look, I can sell it on my own label, and I'll make more money. We're not gonna bullshit—if, on my own indie, I make \$5 a record, what are you talkin' about?' They just kept on naggin' us and shit. Then finally, I told [manager] Jorge [Hinojosa], 'Just write 'em up a hell of an offer. Tell 'em we want that, we want this, we want that, we want a real royalty rate.' Pretty much, they was like, 'OK.'"

With the Virgin deal sealed, Ice-T and the rest of Body Count—guitarists **Ernie-C** and **D-Roc**, bassist **Mooseman**, and drummer **Beatmaster V**—set out to make an album that would strike a different chord than the debut disc.

Perhaps the most compelling tracks on "Born Dead" are the title cut and "Shallow Graves," a pair of songs critiquing the military and bemoaning the fate of the foot soldier. The former was written after a 70-show European tour last year, during which the band tried out most of the album material.

"War was very much on my mind," Ice-T says. "We literally had kids coming from Bosnia to our show in Budapest, and then goin' back to the war... We were like, 'This kid is gonna go back to fightin' a war tomorrow. He's got time to come to a *Body Count* show?' Stupid, man."

Virgin product manager **Margi Cheske** is anticipating that fallout from the "Cop Killer" fracas and Body Count's still-outspoken lyrics could make waves this time around.

"We're definitely expecting that, and we're not going to ignore it," Cheske says. "We're going to try to turn it into a positive... This record is a lot different, and we don't expect it to have the same amount of controversy, although we expect some."

She adds, "There's going to be a curiosity level at first, and that's great... A lot of people will want to hear it and find out what it's about."

"Born Dead" will not immediately benefit from an American Body Count tour: Ice-T will spend the summer months in Arizona shooting the film "Tank Girl" (he plays a half-man, half-kangaroo creature called a "Ripper"). A European Body Count tour and a late-year solo jaunt by Ice-T with Public Enemy and Ice Cube will follow the completion of filming. A U.S. band tour is anticipated early next year.

In the interim, Virgin will circulate a Body Count track on a free 10-track cassette of the label's acts, "The Virgin Records Summer Sampler," to be distributed at Lollapalooza and other seasonal events, and for distribution at retail via the label's alternative marketing department.

The band has produced a four-song medley of the tracks "Masters Of Revenge," "Killing Floor," "Drive-By," and "Street Lobotomy." A clean version of the medley plus a clean version of the title track will go to radio in mid-August.

Video director **Peter Christopherson**, who shot two Rage Against The Machine videos, has shot clips for the medley and the cleaned-up "Born Dead." Virgin will target MTV's "Headbangers Ball" and the

Box for video promotions.

To service hardcore fans of the band, the album will be issued as a limited-edition vinyl LP Aug. 23, two weeks before the CD and cassette. "Cema really wanted to make it," Cheske says.

When the album officially drops, she adds, "We're trying to set up street-date events at retailers around the country, using the 'born dead' theme to create some fun."

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$70.00 1000 - \$95.00
COLOR
1000 - \$396.00

Above Prices include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

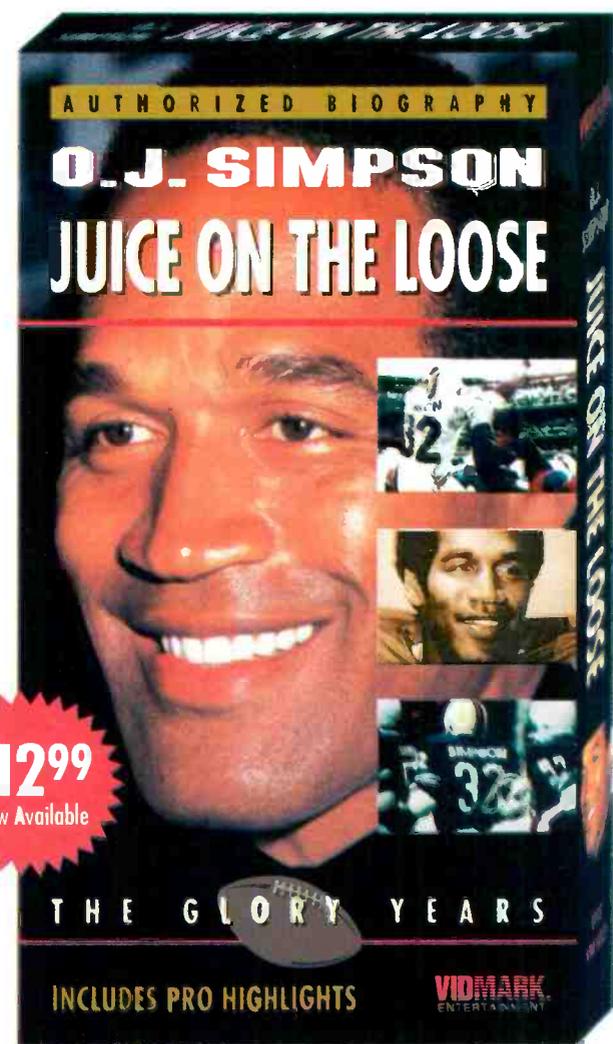
ABC PICTURES

1867 E. Florida, Dept. 88
Springfield, MO 65803
(417) 869-9433 or 869-3456

DUE TO A PRINTING ERROR, DON SMITH'S CREDIT FOR MIXING 14 OF THE 15 SONGS ON THE ROLLING STONES' NEW ALBUM "VOODOO LOUNGE" WAS ACCIDENTALLY OMITTED FROM THE BACK COVER OF THE FIRST BATCH OF RELEASES. ALTHOUGH HE RECEIVES PROPER RECOGNITION IN THE CD BOOKLET, THIS OVERSIGHT DOES A DISSERVICE TO THE REPUTATION OF AN EXCELLENT RECORDING ENGINEER WHO DID A SUPERB JOB ON THIS ALBUM. I HOPE YOU ENJOY HIS WORK.

DON WAS

NOW ON VIDEOCASSETTE



VM 6027 • ISBN: 0-940245-73-6

For sale or rental in the United States and Canada. Artwork and Design © 1994 Vidmark Entertainment. A Division of Trimark Pictures, Inc. All Rights Reserved.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	2	7	69 BOYZ RIP-IT 6901 (9.98/15.98)	NINETEEN NINETY QUAD
2	—	1	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98)	HUNGRY FOR STINK
3	5	20	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE
4	3	3	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
5	4	44	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
6	13	3	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98)	CREEPIN ON AH COME UP
7	6	39	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
8	—	1	311 CAPRICORN 42026 (9.98/16.98)	GRASSROOTS
9	1	2	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98)	CRACKED REAR VIEW
10	8	8	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
11	7	4	MELVIN RILEY MCA 11016 (9.98/15.98)	GHETTO LOVE
12	10	73	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
13	9	20	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
14	12	6	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98)	KIDS FROM FOREIGN
15	11	4	THE BEATNUTS VIOLATOR 1179*/RELATIVITY (9.98/16.98)	THE BEATNUTS
16	24	8	CAUSE & EFFECT ZOO 11056 (10.98/15.98)	TRIP
17	15	6	PRIDE & GLORY GEFEN 24703 (10.98/15.98)	PRIDE & GLORY
18	20	5	BLUR FOOD/SBK 29194/EMI (10.98/15.98)	PARKLIFE
19	17	3	LOREENA MCKENITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
20	—	1	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98)	COMMON GROUND

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

21	14	25	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
22	29	5	FUGEES RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98)	BLUNTED ON REALITY
23	22	31	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
24	21	5	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
25	23	9	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
26	16	3	M PEOPLE EPIC 64209* (10.98 EQ/15.98)	ELEGANT SLUMMING
27	18	2	REVEREND HORTON HEAT SUB POP/INTERSCOPE 92364/AG (10.98/15.98)	LIQUOR IN THE FRONT
28	26	3	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
29	25	10	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT
30	39	9	MILLA SBK 27984/EMI (10.98/15.98)	THE DIVINE COMEDY
31	19	3	SELENA EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO
32	30	14	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
33	32	26	ME'SHELL NDEGEOCELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
34	28	3	E-40 SICK WID IT 41537/JIVE (8.98/11.98)	THE MAIL MAN
35	—	1	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
36	—	1	DECONSTRUCTION AMERICAN 45544/WARNER BROS. (10.98/15.98)	DECONSTRUCTION
37	31	40	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
38	34	2	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU
39	27	18	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
40	36	3	LALAH HATHAWAY VIRGIN 35942 (9.98/15.98)	A MOMENT

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

DOWN WITH IT: Los Angeles-based hardcore rockers **downset.** know a thing or two about marketing.

On its own, the quartet, which has been described as a harder version of **Rage Against The Machine**, released two seven-inch singles to college radio and select mom-and-pop retailers prior to the July 12 release of its self-titled Mercury debut.

uct manager **Bigi Ebbin.** "They submitted their own packaging to us and just wanted the label to be able to put it out there on a large scale."

The two singles, "About To Blast" and "Anger," were released by the band in August 1993 and January of this year, respectively. Both songs are featured on the album.

"It helped get the band's name known, as did the few shows they did with **Mighty Mighty Bosstones** in January," Ebbin says.

In March, Mercury distributed a cassette sampler at a BoardAID event in L.A. The cassette also was included in the May issue of **Alternative Press** and the April issue of **Seconds** magazine.

WYYY Baltimore and KXRK Phoenix are playing "Anger," which went to metal radio June 13.

After finishing a two-month stint with **Biohazard** in June, **downset.** headed out on a club tour, which runs from July 29 through August, and will include a few more dates with **Shootyz Groove.**



In Flight. Step One Records' Western Flyer has been working hard supporting its self-titled debut single, from the forthcoming album of the same name. The band is visiting radio stations and performing acoustically for distributors through August. The song is No. 73 on **Hot Country Singles & Tracks** this week.

The band also came to Mercury with its own fanzine, as well as postcards and artwork for the album.

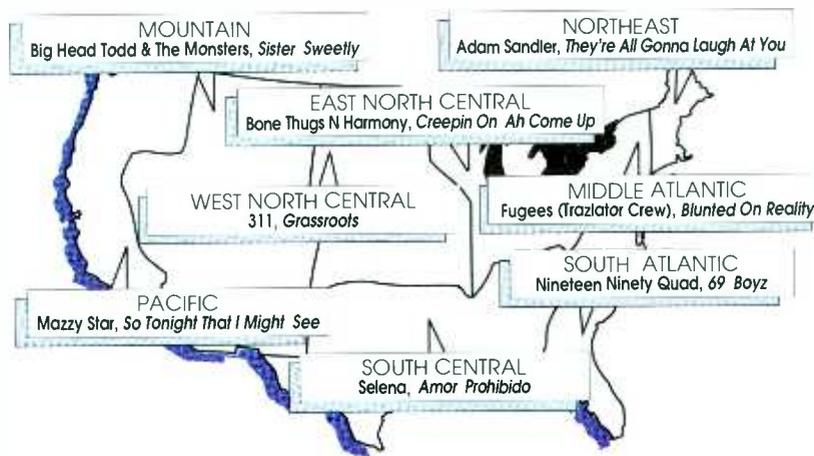
The fanzine, which is distributed to fans and the press, includes information on the band's background, lyrics, and explanations of its songs.

"They have their own philosophy about things," says prod-



Creepin' Up. "Where My Homiez?," the first video from Ill Al Skcratch's Mercury debut "Creep With Me," was No. 9 on the Box for the week ending July 15. The song is No. 9 on **Hot Rap Singles** and No. 34 on **Hot R&B Singles** this week. The duo comprises Al Skcratch and Big Ill The Mack.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC 1. Mazzy Star, So Tonight That I Might See 2. L7, Hungry For Stink 3. Ahmad, Ahmad 4. Celly Cel, Heat 4 Yo Azz 5. E-40, Mail Man 6. Loreena McKennitt, The Mask & Mirror 7. Sounds Of Blackness, Africa To Africa 8. Blur, Parklife 9. Bone Thugs N Harmony, Creepin On Ah... 10. Reverend Horton Heat, Liquor In The Front	SOUTH CENTRAL 1. Selena, Amor Prohibido 2. 69 Boyz, Nineteen Ninety Quad 3. Bone Thugs N Harmony, Creepin On Ah... 4. Martina McBride, The Way That I Am 5. Jeff Foxworthy, ... Redneck II... The Sequel 6. Melvin Riley, Ghetto Love 7. La Mafia, Vida 8. Sounds Of Blackness, Africa To Africa 9. Jimmie Vaughan, Strange Pleasure 10. Mazzy Star, So Tonight That I Might See

The band, featuring three of the members of **Big Daddy**, perform six parody songs on the album—"Losing My Religion," the theme song to "The

Monkees," "Smells Like Teen Spirit," "Da Ya Think I'm Sexy?," "The Monks' Vow Of Silence," and "We Will Rock You."

Morning shows such as **KLOS** Los Angeles' "Mark And Brian" program are playing cuts from the disc.

A 20-minute "monumentary" video, in the vein of "This Is Spinal Tap," also was filmed and will be serviced to the standard music video outlets, in addition to being pitched to HBO and Comedy Central. Music videos for each song also will be serviced shortly.

CNN covered the making of the video on July 15.

Garson Foos, VP of product management at Rhino, says the label plans an in-store at the Virgin Megastore, where the album is No. 12.

The artwork on the album cover features monks in hooded robes sporting the slogan, "Chants Don't Suck."

SOLO SHOT: Virgin is downplaying the **Guns**

N' Roses tie-in while promoting guitarist **Gilby Clarke's** solo debut, "Pawnshop Guitars," due July 26.

"This is a very valid album, and Gilby is an artist in his own right," says product manager **Jean Rousseau.** "We're going into this with some degree of caution."

The label put the guitarist/singer on a radio promotion tour in late May and June; he performed May 26 at the WBCN Boston Rumble. He also will play a few low-dough

shows this summer in advance of a fall tour being planned.

"Cure Me... Or Kill Me" went to album rock radio July 11.

The album features contributions from all **GNR** members and from **Frank Black**, who plays on a cover of the **Clash's** "Jail Guitar Doors."

TID BITS: Energy metal act **Pro-Pain** performs with **Over-**



Dramatic. R&B trio **Drama** has been on the road since June, visiting radio stations and retailers and speaking at youth centers. Performances include **W TLC** Indianapolis' **Black Expo** in July. "See Me," from the group's **Perspective Records** debut, "Open Invitation," is No. 76 on **Hot R&B Singles** this week.

kill on a 60-date tour, beginning in August... **MTV** began airing **Skrew's** "Picasso Trigger" from its **Metal Blade** album, "Dusted," on **Headbangers Ball** July 18.

Assistance provided by **Silvio Pietrolungo.**

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top 100 songs like 'I MISS YOU' by Aaron Hall and 'CAN'T GET ENOUGH' by El DeBarge.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

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

R&B SINGLES A-Z

- 38 100% PURE LOVE (Basement Boys. ASCAP/C-Water. ASCAP/Polygram Int'l. ASCAP) HL
16 90'S GIRL (Louis St. BMI/Scrap Pyle. BMI/Trueazn' Type Nite. ASCAP/Donril. ASCAP/Zomba. ASCAP/Mr. Peanut Butter. ASCAP/Smokin' Sound. ASCAP/WB. ASCAP) CPP/WBM
79 ACTION (EMI. BMI)
7 ALWAYS IN MY HEART (Sony. BMI/Ecaf. BMI/Boobie-Loo. BMI/Warner-Tamerlane. BMI) HL/WBM
17 ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane. BMI/Interscope Pearl. BMI/Bam Jams. BMI) WBM
1 ANY TIME, ANY PLACE/AND ON AND ON (Black Ice. BMI/Flyte Tyme. ASCAP) WBM
27 ANYTIME YOU NEED A FRIEND (Sony Songs. BMI/Rye Songs. BMI/WB. ASCAP/Wallyworld. ASCAP) HL/WBM
4 BACK & FORTH (Zomba. BMI/R. Kelly. BMI) CPP
20 BACK IN THE DAY (Interscope. ASCAP/Ahmad. ASCAP/WB. ASCAP/Kendal. ASCAP) WBM
39 BELIEVE IN LOVE (Ted-O. BMI/Beck. BMI/K-Rob. BMI/Gallico. BMI/EMI. BMI/Sony. BMI/Screen Gems-EMI. BMI) WBM
47 BIGGEST PART OF ME (Windswept Pacific. ASCAP/Longitude. BMI) WBM
14 BOOTI CALL (Donril. ASCAP/Zomba. ASCAP/Erick Sermon. ASCAP/MCA. ASCAP/Tadej. ASCAP/Color It Funky. ASCAP/Saja. BMI/Trouman. BMI) CPP/HL/WBM
48 BOP GUN (ONE NATION) (Gangsta Boogie. ASCAP/WB. ASCAP/Deep Technology. ASCAP/Full Keel. ASCAP)
95 BUCKTOWN (Stolen Souls. ASCAP/Bucktown. ASCAP/Bootcamp. ASCAP/Misam. ASCAP)
49 BUMP N' GRIND (Zomba. BMI/R. Kelly. BMI) CPP
82 CAN IT BE ALL SO SIMPLE (Colgems-EMI. ASCAP)
46 CAN'T GET ENOUGH (Ecaf. BMI/Sony Songs. BMI/Brownstown Sound. BMI/Yab Yum. BMI/Sony. BMI)
74 CAPTAIN SAVE A HOE (Zomba. BMI/E-Forty. BMI) CPP
99 CODE OF THE STREETS (Gifted Pearl. ASCAP/III Kid. ASCAP/EMI April. ASCAP)
63 CROOKLYN (FROM CROOKLYN) (Special Ed. BMI/Misam. ASCAP/Target Practice. ASCAP/Varry White. ASCAP/DAMASTA. ASCAP/Zomba. ASCAP/Jazz Merchant. ASCAP) CPP
98 DEEP DOWN (Polygram Int'l. ASCAP/Maynes. ASCAP/Salt Dee Nutz. ASCAP/Lanoma. ASCAP/EMI April. ASCAP)
68 DIARY OF A MADMAN (Prince Paul. BMI/Berkeley. ASCAP/Wu-Tang. BMI/Hamilton. BMI/Colins. BMI/Reed. BMI)
92 DON'T LET IT GO TO YOUR HEAD/GIVE IT TO YA (Last Song. ASCAP/Third Coast. ASCAP)
66 DON'T STOP (Donril. ASCAP/Zomba. ASCAP/Abdur Rahman. ASCAP/Smokin' Sound. BMI) CPP
41 DO YOU WANNA GET FUNKY (Cole-Civillies. ASCAP/Duranman. ASCAP/EMI Virgin. ASCAP)
60 EASE MY MIND (EMI Blackwood. BMI/Arrested Development. BMI) HL
81 EASY COME, EASY GO (Harrindur. BMI/Joe Public. BMI/Ensign. BMI) CPP
71 EASY TO LOVE (WB. ASCAP/EMS. ASCAP/Almo. ASCAP/Fourth Power. ASCAP) CPP/WBM
65 EVERYTHING IS GONNA BE ALRIGHT (Flyte Tyme. ASCAP/New Hidden Valley. ASCAP/Casa David. ASCAP)
12 FANTASTIC VOYAGE (T-Boy. ASCAP/Boo Daddy. ASCAP/Portrait-Solar. ASCAP/Circle L. ASCAP)
2 FUNKDAFIED (So So Def. ASCAP/EMI April. ASCAP/Air Control. ASCAP)
37 FUNKY Y-2-C (No Hassle. ASCAP)
30 GIVE IT UP (Suburban Funk. BMI/Bring The Noise. BMI/Def American. BMI)
28 GOT ME WAITING (E-Z-Duz-It. ASCAP/Pete Rock. ASCAP/EMI. ASCAP/EMI April. ASCAP/Uncle Ronnie's. ASCAP) WBM/HL
69 HAPPINESS (Blue Water. BMI/EastWest. BMI/Warner Chappell. BMI/Lanoma. ASCAP/EMI April. ASCAP)
78 HOW DO YOU LIKE IT? (Keith Sweat. ASCAP/E.A. ASCAP/WB. ASCAP/Scottsville. BMI/EMI Blackwood. BMI) WBM/HL
45 I BELIEVE (Flyte Tyme. ASCAP/Bridgeport. BMI) WBM
97 I GOT CHA OPIN (Stolen Souls. ASCAP/Shades Of Brooklyn. ASCAP/Target Practice. ASCAP/Misam. ASCAP)
83 I'LL REMEMBER YOU (Elliot Wolf. ASCAP/EMI Virgin. ASCAP/Stacy Piersa. BMI/Chrysalis. BMI) CPP
3 I MISS YOU (MCA. ASCAP/Jamron. ASCAP/Sweetness. BMI) HL
10 I'M NOT OVER YOU (Last Song. ASCAP/Third Coast. ASCAP)
24 I'M READY (Ecaf. BMI/Sony. BMI) HL
36 INFATUATION (Foxhole. BMI)
53 INNER CITY BLUES (Jobete. ASCAP) CPP
86 I ONLY HAVE EYES FOR FOR YOU (Warner Bros. ASCAP) WBM
18 I SWEAR (Morgan Active. ASCAP/Rick Hall. ASCAP) WBM/CLM
72 I WANNA BE YOURS (Pac Jam. BMI)
4 LET ME LOVE YOU (Bam Jams. BMI/Interscope Pearl. BMI/Warner-Tamerlane. BMI) WBM
56 LOVE ON MY MIND (So So Def. ASCAP/EMI April. ASCAP/Full Keel. ASCAP/Air Control. ASCAP) HL/WBM
94 LOVE WON'T LET ME WAIT (Warner-Tamerlane. BMI/WIMOT. ASCAP) WBM
61 THE MOON (Smoke Effects. ASCAP)
42 THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy. ASCAP/WB. ASCAP) WBM
84 MY LOVE (Stone Jam. ASCAP/Ness. Nitty & Capone. ASCAP/WB. ASCAP/MCA. ASCAP) WBM
57 NAPPY HEADS (Tete San Ko. ASCAP/Obverse Creation. ASCAP/Sony. ASCAP/EMI Blackwood. BMI) HL
52 NEVER LIE (Hook. ASCAP/Zomba. ASCAP/Teaspoon. ASCAP) CPP
77 NO GUNS, NO MURDER (Dope On Plastic. ASCAP/BAMB. BMI)
29 NUTTIN' BUT LOVE (Kid Capri. ASCAP/EMI April. ASCAP/Eazy-Duz-It. ASCAP) HL
90 OH MY GOD (Zomba. ASCAP/Jazz Merchant. ASCAP) CPP
55 OLD TIMES' SAKE (FROM ABOVE THE RIM) (Nikkei Duz It. ASCAP/MCA. ASCAP/Tabacadabra. ASCAP) HL
54 OLD TO THE NEW (Nice & Smooth. ASCAP/Phat Kat. BMI/EMI Blackwood. BMI) HL
80 OUTSIDE YOUR DOOR (Warner-Tamerlane. BMI/Revolutionary Jazz Giant. BMI/Nomad-Noman. BMI) WBM
35 PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Living. BMI/Al Green. BMI/Swing Mob. BMI/EMI. ASCAP/EMI April. ASCAP/DeSwing Mob. ASCAP) HL/WBM/CP
89 PEACE SIGN (TMC. ASCAP/Far Out. ASCAP/Polygram Int'l. ASCAP)
100 PEOPLE MAKE THE WORLD GO ROUND (FROM CROOKLYN) (Warner-Tamerlane. BMI) WBM
21 THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America. BMI/Gasoline Alley. BMI/Vandy. ASCAP/MCA. ASCAP/Petrol Lane. ASCAP/G. Spot. BMI/ypahc. ASCAP/Sony. ASCAP) CPP
73 PUMPS AND A BUMP (Bust-It. BMI/Rap And More. BMI/Bridgeport. BMI/Southfield. ASCAP/Micon. ASCAP)
64 PUMP (Trouman. BMI/Saja. BMI/Rubber Band. BMI) WBM

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top 100 songs like 'WORKER MAN' by Patra and 'THE MOST BEAUTIFUL GIRL IN...' by NPG/Bellmark.

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

- 13 REGULATE (FROM ABOVE THE RIM) (Suge. ASCAP/Warren G. ASCAP/WB. ASCAP) WBM
9 THE RIGHT KINDA LOVER (Flyte Tyme. ASCAP/New Perspective. ASCAP) WBM
76 SEE ME (Zomba. BMI/Warner-Tamerlane. BMI) CPP/WBM
5 SENDING MY LOVE (9th Town. ASCAP/Naughty. ASCAP/WB. ASCAP) WBM
23 SLOW WINE (Tony Toni Tone. ASCAP/Pri. ASCAP/Rap And More. BMI)
33 SOMEONE TO LOVE (New Perspective. ASCAP)
88 SOMETHING'S WRONG (BUMP N' GRIND) (Zomba. BMI)
43 SOMEWHERE (EMI April. ASCAP/Shanice 4 U. ASCAP/KG Blunt. ASCAP/Babydon. ASCAP/Sony. ASCAP/Zomba. ASCAP/Isaya He's Funky. ASCAP/Pencrysha. ASCAP) CPP
51 SOUTHERNPLAYLISTICADILLACMUZIK (Gnat Booty. ASCAP/Chrysalis. ASCAP/Stiff Shirt. BMI/Organized Noise. BMI) CPP
44 SPEND THE NIGHT (Zomba. BMI/R. Kelly. BMI) CPP
26 STROKE YOU UP (Zomba. BMI)
62 SWEET FUNKY THING (MCA. ASCAP/Matak. ASCAP/Mygag. ASCAP/Polygram. ASCAP/Mad Fly. ASCAP)
85 SWEET POTATOE PIE (Ghetto Jam. ASCAP/Chrysalis. ASCAP/All Init. ASCAP/Cats On The Prowl. ASCAP/Vent Nor. ASCAP/Famous. ASCAP) CPP/HL
59 TAKE IT EASY (Misam. ASCAP)
31 THIS D.J. (Warren G. ASCAP)
96 THIS IS FOR THE LOVER IN YOU (Epic. BMI/Solar. BMI/Silver Sounds. ASCAP)
93 THROUGH THE RAIN (K-Jack Top 10. ASCAP/Neroses. ASCAP)
70 TONIGHT (Stiff Shirt. BMI/Organized Noise. BMI)
25 TOOTSEE ROLL (Downlow Quad. BMI)
32 WEEKEND LOVE/BLACK HAND SIDE (Queen Latifah. ASCAP/S.I.D. ASCAP)
15 WHAT ABOUT US (EMI April. ASCAP/DeSwing Mob. ASCAP/Saja. BMI/Trouman. BMI/DeVell-Up-Mo. BMI) WBM
87 WHAT CAN I SAY TO YOU (TO JUSTIFY MY LOVE) (Zomba. ASCAP/Art & Rhythm. ASCAP/Pockettown. ASCAP)
91 WHAT U DO TO ME (PLS. ASCAP/Al Rich. ASCAP)
11 WHEN CAN I SEE YOU (Sony. BMI/Ecaf. BMI)
22 WHEN I GIVE MY LOVE (Keith Sweat. ASCAP/E.A. ASCAP/WB. ASCAP/Scottsville. BMI/EMI Blackwood. BMI) WBM
34 WHERE MY HOMIEZ? (COME AROUND MY WAY) (Brian-Paul. ASCAP/Gabz. ASCAP) I.C. ASCAP)
50 WHOSE IS IT? (MCA. ASCAP/Deedee Dee. ASCAP)
6 WILLING TO FORGIVE (Ecaf. BMI/Sony. BMI/Warner-Tamerlane. BMI/Boobie-Loo. BMI) HL/WBM
58 WORKER MAN (Tony Kelly. ASCAP/Zomba. ASCAP/Aunt Hilda. ASCAP) CPP
67 THE WORLD IS YOURS (Pete Rock. ASCAP/III Will. ASCAP/Schematics. ASCAP/Zomba. ASCAP) CPP
75 YOU DON'T HAVE TO CRY (3 Boyz From Newark. ASCAP/Polygram Int'l. ASCAP/Zomba. ASCAP/Black Hand. ASCAP) CPP
19 YOU MEAN THE WORLD TO ME (Stiff Shirt. BMI/Warner-Tamerlane. BMI/Ecaf. BMI/Sony Songs. BMI/Boobie-Loo. BMI) HL/WBM
8 YOUR BODY'S CALLIN' (Zomba. BMI/R. Kelly. BMI) CPP

Billboard[®] TOP R&B ALBUMS

FOR WEEK ENDING JULY 30, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	2	2	3	DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
2	1	1	3	KEITH SWEAT ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
3	3	3	6	WARREN G VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
4	4	4	3	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
5	5	5	8	AALIYAH BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
6	8	8	12	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
7	6	7	36	R. KELLY ▲ ³ JIVE 41527 (10.98/15.98)	12 PLAY	1
8	9	9	8	HEAVY D & THE BOYZ UPTOWN 10988*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
9	7	6	17	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
10	10	10	6	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	7
11	11	11	4	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	8
12	12	14	42	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
13	14	15	53	TONI BRAXTON ▲ ⁴ LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
14	13	12	3	HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
15	NEW ▶		1	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
16	15	16	38	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
17	20	18	3	TAKE 6 REPRIS 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	17
★ ★ ★ PACESETTER ★ ★ ★						
18	40	49	4	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP	18
19	16	29	7	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	16
20	17	19	14	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
21	19	17	34	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
22	21	20	6	MC BREED WRAP 8133/ICHIBAN (9.98/17.98)	FUNKAFIED	9
23	23	22	7	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
24	NEW ▶		1	LUKE LUKE 6996* (9.98/14.98)	FREAK FOR LIFE 6996	24
25	28	36	31	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	15
26	18	13	3	NICE & SMOOTH RAL 523336*/ISLAND (9.98/15.98)	JEWEL OF THE NILE	13
27	24	21	7	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
28	26	28	23	ZHANE ● ILL TOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
29	22	24	10	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98/15.98)	'N GATZ WE TRUSS	4
30	27	26	61	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
31	30	27	13	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
32	31	37	4	MELVIN RILEY MCA 11016 (9.98/15.98) HS	GHETTO LOVE	29
33	36	32	9	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
34	25	30	13	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	2
35	33	25	21	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	23
36	35	39	48	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
37	34	33	9	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/14.98)	THE SUN RISES IN THE EAST	5
38	32	31	46	MARIAH CAREY ▲ ⁷ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
39	37	35	30	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
40	29	23	5	ANT BANKS JIVE 41534 (9.98/15.98)	THE BIG BADASS	10
41	39	38	7	EL DEBARGE REPRIS 45375/WARNER BROS. (10.98/15.98)	HEART MIND & SOUL	24
42	38	34	77	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	34
43	41	41	36	WU-TANG CLAN ● LQJD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
44	NEW ▶		1	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98) HS	COMMON GROUND	44
45	45	44	25	TOP AUTHORITY TRAK 72576/SOLAR (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	21
46	42	42	20	HAMMER ● GIANT 2454/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	2

47	46	51	25	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
48	55	74	8	AHMAD GIANT 24548*/WARNER BROS. (10.98/15.98)	AHMAD	48
49	50	54	40	SALT-N-PEPA ▲ ² NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
50	49	53	6	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) HS	KIDS FROM FOREIGN	36
51	48	46	10	SWV RCA 66401* (7.98/11.98)	THE REMIXES (EP)	9
52	43	45	18	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	11
53	47	40	4	THE BEATNUTS VIOLATOR 1179*/RELATIVITY (9.98/16.98) HS	THE BEATNUTS	28
54	56	60	87	KENNY G ▲ ⁶ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
55	44	56	7	VARIOUS ARTISTS THUMP 4020 (10.98/15.98)	OLD SCHOOL VOLUME II	35
56	54	58	33	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
57	52	48	8	AL JARREAU REPRIS 45422/WARNER BROS. (10.98/15.98)	TENDERNESS	25
58	51	43	5	ARRESTED DEVELOPMENT CHRYSALIS 29274*/EMI (10.98/16.98)	ZINGALAMADUNI	20
59	53	55	6	WAR AVENUE 71706* (10.98/15.98)	PEACE SIGN	52
60	62	62	42	E.40 SICK WID' IT 41537/JIVE (8.98/11.98) HS	THE MAIL MAN	13
61	59	57	9	NPG 71003*/BELLMARK (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	29
62	61	63	30	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
63	57	50	4	SHANICE MOTOWN 0302* (9.98/13.98)	21...WAYS TO GROW	46
64	64	61	87	SOUNDTRACK ▲ ¹¹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
65	58	52	7	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO VOLUME 5	42
66	89	89	5	FUGEES (TRANZLATOR CREW) RUFFHOUSE 57462*/COLUMBIA (9.98 EQ/15.98) HS	BLUNTED ON REALITY	66
67	65	73	10	BLACKGIRL KAPER 66359/RCA (9.98/15.98) HS	TREAT U RIGHT	46
68	68	67	50	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
69	69	75	35	QUEEN LATIFAH ● MOTOWN 6370 (9.98/15.98)	BLACK REIGN	15
70	66	79	40	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	33
71	72	83	36	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	1
72	67	65	6	DAVID SANBORN ELEKTRA 61620 (10.98/16.98)	HEARSAY	39
73	74	69	89	SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
74	60	47	10	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10.98/16.98)	CROOKLYN	10
75	70	77	17	CELLY CEL SICK WID' IT 1724 (8.98/13.98) HS	HEAT 4 YO AZZ	34
76	75	90	17	INCOGNITO TALKIN LOUD 522036/NERVE (9.98/13.98) HS	POSITIVITY	59
77	80	86	4	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA	77
78	63	72	41	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
79	78	80	28	ME'SHELL NDEGECELLO MAYFRICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	35
80	82	71	17	DFC ASSAULT/BIG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD	7
81	87	84	38	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
82	76	66	7	LALAH HATHAWAY VIRGIN 39542 (9.98/15.98) HS	A MOMENT	40
83	71	68	21	VARIOUS ARTISTS WARNER BROS. 45300 (10.98/16.98)	A TRIBUTE TO CURTUS MAYFIELD	17
84	79	87	19	GANG STARR CHRYSALIS 28435*/EMI (10.98/15.98)	HARD TO EARN	2
85	73	64	4	BIG MELLO RAP-A-LOT 53897/PRIORITY (9.98/15.98) HS	WEGONEFUNKWICHAMIND	44
86	86	94	83	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
87	RE-ENTRY		2	GIL SCOTT-HERON TVT 4310* (9.98/15.98)	SPIRITS	87
88	81	76	40	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
89	84	88	21	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	25
90	93	99	12	BLAC MONKS RAP-A-LOT 53898/PRIORITY (9.98/15.98)	SECRETS OF THE HIDDEN TEMPLE	65
91	85	92	38	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
92	88	85	47	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
93	RE-ENTRY		4	PEABO BRYSON COLUMBIA 52911 (10.98 EQ/16.98)	THROUGH THE FIRE	54
94	90	59	4	TERMINATOR X AND THE GODFATHERS OF THREATT P.R.C. DIVISION/RAL 52334*/ISLAND (10.98/15.98)	SUPER BAD	38
95	91	95	32	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO	10
96	92	—	6	SEAGRAM RAP-A-LOT 53908/PRIORITY (9.98/15.98) HS	REALITY CHECK	53
97	100	97	39	MINT CONDITION PERSPECTIVE 9005 (9.98/13.98)	FROM THE MINT FACTORY	18
98	83	78	11	NANCY WILSON COLUMBIA 57425 (10.98 EQ/15.98)	LOVE, NANCY	63
99	99	100	6	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
100	77	70	3	SWEET SABLE STREET LIFE 75448/SCOTTI BROS. (9.98/15.98)	OLD TIMES' SAKE	70

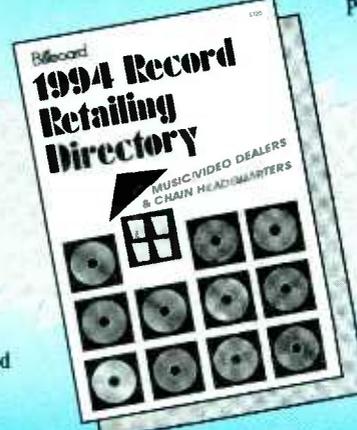
Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *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.

A Must Buy for '94! Billboard's 1994 Record Retailing Directory

"Outstanding source material...an invaluable tool in seeking new opportunities".
H. Brown, Impel Marketing.

Billboard's 1994 Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, Billboard's 1994 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.



Packed with comprehensive listings that give you the information you require to reach record retailers...phone and fax numbers, store names and addresses, chain store planners and buyers. Plus the 1994 RRD packs all this essential information into one compact 6x9 directory — so it's easy to handle and take on the road.

Industry leaders agree — this source of reliable information is too valuable to be without.

To order your copy at \$125 plus \$4 shipping and handling (\$10 for international orders) call 1-800-344-7119 or (908) 363-4156.

Or send check to: Billboard Directories, Dept. BDRD3014, P.O. Box 2016, Lakewood, NJ 08701.

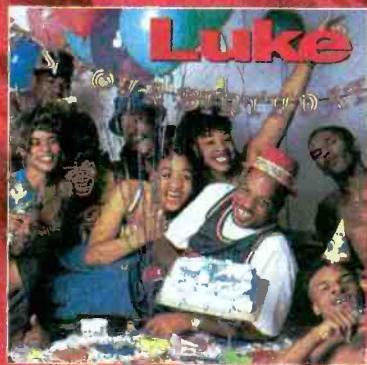
Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!

BDRD9014



Luke FREAK FOR LIFE! 6996

Includes the single
It's Your Birthday



Available on 12" Vinyl, Maxi Cassette GR482
and Cassingle CR 176

Available on LP Vinyl, CD and Cassette
XR-6996

IN STORES NOW





DOUBLE THE PLEASURE: Charisse Rose and Cassandra Lucas appear to be twins. In fact, they are best friends, and now they're Big Beat's newest act, **Changing Faces**. The duo's first single, "Stroke You Up," was written and produced by R. Kelly and earns the Greatest Gainer/Sales award. The single moves up the Hot R&B Singles chart 87-26. It enters both the sales-only and airplay-only charts this week at No. 15 and No. 43, respectively. "Stroke You" gets top 10 airplay at two stations: It's No. 9 at WAMO Pittsburgh and No. 10 at WOWI Norfolk, Va. It's top 20 at eight other stations.

GIANT STEPS: "Slow Wine" by **Tony Toni Toné** (Mercury) makes an impressive chart entry at No. 24, earning the Hot Shot Debut honors. Just like the band's earlier single "Anniversary," airplay points were accumulated early because of strong radio reaction. Both tracks were played from the album before they were available as singles. "Wine" is No. 1 at KJLH Los Angeles and top five at two other stations, KACE Los Angeles and WVAZ Chicago.

ANOTHER HIGH STEPPER is "Bop Gun" by **Ice Cube Featuring George Clinton** (Priority). "Bop" jumps 46 positions up the Hot R&B Singles chart, landing at No. 48. In its second week on the chart, the song receives double-digit airplay at six stations, ranking No. 4 at KKBK Los Angeles, No. 14 at WJMI Jackson, Miss., and No. 20 WWWZ Charleston, S.C. It enters the Hot R&B Singles Sales chart at No. 21. This is a remarkable performance, considering that Ice Cube's album "Lethal Injection" was a Christmas '93 release. This performance attests to the continuing popularity of George Clinton.

EVERYTHING MUST CHANGE: On July 6 I celebrated my eighth year in the Billboard organization. During those years, so many of you contributed to the countless changes in our chart-compiling methodology. We haven't always agreed on what should be done or how the rules should be implemented. Yet, in the end, all of our charts are better than ever and stand up very well against any other industry system for measuring the best of our music. Now it's time for me to move on to see what else I'm made of. But leaving all that I worked so hard to build is even harder than I thought it would be. I fought hard for charts, editorial, and advertising opportunities within Billboard, and now the Monitor, because these publications have incredible reach, carrying news and information to readers around the world. Our information is available in more than 100 countries each week. Although I began every presentation or speech with the fact of our worldwide readership, you may not have realized what that fact meant to me. To some of our readers, these publications provide more than chart facts; what people read about our music is sometimes the total representation of who we are as a people. So I had no choice but to demand the best from everyone. Fortunately, as I prepare for my future, I can do so knowing that you will be left with the best chart system available. I'm confident that the management of Monitor and the chart department knows what you do, how you do it, and who you are. And you can be confident that you matter here. **Suzanne Baptiste** is no stranger to the industry. She is currently responsible for six charts, including jazz, rap, reggae, and gospel. Help her and you help yourselves. Please uphold the tradition that we were all just getting used to. I can't wait to see all of you at our radio conference in September.

R&B

HOUSE OF BLUES

(Continued from page 19)

one each in Boston, New Orleans, and Los Angeles; a New York site is scheduled to open in April 1995.

Introductory breakfasts occasionally are held at the club for potential corporate sponsors to become acquainted with the foundation and its mission.

"We want a small army of activists in L.A., Boston, and New York in the school systems, then maybe look into federal funds for additional support," he says.

According to Tigrett, it cost about \$1 million to create and develop the current curriculum in Boston, where the chain's flagship restaurant is located.

Each House Of Blues has its own board of directors, but an overall corporate policy for the entire chain has been established to ensure uniformity.

Using music as a lure, each House Of Blues offers several programs designed to benefit school-age youths.

The foundation offers a teacher resource center, which comprises a "blues in schools curriculum" and an artist-in-residence plan, which rotates professional musicians through participating school systems.

The House Of Blues educational tours are a centerpiece of the program. They include a lecture on black music history, a live music demonstration, and a tour of the restaurant/club.

"So far, 5,000 kids have participated in Boston," Tigrett says of the tour program, which began in February 1993.

Additionally, the program awards four-year Blues Ambassador scholarships to qualifying high-school seniors.

"So far, there have been seven Blues Ambassador scholarship recipients at the Boston site, with an additional six set to be awarded," says Tullaine Montgomery, program director for the House Of Blues Foundation. "We've also designated scholarships for L.A. and New Orleans."

Montgomery says the criteria for scholarship selection includes both academic achievement and community commitment.

A musician and educator, Montgomery says many kids come to the House Of Blues without an understanding of the relationship between blues and contemporary favorites. "But Snoop got his stuff from George Clinton, who got his from James Brown, who got his from the blues," she says.

(Continued on next page)

ARTIST DEVELOPMENTS

(Continued from page 19)

underground following that will swell into radio demand for the song. Then maybe "Turn It Up" will set up a more favorable setting to work the second single at radio.

Coates says the street team is issuing bare-bones flyers and snipes; even the label's artist biography is simple and unadorned.

Perspective plans to send Raja-Néé into markets to see and be seen. Says Coates, "We want her to actually spend time in markets—at clubs and other places where the people are. So it's not a conventional promotion tour. We want her to connect by sort of living in selected markets for a while."

J.R. REYNOLDS

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	9	FUNKDAFIED ● (C) (T) 50 50 DEF/CHAOS 77523/COLUMBIA	◆ DA BRAT 7 weeks at No. 1
2	3	3	13	FANTASTIC VOYAGE ▲ (C) (M) (T) (X) TOMMY BOY 617	◆ COOLIO
3	2	2	13	REGULATE ● (C) DEATH ROW/WINTERSCOPE 98280/AG	◆ WARREN G & NATE DOGG
4	4	5	9	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
				*** GREATEST GAINER ***	
5	6	13	3	GIVE IT UP (C) (M) DEF JAM/RAL 853 316/ISLAND	◆ PUBLIC ENEMY
6	5	4	13	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	◆ AHMAD
7	7	7	7	FUNKY Y-2-C (C) (M) (T) (X) CHAOS 77461/COLUMBIA	◆ THE PUPPIES
8	NEW ▶		1	THIS D.J. (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	WARREN G
9	8	8	10	WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 463	◆ ILL AL SKRATCH
10	NEW ▶		1	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161*	◆ ICE CUBE
11	11	11	5	DIARY OF A MADMAN (C) (T) GEE STREET 854 062/ISLAND	◆ GRAVEDIGGAZ
12	10	10	4	SOUTHERNPLAYALISTICADILLACMUZIK (C) (M) (T) (X) LAFACE 2-4070/ARISTA	◆ OUTKAST
13	12	6	5	OLD TO THE NEW (C) (T) RAL 853 238/ISLAND	◆ NICE & SMOOTH
14	9	9	11	CROOKLYN (C) (T) 40 ACRES AND A MULE 54837/MCA	◆ THE CROOKLYN DODGERS
15	22	19	4	TAKE IT EASY (M) (T) WEEDED 20094*/NERVOUS	◆ MAD LION
16	16	22	5	NUTTIN' BUT LOVE (C) UPTOWN 54865/MCA	◆ HEAVY D & THE BOYZ
17	14	18	9	NAPPY HEADS (M) (T) RUFFHOUSE 77431*/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
18	20	20	16	PUMP (C) (M) (T) IMMORTAL 62844/RCA	◆ VOLUME 10
19	13	14	20	WORKER MAN (C) (M) (T) EPIC 77289	◆ PATRA
20	18	12	10	CAPTAIN SAVE A HOE (C) (T) SICK WID' IT 42230/JIVE	◆ E-40
21	17	17	19	GOT ME WAITING (C) (T) UPTOWN 54815/MCA	◆ HEAVY D & THE BOYZ
22	15	15	21	PUMPS AND A BUMP ● (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.	◆ HAMMER
23	19	23	35	DUNKIE BUTT (PLEASE PLEASE PLEASE) ● (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
24	27	34	6	CAN IT BE ALL SO SIMPLE (C) (T) (X) LOUD 62891/RCA	◆ WU-TANG CLAN
25	21	25	27	PLAYER'S BALL ● (C) (M) (T) (X) LAFACE 2 4060/ARISTA	◆ OUTKAST
26	24	24	19	SWEET POTATOE PIE (C) (M) (T) OUTBURST/RAL 77350/CHAOS	◆ DOMINO
27	26	37	3	BLACK HAND SIDE (C) (T) (X) MOTOWN 2249	◆ QUEEN LATIFAH
28	28	30	7	OH MY GOD (C) (T) (X) JIVE 42212	◆ A TRIBE CALLED QUEST
29	23	16	10	EASE MY MIND (C) (M) (T) (X) CHRYSALIS 58158/EMI	◆ ARRESTED DEVELOPMENT
30	NEW ▶		1	ACTION (C) EASTWEST 98260	◆ TERROR FABULOUS
31	25	26	26	BORN TO ROLL (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	◆ MASTA ACE INCORPORATED
32	29	29	12	WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET	◆ KING JUST
33	42	—	2	NONE OF YOUR BUSINESS (C) NEXT PLATEAU/LONDON 857 578/ISLAND	◆ SALT-N-PEPA
34	30	27	13	BUCKTOWN (M) (T) WRECK 20069*/NERVOUS	◆ SMIF-N-WESSUN
35	39	38	7	THE WORLD IS YOURS (C) (T) COLUMBIA 77514	◆ NAS
36	32	21	24	C.R.E.A.M. (C) (M) (T) (X) LOUD 62829/RCA	◆ WU-TANG CLAN
37	NEW ▶		1	NO GUNS, NO MURDER (M) (T) (X) VP 5399*	◆ RAYVON
38	35	31	22	COMIN' ON STRONG (C) (T) EASTWEST 98334/AG	◆ SUDDEN CHANGE
39	37	32	17	I GOT CHA OPIN (C) (T) WRECK 20083/NERVOUS	◆ BLACK MOON
40	31	36	5	WE ROLL DEEP (C) (T) SCARFACE 53850/PRIORITY	◆ CONSCIOUS DAUGHTERS
41	NEW ▶		1	BROWN SUGAR (C) (D) (T) JIVE 42199	◆ EXTRA PROLIFIC
42	36	40	6	NOBODY RIDES FOR FREE (C) (T) (X) LIFE 79521/BELLMARK	◆ BIGGY SMALLZ
43	33	35	3	DON'T STOP (C) (M) (T) (X) GIANT 18136/REPRISE	◆ HAMMER
44	34	28	25	GIN AND JUICE ● (C) (M) (T) (X) DEATH ROW/WINTERSCOPE 98318/AG	◆ SNOOP DOGGY DOGG
45	38	41	33	FREAKS/I-GHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND	◆ DOUG E. FRESH
46	NEW ▶		1	WRONG SIDE OF DA TRACKS (C) (M) (T) BIG BEAT 98285/ATLANTIC	◆ ARTIFACTS
47	43	—	2	GET IT TOGETHER (M) (T) (X) GRAND ROYAL 58185*/CAPITOL	◆ BEASTIE BOYS
48	47	—	6	LATE NITE CREEP (BOOTY CALL) (C) (M) (T) (X) WRAP 94225/ICIBAN	◆ MC BREED
49	45	—	2	IF YOU WANNA GROOVE (C) (T) MERCURY 858 747	◆ LIGHTER SHADE OF BROWN
50	NEW ▶		1	STRESS (C) (T) HOLLYWOOD 64358/ELEKTRA	◆ ORGANIZED KONFUSION

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 title. *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.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	22	3	IT'S A SUMMER THANG M. DOC (INDASOUL)	14	16	5	WHY GOODBYE PEABO BRYSON (COLUMBIA)
2	4	12	PROPS OVER HERE THE BEATNUTS (VIOLATOR/RELATIVITY)	15	—	1	BOW WOW JOHN "GUITAR" WATSON (WILMA)
3	15	3	I GET THE JOB DONE BRIGETTE MCWILLIAMS (VIRGIN)	16	25	2	MONEY IS EVERYTHING DOMINO (OUTBURST/RAL/COLUMBIA)
4	3	6	OLD FASHION LOVE BRIK CITI (MOTOWN)	17	—	1	ROMANTIC CALL PATRA (EPIC)
5	11	8	LATE NITE CREEP (BOOTY CALL) MC BREED (WRAP/ICIBAN)	18	—	1	WINNIN' OVA YOU MARGI COLEMAN (PRIORITY)
6	18	4	DON'T FRONT MISSJONES (STEP SUN)	19	—	1	WRONG SIDE OF DA TRACKS ARTIFACTS (BIG BEAT/ATLANTIC)
7	9	9	NOBODY RIDES FOR FREE BIGGY SMALLZ (LIFE/BELLMARK)	20	14	3	GET IT TOGETHER BEASTIE BOYS (CAPITOL)
8	17	2	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)	21	—	1	YOUR LOVE IS A... WHITEHEAD BROS. (MOTOWN)
9	12	4	COLOR ME BLUE TINA MOORE (STREET LIFE/SCOTTI BROS.)	22	19	5	IF YOU WANNA GROOVE LIGHTER SHADE OF BROWN (MERCURY)
10	—	1	RECOGNIZED THRESHOLDS OF... BOOGIEMONSTERS (PENDULUM/EMI)	23	—	1	WARM AS MAMA'S OVEN TEENA MARIE (SARAI)
11	13	2	STRESS ORGANIZED KONFUSION (HOLLYWOOD)	24	23	3	DISTANT LOVER BETTY WRIGHT (MSB/SOLAR)
12	—	1	ON POINT HOUSE OF PAIN (TOMMY BOY)	25	—	1	NODD YOUR HEAD SUDDEN CHANGE (EASTWEST)
13	—	1	BROWN SUGAR EXTRA PROLIFIC (JIVE)				

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

Billboard 100 YEARS BIG SEVEN

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$95
- 2. International Talent & Touring Guide:** The source for U.S. & international talent, booking agencies, facilities, services & products. \$75
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$125
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$45
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios, & equipment usage. \$50
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the Latin music market. \$60

Mail in this ad with check or money order or call today!
For fast service call: 1-800-223-7524 Or 1-800-344-7119
In NY call (212) 536-5174. In NJ call (908) 363-4156.

Please add \$4 per directory for shipping & handling (\$10 for international orders).
Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.
All sales are final.

THE RHYTHM & THE BLUES

(Continued from page 19)

This year, the dinner will honor entertainment moguls **Russell Simmons** and **Andre Harrell**, both of whom are involved in raising funds for diabetes research. Last year's dinner raised \$400,000, and this year the organization hopes to double that amount. For information call, 212-757-2669.

THE FILM SHOULD Be Stickered, But: Samuel Goldwyn's "Fear Of A Black Hat" is an absurdly funny parody of the music industry hip-hop culture. The film is *not* to be taken seriously, as some misguided youth seem to be doing.

The movie's inventive (albeit graphic) scripting and creative direction by **Rusty Cundieff**—who also plays the lead—is paced by music supervisor **Larry Robinson's** flavorful scoring, which serves as a backdrop for the film.

Robinson also takes production credits on the movie's soundtrack, released through his Avatar/PolyGram imprint. "Fear" is the label's first release, but not Robinson's first music credit. His discography as producer/remixer includes jobs for **Prince, Zhane, US3, Shabba Ranks, and Tony Toni Toné.**

Avatar's deal with PolyGram is through **Nick Gatfield's Atlas Records.** Avatar's first artist signing is New York vocalist **Dawn Green.** Look for product in the first quarter of 1995.

Robinson's next music supervisor credits are for the **Mario Van Peebles**-directed "Panther," and director **Cundieff's** follow-up flick, "Tales From The Hood," executive-produced by screen maestro **Spike Lee.**

LIVE MUSIC HANGOUT: Trendy L.A. restaurant Cicada offers music jams in its back room. The quarters are small, but that's sauce for the goose because it creates an intimate cabaret feel. Guitarist **Michael King** opened a recent set with some sizzling string work, before local blues vocalist **Millie Kaiserman** tore up

the room with guitar, drum, and keyboard trio in tow, issuing soulful blues standards. At one point, she waded into the audience, gaining rousing, impromptu sing-alongs from crystal clear vocalist **Mary Wilson, Tina Turner** bandmember **Kenny Moore,** and others.

JACK'S HOUSE: Guest speakers for Jack The Rapper's Family Affair, Aug. 18-21 at the Buena Vista Palace Hotel in Orlando, Fla., include motivational speaker **Les Brown** and **George Fraser,** author of the book "Success Guide."

L.A. HOUSE OF BLUES NAMED FOUNDATION HQ

(Continued from preceding page)

Montgomery says music can serve as the "vehicle" to touch hard-to-reach kids. "We use their established interest in music to interest them in blues by showing how the two are related—historically and musically."

The foundation and its programs were designed not to duplicate other organizations' efforts and programs "to make sure we reach a nice cross section, and especially including under-privileged kids," says Montgomery.

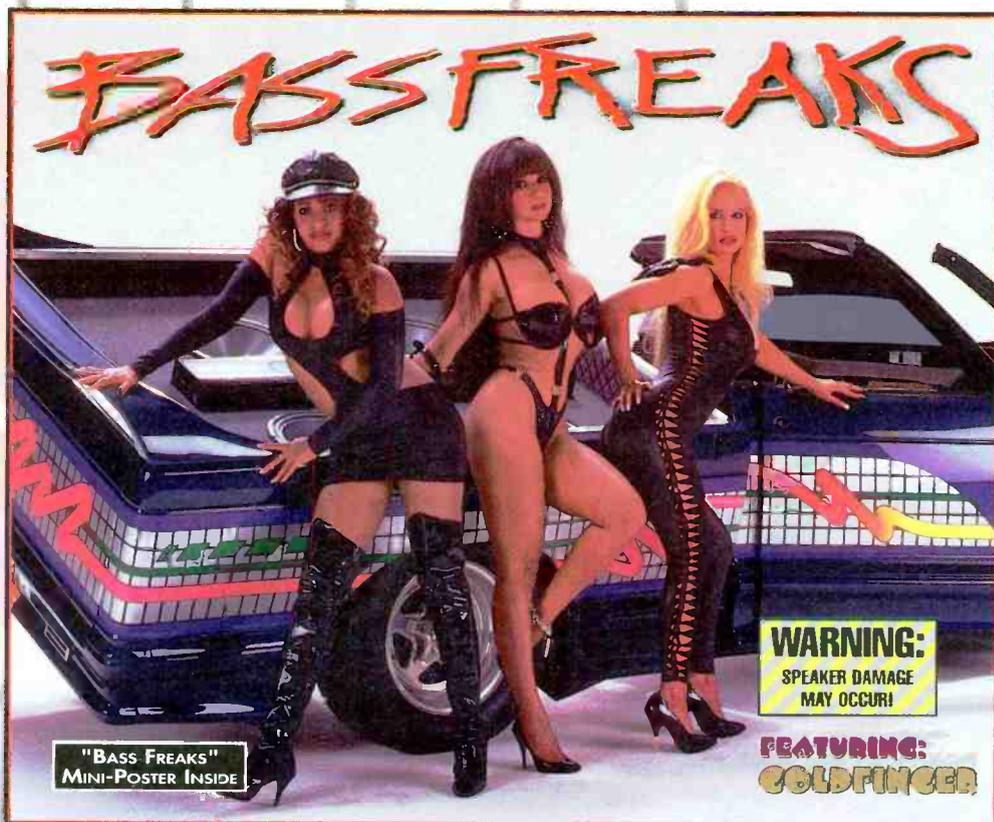
She continues: "Blacks are well-represented on the foundation staff, too, and we all go out into the community

to the teachers at the schools, who are hands-on with the issues we're trying to address."

Tigrett's personal desire is to see music and art return to the public school curriculum around the country. "If science and math are the backbone of education, then art and music are its heart and soul," he says.

"I've been an activist for years. The Hard Rock gave away \$25 million over the years. I've been behind a lot of environmental, social, and community interests, and it's our duty to do something positive about problems in our society."

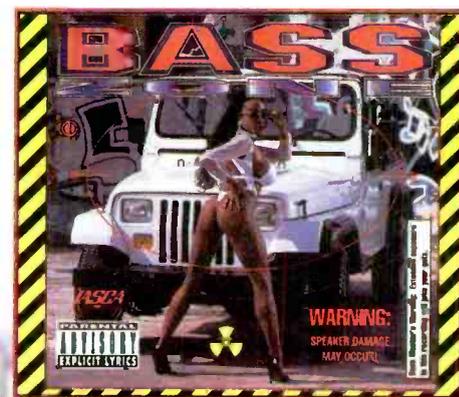
FREAKS IN DA HOUSE!



BASS FREAKS • 8104

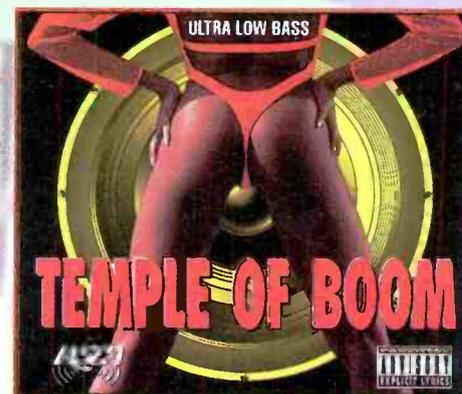
Available now on CD and Cassette!

Out
There



8102

&



8101

Still
Kickin'!

SoLo JAM
RECORDS

ASCA

Member of
NAIRD

So-Lo JAM Records • P.O. Box 1724 • Roswell, Georgia 30077 • (404) 664-9262 • Fax (404) 664-7316 • Contact Alan Navarrete at 1-800-945-3059 for details.

INDIE NEW ALLIANCE BOWS SPOKEN-WORD IMPRINT

(Continued from page 10)

Two more sports titles are due from Issues Oct. 4: "Full Court Press," a coaching guide featuring NBA Hall Of Fame coach Jack Ramsey, and "My Life Behind The Microphone," a guide to sports broadcasting by NBC football announcer Charlie Jones.

The first scheduled non-sports Issues release is "Buddy Colette: A Jazz Audio Biography," which details the veteran reed player's musical journey. The recording centers on

Colette's association with three legendary jazz musicians—Charlie Parker, Eric Dolphy, and Charles Mingus. Colette also plays horns and flutes on the project. Rolling Stones drummer Charlie Watts contributed liner notes to the double-disc set, due in stores Oct. 4.

"This recording really demonstrates a beautiful merging of music and spoken poetry," says Harvey R. Kubernik, who independently produces Issues titles for BarKupCo Mu-

sic. "I think that the way this historical content is presented here will intrigue even newcomers to jazz."

The Lawndale, Calif.-based New Alliance is not confining its new slate of spoken-word titles to the Issues imprint.

The label is planning a follow-up to its "Internal Journal" release, which is an audio-only soundtrack to "L.A. Journal," a Voyager laserdisc audio and visual art project on the city of Los Angeles.

Another New Alliance title will feature the writings of Julie Ritter, a singer in the disbanded alternative group Mary's Danish.

Other musicians with recordings in the works include former Tom Waits jazz/rock bassist Dr. Noah Young and Lisa Coleman, of Wendy & Lisa fame, who contributed vocals and keyboard accompaniment to the upcoming spoken-word release by poet Miles Ciletti.

"We are not interested in releasing

vanity projects for rock acts," says Ginn. "Many of our releases come from artists with musical origins, but the emphasis is on the artist who is dedicated to the spoken-word form."

Non-musician spoken-word releases in the works include titles by poet Michelle T. Clinton, actor Harry E. Northup, poet and teacher Eloise Klein-Healy, "Cool Runnings" screenwriter Tommy Swerdlow, and screenwriter Joel Lipman.

Ginn estimates that the average New Alliance spoken-word title sells approximately 1,000 units. Some 25% of that total comes from alternatives to traditional music retailing, including book stores and coffee houses.

It is the in-store spoken-word readings at both traditional and unconventional locations that often spur sales, according to Ginn, who adds that many music retailers now have spoken-word bins.

Once a month, New Alliance holds an in-store "Word Wednesday" reading at the Los Angeles SST Superstore, which is owned by the label.

"The rise of audio books has really paved the way for us in terms of being able to successfully distribute these releases in alternative outlets," says Ginn.

"In terms of sales, they honestly have not been remarkable," adds Ginn. "I'm not concerned with that. I don't choose to work on projects based on the sales potential. Spoken-word projects are certainly not a way to get rich. We release what we can afford to release."

Radio airplay on the commercial airwaves for spoken word has been almost non-existent, but public broadcasting outlets have embraced the genre.

Kubernik cites "Man In The Moon," a nightly program on KCRW Los Angeles, as well as programs on crosstown stations KXLU and KPCC-FM as key regional supporters of the genre.

KXLU Los Angeles will air "Echo In The Sense," a 90-minute program spotlighting New Alliance and its commitment to spoken word, Aug. 28.

Spoken word is getting prominent placement in this year's Lollapalooza tour. A spoken-word stage is touring alongside the music stage as part of the festival's side show.

Elizabeth Belile, whose spoken-word debut on New Alliance is due this fall, is on 42 Lollapalooza dates. "It's been an incredible experience," says Belile. "There is an audience of young people who haven't even been introduced to the concept of poetry. These are 12- and 13-year-olds who are finding their own voice."

Lollapalooza is sponsoring "poetry slams," where local poets are invited to read their work and compete for a chance to read on the main or second stage, according to Belile.

"This will reach a lot of new people," says Kubernik, who will read on the Los Angeles stop of the tour. "What is really remarkable about this is that it is an all-age show. The youth has access. That is important. Spoken word is for all the people. It has given a forum to present strong voices for all communities—African-American, Latin, gays, and lesbians. It is not an exclusive white boys' club."

A BILLBOARD SPOTLIGHT

WORLDWIDE IMPACT

BILLBOARD'S GOT THE BEAT!

Whether you're into freestyle, rap or acid house, it's all in the October 15 dance special. So dance your way into the marketplace with Billboard!

ISSUE DATE: OCTOBER 15
AD DEADLINE: SEPTEMBER 20

For ad details, call:

New York:

Ken Piotrowski
(212) 536-5223

Los Angeles:

Gary Nuell:
(213) 525-2302

Billboard
1898-100 YEARS-1998

Morales Takes Charge; Vicious Rolls With Loleatta

IN THE MIX: Gee whiz, David Morales sure is visible these days. The truly tireless producer is remixing singles like mad—and quite well, we might add. Now, he has also taken to issuing one-off 12-inch singles as the Boss on New York's durable Strictly Rhythm Records. "Congo" is a riotous instrumental that gains its fuel from a phat'n'ferocious line of African marching drums and whirling blues organ riffs. Morales sneaks in a delicious melody that proves to be the element that elevates the single from the crowd of wannabes. Few can kick it like David, so let's hope he can keep the energy going. And, hey, how 'bout a follow-up to his 1993 Mercury long-player? Actually, we are still waiting for the label to catch a club and work the lush, R&B-soaked "Sunshine" to crossover radio.

The latest strange and lovely gem to spring from the brain of red-hot producer/mixer Johnny Vicious is "Loleatta's Rollers In My Hair," an irresistible tribal/houser recorded under the name Queen's Anthem. The track makes inspired use of samples from Loleatta Holloway's well-worn "I May Not Be There," twisting and manipulating the words "do you want me to come down with rollers in my hair?" in every cheeky way imaginable. The "Cummin' In My Rollers" version is a hoot, while the "Vocal A La Bolus" mix is loaded with rugged beats and some of Ms. Thang's incomparable vamping. Destined for heavy play through the end of the summer.

How nice it is to welcome Basia back to clubland. It has been eons since "Cruising For Bruising" filled floors. This time, she and the song "Drunk On Love" undergo rhythm surgery by Roger Sanchez and emerge spiffy and overflowing with gospel-goosed house energy. Sanchez wisely uses much of the vocal and melody, dressing them with lively piano lines and a beat that is relentlessly happy. A glowing moment from the singer's new Epic opus,

"The Sweetest Illusion," this single has all the marks of a major hit, given its moody range of mixes. Let's hope the label edits one or two of these versions and uses it for a top 40 and rhythm radio campaign.

By the by, has anyone else heard the juicy rumor that Sanchez has ended a longtime estrangement from Strictly Rhythm (the label that catapulted him into prominence), and is developing a sequel to the Underground Solution classic "Luv Dancin'?" We hear this from a well-placed little bird. We'll keep ya posted.

Dub hounds with a disco mentality will delight in the subdued yet sprawling drama of "Gonna Find A Way" by Furry Phreaks, aka up-and-comer Charles Webster. He does a fine job of sewing a broad variety of ear-catching loops and vocal snipes into a muscular deep-house bassline, making for a plush and intriguing record. Any of the



by Larry Flick

three versions would create a strong bridge between peak-hour revelry and late-hour darkness—just pick one. Another yummy treat released by the folks at Love From San Francisco Records.

WORLD OF WONDER: When Profile A&R executive and limber turntable artist DB chose to call the label's collection of jungle/breakbeat music "The History Of Our World, Part One," he could not have been more accurate. The album boldly sets out to take the listener on a trip into what may be the last pure street music in the U.K., serving as a whiplash travelog through the last few years of cutting-edge dance music.

Over the course of 25 obscure cuts, seamlessly assembled by DB, the listener continually is assaulted by patches of mini-trends and major movements, tightly sewn into a rattling array of rigid beats. The selections stem from jams originally released by five small but influential labels: Moving Shadow, Suburban Base, Reinforced, Production House, and Formation. The journey begins with jolt. "Mr. Kirk's Nightmare" by 4 Hero spins an exchange between a father and a cop delivering news of his teen-age boy's death over a jiggly rhythm, wrapped with a plush keyboard line that takes on an unexpectedly dark and ominous tone. And that's only the beginning.

Isolating other highlights would only disjoint an album that must be ingested as a whole. Few compilations released this year will be as important and essential as this. In many ways, it serves as undisputed (and necessary) proof that the second generation of dance music disciples did more than cock their ears to the '70s.

SOME LIFE: Belouis Some is out to prove that there is life beyond mid-'80s dance/pop stardom. The singer who scored with "Imagination" and "Some People" at the height of the second British invasion of Duran Duran and Frankie Goes To Hollywood is wiping the slate clean with "Sometimes," a dark and jangly mover produced by Robin Goodfellow (known for his work with East 17 and Right Said Fred). Some's voice has developed a worldly edge that lends a somewhat cynical bite to his intelligent lyrics. Jon and Helena Marsh of the Beloved have recrafted the arrangement with a trance-induced house bottom that adds a nice bit of motion to the chorus.

"Sometimes" is an enticing peek into "Living Your Life," an album that gingerly walks the line between hardcore dance and smooth urban pop. Among the standouts are the languid "Birthday In Paradise" and the stomping "New World," both of which are accessible to remixing to better suit the U.S. market. Signed to Ariola/BMG overseas, but up for grabs here. Open your mind and give a listen.

GROOVELINE: Although deConstruction Records in the U.K. has built quite a rep for grooming such pop-friendly dance acts as M-People, K-Klass, and Kylie Minogue for the international mainstream, it is good to see that the label has not lost its underground edge. Complementing its roster at the moment are 12-inchers like "Tripwire," a second slammer from producer Justin Robertson's enigmatic brainchild, Lionrock, and "Girls & Boys" by Hed Boys, a jumpy and NRGetic houser that combines a spirited original groove with bits of "Girls Out On The Floor," a vintage Chicago rouser by Jesse Velez & Ron Colon... Salsoul Records' latest carrot to dangle in front of salivating retro-rabbits is "The Salsoul Or-



Two On Mike. Sire/Reprise artist Marc Almond, right, recently offered a surprise performance at the Squeeze Box party at Don Hills nightclub in New York. He joined the evening's featured act, drag personality/singer Mistress Formika, and sang such favorites as "Tears Run Rings" and "Tainted Love." Almond currently is penning new material for a future album. (Photo: Tina Paul)

chestra Anthology," a four-record/double-CD collection that traces the famed disco band's '70s dancefloor reign. Dusted off and sweetly remastered for even and easy programming with current records, the set will have you jumping out of your skin with twirly memories. Our only quibble is with the label's decision not to highlight a couple cuts as singles. T'would be smart (and probably profitable) to put "It's Good For The Soul" (sparked by Vincent Montana's agile guitar work) or "Tangerine" out on a 12-inch, balancing original mixes with fresh house interpretations. Oh well... RCA has decided to pick up "No More Tears" by Jocelyn Brown & Kym Mazelle for release in the U.S. The label is putting it out ASAP, and odds are good that it will have a new mix or two. Wouldn't it be fierce if this legendary pair of divas put together an entire album together? A few solos, a few duets, perhaps productions by Frankie Knuckles, Brothers In Rhythm, and the Basement Boys, among others. Could be a tasty way to bring both

singers back into this market in a huge way... Patti Austin will give her loyal (and extremely patient) club fans a reason to smile when her rendition of the Judy Cheeks hit "Reach" is released on GRP/MCA later this summer. Darren Friedman and Hex Hector are currently styling the track with trendy mixes to fit several dance formats. It will be tough to improve upon Cheeks' flawless original version, but if anyone is up to the task, it is Austin... New York's venerable Cutting Records is high-steppin' with a lip-smackin' stew of new and old jams on the double-record set "Cutting Trax II." Deep-house is the overriding groove theme, with highlights including rumbling tribal anthem "Revolution" by the Union and "Talking" by Buddha Sez, a shuffling instrumental from the mind of 80 Proof posse producer Danny Morales. Cutting also is going hard into hip with "The 4 Boroughs," a smokin' four-cut EP by TNT. This ain't cookie-cutter gangsta rap, but rather live funk action chock-full of chewy sounds and dubby vocal swatches. Serious sweat... More fun from Freetown Records. The U.K. indie continues to tantalize with "Inspiration," a hearty house collaboration by Kerri Chandler and Arnold Jarvis. Jarvis is in tip-top vocal form, giving Chandler's R&B-enriched arrangement a tingly dash of spirituality. Aaaaah... One of the new Chicago indies worth monitoring is Absorb Music. Operated by veteran DJ Jorge Suarez, the label is christened by a double-A-sided 10-inch single that deftly blends live salsa and African vibes with solid house rhythms. "Zoodoo" by Umbra is rife with brash big-band horn samples and a slew of unusual sound effects. "Zombie" by Samba Nation is more in the pocket of current trends with its dark, unga-bunga tribal percussion. Next from Absorb will be "Bardot Swing" by Byrd Bardot, which will have mixes by Suarez and Ralph Rosario... It is very interesting to see how some of the original techno ren-

(Continued on next page)

Billboard **Dance** HOT Breakouts

FOR WEEK ENDING JULY 30, 1994
CLUB PLAY

1. DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA
2. RUN TO THE SUN ERASURE MUTE
3. INDEPENDENCE SPRING NOTT-US
4. EASY TO LOVE FOR REAL A&M
5. I LOVE YOU BABY THE ORIGINAL WT

MAXI-SINGLES SALES

1. BETTER LATE THAN NEVER LAFAYETTE CHAMPION
2. LOVE IS STRONG ROLLING STONES VIRGIN
3. LOVE TO THE WORLD MICHAEL WATFORD EASTWEST
4. CHANTMANIA BENZEDRINE MONKS OF SANTO DOMONICA RHINO
5. TALK TO ME THIRD WORLD GREAT JONES

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



One Night In History. Members of British dance band M-People celebrated their first U.S. album, "Elegant Slumming," at a soiree at Metronome in New York. Issued here on Epic, the project got a boost when its new single, "One Night In Heaven," recently broke the record for the highest number of playlist additions from DJs reporting to Billboard's Club Play Chart. The single racked up 53 adds during its initial week of release, shattering the previous record of 41 adds for the Shamen's "Move Any Mountain" in 1992. Pictured, from left, are Mike Pickering, M-People; Heather Small, M-People; Frank Ceraolo, national director of crossover promotion/marketing, Epic; Shovel, M-People; Liz Montalbano, manager of club promotion, Epic; and Paul Heard, M-People.

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
★★★ No. 1 ★★★					
1	2	3	7	CAUGHT IN THE MIDDLE REPRIS 41573/WARNER BROS. 1 week at No. 1	◆ JULIET ROBERTS
2	3	5	7	THE RIGHT KINDA LOVER MCA 54851	◆ PATTI LABELLE
3	4	9	6	BRING ME YOUR LOVE ELEKTRA 66223	DEEE-LITE
4	1	4	7	FEEL WHAT YOU WANT CHAMPION 95899/EASTWEST	◆ KRISTINE W
5	8	10	7	EMERGENCY ON PLANET EARTH COLUMBIA 77529	◆ JAMIROQUAI
6	5	6	8	THAT SOUND MIAMI SOUL 004 RALPH FALCON FEATURING DOROTHY MANN	
7	11	18	5	LIFTED BY LOVE SIRE 41379/WARNER BROS.	K.D. LANG
8	9	13	7	ANYTHING 550 MUSIC 77495/EPIC	◆ CULTURE BEAT
9	13	20	5	BOMBADIN TOMMY BOY 629	808 STATE
10	6	1	9	WHEN YOU MADE THE MOUNTAIN EASTWEST 95906	◆ OPUS III
11	12	16	6	HOLIDAY DEEP CRAP 30060/CRAP	URBAN MOTION PROJECT II
12	18	23	5	FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC	◆ PAULINE HENRY
13	21	31	4	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
14	7	2	10	LOVE COME HOME CHAMPION 95907/EASTWEST OUR TRIBE FEATURING FRANKE PHAROAH	
15	25	30	4	RIGHT IN THE NIGHT EPIC 77544	◆ JAM & SPOON FEATURING PLAVKA
16	23	28	4	IS IT ALL OVER MY FACE? CAJUAL 213	DAJAE
17	10	7	10	MISLED 550 MUSIC 77451/EPIC	◆ CELINE DION
18	20	24	23	JUMP TO IT ARISTA 1-2702	ARETHA FRANKLIN
19	26	27	5	NEW YORK EXPRESS STRICTLY RHYTHM 12254	HARDHEAD
20	15	15	8	NO LOVE LOST GROOVE ON 06/STRICTLY RHYTHM	CE CE ROGERS
21	14	8	9	(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES") MCA PROMO	◆ THE B.C. 52'S
22	19	21	7	YOU WON'T SEE ME CRY ATLANTIC 85657	◆ B-TRIBE
23	22	25	6	I CAN'T LET YOU GO EIGHT BALL 041 THE MACK VIBE FEATURING JACQUELINE	
24	28	32	4	SO CONFUSED GREAT JONES 530 630/ISLAND	COLONEL ABRAMS
25	16	12	13	I'M NOT OVER YOU A&M 0575	◆ CE CE PENISTON
26	30	35	6	ACTIVATOR (YOU NEED SOME) VICIOUS MUZIK 004/EPIC	WHATEVER GIRL
27	24	19	10	RENEGADE SOUNDWAVE MUTE PROMO/ELEKTRA	◆ RENEGADE SOUNDWAVE
28	17	11	12	IN DE GHETTO MERCURY 858 657 DAVID MORALES & THE BAD YARD CLUB	
29	33	36	5	CLOSER TO GOD NOTHING/TVT/INTERSCOPE 95905/ATLANTIC	◆ NINE INCH NAILS
30	34	49	3	EL BAILE DE LA VELA EPIC PROMO	CHEITO
31	36	—	2	LOVE SO STRONG IMAGO 25067	WILD PLANET
32	29	17	11	NEVER LEAVE YOU LONELY RADIKAL Q 15002 DIVA CONVENTION FEAT. MICHELLE WEEKS	
33	41	—	2	ARE YOU SATISFIED? TRIBAL AMERICA 581 42/IRS	THE DAOU
34	35	46	3	EVERYBODY UP A&M 8294	UNCANNY ALLIANCE
35	32	29	8	TREE FROG ZYX 7228	◆ HOPE
★★★ POWER PICK★★★					
36	46	—	2	INNER CITY BLUES C-FOUR 1010	GARY
37	38	—	2	TROUBLE EIGHT BALL 040	JOI CARDWELL
38	37	42	4	HOW GEE NEXT PLATEAU 120 023/FFRR	BLACK MACHINE
39	27	22	12	ALWAYS MUTE 66225/ELEKTRA	◆ ERASURE
★★★ HOT SHOT DEBUT★★★					
40	NEW ▶	1	1	ONE NIGHT IN HEAVEN EPIC 77613	◆ M PEOPLE
41	47	—	2	BELLS OF N.Y. COLUMBIA 77490	SLO MOSHUN
42	NEW ▶	1	1	DEEP FOREST 550 MUSIC 77578/EPIC	◆ DEEP FOREST
43	NEW ▶	1	1	LET THE MUSIC (LIFT YOU UP) BIG BEAT 10156/ATLANTIC	LOVELAND
44	NEW ▶	1	1	DOWN THAT ROAD CHRYSALIS 58036/EMI	◆ SHARA NELSON
45	45	—	2	IT'S OVER NOW (IT'S ALRIGHT) ZOO 14138	◆ CAUSE & EFFECT
46	48	47	3	DO IT SMASH 445 815/ISLAND	YELLO
47	NEW ▶	1	1	COME TO ME, ECSTASY CONTINUUM 15303	RED RED GROOVY
48	NEW ▶	1	1	DANGER! CUTTING 300	ROCHELLE FLEMING
49	NEW ▶	1	1	IN THE DARK WE LIVE (THEE LITE) EMOTIVE 754	APHROHEAD
50	NEW ▶	1	1	BETTER LATE THAN NEVER CHAMPION 95898/EASTWEST	LAFAYETTE

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
★★★ No. 1/GREATEST GAINER★★★					
1	1	1	5	TAKE IT EASY (M) (T) WEEDD 20094/NERVOUS 4 weeks at No. 1	◆ MAD LION
2	2	2	10	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
★★★ HOT SHOT DEBUT★★★					
3	NEW ▶	1	1	THIS D.J. (M) (T) (X) VIOLATOR/RAL 853 237/ISLAND	WARREN G
4	4	38	3	GIVE IT UP (M) (T) (X) DEF JAM/RAL 853 317/ISLAND	◆ PUBLIC ENEMY
5	6	5	14	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
6	NEW ▶	1	1	NO GUNS, NO MURDER (M) (T) (X) VP 5399	◆ RAYVON
7	NEW ▶	1	1	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	◆ C+C MUSIC FACTORY
8	9	10	10	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	◆ COOLIO
9	3	4	7	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	◆ DA BRAT
10	NEW ▶	1	1	ON POINT (M) (T) (X) TOMMY BOY 623	◆ HOUSE OF PAIN
11	5	22	3	GET IT TOGETHER (M) (T) (X) CAPITOL 58171	◆ BEASTIE BOYS
12	10	7	9	ANY TIME, ANY PLACE/THROB (T) (X) VIRGIN 38435	◆ JANET JACKSON
13	NEW ▶	1	1	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
14	14	6	4	OLD TO THE NEW (T) RAL 853 239/ISLAND	◆ NICE & SMOOTH
15	8	12	14	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	◆ AALIYAH
16	18	16	13	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
17	11	9	13	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	◆ SMIF-N-WESSUN
18	7	3	5	CROOKLYN (FROM "CROOKLYN") (T) 40 ACRES 54883/MCA	◆ THE CROOKLYN DODGERS
19	26	—	2	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	◆ ICE CUBE
20	24	13	18	MOVING ON UP (T) (X) EPIC 77417	◆ M PEOPLE
21	NEW ▶	1	1	FEEL WHAT YOU WANT (M) (T) CHAMPION 95899/EASTWEST	◆ KRISTINE W
22	12	8	7	OH MY GOD (T) (X) JIVE 42211	◆ A TRIBE CALLED QUEST
23	15	11	4	DIARY OF A MADMAN (T) GEE STREET 854 063/ISLAND	◆ GRAVEDIGGAZ
24	20	18	3	BLACK HAND SIDE/WEEKEND LOVE (T) (X) MOTOWN 4857	◆ QUEEN LATIFAH
25	NEW ▶	1	1	STROKE YOU UP (T) (X) BIG BEAT 10155/AG	◆ CHANGING FACES
26	34	33	5	LIFTED BY LOVE (T) (X) SIRE 41379/WARNER BROS.	K.D. LANG
27	NEW ▶	1	1	LET THE MUSIC (LIFT YOU UP) (T) (X) BIG BEAT 10156/AG	LOVELAND
28	13	14	4	THE RIGHT KINDA LOVER (T) MCA 54851	◆ PATTI LABELLE
29	23	30	4	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
30	NEW ▶	1	1	CUBAN PETE (M) (T) CHAOS 77587/COLUMBIA	◆ JIM CARREY
31	16	26	9	90'S GIRL (T) (X) KAPER 62882/RCA	◆ BLACKGIRL
32	33	32	10	YOUR BODY'S CALLIN' (T) (X) JIVE 42221	◆ R. KELLY
33	39	—	2	WHEN CAN I SEE YOU (M) (T) (X) EPIC 77599	◆ BABYFACE
34	21	15	9	WILLING TO FORGIVE/JUMP TO IT (M) (T) ARISTA 1-2702	◆ ARETHA FRANKLIN
35	32	23	16	WORKER MAN (M) (T) EPIC 77290	◆ PATRA
36	19	27	9	BACK IN THE DAY (M) (T) (X) GIANT/REPRIS 41416/WARNER BROS.	◆ AHMAD
37	22	36	11	WHERE MY HOMIEZ? (M) (T) MERCURY 858 463	◆ ILL AL SKRATCH
38	38	29	3	RIGHT IN THE NIGHT (T) (X) EPIC 77544	◆ JAM & SPOON FEATURING PLAVKA
39	25	20	35	FREAKS/I-GHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
40	44	44	13	ALWAYS (T) (X) MUTE 66225/ELEKTRA	◆ ERASURE
41	RE-ENTRY	8	8	YOUR LOVE IS SO DIVINE (M) (T) (X) SUNSHINE 12822	◆ MIRANDA
42	46	41	7	THE WORLD IS YOURS (T) COLUMBIA 77513	◆ NAS
43	17	19	4	SOUTHERNPLAYALISTICADILLACMUZIK (M) (T) LAFACE 2-6010/ARISTA	◆ OUTKAST
44	31	25	11	SENDING MY LOVE (T) ILLTOWN 4854/MOTOWN	◆ ZHANE
45	NEW ▶	1	1	FEEL LIKE MAKING LOVE (T) (X) 550 MUSIC 77556/EPIC	◆ PAULINE HENRY
46	28	17	15	I'M NOT OVER YOU (T) (X) A&M 0575	◆ CE CE PENISTON
47	29	21	7	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	◆ MARIAH CAREY
48	30	28	3	FUNKY Y-2-C (M) (T) (X) CHAOS 77462/COLUMBIA	◆ THE PUPPIES
49	27	24	6	CAN IT BE ALL SO SIMPLE (T) (X) LOUD 62890/RCA	◆ WU-TANG CLAN
50	42	37	13	GOOD TIME (T) (X) LOGIC 62839/RCA	◆ SOUND FACTORY

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

DANCE TRAX

(Continued from preceding page)

egades are adjusting to shifts and changes in club culture. Some are venturing into softer ambient waters, while acts like **Fierce Ruling Diva** are harder and more aggressive. FRD, still helmed by **Jeffrey "Abraxas" Porter** and **Jeoren Flaanan**, makes its debut on the Caroline-distributed PC Lower East Side label with "Revolt Of The Perverse," an album flooded with kinetic break-beats and spacey, electronic synth effects. Far from the most mainstream-friendly album, though hard heads will delight in the sheer force of cuts like "I Need

Drugs" and a cover of **Nona Hendryx's** "Transformation."

NUGGETS: When it comes to hi-NRG music for purists, few labels can currently touch the output of **Klone Records** in London. Besides riding the crest of **Abigail's** string of hits (most notably recent covers of "Smells Like Teen Spirit" and "Constant Craving"), the company has a sugar-coated platter of singles that are keeping tea dance regulars smiling. Among the better of the batch are "Dance With The Devil" by **Boys Of A New Age**, which has

singer **John Springate** twitching admirably over a bright and racing beat, and "You Know (I Want You)" by **Global Cut**, which has new production team **Jonathan Colling** and **Mark Hewitt** guiding the vocal skills of former **D:Ream** backing singer **Deborah Asher**. This one has a hook that permanently sticks to the brain upon impact... Speaking of London-based labels, **Jellystreet** has a potential winner on tap with "Just Pretend," a bouncy ditty by **Snafu Featuring Sabina**. The track matches Sabina's commanding vocal presence with a string-lined pop/

NRG foundation. Fine for club or radio consumption, the single would be a boost to a U.S. label looking for something light and peppy... Alternative dance mavens should be on the lookout for "The Conversation," **Cabaret Voltaire's** latest album on **Instinct Records**. Experimental and exciting music from a band that never disappoints. **Instinct** is also the home of "Drums Are Dangerous" by **the Drum Club**. More sustenance for the adventurous at heart... **Mood II Swing's** **Lem Springsteen** and the promising **Louie "Balo" Guzman** have teamed up

under the moniker **Uterior Motives** to release "Hump Night" on **Knockout Records**. The track is a melange of butt-shakin' beats and libidinous unison vocals by **Springsteen** and **Guzman**. An eye (and ear) opener.

GET WELL: Best wishes for a speedy recovery to producer/radio DJ **John Robinson**, who broke two legs and an arm in a motorcycle accident. He currently is recuperating at **Good Samaritan Hospital** on **Long Island, N.Y.** Perk up his spirits and give him a call.

Tritt Headlines Harlan Howard Birthday Bash At A New Location

NASHVILLE—Travis Tritt heads the array of songwriters who will perform Sept. 1 at the 11th annual Harlan Howard Birthday Bash here. Howard, whom many consider the dean of country songwriters, also is scheduled to sing some of his hits, which include "I Fall To Pieces," "Busted," "He's A Good Ole Boy," and "Don't Tell Me What To Do."

This year's event will be staged at a new location: the lot at the corner of 16th Avenue South and McGavock Street behind the Country Music Wax Museum. The former bash site, the BMI parking lot, has been taken

over by the BMI office expansion project.

In all, more than two dozen country and pop songwriters will perform for the occasion, which is designed to raise funds for the Nashville Songwriters Assn. International and the Nashville Songwriters Hall Of Fame. Last year's edition earned \$46,000.

Tickets are \$15 each and will go on sale Aug. 1 at the Nashville offices of ASCAP, BMI, NSAI, and SESAC, as well as at all Ticketmaster locations.

The sponsors are BMI, NSAI, the Nashville Scene newspaper, and WSM-AM.

IBMA Sets 1st Regional Confab Calif. Site Chosen For March '95 Event

■ BY EDWARD MORRIS

NASHVILLE—The International Bluegrass Music Assn. will hold its first regional conference and talent showcases March 24-26, 1995, in Palo Alto, Calif., at the Hyatt Ricketts Hotel and the Spangenberg Theater. To enlist and choose showcase performers, the IBMA is soliciting audition packages, which it will accept through Oct. 15.

A spokesman for the Owensboro, Ky.-based trade association says the IBMA selected California for its first regional conference because of the high level of membership in that area

and the "availability of excellent facilities."

Among the groups the IBMA is targeting for the conference are artists, record company executives, talent buyers, broadcasters, music-oriented associations, music publishers, agents, songwriters, instrument makers, and bluegrass fans. Admission to the three-day event is expected to cost about \$60 a person, with an additional \$20 charge for tickets to the "IBMA Award Winners Concert."

Full details of the conference will be sent to IBMA members near the end of this year. However, the tentative schedule calls for three days of

exhibits, the showcasing of eight acts on the opening day, six seminars on the second day, and membership meetings on the final day. The concert is scheduled for the evening of the second day, Saturday, March 25.

Acts wanting to be considered for the showcases must send four complete promotional packages (each of which must include a representative cassette or CD recording) to the 1995 IBMA Regional Showcase Committee in Owensboro. The acts selected must pay their own expenses to the conference and, if they are not already IBMA members, must join before showcasing.

New Country Labels Keep A-Comin' New Geffen Shop Rumored; Capricorn Beefs Up

LABELMANIA: And still they come. Although there are now 17 major country labels operating in Nashville—plus such sturdy independents as Step One, Intersound Entertainment, and River North—more operations are on the way. Magnatone Entertainment has set up an office here and is locking in a distributor. Malaco is expected to announce the formation of its country imprint within weeks. And yet another label—identity undisclosed—has lured **Carson Schreiber** away from his post as West Coast promotion director for RCA Records. There is a persistent rumor that Geffen will launch a country label and that Schreiber might be headed in that direction. Neither he nor Geffen could be reached for comment.

In the meantime, Capricorn Records is beefing up its country promotion staff. After relying chiefly on indies, the label has now hired regional promotion managers **Thom Williams** (Northeast), **Kay McGhee** (Southwest/West), and **Tammi Brumfield** (Southeast). **Johnny Mitchell** remains national country promotion director. **Kenny Chesney** is Capricorn's lone country act, but a spokesperson says additional country signings are in the works.

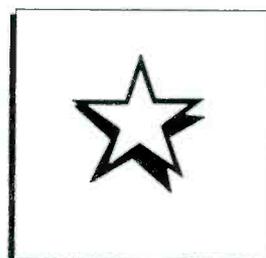
MAKING THE ROUNDS: Garth Brooks has picked Sparrow Records' **Susan Ashton** to open for him during the European leg of his upcoming international tour (Aug. 20-Oct. 12). The tour will take him to Australia, New Zealand, Spain, Germany, France, England, and Scotland. Not making the trip: Brooks' friend and longtime lead guitar player, **Ty England**. He'll be in Nashville cutting his first album for RCA, with **Garth Fundis** producing. Brooks recently spoke at the Family Re-Union III conference in Nashville, at the invitation of Vice President **Al Gore**. The event spotlighted the importance of fathers in the family.

Jim Foglesong, former head of MCA and Capitol's country divisions, will again offer his survey course on "The Business Of Music" at Vanderbilt University's Blair School Of Music. The Wednesday-evening course begins Aug. 31. . . CMH Records has appointed Sound Thinking Music Research of Thousand Oaks, Calif., to represent the label's catalog of bluegrass and traditional country recordings and compositions for film, TV, and commercial usage. CMH has just released the first of four albums in its historic "Mountain Music Collection" series. Titled "Wild & Reckless Men," it

features recordings by the **Carter Family**, **Tex Ritter**, **Riley Puckett**, the **Morris Brothers**, **Grandpa Jones**, and **Mac Wiseman**. . . Grand Ole Opry star **George Hamilton IV** is narrating and performing in the London production of "Patsy Cline: A Musical Tribute." The singer knew Cline from the time the two were regulars on the "Jimmy Dean Show" in Washington, D.C., in the late '50s. . . Actor/songwriter **Chris McCarty**, who played the villainous stalker in the season finale of "In The Heat Of The Night," will play a young **Willie Nelson** in "The Dottie West Story," a CBS-TV movie of the week.

MARK YOUR CALENDAR: Dozens of celebs have signed up for **Vince Gill's Pro-Celebrity Invitational Golf Tournament**, set for Aug. 1-2 at the Golf Club Of Tennessee at Kingston Springs. Called "The Vinny," this year's tournament has attracted **Garth Brooks**, **Steve Cropper**, **Cleve Francis**, **Sammy Kershaw**, **Larry Gatlin**, **Randy Owen**, **Doug Supernaw**, **Amy Grant**, **John Michael Montgomery**, **Michael W. Smith**, and **Lorrie Morgan**, among others. Tickets to the event are available through Ticketmaster. Proceeds go to Tennessee Junior Golf. . . Starting Sept. 11, the Family Channel will begin airing its "Country Music Spotlight" series of live concerts, shot at the Carolina Opry House in Myrtle Beach, S.C. The first show features **Patty Loveless**, **Doug Supernaw**, and **Three Dog Night**. On Sept. 25, the lineup is **Crystal Gayle**, **Larry Gatlin** & the **Gatlin Brothers**, and **Cleve Francis**. **Tammy Wynette**, **Shenandoah**, and **Tracy Byrd** will headline the Oct. 2 edition. . . **Brooks & Dunn** will host the 12th annual **Academy Of Country Music Celebrity Golf Classic** Oct. 10 at the De Bell Golf Course in Burbank, Calif. Proceeds will be divided between the Country Music Retirement Home and the T.J. Martell Foundation.

SIGNINGS: Liberty Records artist **George Ducas** to Ten Ten Management. . . Composer and recording artist **Mark Isham** to Vector Management and Side One Management. . . **Greg Holland** to Chief Talent for exclusive worldwide booking. . . **Mindy McCready** to an exclusive songwriting agreement with Quantum Music Group.



Legends Celebrated At Nashville's Great Escape

■ BY PETER CRONIN

NASHVILLE—As country music booms and a record number of up-and-coming artists continue to flood the market, fans of classic country have fewer places to find the music and the musicians they love. Among the more passionate of those fans is **Gary Walker**, and, as owner of **Great Escape**, a Nashville retail store specializing in used country records, the former songwriter has decided to do something about it.

Working with seminal Nashville music business figure **Charlie Lamb**, Walker has launched a weekly Saturday series of in-store appearances by country music legends at Great Escape's locations in Nashville and nearby Madison, Tenn.

The program, dubbed "The Great Escape Presents Legends Of Country Music," began July 9 with an appearance by Grand Ole Opry star **Charlie Louvin**, who came to fame as one of the Louvin Brothers.

"This idea started out as a year-round extension of the Fan Fair concept," says Walker. "We're going to try to make every one of these appearances a recognition of the artist's con-

tribution to the industry, rather than just an in-store appearance."

Walker certainly succeeded in that goal with Louvin. What started out as an autograph session turned into a full-blown tribute, with letters pouring in from mayor **Phil Bredesen** (who declared Saturday, July 9, **Charlie Louvin Day** in Nashville), **BMI**, the **Country Music Assn.**, **Opryland Music**, and the **Denny Music Group**, to name a few.

For Walker, a songwriter who says he "burned out" on the music business shortly before opening **Great Escape** in 1977, the appearances are much more than a way to attract customers. "From the time I was 14 years old, I was obsessed with music and aspired to a career in the business myself," he says. "All these years later, I realize how important it has been in my life, and I feel so spiritual about it that I wanted to give something back."

The series already is beginning to tie in with country music-related causes. On July 23, bluegrass great **Mac Wiseman** will appear. Wiseman is also president of **ROPE** (Reunion Of Professional Entertainers), a benefit organization whose current objective

(Continued on page 33)



Showing Their Metal. Mercury Records president **Luke Lewis**, left, presents the first of a series of gold and platinum albums to the **Statler Brothers**. The Statlers, from left, are **Don Reid**, **Phil Balsley**, **Jimmy Fortune**, and **Harold Reid**. Included in the presentations were a triple-platinum album for "The Best Of The Statler Brothers" and gold albums for "Partners In Rhyme" and "Holy Bible: The Old Testament."

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	2	1	17	TIM MCGRAW ▲ ² CURB 77659 (9.98/13.98) 16 Weeks at No. 1	NOT A MOMENT TOO SOON	16
2	1	2	3	ALAN JACKSON ARISTA 18759 (10.98/15.98)	WHO I AM	1
3	3	3	6	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
4	4	4	25	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
5	5	5	12	REBA MCENTIRE ● MCA 10994 (10.98/15.98)	READ MY MIND	2
*** GREATEST GAINER ***						
6	8	8	5	DAVID BALL WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
7	6	6	10	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
8	7	7	9	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
9	11	9	46	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
10	12	10	73	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
11	10	12	93	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
12	9	14	4	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
13	13	13	24	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	13
14	14	15	107	MARY CHAPIN CARPENTER ▲ ² COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
*** PACESETTER ***						
15	18	18	23	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	13
16	16	17	10	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	7
17	15	11	20	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
18	19	21	24	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
19	21	20	62	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
20	20	24	36	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
21	26	30	69	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
22	17	16	25	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
23	22	22	42	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
24	24	27	50	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
25	29	28	201	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
26	25	25	96	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
27	30	39	44	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	27
28	32	32	12	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
29	31	29	17	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
30	34	37	42	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
31	23	19	12	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
32	27	26	19	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
33	28	23	65	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
34	38	38	56	JOHN ANDERSON ● BNA 66232 (9.98/15.98)	SOLID GROUND	12
35	37	35	6	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	26
36	35	34	40	VARIOUS ARTISTS ▲ ³ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	40	42	153	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
38	33	31	98	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
39	36	33	40	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
40	42	36	9	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
41	41	43	53	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
42	44	45	272	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
43	39	40	49	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
44	46	46	88	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
45	45	44	65	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	17
46	47	48	21	RICK TREVINO COLUMBIA 53560/SONY (9.98 EQ/15.98) HS	RICK TREVINO	23
47	48	51	62	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
48	43	41	7	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
49	51	47	12	JOHNNY CASH AMERICAN 45520/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23
50	49	49	149	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
51	50	50	116	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
52	56	53	27	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	49
53	53	56	36	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18
54	55	54	4	LARI WHITE RCA 66395 (9.98/15.98)	WISHES	54
55	52	59	166	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
56	54	52	5	BILLY DEAN LIBERTY 27760 (10.98/15.98)	MEN'LL BE BOYS	51
57	57	57	65	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
58	58	55	19	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
59	59	58	27	BOY HOWDY CURB 77656 (6.98/9.98) HS	SHE'D GIVE ANYTHING	19
60	61	60	127	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
61	64	68	47	SHENANDOAH RCA 66267 (9.98/15.98) HS	UNDER THE KUDZU	38
62	63	62	113	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
63	60	61	71	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
64	62	70	204	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
65	67	64	16	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	62
66	70	71	120	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
67	72	—	2	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	67
68	65	67	12	LINDA DAVIS ARISTA 18749 (9.98/15.98) HS	SHOOT FOR THE MOON	28
69	66	63	56	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6
70	73	72	100	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
71	71	75	31	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
72	68	65	26	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	3
73	RE-ENTRY	91		GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
74	RE-ENTRY	18		SUZY BOGGUSS LIBERTY 28457 (10.98/15.98)	GREATEST HITS	38
*** HOT SHOT DEBUT ***						
75	NEW ▶	1		CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	75

○ 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.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING JULY 30, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) 145 weeks at No. 1	GREATEST HITS	167
2	20	THE JUDDS ● CURB 2278*/RCA (3.98/No CD)	COLLECTOR'S SERIES	87
3	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	167
4	4	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	152
5	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	165
6	5	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	167
7	6	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	165
8	—	VINCE GILL RCA 56325 (3.98/7.98)	TURN ME LOOSE	1
9	7	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	43
10	8	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	56
11	9	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	166
12	—	GEORGE JONES GUSTO 380/IMG (8.98)	AT HIS BEST	2
13	10	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	50

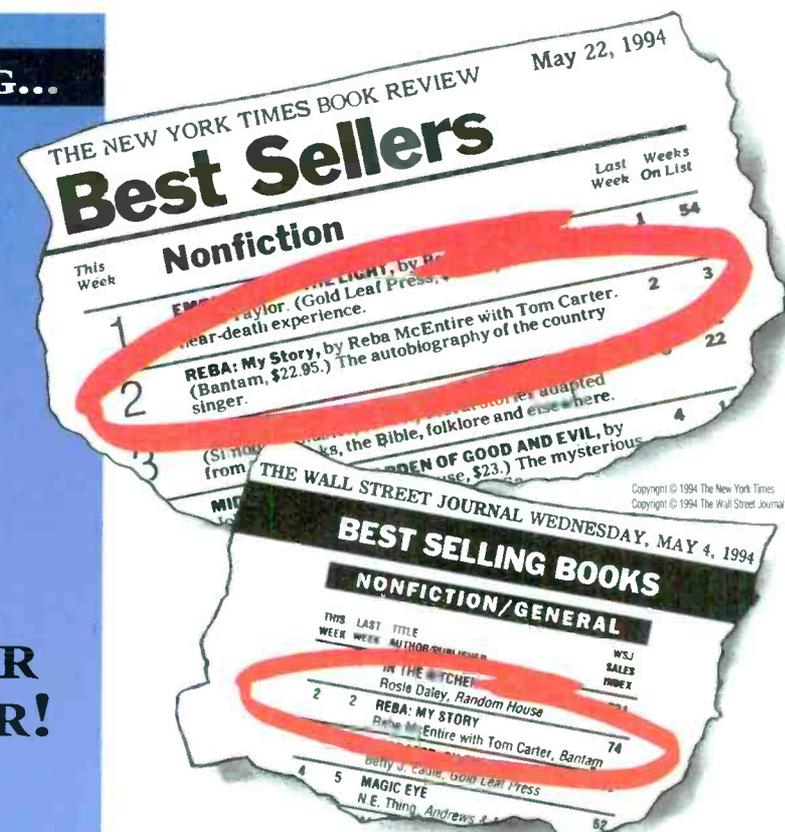
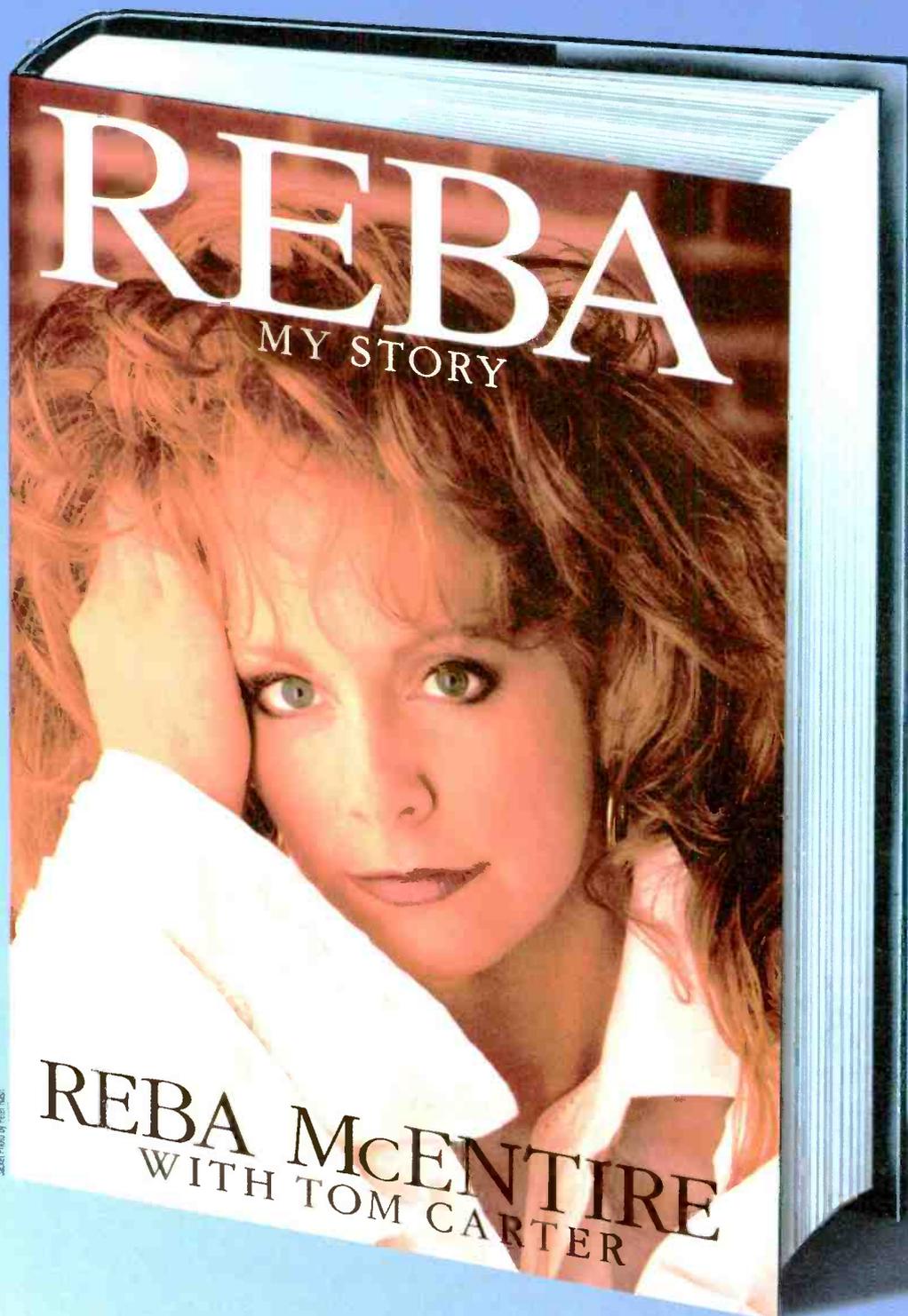
THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	14
15	14	WAYLON JENNINGS ▲ ⁴ RCA 3378* (8.98)	GREATEST HITS	51
16	11	KEITH WHITLEY ▲ RCA 52277 (9.98/13.98)	GREATEST HITS	26
17	17	MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	40
18	19	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	165
19	16	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	137
20	21	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	34
21	24	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	117
22	12	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	28
23	18	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	40
24	13	TANYA TUCKER ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	6
25	—	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	121

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

HALF A MILLION REBA READERS CAN'T BE WRONG...

BANTAM BOOKS
CONGRATULATES
**REBA
MCENTIRE**

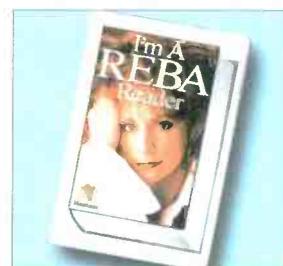
YOURS IS THE BESTSELLING
HARDCOVER AUTOBIOGRAPHY EVER
BY A COUNTRY MUSIC PERFORMER!



- A 3-month—and counting—*New York Times* Hardcover Bestseller!
- A top *Wall Street Journal* Hardcover Bestseller!
- More than 500,000 copies shipped!

THANK YOU,

Reba McEntire, for your wonderful book and for your tireless efforts to promote and publicize it!



Bantam's "Reba Reader" promotional button—more than 200,000 distributed!

THANK YOU,

Narvel Blackstock and everyone at Starstruck Entertainment, for being the hardest-working, most efficient—and *creative*—management organization ever!



THANK YOU,

Frito-Lay, Inc., for help in the success of our groundbreaking joint on-bag rebate promotion—the talk of the publishing community!

THANK YOU,

Walt Wilson, Scott Borchetta and all the staff at MCA Nashville Records, for your cooperation and participation in our joint on-air hardcover and "Read My Mind" album giveaway promotion, which had unprecedented penetration and resonance at country music radio.



Bantam

Bantam Doubleday Dell

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	5	7	SUMMERTIME BLUES K. STEGALL (E. COCHRAN, J. CAPEHART)	◆ ALAN JACKSON (C) (V) ARISTA 1-2697
2	6	9	16	THINKIN' PROBLEM B. CHANCEY (D. BALL, A. SHAMBLIN, S. ZIFF)	◆ DAVID BALL (C) (V) WARNER BROS. 18250
3	2	3	16	EVERY ONCE IN A WHILE M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS)	◆ BLACKHAWK (C) (V) ARISTA 1-2668
4	5	6	14	LIFESTYLES OF THE NOT SO RICH & FAMOUS J. CRUTCHFIELD (B. HILL, W. TESTER)	◆ TRACY BYRD (C) (V) MCA 54778
5	9	13	11	NATIONAL WORKING WOMAN'S HOLIDAY B. CANNON, N. WILSON (R. MURRAH, P. TERRY, J. D. HICKS)	◆ SAMMY KERSHAW (C) (V) MERCURY 858 722
6	4	7	15	I WISH I COULD HAVE BEEN THERE J. STROUD, J. ANDERSON (J. ANDERSON, K. ROBBINS)	◆ JOHN ANDERSON (V) BNA 62795
7	11	16	11	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
8	3	1	15	FOOLISH PRIDE G. BROWN (T. TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18180
9	13	15	8	DREAMING WITH MY EYES OPEN J. STROUD (T. ARATA)	◆ CLAY WALKER (C) (V) GIANT 18139
10	7	10	13	ONE NIGHT A DAY A. REYNOLDS (G. BURR, P. WASNER)	GARTH BROOKS (V) LIBERTY 17972
11	17	18	10	LOVE A LITTLE STRONGER M. POWELL, T. DUBOIS (C. JONES, B. CRITTENDEN, G. SWINT)	◆ DIAMOND RIO (C) (V) ARISTA 1-2693
12	10	12	17	THAT'S MY BABY G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHITE (C) (V) RCA 62764
13	16	17	10	RENEGADES, REBELS AND ROGUES T. LAWRENCE, C. ANDERSON (P. NELSON, L. BOONE, E. CLARK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
14	15	14	11	STOP ON A DIME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
15	19	25	9	HALF THE MAN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62878
16	18	20	9	GIRLS WITH GUITARS T. BROWN (M. C. CARPENTER)	◆ WYNONNA (C) (V) CURB 54875/MCA
17	20	24	10	HANGIN' IN J. CRUTCHFIELD (S. BOGARD, R. GILES)	◆ TANYA TUCKER (V) LIBERTY 79033
18	22	26	8	WHISPER MY NAME K. LEHNING (T. BRUCE)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18153
19	12	8	15	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY (C) (V) ATLANTIC 87247
20	21	21	15	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	◆ HAL KETCHUM (C) CURB 76922
21	23	22	11	TAKE THESE CHAINS FROM MY HEART S. HENDRICKS (F. ROSE, H. HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
AIRPOWER					
22	25	27	13	INDEPENDENCE DAY P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE (C) (V) RCA 62828
23	8	2	14	I TAKE MY CHANCES J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY CHAPIN CARPENTER (V) COLUMBIA 77476
24	14	4	18	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB ALBUM CUT
25	27	33	6	THE MAN IN LOVE WITH YOU T. BROWN, G. STRAIT (S. DORFF, G. HARJU)	◆ GEORGE STRAIT (C) (V) MCA 54854
26	26	32	9	SHE CAN'T SAY I DIDN'T CRY S. BUCKINGHAM (T. MARTIN, T. MARTIN, R. WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77535
27	38	54	4	WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL (C) (V) MCA 54879
28	34	40	6	HARD TO SAY M. MILLER, M. MCANALLY (M. MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
29	33	36	7	MORE LOVE J. STROUD (D. STONE, G. BURR)	DOUG STONE (C) (V) EPIC 77549
30	24	11	17	LITTLE ROCK J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS)	◆ COLLIN RAYE (V) EPIC 77436
31	41	51	4	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD (C) (V) MCA 54898
32	36	43	6	WHAT'S IN IT FOR ME C. HOWARD (J. JARRARD, G. BURR)	JOHN BERRY (C) (V) LIBERTY 79035
33	35	41	9	COWBOY BAND J. BOWEN (M. POWELL, J. MEDDERS)	◆ BILLY DEAN (C) (V) LIBERTY 79034
34	45	53	3	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENBAUM, S. WHIPPLE, T. MARTIN)	◆ JOE DIFFIE (C) (V) EPIC 77577
35	37	37	9	BUT I WILL S. HENDRICKS (T. SEALS, E. SETSER, L. STEWART)	◆ FAITH HILL (C) (V) WARNER BROS. 18179
36	30	28	17	THAT AIN'T NO WAY TO GO D. COOK, S. HENDRICKS (R. DUNN, K. BROOKS, D. COOK)	◆ BROOKS & DUNN (V) ARISTA 1-2669
37	31	30	18	DON'T TAKE THE GIRL J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	◆ TIM MCGRAW (C) (V) CURB 76925
38	32	29	19	WALKING AWAY A WINNER J. LEO (T. SHAPIRO, B. DIPIERO)	◆ KATHY MATTEA (C) (V) MERCURY 858 464

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	40	47	5	POCKET OF A CLOWN P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
40	28	23	16	WHENEVER YOU COME AROUND T. BROWN (V. GILL, P. WASNER)	VINCE GILL (C) (V) MCA 54833
41	39	35	20	WISH I DIDN'T KNOW NOW N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (V) MERCURY 858 290
42	42	46	12	O WHAT A THRILL D. COOK (J. WINCHESTER)	◆ THE MAVERICKS (C) (V) MCA 54780
43	29	19	17	WHY HAVEN'T I HEARD FROM YOU T. BROWN, R. MCENTIRE (S. KNOX, T. W. HALE)	◆ REBA MCENTIRE (C) (V) MCA 54823
44	49	55	4	ELVIS AND ANDY B. BECKETT (C. WISEMAN)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
45	56	67	3	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB ALBUM CUT
46	44	38	20	HOW CAN I HELP YOU SAY GOODBYE E. GORDY, JR. (B. B. COLLINS, K. TAYLOR-GOOD)	◆ PATTY LOVELESS (V) EPIC 77416
47	43	34	19	SPILLED PERFUME S. FISHELL, P. TILLIS (P. TILLIS, D. DILLON)	◆ PAM TILLIS (C) (V) ARISTA 1-2676
48	48	52	6	I'LL GO DOWN LOVING YOU D. COOK (C. HARTFORD, S. HOGIN, M. POWELL)	◆ SHENANDOAH (C) (V) GIANT 18162
49	64	—	2	SHE DREAMS M. WRIGHT (G. HARRISON, T. MENSY)	◆ MARK CHESNUTT (C) (V) DECCA 54887
50	51	48	20	ROPE THE MOON S. HENDRICKS (J. BROWN, J. DENTON, A. BROWN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87248
51	54	56	5	SHE LOVES ME LIKE SHE MEANS IT L. PETERZELL, R. E. ORRALL, C. WRIGHT, J. STROUD (R. E. ORRALL, B. SPENCER, ANGELO)	◆ ORRALL & WRIGHT (C) (V) GIANT 18162
52	57	58	5	BEEN THERE J. LEO (D. SCHLITZ, B. LIVSEY)	◆ TERRY MCBRIDE & THE RIDE (C) (V) MCA 54853
53	53	49	16	THE CHEAP SEATS J. LEO, L. M. LEE, ALABAMA (M. HUMMON, R. SHARP)	◆ ALABAMA (V) RCA 62623
54	58	59	6	LOVE AND LUCK T. BROWN, M. STUART (M. STUART, B. DIPIERO)	◆ MARTY STUART (C) (V) MCA 54840
HOT SHOT DEBUT					
55	NEW	1	1	SHE THINKS HIS NAME WAS JOHN T. BROWN, R. MCENTIRE (S. KNOX, S. ROSEN)	◆ REBA MCENTIRE (C) (V) MCA 54899
56	71	—	2	NOBODY'S GONNA RAIN ON OUR PARADE J. LEO (B. PARKER, W. RAMBEAUX)	◆ KATHY MATTEA (C) (V) MERCURY 858 800
57	59	62	5	STATE FAIR R. LANDIS (M. CATES)	◆ DOUG SUPERNOW (V) BNA 62851
58	60	60	7	LOVE DIDN'T DO IT J. GUESS (S. D. JONES, B. TOMBERLIN)	◆ LINDA DAVIS (C) (V) ARISTA 1-2701
59	55	42	17	IT WON'T BE OVER YOU S. HENDRICKS (T. BRUCE, T. MCHUGH)	STEVE WARINER (V) ARISTA 1-2672
60	50	31	15	WHOLE LOTTA LOVE ON THE LINE S. HENDRICKS (A. TIPPIN, D. KEES)	AARON TIPPIN (V) RCA 62832
61	61	64	6	HE'S A GOOD OLE BOY B. BECKETT, H. SHEDD (H. HOWARD)	◆ CHELY WRIGHT (C) (V) POLYDOR 853 056
62	63	66	4	LABOR OF LOVE S. FISHELL, R. FOSTER (R. FOSTER, C. BULLENS)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2716
63	52	50	10	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE... D. JOHNSON (E. BRUCE, P. BRUCE)	◆ GIBSON/MILLER BAND (C) (V) EPIC 77488
64	NEW	1	1	WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) POLYDOR 853 358
65	65	65	7	BY THE WAY SHE'S LOOKIN' B. BECKETT (J. HUNTER, R. M. BOURKE)	◆ JESSE HUNTER (V) BNA 62857
66	67	70	5	ALL FIRED UP J. CRUTCHFIELD (D. MORGAN, S. DAVIS, B. L. SPRINGFIELD)	◆ DAN SEALS (C) (V) WARNER BROS. 18192
67	NEW	1	1	I TRY TO THINK ABOUT ELVIS E. GORDY, JR. (G. BURR)	◆ PATTY LOVELESS (C) (V) EPIC 77609
68	NEW	1	1	ONE GOOD MAN S. BOGARD, M. CLUTE (S. BOGARD, R. GILES)	◆ MICHELLE WRIGHT (C) (V) ARISTA 1-2727
69	NEW	1	1	JUKEBOX JUNKIE J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS)	◆ KEN MELLONS (C) (V) EPIC 77579
70	69	68	18	WOMAN, SENSUOUS WOMAN M. WRIGHT (G. S. PAXTON)	MARK CHESNUTT (C) (V) MCA 54822
71	66	57	16	COWBOYS DON'T CRY J. STROUD, J. CARLTON (J. ALLISON, J. RAYMOND, B. SIMON, D. GILMORE)	◆ DARON NORWOOD (C) (V) GIANT 18216
72	73	72	3	HARD LUCK WOMAN A. REYNOLDS (P. STANLEY)	GARTH BROOKS MERCURY ALBUM CUT
73	72	—	2	WESTERN FLYER R. PENNINGTON, R. BALL (D. MYRICK, T. WOOD)	◆ WESTERN FLYER (V) STEP ONE 479
74	70	69	11	IF YOU CAME BACK FROM HEAVEN R. LANDIS (L. MORGAN, R. LANDIS)	◆ LORRIE MORGAN (V) BNA 62864
75	74	74	3	THIS HEART G. FUNDIS, S. BUSH (T. HASELDEN, T. MENSY)	◆ JON RANDALL (C) (V) RCA 62833

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.



Now playing on over 400 radio stations

Angela Christie's

"Before You Turn To A Memory" On Playback Records

From the "Love And Learn" album produced by Jack Gale



DJ's

CALL FOR YOUR COPY.



Box 630755 Miami, FL 33163 (305) 935-4880

COUNTRY CORNER



by Lynn Shults

IT IS TWO WEEKS AND COUNTING for Alan Jackson's "Summertime Blues," sitting atop the Hot Country Singles & Tracks chart. At this time last year, Jackson's "Chattahoochee" was in its third consecutive week at No. 1. One might say that two consecutive summertime hits by the same artist is luck. But the more you know about Jackson, the more you realize there's more to his choices than a blind guess. The Georgia native knows a lot about summer livin', Southern style. Among his passions are cars, motorcycles, pickup trucks, lakes, and water skiing behind a beautiful and powerful ski boat. He was born into a culture that believes in the old adage that a healthy person is one who strikes a balance between work and play. And those who know him also know that he practices what he preaches.

A FREE CONCERT ON Center Hill Lake is just one example of how Jackson's summertime mind works. And there is only one way to get to it: by boat. Gary Overton is not only Jackson's manager but also a longtime friend. When asked about the planned Center Hill "Billy" concert, or, as Overton calls it, "Woodstock On The Water," he says, "Alan just loves that lake. He says, 'Gary, I've been a lot of places, and this is the prettiest lake I have ever seen.' We've been going up there since he first moved to Nashville. He bought a little boat for \$50. It was actually sitting on the pavement of a used car lot. He took it home and fixed it up himself. He then had to buy a motor and trailer for it. I think, altogether, Alan had about \$500 invested in this boat. And I was scared to death to get in that damn thing. But, I did, and we've been going up there ever since." And so, on Saturday (23) on Center Hill Lake, under the moon and the stars, Jackson is to host a most unusual summertime party. No invitations were mailed out. There were no promotions. You couldn't buy a ticket from Ticketmaster or from a scalper. It was strictly word-of-mouth. And strictly accessible by boat. Such is the cure for the summertime blues, the Alan Jackson way.

THE MOST ACTIVE TRACK on the singles chart is "She Dreams" (64-49) by Mark Chesnutt, followed by "What The Cowgirls Do" (38-27) by Vince Gill; "Down On The Farm" (56-45) by Tim McGraw; "Third Rock From The Sun" (45-34) by Joe Diffie; "She Thinks His Name Was John" (debut-55) by Reba McEntire; "Xxx's And Ooo's" (41-31) by Trisha Yearwood; "Hard To Say" (34-28) by Sawyer Brown; "National Working Woman's Holiday" (9-5) by Sammy Kershaw; "Be My Baby" (11-7) by John Michael Montgomery; and "More Love" (33-29) by Doug Stone.

THE RACE FOR THE NO. 1 ALBUM on the Top Country Albums chart is the best we have had to date. "Not A Moment Too Soon" (2-1) by Tim McGraw retakes the No. 1 position, knocking "Who I Am" (1-2) by Alan Jackson back to the No. 2 slot. The most active album and this week's Greatest Gainer is "Thinkin' Problem" (8-6) by David Ball. The Pacesetter award goes to "No Doubt About It" (18-15) by Neal McCoy. The most interesting development on the chart is the continuing retail growth of "What A Crying Shame" (13-13) by the Mavericks. "O What A Thrill" (42-42), the current single from the album, continues to struggle at radio, yet the album continues to gain in retail sales. SoundScan data shows the Mavericks' leading markets for the week to be Los Angeles, Seattle-Tacoma, Atlanta, Portland, Ore., Chicago, Minneapolis-St. Paul, San Francisco-Oakland-San Jose, Nashville, Kansas City, Mo., and Philadelphia.

Folk, Country Stars Pay Tribute To Gibson

Influential Songwriter Has Parkinson's Disease

NASHVILLE—Some of the biggest names in the American folk music movement—as well as a number of country stars—will be in the studio here Monday (25) to sing and pay tribute to fellow folkie Bob Gibson.

Now signed to Asylum Records and with an album planned for release in September, the 62-year-old Gibson recently learned that he has a form of Parkinson's disease.

In response to Gibson's illness, label chief Kyle Lehning invited several of Gibson's folksinging peers to Nashville to join him in recording the rousing and celebratory "I Hear America Singin'" for inclusion on the largely completed album.

The singers who have confirmed that they will participate in the recording are Emmylou Harris, John Hartford, Roger McGuinn, Tom Paxton, Peter Yarrow, Glenn Yarbrough,

Waylon Jennings, Bobby Bare, Oscar Brand, and Shel Silverstein.

Gibson's album is tentatively titled "Making A Mess Of Commercial Success: Bob Gibson Sings The Songs Of Shel Silverstein." Lehning and Silverstein co-produced the project.

A folksong collector as well as a performer and songwriter, Gibson be-

gan his career in the late 1940s and was a major figure in the folk genre by the mid-'50s. He has recorded for the Riverside, Elektra, and Capitol labels, and has worked with such acts as Joan Baez and Judy Collins. Silverstein credits Gibson as one of his main songwriting influences.

LEGENDS CELEBRATED AT GREAT ESCAPE

(Continued from page 29)

is to build a home for retired entertainers. Walker will donate that day's profits from both stores to ROPE.

Admission to the weekly series is free, and Walker promises to showcase artists who have made significant contributions to the music but may have been passed over by organizations like the Country Music Hall Of

Fame.

"A lot of these people will never get an award again in their lives, and if we can become an all-year place where country fans can come down on Saturday and see a country star in person, it will be good for us and good for the town," Walker says. "And a lot of people will go home happy."

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
66 ALL FIRED UP (Little Shop Of Morgansongs, BMI/Sixteen Stars, BMI) HL	
52 BEEN THERE (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) CPP	
7 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/OI, ASCAP)	
35 BUT I WILL (WB, ASCAP/East 64th, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI/Yasa, BMI) WBM	
65 BY THE WAY SHE'S LOOKIN' (Nocturnal Eclipse, BMI/Minneltonka, BMI/More Songs, BMI/Oe Burgo, BMI) HL	
53 THE CHEAP SEATS (Careers-BMG, BMI/Longitude, BMI) WBM/HL	
33 COWBOY BAND (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL	
71 COWBOYS DON'T CRY (Jim's Allisongs, BMI/16 Stars, BMI) HL	
37 DON'T TAKE THE GIRL (Eric Zanetti, BMI) CPP	
45 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) CPP	
9 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/CPP	
44 ELVIS AND ANDY (Almo, ASCAP) CPP	
3 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/Stroudacaster, BMI/WB, ASCAP) CPP/WBM/HL	
8 FOOLISH PRIDE (Post Oak, BMI) HL	
16 GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob, ASCAP) HL	
15 HALF THE MAN (Blackened, BMI) CPP	
17 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP/WBM	
72 HARD LUCK WOMAN (Hori Productions America, ASCAP/Polygram Int'l, ASCAP) HL	
28 HARD TO SAY (Travelin' Zoo, ASCAP) HL	
61 HE'S A GOOD OLE BOY (Sony Tree, BMI) HL	
46 HOW CAN I HELP YOU SAY GOODBYE (Reynson, BMI/Burton B. Collins, BMI/W.B.M., SESAC/K.T. Good, SESAC/Howe Sound, BMI) HL/WBM	
74 IF YOU CAME BACK FROM HEAVEN (Englishtown, BMI/BMG, BMI) HL	
48 I'LL GO DOWN LOVING YOU (Sony Tree, BMI/Careers-BMG, BMI) HL	
22 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL	
23 I TAKE MY CHANCES (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP	
67 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP)	
59 IT WON'T BE OVER YOU (MCA, ASCAP/Kicking Bird, BMI) HL	
6 I WISH I COULD HAVE BEEN THERE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Colter Bay, BMI) CPP	
69 Jukebox Junkie (Capit. BMI/Cupit Memaries, ASCAP)	
62 LABOR OF LOVE (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mommy's Geetar, BMI) HL	
4 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP) HL	
30 LITTLE ROCK (Sony Tree, BMI) HL	
11 LOVE A LITTLE STRONGER (Great Cumberland, BMI/Diamond Struck, BMI/Circle Of Life, BMI/Heart Doctor ASCAP/Angela Delugo, ASCAP/Storm Front, BMI/John Juan, BMI/Ensign BMI) CPP/HL	
54 LOVE AND LUCK (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL/WBM	
58 LOVE DIDN'T DO IT (BMG, ASCAP) HL	
63 MAMMAS DON'T LET YOUR BABIES GROW UP TO BE... (Sony Tree, BMI) HL	
25 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP)	
29 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL	
5 NATIONAL WORKING WOMAN'S HOLIDAY (Murray, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP	
56 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude, BMI/Rio Zen, BMI/Reynson, BMI/Howe Sound, BMI)	
68 ONE GOOD MAN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patrick, BMI) HL	
10 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI) CLM/HL	
42 O WHAT A THRILL (Musique Chanteclair, ASCAP/Bug, ASCAP)	
39 POCKET OF A CLOWN (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	
13 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL	
50 ROPE THE MOON (Almo, ASCAP/Bamatuck, ASCAP/Just A Dream, ASCAP/Pearl Dancer, ASCAP) CPP	
26 SHE CAN'T SAY I DIDN'T CRY (Starstruck Angel, BMI/Stroudacaster, BMI) CPP	
49 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP)	
51 SHE LOVES ME LIKE SHE MEANS IT (EMI April, ASCAP/Jkies, ASCAP/Stroudavarious, ASCAP/Polygram Int'l, ASCAP) HL/CPP	
55 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI)	
47 SPILLED PERFUME (Ben's Future, BMI/Sony Tree, BMI/Acuff-Rose, BMI) HL/CPP	
57 STATE FAIR (Alabama Band, ASCAP/Wildcountry ASCAP) WBM	
14 STOP ON A DIME (Square Lake, ASCAP/Howlin' Hits, ASCAP) CPP	
1 SUMMERTIME BLUES (Warner-Tamerlane, BMI) WBM	
21 TAKE THESE CHAINS FROM MY HEART (Milene, ASCAP) CPP	
36 THAT AIN'T NO WAY TO GO (Sony Tree, BMI/Bufallo Prairie Songs, BMI/Don Cook, BMI) HL	
12 THAT'S MY BABY (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Wacissa River, BMI) CPP	
24 THEY DON'T MAKE 'EM LIKE THAT ANYMORE (Farren Curtis, BMI/Mike Curb, BMI/Full Keel, ASCAP/Farrenuff, ASCAP/CurbSongs, ASCAP) WBM	
2 THINKIN' PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) CPP/HL	
34 THIRD ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudacaster, BMI/Baby Mae, BMI) CPP	
75 THIS HEART (Milhouse, BMI/Songs Of PolyGram, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL	
20 (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN (AI Andersongs, BMI/Mighty Nice, BMI/Hecktone, BMI/Foreshadow, BMI) CLM	
38 WALKING AWAY A WINNER (Great Cumberland, BMI/Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI) WBM/CPP	
73 WESTERN FLYER (BMG, BMI/Careers-BMG, BMI)	
32 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM	
27 WHAT THE COWGIRLS DO (Benefit, BMI/Englishtown, BMI) WBM	
40 WHENEVER YOU COME AROUND (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM	
18 WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP) WBM	
60 WHOLE LOTTA LOVE ON THE LINE (Acuff-Rose, BMI) CPP	
64 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI) WBM	
43 WHY HAVEN'T I HEARD FROM YOU (Bash, ASCAP/Life Of The Record, ASCAP) HL	
19 WINK (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/CPP	
41 WISH I DIDN'T KNOW NOW (Songs Of PolyGram, BMI/Tokeco, BMI) HL	
70 WOMAN, SENSUOUS WOMAN (Acoustic, BMI) CPP	
31 XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Tunes, ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM	

HOT COUNTRY RECURRENTS

WEEKS ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	2	A GOOD RUN OF BAD LUCK	CLINT BLACK
2	2	1	YOUR LOVE AMAZES ME	JOHN BERRY
3	3	2	PIECE OF MY HEART	FAITH HILL
4	5	5	I SWEAR	JOHN MICHAEL MONTGOMERY
5	—	1	BEFORE YOU KILL US ALL	RANDY TRAVIS
6	4	3	IF BUBBA CAN DANCE (I CAN TOO)	SHENANDOAH
7	—	1	DADDY NEVER WAS THE CADILLAC KIND	CONFEDERATE RAILROAD
8	8	7	NO DOUBT ABOUT IT	NEAL MCCOY
9	7	6	MY LOVE	LITTLE TEXAS
10	6	4	IF THE GOOD DIE YOUNG	TRACY LAWRENCE
11	10	8	I JUST WANTED YOU TO KNOW	MARK CHESNUTT
12	14	12	ROCK MY WORLD (LITTLE COUNTRY GIRL)	BROOKS & DUNN
13	17	19	CHATTAHOOCHEE	ALAN JACKSON
14	9	10	I'M HOLDING MY OWN	LEE ROY PARNELL
15	12	16	A LITTLE LESS TALK AND A LOT MORE ACTION	TOBY KEITH
16	13	11	HE THINKS HE'LL KEEP HER	MARY CHAPIN CARPENTER
17	16	17	WILD ONE	FAITH HILL
18	11	9	ADDICTED TO A DOLLAR	DOUG STONE
19	19	14	FAST AS YOU	DWIGHT YOAKAM
20	15	13	LIVE UNTIL I DIE	CLAY WALKER
21	18	18	I'VE GOT IT MADE	JOHN ANDERSON
22	25	23	GOODBYE SAYS IT ALL	BLACKHAWK
23	21	20	STATE OF MIND	CLINT BLACK
24	—	21	GOD BLESSED TEXAS	LITTLE TEXAS
25	20	15	STANDING OUTSIDE THE FIRE	GARTH BROOKS

◆ 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.

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
				COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.	
				★★★ No. 1 ★★★	
1	1	1	15	SELENA EMI LATIN	AMOR PROHIBIDO 8 weeks at No. 1
2	2	2	10	JON SECADA SBK/EMI LATIN	SI TE VAS
3	5	6	9	RICARDO ARJONA SONY	TE CONOZCO
4	3	4	7	RICARDO MONTANER EMI LATIN	QUISIERA
5	6	8	4	JUAN GABRIEL ARIOLA/BMG	PERO QUE NECESIDAD
6	8	9	10	THE BARRIO BOZZ SBK/EMI LATIN	UNA NOCHE DE AMOR
7	4	3	17	LA MAFIA SONY	VIDA
8	9	10	6	TONY VEGA RMM/SONY	ELLA ES
9	17	25	4	LOS FUGITIVOS RODVEN	DIABLO
10	7	5	11	LOS FANTASMAS DEL CARIBE RODVEN	MAS Y MAS
11	12	18	5	KAIRO SDI/SONY	EN LOS ESPEJOS DE UN CAFE
12	11	17	6	JULIO IGLESIAS COLUMBIA/SONY	CRAZY
13	14	14	5	VICEVERSA MAX	ELLA
				★★★ POWER TRACK ★★★	
14	33	—	2	JUAN LUIS GUERRA 440 KAREN/BMG	LA COSQUILLITA
15	13	12	6	LORENZO ANTONIO WEA LATINA	CUANDO, COMO Y PORQUE
16	19	21	3	LISA LISA PENDULUM/EMI	CUANDO ME ENAMORE
17	22	26	4	INDUSTRIA DEL AMOR UNICO/FONOVISA	DOS ENAMORADOS
18	23	23	3	VARIOUS ARTISTS MAX	MERENGUE MIX
19	10	7	13	LUIS MIGUEL WEA LATINA	TU Y YO
20	28	—	2	MARCOS LLUNAS POLYGRAM LATINO	PARA OLVIDAR
21	18	19	4	M. A. SOLIS Y LOS BUKIS FONOVISA	A AQUELLA
				★★★ HOT SHOT DEBUT ★★★	
22	NEW ▶		1	ALEJANDRO FERNANDEZ SONY	SI DIOS ME QUITA LA VIDA
23	16	16	8	PANDORA EMI LATIN	EL CANALLA
24	24	29	4	WICHY CAMACHO WEA LATINA	DARIA EL ALMA
25	30	32	3	CARLOS VIVES POLYGRAM LATINO	ALICIA ADORADA
26	27	24	5	VERONICA CASTRO POLYGRAM LATINO	TU LA TIENES QUE PAGAR
27	31	—	2	LOS TIRANOS DEL NORTE FONOVISA	EXTRANA MANERA
28	21	20	4	ANTONIO AGUILAR, HIJO EMI LATIN	POR TI NO VOY A LLORAR
29	NEW ▶		1	GERARDO EMI LATIN	MARIA ELISA
30	35	—	2	PIMPINELA POLYGRAM LATINO	HAY AMORES QUE MATAN
31	26	—	2	EDGAR JOEL RODVEN	LO QUE NO HARIAS POR AMOR
32	NEW ▶		1	LA MAFIA SONY	CADA VUELTA DE ESQUINA
33	34	34	3	GRACIELA BELTRAN EMI LATIN	PILARES DE CRISTAL
34	15	11	13	GLORIA ESTEFAN EPIC/SONY	AYER
35	NEW ▶		1	REY RUIZ SONY	SI TE PREGUNTAN
36	NEW ▶		1	GILBERTO SANTA ROSA SONY	ME VOLVIERON A HABLAR DE ELLA
37	36	—	2	RAUL DI BLASIO ARIOLA/BMG	HASTA QUE TE CONOCI
38	NEW ▶		1	CHEITO SONY	EL BAILE DE LA VELA
39	20	15	11	ALVARO TORRES EMI LATIN	TU MEJOR AMIGO
40	25	13	14	ANA GABRIEL SONY	HABLAME DE FRENTE

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

Artists & Music

Gloria's 'Mi Tierra' Enters Platinum Territory 3rd Spanish-Language Set To Sell 1 Million In U.S.

PLATINUM "TIERRA": As you may have noticed on last week's Billboard Latin 50, Gloria Estefan's "Mi Tierra" (Epic/Sony) has reached platinum status for sales of 1 million units in the U.S. "Mi Tierra" becomes only the third Spanish-language album to strike platinum in the U.S., following Julio Iglesias' "Julio" (Sony)—certified platinum in 1984—and Linda



ESTEFAN

Ronstadt's "Canciones De Mi Padre" (Elektra), which earned a platinum disc in 1991. After the U.S., the greatest sales for "Mi Tierra" have been registered in Spain, where the album has sat in the top 10 on Spain's retail charts and sold more than 900,000 units—the second-highest sales tally ever for a single album in Spain. Mecano's 1991 million-plus seller, "Aidala" (BMG), remains the market's all-time sales leader. Estefan currently is working on an English-language release, due sometime in October.

APPOINTMENTS: Aloysio Reis has been named VP of marketing at EMI Music International. A longtime executive with Sony, Reis most recently was marketing director at Sony Music Mexico. Reis, whose starts at EMI Aug. 1, replaces Mario Ruiz, currently president of EMI Capitol de Mexico. Luigi Mantonvani has been appointed managing director at EMI Odeon Chile, effective Aug. 1. Mantonvani, formerly managing director at Virgin Music Italy, replaces Francisco Vitale.

ANDERSON'S LATIN AMERICA Vision: With little fanfare, Windham Hill/BMG has released "Deseo," a wonderfully diverse Latin American soundscape painted through the ears of Yes frontman Jon Anderson. While gamely attacking Spanish- and Portuguese-language paeans of universal love and passionate romantic intentions, Anderson's obvious enthusiasm for his musical adventure shines through via spirited vocal deliveries, often sung in tandem with notable guests such as Milton Nascimento, Boca Livre, and Glenn Monroig. On "Bridges," Anderson coaxes an impressive, emotive performance from María Conchita Alonso, who is not noted for her vocal prowess. NAC stations leaning toward world music and even new age likely will embrace this grab-bag of South American cadences coated with Anderson's familiar vocal ethereality.

GETTING CAUGHT UP: Record Research has put out the 1993 Music Yearbook, which contains the titles that reached No. 1 on the Hot Latin Tracks and Billboard Latin 50 charts. Compiled by Joel Whitburn, the annual compendium of Billboard chart information has included the Latino chart toppers since 1990. Reporting that Julio Iglesias is the highest-paid Hispanic entertainer in the U.S., Hispanic Business magazine estimates that the Spanish superstar balladeer will gross \$51.5 million during



by John Lannert

1993 and 1994. Gloria Estefan comes in second, with gross earnings of \$38.5 million. New York club S.O.B.'s beefs up its Latino slate this summer with several strong shows, including salsa superstar Jerry Rivera July 25; legendary Cuban bassist Israel "Cachao" López Aug. 15-17; Latin jazz icon Eddie Palmieri with sonero standout Ismael Quintana Aug. 22; and former Fania great Larry Harlow Aug. 29. Cachao has just released his label bow for Emilio Estefan's Crescent Moon/Epic imprint, titled "Master Sessions, Volume 1" . . . Milton Nascimento has canceled his appearance at the Bethel '94 concert.

WATER BROTHER FLOWING: Miami promotion outfit Water Brother Productions has kicked into high gear with seven tours in South America, the first of which began July 20 when reggae legend Steel Pulse launched its 10-city Brazil/Argentina run in Rio de Janeiro. Among the other tours: David Byrne's 10-city Brazilian tour, which commences Aug. 10 in São Paulo; Kiss' four-date Far South trek Aug. 27-Sept. 5, taking in Brazil, Chile, and Argentina; UB40's 13-city, pan-Latin American swing, starting Aug. 28 in Mexico City; and Bryan Adams' four-city Far South jaunt, beginning Oct. 13 in Santiago, Chile. Also, Jon Secada has two dates confirmed for São Paulo (Nov. 14) and Rio (Nov. 18), and Stone Temple Pilots are locked in for three concerts at São Paulo (Nov. 16), Buenos Aires (Nov. 19), and Santiago (Nov. 22).

CHART NOTES: The eight-week chart-topping run by Selena's "Amor Prohibido" (EMI Latin) on the Hot Latin Tracks chart no longer appears to be under threat; last week the cubia smash lost only 65 points, while Jon Secada's No. 2 single, "Si Te

Vas" (EMI Latin), gained a smattering of points. Thus, the point gap is still about 350 points.

What's more, "Si Te Vas" is coming under pressure as Ricardo Arjona's "Te Conozco" (Sony) moves robustly from 5-3, knocking Ricardo Montaner's "Quisiera" (EMI Latin) back into the No. 4 slot. "Quisiera," however, still gained enough points to retain its bullet.

Other singles posting strong advances are Los Fugitivos' Rodven entry "Diablo" (17-9) and Juan Luis Guerra y 440's Karen/BMG track "La Cosquillita" (33-14), a fast-paced, old-school merengue ditty that surprisingly has met little resistance at radio. Like "Quisiera," Lorenzo Antonio's "Cuándo, Cómo, Y Porqué?" (WEA Latina) garnered sufficient points to hold onto a bullet, even though it moved down 13-15.

New artists on the HLT are Nuyorican hip-hopstress Lisa Lisa and Ecuadorian-born rapper Gerardo, two artists who have scored top 10 hits on the Hot 100. Lisa Lisa's seductive "Cuando Me Enamoré" (Pendulum) moves up three this week to No. 16. "Cuando Me Enamoré" is Pendulum's first HLT single as well. Gerardo, meanwhile, makes his HLT debut at No. 29 with the rap/salsa thumper "María Elisa," taken from his EMI Latin debut, "Así Es." The sassy video of "María Elisa" features a sensational, coquettish performance from Gerardo's background dancer, Linda Ceballos.

Also making his bow on the HLT is Crescent Moon/Sony artist Cheito, whose "El Baile De La Vela" enters at No. 38. A dance remix of the song-flavored track moves 34-30 with a bullet on this week's Billboard Club Play chart. "El Baile" is the leadoff single from Cheito's self-titled debut for Crescent Moon.

And finally, this chart anomaly: "Merengue Mix" (Max), which moves 23-18 this week, is the first single on the HLT to carry "Various Artists" as the name of the recording act. "Various Artists" normally refers to a multi-act album.



Lanfranco Honors Its Own. On June 26, Miami-based publisher Lanfranco Music held its second Premios Lanfranco, which was packaged as a radio special sponsored by WQBA-FM ("La Exitosa") in Miami. Shown celebrating the awards program, from left, are awardee Ricardo Quijano; Gino Latino, DJ, WQBA-FM; awardees Charlie Donato and Omar Alfanno; and Tony Campos, station manager, WQBA-FM and awards host. Seated is Silvia Samalea, president of Lanfranco Music.

#1 LATIN MUSIC DISTRIBUTOR

7960 SILVERTONE AVE. SUITE 116 • SAN DIEGO • CALIFORNIA 92126

- Knowledgeable Latin Service Reps.
- Best Prices Guaranteed
- Catalogs and Flyers
- 100% Returns* (on recommended products)

PHONE : (619) 695-8863
FAX : (619) 695-3768
TOLL FREE : 1-800-74-LATIN

PROD. • KUBANEY • FONOVISA EMI/LATIN • COMBO • BMG/LATIN • TOP TEN HITS •

TODO!
LO QUE USTED
NECESITE

DE LA DISTRIBUIDORA MAS
GRANDE EN EL MUNDO

TOLL FREE: 800-329-7664
OR 305-621-0070 / FAX: 621-0465
ASK FOR MARTHA

bassin
DISTRIBUTORS

DISCOS COMPACTOS, VIDEOLASER, CASSETTES,
ACCESORIOS, VIDEOS Y MUCHO MAS!

RODVEN & MUCH MORE! • WEA LATINA • SONY DIS

MANHATTAN LATIN MUSIC DIST.

DISCOS COMPACTOS • VIDEOS • CASSETTES • ACCESSORIOS

¡LLAMENOS HOY!

Toll Free
800-745-4509

Fax: 212-563-4847
Tel. 212-563-4508
Mia. 305-591-7684
Fax 305-477-0789

471 W. 42 ST. NY, NY. 10036

Member of
NAIRD

POCHY
YSU
COCO BAND

GRANDES EXITOS
DE LA
COCO BAND
VOL. 1

DISTRIBUIDOR ONE-STOP MAS GRANDE DE MUSICA LATINA

HL DISTRIBUTORS, INC.

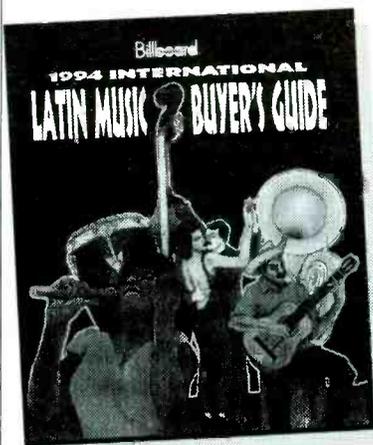
6940 S. W. 12 Street
Miami, Florida 33145

- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Personal Bilingüe para Atender Sus Ordenes
- Completamente Computarizado
- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Knowledgeable Sales Reps
- Fully Computerized

Local: 305-262-7711. Ask for Gloria
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

Billboard's 1994 International Latin Music Buyer's Guide puts a world of Latin Music contacts in the palm of your hand!



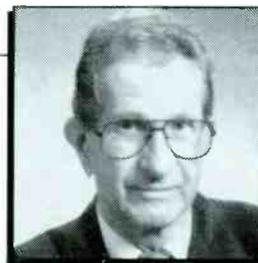
Over 3,000 listings in 18 countries worldwide let you reach record company executives...research music publishers...contact international promoters...find a wholesaler or distributor...get in touch with Latin Music radio stations in the U.S. and Puerto Rico...locate clubs, managers, agents...and much more!

The 1994 International Latin Music Buyer's Guide is a vital business tool for anyone involved in the Latin Music marketplace. To order your copy call toll-free: 1-800-344-7119 or 1-908-363-4156. Or send check for \$60 plus \$4 shipping & handling (\$10 for international orders) with this ad to: **Billboard Directories, Dept. BDL3074, P.O. Box 2016, Lakewood, NJ 08701**

COMPLETELY UPDATED FOR '94

BDL3074

Classical KEEPING SCORE



by Christie Barter

THERE HAVE BEEN reports in The New York Times and Newsday that Mostly Mozart, a popular fixture in the city's musical life for more than 25 years, is in danger of being severely cut back or even dismantled altogether. And while this is not the space to argue the whys and wherefores of the matter, I can report that the Associated Musicians of Greater New York (Local 802, AFM) and the members of the festival's splendid orchestra have formed a Committee To Save Mostly Mozart.

Committee members distributed letters to the friends of Mostly Mozart attending an open rehearsal at Avery Fisher Hall a week or so ago, while other members of Local 802 distributed leaflets outside the hall. Basically, the message to those who cared was, "Do you even want to think about New York in July and August without Mostly Mozart?"

No. The festival's artistic and financial fortunes have done nothing but grow over the years. Last summer's box office receipts, according to all reports, were the second-largest in the festival's history, and its cultural contribution to life in New York during the summer is undisputed.

Anyone interested in adding his or her voice to the growing chorus of support for this "jewel in Lincoln Center's crown" should write the new chairperson of Lincoln Center's board, Beverly Sills, at 70 Lincoln Center Plaza, New York, N.Y. 10023. Or call 212-875-5111.

INSTEAD OF CELEBRATING Bastille Day this year, Harmonia Mundi USA has launched a Christmas-in-July promotion with some exceedingly promising titles. Heading the list is a new recording of Handel's "Messiah" by William Christie and his Arts Florissants (due Aug. 1). But also upcoming, and new, is an album of carols "from

the Old and New Worlds" sung by an outfit called the **Theater Of Voices** under the direction of **Paul Hillier**, and a collection of medieval carols and motets, "On Yoolis Night," sung by the best-selling group **Anonymous 4**. A Holiday Classics counter display featuring both titles will be available in September.

Harmonia Mundi's catalog of Christmas titles includes a Schütz "Nativity" by **René Jacobs** and his **Concerto Vocale** and a Charpentier "Christmas Oratorio" by Christie and the Arts Flo. Among the distributed labels, Gimell weighs in with an album of carols and motets sung by the **Tallis Scholars**, and Hyperion offers an all-Britten album, including the "Ceremony of Carols," sung by the **Westminster Cathedral Choir** under **David Hill**. From Praga comes a collection of Czech Christmas pastorales featuring soprano **Lucia Popp** with the **Prague Radio Symphony Orchestra**. And from Jade (are you ready for this?) comes an album of Serbian Orthodox Christmas Carols sung by the **Radio And Television Choir Of Belgrade**.

Jordi Savall, who was responsible for the lovely soundtrack to the unexpected worldwide hit film "Tous Les Matins du Monde" (the soundtrack was released on Audivis, a Harmonia Mundi USA-distributed label), has done it again with his score for the new **Jacques Rivette** film "Joan of Arc" (also on Audivis). The music is drawn from works by **Guillaume Dufay**, various 15th-century sources, and Savall himself.

HM/USA also brings us this month a complete recording—the only one in the catalog right now—of **Paul Hindemith's** opera "Mathis der Maler," conducted by **Gerd Albrecht** (three CDs, on the Wergo label).

THE AUTHORIALLY PROLIFIC pianist **Charles Rosen** has come up with a new book titled "The Frontiers Of Meaning: Three Informal Lectures On Music," just published by Hill and Wang. To support it, Sony Classical has rereleased, in its midpriced Essential Classics line, Rosen's recordings of the late **Beethoven** sonatas (Nos. 27-32) and **Bach's** "Goldberg Variations." The lectures, delivered in Rome a year and a half ago, ask (and go a long way toward answering) questions like: How is taking pleasure from music related to understanding it? And what, if anything, does music mean?

Jazz BLUE NOTES



by Jeff Levenson

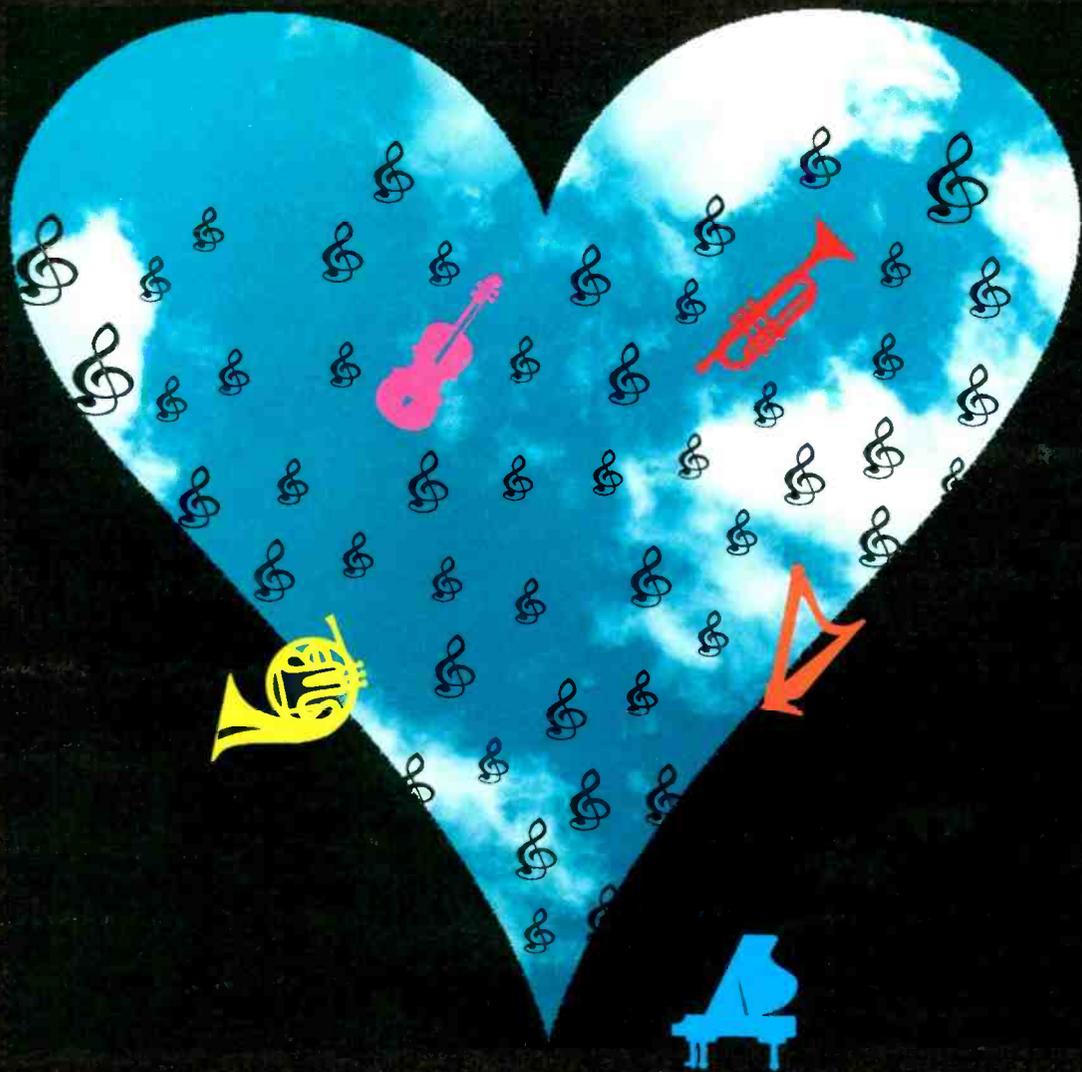
IT'S BECOMING INCREASINGLY EVIDENT that Montreal knows best the ways and means of big-time get-togethers. This year's just-completed edition of the Montreal jazz fest (actually, the Festival International de Jazz de Montreal for those looking to save on their Berlitz), is a model of organizational efficiency: 11 days, 14 stages of free concerts, 40-or-so premium performances featuring headline artists, 1.5 million fans, and a thematic focus wide-reaching enough to attract all manner of music lover without agitating jazz purists. (Wrangling with jazz purists is *not* recommended.)

How does this annual bash run so smoothly? Beats me, though one clue is the festival's prevailing disposition of ensuring that fans have a good time. Artists, I'm told, are treated none too shabbily, either. Couple that with the organizer's belief that in order to manage a successful festival, music must be enjoyed; that encourages support by fans and sponsors alike (including underwriting tobacconist du Maurier, which once again put its money where its smoke is—or something like that).

What did *this* fan dig? Lots, with a few moments to remember: the slow-burn groove of **Booker T. and the M.G.'s**; the Copelandesque wanderings of guitarist **Bill Frisell** and company; another side of Americana, as conceived by **Charlie Haden** and **Hank Jones** in a program devoted to "Hymns, Spirituals, and Anthems"; pianists **Geoff Keezer's** quick right hand; guitarist **Ronny Jor-**

dan's slickness; and the '60s-come-back tone of tenorist **Pharoah Sanders**. (Any surprises? Yeah, one I missed: the **Brian Setzer Orchestra**, which had everyone talking about what happens when tattooed rockabilly hog-ties tuxedoed swingtime.)

STUFF: A few of the artists who appeared in Montreal, namely **Cassandra Wilson**, **Roy Hargrove**, **David Murray**, and **Vinx**, are scheduled to take part in the National Black Arts Festival. This cultural event, described by artistic director **Avery Brooks** (yes, he of Trekkie fame) as "a forum for the celebration of the culture of people of African descent and their art of living," takes place in Atlanta, July 29-August 7... What with many jazzers in a festival frame of mind, Columbia Legacy has just issued three titles with the cover art imprint "Live At Newport": **Duke Ellington**, **Mahalia Jackson**, and **Miles Davis & Thelonious Monk** are represented (all are from 1958, with an additional 1963 set from Miles and Monk)... Columbia (not the Legacy division) has the label debut from **Marcus Roberts** set for release in September. "Gershwin For Lovers" is the title, and according to the pianist, "I aimed for a recording that I would want to listen to in a moment of reflection—something with subtlety, sophistication, and sensuousness." A lot of S's there, Marcus... Drive Archive, a subsidiary of Drive Entertainment, is issuing a series of CDs drawn from the vaults of the TKO/Ember Records labels. There are eight of them, from **Charles Mingus**, **Woody Herman**, **Billie Holiday**, **Louis Armstrong**, **Charlie Parker**, **Sarah Vaughan**, **Duke Ellington**, and **Dizzy Gillespie**. Upcoming: works from **Sidney Bechet**, **Freddie Hubbard**, and **Art Tatum**, among others... Shanachie/Cachet has signed pianist **Kim Pensyl**. The label debut is slated for September.



BILLBOARD SPOTLIGHTS THE CLASSICAL APPEAL A GLOBAL PERSPECTIVE

The classical market is constantly growing, changing and evolving in order to capture a wider audience. In an effort to increase awareness of this important musical genre, President Clinton has named September "Classical Music Month." Coinciding with this national celebration, our September 10th spotlight will examine the on-going worldwide development and marketing of classical music. We'll also explore the recent contributions of classical composers in the areas of filmscores and soundtracks.

Join Billboard in honoring this opulent art form. Contact your advertising representative today and appeal to our 200,000 readers in 107 countries worldwide.

ISSUE DATE: September 10 AD CLOSE: August 16

NY: Pat Rod Jennings (212) 536-5136

Ken Piotrowski (212) 536-5223

LA: Gary Nuell (213) 525-2302

Europe & UK: Christine Chinetti 44-71-323-6686

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST ABEL & NUMBER (SUGGESTED LIST PRICE (R EQUIVALENT))	TITLE
1	1	19	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT 18 weeks at No. 1
2	2	105	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
3	3	32	GERSHWIN/WODEHOUSE NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
4	NEW		VAN CLIBURN RCA 62695 (9.98/15.98)	IN MOSCOW
5	4	19	LUCIANO PAVAROTTI LONDON 433260 (10.98 EQ/15.98)	MY HEART'S DELIGHT
6	5	11	GLENN GOULD SONY CLASSICAL 46686 (9.98 EQ/15.98)	32 SHORT FILMS
7	7	116	UPSHAW/ZINMAN NONESUCH 79282/ELEKTRA (10.97/15.97)	GORECKI: SYMPHONY NO. 3
8	6	35	TALLINN CHAMBER ORCHESTRA (KALJUSTE) ECM 20003 (10.98/15.98)	ARVO PART: TE DEUM
9	9	22	CLEVELAND ORCH. (THOMAS) SONY CLASSICAL 33172 (14.98 EQ)	ORFF: CARMINA BURANA
10	8	20	KONRAD RUHLAND SONY CLASSICAL 53899 (9.98 EQ/15.98)	GREGORIAN CHANT
11	13	40	LUCIANO PAVAROTTI LONDON 425099 (10.98 EQ/15.98)	TI AMO
12	11	7	DAWN UPSHAW/THOMAS HAMPSON TELDEC 77310/ELEKTRA (10.97/15.97)	COPLAND: LONG TIME AGO
13	NEW		VAN CLIBURN RCA 55912 (9.98/15.98)	TCHAIKOVSKY: PIANO CONCERTO NO. 1
14	15	51	LUCIANO PAVAROTTI LONDON 436719 (10.98 EQ/15.98)	AMORE
15	10	92	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME

TOP CLASSICAL CROSSOVER™

★★ NO. 1 ★★

1	1	25	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO 25 weeks at No. 1
2	3	29	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (9.98/17.98)	SCHINDLER'S LIST
3	2	8	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
4	4	17	CINCINNATI POPS (KUNZEL) TELARC R0342 (10.98/15.98)	GREAT FANTASY ADVENTURE ALBUM
5	5	70	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
6	6	34	LONDON SYMPHONY (WILLIAMS) ARISTA 1012 (54.98)	THE STAR WARS TRILOGY
7	10	50	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
8	7	13	BOSTON POPS (WILLIAMS) SONY CLASSICAL 3380 (9.98 EQ/15.98)	UNFORGETTABLE
9	8	38	LONDON SYMPHONY ORCHESTRA RCA 61538 (9.98/15.98)	SYMPHONIC MUSIC OF YES
10	12	7	BOURNEMOUTH SYM. RELATIVITY 220 (10.98/15.98)	SYMPHONIC PIECES FROM LES MISERABLES
11	14	125	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177 (9.98 EQ/15.98)	HUSH
12	11	46	LESLEY GARRETT SILVA AMERICA 1022 (9.99/15.99)	ANDREW LLOYD WEBBER: LOVE SONGS
13	9	32	FRANK ZAPPA BARKING PUMPKIN 71100/RHINO (10.98/16.98)	YELLOW SHARK
14	RE-ENTRY		THE CHIEFTAINS RCA 61490 (9.98/15.98)	THE CELTIC HARP
15	13	97	POPS (WILLIAMS) PHILIPS 420178 (10.98 EQ/15.98)	BY REQUEST: THE BEST OF JOHN WILLIAMS

TOP OFF-PRICE CLASSICAL™

★★ NO. 1 ★★

1	NEW		CHOIR OF VIENNA SPECIAL 1182/ESSEX ENTERTAINMENT (3.98/4.98)	MYSTICAL CHANTS 1 week at No. 1
2	1	6	SILOS MONKS DG 445399 (5.98 EQ/10.98)	MYSTERY OF SANTO DOMINGO
3	NEW		VARIOUS ARTISTS MADACY 4569 (4.99/6.99)	PIANO CLASSICS 1
4	5	6	CARRERAS-DOMINGO-PAVAROTTI SONY MASTERWORKS 64394 (5.98 EQ/9.98)	ALL-STAR TENORS
5	2	6	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
6	3	6	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
7	14	2	ROYAL PHILHARMONIC (CLARK) FIRST CHOICE 5172 (4.98/6.98)	HITS OF THE BEATLES
8	NEW		CARRERAS-DOMINGO-PAVAROTTI RCA 21273 (6.98/10.98)	ESSENTIAL THREE TENORS
9	6	4	VARIOUS ARTISTS RCA 62666 (5.98/9.98)	CHILL TO THE CHANT
10	4	6	WURTTENBERG ORCHESTRA VOX ALLEGRETTO 8098 (2.99/4.49)	PACHELBEL CANON & OTHER WORKS
11	9	6	ROYAL PHILHARMONIC (CLARK) K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1
12	7	5	MONKS OF BENEDICTINE ABBEY MADACY 2361 (4.99/6.99)	TREASURY OF GREGORIAN CHANTS
13	NEW		VARIOUS ARTISTS INTERSOUND 1509 (9.98/13.98)	BACH: GREATEST HITS
14	NEW		VARIOUS ARTISTS ENCORE 67782/EMI CLASSICS (3.98/4.98)	PUCCINI: ARIAS
15	NEW		VARIOUS ARTISTS RCA 60840 (6.98/10.98)	PACHELBEL CANON & OTHER BAROQUE HITS

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

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	3	TONY BENNETT COLUMBIA 66214	★★★ NO. 1 ★★★ 3 weeks at No. 1 MTV UNPLUGGED
2	NEW		GROVER WASHINGTON, JR. COLUMBIA 64314	ALL MY TOMORROWS
3	3	9	LENA HORNE BLUE NOTE 28974/CAPITOL	WE'LL BE TOGETHER AGAIN
4	2	10	DIANE SCHUR/B.B. KING GRP 9767	HEART TO HEART
5	4	35	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
6	6	37	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
7	5	57	HARRY CONNICK, JR. ● COLUMBIA 53172	25
8	NEW		JIMMY SCOTT SIRE 45629/WARNER BROS.	DREAM
9	8	9	ROY HARGROVE QUINTET VERVE 523 G19	WITH THE TENORS OF OUR TIME
10	7	41	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
11	9	16	ETTA JAMES PRIVATE 82114	MYSTERY LADY
12	10	14	JOHN SCOFIELD & PAT METHENY BLUE NOTE 27765/CAPITOL	I CAN SEE YOUR HOUSE FROM HERE
13	13	8	CHICK COREA GRP 9774	EXPRESSIONS
14	15	6	VARIOUS ARTISTS VERVE 523 150	CARNEGIE HALL SALUTES THE JAZZ MASTERS
15	12	12	MACEO PARKER NOVUS 63175/RCA	SOUTHERN EXPOSURE
16	14	35	ELLA FITZGERALD VERVE 519 084	THE BEST OF THE SONGBOOKS
17	11	12	ARTURO SANDOVAL GRP 9761	DANZON (DANCE ON)
18	17	16	TERENCE BLANCHARD COLUMBIA 57793	THE BILLIE HOLIDAY SONGBOOK
19	NEW		JOHN PIZZARELLI NOVUS 63172/RCA	NEW STANDARDS
20	18	34	BILLIE HOLIDAY VERVE 513 943	BILLIE'S BEST
21	19	17	WYNTON MARSALIS SEPTET COLUMBIA 53220	IN THIS HOUSE ON THIS MORNING
22	22	14	KEITH JARRETT/GARY PEACOCK/PAUL MOTIAN ECM 21531	AT THE DEER HEAD INN
23	23	9	THE FREE SPIRITS FEAT. JOHN MCLAUGHLIN VERVE 521 870	TOKYO LIVE
24	20	43	JOSHUA REDMAN WARNER BROS. 45365	WISH
25	16	4	EDDIE PALMIERI ELEKTRA NONESUCH 61649/ELEKTRA	PALMAS

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	85	KENNY G ▲ ARISTA 18646	★★★ NO. 1 ★★★ 47 weeks at No. 1 BREATHLESS
2	4	9	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
3	3	6	DAVID SANBORN ELEKTRA 61620	HEARSAY
4	2	8	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
5	5	11	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
6	NEW		EVERETTE HARP BLUE NOTE 89297/CAPITOL HS	COMMON GROUND
7	7	15	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
8	6	3	EARL KLUGH WARNER BROS. 45596	MOVE
9	8	8	BONEY JAMES WARNER BROS. 45611	BACKBONE
10	NEW		STANLEY CLARKE AND FRIENDS EPIC 57506	LIVE AT THE GREEK
11	9	21	GERALD ALBRIGHT ATLANTIC 82552	SMOOTH
12	11	16	PAUL HARDCASTLE JVC 2033	HARDCASTLE
13	12	10	PATTI AUSTIN GRP 4023	THAT SECRET PLACE
14	10	11	NANCY WILSON COLUMBIA 57425	LOVE, NANCY
15	15	11	GIL SCOTT-HERON TVT 4310	SPIRITS
16	14	47	FOURPLAY ● WARNER BROS. 45340	BETWEEN THE SHEETS
17	13	22	THE BENOIT/FREEMAN PROJECT GRP 9739	THE BENOIT/FREEMAN PROJECT
18	17	53	DAVE KOZ CAPITOL 98892	LUCKY MAN
19	16	19	BOB JAMES WARNER BROS. 45536	RESTLESS
20	19	24	CANDY DULFER RCA 66248	SAX-A-GO-GO
21	18	6	JOE MCBRIDE HEADS UP 3025	A GIFT FOR TOMORROW
22	20	35	RONNY JORDAN 4TH & B'WAY 444060/ISLAND HS	THE QUIET REVOLUTION
23	21	18	MARION MEADOWS NOVUS 63167/RCA	FORBIDDEN FRUIT
24	22	3	KEVIN TONEY ICHIBAN 1167	LOVESCAPE
25	24	63	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021 HS	THE JAZZMASTERS

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

London Resurrects Factory Records

BY DOMINIC PRIDE

LONDON—Factory Records, the former label of New Order and the Happy Mondays that collapsed in 1992, will be resurrected through PolyGram imprint London Records following a deal with the liquidators of Factory Communications.

Former Factory Communications president Tony Wilson will be A&R consultant for the revived label, which probably will be known as Factory 2.

PolyGram-owned imprint London has acquired the goodwill, name, and other rights of Factory Communications Ltd., which went into receivership in November 1992 from joint administrative receivers Leonard Curtis

(Billboard, Dec. 5, 1992).

"We are delighted to have done a deal" says receiver Dermot Power. "We are still negotiating with other parties for back catalog rights which Factory still owns." Sources say these are the rights to the Happy Mondays catalog.

After the collapse of Factory, London signed New Order, which released the "Republic" album on the label last year. London also had a licensing deal for Factory product in some European territories. At the time of Factory's troubles, London was interested in acquiring the whole of the label, including its debts, which at the time ran to more than \$3 million. However, London has acquired selected assets rather than the whole label. Calls to London

Records executives were not returned by press time.

It was unclear at press time how the deal would affect Factory artists in the U.S., where New Order is licensed to Sire.

Other rights understood to be owned by the Factory liquidators include catalog material from the Durutti Column and early works by James. Factory's property assets also have been sold, and the former Factory building in Manchester is now a nightclub.

One of the problems in sorting out the Factory liquidation over the last 18 months has been the lack of contracts with major artists, a feature that formed part of the ideals on which the label was based.

MAJOR LABELS DISCOVERING GAY AND LESBIAN MARKET

(Continued from page 5)

dollars on entertainment annually.

Most majors are still in the early stages of developing long-term plans for this market beyond targeting publications and nightclubs catering to homosexuals. However, label executives say the wheels to create more detailed strategies in this area are in forward motion—and long overdue.

"You have to do your research and educate the people you work for," says Michael Rodriguez, marketing/product development manager at Atlantic. "I do feel like strides are slowly being made here. I don't think anyone can argue with the numbers; gay people have disposable income—and they're spending a lot of it on music."

According to the Simmons Market Research Bureau, which polled approximately 25,000 homosexual people in 1993, 76% purchased CDs in 1993, while 42% bought pre-recorded audio tapes. Further, of the people aged 18-34 who were polled, 60% have household incomes of more than \$50,000, while 48% of respondents aged 35-54 made more than \$100,000 a year. Roughly 52% of those polled were men, 48% women.

Major record labels are primarily gearing rhythm-rooted acts toward the gay community. However, Simmons research indicates audiences for rock and country, as well as several other genres. Though dance music continues to hold substantial interest for the homosexual market, with 40% of those polled preferring the genre, 37% of those polled listen primarily to country and rock, while 23% are partial to classical and opera.

"If there is a common denominator [in gay record-buying], it is probably an orientation toward music with heart and passion," says Dale Bennett, a manager and buyer for the single-store Spinners in Atlanta. "It would be totally inaccurate to stereotype. Gay people respond to music that looks into the struggles facing the human condition—and that can be a heavy beat, or a soft, classical violin. The image of guys going to the disco while women go to coffeehouses may be strong, but it is slowly starting to fade."

In identifying the characteristics of the typical queer consumer, there

is no definitive picture to be drawn, although the Simmons report figures indicate a well-educated, somewhat affluent buyer. Of the people polled by Simmons, 29% live in the West, 28% in the South, 22% in the Northeast, and 22% in the Midwest. Nationwide, 90% of those people polled were college educated; 50% live in a household of two people, and 38% live alone.

While some labels are spending time and money cultivating gay and lesbian dollars, there is still no signal toward a surge in signing openly homosexual artists. According to singer/songwriter Tom McCormack, who is promoting a rock-rooted album on his own Spotted Dog indie label, breaking through stereotypes remains difficult.

"I remember speaking with two A&R people at a NARAS meeting recently, and after asking them what the response would be to a demo by a non-dance gay artist, I was told that getting a deal would be a problem," says McCormack.

A major-label A&R executive, speaking off the record, agrees. "Dealing with openly gay acts and promoting to the gay market is like apples and oranges. There is still a degree of tension and prejudice at big labels like this one, especially when it's time to take that gay act you've been promoting to gays and try to break it in the mainstream. A lot of radio promoters still do not know how to handle it."

At this point, observers say, radio is not playing a role in working the gay market, but independent retail is a prominent piece in the puzzle. It has become common for a dance or urban artist to couple an in-store appearance with a gig at a local gay club. "Although I have never asked anyone to his or her face, we sell a lot of music to gays," says Jerry Maher, manager of M&M's, a dance specialty shop in San Diego. "They go to a club on Friday or Saturday, see a singer or hear a fierce record, and come in the next day to buy the record. It's like a chain reaction."

Epic is using this information by circulating "Working You The Right Way: Epic Summer '94," an informational one-sheet questionnaire, to mom-and-pop shops across the U.S. "It is targeted to get feedback on the

samplers and dance compilations," says Frank Ceraolo, national director of crossover promotion and marketing at the label. "It is also geared toward the musical interests of the gay community."

The Epic one-sheet is a direct result of the label's success during the approximately two dozen music events surrounding last month's Gay Games and Stonewall 25 civil rights march in New York, which drew more than 1 million people and generated roughly \$2 million for various social and political charities. Among the artists who appeared at Stonewall benefits were Crystal Waters, Cyndi Lauper, Queen Latifah, Seal, Jon Secada, k.d. lang, and D:REAM fronted by Peter Dinklage (Billboard, June 18).

During the events, Epic circulated several thousand copies of three cassette samplers highlighting current and future releases from its gay-friendly acts like Indigo Girls, Rozzalla, and Basia, as well as forthcoming dance compilations, triggering active consumer interest. Maher is among several indie retailers who report people seeking copies of albums noted on the samplers.

"For something like that to travel so far says quite a lot about the impression a label and its music is making," Maher says. "I think it also says that gay people are feeling recognized and supported by corporations that used to ignore them."

Later this summer, Atlantic will take a similar shot at exposing artists to the gay and lesbian community when it issues 5,000 sampler tapes through the gay-owned and -operated Out magazine, in commemoration of the 10th anniversary of Wigstock, an annual Labor Day drag festival in New York City. Though fully coordinated out of Atlantic by Rodriguez, the tape will feature two acts from each of WEA's labels. Tentatively slated to appear are Robin S. and Maria Christensen from Atlantic, Erasure and Deee-Lite from Elektra, Kristine W. and Opus 3 from EastWest, and Program 2 and a k.d. lang/Andy Bell duet from Sire/Warner Bros.

"There was an incredible enthusiasm from the other labels to be involved with this project," Rodriguez says. "It really does make you feel hopeful for the future."

Music Video

ARTISTS & MUSIC

'New Music Now' Host Puts Videos Online

(Continued from page 12)

Internet," says Sodeur, who will continue to program "New Music Now" for broadcast TV independently of his relationship with Loveria.

But Sodeur will help Loveria program the NAMS service, acting as a broker with record labels and serving as on-air talent to introduce a number of the videos, particularly those that are also programmed on "New Music Now."

"There's a ton of material I would love to get on my show, but can't," Sodeur says. "This affords me a greater opportunity to introduce videos to the public. And once a clip is on the service, it's on there forever."

Loveria plans to introduce the NAMS service Monday (25) with about 20 music videos from labels including Warner Bros., Continuum, Epic, and A&M.

To view the videos, a user must download the material onto a computer's hard disk. Once downloaded, a patented interactive framework allows the user to interact with the clip, providing access to liner notes, discographies, and other biographical and promotional data. The system is designed to work on Windows-based PCs; a Macintosh interface is in development.

To date, the quality of the visual image remains below broadcast standards in both frame rate and resolution. The most problematic issue surrounding the digital delivery of video has long been the unwieldy size of the computer files and the length of time it takes to download the audio and video components. Loveria says the NAMS service will allow users with a standard 9600-baud modem rate to download a 3-minute, 40-second clip, comprising five megabytes, at 12-15 minutes per megabyte. An average video could take about 75 minutes to download, which translates into a cost of about \$1.25 on Delphi.

Rates and fees vary depending on the size and complexity of the file, as well as the speed of the modem. Once the user has downloaded the video, it can be transmitted to other online users via free bulletin board services

featuring quicker download times.

Labels pay a \$500 annual membership fee to NAMS, which digitizes and distributes each video for an additional \$1,400. NAMS provides labels with demographic research detailing the use of each clip. The per-clip fee covers the cost of scanning information, inputting and encrypting text, and uploading and distributing the files. In addition, labels have the option to submit audio tracks for a \$500-per-track fee.

NAMS also is offering labels a first-time fee of \$500 per video, and \$200 per audio track. Labels can even submit tracks that already have been digitized, and NAMS will distribute the files for a \$50 fee. However, that fee does not include NAMS' patented interactive framework.

Despite the fact that the visual quality remains below broadcast standards, a number of executives are eager to tap into the new technology and test its promotional value.

"This is the evolutionary next step for video," says Sergio Silva, national manager of video promotion at A&M. Silva is submitting the Gin Blossoms video "Until I Fall Away" for the initial trial. He sees the system's greatest potential as serving underexposed acts that receive little

mainstream airplay.

"The computer user is more likely to get involved with the video and follow the story," says Silva, "which can totally help a new artist."

Mark Klein, Epic's director of video promotion, sees the system as an effective distribution conduit touching millions of music consumers who may not view music television, but who are interested in leading-edge technology.

"If you have a computer screen and have a choice between hearing and seeing a clip, there's a better chance of you going out and buying the record if you have a video stimulus. That's the basis of the entire video promotion business," Klein says. "If I'm spending 1% of the cost of a \$100,000 video to let 33 million people potentially see it—let alone kick it around for the next 10 years—that is definitely an added value to me."

Epic's Rage Against The Machine clip "Freedom," which is scheduled to be part of the initial NAMS trial, features an introduction by Sodeur. Clips that feature Sodeur will be designated as "New Music Now" videos. As new clips are introduced to the system, they will appear at the top of the menu. All will be identified by the NAMS tag.

PRODUCTION NOTES

LOS ANGELES

• Collective Soul's new Atlantic video "Breathe" is an HSI Productions clip directed by **Sam Bayer**. **Bart Lip-ton** produced.

• DNA director **Kevin Bray** is the eye behind **Dred Scott's** new A&M clip "Check The Vibe." **Max Malkin** directed photography on the shoot; **Kieran Walsh** produced.

NEW YORK

• Portfolio Artists Network's **Marcus Nispel** directed **Crystal Waters'** new Mercury video "Ghetto Days." **Marc Reshovsky** and **Jaimie Rosenberg** directed photography. **Anouk F. Nora** and **Brendan Heath** produced and executive-produced, respectively.

Nispel also is the eye behind **All-4-One's** Atlantic video "A Better Man." **David Knalls** directed photography; **Nora** produced.

OTHER CITIES

• Propaganda Films director **Nico Beyer** shot **They Might Be Giants'** "Snail Shell" video on location in Berlin. In addition, Propaganda's **Max & Dania** shot **the Brand New Heavies'** Delicious Vinyl clip "Midnight At The Oasis" in London.

• **Quick On The Draw's** **Cameron Casey** recently reeled four San Francisco-based shoots, including **Zhane's** Motown videos "Vibe" and "So Close," as well as **Emage's** Mercury shoot "The Choice Is Yours" and **Tony Toni Toné's** Wing/Mercury clip "Slow Wine." **George Young** and **Nicole Hirsch** produced the Zhane and Emage clips; **Hirsch** produced the Tony Toni Toné video.

• **Peter Himmelman's** latest Epic outing, "With You," is a Squeak Pictures production directed and shot by **Nigel Dick**. The shoot was staged in Wisconsin, Ohio, and New Jersey. **Brook Altman** and **Catherine Finkenstaedt** produced.

• Pop/Art Film Factory director **Daniel Zirilli** recently reeled **Bobby Womack's** new Continuum/MCA video "Forever Love" at Constitution Hall in Washington, D.C. **W.L. Boyd** and **Dave Tucker** produced; **Ericson Core** directed photography. In addition, Zirilli directed and produced the **Main Attraction's** Satin Records video "I'll Be Whatever You Want Me To Be" on location in San Francisco and Oakland, Calif. **Luc Nicknair** directed photography.

Canada's CMT Move Ominous, Group W Executive Insists

OH CANADA: A recent decision by the Canadian Radio-television and Telecommunications Commission to remove CMT from the Canadian airwaves as soon as a domestic country clip service is ready to bow has serious implications for all American programmers seeking distribution in that country. So says **Lloyd Werner**, senior VP of sales and marketing at CMT parent Group W Satellite Communications.

The CRTC recently approved a license for the proposed Country Network, controlled by Canada's Maclean Hunter Ltd. and Rawlco Communications Ltd. (Billboard, June 25). But with the new service comes the deletion of CMT, which has attracted about 1.9 million subscribers since bowing in Canada in 1984.

The CRTC's rationale for eliminating CMT from the airwaves is that the new programmer's service will use a format similar to CMT, and in cases in which a Canadian service is competing with an international channel, the domestic provider wins.

"It's one thing if you want to promote your culture; it's another to usurp someone's business position," Group W's Werner says. "What [the CRTC] has done is say, 'Here's somebody who's got a nice business. Let's take it away from them and give it to one of our own guys.'"

Canadian broadcasters such as **David Kines**, the newly appointed director of music operations at Canadian pop programmer MuchMusic, say CMT shouldn't have been too surprised by the decision, as it represents business as usual in Canada's regulated environment.

But Werner says CMT was shocked by the ruling, and the network has filed a "leave to appeal" with Canada's Federal Court of Appeal (Billboard, July 16). If the appeal is granted, CMT will receive the chance to convince the government that competing country music networks would be better for Canadian artists and viewers than the single channel the government has agreed to license. TNN, which reaches some 5.37 million Canadian subscribers, is unaffected by the current activity.

The forthcoming Canadian Country Network will be distributed to subscribers for free as a basic cable service. A minimum of 90% of programming will comprise music videos, with at least 70% being country or country-oriented. During the first year of the license term, a minimum of 30% of the clips will represent Canadian acts, increasing by 2% per year to a minimum of 40% per year by its sixth year of operation. Werner estimates that CMT plays about 10% Canadian clips.

The Canadian business press has reported that the new network hopes

to stimulate Canadian clip production by committing some \$1.76 million to the artistic community in its first year of operation. The network also plans to pay artists \$150 per play for each broadcast-quality video.

CMT remains on the air at least until January, when the Canadian service is expected to debut.

THE FIRST ROUND of staff changes at VH-1 is beginning under new president **John Sykes**. **Juli Davidson**, senior VP of programming at the network, is moving into a creative role at MTV Networks, we hear, but no formal title has been announced.

It appears that Davidson, who once held the position of creative director at VH-1 and VP of creative services at MTV Networks, will be handling duties related to new businesses, including the networks' foray into home shopping.

REEL NEWS: **Lisa Napoli** is producer for the entertainment category at New York-based home shopping network Q2 ... London-based M-Ocean Pictures has signed directing duo/brothers **David and Raphael Vital-Durand**, as well as **Roland Mouret** ... Director **William Stobaugh** has joined

the roster at L.A.'s Planet Pictures ... L.A.-based Daisy Force Pictures has signed directors **Richard Levine** and **Alex Parker** ... **Andy Scott**, formerly of Venice, Calif.-based HSI, is the executive producer at his own Venice company, Scobro Pictures ... Nashville-based public and artist relations media firm TCR Inc. has added video promotion to its list of services. **Jan Gray** is VP of media promotion and is in charge of the new division.

QUICK CUTS: Two of rock video's earliest pioneers are back in the spotlight with groundbreaking clips that run the gamut from whimsy to terror.

Video godfather **David Fincher** blows the **Rolling Stones** up to 80-foot behemoths in their new Virgin clip "Love Is Strong." The director used the new compositing technique known as Flame Software to make the rockers into larger-than-life titans rolling through the streets of New York. If you're going to come back, you might as well do it big ... And **Julien Temple** gets serious with his new **Joan Jett** video "Go Home," an unnerving and suspenseful Warner Bros. clip that chronicles the stalking of a young woman, portrayed by Jett, who eventually fights back and escapes her late-night attacker. The tune was inspired by the July 1993 rape and murder of Seattle-based poet **Mia Zapata** of the Gits. Zapata's assailant has never been found.

THE EYE



by Deborah Russell



Seeing Is Believing. The Spin Doctors' Chris Barron, center, gets an eyeful during the One World Productions' video shoot for the Epic band's "You Let Your Heart Go Too Fast." Bemused executive producer Joseph Uliano, right, looks on as director Richard Murray explains the finer points of his artistic vision.

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



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

- 1 Ce Ce Peniston, I'm Not Over You
- 2 Aaliyah, Back & Forth
- 3 Marc Dorsey, People Make The World
- 4 Mariah Carey, Anytime You Need ...
- 5 Aaron Hall, I Miss You
- 6 Crystal Waters, 100% Pure Love
- 7 Da Brat, Funkdafied
- 8 Public Enemy, Give It Up
- 9 Zhane, Sending My Love
- 10 Tevin Campbell, Always In My Heart
- 11 Brand New Heavies, Dream On ...
- 12 Angela Winbush, Treat U Rite
- 13 Keith Sweat, How Do You Like It
- 14 Lalah Hathaway, Let Me Love You
- 15 Patti LaBelle, The Right Kinda Lover
- 16 Lady Of Rage, Afro Puffs
- 17 Nas, The World Is Yours
- 18 SWV, Anything
- 19 Aretha Franklin, Willing To Forgive
- 20 El DeBarge, Can't Get Enough
- 21 Arrested Development, Ease My Mind
- 22 Shai, The Place Where You Belong
- 23 Patra, Worker Man
- 24 Outkast, Southernplayalisticadillacmuzik
- 25 Shanice, Somewhere
- 26 Ill Ai Skratz, Where My Homiez?
- 27 Beatnuts, Props Over Here
- 28 Artifacts, Wrong Side Of Da Tracks
- 29 Shyheim, Pass It Off
- 30 Janet Jackson, Because Of Love

★ ★ NEW ADDS ★ ★

Brigitte McWilliams, I Get The Job Done
 Joe Public, Easy Come, Easy Go
 Zhane, Vibe
 Beris Hammond, No Disturb Sign
 Des'ree, You Gotta Be
 Hammer, Don't Stop



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 David Ball, Thinkin' Problem
- 2 Sammy Kershaw, National Working ...
- 3 Tracy Lawrence, Renegades, Rebels ...
- 4 Alan Jackson, Summertime Blues
- 5 Lari White, That's My Baby
- 6 John Anderson, I Wish I Could Have ...
- 7 Hal Ketchum, (Tonight We Just Might) ...
- 8 Diamond Rio, Love A Little Stronger
- 9 Tim McGraw, Don't Take The Girl
- 10 John Michael Montgomery, Be My ...
- 11 Blackhawk, Every Once In A While

- 12 Tanya Tucker, Hangin' In
- 13 Confederate Railroad, Elvis And Andy
- 14 Joe Diffie, Third Rock From The Sun
- 15 Pam Tillis, When You Walk In The ...
- 16 Tracy Byrd, Watermelon Crawl
- 17 Clay Walker, Dreaming With My Eyes ...
- 18 Vince Gill, What The Cowgirls Do!
- 19 Randy Travis, Whisper My Name!
- 20 Kathy Mattea, Nobody's Gonna Rain ...
- 21 George Strait, The Man In Love ...
- 22 Greg Holland, Let Me Drive!
- 23 Mark Chesnut, She Dreamst
- 24 Travis Tritt, Foolish Pride
- 25 Patty Loveless, I Try To Think About ...
- 26 Tracy Byrd, Lifestyles Of The Not So ...
- 27 Neal McCoy, Wink
- 28 Daron Norwood, If I Ever Love Again!
- 29 Dwight Yoakam, Pocket Of A Clown
- 30 Bryan Austin, Radio Active
- 31 Rick Trevino, She Can't Say I Didn't ...
- 32 Lorrie Morgan, If You Came Back ...
- 33 Chely Wright, He's A Good Ole Boy
- 34 Pearl River, Hello Goodbye
- 35 Jesse Hunter, By The Way She's ...
- 36 Shenandoah, I'll Go Down Loving You
- 37 Sawyer Brown, Hard To Say
- 38 Dan Seals, All Fired Up
- 39 McBride & The Ride, Been There
- 40 Nitty Gritty Dirt Band, Cupid's Got A ...
- 41 Lisa Brokop, Give Me A Ring Sometime
- 42 Radney Foster, Labor Of Love
- 43 Doug Supernaw, State Fair
- 44 Ken Mellons, Jukebox Junkie
- 45 Chris LeDoux, Honky Tonk World
- 46 David Lee Murphy, Fish Ain't Bitin'
- 47 Billy Ray Cyrus, Ain't Your Dog No ...
- 48 The Mavericks, O What A Thrill
- 49 Faith Hill, But I Will
- 50 Linda Davis, Love Didn't Do It

★ ★ NEW ADDS ★ ★

James House, A Real Good Way To ...
 Rodney Crowell, Big Heart
 Tim McGraw, Down On The Farm



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Warren G & Nate Dogg, Regulate
- 2 Aerosmith, Crazy
- 3 Ace Of Base, Don't Turn Around
- 4 Coolio, Fantastic Voyage
- 5 Collective Soul, Shine
- 6 Soundgarden, Black Hole Sun
- 7 Offspring, Come Out And Play*
- 8 Stone Temple Pilots, Vasoline
- 9 John Mellencamp, Wild Night
- 10 Public Enemy, Give It Up
- 11 All-4-One, I Swear
- 12 Beastie Boys, Sabotage*
- 13 Green Day, Basket Case
- 14 Da Brat, Funkdafied
- 15 Lisa Loeb & Nine Stories, Stay

- 16 Candlebox, Far Behind
- 17 Salt-N-Pepa, Heaven Or Hell
- 18 Alice In Chains, I Stay Away
- 19 Live, Selling The Drama*
- 20 Spin Doctors, You Let Your Heart Go ...
- 21 Mazzy Star, Fade Into You
- 22 Stone Temple Pilots, Big Empty
- 23 Smashing Pumpkins, Rocket
- 24 Gin Blossoms, Until I Fall Away
- 25 Toad The Wet Sprocket, Fall Down
- 26 House Of Pain, On Point
- 27 Seal, Prayer For The Dying
- 28 Salt-N-Pepa, Shoop
- 29 Nine Inch Nails, Closer
- 30 Heavy D & The Boyz, Nuttin' But Love
- 31 Blur, Girls & Boys
- 32 Toni Braxton, You Mean The World ...
- 33 Counting Crows, Mr. Jones
- 34 R. Kelly, Your Body's Callin'
- 35 Dr. Dre, Nuthin' But A "G" Thing
- 36 Lisa Loeb & Nine Stories, Stay
- 37 Dr. Dre, Dre Day
- 38 Janet Jackson, Any Time, Any Place
- 39 Smashing Pumpkins, Disarm
- 40 Snoop Doggy Dogg, Gin And Juice
- 41 The Breeders, Saints
- 42 Nirvana, All Apologies
- 43 Janet Jackson, That's The Way Love ...
- 44 Janet Jackson, Again
- 45 Red Hot Chili Peppers, Soul To Squeeze
- 46 Eleven, Reach Out
- 47 Cause & Effect, It's Over Now
- 48 Pearl Jam, Jeremy
- 49 Nirvana, Heart-Shaped Box
- 50 Cracker, Get Off This

★ ★ NEW ADDS ★ ★

Rolling Stones, Love Is Strong
 Warren G, This D.J.
 Boyz II Men, I'll Make Love To You
 Ice Cube, Bop Gun
 Arrested Development, United Front
 Outkast, Southernplayalisticadillacmuzik



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Tim McGraw, Don't Take The Girl
- 2 David Ball, Thinkin' Problem
- 3 Hal Ketchum, (Tonight We Just Might) ...
- 4 Tracy Byrd, Lifestyles Of The Not So ...
- 5 Sammy Kershaw, National Working ...
- 6 Maverick Choir, Amazing Grace
- 7 Lari White, That's My Baby
- 8 John Michael Montgomery, Be My Baby ...
- 9 John Anderson, I Wish I Could Have ...
- 10 Alabama, The Cheap Seats
- 11 Tanya Tucker, Hangin' In
- 12 Tracy Lawrence, Renegades, Rebels ...
- 13 Diamond Rio, Love A Little Stronger
- 14 Clay Walker, Dreaming With My Eyes ...

- 15 Alan Jackson, Summertime Blues
- 16 Confederate Railroad, Elvis And Andy
- 17 Martina McBride, Independence Day
- 18 Billy Ray Cyrus, Ain't Your Dog No ...
- 19 Dwight Yoakam, Pocket Of A Clown
- 20 Faith Hill, But I Will
- 21 Randy Travis, Whisper My Name
- 22 Shenandoah, I'll Go Down Loving ...
- 23 Sawyer Brown, Hard To Say
- 24 Marty Stuart, Love And Luck
- 25 George Strait, The Man In Love With ...
- 26 Vince Gill, What The Cowgirls Do
- 27 Mark Chesnut, She Dreams
- 28 Kathy Mattea, Nobody's Gonna Rain ...
- 29 Joe Diffie, Third Rock From The Sun
- 30 Cleve Francis, Love Or The Lack ...

★ ★ NEW ADDS ★ ★

Pam Tillis, When You Walk In The Room
 Chris LeDoux, Honky Tonk World
 Daron Norwood, If I Ever Love Again
 Johnny Cash, Drive On
 Western Flyer, Western Flyer



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Toni Braxton, You Mean The World ...
- 2 John Mellencamp, Wild Night
- 3 Collective Soul, Shine
- 4 Ace Of Base, Don't Turn Around
- 5 Bonnie Raitt, Love Sneakin' Up On ...
- 6 Janet Jackson, Any Time, Any Place
- 7 Jon Secada, If You Go
- 8 Elton John, Can You Feel The Love ...
- 9 Counting Crows, Round Here
- 10 Gin Blossoms, Until I Fall Away
- 11 Seal, Prayer For The Dying
- 12 Lisa Loeb & Nine Stories, Stay
- 13 Mariah Carey, Anytime You Need A ...
- 14 Melissa Etheridge, Come To My ...
- 15 Babyface, When Can I See You
- 16 Bonnie Raitt, You
- 17 Counting Crows, Mr. Jones
- 18 Bruce Springsteen, Streets Of ...
- 19 Spin Doctors, You Let Your Heart Go ...
- 20 10, 000 Maniacs, Because The ...
- 21 Enigma, Return To Innocence
- 22 ♪, The Most Beautiful Girl In The ...
- 23 Pink Floyd, Take It Back
- 24 U2, All I Want Is You
- 25 Pretenders, I'll Stand By You
- 26 Gin Blossoms, Hey Jealousy
- 27 Billy Joel, The River Of Dreams
- 28 Ace Of Base, All That She Wants
- 29 All-4-One, I Swear
- 30 Melissa Etheridge, I'm The Only One

★ ★ NEW ADDS ★ ★

Rolling Stones, Love Is Strong
 Harry Connick, Jr., (I Could Only) Whisper ...
 The Byrds, Turn, Turn, Turn
 Indigo Girls, Least Complicated
 Nona Gaye & ♪, Love Sign
 Traffic, Nowhere Is There Freedom

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 30, 1994.



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Sir Mix-A-Lot, Put 'Em On The Glass

BOX TOPS

- 69 Boyz, Tootsee Roll
- Puppies, Funky Y-2-C
- Patra, Romantic Call
- Aaron Hall, I Miss You
- Warren G & Nate Dogg, Regulate
- Aretha Franklin, Willing To Forgive
- Da Brat, Funkdafied
- Ill Ai Skratz, Where My Homiez
- Outkast, Southernplayalisticadillacmuzik

ADDS

- Arrested Development, United Front
- Brigitte McWilliams, I Get The Job Done
- Flatlinerz, Live Evil
- FMOB, Pump Pump (The Vibe)
- Frente!, Labour Of Love
- Hammer, Don't Stop
- Helmet, Biscuits For Smut
- Immature, Never Lie
- Joe Sinistr, Under The Sun
- Kirk, Uptown Style
- The Lemonheads, It's About Time
- Living Colour, Sunshine Of Your Love
- Luke, It's Your Birthday
- MC Breed, Late Night Creep
- MC 900 Foot Jesus, If I Only Had ...
- MC Solaar, Nouveau Western
- Mac Mall, Ghetto Theme
- Mad Lion, Take It Easy
- Marilyn Manson, Get Your Gunn
- Motorhead, Born To Raise Hell
- Nick Cave & The Bad Seeds, Do You Love ...
- Poppa Doo, Walk Like A Play-Ya
- Queen Latifah, Weekend Love
- Rhino Bucket, Pain
- Roots, Distortion To Static



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

- Tony Bennett, Moonglow
- Harry Connick Jr., (I Could Only) Whisper ...
- Ace Of Base, Don't Turn Around
- Blackhawk, Every Once In A While
- The Byrds, Turn Turn Turn
- Chaka Demus & Pliers, Twist & Shout
- DiBlasio, Hasta Que Te Conoci
- Tracy Lawrence, Renegades, Rebels And ...
- Sarah McLachlan, Possession
- Terence Blanchard, Solitude
- October Project, Return To Me
- Wet Wet Wet, Love Is All Around
- The Mavericks, O What A Thrill
- Seal, Prayer For The Dying
- David Wilcox, It's The Same ...
- Yousou N'Dour/Neneh Cherry, 7 Seconds
- Lisa Loeb, Stay
- Vince Gill, What The Cowgirls Do
- Dr. John, Television
- Candlebox, You



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

- MC Eith, All For The Money
- Mad Lion, Take It Easy
- Wu Tang Clan, Can It Be All ...
- Crooklyn Dodgers, Crooklyn
- Janet Jackson, Any Time, Any Place
- Naughty By Nature, Kickow Kickow
- Craig Mack, Flava In Ya Ear
- Gangstarr, Code Of Da Streets
- Wynton Marsalis, Buckshot Le Fonque
- Rage, Afro Puffs
- Beres Hammond, No Disturb Sign
- All 4 One, I Swear
- Joe Sinistr, Under The Sun
- Terror Fabulous, Action



Continuous programming
 Hawley Crescent
 London NW18TT

- Wet Wet Wet, Love Is All Around
- Stiltskin, Inside
- Cappella, You & Me
- Big Mountain, Baby I Love Your Way
- Crash Test Dummies, Mmm Mmm ...
- 2 Unlimited, The Real Thing
- East 17, Around The World
- Prodigy, No Good
- Prince Ital & Marky Mark, United
- All 4 One, I Swear
- Reel To Real, I Like To Move It
- Mariah Carey, (Meet) The Flintstones
- The B.C.-52's, (Meet) The Flintstones
- ♪, The Most Beautiful Girl In The World
- Maxx, No More
- Mariah Carey, Anytime You Need A ...
- Yousou N'Dour/Neneh Cherry, 7 Seconds
- Magic Affair, Give Me Your Love
- Joe Cocker, Summer In The City
- Erasure, Always



Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

- Cindy Morgan, I Will Be Free
- DC Talk, Jesus Is Just Alright
- Twila Paris, God Is In Control
- DC Talk, The Hard Way
- Rich Mullins, Here In America
- Audio Adrenaline, Big House
- Iona, Treasure
- Eric Champion, Touch
- Michael Sweet, All This And Heaven ...
- Gary Chapman, Sweet Glow Of Mercy
- Geoff Moore, Life Together



One hour weekly
 216 W Ohio
 Chicago, IL 60610

- Stone Temple Pilots, Vasoline
- Tori Amos, Past The Mission
- Slabbing Westward, Lies
- Soundgarden, Black Hole Sun
- L7, Andres
- Alice In Chains, I Stay Away
- Killing Joke, Millennium
- Fuzzy, Flashlight
- Jesus Lizard, Glamorous
- Suddenly Tammy, Lamp
- The Church, Two Places At Once
- Toad The Wet Sprocket, Fall Down
- Pretenders, I'll Stand By You
- Jeffrey Gaines, I Like You
- Dambuilders, Shrine
- 700 Miles, Unnatural



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

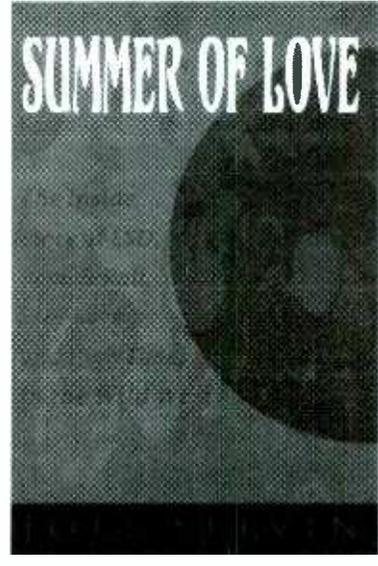
- Orangutang, Shiny Like Gold
- Gumball, Revolution On The Rocks
- White Zombie, Feed The Gods
- Pong, Whose Fist Is This Anyway
- Seed, Rapture
- L7, Andres
- October Project, Return To Me
- Alison Moyet, Getting Into Something
- Weezer, Undone: The Sweater Song
- Meat Puppets, We Don't Exist
- 700 Miles, Unnatural
- Skatenigs, Regret
- Molly Halfhead, Barney
- Molly Halfhead, Barney
- Spin Doctors, You Let Your Heart Go ...
- Offspring, Come Out And Play



SUMMER OF LOVE: THE INSIDE STORY OF LSD, ROCK & ROLL. FREE LOVE AND HIGH TIMES IN THE WILD WEST
 By Joel Selvin
 (Dutton, \$22.95)

THE RICE ROOM: GROWING UP CHINESE-AMERICAN—FROM NUMBER TWO SON TO ROCK'N'ROLL
 By Ben Fong-Torres
 (Hyperion, \$22.95)

For some 30 years, San Francisco and its music scene have been synonymous in our culture with the forces of youthful self-fulfillment. For many, this notion has been a romantic and/or



political one, the bygone Haight-Ashbury "hippie" sensibility lending a badge of determinism to Vietnam-era disdain for America's hypocrisies as a social experiment. Others simply admired the cosmopolitan port city for its historical ability to continually recast the bohemian spirit of creative license; and since rock'n'roll was a music without limits or proprieties, its most wanton '60s variety fit perfectly within a local milieu fairly tolerant of many forms of public testing.

In the years since 1967's so-called Summer of Love—an idyll heralded by the Monterey Pop Festival that June—there is a tendency to treat with faint praise or affectionate dismissal the early music, life views, and drug-stepped upheaval of that exploratory era, as if they defied cogent chronicling and enduring merit. So it's apt that two exceptional books about this influential period are provided by veteran journalists in the capital of '60s counterculture and its fruits: San Francisco Chronicle music critic Joel Selvin, and longtime Rolling Stone writer/editor Ben Fong-Torres. Moreover, both of these observers (who themselves helped shape national perceptions of the Bay Area scene) have taken fresh approaches to detailing the saga.

Selvin provides a rigorously researched non-fiction epic that, for perhaps the first time, makes logical sense of the explosive 1965-71 outpouring of reckless will and innovative whiles. In contrast, Fong-Torres reveals the often-painful dimension of individual unfoldment—rooted in the city's time-honored role as multi-ethnic American

gateway—that paralleled the generational fling with personal freedom. Wisely, both authors remain focused on the frail humanity of their tales, however hilarious or harrowing the day-to-day headlines made the whole celebration seem.

Fong-Torres' father was a Chinese immigrant who eluded restrictive entrance policies by adding "Torres" to his surname to convince officials he was Filipino. Fong-Torres and his other U.S.-born siblings would feel even greater distance from the facts of their heritage because of their inability to converse in Chinese with their own parents. Indeed, the early scenes in "The Rice Room" (the generic term for *mai fong*, a back area of the family restaurant), during which the adult Fong-Torres finally communicates in-depth with his mom and dad through a translator in order to learn the family background for his book, set a moving tone for the rest of this semi-tragic, but ultimately uplifting story.

As Fong-Torres recounts, "What we have here is a language barrier as formidable, to my mind, as the Great Wall of China ... I talked to my parents for our entire family, to allow all of us to have a good, long look over that wall."

While Selvin skillfully disappears behind the rich elements of his tale, he shows a caring flair for keen niceties in recounting the numerous colorful triggering mechanisms for the entire lavish phenomenon—from the acid-stoked reveries of the Virginia City, Nev., launching pad known as the Red Dog Saloon to the haphazard sense of community later conjured by key players like Jerry Garcia, Janis Joplin, Chet Helms, and Tom "Big Daddy" Donahue.

In Selvin's bold words, "The Sum-



mer of Love never really happened. What happened in a small neighborhood in San Francisco among a relatively small circle of people was never fully understood even by the people involved ... This is the personal story of the San Francisco rock musicians."

Sincere in their civic and psychic scope but unsentimental in their reportorial scrutiny, these books are invaluable portraits of a mythic place in time and its more sober meaning in the heart. Like all great journeys, each is a long, strange, and largely unpremeditated trip.

TIMOTHY WHITE

Blockbuster Invading Australia Video Biz Greets News With Caution

■ BY CHRISTIE ELIEZER

MELBOURNE—U.S. giant Blockbuster Entertainment is buying into Australia's \$648 million (\$900 million Australian) home video industry, unveiling plans to spend \$72 million to develop a national chain over the next five years. The company, which owns a half share in the local Virgin Megastore chain, intends to expand from its current 16 video outlets to 60 by December, and to 200 by the year 2000.

According to the company's Asia-

Pacific vice president, John Mlynski, a typical Blockbuster store will be 500-550 square meters (5,250-5,775 square feet) on a single level, will stock about 10,000 videos representing 8,000 titles, and will be open from 10 a.m.-midnight. The chain also is taking an aggressive "no waiting" approach to the latest blockbuster movies which few existing chains can boast: each Blockbuster store will average 80 copies of each hit title to satisfy demand.

This "instant gratification supermarket" policy is bound to be enticing to Australia's 17 million citizens, who every year take home 220 million rental videos, sustain an annual \$160 million sell-through market, and have one of the world's largest VCR penetration rates.

Blockbuster's entry into the market comes at a time when its two main competitors, Video Ezy and Civic Video, already have started expanding their national operations.

But Blockbuster will likely have the edge. Its considerable financial base will allow the chain to own its stores. It will launch with a definite national policy, and its strong Hollywood connections could well be its trump card when dealing with local film distributors.

While the managing director of one rival chain was quoted as saying "we don't intend to lay down and get kicked around by an American company," the new kid on the block's arrival generally has been greeted with cautious enthusiasm by the owners of Australia's 2,400 outlets.

"We don't see them as competition, but a welcome addition to our industry," says George Kafataris, manag-

ing director of the Civic Video chain and board member of the Video Retailers Assn. "That major players like them should want to invest here is a confidence booster. The professional presentation of their stores will add to our overall professionalism and image, which will, hopefully, continue to keep out the small, shoddy, and dingy operators who cashed in during the 1980s.

"There's no doom and gloom about Blockbuster coming into the picture. In fact, whatever success they have will only consolidate us against outside competition like new technology."

The nation's major players emerged during the heady growth of the '80s. The largest are New South Wales' Video Ezy (currently 220 stores) and Civic Video (180), Victoria's Movieland (80) and Premier Home Entertainment (46), Queensland's Video 2000 (40), and South Australia's Focus Video (30).

Because they were franchises, initial forays outside home states were cautious. But with the market settling down to an expected 5%-10% growth rate for the next decade (a rate not expected to be affected by the arrival this year of pay TV), it is anticipated that within five years, the independent operators will disappear and only three or four major chains will predominate.

Video-Ezy, now in three states, is searching for new opportunities to maintain its lead in number of stores. Civic Video, which bought out a Queensland franchise to add to its presence in the Northern Territory and West Australia, has announced

(Continued on page 42)

Almo Sounds Establishes London Office

■ BY JEFF CLARK-MEADS

LONDON—Almo Sounds, Herb Alpert and Jerry Moss' 1990s successor to A&M, is set to break European boundaries in its search for talent.

The company, already established in the U.S. under the name Almo Music, now has set up a U.K. and European office in London under Alan Jones, international A&R director of Rondor Music in London.

Jones says, "There are no rules. European talent is very important to me and I've already looked at acts from Sweden and Germany. I don't want to be one of those A&R people who just stands at the back of the Marquee in London."

Jones says he wants the label to have an independent feel. "Herb and Jerry came out of PolyGram and came away determined not to be involved with the big company thing again. They are both their own men and they can't abide working for anybody else.

"We don't want this thing to be an Imago, or even an Echo [Chrysalis group startup label], where you put tons of money into setting up a huge machine that you have to feed. I want things to grow from the grass roots."

The first signing to Almo is rock guitarist Jan Cyrka who previously recorded his instrumental albums for Music For Nations. Jones says, though, that Cyrka does not set the musical tone for the company. "I'd sign the Carpenters if I could," he states.

Almo currently is negotiating a U.K. distribution deal, and it looks likely that it will sign with an indie company. Jones says that non-U.K. sales initially will be made through license deals.

Jeff Clark-Meads is U.K. bureau chief for Music & Media

Festival Promoter Protests Tax Dutch Jazz Event Pays Highest VAT

■ BY WILLEM HOOS

AMSTERDAM—The management of the North Sea Jazz Festival, one of the world's leading annual jazz events, is strongly protesting the Dutch government's imposition of high Value Added Tax (VAT) tariffs on stage arts.

"Holland is one of the few European countries where such a high VAT tariff still exists and I hope that this will be changed into a low VAT tariff as soon as possible," said festival director Leon Ramakers at a press conference on the closing night of the 19th edition of the festival, held July 8-10 at the Congress Centre in The Hague. The festival attracted 62,000 jazz lovers from all over the world.

Ramakers said the North Sea Jazz Festival has reached sales levels of some 6 million Dutch guilders (\$3.4 million) in recent years.

"It means that annually we have to pay the government some 600,000 guilders (\$342,000) net in VAT, and I

think that's ridiculous." In Holland, the high VAT tariff is 17.5% and the low VAT tariff is 6%.

Ramakers said that this year the government had for the second time refused to give a subsidy to the festival. Until 1993, the government subsidy was 150,000 guilders (\$87,000) per annum.

"We no longer ask for that money," said Ramakers. "It's peanuts and we're not beggars."

This year marked the first time Ramakers supervised the festival. Since 1968, he has been the managing director of Mojo Concerts, the leading promoter of pop and rock concerts in the Netherlands. The company employs 22 people and scores an annual turnover of some 60 million guilders. Mojo Concerts purchased the North Sea Jazz Festival earlier this year after the death of its founder, Paul Acket.

"Jazz is not my favourite type of music. However, it was very interesting to be involved in the organization of the festival," said Ramakers.

TV Campaigns Boost Carey's 'Music Box' In Asian Markets

■ BY ADAM WHITE

SINGAPORE—Television advertising has played a significant role in boosting sales of Mariah Carey's "Music Box" in Taiwan, Hong Kong, and Singapore during the past couple of months. The album's combined sales in those markets are now closing in on 500,000 units.

The move is relatively unusual for international repertoire by a single artist in Asia, although compilation albums (such as the Sony/BMG collaboration "100% Hits" and EMI's "Megahits") have been supported by TV advertising in the past.

"Music Box" is one of Sony Music International's most successful albums in Asia this year. Andy Yavasis, marketing director at the company's regional headquarters in Singapore, reports that sales have now reached 1.6 million units, "and we're going for 2 million." In South Korea alone, he says, the album has topped the 600,000 mark.

TV generally has been considered "too risky" a proposition for anything other than domestic acts, according to the Sony Music executive. "The accepted wisdom was that no one does it here, and it's too expensive."

Yavasis, however, says that while he was at BMG International, he saw significant, profitable results from advertising a Kenny G album on TV. After joining Sony Music, he encouraged its affiliates to market "100% Hits" along similar lines. "We used TV in every Asian market except Thailand, and the sales topped 500,000," he says. "More importantly, it gave our people experience in this field, and the confidence to try it again."

That came into play earlier this year when Yavasis and Matthew Allison, managing director of Sony Music Entertainment in Taiwan, were considering ways to boost "Music Box" after initial sales there had peaked at about 150,000 units.

"We had already launched the third single to radio," says Allison, "and I felt comfortable that this was a good time to initiate our second marketing phase. TV advertising had

never been used for international releases, only for local acts, because the cost is prohibitive." To run a campaign with impact can cost about \$200,000, he says.

Even then, there are no guarantees of success. "It's contingent on the product, the time in its life cycle, the selection of spots, the other activities which support it," Allison adds. "In addition to the advertising, we had a TV show [built around Carey's videoclips], a press conference, extensive point-of-sale material, and radio promotion."

The Taiwanese campaign ran from May 7 through early June, including a two-week burst of TV spots on all three national networks. Album sales are now at 320,000 units, and a third marketing phase is running this month, including further limited TV advertising. Allison credits Sony Music's international marketing manager, Sarah Lin, for efficient handling of the Carey campaign's many logistics.

Solid results also have been generated by "Music Box" TV campaigns in Hong Kong (where sales are now at 80,000) and Singapore (110,000). At the latter affiliate, managing director Terence Phung says the Carey promo marked the company's first such foray. "Mariah appeals to a very broad audience in Singapore. There was no better artist to go with."

The commercials ran on Singapore's national TV network, SBC. Sources say the station had a profit participation, although Phung declined to reveal details. He does say that total campaign costs—including production and P-O-S material—were more than \$50,000. "This is very high by Singapore standards for our industry, or any other industry."

Royalty deals with TV broadcasters in the region are common enough, according to Yavasis. "If you can joint-venture with a station or network, where they can see a return and you can develop a sustained campaign, then it produces results for both sides."

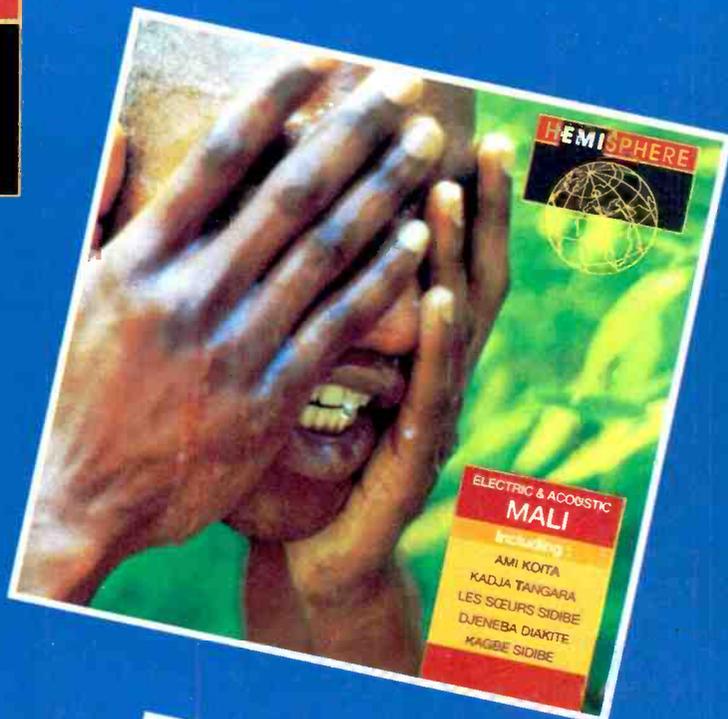
In Singapore, it was a five-week drive from early June to mid-July

(Continued on page 42)



Sony Music Asia marketing managers gather around an antique music box intended for Mariah Carey, to mark regional sales of her "Music Box" album. Pictured with Andrew Yavasis, center, of Sony Music's Asian headquarters in Singapore, are Ricky Ilacad (Philippines), Sarah Lin (Taiwan), Ian Ng (Singapore), Aziana Ali (Malaysia), Jong Ran Paek (Korea), Wendi Sutantio (Indonesia), Nooj Piraphat (Thailand), and Ariel Fung (Hong Kong).

HEMISPHERE

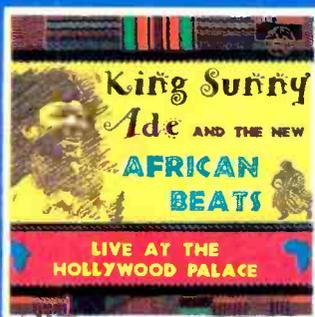
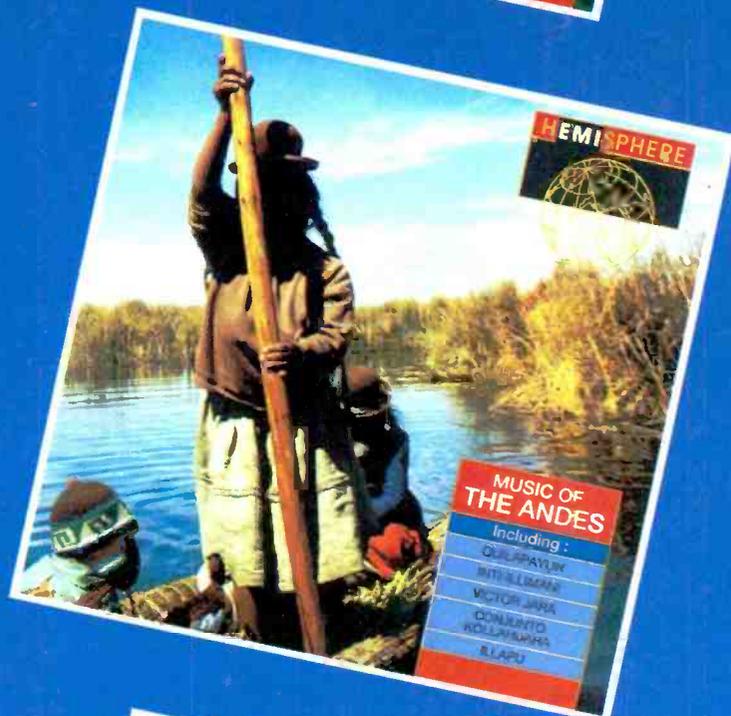
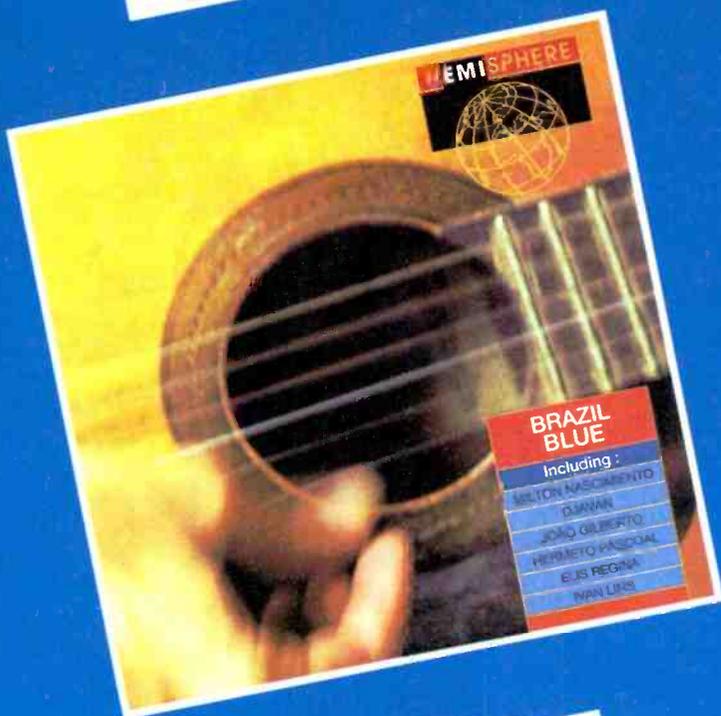


THE BEST
OF THE WORLDS
CUTTING EDGE ARTISTS
AND TREASURES
FROM OUR ARCHIVES

•
DELUXE PACKAGING
AND
EXTENSIVE LINER NOTES

•
FIRST RELEASES
NOW ON SALE
IN OVER
50 COUNTRIES

•
STAY TUNED



ALREADY AVAILABLE -
KING SUNNY ADE AND THE NEW AFRICAN BEATS
'LIVE AT THE HOLLYWOOD PALACE'



HEMISPHERE

IN TUNE WITH THE WORLD



France's MCM Plans Radio Station Emphasizing Domestic Music

BY EMMANUEL LEGRAND

PARIS—The French music industry organization SNEP is backing the decision of music TV channel MCM-Euro-musique to bid for an FM radio frequency in Paris, in an attempt to find a window for new French talent.

MCM plans to broadcast radio programming similar to its TV fare, but also would carry information about what is available on cable TV. French

broadcasting authority CSA is expected to offer a frequency in Paris in the next weeks, for which there are already a half dozen potential applicants.

Frederic Vinzia, president of MCM, says MCM-FM will "be the radio window for cable channels which are currently underexposed, but in a musical environment that will attract young listeners."

Vinzia said the station will have programming based on MCM's current

mix of music, with 70% European content and at least 50% French content. He says he believes that if the project is successful, it will benefit the whole music industry by offering "a new window for local acts."

SNEP says that "the MCM radio project, which is targeted at the 12-24-year-old, seems perfectly suited to complement the other musical FM stations, which put emphasis on French content but reach older demograph-

ics." Henri de Bodinat, president of Sony Music France, which is a shareholder in MCM, also has expressed his support for the project.

Vinzia declined to provide figures about the operating budget, but says it will rely on the current MCM structure, especially MCM's current program director Jean-Pierre Millet, who has worked previously for top 40 station Fun Radio and for MTV Europe in London. Vinzia says, "We have the

team, we have a know-how in terms of programming, we have the logistics, so there will not be a lot of overhead. From an economical standpoint, it makes sense. And from a programming aspect, there are a lot of synergies to anticipate."

MCM is France's music cable TV channel and often has been seen as a French alternative to MTV, though it only reaches some 850,000 households in France. Its operating budget is in the region of 60 million francs (\$11.1 million), and is poised to break even by 1995-96. It currently is celebrating its fifth anniversary.

MCM has among its shareholders the three main cable operators (Lyonnaise Communication, Generale d'Images, and Com-Dev), along with pay-television channel Canal Plus, leading FM radio network NRJ, and record companies PolyGram and Sony Music.

BLOCKBUSTER

(Continued from page 40)

that it will have 300 stores by the end of 1995. This has fueled speculation that it is planning to buy out Premier Home Entertainment to further consolidate itself in Victoria. When asked by Billboard if any negotiations were in place, PHE general manager Steve Prideaux responded, "We're certainly aware of the big picture of the industry, but if there are any changes, it'll be on a 50-50 basis. We're not for sale."

Blockbuster recently attempted to get a hold in the Australian retail market by bidding for the Brashes chain, which went into voluntary liquidation May 2 (Billboard, June 25). Brashes is still trading, and has found new investment from companies owned by Singapore entrepreneur Ong Beng Seng, whose interests include Hard Rock Cafe franchises in Asia.

After a November 1992 deal between Blockbuster and Virgin Retail, the Australian Megastores became a 50/50 joint venture between the two partners. Virgin operates four Megastores in Australia: in Adelaide, Melbourne, and two in the Sydney area.

MARIAH CAREY

(Continued from page 40)

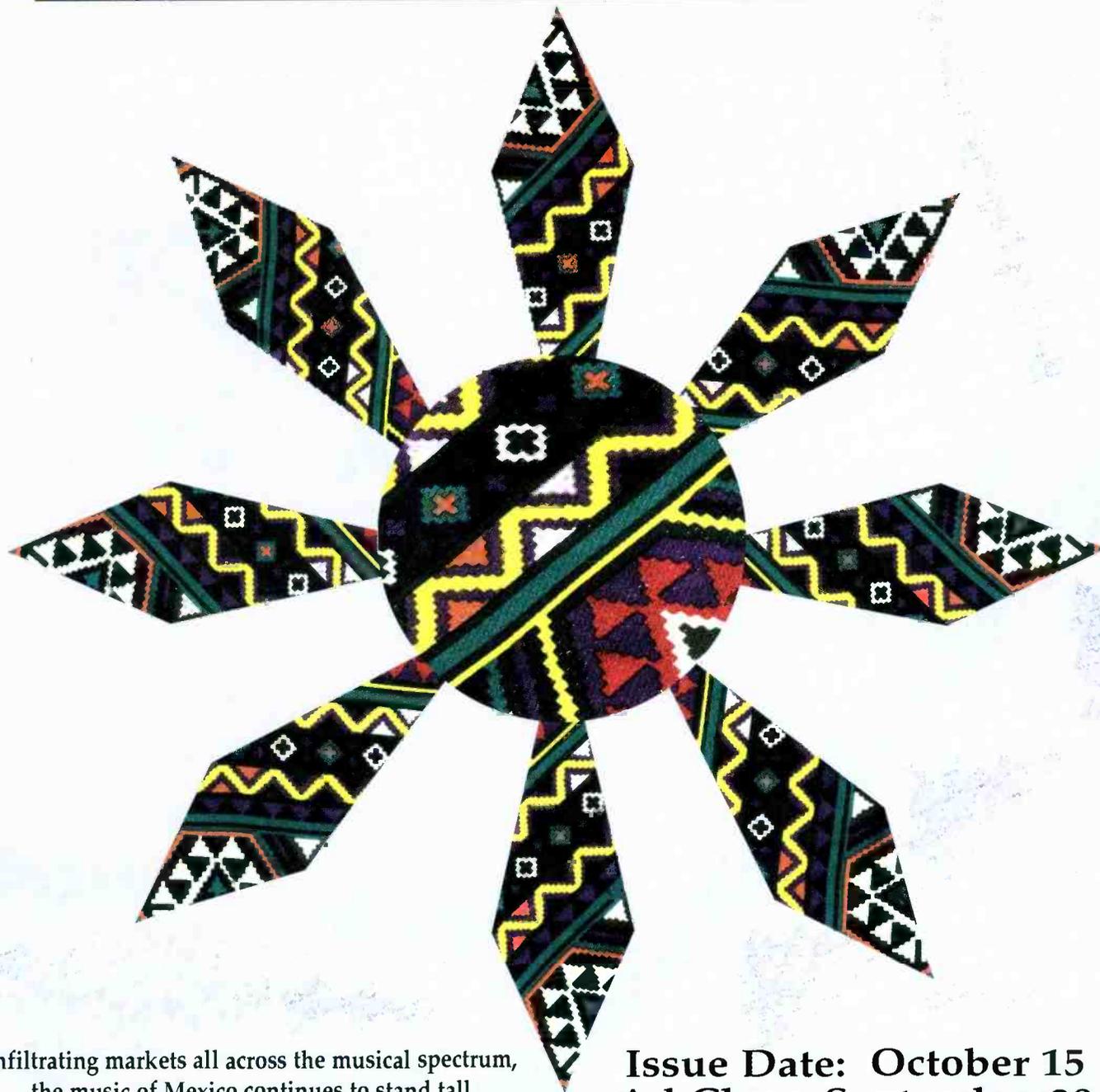
that boosted "Music Box" past the 100,000 level. Before that, sales were around 60,000 pieces. The campaign there was implemented by Sony Music marketing manager Ian Ng and international A&R manager Joseph Loo.

Both Phung and Allison say they hope Carey will add their markets to any future tour itineraries. "If she were to organize a concert in Singapore now," says Phung, "it would definitely be a huge success."

For his part, Yavasis expects to see further use of TV advertising in the future. South Korea and Malaysia may be next for Carey's album. "Television marketing isn't revolutionary, but in Asia it hasn't been used widely [for international acts]," Yavasis says. "If employed correctly, it can be a major tool."

VIVA MEXICO

A B I L L B O A R D S P O T L I G H T



Infiltrating markets all across the musical spectrum, the music of Mexico continues to stand tall in the international arena.

As the talent pool continues to grow and diversify, so too does the market potential. In the October 15th issue, Billboard Magazine offers the perfect venue to help you capitalize on the exciting music of Mexico.

Issue Date: October 15
Ad Close: September 20

Contact Gene Smith 212.536.5001

Billboard

New FIMI President Aims To Revive Market Caccia To Oversee Italy's First Sales-Based Chart

BY MARK DEZZANI

MILAN—A new president and a purely sales-based chart could help Italy's major-label industry group FIMI turn around the country's flagging market.

Warner Music Italy's vice president/managing director of its CGD label, Gerolamo Caccia Dominioni, has been elected FIMI president, replacing BMG Ariola's managing director Franco Reali, who could not stand for re-election according to the principles of "organizational bylaws."

FIMI is the IFPI-recognized body that represents majors and indies, representing some 75% of the market.

Caccia describes his election as representing "continuity with the past" and says the organization will launch initiatives to fulfill three major objectives.

"We will continue on the road to transparency to the market with a flow of reliable statistics and information. Better information management will help us to form a better picture of the market," says Caccia.

FIMI's next priority will be to fight piracy and seek increased rights protection: "We will implement new EC directives on rights in the fight against CD rentals, bootlegging, and parallel imports," says Caccia, who adds that

FIMI's collaboration with IFPI has already shown results (Billboard, July 2).

"The market will rely more and more on copyrights for revenue. Piracy is no longer a local phenomenon or an internal problem."

The third objective will be to renew the emphasis on the industry's artistic dimension. "We have to convince those within the industry and the country to react to music on a cultural level. We are not selling pieces of plastic, but an artist's work. A record is a product which has been created by an artist. We need more recognition of the industry's creative merit at a political level."

FIMI has unveiled plans for the first "official" sales charts, and has commissioned the Danish market researcher Nielsen to establish a network of 1,500 stores to supply sales information using computerized point-of-sale information from bar codes.

Caccia says the chart will help record companies keep a clearer picture of the market and create new promotional space for music on TV, radio, and other media.

"The new chart is the first signal that we will establish clear and transparent sales information based on 'sell-out' [actual sales rather than 'sell-in' data or shipments] and not opinions or feelings." This data will also form the basis for gold and platinum awards,

says Caccia.

Italy's charts have been criticized for unreliability through record company influence and a lack of adequate methodology in their collection. Negotiations are under way to license the chart.

Italy's independent record association, AFI, confirms that it has been invited to participate in the chart and is likely to accept.

Full details on the chart will be released at Milan's September audio fair, SIM.

Nielsen currently compiles the Danish charts and compiled the French charts until last year, when its contract was not renewed by France's SNEP.



The Price Of Success. Sony Music Australia singer/songwriter Rick Price is feted by label executives, led by Sony Music International president Bob Bowlin, who presented the artist with a special award commemorating sales of more than 250,000 copies of his debut album, "Heaven Knows." Pictured, from left, are Bob Campbell, senior VP at Sony Music International; Peter Karpin, general manager of A&R at Sony Music Australia; Chris Moss, director of marketing for Sony Music Australia; Denis Handlin, managing director/CEO of Sony Music Australia; Price; John Watson, A&R manager at Sony Music Australia; Bowlin; and Ken Hoshikawa, executive VP at Sony Music Corp. of America.

newsline...

THORN-EMI is upping its stake in Toshiba-EMI, its Japanese joint venture record company with Toshiba, from 50% to 55%. The 25-year partnership will continue, says Thorn-EMI chairman Colin Southgate, with the partners working together on multimedia software.

ASCAP CHANGES continue apace with the surprise July 1 departure of London-based senior director of U.K. repertoire Michael Donovan. Donovan left three days before ASCAP's new regional director, Roger Greenaway, joined the society. Says Greenaway, "I was as surprised as anyone. We'd met before, and I was looking forward to working with him." Sources say Donovan has left for Japan, and was concerned about the lack of communication from the U.S.-based ASCAP executive board.

BMI HELD its first showcase for unsigned talent July 13 at Dingwalls club in London. The society presented five unsigned acts, including the hotly tipped Sunday Club, featuring two former members of Ghost Of An American Airman; the acoustic duo Ellis Bell; singer/songwriters Mary Pearce and John Campbell; and Outreach. Organized by BMI European artist liaison director Christian Ulf-Hansen, the showcase is expected to be the first of many.

KERRANG MAGAZINE holds the finals of its unsigned-band competition Thursday (28) at Terminal Studios in South London. Four bands will play a full-production-standard showcase in front of A&R staffers from U.K. labels. Some 400 entrants have been narrowed down to the four by a select panel of judges, including radio producers, MTV Europe "Headbangers Ball" VJ Vanessa Warwick, and Kerrang journalists.

ASKA, one-half of the top Japanese duo Chage & Aska, has signed a solo deal with Toshiba-EMI, a company with which his partner Chage has had a deal for five years. Joint projects will continue to go through Japanese indie Pony Canyon, to which Aska previously was signed.

MIDEM ORGANISATION has altered its system for charging smaller U.K. participants for the 1995 event (Jan. 30-Feb. 3) after discussions between Nigel Rush of Madcat Management and Peter Rhodes, MIDEM's U.K. representative. Participants will now pay a single-person registration fee of 386 pounds (\$594), with reduced rates for supplementary registrants. The cost of a stand has also been reduced, and each stand holder will be allowed four free registrations, with a supplementary per-person thereafter. The charges replace the \$1,500-plus charges for single-company registrants.

TUNING IN THE UK

In a state of transition, the UK music market is progressing in direction, while expanding in its reach. Billboard's September 5th issue takes an authoritative look at the changes taking place within this industry, and their potential impact on Britain's marketplace.

Our spotlight will highlight:

- The landscape of British radio—including new formats, the development of BBC Radio One FM, and the growth of regional ILR stations.
- The fate of the Indie retailer, in light of recent mergers and acquisitions by the major retail chains.
- How changes in regional radio and high street retailing have affected the live touring industry (from the perspective of the leading UK promoters and venues).
- A state-of-the-business look at the top indie distributors.

Don't miss this beat... An ad in our spotlight gives you exposure in over 107 countries to 200,000 readers worldwide. Contact your Rep today.

ISSUE DATE: SEPTEMBER 17
AD CLOSE: AUGUST 16

UK & Europe: Pat Rod Jennings / Christine Chinetti
(44) 71-323-6686

HITS OF THE WORLD

© 1993 Billboard/BPI Communications

JAPAN (Dempa Publications, Inc.) 7/25/94		
THIS WEEK	LAST WEEK	SINGLES
1	9	RUSTY NAIL X JAPAN EAST WEST
2	1	INNOCENT WORLD MR. CHILDREN TOY'S FACTORY
3	2	HITOMI O SORASANAIDE DEEN B GLAM
4	4	BOY MEETS GIRL TRF AVEZ TRAX
5	3	SORA TO KIMI NO AIDANI MIYUKI NAKAJIMA PONY CANYON
6	NEW	HAYAKU SHITEYO RURIKO KUHOU EPIC/SONY
7	5	SEKAIGA OWARU MADEWA WANDS B-GLAM
8	6	SURVIVAL DANCE TRF AVEZ TRAX
9	NEW	MISS YOU MIKI IMAI FOR LIFE
10	NEW	MANATSU NO KOI KAZAMASU ODA FUN HOUSE
ALBUMS		
1	2	ANRI 16TH SUMMER BREEZE FOR LIFE
2	NEW	THE ROLLING STONES VOODOO LOUNGE TDSHIBA/EMI
3	3	TUBE OWARANAI NATU NI SONY
4	1	EIKICHI YAZAWA THE NAME IS... TOSHIBA/EMI
5	4	ZARD OH MY LOVE BEGLAM
6	7	ORIGINAL LOVE KAZENO UTA WO KIKE TOSHIBA/EMI
7	6	ICE BOX THE VERY BEST OF ICE BOX MELDAC
8	5	SMAP SMAPOO6 VICTOR
9	8	TETUSYA KOMURO SELECTION TMN BLACK EPIC
10	NEW	MASAHARU FUKUYAMA ON AND ON BMG VICTOR

CANADA (The Record) 6/27/94		
THIS WEEK	LAST WEEK	SINGLES
1	1	IF YOU GO JON SECADA SBK/CEMA
2	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA/SONY
3	3	SLEEPING IN MY CAR ROXETTE EMI/CEMA
4	4	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY
5	5	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD
6	6	HEY DJ LIGHTER SHADE OF BROWN MERCURY/PGD
7	7	STAY ETERNAL EMI/CEMA
8	8	EASE MY MIND ARRESTED DEVELOPMENT CHRYSALIS/CEMA
9	9	MISLED CELINE DION EPIC/SONY
10	10	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD
11	11	ANYTIME ANYPLACE JANET JACKSON VIRGIN/CEMA
12	12	SAID I LOVED YOU...BUT I LIED MICHAEL BOLTON COLUMBIA/SONY
13	13	I LIKE TO MOVE REEL 2 REAL QUALITY/PGD
14	14	I'LL REMEMBER MADONNA SIRE/WEA
15	15	GET DOWN TO IT TB/TB ISBA
16	16	DREAMS THE CRANBERRIES ISLAND/PGD
17	17	THE POWER OF LOVE CELINE DION EPIC/SONY
18	18	YOLANDA REALITY QUALITY
19	19	NEVER LET YOU GO NKOTB COLUMBIA/SONY
20	20	GHETTO JAM DOMINO COLUMBIA/SONY
ALBUMS		
1	1	ACE OF BASE THE SIGN ARISTA/BMG
2	2	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI
3	3	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA
4	4	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY
5	5	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
6	6	BEASTIE BOYS ILL COMMUNICATION CAPITOL/CEMA
7	7	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
8	8	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTIC/WEA
9	9	SOUNDTRACK THE CROW ATLANTIC/WEA
10	10	BOSTON WALK ON MCA/UNI
11	11	CANTO GREGORIAN GREGORIAN CHANTS EMI
12	12	JON SECADA HEART, SOUL & A VOICE SBK/CEMA
13	13	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA
14	14	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA
15	15	VARIOUS ARTISTS KISS MY ASS MERCURY/PGD
16	16	JOHN MELLENCAMP DANCE NAKED MERCURY/PGD
17	17	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
18	18	SEAL SEAL II ZTT
19	19	AEROSMITH GET A GRIP GEFEN/UNI
20	20	VINCE GILL WHEN LOVE FINDS YOU MCA/UNI

GERMANY compiled by Media Control 7/12/94		
THIS WEEK	LAST WEEK	SINGLES
1	2	MMM MMM MMM... CRASH TEST DUMMIES ARISTA
2	1	UNITED PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST
3	8	IT TAKES ME AWAY MARUSHA MOTOR MUSIC
4	3	WITHOUT YOU MARIAH CAREY COLUMBIA
5	6	INSIDE STILTSKIN VIRGIN
6	10	EVERYBODY D.J. BOBO EAMS
7	4	THE REAL THING 2 UNLIMITED ZYX
8	9	ACID FOLK PERPLEXER POLYDOR
9	15	I SWEAR ALL-4-ONE ATLANTIC/EAST WEST
10	5	ALWAYS ERASURE INTERNAL
11	11	LOVE IS ALL AROUND WET WET WET PHONOGRAM
12	7	I LIKE TO MOVE IT REEL 2 REAL EMI
13	NEW	NO GOOD PRODIGY INTERCORD
14	20	U & ME CAPPELLA ZYX
15	14	I THINK ABOUT THE WAY ICE MC POLYGRAM
16	18	THE RHYTHM OF THE NIGHT CORONA ZYX
17	12	JESSIE JOSHUA KADISON SBK/EMI
18	17	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA
19	13	THE COLOUR OF MY DREAMS B.G. THE PRINCE OF RAP COLUMBIA
20	NEW	LOVE IS ALL AROUND WET WET WET PHONOGRAM
ALBUMS		
1	2	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
2	1	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	2 UNLIMITED REAL THINGS ZYX
4	5	MARUSHA RAVELAND MOTOR MUSIC
5	4	JOSHUA KADISON PAINTED DESERT SERENADE SBK/EMI
6	6	ROXETTE CRASH! BOOM! BANG! ELECTROLA
7	8	PINK FLOYD THE DIVISION BELL EMI
8	9	ERASURE I SAY, I SAY, I SAY MUTE
9	7	FLIPPERS UNSERE LIEDER ARIOLA
10	10	AEROSMITH GET A GRIP GEFEN
11	12	BEASTIE BOYS ILL COMMUNICATION CAPITOL/EMI
12	11	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH
13	13	MAGIC AFFAIR OMEN (THE STORY CONTINUES) ELECTROLA
14	NEW	WESTBAM BAM BAM BAM MOM
15	16	PUR SELTZANZERTRAUM INTERCORD
16	17	PRINCE ITAL JOE FEATURING MARKY MARK LIFE IN THE STREETS EAST WEST
17	19	STONE TEMPLE PILOTS PURPLE EAST WEST
18	NEW	BRYAN ADAMS SO FAR SO GOOD POLYDOR
19	14	CHRIS DE BURGH THIS WAY UP POLYGRAM
20	NEW	BBM AROUND THE NEXT DREAM VIRGIN

FRANCE (Nielsen/Europe 1) 7/9/94		
THIS WEEK	LAST WEEK	SINGLES
1	2	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SONY
2	1	I CAN SEE CLEARLY NOW JIMMY CLIFF SQUATT/SONY
3	5	BLACK BETTY RAM JAM VERSAILL
4	3	THE RHYTHM OF THE NIGHT CORONA AIRPLAY/POLYGRAM
5	10	THE POWER OF LOVE CELINE DION COLUMBIA
6	4	JE DANSE LE MIA I AM DELABEL/VIRGIN
7	16	WITHOUT YOU MARIAH CAREY COLUMBIA
8	8	HERO MARIAH CAREY COLUMBIA
9	9	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE PHONOGRAM
10	11	THE MOST BEAUTIFUL GIRL IN... PRINCE SCORPIO
11	7	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
12	13	GIRLS AND BOYS BLUR EMI
13	6	SENSUALITE AXELLE RED VIRGIN
14	17	THE REAL THING 2 UNLIMITED SCORPIO/POLYGRAM
15	14	IT'S ALRIGHT EAST 17 BARCLAY/POLYGRAM
16	12	LA SOLITUDE LAURA PAUSINI WARNER/CARRERE
17	NEW	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
18	19	SUR ET CERTAIN DAVID TONTON DELABEL/VIRGIN
19	NEW	DON'T TURN AROUND ACE OF BASE BARCLAY
20	18	THE SIGN ACE OF BASE BARCLAY/POLYGRAM
ALBUMS		
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	2	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
3	NEW	THE ROLLING STONES VOODOO LOUNGE VIRGIN
4	4	MARIAH CAREY MUSIC BOX COLUMBIA
5	3	ALAIN SOUCHON C'EST DEJA CA VIRGIN
6	6	PATRICK BRUEL BRUEL RCA
7	5	BERNARD LAVILLIERS CHAMPS DU POSSIBLE BARCLAY
8	NEW	PAUL PERSONNE REVE SIDERAL D'UN NAIF IDEAL (INCLUS 'LOCO LOCO') POLYDOR
9	8	BILLY ZE KICK BILLY ZE KICK ET LES GAMINS EN FOLIE PHONOGRAM
10	7	M C SOLAAR PROSE COMBAT POLYDOR
11	10	PINK FLOYD THE DIVISION BELL EMI
12	9	2 UNLIMITED REAL THINGS SCORPIO/POLYGRAM
13	11	EDDY MITCHELL RIO GRANDE POLYDOR
14	13	SOUNDTRACK PHILADELPHIA COLUMBIA
15	17	STEPHAN EICHER CARCASSONNE BARCLAY
16	12	FREDERICKS GOLDMAN JONES ROUGE COLUMBIA
17	NEW	ALPHA BLONDY DIEU EMI
18	19	EAST 17 WALTHAMSTOW BARCLAY/POLYGRAM
19	14	MICHEL SARDOU SELON QUE VOUS SEREZ, ETC.. ETC. TREMASON
20	NEW	CELINE DION THE COLOUR OF MY LOVE COLUMBIA

NETHERLANDS (Stichting Mega Top 50) 7/18/94		
THIS WEEK	LAST WEEK	SINGLES
1	1	DREAMS 2 BROTHERS ON THE 4TH FLOOR CNR MUSIC
2	3	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
3	2	AS DICK ME HULLEP NODIG HEB JOHAN & DE GROOTHANDEL BUNNY MUSIC
4	9	NO GOOD (START THE DANCE) THE PRODIGY XL PIAS
5	6	MEET THE FLINTSTONES B.C.-52's MCA MUSIC
6	4	U & ME CAPPELLA AXIS/RED BULLET
7	NEW	LOVE IS STRONG THE ROLLING STONES VIRGIN
8	NEW	UNITED PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST
9	NEW	TAKE ME 2 THE LIMIT T-SPOON A LA BIANCA
10	NEW	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
ALBUMS		
1	1	2 UNLIMITED REAL THINGS BYE/SONY MUSIC
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	LAURA PAUSINI LAURA CGD/WARNER
4	4	AEROSMITH GET A GRIP GEFEN
5	NEW	THE ROLLING STONES VOODOO LOUNGE VIRGIN
6	6	ACE OF BASE HAPPY NATION MEGA
7	5	PINK FLOYD THE DIVISION BELL EMI
8	8	YOUP VAN'T HEK ERGENS IN DE VERTE CNR/CNR MUSIC
9	9	JEFF TRACHTA & BOBBY EAKES BOLD AND BEAUTIFUL DUETS ARCADE
10	NEW	RUTH JACOTT HOU ME VAST DINODINO MUSIC

NETHERLANDS (Stichting Mega Top 50) 7/18/94		
THIS WEEK	LAST WEEK	SINGLES
1	1	ACE OF BASE THE SIGN ARISTA/BMG
2	2	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI
3	3	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA
4	4	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY
5	5	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
6	6	BEASTIE BOYS ILL COMMUNICATION CAPITOL/CEMA
7	7	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
8	8	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTIC/WEA
9	9	SOUNDTRACK THE CROW ATLANTIC/WEA
10	10	BOSTON WALK ON MCA/UNI
11	11	CANTO GREGORIAN GREGORIAN CHANTS EMI
12	12	JON SECADA HEART, SOUL & A VOICE SBK/CEMA
13	13	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA
14	14	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA
15	15	VARIOUS ARTISTS KISS MY ASS MERCURY/PGD
16	16	JOHN MELLENCAMP DANCE NAKED MERCURY/PGD
17	17	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
18	18	SEAL SEAL II ZTT
19	19	AEROSMITH GET A GRIP GEFEN/UNI
20	20	VINCE GILL WHEN LOVE FINDS YOU MCA/UNI

GERMANY compiled by Media Control 7/12/94		
THIS WEEK	LAST WEEK	SINGLES
1	2	MMM MMM MMM... CRASH TEST DUMMIES ARISTA
2	1	UNITED PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST
3	8	IT TAKES ME AWAY MARUSHA MOTOR MUSIC
4	3	WITHOUT YOU MARIAH CAREY COLUMBIA
5	6	INSIDE STILTSKIN VIRGIN
6	10	EVERYBODY D.J. BOBO EAMS
7	4	THE REAL THING 2 UNLIMITED ZYX
8	9	ACID FOLK PERPLEXER POLYDOR
9	15	I SWEAR ALL-4-ONE ATLANTIC/EAST WEST
10	5	ALWAYS ERASURE INTERNAL
11	11	LOVE IS ALL AROUND WET WET WET PHONOGRAM
12	7	I LIKE TO MOVE IT REEL 2 REAL EMI
13	NEW	NO GOOD PRODIGY INTERCORD
14	20	U & ME CAPPELLA ZYX
15	14	I THINK ABOUT THE WAY ICE MC POLYGRAM
16	18	THE RHYTHM OF THE NIGHT CORONA ZYX
17	12	JESSIE JOSHUA KADISON SBK/EMI
18	17	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA
19	13	THE COLOUR OF MY DREAMS B.G. THE PRINCE OF RAP COLUMBIA
20	NEW	LOVE IS ALL AROUND WET WET WET PHONOGRAM
ALBUMS		
1	2	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
2	1	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	2 UNLIMITED REAL THINGS ZYX
4	5	MARUSHA RAVELAND MOTOR MUSIC
5	4	JOSHUA KADISON PAINTED DESERT SERENADE SBK/EMI
6	6	ROXETTE CRASH! BOOM! BANG! ELECTROLA
7	8	PINK FLOYD THE DIVISION BELL EMI
8	9	ERASURE I SAY, I SAY, I SAY MUTE
9	7	FLIPPERS UNSERE LIEDER ARIOLA
10	10	AEROSMITH GET A GRIP GEFEN
11	12	BEASTIE BOYS ILL COMMUNICATION CAPITOL/EMI
12	11	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH
13	13	MAGIC AFFAIR OMEN (THE STORY CONTINUES) ELECTROLA
14	NEW	WESTBAM BAM BAM BAM MOM
15	16	PUR SELTZANZERTRAUM INTERCORD
16	17	PRINCE ITAL JOE FEATURING MARKY MARK LIFE IN THE STREETS EAST WEST
17	19	STONE TEMPLE PILOTS PURPLE EAST WEST
18	NEW	BRYAN ADAMS SO FAR SO GOOD POLYDOR
19	14	CHRIS DE BURGH THIS WAY UP POLYGRAM
20	NEW	BBM AROUND THE NEXT DREAM VIRGIN

FRANCE (Nielsen/Europe 1) 7/9/94		
THIS WEEK	LAST WEEK	SINGLES
1	2	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SONY
2	1	I CAN SEE CLEARLY NOW JIMMY CLIFF SQUATT/SONY
3	5	BLACK BETTY RAM JAM VERSAILL
4	3	THE RHYTHM OF THE NIGHT CORONA AIRPLAY/POLYGRAM
5	10	THE POWER OF LOVE CELINE DION COLUMBIA
6	4	JE DANSE LE MIA I AM DELABEL/VIRGIN
7	16	WITHOUT YOU MARIAH CAREY COLUMBIA
8	8	HERO MARIAH CAREY COLUMBIA
9	9	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE PHONOGRAM
10	11	THE MOST BEAUTIFUL GIRL IN... PRINCE SCORPIO
11	7	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
12	13	GIRLS AND BOYS BLUR EMI
13	6	SENSUALITE AXELLE RED VIRGIN
14	17	THE REAL THING 2 UNLIMITED SCORPIO/POLYGRAM
15	14	IT'S ALRIGHT EAST 17 BARCLAY/POLYGRAM
16	12	LA SOLITUDE LAURA PAUSINI WARNER/CARRERE
17	NEW	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
18	19	SUR ET CERTAIN DAVID TONTON DELABEL/VIRGIN
19	NEW	DON'T TURN AROUND ACE OF BASE BARCLAY
20	18	THE SIGN ACE OF BASE BARCLAY/POLYGRAM
ALBUMS		
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	2	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
3	NEW	THE ROLLING STONES VOODOO LOUNGE VIRGIN
4	4	MARIAH CAREY MUSIC BOX COLUMBIA
5	3	ALAIN SOUCHON C'EST DEJA CA VIRGIN
6	6	PATRICK BRUEL BRUEL RCA
7	5	BERNARD LAVILLIERS CHAMPS DU POSSIBLE BARCLAY
8	NEW	PAUL PERSONNE REVE SIDERAL D'UN NAIF IDEAL (INCLUS 'LOCO LOCO') POLYDOR
9	8	BILLY ZE KICK BILLY ZE KICK ET LES GAMINS EN FOLIE PHONOGRAM
10	7	M C SOLAAR PROSE COMBAT POLYDOR
11	10	PINK FLOYD THE DIVISION BELL EMI
12	9	2 UNLIMITED REAL THINGS SCORPIO/POLYGRAM
13	11	EDDY MITCHELL RIO GRANDE POLYDOR
14	13	SOUNDTRACK PHILADELPHIA COLUMBIA
15	17	STEPHAN EICHER CARCASSONNE BARCLAY
16	12	FREDERICKS GOLDMAN JONES ROUGE COLUMBIA
17	NEW	ALPHA BLONDY DIEU EMI
18	19	EAST 17 WALTHAMSTOW BARCLAY/POLYGRAM
19	14	MICHEL SARDOU SELON QUE VOUS SEREZ, ETC.. ETC. TREMASON
20	NEW	CELINE DION THE COLOUR OF MY LOVE COLUMBIA

AUSTRALIA (Australian Record Industry Assn.) 7/24/94		
THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PHONOGRAM
2	NEW	ABSOLUTELY FABULOUS ABSOLUTELY FABULOUS EMI
3	3	100% PURE LOVE CRYSTAL WATERS PHONOGRAM
4	5	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
5	2	MMM MMM MMM... CRASH TEST DUMMIES ARISTA
6	6	I LIKE TO MOVE IT REEL 2 REAL EMI
7	NEW	I SWEAR ALL-4-ONE ATLANTIC
8	4	STAY ETERNAL EMI
9	14	BLACK HOLE SUN SOUNDGARDEN POLYGRAM
10	7	SHAKA JAM KULCHA WARNER
11	12	YOU GOTTA BE DES'REE EPIC
12	18	ANYTIME YOU NEED A... MARIAH CAREY COLUMBIA
13	9	THE WINNER IS... SOUTH END COLUMBIA
14	NEW	DON'T BE SHY KULCHA WARNER
15	8	RIGHT IN THE... JAM & SPOON DANCE POOL/SONY
16	11	LOVELY/BIZARRE LOVE TRIANGLE FRENTE! MUSHROOM/FESTIVAL
17	NEW	SHINE COLLECTIVE SOUL WARNER
18	13	I'LL STAND BY YOU PRETENDERS WARNER
19	20	WHOOPI! (THERE IT IS) TAG TEAM FESTIVAL
20	NEW	HIP HOP HOLIDAY 3 THE HARD WAY FESTIVAL
ALBUMS		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	SOUNDTRACK REALITY BITES RCA
3	3	GARTH BROOKS IN PIECES EMI
4	4	SOUNDTRACK FOUR WEDDINGS & A FUNERAL POLYGRAM
5	5	SCREAMING JETS FEAR OF THOUGHT WARNER
6	7	RED HOT CHILI PEPPERS THE PLASMA SHAFT WARNER
7	10	THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL
8	6	STONE TEMPLE PILOTS PURPLE ATLANTIC
9	9	JULIO IGLESIAS CRAZY COLUMBIA
10	8	SMASHING PUMPKINS SIAMESE DREAM VIRGIN
11	11	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA
12	16	THE POOR WHO CARES COLUMBIA
13	NEW	TAMMY WYNETTE WITHOUT WALLS COLUMBIA
14	13	COUNTING CROWS AUGUST AND EVERYTHING AFTER GEFEN
15	NEW	SOUNDTRACK THE CROW WARNER
16	NEW	CHOCOLATE STARFISH CHOCOLATE STARFISH EMI
17	15	BILLY THORPE LOCK UP YOUR MOTHERS MUSHROOM/FESTIVAL
18	14	DES'REE I AIN'T MOVIN EPIC
19	NEW	SOUNDGARDEN SUPERUNKNOWN POLYDOR/POLYGRAM
20	NEW	PAUL KELLY WANTED MAN MUSHROOM/FESTIVAL

AUSTRALIA (Australian Record Industry Assn.) 7/24/94		
THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION/POLYGRAM
2	2	I SWEAR ALL-4-ONE ATLANTIC
3	4	MEET THE FLINTSTONES B.C.-52's MCA

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 7/16/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
2	2	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
3	3	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
4	7	I SWEAR ALL 4 ONE ATLANTIC
5	NEW	LOVE AIN'T HERE ANYMORE TAKE THAT RCA
6	5	WITHOUT YOU MARIAH CAREY COLUMBIA
7	4	THE REAL THING 2 UNLIMITED BYTE
8	8	INSIDE STILTSKIN WHITE WATER
9	6	I LIKE TO MOVE IT REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA
10	10	U & ME CAPPELLA INTERNAL DANCE
ALBUMS		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
3	2	2 UNLIMITED REAL THINGS BYTE
4	4	PINK FLOYD THE DIVISION BELL EMI
5	5	ROXETTE CRASH! BOOM! BANG! EMI
6	NEW	THE PRODIGY MUSIC FOR THE JILTED GENERATION XL
7	9	SPIN DOCTORS TURN IT UPSIDE DOWN EPIC
8	6	ACE OF BASE HAPPY NATION MEGA/METRONOME
9	8	AEROSMITH GET A GRIP GEFFEN
10	7	ACE OF BASE HAPPY NATION U.S. VERSION MEGA/METRONOME

BELGIUM (IFPI Belgium/SABAM) 7/8/94

THIS WEEK	LAST WEEK	SINGLES
1	4	GIVE ME FIRE GOOD SHAPE DINO
2	1	THE REAL THING 2 UNLIMITED BYTE RECORDS
3	3	HET KLEINE PARADIJS DANA WINNER EMI
4	NEW	SEVEN SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
5	2	WITHOUT YOU MARIAH CAREY COLUMBIA
6	6	THINK ABOUT THE WAY ICE MC BYTE RECORDS
7	5	LES BELGES EN AMERIQUE GRAND JOJO CAR MUSIC
8	9	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
9	10	MEET THE FLINTSTONES B.C.-52'S MCA
10	NEW	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
ALBUMS		
1	1	GERT & SAMSON SAMSON VOL. 4 PHILIPS
2	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
3	3	2 UNLIMITED REAL THINGS BYTE RECORDS
4	5	Laura PAUSINI LAURA CGD/WARNER
5	6	MARIAH CAREY MUSIC BOX COLUMBIA
6	4	BONZAI COMPILATION III RAVE NAT BONZAI BMG
7	NEW	THE EAGLES VERY BEST OF THE EAGLES ELEKTRA
8	NEW	JOHNNY CLEGG BEST OF JOHNNY CLEGG EMI
9	NEW	CHERRY MOON THE HOUSE OF HOUSE CHERCD
10	7	LEOPOLD 3 DE EXPEDITIE HKM

DENMARK (IFPI/Nielsen Marketing Research) 7/5/94

THIS WEEK	LAST WEEK	SINGLES
1	1	COME ON YOU REDS MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM TV
2	3	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	4	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
4	2	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
5	5	DROP DEAD BEAUTIFUL SIX WAS NINE VIRGIN
6	NEW	LOVE AIN'T HERE ANYMORE TAKE THAT RCA
7	NEW	I SWEAR ALL-4-ONE ATLANTIC
8	6	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG/MEGA
9	NEW	JESSIE JOSHUA KADISON SBK/EMI MEDLEY
10	NEW	AROUND THE WORLD EAST 17 POLYGRAM
ALBUMS		
1	1	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
2	2	KIM LARSEN HVEM KAN SIGE NEJ TIL EN ENGEL EMI
3	NEW	BILLY JOEL GREATEST HITS 1 & 2 SONY
4	3	MARIAH CAREY MUSIC BOX COLUMBIA
5	5	AEROSMITH GET A GRIP GEFFEN
6	4	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
7	6	VENTER PA FAR VUPTI EMI MEDLEY
8	NEW	SHAKIN' STEVENS A WHOLE LOTTA HITS SONY
9	NEW	SORT SOL GLAMOURPUSS SONY
10	NEW	LARS LILHOLT BAND I KONG PUKKELRYGS LAND ELAP/CMC

PORTUGAL (Portugal/AFP) 7/13/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	MADREDEUS O ESPIRITO DA PAZ EMI
2	3	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
3	5	EROS RAMAZZOTTI TUTTE STORIE DDD
4	2	MARIAH CAREY MUSIC BOX COLUMBIA
5	6	VARIOUS MAXI POWER POLYSTAR
6	4	VARIOUS DANCE MANIA '94 VIDISCO
7	10	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET BMG ARIOLA
8	7	ACE OF BASE HAPPY NATION METRONOME
9	NEW	VARIOUS FILHOS DA MADRUGADA RCA
10	8	ONDA CHOC COMBOIO SEM VOLTA COLUMBIA

NEW ZEALAND (RIANZ) 7/13/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE ATLANTIC
2	2	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	3	ABSOLUTELY FABULOUS PET SHOP BOYS EMI
4	4	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
5	8	WHAT'S THE TIME MR. WOLF SOUTHSIDE OF BOMBAY EMI
6	7	SWEETS FOR MY SWEET C J LEWIS BMG
7	10	HI DE HO/COME BABY COME K7 FESTIVAL
8	5	ANYTIME YOU NEED A FRIEND MARIAH CAREY COLUMBIA
9	6	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE FESTIVAL
10	NEW	MANY RIVERS 3 THE HARD WAY FESTIVAL
ALBUMS		
1	NEW	SUPERGROOVE TRACTION BMG
2	1	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
3	2	PAT BENATAR THE VERY BEST OF PAT BENATAR EMI
4	4	DEEP FOREST WORLD MIX SONY
5	3	ACE OF BASE HAPPY NATION BMG
6	8	ENIGMA THE CROSS OF CHANGES VIRGIN
7	NEW	SOUNDTRACK ONCE WERE WARRIORS BMG
8	NEW	STONE TEMPLE PILOTS PURPLE WARNER
9	7	SEAL SEAL WARNER
10	5	PINK FLOYD THE DIVISION BELL COLUMBIA

SWITZERLAND (Media Control Switzerland) 7/23/94

THIS WEEK	LAST WEEK	SINGLES
1	9	SEVEN SECONDS YOUSOU N'DOUR & NENEH CHERRY SONY
2	NEW	I SWEAR ALL-4-ONE WARNER
3	1	FREUDE HERRSCHT DJ IGO EMI
4	2	WITHOUT YOU MARIAH CAREY COLUMBIA
5	4	THE REAL THING 2 UNLIMITED FEATURING MAD STUNTMAN ZYX
6	3	EVERYBODY DJ BOBO FRESH
7	7	BABY I LOVE YOUR WAY BIG MOUNTAIN BMG
8	NEW	INSIDE STILTSKIN VIRGIN
9	NEW	LOVE IS ALL AROUND WET WET WET POLYGRAM
10	10	MMM MMM MMM MMM CRASH TEST DUMMIES BMG
ALBUMS		
1	1	ZURI WEST ZURI WEST SOUND SERVICE
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	2 UNLIMITED REAL THINGS ZYX
4	6	SENS UNIK CHROMATIC SOUND SERVICE
5	5	PINK FLOYD THE DIVISION BELL EMI
6	4	ROXETTE CRASH! BOOM! BANG! EMI
7	8	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET BMG
8	7	JOSHUA KADISON PAINTED DESERT SERENADE EMI
9	NEW	SINA SINA WARNER
10	10	CHRISTINA LAUTERBURG ECHO DER ZEIT CSR

FINLAND (Seura/IFPI Finland) 6/19/94

THIS WEEK	LAST WEEK	SINGLES
1	3	EVERYBODY DJ BOBO PITCH CONTROL
2	6	U & ME CAPPELLA K-TEL
3	NEW	LOVE IS STRONG ROLLING STONES VIRGIN
4	NEW	UNETON YO HEIKKI HELA PORKKANARYHMA
5	2	GAMES PEOPLE PLAY INNER CIRCLE GEMA
6	5	PRODIGY NO GOOD (START THE DANCE) XL
7	7	SWAMP THING GRID deCONSTRUCTION
8	1	ANYTIME YOU NEED A FRIEND MARIAH CAREY COLUMBIA
9	NEW	TAKE THAT LOVE AIN'T HERE ANYMORE RCA
10	NEW	GO ON MOVE REEL 2 REAL POSITIVA
ALBUMS		
1	1	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
2	2	2 UNLIMITED REAL THINGS BYTE/FAZER
3	4	MARIAH CAREY MUSIC BOX COLUMBIA
4	3	J. KARJALAINEN YHTYEINEEN VILLEJA LUPPIINEJA POKO
5	5	KUMMELI ARTISTI MAKSAA PORKKANA RYHMA
6	9	ROXETTE CRASH! BOOM! BANG! EMI
7	6	TAIKAPEILI SUURI SALAISUUS WARNER MUSIC
8	8	BRUCE DICKINSON BALLS TO PICASSO EMI
9	NEW	STONE TEMPLE PILOTS PURPLE ATLANTIC/WARNER MUSIC
10	NEW	MAGIC AFFAIR OMEN - THE STORY CONTINUES ELECTROLA

CHILE (APF Chile) 6/94

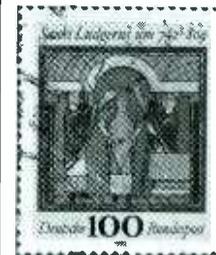
THIS WEEK	LAST WEEK	ALBUMS
1	NEW	RAUL DE BLASIO EL PIANO DE AMERICA VOL. 2 BMG
2	NEW	VARIOUS METIENDO RUIDO MUSIC/CAV/SION
3	NEW	LOS FABULOSOS CADILLAC VASOS VACIOS SONY
4	NEW	VARIOUS PADRE HURTADO EMI
5	2	LOS PERICOS BIG YUYO EMI
6	6	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS CANTO GREGORIANO EMI
7	NEW	RICARDO MONTANER UNA MANANA Y UN CAMINO EMI
8	NEW	VARIOUS LO MAS DISCO - VOL. 2 BMG
9	4	ACE OF BASE THE SIGN BMG
10	NEW	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GERMANY: Cusco, an instrumental duo that has sold more than 1.6 million albums worldwide, has released its 15th set, "Apurimac II" (Prudence/BSC Music). The album—a sequel to "Apurimac," which topped the Billboard New Age chart in 1988—also is being released this month in Japan (Sony), the U.S. (Higher Octave), the U.K. (Impetus), and across Europe. Founded in 1980, Cusco is a collaboration between singer/composer Michael Holm and keyboard player Kristian Schultze. The duo achieved massive sales in Japan and Korea with its debut album, "Desert Island," before breaking through stateside with the Grammy-nominated "Apurimac." That was followed by two more New Age chart toppers, "Mystic Island" (1989) and "Water Stories" (1991), each released by Higher Octave in the U.S. "Apurimac," which means "whispering of the gods," is the name of a tributary of the Amazon river, and Holm was inspired to write the music after traveling through South America for six months, absorbing the history, geography, and native culture of the Andes mountains. Described as "meditative instrumental pop music," "Apurimac II" is an electronically created musical collage dominated by the melodic sound of the pan flute and the rhythmic pulse of native drums. One track from the album, "Northeastern," is also included on the CD "Silent Moments" (BMG Ariola), a compilation of tracks by artists in a similar vein including Vangelis, Andreas Vollenweider, Ottmar Liebert, Yanni, Mike Oldfield, Can, Blonker, and Enigma.



JAMAICA: On both the North and West coasts, the heat is on to finalize the lineups for the island's two major festivals. In addition to the veteran Reggae Sunsplash event, there is also the neophyte Reggae Sumfest, which emerged last year to fill the void left when Sunsplash vacated its traditional Montego Bay venue (the Bob Marley Centre) for its new location in Kingston's Jamworld. Now both festivals have emerged from the scramble to announce their respective coups. Acts appearing only at Sunsplash include Big Mountain, Sister Carol, Toots & the Maytals, and Hugh Masekela; among the exclusive attractions at Sumfest are Born Jamericans, Tony Rebel, Shabba Ranks, and hot new DJ Beeniemann. Jamaica's biggest live draw, Buju Banton, will appear at both events, as will Shaggy, Ziggy Marley and the Melody Makers, Junior Tucker, Dennis Brown, and Richie Stevens. Sunsplash runs for four days during the first week of August, and Sumfest for four days the following week. Both events will present theme nights such as vintage night, international night, singers' night, and the one guaranteed the biggest gate, dancehall night.

SPAIN: Two giants of "flamenco puro" celebrated the launch of their new album July 13 with a rare performance at the 19th-century Madrid palace that serves as the headquarters of the Spanish performing rights society, SGAE. Record launches at the palace are usually talking shops, but on this occasion, singer Jose Merce and guitarist Enrique de Melchor gave the briefest of introductions before performing four exquisite songs from the album, "Desnudando El Alma" (Fonomusic). Merce is from an extended gypsy/flamenco family, the Sorderas, from the town of Jerez de la Frontera (famous as the home of sherry). His command of the flamenco forms—solea, tangos, bulerias, and fandangos—was startling, and the staid SGAE invitees were soon loudly applauding for more. Among those at the gathering were Rocio Jurado, a leading exponent of Spanish song, and her bullfighter boyfriend, Ortega Cano. As millions of magazine readers both here and in Latin America will already know, the two are due to be married soon.

BULGARIA: Although it has been criticized as cheap, low-class entertainment—cultural treason, even—so-called "pub music" has become hugely popular throughout the region. The origins of the genre can be traced back to the '50s, when the traditional music of the Bulgarian, Macedonian, and Serbian people who inhabit the Balkan peninsula were fused with Western influences to create a new style of folk-pop. Because the melodies are easy to sing along to while sitting around a table, and the rhythms are a good accompaniment to drinking, the new sound became known as pub music. Using the standard guitar/bass/drums/keyboards instrumentation of a typical '60s rock group, the pub music bands augmented the sound with accordion, fiddle, and clarinet, sometimes adding brass (though not saxophones), kaval (a traditional wooden flute), and bagpipes. Under the former Communist regime, the recording and production of pub music in the one and only (state-owned) Balkanton record plant was prohibited, although the music survived with the help of imported recordings from the former Yugoslavia and concert tours by some of the biggest Serbian and Macedonian acts. Now, in the wake of the revolution of 1989, a new crop of home-grown pub music stars has emerged, and thanks to a growing network of specialist independent labels, their work is achieving widespread distribution despite a complete lack of promotional tours, advertising, or marketing. Pub music performers who have recently enjoyed success include Kristaly, the group whose sixth album, "Ole, Stoichkov!" is dedicated to the country's best footballer; Vessellie, the country's No. 1 group of 1993, and its offshoot band Dimitrograd, both of which play the songs of their common founder, Dimcho Delev; and Sedva, whose "Son, My Son" (a duet with her husband Valentin) was one of last year's smashes. But the best pub music album of recent times is "Pirin Folk," a compilation featuring various artists who performed at the first "Pub Songs Festival," held in the small border town of Petrich in the summer of 1993.



Foreign Music Imports Make Inroads In Japan

BY STEVE McCLURE

TOKYO—Foreign music retained its roughly one-quarter share of the Japanese market in 1993, while imports showed significant gains due to the strength of the yen and the expansion of foreign retail chains.

Imports now account for some 40% of all foreign music sold in Japan in unit terms, but only about 12% in wholesale value terms, due mainly to Japan's high manufacturing/distribution costs.

"Over the last 12 months, you'll find that some wholesalers who've only ever dealt with Japanese product have gotten into imports," says Peter Buckleigh, EMI Music Japan's resident director.

Japan's imports of prerecorded CDs and LPs totaled 42.39 million units in 1993, up 8% over 1992, for a total value of 27.35 billion yen (\$279.1 million), up 11%, according to the Recording Industry Association of Japan.

Major record companies' in-house import departments—which handle about 40% of imported product coming into Japan, according to the RIAJ—also have kept up with the interest in imports.

"For example, with 'Finders Keepers' from Trine Rein from Norway, we've done almost 30-odd thousand on imports and are now going into domestic production," says Buckleigh. "That came out of an import shop somewhere where they phoned up and said, 'Hey, we played this in the shop the other day and it sold out.'"

"I guess there are similar stories from [other companies]," adds Buckleigh, who sees the beginning of a market trend in the recent popularity of import product.

With shipments of foreign music manufactured here for the first five months of this year up roughly 205% in unit and value terms—compared

to declines of roughly 10% for domestic music—prospects for foreign repertoire in 1994 seem good.

CD imports rose 9% in quantity to 38.95 million units, and were up a healthy 14% in wholesale value terms, to 25.58 billion yen (\$260 million). LP imports for Japan's small but dedicated specialty market rose 2% to 3.44 million units, falling 19% in value terms to 1.78 billion yen (\$18.12 million).

Foreign repertoire shipped by Japanese record companies in 1993 totaled 81 million units and was worth 119.42 billion yen (\$1.22 billion) on a wholesale basis. This figure comprises licensed product and imports handled by labels' in-house import departments.

After adding imports not handled by the majors, the total figure is 106.43 million units of foreign product distributed in Japan last year, comprising 24% of the market in terms of quantity. Total wholesale value of foreign product, again including imports, was 135.83 billion yen (\$1.38 billion), or 25.62% of the market.

The origin of imports in 1993 was as follows:

- The U.S. remained the top source of imports with 16.72 million units, up 17%, worth 15.23 billion yen (\$155.42 million), up 14%.
- German imports to Japan totaled 9.38 million units, up 51%, and were worth 4.57 billion yen (\$46.6 million), up 27%.
- British imports to Japan registered 5.12 million units, up 43%, worth 3.8 billion yen (\$39 million), up 6%.
- South Korean imports totaled 4.41 million units, up 3%, for a value of 340 million yen (\$3.47 million), down 28%.

The exchange rate used in this story was 98 yen = \$1.



Equatorial Mission. A coup for Equator Records, owned by the U.K.'s indie distributor Pinnacle, was the signing of the Mission to a long-term deal. The Mission and Phonogram recently parted company, and Equator is looking for licensees in all territories for the fall release of the band's new album. Shown in the back row, from left, are band members Andy Cussins, Rick Carter, and Mick Brown, and manager Charlie Eyre. Seated, from left, are band members Mark Gemini Thwaite and Wayne Hussey and Equator managing director Carol Wilson.

Newfoundland Folk Group Brings Fans Home Act Rings Up Surprising Sales For Indie Third Wave

BY LARRY LeBLANC

TORONTO—One of Canada's cultural treasures, the Newfoundland act Buddy Wasiname & the Other Fellers is noted for leaving audiences breathless with laughter.

Fronted by the ridiculously funny Kevin Blackmore (mandolin, fiddle, guitar, vocals) and featuring Ray Johnson (accordion and fiddle) and Wayne Chaulk (guitar, mandolin, vocals), Buddy—the Maritime generic term for someone you don't know or whose name you don't know—is one of Canada's leading concert attractions and independently distributed recording acts.

The trio's shows feature recitations, monologs, skits, and mimes. Members also perform jigs; "ditties" (non-serious songs with satirical, derogatory, or bawdy lyrics); traditional, British-based Newfoundland folk songs; and such hilarious original tunes as "Chainsaw Earle," "Thank God For Drugs" (about pharmaceuticals), and "Peein' In The Snow."

Explaining the band's broad approach, Chaulk says, "Our mandate is to entertain. When we began, we decided to try to entertain people from age 5 to 90 with a variety-type, three-man show."

For those thousands of Newfoundlanders who have moved to other parts of Canada over the past few decades to escape the island's chronic economic problems, Buddy's performances summon intense memories of childhood and growing up.

"It's an emotional experience to go to Fort McMurray [in northern Alberta] or Brampton [Ontario], where you get a theater almost full of Newfoundlanders," says Chaulk. "[For Newfoundlanders], we touch a pride and a sense of value for outpost life and the culture that surrounds that. We have a strong tie in rural regions, whether it's the outposts of Newfoundland or the farming communities of Ontario."

Adds Johnson, "[For those Newfoundlanders living outside the province], songs like 'Saltwater Joys' and 'By The Glow Of The Kerosene Light' take them back, and also remind them there's a place back here when they [retire] up on the mainland."

With strong sales from the stage and a mail-order operation, as well as sizable support from the national retail chains Sam The Record Man and Top Forty Music in the West, Buddy's five albums, released by Third Wave



BUDDY WASISNAME & THE OTHER FELLERS: From left, Wayne Chaulk, Kevin Blackmore and Ray Johnson. (Photo: Jim Ford)

Productions, have performed exceedingly well for independently distributed releases.

According to Arch Bonnell, president of Third Wave, the band's 1986 debut "Making For The Harbour" has sold 35,000 units to date; the follow-up, "Nods'N'Winks" (1988), 15,000 units; "Flatout" (1990) 30,000 units; "The Miracle Cure" (1992) 20,000 units; and "100 Pure" has chalked up sales of 20,000 units since its release last year.

"They are a very steady seller for us," says Eric Mall, manager of Sam The Record Man's Village Mall store in St. John's, Newfoundland. "They have a very broad appeal, but tend to sell mostly to people [older than 25] who are into country music."

Wary of overexposure, the self-managed trio limits its recordings to one every two years, maintains an 18-month gap between performances in a market, and limits radio, TV, and even benefit appearances. "We don't want to end up like other groups," says Johnson, "giving all the eggs in the basket at one time."

When Blackmore, Johnson, and Chaulk met in Glovertown, Newfoundland, in 1983, Blackmore was working as piano tuner and performing in clubs under the moniker Buddy Wasiname. He previously had been in the popular duo Free Beer for three years, singing Irish and Newfoundland folk music in local pubs. Johnson, working as an art instructor in elementary and high schools, was a highly respected island musician who had recorded six solo albums of traditional fare for Audio Atlantic Records. Chaulk, then teaching industrial shop at a nearby high school, performed with local groups.

After meeting, the three performed together for fun after hours in a school classroom, with no intention of taking it further. That soon changed. Johnson says, "We were asked to do a few pieces at a [school] assembly. It was so magical, we decided to work together." After the trio's debut album received enormous support within Newfoundland, both Johnson and Chaulk quit their teaching positions in 1986 so the group could go full time.

By this time, the threesome planned on Buddy Wasiname & the Other Fellers being a long-term project. It was decided, for instance, that the group would refrain from performing in clubs and concentrate on concerts and fairs. Says Blackmore, "We've stayed out of [clubs] entirely.

We cannot do what we want to do in those places. Concerts have finesse, depth, and some emotion."

Adds Chaulk, "We said to ourselves, 'Let's look way down the road so that when we're in our sixties, we're still doing projects.' That was the vision."

Each member had to make sizable adjustments early on. "Wayne had worked bands, but had never had to be a front man," Blackmore notes. "Ray had to get used to having somebody else in the center-stage spotlight. For me, I had to develop musically. I had gotten by in bands previously by winging it."

While it was Blackmore's improvisational antics that dominated Buddy's early shows, music took on a greater role as Blackmore and Chaulk began developing as songwriters and Blackmore began sharpening his comedic skills.

"We've developed the most loose and wild [comedy] thing I've ever done, but it's the songs and more serious stuff that will keep people coming back," says Blackmore.

Buddy's members pooled \$5,000 [Canadian] to record their debut, and since then their albums, consisting of concert and studio tracks, have been recorded with similar budgets. "We've learned to go into a studio knowing our stuff," says Blackmore. "We've gotten it down to two days in the studio. We generally get a song in a take or two."

Blackmore says the trio's fans don't expect its recordings to be sophisticated. "We're not sure we belong in the high-production edge," he says. "We probably belong down with [60s American folk group] the Holy Modal Rounders. We really want a rough edge [with our records]."

Blackmore, like the others, also rejects any notion of the trio eventually signing with a bigger label. "Major labels don't necessarily mean more income, but they do mean someone else placing demands on you [that] you might not agree with," he says. "Also, [being with a major] places you into a bracket where you need a manager who starts thinking of what your image should be. That's something we always want to control."

MAPLE BRIEFS

TO CELEBRATE the 1994 World Basketball Championships, which take place Aug. 4-14 in Toronto, EMI Music Canada is releasing the compilation "Keep It Slammin'." Among the artists featured with new tracks or remixed versions of previously released songs are international acts Kurtis Blow, Riff, Shaquille O'Neal, Red Hot Chili Peppers, and Lisa Lisa, and Canadian acts the Dream Warriors and Devon.

CANADIAN COMEDY troupe Corky and the Juice Pigs has signed a development deal for a TV series with the Walt Disney Co.

FOR THE RECORD

Due to an editing error in the July 23 issue, a story about Rick Camilleri, president of Sony Music Entertainment (Canada), contained incorrect information about the size of the company's staff. About 200 people work at Sony's headquarters in Toronto; about 100 have started working there since Camilleri assumed the presidency.

Cleveland Greet Repeat The Beat Unique Marketing, Product Helps Sales

■ BY CARLO WOLFF

CLEVELAND—Roman Kotrys looked all over the Cleveland area this past winter, braving unusually brutal weather to scout locations for his first Repeat The Beat store outside greater Detroit. What finally sold him on the 8,100-square-foot site in the Biddulph Plaza shopping mall in the Brooklyn section was low rent (\$5 a square foot), a long-term lease (10 years), and a hunch that people would drive from all over the area to patronize his store. This is a man in business for the long run.

Seems Kotrys' intuition was right. Since the store opened on April 27, sales have been 56% above expectations, regularly posting \$1,000-plus per day. Perhaps that's because the Repeat The Beat in this southern area of Cleveland sells its stock at \$1 below list, offers customers weekly



specials of at least \$3 off per disc, discounts many of its offerings by 20% or more, advertises aggressively, and carries 30,000 SKUs, including lots of used CDs.

That last point is one of pride for Kotrys, a 36-year-old Detroit native who spearheaded a well-publicized, successful battle against the major record companies when they tried to withhold cooperative advertising from independent stores that sold used CDs.

"The general public, those who buy new and used CDs, were on our side," Kotrys told a Detroit newspaper last year. "They know new CDs are already vastly overpriced, and record companies already make plenty."

Kotrys, who has developed his business into a multimillion-dollar operation, says he expects sales at his Cleveland store to hit \$1 million this year. Once they hit \$2 million, he'll open yet another Repeat The Beat, though he doesn't know where yet.

Before he settled on the new site, Kotrys checked out such character-laden stores as Chris' Warped Records (an established alternative operation with outlets in suburban Lakewood and Cleveland's University Circle); Quonset Hut, an Akron mini-chain; and Cleveland Heights' Wax Stacks.

"They're all good stores, but they don't do the same things we do," Kotrys says. "There used to be two kinds of record shops, ones with a great selection and bad prices and ones with a bad selection and good prices. We try to combine great selection and great price. There are 365 days a year. You don't have to make money every day."

Kotrys seems to be sitting pretty; last year, his four stores took in \$6 million and he expects them to post \$7 million this year. The mothership, which doubles as a one-stop, is a 5,000-square-foot retail unit in Dearborn, Mich., part of a strip out of which his operation also services jukeboxes, racks, and wholesale accounts. He also owns stores in the Michigan suburbs of Royal Oaks (4,000 square feet) and Plymouth (1,700 square feet). Total payroll is "in the 70 range," says Kotrys.

Not a bad growth pattern for a person who got into the business at the tender age of 20, opening his first store in 1980 in the Detroit suburb of Wyandotte a week after John Lennon was assassinated. Word is that Kotrys is metropolitan Detroit's second-largest independent record seller behind Harmony House.

The son of working-class Polish parents, he attended Garden City East High School and Schoolcraft Community College, majoring in business. He didn't graduate.

He got his first taste for music lis-

tening to Steve Miller's "Fly Like An Eagle" while in high school, began turning that taste into profit in 1980, and now runs four stores that carry a deep catalog of all kinds of music. (The three Detroit-area outlets don't carry classical; there's a small classical section in the Cleveland store.)

The three Detroit stores carry DAT and MiniDiscs; the Cleveland store will carry the latter, too, Kotrys says. Tape is dying, however; sales of cassettes have dropped by almost a quarter in the past year, he says.

The sales mix in the Repeat The Beat empire is 85% CD, 10% tape, and 5% everything else. The genre mix is 50% pop and rock, 20% jazz, 15% blues, and 15% all other genres.

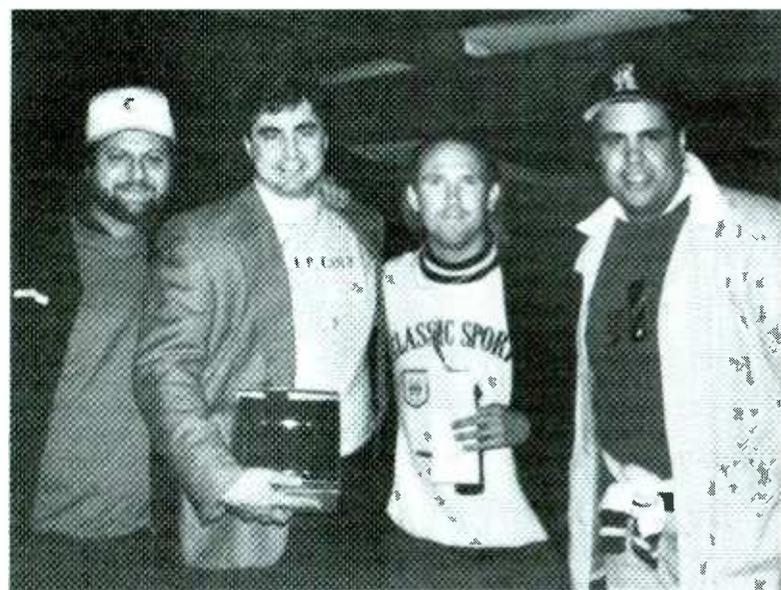


Kotrys is president of Repeat The Beat Inc. The VP, in charge of policy and operations, is Ron Rodriguez. The main buyer is Chris Richards, while Kotrys himself and John Broderon oversee the imports; Broderon also monitors jazz buying. In addition to this system, each store has its own buyer.

"There are no restrictions, no budgets," Kotrys says. "The only rule is: Don't buy more than you can fit on the sales floor. When our store managers run out of room, they look for things that have not sold and return them. At [a rate of return of] 9%, we're way below what the majors consider an exemption."

A fan of Johns Hiatt and Prine as well as Iris DeMent, Kotrys strongly emphasizes the individuality of each store. That's one reason each Repeat The Beat develops a monthly "New Music Artist Spotlight," a staff-written flyer highlighting those musicians store personnel feel deserve a cultural (and sales) push.

In July, the Cleveland Repeat The Beat spotlight focuses on artists including poppish folk-rockers
(Continued on page 52)



Promo Men. Mercury Records named its Promotion Man of the Year at the label's national meetings, held recently at the Amelia Island Resort in Jacksonville, Fla. Chuck Swaney, local promotion manager, Detroit, received the top award. Shown, from left, are David Leach, senior VP promotion, Mercury; Swaney; Ray Vaughn, local promotion manager, Dallas (runner-up for the prize); and Ed Eckstine, president, Mercury.

The Source Takes Hip-Hop On The Road Magazine's Van Tours Country Promoting Acts

■ BY NIK DIRGA

NEW YORK—When looking for a low-cost, grass-roots way to promote hip-hop music, a number of labels went to The Source. Specifically, they linked with the magazine's 3-year-old Hip-Hop Heatwave Mobile Van, which tours the country with a series of giveaways and retail tie-ins involving rap artists.

Equipped with a 5,000-watt Hi Fonics stereo system and 20 speakers, the Heatwave van's latest tour ran from April 1-July 15, making stops at malls, record stores, nightclubs, and college campuses in 24 major markets. Corporate sponsors included Reebok, EA Sports, and the Box.

"The whole idea of the van comes out of hip-hop culture," says David Mays, The Source's publisher. "Hip-hop is promoted out on the streets by kids in jeeps blasting music. This is a way for us to get out there among the people."

The editorial staff of The Source determines the playlist for the Heatwave van prior to each tour, and then contacts the acts' labels for support. The latest tour included tracks by Heavy D, Outkast, Gangstarr, Nas, the Beatnuts, and 10 other acts. Whodini also has appeared at several stops on the tour, performing and signing autographs.

The labels, eager to explore new avenues of promotion, have been responsive to The Source's choice of acts, says Mays. The labels support the tour through the donation of gifts and merchandise, including cassette singles and gift bags. Labels involved in the latest tour included LaFace/Arista, Uptown/MCA, Death Row/Interscope, RCA, Rap-A-Lot, EMI, Pay Day, Assault/Atlantic, Select, Virgin, Columbia, Violator/Relativity,

and several labels in the RAL family.

"This is an excellent marketing tactic," says Relativity's national director of consumer advertising and promotion, John Trumbour. "When you're dealing with The Source, you know you're dealing with the bible of hip-hop music. If you're a Janet Jackson, your label can afford huge promotional efforts, but when you're a small label working newer acts, you look for new tactics like this."

The Source has utilized tie-ins with local radio stations and retailers to spread the word on the van tour. Stations in each city are designated "official Source stations" and provide live remotes. Retailers ranging from mom-and-pops to major chain stores also serve as hosts for appearances by the Heatwave van.

Fan response has been outstanding, Mays says. "The van has a reputation now. It's been around the country a few times. It's an incredible magnet for this audience. You can

hear it rolling down the block [with] the speakers pounding, and it's like a mobile block party."

The magazine's advertisers have seen benefits from the van tours and the higher profile for the magazine that has resulted within the hip-hop community. "We can promote and position ourselves uniquely for this market," says Mays.

The van tours also serve as cost-effective advertising, Mays says. "It proves that you don't have to invest in heavy ad campaigns for promotion."

Mays feels the marketing potential of the hip-hop market has not been fully explored. "Hip-hop is the dominant youth culture today, bigger in some ways than rock'n'roll was." With its crossover appeal throughout racial and ethnic lines, Mays sees hip-hop's audience continuing to expand. "Whether you're in Iowa or Brooklyn, chances are it helps to define your day-to-day life."



The Source Hip-Hop Heatwave van just concluded its third summer tour crossing the country promoting rap music.

Quality Printing
Quality Product
Quality Service
DIVIDER CARDS



FOR A FREE CATALOG CALL
800/648-0958
GOPHER PRODUCTS

REGGAE MUSIC

Free Catalog, Same Day Mail, Best Price

Call Toll Free To Place Orders

1-800-441-4041

Fax: (718) 658-3573



Reggae Gold '94

The Hottest
Dancehall Hits



Import
&
Expert

Main Branch: 89-05 138 STREET, JAMAICA, N.Y. 11435 • TEL: (718) 291-7058
In Florida: 5893 S.W. 21st. ST., W. HOLLYWOOD, FLORIDA, 33023 • TEL: (305) 966-4744 • FAX: (305) 966-8766

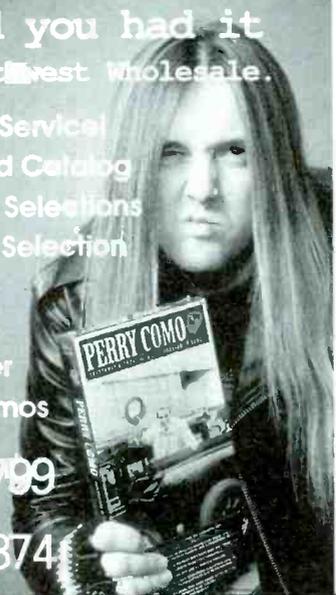
LARGEST DISTRIBUTOR

Thank God you had it
You used Southwest Wholesale.

- ♪ Unsurpassed Service
- ♪ Computerized Catalog
- ♪ Over 110,000 Selections
- ♪ Great Import Selection
- ♪ Laserdiscs
- ♪ Excellent Fills
- ♪ Weekly Mailer
- ♪ Posters & Promos

HOUSTON
800-275-4799

ATLANTA
800-856-3874



He came to your store with only one thing on his mind. He wanted a CD. He didn't want to hear "we're out of it."
If you were out, he could've done something drastic... He'd probably have gone to another store. Worse, he might have never come back.

SOUTHWEST
WHOLESALE

records & tapes

4240 Lockefield
Houston, Texas 77092

Retail

Record Store Stocks May Be Good Buys . . . But Maybe Not

This week's column was written by Don Jeffrey.

WITH UNIT SALES of music so far this year running about 6% ahead of last year, according to SoundScan, the general wisdom might be that music retail stocks are a good buy.

But it's always risky to generalize about any industry—especially when it comes to picking stocks.

Talks with Wall Street analysts reveal that the news on music retailers is both good and bad.

For this informal look at record store stocks, only publicly owned, pure retail companies have been considered. That eliminates entertainment conglomerates like Blockbuster Entertainment, operator of the Blockbuster Music chain, and Thorn EMI, the London-based owner of HMV, as well as privately held companies like Warehouse Entertainment and Camelot Music.

Four companies are left: Musicland Stores, Trans World Music, Spec's Music, and National Record Mart.

In the most recently completed fiscal quarter, two of these four companies reported net profits (Spec's and National Record Mart), while two posted losses (Musicland and Trans World). But net profits don't always tell the whole story.

Wall Street often looks at the price/earnings ratio to get a sense of how well a stock is performing in relation to other companies in its industry, and in relation to the market as a whole. In general, a low P/E might mean a stock is undervalued. The ratio is obtained by dividing a stock's per-share price by its earnings per share over the past 12 months. Musicland's shares, for example, closed at \$16.50 at press time; its earnings per share over the past 12 months have been 98 cents. Divide those numbers, and you get a P/E ratio of 17. Since the New York Stock Exchange says the average P/E for all its stocks is 20.7, Musicland looks like it might deserve a higher price.

In fact, analyst Craig Bibb of PaineWebber recommends Musicland, predicting that its stock could reach \$28 in a year. That's a mighty 69% rise over its current price. Bibb likes the chain's Media Play superstores, saying they are performing as well as or better than expected. Overall comp sales (for stores open at least one year) were up 3.8% in the last quarter.

In that fiscal period, Musicland lost \$2.1 million on sales of \$269 million, but that's not a problem for analysts. They know that because Musicland rode the leveraged-buyout wave in the '80s, its high interest payments on debt frequently depress net profits, especially in a non-holiday quarter.

But Wall Street is not uniformly high on the stock. One analyst, who didn't want to be quoted by name, thinks the Media Plays might siphon sales from Musicland's mall-based concepts like Sam Goody.

A retail stock that wins praise from analysts, but tends to be overlooked by investors, is Spec's Music, the Miami-based owner of 58 stores. Its shares, which trade over the counter and are listed on Nasdaq's National Market system, were selling at \$6 at press time, about halfway between the yearly high of \$8.25 and the low of \$3.875. Its P/E ratio of 10 makes it seem like a bargain. One reason why it's not being snapped up like a \$9.98 CD is that it is a small company without a lot of stock in public hands. But Bibb says its numbers are good, and its new store concept could be a winner. The stock, he adds, is "likely to go up." For the most recent quarter, Spec's posted a net profit of \$457,000 (compared with a loss of \$1.08 million

in the same period last year) on a small gain in revenues, to \$18.3 million. But comp sales jumped 5%—a better performance than all the other retailers.

And if you factor out video rental, a business Spec's is rapidly getting out of, the comps were up 8%.

A low price/earnings ratio doesn't always excite stock pickers looking for great values, though. It's well known on Wall Street that when a stock has a low P/E, there might be a very good reason for it. Trans World Music, for instance, closed at \$10.875 a share on Nasdaq, which means the stock is trading at 11 times earnings, well below the average. But analysts don't see that low ratio as a signal to buy now. They say the chain still hasn't realized its long-awaited turnaround. In the first quarter, Trans World lost \$1.8 million on a 5.8% sales increase, to \$109 million. Worst of all, when everyone else's comps went up, Trans World's declined 4%. Still, analysts are hopeful that the company's bad news is behind it, and that its problem-plagued computerized inventory system will finally start to produce desired results.

As for National Record Mart, analyst Barry Bryant of Ladenburg, Thalmann says it could post an impressive comp-sales gain of 7% in the current quarter. But he is not recommending the stock. "Their earnings have been falling short of expectations," he says. In the last quarter, total sales rose 14.3% (mostly due to acquisitions; comp sales were up 3.2%), but net profit plummeted 78%, to \$85,000. "The primary reason," says Bryant, "is that non-mall competition has gotten very difficult." He mentions the threat from electronics chains like Best Buy and Circuit City, discount department stores like Wal-Mart, and superstores like Media Play. "Right now, profit margins are under mild but persistent downward pressure," says the analyst.

ON THE MOVE: In label distribution news, Sue Snyder, who was director of single sales for Cema, has resigned. No one has been named yet to take over her position.

RETAIL TRACK



Tired of leaving messages on voice mail and hoping someone will call you back?
YOU SHOULD HAVE CALLED H.L.!

1-800-780-7712

LOCAL: 305-262-7711 • FAX: 305-261-6143

6940 S.W. 12 Street Miami, FL 33144

SERVICE IS OUR MAIN PRIORITY

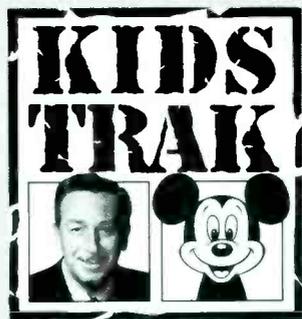
- ▶ Compact Discs
- ▶ Cassettes
- ▶ Videos
- ▶ Laserdiscs
- ▶ Accessories
- ▶ Excellent Service
- ▶ Super Prices
- ▶ Best Fills
- ▶ Knowledgeable Sales Reps.
- ▶ Same Day Shipping
- ▶ Deep Catalog
- ▶ Customer Satisfaction Guaranteed!

**SOMETHING TERRIBLE HAPPENS
WHEN YOU DON'T ADVERTISE . . .**

NOTHING . . .

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

ADVERTISEMENT



THE
LION KING

Just the
Beginning

THE LION KING HAS come out of the cage with quite a roar, setting new box office records and new soundtrack records as well! And even though the soundtrack has already become one of the largest initially shipped albums in music history and has reached the highest charting position of any Disney soundtrack since *Mary Poppins* in 1965, it's just the beginning. Here's why:

- America continues to enjoy *The Lion King* in theaters, again and again!
- A second Elton John single, "Circle of Life," is pouncing up the radio charts!
- Soundtrack promotions with Nestlé provide over five months of support, including TV advertising!



So continue to merchandise the Soundtrack up front and keep a close watch on your inventory. Because it's just the beginning for this newest Disney classic original motion picture soundtrack.



© DISNEY

Priority Goes Magnapop; BOC Remade

PRiority 'POPS: L.A.-based indie Priority Records has taken steps to move beyond its core rap music business in recent years, starting up a rock/alternative division, picking up distribution of Simi Valley, Calif.-based Metal Blade Records, and issuing a tough album by industrial unit **Engines Of Aggression**.

Now, Priority has taken perhaps its largest step toward capturing part of the modern rock audience with its release of "Hot Boxing," the second album by Atlanta-based **Magnapop**.

DI has been an enthusiastic supporter of this marvelous band since the release of its debut "album"—actually a collection of scattered tracks, including some produced by **Michael Stipe** of R.E.M.—on Play It Again Sam/Caroline two years ago. But the group, featured in Flag Waving in December 1992, has come into its own with "Hot Boxing," which was estimatedly produced by **Bob Mould** of Sugar fame. As Billboard's Popular Uprisings column noted last week, Priority has set an ambitious marketing campaign for the group.

Smart enough to toot its own horn, Priority threw a July 13 album release party for Magnapop at the *tres* fashionable L.A. club Dragonfly. Indicative of the current of hipster interest, the room swarmed with local scenemakers and industryites. One, Wherehouse Entertainment buyer **Bob Bell**, confessed that the Magnapop album was his current fave—and that's saying plenty, considering the deluge of material Bell deals with every week.

The evening's honorees hit the stage for a set, and Magnapop did

not disappoint. Vocalist **Linda Hopper** didn't let a severe cold sink her, and she exhibited the persistent sunniness that is a hallmark of her bell-voiced style. Guitarist **Ruthie Morris** batted out terse solos and a set-closing Neil Young-like hurricane, while bassist **Shannon Mulvaney** and drummer **Dave McNair** solidly held down the rhythmic fort.



by Chris Morris

The strikingly played show included a brace of pop-smart Magnapop originals, including the sweetly hard-rocking single "Slowly, Slowly," as well as (bringing joy to this listener) a pungent cover of the Big Star tune "Thirteen."

Credit Priority with a savvy pickup, and Magnapop with every indication that a bright commercial future lies ahead. Needless to say, we remain in this band's corner, big-time.

QUICK HITS: Relativity Records has moved its New York offices; the label is now located at 79 5th Avenue, N.Y., N.Y. 10003, and the new phone is 212-337-5300 . . . Red Pajamas Records in Nashville will release "The Steve Goodman Anthology" in the fall. The label, founded by the late singer/songwriter Goodman along with Oh Boy! Records princi-

pals **Al Bunetta** and **Dan Einstein**, will compile 40 of Goodman's songs, including many rarities, on two CDs . . . Former C/Z Records promotion man **Tim Cook** has started up El Record Records in Seattle. The imprint's first signing is a former C/Z act (and Flag Waving subject), the alternative quartet **Silkworm** . . . New rock/alternative label Buzz Records will be distributed via JAMM Records through Independent National Distributors Inc. Buzz, based in Los Angeles, will be headed up by **Jeffrey Deane**, son of veteran promo man **Marvin Deane** . . . Shanachie's adult imprint, Cachet Records, has signed pianist **Kim Pensyl**, a familiar face on Billboard's Contemporary Jazz Albums chart. Pensyl's first set for the label, "When You Were Mine," is due in September.

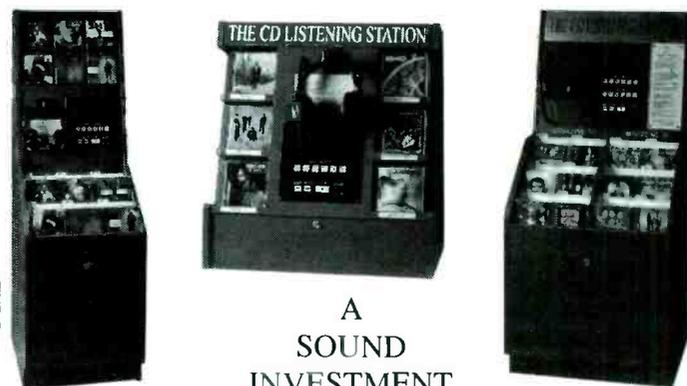
FLAG WAVING: Blue Öyster Cult's importance in the world of hard rock/heavy metal is assured, if only because it was the band that brought the umlaut to rock'n'roll (cf. **Mötörhead**, **Mötley Crüe**, **Spinal Tap**). DI remembers the band fondly for its exciting combination of power, riffology, intelligence, and lyrical wit.

After close to two decades on Columbia, BOC—today's lineup includes original members **Eric Bloom** (vocals), **Donald "Buck Dharma" Roeser** (guitar), and **Allen Lanier** (guitar, keyboard), plus bassist **Jon Rogers** and drummer **Chuck Bürgi** (there's that umlaut again)—has recut a dozen of its most memorable tunes on the newly issued "Cult Classic," released by Caroline-distributed Herald Records.

(Continued on page 52)

THE CD LISTENING STATIONS

INTERACTIVE POINT-OF-PURCHASE SYSTEMS



A
SOUND
INVESTMENT
IN THE FUTURE OF MUSIC RETAILING

Developed By
HIGH LEVEL MARKETING • Los Angeles, California • (818) 769-7700

ANOTHER QUALITY RELEASE NOW AVAILABLE FROM SUB POP



AVAILABLE SOON...

ERIC'S TRIP "Forever Again" - LP/CS/CD sp268 • ZUMANO "Look what the Rookie Did" - LP/CS/CD sp277
Distributed by ADA and SUB POP - Stores, buy direct: FAX: 206. 441. 0474



COMPACT DISCS • CASSETTES • ACCESSORIES

Over 900 Major
And Independent Labels
In Stock!

- ▶ Orders shipped overnight
- ▶ New Release and Top 100 always at a discount
- ▶ Computerized order processing verifies what's in stock instantly!
- ▶ Huge in-stock inventory

Toll Free: 800-388-8889
FAX: 203-798-8852

Abbey Road Distributors

COMPLETE SELECTION

CD'S
TAPES
CD-ROM
KARAOKE
LASERDISC
ACCESSORIES
CASS. SINGLES
12" & 7" VINYL
VIDEO CASSETTES
+ FULL LATIN CAT.

5 LOCAL OFFICES TO
SERVE YOU
NATIONWIDE

Orange County (800)827-7177
Los Angeles (800)795-6874
Atlanta (800)758-6710
Philadelphia (800)733-3397
Milwaukee (800)558-9066

BASSIN DISTRIBUTORS IS THE

SUPER 1 STOP

- ★ OVER 1 MILLION CD'S IN STOCK
- ★ SERVICE SPECIALISTS
- ★ FULL LINE DISTRIBUTOR & ONE STOP
- ★ 48 HR. OR LESS DELIVERY

CD'S, TAPES • LASERDISCS • CASSINGLES • 12" • ACCESSORIES • PROF. PRODUCTS
VIDEOS, T-SHIRTS & MUCH MORE!

Find out what everybody's talking about!
Call toll free 800-329-7664. Ask for Wanda.

bassin
DISTRIBUTORS

15959 N.W. 15th. Avenue, Miami, FL 33169 • Ph.: (305) 621-0070 or fax: (305) 620-2216

Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

★ **JULIA FORDHAM**
Falling Forward
PRODUCERS: Larry Klein, Julia Fordham
Virgin 395592

If Fordham's first three albums of delicately crafted British soul were a prolonged tease, this is the follow-through. The singer spreads her wings with an exuberant vocal effort, particularly on the gospel-flecked "River" and "Love & Forgiveness." First single "I Can't Help Myself" bridges the singer's old and new approaches, but it's the passion (and newfound vigor) evident on tracks like "Hope, Prayer & Time" that bring the set home. Sparkling.

★ **JUNIOR KIMBROUGH & THE SOUL BLUES BOYS**
Sad Days, Lonely Nights
PRODUCER: Robert Palmer
Fat Possum 1006

From historian Robert Palmer's Oxford, Miss., label comes the latest in a series of excellent field recordings exemplifying the "trance" blues of the state's North Hills country. Kimbrough—whose juke joint serves as a venue for his band and such other locals as Cedell Davis—is one of the foremost practitioners of this style, which employs hypnotic repetition and five-and-drum beats rather than a 12-bar formula. The album's highlights include "Lord, Have Mercy On Me," "Old Black Mattie," and the title cut, which is rendered in two arrangements. Contact: 800-659-9791.

★ **BEACON HILLBILLIES**
More Songs Of Love And Murder
PRODUCERS: John McGann, Beacon Hillbillies & John Lupfer
East Side Digital 80882

Sophomore release from this Boston-based, bluegrass-oriented trio is a rollicking, reedy effort with only one tune, "Omie Wise," drawn from traditional sources. Highlights of a toe-tappin' set include such excellent instrumentals as "Burnell, Come Quick" and "Hummingbird." They cross over into Celtic influences with "Watchung" and country swing on "Dust Bowl Shuffle." The breathless country/folk of "Face Up" is a standout vocal, and such tracks as "Water's Edge" and "Cold Light Of Dawn" recall the Grateful Dead at its most acoustic.

★ **VELVET CRUSH**
Teenage Symphonies To God
PRODUCERS: Mitch Easter & Velvet Crush
550 Music/Epic 64442

Utterly charming guitar-pop band delivers a can't-miss blend of smooth harmonies, catchy hooks, and the requisite jangles on this fine album. Try to resist the sweet sounds of "Time Wraps Around You," the harder-edged "Hold Me Up," or the simply beautiful sway of "Faster Days." Crisp and evocative lyrics and gentle vocals lend the whole outing the raw material for crossover appeal. In the suddenly crowded field of "alterna-pop," this is one group that definitely deserves a look.

★ **GOLDEN CARILLO**
Toxic Emotion
PRODUCERS: Frank Carillo, George Kooymans & John Sonneveld
Silenz 907093

Collaborating singer/songwriters and New York rock veterans Annie Golden and Frank Carillo fashion a sharp, acoustic pop/rock sound sometimes augmented by percussion and additional accompaniment. Mainstream pop audiences will be attracted to the edgy harmonies of "All In My Mind," the lilting hooks of "Don't Cry (For Me)," the lovely balladry of "Three Wishes," the acoustic-metal ambience of "Guns Of The Bigoted," and the drama of "White Picket Fence," a stark tale of domestic abuse that has an eerie resonance after the Nicole Simpson slaying. Also features an understated version of George Harrison's "If I Needed Someone."

SPOTLIGHT



STEVE PERRY
For The Love Of Strange Medicine
PRODUCERS: James Barton, Steve Perry & Tim Miner
Columbia 44287

Journey man Steve Perry has fed fans' appetites for his thundering wail with the smash single "You Better Wait." He follows it up with an album full of similarly charged tunes, among them "Young Hearts Forever," "I Am," "Tuesday Heartache," and the title cut. All of the above are especially tailored to the various formats Journey conquered in its heyday: rock, pop, and adult contemporary. Album's appeal is enhanced by its nostalgia value, since neither Perry nor the erstwhile San Francisco band has been on the charts in almost a decade.

DECONSTRUCTION
PRODUCERS: Deconstruction & Don Champagne
American 45544

Rising from the ashes of Jane's Addiction, L.A. rock act rapidly lived up to its name when guitarist Dave Navarro split to become the new Red Hot Chili Pepper. Group's "posthumous" debut is a crunchy mix of swirling guitars and druggy vocals that doesn't quite jell until the second half, with the epic "Big Sur," the funky, apocalyptic "Hope," and several driving instrumental numbers. A sledgehammer of an album that ought to interest modern and album rock outlets, plus fans of the group's vast pedigree.

BLUES IN THE NIGHT
A Tribute To Dinah Shore
PRODUCER: Peter Dempsey
ASW 5136/Koch

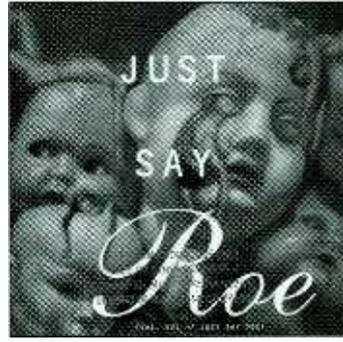
This is a fine collection of 24 recordings made from 1940-42 by the great entertainer, who died last February. Included are major hits "Blues In The Night" and "Yes, My Darling Daughter," among others. Sweetly crooning or bluesy, Shore always had an ear for the better pop creations, a factor that brings on such additional stalwarts as "Smoke Gets In Your Eyes," "Somebody Loves Me," "Skylark," "Something To Remember You By," and "Mood Indigo." Nostalgia, yes. Great pop stylings, too.

R & B

► **SHANICE**
21... Ways To Grow
PRODUCERS: Various
Motown 31453

Artist demonstrates a new level of control and emotional range on 13-track disc. Full-bodied production on some of the songs could prove too polished for listeners with street-leaning tastes, but vocalist's soulful renderings on bare-bone hip-hop tracks like "Ace Boon Coon" should help album maintain an R&B balance with consumers. Among potential singles to watch for are back-porch track "I Like," sweet-love ballad "Don't Break My Heart," and dreamy cuts "Turn Down The Lights" and "I'll Be There." Listen for artist's playful sonic acrobatics on "Never Changing Love."

SPOTLIGHT



VARIOUS ARTISTS
Just Say Roe
PRODUCERS: Various
Sire/Warner 45645

Sire/Warner artists unite for latest in popular "Just Say Yes" series, which now turns from freedom of speech to reproductive rights. What makes "Roe" especially compelling is top-shelf material from the likes of Doubleplusgood ("The Winding Song"), John Wesley Harding ("Right To Choose"), and Madonna ("Goodbye To Innocence"). While those tracks are previously unreleased, others—like Belly's "It's Not Unusual" and David Byrne's "Lilies Of The Valley"—are borrowed from other albums and EPs. Lineup also includes the Farm, Kristin Hersh, Danielle Dax, BiGod, Tripmaster Monkey, Greenberry Woods, Ride, Poster Children, Scorpio Rising, and Judybats.

RAP

► **DA BRAT**
Funkdafied
PRODUCER: Jermaine Dupri
So So Def/Chaos/Columbia 66164

Hitmaker Jermaine Dupri (Kris Kross, Xscape) concocts another hip-hop smash by a young newcomer, this time sassy Chicago rapstress Da Brat, who lays hardcore rhymes over funky, nimble beats. With help from Mac Daddy of Kris Kross, Kandi Burruss and LaTocha Scott of Xscape, and Y-Tee of Da Bush Babees,

SPOTLIGHT



VARIOUS ARTISTS
Adios Amigo: A Tribute To Arthur Alexander
PRODUCERS: Jon & Sally Tiven
Razor & Tie 2814

Arthur Alexander's influence far exceeded his public reach; his music, not his name, left an enduring mark, helping to define the Muscle Shoals sound for a generation of fellow artists and future fans. Those stylistic fingerprints are all over this superb new set, a standout in a year knee-deep in clever, big-name tributes. There's nothing winking about "Adios Amigo," which serves up a sharp cross-section of the late Alexander's soulful songs with style and sincerity. Roger McGuinn, Elvis Costello, Robert Plant, Frank Black, Marshall Crenshaw, Corey Glover, Nick Lowe, Chuck Jackson & Mark Knopfler, Felix Cavaliere & Veronica, and Italian superstar Zucchero (doing an oddly on version of a previously unrecorded devotional) are among the eclectic artists who put spot-on spins on classic songs, unearthed gems, and six first-time recordings.

she struts confidently through such streetwise tracks as "Da Shit Ya Can't Fuc Wit," "Fa All Y'All," dope anthem "Fire It Up," "Give It 2 You," and rap/R&B hit "Funkdafied." On the strength of these cuts—and the attitude of its protagonist—album is already a cross-format winner on the order of other Dupri projects.

VITAL REISSUES™

THE MARVIN GAYE CLASSICS COLLECTION

Trouble Man
Let's Get It On
I Want You
Love Starved Heart: Rare And Unreleased
PRODUCERS: Various
Motown 31453 0320

MARVIN GAYE
What's Going On
PRODUCER: Marvin Gaye
Motown 31453 0022

What's going on here is glorious. Motown is staging a yearlong commemoration of the life and legacy of Marvin Gaye with a series of reissues, rediscoveries, and new discoveries that reinforce and add to the singer's legendary status. "The Marvin Gaye Classics Collection" brings together remastered versions of three of Gaye's seminal recordings, from 1972 (the revelatory "Trouble Man" film soundtrack), 1973 ("Let's Get It On," his biggest-selling album), and 1976 ("I Want You"), along with a bonus rarities treasure containing 16 never-before-released '60s tracks unearthed recently from the Motown vaults. The four-disc, four-star package is wrapped with a visual bow—a reproduction of Ernie Banks' "Sugar Shack" painting—and packed with extensive liner notes and exclusive pictures. The separately

released "What's Going On" is a digitally remastered reissue of Gaye's extraordinary album of socio-political songs—from the title track to "What's Happening Brother," "Mercy Mercy Me," "Inner City Blues," and on and on. Due out later this month is Gaye's first Motown album, "The Soulful Moods Of Marvin Gaye," which failed to make waves at the time but set the stage for what was to come.

JOHNNY HARTMAN
The Voice That Is!
REISSUE PRODUCER: Michael Cuscuna
GRP/Impulse! 144

Hartman's rich, soulful vocal stylings are swingingly spotlighted in these 1964 sessions, where he's backed by four- and seven-piece bands with such sidemen as Hank Jones, Richard Davis, and Osie Johnson. Hartman's resonant baritone propels his strong, subtle interpretations of standards like "The More I See You," "These Foolish Things," "Sunrise, Sunset," and the Rogers & Hart beauty "It Never Entered My Mind." Also noteworthy: his exotic, marimba-fied remake of Mancini's "A Slow Hot Wind," a soaring version of Bill Evans' "Waltz For Debby," and an authoritative take on the Miles Davis vehicle "My Ship."

JAZZ

► **KEN SCHAPHORST ENSEMBLE**
When The Moon Jumps
PRODUCER: Ken Schaphorst
Accurate 4203

Composer/arranger Schaphorst, known for his work with Boston's Either/Orchestra, acts out his musical fantasies with a 10-piece unit that includes Medeski, Martin, and Wood. Best of an intriguing set is the disjointed, Latin-accented title theme, the manic "Perfect Machine," the slo-mo New Orleans fantasy of "Checkedered Blues," and the three-part "Concerto For John Medeski," featuring the aforementioned pianist. Schaphorst standard-izes with Dizzy Gillespie's "Con Alma" and a woozy, Mingus-like "All The Things You Are."

★ **KENNETH SIVERTSEN**
Remembering North
PRODUCER: Mike Mainieri
NYC 6007

This first U.S. release by the Norwegian wunderkind is a multifaceted jewel, underpinning the composer/guitarist/pianist's wide variety of wonderful, folk-touched compositions with the loose and funky renderings of New York players like producer Mike Mainieri, Michael Brecker, Tony Levin, and Lenny White. Challenging, eclectic, accessible, and not predictable. Opening cut, "Nimis," serves up a lusty intro to this northern World Music fest. Contact: 212-627-9426.

REGGAE

► **BIG MOUNTAIN**
Unity
PRODUCERS: Various
Giant 24563

The group's frontman, Quino, is a Californian of Mexican-Irish heritage, and the group's biggest hit to date is its current top 20 remake of Peter Frampton's '70s touchstone, "Baby I Love Your Way," included on the soundtrack to Gen-X film "Reality Bites" and also on board here. Reggae? Indeed, but with a bright West Coast sheen and a cross-cultural accent that mixes Spanish and Native American flavors into a traditional base—the American melting-pop approach to home-grown reggae. The result is a flavorful melange of joyous sounds (dancehall raver "Sensual Love," radiant "Fruitful Days") and socially conscious lyrics ("Border Town," about the plight of undocumented workers, and "Big Mountain," about Native Americans, among them) that goes down smooth as a sunset.

LATIN

► **VICENTE FERNANDEZ**
Recordando A Los Panchos
PRODUCER: Pedro Ramirez
Sony 81321

Revered king of the rancheros suavely cruises through a ballad-heavy set of romantic chestnuts initially made unforgettable by Mexico's guitar and vocal legends Los Panchos. Virtually any track will score big on the Hot Latin Tracks, including the leadoff single, "Miséria," plus "Perdida," "No Trates De Mentir," "Sin Ti," and "Rayito De Luna."

★ **CAFE TACUBA**
Re
PRODUCERS: Gustavo Santaolalla, Anibal Kerpele
WEA Latina 96784-2

One of the finest Spanish-language albums of the year, this smashing 20-song collection by versatile and witty Mexican quartet runs the gamut of emotion and musical genres, spiced brilliantly with quirky verse, Mestizo instrumental seasonings, and evocative vocal interpretations of the band's charismatic, reedy-voiced frontman, Cosme. Given conservative nature of most Latino radio stations, single picks are slim, save more mainstream tracks such as smooth "Esa Noche," and pop entry "El Baile Y El Salón."

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► SOPHIE B. HAWKINS Right Beside You (3:57)

PRODUCER: Stephen Lipson
WRITERS: S.B. Hawkins, R. Chertoff, S. Lerman
PUBLISHERS: The Night Rainbow/Broken Plate/PolyGram International, ASCAP; Shmoolie Tunes, BMI
REMIXERS: Curt Frasca, Bobby D'Ambrosio
Columbia 6242 (c/o Sony) (cassette single)

Matching the wickedly catchy 1992 smash "Damn I Wish Was Your Lover" is a daunting task. On this peek into the quirky pop poet's sophomore collection, "Whaler," she takes a conscious step into the dance/pop arena by offering a kicky ditty that is not as instantly memorable as her breakthrough hit, but ultimately just as strong and durable. Hawkins delivers an urgent and breathy vocal that may draw comparisons to Madonna, though her own unique style shines through to smarter ears. The single has two rock-solid mixes that will do the trick in enticing top 40, club, and rhythm-crossover programmers. Sweet.

► EDIE BRICKELL Good Times (3:11)

PRODUCERS: Paul Simon, Roy Halee
WRITER: E. Brickell
PUBLISHERS: MCA/Swims, ASCAP
Geffen 19723 (c/o Uni) (cassette single)

Brickell leaves the New Bohemians behind, leaping into solo waters with a sweet pop ballad etched with a warm and soothing retro-R&B vibe. Her voice still has a recognizable lilt, though it has matured enough to hold strong alongside the rich tones of guest Barry White. Ready for multiformat picking, starting with top 40 and AC, and likely spreading to soft album rock stations. From the forthcoming album "Picture Perfect Morning."

► GREEN JELLY Slave Boy (2:59)

PRODUCERS: Bill Pfordresher, Matt Hyde
WRITER: not listed
PUBLISHER: We Get Sued For Our Music/Chrysalis, ASCAP
Zoo 14148 (c/o BMG) (cassette single)

Those kooky, self-deprecating rock'n'roll creeps are back and badder than ever, offering some innocent sleaze that aims to please. Green Jelly gets happy on this illegitimate sexual offspring of the B-52's "Love Shack." Perky female vocals tease and taunt with suggestive lyrics and dominating vocals that insist, "I'll make you a man with a slap of my hand." Oh, my!

DAS EFX Kaught In Da Ak (4:03)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
EastWest 5741 (c/o Atlantic) (cassette single)

What a difference a remix makes. An added low beep sound and a deleted Beastie Boys sample completely reverses the groove of this already-crafty album cut. Berserk beats meet nonstop nonsense lyrics in this criminal creation. Sudden silence breaks out about two-thirds of the way into the track, leaving only the verbally frontin', defiant vocal despite the vacant beat. From the sophomore album "Straight Up Sewaside."

★ DEEE-LITE Picnic In The Summertime (3:34)

PRODUCERS: Super DJ Dmitry, Lady Kier, Ani
WRITERS: Super DJ Dmitry, Lady Kier
PUBLISHERS: Deee-Lovely/Veggie Grooves, ASCAP
REMIXERS: Ronin, Guru, Super DJ Dmitry, Ani, Hani
Elektra 9009 (cassette single)

After a lengthy absence from pop radio airwaves, dance trio comes to the table with a jaunty, hip-hop-grounded mover that is primed to propel 'em back to top 40 prominence. Lady Kier raps and vamps with a sexy edge atop a chunky groove that benefits from solid street remixes by Guru of Gang Starr and Ronin. Steamy good funk for the act's new "Dew Drops In The Garden" opus.

ARRESTED DEVELOPMENT United Front (3:45)

PRODUCER: Speech
WRITER: Speech
PUBLISHER: EMI Blackwood/Arrested Development, BMI
Chrysalis 19851 (c/o EMI) (cd promo single)

Sophomore studio album. Sophomore single. Sophomore slump. Despite a promising start, the repetitious groove here quickly wears thin and never completely takes off. It's a shame because with the proper remix, the soulful spirit and positive lyrics present

here could really stand out. As it is, this is a poor man's Parliament, and Arrested Development is a talented collective capable of so much more.

★ K7 Move It Like This (5:07)

PRODUCERS: Joey Gardner, K7
WRITERS: K7, J. Gardner
PUBLISHERS: Third & Lev/Blue Ink/Tee-Girl, BMI
REMIXER: Joey Gardner
Tommy Boy 639 (cassette single)

After an array of riotous hip-hop party jams, rapper K7 digs into his "Swing Batta Swing" debut and pulls out this seductive, midtempo funk bauble. Rhymes are balanced with ragga-style chatting and Romeo-like crooning. As on past releases, single deals one brain-embedding hook and refrain after the next. Justice prevailing, this one will reach the gold status of K7's intro smash, "Come Baby Come."

DENNIS DEYOUNG On The Street Where You Live (3:09)

PRODUCER: Dennis DeYoung
WRITERS: A. Lerner, F. Leow
PUBLISHER: Chappell & Co., ASCAP
Atlantic 5688 (cassette single)

One-time Styx arena rocker DeYoung dips his toe in musical theater waters with considerable success. First single from "10 On Broadway" is a classic from the score to "My Fair Lady" that is transformed into an a cappella doo-wop ditty. Swooping arrangement is a dead ringer for Billy Joel's "The Longest Time." Already making friends at AC radio, track has solid prospects for a swift and healthy top 40 transition.

R & B

TEN CITY The Way You Make Me Feel (3:55)

PRODUCERS: Rex Rideout, Byron Stingily
WRITERS: R. Rideout, B. Stingily
PUBLISHERS: EMI-Blackwood, BMI; PolyGram International/
Uncle Buddie's Music, ASCAP
REMIXERS: Vincent Herbert, Mike Dunn, Paul "Keyz" Redman
Columbia 6261 (c/o Sony) (cassette single)

Get ready for the start of a new era for this legendary Chicago house trio. Single from the current "That Was Then, This Is Now" takes 'em down a decidedly rugged jack-swing road, with singer Byron Stingily momentarily swapping his signature falsetto for a swarthy baritone. He does quite well with a tune that oozes with sex appeal. Longtime club fans are served with a slick house rendition that will keep floors full and happy.

TINA MOORE Color Me Blue (4:34)

PRODUCER: Michael J. Powell
WRITERS: G. Johnson, L. Gushiniere, R. Harris
PUBLISHERS: Songs From The Avenue/Lee Gee/Rons, ASCAP
Street Life/Scotti Bros. 75392 (c/o BMG) (cassette single)

Can't wait for a new Whitney single? Check out this Tina Moore track instead. All the key elements are in place—a strong-piped singer, a lush production, and a smooth soul experience that will leave listeners begging for more. And in this case, Moore is definitely not less.

NEW & NOTEWORTHY

KELLI RICH Hide-A-Way (10:09)

PRODUCERS: Dewey B., Spike
WRITERS: C. Newbill, K. Richardson
PUBLISHERS: C. Sound/Rich Girl, ASCAP; Key Of C/
Rebel Innovations, BMI
REMIXER: Eric "E-Smoove" Miller
Focus 1003 (12-inch single)

Newcomer Rich preens and purrs with exciting heat over an R&B-inflected house groove. Although the original version has club and radio juice, red-hot producer/remixer Eric "E-Smoove" Miller offers the more commercially viable and creatively superior interpretation. He kicks a 10-plus-minute dancefloor excursion that is filled with loads of ear-grabbing sounds and percussion breaks. An instant club smash with a vocal and chorus destined to fill rhythm radio formats.

COUNTRY

► TRAVIS TRITT Ten Feet Tall And Bulletproof (3:28)

PRODUCER: Gregg Brown
WRITER: T. Tritt
PUBLISHER: Post Oak, BMI
Warner Bros. 18104 (cassette single)

Tritt is mirthfully merciless on the macho poseur here, as he was on the repentant strayer in "Here's A Quarter (Call Someone Who Cares)." Clever lyrics and a rippling honky-tonk piano.

► REBA MCENTIRE She Thinks His Name Was John (4:22)

PRODUCERS: Tony Brown, Reba McEntire
WRITERS: S. Knox, S. Rosen
PUBLISHERS: Bash/Mighty Nice/Bluewater, ASCAP/BMI
MCA 54899 (c/o Uni) (7-inch single)

It takes courage to release a single about a woman dying of AIDS in the midst of all the summertime fluff. But McEntire traffics (and triumphs) in risk-taking. The leaden, monotonous cadence perfectly matches the bleakness of the theme.

► NEAL MCCOY The City Put The Country Back In Me (3:33)

PRODUCER: Barry Beckett
WRITERS: M. Geiger, W. Mullis, M. Huffman
PUBLISHERS: Sixteen Stars/Dixie Stars, BMI/ASCAP
Atlantic 5757 (cassette single)

McCoy follows his chart-topping "Wink" with another lightweight effort, a sassy, brassy tale of a lad who finds the best of country life in a city honky-tonk.

► COLLIN RAYE Man Of My Word (3:16)

PRODUCERS: John Hobbs, Ed Seay, Paul Worley
WRITERS: A. Shamblin, G. Burr
PUBLISHERS: Hayes Street/Almo/Alien Shamblin/MCA/
Gary Burr, ASCAP
Epic 77632 (c/o Sony) (cassette single)

Raye infuses this slow and pensive piece with the same believability he brought to "Little Rock." There is irony in the title, since the speaker proves to be more a man of his heart than of his word.

► PAM TILLIS When You Walk In The Room (2:43)

PRODUCERS: Pam Tillis, Steve Fishell
WRITER: J. DeShannon
PUBLISHERS: EMI/Unart, BMI
Arista 2726 (c/o BMG) (7-inch single)

A torch-up remake of the Searchers' 1964 hit, Tillis delivers the lyrics with a growing sense of excitement, elevating fascination to obsession.

JOHN & AUDREY WIGGINS Has Anybody Seen Amy (3:18)

PRODUCERS: Joe Scaife, Jim Cotton
WRITERS: J. Vezner, D. Henry
PUBLISHERS: Reynolds/Howe Sound/Sony Cross Keys, BMI/ASCAP
Mercury 1269 (c/o PolyGram) (CD promo)

Intensified by the brother-and-sister team's sure and vibrant vocal harmonies, this song is more a lament for lost youth than lost love. A dark vision painted with melodic perfection.

CHRIS LEDOUX Honky Tonk World (4:03)

PRODUCERS: Gregg Brown, Jimmy Bowen
WRITERS: C. Wiseman, P. Nelson
PUBLISHERS: Almo/Sony Tree/Teri Lee, ASCAP/BMI
Liberty 79043 (c/o Cema) (CD promo)

Shamelessly topical and hook-laden. This catchy ephemera is more for dancers than listeners.

DARON NORWOOD If I Ever Love Again (3:31)

PRODUCERS: James Stroud, Jeff Carlton
WRITERS: C. Wright, B. Spencer
PUBLISHERS: David N'Will/WB/Two Sons, ASCAP
Giant 18386 (c/o Warner Bros.) (cassette single)

Norwood has a sweetly persuasive voice, which he uses to fine advantage on this slow, contemplative ballad about learning from one's mistakes in love.

NITTY GRITTY DIRT BAND Cupid's Got A Gun (3:41)

PRODUCER: Nitty Gritty Dirt Band
WRITERS: J. Fadden, L. Preston
PUBLISHERS: Mauka/Bug/Whiskey Drinkin'/Bug, BMI
Liberty 79055 (c/o Cema) (CD promo)

This is the first single from the band's "Acoustic" album—and a delightfully sardonic commentary on the nature of modern love.

DAVID LEE MURPHY Fish Ain't Bitin' (2:46)

PRODUCER: Tony Brown
WRITER: D.L. Murphy
PUBLISHER: N2D, ASCAP
MCA 54877 (c/o Uni) (7-inch single)

A rollicking rock sound and attitude in a pure country frame of reference. This is Murphy's second single venture, his first being "Just Once."

DANCE

► BROTHERS IN RHYTHM FEATURING CHARVONI Forever & A Day (7:57)

PRODUCERS: Brothers In Rhythm
WRITERS: Brothers In Rhythm
PUBLISHERS: BMG/MCA
REMIXERS: Phil Kelsey, the Playboys, Brothers In Rhythm
Epic 77619 (c/o Sony) (12-inch single)

Import-savvy spinners will know this wonderfully uplifting anthem from its limited U.K. pressing last year. Now sporting saucy new mixes by the Playboys and star-in-waiting Phil Kelsey, single gets a long-deserved shot at stateside approval via Epic's "Brazen" compilation. Singer Charvoni is a forceful presence, flexing her formidable range amid a storm of throbbing disco beats and swirling strings. The right edit could mean rhythm radio crossover.

► THE BOSS Congo (9:45)

PRODUCER: David Morales
WRITER: D. Morales
PUBLISHERS: Def Mix/EMI, ASCAP
Strictly Rhythm 12265 (12-inch single)

Slammin' tribal-house dub from the mind of the exalted David Morales is an essential peak-hour entry juiced by a spine-crawling African beat and contrasting blues keyboard lines. Each mix is strengthened by an elastic bassline and chest-rumbling chants that will leave punters heaving and sweating with glee. Contact: 212-246-0026.

★ DJ DUKE Turn It Up (no timing listed)

PRODUCER: DJ Duke
WRITER: DJ Duke
PUBLISHER: not listed
REMIXERS: DJ Duke, Junior Vasquez
London/ffrr 160453 (c/o ILS) (12-inch single)

British groovemeister backs up the previous "Blow Your Whistle" with another percolating houser that tightly wraps an armload of sound effects and vocal samples into a happy little package. Duke's versions are bright and upbeat, while Junior Vasquez's remixes are unexpectedly dark and full of New York attitude. Ultimately, something for almost everyone.

AC

► HARRY CONNICK JR. (I Could Only) Whisper Your Name (3:18)

PRODUCER: Tracey Freeman
WRITER: H. Connick Jr., R. McLean
PUBLISHERS: Papa's June/Clean Con. BMI
Columbia 6267 (c/o Sony) (CD promo)

First single from Connick's style-shifting album "She" is a smoked slice of bass-driven funk. Track is laced with brassy horns and a quietly grinding organ. Connick has rarely been as loose and lively, cooking New Orleans-fashioned music with enough flavor to impress the most discerning ear. An initial jolt to fans of past swing/big-band jams, but ultimately a pleasure for all.

★ EVERYTHING BUT THE GIRL Rollercoaster (no timing listed)

PRODUCERS: Ben Watt, Tracey Thorn
WRITER: B. Watt
PUBLISHER: not listed
Atlantic 5687 (cassette single)

The fact that Everything But The Girl is not a heavy-hitting, platinum-level act continues to be a confounding mystery. Tracey Thorn has an engaging, easy-going vocal style that does wonders with partner Ben Watts' sweet pop melodies and intelligent lyrics of love and angst. On this first single from the duo's new "Amplified Heart" set, Thorn excels inside this percussive midtempo shuffler. Will slowly but surely seep into the open minds of AC radio programmers.

★ DAVE KOZ Faces Of The Heart (3:43)

PRODUCERS: Jeff Koz, Dave Koz
WRITERS: D. Koz, J. Koz, J. Urbont
PUBLISHER: not listed
Capitol 79242 (c/o Cema) (cassette single)

Third single from sax artist's lovely "Lucky Man" collection is a slow, insinuating pop instrumental that will be familiar to soap fans as the theme to ABC-TV's "General Hospital." Koz's caressing riffs are wrapped with lush strings and a soft beat, with a crisp production quality that renders it accessible to both mature and young audiences. Don't miss the videoclip, which features ex-"GH" actress Emma Samms. Proceeds from the single will benefit the Starlight Foundation.

ROCK TRACKS

FRANCIS DUNNERY Homegrown (3:56)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 5764 (CD promo)

The former It Bites frontman takes a second stab at album and modern rock success with this catchy, radio-friendly track. The echoed, adventurous vocal style recalls late-'80s Peter Gabriel, while funk guitars and a steady drum beat ensure pop infection. Listen for the cheeky reference to the Stones classic "(I Can't Get No) Satisfaction."

STEREOLAB Ping Pong (3:03)

PRODUCER: not listed
WRITER: Gane, Sadier
PUBLISHER: Complete Music
Elektra 9003 (CD promo single)

Here's a fun throwback to the chic girl-pop of the '60s. Groovy guitars jangle with fab female vocals, while an ongoing organ establishes the too-cool tempo. This is straightforward pop, sanitized and fresh for consumption.

OVIS Queen Of The In-Betweens (3:54)

PRODUCER: not listed
WRITER: Ovis
PUBLISHERS: Schadenfreude/Famous, ASCAP
Restless 52 (CD single)

This is the ultimate Generation X anthem. Simultaneously embracing and denying the very culture from which he comes, Ovis sings of the state of being stuck in the lost generation. This is a quirky pop song that pulls off the ultimate feat—to be humorous without being perceived as a novelty song. The coolest cultural reference here is Redd Kross, while the silliest is Donny Osmond. Bonus Gen-X points for the mandatory lyrical mentions of "The Brady Bunch" and Susan Dey.

APRIL'S MOTEL ROOM God (4:14)

PRODUCER: Matt Hyde
WRITERS: T. Kelly, April's Motel Room
PUBLISHERS: Careers-BMG/AMR/Happdog, BMI
Immortal/Epic 6243 (c/o Sony) (CD promo)

Textured acoustic-rock ditty is layered with harmonious vocals and sweeping guitar riffs. Posturing lyrics occasionally interfere with the song's tasty melody and subtle, conga-line groove. Regardless, cut is linked closely enough to college and alternative radio trends to merit interest.

RAP

► DIS'N'DAT Party (3:41)

PRODUCER: not listed
WRITERS: J. McGowan, N. Orange, V. Bryant, H.W. Casey, R. Finch
PUBLISHERS: Pottsburgh/Harrick/Longitude, BMI
Epic Street 5681 (c/o Sony) (CD single)

Rap-flavored bass track pumps up the jam with massive crowd chants to hoot and holler to. Die-hard partiers will instantly recognize the background sample from K.C. & the Sunshine Band's 1979 single "Do You Wanna Go Party." The infectious "Bassed Out" mix brings more scratchin' and a bigger beat to satisfy even the biggest of booty shakers. Party on.

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.

Cleveland Outlet True To Indie Roots

BY CARLO WOOLF

CLEVELAND—No way will Cleveland's Repeat The Beat shop become a "yuppie mall store," vows Dave Swanson, the store's manager.

"The idea here is no bullshit, just music," says Swanson, a veteran of the business both as a musician and in retail. "That's why we can have a really large jazz section, as well as independent, underground rock."

"Most of the staff comes from independent stores," says Swanson, a Merseybeat-style man who spent nine years working at Chris' Warped Records in suburban Lakewood. "First and foremost, we're music fans, as opposed to unit admirers."

Swanson admits that the first Repeat The Beat in the Cleveland area is off the beaten track (pun intended); the nearest sales competitor is a Coconuts in Parma, a 10-minute drive south. And the closest stylistic competitor is My Generation, another alternative-feeling (and well-stocked) independent, in Westlake.

The idea is to draw from all over, attracting customers by word-of-mouth and by print ads that appear in the al-

ternative papers Free Times and Scene.

"We try to get people in the habit of counting on coupons and sales every week," says Swanson, who drums for Cobra Verde, the hard-rocking successor to Cleveland legend Death Of Samantha.

Repeat The Beat boasts a small stage at the back of the store for in-store appearances and radio tie-ins. Swanson says he hopes that eventually local bands will play the Repeat The Beat stage, using such occasions to spread their name, sound, and product.

"The idea is not to become a venue, but to add to the character of the store," he says.

Even though it has only been open since late April, the store already has character. The space, a former video outlet, is large and boasts rock posters, well-stocked racks offering the ridiculously exotic and the too-familiar, and a friendly, knowledgeable staff. When asked about the latest Charlie Haden recording, salesperson Victoria Korosi recommended not only the Haden/Quartet West's "Always Say Goodbye," but also said she would order "Dialogues," a sparkling 1990 album the

great bassist made with Portuguese guitarist Carlos Paredes.

"At Chris' Warped, kids would hang out and not buy anything," Swanson says. "Here, there are teen-agers, elderly people, mutant freaks. And they buy. That's because there's Black Flag, but there's also Jimmy Buffett."

Compact discs greatly outstrip cassettes in sales, says Swanson, who adds that there's still a market for vinyl.

Not only is vinyl more aesthetically pleasing than its smaller-format successors, many independent labels still release product on vinyl, Swanson says. "The majors are treating it more as a novelty—like, the new Joan Jett album ["Pure And Simple" on Warner Bros./Blackheart] has two songs on the [vinyl] that aren't on the CD. I think the labels declaring the death of vinyl was premature. If anything, the majors should phase out cassettes."

Although there's no turntable at Repeat The Beat, a CD player near the front of the store allows customers to check out in-store play options before purchasing a title.

"We carry the top 40," Swanson says, "but we also carry the bottom 40, the much-preferred category."

DETROIT-BASED REPEAT THE BEAT OPENS IN CLEVELAND

(Continued from page 47)

Freedy Johnston and Luka Bloom; world beat vocalist Sheila Chandra; the intellectual hardcore band Helmet; and the tough pop of Velocity Girl. The flyer, which often doubles as an ad, gives each store an identity, a sales vehicle—and valuable ties-in to record companies.



SWANSON

Such activity is exciting for Kotrys, a businessman who is enough of a music fan to carry a 12-disc CD changer in the trunk of his Lincoln. He could have stayed in Detroit, opening small stores in a highly competitive market

where his operation already services many independents (including the innovative Ann Arbor operation Schoolkids). But in Cleveland, Kotrys wanted to play a new game. "If we did another store in Michigan, it'd be like pushing the buttons all over again," he says. "Here, it was more of a learning experience."

That was especially true when he encountered resistance from other music merchants in the area accustomed to owning the turf. One even went so far as to attempt to trademark the Repeat The Beat name in Ohio, thus blocking Kotrys from doing business in the state. The effort failed.

Even Kotrys admits the game is getting tougher. Not only is he in

competition with Harmony House and other independents in Detroit, he also battles such appliance-oriented chains as Circuit City and Best Buy, and they're about to invade the Cleveland area, too.

Kotrys and his knowledgeable staff aim to play by the rules, but they can be aggressive, too.

"We try to be legit," he says. "That's why we don't carry bootlegs or promotional discs. We're trying to have the cool, independent feeling without all the bad things. We have people coming in and buying five or six CDs a week. We appeal to the serious record collector. The idea is to be really deep in catalog and in import CDs. We try to make Repeat The Beat a place to go, not a thing to do. You can buy a CD anywhere. Here, you can have fun."

DECLARATIONS OF INDEPENDENTS

(Continued from page 49)

Eight of the album's songs are heard in their current concert arrangements, but four—"Burning For You," "Cities On Flame With Rock N' Roll," "Godzilla," and the top 20 hit "Don't Fear The Reaper"—scrupulously copy the original recorded versions.

"We copied those as close as possible so they could be used in movies," Bloom says. "We had to karaoke ourselves. We went back to an engineer who made several records with us, to get that '70s flavor."

The tracks are popping up everywhere: "Reaper" was used recently (at author Stephen King's behest) in the TV miniseries "The Stand," while the mirth-filled "Godzilla" was used to promote a TNT "Godzillathon" starring the building-toppling Japanese super-lizard.

Two other songs may see the light of day in an as-yet-unreleased '70s-period comedy called "Stoned Age."

Bloom and Roeser appear in the movie; "We're playing Blue Oyster Cult bootleg T-shirt sellers," Bloom says.

The band, which has influenced bands as diverse as Nirvana and Metallica, plans an album of all-new material this coming winter, and continues to maintain a heavy touring schedule. "We're playing 15 or 20 shows a month right now," Bloom says. Among its dates this month is a set at one of the band's old stomping grounds, the now-reopened My Father's Place in New York.

Don't expect the lavish laser shows that highlighted BOC's '80s concerts, though. "It was really a huge pain in the ass, because the stuff was always breaking," Bloom says. "We had to have a licensed laserist. OSHA was on our whole tour. I guess lasers in the hands of long-haired weirdos was a little too strange for the government."



Customers at Repeat The Beat in Cleveland include "teen-agers, elderly people, mutant freaks," according to manager Dave Swanson. (Photo: Carlo Wolff)

Top Pop. Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	★★★ No. 1 ★★★ GREATEST HITS 1971-1975 11 weeks at No. 1	167
2	3	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	165
3	2	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 346210*/ISLAND (10.98/16.98)	LEGEND	156
4	4	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	166
5	5	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	167
6	7	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	165
7	8	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	99
8	6	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	167
9	10	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	167
10	9	THE EAGLES ▲ ⁹ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	73
11	14	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	144
12	11	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	15
13	20	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/ISLAND (7.98/11.98)	GREATEST HITS	157
14	13	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	158
15	17	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	121
16	29	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	167
17	15	MEAT LOAF ▲ ⁹ CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	167
18	12	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	167
19	16	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	167
20	18	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	76
21	21	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	153
22	22	AEROSMITH ▲ ⁶ COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	164
23	23	U2 ▲ ⁵ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	131
24	19	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	150
25	24	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	23
26	28	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	45
27	25	METALLICA ▲ ³ ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	149
28	27	SMASHING PUMPKINS ● CAROLINE 1705* (9.98/14.98)	GISH	26
29	26	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	140
30	33	THE EAGLES ▲ ELEKTRA 705 (13.98/19.98)	LIVE	7
31	32	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	22
32	30	GRATEFUL DEAD ▲ ² WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	75
33	34	PINK FLOYD ▲ ⁴ COLUMBIA 33453* (10.98 EQ/16.98)	WISH YOU WERE HERE	18
34	—	BOB MARLEY SPECIAL 4808/ESSEX (3.98/7.98)	AT HIS BEST	1
35	35	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	17
36	31	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	4
37	45	AEROSMITH ▲ ⁴ Geffen 24254 (7.98/12.98)	PUMP	3
38	—	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	59
39	37	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	46
40	36	WAR ● AVENUE 70072/RHINO (7.98/11.98)	THE BEST OF WAR & MORE	5
41	41	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/ISLAND (17.98 EQ/33.98)	PHANTOM OF THE OPERA	44
42	38	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	153
43	44	CAROLE KING ▲ ² COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	25
44	—	INDIGO GIRLS ▲ EPIC 45044 (7.98 EQ/11.98)	INDIGO GIRLS	27
45	40	ROLLING STONES VIRGIN 39504 (17.98)	STICKY FINGERS	3
46	42	AEROSMITH ▲ ³ Geffen 40329 (7.98/12.98)	PERMANENT VACATION	21
47	39	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	52
48	50	PINK FLOYD ▲ ³ COLUMBIA 40599* (10.98 EQ/16.98)	A MOMENTARY LAPSE OF REASON	17
49	47	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	156
50	43	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	162

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

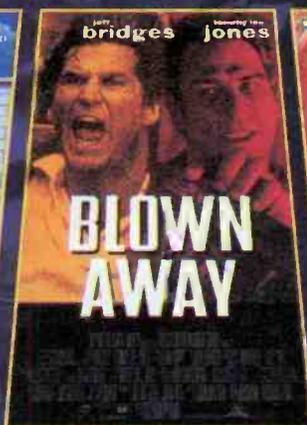
Metro Goldwyn Mayer

TRADE

MARK



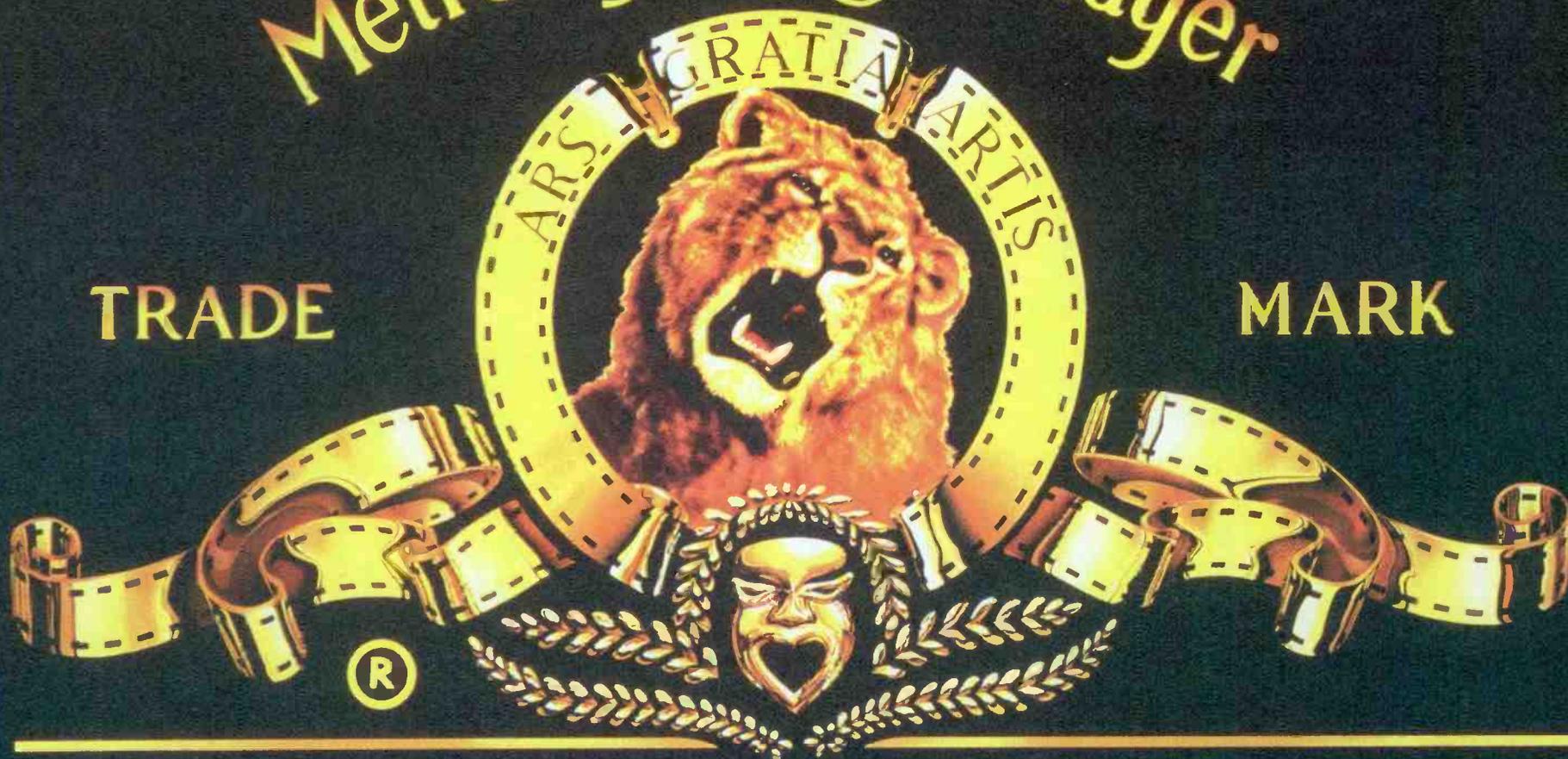
70TH ANNIVERSARY



1924-1994

A BILLBOARD ADVERTISING SUPPLEMENT

Metro Goldwyn Mayer



70TH ANNIVERSARY

*May You
Always Roar!*

Congratulations from your friends at



West Coast Video Duplicating, Inc.

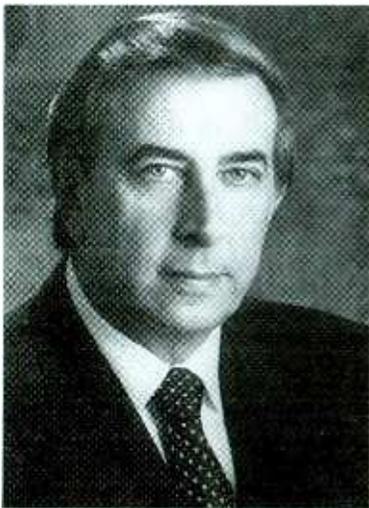


70TH ANNIVERSARY

Frank Mancuso: A Q&A With The MGM CEO

BY KIRK HONEYCUTT

"Do it big, do it right, and give it class." The motto of the studio's founder, Louis B. Mayer, still holds true today as Metro-Goldwyn-Mayer celebrates 70 years of entertaining audiences worldwide with some of the industry's most beloved films. Currently, MGM is accelerating motion picture production with a strong slate of projects on the boards. New management and production teams have revitalized both MGM and UA with the goal of producing 20 films per year between the two studios. The company is confident that its upcoming projects will be



Billboard: In light of the restructuring and rebuilding program put in place by Credit Lyonnais last summer, what lies in the immediate future for MGM/UA?

Frank Mancuso: We are executing a business plan that we believe makes us fully competitive with the other major studios. We will be producing 12 to 15 films per year and releasing 18 to 20 films, including product under distribution deals with Carolco and PolyGram. We are able to do this because of the financial restructuring announced last summer, the formation of an experienced management team and a major credit facility, which we will be announcing in the near future.

BB: What are the advantages to reviving United Artists Pictures and thereby creating two separate film divisions?

FM: The renewal of United Artists Pictures allows us to feed MGM/UA Distribution, MGM/UA Home Entertainment and MGM/UA Telecommunications (the theatrical, home video and television distribution arms of the company) with two sources of films produced by us. MGM Pictures and United Artists Pictures have separate development and production staffs, which allows each of them to maximize attention on their own projects. In addition, the United Artists name has a special place in the history of the film industry, and we are working to return it to its roots—as a place where filmmakers are able to pursue their creative vision.

BB: Credit Lyonnais must, of course, sell MGM by May 1997 to comply with U.S. banking laws. How does this situation color the studio's strategies?

FM: Although our relationship with Credit Lyonnais is excellent, we view the 1997 introduction of new partners and investors as a continuation, not the end, of the process of restoring MGM to its rightful place in the industry. We have developed a business plan that carries us through that transition.

BB: Will MGM and UA film budgets have to show restraint, or can you make a huge picture or two if the elements seem right?

FM: We do not have any constraints on

Continued on page 57

For 70 Years, MGM Has Produced The Lion's Share Of Classic Films And Hollywood Talent

BY JOHN FRICKE

"If Hollywood had had no studio other than Metro-Goldwyn-Mayer, the town still would have been the movie capital of the world." The opinion is that of film historian Richard Alleman, but the statement is incontrovertible. Now, in 1994, MGM celebrates its 70th-anniversary year and begins an eighth decade

of motion picture production and release. Its current schedule and an indefatigable, optimistic view of the future ensure the continuation of a tradition, reputation and history that surpass legend.

Leo the Lion has been both logo and mascot for MGM since the studio's inception 70 years ago. Throughout that time, "the lion's roar" has come to represent a quality and variety of entertainment unsurpassed by any other filmmaking company. In the 65-year history of the Academy Awards, MGM has garnered nearly 60 Best Picture nominations, winning the Oscar for "Broadway Melody," "Grand Hotel," "Mutiny On The Bounty," "The Great Ziegfeld," "Gone With The Wind," "Mrs. Miniver," "An American In Paris," "Gigi" and "Ben Hur."

It all began on April 17, 1924, with the merger of the Metro Film Corporation, the Samuel Goldwyn Studios and Louis B. Mayer Productions. By contractual agreement, Goldwyn's name was retained in the title of the company, although he had no connection with the organization. Along with the name, however, came the Goldwyn film lot in Culver City, Calif., and its logo: a roaring lion, encircled by a banner reading "Ars Gratia Artis" (Art For Art's Sake). At MGM's official opening ceremony, the studio's stars included Lillian Gish, Lon Chaney, John Gilbert and Ramon Novarro. In its first year of business, the company earned a profit of nearly \$5 million.

Within a decade, MGM was established as "the Tiffany of

the business," and Debbie Reynolds later noted that the unofficial studio motto was "Do it big, do it right, and give it class." The unique Metro atmosphere of professional pride and family loyalty was initiated by Louis B. Mayer during his 25-year reign as VP; his philosophy, attitude and love for the industry permeated the entire company. In the 1970s, longtime studio propman Hal Millar succinctly summarized the emotions of Metro employees: "Other studios made good pictures. We worked for MGM. We made better ones."

Another of MGM's outstanding characteristics was the fervor with which the company embraced talent. As early as 1926, the studio claimed "More Stars Than There Are In Heaven," and the slogan was validated quickly and consistently. But the talent pool was far from limited to star performers. Such producers as David O. Selznick, Irving Thalberg, Hunt Stromberg and Dore Schary thrived at MGM, whether creating film versions of the clas-

sics, lavish costume epics or dramas of social commentary. Between 1939 and 1962, Arthur Freed headed up his own production unit and was ultimately responsible for many of Hollywood's finest motion picture musicals, including "Singin' In The Rain," "Gigi," "An American In Paris," "Meet Me In St. Louis," "Easter Parade" and "The Band Wagon." The studio's ace directors included Victor Fleming, George Cukor, Vincente Minnelli, Charles Walters, Richard Thorpe,

Continued on page 57



Louis B. Mayer (center) and producers Harry Rapf (left) and Irving Thalberg at the 1924 Metro-Goldwyn-Mayer opening-day ceremonies

From "Ben Hur" To "Gone With The Wind," "Wizard Of Oz" To "Thelma And Louise," MGM Has A Long Line Of Legendary Films

By John Fricke

1924
Metro-Goldwyn-Mayer is founded on a merger between Metro Film Corporation, the Samuel Goldwyn Studios, and Louis B. Mayer Productions.

1925
MGM's silent-screen "Ben-Hur" stars Ramon Novarro and Francis X. Bushman; the picture rivals "The Birth Of A Nation" as a worldwide success.



1928
MGM's mascot, Leo the Lion, makes his first sound recording for the studio's first film with sound, "White Shadows In The South Seas." MGM had acquired the roaring lion trademark in the original merger deal with Goldwyn Studios four years earlier.

1929
The studio's musical supremacy

wouldn't be established for another decade, but MGM is the first to offer an "All Talking! All Singing! All Dancing!" picture, with "Broadway Melody." The film stars Anita Page, Bessie Love and Charles King with Mary Moran—and wins the Academy Award for Best Picture.

MGM's last silent film, "The Kiss," is a stellar vehicle for Greta Garbo.

"Garbo talks!" in "Anna Christie" and, in the process, makes one of the very few successful transitions from silent-screen star to talking-picture star.

1932
The Best Picture Oscar goes to "Grand Hotel," which features five of the studio's biggest stars: Greta Garbo (as a mercurial ballerina with entourage), Joan Crawford, Lionel



WARNER HOME VIDEO

CONGRATULATIONS

TO MGM/UA FOR 70 YEARS

OF QUALITY ENTERTAINMENT.

WE ARE PROUD OF

OUR PARTNERSHIP

AND LOOK FORWARD

TO THE FUTURE.



70TH ANNIVERSARY

MANCUSO

Continued from page 55

our film budgets. The distribution agreement with Carolco should provide our theatrical distribution organization with "high-budget" films. However, there is nothing to prevent us from producing films in that category.

BB: Overall, will your films be star-driven or story-driven?

FM: For any film to have widespread commercial success in this competitive marketplace, it must first tell a story, so all of our films will be story-driven. In addition, certain films will have major stars, because their presence enhances the value of the film and thus its marketability. Equally important, our films will have strong support casts whose names and faces will have positive appeal.

BB: Do you foresee more overall producing deals, or will you attempt to create most of your product in-house?

FM: We will create most of our product in-house, although we will utilize overall production deals, such as Trilogy, on a selective basis.

BB: Will you be looking for tent-pole franchises, as you did at Paramount Pictures?

FM: Yes. "Tent poles" are films with high awareness levels because of story or cast. For example, upcoming we have "Speechless," with Geena Davis and Michael Keaton; "Cutthroat Island," with Geena Davis; and, of course, the upcoming James Bond project starring Pierce Brosnan.

BB: What are the challenges of launching a new television division?

FM: The television business is undergoing seismic changes. We are positioning MGM/UA Television to respond to those changes.

Over the last six months, we have negotiated a substantial production commitment with Showtime, which calls for the production of 22 episodes of "The Outer Limits" (a prize UA library title) as well as a substantial multi-year commitment for made-for-cable movies to be delivered over the next seven years.

We are actively pursuing properties for first-run syndication and expect to be making announcements on two projects for fall '95 within the next few months. At the same time, we are actively developing movies of the week and miniseries for the networks. Late last year, we launched MGM Animation, which, in addition to Pink Panther, has a number of projects in development.

BB: How will the UA and MGM libraries be exploited?

FM: MGM/UA has always been the market leader in maximizing catalog sales. We made innovation in pricing and packaging library titles that have become the industry standard. We have implemented several simple, effective strategies with our films that have re-energized sales. In anticipation of the new Bond movie, "Golden Eye," we put the existing 15 titles on moratorium. The results were extraordinary, yielding five times our 1993 sales. We recently received many requests from corporate sponsors to aid in the relaunch of the Bond video library around late summer of '95.

BB: What do you hope to accomplish with the announced expansion into animation?

FM: Our plan is quite simple. We recognize there is an enormous thirst in the marketplace for animation. We have built the foundation for this by setting up MGM Animation as a separate unit within our company to create, develop and produce all forms of animation—be it features, series, specials or interactive games.

We are very excited about our current production slate, which includes a second season of "The Pink Panther" in first run, a special for ABC entitled

Continued on page 64

70 YEARS

Continued from page 55

Clarence Brown, W. S. Van Dyke and King Vidor.

Naturally, many of the studio's creative talents came to Hollywood via New York and the Broadway stage. Through the years, Metro utilized the abilities of such writers as Ben Hecht, Charles MacArthur, Anita Loos, and Betty Comden and Adolph Green. The studio also commissioned original film musical scores and songs by Irving Berlin, Cole Porter, Richard Rodgers and Lorenz Hart, Harold Arlen and E. Y. Harburg, Hugh Martin and Ralph Blane, and Johnny Mercer and Harry Warren.

In other behind-the-scenes influences, MGM costumes designed by Adrian started worldwide fashion trends. All the filmmaking trades—makeup, art direction, set and property construction, special effects and publicity—reached new heights at MGM. As Helen Hayes unequivocally stated in 1990, MGM was "the great film studio of the world...not just of America or of Hollywood, but of the world."

At its peak, Metro was not only the premier movie factory but very much a city unto itself. The studio's stated goal of turning out a film a week was seldom met—but it often managed three releases a month. Eventually, its Culver City property covered six lots, encompassing 180 acres. Lot 1 featured the sound stages and office buildings; Lots 2 and 3 housed permanent sets (among them New York Street, St. Louis Street and Carvel, the imaginary home of film characters such as Andy Hardy); Lots 4, 5 and 6 were used for temporary constructions. During the 1930s and 1940s, MGM had nearly 5,000 employees on its roster—from producers and actors to craftsmen and technicians. The studio was open 24 hours a day, six days a week; there was a commissary, a foundry, a hospital, a barbershop and even a blacksmith.

Of course, even MGM had to give way to changes in popular taste and the advent of television. By 1970, much of the studio's property was disbursed or destroyed. The back lots were razed and marketed as real estate; props, costumes and memorabilia were offered at auctions and rummage sales. Under Kirk Kerkorian, the name MGM became associated with a Las Vegas hotel. Later, Kerkorian purchased United Artists, merging its legendary history with that of Metro. Ted Turner bought the combined resources of MGM/UA in 1985, ultimately selling off everything but the film library. Eventually, Lot 1 itself became part and parcel of the various corporate mergers, sell-offs and trade-offs—and Metro-Goldwyn-Mayer established its new home in Santa Monica, Calif., in 1993.

What remains of MGM, of course, are its films—new and old. Through their exhibition and preservation, through revival and television and home video, Metro continues to grow in stature and reputation. Its sixth generation of admirers is as appreciative and dazzled as



MGM mascot Leo the Lion made his first sound recording in 1928.



Clark Gable and Vivien Leigh starred in 1939's Best Picture "Gone With The Wind."

any fans of the past; there remains no counterfeit for the quality of many MGM films. For decades, the studio was the best kind of playground for gifted adults—a place where talent, enthusiasm and virtually limitless financial support made almost anything possible.

The appeal and magic of what was created is immeasurable but perhaps best summarized by author Peter Hay in his 1991 history of MGM for Turner Publishing. As he figuratively noted then, "The land of Oz beckons to lovers of movies each time the lion roars." ■



Barrymore, Wallace Beery and John Barrymore.

"Me Tarzan, you Jane" launches a major film series for MGM when Maureen O'Sullivan and United States swimming champion Johnny Weissmuller star in "Tarzan, The Ape Man."

Victor Fleming directs Jean Harlow in "Red Dust," which co-stars Mary Astor and Clark Gable.

1933

Fred Astaire makes his screen debut at MGM, partnering Joan Crawford in "Dancing Lady."

1934

Producer David O. Selznick and director George Cukor bring "David Copperfield" to the screen, shooting the "all-British" picture entirely in Hollywood. Freddie Bartholomew becomes an immedi-

ate star in the title role.

1935

The year's Best Picture is "Mutiny On The Bounty," starring Clark Gable and Charles Laughton.

Producer Irving Thalberg is responsible for the revival of the film career of Groucho, Harpo and Chico Marx with



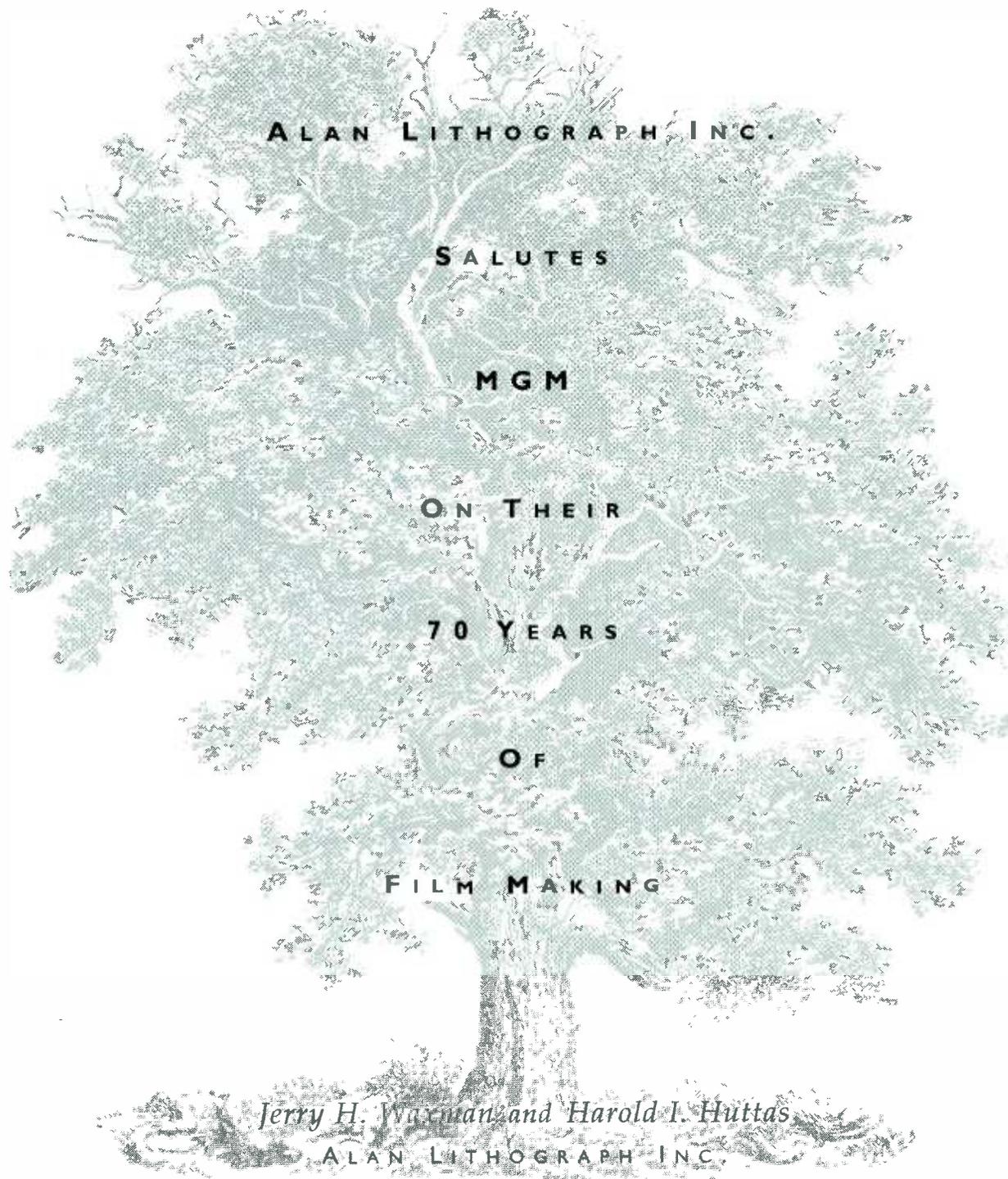
"A Night At The Opera." The picture co-stars Kitty Carlisle, Allan Jones and Margaret Dumont. William Powell, Myrna Loy and Asta collaborate in the sophisticated mystery/comedy "The Thin Man," first of another successful MGM film series.

1936

The Best Picture Oscar is awarded to "The Great Ziegfeld," a three-hour biographical extravaganza topped by the production number "A Pretty Girl Is Like A Melody."

1937

Louise Rainer wins the Best Actress Oscar for her role in Irving Thalberg's production of Pearl S. Buck's "The Good Earth." Thalberg



Starting today, Alan Lithograph takes environmentally sensitive printing into the future. And we're calling on you to take action with us. We all understand the need to work with the environment in mind — at Alan Litho we've been recycling products for quite some time. But that's no longer enough. So we've taken a hard look at what we've accomplished so far and discovered a way to do more.

(rē·s+ock)[™] recycled paper program.

Join us as we launch ReStock, our innovative recycled stock program. And help us make recycled stock the paper of choice from now on. Starting today, Alan will make a donation to one of six environmental groups every time you print with recycled products. And we'll make it easier for you to use them. Our new brochure shows you how. Order your copy now. Remember, you're designing for all of us!

Be the first to receive your ReStock brochure.

Call: Alan Lithograph Inc. • Frankie Kowalski, Marketing Coordinator • (310) 330-3880



70TH ANNIVERSARY

The Success Of MGM's Home Entertainment Division Is A Credit To Its Cast Of Star Executives



Richard Cohen, president of MGM/UA Home Entertainment, is responsible for overseeing worldwide activities of MGM/UA Home Entertainment, including home video product and electronic publishing in new media. Previously, Cohen was executive VP of Buena Vista Home Video Worldwide, with responsibility for the home video labels of Walt Disney, Touchstone and Hollywood Pictures.

"MGM's 70th has proven to be a milestone year, as it re-emerges as a fully operational studio on every level," says Cohen. "Our home-entertainment division has the unique opportunity not only to mine the greatest library in the world but to make a significant impact with one of the most admirable production slates in Hollywood.



David Bishop, executive VP of MGM/UA Home Entertainment, oversees worldwide production, development and distribution of the studio's home-video product, interactive technology and electronic media. Before

rejoining the studio in January 1994, Bishop served as president and COO of LIVE Home Video. Prior to that, he was VP of sales and marketing for MGM/UA Home Video.

"It is vital as studios enter into the interactive market, that they focus on the integrity of the programming," says Bishop. "Treating CD-ROM product as a licensing opportunity to promote a film can endanger the long-term viability of this promising industry."



George Feltenstein, senior VP/GM, supervises all domestic home video activities for parent company Metro-Goldwyn-Mayer, Inc. Most recently, he was VP of sales and marketing, where he spearheaded marketing activities

for the company's video and laserdisc product. Prior to joining the company in 1986, Feltenstein served as national sales manager for New York-based Film Incorporated for seven years, where he was responsible for the theatrical distribution arm, overseeing reissues of various classic and foreign films.

"The home entertainment marketplace is expanding with ever-growing rapidity," says Feltenstein. "This gives those of us at MGM/UA an extraordinary challenge to develop products that set a new standard for the industry. These will draw upon our greatest asset, which is the most significant library of motion pictures in the world."



Bob Hardenbrook, VP of creative services, is responsible for supervising the creation of marketing materials for MGM/UA Home Video's lineup of classic films and current releases on videocassette and laserdisc. Hardenbrook, who joined the company in 1987 as director of creative services, was previously an art director at Media Home Entertainment, where he was responsible for designing the company's packaging and point-of-purchase materials.

"The most challenging aspect of my job is reinventing new ways to make our product stand out from the rest," says Hardenbrook. "What was once original design has now become industry standard. Our goal is to transcend those standards and to keep MGM/UA in the forefront of creativity."



Mindy Phillips, VP of sales, acts as the sales liaison between Warner Home Video's corporate and field personnel and MGM/UA Home Video's headquarters. She develops sales programs and works

closely with marketing while maintaining direct relationships with retail and distribution corporate headquarters.

"As a leader in sell-through video, MGM/UA is reducing some of our best-selling titles to provide the home-video customer quality entertainment at a new low price," says Phillips. "This includes not only contemporary product, but some of our best classics, musicals and westerns as well."



Kim Wertz, VP of marketing, develops marketing programs for MGM/UA's rental and sell-through releases and is responsible for promotional sponsorships and tie-ins. She is also responsible for the creation

and execution of MGM/UA's print and television advertising campaigns and supervises all media placement. She joined the MGM/UA Home Video team in New York in 1983 and transferred with the division to Los Angeles in 1987.

"As we have shown this year with our FTD and Kleenex cross-promotions, MGM/UA is uniquely positioned to take the catalog business into a new era," says Wertz. "We have proven that catalog product can be very profitable—sometimes more profitable than direct-to-sell-through hits. Our goal is to provide creative and strategic cross-promotions that drive sales on all our products." ■

The Enormous Popularity Of MGM's Film Highlights Is Being Replayed On Video, Due To Strong Catalog And Promotions

BY TRUDI MILLER ROSENBLUM

MGM/UA Home Entertainment owns the home video rights to one of the largest libraries of filmed entertainment in the world, including new MGM theatrical releases, the Turner/MGM library of 2,950 titles and the United Artists library of more than 1,000 motion pictures. With a 70-year collection of classic films to mine, it's no wonder that MGM/UA Home Video does a thriving business in catalog titles.

Since the late 1980s, the company consistently and successfully has reissued and marketed older films at a sell-through price of \$19.98 to \$29.98, encouraging viewers to start their own home collections.

"MGM has been at the forefront of the sell-through business for quite a few years—since about 1986," says MGM/UA Home Entertainment president Richard Cohen. "Right now, our strategy is to look through our extraordinary catalog and highlight those titles that seem to have a great deal more potential than has been realized to date."

As an example, he points to the James Bond series of films. "These are quite unique—possibly the most accessible film franchise in the history of cinema," Cohen says. The Bond titles have been available previously in various formats and at different prices. MGM's strategy is to make their reissue an exciting event through several stages. First was the announcement of a moratorium program, so that the films will be off the market for a while. "Then, at some point, we'll repromote and rerelease them in conjunction with the next Bond film," says Cohen. "And it's safe to assume they'll be repackaged, remastered and repriced. You could do something similar with the 'Rocky' films."

Cohen also points to "Thelma And Louise" as a film with big sell-through potential. "It did very nicely on video as both sell-through and rental," he says. "But you could make a case that this was maybe the most important film for women in the last 25 years. If that's true, that's something to examine; if marketed properly, its potential is much greater."



Dynamic Duo: "Thelma And Louise"

Continued on page 60

would die shortly before completion of the film.

The year's biggest money-maker worldwide, "Maytime" teams Jeanette MacDonald and Nelson Eddy.

1938

In their second of 10 pictures together, Judy Garland joins Mickey Rooney in Carvel (Louis B. Mayer's



quintessential all-American town) for the fourth installment of the "Judge Hardy's Family" films, "Love Finds Andy Hardy."

1939

In order to get Clark Gable for the role of Rhett Butler, David O. Selznick gives MGM distribution rights and half the profits of "Gone With The Wind," which wins another Best Picture Oscar for the

studio. The film co-stars Best Actress Vivien Leigh, Olivia de Havilland, Leslie Howard, Thomas Mitchell, Best Supporting Actress Hattie McDaniel, Ona Munson and Butterfly McQueen.

MGM spends \$3 million to bring L. Frank Baum's "The Wizard Of Oz" to the screen. It has since been estimated that Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack

Haley, Billie Burke, Margaret Hamilton, Charley Grapewin, Clara Blandick, the Munchkins "and Toto, too" have been seen by more people than any other entertainment in history.

Robert Donat receives a Best Actor Oscar for "Goodbye, Mr. Chips" (winning over Gable in "Gone With The Wind," James Stewart in "Mr. Smith Goes To Washington,"

Laurence Olivier in "Wuthering Heights" and Mickey Rooney in "Babes In Arms").

Director George Cukor and producer Hunt Stromberg oversee an all-female cast for "The Women," which stars Joan Crawford, Joan Fontaine, Mary Boland, Phyllis Povah, Florence Nash, Norma Shearer, Rosalind Russell and Paulette Goddard.



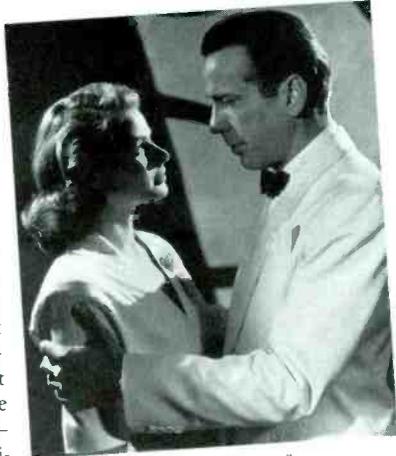
70TH ANNIVERSARY

ON VIDEO

Continued from page 59

MGM/UA also seeks out viewer input, polling consumers to find out which titles they'd most like to see.

One of MGM/UA's specialties is themed promotions, giving new life to older films by grouping them into a genre. "We do a tremendous amount of this kind of thing, and it's very varied," says MGM/UA Home Video senior VP/GM George Feltenstein. "We put our classics in groups of four to 12, depending on the circumstances. We started our Family Classics line in 1988, before that came into vogue. We have an MGM Musicals line, and we were the first to do an Oscar promotion—highlighting past Academy Award-winning films at the time of the current Oscars. It's very multifaceted.



We'll always have "Casablanca."



Bond, James Bond, in "Goldfinger"

"We also like to do promotions themed around a particular star," he continues. "Right now, we're very excited about the John Wayne promotion we're doing. That's special because we're releasing six films that he did very early in his career, real rarities most fans haven't had a chance to see." The subjects of other MGM star-centered promotions have included Clark Gable, Greta Garbo and Judy Garland.

In 1990, the company began its Leading Ladies series, featuring new-to-video films starring Grace Kelly, Audrey Hepburn, Jean Simmons, Greer Garson and other female stars of the silver screen. Added to the series this summer are six never-before-released titles featuring 70th-anniversary commemorative packaging and original trailers, released this month at \$19.98 each.

MGM also uses cross-promotions and product tie-ins to add

Continued on page 62

1942

The wartime "Mrs. Miniver" teams Walter Pidgeon and Greer Garson and wins seven Oscars, including Best Picture, Best Actress, Best Director and Best Screenplay.

1943

Mickey Rooney and Fay Bainter bring to the screen (and to life) William Saroyan's "The Human Comedy."

"Lassie, Come Home," the beginning of another MGM film series, stars Roddy McDowall and Pal, a male collie in the female title role. Gene Kelly dances in "DuBarry Was A Lady."

1944

Judy Garland and Tom Drake star in Vincente Minnelli's "Meet Me In St. Louis."

"Thirty Seconds Over Tokyo" stars Spencer Tracy.

Esther Williams makes a splash as the leading lady of the swimming spectacular "Bathing Beauty."

Lucille Ball cracks the whip as a circus ringmaster during the "Ziegfeld Follies" opening number, "Bring On The Beautiful Girls."



1945

Frank Sinatra stars with Gene Kelly in "Anchors Aweigh," another MGM Best Picture nominee.

1946

Lana Turner and John Garfield star in the heavily suggestive

"The Postman Always Rings Twice."

1948

When Gene Kelly breaks his ankle playing touch football, Fred Astaire is hastily summoned to co-star with Judy Garland in Irving Berlin's "Easter Parade," which the ads



call "the happiest musical ever made."

1949

Spencer Tracy and Katharine Hepburn star as husband-and-wife lawyers in the Garson Kanin/Ruth Gordon screenplay "Adam's Rib."

BENDER, GOLDMAN & HELPER

PUBLIC RELATIONS • MARKETING COMMUNICATIONS

Memorandum

Date: July 24, 1994

To: Our friends at MGM/UA Home Video

From: Your friends at Bender, Goldman & Helper

Re: MGM's 70th Anniversary

Keep those lions roaring.
Congratulations on 70 incredible years.

Congratulations

MGM

*On Seventy Years
of Magical
Moviemaking*

Your friends at

ETD

Entertainment Distributing



70TH ANNIVERSARY

The Studio Enters The Interactive Age Betting Its Film Audience Will Be Blown Away By A Variety Of Futuristic Formats And Games

BY MARILYN A. GILLEN

MGM/UA has raised the curtain on the interactive future, embracing a tomorrow in which moving pictures have slipped the bounds of theater screens and videocassettes to take up residence on CD-ROMs and other 5-inch discs.

The opening credits on the 70-year-old film studio's baby-faced business saga have already begun to roll. The July 1 theatrical release "Blown Away," starring Tommy Lee Jones and Jeff Bridges, for instance, will be spun off into a game property due in September as a joint venture between MGM and Chicago-based game developer Imagination Pilots. Numerous other games, co-developed with a variety of partners including major game player Sega and based on a number of different films or original ideas, also are in the works, with several due as early as year's end.

MGM/UA also became a pioneer in the non-interactive films-on-disc marketplace this year when it pacted with Philips to make available 30 films in its catalog for release as 5-inch Video CDs for Philips' CD-I hardware platform. Titles in the catalog include the James Bond and "Rocky" films, and the first discs began hitting the marketplace this summer. The pact followed an earlier one between Philips and Paramount.

With its new ventures in the multimedia realm, MGM/UA joins its sister studios in what can only be described as a flurry of activity over the last six months. Its approach is a little different, however, in that it has chosen not to form a separate "interactive studio" as have others, such as Universal, Paramount and 20th Century Fox.

David Bishop, MGM's executive VP, Home Entertainment Inc., doesn't rule out such a move in the future. "As this business unfolds, you need to be flexible enough to entertain all possibilities," he says. "MGM/UA wants to be in a position to harness its in-house resources as well as utilize outside expertise."

MGM also has made striking strategic teamings with outside development experts who can bring technical savvy to its creative cache. Unlike earlier such film studio relationships with gamers, however, MGM is not merely licensing away its properties. All of its development deals are co-productions in which the studio will be an active partner

in everything from project development to marketing to distribution.

The co-development deal that has made the biggest headlines to date is MGM's pact with Redwood City, Calif., game company Sega to jointly produce interactive games, as well as movies and TV programs.

The multi-year, non-exclusive agreement will bear its first fruits by the fourth quarter of this year, says Alan Cole-Ford, MGM's executive VP for strategy and development, although he adds it is still a little too early to talk about which CD-ROM titles will be the first out of the gate.

"Because this will be our first joint release season, we want to make sure that the products we do bring to market will cast a very long shadow in terms of their profile," says Cole-Ford.

All joint efforts will sport both the Sega and MGM names on the pack-

aging. Cole-Ford says MGM still is discussing whether it will use its existing logo or some variation of the logo bearing an imprint such as MGM Games on its game properties.

"We've believed in the melding of live-action video and computer technology as a great means of delivering a cinematic experience on a mass-market-affordable home game system for some time," says Tom Kalinske, CEO/president of Sega of America. "Linking up with MGM allows us to do that with more ease and sophistication than ever before."

The Sega deal is unique in several ways, not the least of which is the emphasis on creating great "content" over creating specific projects just for games or just for films or just for TV shows. "Our hope is that a significant number of the projects we develop will be durable enough and unique enough to have a life beyond the interactive realm," says Cole-Ford. "I think that's likely to be true of a number of the titles we work on with Sega, but not necessarily all of them."

Particularly strong storyline concepts may get the green light for simultaneous film and game development, for instance. Others may prove themselves hits first as games and then get moved over to film. Some may hit TV screens.

"The initial thrust is to bring our creative teams together and to

Continued on page 65



"Blown Away" explodes on two fronts—film and game.

ON VIDEO

Continued from page 60

excitement to catalog releases. For example, last Mother's Day, consumers who bought an MGM musical received a coupon for \$20 off a floral purchase from FTD. For the 50th-anniversary deluxe collector's edition of "Casablanca," MGM/UA did product tie-ins with Nestle's and with Taster's Choice.

In August, MGM/UA celebrates its 70th anniversary via a joint promotion with Kleenex (the tissue company also is celebrating its 70th anniversary). Customers can receive a \$5 rebate by purchasing one of a select group of videos and four Kleenex products. The videos are "The Wizard Of Oz," "Singin' In The Rain," "West Side Story," "Moonstruck," "The Cutting Edge" and "Benny And Joon." The promotion is being supported by a joint \$3 million advertising campaign, and in September the companies will sponsor a "Tear-Jerker



The wonderful "Wizard Of Oz"

Marathon" on TNT. Meanwhile, retailers will be supplied with shelf talkers, tear pads and in-store displays.

New theatrical films offer MGM/UA another opportunity to add excitement to video releases. This summer, the company has three new promotions timed to capitalize on the interest of new movies. On June 15, anticipating the release of the new "Lassie" feature film, MGM/UA repriced seven of its classic Lassie films to \$14.95. On July 20, coinciding with the theatrical remake of "Angels In The Outfield," MGM/UA offered a series of classic baseball films, including the 1951 original version of "Angels In The Outfield" (never before on video), "The Jackie Robinson Story," "The Stratton Story" and "Take Me Out To The Ballgame." All are priced at \$19.98. On July 27, the company offers three home videos of the "Our Gang" comedies—each priced at \$9.98 and featuring four episodes—in anticipation of the upcoming "Little Rascals" movie.

"I think these releases will do very well," Cohen says. "Our objective is to take advantage of the increased awareness of these films and to market them effectively to make sure the people most likely to buy them know they're available."

MGM/UA has many other sell-through promotions for this sum-

Continued on page 64

1951

Best Picture "An American In Paris" gives Gene Kelly a stellar showcase and introduces Leslie Caron to the screen.

1952

Donald O'Connor, Debbie Reynolds and Gene Kelly dance their way through "Singin' In The Rain."



The Spencer Tracy/Katharine Hepburn team continues to exhibit box-office power in "Pat And Mike."

1953

"The Band Wagon," starring Fred Astaire, features the new tune "That's Entertainment," which would become an MGM theme song.



1954

A soundstage luncheon for stars, production honchos and top executives heralds the studio's 30th anniversary.

1957

Elvis Presley's first MGM feature is "Jailhouse Rock."

1958

Louis Jourdan and Leslie Caron share top billing with Maurice Chevalier and Hermine Gingold as "Gigi" caps off nearly 20 years of musicals from the Arthur Freed Unit. The film wins 9 Oscars, including Best Picture.

Elizabeth Taylor and Paul Newman star in Tennessee Williams' "Cat On A Hot Tin Roof," the top money-maker of the year.



Happy 70th Anniversary



*For having the **courage** to support the Laser Disc format when few others would. For having the **brains** to stay with the format when others would not. But most of all, for your **heart** because you understand that our children's children will enjoy your great movies on the same laserdiscs we watch today.*

Congratulations!

All the Best From Your Friends at **U.S. LASER**
VIDEO DISTRIBUTORS
DBA of U.Laserv, Inc.



ROAR

WE WANT TO QUIETLY EXPRESS
OUR CONGRATULATIONS AND THANKS
ON YOUR 70th ANNIVERSARY

AGI PACKAGING

THE LION STILL ROARS.
 HAPPY 70th ANNIVERSARY
 M-G-M
 from your friends at Star Video



70th
 anniversary

Congratulations
 from your
 Italian friends

G. RICORDI & C.
 MUSIC PUBLISHERS
 Via Berchet, 2 - MILANO - ITALY



B R A V O !

70 years of excellence . . . and the lion roars on!

MVC®

Congratulations to
 Metro - Goldwyn - Mayer for
 Seventy Years of Roaring

From your friends at
 M. S. Distributing Co.

MS
 distributing co.



NAIRD



70TH ANNIVERSARY

ON VIDEO

Continued from page 62



"Buddy Buddy's" Lemmon, Wilder and Matthau

mer. On June 22, the company offered a doubleheader: first, a group of eight never-before-released "Action Adventure Classics," all highlighted by 70th-anniversary commemorative packaging and original theatrical trailers, with stars including James Stewart, Spencer Tracy and David Niven; and second, a "Billy Wilder Collection," saluting the legendary director with 10 \$19.98 releases, including the new-to-video "Avanti," the long-unavailable "Private Life Of Sherlock Holmes" and a reprised "Buddy Buddy." This month, MGM/UA reprises 16 Elvis Presley titles to a collectible \$14.95.

"In general, we will be more aggressive and more visible in the marketplace this year than we ever have been," says Cohen. In addition to the 70th-anniversary milestone, "the whole company has gone through a major transformation in the last year, and that's created a revitalizing, energizing force. We certainly will benefit from that. Having a lot of new first-rate theatrical films being released by the company and having a new spirit and a new energy coursing through the company, makes this a very exciting place to be." ■

MANCUSO

Continued from page 57

"The Stray" and the production of our first major animated feature, "All Dogs Go To Heaven II," which will be released for the '95 Thanksgiving/Christmas season.

Additionally, we will be theatrically releasing for Easter '95 "The Pebble And The Penguin," a Don Bluth film that features the voices of Martin Short and Jim Belushi with songs by Barry Manilow. We have also started a number of animated shorts to play at the beginning of our MGM family pictures. The first, which will play with our August release "It Runs In The Family," features the Pink Panther and his arch nemesis Voodoo Man (a character we hope to spin off into a series). The next will be an all-new production of "The Lionheart," which will star Leo the Lion and his madcap family of lion cubs. We're looking to this as a franchise that could spin off into all areas of the company's activities.

Bill: What plans are afoot in the home-video arena?

FM: We recently added two well-respected video veterans—Richard Cohen and David Bishop—to strengthen our Home Entertainment group. That involves working closely with our sales agent, Warner Bros., and the distributor/retail communities. Plans are in development to help increase our focus on a worldwide basis. Certainly, the increased product flow with films like "Getting Even With Dad," "Blown Away" and the Geena Davis/Michael Keaton vehicle "Speechless" will help propel the company to the forefront of the industry. Furthermore, we have renamed the area MGM/UA "Home Entertainment" to encompass interactive programming and other electronic media. ■



1959

The remake of "Ben-Hur," with Charlton Heston in the title role, wins an unprecedented 11 Oscars, topped by Best Picture.

Cary Grant meets Alfred Hitchcock in "North By Northwest."

1962

MGM, Cinerama and an all-star cast provide the panorama required for "How The West Was Won."



70TH ANNIVERSARY

INTERACTIVE

Continued from page 62

come up with new vehicles and new stories that can work as games but are also rich enough and entertaining enough to warrant exploitation in subsequent media," Cole-Ford says.

The Sega pact is nonexclusive, and, as it focuses on creating new projects, that leaves the door open for MGM to mine its films via other development deals as well.

One such development that the studio has high hopes for is a spring 1995 theatrical release called "Tank Girl." The film, which executives predict will be "huge," is based on a comic-book heroine who is extraordinarily popular in the U.K. and Europe.

The concept is one determined to be perfect for game and film development, and thus both projects were put into simultaneous production. The game, being co-developed with a U.K.-based company called Argonaut, is slated for simultaneous (or near-simultaneous) release with the film next year.



Boxed Set: The "Rocky" movies are on 5-inch Video CD.

While "Blown Away" will be released on the PC CD-ROM and Sega CD platforms, Cole-Ford says "Tank Girl" will go a little wider, likely adding Sega Saturn as well as other platforms to the mix.

MGM has positioned itself as "platform-neutral" in terms of developing for any viable platform, although Cole-Ford says the cartridge market, while not ruled out completely, is not a focus now for the company.

MGM is also at work on two other arenas of development, which Cole-Ford characterizes as "character-based game development" (such as centering a game on an animated character) and game development based not on current feature-film properties but on library titles. Details on these projects are pending.

Does all this mean movies on silver discs will replace those on the silver screen? Will the film audience become splintered as a wider variety of products becomes available? Not for MGM, which foresees a happy coexistence between its core film business and its ancillary multimedia one.

"We've seen new home-entertainment systems develop in the past without adversely affecting the core business," says Bishop. "If anything, this new medium adds a unique dimension to leisure-time activity."

"It is vital, as studios enter the interactive market, that they focus on the integrity of the programming. Treating CD-ROM product as a licensing opportunity, solely to promote a film, can endanger the long-term viability of this promising industry. If the consumer has relatively consistent good purchasing experiences, we'll reap the benefits of a dynamic, incremental business."

Stay tuned. ■

1964

Elvis Presley's position as leading man for MGM rock musicals hits a new high when he stars with Ann-Margret in "Viva Las Vegas."

1965

Julie Christie achieves stardom in the David Lean adaptation of Boris Pasternak's "Dr. Zhivago."

1968

Stanley Kubrick's vision of "2001" won the director an Oscar and sent Keir Dullea and Gary Lockwood on "A Space Odyssey."

1970

Sarah Miles, Trevor Howard and Robert Mitchum star in David Lean's "Ryan's Daughter."

Now! Turner Entertainment Releases



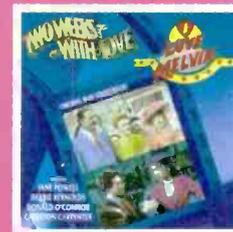
-- And the complete soundtracks of all the musicals featured in this film extravaganza are available from Sony Music Special Products



THE BAND WAGON AK/AT 46197



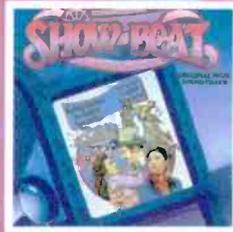
AMERICAN IN PARIS AK/AT45391



I LOVE MELVIN AK/AT 48609



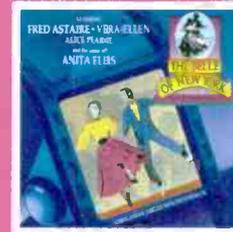
SILK STOCKINGS AK/AT 46198



SHOWBOAT AK/AT 45436



GOOD NEWS AK/AT 47025



BELLE OF NEW YORK AK/AT 47701



SUMMER STOCK AK/AT 46199

Also available of That's Entertainment III features:
BRIGADOON AK/AT 45440, EASTER PARADE AK/AT 45392,
GIGI AK/AT 45395, IT'S ALWAYS FAIR WEATHER AK/AT 47026,
SINGIN' IN THE RAIN AK/AT 46199, THE WIZARD OF OZ AK/AT 45356,
WORDS & MUSIC AK/AT 47711, TILL THE CLOUDS ROLL BY AK/AT 47029



THAT'S ENTERTAINMENT
PART 2 AZK/AZT 46872



NAUGHTY BUT NICE
AK/AT 48706



FRED ASTAIRE AT MGM
AK/AT 47712



BEST OF GENE KELLY
AK/AT 47713

ALSO AVAILABLE: The Great Singing Screen Stars AK/AT 47018, Seven Brides for Seven Brothers AK/AT 52422, Deep in My Heart AK/AT 47703, Kismet AK/AT 45393, Kiss Me Kate AK/AT 46196, Lovely To Look At AK/AT 47027, The Pirate AK/AT48608, Royal Wedding AK/AT 47028, The Unsinkable Molly Brown AK/AT 45442, It's Always Fair Weather AK/AT 47026.

Sony Music Special Products 550 Madison Avenue, New York, NY 10022-3231



70TH ANNIVERSARY

The Legacy Continues As MGM's Slate Of Future Films Features Star Vehicles And Potential Hits

BY ALAN KARP

Coming on the heels of such recent releases as "That's Entertainment III," "Clean Slate," "Getting Even With Dad" and "Blown Away," the following are among the most prominent of MGM/UA's upcoming slate of feature films. The titles are listed in order of anticipated time of release; all information is

tentative and subject to change.

"It Runs In The Family" Charles Grodin, Kieran Culkin and Mary Steenburgen star in this sequel to the 1983 comedy "A Christmas Story." Set once again in the fictional town of Hohman, Ind., the movie

chronicles the antics of the eccentric Parker clan during one particularly memorable summer in the 1940s. The zany goings-on are centered around 10-year-old Ralphie's battle with the neighborhood bully, his mother's revolt against the local dish promotion and his wacky father's vow to get rid of his annoying neighbors once and for all. (August 5)

"Sleep With Me" This contemporary romantic-comedy explores the morals and mores of modern relationships. Over the course of six social gatherings, three close friends—played by Eric Stoltz, Meg Tilly and Craig Sheffer—find their relationships challenged by infidelity and temptation. The result: a bittersweet romantic triangle. (fall)

"Speechless" Michael Keaton and Geena Davis star in this battle of the sexes involving two opposing speech writers who square off during

1971

Richard Roundtree heads the cast of the unexpected smash "Shaft."

1975

George Burns gets the Academy Award for Best Supporting Actor opposite an argumentative Walter Matthau in Neil Simon's "The Sunshine Boys."

1976

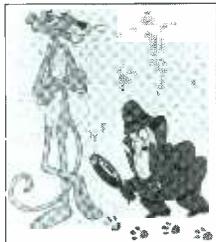
Peter Finch delivers his final performance (and wins an Oscar) in Sidney Lumet's "Network."

1977

Best Actor Richard Dreyfuss stars with Marsha Mason in Neil Simon's "The Goodbye Girl."

1980

Irene Cara dreams of "Fame," and



the film's title tune wins the Oscar for Best Song.

1981

MGM purchases United Artists and inherits the greatly successful franchises of James Bond, Rocky and the Pink Panther.

1982

There were Oscar nominations all-around for the stars of Blake

Edwards' "Victor/Victoria": Julie Andrews, Robert Preston and Lesley Ann Warren.

1983

Linda Hunt earns a Best Supporting Actress Oscar co-starring with Mel Gibson in "The Year Of Living Dangerously."

1985

MGM/UA's "Rocky IV" sets a



new box-office record for its opening weekend.

1987

Cher is "Moonstruck" by Nicholas Cage and is named Best Actress of the year.

1988

"A Fish Called Wanda" is the comedy sleeper hit of the year, and Kevin Kline takes home an

CONGRATULATIONS



OR

70

years

OF THE BEST IN ENTERTAINMENT

From Your Friends at

WaxWorks • VideoWorks

Congratulations

MGM on

Years of Movies

From Your Friends At

VPD

VIDEO PRODUCTS DISTRIBUTORS

AP VIDEO INTERNATIONAL IS PROUD TO BE PART OF THE CELEBRATION OF METRO-GOLDWYN-MAYER'S 70 YEARS IN FILMMAKING.

CONGRATULATIONS AND CONTINUED SUCCESS FOR THE FUTURE.



A Division of Agincourt Productions Limited

Video Duplication - There is a difference...

20 KINNEAR COURT • RICHMOND HILL, • ONTARIO • CANADA L4B 1K8
PHONE: 1-800-667-3827

A Baton Broadcasting Company



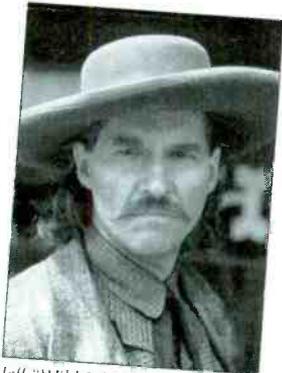
70TH ANNIVERSARY

a political campaign. As the candidates' campaigns heat up, so does Keaton and Davis' romantic involvement. (Christmas)

"Fluke" This magical fable spins an adventurous yarn about a dog's quest to find his family after he discovers that he was a man in his past life. As his fantastic and sometimes harrowing journey unfolds, Fluke receives some much-needed help from Rumbo, a street-smart dog who shows him the ropes of the canine world. Matthew Modine, Nancy Travis and Eric Stoltz star.



A Dog's Life: "Fluke"



Jeff "Wild Bill" Bridges

"Wild Bill" The resurgence of the western continues with this chronicle of the exploits of one of the Old West's most colorful true-life legends. Jeff Bridges stars as Wild Bill Hickock. Walter Hill ("Geronimo," "48 Hours") takes the directorial reins.

"Hackers" Iain Softley ("Backbeat") will direct this humorous cyberpunk thriller about a group of teenage computer-whizzes, whose pranks land them in the middle of a dangerous industrial-espionage plot.

"Species" This suspenseful science-fiction thriller about a genetically engineered creature who runs amok is scheduled to begin production in August under the direction of Roger Donaldson ("No Way Out," "The Getaway").

"Tank Girl" Based on the popular British comic book, this futuristic action-adventure features Lori Petty ("A League Of Their Own") as Rebecca Buck (aka Tank Girl), a sexy young heroine with an irreverent sense of humor and a renegade spirit. The story finds Tank Girl leading a revolt against the evil Department of Water in the year 2033, after an apocalyptic disaster has made water the world's most precious resource. Joining her in the fight are Jet Girl and the Rippers, a band of half-man, half-kangaroo mutants.

"Rob Roy" Liam Neeson is the headliner in this adventure tale set in 18th-century Scotland. Tim Roth and John Hurt are among the supporting cast members, with Michael Caron-Jones ("Doc Hollywood") set to direct.

"Goldeneye" After much speculation as to who would succeed Timothy Dalton, Pierce Brosnan has been chosen to portray filmdom's most famous spy in the 17th installment of the popular James Bond series. Brosnan becomes the fifth actor to play Bond, following in the footsteps of Sean Connery, George Lazenby (who appeared in only one film), Roger Moore and Dalton. Said to be set in contemporary Russia against a background of arms-dealing, this big-budget adventure is expected to begin shooting in October for release sometime in 1995. ■

Oscar for his comic tour de force in the film.

1989

"Rainman" earns a Best Picture Oscar and another Best Actor award for Dustin Hoffman.



1991

Susan Sarandon and Geena Davis create a new kind of screen team in "Thelma And Louise."

1993

Raves from the critics helped Stockard Channing earn a Best Actress Oscar nomination for "Six Degrees Of Separation." ■



CONGRATULATIONS ON YOUR 70TH ANNIVERSARY.

IT'S BEEN A. ROARING SUCCESS.

TURNER HOME ENTERTAINMENT
IS HONORED TO SHARE YOUR
COMMITMENT TO PRESERVING
AMERICAN HISTORY THROUGH FILM.



TURNER HOME ENTERTAINMENT



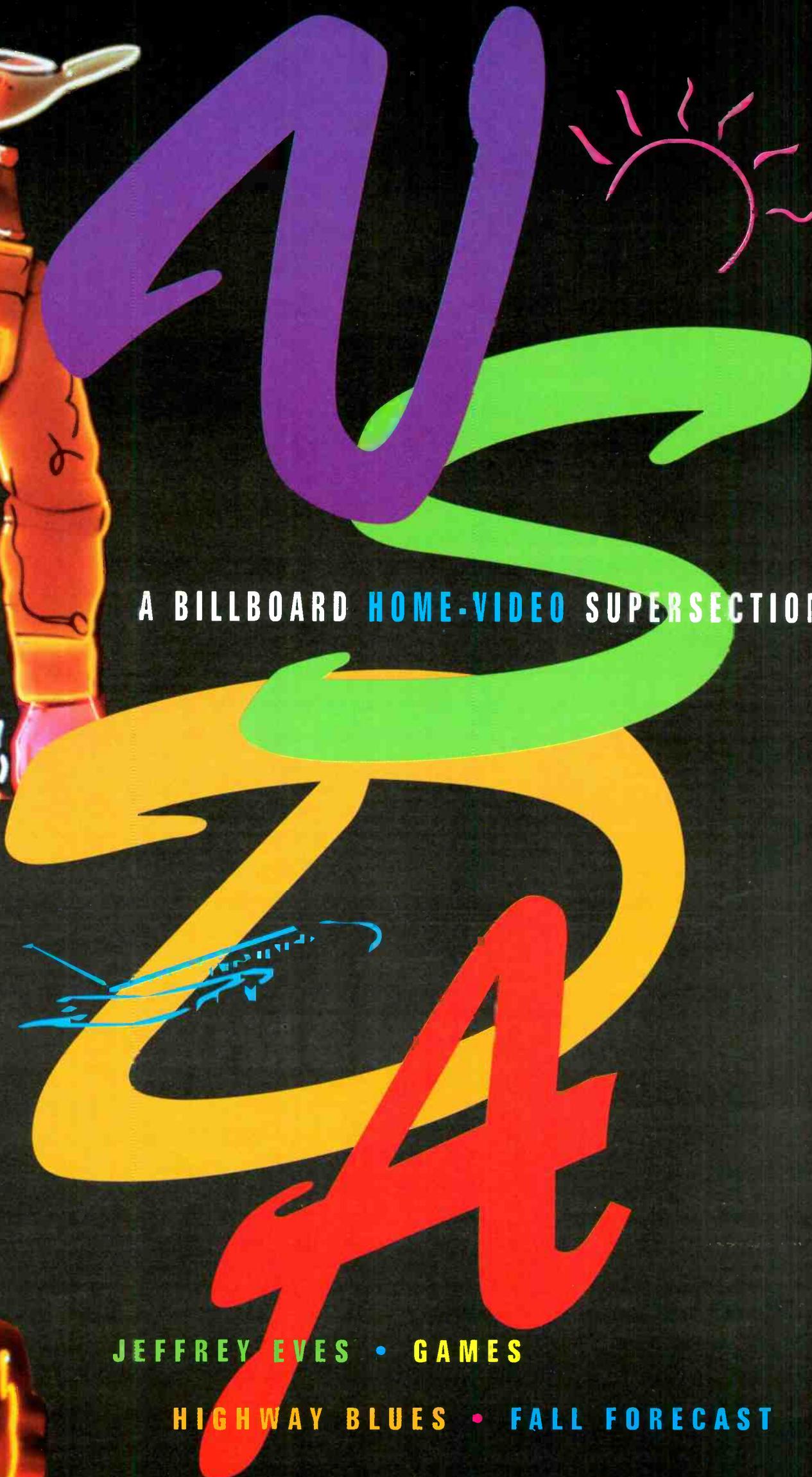
To our customers,

It's been 70 years since the M-G-M Lion first roared, creating some of the best films to ever come out of Hollywood. The video industry has enabled us to bring our cherished motion pictures of the past into the present, while promising to create home entertainment success stories out of current theatrical hits like *Blown Away* and *Getting Even with Dad*.

With over 40 new films in various stages of development, and the establishment of the United Artists production arm, we are excited about our promising future and the great films coming to our retail and distribution customers. We thank you for your continued support and are looking forward to the next 70 years.

— The Staff at MGM/UA Home Entertainment

METRO-GOLDWYN-MAYER INC.
2500 BROADWAY STREET, SANTA MONICA, CALIFORNIA 90404-3061
(310) 449-3000 • FAX (310) 449-3100



A BILLBOARD HOME-VIDEO SUPERSECTION

JEFFREY EVES • GAMES

HIGHWAY BLUES • FALL FORECAST

A BRAND NEW RELEASE FROM...

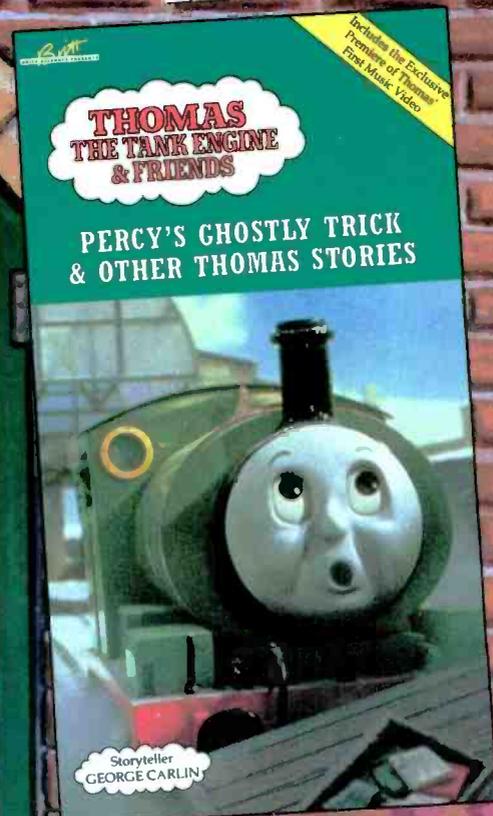
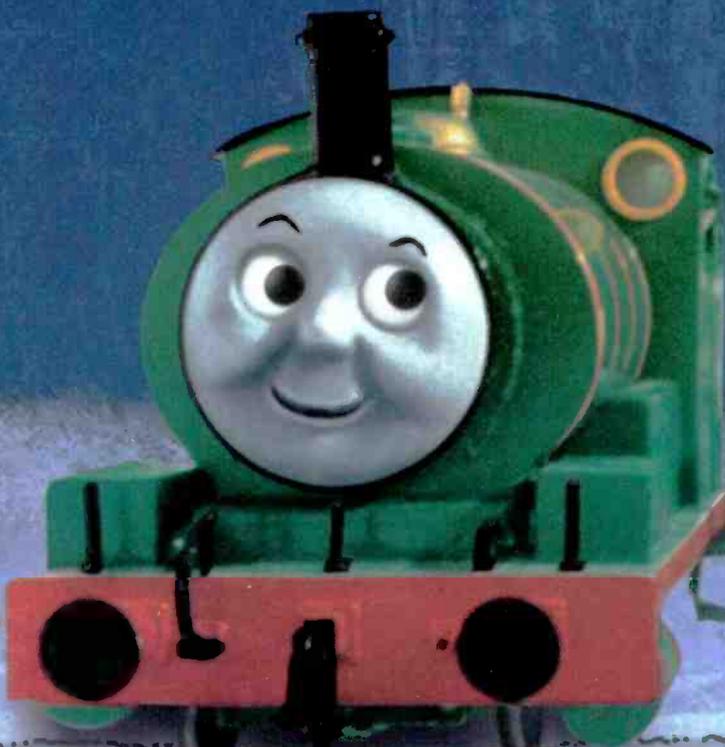
**THOMAS
THE TANK ENGINE
& FRIENDS**

Thomas and friends are back with six brand new stories and the exclusive debut of the first Thomas the Tank Engine & Friends™ music video available only on this volume.

ONLY \$12.98 SRP



36 Unit Pre-pack (ST1231-Disp)



Cat: ST1211
 Bar Code: 0 95492-1211-3 5
 ISBN: 1-56442-152-7
 Street Date: Aug. 17, 1994
 Pre-order Date: Jul. 27, 1994

GET ON THE FAST TRACK WITH THOMAS
 Consumer advertising targeting over 50 million women in the 25-49 age group.

Oct.	PARENTING	TV GUIDE
Nov.	familylife	child
Dec.	SESAME STREET PARENTS	child
Jan.	PARENTING	TV GUIDE

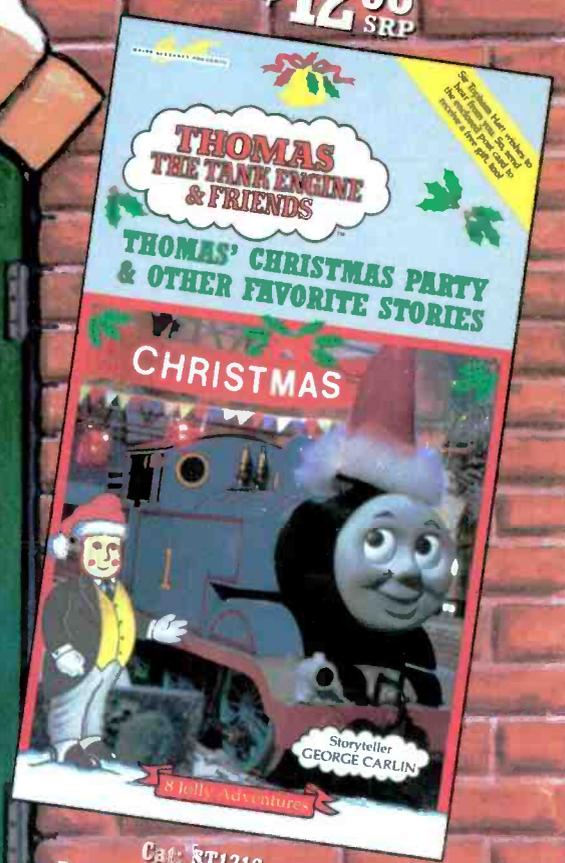
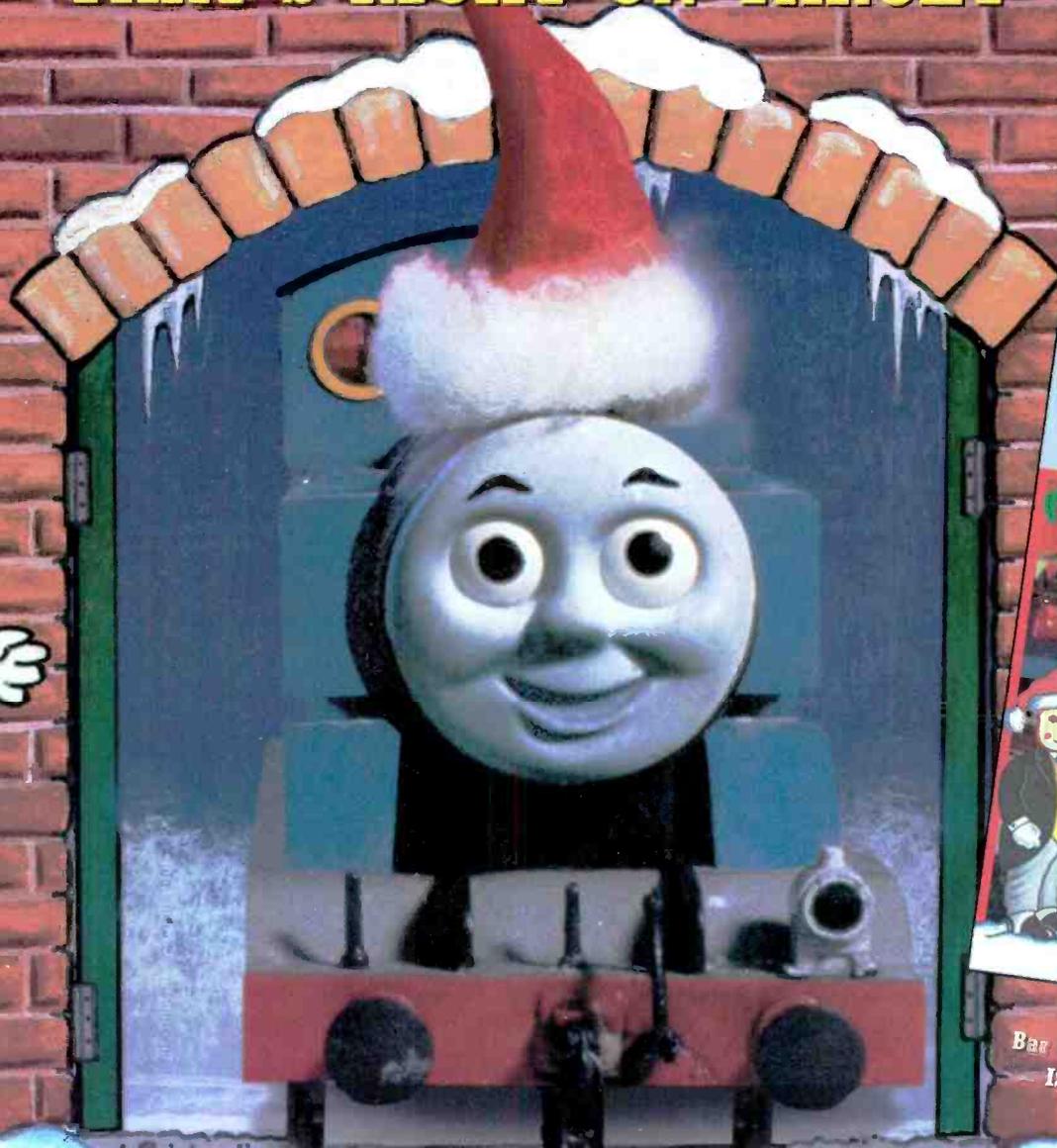
Order Hotline 1-800-786-8777



**Thomas' Christmas Party
includes
Special FREE Gift Offer**

**... AND A CHRISTMAS GIFT
THAT'S RIGHT ON TARGET**

**ONLY
\$12.98
SRP**



Cat: ST1212
Bar Code: 0 95492-1212-3 4
ISBN: 1-56442-163-5

**Street Date: Sept. 14, 1994
Pre-order Date: Aug. 24, 1994**

**A special holiday
compilation video featuring
2 brand new Christmas stories
and 6 other favorite stories.**

familylife **child**
PARENTING Parents
PARENTING Parents
familylife **child**

Shining Time Station, created by Britt Allcroft and Rick Siggekow. Shining Time Station is a trademark of Quality Family Entertainment, Inc. All rights worldwide Quality Family Entertainment, Inc. Britt Allcroft's Thomas the Tank Engine & Friends based on The Railway Series by The Rev. W. Awdry. Thomas the Tank Engine & Friends material © Britt Allcroft (Thomas) Ltd., 1994. Thomas the Tank Engine & Friends is a trademark of Quality Family Entertainment, Inc. All publishing and underlying copyright worldwide. William Heinemann Ltd. Britt Allcroft Presents is a trademark of The Britt Allcroft Group Ltd.

Distributed by
VIDEO TREASURES
VIDEO TREASURES, INC.
500 Kirts Boulevard, Troy, Michigan 48064
Telephone: (810) 362-9660
Fax: (810) 362-9670 Toll Free 1-800-786-8777
Distributed on behalf of
Strand Home Video, Inc

Home Video

BILLBOARD'S VIDEO NEWSWEEKLY

VSDA

Gale-Force Gains Sell-Through Fills Retail's Sails As Year-Round Releasing Becomes A Reality

BY KEN TERRY

While rentals are still the meat and potatoes of video retailers, the boom in sell-through has provided a tasty side dish this year. A rise in the number of major sell-through releases, coupled with the direct-to-video infusion of "The Return Of Jafar," has helped boost video specialists' sale business by up to 25% for the year to date.

Including sales of previously viewed titles, sell-through still probably accounts for no more than 10 to 15% of

most specialists' revenues. But, in contrast to a generally flat rental market, sell-through's gains have done much to fill retailers' sails this year. Such titles as "Mrs. Doubtfire," "The Fugitive," "The Return Of Jafar" and "We're Back! A Dinosaur's Story" have each sold millions, and the fourth-quarter releases of "Jurassic Park" and "Snow White" already have retailers salivating.

Many of them think the sci-fi blockbuster and the Disney classic could rack up more than 20 million units each—a feat previously accomplished

only by "Aladdin" and "E.T." But veteran retailer Jack Messer, who runs seven-store Gemstone Entertainment out of Cincinnati, notes those are "awful big predecessors. Twenty or 30 million is a lot of copies."

WIDE-MOUTH MONSTER

Retailers forecast that "Jurassic Park" will sell substantially more than "Snow White," mainly because its demographics are broader. "I

PICTURE THIS

By Seth Goldstein



RECAPTURE: The GATT bill delivered to Congress by the Clinton administration likely will include provisions that would allow foreign copyright holders to recapture ownership of intellectual properties including movies that have passed into public domain in this country.

FTC TALKS, STUDIOS HEED: Back in the miserable winter months of January and February, a ray of warmth came in a speech delivered by Mary Steptoe, acting director of the Federal Trade Commission's Bureau of Competition, to the Practising Law Institute in New York and Los Angeles.

Steptoe gave thumbs up to minimum-advertised pricing programs. "Genuine co-operative advertising programs that condition promotional allowances on a dealer's agreement to advertise only at certain minimum price levels will be evaluated under the rule of reason," she said. "And the commission has recognized certain efficiencies that may result from such programs."

Where MAP is found to be tied to resale-price maintenance or as part of an "agreement among manufacturers," the FTC would take action. Since the studios make sure to act alone, Steptoe's words likely sparked the return to MAP by Disney and MCA/Universal (Billboard, July 16). "Hollywood must have read this speech," says an attorney.

If passed as proposed, "the copyrights are effective immediately, except where someone in the U.S. has invested money" in a PD edition, says an administration source. Those vendors will be given a year to sell off inventory, and possibly additional relief over some period of time. "The probability is about 90% that something very close to this will be included," he predicts.

Residents of all signatories to the Berne copyright convention and World Trade Organization countries would be eligible for restoration. Nothing's definite, however, until the bill is introduced.

There is some question whether GATT legislation will make it through Congress, and whether recapture will make it through to the final version. Video mail-order companies are sure to raise a stink, but our source thinks the provision "is such relatively small potatoes" to Congress that Clinton won't have to trade it to win over GATT opponents.

EVALUATING: Joe Shults, GM of BMG Kidz/BMG Video, says he's "assessing all the deals" that

Continued on page 107

ANCIENT AMERICA™ An Examination of the Lives and Legacy of the Native American Indian

Hosted by Wes Studi



WK1226



WES STUDI—star of GERONIMO: AN AMERICAN LEGEND, LAST OF THE MOHICANS, and DANCES WITH WOLVES—narrates this series which documents the culture and lifestyle of the American Indian.

ONLY \$19.98 each
Suggested Retail Price



WK1227



West Coast Video's Steve Apple

think 'Jurassic Park' will be the biggest video sell-through title ever," asserts Tony Clark, movie buyer for the 46-store Movie Warehouse chain, based in Lexington, Ky. "'Snow White' has more of a niche audience. There are too many Disney collectors out there for 'Snow White' not to be a big hit. But I don't think they'll compete with each other."

Neither does Steve Apple, VP of communications and new business development for West Coast Video, a 500-store franchise operation based in Philadelphia. Apple says each title will have its own audience; moreover,

Continued on page 97

VEGAS HEADLINERS

The Playboy Home Video booth is the place to be at VSDA '94:

Sunday

*Playmate of the Year, Jenny McCarthy
Playboy's Girls of Hooters*

Monday

*Celebrity Centerfold, La Toya Jackson
Wet & Wild, The Locker Room*

Tuesday

Playboy's 12 Gorgeous Calendar Girls



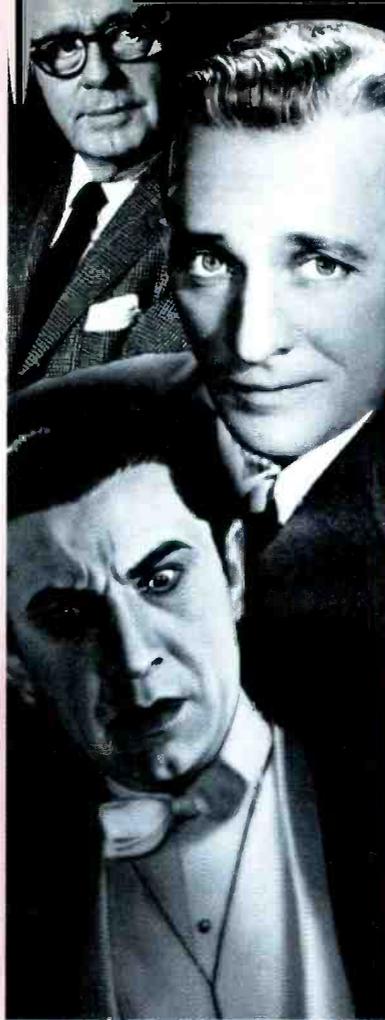
PLAYBOY HOME VIDEO
© 1994 Playboy. All Rights Reserved.

Look for the Rest of the Ancient America Series—Coming Soon

Wood Knapp Video
The Special Interest Studio

5900 Wilshire Boulevard, Los Angeles, CA 90036 • (213) 549-3511 • (800) 521-2666

**SENSATIONAL
SELL-THROUGH**



MCA/UNIVERSAL HOME VIDEO

OFFERS THIS YEAR'S

BEST ASSORTMENT

OF COLLECTIBLE HITS

VSDA

Q & A With Jeffrey Eves

"Some people have characterized VSDA as a sleeping lion. We have enormous potential in this organization, a natural advantage. Maybe the time has come to wake up the lion, practice the roar and make sure it's heard in the studios, in the financial centers of New York and in state capitals around the country."

BY EILEEN FITZPATRICK

Three months ago, the Video Software Dealers Assn. board of directors hired Jeffrey P. Eves as its president, under a cloud of controversy stemming from the abrupt dismissal of his predecessor, Don Rosenberg, and the inability of the organization to launch long-promised marketing campaigns. An outsider, Eves brings with him more than 20 years of professional management experience gathered from his tenures in the private sector and on the White House staff. Before joining VSDA, Eves was VP of corporate and public affairs at Fort Howard Corporation, a paper manufacturer. In his first trade-press interview, he talks about his impressions of the organization and the industry, as well as his goals to elevate VSDA to a new level of professionalism.

BILLBOARD: What attracted you to VSDA, and why did you apply for this job?

JEFFREY EVES: First and foremost, the industry is an exceptional industry almost by any measurement that one might look at it. Last year, Americans spent \$340 billion on entertainment, and the whole entertainment industry grew by about 13% last year. If you take into account the fact that we were on the tail end of a recession, that was more than twice the growth of consumer spending, which grew about 6%. So, first of all, you have an exceptional anomaly taking place in this industry that isn't in other industries, and that's the very rapid growth.

Another is its sheer size and magnitude. We talked about the \$340 billion number; it's hard for the average individual to get their arms around a number as big as \$340 billion until you sit back and compare it to something. In the U.S. last year we spent \$270 billion on education. Here you have an industry that has so much effect on everyone in the country, and worldwide, and it is larger than the money we allocate to education. That raises some very profound issues that the whole industry is grappling with.

Then of course, there is the significant attraction of change. Here we have a situation where technological advances are coming along so quickly that we're seeing change take place right before our eyes. It's a little bit like the computer industry. In the first days, you had a computer which was as large as this room and cost about \$300 million. Then, every 18 months they cut the size of that same computer in half, doubled the power and dropped the price. If the automobile industry had done the same thing, you could go out and buy a Rolls Royce for approximately \$3.50, and it would get 800 miles to the gallon. That's the same kind of dynamic happening in entertainment, in terms of the convergence of new technology it's influencing this industry in a significant way.

The third item is the VSDA itself. You'd be hard-pressed to find any

other industry, with the exception of the food industry, that touches so many people every day of their lives. About 55 million people walk into a video store to rent or buy a video or videogame every week, that's incredible. An organization like VSDA is absolutely at the center of it. I think it's an organization that some have characterized as a sleeping lion.

In comparison, the Motion Picture Assn. Of America is much more visible, but when you look at it in a political sense, and it is because you're dealing with that much of the society, the MPAA has nine members, who are located in two congressional districts in the country. I sat down with Valenti, which I discovered to my surprise was the first time there had ever been a meeting of the staff head of VSDA and the staff head of MPPA. Jack was almost salivating at the political opportunity and political prospects for the VSDA because its reach is so broad. The VSDA has a member in every congressional district in the U.S. but for some period of time has been hiding its light under a barrel

"The VSDA has a member in every congressional district in the U.S., but for some period of time has been hiding its light under a barrel and has not realized some of the potential that certainly exists."

and has not realized some of the potential that certainly exists.

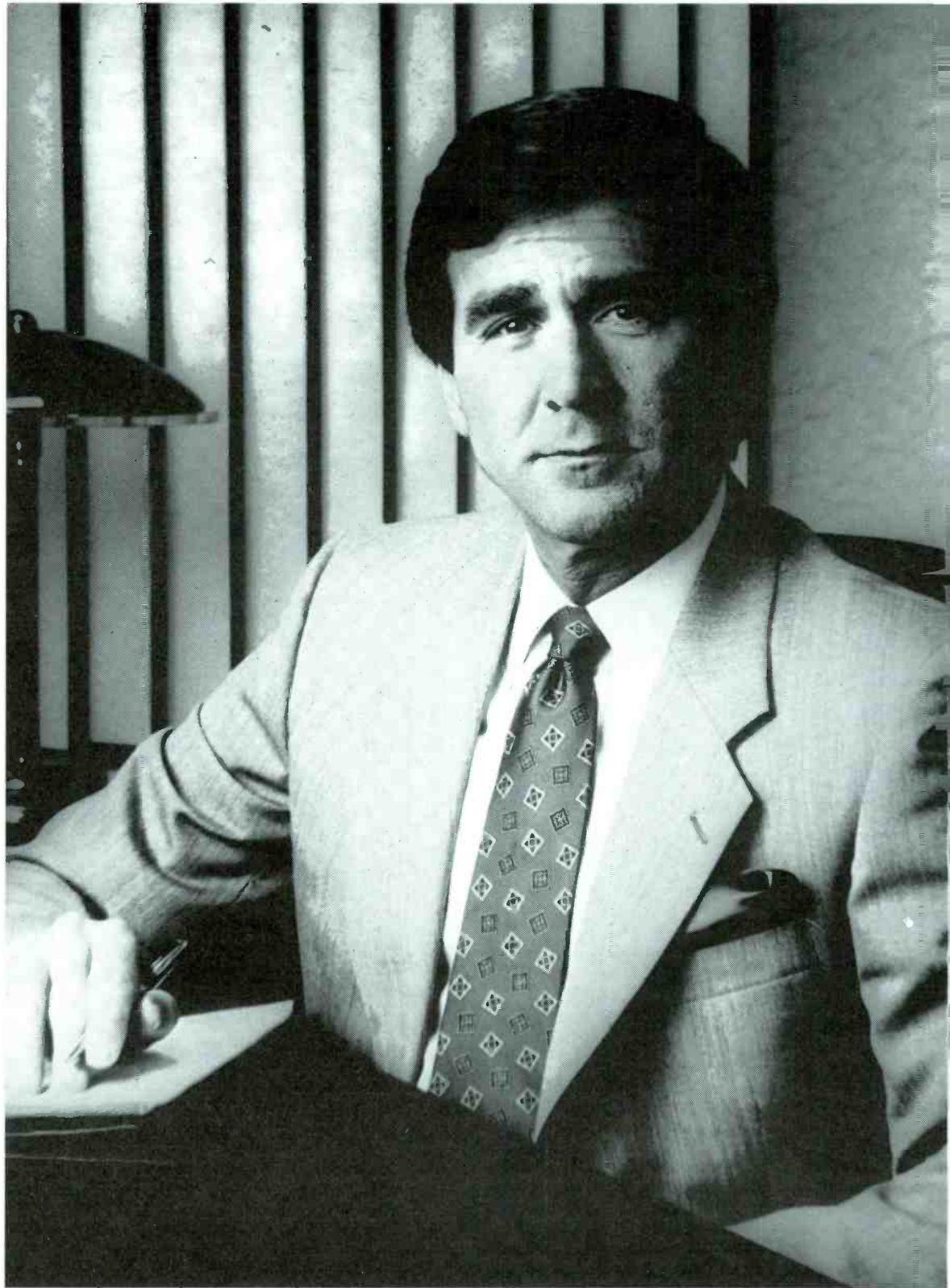
BB: Are there any similarities between your old job and this one?

EVES: Sure, there's an awful lot of things that are similar. Some people have raised the question, and fairly so,

if it's a good strategic move on the part of VSDA to go out and recruit someone who doesn't have video experience. In thinking about that, I tried in my conversations with the board, security analysts and average woman and man who owns a video store on Main and Elm in any town in America, to find out what it is that VSDA is really looking for. What are the kinds of skills, experience and talents that serve one well in one situation that are applicable in another? I had to answer that question for myself as well as for the VSDA board.

First, I thought VSDA wanted to find someone who had demonstrated senior-level management experience, and over the last 20 years I've done that for three Fortune 500 companies, trade organizations and on the White House staff. It's also important to have a background in trade organizations because it is a different animal than a for-profit corporation; it's more of a populist kind of an organization by definition. It's a voluntary organization formed so their voice can be

Continued on page 92



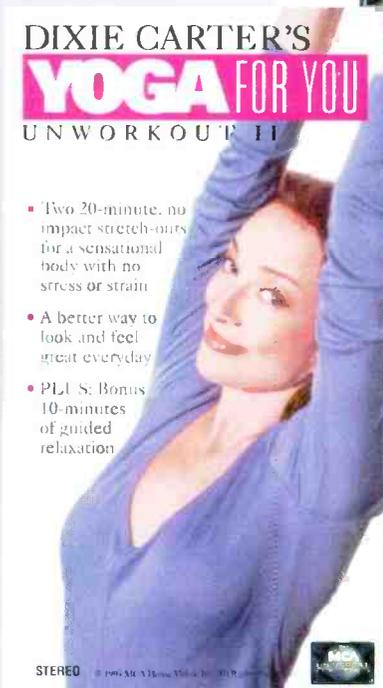
DIXIE CARTER'S UNWORKOUT II

YOGA FOR YOU

Rejuvenate mind, body...and sales! Go one-on-one with the popular star of the smash hit "*Designing Women*" and discover an instant energy boost that will relax the entire body while re-charging the mind.



New on videocassette!



DIXIE CARTER'S
YOGA FOR YOU
UNWORKOUT II

- Two 20-minute, no-impact stretch-outs for a sensational body with no stress or strain
- A better way to look and feel great everyday
- PLUS! Bonus 10-minutes of guided relaxation

Dixie Carter uses the proven body-sculpting, stress-relieving techniques of yoga to deliver results your customers will see and feel. Featuring two 20-minute, highly effective, no-impact routines for morning and evening — plus, a 10-minute relaxation break — it's the perfect "de-frazzling" antidote for today's hectic lifestyle.

ONLY
\$19.98
EACH
Suggested Retail Price

Sel. #82096 / Color / 1 Hr. 2 Min. / Not Rated / STEREO / digitally recorded

STREET DATE: NOVEMBER 16, 1994

ALSO AVAILABLE! DIXIE CARTER'S UNWORKOUT

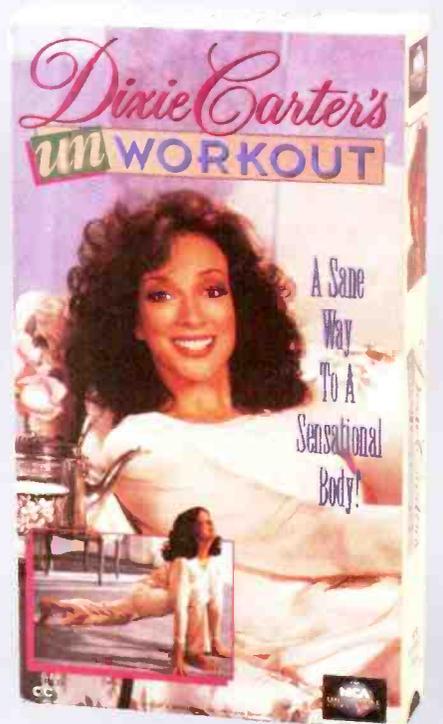
A SANE WAY TO A SENSATIONAL BODY!

Dixie Carter's unWorkout is a unique, up-close-and-friendly exercise routine custom-made for anyone searching for a way to safely tone their entire body and reduce daily stress — all while being encouraged and entertained by one of their favorite stars!

Sel. #81416 / Color / 1 Hr. 10 Min. / Not Rated. / STEREO / digitally recorded

AVAILABLE NOW. PLACE YOUR ORDER TODAY!

ONLY
\$19.98
EACH
Suggested Retail Price



© 1994 MCA Home Video, Inc. All Rights Reserved.

VSDA

Inter
national

Brit Vid: Sales And Censorship Up, Rental Flat

BY PETER DEAN

In 1993, British Video Association members delivered 52.2 million retail videos into the market, which was 11.7 million more than in the previous year. Excluding Disney titles, the market showed a shipments growth of 15% at a value of \$473 million—some 311 million pounds.

If the BVA represented 86% of consumer sales, the association estimates total revenues generated at \$549 million, from a retail shipout of 61 million units. The BVA estimates that consumer sales were worth \$977 million (643 million pounds)—an increase of 27% on 1992. The British Assn. of Record Dealers (BARD) has published figures estimating total market value for 1993 at \$857 million, or some 564 million pounds. Film and kid-vids were the largest genres, with a 30% split apiece.

DISTRIBUTING THE WEALTH

Sell-through market leader is Disney, with a 16.6% share of the 1993 market; and that does not look like it will be changing, with "Aladdin" and "Snow White" due in the final quarter.

Distributors note that they have been able to follow Disney's coattails into high-street multiple stores. Moves into major chains, which have been pioneered by Disney, have yielded major returns for the likes of Warner (who are achieving 200,000-plus units for a new feature film on sell-through). PolyGram has 12.9% of the sell-through market, while BBC Video, Warner and Video Collection are next in market-share value.

With the appearance of "Mrs. Doubtfire" and "Jurassic Park"—the latter on an experimental short-rental window—on retail before year-end, there should be an added fillip to a healthily growing market sector, should it need one.

RENTAL LANDSCAPE

The rental market was flat in 1993 with transactions up marginally from 317 million to 328 million. Consumer revenue value was also up, from \$777 million to \$803 million (in sterling

terms, 511 million to 528 million)—encouraging signs both, although with BVA members' units-shipped down 14% to 2.7 million and distributor-worth down more than 15% to \$120 million, the rental market is clearly declining for distributors.

The BVA estimates that total worth of the rental market is \$129 million (85 million pounds), with 3.1 million units shipped.

A steady stream of good product—including "Passenger 57," "Made In America," "Falling Down" and "The Assassin"—has helped Warner maintain its lead on the rental market with 1994 first-quarter share currently 26.6% (up from 15.5% on the same period last year).

Columbia TriStar and sister company 20.20 Vision managed 22% (up from 12% on last year), while CIC was

marginally down, at 15.5% of the rental market. The shortfall was made up by drops in share by Guild (down from last year's 18.5% to 10.8%) and fifth-placed FoxVideo, whose lack of blockbusting product is blamed for a share slumped to 7.5%.

Buena Vista also has half its 1993 first-quarter rental share, although the new-found product stream through its revamped studio activities is expected to change that. The top-renting title of 1994's first quarter was "Cliffhanger," with just over

\$3 million rental revenues generated. There are rumors of a resurrection some form of generic advertising campaign, with retailers aiding funding, to try and jump-start the rental market.

BANNED "LIEUTENANT"

Video has been headline news again these past six months, although for the wrong reasons. A new political war has been waged against the industry, which sees new, tougher government censorship introduced



Censorship victim: "True Romance"



Traveling well for Warners: "Passenger 57"



Banned "Lieutenant": Harvey Keitel

this September. Films like "Reservoir Dogs," "The Bad Lieutenant," "True Romance" and "Menace II Society" are banned from video release, while many more 18-rated films will be severely cut for video release.

Although the amendment to the Criminal Justice Bill will not bar "Schindler's List" on video, as it would have done if made law in its original form, the new legislation will impose six-month prison sentences or video stores that rent or sell videos to underage minors. The commercial knock-on is for U.K. video rights to horror/violent films to be devalued with film fairs noticing U.K. buyers stipulating get-out clauses should the censor not greenlight a film for U.K. video release.

Distributor body the British Video Assn., under new director general Lavinia Carey, responded by publishing its first in-depth consumer study of usage and attitudes. Surprisingly, one in four people interviewed follow the line that 18-rated films shouldn't be sold or rented on video. The research also found that 85% of VCR owners are active in buying or renting videotapes, and that this is spread evenly across the social spectrum although heavy renters of video tapes tend to be blue-collar, and the bias of the industry is towards 16 to 34 year-olds.

IN-STORE IMPULSE BUYING

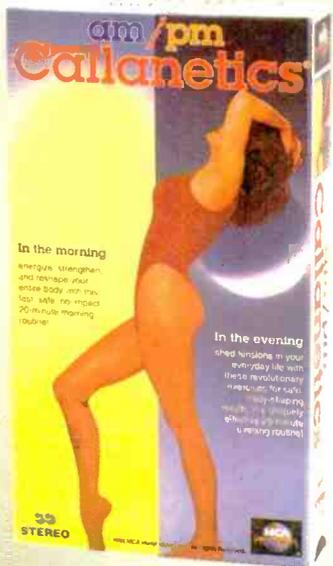
Some 94% of respondents thought that watching a video was good value for money, although 45% thought that sell-through tapes were expensive. The industry's message about video having new films available before satellite and cable is beginning to get through, with 56% of consumers understanding this. And 28% of those interviewed without satellite or cable intend to get one or the other in the next five years, although 72% do not expect to get these services at all.

A good sign from the grass-roots level is that heavy renters are more often finding the title from store rather than other sources. Interestingly, 52% of consumers do not pre-book rental titles. ■

CALLANETICS®

Buy deep on the revolutionary, no-impact, deep muscle exercises that will work magic on bodies and sales. Seven remarkable Callanetics® videos to shape up your "bottom line!"

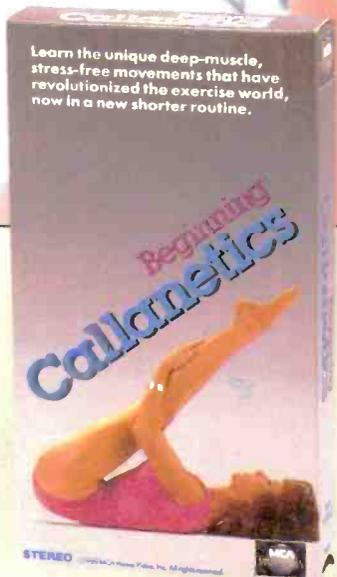
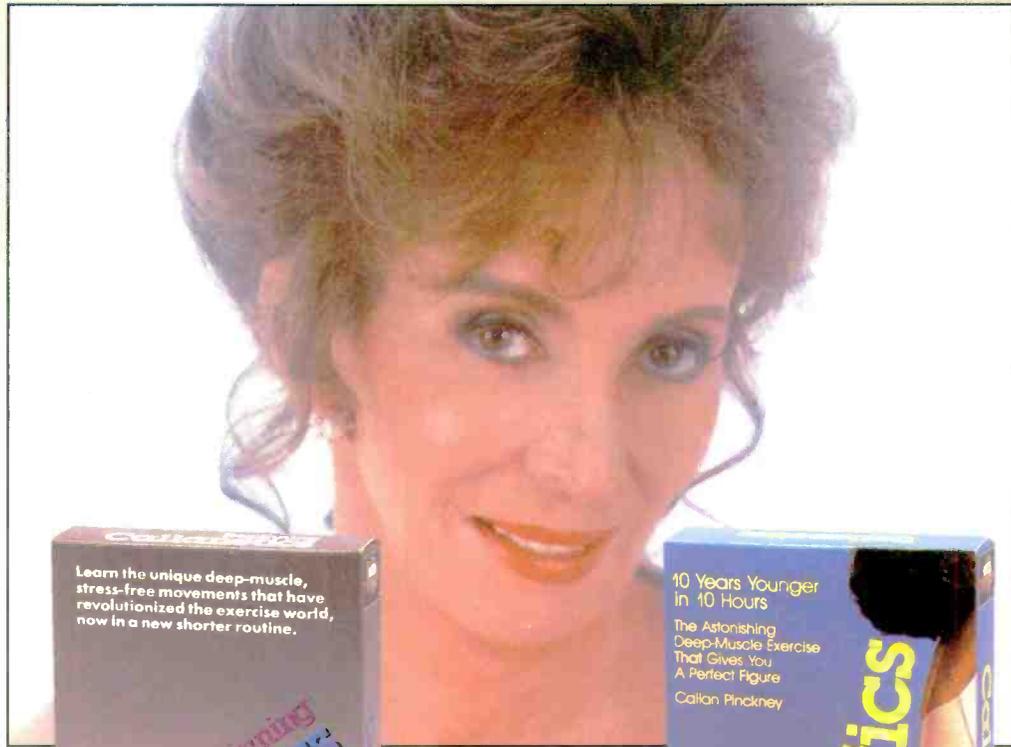
ONLY
\$19.98
EACH
Suggested Retail Price



AM/PM CALLANETICS®

The first Callanetics® video with morning and evening routines!

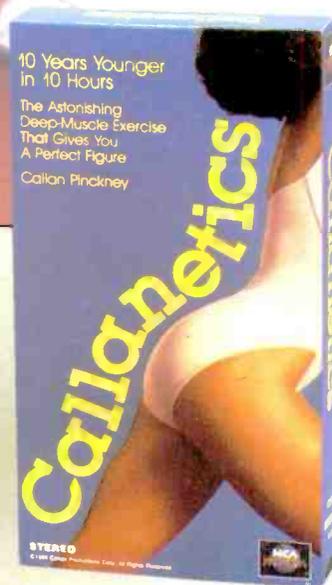
Sel. #81258 / 51 Mins.
\$19.98 S.R.P.



BEGINNING CALLANETICS®

Learn the uniquely effective fundamentals with Callan Pinckney.

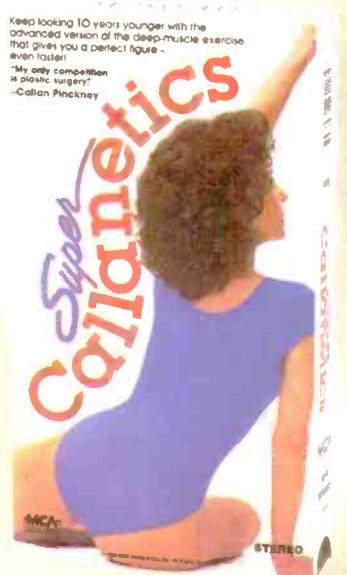
Sel. #80892 / 60 Mins.
\$19.98 S.R.P.



CALLANETICS®

Hosted by Callan Pinckney. Shed years off your figure in just hours.

Sel. #80429 / 60 Mins.
\$19.98 S.R.P.



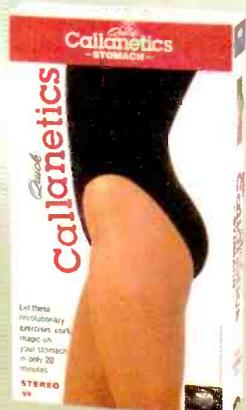
SUPER CALLANETICS®

Callan Pinckney demonstrates new movements to challenge your body without stressing it.

Sel. #80809 / 1 Hr. 30 Mins.
\$19.98 S.R.P.

A "QUICK FIX" AT FAST-SELLING PRICES!

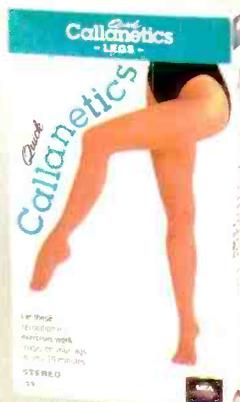
ONLY
\$14.98
EACH
Suggested Retail Price



QUICK CALLANETICS® FOR THE STOMACH

Attain a beautiful, flat stomach with this 20-minute routine.

Sel. #81062 / 24 Mins.
\$14.98 S.R.P.



QUICK CALLANETICS® FOR THE LEGS

Achieve shapely legs and thighs with this 20-minute routine.

Sel. #81061 / 25 Mins.
\$14.98 S.R.P.



QUICK CALLANETICS® FOR THE HIPS AND BEHIND

A 20-minute workout designed for this common problem area.

Sel. #81063 / 26 Mins.
\$14.98 S.R.P.

AVAILABLE NOW. PLACE YOUR ORDER TODAY!

All titles: Color / Not Rated



© 1994 MCA Home Video, Inc. All Rights Reserved.

Special-Interest Delivery

Kid stuff, NFL, black belts and the Bible highlight fall SI schedule.

BY CATHERINE CELLA

You know special interest has made it when a store opens dedicated exclusively to sell-through titles. New York's How To Video Source will celebrate its first anniversary this November with plans to go national.

"It will happen as people become interested in the idea," says owner Richard DaCosta. "The best-selling titles for us include yoga videos and dance—everything from ballroom to country line to belly dancing."

Celebrating its fifth year in Princeton, N.J., is Vide-O-Go Tape Learning Center, where everything on the shelves is to rent or own. "We carry a lot of travel titles," says owner Dean Stevens, whose own travel plans include a trip to Albuquerque for a second franchise.

As to what's coming up in S.I. for the remainder of the year, here are some highlights in children's, exercise, music, travel, classic TV and the growing area of sports videos.

KIDDIN' AROUND

Kid stuff still has the right stuff, with more releases planned than any other genre. Before its October 28

streeting of the "never-to-be-on-video" "Snow White And The Seven Dwarfs," Walt Disney has "Winnie-The-Pooh And Christmas, Too" in October. On its Jim Henson label, look for the Muppet Classic Theater's direct-to-video fairy-tale spoofs this month.

Other children's classics include two new Thomas The Tank Engine titles from Video Treasures (this month), "Madeline And The Toy Factory"—with doll—from Golden in September, three Baby-Sitters Club titles from Kid*Vision this month, "The Maurice Sendak Library" and "Corduroy" in doll gift-sets from Wood-Knapp (August) and, from Random House, two Richard Scarry titles and three Sesame Street videos—with a contest for a trip to a New York taping of the show.

Those Mighty Morphins are back this month from Saban in a 10-volume rerelease of the top-rated show/video. September sees three new Morphin titles, followed by an exclusive-to-video holiday special, as well as the video debut of the new VR (Virtual Reality) Troopers.

Mighty Barney is back, too, with three Lyons titles—the just-released

Continued on page 80



CBS' "I Love Lucy" series steps into stores this month.

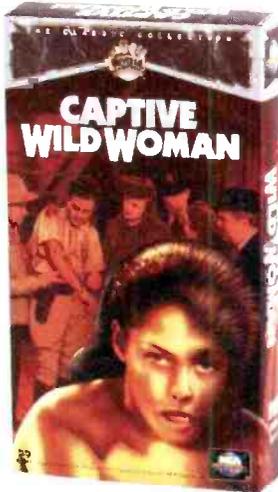
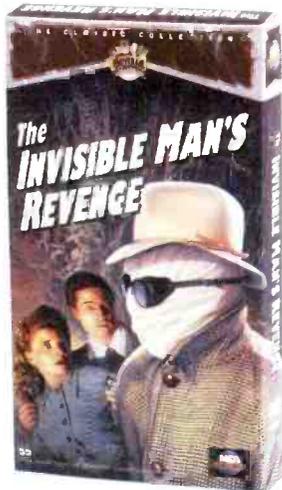


Kid*Vision weighs in with three Baby-Sitters Club titles.



THE UNIVERSAL STUDIOS CLASSIC MONSTERS COLLECTION

SPINE-TINGLING, CLASSIC ENTERTAINMENT
STARRING THE WEIRDEST ASSORTMENT OF
FIENDS AND FRIGHTS EVER!
ALL NEW ON VIDEO!



ONLY
\$14.98
EACH
Suggested Retail Price

MAN MADE MONSTER Sel. #81803 / 1 Hr. 1 Min. / \$14.98 S.R.P.

THE MAD GHOUL Sel. #81804 / 1 Hr. 6 Mins. / \$14.98 S.R.P.

THE INVISIBLE MAN'S REVENGE

Sel. #81615 / 1 Hr. 18 Mins. / \$14.98 S.R.P.

HOUSE OF HORRORS Sel. #81805 / 1 Hr. 16 Mins. / \$14.98 S.R.P.

CAPTIVE WILD WOMAN Sel. #81807 / 1 Hr. 1 Min. / \$14.98 S.R.P.

THE MONSTER AND THE GIRL

Sel. #81809 / 1 Hr. 5 Mins. / \$14.98 S.R.P.

ALSO AVAILABLE FROM
HOLLYWOOD'S GREATEST
HORROR LIBRARY!



ONLY
\$44.98
EACH
Suggested Retail Price

THE MONSTER COLLECTOR'S SET
Includes *Frankenstein*, *The Wolfman* and *Dracula*.
Sel. #82078 / \$44.98 S.R.P.

THE CREATURE COLLECTOR'S SET
Includes *Creature from the Black Lagoon*,
The Creature Walks Among Us and *Revenge of the Creature*.
Sel. #82077 / \$44.98 S.R.P.

THE MUMMY COLLECTOR'S SET
Includes *The Mummy*, *The Mummy's Curse* and *The Mummy's Ghost*.
Sel. #82076 / \$44.98 S.R.P.

All titles: B & W / Not Rated

STREET DATE: AUGUST 3, 1994

NEW ON VIDEO! HOLLYWOOD HORROR-FILM
LEGEND BORIS KARLOFF IS YOUR HOST FOR
THESE CLASSIC TALES OF BONE-CHILLING TERROR
FROM THE LANDMARK, 1960'S HIT
TELEVISION SERIES
"THRILLER."



THE THRILLER COLLECTION



MASQUERADE Sel. #81843 / 50 Mins. / \$14.98 S.R.P.

THE GRIM REAPER Sel. #81840 / 50 Mins. / \$14.98 S.R.P.

THE PREMATURE BURIAL Sel. #82068 / 51 Mins. / \$14.98 S.R.P.

THE TERROR IN TEAKWOOD Sel. #81841 / 49 Mins. / \$14.98 S.R.P.

THE PREDICTION Sel. #82067 / 50 Mins. / \$14.98 S.R.P.

THE INCREDIBLE DOKTOR MARKESAN

Sel. #81845 / 50 Mins. / \$14.98 S.R.P.

ONLY
\$12.98
EACH
Suggested Retail Price

All titles: B & W / Not Rated

STREET DATE: AUGUST 3, 1994



© 1994 MCA Home Video, Inc. All Rights Reserved.

VIDEO

Special Interest

Continued from page 78

"Barney Live In New York City" and October 5's "Imagination Island" and "Waiting For Santa" rerelease. And those irresistible Olsen twins return to video in late September in a detective-musical series, "The Adventures Of Mary-Kate And Ashley" (BMG/Dualstar).

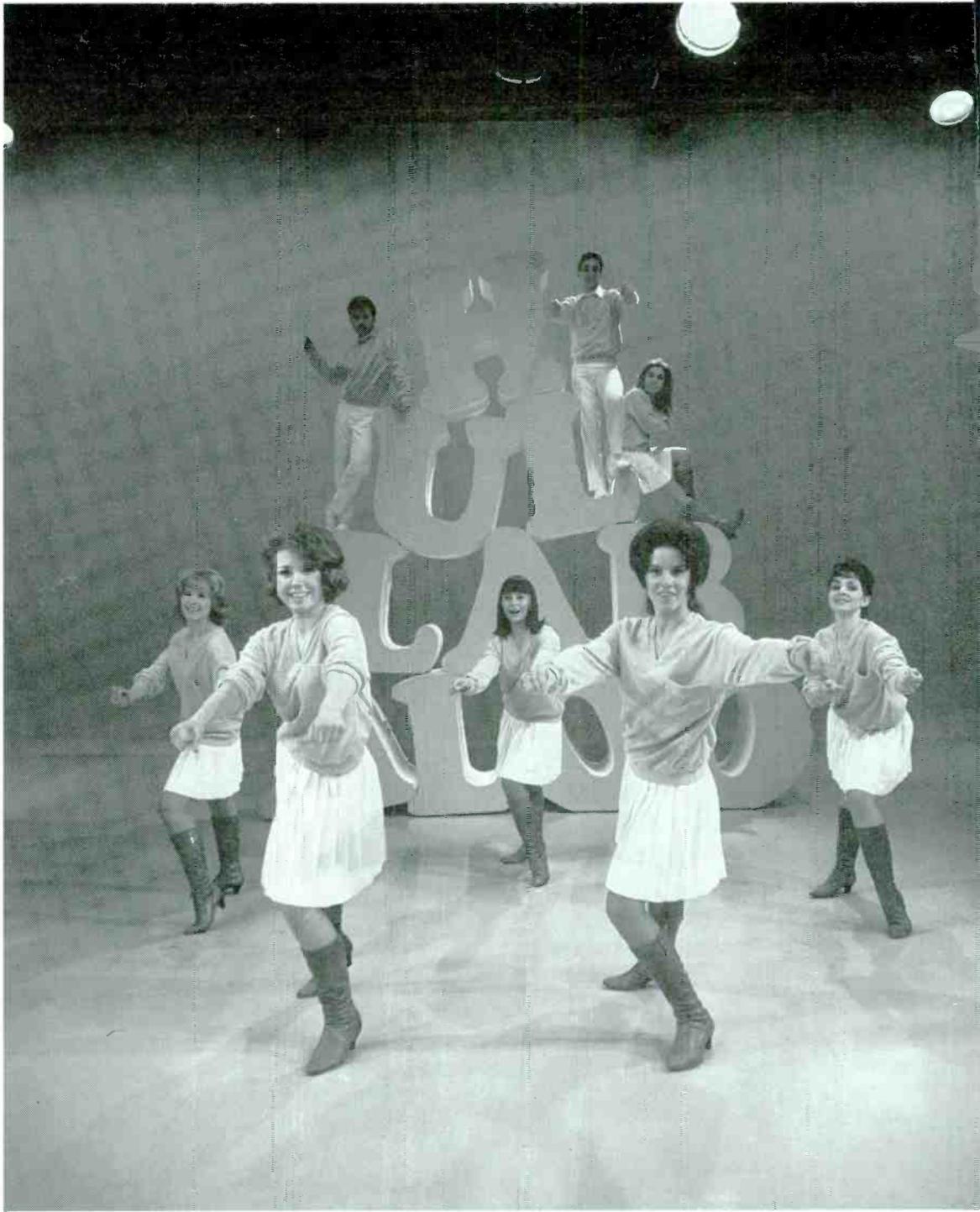
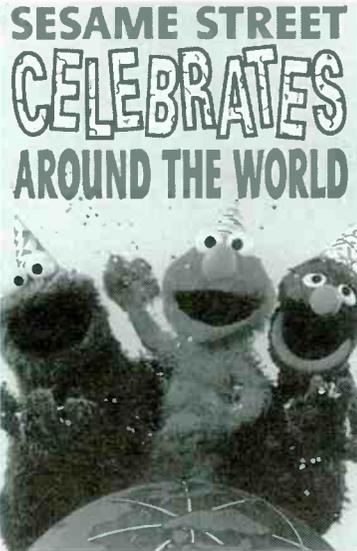
Other musical kids on the block include this month's CBS release of four Dr. Seuss sing-alongs; P/S/S's October 6 release of its ninth Wee Sing, "Under The Sea;" Discovery Music's Aug. 30 title, "The Wonderful World Of The Wooley Cat" and Parade's release (this month) of "Jessi

Tyler Moore has two GoodTimes videos out September 15, on body sculpting and aerobics. "Kathie Lee Gifford's Feel Fit And Fabulous" tape debuts this month from Video Treasures. And Stefanie Powers offers a "Broadway Workout" in her Lightyear vid due September 27.

Familiar faces return, too, in "Denise Austin's Yoga Balance" (Parade, August), "Kathy Smith's New Yoga" (BodyVision, September), "Tamilee Webb: For Women Only" (BodyVision, December), and Susan Power on grocery shopping (A*Vision, August).

Healing Arts plans new yoga tapes in coming months. Wood-Knapp

Continued on page 82



Pop booty: MPI's "Hullabaloo" series bows Sept. 29.

Colter Sings Just For Kids."

For the holidays, Sony Wonder offers "Are You Afraid Of The Dark?," "Tales From The Cryptkeeper" and "Christmas Rugrats" and the animated "Night Before Christmas" (both this month). Video Treasures streets "Tales & Tunes For Christmas & Hanukkah" as well as four animated "Christmas Carol" vids before the end of this month.

LIVE debuts "Norfin's Halloween, A Norfin Noel" and Will Vinton's "Claymation Christmas" September 21. And ABC aims for the September 7 release of three Christmas titles, including "P.J. Unfunny's Christmas." Other kids' highlights include two Shari Lewis titles from A&M and three "Really Wild Animals" from National Geographic this month. Look also for "Railroaders" from Big Kids Productions and Republic Pictures' "Cro" from the CTW program about a Cro-Magnon boy. September sports "Adventures Of Dudley The Dragon" from GoodTimes, an astronomy video from Mazon, and "Masquerade" and a Native American legends video from Smarty Pants.

MUSCLIN' IN

Exercise videos get a workout this fall, and with some new faces. Mary



Moore's merrier: two Mary Tyler Moore vids from Good Times next month



Ill-fitting: Capitol drops a Beasties longform this fall.

ABBOTT & COSTELLO COLLECTION



NEW! FOUR HYSTERICALLY FUNNY TITLES AVAILABLE FOR THE FIRST TIME ON VIDEOCASSETTE!

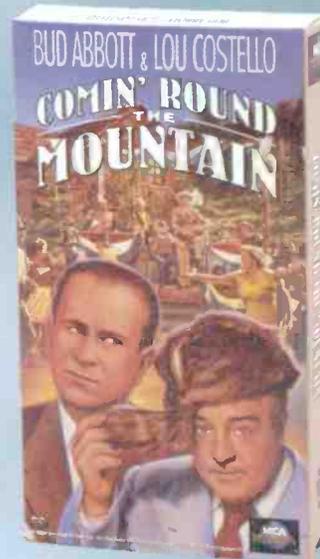
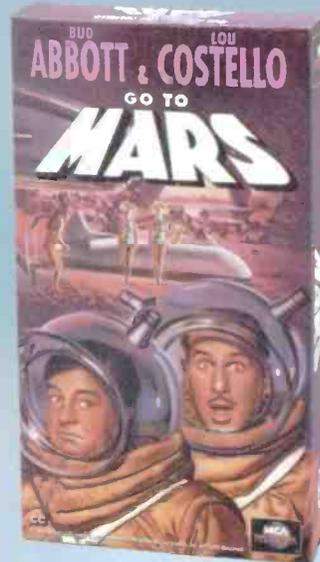
ABBOTT & COSTELLO MEET THE KEYSTONE COPS
Sel. #81239 / 1 Hr. 19 Mins. / \$14.98 S.R.P.

ABBOTT & COSTELLO IN THE FOREIGN LEGION
Sel. #81052 / 1 Hr. 20 Mins./ \$14.98 S.R.P.

ABBOTT & COSTELLO GO TO MARS
Sel. #81053 / 1 Hr. 17 Mins./ \$14.98 S.R.P.

COMIN' ROUND THE MOUNTAIN
Sel. #81455 / 1 Hr. 17 Mins./ \$14.98 S.R.P.

ONLY
\$14⁹⁸
EACH
Suggested Retail Price

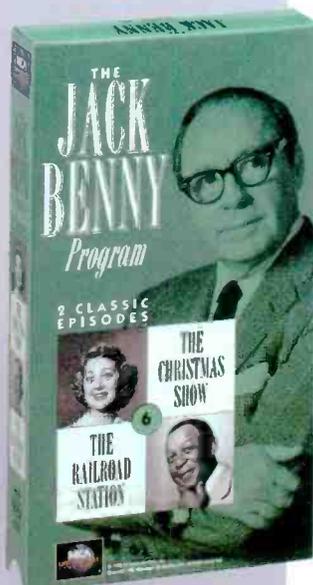
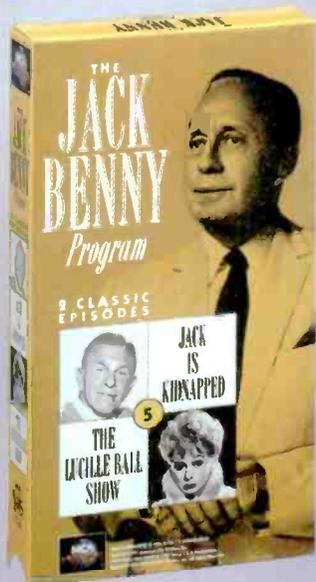
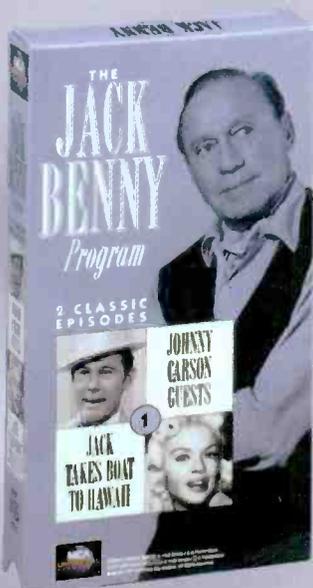


All titles: B & W / Not Rated /

AVAILABLE NOW. PLACE YOUR ORDER TODAY

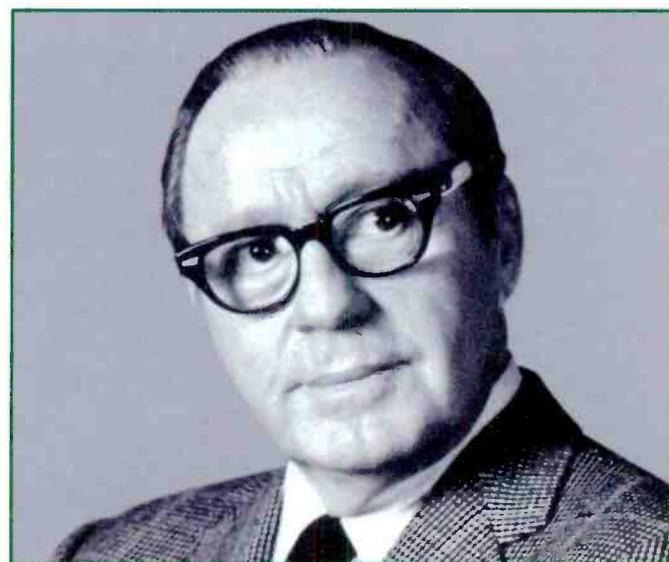
AMERICA'S FOREMOST COMEDIAN FOR THE FIRST TIME ON VIDEOCASSETTE!

Enjoy the inspired hilarity and razor-sharp wit of **Jack Benny** in this wonderful comedy selection of his greatest shows featuring such fabulous guest stars as **Johnny Carson, Lucille Ball, James Stewart, Carol Burnett, Milton Berle, Jayne Mansfield, Raymond Burr, Peter Lorre and George Burns.** It's ten classic episodes on six videocassettes; vintage entertainment at its best!



ONLY
\$14⁹⁸
EACH
Suggested Retail Price

THE JACK BENNY PROGRAM



Vol.1: JOHNNY CARSON GUESTS/JACK TAKES BOAT TO HAWAII
Sel. #81990 / 51 Mins. / \$14.98 S.R.P.

**Vol.2: THE PETER LORRE • JOANIE SOMMERS SHOW/
THE SMOTHERS BROTHERS SHOW**
Sel. #81993 / 50 Mins. / \$14.98 S.R.P.

Vol. 3: THE INCOME TAX SHOW/JACK ADOPTS A SON
Sel. #81994 / 49 Mins. / \$14.98 S.R.P.

Vol. 4: JACK ON TRIAL FOR MURDER/JACK PLAYS TARZAN
Sel. #81991 / 50 Mins. / \$14.98 S.R.P.

Vol. 5: JACK IS KIDNAPPED/THE LUCILLE BALL SHOW
Sel. #81992 / 51 Mins. / \$14.98 S.R.P.

Vol. 6: THE CHRISTMAS SHOW/THE RAILROAD STATION
Sel. #45032 / 51 Mins. / \$14.98 S.R.P.

All titles: B & W / Not Rated /

AVAILABLE NOW. PLACE YOUR ORDER TODAY



© 1994 MCA Home Video, Inc All Rights Reserved.

USA

Special Interest

Continued from page 10

offers "Black Belt Tai Chi Chuan" September 4. And for something completely different, check out rollerblading fitness with "The In-Line Workout" (ABA, August) and country line dancing (Quality).

ROCKIN' ON

Longforms look good this fall with releases from Kiss, Cream and Boyz II Men (PolyGram); The Beastie Boys (Capitol); and B.B. King, Aerosmith and Vince Gill (MCA). ABC anticipates six country vids, plus "The Mamas & Papas." And A*Vision has "Tracey Lawrence: Alibis" on tap.

Heating things up even before that are Elektra's "10,000 Maniacs Unplugged," "The Vatican Holocaust Commemoration Concert" from Rhino, Kultur's "Jose Carrera And Friends," Disney's "Best Of Broadway Musicals" with John Raitt, Video Treasures' "Perry Como In Ireland," and White Star vids on George Jones, Andy Williams and Carole King.

Sept. 29 sees the release of the first four (of a planned 10) titles in MPI Home Video's "Hullabaloo" series. Culling footage from the NBC pop-music show that ran from 1965 to 1966, the series features performances by the Byrds, Smokey Robinson & The Miracles, The Mamas & Papas, Yardbirds, Lesley Gore and the Moody Blues, among others.

SLIDIN' INTO HOME

Sports videos must be scoring with the public, with at least 50 titles set for release before the end of the year. Twenty-eight are team tapes for each of the franchises to celebrate the NFL's 75th anniversary. In addition, PolyGram plans eight NFL specials, as well as highlights of World Cup USA '94.

Baseball is represented in a Ken Burns documentary on THE and in Video Treasures' "Once There Was A Ballpark" with Martin Sheen. Hockey scores on ABC's Stanley Cup video, basketball on CBS/Fox's finals vid and "NBA Rewind" (October 19), and championship kickboxing with Jean Claude Van Damme on Video Treasures. And look for "The Nancy Kerrigan Story" from ABC Oct. 26.

ZONIN' IN

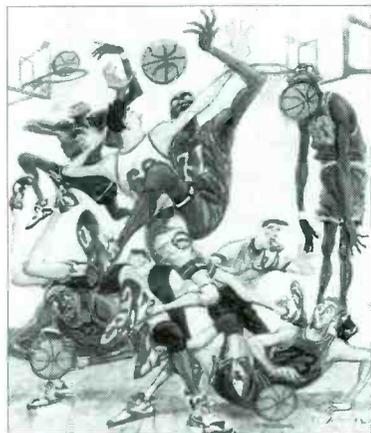
The classic TV lineup includes "The Flintstones" (of course), fully restored for its THE bow. CBS has "I Love Lucy," "The Beverly Hillbillies" and "The Twilight Zone," while LIVE releases four "Great Performances" this month. GoodTimes goes with three "Dick Van Dyke Show" titles in September, and ABC Daytime offers "Pure Erica" and "Luke & Laura II" in October.

MOVIN' ON

The travel boom from IVN this month showcases trips to New

Mexico, France, Italy and 13 super-cities. September sees its "Reader's Digest: Alpine Adventures." For airborne adventures, there are THE's Amelia Earhart film starring Diane Keaton and Parade's space-shuttle special, "Lift Off," with Patrick Stewart (October).

A*V sion travelled too, for its Sept. 28 cheerleader tapes "Girls Of The SEC/PAC 10/Big 10/Ivy League" series. August should also see delivery of "Penthouse's 25th Anniversary Pet Of The Year Spectacular." And for another kind of spectacular, check out "Charlton Heston Presents The Bible" (in four volumes) from GoodTimes this September. ■



"NBA Rewind" due Oct. 19



Expected from Elektra: "10,000 Maniacs Unplugged"



Classic corn: CBS takes to the "Hillbillies."

FRANCIS THE TALKING MULE COLLECTION



THIS MULE MEANS BUSINESS. PRESENTING FOUR STUBBORNLY HILARIOUS FRANCIS FILMS, AVAILABLE FOR THE FIRST TIME ON VIDEOCASSETTE.

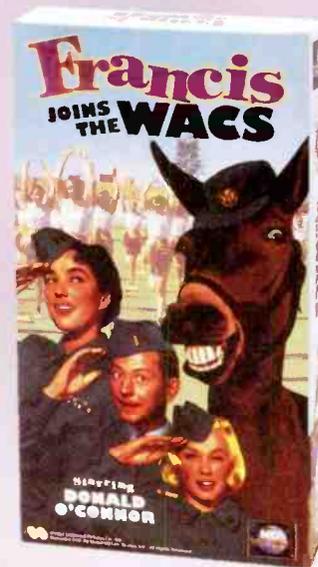
FRANCIS THE TALKING MULE
Sel. #80100 / 1 Hr. 31 Mins.
\$14.98 S.R.P.

FRANCIS JOINS THE WACS
Sel. #80103 / 1 Hr. 35 Mins.
\$14.98 S.R.P.

FRANCIS GOES TO THE RACES
Sel. #81889 / 1 Hr. 28 Mins.
\$14.98 S.R.P.

FRANCIS IN THE NAVY
Sel. #80102 / 1 Hr. 21 Mins.
\$14.98 S.R.P.

Customers will get a kick out of everybody's favorite wisecracking mule and his bumbling buddy Peter (Donald O'Connor). Move over, "Mr. Ed," Francis "reins" supreme!



ONLY **\$14.98** EACH
Suggested Retail Price

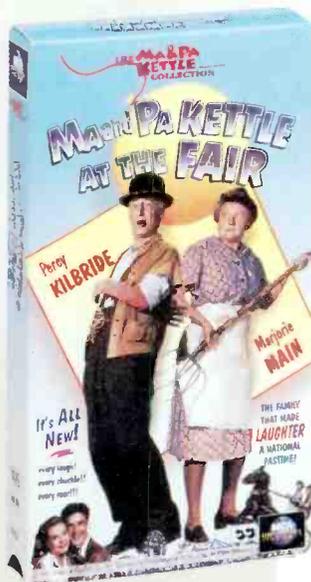
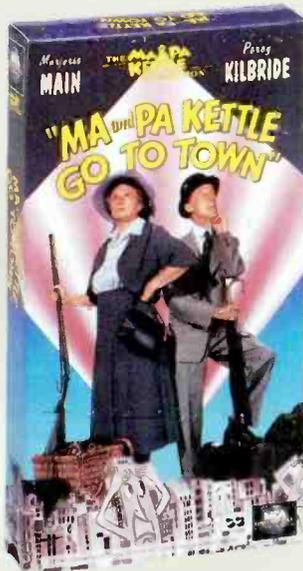
All titles: B & W / Not Rated

AVAILABLE NOW. PLACE YOUR ORDER TODAY!

Cook up big profits in five outrageously funny MA & PA KETTLE comedies starring MARJORIE MAIN and PERCY KILBRIDE as the folks who made laughter a national pastime. It's cornfed comedy for the whole family!

THE MA & PA KETTLE COLLECTION

ONLY **\$14.98** EACH
Suggested Retail Price



THERE'S GOLD IN THEM THAR HILLBILLIES! STRIKE IT RICH WITH THESE HYSTERICALLY FUNNY HICKS FROM THE STICKS. NEW ON VIDEOCASSETTE!

THE EGG AND I
Sel. #80317 / 1 Hr. 48 Mins.
\$14.98 S.R.P.

MA AND PA KETTLE BACK ON THE FARM
Sel. #81933 / 1 Hr. 21 Mins.
\$14.98 S.R.P.

MA AND PA KETTLE
Sel. #81810 / 1 Hr. 16 Mins.
\$14.98 S.R.P.

MA AND PA KETTLE AT THE FAIR
Sel. #81934 / 1 Hr. 19 Mins.
\$14.98 S.R.P.

MA AND PA KETTLE GO TO TOWN
Sel. #81886 / 1 Hr. 20 Mins.
\$14.98 S.R.P.

All titles: B & W / Not Rated

AVAILABLE NOW. PLACE YOUR ORDER TODAY!



Highway Blues: Who'll Pave And Who'll Ride Information's Fast Lane? Here's What Wall Street Thinks...

BY DON JEFFREY

Wall Street has not given up on video retail, despite the inevitability of video on demand.

Interviews with securities executives—whose educated guesses about the future of companies and industries inform decisions on where to invest capital—reveal that video retailers should put aside their fears about the information highway for another five years at least.

Moreover, these experts say, even after a majority of American homes are wired to "smart" TVs that can call up any movie anytime, people may resist subscribing to services that cost a lot of money and do not offer the viewer-friendliness and sociability of a rented video and VCR and the neighborhood video store. "Mr. Average Citizen is very cost-conscious. Unless it's cheap, it doesn't stand a chance," says Lee Isgur, analyst with Jefferies & Co.

Asked where they would place their bets on the interactive future, analysts and bankers agree that the providers of content are a good place

interactivity to the home, especially now that some of the big alliances between the two sectors—like Tele-Communications and Bell Atlantic's proposed merger—have failed. But Isgur calls the competition "a battle of press releases" because services

tracts to provide the hardware for interactive TV. Isgur says Japanese companies like Pioneer, Sony and Panasonic are weighing in with equipment that could rival the Americans.'

Then there are the software companies that are making the systems

delivery systems to high-capacity fiber-optic lines at a rate of 4 million to 5 million subscribers a year, it could take more than 12 years to rewire America's 60-million-plus cable households. During that time, video retailers will retain their hold

video-rental business does have a leg up," says Robert Broadwater, managing director of the New York investment banking firm Veronis, Suhler & Associates.

Cost may indeed be the biggest roadblock on the infoway. Londoner says the cabling or phone companies "may spend \$1,000 or \$1,500 and find out there's not enough demand to cover the capitalized costs in the early stages. It wouldn't surprise me if that's the case."

But many sources believe that true video-on-demand—with instantaneous access to movies and features like fast-forward and rewind that VCR users now enjoy—will allow distributors to charge premium prices for the convenience of ordering entertainment by telephone or the TV remote-control unit.

Or through the PC. There are some who believe that the personal computer will be the pathway to interactivity, rather than the TV. "At the moment, the growth is in PCs. The cable-upgrade business is still in the realm of fantasy," says Benjamin. In fact, the PC is already interactive, for those who subscribe to online services; Benjamin is recommending the stock of America OnLine.

Analysts, though, tend to think the PC will coexist with, not replace, the TV in the average American home. The computer will be used for home shopping or financial planning and possibly videogames. The TV will continue to serve its function of entertainment box. Broadwater says, "We have a fairly strong conviction that there will be multiple pathways into homes. One box in the living room will be like today's TV, with relatively limited interactivity, for entertainment. And there'll be another box, like a PC, with a high degree of interactivity for online services."



Keith Benjamin



Lee Isgur



David Londoner

"Mr. Average Citizen is very cost-conscious. Unless it's

to start. These are the companies like Walt Disney and Time Warner which make and market the movies, music and TV shows and license their use to cable and broadcast systems. Craig Bibb, analyst with PaineWebber, says, "Disney has kept its focus as a programming company. It's well-positioned to be a valuable brand on the electronic highway."

Next in importance to analysts are the distributors of content. These include the cable operators like Tele-Communications and Time Warner. David Londoner, managing director of Wertheim, Schroder & Co., picks Time Warner because it is both a cable operator and a content producer.

Phone companies like US West and Nynex are also good bets for the coming infoway. Of the telcos, Londoner says Bell Atlantic has been "the most aggressive."

BATTLE OF THE PRESS RELEASES

Analysts see a heated race between the telcos and the cabling to bring

are only in the test phase and most subscribers' homes have not been wired for the new technology.

Satellite transmitters like DirecTV

cheap, it doesn't stand a chance," says Lee Isgur, ana-

are also in the game, but many observers believe satellite's reach is limited when so much of the U.S. is already wired for cable.

The providers of equipment are also important vehicles on the infoway. Some analysts are less enthusiastic about this sector because it is too early to tell what systems will eventually capture the consumer market. Indeed, at least one high-profile test of an interactive network—Time Warner's near Orlando—has been delayed because the operating system was not ready. But companies like AT&T, General Instrument, Silicon Graphics and Scientific Atlanta have been winners on Wall Street after obtaining lucrative con-

and programs that direct the operation of the interactive TV and allow the consumer at home to use his fancy new set-top box with ease and famil-

arity. Analysts are impressed with companies like Microsoft that are creating such tools, but say the competition's too great now and no one knows

whose software will prove to be the consumer's favorite.

12 YEARS OF REWIRING

Investment sources believe that large-scale use of video-on-demand is at least five years away. Keith Benjamin, analyst with Robertson Stephens & Co., indicates that with cable companies upgrading their

on the movie-at-home market and have the opportunity to prepare for the next wave of home entertainment. "Between now and then, Blockbuster can easily diversify," says Benjamin.

Although most analysts are saying that it will cost the cable companies

about \$1,000 to \$1,500 per customer in capital investment to bring about interactive TV, they cannot predict what it will cost the customer.

lyst with Jefferies & Co., on TV subscriber-services.

Everyone agrees that two good models for pricing are pay-per-view movies and video-rental fees. Pay-per-view may be a flawed model, however, because buy rates have remained relatively light.

RENTAL'S LEGS

"Unless there's a compelling cost advantage to video-on-demand, the

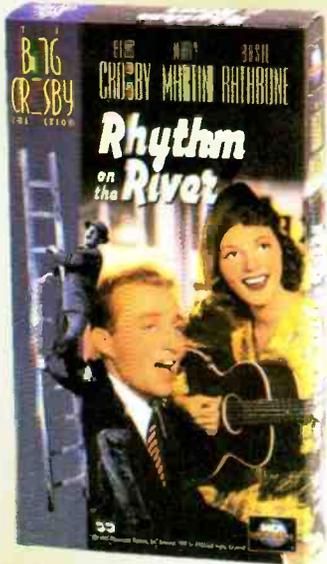
Is it possible that, after all this, the infoway turns out to be nothing but a costly boondoggle for the companies investing their profits?

"There will be unbelievable multi-billions of dollars of failures," says Isgur. "It's not going to turn out as forecast. But are we going to have an electronic highway? Yes. And is it going to be interactive? Yes." ■

THE BING CROSBY COLLECTION

All the best, from Bing. MCA/Universal Home Video presents priceless classics at collectible prices. It's family entertainment at its best!

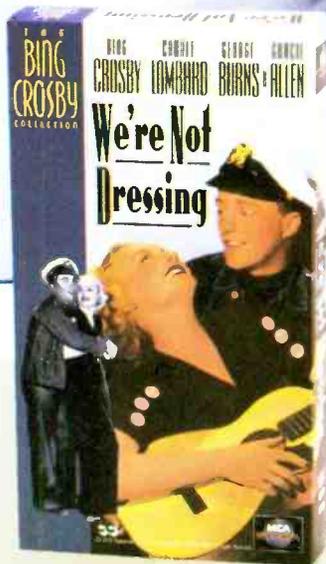
ONLY
\$14⁹⁸
EACH
Suggested Retail Price



RHYTHM ON THE RIVER

The truth about hit song composer Oliver Courtney's (Basil Rathbone) talent lies with ghostwriters Bob Summers (Bing Crosby) and Cherry Lane (Mary Martin), neither of whom knows the other exists!

Sel. #81875 / 1 Hr. 34 Mins. / Includes original theatrical trailer. B & W / Not Rated \$14.98 S.R.P.



WE'RE NOT DRESSING

Bing Crosby stars as a singing deckhand who gets shipwrecked with rich and beautiful yacht owner Carole Lombard and passengers Ethel Merman, Leon Errol and George Burns and Gracie Allen.

Sel. #81877 / 1 Hr. 14 Mins. / Includes original theatrical trailer. B & W / Not Rated \$14.98 S.R.P.



HERE COME THE WAVES

Colorblind Navy recruit Bing Crosby has his hands full with amorous identical twin sisters (Betty Hutton in dual roles) and shipmate Sonny Tufts, who plans to make one of the twins his very own.

Sel. #81883 / 1 Hr. 39 Mins. / Includes original theatrical trailer. B & W / Not Rated \$14.98 S.R.P.



THE EMPEROR WALTZ

American phonograph salesman Bing Crosby melts the icy coolness of Viennese countess Joan Fontaine in this delightfully entertaining trip to the musical wonders of old Vienna, Hollywood-style.

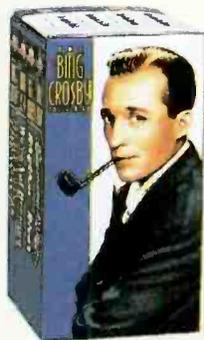
Sel. #81881 / 1 Hr. 46 Mins. Color / Not Rated \$14.98 S.R.P.

THE BING CROSBY COLLECTOR'S SET

Four of the swooning crooner's classics in an all-new collectible boxed set: *Here Come the Waves*, *We're Not Dressing*, *The Emperor Waltz*, *Rhythm on the River*.

Sel. #82020 / 6 Hrs. 13 Mins.

WHEN PURCHASED AS A COMPLETE SET, YOUR CUSTOMERS WILL SAVE \$10.00



ONLY
\$49⁹⁸
Suggested Retail Price

PRESENTING THE DEFINITIVE BING CROSBY COLLECTION

BING: HIS LEGENDARY YEARS 1931-1957



It's Bing at his best!

An exciting retrospective portrait available on videocassette and laserdisc.

1 Hr. 5 Mins.
VHS #MCAV10846
Laserdisc #MCAL10846

\$24⁹⁸ EACH
Suggested Retail Price
Video Cassette

\$29⁹⁸ EACH
Suggested Retail Price
Laserdisc

ALSO AVAILABLE!

The ultimate collection of Bing's recorded legacy (100 songs, a 68-page booklet with extensive liner notes and great period photos). Available in four-cassette and CD boxed sets including such hits as "White Christmas," "Swinging on a Star," "I'll Be Seeing You," and many, many more!

Cassette #MCAC4-10887 CD #MCAD4-10887

\$39⁹⁸ EACH
Suggested Retail Price
Audio Cassette
Boxed Set

\$63⁹⁸ EACH
Suggested Retail Price
CD Boxed Set



AVAILABLE NOW. PLACE YOUR ORDER TODAY!

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	1	19	LIVE AT THE ACROPOLIS ▲ Private Music BMG Home Video 82163	Yanni	LF	19.98
2	2	13	LIVE Curb Video 177706	Ray Stevens	LF	16.98
3	3	8	THE SIGN Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
4	4	65	COMEDY VIDEO CLASSICS ▲ Curb Video 177703	Ray Stevens	LF	16.98
5	6	41	OUR FIRST VIDEO ▲ Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
6	5	9	ZOO TV: LIVE FROM SYDNEY PolyGram Video 8006313733	U2	LF	19.95
7	10	34	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
8	8	11	INDIAN OUTLAW ● Curb Video 177708	Tim McGraw	LF	16.98
9	7	38	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
10	9	8	THE HOME VIDEO Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12.98
11	11	14	KICKIN' IT UP A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
12	12	33	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
13	13	40	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
14	14	98	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
15	15	12	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29.98
16	18	72	DELICATE SOUND OF THUNDER ▲ Columbia Music Video 24V-49019	Pink Floyd	LF	24.98
17	16	34	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
18	17	24	ALAPALOOZA: THE VIDEOS Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
19	23	35	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
20	19	109	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
21	21	3	12 PLAY-THE HIT VIDEOS: VOL. 1 Jive Records BMG Home Video 415273	R. Kelly	SF	12.98
22	20	75	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
23	30	17	PAUL IS LIVE PolyGram Video 8006305273	Paul McCartney	LF	19.95
24	22	89	BEYOND THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
25	24	3	THE HIT VIDEO COLLECTION PolyGram Video 8006318873	Sammy Kershaw	LF	14.95
26	27	12	THE MAKING OF ESTRANGED HOME VIDEO Geffen Home Video 39545	Guns N' Roses	LF	16.98
27	28	68	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
28	26	8	THE GREATEST HITS...AND THEN SOME Arista Records Inc. BMG Home Video 14766	Barry Manilow	LF	19.98
29	NEW		METAL ROOTS-VH-1: MY GENERATION Rhino Video A*Vision Entertainment 72907-3	Various Artists	LF	14.95
30	25	17	SO FAR SO GOOD (AND MORE) PolyGram Video 4400895413	Bryan Adams	LF	24.95
31	RE-ENTRY		IN CONCERT ▲ PolyGram Video 0712233	Carreras-Domingo-Pavarotti	LF	29.95
32	29	10	RAISING HELL BMG Home Video 80091-3	Iron Maiden	LF	19.98
33	34	85	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
34	31	18	HILLBILLY ROCK MCA Music Video 10881	Marty Stuart	SF	9.98
35	32	77	FOR MY BROKEN HEART ▲ MCA Music Video 10528	Reba McEntire	SF	9.98
36	39	41	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98
37	RE-ENTRY		KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95
38	RE-ENTRY		X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
39	36	36	CALL OF THE WILD BMG Video 66311-3	Aaron Tippin	SF	9.98
40	33	14	LITTLE EARTHQUAKE A*Vision Entertainment 50335-3	Tori Amos	LF	16.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1993, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

The Who, "30 Years Of Maximum R&B Live," MCA Music Video, approximately 155 minutes, \$19.98.

MCA celebrates 30 years of the Who in grand style with this power play that features a cavalcade of rare, archival concert footage and some hilarious interviews through the years with band members Pete Townshend, Roger Daltrey, John Entwistle, and Keith Moon. Classic moments include the performance when Townshend first made mincemeat out of his guitar and started a trend that still thrives today, as well as



Daltrey's admittance in a recent interview that he's finally given up the battle with his hair and is happy to go curly. Of course, concert footage is the jewel in the crown, and song selection varies from obscure numbers that will thrill cult fans to the band's best-known hits that have thrilled the world for decades. Video, which MCA is cross-promoting with its new CD boxed set, is packaged with an eight-page booklet profiling the featured performances.

CHILDREN'S

"Mr. Wizard's Thumbs Out," Wizard Productions (617-354-4435), approximately 30 minutes.

This live-action video is geared toward children ages 3-8—as well as their parents—who haven't yet kicked the habit of sucking their thumbs. There's no more harsh advice here, like putting a bitter substance on the child's thumb. Instead, speech pathologist Linda Bejoian offers a more new-agey approach to the problem that includes having children mark happy and sad faces on a calendar to show when they had good days, as well as create a special puppet they can wear on their hands as well as "confide in" during the transition period. Parents are advised to provide lots of positive reinforcement—including the suspect art of

bribery—when their children don't suck, as opposed to berating them when they do. The negatives are that the program is cheaply produced and the protagonist spends a good deal of time whining about her plight.

HEALTH/FITNESS

"Pathways," Mobility Limited (805-772-9253), 48 minutes, \$29.50.

Living with a physical disability or another condition that limits mobility does not mean living an unfit life. "Pathways," which has received endorsements from the National Multiple Sclerosis Society and other health organizations, offers a gentle alternative to aerobic-based exercise programs that can be difficult and unhealthy for people who have arthritis or are overweight, as well as seniors. The video features exercises that emphasize breathing control and balance, as well as some muscle strength-building. And the program's slow'n'steady pace encourages participants to rewind for a second chance or fast-forward through segments that do not suit their particular fitness needs.



DOCUMENTARY

"Subway: The Empire Beneath New York's Streets," A&E Home Video, 50 minutes, \$19.95.

The great network of track that lies under the streets of New York City is the focal point of this documentary, which is being released during the subway's remarkable 90th-anniversary year. Cursed by some for being too dirty, too slow, too hot in the summer, and too cold in the winter, the subway remains the single best means of getting around in the overcrowded Big Apple, as well as the oldest running transportation of its kind in the United States. Video

includes some interesting infobytes (the Lost Property Office beneath 8th Avenue could stock a small department store), as well as a look at the impractical—albeit sometimes humorous in hindsight—transportation experiments that predated the subway, including the pneumatic subway and elevated cable car.

INSTRUCTIONAL

"Food Made Great, Wine Made Easy," Vine's Eye Productions, 35 minutes.



Latest taste of the good life from Kansas City, Mo.-based Vine's Eye aims to simplify the culinary maze of wines and match foods with their best complements. Unfortunately, the program is conversational to the point of annoyance. Host and Vine's Eye president Dave Eckert interviews international wine expert Doug Frost in a wine shop, and later in an upscale gourmet grocery shop, and asks him to discuss, with visual aids, the various dos and don'ts. The trouble is that the overanxious Eckert interrupts Frost so often that the professional, one of only two people in the world to hold the dual titles of master sommelier and master of wine, can barely get out a complete thought.

scale. There's a lot of ground covered here, so viewers likely will be doing a lot of rewinding as they progress with their lesson.

"Business Networking Made Easy," The Prescott Group (203-242-9299), approximately 25 minutes, \$29.95.

Although some could argue that perfecting the art of "networking" is the last thing our society needs, those who hide behind the plants or turn into stuttering fools at business gatherings will find this straightforward how-to somewhat useful. Communications consulting firm Prescott offers a simple four-step program that includes tips on how to prepare for the gathering, break the ice when entering, keep a conversation going, and gracefully walk away from someone in order to meet others. Unfortunately, the demonstrations that follow reveal a roomful of Stepford employees whose every move seems so contrived that they might frighten off any non-Prescott types. Advice is solid, but it should be taken with a grain of salt.



MADE-FOR-TV

"Baywatch: Nightmare Bay," "River Of No Return," LIVE Home Video, approximately 90 minutes, \$14.98 SP/\$9.98 EP.

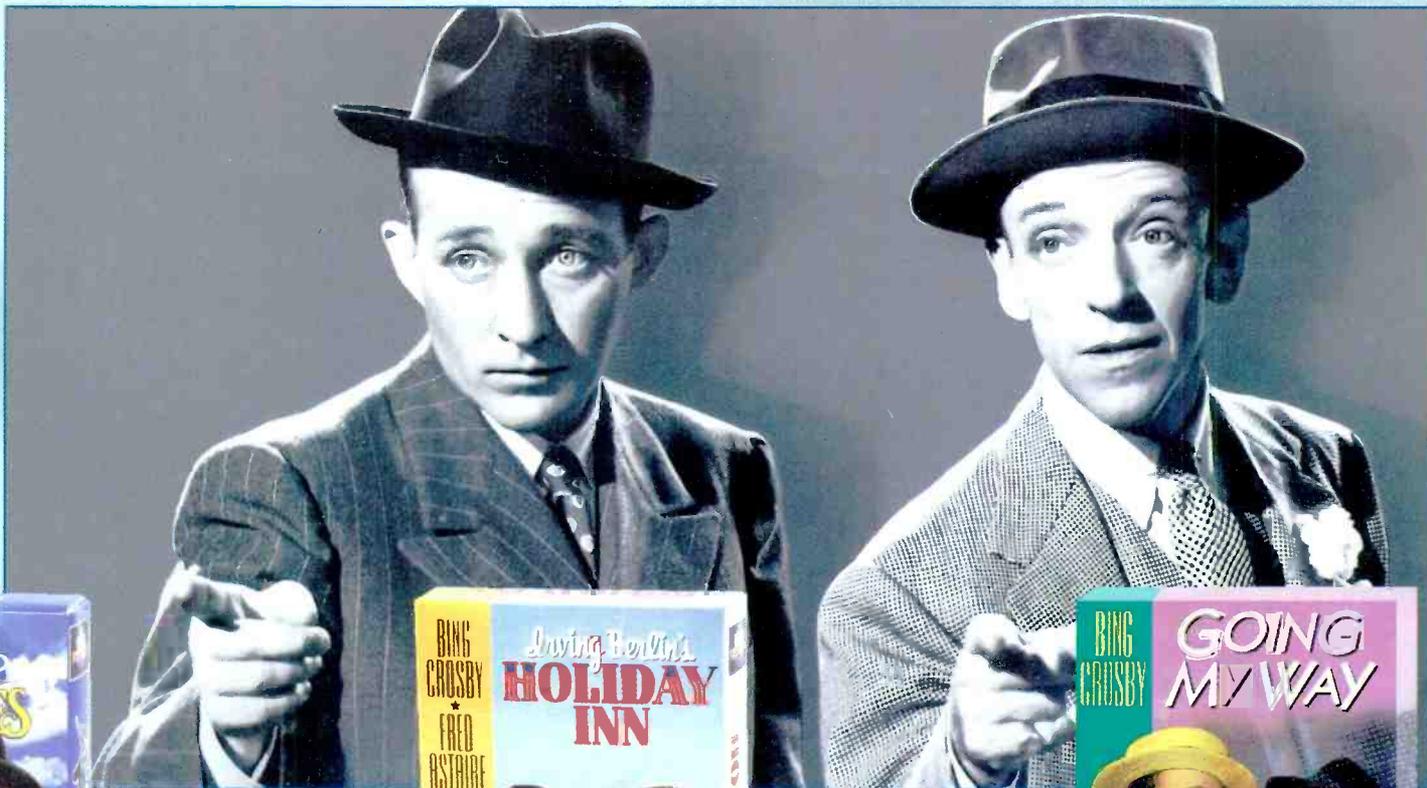
He's a megastar in Europe. His likeness on posters adorns any given street corner in Germany's cities. And now viewers have the opportunity to turn on David Hasselhoff any old time they want. Oh, and yes, let's not forget his colleagues, those bikini-clad stalwarts of water safety who have given the series the nickname "Babe Watch." But who cares about all that superficial garble? Fans will flock to these videos because of their intricate plotlines and high drama. "Nightmare Bay" is the movie that first started the wheels rolling; "River Of No Return" is full of the non-stop action that has kept "Baywatch" watchers glued to their sets.

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.

FAMILY FARE TO SAVOR AND SHARE.

BING CROSBY AND FRED ASTAIRE

STAR IN THE BEST LOVED MUSICALS OF ALL TIME!



ONLY
\$19⁹⁸
EACH
Suggested Retail Price



ONLY
\$14⁹⁸
EACH
Suggested Retail Price



ONLY
\$14⁹⁸
EACH
Suggested Retail Price

IRVING BERLIN'S MUSICAL EXTRAVAGANZA WILL DANCE ITS WAY INTO HEARTS AND OFF VIDEO STORE SHELVES!

BLUE SKIES

Fred Astaire, Bing Crosby and Joan Caulfield star in this sensational film that boasts 30 Irving Berlin songs, 47 sets, sumptuous costumes, a budget of \$3,000,000, and Astaire's famous dance number, "Puttin' on the Ritz," a split-screen wonder!

Sel. #80858 / Color / 1 Hr. 44 Mins. / Not Rated
\$19.98 S.R.P.

STREET DATE: AUGUST 3, 1994

WHEN BING SINGS, SALES SOAR! A MUSICAL PIECE OF HOLLYWOOD HISTORY TO TREASURE FOREVER!

HOLIDAY INN

More musical movie magic from Irving Berlin! This film introduced the Academy Award®-winning song "White Christmas" and also includes "Easter Parade." Fred Astaire, Bing Crosby and Virginia Dale sing and dance up a storm in this unforgettable gem.

Sel. #55039 / B & W / 1 Hr. 41 Mins. / Not Rated
\$14.98 S.R.P.

NOW AVAILABLE

ONE OF THE MOST HONORED FILMS OF ALL TIME! A TIMELESS, OSCAR®-WINNING TREAT STARRING ONE OF HOLLYWOOD'S MOST BELOVED ENTERTAINERS.

GOING MY WAY

Bing Crosby earned an Academy Award® for his performance as young Father O'Malley, who's sent to help out a mortgage-ridden parish. This heartwarming film won seven Oscars® including Best Picture and Best Director, Leo McCarey. Barry Fitzgerald co-stars.

Sel. #55038 / B & W / 2 Hrs. 6 Mins. / Not Rated
\$14.98 S.R.P.

NOW AVAILABLE



*Academy Awards® and "Oscars®" are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences.
© 1994 MCA Home Video, Inc. All Rights Reserved.

1994 "Retailer Of The Year" Finalists

Among the many activities planned for this year's VSDA convention is the July 27 presentation of the Retailer Of The Year Awards. The closing-night ceremony will announce winners in five award categories—small, medium, large and Canadian retailers, in addition to non-specialty retailers. The 1994 finalists are as follows:

SMALL RETAILER (1-5 STORES)

- Country Home Video, Clovis, Calif.
- Video Galaxy of Putnam, Putnam, Conn.
- The Video Station, Alameda, Calif.

MEDIUM RETAILER (6-20 STORES)

- Movie Stars, Poughkeepsie, NY
- Video Library, Sarasota, Fla.
- Video Smith, Boston, Mass.

LARGE RETAILER (MORE THAN 20 STORES)

- Palmer Video, Union, N.J.
- Rogers Video, Richmond, B.C.
- Video City, Bakersfield, Calif.
- Video Watch, Ann Arbor, Mich.

CANADIAN RETAILER (1-20 STORES)

- Maple Grove Movies Ltd, Oakville, Ontario
- Steve's TV Ltd., Kitchener, Ontario
- Video Shoppers World (VSM), Ottawa, Ontario
- Video View Ltd., Red Deer, Alberta

NON-SPECIALTY RETAILER

- Best Buy, Minneapolis, Minn.
- Kroger's, Cincinnati, Ohio
- Randall's, Houston, Texas
- Wegman's, Rochester, N.Y.

VSDA 13TH ANNUAL HOME VIDEO CONVENTION LAS VEGAS CONVENTION CENTER July 24-27

Schedule Of Events

(All information accurate as of press time.)

EARLY BIRD REGISTRATION/EXHIBIT SET-UP HOURS

THURSDAY: 9am-5pm
FRIDAY: 9am-5pm
SATURDAY: 9am-5pm

EXHIBIT HOURS

SUNDAY: 10am-5pm
MONDAY: 10am-5pm
TUESDAY: 10am-5pm
WEDNESDAY: 10am-5pm

SATURDAY, JULY 23

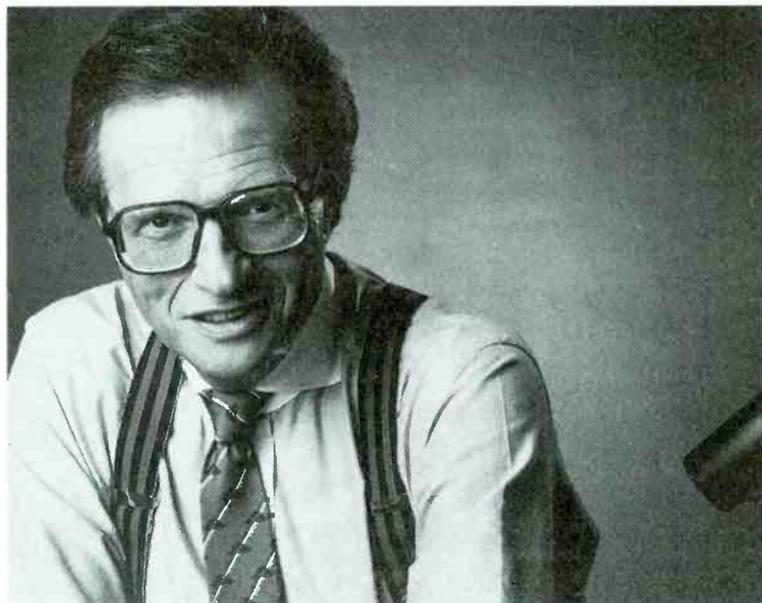
6:30-8:00 PM: REGIONAL LEADERS RECEPTION

Sponsored by: MCA/Universal Home Video & Video Business and Video Software Magazine (by invitation only)

SUNDAY, JULY 24

2:30-4:00: OPENING BUSINESS RECEPTION

Speaker: Larry King, CNN Talk Show Host



Larry King

PANEL: "Reality Bytes: The Truth About Home Entertainment's Future"

-Moderator: Larry King, CNN

8:00-10:30: DINNER & PRESENTATION

Sponsor: Buena Vista Home Video



Boyz II Men

-Steve Berrard, Blockbuster
-Paul Kagan, Kagan & Associates
-Tom Kalinske, Sega of America
-Bill Mechanic, 20th Century Fox
-Jack Valenti, MPAA

6:30-8:00: OPENING COCKTAIL RECEPTION

Sponsor: Warner Home Video

MONDAY, JULY 25

10:00-12 NOON:
BUSINESS SESSION
Keynote: Frank Mancuso, MGM/UA
Speaker: George Bush, 41st U.S. President

12 NOON-1:15:
LUNCH & PRESENTATION

Sponsor: Hemdale Home Video

SEMINARS:

1:30-3:00: Consumer Panel: "The Customer's Point Of View"

Moderator: Larry King, CNN

1:30-3:00: "CD-ROM: A New Spin On Video Retailing"

Moderator: Jim McCullaugh, MultiMedia Merchant
-Jeff Allen, Entertainment Technologies
-John Fudge, Latest & Greatest
-Michael O'Donnell, The Software Toolworks
-Court Shannon, Media Vision

1:30-3:00: "The Clinton Health-Care Plan: How Will It Affect You?"

Moderator: Tom Warren, Video Hut, Fayetteville, N.C.
-Glenn Hutchins, Senior Advisor, The White House
-Lisa Minshew-Pitney, FHP, Inc.
-John Motley, NFIB

3:30-5:00: "Managing To Win"

Speaker: Joe Theismann, ESPN Announcer and former NFL Quarterback

3:30-5:00 "Video Games; Interactive Retail"

Moderator: Owen McDonald, Video Store Magazine
-Steve Apple, Game Power Headquarters, Philadelphia
-Andy Burton, Movies To Go, Des Moines, Iowa
-Mitch Lowe, Video Droid, Mill Valley, Calif.
-Chuck van der Lee, Rogers Video, BC, Canada



Leonard Maltin

-David Pomije, Funcoland, Eden Prairie, Minn.

6:00-11:00: "Monday Night At The Movies"

Major Hollywood releases will be screened at a local cineplex.

Continued on page 90

Rock*

*And pop, country, classics, jazz and rap.



Digital
Audio Disc
Corporation

COMPACT DISC, MINIDISC, CD-ROM, LASERDISC • Editing, replication, packaging and fulfillment.
1800 N. Fruitridge Avenue • Terre Haute, Indiana, 47804 • 812-462-8100
A subsidiary of SONY CORPORATION OF AMERICA

VSDA

Schedule Of Events

Continued from page 88

- Columbia TriStar (TBA)
- Fox (TBA)
- MGM/UA ("Blown Away")
- MCA/Universal ("Schindler's List")
- New Line ("The Mask")
- Paramount ("Forrest Gump")

10:00-2:00: '60S DANCE PARTY

Sponsors: Video Business/Video Software Magazine, Video Treasures, Pioneer LDCA
Special Guest, courtesy of Cabin Fever Entertainment:
Lou Diamond Phillips and the Pipefitters

TUESDAY, JULY 26

8:30-9:00 VSDA ANNUAL MEETING

ROUNDTABLE DISCUSSIONS

9:00-9:50 Part 1: Retailer Roundtables

10:00-11:30 Part 2: Retailer/Supplier Roundtables

11:45-1:00: LUNCH PRESENTATION

Sponsor: Republic Home Video

SEMINARS:

1:30-3:00: "Retail-Operations Town Hall Meeting"

Moderator: Tom Forbes, Video Supermarket
-Anthony Cocca, Videoland, Hubbard, Ohio
-Rick Greeder, Video Express, Virginia Beach



Penn & Teller

-Rich Thorward, Home Video Plus Glen Rock, N.J.
-Mark Vrieling, Rain City Video, Seattle

1:30-3:00: "Comic Books & Trading Cards For Video Stores"

Moderator: Allan Caplan, representing Skybox International

3:30-5:00: "Filmmaking And Special-Effects Seminar: Band On The Road II"

Presented by: Full Moon Productions

7:00-10:00: DINNER & PRESENTATION

Sponsor: Sega of America

Special Guests: Penn & Teller

WEDNESDAY, JULY 27

12:00-1:30: LUNCH & PRESENTATION

Sponsor: Prism Entertainment

Special Guest: Paul Rodriguez

Talk & Topics: 1994 VSDA Convention Seminars

(All information accurate as of press time.)

CONSUMER PANEL: THE CUSTOMERS' POV

Noted television and radio talk-show host Larry King will moderate a diverse panel of video-store customers representing a wide variety of age groups and backgrounds from locations across the country. The panel will discuss renting and purchasing habits and motivations, as well as answer questions from the audience. This seminar is scheduled for **MONDAY, JULY 25**, from 1:30-3:00.

CD-ROM: A NEW SPIN ON VIDEO RETAILING?

Moderated by Jim McCullaugh of *MultiMedia Merchant*, this panel discussion will feature progressive video-retailers and distributors and computer software makers who will focus on the nuts-and-bolts of CD-ROM retail rental and sales, and how retailers can make more money in today's market using CD-ROM product. This seminar is scheduled for **MONDAY, JULY 25**, from 1:30-3:00.

THE CLINTON HEALTH-CARE PLAN: HOW WILL IT AFFECT YOU?

This informational seminar will be presented by Governmental Affairs expert Lisa Minshew-Pitney of FHP, Inc., who will provide retail owners with valuable insight on the national governmental health-insurance programs currently in development. She will talk about

how these changes will affect small-business owners in the near future, and some of the alternatives. This seminar is scheduled for **MONDAY, JULY 25**, from 1:30-3:00.

MANAGING TO WIN- JOE THEISMANN

Presented by football great Joe Theismann in his charismatic and entertaining style, this two-time Pro Bowl player draws parallels between his successful career as an NFL quarterback and managing a retail store—with the goal of Managing To Win. Theismann knows and understands that good management and successful leadership is not a game of follow-the-leader, but rather it's about people—listening to them and motivating individuals to take ownership of team goals. By example, Theismann shows that an effective leader cares about and trusts his subordinates—and demonstrates it by empowering individuals to take risks in order to perform above levels with which they have become comfortable. This motivational seminar is scheduled for **MONDAY, JULY 25**, from 3:30-5:00.

RETAIL-OPERATIONS TOWN HALL MEETING

Moderated by Tom Forbes, president of Video Supermarket, this "Donahue"-style retail town-meeting provides an opportunity for retailers to discuss a variety of operational issues with other retailers. Critical topics may include cus-

tomers service, buying, collecting late fees, theft and other important issues facing the store owner. Panelists include Anthony Cocca of Videoland, Inc., Rick Greeder of Video Express, Rich Thorward of Home Video Plus and Mark Vrieling of Rain City Video. This seminar is scheduled to take place **Monday, July 25**, from 3:30-5:00.

NEW RELEASES...HOW MANY, WHAT TO BUY, WHEN TO SELL

This seminar will be presented by Bob Tollini, senior VP of marketing for Major Video Concepts, who will present expert advice on how much money to spend, what to buy, when to sell off older new-releases and when to move new releases into catalog. This seminar is scheduled for **MONDAY, JULY 25**, from 3:30-5:00.

VIDEO GAMES: INTERACTIVE RETAIL

Moderated by Owen McDonald, senior editor of *Video Store Magazine*, this panel is comprised of video-game retailers who have successfully added video-game cartridges to their product mix. The discussion will cover such themes as how retailers can expand into video games for increased profits, including how to buy, market, rent and sell them to consumers. Panelists will include Steve Apple of Game Power Headquarters, Andy Burton of Movies To Go, Chuck Van der Lee of Roger's Video (Canada) and Mitch Lowe of Video Droid. This seminar is scheduled for **TUES-**

DAY, JULY 26, from 1:30-3:00.

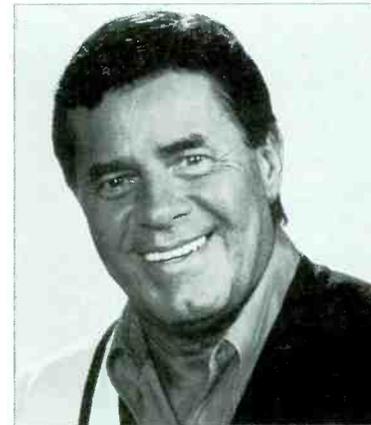
COMIC BOOKS & TRADING CARDS FOR VIDEO STORES

This seminar will be conducted by former VSDA board member and speaker Allan Caplan, representing Skybox International. It will include information on how retailers can boost profits by offering comic books, trading cards and related products to customers. There is a substantial overlap between consumers who are frequent video-renters and consumers who collect comic books (and it's not just kids anymore). The seminar is scheduled for **Tuesday, July 26**, from 1:30-3:00.

FILMMAKING AND SPECIAL-EFFECTS SEMINAR: BAND ON THE ROAD II

This filmmaking and special-effects seminar is designed especially for retailers and distributors and features filmmaker and special-effects guru Charles Band, Full Moon's founder and CEO. The presentation will include a behind-the-scenes account of video production, special effects, anecdotes, marketing tips and filmmaking techniques. Several audience members will also be chosen to appear in a horror scene videotaped by Band. One lucky participant will be transformed into a "monster" by Hollywood makeup artists.

Each member of the audience will receive a gift package from Full Moon. This seminar is scheduled for **Tuesday, July 26**, from 3:30-5:00. ■



Jerry Lewis

2:00-4:00: NEW TECHNOLOGY SUPERSESSION: "VIDEOACTIVE"

Moderator: Bruce Apar, *Video Business Magazine*

-Doug Glen, Sega of America
-George Harrison, Nintendo of America
-Norm Bastins, Compton's NewMedia
-David Lundeen, New Leaf Entertainment
-Brad Burnside, Video Adventure

5:30-7:00: BASEBALL LEGENDS COCKTAIL RECEPTION

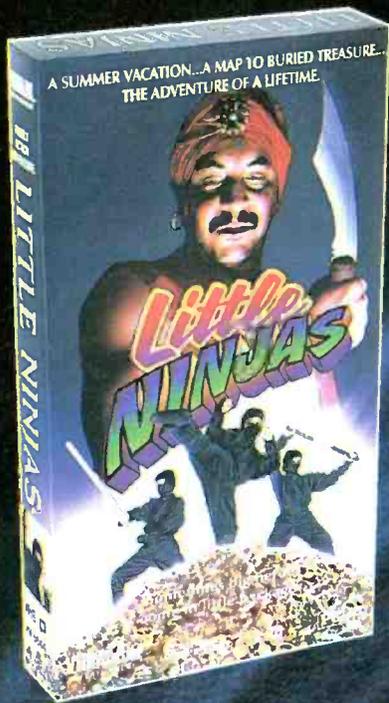
Sponsors: Turner Home Entertainment and *Video Store Magazine*

7:00-10:00: AWARDS BANQUET

Host: Leonard Maltin, "Entertainment Tonight"
Special Guests: Motown recording artists Boyz II Men
Presidential Award: Jerry Lewis
Video Star of the Year: Steven Seagal ■

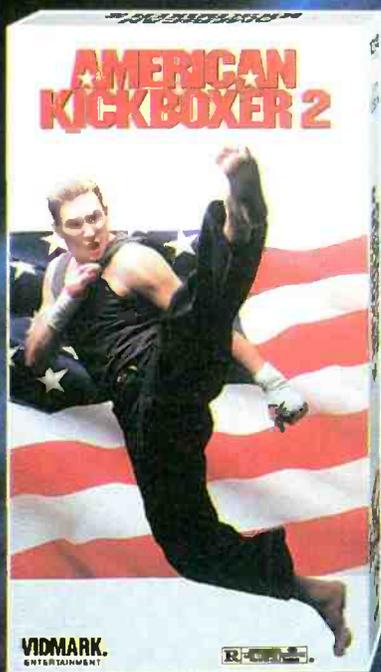
VIDMARK FLIES INTO ACTION!

Hot Action Titles Available
For The 1st Time On
Sell-Thru From VIDMARK



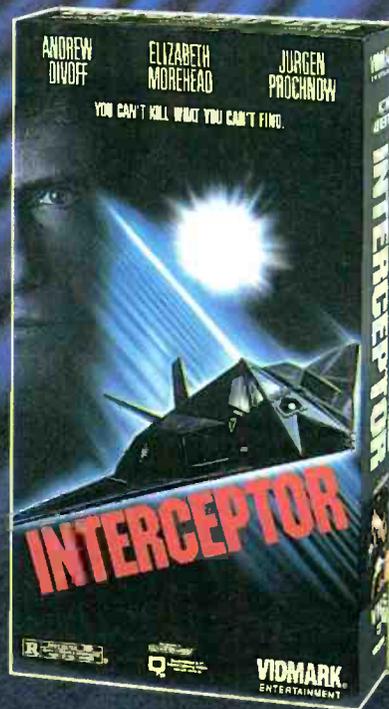
Only
\$12.99

Family-Rated PG
CAT. NO. 5644
ISBN 0-940245-59-0



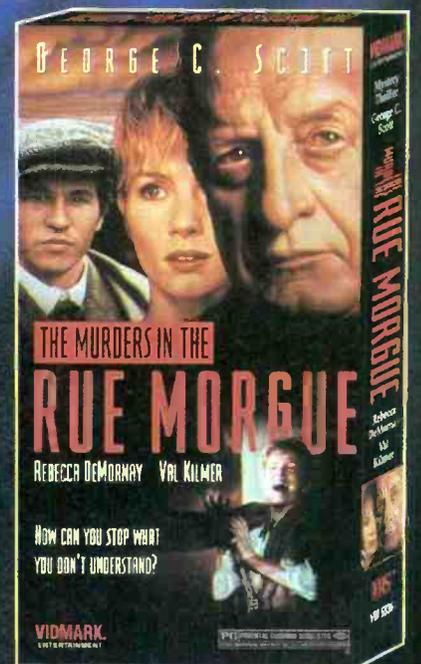
Only
\$14.99

Action-Rated R
CAT. NO. 5735
ISBN 0-940245-58-2



Only
\$14.99

Action-Rated R
CAT. NO. 5510
ISBN 0-940245-57-4



Only
\$9.99

Thriller-Rated PG
CAT. NO. 5336
ISBN 0-940245-60-4

- TOP STARS including GEORGE C. SCOTT, VAL KILMER, REBECCA DeMORNAY, Kickboxing Champion DALE "APOLLO" COOK and JURGEN PROCHNOW.
- Exciting Action and Adventure Titles – There's Something For The Entire Family!
- These Chart-Topping Performers Will Boost Your Sell-Thru Revenues!

VIDMARK
ENTERTAINMENT

2644 30th ST., SANTA MONICA, CA 90405-3009 • TEL: (310) 314-2000 FAX: (310) 452-8909 • FOR FURTHER INFORMATION CONTACT: DON GOLD (310) 314-3051
©ARTWORK & DESIGN 1994 VIDMARK ENTERTAINMENT. A DIVISION OF TRIMARK PICTURES, INC. ALL RIGHTS RESERVED.

ORDER DATE: JULY 27, 1994
STREET DATE: AUGUST 10, 1994

VSDA

Jeffery Eves

Continued from page 74

heard, and a mediating structure designed to communicate with the mega-structures of society, such as big government, big business, big labor, big whatever. The average person who has a video store or a plumbing and heating and air-conditioning business forms their association to talk about what their opinions are and hopefully get them heard. I worked for the National Assn. of Manufacturers, which is one of the largest, with big members and little members, regional chapters in every state in the country, for two years. On the White House staff, my principal job was to be a liaison between the White House and trade organizations.

Any association is in the business of communication. It's one of the most important things that they do. I started my career working in the press. I was a reporter for a while, and even as far back as 1968 I covered the national political conventions in Chicago and Miami Beach and had a background in radio. I've managed public-relations agencies and departments on a broad host of issues and worked on a lot of national economic and domestic issues, from environmental to tax to business and constitutional issues.

You want to have an individual who knows their way around a balance sheet and understands that VSDA is a business that needs to be managed in a financially prudent way. At Ft. Howard, I was very much involved in

taking the company private, which was a \$4 billion leveraged buyout. It was one of the largest ever done, before the RJR-Nabisco deal.

When we think about things like the information superhighway and all of the hype that's associated with it, I sit back and think "Where is all this coming from?," because we're not really seeing practical examples of it. I've

"I've spent enough time with the investment-banking community to know what they're doing. They're saying these new technologies are going to require extraordinary amounts of money, and they're going to have to raise it."

spent enough time with the investment-banking community—I've lived with it in New York—to know what they're doing. It's very clear: they're saying these new technologies are going to require extraordinary amounts of money, and they're going to have to raise it.

In selling a billion-dollar subsidiary



Eves with the MPAA's Jack Valenti

like Ft. Howard, you have to create an image to build a promise and expectations. And so too in our industry, many retailers have found themselves in a situation where their bankers have read all of the hype in the press about the 500 interactive channels that are coming next Thursday to every household in America. And the banker is sitting back there saying, "Are these guys right that you video retailers are all going to be out of business?" Then they're saying, "I am not sure if I should be loaning money to you."

The fact of the matter is that, while there's a lot of promise for these kinds of new technologies, it does not mean that these video folks are out of business. It may mean their business will change, but that's the normal adapta-

tion any good business person would do: follow to stay in touch with the market.

Other issues, like research and strategic planning, right down to the scholarship program—I find a lot of the things I do here are very similar to the kinds of things that I've done throughout my entire career.

BB: You talked about coalition building. What do you feel about the cable industry? And should VSDA attempt to build a coalition with them?

EVES: There's never an automatic answer about who your natural partner is when building a coalition, because it depends on the issue. As far as the cable industry, there's no doubt

in my mind that on some kinds of issues we'll see things the same way and we'll be able to build a coalition with them.

BB: Can you identify those issues?

EVES: I would think one would be all these people who have black boxes and are getting the signals for free. That's an enormous drain that's costing them billions of dollars on the basis of VSDA studies. I certainly don't believe the cable industry wants to have everybody out there getting those signals for free when they could be converting it back to their revenue. They may need the revenue all the more today because, in view of the position taken by the FCC [on how cable-suppliers can charge], here's a way to bring in revenue without having to charge for it. From our perspective, we don't want to see those things out there anyway. It's another form of piracy. In that sense, I think that's a very good basis for a coalition. I'd be happy to work closely with them on that.

But remember, coalitions are built around a single issue, and that doesn't mean you have a coalition for everything. On pay-per-view windows, for example, VSDA will always take a position, that we'd like as large a window as we can possibly get, and many of folks in the cable business would like to intrude as much as they can, and we will see those issues differently.

BB: Do you see yourself as a policy maker or a spokesperson?

EVES: I don't think the two can be separated. I work for the board of directors and the membership, and there are always going to be differences of opinion. And we have to do the best we can in finding areas of agreement. I don't think I can be merely a spokesperson, because that comes back to the question "What are you talking about?" And that goes back to the policy issue. I submit that the real question is "What is VSDA supposed to be doing?"

DOING FOR VIDEO WHAT MUZE HAS DONE FOR MUSIC.

See the New version of
VUZE
and some exciting
developments in **MUZE**
at **VSDA**
Booth 3919 and
The New Technology Pavilion

VUZE™
The ultimate mind for video.

The one essential tool for today's video retailer

Muze, Inc. 35 Broadway, Brooklyn, New York 11211.
(718) 486-8788. (800) 935-484E.

Member of **NAIRD**

Continued on page 94

Turn Your "Sleepless In Seattle" Sales Into "An Affair To Remember."

- Timed to coincide with the sell-through date of "Sleepless in Seattle"
- Excellent re-promotion opportunities when "Love Affair", the new remake of "An Affair To Remember" starring Warren Beatty and Annette Bening, opens this fall.
- National television and radio advertising campaign aimed at women aged 18-49, the film's prime audience.

VALUE-ADDED TIE-IN PROMOTIONS

Superflora™

- Save up to \$15.00 on floral and gift purchases.

Orville Redenbacher's®

- Video and \$1.00 rebate featured on 2.5 million packages and national FSI for Movie Theater Butter Light Popcorn.

Available in 48, 24 and 12 unit pre-packs—ideal for joint display with "Sleepless In Seattle".

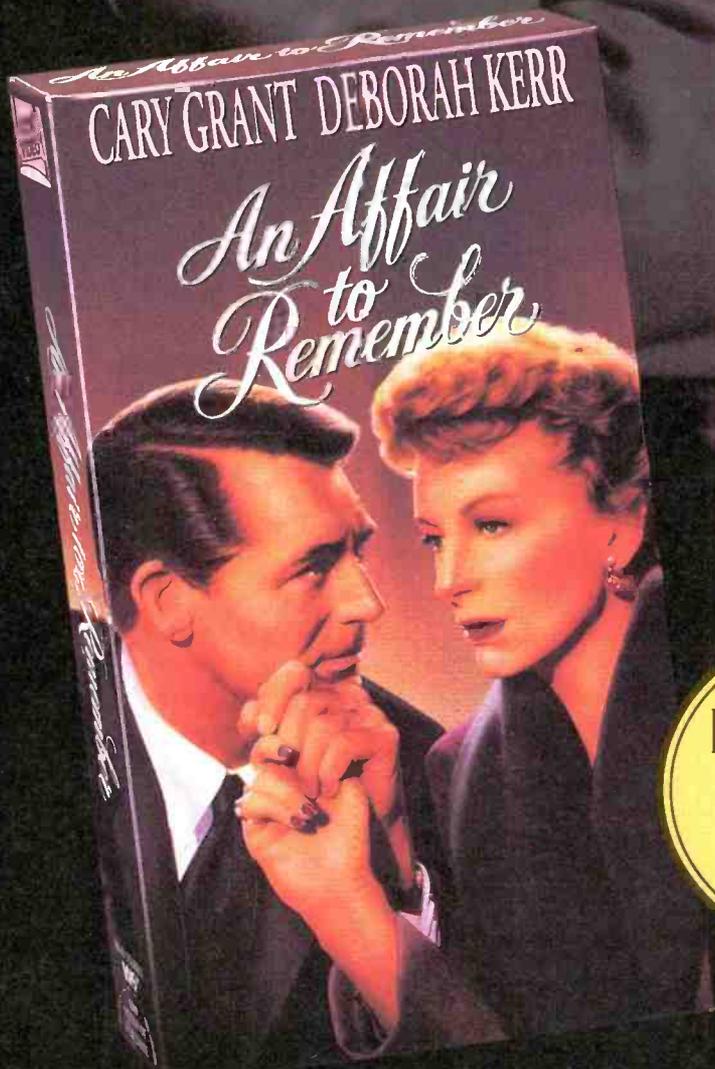
For A
Limited Time Now At
\$9.98
EACH



24 Unit Pre-Pack.



"An Affair To Remember" will be placed on a one year moratorium on February 28, 1995.



Twentieth Century Fox Presents A CinemaScope® Picture
 CARY GRANT DEBORAH KERR in LEO McCAREY'S AN AFFAIR TO REMEMBER
 Original story by LEO McCAREY and MILDRED CRAM Screenplay by DELMER DAVES and LEO McCAREY
 Produced by JERRY WALLIN Directed by LEO McCAREY Color by Deluxe®
 © 1957 Twentieth Century Fox Film Corporation. © Renewal 1985 Twentieth Century Fox Film Corporation.
 All Rights Reserved. Closed Captioned by NCL Used with permission.

VSDA

Jeffery Eves

Continued from page 92

BB: So what do you think VSDA is supposed to be doing?

EVES: I've been doing a lot of listening, and this is the first interview I've done with anyone, because I needed to have conversations with board members, studios and retailers. I've done my research, and I think there are a number of areas that we should focus on.

The first is customer service. No organization is going to be successful if they don't have good customer-ser-

vice. That means VSDA has to be responsible to its customers, who are our thousands of members. Just as retailers have to be responsive to the 53 or 55 million who visit their stores, the first thing we have to understand is who we work for. We work for the members, and we have to provide them with good service. That's an area in which we can improve.

Then there's the whole area of quality management. We need to examine everything we're doing here to see that we have the right people in the right jobs and that we're doing things right the first time. It's a whole lot less

expensive in terms of dollars or damage to your reputation to do things right the first time than it is to go back and fix that. We don't make products; we provide services and should endeavor to make sure that our services have zero defects.

Thirdly, I am going to try to focus on membership sales. There is a fair amount of contraction that is going on inside our industry and a lot of changes. As these changes occur, new people are getting into the business, some people are getting out of the business, and some companies are getting bigger and some are getting smaller. Many are beginning to change. The videogame business, for example, is going to have a big influence on our association. While some have said, "You have a big convention every year, and you can rely on the income from that to support a large part of the association," that's only true as long as you've got a lot of people going to that convention.

BB: Do you think Wal*mart and Kmart need to be VSDA members?

EVES: I think they have to look at their own financial picture and see the contribution that's coming from video; it makes a lot of sense for them to examine that question. They have to decide for themselves, but of course, I think the answer is yes. In any case, we're representing not just members but an industry, and they're a part of the industry.

I also want to look at the financial strength of the organization. We have to have the people in place and the money; if we need to do studies or gather statistics, we have got to have the financial staying power and the systems in place to make sure the members' money is spent prudently. Just because it's a non-profit business doesn't mean you shouldn't be just as thoughtful and prudent with how you manage things from a financial viewpoint, and the members have the right to expect that and demand that.

Beyond the convention, one of the most important things is building clout. I think Jack Valenti has done a terrific job of building clout for MPAA members. As I said before, I think some people have characterized VSDA as a sleeping lion. We have enormous potential in this organization. We have more potential—because of the number and geographic spread of our members—than MPAA will ever have, and I don't mean that in a competitive sense. But we have a natural advantage, and maybe the time has come to wake up the lion, practice the roar and make sure it's heard in the studios, in the financial centers of New York and in state capitals around the country.

Today, in our society, people recognize that visibility is a strategic tool that builds clout. You gain power and influence not only because of your ability, but because of your visibility. It's a valuable tool that can be used to promote the interests of this organization, and we've barely begun to tap our potential.

Public relations is another area we need to focus on. Most organizations do a good job at internal communication, but don't in external communications. Internally, we need to ask ourselves if we're doing a good job analyzing information that benefits our members. Also, are we setting up opportunities for our members to interface with people we're trying to influence?

In addition, we have to take a look at our relationship with the press and see

whether or not they take us seriously. If you do something dumb, the press is going to point it out. Not only to you, but to everyone who reads their publication. My experience has been that if you do something brilliant, they're going to point that out too. That's something we need to work on.

Finally, there's the whole question of managing the future. Where are we going to be in five years? In 10 years? In all the experience I've had in any job, it means that you have to handle change; but it's easier to say that than to actually do it. By handling change, I mean anticipate it as much as possible,

"Every so often, people make an Edsel, but they can't do that too often. They have to come up with the Mustang and the Thunderbird once in a while. VSDA could use a few more Thunderbirds and Mustangs."

responding promptly and intelligently when it occurs, and initiating change when it's opportune to do so. It's a process that's going to ebb and flow, but it's continuing. And that's a big challenge.

BB: There are several programs that the VSDA has stumbled over, such as the "Home Video Awareness" campaign, which was eventually abandoned. How much have events like this tarnished VSDA's image?

EVES: More than tarnishing VSDA's image, they have prevented VSDA from getting to the level it needs to be. There have been a lot of false starts. We talked about quality

management. Every so often, people make an Edsel, but they can't do that too often. They have to come up with the Mustang and the Thunderbird once in a while. VSDA could use a few more Thunderbirds and Mustangs. That's something that comes with careful, thoughtful planning, good strategic thinking and professional execution. Like everything else, it's garbage in/garbage out, and if you don't plan well, you're not going to execute well. I appreciate efforts, but as a manager I believe in rewarding results. VSDA has done a lot of terrific things, and I think they've had a number of successes, but you're right, there have also been a number of programs that perhaps weren't as well thought out. And that's a question of professionalism.

BB: How are you going to be able to build a consensus among board members and manage that part of this job?

EVES: I can't speak to what has happened before, because I wasn't a first-hand observer. It's important to be cognizant of the past but not become a prisoner to it. You have to go forward.

I think setting policy and direction is an interactive process which involves two parties—the membership as represented by the board, and the industry, and those two are not always exactly the same in terms of balance. Secondly, you have the staff. I don't expect to go to the board and say, "This is what I think we ought to do." The membership decides that, and we develop priorities on the basis of the membership. We are a democracy like any other organization. What we can do is make sure we do a very professional job from the staff and that the issues are well researched and thought out. You do your homework, you understand the problem, you look at the pluses and minuses. A lot of that is good staff work, and sometimes it hasn't been done before. But remember: VSDA is a relatively young organization. MPAA has been around a long time; they've had a lot of time to

Continued on page 96

They've just had two number ones in Britain. And now they're appearing at the Las Vegas Hilton.



TBD exclusively distributed the recent British number ones 'Police Stop' and (previously known as Prince) 'The Most Beautiful Girl in the World' For an exclusive talk, contact Alasdair Ogilvie or Mike Fay at The Las Vegas Hilton, 24-27 July



THE NO. 1 DISTRIBUTOR IN HOME ENTERTAINMENT

ALL FORMAT VIDEO DUPLICATION

VHS DUPLICATION REAL TIME AND SPRINTER NTSC/PAL/SECAM

COMPLETE PACKAGING SERVICES

MULTI-FORMAT DIGITAL STANDARDS CONVERSIONS, AND DUPLICATION

CD, CD-ROM, CD-I MASTERING AND REPLICATION

AUDIO CASSETTE DUPLICATION

WORLDWIDE FULFILLMENT

KU BAND MOBILE SATELLITE UPLINK



1-800-683-DUPE (3873)
Fax (305) 791-6788
3941 Southwest 47th Avenue,
Fort Lauderdale, FL 33314

1-800-757-4555
Fax (317) 870-5701
HSD, 5303 West 79th Street,
Indianapolis, IN 46268

LICENSED BY VICTOR COMPANY OF JAPAN LIMITED (VJC)



ONE LOOK AT OUR RATES TELLS YOU WE KNOW HOW TO DELIGHT AN AUDIENCE.



At The Mayflower Hotel on Central Park West, guests are strolling distance from Lincoln Center, The Metropolitan Opera House, Carnegie Hall, the theater district, and many famous museums and art galleries. Other features you'll applaud include guest rooms with serving pantries, suites with spectacular views of the park, a fully equipped exercise facility and reasonable rates. Please call us for reservations: 1-800-223-4164 or 212-265-0060. Mention Code AE. Travel Agent Access Code GD.

ENTERTAINMENT RATES*

\$130-\$140
Single
Standard/Park View

\$150-\$160
Double
Standard/Park View

\$165-\$185
Suite: Single/Double
Standard/Park View



THE MAYFLOWER HOTEL
ON THE PARK • NEW YORK
15 Central Park West at 61st Street New York N.Y 10023-7709 Fax: 212-265-0227

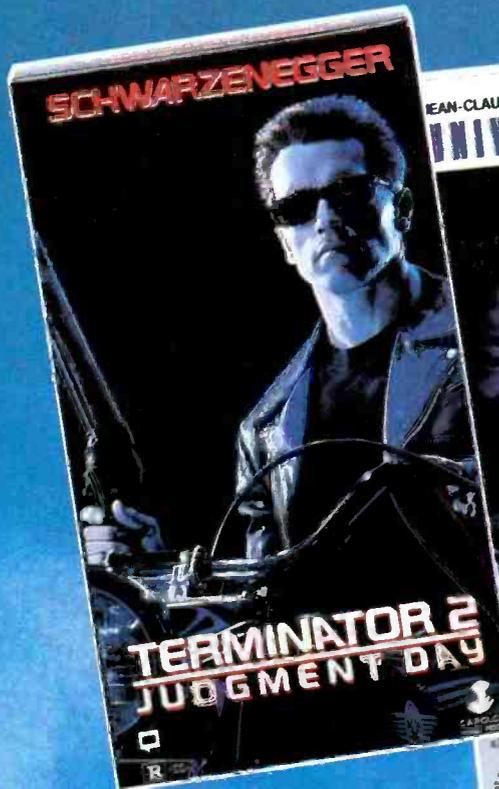
*Per night. Subject to availability. Not applicable to groups
Taxes and gratuities not included. Advance reservations are suggested.

Greetings from HOLLYWOOD

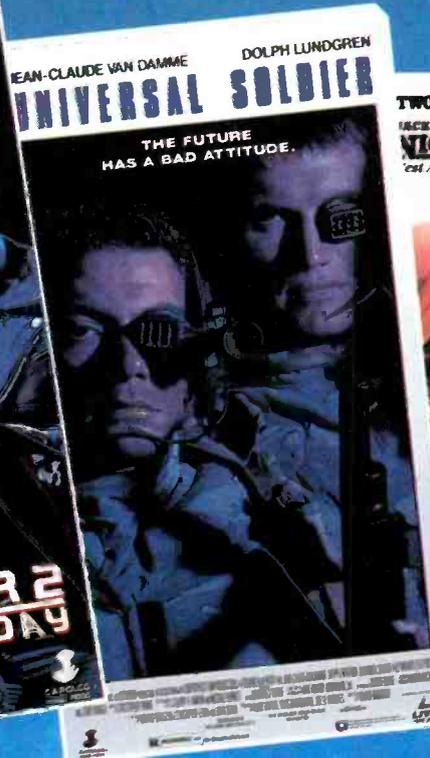
Its Biggest Stars and Best-Selling Titles at Gift-Giving Prices!

FIRST TIME AT

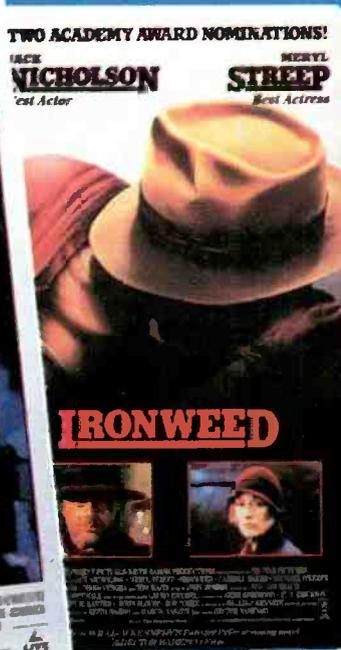
\$14⁹⁸
EA



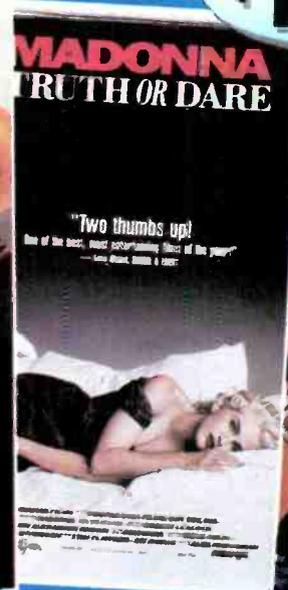
CAT. NO. 68952
139 MINUTES



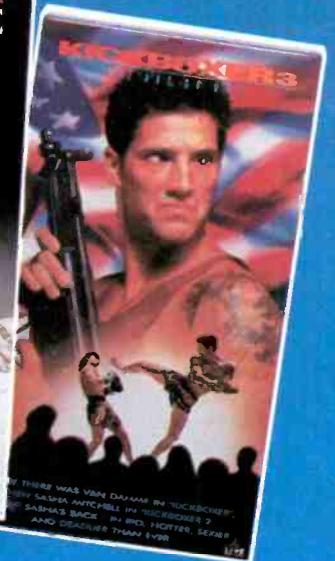
CAT. NO. 69032
102 MINUTES



CAT. NO. 6022
135 MINUTES



CAT. NO. 69021
131 MINUTES

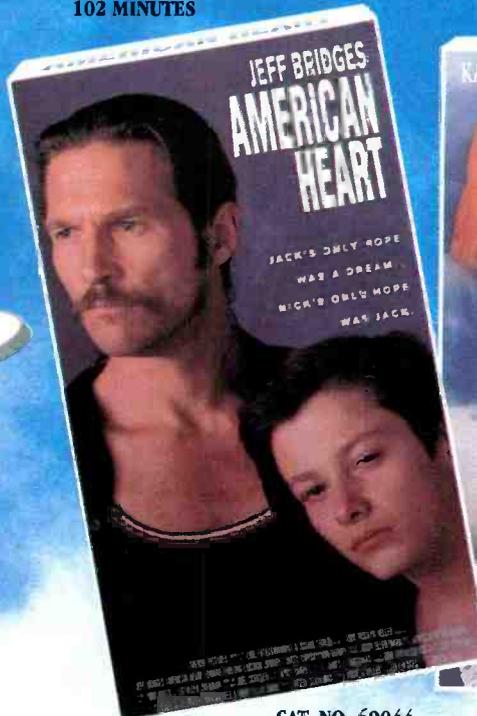


CAT. NO. 69895
92 MINUTES

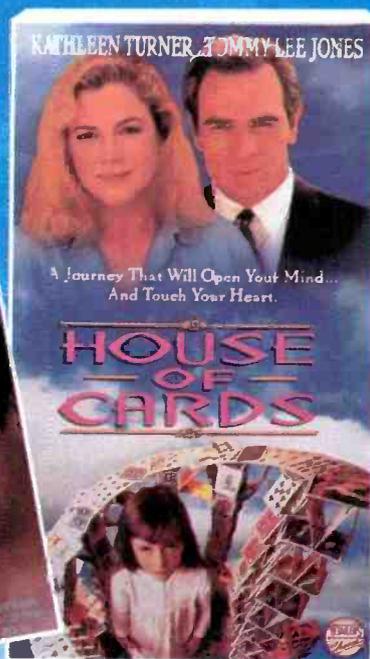
FIRST TIME AT

\$19⁹⁸
EA

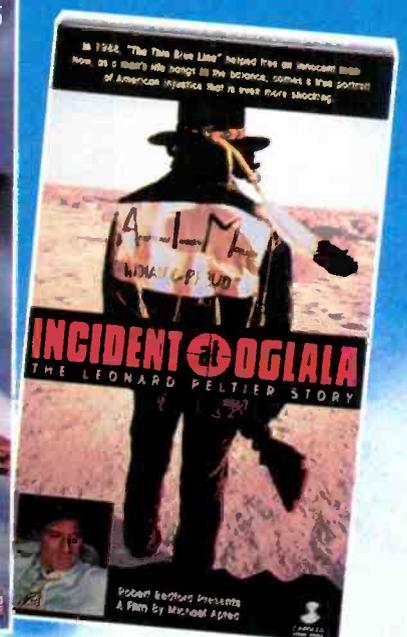
PRE-ORDER DATE: 9/6/94
STREET DATE: 9/21/94



CAT. NO. 69044
114 MINUTES



CAT. NO. 69040
109 MINUTES



CAT. NO. 69013
90 MINUTES

LIVE HOME VIDEO
© 1994 LIVE Home Video Inc.
All Rights Reserved.
DISTRIBUTED BY **wea VIDEO**



Part of LIVE's extra margin "Profit Builders" program! See your distributor for details.

Jeffery Eves

Continued from page 94

get it right. We're an organization that not too many years ago was connected to the record business. From my perspective, I won't bring anything to the board that hasn't been well researched and well thought out and well considered.

If I'm effective as president of VSDA, a large part of the reason will be that we've developed the kind of relationship with the board that allowed us to tap their experience, tap their knowledge and then to bring issues to them in a way so that they can be confident that the right kind of staff work has been done. That's the basis on which we're starting our relationship with the board.

BB: Recently, the American Booksellers Assn. filed a lawsuit that basically claimed that suppliers were setting unfair wholesale-pricing structures for independent dealers and large discount chains. Independent video retailers have been claiming this for years. Do you think VSDA should become involved in a similar action?

EVES: In terms of the issue, it's very interesting and of particular interest to our members. VSDA members provide a valuable service to both the public and to the folks with whom they do business. Then, all of a sudden you have an unusual situation where the sale or rental of a videotape becomes part of a much larger marketing activity to sell hamburgers. It artificially begins to adjust economic values of commodities—and that is confusing to the consumers.

BB: So you think the principles of the ABA lawsuit are similar to those raised when McDonald's uses videos to drive hamburger sales?

EVES: McDonald's is a great company, and at my last job, they were one of my biggest customers. In the long run, they're not interested in being in the video business, but they sure are interested in driving business. But it tends to distort the economics of the business, and the studios will make a quick deal but risk alienating a huge infrastructure that has supported them day in and day out.

There are also legal issues. Under the Sherman Anti-trust Act, you have to sell like customers products at equal prices. I think what the ABA has done is said, "Someone has stepped over the line and they may be violating the law." The courts are going to decide that. It's certainly something we're going to watch very carefully, because there is a linkage on what's happening there and what's happening here. I would want to be careful if VSDA were to get involved in that. We're spending members' money prudently, and there's a reasonable prospect to win. You can get the best legal counsel, but at the end of the day it's what the law is. If you don't like the law, then we have another alternative. We can address it from a government-relations point of view and talk about how it can change, and what the potential is for that. ■

The Most Requested Movie!

Consumers Save Up To \$15!

\$5 INSTANT Redeemable Coupons!

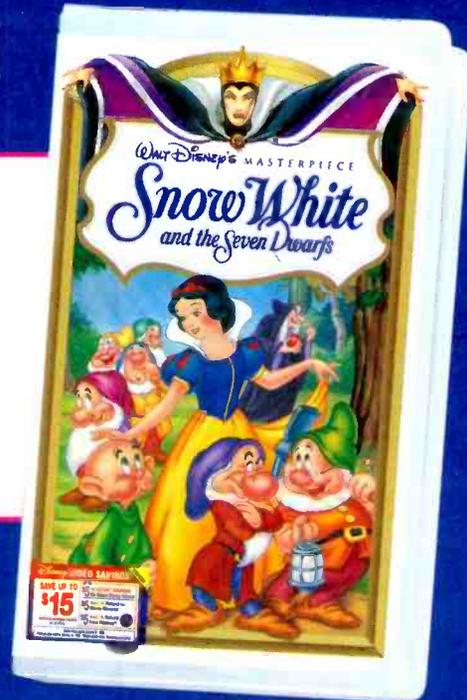
- ◆ \$1.50 OFF *The Return Of Jafar* – OR – *The Brave Little Toaster!*
- ◆ \$1.50 OFF *Tim Burton's The Nightmare Before Christmas!*
- ◆ \$1.00 OFF Any Disney Sing-Along Songs – OR – *Mickey's Fun Songs!*
- ◆ \$1.00 OFF Any *Winnie The Pooh* video!

\$26.99

Suggested Retail Price

Stock # 1524

Video purchases required. Details on Coupon Pack attached to "Snow White" video. Offer good 10/25/94 through 1/31/95. Void where prohibited.



Instant Redeemable Coupons
Attached To "Snow White" Video!

\$5 MAIL-IN Refund On Disney Classic/Masterpiece Collection Videos!



The All-New Look For Our
Most Treasured Classics!

Includes:

101 Dalmatians, Alice In Wonderland, Aladdin, Beauty and the Beast, Bedknobs and Broomsticks, Dumbo, Fantasia, The Fox And The Hound, The Great Mouse Detective, Pete's Dragon, Pinocchio, Mary Poppins, The Rescuers, The Rescuers Down Under, Robin Hood, So Dear To My Heart, The Sword In The Stone, The Three Caballeros.

Video purchases required. Does not include "Snow White." Details on Coupon Pack attached to "Snow White" video. Offer good 10/25/94 through 1/31/95. Void where prohibited.

\$5 MAIL-IN Refund From Pillsbury!

Consumers Save \$5.00 With
Purchase Of "Snow White" &
Participating Pillsbury Products!



Requires purchase of "Snow White" video and (a) ONE Pillsbury Plus® Cake Mix or Plain Fudge Brownie Mix, PLUS FOUR: selected Pillsbury Dessert Mixes OR Refrigerated Products – OR (b) – ANY FOUR Pillsbury refrigerated cookies. Complete details inside "Snow White" video. Mail-in offer good 10/25/94 through 1/15/95 in U.S.A. only. Void where prohibited.

Prebook: September 6, 1994 Will Call: October 25, 1994 NAAD: October 28, 1994

The Most Extensive Marketing!

Limited-Edition Kid's Gift Set!

The Perfect Holiday Gift – "Snow White" Video & Youth-Size Ball Cap Featuring Kids' Favorite Dwarf, Grumpy!



Stock # 2922

Adjustable size fits ages 4 - 12!

Disney's Greatest Marketing Campaign Ever – Over 10 Billion Impressions!

- ◆ National TV & Print Campaign With Blanket Exposure Every Day From Launch To 1995!
- ◆ Phenomenal Reach Hitting All Consumer Targets – Parents, Kids, Grandparents & Non-Parent Adults!
- ◆ National Publicity Campaign!
- ◆ The Fairest In-Store Displays Of Them All – Posters, Standees, Banners, Shelf Talkers, & Static Clings!
- ◆ Dedicated Pillsbury Network TV Exposure & National FSI!
- ◆ Millions Of Impressions With Coca-Cola® Cross Promotion Presented Exclusively At Burger King®!

- ◆ **Disney Gift Sets Are A Proven Success!**
The Fox And The Hound Video & Plush Pack has sold nearly one million units in less than two months!
- ◆ **Irresistible To Children Of All Ages!**
The perfect holiday gift set for kids – combining Walt Disney's Masterpiece "Snow White" with a Grumpy baseball cap that research shows kids love!
- ◆ **Order Now! Available Only While Supplies Last!**

"Snow White" Ordering Options:

24-Pc. "Snow White" Only:
Stock # 2896 UPC 7-65362-8960-3-5
24 "Snow White" videos

48-Pc. "Snow White" /
Masterpiece Collection Combo:
Stock # 2899 UPC 7-65362-8990-3-6
24 Snow White and the Seven Dwarfs,
8 Alice in Wonderland, 8 Dumbo,
4 Robin Hood, & Mary Poppins

48-Pc. "Snow White" Only:
Stock # 2897 UPC 7-65362-8970-3-2
48 "Snow White" videos

96-Pc. "Snow White" /
Masterpiece Collection Combo:
Stock # 2900 UPC 7-65362-9000-3-9
48 Snow White and the Seven Dwarfs,
12 Alice in Wonderland, 12 Dumbo,
8 Robin Hood, 8 Mary Poppins,
8 Sword in the Stone

96-Pc. "Snow White" Only:
Stock # 2898 UPC 7-65362-8980-3-9
96 "Snow White" videos

Video & Kid Cap Displays:

6-Unit Carton
Stock # 3049 UPC 7-869363-049-3-0
(Not for display purposes)

24-Unit Prepack:
Stock # 3051 UPC 7-86936-3051-3-5

48-Unit Combo
Stock # 3053 UPC 7-86936-3053-3-3
36 "Snow White" videos & 12 Kid Sets



Stock # 3053

Sell-Through

Continued from page 72

their prices will be low enough so that many people will buy both.

Steeply discounted prices, though, are the curse of video specialists, who still have difficulty in competing with mass merchants on sell-through. Despite pre-selling and free-rental promotions, the profit margins are very slim. "But," Apple notes, "sell-through builds traffic." Also, he suggests, studio advertising for big sell-through titles is "a kind of generic ad campaign for video retailers."

West Coast Video has seen sell-through revenues leap nearly 10% this year, although the chain's overall revenues are up only 2%. "Rentals nationwide are relatively flat," says Apple. "The opportunities are in sell-through."

But Peter Balner, president of 86-store, Union, N.J.-based Palmer Video, sounds a note of caution. The rapid growth of sell-through via all retail channels, he warns, could hurt video specialists. While his own sell-through business has increased dramatically, he says, rentals are showing a year-to-year decline for the first year since he's been in business.



Palmer Video's Balner

Concludes Balner, "Sell-through is decreasing the appetite for rentals." He postulates a scenario in which people watch movies from their home libraries rather than going to video stores to rent them.

"JAFAR" SURPASSES EXPECTATIONS

But other retailers doubt that sell-through could erode rentals. They point out that the number of direct-to-sell-through film releases is still small and likely to remain so. Observing that new releases comprise 60% to 90% of the rental business, Gemstone's Messer says, "There are collectors, and there are people who want to see the newest things out there."

Unlike Balner, Messer is seeing healthy rental increases. Same-store revenues for his chain, with outlets in Ohio, Tennessee, Kentucky and Florida, are up more than 25% this year. While he attributes most of the gain to taking care of rental business, his sell-through volume is also up sharply. For seven stores, ranging

Continued on page 101



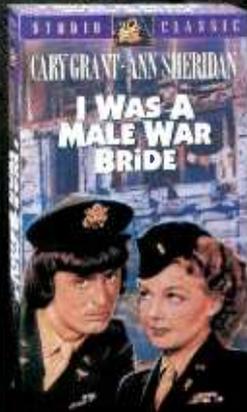
FIRST TIME ON VIDEO THIS SEPTEMBER!

CARY GRANT AT HIS HILARIOUS BEST IN TWO CLASSIC COMEDIES!



To enter the U.S. with his new wife (ANN SHERIDAN), French officer CARY GRANT disguises himself as her sister in this "convulsingly zany" (*New York Times*) comedy. Catalog #1511.

With its sparkling dialogue, Joseph Mankiewicz's hilarious sophisticated comedy is custom made for CARY GRANT as the radical doctor who practices what he preaches with JEANNE CRAIN. Catalog #1513.



PERFECT FOR RENTAL OR SELL THROUGH!

SUGGESTED RETAIL PRICE: \$19.98 EACH

DEALER ORDER DATE: AUGUST 10, 1994 STREET DATE: SEPTEMBER 7, 1994

LOOK FOR ONE OR MORE NEW STUDIO CLASSICS ON THE FIRST WEDNESDAY OF EACH MONTH

©1994 FoxVideo, Inc. FoxVideo, "STUDIO CLASSIC" and the "FOX" trademarks and logos are trademarks of Twentieth Century Fox Film Corporation. All Rights Reserved.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** NO. 1 ***								
1	1	5	ACE VENTURA: PET DETECTIVE	Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
2	2	9	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
3	3	12	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
4	5	18	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
5	4	10	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
6	8	42	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
7	9	18	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
8	7	4	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
9	6	8	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
10	19	2	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
11	27	2	PENTHOUSE: DREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
12	12	7	HERE'S JOHNNY: 1960-1970	Carson Productions Group Buena Vista Home Video 2733	Johnny Carson	1994	NR	14.99
13	11	7	HERE'S JOHNNY: 1970-1980	Carson Productions Group Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99
14	16	19	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
15	10	7	HERE'S JOHNNY: 1980-1990	Carson Productions Group Buena Vista Home Video 2781	Johnny Carson	1994	NR	14.99
16	NEW ▶		LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
17	13	11	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
18	15	6	HERE'S JOHNNY (BOX SET)	Carson Productions Group Buena Vista Home Video 2940	Johnny Carson	1994	NR	59.99
19	14	11	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
20	17	7	PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
21	NEW ▶		1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS	ABC Video 44039	Various Artists	1994	NR	19.95
22	25	4	NIRVANA: TRIBUTE TO KURT COBAIN	MVD Video 3049	Nirvana	1994	NR	14.98
23	18	6	PLAYBOY: SENSUAL FANTASY FOR LOVERS	Playboy Home Video Uni Dist. Corp.	Various Artists	1994	NR	29.95
24	NEW ▶		THE WHO: 30 YEARS OF MAXIMUM R&B LIVE	MCA Music Video 11066	The Who	1994	NR	29.98
25	23	36	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
26	36	6	ACE OF BASE: THE SIGN	Arista Records Inc. BMG Video 15728	Ace Of Base	1994	NR	9.98
27	29	2	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R	19.98
28	22	26	PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
29	40	14	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
30	31	23	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
31	34	17	WE'RE BACK!: A DINOSAUR STORY ◊	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
32	20	5	PENTHOUSE: LETTERS VOLUME 2	Penthouse Video A*Vision Entertainment 50774	Various Artists	1994	NR	29.95
33	NEW ▶		A STREETCAR NAMED DESIRE	Warner Bros. Inc. Warner Home Video 35571	Vivien Leigh Marlon Brando	1951	PG	39.99
34	NEW ▶		PINKY	FoxVideo 8544	Jeanne Crain Ethel Waters	1949	NR	19.98
35	35	15	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
36	33	90	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
37	21	20	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
38	NEW ▶		LITTLE RASCALS COLL.: VOL. 2	RHI Entertainment Inc. Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.95
39	NEW ▶		LITTLE RASCALS COLL.: VOL. 4	RHI Entertainment Inc. Cabin Fever Entertainment 977	The Little Rascals	1994	NR	14.95
40	NEW ▶		LITTLE RASCALS COLL.: GIFT SET	RHI Entertainment Inc. Cabin Fever Entertainment 9712	The Little Rascals	1994	NR	149.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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

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

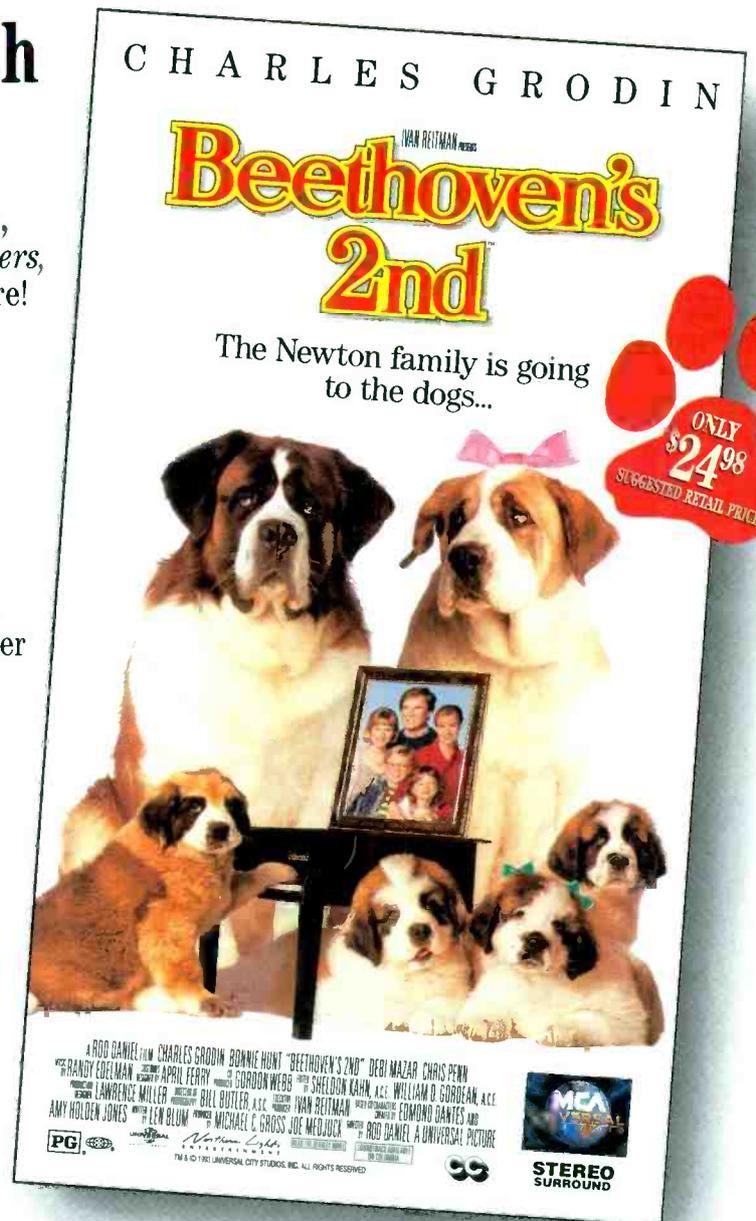
Success breeds success! From Executive Producer Ivan Reitman, the comic genius behind such megahits as *Beethoven*[™], *Dave*, *Ghostbusters*, *Kindergarten Cop*, *National Lampoon's Animal House*, and many more! To date, Reitman's films have grossed more than **\$2 Billion!**

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

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

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

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



ONLY \$24.98
SUGGESTED RETAIL PRICE



48 and 24-unit floor/counter merchandisers

Puppy standee

Static clings

One-sheet posters

Mini-sheet posters

Shelf talkers Counter cards

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

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

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



CONSUMER CASH-BACK OFFER!

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



Coming Your Way
August 9, 1994

Call Your Sales Representative and Order Today!

Color/1 Hour 29 Mins./\$24.98 Videocassette #81608 / Ltbx. Laserdisc #42029
Advertising and promotional details subject to change without notice. *Alexander & Associates
TM & © 1993 Universal City Studios, Inc. All Rights Reserved.

VSDA

Celebrities To Grace VSDA; Hi Tech Touts Incentives

GET OUT YOUR Autograph Books: As usual, a number of celebrities will make appearances at this week's Video Software Dealers Assn. convention to promote everything from features to wrestling tapes. At press time, here's a quick rundown of who's coming and where they'll be:

• **Sunday, July 24:** Apollo astronaut **Alan Shepard** splashes down at Turner Home Entertainment to promote "Moon Shot." Shepard also will introduce key-note **George Bush** at the opening business session.

Over at Columbia TriStar Home Video's booth, Apollo alumni **Wally Schirra** and **Pete Conrad** will promote "For All Mankind," on the National Geographic label.

Schirra, Conrad, and Shepard also appear at Talas Enterprises booth Monday (25) and Tuesday (26) to promote another series commemorating the 25th anniversary of the first lunar landing.

The threesome of "Threesome," **Stephen Baldwin**, **Lara Flynn Boyle**, and **Josh Charles**, appear at Columbia's booth from 2-5 p.m.

Playmate Of The Year **Jenny McCarthy** has a lunch date and autograph session at the Playboy Home Video booth, **Charlton Heston** has an afternoon date at GoodTimes Entertainment, and former Playmate Of The Year **Anna Nicole Smith** is over at Paramount Home Video to promote "Naked Gun 33 1/3."

• **Monday, July 25:** "Ren & Stimpy" and "Doug" voice-over actor **Billy West** appears in person at Sony Wonder, while **Ken Burns** and baseball greats **Brooks Robinson**, **Bob Gibson**, and **Lou Brock** will be at Turner's booth to support Burns' PBS documentary "Baseball: The American Epic." Turner will announce marketing plans prior to their appearance.

LaToya Jackson, and maybe her snake, will be at Playboy to promote her celebrity centerfold video.

"Hart To Hart" star **Stephanie Powers** arrives at BMG Video's booth to promote her "Broadway Workout," due in stores Sept. 27 from Lightyear Entertainment. At GoodTimes, **Mary Tyler Moore** pitches her "Aerobics" and "Body Sculpting" tapes, also due in stores mid-September.

Actress-turned-talk show host **Ricki Lake** will be at HBO Video on behalf of "Serial Mom."

Matt Salinger of "Fortunes Of War" and **Dustin Nguen** of "3 Ninjas Kick Back" are at Columbia TriStar,

while **Lassie** and trainer **Bob Weatherwax Jr.** visit Sony Wonder.

• **Tuesday, July 26:** A*Vision Entertainment hosts the fitness world's creme de la creme, including **Kathy Smith**, **Tamilee Webb**, **Cory Everson**, **Gin Miller**, **Candice Copland**, and **Kari Anderson**.

Turner hosts "Flintstones" creators **Bill Hanna** and **Joe Barbera**, and **Richard Simmons** takes a breather and signs autographs at GoodTimes.

Michael Nouri is at Columbia TriStar from 12-2 p.m.

Although he not promoting an upcoming title, **Richard Masur** will be

at the Video Industry AIDS Action Committee's booth to lend support to the group's "A Penny For AIDS" fundraising campaign. Masur, one of the stars of "And The Band Played On," will sign autographs at VIAAC's booth from 2-4 p.m. on Monday.

Other celebrities scheduled to appear include **Larry Drake** from MCA/Universal Home Video's "Darkman: Return Of Durant." **Dixie Carter** will be on hand to promote "Unworkout II: Yoga For You." **Shelley Duvall** from "Bedtime Stories" also will be there.

HI TECH TOUTS CONSUMER Promo: Game developer Hi Tech Entertainment will make its "Rent It, Try It, Buy It" consumer sales incentive program the center of its VSDA activities this week.

Under the promotion, consumers who rent and then buy any one of six children's titles will receive a \$5 rebate from Hi Tech.

Titles in the promotion include "Barbie Vacation Adventure," "Baby's Day Out," "A Dinosaur's Tale," "Beethoven," "Bobby's World," and "Mickey's Ultimate Challenge."

The rebate offer is good from October 1994-February 1995.

HEMDALE PREPS "Goblin": In addition to a \$5 consumer rebate and tie-ins with Hershey's and General Mills, Hemdale Home Video will run a 25-market radio promotion for "The Princess And The Goblin."

Due in stores Aug. 23, the vid's radio promotion will begin at the street date and run for about two weeks. Dealers will be tagged on the spots in each city.

The promotion is set to run on adult contemporary stations and will award T-shirts, hats, and copies of the video.

SHELF TALK

by Eileen Fitzpatrick



Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.							
★ ★ ★ NO. 1 ★ ★ ★							
1	2	4	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13
2	1	5	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
3	5	2	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13
4	3	3	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R
5	9	2	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	R
6	7	4	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 82019	Alec Baldwin Kim Basinger	1994	NR
7	4	7	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
8	NEW ▶		GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13
9	6	10	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
10	11	5	MY LIFE	Columbia TriStar Home Video 71143	Michael Keaton Nicole Kidman	1993	PG-13
11	12	4	THE AIR UP THERE	Hollywood Pictures Hollywood Home Video 2546	Kevin Bacon	1993	PG
12	8	12	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
13	14	13	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
14	NEW ▶		SUGAR HILL	FoxVideo 1624	Wesley Snipes Michael Wright	1994	R
15	15	7	RUDY	Columbia TriStar Home Video 53723	Sean Astin	1993	PG
16	13	13	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
17	10	9	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG
18	20	3	SIX DEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	R
19	18	14	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
20	16	5	WAYNE'S WORLD 2	Paramount Pictures Paramount Home Video 32845	Mike Myers Dana Carvey	1993	PG-13
21	17	3	GERONIMO: AN AMERICAN LEGEND	Columbia TriStar Home Video 58703	Jason Patric Robert Duvall	1993	PG-13
22	NEW ▶		ROMEO IS BLEEDING	PolyGram Video 8006304453	Gary Oldman Lena Olin	1993	R
23	19	15	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
24	21	6	SHORT CUTS	New Line Home Video Columbia TriStar Home Video 53533	Tim Robbins Jack Lemmon	1993	R
25	24	4	IRON WILL	Walt Disney Home Video 2545	MacKenzie Astin Kevin Spacey	1994	PG
26	26	14	A BRONX TALE	Savoy Pictures HBO Home Video 90954	Robert De Niro Chazz Palminteri	1993	R
27	22	10	THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hopkins Emma Thompson	1993	PG
28	23	18	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
29	25	14	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
30	30	15	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
31	29	12	ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PG-13
32	28	4	MAN'S BEST FRIEND	New Line Home Video Columbia TriStar Home Video 53513	Ally Sheedy Lance Henriksen	1993	R
33	33	2	GUNMEN	Live Home Video 69977	Mario Van Peebles Christopher Lambert	1993	R
34	27	9	ADDAMS FAMILY VALUES	Paramount Pictures Paramount Home Video 32806	Anjelica Huston Raul Julia	1993	PG-13
35	32	3	DANGEROUS GAME	MGM/UA Home Video 904825	Harvey Keitel Madonna	1993	NR
36	NEW ▶		NAKED	New Line Home Video Columbia TriStar Home Video 1386	David Thewlis Katrin Cartlidge	1993	R
37	34	8	ROBOCOP 3	Orion Pictures Orion Home Video 8796	Robert John Burke Nancy Allen	1993	PG-13
38	37	14	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffer	1993	PG
39	NEW ▶		LOVE, CHEAT & STEAL	Columbia TriStar Home Video 78793	John Lithgow Eric Roberts	1993	R
40	31	8	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR

◆ 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.

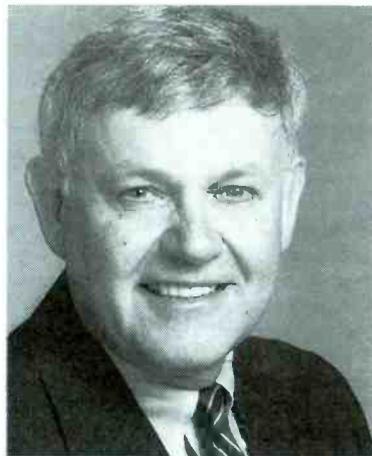
Sell-Through

Continued from page 97

from 5,000 to 10,000 square feet, he bought about 1,400 pieces of "Mrs. Doubtfire" and 1,800 of "Aladdin." He purchased only 750 units of "Jafar," but it did better than he'd expected.

The number of sell-through tapes he buys to increase his rental depth, adds Messer, depends on the title. For example, a Disney or children's title doesn't rent as many times as a "Doubtfire" or a "Fugitive." But overall, he says, "not that much" of his sell-through product goes on the rental racks.

Blockbuster Entertainment, which has nearly 3,000 stores in the U.S., sees direct-to-sell-through mainly as a source of "low-priced rental inventory," according to Ron Castell, senior VP of programming and communications for Blockbuster. With sell-through margins low on hits, the profit is in catalog product, including repriced movies, children's and exercise titles, observes Castell. Yet, in 1993, sales of videotapes, candy and accessories contributed 16% of



Blockbuster's Castell

Blockbuster's burgeoning video-store revenues.

Blockbuster is pleased by the increased number of big sell-through titles and the frequency of their releases. "We'd like to see business spread throughout the year, especially in the months that are softer than normal, like October and May," says Castell. However, he notes that only a handful of films gross more than \$30 million each year, and that none of the others are released at sell-through prices.

PRE-TV "TEXAS"

In the wake of "Jafar's" unexpected success, Castell and other retailers look forward to more direct-to-video releases. While Disney hasn't revealed its plans, some other studios are tackling this new arena. For example, MCA Home Video plans to release direct-to-video sequels to "Darkman" and "The Land Before Time." Blockbuster-owned Republic Home Video will issue a video version of "Texas" at least 90 days before the Aaron Spelling production becomes an ABC-TV miniseries.

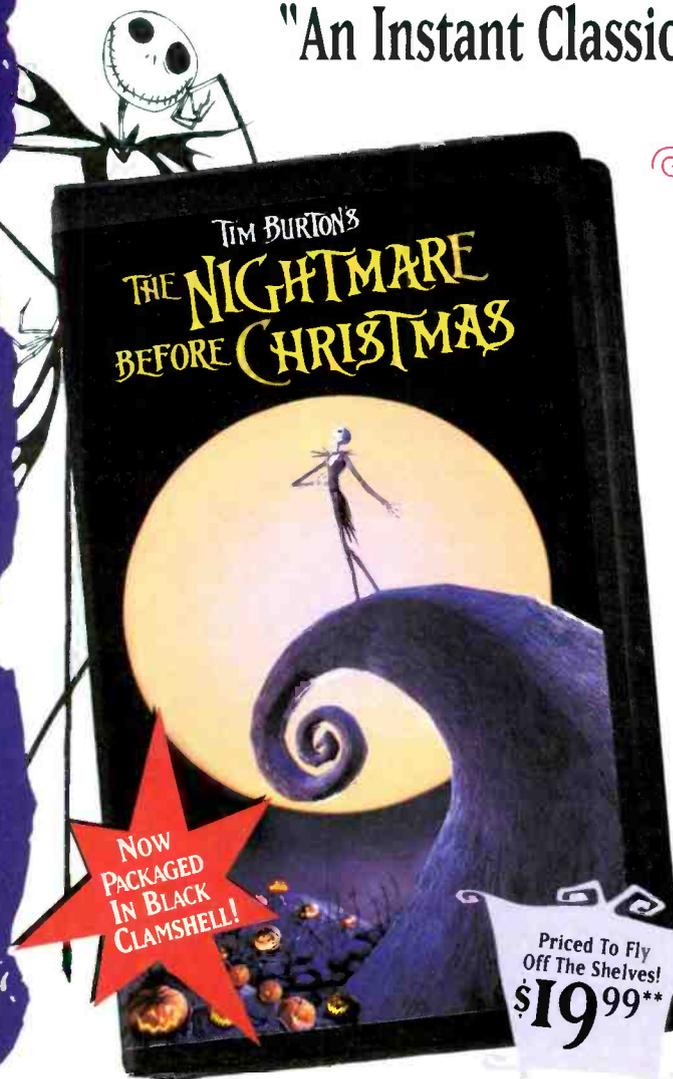
"Videos like 'Jafar,' 'Darkman' and 'Texas' enable retailers to be more than just a sub-run location," says Castell. "They offer people something

Continued on page 103

"The Year's Most Incredible Film"* Has Incredible Marketing Support!

"An Instant Classic For Both Kids And Grown-Ups!"

— Joy Browne, WOR Radio



Stock #2236 Running Time: 76 Minutes
Color /Digitally Mastered

TOUCHSTONE PICTURES presents TIM BURTON'S
"THE NIGHTMARE BEFORE CHRISTMAS"
A BURTON/DI NOVI Production Music, Lyrics & Score by DANNY ELFMAN
Based on a Story and Characters by TIM BURTON
Adaptation by MICHAEL MC DOWELL Screenplay by CAROLINE THOMPSON
Produced by TIM BURTON and DENISE DI NOVI Directed by HENRY SELICK

Soundtrack available on RECORDS

* Joel Siegel, Good Morning America
** Suggested Retail Price

† DURACELL® Battery purchase and video purchase required. Details inside videocassette and on in-store tear pads. Offer good 9/27/94 through 12/31/94. Offer good in U.S. only. Void where prohibited. DURACELL is a registered trademark of DURACELL, Inc.
†† A & W® Root Beer or A & W® Cream Soda and video purchases required. Details inside videocassette and on in-store tear pads. Offer good 9/27/94 through 3/31/95. Offer good in U.S. only. Void where prohibited.

Touchstone Home Video distributed by Buena Vista Home Video, Burbank, CA 91521 Printed in U.S.A. © Touchstone Pictures.

⊙ Consumers Save Up To \$11.50!

- \$4.00 By Mail From DURACELL® Batteries!†
- Jack Skellington Mug Offer From A & W® Root Beer For Only \$7.50!†† (A \$15 Value!)**



⊙ A Dream Of A Media Campaign!

- National Advertising Blitz!
- Trailers And Inserts In Every *The Return Of Jafar* Video!
- Exciting In-Store Merchandising!

⊙ Impactful Prepack Options!

- 12-Unit Rental Pack/Stock #2855 (Not for display purposes.)
- 24-Unit Floor Display/Stock #2856
- 48-Unit Floor Display/Stock #2857
- Holiday-Themed Floor Displays Available After November 1. (Contact your Buena Vista sales representative for ordering details.)

Includes Exclusive P.O.P.

PREBOOK: August 16
Will Call: September 27
NAAD: September 30

ASDA

Woodstock Enters Laser Age; Latest Wenders Reaches Disc

WARNER HOME VIDEO releases an expanded 25th-anniversary edition of "Woodstock: Three Days Of Peace & Music" on laserdisc Aug. 3 (wide-screen, digital audio, 225 mins., \$49.98). Director Michael Wadleigh added 40 minutes of footage to the epic 1970 concert film (the anniversary marks the actual 1969 event). Included are never-before-seen performances by Canned Heat, the Jefferson Airplane, Janis Joplin, and Jimi Hendrix. The movie's digitally remixed

soundtrack has earned great praise and should sound terrific in this laser edition, which will offer the highest-quality presentation of the film in any home entertainment medium.

Just out from Warner is an eerie update on the pod invasion, "Body Snatchers" (wide, \$39.98), starring Forest Whitaker, Gabrielle Anwar, and Meg Tilly. The film's 2.35:1 aspect ratio is intact on laser, but loses 43% of its image on VHS. Also available: "On Deadly Ground" with Steven Sea-

gal, and "Grumpy Old Men" with Walter Matthau, Jack Lemmon, and Ann-Margret (both wide, \$34.98).

LASER EXCLUSIVE: Lumivision has "Marc Almond: Twelve Years Of Tears" (1992, 120 mins., \$39.95), which is available only on disc and captures Marc Almond in a Royal Albert Hall concert. In other news regarding the Denver-based label, Lumivision moved this month and has a new phone number: 303-446-0400.

PANASONIC has a new high-performance karaoke combi-player, the LX-K750 (\$1,000 list). The unit combines the latest karaoke features, two-side play (with a reverse time of 11 seconds), a digital TBC (time-base corrector), and an S-Video output. And, of course, it plays audio CDs as well.

WIM WENDERS ON DISC: Columbia TriStar will bow the latest by German director Wim Wenders, "Far Away, So Close" (Dolby Surround, \$39.95), on laserdisc Aug. 10. The ac-

claimed movie won the Special Jury Prize at the 1993 Cannes Film Festival, and is the sequel to his remarkable "Wings Of Desire." The cast includes Peter Falk, Nastassia Kinski, Bruno Ganz, Willem Dafoe, and—believe it or not—Mikhail Gorbachev, in his acting debut. The rock-heavy soundtrack has music by Lou Reed and U2.

LASER SCANS™

by Chris McGowan

PIONEER just launched Richard Attenborough's "Shadowlands" (wide, Dolby Surround, Side 3 CAV, \$39.95), in which Anthony Hopkins and Debra Winger re-create the moving love story of English author-philosopher C.S. Lewis and New York divorcee Joy Gresham. Also out is

Steven Zaillian's "Searching For Bobby Fischer" (wide, Dolby Surround, \$34.95), about a 7-year-old chess prodigy and his father. Ben Kingsley, Joe Mantegna, and Laurence Fishburne are in the standout cast.

IMAGE UPDATE: Here is expanded information on some upcoming Image titles discussed in past columns. Tim Burton's "The Nightmare Before Christmas" is due Dec. 1 in two editions: a \$29.99 pan-scan disc, and a \$99.99 widescreen CAV special edition full of supplementary materials. "Tombstone" (wide, Dolby Surround, extras, \$49.99) includes outtakes and a commentary track by director George Cosmatos. It is set to bow this month, as is Jim Henson's "The Dark Crystal" (1983, wide, \$29.99), "Sister Act 2: Back In The Habit" (wide, \$39.99), "Cabin Boy" (wide, \$39.99), and "The Incredible Journey" (1963, \$29.99). "The Island At The Top Of The World" (1974, wide, \$34.99) is due Aug. 24.

Billboard®

FOR WEEK ENDING JULY 30, 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	NEW ▶		TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
2	NEW ▶		THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13	39.98
3	NEW ▶		IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 42023	Daniel Day-Lewis Emma Thompson	1993	R	39.98
4	1	3	ACE VENTURA: PET DETECTIVE	Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	34.98
5	NEW ▶		ESCAPE FROM NEW YORK	New Line Home Video Image Entertainment 2330	Kurt Russell Lee Van Cleef	1981	R	49.99
6	4	3	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 42060	Alec Baldwin Kim Basinger	1993	NR	34.98
7	NEW ▶		THE ROAD WARRIOR	Warner Bros. Inc. Warner Home Video 13346	Mel Gibson	1981	R	34.98
8	NEW ▶		GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	34.98
9	7	7	THE RETURN OF JAFAR	Walt Disney Home Video Image Entertainment 2237	Animated	1994	NR	29.99
10	9	17	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98
11	NEW ▶		ROMEO IS BLEEDING	PolyGram Video 8006304451	Gary Oldman Lena Olin	1993	R	34.95
12	2	7	THE PIANO	Live Home Video Pioneer LDCA, Inc. 69974	Holly Hunter Harvey Keitel	1993	R	39.95
13	3	5	THE JOY LUCK CLUB	Hollywood Pictures Image Entertainment 2291	Kieu Chinh Ming-Na Wen	1993	R	39.99
14	8	11	MRS. DOUBTFIRE	FoxVideo Image Entertainment 8588-85	Robin Williams Sally Field	1993	PG-13	39.98
15	RE-ENTRY		MAD MAX BEYOND THUNDERDOME ▲	Warner Bros. Inc. Warner Home Video 13345	Mel Gibson Tina Turner	1985	PG-13	34.98
16	5	5	REMAINS OF THE DAY	Columbia TriStar Home Video 71096	Anthony Hopkins Emma Thompson	1993	PG	39.95
17	15	3	COOL RUNNINGS	Walt Disney Pictures Image Entertainment 2325	Leon Doug E. Doug	1993	PG	39.99
18	NEW ▶		THE JOHNNY CARSON COLLECTION	Carson Productions Group Image Entertainment 2940	Johnny Carson	1994	NR	59.99
19	6	9	THE THREE MUSKETEERS	Walt Disney Home Video Image Entertainment 2524	Charlie Sheen Kiefer Sutherland	1993	PG	39.99
20	11	5	SHORT CUTS	New Line Home Video Image Entertainment 2448	Tim Robbins Jack Lemmon	1993	R	49.99
21	12	3	SIX DEGREES OF SEPARATION	MGM/UA Home Video Pioneer/Image Ent. 104909	Will Smith Stockard Channing	1993	R	34.98
22	NEW ▶		MY LIFE	Columbia TriStar Home Video 71146	Michael Keaton Nicole Kidman	1993	PG-13	34.95
23	13	3	DAS BOOT	Columbia TriStar Home Video 79346	Jurgen Prochnow	1981	R	39.95
24	21	3	RUDY	Columbia TriStar Home Video 53726	Sean Astin	1993	PG	34.95
25	10	9	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13	39.98

♦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.

BASSIN DISTRIBUTORS IS YOUR

The Largest Laser Disc Selection Bar None!

We can fill your special order needs!

bassin DISTRIBUTORS

LASER DISC HEADQUARTERS

Music Videos
Exercise
Kid's Stuff
Movies & Much More!

15959 N.W. 15 Ave.
Miami, Florida 33169

Call for a free catalog, ask for Dwight

TOLL FREE: 800 329 7664 • FAX: 305 620 2216

Enter The Future of Digital Entertainment with ...

LASERS UNLIMITED, INC.

Wholesale Distribution of Laser Video Discs, CD-I, CD's, CD-V, CD-ROM, Videos, Accessories, etc. plus CD-I and CD-ROM Hardware

- Competitive Pricing!
- Family Owned & Operated!
- Outstanding Service!
- Excellent Fills!

1643 Fenimore Rd. • Hewlett, NY 11557 Tel: 516-295-1910 • Fax: 516-569-1266

Advertisement

Lowest Price; Best Fill

LASER SAVER

Norwalk Distribution is quickly becoming the one stop choice of laser disc retailers across the United States. Norwalk combines the service of a friendly family business and the price structure of a competitive corporation in order to achieve big savings and no hassles for their customers. In addition to having a massive inventory of laser discs, Norwalk

also stocks a full line of CD-Rom and CD-I software. While their direct competitors offer an across the board discount of 25%, Norwalk chooses to offer a wide range of discounts up to 38% off and also offers an additional 2% discount to customers who pre-order before the pre-order cut-off date. If you would like to receive a free 1994 multimedia catalog contact:

NORWALK DISTRIBUTION
1193 Knollwood Circle
Anahelm, CA 92801
Toll Free: (800) 877-6021
Fax: (714) 995-1086

Advertisement

Sell-Through

Continued from page 101

they can't see in movies or on TV. We encourage all the studios to look at remakes of old movies or whatever and release them direct to video. They can always run on the networks later."

GAME PRESERVES

Sell-through is not the only reason for retailers to be cheerful. They're also doing well with videogame rentals and sales of used games. Palmer Video's Peter Balner says game rentals are increasing as fast as sell-through; his chain has even opened a games-only store. And Castell says Blockbuster is "bullish on the game business. It doesn't detract from video. People go to the video store to rent a game for their kids, and they rent a video for themselves."

The CD-ROM market also looks promising. Video Warehouse, for



Gemstone's Jack Messer



Millions sold: "The Fugitive"

example, is testing CD-ROMs and CD-Is, and Movie Warehouse's Tony Clark predicts that video retailers will get more involved with both CD-ROMs and videogames.

Meanwhile, the retailers express less concern than they did a year ago about the impact of pay-per-view and that over-publicized 'superhighway.'

"I think people lose sight of the fact that if this superhighway ever becomes a reality, it's going to be a toll road, and it won't be cheap," comments Jack Messer. "And there are ways to stay competitive, because our costs are going to be a lot lower in video than they'll be on this toll road."

Says Tony Clark, "There's a lot of talk about pay-per-view and the superhighway, but you never know what direction it's going to go in. I remain optimistic. I think the video business will be strong to the year 2000 and probably for the decade after that." ■



天地無用!



The six volume Tenchi series, a Tenchi "special" and four Moldiver episodes now on VHS.



The six volume Tenchi series, a Tenchi "special" and four Moldiver episodes all on Laserdisc.



Save 15% off the individual price when you purchase the Tenchi 12-pack display. Offer good through 11/94. Catalog number 70000.

Tenchi and Moldiver on VHS!



モルダイバー

Mega-hit Tenchi Muyo OVA and Moldiver now available on VHS!

- Tenchi Muyo #1: "Ryoko Resurrected"**
VHS DUB 19.98 PIVA-1001D • VHS SUBTITLED 24.98 PIVA-1001S • LASERDISC 34.95 PILA-1133
- Tenchi Muyo #2: "Here Comes Ayeka!"**
VHS DUB 19.98 PIVA-1002D • VHS SUBTITLED 24.98 PIVA-1002S • LASERDISC 34.95 PILA-1134A
- Tenchi Muyo #3: "Hello Ryo-Ohi"**
VHS DUB 19.98 PIVA-1003D • VHS SUBTITLED 24.98 PIVA-1003S • LASERDISC 34.95 PILA-1135
- Tenchi Muyo #4: "Mihoshi Falls to the Land of Stars"**
VHS DUB 19.98 PIVA-1004D • VHS SUBTITLED 24.98 PIVA-1004S • LASERDISC 34.95 PILA-1136
- Tenchi Muyo #5: "Kagato Attacks"**
VHS DUB 19.98 PIVA-1005D • VHS SUBTITLED 24.98 PIVA-1005S • LASERDISC 34.95 PILA-1137
- Tenchi Muyo #6: "We Need Tenchi"**
VHS DUB 19.98 PIVA-1006D • VHS SUBTITLED 24.98 PIVA-1006S • LASERDISC 34.95 PILA-1138
- Tenchi Muyo #7: "The Night Before the Carnival"**
VHS DUB 19.98 PIVA-1256D • VHS SUBTITLED 24.98 PIVA-1256S • LASERDISC 39.95 PILA-1184A
- Moldiver #1: "Metamorphose"**
VHS DUB 19.98 PIVA-1007D • VHS SUBTITLED 24.98 PIVA-1007S • LASERDISC 34.95 PILA-1139A
- Moldiver #2: "Overzone"**
VHS DUB 19.98 PIVA-1008D • VHS SUBTITLED 24.98 PIVA-1008S • LASERDISC 34.95 PILA-1140A
- Moldiver #3: "Longing"**
VHS DUB 19.98 PIVA-1009D • VHS SUBTITLED 24.98 PIVA-1009S • LASERDISC 34.95 PILA-1141A
- Moldiver #4: "Destruction"**
VHS DUB 19.98 PIVA-1010D • VHS SUBTITLED 24.98 PIVA-1010S • LASERDISC 34.95 PILA-1142A

PIONEER
The Art of Entertainment

©1994 Pioneer LDCA, Inc. All artwork © and TM. All rights reserved.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Mickey Mouse Leads All-Star Cast For Sony Imagesoft

BY MARILYN A. GILLEN

NEW YORK—"It's the ultimate Mickey Mouse game," says Rich Robinson, executive producer at Sony Imagesoft, without a trace of self-consciousness at the boast.

"Mickey Mania: The Timeless Adventures Of Mickey Mouse" does indeed look like something a cut above—and it should, with the combined technical and creative clout of Sony and Disney behind it. The co-venture with Disney Software is at the center of a varied fourth-quarter Sony slate that also includes the day-and-date release of a video game based on the forthcoming TriStar feature film "Mary Shelley's Frankenstein"; a revamped-up sports slate: some TV tie-ins; a comic book companion; and an original, full-motion-video interactive film boasting a script by the author of the hit film "Honey, I Shrunk The Kids."

Launching this fall for the Super Nintendo, Sega Genesis, and Sega CD platforms, "Mickey Mania" is the first video game ever created by Disney animators; the creative team drew more than 1,500 animation cels exclusively for the game, which celebrates Mickey's 65 years with a collection of classic moments from his film career. In a time-tripping adventure, gamers take part in a retrospective of Mickey's life as seen in seven animated films, beginning with "Steamboat Willie" (1928) and culminating in "The Prince And The Pauper" (1990). In between are "The Mad Doctor" (1933), "The Band Concert" (1935), "Moose Hunters" (1937), "Lonesome Ghosts" (1937), and "Fun And Fancy Free" (1990).

Each of the animated shorts included was chosen as representative of a major moment in the mouse's career, Rich says: his first appearance, the first time he was colored, his first speaking role, etc.

The game also boasts two firsts from a game-play perspective, Rich says. New to the title, he says, are the game-play "engines" of "coming at you" and "cylindrical rotating." Another unique perspective is offered through a side-scrolling engine. "We didn't want you looking at the back of his head," Robinson says of the "coming at you" perspective. "It's much more interesting the other way."

The game is due out at \$59.95, and will get a strong marketing push that will include a multimillion-dollar TV campaign, a million-dollar-plus print buy, and a variety of consumer product tie-ins, Sony says. Retail support will include standees, counter cards, and banners.

"We expect this to appeal to a wide variety of people, from the children who have always loved Mickey to their parents, who will be taken with the retrospective approach," Robinson says.

An equally broad spectrum, though skewing higher, is targeted with a sports lineup that includes a

continuation of Sony's relationship with sports network ESPN. "We've added different twists, better game play and graphics, new perspectives, and new options for a more lifelike sports experience," says Robinson of a fall lineup that includes "ESPN Sunday Night NFL," "ESPN National Hockey Night," "ESPN Speed World," and "NBA Hangtime '95."

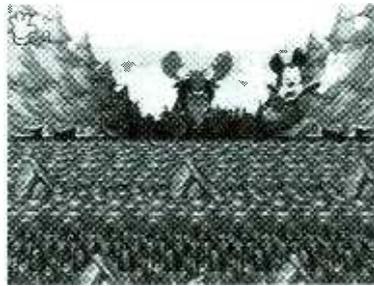
"Speed World" is one title Robinson is particularly proud of, emphasizing that the two-player game offers a stock-car-racing experience in which cars are bunched up together during competition.

"It rates high on my i.p.s. scale, by which I measure everything," he says. The initials stand for interactions per second, and the higher, it seems, the better.

The sports titles list for \$64.95 each.

FILM FOCUS

On the Hollywood front, Sony will spin off feature films "Mary Shelley's Frankenstein," "No Escape," and "3 Ninjas" into games



One of the new game-play perspectives used in "Mickey Mania" is "coming at you."

this year.

The former will be released the same day the TriStar horror film hits theaters in November. "With the marketing push for the movie, people will be really focused on Frankenstein this holiday season," says marketing director Peter Dille. "Bringing the game out with the movie will really enhance sales."

An original interactive film property bowing on CD-ROM this fall is "The Exterminators," which prom-

ises to do for bugs what "Ghostbusters" did for spectres.

"It's campy, funny, cool," Robinson says of the story about a city under siege by an invading storm of giant-size bugs. The players' role is to strap on exterminator tanks and extinguish the pests.

The script for the film, which includes full-motion video and live actors as well as models and computer effects, was written by "Honey, I Shrunk The Kids" author Ed Naha. It's due for the Sega CD platform at \$59.95.

Rounding out the lineup are TV spinoffs "Wheel Of Fortune" and "Jeopardy," and a video game based on the Malibu comic "Prime."

Beyond being a video game in which players engage in various adventures, "Prime" is also a collector's-edition version of the comic books, Robinson says. "We digitized art work from the actual comic books," he says, "and also will add interviews with the writers and artists. So it goes beyond a game."

Who Knows What Evil Lurks In A Game? 'Phantasmagoria' Challenges Player To Find Out

CHICAGO—Sierra On-Line's big-budget interactive film "Phantasmagoria" is visually stunning, but it also offers a compelling gaming experience.

"You figure it out, or you die," says Dan Rogers, product manager for the Bellevue, Wash.-based company whose previous titles include the popular "King's Quest," "Space Quest," and "Leisure Suit Larry."

What gamers must figure out or die trying is the mystery of the evil that haunts a large island home. The story, scripted by best-selling game designer Roberta Williams, centers on a woman fighting for her life in a sprawling, eerie house once occupied by a turn-of-the-century master illusionist. When she and her husband move in, they unleash an evil presence that slowly infects the house—and the husband.

The story unfolds in a novel-like fashion through seven "chapters," and, as with a book, gamers can place a bookmark in it if they are interrupted or want to put it down to pick up again another night.

Gamers assume the identity of the wife as she faces down the evil entity and struggles to solve the mystery of its presence.

The expansive story, originally targeted at two CD-ROM discs, has swelled during production, and may bow on as many as four discs when it launches in October, Rogers says.

"With its 400-page script, 20 live actors, 500 camera angles, and more than 100 pages of detailed storyboard, 'Phantasmagoria' may very well set a new industry precedent," says Williams.

The \$1 million-plus production

was the first to be done at Sierra's new studio facilities in Oakhurst, Calif., which were built exclusively to produce multimedia programming. Live actors were filmed against blue screens, and the digitized images were then integrated with realistic 3D effects, computer renderings, and stirring music.

Robert Miano, a veteran actor who plays the character Carno, says his first experience in a CD-ROM film was initially awkward, but ultimately fulfilling. "The blue screens take getting used to, and interacting with computer effects that aren't there," he says. "But it is very much like a Hollywood film throughout, from the director to the film crew."

Miano adds, "Actors like to work. Anything that gives them work is a godsend, and this is a whole new area of opportunity. Plus, as the budgets get bigger, we're seeing bigger actors getting into games."

Margot Kidder and Brian Keith, for instance, star in another big-budget original interactive film, "Under A Killing Moon" from Access Software, which is due in Au-

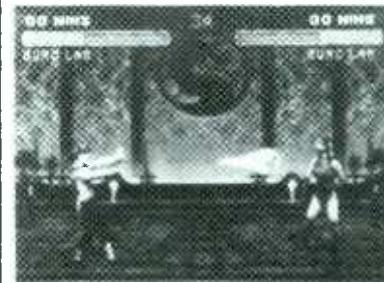


In "Phantasmagoria," players assume the identity of Adrian as she attempts to solve a deadly mystery.

Acclaim Readies 'Kombat' Battle

AS IF THE NAME "Mortal Kombat II" didn't pack enough punch, Acclaim Entertainment will back it with multi-million-dollar marketing muscle when the title launches in September. Sam Goldberg, VP of marketing, says the campaign, which will begin in August with a commercial running on more than 1,600 Cineplex Odeon movie screens nationwide, will be as wide-ranging as it is aggressive.

Among the other plans for the highly anticipated sequel: TV commercials promoting the actual street date will air starting in September; radio spots



will begin just prior to shipping; and the in-store campaign will include videos, P-O-P, and a pre-sell program.

The title will get a cross-platform release on Super NES, Genesis, Game Gear, and Game Boy. Retail prices range from \$34.95 to \$74.95.

The original "Mortal Kombat" has sold more than 6 million units worldwide, the company says.

IN OTHER NEWS from Acclaim, "Spiderman & Venom: Maximum Carnage," based on Marvel Comics' 14-part comic book series, boasts an original soundtrack from Zoo Entertainment group Green Jelly. The band, which plans to star in its own CD-ROMs, composed the music espe-



GREEN JELLY

cially for the video game, which will be available in September for the Super NES and Genesis platforms.

An audiotape of the game theme will be included in a special premium kit for consumers who reserve a copy of the game before its release date. Also in the kit are custom-made trading cards.

Other marketing plans include a limited-edition red cartridge version of the game; a commercial directed by David Anderson, whose work includes music videos for groups such as Tears For Fears; and in-cinema ads.

A Marvel Comics co-promotion boasts a "Collectors Edition" set to be sold in comic book stores, that will include an autographed game cartridge and leather-bound comics.

THE TICK



THE NEW SERIES FROM FOX, THE #1 KIDS NETWORK.



GENESIS



This official seal is your assurance that this product meets the highest quality standards of Sega. Buy games and accessories with this seal to be sure that they are compatible with the Sega Genesis, Sega CD, or Game Gear System.

COMING TO SEGA GENESIS AND SUPER NES THIS NOVEMBER.

SUPER NINTENDO



Nintendo, Super Nintendo Entertainment System and the Seal of Quality are registered trademarks of Nintendo of America Inc. ©1991 Nintendo of America Inc.

© and TM, 1993 FOX. All Rights Reserved.

USA

Retailers to game-makers: What are you doing, where are you going to be, and how are kids going to be aware of you?

Smart marketing has the Enter*Active answers.

BY MARILYN A. GILLEN

Retailers putting their muscle into moving videogames from store shelves in the coming months can expect to get some heavyweight support from a wide variety of manufacturers (beyond powerhouses Sega and Nintendo) who say they are both expanding on traditional marketing maneuvers and stretching into new advertising arenas as the PC and videogaming marketplaces broaden and as competition for consumer dollars increases. Caught in the middle are distributors, who find themselves trying to learn the business and satisfy retail demand, as they maneuver through a maze of new products.

"It's a free-for-all out there," says Robert Botch, president of San Francisco-based US Gold, whose latest sports-licensed game is "World Cup USA '94." "There's really no other word to describe the scene on some of the store shelves."

And so marketing has become ever more crucial, and clever.

"As we start to create more games that we feel have more of a mass appeal, we're trying to broaden our audience and to go to people who we deem the 'casual user' as opposed to only the hardcore gamers," says Lou Gioia, senior VP of marketing for Alameda, Calif.-based Spectrum Holobyte, which focuses more on PC games than on videogames. Although his company has done "minimal" TV advertising in the past, for instance, Gioia says Spectrum plans heavy TV support for its upcoming "Star Trek: The Next Generation" CD-ROM title, likely keyed to reruns of the TV series.

TV OR NOT TV

Spectrum is not alone in targeting TV, the holy temple of advertising, nor in using it very selectively.

"Our marketing approach is based on a revenue-generation forecast," says Connie Viveros, VP of marketing for Ocean of America. "So, for instance, if we have a 'Jurassic Park,' like we had last year, the specific sales numbers obviously bring to the party



US Gold's Botch

a much bigger piece of the marketing pie. With that, then, we will try to tailor the marketing plan to move the kinds of numbers that we are talking about. So moving a million units of 'Jurassic Park' does include television. Moving 35,000 units of another great title, 'Eek The Cat,' wouldn't necessarily. It boils down to what your sales forecasts are and what kind of distribution you are going to get."

So while "TV is everything," as the marketers say, so is return on investment. "We look at every title as a challenge to communicate to the consumers that the product exists," says Murray Froikin, VP of video games at New York-based Hi-Tech Entertainment, which will be using 30-second TV spots to push its "Barbie" titles in the fourth quarter. "The problem, of course," says Froikin, is that there are only a few titles in the marketplace that are 'NBA Jams' [a huge hit from Acclaim]. So what do you do with a title that there will be a good, solid market for but that is not going to do several million units? That's the economic challenge we face in planning a strategy that both works and is cost-effective."

PRINTED WORD OF MOUTH

Print advertising has been the traditional answer to that question, something game-makers have relied on to



Spectrum-Holobyte's Gioia

start the all-important word of mouth cited so often by kids as an impetus for buying a particular title over a similar-seeming one. Trish Wright, VP of advertising at Activision, says



Game-video tie-in: "Baby's Day Out"

the target is "the major enthusiast gaming publications, because although they represent a small percentage of the audience, they are very heavy purchasers of games. They are also opinion-leaders, and a lot of word of mouth is generated there."

Acknowledging that they are often

"preaching to the converted" this way, some game-makers are also beginning to target consumer magazines, but, as with TV, only selectively. "We're talking \$30,000 to \$50,000 a page sometimes, and in many instances that's my whole budget," laughs Kelly Flaherty, marketing manager for JVC Games.

TIMING IS EVERYTHING

Such traditional advertising approaches as TV and slick monthly magazines, with their big budgets and large lead times, also pose special problems for the game industry. "Timing is a nightmare," says Hi-Tech's Froikin, citing the delicate, tricky development cycle for games. "A lot of times, your advertising won't hit until after the product has actually been on the shelf for a month," agrees Flaherty. "And then when you decide to switch it around and run the ads early, development hits a snag and your ads are over

months before the product hits."

The time frame, assuming all goes according to plan, is to try to start the pre-release anticipation three to six months in advance through editorial coverage, the companies say. Then TV, if there is any, hits a week or so before launch. Heavy print ads debut with the launch.

The overall ad campaign will last an average of three months, game-makers say. "If you see a real great result, you may then consider another flight [of ads]," Activision's Wright says. "The life cycle on these titles, unless you have a major blockbuster, is basically six months," adds Flaherty. "Often, if you see a title re-advertised, it may mean it was a blockbuster surprise, but it probably means there's a lot of inventory laying around in warehouses."

RETAIL RELATIONS

To prevent that happening, developers also have been working at the retail level, they say.

"With video games, I've heard research saying about 69% of kids go into the store knowing exactly what they want," says Wright. "Whether that percentage is right or not, I feel that it is increasing, because people are watching their dollars more, the games are getting a little more expensive, and the uncertainty of what is the hot platform is milling about in the back of their heads.

"So when they go into the store, they probably have three titles in their mind. If we are one of those three and have a standee in that store or a contest going or whatever that can make us be the one of the three they buy, that's the part that retail plays. And our marketing put as one of the three to begin with."

The "retail sale" can be aided, developers believe, from special point-of-sale material—shelf-talkers, standees and the like—and through pre-sale and reservations campaigns, among other specific retail tie-ins.

Ocean is considering a retail giveaway of a comic book keyed to its upcoming "Mighty Max" game spin-off to the Saturday morning cartoon show. "If retailers find it too difficult to handle, we will pack it in with the game," Viveros adds.

TATTOOS AND TRADING CARDS

Spectrum Holobyte is formulating retailer "events" for "Star Trek: The Next Generation." JVC will continue a "pre-pay" program for its upcoming "Rebel Assault" that it has used previously on other titles, where JVC produces an in-store counter card; customers who want the game pay for it in advance and are given a JVC-supplied gift (in this case a "Rebel Assault" cap) for doing so, Flaherty says.

Advance reservation programs are considered key by developers. "They get the word of mouth started," says Wright, whose company will be giving away such "little incentives" as trading cards, temporary tattoos and the like for its "Pitfall: The Mine Adventure" game, for which it has high hopes for the November launch.

The reservations system also is directly keyed to orders, she adds. "A retailer will look at the number of names on the list and order from that. They know it's three times or five times or whatever."

SIGNAGE OF THE TIMES

While game giveaways are part of the word-of-mouth game plan for most publishers, Spectrum also tries to get the retailers—and not just the customers—excited about the games this way. "That helps them get familiar with what they are selling, and it helps us because they will create their own word of mouth to customers if they like the game," says Gioia.

Continued on page 108

Multimedia Challenges Management of Licensing & Royalties

FREE-LANCE WRITERS SUE ELECTRONIC PUBLISHERS

"Lawsuit by free-lance writers who say electronic publishers are violating their copyrights."

"...the rights of 'hundreds, if not thousands' of writers are being infringed as their work is placed on electronic databases ... without their consent or additional payment."

Reprinted from USA TODAY

CD-ROM CLAIMS FIRST VICTIM

"Large publisher teeters on the
brink of disaster for failing to keep
up with technology."

Are You Prepared?

Don't let the multimedia explosion sneak up on you. ESS can provide you with software to track your royalty obligations and payments while empowering you to fully exploit your rights across the full multimedia marketplace.

Technology will continue to challenge the way you do business. Our software will help you meet those challenges.

Be Prepared.

Call ESS for a demonstration:

818-313-8012

Or Fax:

818-313-8095

ESS Software currently available on the IBM
AS/400, RS/6000 and HP 9000.



Games

Continued from page 106

Merchandising materials, a big concern for retailers, in developers' eyes, can also be a thorny issue.

"This year in particular, everyone is really saying it's going to be a tough year and that marketing is going to make or break your products," says Flaherty. "And so much more than ever before, retailers are saying, 'What are you doing, where are you going to be, how are kids going to be aware of you?'"

Providing in-store signage is one easy way to quell those concerns, but one developer queried cites dismay over its "warehousing." "We spend a lot of money on collateral materials, and a third of what we produce actually ends up getting up," says Wright. "We would feel much better about spending \$20,000 to develop something if we knew it was going to get used."

Hi-Tech Expressions is going signage one better this year and launching a retail-based campaign called "Rent It, Try It, Buy It," Froikin says. The company will supply counter cards, posters and rebate coupons to retailers. "We are looking to get younger kids to rent it, try it, and then to give a rebate to help Mom buy it," he adds. "That [\$5] rebate will work at the stores if they are prepared to support sell-through, but it can also be used elsewhere."

Hi-Tech, which caters to a young audience, also is encouraging retailers to create special children's sections for games from all publishers. "Right now, they mix up all the inventory," he says. "That would be like putting a Disney film next to 'Friday The 13th' in a video store." Hi-Tech is also planning a pre-holiday season newspaper-insert campaign for its catalog.

DISTRIBUTOR HELP

Within the whirlwind supplier-activity, retailers still look to their distributor to forecast which products will provide the most return on investment.

"Basically, we're supposed to be the experts," says David Balfour, multimedia marketing manager at Ingram Entertainment. "And there's a lot of confusion out there."

While most distributors have recently revamped their weekly mailers to include multi-media sections, Ingram also offers a buy-in program designed for dealers who want to dive headfirst into the category, Balfour says.

The rental program includes either a 25-unit or 50-unit selection of product, a three-foot banner, counter card, buttons and a category sign that can be used to create an in-store multimedia section.

Once the rental program is in place, Ingram will follow up with a sell-through plan, which gives retailers a

selection of the 100 top-selling titles. The Ingram plan also includes CD-I and 3DO titles.

Owenboro, Ky.-based distributor WaxWorks/VideoWorks has begun using its Automatic Inventory Management System (AIMS) to pre-select games according to a given store's demographic profile. AIMS was first developed as a home-video buying guide for retailers a few years ago.

"The trouble that most dealers have is knowing how much to buy," says Waxworks game buyer Monica



Soccer stinger: "World Cup" game features Scorpions music.

Goodman. "With AIMS, we have a profile on every detail of their store."

Once the profile is completed, Goodman writes up a suggested buy for the store based on a specified budget. The store owner can then "tweak" the list before any product is shipped. Once the final list is approved, WaxWorks provides overnight delivery.

SELECTION AND SERVICE

At Baker & Taylor, the focus is offering as many formats and titles as possible. "Our job is to offer the product and let the client decide what product they want," says David L. Lowrey, director of special markets. "We don't use incentive programs."

In addition to providing cartridge- and disc-based games, Baker & Taylor also was among the few distributors to offer titles for the Atari Jaguar system, which was introduced in April.

"The changing technology keeps everyone on their toes," Lowrey says. "But I think whoever creates the most software for a particular system is going to win."

ONE STEP BEYOND

Beyond TV, radio, print and retail, game-makers are trying a variety of creative marketing approaches, all

designed to spread the word. Among these are computer bulletin-boards, which have become a hot new promotional area for makers of PC-based games.

Explains Ocean's Viveros, "You become a subscriber and you upload information to that network of users, and then a user in his home can see that there is, say, a 'TFX' demo from Ocean, and they call up that mailbox and see either a static screen or a self-running demo." Ocean will include a telephone number for more information; it also has an on-line address that gamers can write to with comments or questions.

Comic books, too, which have been a key ad arena for years, are now being increasingly "created" by developers themselves as "added-value items," a phrase heard more and more.

One form, rebates—whether mail-in or in-store—are currying favor, as are sweepstakes and radio and retail contests. Ocean will tie in with a vitamin company for a promotion for its "Flintstones" game, while Spectrum plans to work with a home-video company on its movie-spinoff of "Baby's Day Out."

ROCK BANDS AND BEDROCK

Among the more unusual promotions this fall, Ocean plans to tie in with one or several retailers on a "password" promotion for "The Flintstones." The retailer would be assigned a specific passcode that would unlock secret levels of the game; on a certain date after release, the retailer would announce the code. The bonus level also will lead to various retailer icons throughout the game; collecting them will allow gamers to win prizes. At least one other developer is trying a similar "added-value" approach.

Music, too, is being seen as an added-value increasingly worth touting. US Gold, which has just released its "World Cup" game, is promoting the inclusion of music by rock band the Scorpions and getting promotion in return from the band via video-game footage included in the band's music video.

Still, even the most enthusiastic marketers will finally admit, it does eventually come down to the game.

Sighs Flaherty, "You can market things to death, but if the game play isn't there, it doesn't matter in the end." ■

(Assistance in preparing this story was provided by Eileen Fitzpatrick.)



Only licensed manufacturers of optical discs fit into our profile.

DiscoVision Associates owns a patent portfolio relating to optical disc technology and has licensed this technology to manufacturers and distributors of optical discs throughout the world. So, if you are an unlicensed manufacturer, distributor or importer of optical discs or if you are buying discs from one, you could be infringing DVA's patents and owe DVA royalties for the unlicensed discs. For more information and a complete list of licensees, please write to DiscoVision Associates attention: Ronald J. Clark, 2355 Main Street, Ste. 200, Irvine, CA, 92714 or fax: (714) 660-1801.





Now U2 Can Record With Nanci. Elektra artist Nanci Griffith and members of U2 were recently at New York's Electric Lady Studio recording songs for her upcoming album, "Flyer," scheduled for September release. Shown, from left, are U2 drummer Larry Mullen Jr., Griffith, producer Peter Collins, U2 bassist Adam Clayton, and James Hooker, keyboardist for Griffith's band. Other special guests on Griffith's project include the Indigo Girls, the Bodeans, Mark Knopfler, and Adam Durwitz of Counting Crows.

Remixing 3 Days Of Peace & Music Noisy Neighbors Team Updates Woodstock Tapes

■ BY PAUL VERNA

NEW YORK—When the folks at Atlantic Records needed expert help in remixing live Woodstock tapes from 1969 for an upcoming boxed-set reissue, they called on their Noisy Neighbors. That is, mixer Gary Coyote and digital engineer Rob Arbittier, also known as Noisy Neighbors of Los Angeles. The two veterans pulled out all the stops in their quest to bring the tapes from the Age of Aquarius to the digital age.

First came extensive detective work to find the best masters. Coyote and Arbittier say reels were found in such diverse places as record company vaults and the garages of rock stars. The best Who tapes, for instance, were



Noisy Neighbors Coyote, left, and Arbittier are shown at the TimeLine DAW-80 digital audio workstation during a session for the Woodstock remixing project. Atop the Marshall amplifier—which was used to process some guitar tracks from the source tape—is the PRO Spatializer 3-D audio controller.

degrading" and "picking up a lot of distortion. It just wasn't strong anymore. I remember hearing it way back then, and it sounded really big and strong in the theaters."

Once the audio information was stored digitally in the TimeLine, Coyote and Arbittier went to work cleaning up imperfections on the original tapes, and generally enhancing their sound.

"There was a lot of stuff you couldn't do with a console because the moves were too fast, too tight," Arbittier says. With the DAW, "We were able to get rid of clicks, pops, and hums."

The pair also was able to eliminate the annoying "boing" sound made by the springs on amplifiers' reverb units, which were left on while performers danced around the stage.

Volume and panning moves also were facilitated by the editing flexibility of the workstation, according to Arbittier. For instance, when singers varied their distance from their microphones during the festival, the resulting sound contained vacillations in volume that were corrected with the DAW.

After all the audio data was digitally stored, it was processed through the PRO Spatializer 3-D unit.

"We used the Spatializer on a lot of stuff because it's great for expanding the stereo image," says Arbittier. "We were able to take a lot of tracks that were mono, things like audience tracks and different ambiences, and spread them out to give them a much bigger stereo image than people have ever heard on this material."

"We could put the audience very far left and right of the stage, and then have the instruments fill out the middle," adds Coyote.

The entire project—55 remixes—took approximately four weeks, according to Coyote. He says, "It became a bigger job than anyone thought it was going to be, because they thought, 'Well, it's only eight tracks, how long could it take?' But in some instances, it

(Continued on next page)

For Soundgarden, Soul Asylum Producer Michael Beinhorn, Personality Is Paramount

■ BY BRADLEY BAMBARGER

NEW YORK—Taking cues from veteran record makers across genres—from Chris Thomas to King Tubby, George Martin to Sam Phillips—producer Michael Beinhorn purposefully evades any recurrent sonic signature. His method is to avoid methodology, eschewing cliché and rote to enable the full range of an artist's personality to shine through. A Michael Beinhorn production sounds like a Soundgarden album, like a Soul Asylum album—only better.

Before manning the board for Soundgarden's "Superunknown" and Soul Asylum's "Grave Dancers Union," as well as albums by Violent Femmes and the Red Hot Chili Peppers, Beinhorn apprenticed in the original incarnation of Material. It was with Material that he helped fashion Herbie Hancock's genre-busting, Grammy-winning "Future Shock" and "Sound-System" albums.

For Soundgarden's chart-topping "Superunknown," Beinhorn strove to broaden the band's attack, especially in terms of songwriting and musical texture. Weaning the band from brute force was the key, giving it the impetus to invest in a more subtle power.

Admiring recordings as diverse as Roxy Music's "Avalon," Albert Ayler's "Love Cry," and mid-'70s Aerosmith, as well as music by Bartok, Stockhausen, Led Zeppelin, and all manner of Miles Davis and Ornette Coleman, Beinhorn brings a catholic musical sensibility to bear on his projects, often using his tastes to reframe his clients. For example, prior to tracking vocals for the cut "Black Hole Sun," Beinhorn had Soundgarden singer Chris Cornell listen to

Frank Sinatra, hoping he would take a tip from the crooner's voluptuous phrasing and emotional directness.

For Beinhorn, channeling emotion is the key to any musical performance, and around the time of recording "Superunknown" he became consumed by techno music for its intensity. He cites the noisier strains of techno out of Rotterdam, as well as Aphex Twin, as particular influences. "It's some of the rawest music made," he says. "It's made up of emotional extremes. And I think there's an undercurrent of that on the Soundgarden album."

To give "Superunknown" sonic depth and detail, Beinhorn and the band experimented for long hours to come up with striking, varied tonal colorations within the confines of traditional rock'n'roll instrumentation. They developed unusual timbres by mixing and matching amplifiers and guitars, as well as massing sounds to achieve an imposing listening experience. Nowhere is this tack more apparent than in the claustrophobic din of "Fourth Of July," on which the

slow-grinding guitars, thudding drums, and heaving vocals cave in around each other to articulate the song's apocalyptic theme.

"I like things to sound as broad as possible, even to the point where instruments are getting in the way of each other—overloading tape to the point of distortion, using massive EQ, massive compression," Beinhorn says. "We experimented with chains of four equalizers and four compressors in one signal chain, on one instrument. The end result is a record that is both incredibly dense and overwhelmingly present. There is a tangible sense of air being moved."

To capture that atmosphere, Beinhorn favors SSL G Series boards with Ultimation, as well as older Neve boards, along with Studer 800 or 827 tape machines, requiring two to run 16 tracks for drums. Although he says his outboard tools of choice vary widely according to each project's demands, the secret weapons on "Superunknown" were various equalizers and limiter-compressors, in particular

(Continued on next page)



Michael Beinhorn and the members of Living Colour take a break at Right Track Studios in New York during the recording of Cream's "Sunshine Of Your Love," for the Epic Soundtrax album "True Lies." Shown, from left, are Living Colour singer Corey Glover, drummer Will Calhoun, and guitarist Vernon Reid; Beinhorn; and Living Colour bassist Doug Wimbish.

those that came from guitarist Pete Townshend's private collection.

Once the tapes were located and the best versions selected, the Neighbors transferred the contents to the TimeLine DAW-80 digital audio workstation, using Studioframe version 6.0 software.

In some cases, Coyote and Arbittier fed tracks from the original eight-track, one-inch masters through amplifiers before dumping them onto the DAW. Noting that they used a similar technique on remixes of live Stevie Ray Vaughn tapes some years back, Coyote says, "It cleans up distortion on a guitar and other things, too, and it provides more sustain and makes the notes longer and rounder sounding."

Sending the signal back through an amp during remixing also allows an engineer to enhance its stereo image. Says Coyote, "We could take the original signal and put it a little bit to the left or right, and take the miked signal and spread it out so that the guitar starts sounding really big, and then you can build the mix around that."

Although some of the source tapes had leakage from other tracks, the real problem in handling the Woodstock reels was degradation. According to Coyote, the sound on the tapes "started

AUDIO TRACK

NEW YORK

STEVE ROSENTHAL was recently at Sear Sound engineering a session for A&M Records group **Monster Magnet**. The band was mixed to the Ampex 300 tube machine.

Producer/engineer **Rick Kerr** was recently at the Dream Factory mixing songs for Atlantic artist **Maria Christensen's** second album. The record is being co-produced by **Ric Wake, P. Zizzo, and A. Marvel**.

Lou Reed recently went to the Magic Shop to track and mix a song for Canadian movie company Rhombus Media. **Hal Willner** produced the session, and **Lou Giordano** engineered behind the Neve console. **Joe Warda** assisted.

LOS ANGELES

CHRIS GAFFNEY recently joined

members of the **Iguanas** at Trax Recording to lay down a track for the new "Cowboys To Girls" project, to be released on Rococo Records.

At Brooklyn Recording Studio, Island Records artist **Buckwheat Zydeco** was recently in working on an upcoming project with producer **Steve Berlin**, who invited fellow **Los Lobos** member **David Hidalgo** in to cut guest vocals.

Producer **Keith Forsey** was recently working behind the Neve console at Track Record with guitarist **Mark Younger-Smith** and drummer **Mark Schulman**, producing and recording a song for the "Beverly Hills Cop 3" soundtrack. **Bill Drescher** engineered the sessions, and **Mike Ainsworth** assisted.

Stanley Clarke was recently at Sunset Sound producing, composing, and arranging the film score for "Little Big" (Continued on next page)

AUDIO TRACK

(Continued from preceding page)

League," which includes **Jeff Beck**, **Stewart Copeland**, and **Booker T & the MGs**. **Bill Jackson** engineered, and **Mike Kloster** assisted on the sessions.

Epic Records artist **Jay Disco** was recently at Image Recording mixing his new album with producer **Everlast** of **House Of Pain**. **Jason Roberts** engineered behind the SSL 4056E console with G-series computer, and **Terri Wong** served as second engineer.

NASHVILLE

WARNER BROS. artist **Shawn Camp** was recently at Woodland Digital tracking his upcoming project for

the label. **Emory Gordy Jr.** produced the sessions with engineers **Steve "Papa Ziti" Marcantonio** and **Russ Martin**.

RCA group **Alabama** was recently at the Sound Emporium working on an upcoming album with producer **Garth Fundis**. **Dave Sinko** and **Gary Laney** shared engineering duties.

At Masterfonics, Arista recording artist **Michelle Wright** was recently in with producer/engineer **John Guess** wrapping up production of her upcoming album for the label. Guess mixed the sessions on the new AT&T Disc Mixer Core system and was assisted by **Derek Bason** and **John Thomas**.

OTHER LOCATIONS

ARLYN STUDIOS IN AUSTIN recently played host to Dos act **Loose Diamonds**. Guitarist **Stephen Bruton** produced the sessions, while **Charles Reeves** engineered.

At Boston's Sound Techniques, A&M band **Extreme** was recently in finishing tracks for its fourth album, "Waiting For The Punch Line." **Bob St. John** engineered and co-produced, assisted by **Chris Nix**.

Please send material for Audio Track to **Peter Cronin**, *Billboard*, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

FOR BEINHORN, PERSONALITY IS PARAMOUNT

(Continued from preceding page)

a rack of Neve 1057 EQs, a Trident CB9066 EQ, and an RCA BA6A limiter-compressor.

In terms of equipment, a particular challenge with Soundgarden was finding the appropriate vocal microphones, Beinhorn says. Cornell has two distinct vocal ranges, he says, making it difficult to pick up both effectively with the same mike. "We went through endless mike combinations. And when Chris sings high, he tends to sing harder and louder than just about anything on this earth. He literally blew through a bunch of condenser mikes. I've never seen anyone do that before." Neumann 47, 67, and 87 condenser mikes "hot-rodded" by Klaus Heyne were the find of the sessions.

Having found a sympathetic techni-

cal partner—**Adam Kasper**, the assistant engineer on "Superunknown"—Beinhorn has applied his tenets of sound and structure to several other big rock projects, including recent tracks for **Living Colour** and **Aerosmith**. On the horizon, Beinhorn is due to produce the next **Social Distortion** record under a production arrangement with Epic Records.

On these projects, as with his past productions, Beinhorn's aesthetic credo helps focus the work and benefit his clients. "A lot of records are just so monotonous; you need to infect those homogeneous sensibilities... and destabilize them," he says. "If you can't find ways to fuck with what you're doing, you're not going to want to listen to it at the end of the day."

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 23, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	I SWEAR All-4-One/ D. Foster (Blitzz/Atlantic)	ANYTIME, ANYPLACE Janet Jackson/ J. Jam, T. Lewis C. Jackson (Virgin)	SUMMERTIME BLUES Alan Jackson/ K. Stegall (Arista)	FUNKDAFIED Da Brat/ J. Dupree M. Seal (So So Def/Chaos)	BLACK HOLE SUN Soundgarden/ M. Beinhorn (A&M)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKERS/ RUMBO (Los Angeles) David Reitzas Felipe Elgueta	FLYTE TYME (Edina, MN) Steve Hodge	THE CASTLE (Nashville) John Kelton	BOSSTOWN (Atlanta, GA) Phil Tan	BAD ANIMALS (Seattle, WA) Jason Corsaro
RECORDING CONSOLE(S)	SSL 4000E/Trident 80	Harrison MR4	SSL 4056G	DDA AMR24	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Otari DTR900 II	Sony APR24	Studer A827
STUDIO MONITOR(S)	Norberg/Custom TAD	Westlake HR1	UREI 813 Yamaha NS10	Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Mick Gauzasky	FLYTE TYME (Edina, MN) Steve Hodge	THE CASTLE (Nashville) John Kelton	BOSSTOWN (Atlanta, GA) Phil Tan Jermaine Dupree	BAD ANIMALS (Seattle, WA) Brendan O'Brien
CONSOLE(S)	Neve VR	Harrison MMR4	SSL 4056G	SSL 4000G	SSI 4064G with Ultimotion
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Otari MTR900 II	Studer A820	Studer A827
STUDIO MONITOR(S)	Norberg/Custom TAD	Westlake NS10	UREI 813 Yamaha NS10	Genelec 1035 Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 499	3M 996
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	BERNIE GRUNDMAN Bernie Grundman	A&M MASTERING David Collins
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	BMG Manufacturing	Sony Manufacturing	DADC
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	BMG Manufacturing	Sony Manufacturing	Sonopress

© 1994, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

REMIXING WOODSTOCK TAPES

(Continued from preceding page)

took as long as, or longer than, a 24-track mix because so much had to be done with it.

"There were strange things they did on the original recording. They started to spread out the EQ on some drum tracks right in the middle of a song, so it would go from a normal-sounding kit to a peak-y, +20 dB at 3 kHz sort of thing, and then come back down to normal again. We had to adjust for that."

Noisy Neighbors got the bid for the project as a result of the duo's long-standing relationship with Woodstock

sound and music supervisor L.A. Johnson, who is also overseeing audio production for the upcoming boxed set and film reissues.

The pair met while working for **Stevie Wonder** in the mid-'80s. Coyote had been Wonder's engineer since the mid-'70s, and Arbittier joined in 1985 as programmer and synthesist. They decided to get into television commercial work in the late '80s, and have since worked on major campaigns for such brands as Minute Maid, Coca-Cola, Wheaties, Rubbermaid, and Anheuser-Busch.



Sessions Of Aggression. Priority Records group **Engines Of Aggression** was recently at Master Control in Burbank, Calif., with producer **Lamar Lowder** mastering and mixing its upcoming album, "Inhumannature." Shown standing, from left, are EOA drummer **Craig Dollinger**, Lowder, and EOA vocalist **Trippi**; seated, from left, are EOA guitarist **Rik Schaffer**, engineer **Brian Jenkins**, and EOA bassist **Zack Bezner**.

Get the definitive manufacturer's guide to producing your pre-recorded product:

• Package design • Manufacturers of audio, video & blank tape loaders • Tape custom duplicators • CD & videodisc manufacturers • Blank tape product charts & sales statistics • Shrinkwrap • Barcoding • Jewel box manufacturers • and more!

GET BILLBOARD'S 1994 TAPE/DISC DIRECTORY

FOR FASTEST SERVICE CALL (800) 223-7524 or (800) 344-7119. In NY (212) 536-5174. In NJ (908) 363-4156. Or send check/money order for \$45 plus \$4 S&H (\$10 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood NJ 08701. Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. All sales are final. BDD3084



CALL TOLL FREE
1-800-223-7524

Regular Classified: \$4.85 per word, minimum order: \$98.00
DISPLAY CLASSIFIED:

1" - 1 INSERTION \$136.00 PER
1" - 3 INSERTIONS 125.00 PER
1" - 13 INSERTIONS 119.00 PER
1" - 26 INSERTIONS 111.00 PER
1" - 52 INSERTIONS 92.00 PER

REVERSE ADVERTISEMENT: \$17.50
POSITION WANTED: \$65.00 PER COLUMN INCH
BOX NUMBER: \$17.50/BROADCAST/MEDIA: \$80.00 PER INCH

Billboard Classified Action Mart

Call Jeff Serrette NY State - 212/536-5174 • Outside NY State - toll free 800/223-7524
Billboard Classified • 1515 Broadway • New York, NY 10036

****REAL ESTATE TO THE STARS****

For Real Estate information call Laura Rivchun
1 (800) 223-7524 - in NY (212) 536-5173 • NY OFFICE FAX # (212) 536-5055
800 223-7524 - For Classified Advertising Only

FAX YOUR AD
212-536-5055

Real Estate To The Stars
\$65.00 per inch

SERVICES

1000
\$1899

FROM YOUR CD-READY MASTER

INCLUDES:

- ORIGINATION
- 2-PAGE BOOKLET WITH 4-COLOR COVER
- 1-COLOR BACK
- 4-COLOR INLAYCARD
- CD LABEL FILM & 2-COLOR LABEL IMPRINT
- JEWEL BOX & SHRINK WRAP

DOES NOT INCLUDE: TYPESETTING OR COMPOSITE FILM

* 4-PAGE BOOKLET ADD \$95.00

Rainbo Records and Cassettes
1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-0355 • Fax (310) 828-8765

SERVICES

KLARITY
KASSETTE

800-458-6405

COMBINATION SPECIAL !!
500 TAPES AND 500 CD'S
COMPLETE RETAIL READY PACKAGE*

Combination Special Price ONLY \$2,355

PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES

<p>CUSTOM AUDIO CASSETTE BLANKS 1 Min. - 126 Min. Loaded With: BASF CHROME PLUS, CHROME SUPER & MAXELL XL II HIGH BIAS TAPE</p>	<p>COMPLETE LINE OF AMPEX - BASF MAXELL - SONY - TDK Studio Mastering and Multitrack Products DAT'S - 489/289 (S-VHS) HI-8MM - CDR'S U-MATICS 499/456 - 911/468</p>	<p>ROUND EDGE NORELCO BOXES</p> <p>CRYSTAL POLY BOXES COLOR CASSETTE LABELS & J-CARDS SPICING AND LEADER TAPE REELS AND BOXES BASF AND MAGNETIC MEDIA AUDIO PANCACKES C-0 CASSETTE SHELLS CD JEWEL BOXES CUSTOM VIDEO CASSETTE BLANKS</p>
---	---	--

SONY - TELEX - NOW! RECORDING SYSTEMS
Tape Duplicating Equipment

ON CASSETTE PRINTING - PRINTED LABELS & J-CARDS - SHRINK WRAPPING

CALL FOR OUR FREE CATALOG 764 5th Avenue, Brooklyn, New York 11232
In New York Telephone: (718) 369-8273
24 Hour Fax: (718) 369-8275

NRS
National Recording Supplies Inc.

TOLL FREE 1-800-538-2336

Factory Direct.. Best Values!

EUROPADISK LTD.

All Manufacturing In Our Plant!

SPECIALS - "With This Ad Only"

500 - Promo CD's - \$995
(1,000 CD's \$1,550)
Delivery in 15 Business Days!
Promotional Package includes: CD-R Reference, One Color CD Label with Layout, Typesetting & Film (to 25 Min.)

500 - Color CD's - \$1,995
(1,000 CD's \$2,265)
Retail-Ready: FULL COLOR Front & Tray Card, CD-R Reference, 2-Color CD Label, Graphics Layout & Film, Jewel Case & Shrink-Wrap (to 58 Min. / 20 Index Points)

Best Values In The Industry!

Call For Our Complete Catalog

EUROPADISK LTD.
75 Varick Street, New York, NY 10013
☎ (212) 226-4401 FAX (212) 966-0456

Betail Disc Manufacturing

- CD, Cassette • Video Duplication
- Full Graphics

CALL FOR OUR BROCHURE
1-800-737-7624

FOR COMPLETE COMPACT DISC, CASSETTE & RECORD MANUFACTURING

QCA (800) 859-8401

QCA, INC. • 2832 SPRING GROVE AVE. • CINCINNATI, OH 45225
(513) 681-8400 • FAX (513) 681-3777

CD Singles \$35

1 day turnaround - w/ inserts

Big Dreams Studio 708-945-6160

RECORD PROMOTION

EXPERIENCE! EXCELLENCE!
25+ YEARS!
Working All Leading National Charts.
"One Of The Foremost Names in Music Promotion"

RCI Records Inc., 1-800-737-9752
4721 Trousdale Dr., Nashville, TN 37220
615-833-2052 • FAX 615-833-2101

BLANK TAPE & ACCESSORIES
Widest Selection Anywhere!

Call For Free Catalog
(800) 355-4400

A. I. ROSENTHAL
297 WELSH ROAD HORSNASH, PA 17044

CUSTOM COMPACT DISKS
Single copy CDs for as little as \$45 with all the features and quality you need. Call or fax for complete information.

46 PRODUCTIONS
TEL (708) 365 5003
FAX (800) 203 1725

COMPACT DISCS • 95¢ EACH

(Bulk from your C.D. ready master and label positives) minimum 1000
Complete CD and Cassette Packages Available in quantities of 250/500/1000

1-800-874-4174
CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE DISC
1110-48th Avenue North • Nashville, TN 37209

american pro digital inc.

CD & CASSETTE PRODUCTION

P.O. BOX 550 Tel: (315) 769-0034
ROOSEVELTOWN, N.Y. Fax: (315) 769-0342
13683-0550

1-800-APD-DISC

1000 CD'S
1000 CASSETTES
\$2899

COMPLETE PACKAGE

WE'LL DO IT ALL FOR YOU

ALSHIRE

PHONE: (800) 423-2936
FAX: (818) 569-3718

MASTERING REPLICATION

PRINTING TOTAL PACKAGING

GRAPHIC DESIGN STUDIO POSTERS

PERSONALIZED EXPERT SERVICE

COMPLETE CD AND CASSETTE PRODUCTION

The Power of Excellence™

212 - 333 - 5953

330 WEST 58TH ST. NEW YORK, N.Y. 10019

Attention Label Executives: We can manufacture, distribute, promote and market your finished product. Our promo network gets results, AOR/Alternative, R&B Urban.

Call 213-931-1105.

COMPACT DISC / VINYL / CASSETTE PRODUCTION

DESIGN / SEPS / PRINT / PACKAGES / DROP-SHIP

QUALITY!

FREE CATALOGUE or SPECIAL QUOTE, CALL:
ALIGNED AUDIO 1-800-869-6561
or 718-788-6969 / FAX 718-499-0421

SMALL AD, BIG VALUE!

FOR SALE

OPERATING SUPPLIES

Jewel Boxes • CD Blisters
Security Packaging
Plastic & Paper Sleeves
Price Guns • Mailers • Dividers

WRAPPING & PACKAGING

The Jewelmaster™ Packaging System
Retail-level shrinkwrapping. Does CD's, Videos, cassettes, LP's, posters & more... only \$189.95!
Low-cost shrinkwrapping solutions for retailers & distributors. L-sealers available!
Money-back guarantee.

MUSIC AND MORE...

Indie Labels • Budget & Cut-Out CD's, Tapes, LP's
Novelties • Comics/Rags • Accessories • Blank Tape

PERFORMANCE DISTRIBUTORS
2 OAK ST. NEW BRUNSWICK NJ 08901
Tel: 908.545.3004 Fax: 908.545.6054

LOWEST PRICE!

- * CD's - LP's - Tapes *
- * Cut-Outs - Over Stocks *
- * Budget - Midline *

* Call For Your Free Catalog Today!

MUSIC WORLD
8555 Tonnelle Ave., N. Bergen, NJ 07047
Tel: (201) 662-7600 Fax: (201) 662-8060

DON'T BUY CUTOUTS!

Until You See Our Catalog Of Great Cassettes and CD'S

TARGET MUSIC DISTRIBUTORS
7925 NW 66th St., DEPT J
MIAMI, FL 33166

DEALERS ONLY Phone: (305) 591-2188
Fax: (305) 591-7210

FOR SALE

SAMPLING SELLS!!
Largest U.S. mfr. of Listening Posts guarantees you will sell More Music with our systems. Call NOW! about our FREE test program.

telescan
1-800-835-7072

1957 MARTIN D-18 6
STRING ACOUSTIC GUITAR.
VINTAGE BLUE BOOK 1994
EDITION LISTS EXCELLENT
CONDITION \$2090.00 THIS D-18
IS IN VERY GOOD CONDITION
\$2000.00 805-545-8341

Psychodelic • Heavy Metal • Punk • Jazz • Blues • R&B

Campus Records
Wholesale Distributor of
"Deletions / Overstocks" IMPORT
874 Albany Shaker Road
Latham, NY 12118 EXPORT
(518) 783-6698
(518) 783-6753 FAX

For a Unique Blend of Independent and Major Label Closeouts and Overstocks

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50%. Your choice from the most extensive listings available. For free catalog call (609) 890 6000.

FAX: (609) 890 0247 or write
SCORPIO MUSIC, INC.
P.O. Box A
Trenton, NJ 08691 0020

FIXTURES

FACTORY DIRECT

- CD JEWELBOX STORAGE CABINETS. In Stock Now, No Waiting. Choice of colors, 2 sizes. 2 drawer, 570 Capacity, \$234
- 3 drawer, 855 Capacity, \$289

Prices INCLUDE locks. Textured steel construction.

- CD JEWELBOX SHELF, 2-TIER. Gridwall, Slatwall, Pegboard. 8 facings, capacity 64 25" long, double tier. Black, white, grey. Adjustable dividers. "Flip-thru" browsing. Use for CD-ROM

Architectural Merchandising Floor Plans at no cost or obligation.

- JEWEL BOX OR LONG BOX COMPACT DISC DISPLAYERS
- AUDIO CASSETTE DISPLAYERS
- LASER DISC DISPLAYERS
- VIDEO CASSETTE DISPLAYERS
- ELECTRONIC ARTICLE SURVEILLANCE SYSTEMS

NEW!

- COMIC BOOK DISPLAYERS
- TRADING CARD DISPLAYERS
- COLLECTIBLES DISPLAYERS

For Gridwall, Slatwall, Pegboard.

- GLASS SHOWCASES

Stocked in Chicago, Baltimore, Los Angeles, and London, England

Free 100 Page Color Catalog
1-800-433-3543
Ask for Jim McFarland
Fax: 213 624-9022

HELP WANTED



ZOMBA MUSIC PUBLISHING SR. DIRECTOR, COPYRIGHT ADMINISTRATION

Zomba Music Publishing, the world's leading independent music publisher, is looking for a person to fill a position of responsibility and challenge with extensive knowledge in copyright/administration to be based in our New York office.

Responsibilities will include the direct supervision of all aspects of copyright/administration activities. Further, the applicant must have strong knowledge and proficiency in computer systems.

Competitive compensation and benefits package offered to successful candidate.

Please send your resume with salary history in confidence to:

Zomba Music Publishing
Human Resources
137-139 West 25th Street
New York, New York 10001
Att: Lauren Johnson

AN EQUAL OPPORTUNITY EMPLOYER

PAUL McCARTNEY Tug of War/Pipes of Peace

Your diagnosis was accurate. Your prescription is off for now. If you had gotten the "more" you were expecting, Revelation's climax would have occurred when Branch Davidian burned. Fortunately for most of Christendom, I am a Levite---nobody's God and nobody's king. As it is, we still have to deal with the coming Antichrist, whose advent was most accurately predicted by The Prophet of Islam, peace and blessings be upon him. Babylon III must survive to defeat a greater evil. As Sting noted, the solution is not political. God willing, the children of light will override St. Paul's prediction of a dark millennium. I prefer to remain undercover for now. Please let me know how to reach you.

I would also appreciate hearing from the artists primarily responsible for the following few of many personally significant albums: JohnMichael Talbot--Master Collection Vol. 1, The Moody Blues-- The Present, Lucy and Carly Simon--The Simon Sisters Sing for Children, Ian Anderson--Aqualung, Firesign Theater--I Think We're All Bozos on This Bus, David Clayton Thomas--Blood Sweat & Tears III, K. Livgren, Kansas--Leftoverture. Word should reach me through my hapless Trappists, who have borne my anger in a far more Christian manner than the FBI. For the present I am a JudaeoChristian, an inferior form of Islam. I am a mystic attempting to become a prophet.

Shmuael ben Shlomo v'Batya
Box 8172
Billboard Magazine
1515 Broadway
New York, NY 10036

HIGH STREET/WINDHAM HILL

Is looking for a great regional promotion manager to handle East Coast Promotion. Formats include AAA, AOR, AC, CHR and non-commercial. Established and successful track record as Northeast/Mid-Atlantic regional promo person essential. A strong love of great music and eclectic palette desired. Please send letter, resume, and salary history to:

John Vernile, Box 9388
Stanford, CA 94309

BILLBOARD CLASSIFIED

1-800-223-7524
212-536-5174

Jeff Serrette

HIGH PROFILE, PROMINENT
INDEPENDENT MUSIC RETAILER
SEEKING VENTURE CAPITAL FOR
IMMEDIATE AND AGGRESSIVE
EXPANSION. SEND INQUIRIES TO:

BOX 8174
BILLBOARD MAGAZINE
1515 BROADWAY • NEW YORK, NY 10036

SALES REPS WANTED

NATIONAL COMPACT DISC DISTRIBUTOR
SPECIALIZING IN ROCK IMPORTS IS SEEKING
SALES REPRESENTATIVES WITH PRIOR "MOM &
POP" SALES EXPERIENCE. CURRENT ROCK
MUSIC KNOWLEDGE A MUST. SALARY/
COMMISSION, BENEFITS & INCENTIVES. SEND
RESUME TO:

Box 8171 • Billboard Magazine
1515 Broadway • New York, NY 10036

HELP WANTED

MUSIC PUBLISHING/MUSIC
LICENSING AND ROYALTY
TRACKING. EXPERIENCE
NECESSARY. TOP SALARY
FOR NON-SMOKER.

818-246-1154

PUBLICIST

w/solid media contacts, wanted for NY publicity office. Knowledge of jazz, mainstream music, and book publicity essential. Ability to generate business a must. Only qualified individuals with proven experience need apply. No freelance writers. Realistic salary requirements. Await immediate reply.

Box #8129, Billboard Magazine
1515 Broadway, New York, NY 10036

EXECUTIVE ASSISTANT/ MARKETING COORDINATOR

Major record company seeks experienced individual to assist the Sr. VP of Marketing. Duties include: Create and oversee marketing budgets, Cost Marketing templates, expenses and assist Sr. VP in all aspects of Marketing and Advertising along with general secretarial duties. Must have strong Accounting and secretarial background, some Marketing experience and be Macintosh literate with extensive knowledge of Excel. Fax resume to Personnel Department at 213-469-3497.

HELP WANTED RADIO

ARE YOU READY TO MOVE UP
TO A TOP 20 MARKET???
WE'RE LOOKING FOR THE
NEXT GREAT MIDDAY
SUPERSTAR! THE LAST TWO
PEOPLE TO LEAVE OUR
CHURBAN FORMAT STATION
GOT GIGS IN NYC!!
EXPERIENCE PREFERRED,
SENSE OF HUMOR
NECESSARY. SEND T/R AND
PIC TO RUSS ALLEN, P.D.,
WERQ-FM, 100 ST. PAUL ST.,
4TH FLOOR, BALTIMORE, MD
21202. ABSOLUTELY NO
PHONE CALLS. E.O.E.

ONE OF THE BEST RADIO NEWS
ORGANIZATIONS IN AMERICA IS LOOKING
FOR THE BEST NEWS DIRECTOR IN
AMERICA. NEWSRADIO WGST FM/AM AND
THE GEORGIA NETWORK. YOU'LL INHERIT A
SEASONED STAFF OF PROS. NEED SUPER
PEOPLE AND GATHERING/WRITING/
DELIVERY SKILLS OF THE 90's. ANCHORING
ABILITY. MINIMUM 7-10 YEARS
EXPERIENCE, INCLUDING NEWS
MANAGEMENT. ALSO, LONGTERM
PLANNING AND BUDGET EXPERIENCE. NO
CALLS, PLEASE. ALL TAPES AND RESUMES
TO ERIC SEIDEL, STATION MANAGER,
NEWSRADIO WGST FM/AM AND THE
GEORGIA NETWORK, 550 PHARR ROAD,
ATLANTA, GA 30363.
AN EQUAL OPPORTUNITY EMPLOYER.

TRAVEL

FLY BUSINESS CLASS

40% OFF
YES! You Will Still Receive
Your Frequent Flyer Miles!
1-800-666-1026

SINGER

Study sight-singing and musicianship with Helen Jordan.

They did.

Tony Bennett Melissa Manchester Ben Vereen
Paul Simon Bette Midler Leslie Gore

With the right method, you can learn to sight sing. You can also learn to be a precise musician at the keyboard or away from it.

**SPECIAL INTRODUCTION:
3 ONE-HOUR LESSONS, \$40 EACH.**

(212) 757-3689

TALENT

NATIONWIDE TALENT SEARCH

SEEKING: ★ BANDS ★ ARTISTS
★ ACTS ★ SONGWRITERS

- ★ All types of original music considered.
- ★ FREE Promotion & exposure if you qualify.
- ★ This is a career-launching opportunity!

Send a cassette of your music with name,
address, phone & best time to contact to:

RODELL RECORDS
P.O. Box 93457-B • Hollywood, CA 90093

WANTED R&B SINGER

Ambitious - Professional Minded - Female.
Early to mid twenties for possible recording
contract thru big name entertainment group.
Send photo and demo tape to:

Susan Morgan, 5341 Walnut Ave #202
Sacramento, CA. 95841

WANTED

ARTIST SEEKS MEANINGFUL
RELATIONSHIP WITH AN
AUDIENCE OF ALL GENDERS...

CALL TOLL FREE: 1-800-MUZIC-4-U
ext. 2234

POSTERS

POSTERS • POSTERS

BUY DIRECT FROM THE LARGEST
MANUFACTURER IN THE U.S.
ROCK • N' ROLL • PIN-UPS • SPORTS •
CARS • FLOCKED • DOOR SIZE, MANY MORE!

FULL COLOR CATALOG AVAILABLE
CALL Toll Free 1-800-221-6730
(in N.Y. 718-441-5500)

FUNKY ENTERPRISES, INC.
132-05 ATLANTIC AVE.
RICHMOND HILL, N.Y. 11418
DEALERS ONLY

Free Poster Catalog

48 Page Wholesale Color Catalog. Hottest
Rock, Metal, Alternative, & Much More!

POSTERSERVICE, INC.

For Immediate Delivery, Call Us At
1-800-666-7654

REAL ESTATE RATES

Rate \$65
1 Inch by 1 Column
See Coupon For Details

COMPUTERS

MUSICWARE the Positive Choice

Complete POSITIVE Inventory Control
for your Record Store

Available in user selectable
English or Spanish.

Musicware USA Musicware Europe
6300 Creedmoor Rd. Saxony House
Suite 138 Easthampton, Chichester
Raleigh, NC 27612 Sussex, England
(919) 833-5533 PO18 0JY
Fax (919) 833-1900 (0243) 775419 Fax (0243) 776327

NEAR NEW 8 POINT-OF-SALE
SYSTEMS NEC/CASH
DRAWER/RECEIPT PRT./WANDS
W/SERVER. W/WARRANTY - MAKE
OFFER.

402-477-5353 - PAT

<p>Long Range CCD \$295</p> <p>Guaranteed to read bar codes better than any CCD under \$800</p> <p>NEW!</p> <p>1-800-328-2468 Huntington Beach, CA</p>	<p>Lasers \$199</p> <p>At this low price, have you struggled long enough without a quality laser? (list \$1,200) Reconditioned</p> <p>Since 1983 DATA HUNTER</p>
---	--

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeniably the leader in computer systems for music and video retailers and wholesalers. We built 20+ years of music and video industry experience into our computer systems to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338
Fax (404) 840-9723
Australia: (08) 338-2477
6185 Buford Hwy Ste C-100, Norcross, Ga 30071

RecordTrak

Computerized Inventory Management
for Record Stores

800-942-3008

Voice 203-265-3440 Fax 203-269-3930

Computers & More . . .

POS - Inventory - Management System for:
Music Stores - Distributors - Mail Order
Quick Point-of-Sale - Customer History
Inventory Tracking - Bar Code Printing
Multiple Vendor - Purchase Orders
Single Station - Multi User and Multi Site
Call Now & Save! Phone: 305-534-0999
* FREE CONSULTATION *

(Continued on page 114)

WANTED TO BUY

WE PAY TOP \$
CD's-Cassettes
Videos &
Audio Books
WE BUY IT ALL
(516)420-8300
FAX(516)420-8455 - CALL NOW!

CASH - CASH - CASH
 Top \$ paid on CD's, Cassettes, LP's, Music Books, Rock T-shirts. No quantity too big or too small. Call 201-662-7600 or Fax: 201-662-8060

WE PAY MORE
 FOR YOUR INVENTORY!
 AUDIO • VIDEO • GAMES & MORE
Value Music Concepts Inc.
404-919-2115 fax 404-919-2219

"We are cash buyers of unwanted LP's, Cassettes or CD's." No quantity is too large or small. We pay the freight. Call: (609) 890-6000.

VIDEO

WANTED TO BUY
 late 70's, early 80's videos
PUNK & NEW WAVE ARTIST ONLY!!
 video singles or albums
 SEND INFO TO:
PROMOLINE INC. PO BOX 21
BALDWIN, NY 11510

STORE FOR SALE

CD STORES FOR SALE
 One of the nation's premier CD stores. 3 locations in Atlanta's affluent suburbs.
Phone: 404-955-3981
Fax: 404-955-0084

TAPES

1-800-TAPE WORLD or 1-800-245-6000
 We'll beat any price! 4.95 SHIPPING • FREE CAT.

SONY	MAXELL	TDK	FUJI
DAT-120 7.49	XL11-90 1.79	T-120HS 1.89	MSX74 11.49
DAT-120 mc 9.99	XL11-590 2.29	T-120EHG 2.49	SVHS120 7.49
1-120V 2.39	XL11-5100 2.69	SA-90 1.69	8MM-120 3.49
1-120VHG 3.29	DAT-120 7.99	SAX-90 2.19	JVC
L-750HG 3.99	1120HGK 2.99	DAT-120 6.99	1120SX 1.79
msx74 11.99	XL-8-120 5.99	DAT-180 8.99	SVHS120 6.99

TAPE WORLD 120 SPRING ST. BOSTON MA 02202 FAX 415-263-6399
 CREDIT CARD DIFFERENT. SAME DAY SHIPPING. M-F 9-5

ACCESSORIES

PROSING Karaoke
 Free Catalog: World's largest selection. All Brands of equipment. CD+G, LD's, Vocal Eliminators, Players, Speakers, Mics
CSP, P.O. BOX 1106
Bridgeview, IL 60455
1-800-800-8466

REAL ESTATE TO THE STARS

ARTIST'S HAVEN ON 13 ACRES WOODSTOCK, NEW YORK



• Custom 15,000+ SF Estate reminiscent of a European Castle • 2,000 ft Elevation with magnificent, sweeping 50 mile views of the famous Ashokan Reservoir and beautiful Shawangunk Ridge • 5 bedrooms, 8 bathrooms, plus 2 kitchens and a 6-car garage • Detached spa and separate 2,000+ SF Guest House • \$2,950,000

THE PEACEFUL SECLUSION MAKES THIS ESTATE A SANCTUARY FOR THE TRULY DISCRIMINATING BUYER
 Call Sandra Dubbin Parker
REALTOR-Associate
305-864-4005 / 305-866-3500
FAX: 305-864-0089
 1015 KANE CONCOURSE, BAY HARBOR ISLANDS, FL 33154



"IMAGINE"
 "IMAGINE" LIVING IN THAT IMAGE, 2 hrs, mid Manhattan. Gloriously Beautiful & Private, Stone Pillared & Gated Entry to breathtaking 240 acres, w, views, cabin on mt. top, springs & trails to hike & ski. THE HOME, set up & away, Adirondack Stone & Wood Lodge Retreat, 3 bdrs., 3 b/, exercise r., 2 flpcs., billiard r., kitc. to gather in, deeded rights to world famous trout fishing river, 5 acrs, spg. fed deep, pond, tennis court.
 Superb PGA golf. \$825,000
VALUED PROPERTIES 914-292-8222
Specializing in Unique Properties Only

Nashville, Tenn.
 Exceptional custom-built home on 3.35 manicured acres surrounded by lush forest. Features sweeping view of the Tennessee Hills, 3000+ sq ft of immaculate living space, handcrafted pecan cabinetry!! Offered for \$189,000.



Barbara MacIlvain
Specializing in Relocation!
CRYE-LEIKE REALTORS®
#1 in Tennessee!

Office: (615) 383-2050
FAX: (615) 269-0303

FOR SALE MIAMI BEACH
 Best location. 1929 Spanish Mediterranean treasure. 2 story 5 bedroom home. Minutes to South Beach on newly designed Jack Nicklaus Golf Course at prestigious La Gorce Country Club. A spectacular home with many original architectural features throughout including fireplaces, huge 2nd story sundeck overlooking golf course and more.

For information
 PH. 305-865-4419
 FAX 305-861-2871

WOODSTOCK, NEW YORK "HIGH OVER WOODSTOCK"

TOP OF THE MNTN CONTEMPO RETREAT, 2200' ELEVATION SPECTACULAR INSPIRATIONAL VWS WILL TAKE YOUR BREATH AWAY! LOADED W/AMENITIES; 3 BDRMS, OFF, SUN RM, JACZI RM, SAUNA, 3.5 BATHS, FAM RM, 2 FRPLCS, HTD IN-GROUND POOL W/EXTENSIVE DECKING. 2500 FT PAVED DRIVE TAKES YOU UP. TOTALLY PRIVATE! ADDITIONAL ADJ 28 ACRES AT TIP TOP (3000 FT) ALSO AVAIL, PERFECT FOR HELICOPTER LANDING SITE. VIDEO AVAIL. ON 15 AC-\$625,000 ON 43 AC-\$900,000

PARADISE PROPERTIES
 "YOUR TICKET TO PARADISE"
 UNIQUE COUNTRY PROPERTIES, STONE HOMES, VACATION HOMES, ON WATER, NEAR SKI SLOPES, 1 1/2 to 2 1/2 HRS FROM N.Y.C. PRIVACY RESPECTED!
 ROUTE 32, P/O BOX 339, TILLSON, N.Y. 12486
(914) 658-8345 ASK FOR LORI

JACKSON HOLE, WY HUNT • FISH • SKI

A prime example of how to protect your basic cash reserve account against inflation is by buying this land. Ideal location of tract for sale with Snake River frontage with exclusive access to river. West-Northwest of Jackson. 7 miles, 10 acres.
PENNY GAITAN, BROKER
 Hazen Realty • 4-5 P.M. Weekdays
800-227-3334

FIRE ISLAND PINES
 ★ Rent a 2, 3, or 4 bedroom house in Fire Island's most prestigious community ★
 ★ for the season, month or week ... or ★
 ★ purchase your own oceanfront, bay-front co-op or fixer-upper. ★
 ★ **ISLAND PROPERTIES** ★
 ★ **REAL ESTATE & MGMT. CORP.** ★
 ★ (516) 597-6900 ★

Reach For The STARS!
Moving? Relocating?
 ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

Update

LIFELINES

BIRTHS
 Girl, Katelyn Nicole, to Paul and Janet Camarata, June 16 in Los Angeles. He is president/owner of Sunset Sound Recorders and Sunset Sound Factory there.

Son, Kelsey Stewart, to Marc and Christine Danzeisen, June 26 in Los Angeles. He is the drummer with Virgin act Gilby Clarke.

Boy, Eric Christian, to Frank and Melanie Girona, June 28 in Santa Monica, Calif. He is a personal manager for Lookout Management there.

Boy, Joshua Christopher, to Blain and Sarah Ensley, July 11 in New Jersey. He is the co-host and executive producer of the Rocky Allen Showgram on WPLJ New York.

MARRIAGES
 Daniel Savage to Susanne Hartenstine, June 5 in Cold Spring, N.Y. He is director of marketing at Mercury. She is an associate director of A&R administration at Arista.

Joseph Simmons to Justine Jones, June 25 in New York City. He is "Run" of Profile act Run-D.M.C.

Ron Smith to Brenda Wallace, July 9 in Oakland, Calif. He is lead guitarist for Warner Bros. recording act Frankie Beverly & Maze.

DEATHS
 James Polles, 39, of cancer, June 6 in New Jersey. He was president of Jamkat Management and Buca-Kola Music. Previously, he had produced rap singles

for artists such as Omega Force and Turning Point. Polles also founded the nonprofit organization Life Is Fresh Inc., which educates children about substance abuse through music. He is survived by his wife, Kathryn. Donations may be sent to a St. John the Theologian Education Fund in his name, c/o St. John the Theologian Greek Orthodox Cathedral in Tenafly, N.J.

Iris Russell, 74, of cancer, July 9 in New York City. Russell was controller of DRG Records Inc. since 1981. Previously, she was controller for Roulette, Big Five Music, Maurice Levy Enterprises, and GRT Records. She is survived by her daughter, Elizabeth, and granddaughter, Alex.

Ginny Whitaker Johnson, 44, of cancer, July 10 in Las Vegas. Johnson was the director of national radio promotion for Private Music. At the label, she helped achieve airplay for acts including Taj Mahal, A.J. Croce, Leon Redbone, and Yanni. Prior to joining Private Music, she served as director of national promotion for Vie Records, and handled promotion for the Chieftains with Roger Daltrey. Johnson began her music career in 1970 as a drummer, performing with acts including Country Joe McDonald and on the singles "Pac Man Fever" and the "WKRP In Cincinnati" theme. She is survived by her mother, Simone Meroth-Savkovich, and two brothers, John and Charles Meroth. Donations can be made in Johnson's memory to the T.J. Martell Foundation, 6 W. 57 St., New York, N.Y. 10019, or the Nathan Adelson Hospice Foundation, 4141 S. Swenson St., Las Vegas, Nev. 89119.

CALENDAR

AUGUST
 Aug. 18-21, **Jack The Rapper Convention**, Buena Vista Palace, Orlando, Fla. 407-897-6959.
 Aug. 18-21, **Sixth Annual POPKOMM Music And Trade Meet**, presented by Musikkomm, Cologne Messe, Cologne. 011-49-202-278-310.
 August 18-27, **The Twelfth Annual Rock 'N Charity Celebration**, Los Angeles. 818-883-5129.

SEPTEMBER
 Sept. 3-4, **Music And Entertainment New**

Technology, Media And Business Affairs Conference, ABC Radio Centre's Goosens Hall, Sydney, Australia. 011-61-2-212-6677.
 Sept. 8, **MTV Music Awards**, Radio City Music Hall, New York. 212-258-8000.
 Sept. 8-10, **Billboard/Monitor Radio Seminar**, New York Hilton and Towers, New York. Melissa Subatch, 212-536-5018.
 Sept. 17-19, **Focus On Video '94**, International Centre, Mississauga, Ontario, Canada. Shane Carter, 905-564-1033 x232.
 Sept. 19-23, **Video Expo/Image World New York**, Jacob Javits Convention Center, New York. 914-328-9157.
 Sept. 22, **Second Annual Juvenile Diabetes Foundation International Music Industry Dinner**, New York Sheraton Hotel, New York. 212-333-8188.

GOOD WORKS

GUN VIOLENCE: Great White's performance at the House of Blues in Los Angeles Monday (25) benefits the Center To Prevent Handgun Violence, a nonprofit Los Angeles and Washington, D.C.-based group devoted to informing the public of the statistics of handgun violence, and to reduce gun-related injuries and deaths in America. The benefit follows the group's recent guns-for-acoustic guitars program at an Aurora, Colo., concert, held in cooperation with St. Louis Music and Zoo Entertainment. For more info, call **Hanna Bolte** at 213-468-4235, **Leah Horwitz** at 213-468-4218, **Mike Cubillos** at 213-468-4215, or **Alexandra Pollyea** at 310-475-6714.

FOR THE RECORD

A July 16 album review of Gary Hoey's "Endless Summer II" soundtrack incorrectly identified Hoey's previous group. He was the lead guitarist for Heavy Bones.

A story on digital magazines in the July 2 issue of Billboard should have stated that Substance Interactive is not affiliated with the publication Mondo 2000. Substance does not plan to issue any digital magazines other than substance.digizine.



Wet'N'Wild. WMMR Philadelphia night jock Matt Cord, in poncho, and his crew took the rapids challenge at Dorney Park & Wildwater Kingdom in Allentown, Pa. Pictured, from Cord's left, are jock Helen Leicht; AE Jennifer Marini; jock Sandy Beach; promotion assistant Marc Trachtman; and Cord's niece, Erin Cord.

Different Methodologies, Same Results Study: Arbitron, AccuRatings Frequently Agree

NEW YORK—Despite using completely different methodologies, rival ratings services Arbitron and AccuRatings reported the same No. 1 station in five of the top nine markets they measured in the winter ratings period.

This was just one of the surprising results of a study of the two ratings services, conducted by the Interep Radio Store's research division and released last week.

With Arbitron relying on a diary methodology and AccuRatings using a telephone surveying procedure, it is surprising that in most of the markets tracked in the Interep study, at least seven out of the top 10 stations were the same in both Arbitron and Accu-

atings reports.

One other surprising finding of the Interep study involves sample sizes, previously thought to be consistently higher in AccuRatings, which are produced by the Chicago-based Strategic Radio Research. With the first phase of Arbitron's sample-size increase plan in place for the winter book, Arbitron had a higher sample than AccuRatings in the top two markets, New York and Los Angeles, during that quarter. AccuRatings delivered higher samples in four other markets, and both companies delivered nearly equal samples in the remaining three markets.

The study also found some general differences in format listening between the two services. Overall, AccuRatings shows higher 12-plus listening for top 40, while Arbitron reports higher listening for AC, Spanish, and oldies, which skew older.

The markets used in the study were

the only nine markets in the top 20 measured by both ratings services during the winter survey. They were New York, Los Angeles, Chicago, San Francisco, Philadelphia, Detroit, Dallas, Boston, and San Diego.

In related news, Arbitron is continuing to show improved response rates in the spring ratings period. In the first 36 spring books released by the ratings service, 34 reflected gains in response rates over spring 1993.

The spring 1994 average metro response rate for these 36 markets is 39.6%, up from 35.9% a year ago.

Arbitron credits response-rate initiatives, such as new diary packaging for larger households and a shortening of the time between recruitment of a diarykeeper household and the start of its survey week, for the increases.

The two markets where response rates were down from last year are Bloomington, Ill., and Ithaca, N.Y.

Gin Blossoms' Hits Refuse To Fall Away

(Continued from page 10)

phenomenon that has helped the band sell 1.5 million copies of "New Miserable Experience," according to SoundScan. The album has logged 66 weeks on the Billboard 200.

And it's a BDS-age phenomenon. Programmers, particularly at top 40, are seeing more melodic, acoustic-flavored rock songs enjoying remarkably long shelf lives. WKBQ St. Louis PD Cruze says that pattern has been played out with Counting Crows' "Mr. Jones"; the Gin Blossoms' own follow-up single, "Found Out About You" ("almost as big a phenomenon as 'Hey Jealousy,'" Cruze reports); Melissa Etheridge's "Come To My Window" (the only single on the Hot 100 for more than 20 weeks to earn a bullet last week); and the slightly harder sounding "Plush" from Stone Temple Pilots. Fellow programmers also place recent guitar hits by Blind Melon, the Cranberries, and Toad The Wet Sprocket into that group of obstinate wonders.

Cruze suggests that top 40 listeners have been deprived of mainstream rock for so long—instead fed a steady diet of dance-oriented singles—that when they finally get hold of an agreeable guitar sound, they just won't let go. "They're embracing a style of music that has been missing from [top 40] radio," he says.

The easygoing, upbeat tempo of "Hey Jealousy" is one that programmers are reluctant to take off the air. Over the months, when faced with the challenge of balancing the sound of their stations, several PDs opted to boost spins of "Hey Jealousy" instead of playing newcomers.

No doubt the song, and group, have benefited from the fact that over the last 18 months, scores of top 40 stations, adjusting to the perceived growing appetite among listeners for rock, have welcomed guitar sounds back onto the air.

"The song has no burn factor," reports Frankie Blue, APD at Z100 New York, who has tested the single every week for the past year and has yet to detect negative feedback, an almost unheard-of occurrence. Blue's comments echo what modern rock PD Kevin Weatherly of KROQ Los Angeles told Billboard in July 1993: "We can't get rid of it. Six months later, it's still in solid rotation." Now, 18 months later, A&M's Stone points out that the song is still part of KROQ's daily programming.

The song continues to win converts even at this late date. When album rock WWBZ Chicago ad-

to point out that it still sounds fresh on the air and that the song's theme of restlessness—"Tomorrow we can drive around this town/Let the cops chase us around,"—strikes a universal, not to mention slightly Springsteen-esque, chord.

The promotion exec sees the single's marathon run at radio as a prime example of how the record business has shifted its attention away from station playlists and toward rotations and actual spins. The song, says Stone, "has redefined how long a song can be labeled a current hit." WKBQ's Cruze agrees, and notes that in the past, without BDS, the second life of "Hey Jealousy" would have gone undetected among programmers around the country, since the song would simply have dropped off reported playlists.

Thanks to the song's persistence at radio, the Gin Blossoms have quietly become a major force, with three singles simultaneously managing to find room on playlists. In fact, for the week ending July 18, the group's "Hey Jealousy," "Found Out About You" (whose release was pushed back twice due to the strength of "Hey Jealousy"), and "Until I Fall Away" amassed more than 5,000 total spins.

With the Gin Blossoms on tour this summer with the Spin Doctors and Cracker, "New Miserable Experience" is selling 21,000 copies a week, according to SoundScan.

Stone reports that the parade of Gin Blossoms singles is not about to slow down. "Allison Road," arguably the strongest cut from the album, is set to arrive at album rock radio in August before heading to top 40. Based on past performances, "Allison Road" may be around for a long time. As Mario DeVoe, MD at Phoenix's top 40 KKR, says of the Gin Blossoms, "We can't make them go away."

'Hey Jealousy' has redefined how long a record can be labeled a current hit'

justed its music from hard rock to mainstream earlier this month, "Hey Jealousy" was one of the first songs added thanks to strong research numbers, according to MD Charlie Logan.

Plenty of songs have enjoyed strong research feedback only to eventually burn out. For instance, early last year programmers noted that listeners still hadn't tired of the Spin Doctors' hits. Months later, however, due to over-saturation, the band's singles became overplayed. That has not happened to the Gin Blossoms and their low-key rock, which marries loping drums and guitars with a touch of tambourine and piano.

"It scores consistently well in so many demos," says Tom Poleman, PD at KRBE Houston, which has played "Hey Jealousy" more than 1,100 times since last fall.

Stone cannot explain the single's sustained appeal, other than

Oz Firm To Aid Chinese Radio FM Station To Get Bilingual Format

■ BY CHRISTIE ELLEZER

SYDNEY—Australia's Radio Superhighway Pty. Ltd. has signed a 10-year, multimillion-dollar deal with China Radio International, which owns China's sole English-language FM station. Easy FM's soft, mainstream, Western, no-drugs, no-sex format has more than a million listeners in Beijing alone and a national audience of 17 million, which equals the entire population of Australia.

Radio Superhighway will help increase Easy FM's ratings by shifting its format to a bilingual one. Existing English-speaking disc jockeys will be partnered with Chinese-speaking presenters (who will be trained at Sydney radio station 2CH, which was purchased by Radio Superhighway in April for \$3.42 mil-

lion) to attract the huge, non-English-speaking population that is interested in Western pop and ideas. The Australian company also plans to stage concerts featuring "acceptable" Australian acts in Beijing later this year.

The fact that Radio Superhighway is owned by advertising moguls John Singleton and Mark Carnegie is significant. It gives them—and their multinational clients—access to an audience of millions of young, upwardly mobile listeners, mostly university students. Singleton expects jingles from Coca-Cola, KFC, and McDonald's to air on Easy FM by October.

"KFC has already expressed interest because of the great potential here," says Singleton. "International advertisers can get 10 times the audience at 10% of the cost."



Graced With Her Presence. RCA artist Matraca Berg stops by KMTT Seattle and greets station GM Michael Donovan. Berg is out supporting her release, "The Speed Of Grace."

A Mellow, Married Moby Mulls Maturity WKHX Jock Up For 2nd Straight Billboard Radio Award

ALTHOUGH HE'D BE the first to deny it, it seems Moby has mellowed.

As a rock jock, he appeared on ABC-TV's "Nightline" representing the shock jock point of view, and once was pictured on the cover of a local Texas magazine beneath the headline "the man behind the X-rated mouth."

Now a syndicated country jock, married, and the father of a 9-year-old boy, Moby has altered his signature line—"get your lazy ass out of bed"—to the tamer "get your lazy butts out of bed," and says he is more conscious of what his son might hear him say on the radio.

"I used to be dirty and controversial," says Moby. "If it wasn't one of George Carlin's big seven, I would say it. As much as I could get away with, I would get away with."

Although he has cleaned up his act considerably, Moby insists that only the words have changed. "Attitudinally, I'm exactly the same," he says. "I had a philosophy [at previous jobs] that I spoke on the air about—'hey, like me or lick me.' The only thing that has changed is, I don't talk about it on the air anymore."

Nevertheless, he describes his act now as "warm and fuzzy with an attitude."

"My show is very real and humanity-oriented," he says. "It's not very politically correct, because I don't think that brings us together at all... I'll make you laugh uproariously on occasion. I'll make you cry and tear your heart out with a story. I'll make you mad as well."

As the successful morning man at WKHX-FM (Kicks) Atlanta, Moby was last year's winner of the Billboard Radio Award for country air personality of the year, and he is nominated again this year. In the winter Arbitron book (Atlanta's spring book was due after press time), he was No. 2 in mornings with a 9.9 share.

His 4 1/2-hour show also is syndicated by ABC Radio Networks and has 15 other affiliates, four of them in top 100 markets: KOLT-FM Albuquerque, N.M.; KOOJ Riverside, Calif.; WKGK New Bern, N.C.; and WKJK Louisville, Ky.

Although ABC's syndication efforts have been successful, the show got off to a rocky start, with two large-market affiliates (in Pittsburgh and Houston) dropping it after just a few weeks. In both cases, Moby believes the stations didn't give the show a fair chance.

"You can't tell anything in five weeks," he says. "I believe in six months we could have shown some real growth in [Houston], because I do have a strong following there."

He is generally pleased with ABC's efforts, and although he'd like to see the network promote the

show a little more, he says "maybe it's just as well. We need to show them some ratings in the smaller markets before we can add Los Angeles."

He has been working with morning sidekicks Jim Vann and Deborah Richards since he arrived in Atlanta in 1991, and says of their teamwork, "When we're on and really on, we're invincible, and when we're off we're still pretty damn good."

Moby has little interest in the music on his show, noting, "My concern is what happens between the records." The exceptions are the parody records he plays on the air, including two recent transvestite-theme cuts, "Pansy" (to the tune of Reba McEntire's "Fancy") and "Trying On Clothes" (to the tune of Randy Travis' "Digging Up Bones").

Moby has been in radio since 1969, when he earned 60 cents an hour at WCSV Crossville, Tenn. His career has included stints at rockers WKDF Nashville, KSRR (97 Rock) Houston, KEGL Dallas, and KLOL Houston. Over the years, Moby says, "I've made a whole lot of people who put 'GM' after their names a whole lot of money."

Throughout his career in rock radio, Moby says, "It was always something that was almost understood that I would eventually get into country. Rock'n'roll had been very good to me. But I get along better with country people and art-

ists."

Moby, who describes himself as "country as a gourd dipper," also has the corresponding heavy Southern accent, which he says held him back in rock radio, but not in country. He once lost out on a job at album rock KLOS Los Angeles when the GM said he sounded like "a rock'n'roll Jethro Bodean."

Born James Carney, the jock has been known as Moby since age 12, when some older lifeguards at a local park befriended him and coined the nickname, which the burly jock says is a reference to "me being a big old boy."

Still a "big old boy," Moby's interests include going to the gym ("I'll never be Fabio, but I go for fat and active"), flying (he has been a licensed pilot since 1986), and scuba diving (he recently got his rescue diver's certification). He also is heavily involved in charity work with organizations like United Cerebral Palsy, the Leukemia Society, and the Georgia Council On Child Abuse.

Although happy with his current gig, Moby is ambitious. He wants to be in 100 radio markets, including five of the top 10. He also wants to do more television, where his past experience includes hosting "Moby's People" segments on the 6 p.m. news in Houston, commercials, and "telethons out the butt."

PHYLLIS STARK



Illinois Lt. Gov. Quits Talk Show

Illinois Lieutenant Governor Bob Kustra, who was set to host an afternoon talk show on WLS-AM Chicago (Billboard, July 9), will not be joining the station after all.

Governor Jim Edgar, who recently underwent quadruple bypass surgery, asked station management to release Kustra from his contract, citing "state inter-

ests," including, among other issues, the line of succession in the event of Edgar becoming incapacitated.

In an internal staff memo, station president/GM Tom Tradup said "I do not believe a high-profile battle with Gov. Edgar... is in the best interest of WLS... and would only serve to distract from our pos-

itive image and the future growth of WLS."

Tradup later told the Chicago Sun-Times, "We've learned our lesson. No former, current, or future politicians [as hosts] ever again."

No replacement has been named in afternoons.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 43 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	★★★ No. 1 ★★★ CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	ELTON JOHN 4 weeks at No. 1
2	2	3	13	IF YOU GO SBK 58166/EMI	JON SECADA
3	3	2	18	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	MADONNA
4	4	4	12	I SWEAR BLITZZ 87243/ATLANTIC	ALL-4-ONE
5	5	5	16	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	TONI BRAXTON
6	7	7	10	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
7	8	9	10	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO
8	6	6	18	BEAUTIFUL IN MY EYES SBK 58099/EMI	JOSHUA KADISON
9	9	8	23	THE SIGN ARISTA 1-2653	ACE OF BASE
10	15	17	5	THE WAY SHE LOVES ME CAPITOL 58167	RICHARD MARX
11	13	16	11	LOVE IS ALL AROUND LONDON ALBUM CUT/ISLAND	WET WET WET
12	11	11	31	EVERYDAY ATLANTIC 87300	PHIL COLLINS
13	14	14	7	AIN'T GOT NOTHING IF YOU AIN'T GOT... COLUMBIA ALBUM CUT	MICHAEL BOLTON
14	10	10	31	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
15	12	12	21	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	BONNIE RAITT
16	18	21	14	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
17	17	18	8	MAYBE LOVE WILL CHANGE YOUR MIND MODERN 98270/ATLANTIC	STEVIE NICKS
18	21	23	7	DON'T TURN AROUND ARISTA 1-2691	ACE OF BASE
19	22	22	5	YOU CAPITOL 58195	BONNIE RAITT
20	16	15	20	BABY I LOVE YOUR WAY RCA 62780	BIG MOUNTAIN
21	19	19	12	TELL ME WHERE IT HURTS REUNION 62813/RCA	KATHY TROCCOLI
				★★★ AIRPOWER ★★★	
22	23	27	6	STAY (I MISSED YOU) RCA 62870	LISA LOEB & NINE STORIES
23	20	13	14	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
24	27	38	3	YOU BETTER WAIT COLUMBIA 77580	STEVE PERRY
25	24	25	25	STREETS OF PHILADELPHIA COLUMBIA 77384	BRUCE SPRINGSTEEN
26	30	32	4	RETURN TO POOH CORNER COLUMBIA ALBUM CUT	KENNY LOGGINS
27	25	26	14	MR. JONES DGC ALBUM CUT/GEFFEN	COUNTING CROWS
28	31	28	26	WITHOUT YOU COLUMBIA 77358	MARIAH CAREY
29	26	24	15	MISLED 550 MUSIC 77344	CELINE DION
30	33	35	4	HARD LUCK WOMAN MERCURY ALBUM CUT	GARTH BROOKS
31	29	30	13	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	♀
32	32	34	5	I'LL REMEMBER YOU ARISTA 1-2678	ATLANTIC STARR
33	37	36	3	FRUITCAKES MARGARITAVILLE ALBUM CUT/MCA	JIMMY BUFFETT
34	39	—	2	WILLING TO FORGIVE ARISTA 1-2680	ARETHA FRANKLIN
				★★★ HOT SHOT DEBUT ★★★	
35	NEW ▶	1	1	BUT IT'S ALRIGHT ELEKTRA 64524	HUEY LEWIS & THE NEWS
36	28	29	21	COMPLETELY COLUMBIA 77376	MICHAEL BOLTON
37	38	37	21	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
38	34	—	2	ANY TIME, ANY PLACE VIRGIN 38435	JANET JACKSON
39	36	33	15	THE WOMAN IN ME CAPITOL 58154	HEART
40	35	31	12	EVEN IF MY HEART WOULD BREAK ARISTA 1-2674	KENNY G/A. NEVILLE

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	1	—	2	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
2	4	3	13	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL
3	3	2	4	THE POWER OF LOVE 550 MUSIC 77230	CELINE DION
4	2	1	5	BREATHE AGAIN LAFACE 2-4054/ARISTA	TONI BRAXTON
5	5	4	5	BECAUSE THE NIGHT ELEKTRA 64595	10,000 MANIACS
6	7	6	7	PLEASE FORGIVE ME A&M 0422	BRYAN ADAMS
7	6	5	5	HAVING A PARTY WARNER BROS. 18424	ROD STEWART
8	9	8	9	I CAN SEE CLEARLY NOW CHAOS 77207	JIMMY CLIFF
9	8	7	7	SAID I LOVED YOU... BUT I LIED COLUMBIA 77260	MICHAEL BOLTON
10	10	10	18	DREAMLOVER COLUMBIA 77080	MARIAH CAREY

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

INTRODUCING THE

Billboard® & Monitor™

AIRPLAY

1894 100 YEARS 1994

RADIO SEMINAR & AWARDS

SEPTEMBER 8-10, 1994

THE NEW YORK HILTON & TOWERS HOTEL

TUNING IN TO THE FUTURE OF RADIO

FIRST, BILLBOARD BROUGHT YOU THE MOST ACCURATE MUSIC CHARTS AVAILABLE ANYWHERE... THEN, BILLBOARD BROUGHT YOU THE PREMIERE MAGAZINE ADDRESSING THE RADIO INDUSTRY, AIRPLAY MONITOR!

Now, BILLBOARD & AIRPLAY MONITOR join forces to bring you a three day seminar focused on the powerful role of radio in the future of entertainment. Topics ranging from recent changes in radio, including duopolies & LMA's, to radio rating to BDS and Retail Charts, will be dealt with through hands-on workshops and grassroots discussion groups, facilitated by experts in the field.

This all format seminar will culminate with the Annual Billboard • Airplay Monitor Radio Awards. Join Professionals from around the world to participate in an event that will pave the direction of the radio industry.

HOTEL INFORMATION

New York Hilton & Towers • 1335 Ave of the Americas • New York, NY 10019
Single & Double Rooms - \$160.00 A NIGHT • For reservations call: - (212) 586-7000
TO ENSURE DISCOUNT ROOM RATE, PLEASE STATE YOU ARE WITH THE BILLBOARD RADIO SEMINAR

REGISTRATION FEES

\$245 Early bird Special - Must be postmarked by July 22
\$275 Pre Registration - Must be postmarked by August 12
\$325.00 Late & Walk up Registration - After August 12

Please fill out form and mail to: BILLBOARD • AIRPLAY MONITOR RADIO SEMINAR
ATT: MELISSA SUBATCH, 1515 BROADWAY NEW YORK, NEW YORK 10036

CONTACT INFO

For Seminar Information Call: Melissa Subatch (212)536-5018
For Registration Information Call: Maureen Ryan (212) 536-5002 RADIO SEMINAR FAX #: (212) 536-5055

REGISTRATION FORM

Name: _____ Title: _____
 Company: _____ Address: _____
 City: _____ State: _____ Country: _____ Zip: _____
 Phone: _____ Fax: _____
 I am paying by: Check Money order AMEX MC/Visa
 Credit card #: _____ Expiration Date: _____

Signature: _____ (Not valid without Signature)

- Credit cards are not valid with out signature & expiration date
- Registration fees are non-refundable

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 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	12	*** No. 1 *** BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
2	2	3	4	LOVE IS STRONG VOODOO LOUNGE	ROLLING STONES VIRGIN
3	3	2	19	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
4	6	6	8	VASOLINE PURPLE	STONE TEMPLE PILOTS ATLANTIC
5	4	4	15	BIG EMPTY PURPLE	STONE TEMPLE PILOTS ATLANTIC
6	8	10	9	SELLING THE DRAMA THROWING COPPER	LIVE RADIOACTIVE/MCA
7	7	7	15	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
8	5	5	16	TAKE IT BACK THE DIVISION BELL	PINK FLOYD COLUMBIA
9	9	8	22	BACKWATER TOO HIGH TO DIE	MEAT PUPPETS LONDON/ISLAND
10	11	12	9	FALL DOWN DULCINEA	TOAD THE WET SPROCKET COLUMBIA
11	16	31	3	YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE	STEVE PERRY COLUMBIA
12	12	14	8	SAIL AWAY SAIL AWAY	GREAT WHITE ZOO
13	10	11	12	I STAY AWAY JAR OF FLIES	ALICE IN CHAINS COLUMBIA
14	17	19	8	LOSIN' YOUR MIND PRIDE & GLORY	PRIDE & GLORY GEPFEN
*** AIRPOWER ***					
15	21	30	4	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN	SPIN DOCTORS EPIC
16	15	20	6	DEUCE KISS MY ASS	LENNY KRAVITZ MERCURY
17	14	13	11	LONGVIEW DOOKIE	GREEN DAY REPRISE
*** AIRPOWER ***					
18	19	22	5	LOW RIDER "THE ENDLESS SUMMER II" SOUNDTRACK	GARY HOEY REPRISE
19	20	17	10	WILD NIGHT DANCE NAKED	JOHN MELLENCAMP/ME'SHELL NDEGECELLO MERCURY
20	13	9	11	CRAZY GET A GRIP	AEROSMITH GEPFEN
21	22	18	13	GET OFF THIS KEROSENE HAT	CRACKER VIRGIN
22	18	16	13	ROUND HERE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEPFEN
23	28	28	8	ELDERLY WOMAN BEHIND THE COUNTER... VS.	PEARL JAM EPIC
24	23	21	13	NO ONE TO RUN WITH WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND EPIC
25	29	32	4	ROCK IT STEVE MILLER BAND BOX SET	STEVE MILLER BAND CAPITOL
26	26	23	22	SPOONMAN SUPERUNKNOWN	SOUNDGARDEN A&M
27	27	24	25	NO EXCUSES JAR OF FLIES	ALICE IN CHAINS COLUMBIA
28	34	38	3	RAIN KING AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEPFEN
29	25	27	18	KEEP TALKING THE DIVISION BELL	PINK FLOYD COLUMBIA
30	35	37	3	COME OUT AND PLAY SMASH	OFFSPRING EPITAPH
*** HOT SHOT DEBUT ***					
31	NEW	1	1	WALK ON MEDLEY WALK ON	BOSTON MCA
32	32	29	21	DISSIDENT VS.	PEARL JAM EPIC
33	30	26	20	DISARM SIAMISE DREAM	SMASHING PUMPKINS VIRGIN
34	37	39	3	ROCKET SIAMISE DREAM	SMASHING PUMPKINS VIRGIN
35	36	—	2	YOU GOT ME ROCKIN' VOODOO LOUNGE	ROLLING STONES VIRGIN
36	NEW	1	1	HOLD MY HAND CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
37	33	34	16	WHAT DO YOU WANT FROM ME THE DIVISION BELL	PINK FLOYD COLUMBIA
38	24	15	9	I NEED YOUR LOVE WALK ON	BOSTON MCA
39	NEW	1	1	PUSH COMES TO SHOVE PUSH COMES TO SHOVE	JACKYL GEPFEN
40	38	—	2	SPEED "SPEED" SOUNDTRACK	BILLY IDOL CHRYSALIS/EMI

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10
1	1	1	8	LOW KEROSENE HAT	CRACKER VIRGIN				
2	2	2	3	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH GEPFEN				
3	3	5	13	MARY JANE'S LAST DANCE ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA				
4	5	4	7	ALL APOLOGIES IN UTERO	NIRVANA DGC/GEPFEN				
5	4	6	14	DAUGHTER VS.	PEARL JAM EPIC				
6	7	7	5	MR. JONES AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEPFEN				
7	6	3	41	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC				
8	10	8	44	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN				
9	8	10	13	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M				
10	—	—	12	BAD THING BROTHER	CRY OF LOVE COLUMBIA				

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

Radio

Radio Networks Exploring Internet

LOS ANGELES—More major radio networks now have either an e-mail address on an online service on the Internet, or are in the midst of discussions to go online to promote their radio programs.

Linking with these services can serve as a profit center for networks. Companies that offer programming to the online services receive royalties based on the amount of time users are logged onto their forums.

ABC Radio Networks has announced that it will offer discussion forums for all of its shows and provide news reports every hour on America Online, beginning Sept. 12.

National Public Radio is looking into taking its existing relationship with America Online a step further to possibly offer photos and soundbites on the system in the next three to four months.

Westwood One and Public Radio International (formerly American Public Radio) already have opened online forums for some of their shows. Meanwhile, two other major networks, CBS Radio Networks and American Urban Radio Networks, currently have no plans to get involved with any online services.

ABC's plans involve setting up e-mail addresses for all of its shows in order to allow listeners to ask questions of the talk hosts or offer comments on the shows. In addition, ABC News will feed hourly news reports to America Online just as it does to its radio affiliates.

Derek Berghuis, senior VP of business development at ABC Radio Networks, says, "[America Online] looks for programming; we look for ways to distribute our programming. I guess we'll see how it all works out. Our goal initially is to raise awareness of our product. No doubt, there are commercial applications because this is a revenue-sharing situation. It won't be a major profit center in the beginning, but who knows."

Berghuis says ABC will post photos of the network's personalities. Audio portions of the shows may be included "down the road," he adds.

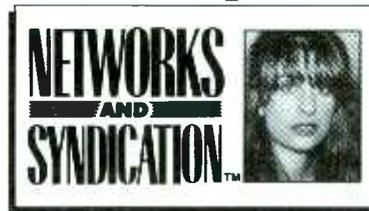
"It's not a high-risk proposition to get into this," says Berghuis. "If we create the usage we think we might, then it becomes interesting new media for us."

NPR is still planning its expanding relationship with America Online. For the past six months, NPR message boards have been available for America Online users to discuss NPR and its shows like "Talk Of The Nation," as well as talk radio and public radio in general. The network has also posted contact numbers for NPR stories.

Ori Hoffer, NPR's America Online coordinator, says the network is working on putting complete shows and photos of hosts online, along with complete transcripts of past shows dating back to 1990.

"The problem with putting audio on the system is that we still do shows in analog," says Hoffer. "To put them in digital then go through the process of uploading every day will take an inordinate amount of time and effort on our part. We're going into this slowly and carefully."

Hoffer says the network also is trying to figure out a way to charge users for the transcripts it will offer. "We're



by Carrie Borzillo

looking into either creating a way that they send us a credit card number and we bill them, or maybe America Online can charge them and then give us the money."

Additionally, Westwood One has e-mail addresses for listeners of "The Tom Leykis Show" (Billboard, May 28) and "The Beatle Years" on America Online, CompuServe, and Netcom. "The Don And Mike Show" has an address on America Online and CompuServe, while fans of "The G. Gordon Liddy Show" have discussions about the show on the Internet, as well.

Ron Stephan, director of production

at WW1, says the network has used the online services for contests with "The Beatle Years."

PRI uses the Internet to display playlists of "The World Cafe" and "Echoes" and has an e-mail address for "Marketplace." Additionally, users can download PRI's "Dialogue" to hear the entire show or hear "Monitor Radio" in real time.

SW Networks, the forthcoming radio network created as a joint venture between Sony Software and Warner Music Group, also plans online interaction.

"We want our audience to be able to hear shows in whatever way they want," says Susan Solomon, president/CEO of SW Networks. "Whether that's in the car, on a portable radio, or on their computers. We can't prejudge how our audience will listen, but we can be where the audience is."

Solomon says the network's online (Continued on next page)

Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 37 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	2	2	10	*** No. 1 *** COME OUT AND PLAY SMASH	OFFSPRING COLUMBIA
2	1	1	11	FALL DOWN DULCINEA	TOAD THE WET SPROCKET COLUMBIA
3	3	6	7	VASOLINE PURPLE	STONE TEMPLE PILOTS ATLANTIC
4	6	5	8	PRAYER FOR THE DYING SEAL	SEAL ZTT/SIRE/WARNER BROS.
5	4	3	15	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
6	5	4	9	GIRLS & BOYS PARKLIFE	BLUR SBK/EMI
7	9	11	7	STAY (I MISSED YOU) "REALITY BITES" SOUNDTRACK	LISA LOEB & NINE STORIES RCA
8	18	28	3	BASKET CASE DOOKIE	GREEN DAY REPRISE
9	11	15	5	LABOUR OF LOVE MARVIN THE ALBUM	FRENTE! MAMMOTH/ATLANTIC
*** AIRPOWER ***					
10	23	—	2	EINSTEIN ON THE BEACH DGC RARITIES VOL. 1	COUNTING CROWS DGC/GEPFEN
11	7	7	13	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
12	15	23	4	HEADACHE TEENAGER OF THE YEAR	FRANK BLACK 4AD/ELEKTRA
13	10	9	10	BIG EMPTY PURPLE	STONE TEMPLE PILOTS ATLANTIC
14	16	20	4	SAINTS LAST SPLASH	THE BREEDERS 4AD/ELEKTRA
15	13	13	8	AFTERNOONS & COFFEESPOONS GOD SHUFFLED HIS FEET	CRASH TEST DUMMIES ARISTA
*** AIRPOWER ***					
16	30	—	2	UNDONE - THE SWEATER SONG WEEZER	WEEZER DGC/GEPFEN
17	14	12	7	IT'S OVER NOW TRIP	CAUSE & EFFECT ZOO
18	8	8	17	SELLING THE DRAMA THROWING COPPER	LIVE RADIOACTIVE/MCA
19	17	17	13	CLOSER THE DOWNWARD SPIRAL	NINE INCH NAILS NOTHING/TV/INTERSCOPE
*** AIRPOWER ***					
20	24	—	2	ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB	SHERYL CROW A&M
21	12	10	20	LONGVIEW DOOKIE	GREEN DAY REPRISE
22	20	18	7	SABOTAGE ILL COMMUNICATION	BEASTIE BOYS CAPITOL
23	NEW	1	1	SHRINE ENCENDEDOR	THE DAMBUILDERS EASTWEST
24	19	16	11	CORNFLAKE GIRL UNDER THE PINK	TORI AMOS ATLANTIC
25	29	—	2	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
26	NEW	1	1	AM I WRONG LOVE SPIT LOVE	LOVE SPIT LOVE IMAGO
27	25	22	5	THE SUN DOES RISE TAKE ME TO GOD	JAH WOBBLE ISLAND
28	NEW	1	1	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN	SPIN DOCTORS EPIC
29	28	—	2	IF I ONLY HAD A BRAIN ONE STEP AHEAD OF THE SPIDER	MC 900 FT. JESUS AMERICAN/WARNER BROS.
30	22	19	14	UNTIL I FALL AWAY NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 400 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

FCC Holds Off On Relaxing Station Ownership Rules

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has decided to wait until August or September to fiddle with the still controversial topic of radio ownership rule relaxation.

Back in 1992, the FCC had hoped to allow common ownership of up to 30 AMs and 30 FMs and at least six stations per market. Under Congressional pressure, however, the industry had to settle for 18/18 and two stations per market.

The rules allowed for an update (probably to 20 AMs and 20 FMs and more stations per market) this year.

Reconsideration petitions now awaiting the commission's attention would loosen up the radio (and TV) market restrictions further. However, with so many other topics on their plates, the mass media bureau and the chairman's office have decided to deal with the ownership changes later in the summer or early fall.

TRANSMITTER/TOWER ISSUE HOT

Congressional auditors continue to complain about how little broadcasters pay the federal government for trans-

mitters on federal land near Los Angeles and other cities.

A report by the General Accounting Office said that the broadcaster rents are "significantly below the fair market value," particularly so when some of the broadcasters sublease the towers to other broadcasters and charge up to 20 times as much.

The Forest Office told the feds it charges just 10% of what the leases cost. The Bureau of Land Management says its fees are 50% to 65% of market value.

INFO HIGHWAY POLITICS

Senate Minority Leader Bob Dole, R-Kan., may be thinking of reporting his own version of the administration's information superhighway bill, say insiders.

Other legislation, designed to open up competition to telephone and cable entrants, has been approved by the House, and the Senate is about to do the same with the bill sponsored by Commerce Committee chairman Sen. Ernest Hollings, D-S.C.

Should Dole decide to roll out his version, or just ask for concessions, he could set up the building blocks for a

Republican blockade of a communications bill that Clinton could use to point to new jobs, say insiders.

HUNDT TALKS TO URBAN LEAGUE

FCC Chairman Reed Hundt will address the 1994 National Urban League Conference Tuesday (26) at the Indiana Convention Center in Indiana-



polis.

Hundt's remarks, made available to the press in advance, will focus on the information highway and the opportunities the new technologies present for minorities.

"As this country, and the world as a whole, develop an advanced infrastructure," Hundt says in the speech, "we must reach out to all communities to ensure the inclusion of everyone in this critical means of communication."

Hundt says it is "critically important" that all citizens have a "full and fair opportunity" to participate.

The chairman's office has not yet commented on whether Hundt wants to back that policy with special training programs or set-asides for minority entrants.

U.S. OPENS UP CHILE RELATIONS

Hundt, along with Larry Irving, assistant secretary for Communications and Information in the Department of Commerce, and several other high-ranking U.S. officials, signed government papers opening up better communications with Chile.

Rosenblat Ratinoff, Chilean undersecretary for telecommunications, Ministry of Transport and Telecommunications, signed the memorandum for Chile.

NAB DEADLINE EXTENDED

The National Assn. of Broadcasters has extended to July 22 the submissions deadline for its "State Of The Format" address at the NAB Radio Show Oct. 12-15 in Los Angeles.

The addresses will be 10 minutes long each, serving as an introduction to the popular individual format discussions held each year at the NAB radio show.

SPRING '94 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'93	'93	'93	'94	'94	Call	Format	'93	'93	'93	'94	'94	
SAN FRANCISCO—(4)														
KGO	N/T	7.6	7.8	7.4	7.8	7.8	WRIF	album	3.2	2.3	3.2	3.1	3.7	
KNBR	N/T	6.1	6.6	4.6	4.2	5.4	WCSX	cls rock	4.5	3.9	3.7	4.1	3.6	
KCBS	N/T	4.4	5.1	5.7	5.8	5.0	WLTJ	AC	4.0	2.8	4.3	3.8	3.4	
KMEL	top 40/rhythm	4.4	4.7	4.3	4.7	4.2	WJCI	AC	4.3	4.0	3.2	4.1	3.2	
KYLZ/KYLD	top 40/rhythm	4.1	4.7	4.7	4.5	4.1	WZZZ	adult alt	3.2	4.1	3.8	3.0	3.2	
KOIT-AM-FM	AC	3.5	3.0	3.4	4.3	4.0	CIMX	modern	1.9	1.6	2.1	2.1	2.6	
KYLD	top 40/rhythm	3.9	4.3	4.3	4.2	4.0	WLLZ	album	1.8	2.2	2.2	2.0	2.2	
KIQI	AC	3.7	3.6	3.1	3.5	3.5	WDRZ	album	2.2	2.7	1.8	2.2	2.0	
KBXL	R&B adult	3.0	2.7	2.8	3.5	3.2	CKWW	adult std	1.9	1.6	2.3	1.8	1.9	
KABL-AM	adult std	.4	.6	2.1	2.8	3.1	WQRS	classical	1.8	2.4	2.8	2.0	1.7	
KKSF	adult alt	3.0	2.4	3.2	3.2	2.9	CKLW-FM	oldies	1.2	1.4	.9	1.2	1.1	
KITS	modern	2.7	2.7	2.9	2.6	2.6	WQBH	R&B	.8	1.4	1.1	.9	1.0	
KFRG-FM	oldies	5.9	4.4	2.8	2.8	2.5	DALLAS/FT. WORTH—(7)							
KPIX-AM-FM	classical	1.5	2.2	2.7	2.1	2.5	KSCS	country	8.0	5.4	6.9	6.4	6.5	
KRQR	cls rock	2.8	2.7	2.6	2.0	2.4	KHKS	top 40	4.1	4.4	5.9	4.7	6.1	
KSAN	country	3.5	4.0	3.1	3.4	2.4	WBAP	N/T	6.3	5.9	5.5	5.1	5.9	
KBAY	AC	2.1	1.4	2.0	2.3	2.3	KVIL-AM-FM	AC	4.9	4.5	5.4	5.9	5.4	
KFOG	album	2.4	2.2	2.3	2.0	2.2	KOAI	adult alt	3.9	3.7	3.5	4.9	5.1	
KSJO	album	2.2	1.9	2.4	2.1	2.2	KPLX	country	5.3	4.6	4.6	4.7	5.1	
KDFC-AM-FM	classical	2.1	2.7	2.6	2.3	2.0	KYNG	country	3.1	5.3	5.1	4.8	5.1	
KABL-FM	oldies	1.8	1.6	1.7	1.4	1.6	KKDA-FM	R&B	3.9	4.5	3.4	3.5	4.2	
KLOK	Spanish	1.5	1.3	1.4	1.6	1.6	KLUV	oldies	3.9	4.0	3.3	3.8	3.9	
KFRG-AM	oldies	4.2	2.7	.8	1.1	1.4	KDGE	modern	2.2	2.8	2.9	3.1	3.7	
KOFY	Spanish	1.3	.9	1.1	1.4	1.3	KJMZ	R&B	4.3	4.8	3.3	4.4	3.4	
KHOT	top 40/rhythm	1.4	1.1	1.6	1.4	1.2	KRDL	N/T	3.9	3.4	3.0	4.0	3.4	
KOME	album	1.0	1.2	1.3	1.0	1.2	KEGL	album	2.6	2.7	3.3	3.5	3.2	
KJAZ	adult alt	.9	.8	.9	1.2	1.1	KRRR	oldies	2.8	3.1	1.4	2.1	3.1	
KSQL	R&B adult	.7	.8	.9	1.0	1.1	KDKM	AC	4.0	3.2	3.4	3.2	3.1	
KYCY	country	1.2	1.6	1.8	1.7	1.1	KTXQ	album	4.1	4.5	2.9	3.2	3.0	
KRTY	country	1.0	1.0	1.0	1.1	1.0	KZPS	cls rock	3.8	3.8	3.3	2.9	2.9	
KSFO	N/T	1.2	1.3	1.0	1.0	1.0	KLTY	religious	3.0	2.1	2.4	2.9	2.8	
PHILADELPHIA—(5)														
KYW	N/T	7.1	7.0	6.9	10.0	7.4	KSNH	country	2.0	2.8	2.3	2.1	2.2	
WMMR	album	6.6	6.7	6.0	5.7	6.6	WRR	classical	1.9	2.2	2.5	1.9	1.9	
WPEN	adult std	4.4	4.1	5.2	5.5	6.1	KESS	Spanish	.9	.9	2.6	1.7	1.8	
WYOB	N/T	5.0	5.7	5.4	5.6	6.1	KLIF	N/T	2.4	2.7	3.0	2.5	1.8	
WYSP	cls rock	5.8	5.8	5.6	5.3	5.6	KHVN	religious	1.8	1.9	1.5	2.4	1.4	
WUGL-FM	oldies	4.4	4.2	5.1	5.3	5.0	KKDA	R&B	2.2	2.2	2.4	1.8	1.4	
WBEB	AC	4.0	3.1	3.3	4.5	4.9	KDZR	album	1.7	1.6	1.3	1.4	1.2	
WUSL	R&B	4.7	4.7	5.0	4.7	4.9	KTKC	sports	2.1	2.4	2.3	1.1	1.2	
WXIU	country	5.1	4.7	4.0	4.0	4.6	WASHINGTON, D.C.—(8)							
WIOQ	top 40/rhythm	5.7	6.0	5.2	4.3	4.3	WPCC-FM	top 40/rhythm	9.4	10.7	10.1	9.1	9.8	
WPLY	top 40	2.6	2.7	2.3	2.6	4.0	WNZQ-AM-FM	country	7.2	6.6	5.9	6.2	5.2	
WPMG	AC	4.1	3.5	3.3	3.4	3.6	WRQX	AC	5.0	4.1	5.1	4.3	5.1	
WDAS-FM	R&B adult	3.6	4.7	4.0	4.2	3.3	WNMJ	R&B adult	4.2	4.0	4.1	3.7	4.9	
WIP	sports	2.8	3.3	4.6	3.6	3.3	WJFK-FM	N/T	4.2	3.5	4.5	4.4	4.6	
WYXR	AC	5.1	4.5	4.1	3.5	3.3	WNAL	N/T	4.0	4.0	4.8	4.8	4.6	
WIBF	modern	1.9	3.1	2.6	2.4	2.8	WHUR	R&B adult	3.6	3.9	4.5	4.7	4.5	
WJIZ	adult alt	2.8	2.8	3.0	2.6	2.4	WKYS	R&B	4.7	4.9	4.4	4.0	4.1	
WFLN	classical	2.4	2.4	2.7	3.3	2.2	WGAY	AC	4.7	3.7	4.4	5.2	3.8	
WPST	top 40	1.0	1.1	1.2	1.4	1.7	WTOP	N/T	3.5	3.8	2.5	3.4	3.7	
WGMF	sports	1.7	1.8	1.4	.6	1.1	WBIG-FM	oldies	2.4	3.7	4.2	2.7	3.6	
WDAS-AM	religious	1.3	.8	1.3	1.2	1.0	WWDC-FM	album	3.9	3.3	3.1	2.6	3.5	
WHAT	N/T	1.4	.8	.8	1.1	1.0	WASH	AC	2.7	3.1	2.4	3.7	3.4	
DETROIT—(6)														
WJR	AC	9.3	8.6	9.3	7.8	8.5	WHFS	modern	2.6	2.7	3.7	3.7	3.3	
WJLB	R&B	6.3	6.4	6.8	6.3	6.9	WGMS	classical	3.2	2.3	3.1	4.0	3.1	
WKQI	AC	4.4	4.4	4.2	4.7	5.3	WARW	oldies	2.2	2.0	2.2	2.0	2.5	
WDFN/WWWW	country	8.2	6.5	5.2	4.8	5.1	WOL	N/T	1.2	2.0	1.0	2.5	1.9	
WWJ	N/T	4.3	4.6	4.6	5.8	4.9	WCXR	cls rock	2.6	2.5	1.9	1.9	1.6	
WMXD	R&B adult	4.7	4.9	5.2	4.2	4.8	WXTR	oldies	3.4	2.5	2.2	2.0	1.3	
WYCD	country	1.2	2.9	4.1	5.2	4.7	WWRC	N/T	1.6	1.1	1.1	1.3	1.2	
WXYT	N/T	4.3	5.1	4.1	5.1	4.3	WYCB	religious	1.8	1.7	1.4	1.1	1.2	
WHTY	top 40/rhythm	5.7	5.1	5.5	5.0	4.0	WAVA	religious	.9	1.0	.9	1.2	1.1	
WOMC	oldies	4.1	3.5	3.2	3.5	3.9	WWDC	adult std	1.2	1.3	1.6	.8	1.1	
WNIC	AC	3.8	3.4	3.9	4.0	3.8	WYYY	album	1.1	.8	1.3	.9	1.0	

(Continued on next page)

NETWORKS AND SYNDICATION

(Continued from preceding page)

interaction will range from setting up "chat space" for listeners to talk about shows to offering entire shows on the Internet to creating "enhancement" services for the radio shows, such as providing additional information on artists or talk show hosts.

She says the network may also offer a CD and merchandise service online so that users can purchase product heard on the shows.

Online advertiser-supported programming also is being discussed, says Solomon.

SW will announce its programming plans for the radio network next month.

On July 25, Radio Copan International bowed the weekly "Radio Modern Rock." The show's host, Bob Ferguson, takes requests, conducts contests, and gives information on local events on the Internet.

AROUND THE INDUSTRY

Premiere Radio Networks debuted "Talk Songs," a parody song programming package for N/T stations. The parodies include "Simpson Won't Be Selling OJ" to the tune of "Sittin' On The Dock Of The Bay." WABC New York, WLS-AM Chicago, and KMPC Los Angeles are among the 50 affiliates.

EAMC (Egil Aalvik Music Company) has taken diva vocal and urban house music out of its syndicated "Groove Radio" program and put it into a new show called "The House Groove," aimed at top 40/rhythm stations.

Utopia Network is offering "The Instrumentals Of Rock," an hourlong weekly show featuring instrumental artists (aka guitar heroes), including Blues Saraceno, Joe Satriani, Jeff Beck, Eric Johnson, and Carlos Santana. KNAC Los Angeles jock Long Paul hosts the show, which is heard on 12 album rock and classic rock stations,

including KNAC and KIBZ (the Blaze) Lincoln, Neb.

Syndicated columnist Cal Thomas joins the Dallas-based Salem Radio Network for a three-hour, Saturday night talk show, beginning Aug. 13.

PRI's "Monitor Radio" launches a new midday show Sept. 1, hosted by David Brown. The program titles "Early Edition" and "Daily Edition" will be eliminated. Instead, the three editions of "Monitor Radio" will simply be referred to as early, midday, and daily.

Metro Networks director of operations for Cleveland, Rick DeMent, is now director of operations for Atlanta. Bill Richardson has been named director of operations for Tampa, Fla.

Craig Oliver, director of broadcast and affiliate services at PRI, has resigned to take over the presidency at the Radio Research Consortium, Inc. in October... WUSN Chicago NSM Cynthia McGuineas is named director of radio sales for Tribune Entertainment's "The Road" radio program.

Digital Cable Radio's Music Choice audio service is offering "1969: The Year Of Woodstock," seven hourlong segments, which began June 21. The programming includes many never-before-heard, digitally remastered recordings of Woodstock performances by such acts as Joe Cocker, the Grateful Dead, Sly and the Family Stone, and Creedence Clearwater Revival. Historical events, such as Vietnam and the moon landing, will also be discussed.

MediaStar International bows the weekly "Peter Simon's Blues Jam"... WWI chairman Norm Pattiz has contributed \$50,000 to the Broadcast Education Assn.

Turner Classic Movies, MPI Home Video, Visible Ink Press, and Video By Mail are underwriting San Francisco-based "Shoestring Radio Theatre" and "Movie Magazine International."



HITS! IN TOKYO

Week of July 10, 1994

- Heartbeat / Aswad
- Ease My Mind / Arrested Development
- Drunk On Love / Basia
- Back & Forth / Aaliyah
- Gaia / Valencia
- Can You Feel The Love Tonight / Elton John
- I Need Your Love / Boston
- Let Me Love You / Lalah Hathaway
- Third Time Lucky / Basia
- You Gotta Be / Des' Ree
- Somewhere / Shanie
- Rollercoaster / Everything But The Girl
- 7 Seconds / Youssou N'Dour
- (Meet) The Flintstones / B.C. 52'S
- Prayer For The Dying / Seal
- Love Is Strong / The Rolling Stones
- Long Time Gone / Galliano
- Got To Be There / Janet Kay
- If You Go / Jon Secada
- The Most Beautiful Girl In The World /

SPRING '94 ARBITRONS

(Continued from preceding page)

Call	Format	Sp '93	Su '93	Fa '93	W '94	Sp '94	Call	Format	Sp '93	Su '93	Fa '93	W '94	Sp '94	Call	Format	Sp '93	Su '93	Fa '93	W '94	Sp '94	Call	Format	Sp '93	Su '93	Fa '93	W '94	Sp '94							
BOSTON—(9)																																		
WBZ	N/T	61	73	79	83	8.0	KKBT	R&B	18	16	15	17	2.0	KYLD/KYLD	top 40/rhythm	3.3	4.0	4.5	4.2	4.2	KIFM	adult alt	3.1	2.3	2.2	3.4	3.4							
WXKS-FM	top 40	8.3	7.7	6.5	6.8	6.5	KKEZ	AC	11	14	19	14	2.0	KHQT	top 40/rhythm	5.0	4.1	5.5	5.3	4.1	XTRA-FM	modern	2.3	3.0	4.4	2.9	3.4							
WBGN	album	5.2	4.8	4.7	5.3	6.0	KLEI	Spanish	1.8	1.8	1.1	1.8	1.9	KRTY	country	3.9	3.9	3.9	3.5	3.9	XTRA-FM	top 40/rhythm	3.5	3.3	1.7	2.3	2.9							
WJMN	top 40/rhythm	4.0	5.8	5.7	4.7	5.8	KEZY	AC	11	13	11	16	1.8	KEZR	AC	3.6	3.8	3.2	3.3	3.3	XTRA-FM	sports	2.1	1.6	2.8	3.1	2.8							
WRKO	N/T	6.1	6.0	5.7	4.7	5.8	KKGO	classical	1.3	1.6	2.8	2.1	1.4	KOIT-AM-FM	AC	3.2	1.7	1.9	3.4	3.1	KBZS	oldies	3.7	4.0	3.8	3.4	2.5							
WVFX	AC	5.7	5.3	6.6	4.5	5.3	KTNQ	Spanish	—	9	7	13	1.1	KOME	album	2.1	2.3	2.5	2.2	2.8	KFMB-FM	AC	5.1	3.6	2.5	1.8	2.3							
WBXA	AC	4.0	4.6	4.3	4.1	4.7	KQI/JOY	adult std	—	6	4	8	1.1	KCBS	N/T	3.4	4.6	4.8	4.4	2.7	KFSD	classical	3.5	4.6	5.4	4.0	2.3							
WDSB	oldies	3.7	4.6	4.1	3.9	4.6	KKHJ	Spanish	1.9	1.1	1.3	1.8	1.1	KARA	oldies	2.3	3.6	2.3	2.0	2.6	KGB	cls rock	2.7	1.9	2.8	2.3	2.3							
WZLX	cls rock	3.7	3.5	4.4	4.7	4.3	KKAC	album	1.4	1.1	1.3	1.6	1.1	KACB	AC	2.8	2.4	2.4	2.3	2.6	KCEO	N/T	1.2	2.2	2.6	1.3	2.0							
WHDH	N/T	4.3	3.6	3.9	4.1	4.1	XTRA-AM	sports	1.4	1.1	1.3	1.6	1.1	KUFJ	cls rock	3.3	2.2	3.7	2.8	2.4	KSPA	adult std	1.0	2.1	2.7	2.3	2.0							
WBOS	AC	3.3	3.6	3.7	3.9	3.8	KACD/KBCD	adult alt	5	8	4	4	1.0	KITS	modern	2.8	2.7	2.3	3.0	2.3	KNX	N/T	1.1	1.4	2.0	2.1	1.8							
WSSW-FM	AC	3.5	3.8	4.1	3.7	3.5	KLIT	AC	1.0	1.3	9	1.4	1.0	KKSF	adult alt	2.2	2.5	2.4	2.0	2.3	XEMO	Spanish	3.4	4.3	6	1.4	1.8							
WCRB	classical	3.1	2.1	3.2	3.9	3.0	KWIZ-AM	Spanish	1.3	1.6	2.0	1.0	1.0	KDFC-FM	oldies	1.9	1.7	1.5	2.4	2.1	KCBO-FM	oldies	6	8	2.0	2.1	1.7							
WEEI	sports	2.0	2.0	2.8	3.2	2.8	MINNEAPOLIS/ST. PAUL—(17)																											
WAAF	album	2.0	1.9	1.3	2.1	2.6	WCCO	N/T	15.9	15.2	13.4	12.7	12.9	WJWJ	country	8.8	9.0	10.1	8.3	8.9	WJMN	oldies	8.4	8.4	7.5	7.5	8.0							
WVLA	country	3.5	2.9	2.1	2.2	2.5	KRSP-AM-FM	album	9.8	10.0	9.7	12.2	10.5	WVOK	AC	7.0	6.6	7.7	7.6	7.5	WVON	adult std	6.2	6.5	6.1	6.5	6.9							
WVFX	modern	1.7	1.7	2.1	2.2	2.3	KSTP-FM	AC	6.2	7.1	6.8	6.9	7.7	WVZK	album	5.2	5.3	5.9	7.4	6.7	WVWS	album	5.3	4.7	5.9	6.9	5.9							
WXKS-AM	adult std	2.1	2.2	2.6	1.7	1.5	KDWB	top 40	6.8	7.3	6.9	7.2	6.8	WVLT	R&B	5.4	5.2	5.4	5.7	5.1	WVWV	album	2.7	3.0	2.6	3.3	2.3							
WBOS	country	2.2	3.0	1.7	2.1	1.4	WLTE	AC	7.2	6.7	7.2	7.1	6.4	WVLF	AC	5.4	5.2	5.4	5.7	5.1	WVWZ	R&B adult	1.7	2.9	2.1	1.7	2.1							
WILD	R&B	2.2	3.0	1.7	2.1	1.4	KEEY	country	9.2	6.9	6.7	5.8	5.5	WVWL	classical	2.7	2.0	3.0	2.4	2.6	WVWB	classical	2.7	2.0	3.0	2.4	2.1							
WCGY	album	1.1	1.5	1.1	1.6	1.1	KEGE-AM-FM	modern	5.8	5.6	3.6	4.2	5.3	WVWQ	religious	6	1.2	1.0	1.4	1.1	WVWY	religious	6	1.2	1.0	1.4	1.1							
HOUSTON—(10)																																		
KILT-FM	country	7.7	7.1	6.3	7.2	6.2	KSTP-AM	N/T	5.2	4.3	5.4	4.7	5.1	WVWZ	top 40/rhythm	4.7	5.2	4.3	4.2	4.2	WVWZ	sports	3.8	3.6	2.2	2.3	4.0							
KQIE	AC	4.0	4.8	5.3	4.9	5.6	KTCI/KTCZ	album	5.8	6.0	4.3	4.2	4.1	WVWZ	adult alt	2.3	3.6	3.8	2.8	2.9	WVWZ	adult alt	2.3	3.6	3.8	2.8	2.9							
KODA	AC	4.1	4.9	5.4	5.4	5.5	WBOB	country	1.5	3.9	4.3	5.4	4.1	WVWZ	modern	2.7	3.0	2.6	3.3	2.3	WVWZ	modern	2.7	3.0	2.6	3.3	2.3							
KKBQ-AM-FM	country	4.6	4.5	5.7	4.8	5.3	KJJO-AM-FM	country	2.2	2.6	1.8	1.7	3.5	WVWZ	R&B adult	1.7	2.9	2.1	1.7	2.1	WVWZ	R&B adult	1.7	2.9	2.1	1.7	2.1							
KBXX	top 40/rhythm	5.3	4.6	4.7	5.2	4.8	KLBB	adult std	2.1	1.6	1.9	1.9	1.9	WVWZ	classical	2.7	2.0	3.0	2.4	2.6	WVWZ	classical	2.7	2.0	3.0	2.4	2.6							
KIKK-FM	country	6.2	6.0	4.7	5.5	4.7	KFAN	sports	9	1.3	2.3	1.6	1.5	WVWZ	religious	6	1.2	1.0	1.4	1.1	WVWZ	religious	6	1.2	1.0	1.4	1.1							
KMJJ	R&B	4.5	4.6	4.6	5.3	4.4	ST. LOUIS—(18)																											
KRBE-FM	top 40	3.8	5.3	4.9	4.3	4.4	KMOX	N/T	16.4	17.2	13.0	16.5	14.7	WVWZ	top 40/rhythm	4.7	5.2	4.3	4.2	4.2	WVWZ	top 40/rhythm	4.7	5.2	4.3	4.2	4.2							
KTRH	N/T	4.6	4.1	4.6	4.8	4.2	WML	country	8.4	8.7	11.0	8.7	8.8	WVWZ	album	4.9	4.5	4.6	4.4	4.6	WVWZ	album	4.9	4.5	4.6	4.4	4.6							
KHMX	AC	4.5	5.2	4.5	4.4	4.1	KMIZ	R&B	7.1	7.2	6.9	7.4	7.6	WVWZ	cls rock	6.0	6.3	6.9	6.0	7.3	WVWZ	cls rock	6.0	6.3	6.9	6.0	7.3							
KLDE	oldies	3.4	3.8	4.2	3.1	4.0	KMJK	AC	6.4	8.1	6.8	7.0	6.9	WVWZ	oldies	6.6	6.2	6.7	6.6	6.8	WVWZ	oldies	6.6	6.2	6.7	6.6	6.8							
KRRR	oldies	2.7	2.7	1.9	2.8	3.9	KMJK	album	7.9	7.0	7.8	6.5	6.7	WVWZ	R&B	6.0	6.9	5.9	6.6	5.3	WVWZ	R&B	6.0	6.9	5.9	6.6	5.3							
KPRC	N/T	3.4	3.7	4.3	4.4	3.8	KMJK	AC	5.9	4.6	5.1	6.4	5.3	WVWZ	N/T	2.9	3.0	2.5	2.7	5.2	WVWZ	N/T	2.9	3.0	2.5	2.7	5.2							
KLUL	album	4.7	3.8	3.2	3.8	3.7	KMJK	top 40	4.9	4.1	4.6	4.4	4.6	WVWZ	oldies	3.1	2.9	3.6	1.8	4.4	WVWZ	oldies	3.1	2.9	3.6	1.8	4.4							
KHOS	R&B adult	2.8	3.3	3.9	3.8	3.1	KMJK	cls rock	4.4	4.5	4.7	4.3	4.3	WVWZ	adult alt	1.7	1.3	1.1	1.5	1.0	WVWZ	adult alt	1.7	1.3	1.1	1.5	1.0							
KLTN	Spanish	—	—	1.4	2.2	3.0	KMJK	country	2.4	2.2	3.0	3.3	4.3	WVWZ	country	7	9	12	1.2	1.0	WVWZ	country	7	9	12	1.2	1.0							
KZFX	cls rock	3.3	2.9	3.2	2.6	2.3	KMJK	oldies	4.4	3.5	3.5	2.9	3.6	WVWZ	oldies	4.4	4.9	4.1	5.2	4.2	WVWZ	oldies	4.4	4.9	4.1	5.2	4.2							
KQZR	album	2.2	1.8	1.8	2.0	2.0	KMJK	modern	3.0	3.1	2.3	2.1	2.9	WVWZ	modern	2.3	1.1	3.1	3.8	3.7	WVWZ	modern	2.3	1.1	3.1	3.8	3.7							
KQKQ	Spanish	2.4	2.0	2.0	1.3	1.8	KMJK	adult std	3.2	2.8	2.7	2.5	2.7	WVWZ	adult std	3.2	2.8	2.7	2.5	2.7	WVWZ	adult std	3.2	2.8	2.7	2.5	2.7							
KXTJ	Spanish	—	7	1.0	1.1	1.5	KMJK	classical	2.7	3.2	2.4	2.8	2.2	WVWZ	classical	2.7	3.2	2.4	2.8	2.2	WVWZ	classical	2.7	3.2	2.4	2.8	2.2							
KSEV	N/T	2.6	2.3	1.5	1.3	1.4	KMJK	R&B adult	2.0	2.3	2.1	1.8	2.0	WVWZ	R&B adult	2.0	2.3	2.1	1.8	2.0	WVWZ	R&B adult	2.0	2.3	2.1	1.8	2.0							
KLAT	Spanish	1.6	1.7	1.0	9	1.2	KMJK	album	10	12	14	1.8	1.9	WVWZ	album	10	12	14	1.8	1.9	WVWZ	album	10	12	14	1.8	1.9							
KCOH	R&B	9	7	1.5	8	1.1	KMJK	N/T	2.0	2.2	1.7	1.7	1.5	WVWZ	N/T	2.0	2.2	1.7	1.7	1.5	WVWZ	N/T	2.0	2.2	1.7	1.7	1.5							
SAN DIEGO—(15)																																		
KSON-AM-FM	country	7.7	7.7	6.5	7.9	7.2	KMJK	R&B adult	18	12	2.2	1.4	1.2	WVWZ	R&B adult	18	12	2.2	1.4	1.2	WVWZ	R&B adult	18	12	2.2	1.4	1.2							
KLQK-FM	top 40	5.7	6.1	6.4	6.8	6.0	KMJK	religious	11	8	7	9	1.2	WVWZ	religious	11	8	7	9	1.2	WVWZ	religious	11	8	7	9	1.2							
XHTZ	top 40/rhythm	4.0	6.1	4.6	5.8	5.6	KMJK	N/T	9	1.2	1.4	1.9	1.0	WVWZ	N/T	9	1.2	1.4	1.9	1.0	WVWZ	N/T	9	1.2	1.4	1.9	1.0							
KSDO	N/T	6.1	5.4	7.1	5.2	5.5	KMJK	AC	1.1	8	7	9	1.2	WVWZ	AC	1.1	8	7	9	1.2	WVWZ	AC	1.1	8	7	9	1.2							
KJQY	AC	4.2	3.7	4.5	5.4	4.6	KMJK	top 40/rhythm	5.2	4																								

CHANNEL X NEW PROGRAMMING FORMAT FOR RADIO

(Continued from page 5)

garden, Warren G, Nine Inch Nails, Blur, House Of Pain, and Snoop Doggy Dogg. KUBE's airwaves are filled with the sounds of Coolio, Nirvana, Domino, Crash Test Dummies, and Beck.

"When I hear Offspring's 'Come Out And Play' into Coolio's 'Fantastic Voyage,' I don't hear a train wreck—I hear the two hottest records going this summer," says KUBE PD Mike Tierney. "We're taking the best of the two most exciting musical genres going right now—hip-hop and alternative. That's where sales are being generated in this market."

Although alternative and hip-hop appear to be an odd pairing, WHJX PD Keith Clark says he learned from informal focus groups that these are the genres his audience is most passionate about. He also discovered that the audience felt that they had plenty of other outlets for pop and rock, so he decided to focus on the more underserved music, mixing in occasional pop acts like Ace Of Base that are selling well in the market.

"We felt, why dilute this reactionary format with a lot of the pure pop stuff that this group of people didn't really respond to with much emotion?" says Clark. "They're emotional about hip-hop and modern rock."

Although it sounds like a cliché, programmers also say they're merely playing what the hits happen to be right now. "We look at sales in the market very carefully," says Mark Jackson, APD at WHYT, which switched to the format over the July 4 weekend. "I can look at SoundScan right now and basically see our playlist."

The Channel X format targets a mostly white audience of 15- to 30-year-olds, and particularly emphasizes the 18- to 25-year-old core listeners.

In presentation, Channel X is closer to modern rock than traditional top 40 because of its approach, which Clark describes as "much more real and much sloppier

than the old-style top 40—scream for 18 seconds and hit the post. The sweepers have much more of an MTV production feel to them, and we try not to hype the station."

Tierney says that KUBE avoids top 40/rhythm's "'What's up homie' jock approach" and its big sounding sweepers. Instead, the station focuses on a "more low-key, less hype-based" approach. "The jocks are talking in a more relaxed way, relating rather than screaming.

"The expectations of the new 12- to 34-year-old listeners are a lot different," adds Tierney. "They don't believe in the magic of radio the way the top 40 audience did. They're savvy and would rather have an honest, low-key delivery."

LABELS EMBRACING THE FORMAT

After an initial period of confusion, programmers say labels have begun to embrace the format.

According to Clark, label reps at first were "a little befuddled because everyone wants to put everything in easily defined categories. This was so different that people didn't have a column to put it in, so they were frustrated. It took a little bit of time for them to get used to it, but everyone has embraced it and thinks it's exciting for the future."

Danny Buch, VP of promotion at Atlantic Records, is among those excited about the format. "People are not as ghettoized and narrow as a lot of niche formats have portrayed them to be," he says. "I really welcome [Channel X]. From a record company perspective, it's a wonderful thing to have people playing more new music and knocking down some of the walls that previously existed."

Other industry observers keep a wary eye on the format, including consultant Bill Richards, who sees little promise in it.

"I'm not going to be a doomsayer on it," says Richards, adding, "They're appealing to two different musical bases . . . Generally,

you're hitting two extremes." Nevertheless, Richards says, "it's one of those things we have to pay attention to. I applaud those people involved for taking some risks and chances."

Programmers also are divided on how much potential this latest "next big thing" format actually has. Clark, who invented the Channel X concept, obviously believes it has long-term potential. KUBE's Tierney says it is likely to last "certainly as long as the crossover era lasted," or about two years.

"How long we're going to be able to do what we're doing now is up in the air," says Tierney. "Certainly we're driving our cume through the roof, but what the next step is . . . that's really the big decision."

THE CUME CONVERSION

Clark first came up with the Channel X concept (while watching MTV) when he was programming the former WJMO-FM (now WZJM) Cleveland. He launched the format in nights only at WJMO in the spring of 1993, but the station was sold and Clark exited before it could be extended to other days-parts.

Nevertheless, he says the format got a huge response in Cleveland, though not from the start. "At first the response was very negative. To hear Pearl Jam and Nirvana on a rhythmic station was a real shock to [the audience]. It took us about three months for a conversion of the cume to take place, [but] we saw significant gains in time spent listening and cume while we were there."

On April 1, he flipped WHJX from urban to the Channel X format, and the station is now going through the same kind of cume conversion there.

Clark has trademarked the name Channel X, which is fine with some other programmers who say they are not crazy about the handle anyway. KUBE's Tierney says he can't stand the moniker because it is too closely associated with the over-used term "Generation X." (Clark claims the letter was chosen randomly, and has nothing to do with the "Generation X" concept.)

WHYT prefers to call the format, and the station, "Planet Jams."

In addition to the handful of stations programming the format full time, other stations are experimenting with it in more limited ways. Programmers already using the format agree it will only work in markets with a young, relatively hip audience not already being served by an aggressive modern rock station or a winning top 40/rhythm outlet.

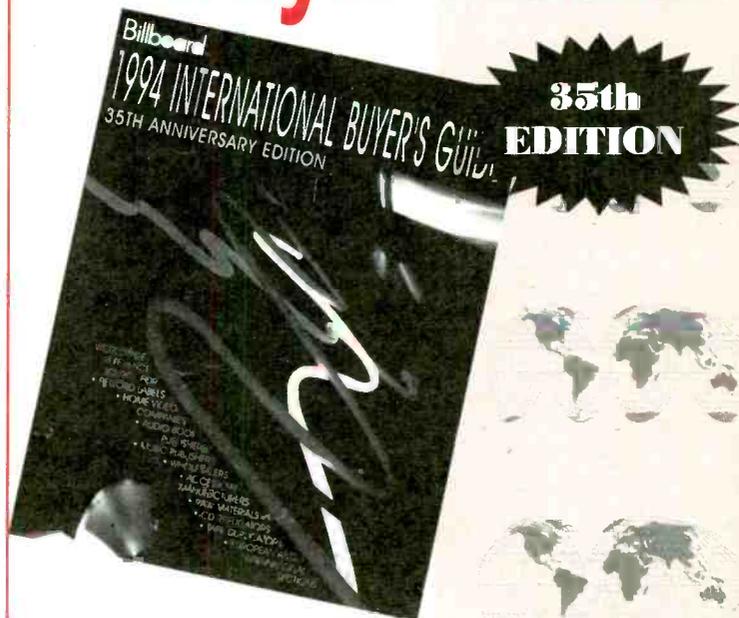
"This format is viable for a lot of different markets," says Clark. "I also think it can be used as a medicine for a sick mainstream top 40 in a market that doesn't have an aggressive alternative station or a winning, aggressive churban . . . The gauge is if the clubs in the market are playing alternative music and hip-hop. If you have a healthy club base in the market, then I think this format is viable."



Summer Jazz Al Jarreau, in town to announce that he is headlining the Playboy Jazz Festival this summer, visits WQCD (CD101.9) New York. Pictured, from left, are Reprise promotion manager April Washington, WQCD OM Fleetwood Gruver, Jarreau, and WQCD MD Steve Williams.

Get the only Worldwide Directory for the Entire Music and Video Industry...

Billboard's 1994 International Buyer's Guide



Now in its 35th year, this brand new edition gives you all the latest music and video industry contacts you need to compete and succeed in this global marketplace.

You get comprehensive listings for over 23,000 music and video companies worldwide...record labels, music publishers, wholesalers, distributors, manufacturers, and service and supply organizations plus a brand new section for audio books!

Only Billboard's 1994 International Buyer's Guide gives you the entire music and video industry in one compact business reference source.

To order send \$95 plus \$4 shipping and handling (\$10 for international orders) to:
Billboard Directories, Dept. BDBG3113, P.O. Box 2016, Lakewood, NJ 08701.
Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC.
All Sales Are Final.

For fastest service call toll-free:
1-800-223-7524 or 1-800-344-7119.
In NY call (212) 536-5174.
In NJ call (908) 363-4156

Billboard

BDBG3113

Apocalypse Soon, Says Family Radio Chief; Clinton Backs Off Broadcaster Spectrum Tax

THE WORLD IS GOING TO END in September, at least according to **Harold Camping**, president/GM of Oakland, Calif.-based Family Radio Inc., which owns 37 stations.

According to the Associated Press, Camping has convinced thousands of people through his two books and his national radio talk show that the world will end one day this September. He told the AP that "the saved" will be raised up, and the "unsaved" condemned to everlasting damnation.

Although evangelical scholars dismiss Camping's prediction as a "screwball interpretation" of the Bible, the broadcaster says he is nearly certain he's right. "Sometimes I've thought, 'Wow, I wish September was not the month,'" he told the AP, "but I doubt it... I'm more convinced than I've ever been [that] the world's about to end."

In less apocalyptic news, National Assn. of Broadcasters president **Eddie Fritts** heard good news from Capitol Hill July 20: the Clinton administration has decided not to press for a broadcaster spectrum tax to offset \$10 billion in tariff reductions.

Such a tax could have had severe bottom-line repercussions for the industry. The news came from the House Ways and Means Committee, which is wrestling with implementation of the GATT treaty.

Despite rampant industry speculation, the new television distribution, programming, sales, and station acquisition deal between rivals Westinghouse Broadcasting Company (Group W) and CBS Inc. has no implications for the groups' radio divisions. Spokespersons for both companies say radio is not part of the deal and, so far at least, there is no separate deal involving the two companies' radio divisions.

Adult standards **WWLG** Baltimore is the first station to earn a page 5b ratings distortion notice in the spring Arbitron book. The station aired the following statement during the spring survey: "If someone asks you to write it down, this is Baltimore's all-new Legends 1360, spelled WLG."

Arbitron says this reference "may be understood by diarykeepers as a reference to someone from Arbitron asking, prompting them to remember to report their listening to WWLG."

Denver-based Paragon Research has opened its new East Coast office in Pittsfield, N.H., to serve East Coast, Canadian, and European clients. Executive VP **Chris Porter** is heading up the new office.

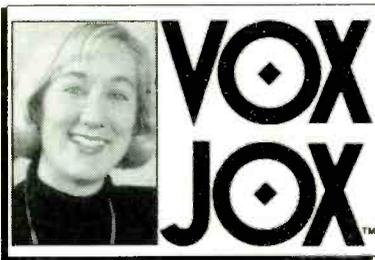
We're very sorry to report the death of **WKTT** Sheboygan, Wis., jock **Andrew Thomas**, 22. He was electrocuted July 14 while setting up for a remote broadcast when the antenna he was holding came into contact with overhead power lines. A station AE who also was touching the antenna suffered third-degree burns to her feet, according to a UPI report.

PROGRAMMING: KALINA RETURNS

Former **WIOQ** (Q102) Philadelphia APD **Glenn Kalina**, who most recently worked at trade magazine **FMQB**, returns to the station as PD. He also will work an undetermined airshift. Q102 night jock **E.Z. Street** exits for morn-

ings at **WJPC** Chicago and has not been replaced. **WKKV** Milwaukee afternoon jock **Reggie Brown** joins **WJPC** doing middays for now. He will be known on the air as **Jammin' Dave Michaels**, not to be confused with acting PD/afternoon jock **Jammin' Jay Michaels**.

KOMO Seattle afternoon jock **Norm Gregory** moves across town to PD and afternoon duties at **KJR-FM**, replacing former PD **Glen Martin**, who exited. Also, **KJR-FM** begins simulcasting sis-



by *Phyllis Stark*
with reporting by *Eric Boehlert*
and *Brett Atwood*

ter station **KUBE**'s morning show, featuring **Charlie Brown** and **Ty Flint**, Aug. 3. The stations will continue to run different music. Former **KJR-FM** morning man **Ric Hanson** moves to afternoons. **KUBE** afternoon host **Eric Powers** shifts to nights, replacing **Chet Buchanan**, who's now in afternoons.

WAQY Springfield, Mass., PD **Keith Masters** segues to sister **WLZR-FM** Milwaukee for those duties. He replaces **John Duncan**, now at **WRDU/WTRG** Raleigh, N.C.

WMYS (formerly **WCKN**) Indianapolis flips from country to adult standards.

KKDJ Fresno, Calif., flips from its progressive album rock format to '70s-based oldies. P/T jock **Ruth Daniels** is upped to ND, replacing **Gunnar Jensen**, while morning host **Billie Wright** adds acting APD/MD duties, replacing **Rick Williams**.

KXRX Seattle PD has applied for the new calls **KYCW** for its new country format... **KZOK-AM** Seattle has applied for the new calls **KPOZ**.

WRBQ-AM Tampa, Fla., is the newest affiliate of ABC Radio Networks' syndicated **Tom Joyner** morning show.

Major movement at two of Prism Radio Partners' stations in Louisville, Ky., **WWKY** and **WTFX**: Producer **Joe Arnold** is upped to OM at **WWKY**. Former **WTKS** Orlando, Fla., morning man **Stu Williams** becomes PD/morning man at **WWKY**, replacing **Chuck Tyler**, who had exited. **Margot Maranow**, who had been a swing jock at **WTFX**, now joins the morning team at that station, together with **Gonzo Greg**, last at **KRXX-FM** (now **KEGE-FM**) Minneapolis. They replace **Bob Miller** and **Dave Butz**. Miller has exited, and **Butz** is handling production duties.

WDUR Raleigh, N.C., flips from a simulcast of R&B **WFXC/WRXK** to R&B oldies.

WSSL Greenville, S.C., OM **Lloyd Ford** adds PD duties, replacing **Bob Forster**, who exited a few months ago

... **WESC-AM** Greenville, which simulcasts country **WESC-FM**, breaks in middays to pick up the syndicated "Fabulous Sports Babe" show.

WCUZ Grand Rapids, Mich., OM **Brian Wright** exits. He is looking for a new opportunity and can be reached at 616-457-7434.

KUCU Albuquerque, N.M., flips from all-sports to religious as "Connection 107."

Roger Bouldin takes over PD duties at **WUSJ** Johnson City, Tenn., replacing **Kevin McCray**, now at **WTQR** Greensboro, N.C. Bouldin comes from the station's sales department.

KGA Spokane, Wash., is set to flip from country to N/T this week... **AC WMLI** Madison, Wis., flips to classic hits **WMXF**.

WBVR Bowling Green, Ky., flips from country to ABC/SMN's "The Touch" R&B/adult format, with the new calls **WJCE-FM**. That station is now part of a duopoly with **WLAC-AM-FM** Nashville. Crosstown **WMJM** and **WZZF** Hopkinsville, Ky., pick up the country format. **WMJM** had been hot AC. **WZZF**, which had been oldies, changes calls to **WVVR**.

John Morgan has been upped from air personality to PD at **WALL/WKOJ** Middletown, N.Y. Former **WALL** PD **Ray Arthur** remains as morning show host and adds community services director duties for both stations. Former **WKOJ** PD **Gary Sanders** exited two months ago.

Religious **KDUV** Visalia, Calif., picks up programming from the Word In Music Satellite Networks in middays, overnights, and weekends. The station previously had been affiliated with the Morningstar Radio Network.

WKOC Norfolk, Va., VP/GM **Mark Kanack** is accepting T&Rs for the PD position vacated when **Lauren MacLeash** left for **KTCJ/KTCZ** Minneapolis.

PEOPLE: RYKER JOINS KNAC

Malcolm Ryker is now MD/production director at **KNAC** Los Angeles, replacing **Cindy Scull**, now at **KEGL** Dallas. Ryker arrives from **KUTZ** Austin, Texas, where he was OM.

WJMN Boston midday jock **Karen Blake** segues to crosstown **WCLB** to host middays. She replaces **Jim Roberts**, now doing middays at rival **WBOS**, where he replaced **Jim O'Brien**.

KOAI Dallas evening host **Rick Vanderslice** segues to mornings, replacing **Scotty Brink**, now doing afternoons at **KXRX** Seattle. Weekender **Randy Davis** moves into evenings at **KOAI**.

Sheryl Vaughan is upped from weekends to evenings at **KHMX** Houston. She replaces **John Paul West**, who exited.

KCMQ Columbia, Mo., morning personality **Billy Greenwood** joins **WKKX** St. Louis for afternoons, replacing **Tom Bradley**, who exits.

Shelly Jamieson joins **KFYI** Phoenix as a morning show sidekick. She had been a weekend anchor at a local TV station.

KKXX-FM Bakersfield, Calif., morning teammates **J.V.** and **Hollywood** exit to **KHQT** (Hot 97.7)

newslines...

DAVE CHARLES, president of Joint Communications, exits to join Austereo Entertainment in Melbourne, Australia, as GM. Joint's head office will move from Toronto to Stamford, Conn., where CEO **John Parikh** relocated 18 months ago. He will be joined there by program and research consultant **Chris Kennedy**.

WEEZIE KRAMER has been upped from station manager to VP/GM at **WMAQ** Chicago. She replaces **Rick Starr**, who resigned over philosophical differences with senior management.

NEW CENTURY MEDIA, a partnership between New Century Management and Ackerly Communications, has closed on its acquisition of **KJR-AM-FM** and **KUBE** Seattle. **KUBE** GM **Michael O'Shea** adds those duties at **KJR-AM-FM**. **KJR-AM-FM** marketing director **Janet Magleby** becomes director of marketing for New Century Media.

HAROLD WROBEL has been named to the newly created position of senior VP and director of business and legal affairs at Premiere Radio Networks. He previously served as Premiere's VP and general counsel.

MICHAEL CASTELLO, president of Major Talk, exits the radio network, which is a unit of Chicago-based Major Broadcasting. No replacement has been named.

TONY MICHAELS, VP/GM of **WBAB** Long Island, N.Y., exits to form his own consultancy, **Michaels Enterprises Inc.**, in Ronkonkoma, N.Y.

RUTH RAY has been named VP/GM of **WOLZ** Fort Myers, Fla. She previously was GM of co-owned **WMHE** Toledo, Ohio.

DAVID SMALL has been upped from regional director of marketing to VP/GM of Metro Networks' central region.

San Jose, Calif. Afternoon host **Don O'Neal** is filling in during mornings in the interim, while night host **Kozman** moves to afternoons for now.

WSKE Buffalo, N.Y., morning co-host **Janet Snyder** slides over to the host chair, replacing **Bruce Maims**, who exited. Creative services director **Nicholas Picholas** becomes her co-host. Also, in the wake of midday jock **Danny Wright's** departure for **WKTI** Milwaukee, **Sue O'Neil** moves in from nights, **Donny Walker** moves from overnights to nights, and a P/T jock is handling overnights.

Fomer **WAPE** Jacksonville, Fla., night jock **Danny Wright** joins crosstown **WHJX** as midday host/production director. He replaces **Rex DeShannon**, who exits. Also, **Greg Brady** joins **WHJX** for afternoon host/promotion coordinator duties, replacing **Johnny D.**, who returns to Cleveland. Brady previously hosted afternoons at **WVKS** Toledo, Ohio.

WFAN New York afternoon co-host **Mike Francesa** will host a new weekend sports show, "Mike Francesa's Sports Now!" on Westwood One Entertainment. The program will air Sunday mornings from 9-11 a.m. **WFAN** will be the flagship station for the show, which will feature commentary, game analysis, live interviews, and listener call-ins.

Peggy Belden has been upped to director of broadcast services at **Dow Jones & Company**, where she is responsible for sales, marketing, and syndication of **Dow Jones Radio Networks'** "The Wall Street Journal Radio Report" and "The Dow Jones Report." She previously was sales manager of broadcast services.

At **KNNC** Austin, Texas, afternoon jock **Mike Peer** and midday host **Tim Davis** swap shifts.

Logan Kelly moves from middays to mornings at **WBBO** Greenville, S.C.,

replacing **Mike Murphy**, who exits. **Caroline Henderson**, last at **WLET-FM** Toccoa, Ga., takes over middays.

KNAX Fresno, Calif., PD **Greg Edwards** adds MD duties, replacing **Rick Stewart**, now PD at sister station **KSXY**. **KNAX** late-nighter "Gnarley" **Charlie Wog** joins **KSXY** for mornings. **Jimmie Hoppa** joins **KSXY** for middays from Modesto, Calif. Also, **Stewart** adds MD and afternoon duties at **KSXY**.

Tom Crann returns to **KUSC** Los Angeles as morning host/producer. **Theresa Payerle** had been interim host since **Bonnie Grice** moved to afternoons. Crann previously hosted afternoons at **KUSC** from May 1991 to May 1992. He also will do a Saturday morning shift. The **KUSC** show also is aired on sister stations **KCPB** Oxnard, Calif., **KFAC** Santa Barbara, Calif., and **KPSC** Palm Springs, Calif.

New York radio veteran **John Platt** joins **WNYC-AM-FM-TV** New York as director of marketing and communications. He most recently was director of operations for Metro Traffic Control. Also, **Theodore Manekin** joins **WNYC** as director of membership. He most recently was a theatrical producer, and previously served as assistant GM at **WBJC** Baltimore.

KQMQ Honolulu morning show producer **Kemamo Ho** exits radio... **Bob Kane** joins **WPMR** Mt. Pocono, Pa., for overnights from **WERA** Plainfield, N.J.

Long Island City, N.Y.-based consultant **Steve Warren** is now hosting a Sunday night country oldies show on **WYNY** New York... Industry veteran **Lauryl Nicole** picks up P/T duties at **KPWR** (Power 106) Los Angeles.

Assistance in preparing this column was provided by **Bill Holland** in Washington, D.C.

RIAA Likes Administration's Position On C'rights, Berman To Testify

BY BILL HOLLAND

WASHINGTON, D.C.—Jay Berman, chairman/CEO of the Recording Industry Assn. of America, likes what the Clinton administration has to say about the need to upgrade protection for digitally transmitted copyrighted works. He will testify to that effect Wednesday (27) before a Commerce

Department subcommittee that is continuing its attempts to pave the on-ramps to the nation's information superhighway.

The administration's recommendations are contained in a report by the Commerce Department's Working Group on Intellectual Property Rights, which was released July 7 (Billboard, July 16). The report is part

of the White House's National Information Infrastructure plan.

The working group had called for a performance right in the copyright law, and the RIAA immediately applauded that affirmation.

However, until now, there was no official comment from the RIAA about whether the industry agreed with the other conclusions in the report. Berman's forthcoming comments, which are contained in a transcript provided to Billboard, indicate that the RIAA backs the report completely.

The report calls for extending protection to copies of works (such as sound recordings) distributed to users through digital transmissions. Currently, the law covers only physical copies such as books, CDs, or videotapes.

It also asks for changes in the copyright law so that owners of digitally distributed copies would be denied first-sale doctrine rights. The first-sale provision in the copyright law allows video store owners, for ex-

ample, the right to rent copies of tapes that they first buy from a supplier.

The report also calls for copyright management information to protect the public from fraud and altered works.

Berman's comments are among those the working group is soliciting at public hearings and discussions here, as well as in Chicago and Los Angeles, throughout the summer and early fall.

Berman also will encourage implementation of SCMS anti-copying or similar technology to help with the copyright management aspects of the plan. And he will suggest that entities transmitting digital material be required to include as part of their transmissions the digital subcode information embodied in copies and phonorecords to help with tracking and licensing.

"Developments in technology facilitating the growth of information infrastructure may eventually entirely transform the market away from

product delivery and toward signal reception," says Berman's testimony.

"Once control over physical products embodying intellectual property ceases to have practical commercial significance," he adds, "our industry becomes completely dependent upon statutory protections established by copyright laws around the world."

Berman also describes intellectual property rights as "essential elements of the infrastructure of the superhighway," not something that is later "grafted on."

The release of the working group's report was not without political embarrassment. Commerce Secretary Ron Brown, a part owner of radio station WKYS here, said at the July 7 ceremony that "personally," he thought broadcasters should be exempted from paying a performance right fee.

However, since the pending bills would exempt broadcasters, the glitch was small, though the broadcasting lobby played it up.

Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 78 top 40/mainstream and 31 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPICommunications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover		
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS AT NO. 1
1	1	13	★ ★ NO. 1 ★ ★	★ ★ NO. 1 ★ ★	
1	1	13	DON'T TURN AROUND	ACE OF BASE (ARISTA)	4 wks at No. 1
2	3	14	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)	
3	2	14	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)	
4	10	9	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)	
5	6	12	IF YOU GO	JON SECADA (SBK/EMI)	
6	5	10	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)	
7	4	15	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	
8	9	9	SHINE	COLLECTIVE SOUL (ATLANTIC)	
9	7	9	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)	
10	11	8	CRAZY	AEROSMITH (Geffen)	
11	12	8	WILD NIGHT	JOHN MELLENCAMP (MERCURY)	
12	8	18	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)	
13	13	9	ALWAYS	ERASURE (MUTE/ELEKTRA)	
14	14	8	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)	
15	17	6	PRAYER FOR THE DYING	SEAL (ZTT/SIRE/WARNER BROS.)	
16	18	7	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	
17	15	23	MR. JONES	COUNTING CROWS (DGC/Geffen)	
18	16	22	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)	
19	33	2	YOU BETTER WAIT	STEVE PERRY (COLUMBIA)	
20	21	20	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)	
21	19	19	RETURN TO INNOCENCE	ENIGMA (VIRGIN)	
22	20	21	THE MOST BEAUTIFUL GIRL . . .	♀ (NPG/BELLMARK)	
23	25	4	THE WAY SHE LOVES ME	RICHARD MARX (CAPITOL)	
24	26	4	ROUND HERE	COUNTING CROWS (DGC/Geffen)	
25	24	6	FALL DOWN	TOAD THE WET SPROCKET (COLUMBIA)	
26	29	2	YOU LET YOUR HEART GO . . .	SPIN DOCTORS (EPIC)	
27	28	4	WHEN CAN I SEE YOU	BABYFACE (EPIC)	
28	22	5	SLEEPING IN MY CAR	ROXETTE (EMI)	
29	23	6	AIN'T GOT NOTHING IF YOU . . .	MICHAEL BOLTON (COLUMBIA)	
30	31	4	HARD LUCK WOMAN	GARTH BROOKS (MERCURY)	
31	27	17	I'LL TAKE YOU THERE	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)	
32	32	5	BACKWATER	MEAT PUPPETS (LONDON/ISLAND)	
33	NEW		BLACK HOLE SUN	SOUNDGARDEN (A&M)	
34	35	4	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)	
35	38	25	WHATTA MAN	SALT-N-PEPA (NEXT PLATEAU/LONDON)	
36	39	3	SELLING THE DRAMA	LIVE (RADIOACTIVE/MCA)	
37	34	11	MOVING ON UP	M PEOPLE (EPIC)	
38	30	13	MISLED	CELINE DION (550 MUSIC)	
39	36	5	REGULATE	WARREN G & NATE DOGG (DEATH ROW)	
40	NEW		IT'S OVER NOW	CAUSE & EFFECT (ZOO)	
1	1	13	★ ★ NO. 1 ★ ★	★ ★ NO. 1 ★ ★	
1	1	13	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	4 wks at No. 1
2	2	11	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)	
3	6	9	I MISS YOU	AARON HALL (SILAS/MCA)	
4	8	7	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)	
5	5	7	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)	
6	3	20	YOUR BODY'S CALLIN'	R. KELLY (JIVE)	
7	11	7	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)	
8	4	16	REGULATE	WARREN G & NATE DOGG (DEATH ROW)	
9	9	11	DON'T TURN AROUND	ACE OF BASE (ARISTA)	
10	7	15	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)	
11	14	7	WHEN CAN I SEE YOU	BABYFACE (EPIC)	
12	16	5	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)	
13	10	17	ANYTHING	SWV (RCA)	
14	12	16	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	
15	15	8	BACK IN THE DAY	AHMAD (GIANT)	
16	13	31	BUMP N' GRIND	R. KELLY (JIVE)	
17	21	9	THE PLACE WHERE YOU BELONG	SHAI (MCA)	
18	18	8	AND ON AND ON	JANET JACKSON (VIRGIN)	
19	19	5	BOOTI CALL	BLACKSTREET (INTERSCOPE)	
20	17	8	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)	
21	33	3	DO YOU WANNA GET FUNKY	C-C MUSIC FACTORY (COLUMBIA)	
22	25	8	YOUR LOVE IS SO DIVINE	MIRANDA (SUNSHINE)	
23	20	22	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)	
24	23	6	WHAT'S UP	DJ MIKO (ZYX)	
25	22	8	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	
26	24	21	THE MOST BEAUTIFUL GIRL . . .	♀ (NPG/BELLMARK)	
27	26	8	IF YOU GO	JON SECADA (SBK/EMI)	
28	29	22	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)	
29	NEW		STROKE YOU UP	CHANGING FACES (BIG BEAT/ATLANTIC)	
30	38	7	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)	
31	27	16	GOT ME WAITING	HEAVY D & THE BOYZ (UPTOWN/MCA)	
32	31	4	I'M NOT OVER YOU	CE CE PENISTON (A&M)	
33	37	2	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)	
34	39	2	IF YOU WANNA GROOVE	LIGHTER SHADE OF BROWN (MERCURY)	
35	NEW		NEVER LIE	IMMATURE (MCA)	
36	28	16	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)	
37	32	15	RETURN TO INNOCENCE	ENIGMA (VIRGIN)	
38	36	2	LOVE SIGN	NONA GAYE & ♀ (NPG/BELLMARK)	
39	35	2	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)	
40	NEW		MAKE THIS LAST FOREVER	JOCELYN ENRIQUEZ (CLASSIFIED)	

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.

Billboard

CELEBRATING 100 YEARS OF UNPARALLELED COVERAGE.

Billboard's 100th Anniversary Issue

From carnivals and circuses, the rise of vaudeville, and the invention of the player piano, nickelodeon and jukebox, to the creation of the phonograph, radio, television and CD player, Billboard's anniversary issue charts the history of the music industry, as well as Billboard's evolution from 1894 to the present. All the eras of music will be examined and celebrated, from early jazz, to the rise of rock and roll, to rap and world music, and every sub-genre in between inside our 200+ page centennial edition.

The most absorbing social history of entertainment ever put between two covers, it is a collector's item and truly a once-in-a-century event.

Make sure you have issues for everyone in your organization! *

- SPECIAL DISCOUNT BULK OFFER
- ORDER 5 OR MORE ISSUES @ \$7.00/EACH AND SAVE NEARLY \$2 OFF THE \$8.95 COVER PRICE
- LIMITED PRINT RUN • RESERVE YOUR ISSUES NOW!
- ISSUE DATE: NOVEMBER 1, 1994

BILLBOARD 100TH ANNIVERSARY ISSUE COUPON

(Pre-payment required - U.S. funds only)

Send check or money order to Adam Waldman, Billboard, 1515 Broadway, 14th fl., New York, NY 10036

Enclosed is \$ _____ for _____ # of issues. Phone () _____

Charge to: American express Visa Mastercard

Card# _____ Exp. Date: _____

Signature (Required) _____

Shipment will be in November, 1994. You will receive pre-payment confirmation by mail. Coupon is only for orders of 5 copies or more.

Name _____

Company/Title _____

Address _____

City _____ State _____ Zip _____

DB 1002

*Note: All active Billboard subscribers on our anniversary date of 11/1/94 will automatically receive one copy of the anniversary issue.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 187 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)
			★ ★ NO. 1 ★ ★	
1	2	15	DON'T TURN AROUND	ACE OF BASE (ARISTA) 1 wk at No. 1
2	1	15	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
3	5	11	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)
4	6	14	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)
5	3	11	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
6	8	13	IF YOU GO	JON SECADA (SBK/EMI)
7	4	17	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
8	7	18	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)
9	9	13	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
10	10	11	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
11	13	10	WILD NIGHT	JOHN MELLENCAMP (MERCURY)
12	12	12	SHINE	COLLECTIVE SOUL (ATLANTIC)
13	11	32	THE SIGN	ACE OF BASE (ARISTA)
14	16	19	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)
15	14	23	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
16	15	28	MR. JONES	COUNTING CROWS (DGC/GEFFEN)
17	18	14	ALWAYS	ERASURE (MUTE/ELEKTRA)
18	21	8	CRAZY	AEROSMITH (GEFFEN)
19	19	7	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
20	24	8	PRAYER FOR THE DYING	SEAL (ZTT/SIRE/WARNER BROS.)
21	20	9	I MISS YOU	AARON HALL (SILAS/MCA)
22	23	8	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)
23	17	17	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
24	22	12	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)
25	32	7	WHEN CAN I SEE YOU	BAFFYFACE (EPIC)
26	28	8	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
27	25	21	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
28	34	4	THE WAY SHE LOVES ME	RICHARD MARX (CAPITOL)
29	37	10	BLACK HOLE SUN	SOUNDGARDEN (A&M)
30	26	22	THE MOST BEAUTIFUL GIRL IN...	♀ (NPG/BELLMARK)
31	47	3	YOU BETTER WAIT	STEVE PERRY (COLUMBIA)
32	30	22	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
33	27	15	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/EMI)
34	38	5	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)
35	31	9	FALL DOWN	TOAD THE WET SPROCKET (COLUMBIA)
36	50	7	ROUND HERE	COUNTING CROWS (DGC/GEFFEN)
37	29	18	ANYTHING	SWV (RCA)

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

HOT 100 RECURRENT AIRPLAY

1	1	3	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
2	3	12	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)
3	—	1	NOW AND FOREVER	RICHARD MARX (CAPITOL)
4	2	3	THE POWER OF LOVE	CELINE DION (550 MUSIC)
5	—	1	BUMP N' GRIND	R. KELLY (JIVE)
6	6	50	TWO PRINCES	SPIN DOCTORS (EPIC)
7	8	10	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
8	11	7	EVERYDAY	PHIL COLLINS (ATLANTIC)
9	4	7	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
10	5	10	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
11	9	18	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
12	10	14	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
13	12	34	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)

14	7	32	HEY JEALOUSY	GIN BLOSSOMS (A&M)
15	13	23	DREAMLOVER	MARIAH CAREY (COLUMBIA)
16	15	26	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
17	18	5	DAUGHTER	PEARL JAM (EPIC)
18	16	23	WHAT IS LOVE	HADDAWAY (ARISTA)
19	14	27	NO RAIN	BLIND MELON (CAPITOL)
20	—	1	LOVE SNEAKIN' UP ON YOU	BONNIE RAITT (CAPITOL)
21	19	38	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
22	21	16	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (WARNER BROS.)
23	24	9	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
24	17	7	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
25	25	19	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

36	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	100% PURE LOVE (Basement Boys. ASCAP/C-Water. ASCAP/Polygram Int'l. ASCAP) HL
81	90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type Nite. ASCAP/Donni. ASCAP/Zomba. ASCAP/Mr. Peanut Butter. ASCAP/Smokin' Sound. ASCAP) CPP	
63	ACTION (EMI Blackwood. BMI) HL	
70	AFTERNOONS & COFFEESPOONS (PolyGram International Tunes. SESAC/Door Number Two. ASCAP/Dummies Productions. SOCAN) HL	
25	ALWAYS IN MY HEART (Sony. BMI/Ecaf. BMI/Boobie Loo. BMI/Warner-Tamerlane. BMI) HL/WBM	
21	ALWAYS (Musical Moments/Minotaur. ASCAP/Sony. ASCAP) HL	
39	ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane. BMI/Interscope Pearl. BMI/Bam Jams. BMI) WBM	
4	ANY TIME, ANY PLACE/AND ON AND ON (Black Ice. BMI/Flyte Tyme. ASCAP) WBM	
14	ANYTIME YOU NEED A FRIEND (Sony. BMI/Rye Songs. BMI/WB. ASCAP/Wallyworld. ASCAP) HL/WBM	
20	BABY I LOVE YOUR WAY (FROM REALITY BITES) (Almo. ASCAP/Nuages Artists Ltd., ASCAP) CPP	
9	BACK & FORTH (Zomba. BMI/R. Kelly. BMI) CPP	
28	BACK IN THE DAY (Interscope. ASCAP/Ahmad. ASCAP/WB. ASCAP/Kendal. ASCAP) WBM	
50	BACKWATER (Polygram Int'l. BMI/Meat Puppets. BMI) HL	
31	BEAUTIFUL IN MY EYES (Joshuasongs. BMI/Seymour Glass. BMI/EMI Blackwood. BMI) HL	
94	BIZARRE LOVE TRIANGLE (WB. ASCAP) WBM	
44	BOOTI CALL (Donni. ASCAP/Zomba. ASCAP/Erick Sermon. ASCAP/MCA. ASCAP/Tadej. ASCAP/Color It Funky. ASCAP/Saja. BMI/Troutman. BMI) CPP/HL/WBM	
68	BOP GUN (ONE NATION) (Ganja Boogie. ASCAP/WB. ASCAP/Deep Technology. ASCAP/Full Keel. ASCAP)	
5	CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Walt Disney. ASCAP) HL	
57	CLOSER (Leaving Home. ASCAP/TVT. ASCAP)	
27	COME TO MY WINDOW (MLE. ASCAP/Almo. ASCAP) CPP	
17	CRAZY (Swag Song. ASCAP/EMI April. ASCAP/Desmobile. ASCAP) HL	
85	CROOKLYN (FROM CROOKLYN) (Special Ed. BMI/Misam. ASCAP/Target Practice. ASCAP/Varry White. ASCAP/DAMASTA. ASCAP/Zomba. ASCAP/Jazz Merchant. ASCAP) CPP	
83	DIARY OF A MADMAN (Prince Paul. BMI/Berkeley. ASCAP/Wu-Tang. BMI/Hamilton. BMI/Collins. BMI/Reed. BMI)	
32	DON'T TAKE THE GIRL (Eric Zanetti. BMI) CPP	
7	DON'T TURN AROUND (Albert Hammond. ASCAP/WB. ASCAP/Realsongs. ASCAP/Edition Sunset. ASCAP/BMG. ASCAP) HL/WBM	
64	DO YOU WANNA GET FUNKY (Cole-Civilles. ASCAP/Duranman. ASCAP/EMI Virgin. ASCAP)	
67	DREAMS (Polygram Int'l. ASCAP) HL	
93	EASE MY MIND (EMI Blackwood. BMI/Arrested Development. BMI) HL	
38	FALL DOWN (Sony. ASCAP/Wet Sprocket. ASCAP) HL	
3	FANTASTIC VOYAGE (T-Boy. ASCAP/Boo Daddy. ASCAP/Portrait-Solar. ASCAP/Circle L. ASCAP)	
8	FUNKDAFIED (So So Def. ASCAP/EMI April. ASCAP/Air Control. ASCAP) HL	
43	FUNKY Y-2-C (No Hassle. ASCAP)	
60	GIRLS & BOYS (MCA. ASCAP) HL	
34	GIVE IT UP (Suburban Funk. BMI/Bring The Noise. BMI/Def American. BMI)	
56	GOT ME WAITING (E-Z-Duz-It. ASCAP/Pete Rock. ASCAP/EMI. ASCAP/EMI April. ASCAP/Uncle Ronnie's. ASCAP) WBM/HL	
89	HAPPINESS (Blue Water. BMI/EastWest. BMI/Warner Chappell. BMI/Lanoma. ASCAP/EMI April. ASCAP)	
84	HOW DO YOU LIKE IT? (Keith Sweat. ASCAP/E.A. ASCAP/WB. ASCAP/Scottsville. BMI/EMI Blackwood. BMI) WBM/HL	
11	IF YOU GO (Foreign Imported. BMI) CPP	
15	I'LL REMEMBER (FROM WITH HONORS) (WB. ASCAP/No Tomato. ASCAP/Polygram Int'l. ASCAP/Global Cooling. ASCAP/Al-Aja. ASCAP/Webo Girl. ASCAP) WBM/HL	
73	I'LL REMEMBER YOU (Elliot Wolf. ASCAP/EMI Virgin. ASCAP/Stacy Piersa. BMI/Chrysalis. BMI) CPP/HL	
48	I'LL TAKE YOU THERE (FROM THREESOME) (Irving. BMI) CPP	
16	I MISS YOU (MCA. ASCAP/Janron. ASCAP/Sweetness. BMI) HL	
41	I'M NOT OVER YOU (Last Song. ASCAP/Third Coast. ASCAP)	
42	I'M READY (Ecaf. BMI/Sony. BMI) HL	
78	I NEED YOUR LOVE (Hideaway Hits. ASCAP)	
92	INFATUATION (Foxhole. BMI)	
1	I SWEAR (Morgan Active. ASCAP/Rick Hall. ASCAP) WBM/CLM	
76	IT'S OVER NOW (Chrysalis. BMI/Chrysalis. ASCAP/Cause & Effect. BMI) CPP	
99	I WISH (Perfect Songs. BMI/SPZ. BMI/Rondor. BMI/Irving. BMI) CPP	
71	LOVE IS ALL AROUND (Songs Of PolyGram. BMI) HL	
95	LOVE ON MY MIND (So So Def. ASCAP/EMI April. ASCAP/Full Keel. ASCAP/Air Control. ASCAP) HL/WBM	
62	MAYBE LOVE WILL CHANGE YOUR MIND (MMA. ASCAP/Sweet Talk. ASCAP/EMI Virgin. ASCAP/Future Furniture. ASCAP) HL	
52	MISLED (Pez. BMI/W & R Group. BMI/Fancy Footwork. ASCAP) CPP	
26	THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy. ASCAP/WB. ASCAP) WBM	
72	MOVING ON UP (BMG. BMI/EMI. BMI) HL	
77	NAPPY HEADS (Tete San Ko. ASCAP/Overse Creation. ASCAP/Sony. ASCAP/EMI Blackwood. BMI) HL	
86	NEVER LIE (Hook. ASCAP/Zomba. ASCAP/Teaspoon. ASCAP)	
58	NONE OF YOUR BUSINESS (Sons Of K-oss. ASCAP/Out Of The Basement. ASCAP/Unart. BMI/Next Plateau. ASCAP) CPP	
55	NUTTIN' BUT LOVE (Kid Capri. ASCAP/EMI April. ASCAP/Eazy-Duzit. ASCAP) HL	
69	OLD TO THE NEW (Nice & Smooth. ASCAP/Phat Kat. BMI/EMI Blackwood. BMI) HL	
91	ON POINT (T-Boy. ASCAP/Irish Intellect. BMI/Lethal Dose. BMI/Immortal. BMI/BMG. ASCAP)	
90	PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Irving. BMI/Al Green. BMI/Swing Mob. BMI/EMI. ASCAP/EMI April. ASCAP/DeSwing Mob. ASCAP) HL/CP	
35	THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America. BMI/Gasoline Alley. BMI/Vandy. ASCAP/MCA. ASCAP/Petrol Lane. ASCAP/G.Spot. BMI/Yppahc. ASCAP/Sony. ASCAP) CPP/HL	
79	POSSESSION (Sony. BMI/Tyde. BMI) HL	
24	PRAYER FOR THE DYING (EMI Virgin. ASCAP/Beethoven Street. ASCAP/SPZ. BMI) HL	

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	3	9	FANTASTIC VOYAGE	COOLIO (TOMMY BOY) 1 wk at No. 1
2	2	12	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
3	1	13	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
4	4	9	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)
5	5	9	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)
6	7	9	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)
7	6	14	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
8	8	9	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
9	13	6	WILD NIGHT	JOHN MELLENCAMP (MERCURY)
10	9	11	DON'T TAKE THE GIRL	TIM MCGRAW (CURB)
11	11	12	I MISS YOU	AARON HALL (SILAS/MCA)
12	10	11	DON'T TURN AROUND	ACE OF BASE (ARISTA)
13	14	10	SHINE	COLLECTIVE SOUL (ATLANTIC)
14	12	10	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
15	27	3	GIVE IT UP	PUBLIC ENEMY (DEF JAM/RAL/ISLAND)
16	17	13	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
17	16	10	BACK IN THE DAY	AHMAD (GIANT)
18	15	11	IF YOU GO	JON SECADA (SBK/EMI)
19	—	1	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)
20	26	5	WHEN CAN I SEE YOU	BAFFYFACE (EPIC)
21	19	8	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
22	21	9	CRAZY	AEROSMITH (GEFFEN)
23	18	6	THINKIN' PROBLEM	DAVID BALL (WARNER BROS.)
24	23	5	TOOTSEE ROLL	69 BOYZ (RIP-IT)
25	32	6	THE PLACE WHERE YOU BELONG	SHAI (MCA)
26	20	17	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
27	35	4	FUNKY Y-2-C	THE PUPPIES (CHAOS)
28	25	4	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
29	28	22	THE MOST BEAUTIFUL GIRL IN...	♀ (NPG/BELLMARK)
30	22	17	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)
31	24	18	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
32	31	14	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/EMI)
33	29	18	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
34	30	20	PUMPS AND A BUMP	HAMMER (GIANT)
35	37	8	I'M NOT OVER YOU	CE CE PENISTON (A&M)
36	38	10	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
37	33	31	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)

Singles with the greatest sale. © 1994, Billboard/BPI Communications and SoundScan, Inc.

74	PUMPS AND A BUMP (Bust-It. BMI/Rap And More. BMI/Bridgeport. BMI/Southfield. ASCAP/Micon. ASCAP)
6	REGULATE (FROM ABOVE THE RIM) (Suge. ASCAP/Warren G. ASCAP)
30	RETURN TO INNOCENCE (Enigma. ASCAP/EMI Virgin. ASCAP) HL
61	THE RIGHT KINDA LOVER (Flyte Tyme. ASCAP/New Perspective. ASCAP) WBM
45	SELLING THE DRAMA (Loco De Amor. BMI/Audible Sun. BMI)
40	SENDING MY LOVE (9th Town. ASCAP/Nauty. ASCAP)
96	(SHE'S) SOME KIND OF WONDERFUL (Dandelion. BMI) CPP
10	SHINE (Roland. ASCAP/Lentz. ASCAP)
22	THE SIGN (Megasongs. BMI/BMG. ASCAP) HL
53	SLEEPING IN MY CAR (EMI Blackwood. BMI/Jimmy Fun. BMI)
87	SOUTHERNPLAYALISTICADILLACMUZIK (Gnat Booty. ASCAP/Chrysalis. BMI/Organized Noise. BMI/Stiff Shirt. BMI)
2	STAY (I MISSED YOU) (FROM REALITY BITES) (Furious Rose. BMI)
47	STROKE YOU UP (Zomba. BMI)
45	SWEET POTATOE PIE (Ghetto Jam. ASCAP/Chrysalis. ASCAP/All Int. ASCAP/Cats On The Prowl. ASCAP) CPP/HL
97	TAKE IT BACK (Pink Floyd. BMI)
75	TAKE IT EASY (Misam. ASCAP)
82	TELL ME WHERE IT HURTS (Realsongs. ASCAP) WBM
54	THINKIN' PROBLEM (New Court. BMI/Low Country. BMI/Almo. ASCAP/Hayes Street. ASCAP/EMI April. ASCAP) CPP/HL

23	THIS D.J. (Warren G. ASCAP)
51	TOOTSEE ROLL (Downlow Quad. BMI)
100	WARRIOR'S DRUM (Two Six Horror. BMI)
33	THE WAY SHE LOVES ME (Chi-Boy. ASCAP) CPP
80	WEEKEND LOVE (Queen Latifah. ASCAP/S.I.D. ASCAP)
59	WHAT'S UP (Stuck In The Throat. ASCAP/Famous. ASCAP) CPP/HL
46	WHATTA MAN (Sons Of K-oss. ASCAP/Sandia. ASCAP/Next Plateau. ASCAP/Irving. BMI) CPP
19	WHEN CAN I SEE YOU (Sony. BMI/Ecaf. BMI/Epic. BMI/Solar. BMI) HL
10	WILD NIGHT (WB. ASCAP/Caledonia Soul. ASCAP) WBM
29	WILLING TO FORGIVE (Sony. BMI/Ecaf. BMI/Warner-Tamerlane. BMI/Boobie-Loo. BMI) HL/WBM
98	WINK (Little Big Town. BMI/American Made. BMI/Great Cumberland. BMI/Diamond Struck. BMI) CPP/WBM
82	WORKER MAN (Tony Kelly. ASCAP/Zomba. ASCAP/Aunt Hilda. ASCAP) CPP
37	YOU BETTER WAIT (Street Talk. ASCAP/Lincoln Brewster. BMI/Paul Taylor. BMI/Jortunes. ASCAP/Bob-A-Lew. ASCAP/Ragged Music. ASCAP) CPP
49	YOU LET YOUR HEART GO TOO FAST (Sony. BMI/Mov B'Jow. BMI) HL
13	YOU MEAN THE WORLD TO ME (Stiff Shirt. BMI/Warner-Tamerlane. BMI/Ecaf. BMI/Sony Songs. BMI/Boobie-Loo. BMI) HL/WBM
18	YOUR BODY'S CALLIN' (Zomba. BMI/R. Kelly. BMI) CPP
66	YOUR LOVE IS SO DIVINE (Scully. ASCAP)

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

ANXIOUSLY WAITING: "Stay (I Missed You)" by Lisa Loeb & Nine Stories (RCA) is the third-biggest point gainer on the Hot 100, but is unable to dislodge "I Swear" by All-4-One (Blitz/Atlantic) from its 11-week hold on the top spot. "Stay" narrows the margin significantly, however, so "Swear" is likely to lose its position next week. "Swear" is no longer No. 1 in either sales or airplay, but it remains the overall winner when all points are totaled. "Don't Turn Around" by Ace Of Base (Arista) moves to No. 1 in monitored airplay, and "Fantastic Voyage" by Coolio (Tommy Boy) jumps 3-1 on the Hot 100 Singles Sales chart. "Fantastic" is the fourth-biggest point gainer overall. It leads in sales with about 87,000 units, to "Swear's" 80,000. "Fantastic" shows a slight decline in monitored airplay, but ranks No. 1 at top 40/rhythm-crossover outlets WWKX (Kix 106) Providence, R.I., KKSS Albuquerque, N.M., and KPRR (Power 102) El Paso, Texas.

SALES STORIES: Normally the biggest point gainers on the entire chart are in the top 10, but this week the two biggest gainers are developing records. "This D.J." by Warren G (Violator/RAL/Island) is the biggest point gainer on the Hot 100 and wins the Greatest Gainer/Sales. Its No. 19 sales debut produces a big 51-23 move overall. "D.J." is No. 1 in airplay at KPWR (Power 106) Los Angeles and KDON Monterey/Salinas, Calif., and No. 4 at WHYT Detroit. The second-biggest point gainer overall is "Give It Up" by Public Enemy (Def Jam/RAL/Island). It vaults 54-34, with 90% of its points from sales.

"YOU BETTER WAIT" by Steve Perry (Columbia) wins the Greatest Gainer/Airplay for the second week in a row. It has the biggest increase in monitored airplay on the Hot 100, even including records already in the top 20. "Wait" jumps 42-37, with early top five rankings at WFLY (Fly 92) Albany, N.Y. (No. 1), KHTT Tulsa, Okla. (No. 2), and KZZU Spokane, Wash. (No. 5). "The Way She Loves Me" by Richard Marx (Capitol) is the runner-up for the airplay award at No. 33. It's No. 11 at WZPL Indianapolis, No. 12 at WWST Knoxville, Tenn., and No. 13 at WVKS Toledo, Ohio.

QUICK CUTS: "Stroke You Up" by New York's Changing Faces (Spoiled Rotten/Big Beat/Atlantic) is the highest debut, at No. 47. The female duo's first Hot 100 single was written and produced by R. Kelly. It's already No. 5 in airplay at WPGC Washington, D.C., and No. 9 at KBXX (the Box) Houston and WJMH Greensboro, N.C. "Take It Easy" by New York rapper Mad Lion (Weeded/Nervous) bows at No. 75. It's No. 1 at his hometown station, WQHT (Hot 97) New York. St. Louis native Billy Lawrence enters at No. 89 with "Happiness" (EastWest). It's already No. 6 at XHTZ (Z90) San Diego... Several singles gain points but get pushed back in tight spots on the chart: "If You Go" by Jon Secada (SBK/EMI) makes a 3% gain but slips 10-11; "Fall Down" by Toad The Wet Sprocket (Columbia) is up slightly but falls 33-38; "Backwater" by the Meat Puppets (London/Island) moves 47-50; and "It's Over Now" by Cause & Effect (Zoo) slips 72-76.

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	2	3	GET IT TOGETHER	BEASTIE BOYS (CAPITOL)	14	14	10	FOOLISH PRIDE	TRAVIS TRITT (WARNER BROS.)
2	—	1	NO GUNS, NO MURDER	RAYVON (VP)	15	—	1	DECEMBER 1963...	THE FOUR SEASONS (CURB)
3	10	8	WHERE MY HOMIEZ?	ILL AL SKRATCH (MERCURY)	16	7	7	SAY SOMETHING	JAMES (FONTANA/MERCURY)
4	3	3	WHEN I GIVE MY LOVE	KEITH SWEAT (ELEKTRA)	17	15	6	OH MY GOD	A TRIBE CALLED QUEST (JIVE)
5	6	3	BE MY BABY TONIGHT	JOHN MICHAEL MONTGOMERY (ATLANTIC)	18	—	1	FADE INTO YOU	MAZZY STAR (CAPITOL)
6	4	4	WHAT ABOUT US	JODECI (UPTOWN/MCA)	19	—	1	SPEND THE NIGHT	N-PHASE (MAVERICK/SIRE/REPRISE)
7	11	2	YOU	BONNIE RAITT (CAPITOL)	20	20	5	LIFESTYLES OF THE NOT SO...	TRACY BYRD (MCA)
8	—	1	GET OFF THIS	CRACKER (VIRGIN)	21	24	9	HOBO HUMPIN SLOBE BABE	WHALE (EASTWEST)
9	22	4	IF YOU WANNA GROOVE	LIGHTER SHADE OF BROWN (MERCURY)	22	—	1	SOMEWHERE	SHANICE (MOTOWN)
10	—	1	LOVE IS STRONG	ROLLING STONES (VIRGIN)	23	19	7	THE WORLD IS YOURS	NAS (COLUMBIA)
11	—	1	ALL I WANNA DO	SHERYL CROW (A&M)	24	13	6	HERE WE GO	STAKKA BO (POLYDOR/ISLAND)
12	17	2	BIGGEST PART OF ME	TAKE 6 (REPRISE)	25	—	1	MAKE THIS LAST FOREVER	JOCELYN ENRIQUEZ (CLASSIFIED)
13	—	1	SWEET SENSUAL LOVE	BIG MOUNTAIN (GIANT)					

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

WORLDWIDE PUB ROYALTIES \$4.71 BILLION IN '92

(Continued from page 9)

tic collections only," he says, thus eliminating revenues generated in each territory from foreign sources. "Our hope is that these changes will prove useful in spotting significant trends and cycles in our worldwide industry."

Beyond the U.S., the survey indicates that the order of revenue strength is consistent with previous NMPA surveys of the global music publishing community. Germany was second with \$667.24 million, or a 14% market share; France and Japan followed with \$567.81 million and \$544.23 million, respectively, or market shares of about 12%.

The U.K. reported \$346 million in revenues, for a 7% share, while Italy, the Netherlands, Spain, the combined Nordic countries, and Austria also ranked among the top 10. A total of 30 countries, including a number in the emerging markets of the Pacific Rim and Latin America, reported royalties of more than \$1 million.

In a breakdown of sources of income, the report shows that performance-based royalties accounted for \$2.1 billion, or 45%, of world revenues, with the U.S. leading the way with \$501.94 million; mechanical (or reproduction) royalties accounted for \$1.9 billion, with the U.S. ranking first with \$356.08 million; and what is referred to as "distribution" income, mainly referring to the music print field, reached \$519.39 million. Here

Music Publishing Revenues, 1992

(in millions)

USA	\$1,048
GERMANY	\$667
FRANCE	\$568
JAPAN	\$544
UK	\$364
ITALY	\$300
NETHERLANDS	\$280
OTHER	\$947

Source: NMPA

again, the U.S. led with \$172.25 million in revenues.

The report notes that mechanicals accounted for 29% of all U.S. royalty revenues in 1992, while in Germany, with a population one-third the size of the U.S., mechanicals represented 34% of that country's publishing income. In the Netherlands, with one-tenth the population of the U.S., mechanicals reflected two-thirds of the publishing revenues.

The NMPA report explains this by citing the lower mechanical royalty rates in the U.S. "To understand the impact on total collections," the report says, "the [U.S.] royalties collected on a 10-song album... would average \$.0625 cents per album, com-

CHAPMAN LAUNCHES GIFT DRIVE FOR PRISONERS' KIDS

(Continued from page 10)

with more than 50,000 volunteers. PFM says its programs reach nearly a quarter of a million prisoners each year.

"The Angel Tree project is as important to me as anything we do, for it is reaching into the homes of prisoners and making an impact on their children," Colson says.

According to Colson, children with an incarcerated parent are six times more likely than their peers to end up in prison themselves. Angel Tree has provided Christmas gifts to more than 800,000 children of prisoners over the past five years.

Sparrow president Bill Hearn says that for every "Heaven In The Real World" CD or cassette purchased at any Parable Group store through Nov. 26, Sparrow will donate a copy of the cassette to the Angel Tree program. Hearn expects as many as 100,000 tapes to be donated during the period.

Concert promoters in select cities also are donating a "Heaven In The Real World" cassette to Angel Tree for every Chapman ticket purchased the first day of availability in that city.

Chapman said he became aware of PFM while reading Colson's books "The Body" and "Dance Of Deception." The two met while Chapman was writing songs for "Heaven In The Real World." Shortly after that meeting, PFM offered to provide financial sponsorship for Chapman's upcoming tour.

"As a husband and father, the work of Prison Fellowship's Angel Tree program is especially close to my heart," Chapman says.

As part of its involvement, Prison Fellowship is operating a toll-free number where callers can re-

ceive information on both the tour and PFM. Additionally, PFM is sending information on the tour and the Angel Tree program to more than 40,000 churches.

Chapman, who has won numerous Dove and Grammy awards, has begun visiting selected prisons as part of his involvement with PFM, with additional stops scheduled throughout the tour.

"I haven't had my life directly impacted by crime," he says, "but since this tour will be involving Prison Fellowship, I wanted to be ready ahead of time for what men and women behind bars will think about this white-bread guy speaking to them. I didn't want it to be all head knowledge and book knowledge—I wanted to be ready. I'm not claiming to be an analyst with a deep understanding of statistics, but it was important to me to get a grasp on the issues facing people in that situation."

Following his summer/fall U.S. tour with the Newsboys, Chapman will embark on an international tour that will take him to Europe, Asia, Africa, and Australia.

The Right Combination:

Your promo release and the Safety-sleeve Jewelpak™



Economically and environmentally, the Jewelpak™ is better because it uses 1/8th the plastic of a jewel box, so it costs \$0.69 less to mail first class. Find out more about "The Right Combination" today and stop spinning your dials.

See your disc manufacturer or call us for details.

UNIVENTURE
CD PACKAGING & STORAGE

P.O. Box 570 • Dublin, Ohio 43017-0570 • 1-800-992-8262 • FAX (614) 793-0202



INDIES VIE FOR NICHE IN BURGEONING ASIAN MARKET

(Continued from page 5)

Productions in the U.S.

• At least two national independents are striving to become regional players. Taiwan's Rock Records has set up companies in Malaysia, Singapore, Hong Kong, and South Korea. Likewise, Japan's Pony Canyon continues with its Asian strategy through affiliates in Taiwan, Hong Kong, Singapore, and Malaysia.

• Joint ventures are on the rise, typified by the recent pact between Curb Records of the U.S. and The Entertainment Co. of Hong Kong. Among other aspects of the deal the two firms will share the risk of marketing Curb's country product in Asia.

• When Asian indies need extra resources to expand at home or abroad, some sell shares to the majors. Earlier this year, equity in Thailand's D-Day and Malaysia's Roslan Aziz Productions was acquired by Warner Music International. Last year, PolyGram bought a minority stake in Cosmic Records of the Philippines, establishing the joint venture Polycosmic there. At least one other major is negotiating an Asian acquisition, and more are expected.

"It's time to get involved, get stuck in, and get yourself a piece of the action," Peter Bond of London-based Timbuktu International told a mostly indie industry crowd at last month's International Music Market conference in Singapore.

Timbuktu licenses, markets, and promotes independent-label product in Southeast Asia, Japan, and Australasia. Bond, who formerly directed the Asian operations of Sony Music International, is a proponent of indie networking in the region. "The majors are not ready to take on everything in this part of the world," he says. "It's a real opportunity for all of us." The company handles rights for two recent U.K. No. 1 hit singles, Tony DiBart's "The Real Thing" and Stiltskin's "Inside."

Form Private is one of the Asian companies that has begun vigorously pursuing those prospects. Established 15 years ago, it developed a strong base in Singapore with children's repertoire and educational product, as well as Chinese pop and folk material. This year, it moved into front-line international pop by securing the Prince project from Germany's edel Co., which had, in turn, gained release rights outside North America from Bellmark Records.

"Expansion is our No. 1 priority at the moment," says Holly Tan, international manager at Form Private. "We're not only recruiting a lot of labels, but we're also expanding our workforce in A&R and administration." He says the Singapore government supports the development of "a healthier entertainment industry" and has leased real estate to Form for new headquarters.

Tan says the company approached edel about rights to release Prince in Asia. Concurrently, the German indie's Brian Carter—whom Tan already knew—recommended Form as an outlet for "The Most Beautiful Girl In The World."

"Edel wanted to deal directly with [individual] companies in Asia," Tan says, "but they didn't have time, and it didn't make sense. Also, they weren't sure which were the best independents out here to work with, especially in terms of royalties and accounting."

Once the licensing deal was in place, Form handled the Prince re-

lease through its offices in Singapore, Malaysia, and Hong Kong. For other markets, it signed sublicense deals with Himalaya in Taiwan, Cheil Communications in South Korea, Octo-Arts in the Philippines, ONPA in Thailand, and P.T. Cipto in Indonesia.

There is no significant singles market in most Asian territories, so the focus was on "The Beautiful Experience," the seven-track EP featuring various versions of the Prince song. Tan says Korea and Indonesia have yielded the strongest sales, exceeding 10,000 units each.

Despite reputedly stiff financial terms for the license, Tan says the Prince release "did make some money" for Form, which reported revenues of about \$6.5 million in 1993. Tan adds that the availability of compilation rights for the track would have brightened the profit picture. The EP is still selling, and "The Most Beautiful Girl In The World" was, until mid-July, in top rotation at Channel V (previously MTV Asia), the pan-regional satellite music network.

Furthermore, the project proved that Asian independents could deliver a hit by a major international artist, even one whose past sales in the region were not as strong as in other world markets.

Under license from edel, Form is expected to handle a new Prince-related release: the "1-800-New-Funk" compilation featuring acts on his NPG label. The album includes a Prince/Nona Gaye duet, "Love Sign," as well as cuts by Mavis Staples, George Clinton, Madhouse, and a Gaye solo.

"Holly was like a bulldog with the Prince record," says Bill Stephens, international manager at Himalaya Records, who expects sales of "The Beautiful Experience" EP to near the 10,000-unit sales mark in Taiwan.

For its part, Himalaya was obliged to become more aggressive with indie-sourced international repertoire after losing the Sony Music license in Taiwan last year when the multinational set up its own affiliate. "It took some time for us to develop lines of communication [with independents abroad]," says Stephens. "We had to totally change our philosophy and expectations."

In addition to the rights to Narada (sublicensed from Singapore's



CHAGE & ASKA

Chiang Huat/Around The World Music) and Charly, Taipei-based Himalaya handles American folk music from Taylor Park Music of Kansas City—notably, singer Connie Dover—and subleases Vanguard Records material from Chiang Huat.

According to Stephens, Dover's latest album, "The Wishing Well," will sell "almost as many copies as the Prince EP." He says her traditional English- and Celtic-based music strikes the same ethereal chord with local consumers as Enya, whose "Shepherd Moons" album has sold 150,000 copies in Taiwan. "Connie's almost like a Mandarin artist, even though she sings in English. I've run into more people who know about her in Taipei than in Texas."

Himalaya has manufactured 1,000 cassettes of Dover's album locally, and imported 500 CDs. "The 16- to 32-year-old consumer here is educated, traveled, and ready to be shaken out of this market's traditional complacency," says Stephens.

Like other independents in Asia, Himalaya adapts the packaging or composition of international product to maximize sales. For Charly R&B and blues titles, it attaches Chinese-language CD and cassette overlay cards. "Their liner notes make it easy to put the music in context, to help consumers learn about it as we advertise it," Stephens says.

ROCK EXPANDS ABROAD

Like Himalaya, Rock Records of Taiwan needed to regroup after losing its major-label licenses with BMG and EMI several years ago. But Rock's response has been to expand abroad while maintaining its domestic artist roster. A number of those acts are marketable to Chinese music consumers throughout the region.

"The majors look at Taiwan differently than we do," says Rock senior VP Dean Shueh, who says they saw the market as a springboard into Chinese repertoire and mainland China, and invested accordingly. "We're fully aware that those companies are very strong in A&R, management expertise, and financial power. We know we must change."

Rock first formed companies in Singapore and Malaysia, followed by Hong Kong and Korea. It also opened a small operation in Shanghai last August. With its initial phase completed, Rock is "now in a stronger position to develop regional artists," says Shueh. The first of these: Hong Kong rockers Beyond, signed this past spring.

The band's first Cantonese album for the label, "Second Floor Rear Porch," was issued in June. Sales so far have topped 100,000 in Hong Kong, 70,000 in Malaysia, and 15,000 in Singapore, according to Shueh. The Mandarin version, titled "Paradise," was released July 15 in Taiwan and Hong Kong, and will be issued Monday (25) in Singapore and Malaysia.

Without the groundwork of the past two years, says Shueh, Rock "could not have achieved" such sales overseas. He predicts that the company's revenues outside Taiwan will be about \$25 million this year, increasing to \$40 million in 1995.

One of Rock's erstwhile partners in Taiwan was Pony Canyon, itself on a regional expansion drive over the past several years. The two firms parted in March. "There was some conflict between us and Rock because Rock tried to expand their business in the same territories [as Pony Canyon]," says Kazu Saito, assistant GM of international business affairs for the Japanese company.

In fact, some observers have questioned the success of both companies' expansion. Like Rock's Shueh, Saito responds by saying that Pony Canyon is moving into a second development phase. "In the initial stage, while establishing our business structures, it's very, very difficult to make a profit. In the second stage, the idea is to make them profitable."

In pursuit of that goal, Pony Canyon has done well with Japanese superstar duo Chage & Aska, who are estimated to have sold a cumulative

900,000 albums in Hong Kong, Taiwan, Singapore, and Malaysia. Also, Miyuki Nakajima is said to have album sales of about 350,000 units.

Pony Canyon has a couple of new signings for the region: Tommy Page, the U.S. singer previously a top seller in Asia via Warner Music International, and Kitaro, the Japanese instrumentalist formerly on Geffen. "We are planning to release Tommy's album this October in all the regions where we have offices [including Japan]," says Saito. Likewise, the Kitaro deal (signed with the musician's own Domo Records) is for Japan and Southeast Asia.

"We need to develop [local artists] in their own markets," says Saito. "That's one element in becoming localized, and it's important in the second stage of our expansion."

GENRE EXPANSION

On a smaller scale, Anders Nelsson of Hong Kong's The Entertainment Co. also has expanded. In addition to his Curb partnership, Nelsson teamed with Form Private in a venture called Novelty Music Publishing. It sells Chinese classical recordings to European companies, while also acting as Southeast Asian distributor for classical repertoire from independents in Belgium and Sweden.

A seasoned Asian businessman who used to be managing director of BMG International's Hong Kong affiliate, Nelsson also has succeeded with a movie soundtrack album ("I Got A Date With Spring"), with sales in Hong Kong exceeding 25,000 units via EMI distribution. This comes under the Novelty banner; meanwhile, Form Private is handling Curb releases for Singapore, Malaysia, Thailand, and Indonesia.

"Music in Hong Kong is stagnant," says Nelsson. "If you can get in touch with the public pulse, you can find markets for an amazing number of products. There is so much opportunity to get into the small [repertoire] areas that the majors think aren't important. As long as you are small, you're ignored because you aren't considered competition."

Timbuktu International's Peter Bond says that among the majors in Asia, "it is almost a policy not to have too wide a focus." He says their pri-

(Continued on page 133)

IFPI Releases Strategically Minded Compilations In China

■ BY ADAM WHITE

LONDON—In an unusual move, IFPI's regional office in Southeast Asia arranged for two compilation albums of top Taiwan and Hong Kong artists to be released in China next month.

The project aims to raise money for IFPI's antipiracy program there, and also determine the extent of Chinese central government influence over CD pirates. It may also shed light on the current broadcast ban on the music of foreign artists.

The compilations will be manufactured and distributed by China Record Corp. for a six-month period. The tracks have been licensed through IFPI by its member companies in Taiwan and Hong Kong.

The albums are expected to retail for approximately 9 yuan apiece (\$1.50) on cassette, according to J.C.

Giouw, regional director for IFPI in Asia. Release on CD will be decided later.

The packages will contain mostly previously released Mandarin and Cantonese material by such acts as Jacky Cheung, Anita Mui, Leon Lai, and Andy Lau from Hong Kong, and Emil Chou, Angus Tung, Eric Moo, and Wang Chieh from Taiwan.

"For our operations in China, we need as much money as we can get," says Giouw. The federation has a number of programs there, he adds, including training for the government's newly created enforcement task forces for audiovisual products.

"We also want to provide facilities such as fax machines, photocopiers, and computers to help the copyright office check on CDs made in China," Giouw says. "They have problems with their budget. If we can provide these facilities, they'll do a better

job."

The IFPI official says the albums also may indicate the size of the Chinese market. "At the moment, piracy is so rampant that we don't know what actual sales [of legitimate product] can be achieved. One way to find out is to do this."

More significantly, IFPI hopes to determine the severity of the Beijing crackdown on foreign artists. "At the moment," says Giouw, "the central government is not encouraging Chinese recordings from Taiwan and Hong Kong to be broadcast on TV or radio."

"We're trying to break this, more or less, through these compilations and by supplying music videos by the artists. We want to see if broadcasters will play them. If we give them an excuse... they may try to play them."

The compilations also may con-

tain a new track recorded specifically for this project by a number of local artists. "We want to get the endorsement of one or two government ministries in China, to tell all the CD plants that this track is for fundraising," says Giouw. "We want to see the plants' reactions. If it is pirated, we'll know that the plants aren't concerned with the central authorities. If it is not pirated, maybe we'll see which plants are concerned."

In particular, Giouw hopes for the approval of the Chinese government's propaganda department, "because that's the department which is discouraging the broadcast of Hong Kong and Taiwanese acts. If they do endorse it, that's good for the Taiwan and Hong Kong music industries. If not, we'll know they're still against foreign music."

GAME RENTALS MOVE INTO B-MOVIE TERRITORY, CHANGING NATURE OF RETAIL BUSINESS

(Continued from page 5)

of chain revenue, yet no one appears to be applying the brakes at the VSDA show in Las Vegas, which starts Sunday (24). In addition to the prominence of game makers at the meet, franchisor West Coast Entertainment is to exhibit its store-within-a-store concept, Game Power Headquarters. West Coast executive VP Ken Graffeo says Game Power will boost floor traffic and video activity, but adds that "the [video] rental business is real flat" and retailers need something with "double-digit" growth potential.

To many, games and multimedia are the answer. A recent Billboard readership study indicated that 10.1% of music and video "combo" stores will add games in the next 18 months, bringing the count to 39.1%. Nearly 27% plan to bring in CD-ROM, tripling the current total to 40%. Only 22.2% of the combos rent videos.

The concern among suppliers is widespread that independent retailers are spending their precious open-to-buy dollars on games. "It seems like B movies are canaries in a coal mine. They're the first thing to suffer," says one distributor. With 16-bit games strong and 32-bit versions, with their enhanced features, on the horizon, "it's getting harder and harder" to interest video stores in lesser cassette titles, the distributor says.

Games "have had a significant effect," says Wayne Mogel of wholesaler Star Video. "Independent retailers can't afford to buy everything. They buy what's moving. Games are. Definitely, some are ignoring [lesser titles] completely." Ted Engen of Minneapolis-based Video Buyers Group confirms "a downward trend of B titles and an increase in the number of games" purchased by his 1,200 member stores. Engen attributes the 3%-7% increase in store revenues almost entirely to games that cost "the same" as B films. According to Engen's data, B-movie purchases are down 50%.

Plenty of suppliers are forced to agree. "Generally, the money [retailers] spent on B product has dropped by 50%," says Imperial Entertainment president Sundip Shah. "And we're pretty sure retailers are putting between 10% and 15% of their open-to-buy dollars towards games."

Adds Robert Sigman, president/CEO of Republic Pictures Entertainment, "There's no doubt our work is cut out for us. In the first six months of the year, a lot of money went to games, CD-ROM, and other new opportunities. We've had a couple of titles impacted."

Prism Entertainment president Barry Collier points to a 50% decline in his first-quarter sales and concludes that games are "affecting non-studio, non-hit, non-theatrical titles." Collier acknowledges that "it's more theory than fact," but games "have got to be a reason."

In a sampling of demand considered well below par, Prism sold about 7,000 copies of "Double Exposure," or one for every three video stores, according to distributor tracking data made available to Billboard. Meanwhile, Turner Home Entertainment delivered fewer than 9,000 each of "Heart Of Darkness" and "The Borrowers," and Columbia TriStar Home Video sold 13,000 units of "Harvest." Columbia has said it would cut overall releases next year by 25% in response to disappointing sales of "secondary product."

Some genres are in danger of vanishing all together. Greenwich,

Conn.-based Cabin Fever Entertainment has acquired a batch of made-for-television features, which originally aired on CBS, that it will price at \$14.95 suggested list.

Previously the titles, made with name players including Tim Matheison and Victoria Principal, would have first gone out at a rental price. But these days "it's probably better to go right to sell-through," says president Tom Molito. Cabin Fever's telemarketing surveys indicate little interest in made-for-TV movies.

A sales executive at a recently formed home video label says he's worried that there's "no market" for the TV movies he has introduced because retailers are telling him, "I want to expand into games." He be-

lieves the business has gone through "a fairly dramatic change in less than a year. The competition for [shelf space] is fierce."

Change also is apparent at VSDA. The convention sports exhibits from at least eight key game makers, including Nintendo and Sega of America. Last year, Sega was the only major among two or three game makers at the show. In fact, Sega's participation has caused something of a dust-up. Sega president/CEO Tom Kalinske receives VSDA's first Man Of The Year Award at the closing banquet—an honor that many in the trade say should go to a home video executive (Billboard, July 16). "It's absurd," says the president of one studio's home video division.

The perception among many is that VSDA is catering to one company in a small, albeit growing, product sector, and that the association has executed a quid pro quo in return for Sega's exhibit and sponsorship of a dinner. "It looks bad," says Frank Lucca of Massachusetts-based buying group Flagship Entertainment. "It happened at the wrong time. Next year would have been better."

Sega has been at the forefront of promoting video store game rentals, well ahead of Nintendo, which fought rentals until earlier this year. In a change of policy, Nintendo now sells directly to video distributors, but will not accept return of defectives nor deliver point-of-purchase materials, according to a game buyer for one

wholesaler.

VSDA spokesman Robert Finlayson says honoring Kalinske points to the fact that "home video stores are becoming home entertainment stores, and video games are an increasing part of the mix. Obviously there are new directions in the business, and new things are happening." The association did catch some flak, but "we've explained our thinking behind it. They're OK with it," Finlayson says of home video. "We hope to continue working very closely with them."

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles and Trudi Miller Rosenblum in New York.

Game Power Headquarters Ready For Franchising

■ BY SETH GOLDSTEIN

NEW YORK—Philadelphia-based West Coast Entertainment is introducing its Game Power Headquarters at the Video Software Dealers Assn. show in Las Vegas this week (24).

The store-within-a store, which has been installed in 11 West Coast franchises, made a slide show appearance to the trade during VSDA's video game conference in Chicago earlier this year. Now it has been transformed into a 600-square-foot exhibit on the floor of the Las Vegas Convention Center. West Coast hopes to license the model to outsiders in fully equipped configurations of up to 1,500 square feet for a minimum investment of \$46,000.

Game Power licenses will be avail-

able everywhere the chain is not. West Coast is protecting each of its 500-plus franchisees, concentrated on the East and West coasts and in the Southeast.

The starter kit includes a mix of new and used games, game accessories, hardware, in-store computers, and a bevy of operating system and merchandising tools that executive VP Ken Graffeo says will make host retailers competitive in a fast-growing market—while aiding, not hurting, their "core" videocassette business.

West Coast will explain the nuts and bolts of the concept twice a day in off-the-floor seminars during VSDA. Stores that sign on will get the benefit of Game Power's buying clout, expertise in evaluating new releases, staff training, and help in trading and selling "pre-played games."

Graffeo thinks "the timing is right"

for Game Power in a "transitional year for video retailers" who have to do more than lend cassettes to customers borrowing fewer every year. "People don't rent as much," he notes.

West Coast isn't alone in thinking game rentals will aid retailers' cassette business; the question is a matter of debate this year. Blockbuster is running a highly publicized, nationwide video games competition that senior VP Ron Castell sees as a "tremendous opportunity" to boost cassette activity. Stores have 6,000 square feet of floor space, "so we've got room" to add games without taking away from video, he says.

Game Power has been designed along the same lines. Graffeo says that most often, the section will be taken from footage devoted to catalog. Much of this, he maintains, is

"dead space. A lot of consolidation is possible."

Graffeo is adamant that Game Power be considered separate from movies, even the "B" titles considered vulnerable to replacement. "It's a completely different business," he says. "Games are going to support themselves. We would discourage" any Game Power licensee who plans to cut back tape purchases. He says he would warn them, "You're going to jeopardize your rentals."

However, West Coast itself does not know how games affect video in the 11 Game Power locations established in recent months. Because of the short time-span, "I couldn't tell you" if rentals were affected, Graffeo says.

STUDY: INTERACTIVE MEDIA WILL PACE INDUSTRY

(Continued from page 9)

sector is being triggered by the rise of the home computer. Already present in about a third of all TV households in 1993, computers should penetrate nearly 50% of TV households by 1998, the study says, with modems and CD-ROM drives increasing at an even faster pace. The stage, then, is set for the growth of the services and software these technologies enable.

ONLINE HOUSEHOLDS TO TRIPLE

The number of "online" households, for example, is predicted to more than triple over the forecast period, rising from 3.3 million to 10.5 million by 1998. In the packaged-media arena, consumer reference titles, delivered primarily on CD-ROM, are expected to grow from a sales take of \$80 million in 1993 to \$476 million in 1998, a nearly 43% annual growth rate. This year, the category is predicted to grow more than 103%.

Educational software and video games also will post double-digit growth rates, according to the study. Total spending on educational software is projected to grow by nearly 30% compounded annually, reaching an estimated \$888 million by 1998.

Total spending on video games, including both console-based and PC-based games, is predicted to hit \$14.3 billion in 1998, a more than 10% annual growth rate over the \$8.8 billion spent in 1993. (Although PC-based games claimed only about 10%, or \$400 million, of 1993 software sales,

that percentage is expected to grow. "Over the forecast period, we expect that most of the spending growth will come from computer households," Suhler says. "We look for computer households to increasingly become video game households as the computer becomes a better platform for video games.")

The number of households that purchased video game software rose from 20 million in 1988 to 42.2 million in 1993.

Not all the interactive niches are so bright, however. So-called "super-highway" interactive services, delivered over fiber-optics or wireless technology, are not expected to have an impact during the five-year forecast period. "It is generally not until the second decade of availability that a new technology penetrates the average household and begins to approach its ultimate reach," says the study.

MUSIC MUSCLE

The rebounding economy, the growing popularity of country music, and the widening demographic base of recorded music purchasers are some key factors cited by Veronis, Suhler for the growth in the recorded music industry, despite the end of the "library factor" that had fueled sales through the late '80s, as consumers replaced their existing titles with CDs.

CD spending growth is expected to

continue in the double digits for three more years, averaging just over 11% over a five-year period, well below the 25.5% rate of the last five years. CD sales, nonetheless, are expected to reach \$11.1 billion by 1998. More than half of all unit sales in 1993 were CDs.

One strong sales factor is a demographic base that has expanded beyond the traditional youth-market core. In 1993, the 10-24-year-old group accounted for only 38.3% of sales, nearly 15 points lower than in 1988, the study says. By contrast, purchases by the over-35 group in 1993 represented 34.9% of sales, up more than 10 points from 1988.

The shifting demographics have also shifted the point of music sales, with the older buyers shopping more in discount stores, consumer electronics stores, or through mail-order clubs, the report finds. In 1993, record stores accounted for 59% of sales, down from nearly 72% in 1989.

The music genres also have been affected by the demo shift, with rock's share slipping to about 33% and country's rising to almost 18%.

Price increases for CDs are predicted to average 1.6% over the next five years. By 1998, the average is expected to be \$14.25.

HOME VIDEO PRICES RISE

Price also is noteworthy on the home video front, with the average retail price for a sell-through cassette

rising in 1993 for the first time in a decade, to \$14.43, according to the study. The 2% increase did not affect sales, however, with sales of cassettes per VCR household reported to have doubled over the last five years. The average VCR household bought 4.1 tapes in 1993.

Rental also showed a rebound, entering what Veronis, Suhler calls a "mature stage" where rental is a part of the average lifestyle.

With VCR penetration predicted to hit 90% by 1998, up from 80% in 1993, the growth rate is predicted to slow, but still reach an average of 7% over the next five years.

Spending on rentals and purchases in 1993 was \$13.2 billion, up 10.5%—a 7.4% growth for rentals, and 17.3% for purchases—the first return to double-digit growth since 1990.

Pricing and marketing hurdles will keep video-on-demand from affecting home video revenues over the next five years, the report predicts.

FOR THE RECORD

Philips' new-model CD-i player featuring a packed-in Digital Video cartridge will carry a suggested retail price of \$499. An incorrect price was given in stories in the July 9 and July 23 issues.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

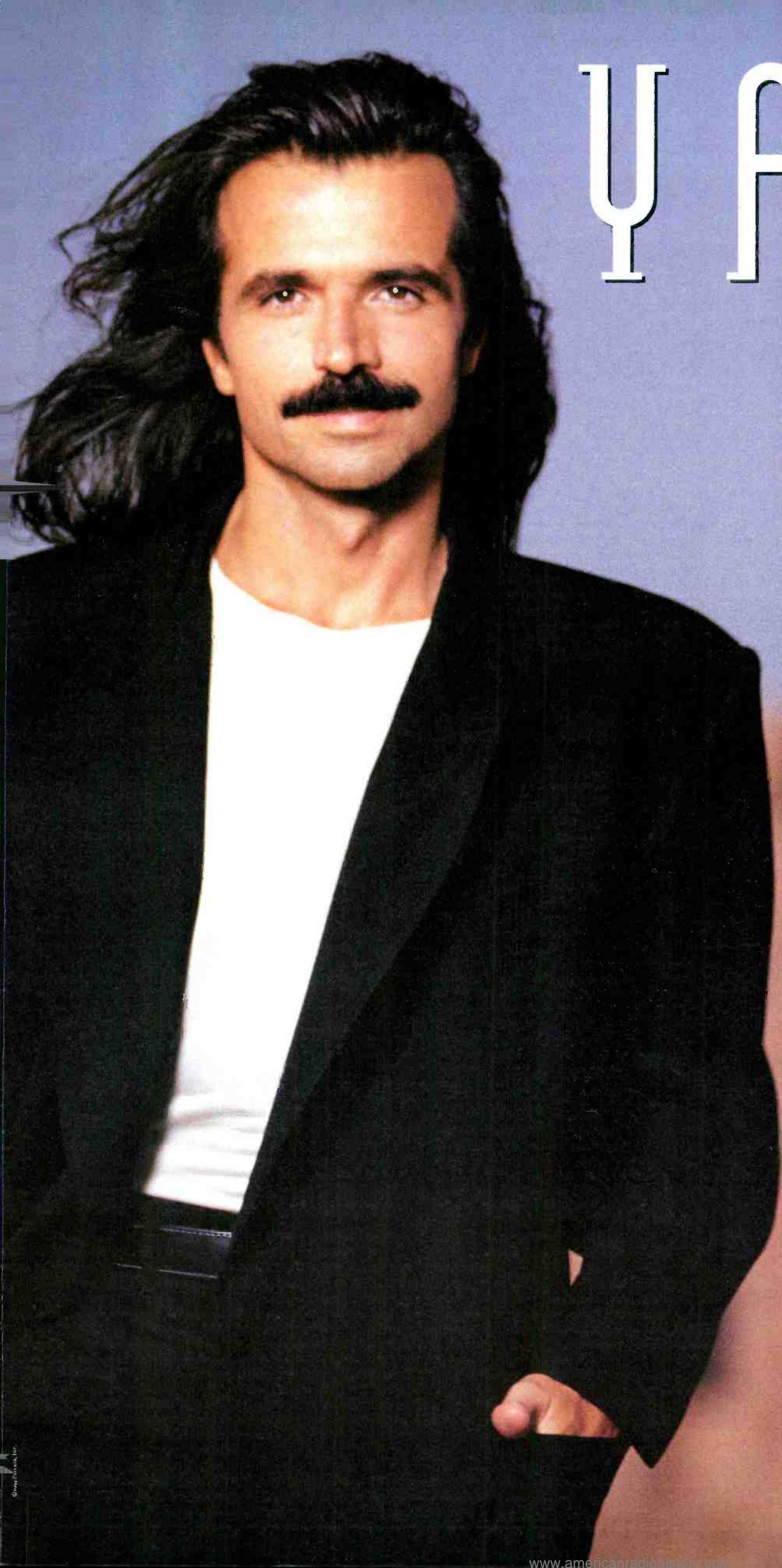


FOR WEEK ENDING
JULY 30, 1994

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	7	*** No. 1 *** SOUNDTRACK WALT DISNEY 60858 (10.98/17.98) 3 weeks at No. 1	THE LION KING	1
2	NEW		1	*** HOT SHOT DEBUT *** ROLLING STONES VIRGIN 39782 (10.98/16.98)	VOODOO LOUNGE	2
3	3	3	34	ACE OF BASE ▲ ⁵ ARISTA 18740 (9.98/15.98)	THE SIGN	1
4	2	2	6	STONE TEMPLE PILOTS ▲ ² ATLANTIC 82607* (10.98/16.98)	PURPLE	1
5	6	6	31	COUNTING CROWS ▲ ² DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
6	4	4	6	WARREN G VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
7	34	—	2	*** GREATEST GAINER *** SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	7
8	9	10	19	SOUNDGARDEN ▲ A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
9	7	5	17	TIM MCGRAW ▲ ² CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
10	5	7	3	ALAN JACKSON ARISTA 18759 (10.98/15.98)	WHO I AM	5
11	8	9	14	ALL-4-ONE ▲ BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
12	12	19	18	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT	3
13	13	17	36	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	13
14	10	8	3	KEITH SWEAT ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
15	11	14	3	DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
16	15	21	14	COLLECTIVE SOUL ● ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
17	14	11	17	SOUNDTRACK ▲ DEATH ROW/WINTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
18	20	12	3	HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
19	27	33	23	GREEN DAY ● REPRIS 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	19
20	32	36	9	*** PACESETTER *** OFFSPRING EPITAPH 86432* (8.98/14.98) HS	SMASH	20
21	21	23	8	AALIYAH BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
22	18	15	7	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
23	19	20	53	TONI BRAXTON ▲ ⁴ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
24	NEW		1	HARRY CONNICK, JR. COLUMBIA 64376 (10.98 EQ/16.98)	SHE	24
25	16	13	16	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
26	30	29	23	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
27	23	22	15	PINK FLOYD ▲ ² COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
28	22	18	4	JOHN MELLENCAMP MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13
29	24	26	7	SEAL ZTT/SIRE 45415*/WARNER BROS. (10.98/15.98)	SEAL	20
30	17	16	6	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
31	31	32	65	AEROSMITH ▲ ⁴ GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
32	28	27	51	SMASHING PUMPKINS ▲ ² VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
33	26	24	20	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
34	29	26	46	MARIAH CAREY ▲ ² COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
35	25	25	36	R. KELLY ▲ ³ JIVE 41527 (10.98/15.98)	12 PLAY	2
36	33	34	25	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
37	35	31	8	JON SECADA SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
38	39	35	8	JIMMY BUFFETT MARGARITAVILLE 11043/MCA (10.98/16.98)	FRUITCAKES	5
39	37	37	36	CELINE DION ▲ ² 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
40	49	54	3	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	40
41	36	30	6	BOSTON MCA 10973* (10.98/16.98)	WALK ON	7
42	38	39	12	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
43	42	41	12	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
44	47	48	17	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
45	43	43	8	HEAVY D & THE BOYZ UPTOWN 10998*/MCA (9.98/15.98)	NUTTIN' BUT LOVE	11
46	44	47	61	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET	1
47	41	45	23	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
48	45	44	7	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO. VOLUME 5	36
49	54	56	66	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
50	46	40	5	SPIN DOCTORS EPIC 52907* (9.98 EQ/16.98)	TURN IT UPSIDE DOWN	26
51	55	63	8	TOAD THE WET SPROCKET COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
52	40	52	5	SOUNDTRACK CAST WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40

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
53	48	42	34	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW/WINTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
54	52	50	40	SALT-N-PEPA ▲ ² NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
55	51	49	27	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
56	50	38	4	VARIOUS ARTISTS MERCURY 22123* (10.98 EQ/16.98)	KISS MY ASS: CLASSIC KISS REGROOVED	19
57	53	46	10	INDIGO GIRLS ● EPIC 57621* (10.98 EQ/16.98)	SWAMP OPHELIA	9
58	58	59	19	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
59	60	62	25	ALICE IN CHAINS ▲ ² COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
60	57	57	12	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
61	59	51	43	NIRVANA ▲ ³ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
62	65	72	5	DAVID BALL WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	62
63	56	53	10	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
64	71	94	43	MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98)	YES I AM	16
65	62	61	38	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
66	63	60	6	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	48
67	64	68	34	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
68	NEW		1	ALICE COOPER EPIC 52771 (10.98 EQ/15.98)	THE LAST TEMPTATION OF ALICE COOPER	68
69	69	81	3	TONY BENNETT COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	69
70	77	76	16	SOUNDTRACK MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
71	70	73	135	PEARL JAM ▲ ⁷ EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
72	66	64	35	TOM PETTY & THE HEARTBREAKERS ▲ ² MCA 10813 (10.98/17.98)	GREATEST HITS	5
73	68	65	39	PEARL JAM ▲ ⁵ EPIC 53136* (10.98 EQ/16.98)	VS.	1
74	61	55	9	SOUNDTRACK ● ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	35
75	76	69	4	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	69
76	86	79	22	SARAH MCLACHLAN NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
77	72	67	141	NIRVANA ▲ ⁵ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
78	75	74	87	SOUNDTRACK ▲ ¹¹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
79	79	77	82	STONE TEMPLE PILOTS ▲ ¹ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
80	67	58	4	HELMET INTERSCOPE 92404/AG (9.98/15.98)	BETTY	45
81	81	83	153	METALLICA ▲ ⁷ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
82	74	75	87	KENNY G ▲ ⁶ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
83	82	84	46	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
84	84	85	73	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
85	80	92	93	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
86	78	70	44	MEAT LOAF ▲ ⁴ MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
87	87	82	22	JOSHUA KADISON SBK 80920/EMI (10.98/15.98) HS	PAINTED DESERT SERENADE	69
88	85	71	9	ERASURE MUTE 61633/ELEKTRA (10.98/15.98)	I SAY, I SAY, I SAY	18
89	83	80	18	MEAT PUPPETS LONDON 828484/ISLAND (9.98/13.98) HS	TOO HIGH TO DIE	62
90	90	78	9	JULIO IGLESIAS COLUMBIA 57584 (10.98 EQ/16.98)	CRAZY	30
91	73	95	4	SAMMY KERSHAW MERCURY 522125 (10.98/15.98)	FEELIN' GOOD TRAIN	73
92	89	86	3	TAKE 6 REPRIS 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	86
93	88	101	24	TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
94	96	93	19	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	93
95	94	100	36	BRYAN ADAMS ▲ ⁴ A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
96	97	98	107	MARY CHAPIN CARPENTER ▲ ⁴ COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
97	99	87	12	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HS	MARVIN THE ALBUM	75
98	102	96	56	SOUNDTRACK ▲ ¹ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
99	98	104	48	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
100	104	97	17	PANTERA ● EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
101	107	106	23	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	84
102	91	91	10	SOUTH CENTRAL CARTEL G W K/CHAOS 57294*/COLUMBIA (10.98 EQ/15.98)	'N GATZ WE TRUSS	32
103	114	130	10	KENNY LOGGINS SONY WUNDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	103
104	106	107	179	ENIGMA ▲ ⁷ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A D	6
105	101	103	10	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	48
106	136	129	49	BILLY JOEL ▲ ⁴ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
107	92	88	20	HAMMER ● GIANT/REPRIS 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12

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



YANNI

PLATINUM

Live At The Acropolis

In My Time

Dare To Dream

Reflections of Passion

DOUBLE PLATINUM

Live At The Acropolis Video

A MILLION THANKS TO OUR FRIENDS
AT RETAIL, RADIO, PRESS, PBS
TELEVISION, BMG DISTRIBUTION
AND, ESPECIALLY, THE YANNI TEAM.



PRIVATE MUSIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
108	105	99	30	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
109	100	89	20	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
110	131	180	3	69 BOYZ RIP-IT 6901 (9.98/15.98) [RS]	NINETEEN NINETY QUAD	110
111	111	111	23	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
112	112	108	10	HUEY LEWIS & THE NEWS ELEKTRA 61500 (10.98/16.98)	FOUR CHORDS & SEVERAL YEARS AGO	55
113	NEW ▶		1	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	113
114	115	122	96	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
115	126	159	28	SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10.98 EQ/16.98)	PHILADELPHIA	12
116	125	109	6	STEVIE NICKS MODERN 92246/AG (10.98/16.98)	STREET ANGEL	45
117	NEW ▶		1	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98) [RS]	HUNGRY FOR STINK	117
118	109	120	24	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
119	95	66	3	NICE & SMOOTH RAL 52336*/ISLAND (9.98/15.98)	JEWEL OF THE NILE	66
120	110	105	35	MICHAEL BOLTON ▲ ³ COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
121	118	110	21	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
122	120	115	55	THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ/16.98) [RS]	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
123	157	—	2	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	123
124	116	117	61	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
125	129	138	230	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/ISLAND (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
126	134	118	10	PRETENDERS SIRE 45572*/WARNER BROS. (10.98/15.98)	LAST OF THE INDEPENDENTS	41
127	132	113	9	♯ NPG 71003*/BELLMARK (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	92
128	169	172	20	SHERYL CROW A&M 0126 (9.98/15.98) [RS]	TUESDAY NIGHT MUSIC CLUB	94
129	133	127	13	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...	109
130	113	133	27	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) [RS]	TAKE ME AS I AM	59
131	122	124	33	CRACKER ● VIRGIN 39012 (9.98/13.98) [RS]	KEROSENE HAT	59
132	140	151	15	PATRA EPIC 53763* (9.98 EQ/15.98) [RS]	QUEEN OF THE PACK	103
133	138	158	69	DWIGHT YOAKAM ▲ REPRISE 45241*/WARNER BROS. (10.98/15.98)	THIS TIME	25
134	103	102	25	COLLIN RAYE ● EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
135	108	90	5	ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98)	ZINGALAMADUNI	55
136	119	116	13	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	12
137	117	114	20	BECK ● DGC 24634*/Geffen (10.98/15.98)	MELLOW GOLD	13
138	121	131	42	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
139	142	—	2	VARIOUS ARTISTS DGC 29704/GEFFEN (7.98/9.98)	DGC RARITIES VOLUME 1	139
140	93	154	3	NEIL DIAMOND COLUMBIA 66321 (15.98 EQ/24.98)	LIVE IN AMERICA	93
141	154	126	11	ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98)	WHERE IT ALL BEGINS	45
142	123	121	36	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
143	128	150	48	CLAY WALKER ● GIANT 24511*/WARNER BROS. (9.98/15.98) [RS]	CLAY WALKER	52
144	130	123	11	BASIA EPIC 64255 (10.98 EQ/16.98)	THE SWEETEST ILLUSION	27
145	143	144	7	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	106
146	155	160	139	ENYA ▲ ³ REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
147	147	152	202	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
148	159	147	58	RAGE AGAINST THE MACHINE ● EPIC 52959 (10.98 EQ/16.98) [RS]	RAGE AGAINST THE MACHINE	45
149	135	142	96	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
150	139	128	8	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/17.98)	THE SUN RISES IN THE EAST	36
151	149	188	5	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	149
152	148	137	32	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
153	165	149	12	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	45
154	153	165	12	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	59

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	158	146	218	VAN MORRISON ▲ POLYDOR 841970*/ISLAND (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
156	168	153	9	NORMAN BROWN MOJAZZ 530301/MOTOWN (9.98/13.98)	AFTER THE STORM	140
157	146	136	32	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	39
158	NEW ▶		1	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) [RS]	CREEPIN ON AH COME UP	158
159	151	155	17	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	52
160	167	185	41	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
161	156	157	38	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
162	137	134	27	K7 TOMMY BOY 1071 (10.98/15.98) [RS]	SWING BATTI SWING	96
163	174	176	64	JIMI HENDRIX ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
164	188	181	34	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) [RS]	THEY'RE ALL GONNA LAUGH AT YOU	131
165	152	139	6	MC BREED WRAP 8133/CHIBAN (9.98/17.98)	FUNKAFIED	106
166	124	112	12	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
167	145	125	14	ROLLINS BAND IMAGO 21034* (9.98/15.98)	WEIGHT	33
168	164	162	6	DAVID SANBORN ELEKTRA 61620 (10.98/16.98)	HEARSAY	116
169	178	178	89	SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
170	175	170	28	SOUNDTRACK ● VIRGIN 88274 (10.98/15.98)	THE PIANO	41
171	141	143	16	JOHN BERRY LIBERTY 80472 (9.98/13.98) [RS]	JOHN BERRY	85
172	196	175	7	EL DEBARGE REPRISE 45375 (10.98/15.98)	HEART, MIND & SOUL	137
173	144	132	44	PATTY LOVELESS ● EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	63
174	160	156	55	TOOL ● ZOO 11052 (9.98/15.98) [RS]	UNDERTOW	50
175	161	141	30	US3 ● BLUE NOTE 80883/CAPITOL (9.98/15.98) [RS]	HAND ON THE TORCH	31
176	184	177	67	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) [RS]	THE JERKY BOYS	80
177	150	119	5	ANT BANKS JIVE 41534 (9.98/15.98)	THE BIG BADASS	80
178	162	140	8	AL JARREAU REPRISE 45422*/WARNER BROS. (10.98/15.98)	TENDERNESS	114
179	180	187	18	JOHN ANDERSON ● BNA 68232 (9.98/15.98)	SOLID GROUND	75
180	182	182	99	ERIC CLAPTON ▲ ⁷ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
181	163	148	10	SWV RCA 66401* (7.98/11.98)	THE REMIXES (EP)	92
182	NEW ▶		1	LUKE LUKE 6996* (9.98/14.98)	FREAK FOR LIFE 6996	182
183	177	168	6	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	130
184	183	173	100	JON SECADA ▲ ² SBK 98845/EMI (10.98/15.98) [RS]	JON SECADA	15
185	NEW ▶		1	THE CHOIR OF VIENNA SPECIAL MUSIC 1182/ESSEX (3.98/4.98)	MYSTICAL CHANTS	185
186	187	186	94	ALICE IN CHAINS ▲ ² COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
187	171	167	40	VARIOUS ARTISTS ▲ ³ GIANT 24531*/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
188	181	171	60	ROD STEWART ▲ ² WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED...AND SEATED	2
189	186	195	138	BROOKS & DUNN ▲ ² ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
190	176	164	8	BIOHAZARD WARNER BROS. 45595* (9.98/15.98)	STATE OF THE WORLD ADDRESS	48
191	RE-ENTRY		14	BOZ SCAGGS VIRGIN 39489 (9.98/15.98)	SOME CHANGE	91
192	166	161	98	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
193	NEW ▶		1	311 CAPRICORN 42026 (9.98/16.98) [RS]	GRASSROOTS	193
194	173	135	10	SONIC YOUTH DGC 24632*/Geffen (10.98/15.98)	EXPERIMENTAL JET SET, TRASH AND NO STAR	34
195	195	—	107	SPIN DOCTORS ▲ ³ EPIC 47461 (10.98 EQ/16.98) [RS]	POCKET FULL OF KRYPTONITE	3
196	172	166	37	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	76
197	127	—	2	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98) [RS]	CRACKED REAR VIEW	127
198	190	—	51	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
199	194	193	83	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
200	RE-ENTRY		38	EAZY-E ▲ ² RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	5

TOP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 161
311 193
69 Boyz 110
Aaliyah 21
Above The Law 113
Ace Of Base 3
Bryan Adams 95
Aerosmith 31
Alabama 196
Alice In Chains 59, 186
All-4-One 11
Allman Brothers Band 141
Tori Amos 93
John Anderson 179
Ant Banks 177
Arrested Development 135
Babyface 99
David Ball 62
Basia 144
Beastie Boys 22
Beck 137
Benedictine Monks Of Santo Domingo
De Silos 12
Tony Bennett 69
John Berry 171

Big Mike 40
Biohazard 190
Blackhawk 118
Blackstreet 75
Michael Bolton 120
Bone Thugs N Harmony 158
Boston 41
Toni Braxton 23
Garth Brooks 83, 147
Brooks & Dunn 84, 189
Norman Brown 156
Jimmy Buffett 38
Tracy Byrd 183
Tevin Campbell 65
Candlebox 13
Mariah Carey 34
Mary Chapin Carpenter 96
The Choir Of Vienna 185
Eric Clapton 180
Collective Soul 16
Confederate Railroad 159
Harry Connick, Jr. 24
Alice Cooper 68
Counting Crows 5
Cracker 131

The Cranberries 122
Crash Test Dummies 55
Sheryl Crow 128
Cypress Hill 198
Da Brat 15
El DeBarge 172
Neil Diamond 140
Celine Dion 39
Domino 157
Dr. Dre 199
Eazy-E 200
Eightball & MJG 145
Enigma 47, 104
Enya 146
Erasure 88
Melissa Etheridge 64
Aretha Franklin 121
FRENTE! 97
Vince Gill 30, 192
Gin Blossoms 49
Kenny G 82
Green Day 19
Warren G 6

Aaron Hall 67
Hammer 107
Heavy D & The Boyz 45
Helmet 80
Jimi Hendrix 153, 163
Faith Hill 130
Hootie & The Blowfish 197
House Of Pain 18
Ice Cube 152
Julio Iglesias 90
Indigo Girls 57
Alan Jackson 10, 85
Janet Jackson 46
Al Jarreau 178
The Jerky Boys 176
Jeru The Damaja 150
Jodeci 108
Billy Joel 106
K7 162
Joshua Kadison 87
R. Kelly 5
Sammy Kershaw 91
L7 117
Patti LaBelle 66

Huey Lewis & The News 112
Little Texas 124
Live 60
Kenny Loggins 103
Patty Loveless 173
Luke 182
The Mavericks 94
Mazzy Star 123
MC Breed 165
Martina McBride 151
Neal McCoy 101
Reba McEntire 42, 138
Tim McGraw 9
Sarah McLachlan 76
Meat Loaf 86
Meat Puppets 89
John Mellencamp 28
Metallica 81
John Michael Montgomery 36
Nas 136
Nice & Smooth 119
Stevie Nicks 116
Nine Inch Nails 58

Nirvana 61, 77
Offspring 20
ORIGINAL LONDON CAST
Phantom Of The Opera Highlights 125
Outkast 43
Pantera 100
Patra 132
Pearl Jam 71, 73
Tom Petty & The Heartbreakers 72
Pink Floyd 27
Pretenders 126
♯ 127
Queen 114
Rage Against The Machine 148
Bonnie Raitt 44
Collin Raye 134
Rolling Stones 2
Rollins Band 167
Sade 169
Salt-N-Pepa 54
David Sanborn 168
Adam Sandler 164

Boz Scaggs 191
Seal 29
Jon Secada 37, 184
Smashing Pumpkins 32
Snoop Doggy Dogg 53
Sonic Youth 194
Soundgarden 8
Sounds Of Blackness 129
SOUNDTRACK
Above The Rim 17
The Bodyguard 78
The Crow 25
Dazed And Confused 70
Forest Gump 7
The Lion King 1
Maverick 74
Philadelphia 115
The Piano 170
Reality Bites 26
Sleepless In Seattle 98
Soundtrack Cast 52
South Central Cartel 102
Spin Doctors 50, 195
Rod Stewart 188
Stone Temple Pilots 4, 79
George Strait 149, 160

Keith Sweat 14
SWV 181
Take 6 92
Pam Tillis 166
Toad The Wet Sprocket 51
Tool 174
Randy Travis 154
Travis Tritt 63
US3 175
VARIOUS ARTISTS
Common Thread: The Songs Of The Eagles 187
DGC Rarities Volume 1 139
Kiss My Ass: Classic Kiss Regrooved 56
MTV Party To Go, Volume 5 48
Rhythm Country & Blues 109
Clay Walker 143
Wu-Tang Clan 142
Yanni 33
Dwight Yoakam 133
Zhane 111

BOOK, ISLAND RECORDS COMPILATION DUE FROM MARIANNE FAITHFULL

(Continued from page 5)

album, "A Secret Life." The album, co-written and produced by composer-arranger Angelo Badalamenti (who wrote the score for director David Lynch's TV series "Twin Peaks" and wrote for Lynch's protégée, Julie Cruise), will be Faithfull's first studio album since "Strange Weather" in 1987.

Faithfull's book, co-authored by David Dalton, surveys the singer's roller-coaster career from her rise as a pop luminary in '60s Swinging London through her contemporary artistic efforts.

With witty, humorous detachment and in a voice as distinctive as her latter-day rasp, she sharply observes such figures as the Rolling Stones' Mick Jagger (with whom she had a long romantic liaison in the '60s), Keith Richards, and Brian Jones, the Beatles, and Bob Dylan. Anecdotes range from an account of tea with Princess Margaret of England to a night on the town with Madonna.

She also presents candid depictions of her stormy affair with Jagger, her three marriages and divorces, two suicide attempts, the suicide of her lover Howard Tose, and the lost years she spent in a fog due to alcoholism and heroin addiction.

Little, Brown VP of sales and marketing Amy Rhodes compares Faithfull's autobiography to film producer Julia Phillips' best-selling memoir, "You'll Never Eat Lunch In This Town Again."

Rhodes says, "It was the voice that was behind the writing, and the outspoken, blunt take on all the episodes [Phillips] was describing that turned that into a very big book. [Likewise], I think Marianne's account of the '60s is fabulous reading, whether or not you are a Marianne Faithfull fan. She captures an era. She is a distinct personality unto herself."

Rhodes says that Island approached Faithfull's editor, Michael Pietsch, with the idea of setting up a book-record cross-promotion. At that stage, the label already had "A Secret Life" in the can.

Rhodes says, "They were planning to put out a brand-new record by Marianne... It made more sense for them to do a retrospective album and hope we'd have the success we were hoping to have, and then come back strong with a new CD in the spring."

She adds that the idea of cross-promoting the "Faithfull" book and album was natural. "We both have the same large customers these days, so that we can have any number of events at Tower combo stores, [Musicland's book-music-video combo outlets] Media Play, Borders, and Barnes & Noble... It is the wave of the future. It's kind of astounding what the combination of product can do, in terms of impact."

The "Faithfull" album was compiled by Island CEO Chris Blackwell and "was conceived as a companion piece" to the book, according to Island senior VP of marketing Matt Stringer.

The album includes five tracks from Faithfull's caustic 1979 comeback album, "Broken English"; one cut apiece from the 1986 film soundtrack "Trouble In Mind," the 1990 live album "Blazing Away," and "Strange Weather"; and the original 1964 version of Faithfull's biggest hit, the Jagger-Richards composition "As Tears Go By."

Two unreleased songs cut this year also are included: "Ghost Dance," a cover of a Patti Smith song recorded

for a still-unreleased Irish AIDS benefit album, and "She," from "A Secret Life."

Every effort has been made to have the book and album packages conform, Stringer says. "Creatively, the design of the package is relatively identical [to the book], using the same Bruce Weber photograph, using the same title, 'Faithfull.' We even contracted David Dalton, the writer, to do the liner notes for the CD package."

Stringer adds, "At retail, there'll be key promotions at some of these media superstores... There are programs that will be set up market-to-market and regionally for dollar-off coupon incentives: If you purchase the book, a dollar off on the record, and vice versa. We're racking the two products together—there are

custom displays so that both titles can be featured."

A bookmark pitching the "Faithfull" album will be inserted in the book prior to shipment, while a CD insert and an additional cassette J-card panel will plug the book to record buyers.

"All of the advertising generated both from the book company and the record company features both titles," Stringer says.

Central to the campaign will be an 11-city, 22-day U.S. promotional tour by Faithfull that kicks off Sept. 7. Stops will include New York, Boston, Chicago, Minneapolis, Seattle, Los Angeles, Denver, Dallas, Nashville, San Francisco, and Washington, D.C. Most will incorporate readings or book signings at large combo stores, although conventional bookstores

such as Book Soup in L.A. also will be visited.

Stringer says, "These markets were identified based on the media opportunities that exist in them—markets with strong commercial alternative radio, markets with strong morning television programs, markets with high indices of book purchasing, based on what Little, Brown knows."

From a more straightforward music-promotion angle, Stringer says that while no new videos will be produced for the album, "many of the tracks on the album do have companion videos, and those are being sequenced for video reels that will ship to local and regional video programming, and also to a lot of the retail locations."

Publicity in several tony non-music

outlets will be key: Already set are a Vanity Fair profile, interviews in Mirabella and Details, and sessions on National Public Radio's "Fresh Air" and cable TV's "America's Talking."

"The feature stuff is where I think it's going to take off," Rhodes says. "They are very sexy outlets. Vanity Fair and Mirabella are really going to the core [reader]."

Stringer says he believes that the "Faithfull" compilation should prove an ideal curtain-raiser for "A Secret Life."

"Certainly, on the record, she gives people a taste of what's to come... That will put us in a position to set up well for a new record, prepare for commercial touring, and some additional things that we would like to do with a brand-new record release of all-new material."

EDDI READY TO BE MAIN ATTRACTION

(Continued from page 10)

ploring personal issues with a grown-up and feminist perspective.

"She attracts a more mature audience; the twenty-and thirty-somethings," says Rob Dickins, chairman of Warner Music U.K. "People who like her work are people who appreciate songs. People who grew up with Joni Mitchell had been starved of that kind of quality of music and lyrics until Eddi came along. Eddi's lyrics are wonderful, so I think the people who listen to her are people who want something more from a song than just the sound of it."

The first single from the new album, "Patience Of Angels," peaked at No. 33 last month on the U.K. singles chart. That didn't match Reader's previous success with Fairground Attraction, which hit No. 1 with "Perfect" and No. 7 with the follow-up "Find My Love," both in 1988.

"I'm fine with all that," she says. "Fairground Attraction is what I'm known for, so it's not fair for me to just dismiss it." Reader says she does not feel weighed down by her success with Fairground Attraction, and offers a forward-looking attitude. "I'm trying to develop my own style. This album is as far as I've got."

So what is that style? "Expressive and emotive. I've always liked the traditional type of storytelling singers—Edith Piaf, Jacques Brel, or Patsy Cline. I suppose it's my folk heritage."

Reader says it is folk's narrative, lyrical style that particularly attracts her. "We've got a song on the album, 'The Blacksmith,' that's from the 15th or 16th century. It told a story when it was written, and it still tells a story now. It travels down the years; I'm very attracted to that."

Reader maintains close ties to her native Scotland. "Because she's from here, the album will sell," says Christine Boyle, assistant manager of the Our Price record outlet in Glasgow's Sauchiehall Center. "She does quite a lot of things up in Scotland." For example, Reader recently hosted a BBC 2 television series on Scottish music.

And Reader already has won fans abroad, as well. Douglas Kean of Interface Management in London, who represents Reader, notes that even before the album's

U.S. release, it has gained airplay as an import on KCRW Los Angeles from MD/program host Chris Douridas.

KCRW, which always has a large number of imports in rotation, is airing eight of the 12 tracks "Eddi Reader," making the album No. 5 on the station's playlist. Reader's previous effort, "Mirama," also was "a big hit for KCRW listeners," Douridas says. "That was among the top-played records in 1992."

So far, Douridas says, the listener response to Reader's new album has been "amazing, overwhelming."

Douridas became aware of the project early on. When the album was being recorded in Southern California, he was invited to sit in on the sessions, then became so ex-

cited about the music that he invited Reader and her entire band to perform the songs live in the KCRW studios.

The station is hoping to put one of the tracks from that on-air performance—"Kite Flyer's Hill," which didn't make it onto the album—on the next installment of its annual "Rare On Air" compilation CDs. KCRW staffers are awaiting permission from the label, and hope to use the song as the lead track on their February 1995 CD.

In addition, Reader already has a fan base in Australia and Japan, where Fairground Attraction sold more than it did in the U.K., notes Kean. On a promotional blitz for the new album, Reader is due to arrive in Australia Sept. 5, Japan Sept. 15, and Los Angeles Sept. 25

INDIES VIE FOR NICHES IN BURGEONING ASIAN MARKET

(Continued from page 128)

ortunity must be on continuing to develop local repertoire—which, after all, comprises 60%-70% of the region's total pre-recorded music business—as well as maximizing sales for their superstar releases. "It's almost naive to expect the majors to be interested in the edges, so to speak."

Pielak Chang, managing director of Chiang Huat/Around The World Music—itsself a Singapore/American joint venture—observes, "If the type of repertoire which we handle were to be given to the majors, it would get lost."

In addition to the Narada line, which it has represented for five years, Chiang Huat handles U.S. labels such as Higher Octave Music, Positive Music Records, and Brainchild Records. "New-age music does well in Singapore and Taiwan," says Chang, "and is up-and-coming in Malaysia and Thailand." Compilations are one way of marketing this repertoire, he adds, with a top-selling release selling about 15,000 units.

WE CAME TO DANCE

As in other world markets, dance music is attracting the attention of Asian indies, although the genre does not sell throughout the region. One of the year's success stories has been "Mega Dance 2," a compilation originated by Singapore-based Valentine Music Productions, yet another of Southeast Asia's active indepen-

dents.

The 14-track album, including tracks from labels in Italy and Germany, has sold more than 1 million copies in Thailand since last summer (Billboard, April 9). Valentine released "Mega Dance 2" via ONPA International Marketing, an audio- and videotape manufacturer with which Valentine has a Thai joint venture.

With these and other moves, Asia's independents are developing market niches to broaden their base and strengthen consistent sales. This is in contrast to the past, when Anglo-American repertoire had to reach the

upper slots of Billboard's singles or album charts to gain any type of retail exposure or media attention. "The independents will gradually eat into the majors' market share here," says Form Private's Tan. "A lot of record companies and producers outside Asia will realize that they don't need to go for worldwide deals with the multinationals—and they will start to consider other options in this part of the world."

Assistance in this story provided by Mike Levin in Hong Kong and Steve McClure in Tokyo.

RYKODISC ACQUIRES REST OF REP

(Continued from page 12)

apolis to a new 60,000-square-foot facility in Bloomington, Minn.

Simonds says the additional funding will make REP more aggressive. "It will mean that we will really go out knocking on doors seeking new business," he says. "We have turned away a lot over the last six months because we couldn't handle dealing with the additional growth."

REP distributes approximately 20 labels, including Antone's, CMP, Frontier, Integrity, New Albion, and New World, and represents other labels such as Alligator, Green Linnet, Higher Octave,

JVC, Oh Boy!, and RAS on a regional basis.

In addition, REP has begun to distribute some major-label releases through the indie pipeline. Earlier this year, REP distributed Geffen releases by that dog. and Pat Metheny. Later this year, it will distribute two new imprints from Rick Rubin's American Recordings: Infinite Zero, a reissue imprint headed by Rubin and singer Henry Rollins; and Onion, which is headed by former Matador staffer Johan Kugelberg and specializes in alternative acts.

A&M, MYRRH BUILD AMY GRANT'S 'HOUSE OF LOVE' ON SOLID GROUND

(Continued from page 5)

success Grant achieved in April 1991, when she scored her first major secular hit with "Baby Baby," which peaked at No. 1 on Billboard's Hot 100 Singles chart.

"'Baby Baby' changed a lot for a lot of people, and showed that not every contemporary Christian song has to look and sound and taste the same," says Grant's manager, Mike Blanton.

The track was one of five singles released from the multiplatinum album "Heart In Motion," which reached No. 10 during a 52-week run on The Billboard 200. The title has sold more than 3.6 million units to date, according to SoundScan.

Its tremendous success provided a boon to Grant when she began seeking songs for her follow-up release, "House Of Love," produced by Michael Omartian and Keith Thomas.

"It seemed like people were knocking our door down," Grant says. The singer/songwriter contributed to seven of the 11 songs, including a duet on the title track with country superstar Vince Gill. "I asked Vince because he could hit the high notes," Grant says.

Regardless of her reasoning, the duet with Gill was a wise marketing move, notes Ken Benson, PD at top 40 KKRZ Portland, Ore. "There is a lot of enthusiasm for this new release," he says. "It will be a big comeback for her. We're particularly excited about the duet."

For his part, Gill says he agreed to sing on the album's title track, scheduled to be the second single, without even hearing the song. "I just love Amy," he says.

A&M is banking on the fact that international audiences will love Grant as well, as the label embarks on its first comprehensive campaign to break her into the pop market overseas.

"Amy is the kind of artist who has proven [she can] build a strong and loyal following in the U.S., and we be-

MC EIGHT DISCLAIMER

(Continued from page 12)

ditional stickering.

The rapper compares his situation to the controversy that erupted over "Cop Killer" in 1992. That song, by rapper Ice-T's hard rock band Body Count, ignited widespread protests by police organizations and government officials, including then-President George Bush and Vice President Dan Quayle.

Eight says, "It's a double standard. If you gonna be behind your artist, why be afraid about what's goin' on with the album? [Epic parent] Sony always wanna keep they hands clean. They don't wanna get they hands dirty."

Epic Street presumably is attempting to indemnify itself against any legal action that might arise as a consequence of the album's release.

Such action is not without precedent: In August 1992, the family of a slain Texas state trooper sued Time Warner Inc. and Interscope Records, claiming that a track on rapper 2Pac's album "2Pacalypse Now" sparked the murder (Billboard, Sept. 19, 1992). That civil case remains unheard, but a jury in the criminal trial last year rejected the confessed killer's defense that rap music made him commit the murder and sentenced him to death (Billboard, July 24, 1993).

lieve that audience exists around the world," says Celia Hirschman, director of product development at A&M.

A&M has scheduled a promotional tour of Europe and Asia, beginning with the album release and running through December. Grant is scheduled to visit press, radio, video, and retail outlets in various foreign markets, with a few key dates reserved for U.S. appearances on such programs as "Good Morning America," "Entertainment Tonight," and "The Late Show With David Letterman."

A&M is compensating for the time Grant will spend out of the country following the release of "House Of Love" by scheduling an intense pre-release promotion and marketing campaign. A nine-city personal appearance tour now is taking Grant to key top 40 and AC radio and video outlets, as well as to retail outlets in Los Angeles, Boston, Dallas, and Washington, D.C., among other cities.

In the course of 30 days, Grant reeled three videos, including the debut cut, "Lucky One," directed by the A + R Group's Bronwen Hughes. "House Of Love," directed by Portfolio Artists Network's Marcus Nispel, is slated for an October release. "Say You'll Be Mine," directed by Propaganda Films' Nico Beyer, is scheduled to be the second single in the international markets.

The "Lucky One" video will debut on "Live With Regis And Kathie Lee" on Tuesday (26), in conjunction with the single's release to radio. The clip then will be serviced to mainstream outlets such as VH-1.

In addition, a recorded interview



will be distributed on CD to top 40 and AC radio programmers, beginning Aug. 10. A video press kit will go to TV news/entertainment organizations at the same time. Customized audio/video interviews also were taped for distribution to European broadcasters.

IN-STORE CAMPAIGN

A multi-tiered, in-store merchandising campaign begins prior to the album's August release, and re-ignites in October during the holiday season.

Mark Ballard, a major-label buyer at Chatsworth, Calif.-based Tempo/Pacific Coast One Stop, predicts that "House Of Love" will do well with his customers in light of the groundwork laid by "Heart In Motion."

"She's gained enough secular fans to create a solid base for a new album," says Ballard. "The prospects are good, and if we're selling it, it's crossed over."

A third thrust at retail will come when A&M launches Grant's U.S. tour in mid-January, which will take the artist to arenas in at least 40 cit-

ies. A shed tour is planned for June 1995.

In the contemporary Christian marketplace, Myrrh is concentrating its efforts on getting longtime Grant fans excited about the new title. Myrrh joined forces with A&M in 1985, and Grant has since signed separate, but cooperative, deals with both labels to maximize her coverage in both markets.

"We knew Amy deserved a platform that was larger than what we could provide [in 1985]," says Loren Balman, senior VP of artist and creative development at Word Records, Myrrh's parent company. "And we've had a very good relationship with A&M over the years. The synergy has been excellent."

The "House Of Love" release will bear the A&M logo in secular markets and the Myrrh logo in the Christian marketplace. For the first time, the product bears an identical stock number in the secular and Christian retail realm. The move is timed to capitalize on SoundScan's plan to expand its coverage into the contemporary Christian retail community in August.

"It's better for everybody to have a single stock number," says A&M president/CEO Al Cafaro. "It's great for Amy, for SoundScan, for the retailers, and for subsequent Christian artists."

Myrrh's merchandising campaign begins with the distribution to retailers of its first electronic press kit, through which sales personnel will learn the details of Grant's history and the making of the new album.

The in-store campaign features tra-

ditional point-of-purchase materials that tie in a "VIP" sweepstakes offering winners a chance to travel to a Grant concert. The sweepstakes is tagged in all the label's radio, print, and TV advertising, says Balman, and retail clerks will wear buttons touting the contest.

Myrrh's radio campaign targets different tracks, which Balman describes as "more inspirational" than the singles released by A&M. As secular outlets receive "Lucky One," contemporary Christian radio outlets will be serviced with "Children Of The World," which Grant performed at the April Dove Awards ceremony.

"Our stations will have access to 'Lucky One,' but the market is different enough that we expect 'Children Of The World' to be a very large single for us," says Word's Balman. It's likely that Myrrh's team will follow up the single release with another inspirational track, "Love Has A Hold On Me," he says.

Neither track has a videoclip, however, so Myrrh will service the clips "Lucky One" and "House Of Love" to such contemporary Christian video outlets as CCM-TV and Z Music. Both outlets plan to run video specials and interview segments with Grant as well, says Balman.

At the same time, an audio special, recorded with leading contemporary Christian radio personality John Rivers, is timed to hit more than 500 contemporary Christian outlets with the August release of "Children Of The World."

In September, A&M will release a longform video, "Building The House Of Love."

CALM FOLLOWS WARNER MUSIC GROUP STORM

(Continued from page 9)

structure, and the financials. After I've had an opportunity to run Elektra myself, then I'll appoint somebody."

Rhone says Elektra and EastWest will "co-exist side by side independently." No layoffs are planned at the labels. "There are no staff changes," she maintains.

Commenting on the direction for both Elektra and EastWest, she says, "My mandate is to keep the artistic personalities that have been established at the labels. They're two labels with very distinct personalities. I think they complement each other in their diversity. The strength of combining them will be in the diversity of music. They fill different niches. Together, they represent every musical genre with quality artists."

LEADER AND MENTOR

The promotion of Rhone, who has been with Warner Music since 1980, is assumed to have been orchestrated by Morris, who wanted her to take over the reins at Elektra. Rhone says of Morris, "He has been a tremendous leader and mentor for me. I have respect for Doug as a record man with great musical taste, and as a leader with instincts for talented executives."

Rhone, a 42-year-old New York native, took her first job in the music business as a secretary for Art Kass at Buddah Records in 1974. In 1980 she joined Elektra as Northeast regional promotion manager/special markets and became director of marketing/special markets in 1983. She moved to Atlantic Records in 1985, and in 1988 became senior VP at the label. In 1990, she was named CEO/

Warner Music Group Reports 2nd Qtr. Gains

BY DON JEFFREY

NEW YORK—Warner Music Group, citing improvements in international music operations, reports that second-quarter sales rose 8.7%, to \$822 million from \$756 million a year ago.

Operating profit for Time Warner's recorded music and music publishing units jumped 10%, to \$150 million from \$136 million, over the same period.

The company says that "improved operating results at Warner Music International were the principal contributor to the second quarter's growth." A spokeswoman says Latin America was strong in the quarter, and that Europe "seems to be bouncing back."

The biggest sellers for Warner in the quarter were the sound-

track albums "The Crow" (Interscope) and "Above The Rim" (Interscope), and Stone Temple Pilots' "Purple" (Atlantic).

Warner Music Group reports that for the first six months of this year, revenues rose 5.1%, to \$1.63 billion from \$1.55 billion in 1993, but operating profit was essentially flat at \$297 million. The company says this is because catalog sales were weak in the first quarter compared to the year before, when retailers were ordering catalog in larger quantities than usual because Warner was phasing out CDs packaged in longboxes.

New York-based Time Warner reports that revenues from its filmed entertainment unit—which includes Warner Home Video, Warner Bros. Pictures, and Warner Bros. Television—

climbed 19.8%, to \$1.21 billion in the quarter from \$1.01 billion a year ago. Operating profit went up 4.9%, to \$150 million from \$143 million.

The film unit was bolstered by the international home video success of "The Fugitive" and the U.S. sell-through video title "Ace Ventura: Pet Detective."

The company's cable TV operations reported sluggish results in the quarter because of rate regulations ordered by Congress and the Federal Communications Commission. Cable revenues were flat at \$560 million; operating profit declined 5.2%, to \$256 million from \$270 million.

Time Warner's consolidated revenues rose 8.7% in the quarter, to \$3.73 billion from \$3.43 billion. The net loss narrowed to \$23 million from \$83 million.

co-president of Atlantic's new imprint, EastWest Records America. The next year she became chairman/CEO of Atco/EastWest when the two labels were combined. Atco was later dissolved, and Rhone was named chairman/CEO of EastWest.

One of her biggest creative successes has been the R&B group En Vogue, which she signed at Atlantic and brought with her to EastWest.

The heavy metal band Pantera is another successful group on the EastWest roster. Its recent album,

"Far Beyond Driven," reached No. 1 on The Billboard 200. Other albums scheduled to come out on EastWest in the next few months include Gerald Levert's "Groove On" in August and Dream Theater's "Awake" in October. Current albums include "Encendedor" by the Dambuilders and "Yaga" by Terror Fabulous. New releases from En Vogue and AC/DC are planned for next year's first quarter.

The upcoming release schedule for Elektra and affiliated labels is as follows: in August, Katell Keineg, "O

Seasons O Castles," and Sista, "4 All The Sistas Around The World"; in September, the soundtrack to the Ken Burns PBS special "Baseball" and Anita Baker, "Rhythm Of Love"; in October, Pete Rock & C.L. Smooth, "The Main Ingredient," Brand Nubian, "Word Is Bond," and Natalie Cole, an untitled Christmas album.

Elektra recently scored a top 10 album by Keith Sweat's, "Get Up On It."

BETWEEN THE BULLETS



by Geoff Mayfield

STILL KING OF THE JUNGLE: The Rolling Stones achieve the highest chart debut in the band's venerable career, rolling more than 153,000 units in first-week sales, but the mighty soundtrack from "The Lion King" still leads The Billboard 200 by a fat margin. Sales on the Walt Disney project increase by 15,000 units, a gain of a little more than 5%, which moves its new single-week tally to 311,000. That performance gives the "King" more than a 2-to-1 margin over the Stones, and it appears the soundtrack's domination won't end any time soon. The movie, bolstered by a massive "see it again" television ad campaign, still looms large at the box office. Meanwhile, **Elton John's** single leads the Hot Adult Contemporary chart for a fourth week, as it climbs to No. 5 on Hot 100 Singles.

LOUNGING: "Voodoo Lounge" is the Rolling Stones' first album since The Billboard 200 began using SoundScan data three years and two months ago. Its previous set, 1991's mostly live "Flashpoint," debuted in that year's April 20 issue at No. 39 and peaked at No. 16, before the conversion to SoundScan. In February 1993, frontman **Mick Jagger** instantly scored the highest position in his solo career as "Wandering Spirit" debuted at No. 11 with first-week sales of almost 60,000 units. In its second week, a 36% decline pushed that title down to No. 20.

ROLLING AHEAD: With a pre-tour publicity push in play, the big question surrounding the Stones will be how "Lounge" fares in the weeks ahead. Rock albums that open with big numbers often see significant sales declines after the first week, but some by artists who appeal to older consumers, show steady staying power, a la **Bonnie Raitt**, whose 1991 title "Luck Of The Draw" spent 17 weeks in the top 10, and **Eric Clapton**, whose chart-topping "Unplugged" logged a whopping 38 weeks in the top 10. Stay tuned... In all but 13 of this year's 30 chart weeks, the Stones' 153,000-unit splash would have been big enough to grab No. 1 on The Billboard 200. At the same time, "The Lion King" is just the fourth album in 1994 to top the 300,000-unit mark. **Mariah Carey** topped 500,000 units in the Jan. 8 issue, while **Pearl Jam** exceeded 300,000 on that same chart. **Pink Floyd** sold some 465,000 pieces when "The Division Bell" rang in at No. 1 in the April 23 issue.

ANOTHER WINNING SOUNDTRACK: Forrest Gump's mother might have said that soundtracks are like a box of chocolates; you never know what you're gonna get until the movie hits the screen and the product hits the stores. In the case of "Forrest Gump," Epic Soundtrax has a winner on its hands. In the movie's second week in theaters, sales more than double, as a 56,000-unit gain represents a 170% sales increase. The soundtrack's one-week sum swells to more than 89,000 units, which hurls the nostalgia-drenched album up 27 places, to No. 7. The "Gump" surge prevents that other hot soundtrack, "The Lion King," from being Greatest Gainer for a sixth consecutive week, which would have set a new record.

LOOKING BACK: Even with whopper numbers on "The Lion King" and the Rolling Stones' big debut, this week's unit volume trails that of the comparable 1993 week (see Market Watch, below). That is a bit surprising, because each of this week's top 10 albums outsell the 10 that led The Billboard 200 a year ago. Part of the difference is revealed in Nos. 11-200, where 169 titles showed gains over the prior week last summer, compared to 92 on this week's chart.

CHEAP CHANTS: Nine different chant albums have appeared on Billboard's classical charts this year, but until this week, only the hugely successful compilation by the **Benedictine Monks of Santo Domingo de Silos** had reached The Billboard 200 (No. 12 this week, with 69,000 units). Now comes the low-priced "Mystical Chants" by the **Choir of Vienna**, from budget label Essex Entertainment, which enters the big chart at No. 185 with more than 6,000 units. It debuts at No. 1 on Top Off-Price Classical.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,995,000	12,310,000	UP 5.5%	13,127,000	DOWN 1.2%

YEAR-TO-DATE UNIT SALES		
YTD (1994)	YTD (1993)	CHANGE
335,281,000	316,857,000	UP 5.8%

FOCUS ON SALES BY:

GEOGRAPHIC REGION		STORE LOCALE	
Northeast: 730,000 (5.6%)	South Atlantic: 2,314,000 (17.8%)	City: 3,076,000 (23.7%)	
Mid-Atlantic: 1,888,000 (14.5%)	South Central: 1,941,000 (14.9%)	Suburb: 5,715,000 (44%)	
E. North Central: 2,153,000 (16.6%)	Mountain: 811,000 (6.2%)	Rural: 4,204,000 (32.3%)	
W. North Central: 894,000 (6.9%)	Pacific: 2,264,000 (17.4%)		

ROUNDED FIGURES

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

WARNER TONES IT DOWN FOR LAURIE ANDERSON

(Continued from page 10)

will benefit her. Of course, translating that exposure into sales is a challenge, but we're working on it."

Goldstein says that negotiations are in progress to stock the new release in bookstores as a cross-promotion with Anderson's latest book, "Stories From The Nerve Bible," published by HarperCollins.

"We might do a promotional video," says Berg. "The problem has been getting exposure on the traditional outlets, like MTV. We don't feel that there is a need to rush this project. Laurie's records aren't over quickly, and we are not under a tight time frame to whip out a standard promotional video."

Making music videos is far from a priority for Anderson, who says, "I'm not that interested in music videos anymore. I'm actually bored by most of what I see. I don't know if it's fulfilling to do them anymore."

The lack of massive commercial crossover appeal doesn't seem to concern Goldstein, who says that Anderson is a profit-maker for the label based on her consistent catalog sales.

"Her catalog sales are probably due to the fact that her sound has always been ahead of its time," says Goldstein. "She introduced loops and synthesizers, and her spoken-word style has yet to be duplicated."

Anderson is a consistent seller at the alternative-intensive Rhino Records, located in Claremont, Calif. "She is a top catalog seller for us," says manager Rob Dechane.

Says Anderson, "I'm tolerated as the house intellectual at Warner Bros. I haven't really had a problem with record executives trying to influence the direction of my music.

What are they going to do? Ask for more birds instead of bass?"

Without a significant history at radio, Anderson has built a following through her early experimental videos and her elaborate, expansive stage shows, which feature lasers, large video screens, and an assortment of unusual hi-tech gadgets.

Anderson expects to tour in mid-October with an elaborate multimedia production, though with a more intimate approach than her previous efforts. "On this reading tour [to promote 'Stories From The Nerve Bible'] that I just completed, there were no visuals involved," says Anderson. "I've never felt so connected to people in my life. For the first time in my career, I actually felt like people got what I was doing... I've learned a lot from this reading tour, and the experience will be reflected in my next [music] tour."

Beginning in Berkeley, Calif., Anderson's music tour will run through the end of the year, winding up with an extended run in New York.

The technology-smart musician is slated for an upcoming America Online appearance on the open music forum Cyber-Talk, which will enable computer users to chat and ask questions (Billboard, July 23). Anderson already has a large cyber audience on the Internet, where she has her own address.

A March cover story on the making of "Bright Red" appeared in the electronic counterculture magazine Wired. "I get at least three calls a day from people asking me to work on a CD-ROM," says Anderson. "I love the idea, and I've got a few projects that I'm considering."

Though Anderson has never charted with a single on Billboard's Hot 100, the eclectic artist has hit The Billboard 200 with each of her five previous albums, including the five-disc live performance piece "United States Live," which was released in 1985. That work contained 77 songs, each focusing on the theme of America.

Anderson's highest album chart ranking was 1984's "Mister Heartbreak," which peaked at No. 60 on The Billboard 200. The 1989 single "Baby Doll" reached No. 7 on the Modern Rock Tracks chart.

"Initially, the new material was going to be completely stripped of technology," says Anderson. "We had bass, accordion, violin, Brazilian percussion, and drums. Then I thought about processing the sounds through a computer program and slowing down the sounds... I ended up with a heavily processed record that somehow doesn't sound that way."

Eno encouraged Anderson to keep the new record minimal and, in some cases, suggested removing already-recorded elements of music.

Anderson's latest musical excursion marks a return to the roots of her earliest spoken-word recordings. Still present, however, is a complex structure of samples and sounds, carefully included for decoration rather than distraction.

"This recording reminds me of something that I would have done 10 years ago," says Anderson. "There is a lot less strong structure. I've never been good at creating verses and choruses."

The lyrics on "Bright Red" are colored with humorous insights and an extraordinary outlook on the most routine elements of life.

Anderson describes the title track as "something out of 'Last Year In Marienbad,'" the 1961 French new wave film by Alain Resnais. "The structure is very 'he said, she said.' It's a strange mixture of thoughts that would drift through my mind and fragments of different stories I would read. The theme is love and destruction, which actually could apply to any of the songs on the album. It just so happens that sometimes amazing beauty comes from destruction, and that scares people."

Musicians Vs. Gospel Labels

Union Members Want Session Rates

NASHVILLE—The Nashville Assn. Of Musicians (AFM Local 257) has set Sept. 1 as the date by which gospel music labels must begin paying union rates for recording sessions that use union musicians. After that, says president Harold Bradley, union members caught "playing off the card" will be subject to fines and/or expulsion.

The major country labels are already signatories to the AFM's Phonograph Recording Agreement, under which scale wages are paid and contributions are made to the union's health and welfare and pension and disability funds.

A few gospel labels and producers, namely Warner/Alliance, BMG/Reunion, Keith Thomas, Eddie Crook, and Kevin McManus, have already become union signatories.

Bradley says that Jimmy Bowen—who heads Liberty Records and is co-chairman of its sister gospel label, Sparrow—has agreed to serve as a mediator between the union and the non-complying operations. Should no agreements be reached through

Bowen's services, Bradley says he will go to the offending labels himself.

If the labels still refuse to sign, he adds, the union will then send agents to monitor sessions and cite the violating musicians.

According to Bradley, he and Bowen have been discussing this matter for the past 18 months.

The break for gospel labels began approximately 15 years ago, Bradley recounts, when the union allowed its locals to negotiate "limited pressing" scales, rates which amounted to about half the regular master session rate.

Now that gospel albums are reaching sales that rival those of country and other formats, Bradley reasons, there is no justification for the lower rate. Moreover, he says, it is unfair to the gospel labels that now pay the regular master session scale.

None of the gospel companies that would be affected by regular rates could be reached by press time.

EDWARD MORRIS

CASSETTES IN 7 DAYS!

300 C-12 Cassettes for only \$495

INCLUDES:

- FREE graphic design
- Black & white inserts
- Hi-tech clear shell
- Major label quality

"You can expect excellent quality, great prices, and prompt service when you employ Disc Makers' services."

—Ronnie Rou, D.C. AND KHAN Cincinnati, OH

Call today for our FREE, 1994 full color catalog:
1-800-468-9353

DISC MAKERS

Outside USA (215) 232-4140 • FAX (215) 236-7763



1st SINGLE RELEASE: "KRAZY"

- 1/17 to R&B Radio
- 1/29 Hot R&B Singles Debut: #64
- Nat'l Videoplay: BET, The BOX

2nd SINGLE RELEASE: "90's GIRL"

- 5/10 to R&B Radio
- 5/28 Hot R&B Singles Debut: #48
- Current: Top 10 BDS
- Nat'l Videoplay: BET, The BOX

"TREAT U RIGHT"

- 5/10 Album Release
- 5/28 Debut: #17 "Heatseekers"
- Current Sales: 200,000 Units

PERFORMANCES

- '1994 Superbowl' with Ray Charles
- Apollo Comedy Hour
- Sprite Night/Soul Train/BET
- Apollo Tribute to Chuck Berry
- USO Tour
- Tour Dates with R. Kelly

COMING SOON

- 3rd SINGLE in August/September
- Nat'l Chrysler Campaign
- More Tour Dates

...ARTIST DEVELOPMENT AT RCA...
"TREAT U RIGHT"



66359-2/4

The Billboard Bulletin...

EDITED BY IRV LICHMAN

IS DISNEY READY FOR RENTRAK?

Will Disney become a supplier to Rentrak's network of retailers sharing video rental revenues? Sources say Rentrak readied itself for an announcement prior to the Video Software Dealers Assn. convention in Las Vegas this week (24), but held off, at least until the show, because the deal was still pending. Word about Disney was one reason Rentrak stock surged in the week before VSDA. There also is word that Marvel Entertainment sees Rentrak as a possible acquisition.

VID RETAILER'S \$ INFUSION

Veteran retailer North American Video, a seven-store, 15-year-old chain based in Durham, N.C., is getting new financial management. A venture called the Video Firm has taken control, but not ownership, from Gary Messenger, who says there will be an asset transfer "in the future if everything goes according to plan." North American recently emerged from Chapter 11 bankruptcy.

P'GRAM TO OPEN IN POLAND

Expect PolyGram to move into the Polish market next week through a deal with indie label Izabelin. Earlier this year, PolyGram, through a deal with Biz Enterprises, became the first major to enter the Russian market.

PRINCE COMPILATION TO INDIES

Indie labels worldwide will handle the newest Prince-related project,

a compilation album called "1-800-New-Funk," featuring acts from his NPG label. It includes "Love Sign," a Prince duet with Nona Gaye. Germany's edel Co. has rights in markets outside North America, where it was released by Bellmark July 14, and will be sublicensing the album through the same indie network that handled "The Most Beautiful Girl In The World."

STONES ONLINE

The Rolling Stones are going online as they go on the road with their "Voodoo Lounge" tour. They will set up a road stop on the Delphi Internet service, offering a contest, a database of Stones stories, complete set lists from each show, a career timeline, a real-time chat area, concert reviews, and more to subscribers. The Stones also will supply Delphi with sound and video files for downloading, as well as official tour merchandise for purchase online.

INTERACTIVE ASSN. NAMES VP

The recently formed Interactive Digital Software Assn. has brought aboard a VP with MPA stripes. Gail Markels, most recently VP of the Motion Picture Assn. of America and counsel to the film industry's voluntary ratings system, was appointed senior VP and general counsel of the IDSA, a Washington, D.C.-based trade association whose members include Atari, Nintendo, Sega, Philips, and Sony, and whose first order of business is developing

an industry-wide ratings system for video games.

CHAPPELL IS VIRGIN CANADA CHIEF

Doug Chappell switches from his role as president of Virgin Canada to president of Mercury/Polydor Canada, effective Aug. 2. He replaces Tim Rooney, who is leaving the label, formerly known as PolyGram Records Canada, for an affiliation yet to be announced. He'll report directly to Gerry Lacoursiere, chairman of PolyGram Group Canada. Before Chappell's post at Virgin, he was president of Island Records Canada and promotion VP of A&M Records.

HOWELLS TO EXIT PWL INT'L

David Howells has resigned his post as managing director of PWL International, one of Britain's top pop/dance labels, effective Oct. 1, after a decade with the company. He intends to return initially to "my publishing roots," but says he also intends to explore fresh opportunities in the pop/dance market. Howells says the parting is amicable. No replacement has been announced.

WOLBERT HEADS NEW B&T UNIT

Baker & Taylor has named Frank Wolbert president of Baker & Taylor Entertainment, a new entity that consolidates the distributor's video and computer software division. He replaces Jim Warburton, who has been retained as a consultant.

Rolling Stones Exiled On Mane Street

THIRTY YEARS AND ONE MONTH AGO this week, the Rolling Stones' first album, "England's Newest Hit Makers," entered the Billboard album chart at No. 104, good enough to be the highest debut on that chart. The band may not be England's newest hit makers any more: Alan Jones of Music Week has computed the average age of the band's current lineup, and it's 50, making the Stones the most elderly group to have a No. 1 album in the U.K.

Just shy of qualifying for a senior citizens' discount, the Stones are still capable of having the highest new entry of the week. "Voodoo Lounge," the 37th Stones album to chart, enters The Billboard 200 at No. 2, the highest-ever new entry for the band. Only Simba, the Lion King, stands in the quintet's way of scoring a 10th chart-topping disc. The Disney soundtrack is a mere

club compared to Mick Jagger and company; "The Lion King" has been on the chart for seven weeks, while the Stones are beginning their fourth decade as a chart act.

"Voodoo" is the seventh Stones album to debut in the top 10, and the 27th to be the highest new entry of the week. The top 10 highest-debuting Rolling Stones albums over the last three decades are: 1. "Voodoo Lounge"; 2. (tie) "Black And Blue," "Emotional Rescue," and "Tattoo You," all at No. 8; 5. (tie) "Get Yer Ya-Ya's Out!," "Sticky Fingers," and "Exile On Main St.," all at No. 10; 8. "Metamorphosis" at No. 19; 9. "Goats Head Soup" at No. 21; and 10. "Sucking In The Seventies" at No. 25. The lowest-ever debut for a Stones album was the No. 199 bow of "Let It Bleed," which managed to climb to No. 3.

The high debut of "Voodoo" comes without the benefit of a Hot 100 single; "Love Is Strong" has not yet made an appearance on the singles chart, although it

is bulleted at No. 2 on Album Rock Tracks.

"The Lion King" hasn't opened in the U.K. yet, but when it does, the soundtrack will appear on a compilation chart that lists discs with various artists—a separate listing from the main pop chart. "Voodoo Lounge" enters the pop chart at No. 1, giving the group its first chart-topping British disc in 13 years. It's the Stones' 10th No. 1 album in the U.K.; only the Beatles, with 12, have had more.

'STAY' STAYS: A number of Chart Beat readers wrote in with interesting facts about "Stay (I Missed You)," presuming that Lisa Loeb & Nine Stories would move into the No. 1 position on the Hot 100. But they all could have saved 29 cents; Lisa stays, all right—she stays at No. 2, while All-4-One continues its reign over the Hot 100 for

an 11th week. That puts "I Swear" in a tie with Elvis Presley's "Don't Be Cruel"/"Hound Dog" as the third most successful single of the rock era, using weeks at No. 1 as the criterion. Only "I Will Always Love You" by Whitney Houston (14 weeks at No. 1) and "End Of The Road" by Boyz II Men (13 weeks) have fared better.

EIGHTEEN AND HE LIKES IT: Elton John registers the 18th top five single of his career, and the first on his own since "I Don't Wanna Go On With You Like That" went to No. 2 in 1988. "Can You Feel The Love Tonight," from "The Lion King," moves up two places to No. 5 on the Hot 100.

Elsewhere on the chart, John Mellencamp scores his 10th top 10 hit, and his first since "Cherry Bomb" went to No. 8 in 1988, as "Wild Night," his duet with Me'Shell NdegéOcello, moves up two notches to No. 10.



by Fred Bronson

southernplayalisticadillac**GOLD**muzik



"This rap duo's debut album serves up hip-hop Southern style, with laid-back grooves flavored with '70s funk. Their sauntering hardcore tales of the 'hood bristle with clever humor and sharp insights rather than rage." ***

-Los Angeles Times / June 26, 1994

"They got the old-school '70s flavor, but they're bringin' it to the '90s."

-ICE CUBE Rolling Stone Hot Picks



"OutKast successfully combines city-ish rhyme flow with cleaned-up countryisms (imagine young Malcolm X just up from Lansing in his first zoot suit). Opting not to just make hyped-up rhyme lies, they coat their lyrics with that strange Southern phenomenon - honesty." ****1/2

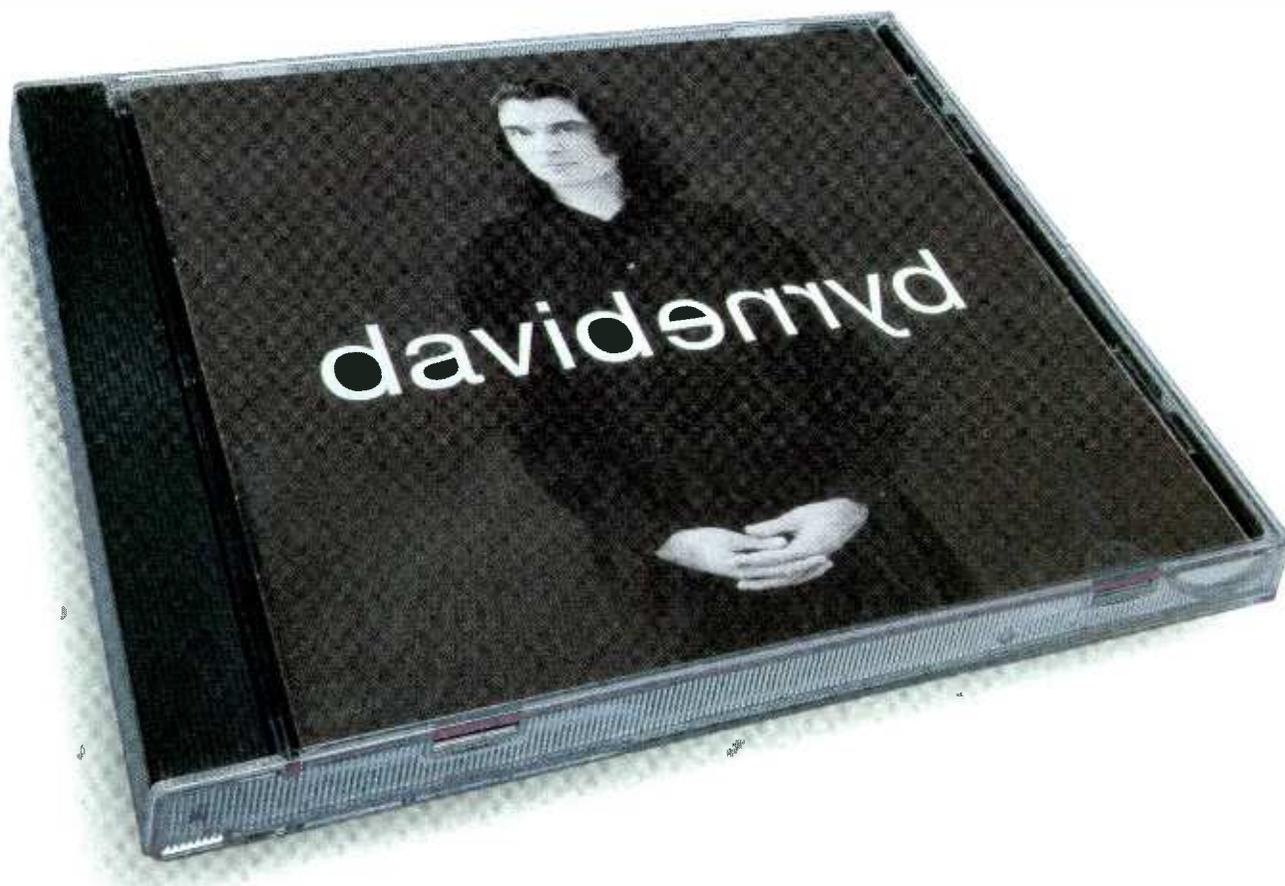
-The Source / July, 1994

"A" -Entertainment Weekly

SOUTHERNPLAYALISTICADILLACMUZIK, the debut album from OUTKAST, now way past Gold on its way to Platinum. Includes the new hit title track and their #1 for 6 weeks straight Gold joint "Player's Ball."

PROVING TO BE **THE FLAVA OF PLAYAS** EVERYWHERE!

critics love it.



(but don't let that discourage you.)

One critic called it: "*Joyous Melancholy.*" We're not sure what this means, but we think it's good. Another critic described it as: "*a clever piece of work-and-music play about Byrne's roles as merry prankster, conscience and reflection for his listeners.*" Who's speaking in tongues now?

Thankfully we picked up *The New Yorker* which said: "*a jubilant, percussive ride...sounds like a hit.*" Now this we understand. *Time* said the album: "*resurrects-and redefines-the skittering, stripped-down sound of the early Talking Heads.*" This is clear. And from *The New York Times* came: "*Mr. Byrne has never sounded more earnest...[a] luminous album.*"

And just in case we were still confused, *New York* magazine said Byrne's band has been: "*...burning down various European concert houses.*" Plus, *Rolling Stone* wrote: "*...an altogether first-rate record that's both raw and disciplined.*"

Simply put, David's new self-titled album is his best work since the heyday of the Heads. It's the new vintage Byrne.



David Byrne (4/2-45558). Produced by Arto Lindsey : Susan Rogers : David Byrne. Management: Original Artists/Linda Goldstein.
Send us a fax (818) 846-8474 or give us a call at 1-800 488-4221 and we'll send you a copy of David Byrne's new album. Offer good while supplies last.

On Luaka Bop/Sire cassettes and CD's. Luaka Bop Inc. ©1994 Warner Bros. Records Inc.

www.americanradiohistory.com