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PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 6, 1994

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New Wave Of Black Artists Breaking Into Folk-Pop Genre

BY J.R. REYNOLDS

LOS ANGELES—A new crop of black performers is releasing folk-influenced music, led by an artist who, on the surface, seems an unlikely folk-pop candidate—Babyface.

"When Can I See You" is a departure for Babyface, who is known for his savvy in traditional R&B production. The Epic single features Babyface's folk-styled vocals over his own acoustic guitar play.

The success of "When Can I See

You," which is No. 11 this week on the Hot R&B Singles chart and No. 17 on the Hot 100, suggests that the public once again may be ready to accept folk-influenced music from black artists.

Among others in this new generation of black folk-popsters are the platinum-selling ZTT/Sire/WB artist Seal, Ben Harper on Virgin, Jeffrey Gaines on Chrysalis/EMI, and the U.K.'s Lena Fiegbe, whose debut album is to be re-

leased early next year in the U.S. on
(Continued on page 92)



BABYFACE



SEAL



GAINES



FIGBE

Atlantic Whips Up Mainstream Support For Phair's 2nd Set

BY ERIC BOEHLERT

NEW YORK—On May 26, 1993, when Liz Phair's "Exile In Guyville," was released, only 3,000 copies were shipped by Matador Records. Executives at the indie label privately hoped to sell 10,000-15,000 copies of the arresting, double-length record.

Fifteen months later, Phair's second Matador effort,



PHAIR

PHOTO: MICHAEL LAVINE

"Whip-Smart"—perhaps the most anxiously awaited rock follow-up of 1994—is shipping 100,000 copies. Executives at Atlantic, which is distributing "Whip-Smart," already have an early sales target of 500,000 units.

Between last spring and this summer, "Exile" neither exploded onto the Billboard charts nor evolved into a radio staple. In-
(Continued on page 14)

Disney's Katzenberg Blasts 'McVideo' Promos

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

LAS VEGAS—Disney the Lion King wants McDonald's out of the great

circle of video life. Studio chairman Jeffrey Katzenberg has targeted the fast-food chain as the "real threat" to retailers, who he said had better strike back before "the golden arches right across the street" trample the value of their sell-through and rental inventories with \$5.99 promotions.

Although retailers responded favorably to his comments, made in a speech delivered July 24 during the Video Software Dealers Assn. four-day convention here, there was no indication that they would act on his call to arms.

McDonald's has caught considerable heat in the past several years from the VSDA and chains like Musi-land and Trans World Music, which
(Continued on page 84)



KATZENBERG

Major Labels Find Market For Native American Sounds

BY CARRIE BORZILLO

LOS ANGELES—With the increasing acceptance of world music and acts such as Deep Forest and Enya transcending language barriers, a number of major labels are tapping into Native-American music.

On Oct. 4, Capitol releases Robbie Robertson & the Red Road Ensemble's "Music For The Native Americans," the soundtrack to the TBS special "The
(Continued on page 93)



KASHTIN

Babylon Beat: Jamaican Music Culture's Mixed Signals In U.S.

BY BALFORD HENRY

BROOKLYN, N.Y.—When dancehall DJ Beenie Man played the Tilden Ballroom here July 1, the scene was somewhat disappointing at first. Beenie Man is big in Jamaica—so big that he really shouldn't have had much trouble packing 1,000 or more people into the Tilden, one of the borough's best-known dancehall venues. Yet only about 300 people were in attendance.

The show, "Dancehall Extrava-

ganza," was supposed to star Beenie Man and Snagga Puss from Jamaica and a few Brooklyn-based artists, including Yankee B, the protege of the show's promoter, Black Tower Promotions. Despite the sparse crowd, several high-powered local dancehall acts, including Mad Lion and Little Vicious, joined the jam as the night progressed.

The pleased audience saluted the acts by raising lit cigarette lighters.
(Continued on page 10)



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In Billboard Bulletin...

Zep 'Unledded' Comes To MTV In October

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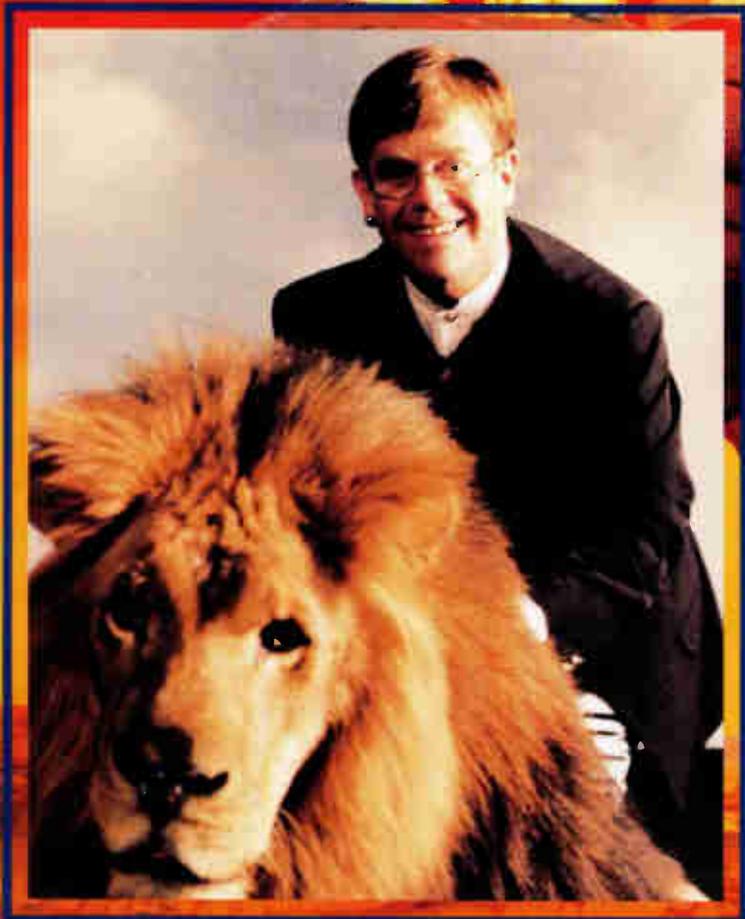
E L T O N J O H N

Circle of Life



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Elton John appears courtesy of MCA Records. Photo by Rick Diamond.

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U.K. Bands Attack Convention Thru Internet

Cerberus Allows Unsigned Acts Exposure On System

■ BY DOMINIC PRIDE

LONDON—Anyone longing for the anarchy and energy of London's punk days should stop scouring the clubs in vain and log onto the Internet instead.

In a development bound to upset just about every institution in the music business, a group of producers, programmers, and engineers is planning to deliver music from some 600 unsigned bands through the Internet, and, with its own compression software, has created the ability to deliver songs to a computer's hard disk within minutes.

Once perfected, the compression technology could offer close to instantaneous delivery of music, says Cerberus, the group which has developed the software (see story, page 92).

With artists using the service setting their own royalty rates and bypassing every established structure, from retail stores to collections societies, more than one observer here has said that the Internet threatens to undermine the stability of the industry.

With such pressure, Ricky Adar, spokesman for the 4-week-old group, is cagey about Cerberus' ownership and structure, preferring to concentrate on its aims and ideals. "There were so many people who contributed to the software, it would be impossible for anyone to claim ownership over it. We're just a bunch of artists, compression engineers, software engineers, and audio producers trying to do our own thing in a punky way."

The do-it-yourself philosophy echoes the beginnings of punk and indie distribution; both came about as a result of artists hitting the brick wall of major labels' A&R. "The music industry in the U.K. has become so difficult for new bands to get out," says Adar. "We were fed up. It was the same back in the '70s, when Rough Trade started up. It was to get records out which weren't getting out otherwise. We're trying to ensure that people who are not getting anything for their music get something."

With 1,200 songs from about 600 artists in the main database, Cerberus is a prototype for digital delivery systems that have, until now, remained only much-discussed theories. And when British Telecom adds new capacity for Internet traffic this fall, the opportunities for access will increase.

Adar says the music he has amassed

ranges from epics by writer/producers to songs from live bands. "A lot of these people have been around record labels and have not been able to get a deal. These are musicians who can't get through the music industry's architecture, maybe because the labels are too busy working with what they've already got. There has to be another way for people to expose themselves."

Cerberus has hit a chord with some unsigned artists and small labels. Matt Lloyd of the five-piece jazz-funk combo Straight Ahead says, "I don't have to convince anyone that it will have to shift a certain number of units. I've worked with labels in the indie scene before and I've had interest, but no firm commitment from them. They say things like 'maybe the market's not right' or 'we're changing the style of what we're putting out.'"

The complete absence of geographical or musical constraints also appeals to Lloyd. "The great thing is that it's open to any sort of music, whether it's electronic or guitar, bass, and drums."

Glen Scarlet, a partner in South London-based Toto Records, is looking to Cerberus to increase the audience for his house and garage releases. "It can really help to keep the costs down. All the manufacturing cost

goes out of the window. If I want to get my music heard in different territories, I don't need to make hundreds of DATs and put them in the post."

Even in the independent field, distributors are being choosy about what they handle, says Scarlet. "They're quite sophisticated, and you actually have to go through a kind of A&R before they will distribute the records. They're really calling the shots. If they don't like your record, it doesn't go out."

Underground music movements such as jungle have particularly embraced the idea, says Adar.

The international nature of the Internet helps it avoid the traditional problem of finding foreign licensees or distributors to get into a market. "Imagine, you could become a star somewhere like Bulgaria. You could wake up in the morning and log on and see what music's happening in India," says Adar. "It would enable everyone to get better educated."

Assembling the people to produce the system was "not that difficult," says Adar. "We just got enthusiasts together and we cracked it."

Through computer and music maga-
(Continued on page 92)

Pearl Jam Targeting Stones' Alleged Ticketmaster Ties

■ BY BILL HOLLAND

WASHINGTON, D.C.—Attorneys for Pearl Jam have told the Justice Department that the Rolling Stones take a cut of Ticketmaster service charges, but their business manager testified at a Congressional hearing "without disclosing" that they do so.

The accusation comes in a memorandum obtained by Billboard written July 20 to the Justice Department by lawyers Steven L. Holley and Robert A. Sacks.

Meanwhile, friends and foes of Ticketmaster's pricing practices will have another chance to testify at a second oversight hearing Aug. 9 before a House subcommittee.

The supplemental memorandum, which follows Pearl Jam's initial filing with the

Justice Department, counters and questions claims made by Ticketmaster at the June 30 House subcommittee hearing. The ticket agency has maintained that it is being judged unfairly in the Pearl Jam accusations.

The July 20 memo is the most recent chapter in the Justice Department probe into Ticketmaster's pricing. The inquiry was instigated by Pearl Jam (Billboard, July 9).

RZO Inc. president Joseph Rascoff, the Rolling Stones' business manager/tour producer, did not return repeated phone calls by press time. Executives at Ticketmaster were unavailable for comment.

At the upcoming hearing, subcommittee members will be briefed by the Justice Department on the history of the 1991 Ticket-
(Continued on page 92)

THIS WEEK IN BILLBOARD

BMG TOUTS GROWTH, TEAMWORK

Gathering under the banner "Past, Future, Present," BMG Distribution employees knew that the firm's July 13-19 convention in Seattle would focus on achievements and goals, and, indeed, those topics took center stage. Ed Christman has all the news and notes, beginning on page 57.

EMI STUDIOS DIVERSIFY

In an era of increased competition among recording studios for a smaller number of projects, the EMI Music Studios group has turned to film scores, multimedia, and other opportunities to generate new business. Paul Verna reports on the company's initiatives. **Page 73**

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NewLeaf Tries Downloading Vid Games

Virgin Interactive To Participate In B'buster Test

■ BY DON JEFFREY

LAS VEGAS—NewLeaf Entertainment, the Blockbuster/IBM joint venture that proposes to offer on-demand electronic delivery of entertainment software in retail stores, plans to start testing the downloading of video games for consumer rental Aug. 15.

NewLeaf also announced at the Video Software Dealers Assn. convention July 24-27 here that Virgin Interactive has agreed to allow its video games to be part of the test. The news is not surprising, since Blockbuster is a major shareholder in Virgin.

About two weeks before the convention, NewLeaf said that Acclaim Entertainment, an important developer of video games, had signed on for the test.

The test, which involves rental only, will be staged at 10-15 Blockbuster Video stores in the Southeast. Only cartridge-based, 16-bit games on the Sega Genesis platform—a library of about 250 titles—will be used for the test, which is expected to last 60-120 days. If it is successful, a rollout to all stores will begin in early 1995.

Nintendo, Sega's rival, is not part of the test. At a new technology seminar at the convention, George Harrison of Nintendo said, "We're following the test with great interest. We expect we'll be there if it works out."

In an interview at the convention, Michael Beaudoin, VP of NewLeaf, discussed the elements of the test.

The stores will stock blank, pre-encoded, programmable cartridges on their shelves. A customer will be able to get information on games at an in-

teractive kiosk. He will receive a printout ticket with details on the game he wants, then will bring the ticket to a clerk, who will download the software onto the blank cartridge. Beaudoin said the process will take one minute. Instructional materials will also be printed out, but no four-color graphics.

The games will be rented at the same price as a movie rental—\$4 for three days.

NewLeaf hopes to market this in-store manufacturing system to other retailers, but company executives declined to say how much it would cost a retailer to put this technology in his store. Beaudoin said that after the test, NewLeaf would negotiate a revenue-sharing system with software publishers that could help determine the economics.

At the technology session here, during which David Lundeen, president of NewLeaf, gave a presentation, some retailers asked why the system was not designed for sell-through. Lundeen responded, "It's the rental market where the consumer leaves empty-handed." He said his research showed that 30%-40% of consumers leave video stores without the product they want to rent. He added, however, that the system could be adapted to sell-through if the economics are right.

In addition, Beaudoin said, Sega has agreed to provide new games for Blockbuster stores on a rental-only basis in advance of their release dates for sell-through. He said this would create awareness and demand for the sell-through video game.

When Blockbuster and IBM first announced the creation of NewLeaf—and its sister company, the systems developer Fairway Technologies—last year, it was positioned as a way to manufacture music CDs on demand in stores. But the news was greeted with a chorus of disapproval from the major record companies, which would have to license use of their product. Beaudoin acknowledged that the announcement had been a public relations fiasco for Blockbuster.

er. None of the major music firms has agreed to join the venture. Beaudoin said talks are being held with the majors and some independent record companies.

NewLeaf is continuing to test the music-on-demand system, but only for internal use—not for consumers. Beaudoin said some of the music companies have allowed use of their product for the internal test only.

He added that the current technology allows NewLeaf to "write" a CD on demand by dividing the length of the CD by six. Thus, a recording with 48 minutes of music would take eight minutes to download. "We hope we'll (Continued on page 84)



Golden Yellow Moon. A&M Records president/CEO Al Cafaro presents the Neville Brothers with gold plaques commemorating sales of their Grammy-winning album "Yellow Moon." The presentation was made backstage before the group's performance on "The Tonight Show." The band's current album is "Live From Planet Earth," a compilation of concert recordings. Shown, from left, are Art Neville, Charles Neville, Cyril Neville, Cafaro, and Aaron Neville.

Will Justice Dept. Prove Tough For Majors? Antitrust Unit Probing Plans For Music Video Net

■ BY BILL HOLLAND and DEBORAH RUSSELL

WASHINGTON, D.C.—The five U.S. music majors can expect the Justice Department to take an "aggressive" stance in its probe of their proposed music video network.

The Justice Department confirms that its antitrust division is "investigating the possibility of anti-competitive practices in the music video industry." But spokesperson Ana Cobian says the agency's policy forbids "comment on the details" of ongoing investigations.

It is understood that each of the five companies—Warner Music Group, Sony Music, PolyGram, EMI Music, and the Bertelsmann Music Group—has received requests for information from the Justice Department in relation to the probe.

Antitrust experts here say the investigation is consistent with the Clinton administration's track record of pursuing possible anti-competitive behavior in media/communications companies.

According to lawyers and political

insiders, the Justice Department's antitrust division, headed by former antitrust plaintiff lawyer Anne Bingaman, already has eclipsed the activity of the division in the Bush years.

"You can't assume anymore that there's going to be antitrust approval," says Andrew Schwartzman, executive director of the Media Access Project. "Certainly, there's a more aggressive tone."

"The climate is far different now," says a lawyer close to the ongoing probe. "Plus, this administration, because of its information superhighway plans, is profoundly interested in how intellectual property issues impact antitrust."

Says a lawyer with connections to one of the companies being asked for information, "Look, eyebrows would go up over there now if five or six companies in any business decided to get together to do anything."

The emphasis of the Justice probe, another insider suggests, could center on concerns about future access to music, as well as the anti-competitive merger aspects of the companies

that wish to form the video network.

"The turf could be all about the exploitation of the music products, whether there might be an attempt to not share the music pool or not license the competition," says the source. "It's hard to tell where it will take them."

Officials from the companies involved had little to say about the investigation. Margaret Wade, a spokesperson for the Warner Music Group, confirms that the Justice Department "has been in touch with us."

She adds, "We believe all our past actions and future plans are clearly in accordance with all applicable laws. We want to re-emphasize that our goal is to offer consumers additional programming options and a wider variety of music choices."

Wade stresses, however, that the delayed launch of the network, which has been pushed back from late 1994 into 1995, is more "the result of changes in the cable landscape" involving channel capacity than of the Justice Department action.

She also says the consortium is still seeking additional partners. BMG recently was added to the original group, which also includes Ticketmaster. Cable giant Tele-Communications Inc. is the most obvious prospective partner, but no commitment has been made.

Sony spokesperson Peter Newcomb adds, "We're still getting the equity and the financing together."

However, some industry observers say the Justice Department probe could have a chilling effect on efforts to court further partners.

One industry veteran asks, "If you were TCI's John Malone, and had already been accused of being a monopoly, would you want to join up with a bunch of companies that are the subject of an investigation by the Justice Department?"

EMI issued the following statement: "EMI Music's investments in music television and emerging digital technologies are strictly designed to promote competition, increase exposure for our artists, and provide new services to customers. It's never been our intent to deprive MTV of music videos; we want MTV and other channels to play as much of our music as possible."

Representatives of MTV declined (Continued on page 83)

VSDA Elects Gary Ross As New Chairman

LAS VEGAS—The Video Software Dealers Assn. has elected Gary Ross, president of Sun Coast Motion Picture Company, as its 1994-95 chairman of the board. Ross is the first sell-through retailer chosen to chair the trade organization.

Ross's election also marks the first time that an appointed VSDA board member has ascended to the top elected spot.

Ross says he will give his chairmanship a personal touch and that communicating with members will be among his top priorities. He says he plans to personally call many members.

"I'm a little nervous, but it's very exciting," says Ross.

The Minneapolis-based Sun Coast is the video sell-through division of Musicland.

Other new board members are secretary Sheila Zbosnik of Home Video, Duluth, Ga., and treasurer Richard Rostenberg of Hollywood At Home, Overland Park, Kan.

Last year's treasurer, Tom Warren of Video Hut in Fayetteville, N.C., also campaigned heavily for the chairmanship, but was not elected to any board positions this year.

Alliance Entertainment Bids To Acquire U.K. Catalog Label Castle Communications

■ BY ED CHRISTMAN and DOMINIC PRIDE

NEW YORK—Alliance Entertainment Corp. has made a tender offer for Castle Communications, a London-based catalog label, in the first move of a company strategy that likely will lead to an acquisition binge for other similar labels (Billboard, July 23).

Alliance Entertainment launched a tender offer July 27 to buy all of the company's approximately 6.8 million shares at 3.6 pounds per share, or \$5.50, which would value the company at about 24.5 million pounds (about \$37 million). In addition, Alliance will assume responsibility for the company's revolving loan facility, which currently has \$12 million drawn on it.

Alliance already has irrevocable commitments from Castle management and five of the company's largest shareholders to tender their

stock, which comprises 53% of outstanding shares. If the offer is accepted, Castle management is expected to stay in place.

Among the conditions of the deal, holders of 90% of Castle shares must accept the offer. But since Alliance already has a majority of the stock committed to its offer, it is unlikely that a competing suitor will emerge.

In an unrelated move, sources say that Alliance president and chief operating officer Alan Meltzer plans to step down. Meltzer has been overseeing the strategic initiatives, consolidation, and day-to-day management of Alliance. Sources suggest that either Alliance executive VP Jerry Bassin or senior VP Bruce Ogilvie will replace Meltzer, or else both men will share responsibilities. Joe Bianco, Alliance chairman, declined to comment on the pending management shakeup at the company.

Alliance will finance the transaction through a new \$180 million loan

facility, provided by a consortium of banks led by Chase Manhattan. The new financing facility consists of a \$60 million term loan and a \$120 million revolving facility, replacing a \$95 million financing facility.

Bianco says his New York-based company is moving into the acquisition of music software catalogs because it is a higher-margin business than the company's core business of one-stopping and independent distribution. Also, it provides further diversification for the company, which recently acquired Brazilian music wholesaler Disque Music as well as Premier Artist Entertainment, a management company that handles the careers of Frank Sinatra, Liza Minnelli, and other recording acts.

In looking for opportunities, "we don't want to go into the business of competing with our vendors [major and independent labels] or customers [retailers]," says Bianco. "So while (Continued on page 85)



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Commentary

Michael Trial Has No Bearing On U.S. Biz

BY DONALD PASSMAN

The quick answer to what George Michael's case means in the U.S. is: "Not much."

Michael filed suit in England seeking to get out of his long-term recording agreement with Sony. The case was based on a legal theory established there by Tony Macauley, and then expanded by Holly Johnson (the lead singer of Frankie Goes To Hollywood) and the Stone Roses. These cases held that certain practices in the U.K. music industry were so obnoxious that they amounted to a restraint of trade. (The obnoxious practices, by the way, are the same things that we do every day here in the U.S., such as tying up the artist for a long period of time at the company's option, and computing royalties in ways that pay the artist far less than the royalty rate implies.)

In the Michael case, the court held that the terms of his deal were reasonable, and thus there was no restraint of trade. The judge also distinguished the earlier cases because they were based on the fact that the artists involved were either not represented by an attorney, or (in the Stone Roses' case) were represented by an attorney who was inexperienced in the music industry. Here, the court noted that Michael had been represented by sophisticated lawyers in his multi-million-dollar contract, and thus knew exactly what he was doing (Billboard, July 2).

The U.K. record companies were very worried about this case because, if it had gone the other way, it would have rewritten the way they do business. Now they're back to being their old, jovial selves, and the case hasn't affected them in the least. But let's have some fun and speculate what it could have meant if Michael were set free from his contract with Sony.

The most dramatic result of a ruling for Michael would be that, in the U.K., the terms of exclusive recording agreements would be cut way back. My guess is that they would

be for no more than two or three albums (currently deals are for six to eight albums, with all but one or two at the company's sole option). It is possible that royalties would also be computed more simply and clearly—what a concept!

While we're speculating in never-never land, how about the question of whether the industry could survive without long-term contracts? My feeling is that it would. There



'Let's speculate what it could have meant if George Michael were set free of his contract.'

Donald Passman is a Los Angeles-based entertainment attorney and author of "All You Need To Know About The Music Business."

would be lots of howling and hand-wringing, and it would radically change the way things are done. But I'm sure it would go on—the music business is too profitable to stop dead. In the 1930s and '40s, the motion picture industry in the U.S. looked just like today's worldwide record industry—major stars were tied up under long-term contracts, and studios spent tons of money promoting and developing them. Studios argued (as do record companies) that they couldn't afford to promote new stars unless they were assured the benefit of their success in later years.

This practice in the movie business came to an abrupt halt after a case using California's "seven-year statute" (which says employment contracts can't be enforced beyond seven years). Olivia de Havilland (who was represented by my senior partner, Martin Gang) took on Warner Bros. Pictures and was able to get out of a long-term agreement. That, in essence, broke up the studio system,

amidst the same predictions that the industry would shrivel and die. It hasn't. (Recording artists, most notably Don Henley, have used the same seven-year statute, but they have settled out of court.)

If Michael had won, would this result have been exported to the United States? As noted, Michael's case was based on a line of cases involving the English court's willingness (if not eagerness) to rewrite contracts. U.S. courts, on the other hand, have taken a much more "hands off" view of this, leaving people to live with their bargains in all but the rarest cases (like someone who doesn't speak English signing a contract he never understood). The only contrary case is Art Buchwald, in which the court found Paramount Pictures' computation of net profits to be unconscionable (if you think record companies are creative accountants, you should check out the film folk). But this case ultimately awarded Buchwald only a small amount of money, and in any event it is still on appeal. Also, it hasn't triggered a line of copycat cases. Although antitrust laws are similar in the U.S. and U.K., such laws have not been applied to contracts in the U.S.

American courts are in no way bound to follow English courts (in fact, courts in California are not even bound to follow courts in New York, much less someplace where they drive on the wrong side of the street). Accordingly, I don't think a victory by Michael would have had any direct impact on U.S. practices, although it may have encouraged artists under similar contracts to file suit using the same antitrust theory. The fact that this theory didn't work on the U.K. laws, which are more favorable than in the U.S., might actually discourage artists from pursuing such a tactic. But in the U.K., a number of these cases that were lost on the lower level were subsequently won on appeal.

While Michael prepares an appeal, this arena will likely be quiet. But I'll bet it's not too long before someone tries another angle of attack.

LETTERS

MANCINI INSIGHT

People used to seeing him playing piano and conducting don't realize that the late Henry Mancini (Billboard, June 25) didn't play piano on all of his early great records, even the 1958 Grammy winner, the music from the "Peter Gunn" TV series. He once told me that he never played on his own records until 1969, when he came upon the "Love Theme From Romeo And Juliet." He said it was such a nice melody, very simple, and he thought, "Hell, I can play this." So he recorded it, and it sold millions.

It also opened up a career for him. He created a pianistic style where the melody was king, but he got a chance to open it up on the transitional changes and it developed into a very listenable recording style. He used it from then on in all his live concerts.

John Novello

Author, "The Contemporary Keyboardist."

New York

are some bands that make it to the top of the rock charts that don't really sell through without some other base, be it modern rock or MTV or a combination of all three. But there are those that do: Jackyl and White Zombie, for instance. It's true that White Zombie did have a good buzz from MTV, and they were constantly touring. It was not until the major airplay at rock radio that the sales kicked into overdrive and to the platinum mark. Jackyl is the perfect example of a rock-driven record, because it was basically only the rock airplay (combined with touring) that took this album to platinum. It did take a lot of patience, and four to five tracks, to get it to that point.

I'll agree that not all the bands can go the distance with airplay on just one format. I guess we're fortunate to have some that did—but I am more excited about the potential of this format than I ever have been before, and don't think we should disregard its influence just because a few bands have not broken through.

Alan Orem

Geffen Records

Los Angeles

WBGO SINGS THE BLUES

"Who's Playin' The Blues" by Eric Boehlert (Billboard, May 14) was a helpful discussion of blues programming activity on both the local and national level.

While it provided good information, I was surprised that the article neglected to include WBGO-FM Newark, N.J. Not only has WBGO been a pioneer in the use of blues in a jazz format, but it has distributed a nationally syndicated blues program since 1982.

Hosted by Bob Porter, "Portraits In Blue" is the country's longest-running syndicated blues program. Using both new and vintage recordings, Porter showcases the country's best blues artists. The hourlong weekly program is available to all public radio stations in the United States via the public radio satellite system. Interested blues fans can call their public radio stations to inquire about the series.

My congratulations to Boehlert and Billboard for the informative article on blues radio.

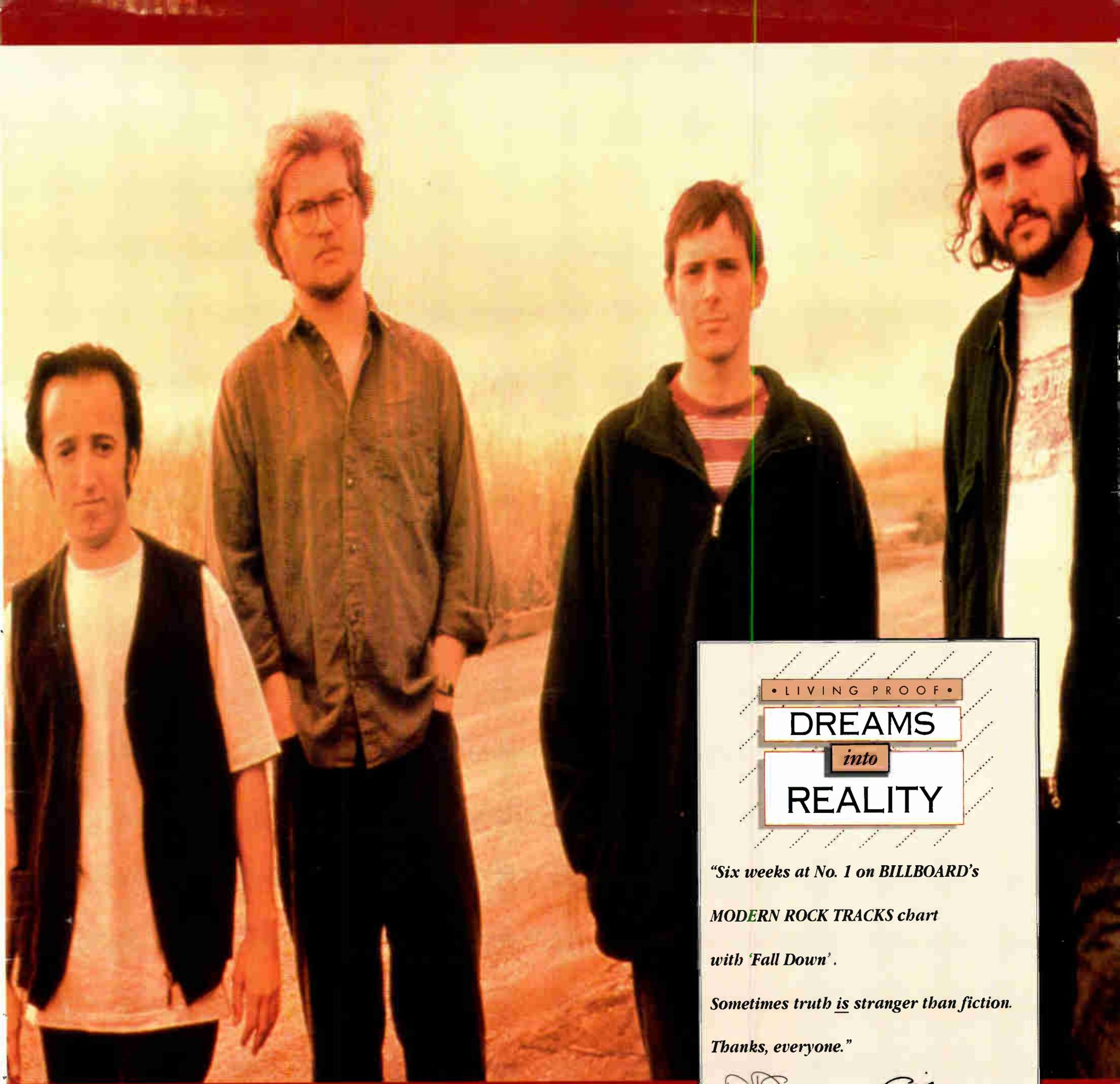
Cephas Bowles

General Manager

WBGO FM

Newark, N.J.

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Atlantic's Bad Religion Looks To Follow Progeny Onto Charts

■ BY CHRIS MORRIS

LOS ANGELES—With the upcoming Atlantic Records release of "Stranger Than Fiction," the first full-fledged major-label album by Bad Religion, the long-lived L.A. punk band finds itself in a curious position.

The group, founded in the San Fernando Valley 14 years ago, blazed a stylistic trail by mating punk velocity, catchy hooks, socially alert lyrics, and a guitar-heavy yet harmony-laced assault.

However, the success of such similarly oriented bands as Orange County's the Offspring and San Francisco's Green Day has left the veteran group trailing those acts that were inspired by its style. The Offspring is signed to Epitaph Records, Bad Religion's former label (founded by Bad Religion guitarist Brett Gurewitz), and Green Day



was the opening act on Bad Religion's 1993 U.S. tour.

Bad Religion vocalist Greg Guffin asks with a laugh, "Is that like following on your own coattails?"

At modern rock XTRA (91X) San Diego, Calif., where the Offspring's "Come Out And Play" and Green Day's "Basket Case" have been top (Continued on page 87)

Stones Roll Out VH-1 Regeneration Channel Will Begin New Format In Oct.

■ BY DEBORAH RUSSELL

LOS ANGELES—VH-1, seeking to position itself as what network president John Sykes terms the post-MTV generation's most "credible outlet for music and music information," is turning to such rock legends as the Rolling Stones and the Who to unveil its latest programming strategy.

Sykes has marked Oct. 15 as the date for the official rollout of the "new VH-1," which promises to be a music-driven service, programmed in the album alternative radio format, with an emphasis on current clips.

Sykes is priming audiences for the retroed channel with a slate of exclusive and definitive programming that begins Sunday (31), when VH-1 re-names itself "Stones TV," programming a plethora of Rolling Stones music, films, and interviews between 7 p.m. and midnight through Friday (5). The campaign is tied to the Stones' new Virgin album "Voodoo



THE ROLLING STONES

ETHERIDGE

Lounge," and the band's latest music video, "Love Is Strong," directed by rock video pioneer David Fincher.

The Sunday kickoff event, hosted by Dan Aykroyd, will take VH-1 viewers to the Stones' last dress rehearsal before the opening of the Voodoo Lounge tour the next night at Washington, D.C.'s RFK Stadium.

"A band that is bigger than life deserves a bigger-than-life promotion," Sykes says of the comprehensive campaign. "The event is as much about the Stones today as it is about

the Stones of the past."

To that end, VH-1 reunited the band with documentarian Albert Maysles, who, with his late brother David and director Charlotte Zwerin, shot the 1969 Stones feature "Gimme Shelter." Maysles recently reeled a series of 16mm black and white interviews with the band that will run throughout the "Stones-TV" promotion. In addition, he directed a new 60-minute documentary chronicling the band's career. The film is set to air exclusively on VH-1 in September.

"Maysles has an avant-garde style and [the special] provides a refreshing angle that is a departure from the traditional news-crew coverage that a lot of bands get in this day and age," says Sykes. "It shows the industry, the artists, and the consumers that VH-1 is a credible outlet for music and music information again."

"Gimme Shelter" is just one of the Rolling Stones movies that will appear each night during the promotion. Other Stones longforms to air on "Stones TV" include "25X5: The Continuing Adventures Of The Rolling Stones," "Rolling Stones: Tokyo Dome," "Terrifying," and a special television version of the IMAX film "Rolling Stones At The Max."

The broadest and most important goal of the Stones promotion is to build loyalty among VH-1 viewers by providing good television, says Norm Schoenfeld, VP of music and artist relations.

"If that comes in the form of a young, new artist, or a classic artist like the Stones, it doesn't make a difference," he says.

The same strategy will drive a September event when VH-1 celebrates the 25th anniversary of the Who. While details are still being finalized, Sykes projects that the mid-month promotion will comprise a weekend block of programming to commemorate the group's historic contributions to rock'n'roll.

The more recent past provides fodder for yet another exclusive VH-1 event, set to air in August. Sykes says the network obtained the rights to tape and broadcast "The Beat Goes On," the June 24 LIFEbeat concert at New York's Beacon Theater, which featured performances by k.d. lang, Melissa Etheridge, Seal, Jon Secada, Queen Latifah, and others. The event benefited the music industry's key AIDS awareness organization, and VH-1 is creating a 90-minute companion special.

"We want to be a music channel (Continued on page 87)

Luis Enrique Returns To Salsa Mainstream Sony Artist Gets Back To Roots For New Album

■ BY JOHN LANNERT

After cutting three jazz-tinged salsa albums and selling fewer copies each time, Luis Enrique—known as the "Prince Of Salsa"—has returned with "Así Es La Vida" (That's Life), a mainstream salsa effort that Sony Discos predicts will return the singer/songwriter to a sales level befitting his regal status.

To be sure, Sony Discos president/GM George Zamora will not guarantee that "Así Es La Vida," due Aug. 19, will reach the 300,000-unit sales level enjoyed by Luis Enrique's 1988 traditional salsa smash, "Amor Y

Alegria" (Love And Happiness).

"But," Zamora notes, "basically, this record goes back to the 'Amor Y Alegria' sound that attracts a dance crowd, and that's what is selling records these days. Luis' sales have always been there, but when he went to a jazzier sound, it was a little more difficult to get the big units, because it was more geared to elite musicians instead of the salsa fan."

Despite his sales slippage in the U.S., Luis Enrique remains a star in a genre where an album that sells 100,000 units is considered a huge success. According to Zamora, Luis Enrique's three most recent albums—"Luces Del Alma" (Lights From The Soul), "Una Historia Diferente" (A Different Story), and "Dilema" (Dilemma)—have enjoyed domestic sales of 140,000, 85,000, and 80,000 units, respectively.

In contrast to his domestic performance, the Nicaraguan-born artist has held firm in the international market, selling, "on average, about 100,000 units," says Frank Welzer, president of Sony Music Latin America. Few salsa artists routinely reach that figure in the international market.

Nonetheless, Zamora and Welzer want to reverse Luis Enrique's sales pattern in the U.S. while boosting his global results. To that end, Zamora reunited Luis Enrique with prominent salsa arranger/producer Cuto Soto, who helmed many of the cuts on "Amor Y Alegria" and Luis Enrique's 200,000-unit seller "Mi Mundo," released in 1989.

"I'm sure there are people out there that have been waiting for this kind of album a long, long time, and they're going to be pretty happy

about this," says Luis Enrique, whose given name is Luis Enrique Mejía.

Still, the singer/songwriter/percussionist, who handled most of the percussion arrangements on Gloria Estefan's Grammy-winning 1993 album, "Mi Tierra," stresses that "Así Es La Vida" is not merely a stylistic rehash of earlier hit records. Indeed, several tracks on the 10-song set sport jazz-oriented solos and scat vocals, which adorn the basic arrangements without disturbing the underlying, syncopated cadence.

"We could never go back to the level of 'Amor Y Alegria' or 'Mi Mundo'—that's long gone," says Luis Enrique, 31. "Yet before I made this record, I was definitely thinking about trying to make people move, while adding different musical layers (Continued on page 83)

Americans Introduced To Fiddling Finns

■ BY PAUL VERNA

NEW YORK—Starting Friday (5), some Americans will get a taste of Finland's fascination with fiddle music, tangos, and polkas when two renowned groups from the Scandinavian country commence a brief tour of the Northeast and Midwest.

The 11-date swing will be supported by Celtic/world music label Green Linnet, which has licensed albums by the artists on the bill for release in the U.S.

The acts in question are fiddle ensemble JPP and accordion virtuoso Maria Kalaniemi, both associated with a Finnish new wave movement

that is part tradition, part innovation, and very big in its native country. Another act often lumped with JPP and Kalaniemi is the 10-piece collective Värttinä, whose successful tour of the U.S. last year provided the impetus for the current tour—dubbed "Finnish Fever."

The stops on the Fever tour include Ishpeming, Mich. (near Marquette); Duluth, Wadena, and Minneapolis, Minn.; Chicago; Bloomington, Ind.; Greenfield, Wis. (near Milwaukee);



KALANIEMI

New York; and Somerville, Mass. Many of these cities have Finnish communities that are expected to support the tour, just as they did with Värttinä.

However, the object of the tour is to interest non-Finnish audiences as well, according to organizer Phillip Page, an American music business veteran who moved to Finland in 1987 out of love for the music, and has since built a management empire, Hoedown, that includes the two acts on the Fever bill plus Värttinä.

The tour was booked by Herschel Freeman, a Durham, N.C.-based agent who worked on the Värttinä (Continued on page 85)

Grant, Prince, Barney Set To Heat Up August Public Enemy Leads Slew Of Scorching Rap Releases

■ BY BRETT ATWOOD

LOS ANGELES—Amy Grant, Prince, Barney, and Public Enemy lead the pack of new music releases expected to entice consumers to retail in August.

Amy Grant's "House Of Love" is due Aug. 23 on A&M. Produced by Keith Thomas and Michael Omartian, the album includes a duet with Vince Gill. A U.S. tour is scheduled to begin in January 1995.

Barney should prove a monster seller with the SBK release "Barney's Favorites Vol. II," due Aug. 23. The first Barney record surprised many retailers with brontosaurus-sized sales, moving more than 2 million units, according to SoundScan.

Militant rap act Public Enemy breaks its long silence and returns Aug. 23 with the RAL/Def Jam/Island album "Muse-Sick N Hour Message." Its last studio album was the platinum "Apocalypse '91... The Enemy Strikes Black," released in 1991.

Other rap albums expected to heat up retail include "6 Feet Deep" by Gravediggaz (Gee Street, Aug. 2); "Stress: The Extinction Agenda" by Organized Konfusion (Hollywood, Aug. 16); "Trippin' Wit No Luggage" by Steffon (Ruthless/Relativity, Aug. 23); "Destination Brooklyn" by Vicious (Epic Street, Aug. 23); "Super Tight" by Underground Kingz (Jive, Aug. 30); and "Theme + Echo = Kill" by the Legion (One Love/Mercury, Aug. 23).

On Aug. 16, Warner Bros. unlocks the vaults with "Come," a set of 10 never-before-released tracks by Prince (whose name, and not his now-familiar symbol, will appear on the collection). Included is the 11-minute title track, as well as "Solo," co-written by Tony Award-winning playwright David Henry Hwang, of "M. Butterfly" fame.

Branford Marsalis unveils his new project, the collective Buckshot LeFonque, on the group's self-titled album, due Tuesday (2). The Columbia release blends hip-hop and jazz, and features contributions from the late

blues guitarist Albert Collins.

There will be no shortage of new R&B product in August. Titles include "Reggae Dancer" by Inner Circle (Big Beat/Atlantic, Aug. 16); "Playtyme Is Over" by Immature (MCA, Aug. 2); "For You" by London Jones (Silas/MCA, Aug. 16); "Roof-top Soundcheck" by Justice System (MCA, Aug. 30); "The Wolf That House Built" by Little Axe (Okeh/Epic, Aug. 30); "It's A Woman Thang" by Ex-Girlfriend (Reprise, Aug. 30); and a self-titled debut from Usher (LaFace/Arista, Aug. 30).

Epic Soundtrax will release music from the Damon Wayans comedy "Blankman" Aug. 9. The soundtrack contains 12 R&B songs, including new contributions from Domino, Tag Team, Silk, Portrait, and the New Power Generation. The Columbia film opens wide Aug. 19.

Neil Young rejoins Crazy Horse for a follow-up to the platinum "Harvest Moon" album. The new Reprise disc, "Sleeps With Angels," is due Aug. 16. A fall tour will support the release.

Other rock releases rolling out in August include "Push Comes To Shove" by Jackyl, due from Geffen on Tuesday (2); "Divine Intervention" by Slayer (American, Aug. 30); "Bust A Nut" by Tesla (Geffen, Aug. 23); "In Human Nature" by Engines Of Aggression (Priority, Aug. 30); "Born Dead" by Body Count (Virgin, Aug. 23); "In The Hot Seat" by Emerson, Lake & Palmer (Victory, Aug. 23); "After The Storm" by Crosby, Stills & Nash (Atlantic, Aug. 16); and a pair of live albums, "Live! Live! Live!" by Bryan Adams (A&M, Aug. 23) and "Live" by UB40 (Virgin, Aug. 23).

Pranksters the Jerky Boys return Aug. 16 with more phone scams on "Jerky Boys 2" (Select/Atlantic). The comedy act's 1993 debut release sold more than 600,000 copies, according to SoundScan. A feature film starring the duo is due in theaters later this year.

Columbia releases Grammy winner Shawn Colvin's third album, "Cover Girl," Aug. 23. The release consists

entirely of cover versions, including well-known songs from Bob Dylan, Tom Waits, the Police, and Talking Heads.

New pop releases for August include "Picture Perfect Morning" by Edie Brickell (Geffen, Aug. 16); "Healing Bones" by Jules Shear (Polydor, Aug. 23); and "Love Scenes" by Beverly Craven (550 Music/Epic, Aug. 9).

Luciano Pavarotti, Placido Domingo, and Jose Carreras once again join forces as the Three Tenors for "In Concert 1994," due Aug. 16 on Atlantic.

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Mercury Music Prize Show Awarded Spot On Television

■ BY THOM DUFFY

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"It's going to take our recognition factor up a huge notch," says Jon Webster, one of the music industry figures who conceived the Mercury Music Prize.

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July 26 from among 130 albums entered in the competition by record labels. All albums by artists from the U.K. or Ireland released in the year ending June 30 were eligible.

The nominated albums and their U.K. labels, announced in random order by rock author and critic Simon Frith, chair of the judging panel, are: "Parklife," Blur (Food-EMI Records); "What Silence Knows," Shara Nelson (Cooltempo-Chrysalis Records); "Troublegum," Therapy? (A&M Records); "Wild Wood," Paul Weller (Go! Discs); "The Piano Concerto and MG," Michael Nyman (Argo-Decca Records); "Music For the Jilted Generation," Prodigy (XL-Recordings); "Everything Changes," Take That (RCA Records); "His 'n' Hers," Pulp (Island Records); "Head Like A Rock," Ian McNabb (This Way Up Records); and "Elegant Slumming," M-People (deConstruction/RCA Records).

"We were continually astonished by the sheer diversity of the music now being made in Britain and Ireland," says Frith. "What these 10 records have in common is an inspiring belief that to make music is still the best and most enjoyable way to make sense of our lives."

However, Frith also acknowledges that "getting the list down to 10 was agonizing." Among the runners-up for the nominations, he says, were releases by the Pet Shop Boys, Roachford, Kate Bush, Elvis Costello, James, Richard Thompson, Eddi Reader, the Rolling Stones, the Auteurs, D:Ream, and One Dove.

The eclectic nature of the Mercury nominations attracted BBC 2 producer Marc Cooper, who has offered similar musical mixes as producer of "The Late Show" and "Later With Jools Holland." According to Cooper, "The Late Show" will feature performances by the nominated artists, some taped the night of the award dinner and others filmed earlier; comments from the event; and discussions about the merits of the nominations.

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Multifaceted Man. Russ Kunkel, a musician, producer, composer, and songwriter, celebrates his worldwide publishing deal with MCA Music Publishing. Kunkel produced Jimmy Buffet's new album, "Fruit Cakes," and is writing songs for Chuck Negron's MCA Records debut. He has composed and produced film scores, and has produced albums for Aaron Neville, David Crosby, Bonnie Raitt, and others. He is also a drummer and will tour with Stevie Nicks. Shown in MCA Music's Los Angeles office, from left, are Sherry Orson, director of creative services, West Coast, MCA Music; Betsy Anthony Brodey, VP of talent acquisition, MCA Music; Kunkel; John Alexander, executive VP, MCA Music; and Thom Trumbo, manager, the Steve Moir Co.

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BABYLON BEAT: JAMAICAN MUSIC CULTURE IN U.S.

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The paper-burner's action angered others in the audience. One man challenged him, and it came down to a duel. Both men, accompanied by their posses, exited the club and headed for their cars. They retrieved their guns. Bullets flew. The man who challenged "paper man" soon was lying on the sidewalk, clutching a .38 revolver, dying. One of his friends lay beside him, bleeding from the hips.

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Morris insists that her company will no longer promote such shows, especially those featuring "gun lyrics" artists like Beenie Man. Now the artist is worried, and so is his manager, Patrick Roberts. Beenie Man's career has been plagued by incidents like this.

Such violence has roots in the rivalries among performers that Jamaican music seemed to thrive on as far back as the early '60s. Both Beenie Man and Roberts hoped the perform-



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er's shows in the United States would be less incendiary and appeal to reluctant promoters and record labels. They weren't banking on finding Kingston in Brooklyn.

Despite the violence on Tilden Avenue, some industry observers think things are improving for dancehall culture in the U.S. Says Delroy Carroll, a Jamaican businessman in the Brooklyn area who has been closely involved with the dancehall community there for more than a decade, "There used to be a lot more violence in the dancehalls here—enemies from Jamaica running into each other on the dance floor and drawing guns—so a lot of people were avoiding the dancehalls. Now we have a younger set of people attending dances, as

well as more Yankees and Japanese, and more peaceful Jamaicans. So we don't really have a lot of these shootings nowadays."

Carroll is a booking agent for many of the top Jamaican dancehall artists, as well as for both Jamaican and Brooklyn-based sound systems (the huge disco sets that play at dancehall sessions). He co-owns one of New York's best known sets, Addie's International.

"The most popular support for dances is coming from black Americans right now, and some Japanese, and they are not afraid," says Carroll. "They come in, they mix with the crowd, they enjoy themselves as much as any Jamaican. Although you won't find a lot of whites at dances in Brooklyn and the Bronx, go to Manhattan [and you'll find them]."

Reggae and its erratic offspring, dancehall, have suffered in Jamaica from being linked to violence and what Jamaicans call "slack," or lewd, lyrics. Dancehall businessmen like Carroll have moved to the U.S. and set up similar businesses, hoping for a different climate.

"Our music is coming out of a country which is still at a stage where it is trying to develop," says Babsy Grange, president of SPECS/Shang and Shang Records, the Kingston-based company that has produced dancehall stars like Shabba Ranks, Patra, and Mad Cobra. The

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Grange believes that the problems affecting the development of the dancehall industry in the U.S. are not peculiar to the genre, and that the industry is only going through its teething pains. "It is going to take time and experience, and just learning our mistakes, until it gets to the point where it becomes easier to market the music," says Grange.

FLAVOR OF THE DAY

Another growing pain encountered by Jamaican music as it strives for wider U.S. audiences is the trend toward "flavoring," a blend of hip-hop and dancehall.

"Jamaicans living here who were born in Jamaica want the music from home. The substantial number of Jamaicans in the community prefer the music from home, but they are not a very big market. The [big] market consists mainly of kids who want it flavored," says Maxine Stowe, A&R manager at Columbia/Chaos. Stowe came up through the ranks in New York, promoting the records of her famous reggae-producing uncle, Clement Dodd. She later worked with New York-based importer of reggae/dancehall music VP Records in Queens.

Carroll says it would be tantamount to inviting physical violence for a sound system selector to depart from playing strictly roots dancehall music and play "flavor" sound instead. "Dancehall is considered hardcore here," he says. "The clubs can blend, but in the dancehalls the music has to be hardcore, because the dancehall crowd believes that once you start mixing the music with other rhythms, you're selling out."

In order to keep this purity, dancehall fanatics in areas heavily concentrated with Jamaican immigrants—Brooklyn, the Bronx, Queens, Hartford, Conn., Washington, D.C., and Miami—copy everything that emerges from home and import it to their U.S. neighborhoods. The Jamaican consulate estimates that there are 2 million-2.5 million Jamaican immigrants living in the U.S.

Distinctions are made among the types of dances that are held, ranging from the "juggling" dances, where the sound system plays a mix of R&B, hip-hop, and popular Eastern Caribbean calypsos, to the "clash" dances, where as many as



Shaggy, left, is one of the few New York-based dancehall DJs to have found success, while Future Trouble, right, had an easier time being accepted by the dancehall market after his "Kung Fu" became a hit in Jamaica. (Photo: George Spence)



Columbia/Chaos A&R manager Maxine Stowe, center, signed Jamaican DJ Tony Rebel, left, to the label last year. With them is Donovan Germaine, Buju Banton's producer/manager. (Photo: Balford Henry)

four different sound systems go at each other's throats to challenge one another with competing "dub plates."

The dub plate—an exclusive record that no other sound system or disco has—dates back to around 1960, when Jamaican sound system or disco operators liked to clash with each other to see who was best at playing the most danceable songs. They created exclusive records so that audiences had to listen to a certain sound system to hear a particular song.

This penchant for rivalry is the root cause of much of the violence that has plagued the music. Jamaican dancehall audiences, influenced by that history, pit DJ against DJ, singer against singer, and sound against sound, to find one "ruler," usually determined by the reaction of the crowd. Ascendancy on the part of any challenger is greeted by lighted lighters, sometimes firecrackers, sometimes a volley of gunshots.

"In a 'sound clash,' you have to use dub plates right through," Carroll says. "The dub plates don't have to be done necessarily in Jamaica. A lot of those played in Brooklyn are done at [local] studios like Don One."

Sound system operators in New York keep their ears glued to the Jamaican ground, hoping to pick up on the most promising newcomers from home to put on their dub plates. Often, they will turn to international acts or R&B artists. "Although they're not doing roots dancehall, it's a big credit when you can play specials by certain famous artists," says Carroll. "Even reggae artists we don't normally play in the 'clashes,' like Aswad, Maxi Priest, and Third World. It shows diversity and how deep you are into the music. When you have 'specials' by these famous artists, it shows that you're big out there."

U.S. ACTS FACE CREDIBILITY GAP

Credibility is crucial in this competitive environment, and U.S.-based dancehall artists often have difficulty earning it among hardcore fans in the U.S. "They would have to break in Ja-

(Continued on page 14)

Reggae: From Rebel Music To Crossover Radio Cultivates Audience For Jamaican Sounds

BY BALFORD HENRY

NEW YORK—When Gil Bailey moved from London to New York 25 years ago and started his own radio show here, he was ridiculed for his accent as well as the music he was playing—Jamaican ska and rocksteady.

"Even my own Jamaicans didn't like the fact that I sounded Jamaican: Many of them thought it was demeaning. And the music! They probably didn't think that our music was worthy of being aired on an FM station in New York," he says.

Things started improving in the 1970s when an AM station, WLIB, owned by Inner City Broadcasting, started catering to the city's Caribbean community. But Bailey's show, on WHBI, gained little attention and remained alone on the FM band.

This changed in the 1980s when reggae began making an impact on Americans. Although WLIB-AM continued to dominate the ethnic music market with the aid of its program director, Ken Williams, FM stations started to open up to the music.

Other cities with large Jamaican populations—Miami, Philadelphia, Los Angeles, Washington, D.C., Hartford, Conn., and parts of New Jersey where college radio stations were playing reggae regularly—soon followed suit.

Bailey expanded his show in the 1980s from his single half-hour slot

to two three-hour shows, Tuesdays through Fridays. Williams, who had fallen out with his management at WLIB, moved to WRTN New Rochelle, N.Y. WLIB recruited a number of Jamaican DJs, including Jeff Barnes and Karl Anthony. In New Jersey, a Jamaican named Jeff Sarge took over the reggae slot on college FM station WFMU, which had pioneered breaking the music in the States with a white American DJ, Johnathan Blunk.

But the biggest break for reggae music in New York came three years ago when a new company, Multicultural Broadcasting, bought Bailey's station, WHBI-FM, and turned it into a totally ethnic radio station.

"We're catering now to approximately 2.5 million Caribbean people living in the tristate area," says Trevor Ford, general sales manager for Multicultural Broadcasting, which has changed the station's call letters to WMWK 105.7 FM.

Ford says the station's weekend reggae programs have audiences as large as 700,000. WLIB-AM also carries Caribbean programming on weekends, but it is divided between calypso music and reggae, as well as talk and music, and among several other ethnic groups.

"The thing about reggae is that it crosses over into other markets because people from other ethnicities listen to reggae," says Ford. "The music is loved by whites, African-

Americans, and even Spanish-speaking people."

But as reggae radio grows, New Jersey-based Sarge, who hosts the Sunday show "Reggae Schoolroom"—broadcast on WFMU-FM 91.1 from Upsala College in East Orange to 1 million listeners—says he believes it should be less arrogant. "The media needs to pay much more attention to the culture which has given it a foothold in America and not just the advertising dollar."

Sarge says that in order to claim authenticity, Jamaican radio shows are ignoring Jamaican talent reared in the U.S.—thereby giving the impression that only reggae artists from home, or whose music remains unflavored by other styles, are worthwhile.

"We have to recognize that there is as much reggae talent in the U.S. as there is in Jamaica, and that when a Jamaican artist rises above the ethnic market, he has to flavor his music to satisfy people outside of the purely Jamaican market," Sarge says.

Sarge says that for reggae music to fulfill its potential and become mainstream, radio programs have to be expanded to involve the artists who came up through the American experience and foreigners who have become involved with the music, as well as the strictly "roots" music and artists from Jamaica that it relies on now.

Grant, Prince, Barney Set To Heat Up August Public Enemy Leads Slew Of Scorching Rap Releases

■ BY BRETT ATWOOD

LOS ANGELES—Amy Grant, Prince, Barney, and Public Enemy lead the pack of new music releases expected to entice consumers to retail in August.

Amy Grant's "House Of Love" is due Aug. 23 on A&M. Produced by Keith Thomas and Michael Omartian, the album includes a duet with Vince Gill. A U.S. tour is scheduled to begin in January 1995.

Barney should prove a monster seller with the SBK release "Barney's Favorites Vol. II," due Aug. 23. The first Barney record surprised many retailers with brontosaurus-sized sales, moving more than 2 million units, according to SoundScan.

Militant rap act Public Enemy breaks its long silence and returns Aug. 23 with the RAL/Def Jam/Island album "Muse-Sick N Hour Message." Its last studio album was the platinum "Apocalypse '91... The Enemy Strikes Black," released in 1991.

Other rap albums expected to heat up retail include "6 Feet Deep" by Gravediggaz (Gee Street, Aug. 2); "Stress: The Extinction Agenda" by Organized Konfusion (Hollywood, Aug. 16); "Trippin' Wit No Luggage" by Steffon (Ruthless/Relativity, Aug. 23); "Destination Brooklyn" by Vicious (Epic Street, Aug. 23); "Super Tight" by Underground Kingz (Jive, Aug. 30); and "Theme + Echo = Kill" by the Legion (One Love/Mercury, Aug. 23).

On Aug. 16, Warner Bros. unlocks the vaults with "Come," a set of 10 never-before-released tracks by Prince (whose name, and not his now-familiar symbol, will appear on the collection). Included is the 11-minute title track, as well as "Solo," co-written by Tony Award-winning playwright David Henry Hwang, of "M. Butterfly" fame.

Branford Marsalis unveils his new project, the collective Buckshot LeFonque, on the group's self-titled album, due Tuesday (2). The Columbia release blends hip-hop and jazz, and features contributions from the late

blues guitarist Albert Collins.

There will be no shortage of new R&B product in August. Titles include "Reggae Dancer" by Inner Circle (Big Beat/Atlantic, Aug. 16); "Playtime Is Over" by Immature (MCA, Aug. 2); "For You" by London Jones (Silas/MCA, Aug. 16); "Roof-top Soundcheck" by Justice System (MCA, Aug. 30); "The Wolf That House Built" by Little Axe (Okeh/Epic, Aug. 30); "It's A Woman Thang" by Ex-Girlfriend (Reprise, Aug. 30); and a self-titled debut from Usher (LaFace/Arista, Aug. 30).

Epic Soundtrax will release music from the Damon Wayans comedy "Blankman" Aug. 9. The soundtrack contains 12 R&B songs, including new contributions from Domino, Tag Team, Silk, Portrait, and the New Power Generation. The Columbia film opens wide Aug. 19.

Neil Young rejoins Crazy Horse for a follow-up to the platinum "Harvest Moon" album. The new Reprise disc, "Sleeps With Angels," is due Aug. 16. A fall tour will support the release.

Other rock releases rolling out in August include "Push Comes To Shove" by Jackyl, due from Geffen on Tuesday (2); "Divine Intervention" by Slayer (American, Aug. 30); "Bust A Nut" by Tesla (Geffen, Aug. 23); "In Human Nature" by Engines Of Aggression (Priority, Aug. 30); "Born Dead" by Body Count (Virgin, Aug. 23); "In The Hot Seat" by Emerson, Lake & Palmer (Victory, Aug. 23); "After The Storm" by Crosby, Stills & Nash (Atlantic, Aug. 16); and a pair of live albums, "Live! Live! Live!" by Bryan Adams (A&M, Aug. 23) and "Live" by UB40 (Virgin, Aug. 23).

Pranksters the Jerky Boys return Aug. 16 with more phone scams on "Jerky Boys 2" (Select/Atlantic). The comedy act's 1993 debut release sold more than 600,000 copies, according to SoundScan. A feature film starring the duo is due in theaters later this year.

Columbia releases Grammy winner Shawn Colvin's third album, "Cover Girl," Aug. 23. The release consists

entirely of cover versions, including well-known songs from Bob Dylan, Tom Waits, the Police, and Talking Heads.

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FLAVOR OF THE DAY

Another growing pain encountered by Jamaican music as it strives for wider U.S. audiences is the trend toward "flavoring," a blend of hip-hop and dancehall.

"Jamaicans living here who were born in Jamaica want the music from home. The substantial number of Jamaicans in the community prefer the music from home, but they are not a very big market. The [big] market consists mainly of kids who want it flavored," says Maxine Stowe, A&R manager at Columbia/Chaos. Stowe came up through the ranks in New York, promoting the records of her famous reggae-producing uncle, Clement Dodd. She later worked with New York-based importer of reggae/dancehall music VP Records in Queens.

Carroll says it would be tantamount to inviting physical violence for a sound system selector to depart from playing strictly roots dancehall music and play "flavor" sound instead. "Dancehall is considered hardcore here," he says. "The clubs can blend, but in the dancehalls the music has to be hardcore, because the dancehall crowd believes that once you start mixing the music with other rhythms, you're selling out."

In order to keep this purity, dancehall fanatics in areas heavily concentrated with Jamaican immigrants—Brooklyn, the Bronx, Queens, Hartford, Conn., Washington, D.C., and Miami—copy everything that emerges from home and import it to their U.S. neighborhoods. The Jamaican consulate estimates that there are 2 million-2.5 million Jamaican immigrants living in the U.S.

Distinctions are made among the types of dances that are held, ranging from the "juggling" dances, where the sound system plays a mix of R&B, hip-hop, and popular Eastern Caribbean calypsos, to the "clash" dances, where as many as



Columbia/Chaos A&R manager Maxine Stowe, center, signed Jamaican DJ Tony Rebel, left, to the label last year. With them is Donovan Germaine, Buju Banton's producer/manager. (Photo: Balford Henry)

four different sound systems go at each other's throats to challenge one another with competing "dub plates."

The dub plate—an exclusive record that no other sound system or disco has—dates back to around 1960, when Jamaican sound system or disco operators liked to clash with each other to see who was best at playing the most danceable songs. They created exclusive records so that audiences had to listen to a certain sound system to hear a particular song.

This penchant for rivalry is the root cause of much of the violence that has plagued the music. Jamaican dancehall audiences, influenced by that history, pit DJ against DJ, singer against singer, and sound against sound, to find one "ruler," usually determined by the reaction of the crowd. Ascendancy on the part of any challenger is greeted by lighted lighters, sometimes firecrackers, sometimes a volley of gunshots.

"In a 'sound clash,' you have to use dub plates right through," Carroll says. "The dub plates don't have to be done necessarily in Jamaica. A lot of those played in Brooklyn are done at [local] studios like Don One."

Sound system operators in New York keep their ears glued to the Jamaican ground, hoping to pick up on the most promising newcomers from home to put on their dub plates. Often, they will turn to international acts or R&B artists. "Although they're not doing roots dancehall, it's a big credit when you can play specials by certain famous artists," says Carroll. "Even reggae artists we don't normally play in the 'clashes,' like Aswad, Maxi Priest, and Third World. It shows diversity and how deep you are into the music. When you have 'specials' by these famous artists, it shows that you're big out there."

U.S. ACTS FACE CREDIBILITY GAP

Credibility is crucial in this competitive environment, and U.S.-based dancehall artists often have difficulty earning it among hardcore fans in the U.S. "They would have to break in Ja-

(Continued on page 14)

Reggae: From Rebel Music To Crossover Radio Cultivates Audience For Jamaican Sounds

BY BALFORD HENRY

NEW YORK—When Gil Bailey moved from London to New York 25 years ago and started his own radio show here, he was ridiculed for his accent as well as the music he was playing—Jamaican ska and rocksteady.

"Even my own Jamaicans didn't like the fact that I sounded Jamaican. Many of them thought it was demeaning. And the music! They probably didn't think that our music was worthy of being aired on an FM station in New York," he says.

Things started improving in the 1970s when an AM station, WLIB, owned by Inner City Broadcasting, started catering to the city's Caribbean community. But Bailey's show, on WHBI, gained little attention and remained alone on the FM band.

This changed in the 1980s when reggae began making an impact on Americans. Although WLIB-AM continued to dominate the ethnic music market with the aid of its program director, Ken Williams, FM stations started to open up to the music.

Other cities with large Jamaican populations—Miami, Philadelphia, Los Angeles, Washington, D.C., Hartford, Conn., and parts of New Jersey where college radio stations were playing reggae regularly—soon followed suit.

Bailey expanded his show in the 1980s from his single half-hour slot

to two three-hour shows, Tuesdays through Fridays. Williams, who had fallen out with his management at WLIB, moved to WRTN New Rochelle, N.Y. WLIB recruited a number of Jamaican DJs, including Jeff Barnes and Karl Anthony. In New Jersey, a Jamaican named Jeff Sarge took over the reggae slot on college FM station WFMU, which had pioneered breaking the music in the States with a white American DJ, Johnathan Blunk.

But the biggest break for reggae music in New York came three years ago when a new company, Multicultural Broadcasting, bought Bailey's station, WHBI-FM, and turned it into a totally ethnic radio station.

"We're catering now to approximately 2.5 million Caribbean people living in the tristate area," says Trevor Ford, general sales manager for Multicultural Broadcasting, which has changed the station's call letters to WMWK 105.7 FM.

Ford says the station's weekend reggae programs have audiences as large as 700,000. WLIB-AM also carries Caribbean programming on weekends, but it is divided between calypso music and reggae, as well as talk and music, and among several other ethnic groups.

"The thing about reggae is that it crosses over into other markets because people from other ethnicities listen to reggae," says Ford. "The music is loved by whites, African-

Americans, and even Spanish-speaking people."

But as reggae radio grows, New Jersey-based Sarge, who hosts the Sunday show "Reggae Schoolroom"—broadcast on WFMU-FM 91.1 from Upsala College in East Orange to 1 million listeners—says he believes it should be less arrogant. "The media needs to pay much more attention to the culture which has given it a foothold in America and not just the advertising dollar."

Sarge says that in order to claim authenticity, Jamaican radio shows are ignoring Jamaican talent reared in the U.S.—thereby giving the impression that only reggae artists from home, or whose music remains unflavored by other styles, are worthwhile.

"We have to recognize that there is as much reggae talent in the U.S. as there is in Jamaica, and that when a Jamaican artist rises above the ethnic market, he has to flavor his music to satisfy people outside of the purely Jamaican market," Sarge says.

Sarge says that for reggae music to fulfill its potential and become mainstream, radio programs have to be expanded to involve the artists who came up through the American experience and foreigners who have become involved with the music, as well as the strictly "roots" music and artists from Jamaica that it relies on now.



Shaggy, left, is one of the few New York-based dancehall DJs to have found success, while Future Trouble, right, had an easier time being accepted by the dancehall market after his "Kung Fu" became a hit in Jamaica. (Photo: George Spence)

Baker Finds Her 'Rhythm' In Family

Elektra Singer Had 2 Children During Hiatus

BY CRAIG ROSEN

LOS ANGELES—Anita Baker's "Rhythm Of Love," due Sept. 13 from Elektra Entertainment, is the singer's first album in four years. Yet Baker's absence isn't likely to have an ill effect on the new release.

"That kind of distance between releases can be a negative for some artists," says Elektra senior VP/GM David Bither. "But in Anita's case, it's like she never left. They never stopped playing her on radio. She's omnipresent on a number of different formats."

R&B/adult WMXD Detroit PD Kris McClendon backs up Bither's remarks, noting that Baker is the top-testing artist with listeners at the station, located in the singer's hometown. "It's Anita, Luther, Whitney, and Aretha," he says. "Her music holds up real well. We're excited about the new release and will definitely be highlighting it."

Elektra is hopeful that other stations around the country will share McClendon's enthusiasm. In mid-July, the label issued a Baker sampler featuring tracks from her three

previous Elektra albums, including her Grammy-winning chart-topper "Giving You The Best That I Got."

Says Bither, "We want to remind people of her stature and influential

role in music," he says. "She introduced a specific kind of vocal style which other performers have picked up and found success with. Yet she has such a distinct sound that there is

no way she can be confused with anyone else. She's certainly one of the prestige artists on the label."

"Body And Soul," the first single from the album, will go to R&B, AC, top 40, and top 40/rhythm-crossover radio Aug. 8, and will hit retail Aug. 16.

The label will host listening parties, tentatively set for Aug. 3 in New York and Aug. 10 in L.A., for radio, retail, and press, and also may hold preview bashes in Atlanta and Chicago.

In addition, Elektra is planning to

have Baker make a number of TV appearances in advance of the album's release that won't be "limited to the places that have been hospitable in the past," Bither says.

The label also is planning print and TV advertising campaigns, and Baker is set to be featured on the cover of the Sound Exchange direct-response catalog.

Director Kevin Bray, known for his work with Cypress Hill and the Brand New Heavies, will lens the videoclip for "Body And Soul," which Bither says will be "slightly more on the edge" than the artist's previous videos.

Baker says the absence from the spotlight has allowed her to fulfill

(Continued on page 15)



BAKER



Sola System. Axiom Records celebrates the release of "Blues In The East," the debut by Chinese recording artist Liu Sola. Shown, from left, are Sola; Axiom Records GM Pete Wetherbee; the Last Poets' Umar Bin Hassan; Wu Man; Island Records GM/senior VP of marketing Matthew Stringer; and Island Records product manager Andrew Kronfeld.

Stars Help Nanci Griffith Soar On Her Second Set For Elektra

BY JON CUMMINGS

NEW YORK—Don't be distracted by the long list of familiar names associated with Nanci Griffith's new album, "Flyer," due from Elektra Records Sept. 13.

Granted, it's an impressive list: Peter Dinklage of R.E.M. produced two tracks, Larry Mulen Jr. and Adam Clayton of U2 play on several songs, Adam Duritz of Counting Crows duets with Griffith on "Going Back To Georgia," the Indigo Girls sing background vocals, and even former Cricket Sonny Curtis is on hand to rev up lead single "This Heart" with some trademark guitar riffs.

But it's still a Nanci Griffith album. "Sure, it's a great list of names, but everybody came to this record because they love Nanci and love her music,"

says Steve Ralbovsky, Elektra's senior VP of A&R. "The key for us is that this is probably Nanci's best collection of songs, and hopefully the casting of all these fans as supporting players will make this her biggest success."

Adds Elektra VP of marketing Jeff Jones, "We're not even going to use those names in our advertising campaign. This is Nanci's album, pure and simple, and what's happened here is that a bunch of friends and fans—some of whom happen to be famous—came aboard to help her make the kind of record she wanted to make."

It's a record that blends the quintessential folk style of Griffith's Elektra debut, the 1993 covers set "Other Voices, Other Rooms," with the rock approach she explored on her last two albums for MCA, 1990's "Storms" and 1992's "Late Night Grande Hotel."

The rock edge on "Flyer" may surprise some fans who expected Griffith to retain the folk mantle she had seemed to claim once and for all with

(Continued on page 13)



GRIFFITH

Bethel/Woodstock Bickering Continues; House Of Blues Label Signs First Acts

WHATEVER HAPPENED To Peace, Love & Understanding? A lawsuit filed July 22 by Woodstock Ventures, the producers of Woodstock '94, against Sid Bernstein Ltd., Shea Entertainment, and various partners involved in Bethel '94, was settled out of court July 25. The suit, filed in a U.S. District Court in New York, alleged that the organizers of Bethel '94, to be held Aug. 12-14 on the site of the 1969 Woodstock Festival, were committing trademark infringement. Their alleged abuse was causing confusion between Bethel '94 and Woodstock '94, to be held Aug. 12-14 in Saugerties, N.Y., according to Woodstock Ventures, which holds the trademark on the Woodstock name. Woodstock Ventures' attorney, Jonathan Reichman, declined to discuss the conditions of the settlement, but said, "The objective is that we don't want them to use Woodstock as a trademark, or in any way imply that it's a trademark for their festival." In fact, Woodstock Ventures even wants Bethel '94 organizers to take away the disclaimer they run at the bottom of their ads, stating that Bethel '94 is in no way connected with "Woodstock Ventures or PolyGram Diversified Ventures Inc. or with the Woodstock '94 concert in Saugerties, N.Y.," for fear that even mentioning the two festivals in the same ad may cause confusion.

Attorneys for Bethel '94 had no comment other than to confirm that the case had been settled.

SPEAKING OF BETHEL '94, tickets for the festival went on sale July 25. The cost? A clever \$94.69. Children under 12 are admitted free. However, for those who don't feel like rubbing elbows with the masses, tickets for the "garden hospitality tent" also are available. In addition to admission to the grounds and a parking pass, the garden ticket provides a clear view of the stage and catered meals and beverages under a private, decorated tent from noon to midnight Aug. 13 and from noon to 6 p.m. Aug. 14. Cost for these creature comforts? A staggering \$250 for a one-day pass, \$450 for a two-day ticket. It had better be all the beanie-weenies you can eat.

The announced Bethel '94 lineup so far is Blood, Sweat & Tears, Canned Heat, the Chambers Bros., Country Joe McDonald, Fleetwood Mac, Iron Butterfly, John Sebastian, Judy Collins, Leon Russell, Melanie, Mountain, Richie Havens, Sha Na Na, and Tom Paxton. More artists will be announced.

SINGING THE BLUES: House Of Blues Music Company, the label formed by House Of Blues Entertainment

and Private Music, has announced its first signings and staffers.

Inked to the label are 14-year-old Boston guitarist "Monster" Mike Welch and former Michael Jackson guitarist Becky Barksdale. Additionally, the label plans to compile a blues project featuring 27 songs by the late Albert King, none of which were ever released in the U.S.

Private Music will handle marketing, promotion, sales, and other support functions for the BMG-funded and -distributed label, while House Of Blues Entertainment will take care of A&R, recording, and publicity (Billboard, April 30).

Memphis' Kiva Studios, which will be renovated and renamed as the House Of Blues Studios, will be the label's official in-house recording facility. The studio will be run by producer/engineer David Z, who has worked with such artists as Big Head Todd & the Monsters, Fine Young Cannibals, and Prince. Also associated with the label is industry vet Michael Klennner, who will serve as a marketing consultant. More staffers are expected to be named shortly.

SURF'S UP: We don't know how surfers can hear the music with all that water in their ears, but Warner Bros. and Reprise Records have signed on as the music supplier for the U.S. Open of Surfing, slated for Aug. 2-8 in Huntington Beach, Calif. In addition to having tunes piped through the PA system, the labels have prepared a 14-track sampler that includes cuts by L7, Gary Hoey, Dinosaur Jr., the Muffs, Candlebox, Green Day, and more. Hoey will perform at "Surf Aid," a benefit concert for the Surfrider Foundation. Appearing at "Decade Of Dedication," another benefit for the Surfrider Foundation, will be Chris Isaak.

CALLING ELVIS: Oct. 8 is the date for "Elvis Aron Presley—The Tribute," the first such event sanctioned by the artist's estate (Billboard, Oct. 16, 1993). The concert, to be held at Memphis' Pyramid Arena, will be produced by Avalon Attractions, PolyGram Diversified Entertainment, and Elvis Presley Enterprises. Participating artists will perform songs made famous by the King. The obligatory live pay-per-view will be made into a home video and released by PolyGram Video, while the accompanying live album will be released on Island Records. Proceeds from the event go to St. Jude Children's Research Hospital and the T.J. Martell Foundation. No confirmed word yet on performers, but if we confine it to those who have recorded Elvis covers, that narrows it down to a few thousand.



by Melinda Newman



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Artists & Music

Salvation Army Expands Its Publishing Activities

THEY'RE IN THE ARMY: Who is one of the world's largest creators of original band music and arrangements? It's the Salvation Army's Atlanta-based Southern Territory, one of the four United States divisions of the international rescue and relief organization. The division is the second-largest publisher of Salvation Army music, behind the Army's international publishing headquarters in London.

The Southern Territory has just joined ASCAP as a publisher member. Dr. Richard Holts, territorial music director for the territory, says the Salvation Army comprises more than a million people in 98 countries. In the U.S. alone, there are 840

church/installation brass bands, with nearly 8,000 members, as well as 1,418 local church and corps choirs, with more than 19,000 members.

"Along with the military band and public education band programs, the Salvation Army has one of the largest, most influential music publishing programs in the United States," Holts says. "The events of recent years have really forced us to step forward and take a leadership role. The agreement with ASCAP is an important part of assuming that role."

The Salvation Army's brass band program began in the 1800s, and according to Holts, the international publishing division in London has in print "thousands and thousands" of original pieces, arrangements, marches, octavos, and choral works dating from that time.

The Army's music is distributed both through its in-house trade department supplies purchasing division, and through catalogs made available through the London and Atlanta offices.

But as the scope of music and arrangements have broadened, Allan Wiltshire, contemporary Christian music consultant for the Army, says demand for the music has increased.

"Originally, everything was for the church and corps bands and choirs," Wiltshire says, "and because of that we've developed a strong market outside of the Salvation Army, especially in Baptist churches. But in the past five or six years, that has expanded to educational and community groups, especially in terms of published, graded music."

Where the Army once focused on treble clef songs and arrangements for brass bands, new arrangements are both treble and bass clef, with a variety of wind instruments.

"These releases are very much within the Salvation Army's tradition of updating popular music," Holts says. "Although that was pretty radical in its early days, the Army has always transformed popular ballads, music hall tunes, even drinking songs

into gospel music with new lyrics. Today, as then, we utilize a full range of contemporary styles."

Virtually all of the music written and arranged for publication by the Salvation Army is written by Army members, Holts says. A number of well-known jazz composers have acknowledged their Salvation Army band roots by composing music and donating it to Army publishing.

Both Holts and Wiltshire say that participation in Army music programs has exploded in the past few years, necessitating, in part, the publishing agreement with ASCAP.

"I would say a major factor has been the assignment of full-time music directors at the state

level," Holts says. "These are professional music directors who supervise developing programs at the local level, as well as music conservatories, seminars, camps, concerts, and train local volunteers and music leaders."

"We now have about 45 full-time music directors nationally, and that has made a difference in the real turnaround in our music programs and publications. They've grown hand in hand."

BETTE'S THEORY: Following a lovely rendition of "Moonglow" during her performance at the Brendan Byrne Arena July 22 in New Jersey, Bette Midler wondered why they don't write songs about the moon and stars anymore. "Maybe it's because they don't see the moon and stars," she offered to an adoring audience.

SONDHEIM, SOLO: "I'm flattered and embarrassed and delighted at your interest. I can only hope there will be enough news to justify publication." The writer is Stephen Sondheim, in a note to subscribers of a new quarterly called the Sondheim Review, dedicated solely to the works of the great composer and lyricist. The premiere issue, with 32 pages, contains, naturally, deep-seated commentary on Sondheim's latest show, "Passion," and the Broadway failure but cult favorite "Merrily We Roll Along." According to Milwaukee-based editor Paul Salsini, there are currently 800 subscribers in the U.S. and abroad.

PRINT ON PRINT: The following are the best-selling folios from Music Sales:

1. Tori Amos, Under The Pink
2. The Lemonheads, It's A Shame About Ray
3. Stone Temple Pilots, Core
4. Red Hot Chili Peppers, Blood Sugar Sex Magik
5. The Piano, Music From The Film.

Assistance in preparing this column was provided by Bob Darden.



by Irv Lichtman

Joe Cocker Courts New Woodstock Generation

BY JIM BESSMAN

NEW YORK—When Joe Cocker takes the stage at Woodstock '94 this month, his appearance will be more than mere nostalgia.

The venerable English soul singer, who performed at the original Woodstock 25 years ago, is still in high gear with a new album—his 18th in three decades—due Sept. 13. Titled "Have A Little Faith," the disc is also his first for 550 Music/Epic following a long stint on Capitol in the U.S.; Cocker remains an EMI artist outside the U.S.

"He's one of those 'desert island' kind of artists," says 550 Music's GM Polly Anthony.

The new album features a continuation of Cocker's self-denoted "secondary career" of singing movie themes: "Take Me Home," from the film "Blown Away." The track is a duet with Fleetwood Mac vocalist Bekka Bramlett, the daughter of Cocker's Mad Dogs & Englishmen band alumni Delaney and Bonnie Bramlett. It also features another trusty cover: a reggae-fied version of the Lovin' Spoonful's 1966 chart-topper "Summer In The City," already a hit in England.

Other tracks include such top tunesmiths' submissions as John Hiatt's "Have A Little Faith In Me," Tony Joe White's "Let The Healing Begin" and "Angeline" (co-written with Cocker), Robbie Robertson's "Out Of The Blue," and

Frankie Miller and Will Jennings' "Soul Time."

"A hell of a lot of songs get sent to me—it's a matter of finding things I can sing well enough," says Cocker, who credits his manager, Roger Davies, with finding the new tunes. Davies co-produced the album with Chris Lord-Alge.

"I'm always trying to make something that's current, but I'm still so rooted in the blues—even through I've been accused by keener fans in Holland of straying away from the blues on this album," Cocker says.

That demanding Dutch contingent notwithstanding, Cocker says that his European fan base has steadfastly stood by him over the years, more so than his U.S. audience.

"In Germany, those kids hung with me even through rough times in the mid-'70s," he says. "The French have been in and out, but they're very much back in because they're on a blues streak now. In England, where I haven't done that great the last few years, there's been a revival of interest in me because 'Summer In The City' came out on a reggae compilation and we did a video for it. As for the States, I've always been able to do the summer kind of gigs, but the last few

haven't done too well, which is partly why I left Capitol. They were quite happy because I was selling very well in Europe, but it seemed like a good idea to give it a shakeup and see if we could do better here.

"There's this strange perception of me, that I'm locked in the '60s," Cocker adds. "But I keep trying to do new stuff, and new kids are born every day."

No doubt much of the upcoming Woodstock audience will comprise kids who were too young for the first one. "I'm hardly the Grateful Dead, but I'm into my third generation of entertaining 15-year-olds," says Cocker, who hopes that the "commerciality" of the new Woodstock won't diminish the spirit of the old festival.

Cocker's Woodstock performance provides a timely cornerstone for 550 Music's promotional efforts in support of "Have A Little Faith."

"There will be TV—'The Tonight Show' and Letterman," says Anthony, who adds that a video will accompany the first single, "The Simple Things." "He'll then tour at the release of the album, beginning in Los Angeles at the House Of Blues and hitting major markets. Then he's off to Europe to fulfill his obligations there."

After about a year off the concert trail, Cocker is eager to get back on. "Each time I take a break, I miss the live audience feel after a while," he says, adding that tour plans after Europe include a post-Christmas



COCKER

STARS HELP Nanci Griffith SOAR ON HER 2ND SET FOR ELEKTRA

(Continued from page 11)

"Other Voices." That album won a Grammy for best contemporary folk recording and has sold 290,000 copies to date, according to SoundScan data—by far her best performance at retail.

However, Griffith says she has always tried to move forward from album to album, and she had no intention of standing still this time, despite her folk success. "I hinted at [the new direction] during the tour last year," she says, "when I closed the shows with 'This Heart' and said that one element of folk we hadn't covered on 'Other Voices, Other Rooms' was skiffle and West Texas music. So nobody can say I didn't warn 'em.

"To me, the songs on this album are still folk songs, just as much as anything else I've done. So I don't think anybody will be too shocked."

"Flyer" is definitely a progression from Nanci's previous work," says Ralbovsky, who was instrumental in luring Griffith away from MCA and has worked with her closely since then. "We wanted to run with some different ideas, while at the same time preserving Nanci's identity as an acoustic artist.

"We wanted to capture that 'essential' Nanci Griffith style in a sonic environment that would be sympathetic with the songs—and that would attract an audience among people who might have found her earlier work a little too folksy."

Griffith wrote or co-wrote all but one of the 15 songs on "Flyer," after devoting the "Other Voices, Other Rooms" album and tour to the work of some of

her favorite folk writers, including Bob Dylan, Kate Wolf, Woody Guthrie, John Prine, and Janis Ian. She says that concentrating on covers during that time gave her new insight into her own work and resulted in a period of prolific songwriting.

"It changed my viewpoint as a writer, and my focus," she says. "I had always felt like maybe I didn't have enough of an idea of who I was to write really personal songs, maybe because I was always on the road and never had a chance to sit back and get some perspective. And that's probably why I've always written fiction. Now I think I've gained a greater perspective, and this is probably the most personal set of songs I've written."

To translate those songs onto tape, Griffith and Ralbovsky chose Peter Collins, who has worked with acts as diverse as the Indigo Girls, Rush, and Queensryche. But first they called on Buck, who wound up producing the album tracks "Time Of Inconvenience" and "Always Will," as well as six other songs that may be released on an EP next year. "We had thought about having Peter produce the whole album, but it turned out he wasn't going to be able to work it into R.E.M.'s schedule," Ralbovsky says. "So we chose some songs and went down to Athens for four weekends to work with him.

"[Buck] wanted to keep it very experimental, with no big expectations. It was a matter of, 'Look, I've got my weekends free, let's get together and see how it goes. If it works, it works.' And to give credit to Nanci, she was

willing to go in with musicians she wasn't familiar with, and work in a method she hadn't before," Ralbovsky adds.

Among the session players in Athens was bassist Dave Schools of Widespread Panic; other guests on the Peter Collins-produced tracks include the Chieftains and Kurt Neumann and Sammy Llanas of the BoDeans. "For me, the greatest thing about this record was the fact that everybody was just happy to be doing what they were doing, and that egos never became a part of it," Griffith says. "Everybody had a blast, and it was a great experience."

"This Heart," highlighted by Mullen's inventive percussion, Curtis' guitar, and a rapid-fire bass line played by Michael Rhodes, goes to album alternative radio Aug. 23—one day before Griffith tapes a performance for the PBS series "Austin City Limits," on which she has appeared regularly. She also has taped a concert segment for the syndicated country music series "The Road," which debuts this fall, and Jones notes that the anticipated agenda also includes a pair of programs where the hosts are avowed fans: the "Today Show" with Bryant Gumbel and David Letterman's "Late Show."

Griffith's tour plans include an early-autumn trip across Europe, where she has built up a considerable following over the years, and then a return to the States for dates that will include a week on Broadway sometime around Thanksgiving.

Australian swing and a more extensive U.S. schedule set to start next April. "I hope we touch some new hearts."

Cocker's wish is echoed by Anthony, whose enthusiasm, she feels, helped bring Cocker to Sony 550. This was coupled with the already "excellent relationship" between Cocker's manager Davies and 550 sister company Epic Records, home of his client Sade.

"Any new situation creates excitement anyway," Anthony says of the opportunities surrounding Cocker's label debut, "but Joe Cocker is the kind of artist who reminds me why I got into the music business... It's really wonderful to now be in a position where I can help maintain a spot for someone who's as tremendously talented as Joe is."

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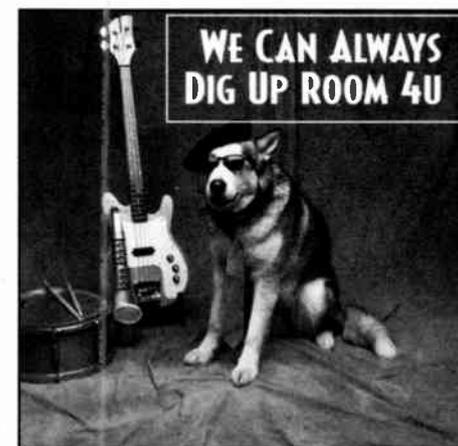
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A pair of wire rimmed spectacles worn by John Lennon, sold at Christie's, May 1994, for \$4,290.



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ATLANTIC WHIPS UP SUPPORT FOR PHAIR'S SECOND SET

(Continued from page 1)

stead, it became 1993's across-the-board critical favorite, as well as a methodical word-of-mouth hit. With almost no radio, video, or touring support, Phair's brash, literate, rock debut ("Music To My Ears," Billboard, May 8, 1993) struck a chord with an active audience that sought out the singer. "Exile In Guyville" has sold 130,000 copies since its release, according to SoundScan, making it Matador's best-selling disc ever.

"Whip-Smart," a confident mix of old and new sounds from Phair, is due in stores Sept. 20.

Phair wasted little time putting together her sophomore effort. "I wanted to get the second album out of the way," she tells Billboard. "There's a certain progression you have to go through as an artist when you suddenly get attention."

As the kudos for "Exile" mounted, so did the anticipation, and pressure, surrounding her next release. The 27-year-old singer/songwriter admits to being "totally spastic about" the prospect of following up "Exile." "I was losing my mind for a while," she says. In the end, Phair "decided to do something different than 'Guyville.' I just did something that was fun for me. I made sure it wasn't shitty, but didn't worry about whether it was, like, A+. So I just made a good second album, with some occasionally great songs."

The making of "Whip-Smart" took Phair and her tight-knit recording team far from the cracked sidewalks of their Wicker Park base in Chicago. Phair first hit the studio with Brad Wood, the producer/drummer/bassist on "Exile," in August 1993, and they cut some early songs, like the syncopated "Cinco De Mayo." After a six-month break, the two returned to Wood's Idful Music studio in Chicago, where an old couch and a well-stocked mini-fridge routinely welcome a parade of neighborhood visitors. With the help of guitarist Casey Rice, much of the music on "Whip-Smart" was laid down in February.

But when it came time to tackle the vocals, Phair was feeling distracted by the growing press clamor surrounding "Exile" (most year-end music polls touting the album had just been published), and chilled by the wicked winds blowing off Lake Mich-

igan. "I said, 'Fuck it. Guys, find me a studio in the tropics,'" Phair says. Within days, Phair, Wood, and Rice were in the Bahamas at Compass Point Studios, owned by Island Records president Chris Blackwell. Over nine days, they recorded most of the vocals, added some bass and guitar lines, took afternoon swims, and downed plenty of rum.

The album, boasting a slightly more muscular sound than "Exile," was mixed at Idful in April. In all, "Whip-Smart" took just six weeks to complete.

STRONGER SONGS

Wood says he hears stronger songs on "Whip-Smart" than those on "Exile." Indeed, combined with "Exile," the new album should confirm Phair's place among today's smartest songwriters. Musically, Phair's signature sonic mix of naked guitars, layered vocals, and backdoor hooks remains firmly intact on tracks such as the contemplative "Go West," the hypnotic "Shane," and the sexually explicit "Chopsticks." Wood notes the "louder drums and snazzier beats" on cuts like the album's first single, "Super Nova," which rocks harder and bolder than anything on "Exile."

But while those songs stand out, it's the pure, unadulterated pop sound of the title track that will no doubt stop listeners in their tracks and, Phair admits, make a few fans cringe. The song, left over from the homemade "Girly Sound" tapes Phair mailed to friends before signing with Matador, is a rosy daydream about how as a mother, Phair will help her son "grow up pretty as the grass is green/And as smart as the English Channel's wide." The song, built around a looped drumbeat that toys with a hip-hop sound, is joined together with quirky background jungle noises—lions roaring, frogs croaking—and a sing-song chorus borrowed from Malcolm McLaren's "Double Dutch" ("When they do the double dutch/That's them dancing"). The song may be Phair's ticket to the masses.

Atlantic executives clearly have high hopes for the singer's second album. Label president Danny Goldberg calls "Whip-Smart" a "worthy successor" to "Exile" and predicts it

will "hit gold quickly."

Although dates were still tentative at press time, the roll-out of "Whip-Smart" calls for the vinyl seven-inch single of "Super Nova" to bow at retail, as well as at college, modern rock, and album alternative radio, Aug. 19. A CD single radio remix, complete with an edit, ships to stations Sept. 9. (Due to be deleted from "Super Nova" is a high-octane salute to a local stud: "You fuck like a volcano.")

Atlantic has a joint-venture marketing and distribution deal with Matador. Together, executives at the two labels decide which Matador artists will be worked at retail and radio by the much larger Atlantic. Since "Exile" was strictly a Matador release, Atlantic's radio promotion department didn't actively pitch the record through 1993.

But by early 1994, sensing a growing interest among some daring programmers, Atlantic and Matador put together a five-song CD sampler of Phair's music. In March 1994, 10 months after its release, "Never Said," Phair's kiss-and-don't-tell single collected nearly 200 spins in one week at commercial modern rock radio, according to Broadcast Data Systems.

Tod Elmore, Atlantic's national director of alternative promotion, notes that although "Never Said" made some noise, it never received an "over-the-top promotional effort" from Atlantic's staff. Will "Whip-Smart" receive such a push? "Oh, heavens, yes," he laughs.

While "Exile" made modest gains at commercial radio (many programmers, even Phair fans, didn't think

the record's sparse, low-key production was right for the airwaves), some stations anxiously await the arrival of "Whip-Smart." Since going on the air in April, modern rock WREV/KREV Minneapolis has been giving listeners a daily dose of Phair, with four "Exile" cuts firmly lodged in recurrent rotation. "There's such a strong buzz among the music-intensive listeners" here, reports station PD Kevin Cole. "They like her strong credibility... There is high anticipation for this record."

At retail, "the potential is there" for a breakthrough, according to Michael Toppe, senior buyer for Best Buy, the Minneapolis-based chain. He notes that sales of "Exile" have remained steady since last fall. "That's a good sign."

For a true hit, Atlantic will have to cross several format bridges with "Whip-Smart," from adventurous modern rock outlets such as WREV/KREV to more mainstream modern rock players, and from album rock to top 40. While some early fans and critics might groan at the thought of street-smart Phair being pitched to, and eventually played on, the hits format (not to mention MTV: Phair directed the pending "Super Nova" clip), top 40 is definitely in the sights of Atlantic executives, particularly when the impossibly catchy title track is released, most likely as the second single, come winter.

"Given the current climate at top 40, we'd be silly not to" explore it, says Atlantic's Elmore, commenting on the format's increasing willingness to co-opt modern rock artists.

Matador co-president Chris Lombardi understands that "some fans

feel they discovered Liz when there were just 3,000 copies [of 'Exile'] on the streets. They're the ones who made tapes and told their friends about her." And yes, he concedes, some may feel alienated by the full-court marketing press set to uncork on behalf of the new release. But the issue, as he sees it, is not about the ongoing debate surrounding the virtues of indies vs. major labels, but rather how best to expose Phair to more people. "She's a huge talent, and the record should do well. We're going to do our best to make it happen," says Lombardi.

Phair is aware of the potential culture clash surrounding mainstream acceptance, and has discussed it with friends. "This is how Blackie [Onasis] from Urge [Overkill] explained it," she says. "You make your first album for your people. You make your second album for the people—your people get pissed off, but you need to get the attention of the people. Then you come back for the third album, and you make it for your people again, but you've got the people, so you instinctively grab a whole, bigger slice. And that's your true market."

Phair, whose eyes rarely wander from the business side for too long, has very definite goals for "Whip-Smart." "I'd like to sell two and a half times as many as I sold before. I want gold. You wanna know why? Because Compass Point has all the gold and platinum albums [that have been recorded there]. And they've got the first B-52's, and AC/DC, and all these Led Zeppelins and Bob Marleys hanging there, and I want my goddamn gold record on that wall. That's my goal."

BABYLON BEAT: JAMAICAN MUSIC CULTURE IN U.S.

(Continued from page 10)

maica before they're accepted in the dancehall here," says Carroll. "The dancehall fans here are really prejudiced. If the record is made in New York, they usually don't give it much credit."

Conversely, Stowe says U.S.-born or -based Jamaican artists have less difficulty entering the mainstream. "Take, for example, an artist like Rayvon. I wouldn't worry about his credibility in the Jamaican market [although he is a New York-based Jamaican dancehall DJ], because I feel very comfortable just to put him with some producers who are on the tip of the flavor and just let him go. I would certainly worry about the credibility of the artists I signed from Jamaica, but I wouldn't worry about an artist from New York, because that [hard-core] Jamaican market is really insignificant compared to the flavor market [here]."

Other U.S.-born artists and dancehall DJs striving for acceptance from hardcore fans include Tony Rebel, Shaggy, and Future Trouble.

Karen Mason, marketing manager at the Atlantic subsidiary EastWest, adds, "It is more a question of strategy than where you're born. Born Jamaicans [born in the U.S. of Jamaican parents] can find a more immediate audience among African-Americans because they're Americans and they dress, look, and behave like Ameri-

cans. Their image may not appeal to the Jamaican dancehall community, but it appeals to the young black American community."

Mason has helped propel the careers of reggae artists like Terror Fabulous, Snow, and Born Jamericans. Of the lot, only Fabulous is Jamaican-born. "For Terror Fabulous, we had to phase the campaign, starting with some very grass-roots singles like 'Gangster Anthem,' 'Number Two,' and 'Action,'" she says.

As part of its grass-roots strategy, EastWest earlier this year signed an exclusive vinyl distribution deal with VP Records for Fabulous' debut album, "Yagga Yagga," and Born Jamericans' album "Kids From Foreign" (Billboard, June 11).

Grange says it is important to cultivate the Jamaican market in the U.S., despite its low turnover when compared to mainstream sales in the States. A hit in the ethnic Jamaican market in the U.S. generally sells 10,000-30,000 copies, usually vinyl. Observers say artists known to a broader mainstream audience, like Rita Marley and Judy Mowatt, can sell 50,000-150,000 units in the U.S.

This mainstream market, which comprises Jamaicans and other ethnic groups, includes American kids who like hip-hop, dancehall, rock, and reggae, and is a market others in the industry hope to cultivate.

New York reggae disc jockey Gil Bailey and his New Jersey colleague Jeff Sarge, who team as Kiss-FM's dancehall music mixers the Dubmasters, hope their mixes will catapult them to a wider market.

"It doesn't work to go straight to the mainstream, or to stick to the roots dancehall," says a spokesman for Dubmasters. "You have got to do mixes and remixes. Look at Dawn Penn's 'You Don't Love Me.' It took off as a roots song, but after they remixed it, it just kept on selling."

Meanwhile, Carroll is booking veteran R&B artists that he hopes will appeal to broader audiences.

Sarge, who also hosts the radio show "Reggae Schoolroom," Sundays on WFMU-FM East Orange, N.J., says, "People in the Jamaican community here fail to realize that, for example, when an artist like Shabba Ranks steps out into the world stream, he has a much wider audience than just them to please, and they feel he has sold out. But the artist has to realize that pleasing the Jamaican community at home and abroad will keep him popular only within that community."

Sarge says Jamaican artists groomed in the United States deserve the same respect as those groomed in Jamaica. "At some stage, they have to recognize that the talent is as much available here as there."

MERCURY MUSIC PRIZE

(Continued from page 9)

nated albums. "The whole point of the prize," says Cooper, "is not only the music, but a critical assessment of the music."

A single winner of the competition will be announced at the conclusion of the award dinner Sept. 13 and will appear on "The Late Show" that night. The winning artist will receive a prize of \$38,000 (25,000 pounds).

Established in 1992 by the British Phonographic Industry (BPI) and the British Assn. of Record Dealers (BARD), the prize is sponsored by Mercury Communications, the telecommunications company. It was proposed by Webster, then managing director of Virgin Records U.K. and now an independent industry consultant, with the support of David Ter-

rill, marketing director of HMV U.K. It was designed, in part, to draw attention to albums in the singles oriented British market. The retail campaign has helped generate store traffic during the traditionally slack summer season.

A Mercury Prize nomination is viewed as a key promotional opportunity by record labels. Roy Eldridge, managing director of Chrysalis Records U.K., notes that the selection of Shara Nelson's "What Silence Knows" coincides with both the release of a new U.K. single and the first live performances in the U.S. by the former Massive Attack singer, supporting the American release of her album. "We're thrilled," says Eldridge. "Delighted."

ANITA BAKER*(Continued from page 11)*

some of her other dreams. She gave birth to her second son in May. "Having my kids was a lifelong dream that I finally saw come to fruition," she says.

The need to concentrate on having a family became apparent to the artist while she was touring in support of her 1990 album, "Compositions."

"One day, I walked into the Ritz-Carlton in Chicago and I just started crying," she says. "I didn't know at the time what was wrong, but once I was home for a couple of weeks, I realized I was missing some very important things in my life, like family."

During a January 1993 hiatus, Baker gave birth to her first son. She worked on "Rhythm Of Love" while pregnant with her second child.

Remarkably, Baker says her vocals actually improved during her pregnancy. "I don't know why it happened, but I had the energy of the gods and my vocals were bigger and more powerful. But it didn't really make sense, because my diaphragm was totally misplaced and my vocal chords were swollen."

"Rhythm Of Love" is Baker's first album recorded without longtime producer Michael J. Powell, a former band mate of the singer in the late-'70s Detroit group Chapter 8. "I was halfway through the record before I even thought of contacting a producer," says Baker.

Eventually, various producers, including Tommy LiPuma, Barry J. Eastmond, and Gerard Smerek, were called in to assist Baker.

Instead of traveling to New York and L.A., Baker recorded the bulk of the album at a studio in her old house on the outskirts of Detroit. "I've always recorded someplace other than where I live, but this time, I said, 'Hell, I'm not leaving home.'"

In fact, Baker's rendition of "The Look Of Love" was recorded in her living room, with Joe Sample playing her piano.

Other tracks on the album, which is a mix of vintage and new material, include Baker's readings of "My Funny Valentine" and "You Belong To Me." The latter is not a remake of the track of the same name that appeared on "Giving You The Best That I Got," but her Arif Mardin-produced cover of the 1978 Carly Simon track. Baker's version was featured on "Rubaiyat," Elektra's 40th-anniversary compilation.

Baker says people will either love or hate her version of "My Funny Valentine." "I maybe hit the melody in the first four bars, but after that, it's all interpretation, as opposed to just singing the song again." The track features George Duke, who also produced and arranged the song for Baker.

The album's title track has a special meaning for Baker. "It's about getting caught up in business and losing a sense of your own personal rhythm, then finding your own pace again," she says.

Baker will attempt to live at her own pace when she hits the road to support "Rhythm Of Love," with a tour tentatively set to start in December. She plans to bring the family. Says Baker, "We have nurses and nannies, and we will bring everyone along."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FOR WEEK ENDING AUGUST 6, 1994 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan	
			★ ★ ★ No. 1 ★ ★ ★	
1	3	21	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE
2	5	45	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
3	1	8	69 BOYZ RIP-IT 6901 (9.98/15.98)	NINETEEN NINETY QUAD
4	2	2	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98)	HUNGRY FOR STINK
5	4	4	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
6	7	40	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
7	6	4	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98)	CREEPIN ON AH COME UP
8	—	1	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98)	UNITY
9	—	1	OVERKILL ATLANTIC 82630/AG (10.98/15.98)	W.F.O.
10	10	9	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
11	11	5	MELVIN RILEY MCA 11016 (9.98/15.98)	GHETTO LOVE
12	—	1	NOFX EPITAPH 86435* (10.98/14.98)	PUNK IN DRUBLIC
13	9	3	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98)	CRACKED REAR VIEW
14	12	74	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
15	13	21	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
16	17	7	PRIDE & GLORY GEFEN 24703 (10.98/15.98)	PRIDE & GLORY
17	21	26	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
18	23	32	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
19	15	5	THE BEATNUTS VIOLATOR 1179*/RELATIVITY (9.98/16.98)	THE BEATNUTS
20	18	6	BLUR FOOD/SBK 29194/EMI (10.98/15.98)	PARKLIFE

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

21	—	1	2 UNLIMITED RADIKAL 15421/CRITIQUE (10.98/15.98)	REAL THINGS
22	16	9	CAUSE & EFFECT ZOO 11056 (10.98/15.98)	TRIP
23	14	7	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98)	KIDS FROM FOREIGN
24	31	4	SELENA EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO
25	24	6	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
26	20	2	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98)	COMMON GROUND
27	8	2	311 CAPRICORN 42026 (9.98/16.98)	GRASSROOTS
28	19	4	LOREENA MCKENITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
29	25	10	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
30	22	6	FUGEES RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98)	BLUNTED ON REALITY
31	36	2	DECONSTRUCTION AMERICAN 45544/WARNER BROS. (10.98/15.98)	DECONSTRUCTION
32	26	4	M PEOPLE EPIC 64209* (10.98 EQ/15.98)	ELEGANT SLUMMING
33	38	3	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU
34	30	10	MILLA SBK 27984/EMI (10.98/15.98)	THE DIVINE COMEDY
35	35	2	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
36	—	1	STEVEN CURTIS CHAPMAN SPARROW 51408 (9.98/13.98)	HEAVEN IN THE REAL WORLD
37	28	4	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
38	29	11	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT
39	32	15	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
40	—	1	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA

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

N II U: At Arista, when Clive Davis is excited, everyone's excited. But it's not hard to be genuinely enthusiastic when the staff is presented with a fresh new four-piece R&B vocal group like N II U.

Its self-titled debut, released July 19, impressed Davis so much that he invited the group to perform during Arista's presentation at the BMG Distribution convention two weeks

The industry is beginning to emanate the same kind of excitement as the label. The first single, "You Don't Have To Cry," moves 75-68 on Hot R&B Singles this week.

Following a performance in Davis' hotel suite during a promotional outing for key trade, radio, video, and retail people in Los Angeles, a representative from "Soul Train" booked the act for an August appearance on the show, according to Richard Sanders, Arista VP of artist development.

Prior to the album's release, the label set up several showcases by the group for the Arista and BMG staffs. On Monday (1), the group heads out on a 30-city radio, video, press, and retail promotion tour. N II U also will be the label's featured artist in the Arista Reaching And Teaching events later this summer (Billboard, May 7).

"We're not just here to run a single up the charts," says Riggins. "We're committed to this for the long term."

BUTLER'S NEW WRAP: It's been three years since the **Psychedelic Furs** broke up. Judging from the turnout July 18 at ex-Furs singer **Richard Butler's** showcase for his new band, **Love Spit Love**, at the Viper Room in Los Angeles, he was sorely missed. The club was packed wall to wall with members of the press, retail, radio, and fans.



Supernova. Hüsker Dü co-founder Grant Hart is back with an impressive new Nova Mob album on Restless. "Little Miss Information," from the self-titled disc, is the first offering for modern rock radio. The label also serviced PDs with a family tree of Hüsker Dü, which also spawned Bob Mould's band, Sugar.

"From the standpoint of setting this up, the most important element is the background [Butler] brings to the party, and the credibility of an artist from an established, seminal alternative band," says Jim Kelly, VP of sales and marketing at Imago. "The response at radio out of the box has been unbelievable. We knew we would have it, but not this fast."

In addition to the L.A. show, there have been showcases at CBGB's in New York and at the BMG convention in Seattle. Butler and guitarist **Richard Fortus** (who opened for the Furs with his former band, **Pale Devine**) also have been performing acoustically at select radio stations and retail outlets. A full tour is being planned for September.

Kelly says Imago plans to take the single to top 40 in early August. The **Jake Scott**-directed video goes to MTV this week. An "ABC In Concert" segment on **Love Spit Love** will air in August.

GUITAR PRODIGY: Eleven-year-old blues guitar phenomenon **Nathan Cavaleri** is featured in the Hollywood Pictures film "Camp Nowhere," starring **Christopher Lloyd**, which opens Aug. 26.

The young Sydney, Australia, native has a part in the film and performs **Eddie Cochran's** "Summertime Blues" and "Workin' On It." Both are from his debut album, "Nathan," on MJJ/Epic, due Aug. 8.

"Workin' On It," the first single for album rock radio, features some fancy fingerwork by Cavaleri and vocals by **Andrew Strong**, former lead singer of the **Commitments**.

While Strong doesn't sing on all the tracks on the album, he will be participating in Cava-



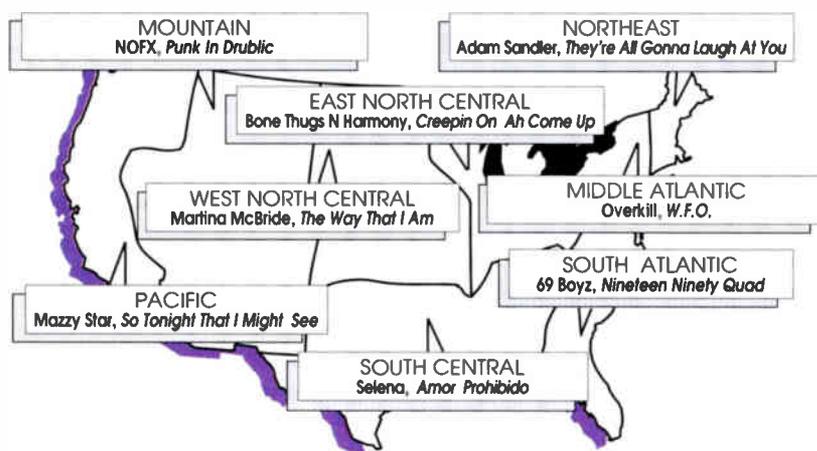
Coming Attraction. During the week prior to the release of the **Tractors'** self-titled Arista debut, CMT aired teaser spots saying "Warning: The Tractors Are Coming." The video for the first single, the country rocker "Baby Likes To Rock It," premieres on CMT Monday (1). The album is due Tuesday (2).

leri's Aug. 8-23 media promotional tour.

Also featured on the album are such noted session players as guitarist **Randy Jacobs** (**Bonnie Raitt**), keyboardist **Teddy Andreadis** (**Guns N' Roses**), bassist **Jeff Berlin** (**Yes**), and drummer **Curt Bisquera** (**Mick Jagger**).

Assistance provided by **Silvio Pietrolungo**.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
MOUNTAIN 1. NOFX, Punk In Drublic 2. Martina McBride, The Way That I Am 3. Big Head Todd/Monsters, Sister Sweetly 4. Prong, Cleansing 5. 311, Grassroots 6. Bone Thugs N Harmony, Creepin On Ah... 7. Mazzy Star, So Tonight That I Might See 8. L7, Hungry For Stink 9. Big Mountain, Unity 10. Ahmad, Ahmad	NORTHEAST 1. Adam Sandler, They're All Gonna Laugh... 2. L7, Hungry For Stink 3. Fugees, Blunted On Reality 4. Overkill, W.F.O. 5. Mazzy Star, So Tonight That I Might See 6. Terror Fabulous, Yaga Yaga 7. Born Jamericans, Kids From Foreign 8. The Beatnuts, The Beatnuts 9. Martina McBride, The Way That I Am 10. M People, Elegant Slumming

Modern rock radio quickly jumped on the first single, "Am I Wrong," from the band's self-titled Imago album. Dave Jerden (**Alice In Chains**, **Jane's**

Addiction) produced the album, which is due Aug. 2. The single jumps 26-17 with a bullet on Modern Rock Tracks this week.

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Gerald Levert Gives Everything Singer's Sophomore Solo Set Due Sept. 6

BY DAVID NATHAN

LOS ANGELES—Packed with the kind of soulful and sensual vocals that have become his trademark as lead singer of the group Levert, Gerald Levert's sophomore solo set, "Groove On," bears all the marks of being what Elektra Entertainment/EastWest Records chairman Sylvia Rhone terms "Gerald's career signature album."

"We're looking at taking him to a platinum-plus level with this record," says Rhone of the set, due for release Sept. 6.

Rhone worked closely with Levert and Merlin Bobb, EastWest's VP of A&R, on the album, which she says is undergoing an unprecedented, across-the-board marketing campaign.

"I'd Give Anything," the David Foster-produced first single, gained immediate attention at pop and urban radio, Rhone reports. Last week the track debuted at No. 22 on the Hot R&B Airplay chart, with 65 R&B and 45 top 40 stations playing it, according to Broadcast Data Systems.

Says Rhone, "Our approach with the first single was to take it to the

[top 40/rhythm-crossover and R&B] formats simultaneously; that's the first time we've used that approach with Gerald's music. We felt that it had out-of-the-box, crossover mass appeal, and the reaction has been incredible."



LEVERT

Rhone says the plan now is to expand Levert's base through up-front advertising in mainstream consumer publications and on TV, and to market the project heavily in music stores.

According to Karen Mason, director of marketing at EastWest Records, Levert will make key television appearances. "The video is being premiered on BET with Donnie Simpson [Aug. 10], and we're looking at a BET special [unconfirmed at press time] as well as appearances on 'Soul Train' and 'Showtime At The Apollo,' and bookings on all the late-night shows."

Rhone says the rapid success of "I'd Give Anything" is opening new doors for Levert. The singer himself

notes that it was Warner Music U.S. president/COO Doug Morris, then co-chairman of Atlantic Records, who suggested the song, which was originally a top 20 country hit for the Curb group Boy Howdy.

"I'd recorded 20 tunes when Doug originally suggested 'I Swear' for my album," says Levert. "I didn't get back to him in time, and the song ended up with [Atlantic group] All-4-One and became a No. 1 single. When he called me with 'I'd Give Anything,' I didn't hesitate! And working with [Grammy-winning producer] David Foster was really great."

EastWest's work on "Groove On" will focus on expanding Levert's fan base within the urban market as well as with mainstream audiences, according to Rhone. "We're going to be (Continued on page 21)



Sweet Success. While mixing tracks for artist Sweet Sable's debut Street Life/Scotti Bros. album "Old Times' Sake," songwriter/producer/rapper Nikke Nicole was visited by Street Life/Scotti Bros. urban music division president Kevin Evans and executives from her publishing company. Pictured, from left, are James Jackson, director of creative services, MCA Music; Evans; Carol Ware, VP of creative services, MCA Music; Nicole; and James Alexander, executive VP of creative services, MCA Music.

Rapper King Just Helps Make Staten Island A Hip-Hop Hotbed

BY HAVELOCK NELSON

NEW YORK—As with a few other hip-hop hopefuls from the Big Apple, like Shyheim ("On & On"), Black Fist/Select Street rapper King Just owes much of his career direction to Wu-Tang Clan. "The Force MDs are from Staten Island, but I guess they didn't quite do it for us," says Just.

Along with the emergence of that kung-fu-inspired crew last year, there finally came a rap identity for New York's "forgotten borough."

No, it's not the Boogie Down (the Bronx) or Bucktown (Brooklyn). It's Shaolin; that's how the rap nation now refers to Staten Island, which is a warming hip-hop hotbed.

Just, whose real name is Adrian Angevin, says there's no distinct Shaolin style: "Everybody's got their own. Method Man [from Wu-Tang Clan] has a smooth style... mine would be considered off-the-wall."

Just's debut album, "The Mystics Of The God: The Sex, The Money, The Cess And The Blasé Blah," is due in mid-September, but listeners were introduced to his manner of speaking via the first single, "Warrior's Drum."

The MC's off-kilter rhymes, which came atop a fluid, thumping beat by producer RNS, weren't strategized. Says Just, "I thought of them on the

spur of the moment. It's more of a party song [whose only theme] is having fun. [The hook] is some 'hey-yah-type shit!'"

Chris Santiago, GM of Black Fist, says he tried to generate regional interest for "Warrior's Drum" on the West Coast last January. "We began on the street level," he recalls, "but the record started making noise at radio when the Baka Boyz [mix show hosts for top 40/rhythm crossover KPWR (Power 106) Los Angeles] started pumping it." During two subsequent music conferences sponsored by West Coast trade magazines, King Just performed and stirred additional interest.

Wyatt Cheek, VP of marketing and promotion at Select, says the company became aware of "Warrior's Drum" in April, by way of the white-label cassettes distributed by Black Fist. Cheek says Select founder/president Fred Munao "flipped" over the song.

"He suspected we could offer Black Fist an opportunity to increase the interest they had already generated in New York and pockets along the West Coast. We pursued them, and ultimately, our offer topped others."

Cheek, who won't give details, says the deal Select offered Black Fist is "not a one-shot thing, [but] a full marketing and distribution agreement that will allow them to unfold and develop their personality and acts, with assistance from us."

According to Cheek, what Select (Continued on page 21)

Crooners' Summit Generates Feel-Good Anthem For Soundtrack To 'Jason's Lyric'

THEY ROLL DEEP: Dozens of the hottest R&B crooners showed up at Capitol Records' studio B in Los Angeles to record "U Will Know," the first single from the forthcoming Mercury Records soundtrack to the Gramercy Pictures movie "Jason's Lyric."

"U Will Know" is a feel-good anthem that should provide encouragement to any young person striving to reach a positive goal. Profits from sales of the single, which goes to retail Sept. 13, will be donated to the Children's Defense Fund and the United Negro College Fund.

"I never thought anything like this would happen," says Gerald Levert. "In an age where younger brothers are out there on the streets hurting each other, it was good having all these vocalists come together to show a united front. I think this will send a message to the young folks out there."

Joining Levert at the all-star recording session were Tony Toni Toné, El DeBarge, Brian McKnight, Al B. Sure!, Damian Hall, D'Angelo, Mint Condition, Shai, H-Town, Intro, DRS, Portrait, Rude Boys, Boyz II Men, and Silk.

Artists who were unable to attend the mega-session, but laid down vocals at other studios, include Lenny Kravitz, Aaron Hall, and Christopher Williams. Keith Sweat and R. Kelly also are scheduled to participate.

Produced by McKnight and D'Angelo, who co-wrote the song along with Luther Archer, "U Will Know" has a gospel-influenced texture and choir feel, due in part to the number of voices.

"I think the coming together of all these brothers will enhance the image of African-American males across the country," says DeBarge.

Despite the logistical problems of bringing so many artists together—Mercury senior director of A&R Sam Sapp executive-produced the project—producer McKnight says the session went off without a major hitch.

"Everybody was a star in there, but once we got started, they all came together like a championship team," says McKnight. "We were singing like a choir within 30 minutes."

The film itself is about a young man (Allen Payne) whose volatile relationship with his brother (Forest Whitaker) keeps him from pursuing his own dreams—until he falls for a woman (Jada Pinkett) who gives him reason to dream again.

Said Levert, "It's definitely a historic occasion, and I hope this isn't the last time for this to happen... everybody was singing each other's songs, and joking about how we would have sang their hits. It was beautiful."

Look for the album at retail Sept. 27. "Jason's Lyric" opens in theaters Sept. 30.

MORE MOVIE Madness: Loud Records, the Steven Rifkind Co., and Miramax Pictures have joined forces in connection with the latter's upcoming release of the film "Fresh."

Loud Records will issue the soundtrack, while the Rifkind Co. will act as marketing consultant for the feature.

So far, artists slated to lay down tracks on the album are Raekwon (from Wu-Tang Clan) and Genius. Also included is a remix of the current Wu-Tang single "Can It Be All So Simple."

"Fresh" is described as an urban thriller, starring Samuel Jackson, Giancarlo Esposito, N'Bushe, and newcomer Sean Nelson. Both the film and soundtrack drop Aug. 31.

Loud Records and the Rifkind Co. are owned by hip-hop specialist Steven Rifkind.

STRIKE UP THE CABARET: Veteran recording artist Patti LaBelle is bowing a new nightclub in Philadelphia called Chez LaBelle. The cabaret-style venue will be a showcase for new talent, with periodic appearances by LaBelle. Chez LaBelle is scheduled to open in October.

JACKSON LENDS HELPING HAND: Janet Jackson will donate proceeds from her July 26-27 concert dates at New York's Radio City Music Hall to help fund a special airlift to Rwanda. Jackson's move is in response to the political turmoil in the Central African region that has left thousands homeless, diseased, and starving. The airlift is being organized through Americares.



by J. R. Reynolds

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	11	★ ★ ★ No. 1 ★ ★ ★ ANY TIME, ANY PLACE/AND ON AND ON J.JAM, T.LEWIS, J.JACKSON (J.JACKSON, J.HARRIS, T.LEWIS)	◆ JANET JACKSON (C) (T) (X) VIRGIN 38435
2	2	3	11	FUNKDAFIED J.DUPRI, M.SEAL (J.DUPRI, DA BRAT)	◆ DA BRAT (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA
3	3	2	15	I MISS YOU G.CAUGHTEN (G.CAUGHTEN, A.HALL)	◆ AARON HALL (C) (T) (X) MCA 54847/MCA
4	4	4	15	BACK & FORTH R.KELLY (R.KELLY)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42174/JIVE
5	5	6	14	SENDING MY LOVE NAUGHTY BY NATURE (R.NUEVILLE, NAUGHTY BY NATURE)	◆ ZHANE (C) (D) (T) ILLTOWN 2242/MOTOWN
6	6	5	17	WILLING TO FORGIVE BABYFACE, D.SIMMONS (BABYFACE, D.SIMMONS)	◆ ARETHA FRANKLIN (C) (D) (M) (T) ARISTA 1-2680
7	7	9	7	ALWAYS IN MY HEART BABYFACE, D.SIMMONS (BABYFACE, SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18260/WARNER BROS.
8	9	8	12	THE RIGHT KINDA LOVER J.JAM, T.LEWIS (J.HARRIS, T.LEWIS, A.BENNETT-NESEY, J.WRIGHT)	◆ PATTI LABELLE (C) (T) (V) MCA 54673
9	26	87	3	STROKE YOU UP R.KELLY (R.KELLY)	◆ CHANGING FACES (C) (T) (X) BIG BEAT 98279/ATLANTIC
10	10	11	16	I'M NOT OVER YOU S.HURLEY (S.HURLEY, J.PRINCIPLE, M.DOC)	◆ CE CE PENISTON (C) (T) (X) A&M 0574/PERSPECTIVE
11	11	15	9	WHEN CAN I SEE YOU BABYFACE, L.A.REID, D.SIMMONS (BABYFACE)	◆ BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550
12	8	7	13	YOUR BODY'S CALLIN' R.KELLY (R.KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42220
13	12	12	14	FANTASTIC VOYAGE DOBBS THE WIND (IVEY, DOBBS, ALEXANDER, BEAVERS, CRAIG, MCCAIN, SHELBY)	◆ COOLIO (C) (M) (T) (X) TOMMY BOY 617
14	15	16	7	WHAT ABOUT US D.SWING (SWING, D.MOORE, L.TROUTMAN, R.TROUTMAN, S.MURDOCK)	◆ JODECI (C) UPTOWN 54861/MCA
15	14	17	9	BOOTI CALL T.RILEY, M.RILEY, E.SERMON (RILEY, SERMON, SYLVERS, RILEY, DICKEY, TROUTMAN, TROUTMAN)	◆ BLACKSTREET (C) INTERSCOPE 98255
16	16	13	11	90'S GIRL CHRISTIAN, T.RILEY, SCOTT, SMITH (WARREN, RUSSELL, FOOT, MCCANN, FIELDS, RILEY)	◆ BLACKGIRL (C) (T) (X) KAPER 62865/RCA
17	13	10	16	REGULATE (FROM "ABOVE THE RIM") WARREN G (WARREN G, NATE DOGG)	◆ WARREN G & NATE DOGG (C) DEATH ROW 98280/INTERSCOPE
18	17	14	18	ANYTHING (FROM "ABOVE THE RIM") B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (T) (V) (X) RCA 62834
19	20	20	15	BACK IN THE DAY KENDAL (A.A.LEWIS, S.K.GORDY)	◆ AHMAD (C) (M) (T) (X) GIANT 18217
20	25	25	9	TOOTSEE ROLL 95 SOUTH (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
21	NEW ▶		1	I'D GIVE ANYTHING D.FOSTER (C.FARREN, J.STEELE, V.MILAMED)	◆ GERALD LEVERT (C) (D) EASTWEST 98244
22	23		2	SLOW WINE TONY! TONY! TONE! (D.WIGGINS, THE WHOLE NINE)	◆ TONY! TONY! TONE! (C) WING 853 476/MERCURY
23	19	18	21	YOU MEAN THE WORLD TO ME L.A.REID, BABYFACE, D.SIMMONS (L.A.REID, BABYFACE, D.SIMMONS)	◆ TONI BRAXTON (C) (D) (M) (V) LAFACE 2-4064/ARISTA
24	18	19	14	I SWEAR D.FOSTER (F.J.MYERS, G.BAKER)	◆ ALL-4-ONE (C) (V) BLITZ 87243/ATLANTIC
25	21	26	10	THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS COP III") C.MARTIN, D.VAN RENSAIJER, M.GAY, G.BRIGHT (MARTIN, VAN RENSAIJER, LORENZ, GAY, BRIGHT)	◆ SHAI (C) MCA 54807
26	29	32	7	NUTTIN' BUT LOVE HEAVY D, KID CAPRI (KID CAPRI, HEAVY D.)	◆ HEAVY D & THE BOYZ (C) UPTOWN 54865/MCA
27	31	58	3	THIS D.J. WARREN G (W.GRIFFIN)	◆ WARREN G (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND
28	22	21	5	WHEN I GIVE MY LOVE K.SWEAT, F.SCOTT, J.JEFFERSON (K.SWEAT, F.SCOTT, J.JEFFERSON)	◆ KEITH SWEAT (C) ELEKTRA 64525
★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★					
29	41	79	3	DO YOU WANNA GET FUNKY R.CLIVILLES, D.COLE (R.CLIVILLES, D.COLE, D.RAMOS)	◆ C+C MUSIC FACTORY (C) (M) (T) (X) COLUMBIA 77582
30	32	29	11	WEEKEND LOVE/BLACK HAND SIDE S.I.D., KAY GEE (D.OWENS, S.REYNOLDS, T.REBEL)	◆ QUEEN LATIFAH (C) (T) (X) MOTOWN 2249
31	33	28	15	SOMEONE TO LOVE MINT CONDITION (L.WADDELL)	◆ MINT CONDITION (C) PERSPECTIVE 7454
32	24	24	24	I'M READY BABYFACE, D.SIMMONS (BABYFACE)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18264/WARNER BROS.
★ ★ ★ GREATEST GAINER/SALES ★ ★ ★					
33	52	80	4	NEVER LIE C.STOKES, C.CUENI (C.STOKES, C.CUENI)	◆ IMMATURE (C) MCA 54850
34	28	23	21	GOT ME WAITING P.ROCK (L.VANDROSS, HEAVY D., P.ROCK, C.L.SMOOTH)	◆ HEAVY D & THE BOYZ (C) UPTOWN 54815/MCA
35	30	38	5	GIVE IT UP G.G.WIZ, C.RYDER (G.G.WIZ, C.RIDENHOUR, STUDDAH MAN, A.ISBELL)	◆ PUBLIC ENEMY (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLAND
36	44	51	6	SPEND THE NIGHT R.KELLY (R.KELLY)	◆ N-PHASE (C) MAVERICK/SIRE 18194/REPRISE
37	37	42	7	FUNKY Y-2-C C.MILLS II, C.MILLS (T.HAYES)	◆ THE PUPPIES (C) (M) (T) (X) CHAOS 77461/COLUMBIA
38	38	39	15	100% PURE LOVE THE BASEMENT BOYS (C.WATERS, T.DOUGLAS, T.DAVIS, J.STEINHOUS)	◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
39	34	40	12	WHERE MY HOMIEZ? (COME AROUND MY WAY) LG EXPERIENCE, LO RIDER (LG, ILLA, SKRATCH, TONY P.)	◆ ILL AL SKRATCH (C) (M) (T) MERCURY 858 462
40	47	47	8	BIGGEST PART OF ME TAKE 6 (D.PACK, A.CHEA, C.V.MCKNIGHT)	◆ TAKE 6 (C) (V) REPRISE 18122
41	51	55	5	SOUTHERNPLAYALISTICADILLACMUZIK ORGANIZED NOIZE (A.PATTON, A.BENJAMIN, ORGANIZED NOIZE)	◆ OUTKAST (C) (D) (M) (T) LAFACE 2-4070/ARISTA
42	27	22	11	ANYTIME YOU NEED A FRIEND W.AFANASIEFF, M.CAREY (M.CAREY, W.AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77528
43	36	36	10	INFATUATION J.FOXX (J.FOXX)	◆ JAMIE FOXX (C) FOX 62886
44	40	37	10	LET ME LOVE YOU B.A.MORGAN (B.A.MORGAN)	◆ LALAH HATHAWAY (C) (T) VIRGIN 38430
45	48	94	3	BOP GUN (ONE NATION) Q.D.III, ICE CUBE (ICE CUBE, Q.D. III, G.CLINTON, JR., G.SHIDER, W.MORRISON)	◆ ICE CUBE (M) (T) (X) PRIORITY 53161*
46	42	35	23	THE MOST BEAUTIFUL GIRL IN THE WORLD RICKY P. (RICKY P.)	◆ RICKY P. (C) (D) (T) NPG 72514/BELLMARK
47	50	50	8	WHOSE IS IT? M.RILEY (M.RILEY)	◆ MELVIN RILEY (C) MCA 54849
48	35	27	20	PART TIME LOVER/I'M STILL IN LOVE WITH YOU SURE, SWING (GREEN, JACKSON, MITCHELL, SWING, PEARSON)	◆ H-TOWN/AL B. SURE! (C) (M) (T) (X) DEATH ROW 98283/INTERSCOPE
49	39	31	28	BELIEVE IN LOVE CALLOWAY, CALLOWAY, PENDERGRASS (CALLOWAY, CALLOWAY, PENDERGRASS, BECKHAM)	◆ TEDDY PENDERGRASS (C) (T) ELEKTRA 64574

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	46	34	14	CAN'T GET ENOUGH BABYFACE (BABYFACE, J.ROBINSON)	◆ EL DEBARGE (C) (D) (V) REPRISE 18155
51	65	89	3	EVERYTHING IS GONNA BE ALRIGHT J.JAM, T.LEWIS (J.HARRIS, T.LEWIS, B.BACHARACH, H.DAVID)	◆ SOUNDS OF BLACKNESS (C) PERSPECTIVE 7462
52	45	30	19	I BELIEVE JAM, LEWIS (HARRIS, LEWIS, WEBSTER, NOLAND, MORRISON, JONES, BONNER)	◆ SOUNDS OF BLACKNESS (C) (M) (T) (X) PERSPECTIVE 7446
53	61	56	6	THE MOON BOOGALOO, CAMILLE (BOOGALOO, CAMILLE, E.ROBERSON)	◆ ERIC ROBERSON (C) WARNER BROS. 18411
54	62	62	5	SWEET FUNKY THING T.FARAGHER, L.GOLDEN (T.FARAGHER, L.GOLDEN, E.KING)	◆ ETERNAL (C) EMI 58242
55	59	60	5	TAKE IT EASY KRS-ONE (MAD LION)	◆ MAD LION (M) (T) WEEDED 20094*/NERVOUS
56	57	57	9	NAPPY HEADS LIVE (N.JEAN, S.MICHEL, L.HILL, S.SCOTT)	◆ FUGEES (TRANZLATOR CREW) (C) (M) (T) RUFFHOUSE 77643/COLUMBIA
57	43	33	10	SOMEWHERE K.GRIFFIN, I.LEE, C.WILLIAMS (S.WILSON, C.WILLIAMS, K.GRIFFIN, I.LEE)	◆ SHANICE (C) MOTOWN 2240
58	58	44	20	WORKER MAN C.DILLON, A.KELLY (D.SMITH, A.KELLY)	◆ PATRA (C) (M) (T) EPIC 77289
59	70	77	5	TONIGHT ORGANIZED NOIZE (B.BENNETT, M.ETHERIDGE, ORGANIZED NOIZE)	◆ XSCAPE (M) (T) SO SO DEF 77304*/COLUMBIA
60	79		2	ACTION D.KELLY (D.KELLY)	◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND (C) EASTWEST 98260
61	54	54	7	OLD TO THE NEW L.VEGA (D.BARNES, G.MAYS, L.VEGA)	◆ NICE & SMOOTH (C) (T) RAL 853 238/ISLAND
62	53	49	10	INNER CITY BLUES R.ISLEY, A.WINBLUSH (M.GAYE, J.NYX)	◆ ANGELA WINBLUSH (C) (D) ELEKTRA 61591
63	66	63	5	DON'T STOP T.RILEY (T.RILEY, A.DAVIDSON, M.SMITH, I.DAVIDSON)	◆ HAMMER (C) (M) (T) (X) GIANT 18136
64	64	72	7	PUMP BAKA BOYS (D.HAWKINS, E.VIDAL, N.VIDAL, A.MILLER, R.TROUTMAN)	◆ VOLUME 10 (C) (T) (X) IMMORTAL 62844/RCA
65	68	71	6	DIARY OF A MADMAN RNS, RZA (P.HUSTON, R.DIGGS, A.BERKELEY, A.HAMILTON, D.COLLINS, W.REED)	◆ GRAVEDIGGGA (C) (T) GEE STREET 854 062/ISLAND
66	56	48	18	LOVE ON MY MIND J.DUPRI, M.SEAL (J.DUPRI, M.SEAL)	◆ XSCAPE (C) (M) (T) (V) (X) SQ SO DEF 77438/COLUMBIA
67	63	52	12	CROOKLYN (FROM "CROOKLYN") A TRIBE CALLED QUEST (ARCHER, BLAKE, CLEAR, DAVIS, MUHAMMAD)	◆ THE CROOKLYN DODGERS (C) (T) 40 ACRES AND A MULE 54837/MCA
68	75	95	4	YOU DON'T HAVE TO CRY V.HERBERT (V.HERBERT, J.THOMAS)	◆ NIJU (C) (D) (M) ARISTA 1-2715
69	NEW ▶		1	AFRO PUFFS DR.DRE, DAT NIGGA DAZ (THE LADY OF RAGE, DAT NIGGA DAZ)	◆ THE LADY OF RAGE (C) DEATH ROW 98233/INTERSCOPE
70	69		2	HAPPINESS K.DEANE (B.LAWRENCE, K.DEANE)	◆ BILLY LAWRENCE (C) (D) EASTWEST 98264
71	NEW ▶		1	TURN DOWN THE LIGHTS BO, MCARTHUR (B.WATSON, MCARTHUR)	◆ SHANICE (C) MOTOWN 2255
72	87		2	WHAT CAN I SAY TO YOU (TO JUSTIFY MY LOVE) ART & RHYTHM (L.CAMPBELL, T.LOVEFACE, L.WALLACE)	◆ HI-FIVE & NUTTIN' NYNCE (C) JIVE 42228
73	67	73	8	THE WORLD IS YOURS P.ROCK (P.PHILLIPS, N.JONES)	◆ NAS (C) (T) COLUMBIA 77514
74	NEW ▶		1	YOUR LOVE IS A... K.WHITEHEAD (K.WHITEHEAD, E.JOHNSON, DR.DRE, SNOOP)	◆ WHITEHEAD BROS. (C) MOTOWN 2253
75	NEW ▶		1	ROMANTIC CALL HOWIE TEE (H.TEE, D.SMITH, Y.WHITAKER)	◆ PATRA FEATURING YO-YO (C) (M) (T) EPIC 77624
76	71	65	6	EASY TO LOVE J.HESS (J.HESS, N.BRAY)	◆ FOR REAL (C) (T) A&M 0670/PERSPECTIVE
77	72	75	8	I WANNA BE YOURS B.BURRELL (T.DAVIS, B.BURRELL)	◆ TRELINI (C) (T) LUKE 480
78	77		2	NO GUNS, NO MURDER DA BIG DAADEE (A.TAYLOR, A.M.BREWSTER)	◆ RAYVON (M) (T) (X) VP 5399*
79	88		2	SOMETHING'S WRONG (BUMP N' GRIND) M.GOODE, K.EVANS (R.KELLY)	◆ ASHANTI (C) (X) STREET LIFE 78007/SCOTTI BROS.
80	60	41	13	EASE MY MIND SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (M) (T) (V) (X) CHRYSALIS 58158/EMI
81	81	85	6	EASY COME, EASY GO L.JOB, JOE PUBLIC (J.CARTER, J.SAYLES, K.SCOTT, D.WYATT)	◆ JOE PUBLIC (C) (T) COLUMBIA 77504
82	93		2	THROUGH THE RAIN K.JACKSON, E.WHITE, P.LAURENCE (K.JACKSON, E.WHITE, B.WILLIAMS)	◆ TANYA BLOUNT (C) POLYOR 853 314/ISLAND
83	74	70	10	CAPTAIN SAVE A HOE STUDIO TON, E.40 (E.STEVENS)	◆ E-40 (C) (T) SICK WID' IT 42230/JIVE
84	76	76	6	SEE ME G.LEVERT, E.NICHOLAS (G.LEVERT, E.NICHOLAS)	◆ DRAMA (C) (T) PERSPECTIVE 7458
85	82	82	6	CAN IT BE ALL SO SIMPLE PRINCE RAKEEM (WU-TANG CLAN, A.BERGMAN, M.BERGMAN, M.HAMLSCH)	◆ WU-TANG CLAN (C) (T) (X) LOUD 62891/RCA
86	96		2	THIS IS FOR THE LOVER IN YOU G.ALBRIGHT, C.BOOKER (H.HEWETT, D.MEYERS)	◆ GERALD ALBRIGHT (C) ATLANTIC 87227
87	83	78	13	I'LL REMEMBER YOU E.WOLFF, V.BENFORD (E.WOLFF, S.PIERSA)	◆ ATLANTIC STARR (C) (D) ARISTA 1-2678
88	85	69	20	SWEET POTATOE PIE DJ BATTLECA (DOMINO, K.GILLIAM)	◆ DOMINO (C) (M) (T) OUTBURST/RAL 77350/CHAOS
89	89	66	9	PEACE SIGN J.GOLDSTEIN, J.JORDAN, H.SCOTT (H.SCOTT, H.BROWN, M.MYRICK)	◆ WAR (C) (M) AVENUE 74441
90	92	86	5	DON'T LET IT GO TO YOUR HEAD/GIVE IT TO YA S.HURLEY, M.ROC, JERE MC (HURLEY, M.DOC, SAVAGE, PRINCIPLE, MCALLISTER, MILLER, MOHR)	◆ CHANTAY SAVAGE (C) (T) (X) I. D. 62788/RCA
91	95	97	13	BUCKTOWN EVIL DEE, MR. WALT (E.DEWARDE, D.YATES, T.WILLIAMS)	◆ SMIF-N-WESSUN (M) (T) WRECK 20069*/NERVOUS
92	90	96	8	OH MY GOD A TRIBE CALLED QUEST (J.DAVID, A.MUHAMMAD, M.TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42212
93	NEW ▶		1	CAN U GET WIT IT D.SWING (SWING)	◆ USHER (C) (D) (M) (T) LAFACE 2-4075/ARISTA
94	98		2	DEEP DOWN THE HITMAKERS, K.DEANE (T.WILSON, Q.BOOGIE, D.BENBOW, C.KELLAM, K.DEANE)	◆ LADAE (C) POLYOR 853 232/ISLAND
95	NEW ▶		1	UNITED FRONT SPEECH (SPEECH)	◆ ARRESTED DEVELOPMENT (C) (M) (T) (X) CHRYSALIS 58199/EMI
96	80	61	14	OUTSIDE YOUR DOOR D.GAMSON, M.NDEGECELLO (M.NDEGECELLO)	◆ ME'SHELL NDEGECELLO (C) MAVERICK/SIRE 18176/REPRISE
97	86	81	6	I ONLY HAVE EYES FOR FOR YOU D.DARLINGTON (A.DUBIN, H.WARREN)	◆ FUNKY POETS (C) (V) 550 MUSIC 77517/EPIC
98	94	74	9	LOVE WON'T LET ME WAIT A.FISCHER (B.ELI, V.BARRETT)	◆ NANCY WILSON (C) COLUMBIA 77542
99	NEW ▶		1	I GET THE JOB DONE J.DUPRI (J.DUPRI, M.SEAL, K.SPEARS)	◆ BRIGETTE MCWILLIAMS (C) (T) VIRGIN 38437
100	NEW ▶		1	FLAVA IN YA EAR EASY MO BEE (C.MACK)	◆ CRAIG MACK (C) (D) (M) (T) BAD BOY 7-900/ARISTA

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 75 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	14	I MISS YOU	AARON HALL (SILAS/MCA) 6 wks at No. 1
2	3	12	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
3	2	13	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
4	4	16	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
5	5	29	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
6	6	16	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
7	8	12	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
8	9	15	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)
9	7	34	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
10	12	9	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
11	10	15	WHAT ABOUT US	JODECI (UPTOWN/MCA)
12	15	9	WHEN CAN I SEE YOU	BAFFYFACE (EPIC)
13	20	6	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
14	13	11	AND ON AND ON	JANET JACKSON (VIRGIN)
15	11	20	ANYTHING	SWV (RCA)
16	22	2	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)
17	14	12	BOOTI CALL	BLACKSTREET (INTERSCOPE)
18	17	13	90'S GIRL	BLACKGIRL (KAPER/RCA)
19	18	8	SLOW WINE	TONY! TONI! TONE! (WING/MERCURY)
20	16	25	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
21	19	26	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
22	28	3	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)
23	21	21	GOT ME WAITING	HEAVY D & THE BOYZ (UPTOWN/MCA)
24	43	2	STROKE YOU UP	CHANGING FACES (BIG BEAT/ATLANTIC)
25	27	9	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
26	24	14	SOMEONE TO LOVE	MINT CONDITION (PERSPECTIVE)
27	29	17	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
28	23	7	WHERE I GIVE MY LOVE	KEITH SWEAT (ELEKTRA)
29	34	6	SPEND THE NIGHT	N-PHASE (MAVERICK/SIRE/REPRISE)
30	30	10	THE PLACE WHERE YOU BELONG	SHAI (MCA)
31	31	4	WEEKEND LOVE	QUEEN LATIFAH (MOTOWN)
32	33	6	LOVE SIGN	NONA GAYE & 4 (NPG/BELLMARK)
33	36	24	IT SEEMS LIKE YOU'RE READY	R. KELLY (JIVE)
34	54	7	SUMMER BUNNIES	R. KELLY (JIVE)
35	57	3	EVERYTHING IS GONNA BE...	SOUNDS OF BLACKNESS (PERSPECTIVE)
36	46	10	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
37	49	5	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)

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

HOT R&B RECURRENT AIRPLAY

1	1	2	TREAT U RITE	ANGELA WINBUSH (ELEKTRA)
2	2	2	FEENIN'	JODECI (UPTOWN/MCA)
3	—	1	OLD TIMES' SAKE	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
4	—	1	BUMP N' GRIND	R. KELLY (JIVE)
5	4	21	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
6	6	5	AND OUR FEELINGS	BAFFYFACE (EPIC)
7	5	6	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE)
8	3	2	ROUND AND ROUND	GLENN JONES (ATLANTIC)
9	—	1	MY LOVE	MARY J. BLIGE (UPTOWN/MCA)
10	8	14	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
11	14	40	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
12	9	10	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)
13	11	5	COMIN' ON STRONG	SUDDEN CHANGE (EASTWEST)
14	19	27	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
15	10	23	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
16	7	14	NEVER KEEPING SECRETS	BAFFYFACE (EPIC)
17	16	11	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
18	12	6	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)
19	13	21	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
20	—	1	HOW DO YOU LIKE IT?	KEITH SWEAT (ELEKTRA)
21	17	21	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
22	15	23	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
23	—	15	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
24	18	13	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
25	22	10	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)

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

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist. 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
- 16 90'S GIRL (Louis St., BMJ/Scrap Pyle, BMJ/Truezinz Type Nite, ASCAP/Donri, ASCAP/Zomba, ASCAP/Mr. Peanut Butter, ASCAP/Smokin' Sound, ASCAP/WB, ASCAP) CPP/WBM
- 60 ACTION (EMI Blackwood, BMI) HL
- 69 AFRO PUFFS (Suge, ASCAP)
- 7 ALWAYS IN MY HEART (Sony, BMJ/Ecaf, BMJ/Boobie-Loo, BMJ/Warner-Tamerlane, BMI) HL/WBM
- 18 ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMJ/Interscope Pearl, BMJ/Bam Jams, BMI) WBM
- 1 ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMJ/Flyte Tyme, ASCAP) WBM
- 42 ANYTIME YOU NEED A FRIEND (Sony Songs, BMJ/Rye Songs, BMJ/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
- 4 BACK & FORTH (Zomba, BMJ/R. Kelly, BMI) CPP
- 19 BACK IN THE DAY (InterScope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
- 49 BELIEVE IN LOVE (Ted-On, BMJ/Beck, BMJ/K-Rob, BMJ/Calico, BMJ/EMI, BMJ/Sony, BMJ/Screen Gems-EMI, BMI) WBM
- 40 BIGGEST PART OF ME (Windswept Pacific, ASCAP/Longitude, BMI) WBM
- 15 BOOTI CALL (Donri, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tade, ASCAP/Color It Funky, ASCAP/Saja, BMJ/Troutman, BMI) CPP/HL/WBM
- 45 BOP GUN (ONE NATION) (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP)
- 91 BUCKTOWN (Stolen Souls, ASCAP/Bucktown, ASCAP/Bootcamp, ASCAP/Misam, ASCAP)
- 85 CAN IT BE ALL SO SIMPLE (Colgems-EMI, ASCAP)
- 50 CAN'T GET ENOUGH (Ecaf, BMJ/Sony Songs, BMJ/BrownTown Sound, BMJ/Yab Yum, BMJ/Sony, BMI)
- 93 CAN U GET WIT IT (DeSwing, ASCAP/EMI, ASCAP)
- 83 CAPTAIN SAVE A HOE (Zomba, BMJ/E-Forty, BMI) CPP
- 67 CROOKLYN (FROM CROOKLYN) (Special Ed, BMJ/Misam, ASCAP/Target Practice, ASCAP/Vary White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- 94 DEEP DOWN (Polygram Int'l, ASCAP/Maynes, ASCAP/Salt Dee Nutz, ASCAP/Lanoma, ASCAP/EMI April, ASCAP)
- 65 DIARY OF A MADMAN (Prince Paul, BMJ/Berkeley, ASCAP/Wu-Tang, BMJ/Hamilton, BMJ/Collins, BMJ/Reed, BMI)
- 90 DON'T LET IT GO TO YOUR HEAD/GIVE IT TO YA (Last Song, ASCAP/Third Coast, ASCAP)
- 63 DON'T STOP (Donri, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/Smokin' Sound, BMJ/EMI April, ASCAP) CPP
- 29 DO YOU WANNA GET FUNKY (Cole-Civilles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP)
- 80 EASE MY MIND (EMI Blackwood, BMJ/Arrested Development, BMI) HL
- 81 EASY COME, EASY GO (Harrindur, BMJ/Joe Public, BMJ/Ensign, BMI) CPP
- 76 EASY TO LOVE (WB, ASCAP/EMS, ASCAP/Aimo, ASCAP/Fourth Power, ASCAP) CPP/WBM
- 51 EVERYTHING IS GONNA BE ALRIGHT (Flyte Tyme, ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP)
- 13 FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)
- 100 FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP)
- 2 FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
- 37 FUNKY Y-2-C (No Hassle, ASCAP)
- 35 GIVE IT UP (Suburban Funk, BMJ/Bring The Noise, BMJ/Def American, BMI)
- 34 GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL
- 70 HAPPINESS (Blue Water, BMJ/EastWest, BMJ/Warner Chappell, BMJ/Lanoma, ASCAP/EMI April, ASCAP)
- 52 I BELIEVE (Flyte Tyme, ASCAP/Bridgeport, BMI) WBM
- 21 I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMJ/Longitude, BMJ/August Wind, BMJ/Albert Paw, BMJ/CurbSongs, ASCAP/Mike Curb, BMI)
- 99 I GET THE JOB DONE (EMI April, ASCAP/So So Def, ASCAP/Full Keel, ASCAP/Air Control, ASCAP)
- 87 I'LL REMEMBER YOU (Elliott Wolf, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMJ/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)
- 32 I'M READY (Ecaf, BMJ/Sony, BMI) HL
- 43 INFATUATION (Foxhole, BMI)
- 62 INNER CITY BLUES (Jobete, ASCAP) CPP
- 97 I ONLY HAVE EYES FOR FOR YOU (Warner Bros., ASCAP) WBM
- 24 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
- 77 I WANNA BE YOURS (Pac Jam, BMI)
- 44 LET ME LOVE YOU (Bam Jams, BMJ/Interscope Pearl, BMJ/Warner-Tamerlane, BMI) WBM
- 66 LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM
- 98 LOVE WON'T LET ME WAIT (Warner-Tamerlane, BMJ/WIMOT, ASCAP) WBM
- 53 THE MOON (Smoke Effects, ASCAP)
- 46 THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP/WB, ASCAP) WBM
- 56 NAPPY HEADS (Tete San Ko, ASCAP/Overse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL
- 33 NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) CPP
- 78 NO GUNS, NO MURDER (Dope On Plastic, ASCAP/BAMB, BMI)
- 26 NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duz-It, ASCAP) HL
- 92 OH MY GOD (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- 61 OLD TO THE NEW (Nice & Smooth, ASCAP/Phat Kat, BMJ/EMI Blackwood, BMI) HL
- 96 OUTSIDE YOUR DOOR (Warner-Tamerlane, BMJ/Revolutionary Jazz Giant, BMJ/Nomad-Norman, BMJ) WBM
- 48 PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Irving, BMJ/AI Green, BMJ/Swing Mob, BMJ/EMI, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP) HL/WBM/PPP
- 89 PEACE SIGN (TMC, ASCAP/Far Out, ASCAP/Polygram Int'l, ASCAP)
- 25 THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMJ/Gasoline Alley, BMJ/Vandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G.Spot, BMJ/Yppahc, ASCAP/Sony, ASCAP) CPP
- 64 PUMP (Troutman, BMJ/Saja, BMJ/Rubber Band, BMI) WBM
- 17 REGULATE (FROM ABOVE THE RIM) (Suge, ASCAP/Warren G, ASCAP/WB, ASCAP) WBM
- 8 THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New Perspective, ASCAP) 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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	10	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS) 7 wks at No. 1
2	15	2	STROKE YOU UP	CHANGING FACES (BIG BEAT/ATLANTIC)
3	2	12	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
4	8	10	TOOTSEE ROLL	69 BOYZ (RIP-IT)
5	4	16	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
6	3	10	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
7	6	15	I MISS YOU	AARON HALL (SILAS/MCA)
8	5	14	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
9	9	13	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
10	7	15	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
11	12	13	BACK IN THE DAY	AHMAD (GIANT)
12	11	4	GIVE IT UP	PUBLIC ENEMY (DEF JAM/RAL/ISLAND)
13	14	2	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)
14	13	8	FUNKY Y-2-C	THE PUPPIES (CHAOS/COLUMBIA)
15	10	11	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
16	16	11	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
17	17	15	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)
18	29	5	SOUTHERNPLAYALISTICADILLACMUZIK	OUTKAST (LAFACE/ARISTA)
19	21	2	BOP GUN (ONE NATION)	ICE CUBE (PRIORITY)
20	18	7	WHERE MY HOMIEZ?	ILL AL SKRATCH (MERCURY)
21	73	2	NEVER LIE	IMMATURE (MCA)
22	25	7	WHEN CAN I SEE YOU	BAFFYFACE (EPIC)
23	20	6	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
24	23	7	BOOTI CALL	BLACKSTREET (INTERSCOPE)
25	22	10	90'S GIRL	BLACKGIRL (KAPER/RCA)
26	24	9	PLACE WHERE YOU BELONG	SHAI (MCA)
27	26	13	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
28	19	12	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
29	28	6	DIARY OF A MADMAN	GRAVEDIGGZ (GEE STREET/ISLAND)
30	35	6	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
31	37	10	PUMP	VOLUME 10 (IMMORTAL/RCA)
32	27	10	INFATUATION	JAMIE FOXX (FOX)
33	50	2	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)
34	33	5	TAKE IT EASY	MAD LION (WEEDED/NERVOUS)
35	31	19	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
36	49	6	WHOSE IS IT?	MELVIN RILEY (MCA)
37	36	9	NAPPY HEADS	FUGEES/TRANZLATOR CREW (RUFFHOUSE)

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

- 75 ROMANTIC CALL (Howie Tee, ASCAP/Irving, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP/Street Knowledge, ASCAP)
- 84 SEE ME (Zomba, BMJ/Warner-Tamerlane, BMI) CPP/WBM
- 5 SENDING MY LOVE (9th Town, ASCAP/Naughty, ASCAP/WB, ASCAP) WBM
- 22 SLOW WINE (Tony Toni Tone, ASCAP/Pri, ASCAP/Rap And More, BMI)
- 31 SOMEONE TO LOVE (New Perspective, ASCAP)
- 79 SOMETHING'S WRONG (BUMP N' GRIND) (Zomba, BMI)
- 57 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
- 41 SOUTHERNPLAYALISTICADILLACMUZIK (Gnat Booty, ASCAP/Chrysalis, ASCAP/Stiff Shirt, BMJ/Organized Noise, BMI) CPP
- 36 SPEND THE NIGHT (Zomba, BMJ/R. Kelly, BMI) CPP
- 9 STROKE YOU UP (Zomba, BMI)
- 54 SWEET FUNKY THING (MCA, ASCAP/Matak, ASCAP/Mygag, ASCAP/Polygram, ASCAP/Mad Fly, ASCAP)
- 88 SWEET POTATOE PIE (Ghetto Jam, ASCAP/Chrysalis, ASCAP/All Init, ASCAP/Cats On The Prowl, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) CPP/HL
- 55 TAKE IT EASY (Misam, ASCAP)
- 27 THIS D.J. (Warren G, ASCAP)
- 86 THIS IS FOR THE LOVER IN YOU (Epic, BMJ/Solar, BMJ/Silver Sounds, ASCAP)
- 82 THROUGH THE RAIN (Q-Jack Top 10, ASCAP/Neroes, ASCAP)
- 59 TONIGHT (Stiff Shirt, BMJ/Organized Noise, BMI)
- 20 TOOTSEE ROLL (Downlow Quad, BMI)
- 71 TURN DOWN THE LIGHTS (Bobizz, BMJ/Metree, BMJ/Sony, BMI)
- 95 UNITED FRONT (EMI Blackwood, BMJ/Arrested Development, BMI)
- 30 WEEKEND LOVE/BLACK HAND SIDE (Queen Latifah, ASCAP/S.I.D., ASCAP)
- 14 WHAT ABOUT US (EMI April, ASCAP/DeSwing Mob, ASCAP/Saja, BMJ/Trouman, BMJ/Dewell-Up-Mo, BMI) WBM
- 72 WHAT CAN I SAY TO YOU (TO JUSTIFY MY LOVE) (Zomba, ASCAP/Art & Rhythm, ASCAP/Pocketdown, ASCAP)
- 11 WHEN CAN I SEE YOU (Sony, BMJ/Ecaf, BMI)
- 28 WHEN I GIVE MY LOVE (Keith Sweat, ASCAP/WB, ASCAP/Scottsville, BMJ/EMI Blackwood, BMJ) WBM
- 39 WHEN MY HOMIEZ? (COME AROUND MY WAY) (Brian-Paul, ASCAP/Gabz, ASCAP/J.I.C., ASCAP)
- 47 WHOSE IS IT? (MCA, ASCAP/Deedee Dee, ASCAP)
- 6 WILLING TO FORGIVE (Ecaf, BMJ/Sony, BMJ/Warner-Tamerlane, BMJ/Boobie-Loo, BMI) HL/WBM
- 58 WORKER MAN (Tony Kelly, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP) CPP
- 73 THE WORLD IS YOURS (Pete Rock, ASCAP/III Will, ASCAP/Skematics, ASCAP/Zomba, ASCAP) CPP
- 68 YOU DON'T HAVE TO CRY (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Zomba, ASCAP/Black Hand, ASCAP) CPP
- 23 YOU MEAN THE WORLD TO ME (Stiff Shirt, BMJ/Warner-Tamerlane, BMJ/Ecaf, BMJ/Sony Songs, BMJ/Boobie-Loo, BMI) HL/WBM
- 12 YOUR BODY'S CALLIN' (Zomba, BMJ/R. Kelly, BMI) CPP
- 74 YOUR LOVE IS A... (K&J, BMJ/Sony, ASCAP)

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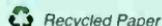
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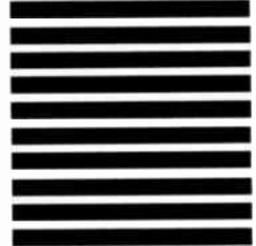
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**TERRI ROSSI'S
RHYTHM
SECTION**

MOVIN' ON UP: This week, three records make significant gains: "Stroke You Up" by **Changing Faces** on Big Beat (26-9), "Do You Wanna Get Funky" by **C+C Music Factory** (Columbia) (41-29), and "Never Lie" by **Immature** (MCA) (52-33). "Stroke You" nearly doubled in total points, moving up 17 positions to No. 9. It ranks No. 2 at WOWI Norfolk, Va., and is top 10 at five other stations, including WQUE New Orleans, WQMG Greensboro, N.C., and WAMO Pittsburgh. "Do You Wanna" earns Greatest Gainer/Airplay again this week, with an increase in plays of 53%. It ranks top 10 at five, including WRKS New York, WQUE, and WXYV Baltimore. "Never Lie" earns the Greatest Gainer/Sales, and it had a great week at radio. It's No. 1 at KMJQ Houston and is top 10 at four others: WJHM Orlando, WFXE Columbus, Ga., and KJMZ and KKDA-FM, both in Dallas.

DREAMS COME TRUE: The R&B/Adult chart, which appears in the R&B Airplay Monitor, was created in recognition of the changes taking place in radio. As the population of America ages, increasing the listener-ship of AC radio, a new format was created to cater to the tastes of older R&B fans. Those stations vary in programming style, the number of currents versus oldies, etc., but the targeted demographic is definitely the adult listener. I believe in the chart, because I believe established R&B artists should also have an opportunity to obtain No. 1 chart status. So we saluted **Aretha Franklin** for her six-week run, and this week I'm just tickled about "Right Kinda Lover" by **Patti LaBelle** (MCA) sitting atop the R&B/Adult chart. It's nice to know that something works the way it was intended.

GO TELL IT ON THE MOUNTAIN: Valley Distributors recently instituted a change in its policy on independently distributed singles. The firm no longer will sell singles manufactured by independent labels. This new policy has alarmed a few independent manufacturers because Valley is one the biggest suppliers of UPC codes used by SoundScan for our retail data collection. Although Valley has stopped selling singles from independents, it still maintains a large database. Therefore, it's still important that indie labels notify Valley of newly released product. Manufacturers that used to rely on Valley to make sure that new releases were being tracked should contact **Valerie Carroll** at SoundScan to request a "Title Addition Form."

SHOUT IT OUT: Please tell everybody you know that Terri Rossi will be in effect at the Billboard/Monitor Radio Conference & Awards, Sept. 8-10 at the New York Hilton & Towers. Nothing has changed. I still expect everyone who said he or she planned to attend the conference to show up in September. And this means all my favorite radio professionals: **Pierre Bradshaw, Eric Faison, Hector Hannibal, Michael "Heart Attack" Mauzone, Brian Wallace, Wayne Brown, Tony Fields, Toya Beasley, Monica May, Tony Gray, Roy Sampson, Jammin' Jay Michaels, Tori Turner, Marv Hankston, Vicki Buchanon**, and on and on. We have a great opportunity to be part of a major conference, joining with air personalities, programmers, and music directors from other formats. So, please, please, baby, please, tell everybody I'll be here waiting to greet you all. See you in New York in September!

GERALD LEVERT GIVES EVERYTHING ON SOPHOMORE SOLO ALBUM

(Continued from page 18)

advertising in national publications like Vibe, with local outlets, and in the college market," she says. "He's one of the great R&B voices of today, and we're presenting him as a clean-cut, handsome, intelligent young black man."

Levert began recording "Groove On" toward the end of 1993. Having co-produced and co-written 10 of the 12 cuts, he says, "The album took a lot of hard work, but after the reaction I got from the first solo project, I wanted to try it again."

While he has enjoyed a run of four gold-plus albums with the group Levert, the talented producer/songwriter/artist grabbed strong chart honors with his 1991 gold-plus solo debut, "Private Line."

The set yielded four R&B hits: the title cut, "Baby Hold On To Me" (a duet with his father, Eddie, of the legendary O'Jays), "School Me," and "Can You Handle It." A 20-city headlining tour with R. Kelly in 1992 further cemented Levert's popularity.

"I didn't feel comfortable at first going out without the group for the first time, but I must say the responses we got went way beyond what I expected," Levert says.

Immediately following his first solo tour, Levert worked with his band mates, brother Sean and partner Marc Gordon, on the group's 1993 "For Real Tho" album. Subsequently, he completed production work for Men At Large, the new Perspective Records group Drama, an upcoming solo album for Rude Boys lead singer Joe Little, and tracks for Barry White's upcoming album. He's also completing a tour with the O'Jays and

the Whispers.

Levert recently lost a significant amount of weight. Says Rhone, "His new [physical] presentation is also going to get us a new market."

Two major launch events, in New York and Los Angeles, are planned to coincide with the release of "Groove On," according to Mason, while cross-promotions with Anheuser-Busch and Dark And Lovely hair care products (Levert is a national spokesman) are also in the works.

Rhone says Levert's domestic success with "I'd Give Anything" will help lead the way for "a tremendous breakthrough overseas. The song is a universal hit, and the international marketplace is a major, major focus for us."

Levert says he hopes to tour behind the album's release "with a traditional kind of R&B show—with horns and everything," he says. "I want to do a '90s version of a '60s soul show... where I can really rock the roof!"

MUSIC PUBLISHING

'THEY'RE PLAYING MY SONG'

On their latest release, "Hear The Band," the members of Take 6 move away from their purely a cappella approach to full band accompaniment. The new record also marks the first time the band has covered a pop tune. By changing a word here and a line there, Take 6 transforms the David Pack-penned "Biggest Part Of Me," a No. 3 hit for Ambrosia in 1980, into a pop/gospel classic.

Edited By Peter Cronin

BIGGEST PART OF ME
Published by Windswept Pacific Ent.
Co. d/b/a Longitude Music Co. (BMI)

"We listened to that Ambrosia tune growing up, and it's a song that we've always loved," says Take 6 member Alvin Chea. "Harmonically, it does some really nice things. We're big fans of the Doobie Brothers and Kenny Loggins and that kind of harmonic sound of the early '80s. Looking back, 'Biggest Part Of Me' was one of those songs that just kept coming up when we were doing a sound check or fooling around singing on the bus. So we've really been telling ourselves that we should cover that tune. We redirected some of the lyrics, but not that many people actually knew what they were anyway. They just liked the melody, and we've learned over the course of our career that you don't want to beat people over the head with what you're singing about. Our mission with Take 6 has always been to get the word out to people who wouldn't ordinarily listen to gospel music. If they listen and like it, then they'll take a closer look at what's being said, and we've done our job. I think you have to lend your own interpretation to a song without putting so much of your signature on it that the hook and the feeling are lost."



TAKE 6

KING JUST

(Continued from page 18)

did for "Warrior's Drum" was mostly bring it above ground. "As obvious as its hook was, radio exposure was limited," Cheek says. And since acquiring the record, Select has been developing the song into "a radio-viable record."

Among the first stations to put "Warrior's Drum" in rotation were WQHT (Hot 97) New York, KMEL San Francisco, and WRKS New York. Cheek admits the record has been out for a while, but says it's just getting started.

"We're working urban radio, and CHR stations are coming in stronger than ever. In many respects, it's still very new to radio," he says.

A "Warrior's Drum" videoclip is airing at national and local outlets, including New York's "Video Music Box," where it's at the top of the playlist.

Retail action for "Warrior's Drum" has been leading the radio play. So far, the record has sold 32,000 units, according to SoundScan data. Says Cheek, "When radio does kick in, we'll be talking about a huge record."

The second single, "Boom Bow," will drop approximately three weeks before "The Mystics Of The God." Says Cheek, "When it does hit, we'll be working with Black Fist to try and increase Just's visibility. He'll be doing performances, promotional touring, and much more."



World Cup Performance. RCA recording artist Martha Wash performed two songs from her self-titled album during the opening ceremonies of the World Cup in Pontiac, Mich. The performance was televised worldwide to an estimated audience of 150 million.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	10	2	RECOGNIZED THRESHOLDS OF BOOGIEMONSTERS	(PENDULUM/EMI)	14	25	2	NODD YOUR HEAD	SUDDEN CHANGE (EASTWEST)
2	9	5	COLOR ME BLUE	TINA MOORE (STREET LIFE/SCOTTI BROS.)	15	—	1	CHECK THE VIBE	DRED SCOTT (TUFF BREAK/A&M)
3	1	4	IT'S A SUMMER THANG	M. DOC (INDASOUL)	16	16	3	MONEY IS EVERYTHING	DOMINGO (OUTBURST/RAL/COLUMBIA)
4	7	10	NOBODY RIDES FOR FREE	BIGGY SMALLZ (LIFE/BELLMARK)	17	19	2	WRONG SIDE OF DA TRACKS	ARTIFACTS (BIG BEAT/ATLANTIC)
5	2	13	PROPS OVER HERE	THE BEATNUTS (VIOLATOR/RELATIVITY)	18	15	2	BOW WDW	JOHN "GUITAR" WATSON (WILMA)
6	12	2	ON POINT	HOUSE OF PAIN (TOMMY BOY)	19	—	1	KEEP IT ON THE REAL	CHAMP MC (EASTWEST)
7	8	3	NONE OF YOUR BUSINESS	SALT N PEPA (NEXT PLATEAU/LONDON)	20	4	7	OLD FASHION LOVE	BRIK CITI (MOTOWN)
8	5	9	LATE NITE CREEP (BOOTY CALL)	MC BREED (WRAP ICHIBAN)	21	—	1	CAUGHT IN THE MIDDLE	JULIET ROBERTS (REPRISE)
9	6	5	DON'T FRONT	MISSJONES (STEP SUN)	22	11	3	STRESS	ORGANIZED KONFUSION (HOLLYWOOD)
10	14	6	WHY GOODBYE	PEABO BRYSON (COLUMBIA)	23	—	1	I LOVE YOU FOR SENTIMENTAL...	FIVE STAR (TENT)
11	—	1	HERE I AM	GLENN JONES (ATLANTIC)	24	13	2	BROWN SUGAR	EXTRA PROLIFIC (JIVE)
12	18	2	WINNIN' OVA YOU	MARGI COLEMAN (PRIORITY)	25	24	4	DISTANT LOVER	BETTY WRIGHT (MSB/SOLAR)
13	—	1	FOREVER LOVE	BOBBY WOMACK (CONTINUUM)					

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

Easy Moe Bee Gets Busy With P.E., 2Pac; Lady Of Rage Cuts Tracks With DJ Premier

MOE BEATS: Producer Easy Moe Bee has been busy. In addition to supervising "Black Coffee," the flyest cut on Heavy D & the Boyz' "Nuttin' But Love" album on Uptown/MCA, as well as tracks for acts like Public Enemy, the Notorious B.I.G., and Craig Mack (the latter two are the first artists on Bad Boy Entertainment), Bee worked on three songs ("Straight Ballin'," "Temptation Hey," and "Runnin' From The Police") for 2Pac's next Interscope album, "Me Against The World," due in the fall.

Also, Bee's group, Rappin' Is Fundamental, has a single called "Hell Of A Guy" on the act's own label, Soul Survivor Records. Mister Cee (Big Daddy Kane's DJ) helped RIF develop underground interest on the track, as he did with Ill Al Skratz's "Where



by Havelock Nelson

My Homiez? (Come Around My Way)."

THE 411: "What's The 411" is a local TV program that mixes music videos with celebrity interviews, lifestyle news, and entertainment reviews as it seeks to be a beehive of culture. I'd be screaming "Zingalamaduni!" if the show's hosts—Rocenia Williams, a publicity manager at Atlantic Records, and Erika Gaynor—and its correspondents talked less at the camera

and more with each other. They need to show more of their natural charm.

Also, the program could benefit from a tighter flow. Still, "What's The 411," which airs on WNYC (Channel 31) New York, from 1-2 a.m. Sunday, is interesting and full of possibilities.

TAKE IT EASY: Recently at D&D Studios in New York, the Lady Of Rage was working on tracks with DJ Premier from Gang Starr. The Death Row/Interscope MC says the songs on her much-anticipated debut set will be produced by Premier, as well as That Nigga Daz and Dr. Dre... New York radio has two top hip-hop producers cutting and mixing over its commercial airwaves. Evil D, from Black Moon, now can be heard Fridays, from 6-8 p.m., on WQHT (Hot 97). He joins DJ Premier, who has been broadcasting Friday nights (6-9 p.m.) over WBS since earlier this year... Roberta Margrini has been named director of publicity at Priority Records in New York... Maverick Records has signed DJ Battlecat as an artist and producer. The label's also got Dana Dane, whose single "Record Jock" is due in September. Battlecat produced.

Dope hip-hop photographer Daniel Hastings will direct the video translation of Jeru The Damaja's next single, "Can't Stop The Prophet." The clip will feature live footage with animation... Rob Base & DJ EZ Rock, who have been the victims of false rumors in the past (like, "I heard Rob Base died of a heart attack while smoking crack"), will return to record racks later this month with the single "Break A Dawn." Released on Funky Bass Records, which is owned by the artists and Al Ellentash and distributed by Warlock, the song is the title track of the act's album, which will ship within weeks of the single... Teddy Riley, who pioneered new jack swing, and Dr. Dre, the inventor of g-funk, have two things in common. Besides backing major creative innovations in '90s black pop, they both record for Interscope. Riley's group, Blackstreet, is one part buppie smooth, one part gangsta slick. With its rich, musical tapestry and thick, tumbling beats, you'd have to be more vegetable than human not to twitch to "Booty Call," the group's current hit single... Canadian transplant Maestro Fresh Wes, now living in Brooklyn, N.Y., has a funky new single, "How Many Styles" (LMR Street), that bounces. It's getting some underground mix-show play.

Def Jam has signed the Headless Horsemen, a "horrorcore" group that has recorded a track, "Satanic Verses," with the label's other horrorcore signee, Flatlinerz. The song was produced by Nexx Level Productions, which is diversifying a bit. The production unit has just tracked three songs, including the hitbound "I'm Not A Ho Anymore," for unsigned Brooklyn, N.Y., reggae toaster Yankee B... Half-Pint has been on New York radio for nine years. His show on WNWK features mixing by Marley Marl, K-Def, and others. Half-Pint also manages Freeze artist Out Of Order ("Ruff Around The Edges") and promotes acts for Relativity Records.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Giants Stadium East Rutherford, N.J.	July 17-18	\$4,474,220 \$75/\$25	118,554 two sellouts	Concert Prods. International USA Delsener/Slater Enterprises
PINK FLOYD	Pontiac Silverdome Pontiac, Mich.	July 14-15	\$3,772,950 Gross record \$60/\$22.50	111,355 two sellouts	Concert Prods. International USA Belkin Prods.
EAGLES	Arena, The Omni Atlanta	July 17-19	\$3,058,445 Gross record \$100/\$75/ \$50/\$35	44,835 three sellouts	462 Concerts
EAGLES MELISSA ETHERIDGE	Florida Citrus Bowl Orlando Centroplex Orlando, Fla.	July 23	\$2,610,811 Gross record \$85.50/\$50.50	41,342 sellout	Starlight Entertainment American Concerts
EAGLES MELISSA ETHERIDGE	Orange Bowl Miami	July 24	\$2,420,888 \$85.50/\$50.50/ \$35.50	42,037 sellout	Fantasma Prods.
EAGLES MELISSA ETHERIDGE	Louisiana Superdome New Orleans	July 21	\$1,582,005 \$75/\$40/ \$22.50	42,015 sellout	PACE Concerts
BETTE MIDLER	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	July 18-19	\$1,194,905 \$75/\$50/ \$30	22,315 22,640 two shows	Radio City Music Hall Prods.
BETTE MIDLER	Byrne Meadowlands Arena East Rutherford, N.J.	July 15-16	\$1,161,490 \$75/\$50/ \$30	20,541 23,680 two shows	Radio City Music Hall Prods.
LOLLAPALOOZA '94: SMASHING PUMPKINS BEASTIE BOYS GEORGE CLINTON & THE P-FUNK ALLSTARS THE BREEDERS A TRIBE CALLED QUEST L7, THE BOREDOMS NICK CAVE & THE BAD SEEDS	Harriet Island St. Paul, Minn.	July 12	\$816,052 \$27.50	33,311 sellout	Jam Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Pine Knob Music Theatre Clarkston, Mich.	July 19-20	\$828,252 \$45/\$29.50/ \$22.50	30,884 two sellouts	Glass Palace Promotions

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Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	FUNKDAFIED ● (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA	◆ DA BRAT 8 weeks at No. 1
2	2	3	14	FANTASTIC VOYAGE ▲ (C) (M) (T) (X) TOMMY BOY 617	◆ COOLIO
★★★ GREATEST GAINER ★★★					
3	4	4	10	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
4	3	2	14	REGULATE ● (C) DEATH ROW/INTERSCOPE 98280/AG	◆ WARREN G & NATE DOGG
5	6	5	14	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	◆ AHMAD
6	5	6	4	GIVE IT UP (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLAND	◆ PUBLIC ENEMY
7	8	—	2	THIS D.J. (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	WARREN G
8	7	7	8	FUNKY Y-2-C (C) (M) (T) (X) CHAOS 77461/COLUMBIA	◆ THE PUPPIES
9	12	10	5	SOUTHERNPLAYLISTICADILLACMUZIK (C) (D) (M) (T) LAFACE 2-4070/ARISTA	◆ OUTKAST
10	10	—	2	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161*	◆ ICE CUBE
11	9	8	11	WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 462	◆ ILL AL SKRATCH
12	11	11	6	DIARY OF A MADMAN (C) (T) GEE STREET 854 062/ISLAND	◆ GRAVEDIGGAZ
13	16	16	6	NUTTIN' BUT LOVE (C) UPTOWN 54865/MCA	◆ HEAVY D & THE BOYZ
14	18	20	17	PUMP (C) (M) (T) IMMORTAL 62844/RCA	◆ VOLUME 10
15	15	22	5	TAKE IT EASY (M) (T) WEEDED 20094*/NERVOUS	◆ MAD LION
16	17	14	10	NAPPY HEADS (C) (M) (T) RUFFHOUSE 77643/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
17	14	9	12	CROOKLYN (C) (T) 40 ACRES AND A MULE 54837/MCA	◆ THE CROOKLYN DODGERS
18	19	13	21	WORKER MAN (C) (M) (T) EPIC 77289	◆ PATRA
19	20	18	11	CAPTAIN SAVE A HOE (C) (T) SICK WID' IT 4223Q/JIVE	◆ E-40
20	13	12	6	OLD TO THE NEW (C) (T) RAL 853 238/ISLAND	◆ NICE & SMOOTH
21	22	15	22	PUMPS AND A BUMP ● (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.	◆ HAMMER
22	27	26	4	BLACK HAND SIDE (C) (T) (X) MOTOWN 2249	◆ QUEEN LATIFAH
23	23	19	36	DUNKIE BUTT (PLEASE PLEASE PLEASE) ● (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
24	25	21	28	PLAYER'S BALL ● (C) (M) (T) (X) LAFACE 2-4060/ARISTA	◆ OUTKAST
25	32	29	13	WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET	◆ KING JUST
26	24	27	7	CAN IT BE ALL SO SIMPLE (C) (T) (X) LOUD 62891/RCA	◆ WU-TANG CLAN
27	35	39	8	THE WORLD IS YOURS (C) (T) COLUMBIA 77514	◆ NAS
28	21	17	20	GOT ME WAITING (C) (T) UPTOWN 54815/MCA	◆ HEAVY D & THE BOYZ
29	37	—	2	NO GUNS, NO MURDER (M) (T) (X) VP 5399*	◆ RAYVON
30	26	24	20	SWEET POTATOE PIE (C) (M) (T) OUTBURST/RAL 77350/CHAOS	◆ DOMINO
31	33	42	3	NONE OF YOUR BUSINESS (C) NEXT PLATEAU/LONDON 857 578/ISLAND	◆ SALT-N-PEPA
32	31	25	27	BORN TO ROLL (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	◆ MASTA ACE INCORPORATED
33	34	30	14	BUCKTOWN (M) (T) WRECK 20069*/NERVOUS	◆ SMIF-N-WESSUN
34	42	36	7	NOBODY RIDES FOR FREE (C) (T) (X) LIFE 79521/BELLMARK	BIGGY SMALLZ
35	30	—	2	ACTION ◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND (C) EASTWEST 98260	
36	NEW ▶	1	1	ROMANTIC CALL (C) (M) (T) EPIC 77624	◆ PATRA FEATURING YO-YO
37	28	28	8	OH MY GOD (C) (T) (X) JIVE 42212	◆ A TRIBE CALLED QUEST
38	43	33	4	DON'T STOP (C) (M) (T) (X) GIANT 18136/REPRISE	◆ HAMMER
39	NEW ▶	1	1	RECOGNIZED THRESHOLDS OF... (C) PENDULUM 58184/EMI	◆ BOOGIEMONSTERS
40	NEW ▶	1	1	ON POINT (M) (T) (X) TOMMY BOY 623*	◆ HOUSE OF PAIN
41	29	23	11	EASE MY MIND (C) (M) (T) (X) CHRYSALIS 58158/EMI	◆ ARRESTED DEVELOPMENT
42	36	32	25	C.R.E.A.M. (C) (M) (T) (X) LOUD 62829/RCA	◆ WU-TANG CLAN
43	40	31	6	WE ROLL DEEP (C) (T) SCARFACE 53850/PRIORITY	◆ CONSCIOUS DAUGHTERS
44	44	34	26	GIN AND JUICE ● (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	◆ SNOOP DOGGY DOGG
45	46	—	2	WRONG SIDE OF DA TRACKS (C) (M) (T) BIG BEAT 98285/ATLANTIC	◆ ARTIFACTS
46	39	37	18	I GOT CHA OPIN (C) (T) WRECK 20083/NERVOUS	◆ BLACK MOON
47	41	—	2	BROWN SUGAR (C) (D) (T) JIVE 42199	◆ EXTRA PROLIFIC
48	38	35	23	COMIN' ON STRONG (C) (T) EASTWEST 98334/AG	◆ SUDDEN CHANGE
49	47	43	3	GET IT TOGETHER (M) (T) (X) CAPITOL 58185*	◆ BEASTIE BOYS
50	45	38	34	FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND	◆ DOUG E. FRESH

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

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING AUGUST 6, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
①	NEW ▶	1		*** No. 1/HOT SHOT DEBUT *** MC EHT FEAT. CMW EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	1
2	1	2	4	DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
3	3	3	7	WARREN G VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
4	2	1	4	KEITH SWEAT ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
⑤	NEW ▶	1		COOLIO TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	5
6	4	4	4	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
7	5	5	9	AALIYAH BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
8	8	9	9	HEAVY D & THE BOYZ UPTOWN 10988*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
9	6	8	13	OUTKAST LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
10	7	6	37	R. KELLY ▲ 3 JIVE 41527 (10.98/15.98)	12 PLAY	1
11	10	10	7	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	7
⑫	NEW ▶	1		JAMIE FOXX FOX 66436 (9.98/15.98)	PEEP THIS	12
13	9	7	18	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
14	11	11	5	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	8
15	15	—	2	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
16	12	12	43	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
17	13	14	54	TONI BRAXTON ▲ 4 LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
18	14	13	4	HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
19	16	15	39	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
20	20	17	15	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
21	19	16	8	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	16
22	21	19	35	SNOOP DOGGY DOGG ▲ 4 DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
23	18	40	5	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP	18
24	25	28	32	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	15
25	17	20	4	TAKE 6 REPRIS 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	17
⑳	36	35	49	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
27	30	27	62	JANET JACKSON ▲ 6 VIRGIN 87825 (10.98/16.98)	JANET.	1
⑳	NEW ▶	1		SIR MIX-A-LOT RHYME CARTEL/AMERICAN 45540*/WARNER BROS. (10.98/15.98)	CHIEF BOOT KNOCKA	28
29	32	31	5	MELVIN RILEY MCA 11016 (9.98/15.98) HS	GHETTO LOVE	29
30	24	—	2	LUKE LUKE 6996* (9.98/14.98)	FREAK FOR LIFE 6996	24
31	33	36	10	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
32	23	23	8	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
33	35	33	22	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	23
34	27	24	8	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
35	28	26	24	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
36	29	22	11	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98/15.98)	'N GATZ WE TRUSS	4
37	31	30	14	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
38	22	21	7	MC BREED WRAP 8133/ARCHIBAN (9.98/17.98)	FUNKAFIED	9
39	34	25	14	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	2
40	38	32	47	MARIAH CAREY ▲ 7 COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
④①	42	38	78	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	34
42	39	37	31	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
43	26	18	4	NICE & SMOOTH RAL 52336*/ISLAND (9.98/15.98)	JEWEL OF THE NILE	13
44	41	39	8	EL DEBARGE REPRIS 45375/WARNER BROS. (10.98/15.98)	HEART MIND & SOUL	24
45	37	34	10	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/14.98)	THE SUN RISES IN THE EAST	5
46	43	41	37	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
47	47	46	26	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
48	44	—	2	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98) HS	COMMON GROUND	44
49	52	43	19	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	11

50	40	29	6	ANT BANKS JIVE 41534 (9.98/15.98)	THE BIG BADASS	10
51	49	50	41	SALT-N-PEPA ▲ 2 NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
52	56	54	34	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
53	55	44	8	VARIOUS ARTISTS THUMP 4020 (10.98/15.98)	OLD SCHOOL VOLUME II	35
54	54	56	88	KENNY G ▲ 6 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
55	46	42	21	HAMMER ● GIANT 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	2
⑤⑥	64	64	88	SOUNDTRACK ▲ 11 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
57	48	55	9	AHMAD GIANT 24548*/WARNER BROS. (10.98/15.98)	AHMAD	48
58	45	45	26	TOP AUTHORITY TRAK 72576/SOLAR (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	21
⑤⑨	62	61	31	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
⑥0	73	74	90	SADE ▲ 3 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
61	53	47	5	THE BEATNUTS VIOLATOR 1179*/RELATIVITY (9.98/16.98) HS	THE BEATNUTS	28
*** PACESETTER ***						
⑥2	76	75	18	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	59
*** GREATEST GAINER ***						
⑥3	77	80	5	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98) HS	YAGA YAGA	63
64	57	52	9	AL JARREAU PEPRIS 45422/WARNER BROS. (10.98/15.98)	TENDERNESS	25
65	50	49	7	BORN JAMERICANS DELICIOUS VINYL EASTWEST 92349/AG (9.98/15.98) HS	KIDS FROM FOREIGN	36
66	59	53	7	WAR AVENUE 71706* (10.98/15.98)	PEACE SIGN	52
67	68	68	51	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
68	58	51	6	ARRESTED DEVELOPMENT CHRYSALIS 29274*/EMI (10.98/16.98)	ZINGALAMADUNI	20
69	51	48	11	SWV RCA 6640* (7.98/11.98)	THE REMIXES (EP)	9
70	60	62	43	E-40 SICK WID' IT 41537/JIVE (8.98/11.98) HS	THE MAIL MAN	13
71	65	58	8	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO VOLUME 5	42
72	66	89	6	FUGEES (TRANZLATOR CREW) RUFFHOUSE 57462*/COLUMBIA (9.98 EQ/15.98) HS	BLUNTED ON REALITY	66
⑦3	82	76	8	LALAH HATHAWAY VIRGIN 39542 (9.98/15.98) HS	A MOMENT	40
74	61	59	10	NPG 71003*/BELLMARK (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	29
75	69	69	36	QUEEN LATIFAH ● MOTOWN 6370 (9.98/15.98)	BLACK REIGN	15
76	63	57	5	SHANICE MOTOWN 0302* (9.98/13.98)	21...WAYS TO GROW	46
⑦7	NEW ▶	1		RAPPIN' 4-TAY RAG TOP 4000 (9.98/15.98)	DON'T FIGHT THE FEELIN'	77
⑦8	89	84	22	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	25
79	72	67	7	DAVID SANBORN ELEKTRA 61620 (10.98/16.98)	HEARSAY	39
80	67	65	11	BLACKGIRL KAPER 66359/RCA (9.98/15.98) HS	TREAT U RIGHT	46
⑧1	91	85	39	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
82	79	78	29	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	35
83	74	60	11	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10.98/16.98)	CROOKLYN	10
84	71	72	37	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	1
85	80	82	18	DFC ASSAULT/BIG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD	7
86	84	79	20	GANG STARR CHRYSALIS 28435*/EMI (10.98/15.98)	HARD TO EARN	2
⑧7	RE-ENTRY	53		TONY! TONI! TONE! ▲ WING 514933*/ERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
⑧8	RE-ENTRY	15		THE BRAND NEW HEAVIES DELICIOUS VINYL EASTWEST 92319/AG (10.98/15.98)	BROTHER SISTER	26
89	83	71	22	VARIOUS ARTISTS WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTUS MAYFIELD	17
90	70	66	41	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	33
91	92	88	48	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
92	75	70	18	CELLY CEL SICK WID' IT 1724 (8.98/13.98) HS	HEAT 4 YO AZZ	34
93	97	100	40	MINT CONDITION PERSPECTIVE 9005 (9.98/13.98)	FROM THE MINT FACTORY	18
94	88	81	41	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
95	98	83	12	NANCY WILSON COLUMBIA 57425 (10.98 EQ/15.98)	LOVE, NANCY	63
96	93	—	5	PEABO BRYSON COLUMBIA 52911 (10.98 EQ/16.98)	THROUGH THE FIRE	54
97	86	86	84	DR. DRE ▲ 3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
98	87	—	3	GIL SCOTT-HERON TVT 4310* (9.98/15.98)	SPIRITS	87
⑨9	RE-ENTRY	99		BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17
100	81	87	39	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1

○ 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 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.

SQUARE ONE
50,000+ UNITS SOLD
THE ALBUM: SQUARE ONE
THE SINGLE: HOLD ME ACCOUNTABLE
ALSO AVAILABLE: TAKE CONTROL

ALREADY ON: V-103 (L.A.) • WBLB • WEDR • WJZZ • WKYS • WENN • KJMS • WTLC • KRPS • KTOW • WHUR
KMJ • WZHT • WWIN • WYNN • KFXZ • WJUN • WGGK • WHRK • WFXM • KEZX • WZF • VIDEO ON

IS AN **AES** EXCLUSIVE

Eric Kupper On The Move; Jon Secada Finds A Groove

GROOVELINE: After several years of churning out consistently high-quality material as a producer and writer for scads of dance acts, Eric Kupper has finally reached his moment to shine as an artist in his own right. On "The K-Scope Project," a four-cut EP on Tribal America, he delivers a mouth-watering platter of rich, R&B-inflected housers that are destined for mass club consumption.

By keeping vocal loops and bites to a minimum, Kupper is free to display his talent for melding solid rhythms with springy melodies. He carefully layers his arrangements with subtle aural goodies that pop out over the course of repeated spins. In the way the tracks are cut, we detect an unspoken confidence from Kupper that the music will have a long-lasting life allowing for future discovery and surprise—which is a refreshing diversion from producers who feel the need to blast punters against the wall with every trick in the book within five minutes. As they say, with experience . . . Drop the needle on any cut, though we admit to being partial to the slinky "Organism."

Speaking of Kupper, he also contributes a smokin' tribal mix to the 12-inch of "Talk To Me" by Third World. The single is lifted from the Great Jones compilation "The Project."

We have always believed that Jon Secada's voice is as wonderfully suited to a tough house groove as it is to booming pop arrangement. The Latin heartthrob more than proves us correct on "Whipped," the second single from his current EMI opus, "Heart, Soul & A Voice," belting and snarling with an abandon downright startling at first. The original hip-hop-rooted version (a notable throwdown in its own right) is transformed into a lively twirler by Pablo Flores, who nicely picks up the pace of the song without losing its contagious melody. In fact, this faster beat better complements the urgency in Secada's performance.

Xaviera Gold should have no trouble banking on the club activity that surrounded her recently resurrected classic "You Used To Hold Me" with the brand new "Good Love." Helmed by Chicago's Four On The Floor studio posse, the track has all the drama, funk, and vocal power to pack any floor it reaches. Gold is in fine form and will trigger recurrent wishes in the hearts of her many fans for a full album. Put on your wading boots before dipping into the double-bank of remixes. Marc "MK" Kinchen, DJ EFX, Derrick Carter, Chris Nazuka, Sundowners, DJ Disciple, and Braxton Holmes each offer an interpretation, with results ranging from potent to tired. Pick your faves, and then brace yourself for additional promo mixes on the way from Frankie "Hollywood" Rodriguez, DJ Digit, and Red Nail. We're exhausted at the mere thought.

And if that's not enough to sate your hunger of iron-lunged belting, have a taste of "Dial My Number" by Roz Nash, a Columbia University student with a big, big voice. Dean Lan-

drew produced this rousing ditty with an ear toward blending butt-wiggling percussion with Nash's intriguing phrasing. New York DJ David Lozada enters the picture with a reconstruction smoother and chock-full of brain-numbing vocal loops and easily programmable breaks. Be sure to check it out.

Austrian producer/musician Peter Rauhofer continues to mine Club 69's fierce and underappreciated debut, "Adults Only," for potential hits. This time, he wisely has invited New York groovemeisters Bill Coleman and Louie "Balo" Guzman to refashion the seductive "Fantasy." The two impressively kick mixes are accessible to club sensibilities here and overseas. The "Mama's Deep Throat" version is rooted by dark house beats and trippy (and risqué) vocal loops, while the "Strained Sheets" mix has a more rapid tribal foundation, taking various ear-catching twists and turns. This single could be the catalyst for a long-overdue deal for Rauhofer and Club 69 in the States . . . it's that good.

Modern-pop/dance trio Anything Box has the potential to finally match the commercial acceptance of its long-ago breakthrough "Living In Oblivion" with "Where Is Love & Happiness?," a 12-inch issued on Brea, Calif., indie Orangewerks. Mastermind Claude S. continues to fret over the state of the world with a tone that clearly pays homage to vintage Depeche Mode and Joy Division. The track gets a trendy shot in arm, thanks mostly to well-structured remixes by Rob Sherwood and Mike Filly, who travel down a moody, deep-house path. Previous unknowns John Drukman, Jeff Taylor, and Mike Wertheim also contribute a pair of worthwhile mixes geared toward hi-NRG and post-techno twirlers.

HOT LINES: Epic and Tribal America Records have started using Ma Bell as a prime marketing tool for upcoming club-angled projects.

Epic has just started 212-833-SPIN, which provides news and information



Dan The Man. Producer/DJ Danny Tenaglia sorts through records during a recent stint spinning at New York's popular Jackie 60 weekly soiree. He is entrenched in writing and recording his first full-length album, which should be out this fall on Tribal America. The set will balance Tenaglia's signature underground fare with more vocal-oriented items. (Photo: Tina Paul)

about singles and albums, including formats available, notes on remixes, and street dates. This move was sparked by the consumer interest generated by the label's trio of sampler cassettes issued during Stonewall 25 and the Gay Games last month. In fact, callers can have a sampler mailed to them by leaving a voice-mail message on the line. The phone number appears on Epic 12-inch singles and will be advertised in queer and mainstream music publications.

The Tribal America line, 415-979-4874, is a little more elaborate and polished, giving callers 30-second snippets of each available single. The line also offers callers the option of being put on a mailing list for additional information. Tribal also lists the number on its 12-inch singles and in various publications.

Although music info phone lines are nothing new in pop, rock, and urban music sectors, the idea of dance departments exploring this area is both innovative and encouraging. It illustrates how some smart labels are actively looking beyond the tried-and-true confines of a club to sell their rhythm-based records. An understanding that dance music truly can go further than where it rests right now



by Larry Flick

is what we've been praying for. Let's hope Epic and Tribal America continue to be creative and forward-moving in their efforts (How 'bout guest appearances by new artists and producers on the lines?), and that more labels begin to look beyond the disco ball.

SOUND BITES: Props aplenty belong to Deee-Lite for truly hanging on the cutting edge of clubland with "Picnic In The Park," the latest single from the new "Dew Drops In The Garden" album on Elektra Records. In addition to going for Ronin and Gangstarr's Guru for credible hip-hop mixes, the trio has dipped into the flourishing jungle/break-beat underground movement. Not everyone will get the dark and dubby "Sampladelic Jumbo Jungle" version, but hard heads will dig its rough staccato beats and hypnotic keyboard swirls. Trippy beyond belief . . . The wait for A&M to issue the flawless smash-in-waiting "Hit By Love" by CeCe Peniston is nearly over. Her best single since "Finally" will sport remixes by David Morales and Junior Vasquez. We must admit that our patience has been wearing thin as we have watched the diva's "Thought Ya Know" collection struggle for attention while this choice cut hung in limbo. Oh well . . . Swing Out Sister is back in action this autumn with "The Living Return," an album that



Chicago Heat. House diva Liz Torres works up a sweat at the Red Dog nightclub in Chicago during a performance with famed producer/performer Jamie Principle. Torres is in the studio with Junior Vasquez, cutting her first 12-inch single for New Jersey's Radikal Records. Principle is dividing his time between remixing with Silk Productions and brainstorming his first single for the U.K.-based Freetown Records. (Photo: Tina Paul)

deftly merges the fluttering jazz vibe of past outings with a more band-oriented funk sound. Corinne Drewery rises to the beat challenge extremely well, while bending her soulful notes with a gorgeous lilt that gives songs like the lush future hit "Better Make It Better" a pleasant sophistication. No final word yet on whether or not Mercury is hatching a club campaign. At the end of the day, it doesn't really matter. Imaginative DJs can have a field day with many of these tracks in original form . . . The first single from Big Beat's festive new "Start The Party!" compilation is "This Time" by Michelle Sweeney, an engaging, pop-soaked house anthem that makes excellent use of the newcomer's flexible vocal range. Factor in a user-friendly remix from the golden hands of Stone-

bridge, and you have a future smash. Can anyone else hear rhythm radio calling? . . . In other Atlantic-related news, warm congrats go out to dance/crossover department head Rich Christina on his marriage to Maryanne Minar. The two recently tied the proverbial knot in New Jersey . . . ZYX Records is launching its first-ever summer club tour package. Viola Wills, Dare 2 B Different, Abigail, DJ Miko, Bronski Beat, and Hugh K. are among the numerous NRG and pop/rave acts the label will have trekking across the U.S. through the end of the season. The number of acts on each bill will depend on the size of the venue. In other ZYX dirt, the label has just inked a deal to distribute revered Italo-house label Media in the U.S. First fruit of the pact is "Light My Fire" by Clubhouse Featuring Carl, which has already wooed folks overseas . . . The dudes at the independent Nitebeat Records in Hialeah, Fla., continue to be a reliable source for juicy treats. This time, they have connected with Ralph Falcon and Oscar G. of the Murk Boys for a pair of singles that are absolutely slammin'. Oscar's "Grooves From My Crib" EP is an intense, four-song journey that bends the mind, while Falcon has teamed up with singer Tanya for the aggressive "Better Be There," under the banner of the Sugar Kings. Lip-smacking good . . . Alternative pop minds should be pleased to learn that the Lightning Seeds are about to deliver their third album, "Jollification," on Trauma Records, an indie headquartered in Sherman Oaks, Calif. Producer and frontman Ian Broudie has outdone himself once again, crafting an array of melodious moves that are as strong on hooks and clever lyrics as they are on insinuating rhythms. Listen for guest shots by Alison Moyet and Terry Hall (late of Fun Boy Three and Colourfield). The first single, "Lucky Man," has just been released.

Billboard. **Dance**
HOT Breakouts
FOR WEEK ENDING AUG 6, 1994
CLUB PLAY

1. BRING ME JOY MEECHIE VIBE
2. ANOTHER NIGHT REAL MCCOY ARI:TA
3. FEET SANDALS FFRF
4. LOVE TO THE WORLD MICHAEL WATFORD EASTWEST
5. TURN IT UP DJ DUKE FFRF

MAXI-SINGLES SALES

1. CHECK THE VIBE DRED SCOTT TUFF BREAK
2. MAKE THIS LAST FOREVER JOCELYN ENRIQUEZ CLASSIFIED
3. BE MINE ALEXANDER UPSTAIRS
4. TURN IT UP DJ DUKE FFRF
5. UNITED FRONT ARRESTED DEVELOPMENT CHRYSALIS

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

CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	8	THE RIGHT KINDA LOVER MCA 54851 1 week at No. 1	◆ PATTI LABELLE
2	3	4	7	BRING ME YOUR LOVE ELEKTRA 66223	DEEE-LITE
3	7	11	6	LIFTED BY LOVE SIRE 41379/WARNER BROS.	K.D. LANG
4	5	8	8	EMERGENCY ON PLANET EARTH COLUMBIA 77529	◆ JAMIROQUAI
5	1	2	8	CAUGHT IN THE MIDDLE REPRISE 41573/WARNER BROS.	◆ JULIET ROBERTS
6	9	13	6	BOMBADIN TOMMY BOY 629	808 STATE
7	8	9	8	ANYTHING 550 MUSIC 77495/EPIC	◆ CULTURE BEAT
8	4	1	8	FEEL WHAT YOU WANT CHAMPION 95899/EASTWEST	◆ KRISTINE W
9	13	21	5	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
10	11	12	7	HOLIDAY DEEP CRAP 3006Q/CRAP	URBAN MOTION PROJECT II
11	12	18	6	FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC	◆ PAULINE HENRY
12	15	25	5	RIGHT IN THE NIGHT EPIC 77544	◆ JAM & SPOON FEATURING PLAVKA
13	10	6	10	WHEN YOU MADE THE MOUNTAIN EASTWEST 95906	◆ OPUS III
14	16	23	5	IS IT ALL OVER MY FACE? CAJUAL 213	DAJAE
15	6	5	9	THAT SOUND MIAMI SOUL 004	RALPH FALCON FEATURING DOROTHY MANN
16	19	26	6	NEW YORK EXPRESS STRICTLY RHYTHM 12254	HARDHEAD
17	24	28	5	SO CONFUSED GREAT JONES 530 630/ISLAND	COLONEL ABRAMS
18	14	7	11	LOVE COME HOME CHAMPION 95907/EASTWEST	OUR TRIBE FEATURING FRANKIE PHAROAH
19	18	20	24	JUMP TO IT ARISTA 1-2702	ARETHA FRANKLIN
20	40	—	2	ONE NIGHT IN HEAVEN EPIC 77613	◆ M PEOPLE
21	26	30	7	ACTIVATOR (YOU NEED SOME) VICIOUS MUZIK 004/EPIC	WHATEVER GIRL
22	31	36	3	LOVE SO STRONG IMAGO 25067	WILD PLANET
23	23	22	7	I CAN'T LET YOU GO EIGHT BALL 041	THE MACK VIBE FEATURING JACQUELINE
24	20	15	9	NO LOVE LOST GROOVE ON 06/STRICTLY RHYTHM	CE CE ROGERS
25	33	41	3	ARE YOU SATISFIED? TRIBAL AMERICA 58142/RS	THE DAOU
26	34	35	4	EVERYBODY UP A&M 8294	UNCANNY ALLIANCE
27	36	46	3	INNER CITY BLUES C-FOUR 1010	GARY
28	30	34	4	EL BAILE DE LA VELA EPIC PROMO	CHEITO
29	29	33	6	CLOSER TO GOD NOTHING/TVT/INTERSCOPE 95905/ATLANTIC	◆ NINE INCH NAILS
30	22	19	8	YOU WON'T SEE ME CRY ATLANTIC 85657	◆ B-TRIBE
31	17	10	11	MISLED 550 MUSIC 77451/EPIC	◆ CELINE DION
32	42	—	2	DEEP FOREST 550 MUSIC 77578/EPIC	◆ DEEP FOREST
33	37	38	3	TROUBLE EIGHT BALL 040	JOI CARDWELL
34	47	—	2	COME TO ME, ECSTASY CONTINUUM 15303	RED RED GROOVY
35	43	—	2	LET THE MUSIC (LIFT YOU UP) BIG BEAT 10156/ATLANTIC	LOVELAND
★★★ Power Pick★★★					
36	50	—	2	BETTER LATE THAN NEVER CHAMPION 95898/EASTWEST	LAFAYETTE
37	21	14	10	(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES") MCA PROMO	◆ THE B.C. 52'S
38	44	—	2	DOWN THAT ROAD CHRYSALIS 58036/EMI	◆ SHARA NELSON
39	41	47	3	BELLS OF N.Y. COLUMBIA 77490	SLO MOSHUN
40	49	—	2	IN THE DARK WE LIVE (THEE LITE) EMOTIVE 754	APHROHEAD
★★★ Hot Shot Debut★★★					
41	NEW ▶	1	1	AIN'T NOBODY AVEX GROUP 15529/CRITIQUE	JAKI GRAHAM
42	45	45	3	IT'S OVER NOW (IT'S ALRIGHT) ZOO 14138	◆ CAUSE & EFFECT
43	35	32	9	TREE FROG ZYX 7228	◆ HOPE
44	28	17	13	IN DE GHETTO MERCURY 858 657	DAVID MORALES & THE BAD YARD CLUB
45	NEW ▶	1	1	UNJUST WORLD MCA 54782	MORGAN HERITAGE
46	25	16	14	I'M NOT OVER YOU A&M 0575	◆ CE CE PENISTON
47	46	48	4	DO IT SMASH 445 815/ISLAND	YELLO
48	38	37	5	HOW GEE NEXT PLATEAU 120 023/FFRR	BLACK MACHINE
49	48	—	2	DANGER! CUTTING 300	ROCHELLE FLEMING
50	27	24	11	RENEGADE SOUNDWAVE MUTE PROMO/ELEKTRA	◆ RENEGADE SOUNDWAVE

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 ★★★					
1	1	1	6	TAKE IT EASY (M) (T) WEEDEE 20094/NERVOUS 5 weeks at No. 1	◆ MAD LION
2	2	2	11	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
3	3	—	2	THIS D.J. (M) (T) (X) VIOLATOR/RAL 853 237/ISLAND	WARREN G
4	7	—	2	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	◆ C+C MUSIC FACTORY
5	5	6	15	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
6	8	9	11	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	◆ COOLIO
7	4	4	4	GIVE IT UP (M) (T) (X) DEF JAM/RAL 853 317/ISLAND	◆ PUBLIC ENEMY
8	6	—	2	NO GUNS, NO MURDER (M) (T) (X) VP 5399	◆ RAYVON
★★★ Greatest Gainer★★★					
9	25	—	2	STROKE YOU UP (T) (X) BIG BEAT 10155/AG	◆ CHANGING FACES
10	9	3	8	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	◆ DA BRAT
11	10	—	2	ON POINT (M) (T) (X) TOMMY BOY 623	◆ HOUSE OF PAIN
12	22	12	8	OH MY GOD (T) (X) JIVE 42211	◆ A TRIBE CALLED QUEST
13	19	26	3	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	◆ ICE CUBE
14	15	8	15	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	◆ AALIYAH
15	11	5	4	GET IT TOGETHER (M) (T) (X) CAPITOL 58171	◆ BEASTIE BOYS
16	16	18	14	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
17	18	7	6	CROOKLYN (FROM "CROOKLYN") (T) 40 ACRES 54883/MCA	◆ THE CROOKLYN DODGERS
18	20	24	19	MOVING ON UP (T) (X) EPIC 77417	◆ M PEOPLE
19	14	14	5	OLD TO THE NEW (T) RAL 853 239/ISLAND	◆ NICE & SMOOTH
20	41	—	9	YOUR LOVE IS SO DIVINE (M) (T) (X) SUNSHINE 12822	◆ MIRANDA
21	17	11	14	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	◆ SMIF-N-WESSUN
22	29	23	5	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
23	12	10	10	ANY TIME, ANY PLACE/TROB (T) (X) VIRGIN 38435	◆ JANET JACKSON
24	28	13	5	THE RIGHT KINDA LOVER (T) MCA 54851	◆ PATTI LABELLE
25	23	15	5	DIARY OF A MADMAN (T) GEE STREET 854 063/ISLAND	◆ GRAVEDIGGAZ
26	42	46	8	THE WORLD IS YOURS (T) COLUMBIA 77513	◆ NAS
27	27	—	2	LET THE MUSIC (LIFT YOU UP) (T) (X) BIG BEAT 10156/AG	LOVELAND
28	24	20	4	BLACK HAND SIDE/WEEKEND LOVE (T) (X) MOTOWN 4857	◆ QUEEN LATIFAH
29	31	16	10	90'S GIRL (T) (X) KAPER 62882/RCA	◆ BLACKGIRL
30	13	—	2	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
31	46	28	16	I'M NOT OVER YOU (T) (X) A&M 0575	◆ CE CE PENISTON
32	21	—	2	FEEL WHAT YOU WANT (M) (T) CHAMPION 95899/EASTWEST	◆ KRISTINE W
33	RE-ENTRY	12	12	WARRIOR'S DRUM (T) BLACK FIST 27491/SELECT STREET	◆ KING JUST
34	37	22	12	WHERE MY HOMIEZ? (M) (T) MERCURY 858 463	◆ ILL AL SKRATCH
35	26	34	6	LIFTED BY LOVE (T) (X) SIRE 41379/WARNER BROS.	K.D. LANG
36	38	38	4	RIGHT IN THE NIGHT (T) (X) EPIC 77544	◆ JAM & SPOON FEATURING PLAVKA
37	47	29	8	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	◆ MARIAH CAREY
38	36	19	10	BACK IN THE DAY (M) (T) (X) GIANT/REPRISE 41416/WARNER BROS.	◆ AHMAD
39	48	30	4	FUNKY Y-2-C (M) (T) (X) CHAOS 77462/COLUMBIA	◆ THE PUPPIES
40	34	21	10	WILLING TO FORGIVE/JUMP TO IT (M) (T) ARISTA 1-2702	◆ ARETHA FRANKLIN
41	43	17	5	SOUTHERNPLAYALISTICADILLACMUZIK (M) (T) LAFACE 2-6010/ARISTA	◆ OUTKAST
42	32	33	11	YOUR BODY'S CALLIN' (T) (X) JIVE 42221	◆ R. KELLY
43	50	42	14	GOOD TIME (T) (X) LOGIC 62839/RCA	◆ SOUND FACTORY
44	33	39	3	WHEN CAN I SEE YOU (M) (T) (X) EPIC 77599	◆ BABYFACE
45	49	27	7	CAN IT BE ALL SO SIMPLE (T) (X) LOUD 62890/RCA	◆ WU-TANG CLAN
46	40	44	14	ALWAYS (T) (X) MUTE 66225/ELEKTRA	◆ ERASURE
47	45	—	2	FEEL LIKE MAKING LOVE (T) (X) 550 MUSIC 77556/EPIC	◆ PAULINE HENRY
48	35	32	17	WORKER MAN (M) (T) EPIC 77290	◆ PATRA
49	44	31	12	SENDING MY LOVE (T) ILLTOWN 4854/MOTOWN	◆ ZHANE
★★★ Hot Shot Debut★★★					
50	NEW ▶	1	1	TIME'S UP (M) (T) (X) WILD PITCH 58194/EMI	◆ O.C.

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

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BASIA
the new single from

intoxicating remixes courtesy of roger s. from the gold album, "THE SWEETEST ILLUSION"
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epic records group

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Brooks & Dunn Ride Into 'Sundown' Tour Propels Arista Duo To Country Stratosphere

BY EDWARD MORRIS

NASHVILLE—When Arista Records releases Brooks & Dunn's third album, "Waitin' On Sundown," Sept. 27, it will be riding on the crest of one of the mightiest country concert tours of the year.

The Grammy-winning duo's "Electric Rodeo Tour," sponsored by Miller Lite, has racked up a succession of sold-out dates and total attendance numbers that put the act in the company of Reba McEntire, Alan Jackson, George Strait, and Sawyer Brown.

Like its predecessors "Brand New Man" (1991) and "Hard Workin' Man" (1993), "Waitin' For Sundown" is a collection that ranges from cool Western swing and stomping dance numbers to honky-tonk laments and heart-melting ballads. Individually, together, or in various combinations with other writers, Kix Brooks and Ronnie Dunn wrote nine of the 10 cuts.

"She's Not The Cheatin' Kind," the first single from the new album, will be out Aug. 16.

Brooks and Dunn say they were able to write songs especially for this album in spite of their heavy touring schedule. "This is probably the most fresh-off-the-press stuff that we've done," Dunn proclaims. Adds Brooks, "We just sort



BROOKS & DUNN

of grab a minute [for songwriting] here and there, wherever we can."

Their producers for "Waitin' On Sundown" were Scott Hendricks and Don Cook, the same studio mentors who coached them through their first two albums.

"That's the team we came to the table with when the thing was coming down," Dunn says. "Kix had been working with Don, and I had worked with Scott in the past. I like the technical edge Scott brings to the table, and Don is such a good song man. The team seems to work pretty good together. We're real comfortable with it."

"They have a really good rapport, and don't step on each other's toes," Brooks adds. "We all just kind of kick everything around together. Nobody feels like they have their own territory. It's a real fun way to make a record."

So far, the duo has integrated only a few of the new songs into its concerts. "The only thing we worked on early," Dunn says, "was 'Little Miss Honky Tonk,' because we needed an uptempo song in a critical spot." They also incorporated "She's The Kind Of Trouble."

"They're both just up-and-rockin'," Dunn says. "There's never enough of those in a set, as far as we're con-

cerned."

Despite their phenomenal success with such uptempo numbers as "Boot Scootin' Boogie," "My Next Broken Heart," and "Rock My World (Little Country Girl)," they say they have no fear that they will be stereotyped as a dance act.

In fact, they both say the media have overplayed the dance aspect of their work.

Says Dunn, "As long as we're able to back 'Boot Scootin'' up with, say, 'She Used To Be Mine' or 'That Ain't No Way To Go' or 'Lost And Found' or something like that, we're not going to be linked to a dance craze."

"It's a long story, but just as all these people were coming over to country and realizing that dancing was synonymous with country, the press jumped on it and said we're going through a dance craze. But we've been playing clubs for 17 to 20 years, and we haven't seen anything any different."

The two report that Miller Lite will likely continue as sponsor of next year's tour. They say they plan to cut at least one more studio album before taking a break via a greatest hits set.

Manager Bob Titley estimates that B&D will have done 118 dates by the end of this year. According to figures supplied by Amusement Business, the act sold out 22 of the 28 concerts it headlined between Feb. 21 and June 12, grossing \$4,706,932 on total attendance of 260,328. William Morris is the booking agency.

Titley says his job now is to ensure that the duo maintains its current level of success while looking for new venues to conquer. He is not rushing things, however. He has been very sparing in B&D's television exposure; and while he is interested in getting the act into the European market, he wants to pick the right time.

"It's very likely they'll end up going to Europe—not in '95, but in '96."

For its part, Arista will support "Waitin' For Sundown" with a "massive" TV and consumer print campaign, as well as in-store displays.

Mike Dungan, Arista's senior VP of sales and marketing, says, "We've been using various cable outlets beyond TNN and CMT recently on our bigger records, and seeing good results from it. We spend money on TBS a lot, and WGN and the Fox Network."

All these outlets, he adds, are likely to be used for the Brooks & Dunn album. But, he notes, "A lot of times, I don't make decisions on how broad to take these things until I see the [TV] spot. If I feel like it's a spot that will reach beyond our hardcore base, then I'll be really gutsy with it. But if I feel it's really generic to the country consumer, then I'm a little bit more skittish [about where it goes]."

The label will run a series of teaser spots on CMT five to seven days before the album goes into the stores.

"We're in the process of trying to create a special [in-store] piece," Dungan says, "a countertop piece that will house product in addition to being attractive. I learned my lesson with the last [Brooks & Dunn] record. I did a life-size standup of these guys, which

was just awesome. It was the most impressive thing we've ever done here, and everybody loved it."

"But there are two of them, and they're really big. And when they stood with their legs spread apart, the thing was about four and a half feet wide. [Because of the floor space it required], it only lasted in the stores about a week and a half or two weeks. And the thing cost \$50,000."

Happily, Brooks & Dunn's album sales cover such expenses quite nicely. According to SoundScan, "Brand New Man" has now sold 3 million copies, while "Hard Workin' Man" is past the 1.7 million mark.



Hey, Hey, We're The Moffatts. The four members of the Moffatts, Polydor Records' youngest act, surround label mate Davis Daniel following a benefit concert on behalf of Nashville's Oasis Center.

Haven't We Seen This Somewhere Before? Stories Of Country's Citification Are Nothing New

DEPARTMENT OF DEJA VU: As a summary, this major magazine article seems to say it all: "Country music, hillbilly no more, has moved into campus coffeehouses and city supper clubs, earned Cadillacs for cotton-picking farm boys, turned a town—Nashville—into a way of life, and created a loose but lucrative sound that the rest of the music business unabashedly steals. Anyone who thinks all the fans wear bib overalls is years behind. Today nearly one of every six records carries a country label. Only rock still outsells." Is this a quote from Forbes, or this week's Time, or Life's special issue on country music that just hit the stands? No, no, and no. It's from a Look magazine piece—published 23 years ago this month.

MAKING THE ROUNDS: Aaron Tippin has departed from Starstruck Management, where he was handled by Narvel Blackstock and Trey Turner. Tippin will continue his affiliation with Starstruck's publicity division, and the company will oversee his business affairs and fan club. No word yet on who his new manager will be... Joe Mansfield, former VP of sales and marketing for Liberty Records, and Mike Martinovich, most recently VP of marketing for Sony Music, have formed Mansfield/Martinovich Associates to conceive and develop marketing campaigns for the music and packaged goods industries. The company is based in Nashville... Singer Tommy Overstreet has signed with DD&M Records of Beaverton, Ore., and will soon release "New Ports And Old Storms" on that label. It will contain such sea-oriented standards as "Red Sails In The Sunset," "Harbor Lights," "Somewhere Beyond The Sea," and "Key Largo."

Arista/Texas has release its first record, "Si Lo Quieres," a single by the group La Diferenzia. A spin-off of Arista's Nashville operations, Arista/Texas is based in Austin. Cameron Randle is the label's VP/GM... Sparrow Records will capitalize on Susan Ashton's appearances in Europe as Garth Brooks' opening act (Billboard, July 30) by compiling a special album of songs from the Christian artist's previous three solo collections and her current trio effort with Margaret Becker and Christine Denté. Working in conjunction with EMI Records U.K., Sparrow will make the albums available in Spain, Germany, Scotland, Denmark, and England.

MARK YOUR CALENDAR: In its continuing free series, "The Great Escape Presents Legends Of Country Music" (Billboard, July 30), the used record store will feature appearances by Jack Greene and Jim Glaser Saturday (6) and by Stonewall Jackson and Rose Lee Maphis Aug. 13 at both the Nashville and Madison, Tenn., locations. Details are available from either store... the Country Music Assn. will announce the nominees for its 1994 awards Aug. 16 at the Grand Ole Opry House, with George Jones and Pam Tillis presiding. The 28th annual CMA awards show, a three-hour special, will be broadcast Oct. 5 on CBS-TV.

David Ball, Orrall & Wright, Brother Phelps, Susie Luchsinger, Jon Randall, and Terry McBride & the Ride are all scheduled to perform during the Country Radio Broadcasters' first annual regional seminar—dubbed "CRS SouthWest"—Aug. 26-27 at the Harvey Hotel in Dallas... The first annual Armadillo World Headquarters Homecoming Concert, Picnic & Ice Cream Social will be held Sept. 2-4 in Austin. The first two days of concerts are scheduled for the City Coliseum, with a free concert the final day at Auditorium Shores.

Among the acts performing at the event will be New Riders Of The Purple Sage, Butch Hancock, Iain Matthews, Joe Ely, Lou Ann Barton, Leon Russell, Augie Meyers, Tracy Nelson, Commander Cody & the Lost Planet Airmen, Alvin Crow & the Pleasant Valley Boys, the Geezinslaw Brothers, Marcia Ball, Omar & the Howlers, and Maria Muldaur. Tickets are available from Star Tickets and Threadgill's Restaurant... Michael Martin Murphey's WestFest will be held Sept. 3-5 at Copper Mountain Resort, Copper Mountain, Colo. Now sponsored by Justin Boots, the event is organized to celebrate western and native American music, art, and other cultural traditions. Acts scheduled to perform on the festival's main stage are Murphey, Hal Ketchum, Pam Tillis, Emilio Navaira, the Mavericks, Rosie Flores, Bill Miller, Don Edwards, Waddie Mitchell, Red Steagall, Robert Mirabal, the Morning Star Dancers, Restless Heart, Collin Raye, Tracy Byrd, Dixie Chicks, Merle Haggard, Asleep At The Wheel, Baxter Black, Montana Blue, and Paul Ortega.

SIGNINGS: Woody Wright to an exclusive songwriting agreement with Little Big Town Music.



by Edward Morris

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING AUGUST 6, 1994

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 136 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	1	8	★★★ No. 1 ★★★ SUMMERTIME BLUES K. STEGALL (E. COCHRAN, J. CAPEHART)	ALAN JACKSON (C) (V) ARISTA 1-2697
2	5	9	12	NATIONAL WORKING WOMAN'S HOLIDAY B. CANNON, N. WILSON (R. MURRAH, P. TERRY, J. D. HICKS)	SAMMY KERSHAW (C) (V) MERCURY 858 722
3	7	11	12	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
4	11	17	11	LOVE A LITTLE STRONGER M. POWELL, T. DUBOIS (C. JONES, B. CRITTENDEN, G. SWINT)	DIAMOND RIO (C) (V) ARISTA 1-2693
5	2	6	17	THINKIN' PROBLEM B. CHANCEY (D. BALL, A. SHAMBLIN, S. ZIFF)	DAVID BALL (C) (V) WARNER BROS. 18250
6	9	13	9	DREAMING WITH MY EYES OPEN J. STROUD (T. ARATA)	CLAY WALKER (V) GIANT 18139
7	13	16	11	RENEGADES, REBELS AND ROGUES T. LAWRENCE, C. ANDERSON (P. NELSON, L. BOONE, E. CLARK)	TRACY LAWRENCE ATLANTIC ALBUM CUT
8	3	2	17	EVERY ONCE IN A WHILE M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS)	BLACKHAWK (C) (V) ARISTA 1-2668
9	15	19	10	HALF THE MAN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62878
10	17	20	11	HANGIN' IN J. CRUTCHFIELD (S. BOGARD, R. GILES)	TANYA TUCKER (V) LIBERTY 79033
11	4	5	15	LIFESTYLES OF THE NOT SO RICH & FAMOUS J. CRUTCHFIELD (B. HILL, W. TESTER)	TRACY BYRD (C) (V) MCA 54778
12	18	22	9	WHISPER MY NAME K. LEHNING (T. BRUCE)	RANDY TRAVIS (C) (V) WARNER BROS. 18153
13	16	18	10	GIRLS WITH GUITARS T. BROWN (M. C. CARPENTER)	WYNONNA (C) (V) CURB 54875/MCA
14	8	3	16	FOOLISH PRIDE G. BROWN (T. TRITT)	TRAVIS TRITT (C) (V) WARNER BROS. 18180
15	14	15	12	STOP ON A DIME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
16	6	4	16	I WISH I COULD HAVE BEEN THERE J. STROUD, J. ANDERSON (J. ANDERSON, K. ROBBINS)	JOHN ANDERSON (V) BNA 62795
17	21	23	12	TAKE THESE CHAINS FROM MY HEART S. HENDRICKS (F. ROSE, H. HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
18	27	38	5	★★★ AIRPOWER ★★★ WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (C) (V) MCA 54879
19	22	25	14	INDEPENDENCE DAY P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	MARTINA MCBRIDE (C) (V) RCA 62828
20	25	27	7	★★★ AIRPOWER ★★★ THE MAN IN LOVE WITH YOU T. BROWN, G. STRAIT (S. DORFF, G. HARJU)	GEORGE STRAIT (C) (V) MCA 54854
21	26	26	10	★★★ POWER PICK/AIRPLAY ★★★ SHE CAN'T SAY I DIDN'T CRY S. BUCKINGHAM (T. MARTIN, T. MARTIN, R. WILSON)	RICK TREVINO (C) (V) COLUMBIA 77535
22	31	41	5	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD (C) (V) MCA 54898
23	28	34	7	HARD TO SAY M. MILLER, M. MCANALLY (M. MILLER)	SAWYER BROWN CURB ALBUM CUT
24	19	12	16	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	NEAL MCCOY (C) (V) ATLANTIC 87247
25	29	33	8	MORE LOVE J. STROUD (D. STONE, G. BURR)	DOUG STONE (C) (V) EPIC 77549
26	12	10	18	THAT'S MY BABY G. FUNDIS (L. WHITE, C. CANNON)	LARI WHITE (C) (V) RCA 62764
27	20	21	16	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	HAL KETCHUM (C) CURB 76922
28	32	36	7	WHAT'S IN IT FOR ME C. HOWARD (J. JARRARD, G. BURR)	JOHN BERRY (C) (V) LIBERTY 79035
29	34	45	4	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENBAUM, S. WHIPPLE, T. MARTIN)	JOE DIFFIE (C) (V) EPIC 77577
30	10	7	14	ONE NIGHT A DAY A. REYNOLDS (G. BURR, P. WASNER)	GARTH BROOKS (V) LIBERTY 17972
31	33	35	10	COWBOY BAND J. BOWEN (M. POWELL, J. MEDDERS)	BILLY DEAN (C) LIBERTY 79034
32	23	8	15	I TAKE MY CHANCES J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY CHAPIN CARPENTER (V) COLUMBIA 77476
33	24	14	19	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C. FARRER (J. STEELE, C. FARRER)	BOY HOWDY CURB ALBUM CUT
34	45	56	4	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	TIM MCGRAW CURB ALBUM CUT
35	39	40	6	POCKET OF A CLOWN P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
36	30	24	18	LITTLE ROCK J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS)	COLLIN RAYE (V) EPIC 77436
37	44	49	5	ELVIS AND ANDY B. BECKETT (C. WISEMAN)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
38	42	42	13	O WHAT A THRILL D. COOK (J. WINCHESTER)	THE MAVERICKS (C) (V) MCA 54780

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	36	30	18	THAT AIN'T NO WAY TO GO D. COOK, S. HENDRICKS (R. OUNN, K. BROOKS, D. COOK)	BROOKS & DUNN (V) ARISTA 1-2669
40	49	64	3	SHE DREAMS M. WRIGHT (G. HARRISON, T. MENSY)	MARK CHESNUTT (C) (V) DECCA 54887
41	37	31	19	DON'T TAKE THE GIRL J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	TIM MCGRAW (C) (V) CURB 76925
42	40	28	17	WHENEVER YOU COME AROUND T. BROWN (V. GILL, P. WASNER)	VINCE GILL (C) (V) MCA 54833
43	35	37	10	BUT I WILL S. HENDRICKS (T. SEALS, E. SETSER, L. STEWART)	FAITH HILL (C) (V) WARNER BROS. 18179
44	38	32	20	WALKING AWAY A WINNER J. LEO (T. SHAPIRO, B. DIPIERO)	KATHY MATTEA (C) (V) WARNER BROS. 18154
45	55	—	2	SHE THINKS HIS NAME WAS JOHN T. BROWN, R. MCENTIRE (S. KNOX, S. ROSEN)	REBA MCENTIRE (C) (V) MCA 54899
46	48	48	7	I'LL GO DOWN LOVING YOU D. COOK (C. HARTFORD, S. HOGIN, M. POWELL)	SHENANDOAH (V) RCA 62867
47	47	43	20	SPILED PERFUME S. FISHELL, P. TILLIS (P. TILLIS, D. DILLON)	PAM TILLIS (V) ARISTA 1-2676
48	43	29	18	WHY HAVEN'T I HEARD FROM YOU T. BROWN, R. MCENTIRE (S. KNOX, T. W. HALE)	REBA MCENTIRE (C) (V) MCA 54823
49	51	54	6	SHE LOVES ME LIKE SHE MEANS IT L. PETERZELL, R. E. ORRALL, C. WRIGHT, J. STROUD (R. E. ORRALL, B. SPENCER, ANGELO)	ORRALL & WRIGHT (C) (V) GIANT 18162
50	67	—	2	I TRY TO THINK ABOUT ELVIS E. GORDY, JR. (G. BURR)	PATTY LOVELESS (C) (V) EPIC 77609
51	64	—	2	WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (C) (V) POLYDOR 853 358
52	56	71	3	NOBODY'S GONNA RAIN ON OUR PARADE J. LEO (B. PARKER, W. RAMBEAUX)	KATHY MATTEA (C) (V) MERCURY 858 800
53	52	57	6	BEEN THERE J. LEO (D. SCHLITZ, B. LIVSEY)	TERRY MCBRIDE & THE RIDE (C) (V) MCA 54853
54	53	53	17	THE CHEAP SEATS J. LEO, L. M. LEE, ALABAMA (M. HUMMON, R. SHARP)	ALABAMA (V) RCA 62623
55	57	59	6	STATE FAIR R. LANDIS (M. CATES)	DOUG SUPERNAW (V) BNA 62851
56	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ THE CITY PUT THE COUNTRY BACK IN ME B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	NEAL MCCOY (C) (V) ATLANTIC 87213
57	54	58	7	LOVE AND LUCK T. BROWN, M. STUART (M. STUART, B. DIPIERO)	MARTY STUART (C) (V) MCA 54840
58	61	61	7	HE'S A GOOD OLE BOY B. BECKETT, H. SHEDD (H. HOWARD)	CHELY WRIGHT (C) (V) POLYDOR 853 056
59	62	63	5	LABOR OF LOVE S. FISHELL, R. FOSTER (R. FOSTER, C. BULLENS)	RADNEY FOSTER (C) (V) ARISTA 1-2716
60	59	55	18	IT WON'T BE OVER YOU S. HENDRICKS (T. BRUCE, T. MCHUGH)	STEVE WARINER (V) ARISTA 1-2672
61	NEW	1	1	WHEN YOU WALK IN THE ROOM P. TILLIS, S. FISHELL (J. DESHANNON)	PAM TILLIS (C) (V) ARISTA 1-2726
62	69	—	2	JUKEBOX JUNKIE J. CUPIT, J. HONEYCUTT, K. MELLONS	KEN MELLONS (C) (V) EPIC 77579
63	60	50	16	WHOLE LOTTA LOVE ON THE LINE S. HENDRICKS (A. TIPPIN, D. KEES)	AARON TIPPIN (V) RCA 62832
64	58	60	8	LOVE DIDN'T DO IT J. GUESS (S. D. JONES, B. TOMBERLIN)	LINDA DAVIS (C) (V) ARISTA 1-2701
65	68	—	2	ONE GOOD MAN S. BOGARD, M. CLUTE (S. BOGARD, R. GILES)	MICHELLE WRIGHT (C) (V) ARISTA 1-2727
66	66	67	6	ALL FIRED UP J. CRUTCHFIELD (D. MORGAN, S. DAVIS, B. L. SPRINGFIELD)	DAN SEALS (C) (V) WARNER BROS. 18192
67	72	73	4	HARD LUCK WOMAN A. REYNOLDS (P. STANLEY)	GARTH BROOKS MERCURY ALBUM CUT
68	NEW	1	1	MAN OF MY WORD J. HOBBS, E. SEAY, P. WORLEY (A. SHAMBLIN, G. BURR)	COLLIN RAYE (C) (V) EPIC 77632
69	73	72	3	WESTERN FLYER R. PENNINGTON, R. BALL (D. MYRICK, T. WOOD)	WESTERN FLYER (V) STEEP ONE 479
70	65	65	8	BY THE WAY SHE'S LOOKIN' B. BECKETT (J. HUNTER, R. M. BOURKE)	JESSE HUNTER (V) BNA 62857
71	NEW	1	1	LET ME DRIVE M. WRIGHT (B. DIPIERO, G. HOUSE)	GREG HOLLAND (C) (V) WARNER BROS. 18152
72	70	69	19	WOMAN, SENSUOUS WOMAN M. WRIGHT (G. S. PAXTON)	MARK CHESNUTT (C) (V) MCA 54822
73	NEW	1	1	TEN FEET TALL AND BULLETPROOF G. BROWN (T. TRITT)	TRAVIS TRITT (C) (V) WARNER BROS. 18104
74	RE-ENTRY	4	4	WILD LOVE B. CHANCEY, P. WORLE* (D. LINDE)	JOY LYNN WHITE (C) (V) COLUMBIA 77565
75	NEW	1	1	IF I EVER LOVE AGAIN J. STROUD, J. CARLTON (C. WRIGHT, B. SPENCER)	DARON NORWOOD GIANT ALBUM CUT

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

HOT COUNTRY RECURRENTS

1	—	—	1	WISH I DIDN'T KNOW NOW N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH MERCURY
2	1	1	3	A GOOD RUN OF BAD LUCK J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
3	—	—	1	HOW CAN I HELP YOU SAY GOODBYE E. GORDY, JR. (B. B. COLLINS, K. TAYLOR-GOOD)	PATTY LOVELESS EPIC
4	2	2	6	YOUR LOVE AMAZES ME C. HOWARD (A. HUNT, C. JONES)	JOHN BERRY LIBERTY
5	3	3	6	PIECE OF MY HEART S. HENDRICKS (B. BERNIS, J. RAGAVOY)	FAITH HILL WARNER BROS.
6	4	5	14	I SWEAR S. HENDRICKS (F. J. MYERS, G. BAKER)	JOHN MICHAEL MONTGOMERY ATLANTIC
7	6	4	6	IF BUBBA CAN DANCE (I CAN TOO) D. COOK (M. RAYBON, M. MCGUIRE, B. MCDILL)	SHENANDOAH RCA
8	5	—	2	BEFORE YOU KILL US ALL K. LEHNING (K. FOLLESE, M. T. BARNES)	RANDY TRAVIS WARNER BROS.
9	8	8	14	NO DOUBT ABOUT IT B. BECKETT (J. S. SHERRILL, S. SESKIN)	NEAL MCCOY ATLANTIC
10	7	—	2	DADDY NEVER WAS THE CADILLAC KIND B. BECKETT (B. NELSON, D. GIBSON)	CONFEDERATE RAILROAD ATLANTIC
11	16	13	14	HE THINKS HE'LL KEEP HER J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY CHAPIN CARPENTER COLUMBIA
12	11	10	15	I JUST WANTED YOU TO KNOW M. WRIGHT (G. HARRISON, T. MENSY)	MARK CHESNUTT MCA
13	9	7	10	MY LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	LITTLE TEXAS WARNER BROS.

14	10	6	7	IF THE GOOD DIE YOUNG J. STROUD (P. NELSON, C. WISEMAN)	TRACY LAWRENCE ATLANTIC
15	14	9	11	I'M HOLDING MY OWN S. HENDRICKS (T. ARATA)	LEE ROY PARNELL ARISTA
16	12	14	15	ROCK MY WORLD (LITTLE COUNTRY GIRL) D. COOK, S. HENDRICKS (B. LABOUNTY, S. O'BRIEN)	BROOKS & DUNN ARISTA
17	17	16	23	WILD ONE S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	FAITH HILL WARNER BROS.
18	15	12	19	A LITTLE LESS TALK AND A LOT MORE ACTION N. LARKIN, H. SHEDD (K. HINTON, J. STEWART)	TOBY KEITH MERCURY
19	—	—	1	ROPE THE MOON S. HENDRICKS (J. BROWN, J. DENTON, A. BROWN)	JOHN MICHAEL MONTGOMERY ATLANTIC
20	20	15	21	LIVE UNTIL I DIE J. STROUD (C. WALKER)	CLAY WALKER GIANT
21	19	19	27	FAST AS YOU P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE
22	13	17	45	CHATTAHOOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON ARISTA
23	21	18	15	I'VE GOT IT MADE J. STROUD, J. ANDERSON (M. BARNES)	JOHN ANDERSON BNA
24	25	20	14	STANDING OUTSIDE THE FIRE A. REYNOLDS (J. YATES, G. BROOKS)	GARTH BROOKS LIBERTY
25	24	—	30	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	LITTLE TEXAS WARNER BROS.

♦ 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.

COUNTRY CORNER



by Lynn Shults

MAKE IT THREE WEEKS AND COUNTING that Alan Jackson's "Summertime Blues" has camped out at No. 1 on the Hot Country Singles & Tracks chart. By holding onto No. 1 for another week, the summertime remake would join "Wild One" by Faith Hill; "I Swear" by John Michael Montgomery; and "Wink" by Neal McCoy in an exclusive group of songs that have registered four consecutive weeks at No. 1 in 1994. He also would match his personal record, established by last year's "Chattahoochee."

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "She Thinks His Name Was John" (55-45) by Reba McEntire, followed by "Love A Little Stronger" (11-4) by Diamond Rio; "She Dreams" (49-40) by Mark Chesnutt; "I Try To Think About Elvis" (67-50) by Patty Loveless; "What The Cowgirls Do" (27-18) by Vince Gill; "Down On The Farm" (45-34) by Tim McGraw; "Who's That Man" (64-51) by Toby Keith; "Be My Baby Tonight" (7-3) by John Michael Montgomery; "Xxx's And Ooo's" (31-22) by Trisha Yearwood; and "Renegades, Rebels And Rogues" (13-7) by Tracy Lawrence.

ALBUM SALES ARE STRONG and continue to be influenced by breakthrough artists. "Not A Moment Too Soon" (1-1) by Tim McGraw increases its lead over "Who I Am" (2-2) by Alan Jackson by almost 18,000 units. "Kickin' It Up" (4-3) by John Michael Montgomery claims the Greatest Gainer award, with "Soon" by Tanya Tucker capturing the Pacesetter award.

THE MARKETPLACE FOR ALBUMS is not always what one might think. It varies depending on the type of spin applied to the numbers. In looking at the numbers of television households in a given market and applying raw SoundScan album sales data from that market, one can begin to see a slightly different trend developing, especially if CMT has high penetration within the market. Looking at the three new acts that have had the greatest impact on the album chart, it becomes clear that albums by Tim McGraw, David Ball, and the Mavericks share some common traits. In looking at the top 10 markets for each album, factoring album sales against TV households, Charleston, W.Va., and Nashville rank in the top 10 in sales per TV household for all three.

WHAT ABOUT RADIO AND CMT's cumulative power? The numbers lead one to believe that there is more to this story than the radio/CMT connection. These top 10 markets also have large university populations. For example, the top market for "What A Cryin' Shame" by the Mavericks is Austin, Texas, where one finds the University of Texas; followed by Lincoln, Neb., home of the University of Nebraska. Charleston (3) and Nashville (4) both have large student populations made up from the many smaller schools within their markets. Ranked No. 5 is Albuquerque, N.M., home of the University of New Mexico. What we see is a pattern that identifies a direct tie-in between country music and America's college population. Most radio demographic conversations of the past two years have centered on the country format's 12-plus popularity. This new approach suggests that within radio's 18-34 demographic, there is an 18-26 age category that packs a powerful wallop when it comes to the retail sales of country albums. The Country Music Assn. over the years has invested in trying to develop the college marketplace. Several factors seem to have come together to make their efforts reach fruition.

Charlie Daniels Tops Bill At Japan Fest

Outdoor Event Is Country's Primary Showcase There

NASHVILLE—Charlie Daniels will headline the sixth annual Country Gold Festival, Oct. 16 in Kumamoto, Japan. The outdoor event, which is presented jointly by Japanese country singer and club owner Charlie Nagatani and Nashville's Refugee Management, has become a major vehicle for promoting country music throughout Japan.

In its first five years, the festival's crowds have grown from 10,000 to 25,000, according to Refugee's executive VP Judy Seale.

Ticket prices for this year's festival are the equivalent of \$50 each for an advance-sale ticket and \$60 at the gate. Also performing at this year's event will be Nagatani and his band the Bellamy Brothers, Becky Hobbs, the Sons Of The San Joaquin, and the teen-age Florida bluegrass band Silver Lining. Nagatani selects the talent.

Coca-Cola and Northwest Airlines are the festival's chief sponsors. The soft drink company gives a "large donation" to the festival, according to

Seale, which is administered by the Japanese. Northwest works its sponsorship through Seale's office. "What they do is give us really cheap airfares," she says. "They probably save us \$300,000 every year." Among the returns for its contributions, Northwest has a booth at the festival and the inside cover of the program book.

TNN will send a camera crew to the festival to film five days of coverage for the channel's news show. Japan's NHK noncommercial public television station also will film and air the show.

Seale says the festival is promoted throughout Japan. "A lot of it is through posters and word-of-mouth. Charlie Nagatani also travels [around] Japan and performs shows and announces it," she says. "The advertising purchased—television and newspaper—is only for the Kumamoto prefecture. Charlie also has a radio show once a week where he announces the event."

Seale says that artists are allowed to bring their own albums to sell at the

festival, since their record companies don't perform that service there.

Because the acts will be in Kumamoto for three days, Seale says several promotional and goodwill events have been planned: Silver Lining will perform at a local high school; Daniels will golf on one of the heavily booked and expensively priced courses; and the Bellamy Brothers will visit one of the area's hot springs.

The festival crowd has gotten younger every year, Seale reports. The first festival, which Roger Miller headlined, attracted an older audience and "a lot of American military people." The younger crowds, she adds, know the American country dances and like to dance during the festival.

Although the festival has never been plagued by bad weather, Seale says, it does take place at the base of an active volcano. "The first year we went, it was on warning. We were covered with soot and ash when we left there."

EDWARD MORRIS

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	62 JUKEBOX JUNKIE (Cupit, BMI/Cupit Memeries, ASCAP)
53 BEEN THERE (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) CPP	59 LABOR OF LOVE (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mommy's Geetar, BMI) HL
3 BE MY BABY TONIGHT (New Haven, BMI/Music Hll, BMI/OI, ASCAP) CPP	71 LET ME DRIVE (Little Big Town, BMI/American Made, BMI/Housesnotes, BMI) HL
43 BUT I WILL (WB, ASCAP/East 64th, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI/Yasa, BMI) WBM	11 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP) HL
70 BY THE WAY SHE'S LOOKIN' (Nocturnal Eclipse, BMI/Minnetonka, BMI/More Songs, BMI/De Burgo, BMI) HL	36 LITTLE ROCK (Sony Tree, BMI) HL
54 THE CHEAP SEATS (Careers-BMG, BMI/Longitude, BMI) WBM/HL	4 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
56 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP)	57 LOVE AND LUCK (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL/WBM
31 COWBOY BAND (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL	64 LOVE DIDN'T DO IT (BMG, ASCAP) HL
41 DON'T TAKE THE GIRL (Eric Zanets, BMI) CPP	20 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP)
34 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) CPP	68 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP)
6 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/CPP	25 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
37 ELVIS AND ANOY (Almo, ASCAP) CPP	2 NATIONAL WORKING WOMAN'S HOLIDAY (Murray, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP
8 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/Stroudacaster, BMI/WB, ASCAP) CPP/WBM/HL	52 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL
14 FOOLISH PRIDE (Post Oak, BMI) HL	65 ONE GOOD MAN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) Patenck, BMI)
13 GIRLS WITH GUITARS (EMI Aprnl, ASCAP/Getarealjob, ASCAP) HL	30 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI) CLM/HL
9 HALF THE MAN (Blackened, BMI) CPP	38 O WHAT A THRILL (Musique Chanteclair, ASCAP/Bug, ASCAP)
10 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP/WBM	35 POCKET OF A CLOWN (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
67 HARD LUCK WOMAN (Hon Productions America, ASCAP/Polygram Int'l, ASCAP) HL	7 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL
23 HARD TO SAY (Travelin' Zoo, ASCAP) HL	21 SHE CAN'T SAY I DIDN'T CRY (Starstruck Angel, BMI/Stroudacaster, BMI) CPP
58 HE'S A GOOD OLE BOY (Sony Tree, BMI) HL	40 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP) HL
75 IF I EVER LOVE AGAIN (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP)	49 SHE LOVES ME LIKE SHE MEANS IT (EMI Aprnl, ASCAP/JKids, ASCAP/Stroudavarious, ASCAP/Polygram Int'l, ASCAP) HL/CPP
46 I'LL GO DOWN LOVING YOU (Sony Tree, BMI/Careers-BMG, BMI) HL	45 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue
19 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL	
32 I TAKE MY CHANCES (EMI Aprnl, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP	
50 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP)	
60 IT WON'T BE OVER YOU (MCA, ASCAP/Kicking Bird, BMI) HL	
16 I WISH I COULD HAVE BEEN THERE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Cotter Bay, BMI) CPP	
	Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI)
	47 SPILLED PERFUME (Ben's Future, BMI/Sony Tree, BMI/Acutf-Rose, BMI) HL/CPP
	55 STATE FAIR (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM
	15 STOP ON A DIME (Square Lake, ASCAP/Howlin' Hits, ASCAP) CPP
	1 SUMMERTIME BLUES (Warner-Tamerlane, BMI) WBM
	17 TAKE THESE CHAINS FROM MY HEART (Milene, ASCAP) CPP
	73 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI)
	39 THAT AIN'T NO WAY TO GO (Sony Tree, BMI/Buffalo Prairie Songs, BMI/Don Cook, BMI) HL
	26 THAT'S MY BABY (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Wacissa River, BMI) CPP
	33 THEY DON'T MAKE 'EM LIKE THAT ANYMORE (Farren Curtis, BMI/Mike Curb, BMI/Full Keel, ASCAP/Farrenuff, ASCAP/CurbSongs, ASCAP) WBM
	5 THINKIN' PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI Aprnl, ASCAP) CPP/HL
	29 THRO ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudacaster, BMI/Baby Mae, BMI) CPP
	27 (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN (AI Andersong, BMI/Mighty Nice, BMI/Heckstone, BMI/Foreshadow, BMI) CLM
	44 WALKING AWAY A WINNER (Great Cumberland, BMI/Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI) WBM/CPP
	69 WESTERN FLYER (BMG, BMI/Careers-BMG, BMI) HL
	28 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
	18 WHAT THE COWGIRLS DO (Benefit, BMI/Englishtown, BMI) WBM
	42 WHENEVER YOU COME AROUND (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM
	61 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI)
	12 WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP) WBM
	63 WHOLE LOTTA LOVE ON THE LINE (Acutf-Rose, BMI) CPP
	51 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI)
	48 WHY HAVEN'T I HEARD FROM YOU (Bash, ASCAP/Life Of The Record, ASCAP) HL
	74 WILD LOVE (EMI Blackwood, BMI/Linde Manor, BMI) HL
	24 WINK (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/CPP
	72 WOMAN, SENSUOUS WOMAN (Acoustic, BMI) CPP
	22 XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Tunes, ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM

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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	1	2	18	TIM MCGRAW ▲ ² CURB 77659 (9.98/13.98) 17 weeks at No. 1	NOT A MOMENT TOO SOON	1	
2	2	1	4	ALAN JACKSON ARISTA 18759 (10.98/15.98)	WHO I AM	1	
				*** GREATEST GAINER ***			
3	4	4	26	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1	
4	3	3	7	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2	
5	5	5	13	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2	
6	6	8	6	DAVID BALL WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6	
7	7	6	11	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3	
8	8	7	10	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4	
9	9	11	47	GARTH BROOKS ▲ ¹ LIBERTY 80857 (10.98/16.98)	IN PIECES	1	
10	10	12	74	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
11	11	10	94	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	
12	13	13	25	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	12	
13	15	18	24	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	13	
14	12	9	5	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9	
15	14	14	108	MARY CHAPIN CARPENTER ▲ ² COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6	
16	16	16	11	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	7	
				*** Hot Shot Debut ***			
17	NEW		1	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	17	
18	18	19	25	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	17	
19	21	26	70	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4	
20	27	30	45	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	20	
21	19	21	63	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6	
22	23	22	43	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1	
23	17	15	21	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1	
24	20	20	37	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7	
25	24	24	51	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8	
26	29	31	18	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6	
27	28	32	13	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10	
28	30	34	43	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2	
29	25	29	202	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1	
30	22	17	26	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12	
31	26	25	97	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1	
32	35	37	7	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	26	
33	31	23	13	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6	
34	32	27	20	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13	
35	37	40	154	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3	
36	34	38	57	JOHN ANDERSON ● BNA 66232 (9.98/15.98)	SOLID GROUND	12	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
37	36	35	41	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1	
38	33	28	66	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9	
39	38	33	99	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3	
40	39	36	41	ALABAMA ● RCA 56296 (9.98/15.98)	CHEAP SEATS	16	
41	42	44	273	GARTH BROOKS ▲ ¹ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2	
42	46	47	22	RICK TREVINO (COLUMBIA 53560/SONY (9.98 EQ/15.98) HS)	RICK TREVINO	23	
43	45	45	66	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	17	
44	44	46	89	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4	
45	41	41	54	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2	
46	43	39	50	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6	
47	47	48	63	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1	
48	40	42	10	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12	
				*** Pacesetter ***			
49	53	53	37	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18	
50	50	49	150	GARTH BROOKS ▲ ¹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1	
51	48	43	8	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31	
52	51	50	117	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7	
53	52	56	28	JEFF FOXWORTHY WARNER BROS. 45114 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	49	
54	55	52	167	ALAN JACKSON ▲ ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
55	49	51	13	JOHNNY CASH AMERICAN 45520/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23	
56	54	55	5	LARI WHITE RCA 66395 (9.98/15.98)	WISHES	54	
57	56	54	6	BILLY DEAN LIBERTY 27760 (10.98/15.98)	MEN'LL BE BOYS	51	
58	57	57	66	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10	
59	61	64	48	SHENANDOAH RCA 66267 (9.98/15.98) HS	UNDER THE KUDZU	38	
60	58	58	20	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29	
61	60	61	128	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10	
62	65	67	17	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	62	
63	64	62	205	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4	
64	62	63	114	BILLY RAY CYRUS ▲ ¹ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1	
65	68	65	13	LINDA DAVIS ARISTA 18749 (9.98/15.98) HS	SHOOT FOR THE MOON	28	
66	63	60	72	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11	
67	59	59	28	BOY HOWDY CURB 77656 (6.98/9.98) HS	SHE'D GIVE ANYTHING	19	
68	71	71	32	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20	
69	70	73	101	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6	
70	67	72	3	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	67	
71	RE-ENTRY	41	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13		
72	RE-ENTRY	10	VARIOUS ARTISTS K-TEL 6120 (8.98/14.98)	TODAY'S GREATEST COUNTRY	50		
73	72	68	27	SOUNDTRACK ● MCA 10927 (10.98/16.98)	8 SECONDS	3	
74	66	70	121	WYNONNA ▲ ¹ CURB 10529/MCA (10.98/15.98)	WYNONNA	1	
75	69	66	57	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6	

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING AUGUST 6, 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) 146 weeks at No. 1	GREATEST HITS	168
2	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	168
3	4	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	153
4	6	GEORGE STRAIT ▲ ⁸ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	168
5	5	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	166
6	7	GEORGE STRAIT ▲ ⁶ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	166
7	9	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	44
8	11	ALABAMA ▲ ² RCA 7170* (9.98/13.98)	GREATEST HITS	167
9	12	GEORGE JONES GUSTO 380/IMG (8.98)	AT HIS BEST	3
10	10	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	57
11	16	KEITH WHITLEY ▲ RCA 52277 (9.98/13.98)	GREATEST HITS	27
12	19	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	138
13	13	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	51

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	WAYLON JENNINGS ▲ ⁴ RCA 3378* (8.98)	GREATEST HITS	52
15	21	DWIGHT YOAKAM ● REPRISE 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	118
16	14	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	15
17	22	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	29
18	—	DOUG STONE ● EPIC 41357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	42
19	24	TANYA TUCKER ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	7
20	—	TRAVIS TRITT ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	16
21	23	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	41
22	18	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	166
23	20	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	35
24	—	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	72
25	17	MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	41

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

Latin Notas



by John Lannert

THIS IS BASS: Imagine legendary Cuban bassist Israel "Cachao" López playing for a contemporary purveyor of "bass" music, the thunderous, minimalist sound whose sonic hallmark is a booming bass that rattles the cochlea every time a fan drives his car through the neighborhood.

Indisputably, no auto speaker could withstand Cachao's distinctive plucks, pops, and thumps if the venerated creator of mambo mysteriously decided to explore bass music. As it is, if a stereo's bass control is turned up a smidge on Cachao's just-released "Master Sessions Volume 1" (Crescent Moon/Epic), the well-deep vibration emanating from his double bass is a dignified, stentorian sound that indeed will make things go boom.

But woofer-blasting volume is hardly what "Master Sessions" is all about. Rather, Cachao's splendid chronicle of trad Cuban rhythms spotlights his vision of what Cuban music was and has come to be. In some cases, there has been no stylistic change, Cachao notes—as heard on "El Son No Ha Muerto," whose chorus proclaims, "We're in '93/And the son is played, is played/Just like back in 1926."

But flip the CD dial to one of the album's three "descarga," or "jam session" entries, and suddenly the realization hits that improvisational Afro-Cuban music—like jazz itself—has evolved into a genre that can embrace and accommodate any other musical inclination.

What separates Cachao's descarga from much of contemporary Latin jazz product, however, are the underlying melodic lines and relaxed, succinct improvisations that can attract, rather than intimidate, a casual listener.

And a host of stellar players deliver on-time solos, among them Paquito D'Rivera, Jimmy Bosch, Alfredo "Chocolate" Armenteros, Alfredo Valdés Jr., Justo Almario, Nelson González, Néstor Torres, and Juanito Márquez. Both Torres and Márquez also displayed fine improvisational form on Gloria Estefan's Grammy winner "Mi Tierra."

Cachao, who also played on "Mi Tierra," turns in a marvelous run on the record's final cut, the descarga entry "Descarga Cachao." Imbued with multihued tones and dramatic taps and clicks, Cachao's percussive solo foreshadows the spirited chorus that states proudly, "I'm leaving with my rhythm/My Cuban rhythm."

Radio opportunities for "Master Sessions" would appear to be limited, but available. The album's descarga tracks could find acceptance at mainstream jazz outlets. There is no reason why Latin radio (as well as AC radio) should not rotate an edited version of the luscious danzón instrumental "Club Social De Marianao." And NAC outlets with world music leanings might give a spin to "Cachao's Güiro," a jubilant Afro-Cuban chant to Yoruban deity Obatalá, sung beautifully by Lázaro Galarraga.

"Master Sessions" already is flashing a healthy commercial sign, entering the Billboard Latin 50 at No. 32. But whatever the sales success, a tip of the hat should be given to actor Andy Garcia and Crescent Moon (Continued on next page)

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	57	GLORIA ESTEFAN	▲ EPIC 53807/SONY	MI TIERRA
★ ★ ★ GREATEST GAINER ★ ★ ★					
2	2	18	SELENA	EMI LATIN 28803	AMOR PROHIBIDO
3	5	16	LA MAFIA	SONY 81215	VIDA
4	3	6	RAUL DI BLASIO	ARIOLA 20238/BMG	PIANO DE AMERICA 2
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
5	NEW		JUAN LUIS GUERRA	440 KAREN 21110/BMG	FOGARATE
6	4	37	GIPSY KINGS	● ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE
7	6	4	JON SECADA	SBK 29683/EMI LATIN	SI TE VAS
8	7	4	JUAN GABRIEL	ARIOLA 21898/BMG	GRACIAS POR ESPERAR
9	9	57	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
10	12	34	BRONCO	FONOVIDA 6015	PURA SANGRE
11	8	57	GIPSY KINGS	● ELEKTRA 60845	GIPSY KINGS
12	11	57	LUIS MIGUEL	● WEA LATINA 75805	ROMANCE
13	15	10	LOS TIGRES DEL NORTE	FONOVIDA 6017	LOS DOS PLEBES
14	10	57	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
15	14	3	LOS FUGITIVOS	ROOVEN 3112	TE CONQUISTARE
16	13	48	M. A. SOLIS Y LOS BUKIS	● FONOVIDA 6002	INALCANZABLE
17	18	24	LOS TEMERARIOS	AFG SIGMA 3006	TU ULTIMA CANCION
18	16	57	JULIO IGLESIAS	▲ SONY 38640	JULIO
19	21	39	JERRY RIVERA	SONY 81150	CARA DE NINO
20	17	57	LINDA RONSTADT	▲ ELEKTRA 60765	CANCIONES DE MI PADRE
21	20	57	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
22	22	4	RICARDO MONTANER	EMI LATIN 29936	UNA MANANA Y UN CAMINO
23	26	36	MAZZ	EMI LATIN 27738	QUE ESPERABAS
24	23	57	LUIS MIGUEL	WEA LATINA 92993	ARIES
25	30	48	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE
26	25	22	BANDA MACHOS	FONOVIDA 6012	LOS MACHOS TAMBIEN LLORAN
27	19	57	GIPSY KINGS	ELEKTRA 61390	LIVE!
28	32	10	LOS FUGITIVOS	ROOVEN 3051	VANIDOSA
29	NEW		VICENTE FERNANDEZ	SONY 81321	RECORDANDO A LOS PANCHOS
30	44	6	VARIOUS ARTISTS	SONY 81304	SALSA MAGIC
31	RE-ENTRY		CARLOS VIVES	POLYGRAM LATINO 518 884	CLASICOS DE LA PROVINCIA
32	NEW		CACHAO	CRESCENT MOON 64320/SONY	MASTER SESSIONS VOL. 1
33	36	57	SELENA	EMI LATIN 42770	LIVE!
34	29	26	LIBERACION	FONOVIDA 6014	LIBERACION
35	28	57	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO
36	33	38	GARY HOBBS	EMI LATIN 27412	TE VAS A ACORDAR
37	RE-ENTRY		VICENTE FERNANDEZ	SONY 81070	LASTIMA QUE SEAS AJENA
38	37	30	EROS RAMAZZOTTI	ARISTA 14742/BMG	TODO HISTORIAS
39	34	6	LUCERO	MELODY 9162/FONOVIDA	CARINO DE MIS CARINOS
40	49	29	LOS PALOMINOS	SONY 81174	CORAZON DE CRISTAL
41	24	16	VARIOUS ARTISTS	ROOVEN 3093	MERENGUE EN LA CALLE 8 '94
42	27	2	EL GENERAL	RCA 21090/BMG	ES MUNDIAL
43	35	10	LOS FANTASMAS DEL CARIBE	ROOVEN 3095	MAS Y MAS
44	38	18	LA TROPA F	MANNY 13034/WEA LATINA	OTRO DIA
45	40	42	FAMA	SONY 81134	EN GRANDE
46	43	16	MANA	WEA LATINA 72173	FALTA AMOR
47	RE-ENTRY		V. FERNANDEZ/R. AYALA	SONY 80628	ARRIBA EL NORTE...
48	31	22	THE BARRIO BOYZZ	SBK 27344/EMI LATIN	DONDEQUIERA QUE ESTES
49	42	56	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE
50	45	50	JULIO IGLESIAS	SONY 39568	MOMENTS

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

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

Vicente Fernández

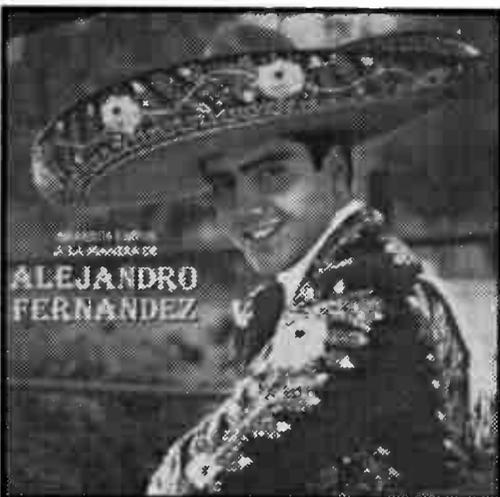
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LATIN NOTAS

(Continued from preceding page)

honcho Emilio Estefan for allowing Cachao, now 75, to reap deserved recognition.

MONSTERS ROCK Far South: The Monsters Of Rock festival, that seismic metal/hard rock happening that has shaken Europe and the U.S. various times in the past, will make its Latin American debut Aug. 27 at the Pacaembu Stadium in São Paulo. A second show is set to take place Sept. 3 at River Plate Stadium in Buenos Aires.

The acts at the Brazilian date are Kiss, Slayer, Black Sabbath, and Suicidal Tendencies. All will perform at the Buenos Aires concert as well, except Suicidal Tendencies. Miami-based Water Brother Productions is promoting the Brazilian show, while Buenos Aires promotion firm Rock & Pop is producing the event in its hometown.

Water Brother president Phil Rodríguez came up with the idea for the event after realizing that

there had never been a one-day, metal-rooted show staged in South America. The Monsters Of Rock moniker provided immediate recognition and the name was not copyrighted, so he assembled a lineup.

"But just to try to be kosher," Rodríguez notes, "we went ahead and cut a deal with Bravado, the merchandising company in England that does all of the merchandising every year for the annual Monsters Of Rock fest held in Donnington, England. So we're using the same exact artwork used at the Donnington event."

Predicting that the inaugural Monsters Of Rock show will be "the first of a yearly event," Rodríguez adds that tickets will cost about \$20. The Dutch electronic firm Philips will sponsor the São Paulo date.

Apart from the Monsters show, Rodríguez is promoting upcoming Latin American concerts by Culture Beat (Rio de Janeiro, Monday (1); São Paulo, Tuesday and Wed-

nesday (2-3); Belo Horizonte, Brazil, Saturday (6); Chuck Mangione (Caracas, Aug. 13); Diana Ross (São Paulo, Aug. 29-31; Rio de Janeiro, Sept. 2-3); Yes (Rio de Janeiro, Sept. 14; São Paulo, Sept. 15-16); and Richard Marx (Caracas, Oct. 4; Bogota, Oct. 6).

GETTING CAUGHT UP: Italian crooner Riccardo Cocciante, who just released "Inventos Y Experimentos" on PolyGram Latino in the U.S., will be the opening act on several dates of Celine Dion's upcoming stateside tour. Cocciante's label mate, Italian rock star Zucchero, has put out "Diamante," whose seven Spanish-language songs were translated by Warner Argentina rock idol Fito Paéz. Zucchero's manager, Miles Copeland, manages Sting... La Ley, Caifanes, Los Fabulosos Cadillacs, and Mano Negra are the Latin Video Of The Year nominees for this year's MTV Video Music Awards, slated for Sept. 8 at Radio City Music Hall in New York... Elsa Vivero has been named WEA Latina's marketing manager/national accounts, replacing Debbie Ward... Audio Alternatives, located in Chappaqua, N.Y., has just released eight Spanish-language titles by New Age pioneer Steven Halpern.

CHART NOTES: After spending nine weeks atop the Hot Latin Tracks chart, Selena's "Amor Prohibido" (EMI Latin) likely will be displaced next week by Jon Secada's "Si Te Vas" (SBK/EMI Latin), which regains a bullet this week.

Also recapturing momentum this week is Ricardo Montaner's "Quisiera" (EMI Latin), moving 4-3, followed by Juan Gabriel's still-rising "Pero Que Necesidad" (Ariola/BMG), up 5-4. Ricardo Arjona's "Te Conozco" (Sony) slides 3-5 one week after moving 5-3. One hundred points behind "Te Conozco" is Los Fugitivos' highest-charting record ever, "Diablo" (Rodven), which moves 9-6 this week.

Moving into the top 10 on its first attempt is Mexican pop vocal trio Kairo with "En Los Espejos De Un Café" (SDI/Sony). Other songs registering strong northbound movement on the HLT are Gerardo's EMI Latin entry "Maria Elisa" (29-18), La Mafia's Sony track "Cada Vuelta De Esquina" (32-20), and Cheito's Crescent Moon/Sony title "El Baile De La Vela" (38-25).

RETAIL NOTES: For the fourth consecutive week, Gloria Estefan's "Mi Tierra" (Epic/Sony) sits tight in the No. 1 spot, holding a narrow point margin over Selena's "Amor Prohibido" (EMI Latin). While no other title is giving serious chase to these two albums, a mere 350 points separate La Mafia's No. 3 album "Vida" (Sony) from the Gipsy Kings' No. 6 record, "Love & Liberté" (Elektra).

Sandwiched between "Vida" and "Love & Liberté" at No. 5 is "Fogaraté" (Karen/BMG), the latest release by Juan Luis Guerra 440. "Fogaraté" is 440's highest-charting album to date on the Billboard Latin 50.

Hot Latin Tracks™

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

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

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Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	NEW		STEVEN CURTIS CHAPMAN SPARROW 1408	1 week at No. 1 HEAVEN IN THE REAL WORLD
2	2	87	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
3	1	41	CARMAN SPARROW 1387	THE STANDARD
4	7	43	VARIOUS ARTISTS REUNION 0083/WORO	SONGS FROM THE LOFT
5	4	19	MICHAEL SWEET BENSON 2231	MICHAEL SWEET
6	8	41	MICHAEL W. SMITH REUNION 0086/WORO	FIRST DECADE 1983-1993
7	3	29	TWILA PARIS STARSONG 8805	BEYOND A DREAM
8	5	25	POINT OF GRACE WORO 26014	POINT OF GRACE
9	12	21	STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
10	16	3	KATHY TROCCOLI REUNION 66367/RCA	KATHY TROCCOLI
11	9	21	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
12	13	17	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
13	6	21	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
14	11	21	RAY BOLTZ WORO 57868/EPIC	ALLEGIANCE
15	20	3	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
16	26	3	BRIDE STARSONG 8283	SCARECROW MESSIAH
17	15	3	DAKODA MOTOR CO. MYRRH 6976/WORO	WELCOME RACE FANS
18	10	7	GARY CHAPMAN REUNION 0084/WORO	THE LIGHT INSIDE
19	17	15	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
20	18	17	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
21	28	41	RICH MULLINS REUNION 0087/WORO	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
22	14	37	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
23	19	5	PHIL KEAGGY SPARROW 1459	WAY BACK HOME
24	27	41	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
25	21	117	RAY BOLTZ WORO 5473	MOMENTS FOR THE HEART
26	29	25	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
27	23	.11	GOSPEL GANGSTAS MYX 9460/FROTLINE	GANG AFFILIATED
28	36	105	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
29	30	9	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138	CHANT
30	RE-ENTRY		NEWSBOYS STARSONG 8251	NOT ASHAMED
31	32	13	LARNELLE HARRIS BENSON 2226	BEYOND ALL LIMITS
32	RE-ENTRY		ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
33	31	59	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
34	34	11	CHARLIE DANIELS SPARROW 1428	THE DOOR
35	38	15	VARIOUS ARTISTS VINEYARD 9172	THE BEST LOVED SONGS FROM THE VINYARD
36	33	3	DEGARMO & KEY BENSON 4014	TO EXTREMES
37	22	5	VARIOUS ARTISTS SPARROW 1434	PROMISE KEEPERS: A LIFE THAT SHOWS
38	35	15	DINO BENSON 2262	MIRACLES
39	24	19	CLAY CROSSE REUNION 9728/WORO	MY PLACE IS WITH YOU
40	37	11	KIDS CLASSICS BENSON 2217	ACTION BIBLE SONGS

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

Artists & Music



by Bob Darden

YOU READ IT HERE FIRST: "Going Public" (Star Song) will be the breakthrough release for the Newsboys. The Australian group's latest release shipped more than 100,000 units, and once the single "Shine" gets airplay, "Going Public" should go gold.

Peter Furler and the boys followed a barnstorming tour of Australia (where they were featured in virtually every Oz magazine and news program) with a blitz through the burgeoning Christian music festival circuit.

Later this summer, the Newsboys open Steven Curtis Chapman's 70-city "Heaven In The Real World" tour. The caliber of the album and the exposure gained with Chapman—who appears to be on the verge of superstar status himself—should push the boys over the top.

Still, it should be a little tough to go from headlining back to opening again, even if it's for someone as big as Chapman.

"Well, we've just come off our own tour, and it went really well," Furler says. "We played all the 1,500-seat halls with Code Of Ethics opening, and virtually all of them were sold out. And as fun as it was, it is probably good to have the shoe on the other foot again."

Furler adds, "Not only will it be a good learning experience, but Steve and his people have really made us feel good, that we're not like just another opener. I think they know we'll bring 1,000 of our own fans to the 5,000-seat halls."

THE TOUR OF AUSTRALIA was the group's first visit to their homeland in more than six years, and Furler says the boys thought they might be facing a different audience from the one they left in the '80s.

"We certainly didn't go back expecting the same old fans," he says. "We really didn't know what to expect—if anyone would even remember us. But we found really good crowds, crowds hungry for Christian music. At one date in Sydney, we played to about 5,000 people, while the other shows were about 1,000 to 1,500, including the New Zealand dates."

"Still, we were new to a lot of people, including a bunch of them who didn't even know we were from Australia," Furler adds. "So we decided just to do our show, regardless, treating it as just another date. We didn't change the message, we had the same appeal to faith at the end, but we did do a lot less of the talking in between songs. I didn't introduce the band members, for instance—it was more of a commercial show, more like the pub gigs we'd started out doing in Australia, where you play your set. John [James] spoke about what we believe, then we left."

In New Zealand, the Newsboys found an especially attentive audience. "They get into it more during the shows, and clap less when a song is over," Furler says. "It's cool. They don't care who you are. As I looked at the crowds during the songs early in the tour, I could see they were going nuts. But at the end of a song, it was just pub applause, you know, politely. By the end of the first gig, we were enjoying them as much as they were enjoying our music."

The Newsboys found one more surprise when they returned to the U.S.: the Living Epistles Christian clothing manufacturer introduced the "Going Public Clothing Line." The boys debuted some of the clothes—which looked suspiciously like the eclectic styles they've always worn—during a giant concert June 18 before a World Cup soccer game played in Washington, D.C.



by Christie Barter

THE FOLKS AT K-III Directory Corp. in New York—the folks responsible for publishing the annual Musical America International Directory of the Performing Arts—have come up with a nifty idea: a CD promoting artists to presenters and other buyers of talent here and abroad. Called a MusiCDisc Sampler, it has just been mailed out to an international list of some 6,000 people—executives on the staffs of symphony orchestras, opera companies, and performing arts series—offering them this easy-access opportunity to audition the work of (in this instance) 11 individual artists and two groups.

Included are soprano Christina Andreou, mezzo-soprano Barbara Dever, flamenco guitarist Juan Marlin, pianist Haskell Small, and the American Piano Quartet of Salt Lake City. In the accompanying booklet, each act is profiled briefly and its music clearly described. Each act's address is provided, as is its manager's name and address. There's also a cross-reference to the artist's advertisement appearing in the 1994 Musical America Directory. It's all neatly done, and could easily find a niche as an efficient promotional tool in today's global arts market. For more information, call Stephanie Challenger at 212-714-3139.

THE BERKSHIRE HILLS have been full of music and dance again this summer, and Sony Classical has been on hand to document some of it in these last few weeks. Right now they're working on a set of four hour-long video programs, being taped at Tanglewood's West Barn, to be released under the title "Marsalis On Music," featuring Wynton Marsalis as trumpet soloist on both classical and jazz repertoire. Others involved are Yo-Yo Ma as cello soloist, the Wynton Marsalis Septet, and the Tanglewood Music Center Orchestra under Seiji Ozawa.

Just a little earlier, in July, Ma presided over the taping of the first of six hourlong programs devoted to Bach's six suites for solo cello. Conceived by and featuring Ma, each program centers on a collaboration with a prominent artist—in this first instance the choreographer Mark Morris, who was appearing at Jacob's Pillow in Lee, Mass. Working with Ma on another program is the Kabuki theater's Tamasaburo Bundo. "The Bach Suites" will be shot at the rate of two a year and will be prepared for worldwide telecast, as well as for release by Sony Classical in four formats: videotape, laserdisc, CD, and cassette.

Also recording for Sony at the moment are violinist Cho-Liang Lin and pianist Paul Crossley, who are taping sonatas by Debussy, Poulenc, and Ravel at St. John's Smith Square in London.

THE FIRST RELEASE in Chanticleer's recently announced exclusive affiliation with Teldec is at hand, and a fascinating one it is. Titled "Mexican Baroque," the new CD, under the Das Alte Werke moniker, couples the work of two composers, Ignacio de Jerusalem and Manuel de Zumaya, both of 18th-century Mexico. The San Francisco-based, all-male, a cappella vocal group is joined by a 19-member period-instrument ensemble conducted by Joseph Jennings.

The new agreement also calls for Teldec to reissue recordings Chanticleer previously recorded for its own, self-named label. The first reissue features the group in a gospel music program titled "Where The Sun Will Never Go Down."

Future new entries include an all-Palestrina disc celebrating the quadricentennial of the composer's death, a Christmas record, and an album called "Out Of This World," a generously filled mixed bag subtitled "From Thomas Tallis To Bill Evans."

STRANGE BUT TRAGICALLY TRUE: The duo-piano team of Taeko Kuwata and Patrick Crommelynck, who recorded for the Swiss label Claves as Duo Crommelynck and who were especially praised for their recordings of Mozart and Schubert, were recently found dead at their home in Switzerland, apparently a double suicide.

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Artists & Music



by Lisa Collins

HOLY SPIRIT POWER: More than 40,000 people turned out for Bishop Paul S. Morton's First Annual Full Gospel Baptist Church Convention, held at the Superdome in New Orleans. Morton, whose history in gospel dates back to 1983 with his solo debut, "Nothing But The Blood," on Benson Records, says he sees his role as a bridge between the gospel and church communities. "I think the Full Gospel Baptist Church Conference will be the umbrella to bring together the church with the best of gospel artistry," Morton says. "To me, it's both necessary and timely. And look at it—you just don't see something grow this fast."

The five-day praise fest drew Vicki Winans, Yolanda Adams, BeBe Winans, John P. Kee, Daryl Coley, the Williams Brothers, Marvin Winans, and a host of gospel industry executives looking for an opportunity to break the church market wide open.

Morton's singular track record is ample evidence of his growing clout. His New Orleans-based Greater St. Stephens Full Gospel Baptist Church has a membership base of 15,000, encompassing two church locations and four Sunday services. And Morton isn't putting any limitations on his expanding empire. His latest album, "We Offer Christ," with the Greater St. Stephens Full Gospel Baptist Choir (on Blackberry Records), has crossed the 30,000-unit mark.

THE SECOND TIME'S THE CHARM for Al Hobbs' Aleho International Records. The GMWA Women's Cho-

rus—only the second act signed to his roster—hits paydirt with the lead single, "Order My Steps," from their debut release, "It's Our Time," recorded live in Indianapolis last year. Retailers are reporting a record-high number of requests for the cut. With the success of the single, the 90-plus-voice choir is expected to grow when they record their second project next month in Atlanta. Albertina Walker already has been tapped as guest soloist.

Hobbs couldn't be more pleased. "Things are going great," he declares. "Juggling schedules has been difficult, but I'm excited about the acceptance of our first two projects." (The initial success of Hobbs' first act, the **Indy Mass Choir**, was short-circuited by the Spectra bankruptcy in '93.) "I've just signed another artist—Angie Spivey—who is scheduled for release in late September. And in line with Aleho's motto, 'Where praises go up,' I'm bringing committed gospel product into the marketplace. But the best part is being taken seriously by my peers."

Hobbs, who serves as GMWA chair, adds that plans are in place for what he believes will be the greatest convention ever, coming August 13-20 in Atlanta. "Of course, we'll salute the year of gospel and commemorate the tremendous contribution of the late Ed Smith," Hobbs says. "The theme is 'Torchbearer for excellence.' We want to pick up where Rev. Cleveland left off in his commitment to excellence in the gospel craft. We're expecting 17,000-20,000. Already registration is at an all-time high."

BOBBOY JONES ROCKED NASHVILLE with his recent Gospel Youth Explosion held July 13-16 at the Tennessee Performing Arts Center. In attendance were the Williams Brothers, Take 6, Daryl Coley, Stephanie Mills (with the Tri-City Choir), O'Landa Draper, Hezekiah Walker & the Love Fellowship Crusade, the Sounds Of Blackness, Kirk Franklin & the Family, an electrifying Andrae Crouch, and John P. Kee.

Top Gospel Albums

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

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	59	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN 43 weeks at No. 1
2	2	55	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	15	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
4	7	13	JOHN P. KEE VERITY 43009	COLORBLIND
5	4	37	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
6	5	35	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
7	6	7	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
8	9	37	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
9	8	17	DARYL COLEY SPARROW 51390	IN MY DREAMS
10	14	11	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
11	10	17	THE CLARK SISTERS SPARROW 51368	MIRACLES
12	12	39	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
13	24	3	L.A. MASS CHOIR CGI 1083	I SHALL NOT BE DEFEATED
14	20	5	EDWIN HAWKINS FIXIT 9124/INTERSOUND	KINGS & KINGDOMS
15	11	33	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
16	17	13	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
17	22	21	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
18	16	19	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
19	19	63	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
20	37	3	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
21	21	5	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
22	18	7	HEAVEN SENT INTERSOUND 9119	CLOSEST FRIENDS
23	23	21	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
24	25	17	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
25	29	3	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD...TAKE US THROUGH
26	27	11	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006	IT'S OUR TIME
27	13	37	DOTTIE JONES BELLMARK 77005	ON MY OWN
28	15	35	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
29	33	5	BISHOP BILLY ROBINSON & THE GARDEN OF PRAYER CATHEDRAL CHOIR VECTRON 19502	KEEP THE FAITH
30	30	19	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD
31	26	37	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
32	34	9	GREATER EMMANUEL MASS CHOIR CGI 1094	THE SUN WILL SHINE AGIAN
33	36	57	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
34	NEW		TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
35	31	11	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
36	NEW		DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
37	28	35	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
38	NEW		WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKE ANYABWILLE
39	RE-ENTRY		ALLEN & ALLEN CGI 1077	ALLEN & ALLEN
40	39	61	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER

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

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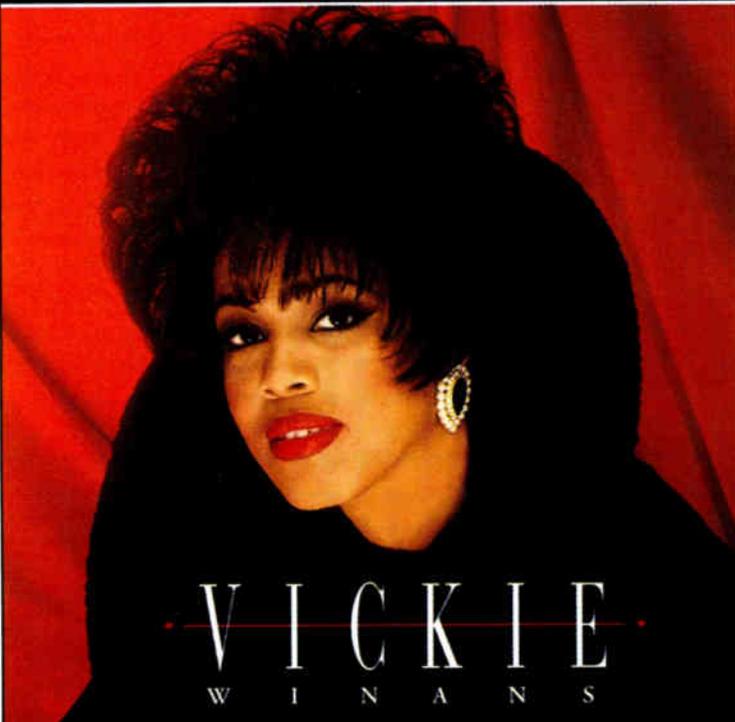
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Vickie Winans

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Music Video

ARTISTS & MUSIC

Propaganda Films Moves The Masses Firm Nears 1,000th Clip With Influence At Peak

BY DEBORAH RUSSELL

LOS ANGELES—Its name may connote the manipulation of truth, but one need only deal in objective reality to see that the influence of Propaganda Films continues to spread throughout the entertainment industry.

The multifaceted production company staked its claim in the exploding music video business in 1986, when it opened its doors with directors David Fincher, Dominic Sena, Greg Gold, and Nigel Dick. Eight years later, the firm nears the completion of its 1,000th videoclip, which could well be Fincher's production of the Rolling Stones' Virgin comeback "Love Is Strong."

Today, the directors roster bears close to 20 names, including those of Fincher, Sena, and Gold. Talent ranges from the newly signed music video pioneer Russell Mulcahy, whose credits include hundreds of clips, to the relative newcomer Sanji, whose video output totaled just four Propaganda videos when he was lured out of the medium to the company's film division to direct his first feature.

Propaganda offshoot Satellite Films, founded in 1990 to promote rising talent via low-to-medium-budget clips, features a roster of 11 directors, including Spike Jonze, whose inexpensive Beastie Boys video "Sabotage" received four 1994 MTV Video Music Awards nominations. The division also helped launch the career of Mark Romanek, whose credits range from En Vogue's "Free Your Mind" to Nine Inch Nails' controversial new "Closer."

"We see ourselves more as a company that helps to build directors' careers—a management firm—than as a production company," says Rhea Rupert, director of music video for Propaganda.

In fact, Satellite director Douglas Gayeton, the eye behind clips for Basehead, the Brand New Heavies, and Fishbone, is now busy directing Propaganda's first interactive film

outing, "Johnny Mnemonic Cine-ACTIVE." The movie will launch Propaganda's new CODE multimedia division and is being produced for Sony Imagesoft.

"We look at long-term options when we sign directors, not just at their current momentum," Rupert notes.

Long-term options also appear to be the most desirable factor for a music video director contemplating a deal with Propaganda.

By providing multiple media opportunities within its own operation, the firm has attracted and challenged the industry's top talent, including Michael Bay, Alek Keshishian, and Antoine Fuqua, while maintaining its high standards (often requiring high budgets) among its label clientele.

Since launching Propaganda nearly a decade ago, co-founder Joni Sighvatsson says he has seen a positive change in the relationship between the corporate and creative communities. "I believe the labels take the directors more seriously today," he says. "Directors have become collaborators with the artists, and the labels have come to recognize that role."

In addition, he speculates that a well-known director can be as popular

among programmers today as a band itself. "If a clip is made by a big director, I am sure MTV takes a serious look at it before they consider turning it down," he says.

As a result, adds Satellite Films executive producer Larry Perel, Propaganda often concentrates on cultivating its talent into the corporate mindset, which can even include coaching a director on how to "take a meeting" with a label executive.

But clearly, most of the talent's time is consumed by creative efforts. Propaganda produces an estimated 15%-20% of the music video industry's current output, and Rupert claims that as many as 98% of the company's clips receive mainstream airplay.

And it doesn't appear that business will decline anytime soon. The company's ever-active role in the commercial and TV industry has forced the expansion of Propaganda's offices in New York and London. Its L.A. headquarters—which already comprise a cluster of buildings on a Hollywood side street—is growing as well. Most of the company's directors maintain offices at the various production hubs.

Perel is confident the firm will never grow too large or too corporate to maintain its creative edge. "We've done our share of \$15,000 and \$20,000 videos," he says, "and we still do them, because it's a viable budget arena for

(Continued on next page)



PRODUCTION NOTES

LOS ANGELES

- Industrial Artists director Tony Peck lensed Infectious Grooves' latest Epic clip, "Violent And Funky." Gary Tieche directed photography, and Adam Stern produced. In addition, Industrial's Eric Zimmermann is the eye behind Ian McNabb's "Be Prepared To Dream" video for This Way Up/Quick Silver Recordings. Tieche directed photog-

raphy, and Stern produced.

NEW YORK

- Edie Brickell's new Geffen video "Good Times" is a Woo Art International production directed by Alain Duplantier. Brian Cresto produced the shoot. Woo Art's Charles S. Stone III directed the Roots' new Geffen clip "Distortion To Static." George Wieser produced.

- Roadrunner's Life Of Agony recently wrapped the video "This Time" with directors Francis Lawrence and Mike Rosen.

- The A+R Group's Tim Royes directed Eternal in its new EMI London video "So Good." Jannick Grossman directed photography on the shoot; Rudy Callegari produced.

OTHER CITIES

- Riviera Films director Abraham Lim recently reeled "Summa Day," the debut single for Warner Bros.' Sah-B. Suzanne Coldwell produced the shoot; Robert Learner directed photography on location in Sah-B's hometown of Newark, N.J.

- Virginia Beach, Va., was the site of Blackstreet's new Interscope/Atlantic video "Good Life." Dwayne Coles directed the clip, with Vince Toto as DP. Robert Johnson produced via the Elite Company.

- Director George Seminara recently wrapped his sixth video for Fatima Mansions. "The Loyaliser" was set in London.

Contract Glitch Delays NAMS; BET, MTV Going Shopping

REVOLUTIONS TAKE TIME: It appears that the National Assn. Of Music Shareware will not be distributing music video via the online services Delphi and Byte Information Exchange (BIX) as soon as anticipated (Billboard, July 9).

NAMS principal Greg Loveria told Billboard he planned to begin delivering some 20 initial clips to online users as early as last week, but Nancy Morrisroe, spokesperson for Delphi, says a contract has yet to be signed.

"We're still in the initial stages of discussion," she says, "NAMS is one of several music/multimedia providers we have been talking to."

Regional programmer Tom Sodeur of Vermont-based "New Music Now" is working with Loveria to program the forthcoming service. Sodeur's recorded introductions are featured on some of the videos online users will see.

SHOPPERS' Delight: BET and the Home Shopping Network plan to unveil their joint-venture shopping program "BET Shop" Sept. 17. The success of the live, two-hour weekly show, hosted by HSN personalities Tina Berry and Terry Lewis, could determine whether BET and HSN will launch a stand-alone shopping network somewhere down the line.

Each "BET Shop" program will hawk 10-15 products, including fashions, jewelry, cosmetics, and home decor items, says HSN president/CEO Gerald Hogan. Music products may appear in the future, he says, but home shopping has to up its hip factor with the creative community first.

"The image of direct-response TV has not been good among [artists]," says Hogan. "The sense is that when you're part of TV shopping, you're at the end of your career."

But artists should reassess the value of video retailing, he says. HSN moved some 14,000 units of Julio Iglesias' new release "Crazy" via its Home Shopping Club, and Hogan says a release aimed at the demographic of "BET Shop"—females ages 30-50—could work well.

CHING! CHING!: MTV Networks will roll out its test of shopping shows on the MTV, VH-1, and Nick At Nite channels in mid-August. Supermodel Cindy Crawford has been tapped to spread the news via on-air promotional teasers.

We hear MTV plans to launch its segments with Woodstock-related merchandise, but nobody's talking. It makes sense, though. Woodstock '94 runs Aug. 12-14, and MTV has the rights to broadcast select images from the site during the three-day celebration.

The network has received the green light to run performances of complete songs from opening-night

attractions such as Sheryl Crow, Collective Soul, Candlebox, James, and King's X. Saturday and Sunday coverage is restricted to excerpted songs. "We'll be doing news packages and other spots from Woodstock, but if you want to see the actual concert, you're going to have to get the pay-per-view," says Dave Sirulnick, VP/executive producer at MTV News.

WE'LL WAIT FOR THE MOVIE: Propaganda Films is lensing the celluloid version of "Woodstock '94," with a release date set for early 1995. While Propaganda co-chairman/co-founder Joni Sighvatsson says he is

eager to attend the modern day rock fest, he admits he had mixed feelings when the promoters added a third day to the concert schedule. "We're getting more work and less money now," he points out.

REEL NEWS: Chaos Records national director of video promotion Lou Robinson is set to move to RCA as director of national video promotion there ... David Wunsch has returned to New York-based Picture Vision as executive producer and director of sales. He is based in the company's new L.A. office. Picture Vision recently signed directors Pamela

Springsteen, Chris Painter, and C.B. ... The directors roster at Hollywood-based E Squared has grown to include Ophelia Chong, Richard DeLossa, Amy Hill & Chris Riess, Nicolas Pallay, and Daniel Peacock ... Colorist Laura Jans is on board at L.A.'s Varitel Video ... Susan Lynton has joined Industrial Artists' New York office as executive producer for multimedia.

SWINGING SINGLES: Atlanta is home to "Mood Swings," a theme-based clip show focusing on "relationship" songs in the country, R&B, and mellow-rap genres.

The 30-minute program is part of the mix on the new satellite-delivered Single Vision Network, a channel targeting the unattached viewer.

A recent "Mood Swings" playlist included videos by Carlene Carter, Tevin Campbell, Arrested Development, and Keith Washington.

"Mood Swings" airs Thursday through Saturday at midnight. Host Reggie Smith runs about six clips per show, and says he hopes eventually to expand the format to 60 minutes, allowing for artist features and interview segments.

AND THE NOMINEES ARE: Submission forms for the 1994 Billboard Music Video Awards should be on the desks of video promoters far and wide by now. Video executives in search of forms should contact Billboard's Melissa Subatch at 212-536-5018.

THE EYE



by Deborah Russell



Puck Does New York. Black Train Jack's new Roadrunner video "Handouts" features a star turn by Puck Rainey, the whacked-out roommate-from-hell who appears in the San Francisco version of MTV's "The Real World." Pictured on the set at the New York video location, from left, are the band's Brian, Ernie, and Rob; director Toby Tilley; Black Train Jack's Nick; and Rainey.

Billboard Video Monitor

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



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

- 1 Mariah Carey, Anytime You Need A...
- 2 Da Brat, Funkdafied
- 3 Patti LaBelle, The Right Kinda Lover
- 4 Aaron Hall, I Miss You
- 5 Ce Ce Peniston, I'm Not Over You
- 6 Shai, The Place Where You Belong
- 7 Lady Of Rage, Afro Puffs
- 8 Janet Jackson, Any Time, Any Place
- 9 Tevin Campbell, Always In My Heart
- 10 El DeBarge, Can't Get Enough
- 11 Angela Winbush, Inner City Blues
- 12 Marc Dorsey, People Make The World
- 13 Blackjok, 90's Girl
- 14 Shello, West Coast Boogie
- 15 Crystal Waters, 100% Pure Love
- 16 Lalah Hathaway, Let Me Love You
- 17 Heavy D & The Boyz, Nuttin' But Love
- 18 Shanicne, Somewhere
- 19 Babyface, When Can I See You
- 20 Aaliyah, Back & Forth
- 21 Arrested Development, Ease My Mind
- 22 Rachelle Ferrell, Nothing Has Ever Felt...
- 23 SWV, Anything
- 24 Zhane, Sending My Love
- 25 Aretha Franklin, Willing To Forgive
- 26 Coolio, Fantastic Voyage
- 27 All-4-One, I Swear
- 28 For Real, Easy To Love
- 29 Blackstreet, Booti Call
- 30 III Ai Scratch, Where My Homiez?

★ ★ NEW ADDS ★ ★

- Billy Lawrence, Happiness
 Sista, Brand Nu
 C+C Music Factory, Do You Wanna Get...
 Warren G, This D.J.
 Arrested Development, United Front
 Queen Latifah, Feel Tony Rebel, Weekend...
 Pauline Henry, Feel Like Making Love
 N II U, You Don't Have To Cry
 69 Boyz, Tootsee Roll



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 David Ball, Thinkin' Problem
- 2 Sammy Kershaw, National Working...
- 3 Tanya Tucker, Hangin' In
- 4 Tracy Lawrence, Renegades, Rebels...
- 5 Alan Jackson, Summertime Blues
- 6 George Strait, The Man In Love With...
- 7 Hal Ketchum, (Tonight We Just Might)...
- 8 Diamond Rio, Love A Little Stronger
- 9 John Michael Montgomery, Be My...
- 10 Clay Walker, Dreaming With My Eyes...

- 11 Tim McGraw, Don't Take The Girl
- 12 Tracy Byrd, Watermelon Crawl
- 13 Randy Travis, Whisper My Name†
- 14 Tim McGraw, Down On The Farm
- 15 Martina McBride, Independence Day
- 16 Patty Loveless, I Try To Think About...
- 17 Pam Tillis, When You Walk In The...
- 18 Vince Gill, What The Cowgirls Do†
- 19 Joe Diffie, Third Rock From The Sun†
- 20 Chris LeDoux, Honky Tonk World†
- 21 Confederate Railroad, Elvis And Andy†
- 22 Blackhawk, Every Once In A While...
- 23 Kathy Mattea, Nobody's Gonna Rain...
- 24 John Anderson, I Wish I Could Have...
- 25 Greg Holland, Let Me Drive†
- 26 Mark Chesnutt, She Dreams†
- 27 Travis Tritt, Foolish Pride
- 28 Lorie Morgan, If You Came Back...
- 29 Marty Stuart, Love And Luck
- 30 Joy Lynn White, Wild Love
- 31 Toby Keith, Who's That Man
- 32 Faith Hill, But I Will
- 33 Rodney Crowell, Big Heart
- 34 Billy Ray Cyrus, Ain't Your Dog No...
- 35 Dwight Yoakam, Pocket Of A Clown
- 36 The Mavericks, O What A Thrill
- 37 Rick Trevino, She Can't Say I Didn't...
- 38 Chely Wright, He's A Good Ole Boy
- 39 Linda Davis, Love Didn't Do It
- 40 Shenandoah, I'll Go Down Loving You
- 41 Sawyer Brown, Hard To Say
- 42 Dan Seals, All Fired Up
- 43 Ricky Lynn Gregg, Get A Little Closer
- 44 Lisa Brokop, Give Me A Ring Sometime
- 45 Jon Randall, This Heart
- 46 Ken Mellons, Jukebox Junkie
- 47 Michelle Wright, One Good Man
- 48 Daron Norwood, If I Ever Love Again
- 49 Orral & Wright, She Loves Me Like...
- 50 Terry McBride & The Ride, Been There

† Indicates Hot Shots

- David Daniel, William And Mary
 George Jones, The Love In Your Eyes
 Jeff Foxworthy, Redneck Stomp
 Kenny Chesney, Somebody's Callin'
 Larry Stewart, Heart Like A Hurricane
 The Tractors, Baby Like To Rock it
 Wylie/Mente Haggard, Ugly Girl Blues



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Soundgarden, Black Hole Sun
- 2 Warren G & Nate Dogg, Regulate
- 3 Coolio, Fantastic Voyage
- 4 Public Enemy, Give It Up
- 5 Collective Soul, Shine
- 6 John Mellencamp, Wild Night
- 7 Offspring, Come Out And Play*
- 8 George Strait, The Man In Love With...
- 9 Stone Temple Pilots, Vaseline
- 10 Candlebox, Far Behind
- 11 Beastie Boys, Sabotage*
- 12 Stone Temple Pilots, Big Empty

- 13 Green Day, Basket Case
- 14 Ace Of Base, Don't Turn Around
- 15 Alice In Chains, I Stay Away
- 16 Da Brat, Funkdafied
- 17 Lisa Loeb & Nine Stories, Stay
- 18 Spin Doctors, You Let Your Heart Go...
- 19 Live, Selling The Drama*
- 20 House Of Pain, On Point
- 21 Gin Blossoms, Until I Fall Away
- 22 Salt-N-Pepa, Heaven Or Hell
- 23 Mazzy Star, Fade Into You
- 24 Lisa Loeb & Nine Stories, Stay
- 25 Cracker, Get Off This
- 26 Smashing Pumpkins, Rocket
- 27 Toad The Wet Sprocket, Fall Down
- 28 Nine Inch Nails, Closer
- 29 Salt-N-Pepa, Shoop
- 30 Toni Braxton, You Mean The World...
- 31 All-4-One, I Swear
- 32 R. Kelly, Your Body's Callin'
- 33 Seal, Prayer For The Dying
- 34 Mariah Carey, Anytime You Need A...
- 35 Snoop Doggy Dogg, Gin And Juice
- 36 Big Mountain, Baby I Love Your Way
- 37 Heavy D & The Boyz, Nuttin' But Love
- 38 US3, Cantalooop
- 39 Red Hot Chili Peppers, Soul To Squeeze
- 40 Ace Of Base, All That She Wants
- 41 Counting Crows, Round Here
- 42 Counting Crows, Mr. Jones
- 43 Blur, Girls & Boys
- 44 Nirvana, Heart-Shaped Box
- 45 MC 900 Ft Jesus, If I Only Had A Brain
- 46 Snoop Doggy Dogg, What's My Name?
- 47 Pretenders, I'll Stand By You
- 48 Dr. Dre, Nuthin' But A "G" Thang
- 49 Dr. Dre, Dre Day
- 50 Aerosmith, Cryin'

★ ★ NEW ADDS ★ ★

- Pink Floyd, High Hopes
 Elton John, Can You Feel The Love Tonight
 Changing Faces, Stroke You Up
 Helmet, Biscuits For Smut
 Living Colour, Sunshine Of Your Love
 L7, Andres
 Weezer, Undone-The Sweater Song
 The Dambuilders, Shrine



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

- 1 David Ball, Thinkin' Problem
- 2 Hal Ketchum, (Tonight We Just Might)...
- 3 Tracy Byrd, Lifestyles Of The Not So...
- 4 Maverick Choir, Amazing Grace
- 5 Clay Walker, Dreaming With My Eyes...
- 6 Alan Jackson, Summertime Blues
- 7 Dwight Yoakam, Pocket Of A Clown
- 8 John Michael Montgomery, Be My...
- 9 John Anderson, I Wish I Could Have...
- 10 Sammy Kershaw, National Working...

- 11 Tanya Tucker, Hangin' In
- 12 Tracy Lawrence, Renegades, Rebels...
- 13 Diamond Rio, Love A Little Stronger
- 14 Randy Travis, Whisper My Name
- 15 George Strait, The Man In Love With You
- 16 Pam Tillis, When You Walk In The...
- 17 Martina McBride, Independence Day
- 18 Billy Ray Cyrus, Ain't Your Dog No More
- 19 Faith Hill, But I Will
- 20 Shenandoah, I'll Go Down Loving You
- 21 Sawyer Brown, Hard To Say
- 22 Marty Stuart, Love And Luck
- 23 Vince Gill, What The Cowgirls Do
- 24 Doug Supernaw, State Fair
- 25 Mark Chesnutt, She Dreams
- 26 Kathy Mattea, Nobody's Gonna Rain...
- 27 Confederate Railroad, Elvis And Andy
- 28 Joe Diffie, Third Rock From The Sun
- 29 Cleve Francis, Love Or The Lack Thereof
- 30 Patty Loveless, I Try To Think About...

★ ★ NEW ADDS ★ ★

- Tim McGraw, Down On The Farm
 Tracy Byrd, Watermelon Crawl
 David Lee Murphy, Fish Ain't Bitin'
 John & Audrey Wiggins, Has Anybody Seen...
 S. Alan Taylor, Black & White



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Toni Braxton, You Mean The World...
- 2 Counting Crows, Round Here
- 3 John Mellencamp, Wild Night
- 4 Collective Soul, Shine
- 5 Melissa Etheridge, Come To My...
- 6 Gin Blossoms, Until I Fall Away
- 7 Mariah Carey, Anytime You Need A...
- 8 Bonnie Raitt, Love Sneakin' Up On You
- 9 Elton John, Can You Feel The Love...
- 10 Jon Secada, If You Go
- 11 Seal, Prayer For The Dying
- 12 Ace Of Base, Don't Turn Around
- 13 Lisa Loeb & Nine Stories, Stay
- 14 Richard Marx, The Way She Loves Me
- 15 Spin Doctors, You Let Your Heart Go...
- 16 Bonnie Raitt, You
- 17 Babyface, When Can I See You
- 18 Counting Crows, Mr. Jones
- 19 Bruce Springsteen, Streets Of Philadelphia
- 20 10, 000 Maniacs, Because The Night
- 21 General Public, I'll Take You There
- 22 Pretenders, I'll Stand By You
- 23 Enigma, Return To Innocence
- 24 Toad The Wet Sprocket, Fall Down
- 25 Melissa Etheridge, I'm The Only One
- 26 B. Adams/R. Stewart/Al For Love
- 27 ♪, The Most Beautiful Girl In...
- 28 Gin Blossoms, Found Out About You
- 29 Roxette, Sleeping In My Car
- 30 Take 6, Biggest Part Of Me

★ ★ NEW ADDS ★ ★

- Amy Grant, Lucky One
 Stone Temple Pilots, Big Empty

Artists & Music



by Jeff Levenson

HERO WORSHIP, JAZZ STYLE: Pianist Errol Garner, who had one of jazz's most successful albums in "Concert By The Sea," is about to get the series treatment from Telarc (actually, Telarchive, the label's re-issue imprint), which is packaging 12 of the pianist's lesser-known LPs on six CDs.

Garner—who was self-taught and did not read music—remains positioned on the stylistic continuum between the swing-oriented pianists and the modernists. His trademark approach included steady block voicings executed by the left hand, set against fanciful filigrees from the right; his conception was both orchestral and intimate, populist and forward-thinking. When he died, in 1977, he was among jazz's best-known artists.

The first Telarchive release includes the albums "That's My Kick" and "Gemini," recorded for Garner's own Octave label in the late '60s and early '70s, respectively. On the former, he has bassman Milt Hinton riding sidesaddle; on the latter, he plays harpsichord.

MORE: For those who say you can never get enough Frank Sinatra, RCA is about to issue a five-disc box, "The Song Is You," featuring 84 tracks from the Chairman's stay with trombonist and bandleader Tommy Dorsey; the years are 1940-1942. Sinatra was fond of saying that Dorsey taught him everything he knew about singing. These discs represent the moment in Sinatra's career when he began personalizing his treatments of pop songs. (Note his extended phrasing, learned from wind instrumentalists, on "The World Is In My Arms" and "I'll Never Sing Again.") He's discovering his voice while we're discovering a LIT (Legend In Training).

MORE, MORE: Though this one falls into the "What Is Jazz?" category, MCA is about to release a four-CD box featuring Judy Garland. "The Complete Decca Masters" begins in 1936, when the 14-year-old vocalist waxed "Stompin' At The Savoy" and "Swing Mister Charlie" with Bob Crosby's jazz orchestra. Then it follows her through her signature-song period ("Over The Rainbow," "You Made Me Love You," "The Trolley Song"). Was Garland a jazz singer? Probably not, and I don't think it matters.

CEREAL MARKETING: Blue Note has started a Connoisseur line of reissues aimed at buyers with discerning interests. The series will feature albums the label deems important, both historically and artistically. Each title will be available on CD and vinyl. First up are works from Ornette Coleman ("The Empty Foxhole"), Andrew Hill ("Judgment"), Baby Face Willette ("Stop And Listen"), Freddie Redd ("The Music From 'The Connection'"), Wayne Shorter ("The All Seeing Eye"), and Bobby Hutcherson ("Components"). Six more releases are scheduled for September. As an added incentive to consumers, the label is offering free Blue Note wristwatches with proof-of-purchase seals from any 10 titles.

FEST FEASTING: Last week, we mentioned Columbia's Legacy series, "Live At Newport." Verve, it seems, is issuing live festival recordings, too. Charlie Haden's "The Montreal Tapes" captures the bassist at the Montreal Jazz Fest in 1989, and Randy Weston's "Monterey '66" documents the pianist precisely where and when you'd most likely guess.

PROPAGANDA FILMS MOVES THE MASSES

(Continued from preceding page)

these [directors] to get their chops down."

And a move toward big budgets need not dictate the homogenization of video output, he emphasizes. Perel points to the original treatment for Romanek's Nine Inch Nails clip "Closer," which features sado-masochistic imagery, explicit lyrics, and full frontal nudity. The video was censored numerous times before it could air on MTV.

"I thought [upon reading the treatment], 'Boy, are we in trouble,'" Perel says. But his subversive nature won out. "I thought, 'It would be great to make this, just to make it.'"

Perel and Danielle Cagaanan, head of Satellite's music video division, oversee a directors roster that also includes Chris Applebaum, Peter Care, Nick Egan, Howard Greenhalgh, Mark Kohr, Fred Stuhr, Pam Thomas, and Alex Winter.

Propaganda's U.S. roster includes such directors as Nico Beyer, Paul Boyd, Nicholas Brandt, David Kellogg, Alex Proyas, Merlyn Rosenberg, and Stephane Sednaoui.

The U.K. roster includes Matthew Amos, Pascal D'Hoeraene, Tom Merlion, and the duo of Max & Dania.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 6, 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
 The Puppies, Funky Y-2-C
 Aaron Hall, I Miss You
 Luke, It's Your Birthday
 Warren G & Nate Dogg, Regulate
 III Ai Scratch, Where My Homiez
 Patra, Romantic Call
 Da Brat, Funkdafied
 Hammer, Pumps & A Bump (Vers 2)
 Lighter Shade Of Brown, If You Wanna...
 Coolio, Fantastic Voyage
 Gravediggaz, Diary Of A Madman
 Ice Cube, Bop Gun
 All-4-One, I Swear
 Above The Law, Black Superman
 Changing Faces, Stroke You Up
 Naughty By Nature, Klichow Klichow
 2 Live Crew, You Go Girl
 House Of Pain, On Point
 Fear Of A Black Hat, Ice Froggy Frog
 Rage, Afro Puffs
 Blackstreet, Booti Call
 MC Eith, All For The Money
 DFC, Digga Bigga Ditch
 Tevin Campbell, Always In My Heart
 Ahmad, Back In The Day
 Frente, Bizarre Love Triangle
 Brownstone, Pass The Lovin'
 Aretha Franklin, Willing To Forgive
 H-Town, Part Time Lover

ADDS

- Boyz II Men, I'll Make Love...
 C+C Music Factory, Do You Wanna Get...
 Jim Carrey, Cuban Pete
 Mazzy Star, Fade Into You

Tony! Toni! Tone!, Slow Wine
 Usher, Can U Get Wit It
 Warren G, This D.J.



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

- Huey Lewis & The News, But It's Alright
 Jamie O'Hara, It Ain't Over...
 John Michael Montgomery, Be My Baby...
 The Byrds, Turn Turn Turn
 DiBlasio, Hasta Que Te Conoci
 Alan Jackson, Summertime Blues
 Kenny Loggins, Return To Pooh Corner
 Yanni, Standing In Motion
 Carole King, You've Got A Friend
 The The Mavericks, O What A Thrill
 Norman Brown, That's The Way Love Goes
 Lisa Loeb & Nine Stories, Stay
 Bonnie Raitt, You
 Tony Bennett/A.d. Lang, Moonglow
 Dr. John, Television
 Harry Connick Jr., (I Could Only) Whisper...
 Guess, Tell Me Where It Hurts
 John Mellencamp, Wild Night
 David Wilcox, It's The Same...
 David Sanborn, Got To Give It Up



Continuous programming
 P O BOX 398
 Branson, MO 65616

- Carole King, You've Got A Friend
 Green/Harris, Teach Me To Love
 Jon Randall, This Heart
 Muppets, Wipeout
 Robert James Waller, Wabash Cannonball
 Shenandoah, I'll Go Down Lovin' You
 Tish Hinojosa, I'm Not Through...
 Cassandra Wilson, I Can't Stand The Rain
 Randy Travis, Whisper My Name
 Glen Kaiser, Ain't Much Difference
 Martina McBride, Independence Day

- Rich Mullins, Here In America
 Chely Wright, Good Ole Boy
 Jimmy Buffett, Fruitcakes
 Anthony Crawford, On The Edge
 Take 6, Biggest Part Of Me
 George Strait, The Man In Love...
 Clay Crosse, I Surrender All
 Rickie Lee Jones, Stewart's Coat
 Marty Stuart, Love And Luck



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Aerosmith, Crazy
 Blur, Girls And Boys
 Caifanes, Afuera
 The B.C.-52's, (Meet) The Flintstones
 Ace Of Base, Don't Turn Around
 Soundgarden, Black Hole Sun
 Counting Crows, Round Here
 Smashing Pumpkins, Rocket
 Mano Negra, El Senor Matanza
 Paralamas, Dos Margaritas
 Beastie Boys, Sabotage
 Pink Floyd, Take It Back
 Mariah Carey, Anytime You Need A...
 Spin Doctors, Cleopatra's Cat
 Alice In Chains, I Stay Away
 Toad The Wet Sprocket, Fall Down
 Los Pericos, Me Late
 Wet Wet Wet, Love Is All Around
 Mazzy Star, Fade Into You
 Stakka Bo, Here We Go



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

- Pretenders, I'll Stand By You
 Take 6, Biggest Part Of Me
 Kathy Troccoli, My Life
 Marcella Detroit, I Believe
 Dan Hill, In Your Eyes

- David Sanborn, Got To Give It Up
 Benedictine Monks, Chant
 Muppets, Wipeout
 Rich Mullins, Creed
 Shawn Colvin, Steady On
 Petra, Midnight Oil
 Amy Grant, Lead Me On
 Michael W. Smith, I Will Be Here
 Rich Mullins, Hold Me Jesus



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

- Dave Alvin, King Of California
 Spin Doctors, You Let Your Heart Go...
 The Devlins, Someone To Talk To
 The Story, So Much Mine
 Eve's Plum, Die Like Someone
 For Love Not Lisa, Slip Slide...
 Pulp, Do You Remember...
 Dr. John, Television
 Live, White, Discussion
 Tori Amos, Past The Mission
 Joan Jett And The Blackhearts, Go Home
 Eleven, Reach Out
 Sophie B. Hawkins, Right Beside You
 Moist, Push
 Chris LeDoux, Honky Tonk World
 Magna Pop, Slowly, Slowly
 Wild Colonial, Heaven And Hell
 Donald Harrison, Close The Door
 Bobby Womack, Forever Love
 Kenji Ozawa, Boogie Back



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

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

Litfiba Member In Dispute With CGD Italian Star's Suit Echoes Michael/Sony Case

BY MARK DEZZANI

MILAN—While the U.K. lawsuit between George Michael and Sony Music has been grabbing the limelight, a member of one of Italy's biggest acts also has been attempting to free himself from a recording contract.

Piero Pelu, the lead singer of Italy's best-selling rock band, Litfiba, now plans to appeal a decision by courts in Florence that orders him to honor his contract with Italian Warner affiliate CGD. Pelu initiated the proceedings, claiming that his solo contract with CGD was invalid and unworkable.

The court's ruling, announced June 27, is the latest development in a year-old dispute between the band and the label, which started when Litfiba sued the record company for inadequate rights payments last October, and won. Assuming that their contract had been broken, Litfiba signed with EMI earlier this year.

Last month's judgment instructs Pelu—who signed a separate contract from the band—to fulfil his original contract, obliging him to deliver four more albums to CGD and to pay unspecified legal costs.

Litfiba's manager, Alberto Pirelli, says Pelu now intends to appeal the decision. "It's a very complicated situation," Pirelli says. "Pelu and Litfiba are the same thing. He is evaluating what his next move will be. However, there is only one argument as far as we are concerned. They cannot constrain Piero to do what he doesn't want to."

Even after last year's court case and

Litfiba's subsequent signing with EMI, CGD maintained that the band was under contract with them.

The confusion was compounded last January when both EMI and CGD released Litfiba albums simultaneously. EMI released the double-album live set "Colpa Di Coda," which so far has sold 150,000 copies, while CGD released a "best of" anthology, "Re Del Silenzio," which sold more than 100,000.

CGD claimed that the EMI release abused a contractual clause that prevents Litfiba from re-recording material previously released by CGD Warner for five years from the expiration of their contract; the band claimed the contract was invalid due to CGD's breach of rights payments. EMI claims it has a valid contract purchasing the publishing rights for the songs.

Litfiba manager Pirelli says, "We offered CGD the possibility of releasing

the live set, and after they turned it down, and with the argument over rights, we chose to continue our career and took it to EMI."

Pirelli adds, "Our contractual situation with EMI is fluid. We are still finalizing details. However, the band is working on a new album to be released on EMI."

CGD Warner MD Gerolamo Caccia Dominioni describes the company's recent court victory as Italy's version of the George Michael litigation against Sony for restraint of trade, in which Michael lost his fight to break his contract and was ordered to pay costs.

Caccia says, "We are defending the rights of the record industry, which are based on the recognition of contracts. If a contract cannot be upheld as valid, then the industry will disappear." He adds, "Pelu cannot record as a soloist except for CGD. I want records, not money, and I am prepared to negotiate a reasonable time span for him to fulfill his four-album obligation, taking into consideration his other artistic commitments."

Meanwhile, CGD has initiated another case against Litfiba and EMI Italy in Milan's courts, claiming that the release of the live set "Colpa Di Coda" violated the band's contractual obligations against re-recording CGD-released material. This action could take up to two years to decide. EMI refused to comment on the dispute, except for a spokesperson saying that EMI considers the argument to be between Litfiba and CGD.



LITFIBA

Guerra Gives 'Fogaraté' A Spanish Launch

BY HOWELL LLEWELLYN

MADRID—Dominican Republic merengue star Juan Luis Guerra was just itching to start the world launch of his latest album, "Fogaraté," here July 18 (Billboard, July 9).

Named after a Dominican Republic plant whose fine dust causes an intense skin irritation, Guerra's album with his band, 440, was released July 19. His first English-language track,

included on the album, is appropriately titled "July 19th."

With due apologies to the Rolling Stones, Guerra's "Fogaraté" is likely to be the sound of the summer in the Latino world, in territories farther afield, such as Holland, and in Hispanic areas of the U.S. To kick off the album's worldwide push, a full marketing campaign is already in full swing in Spain.

Guerra says he chose Madrid for

the world launch "because of my strong affection for Spain." It is his best territory for sales, and he is the most important non-Spanish member of the 40,000-strong performing rights society SGAE.

BMG Ariola Spain has rolled out a high-profile launch for the album, licensed internationally from Karen Records. "We've put up 15,000 posters, and there are highway billboards around Madrid and Barcelona, as well as large ads on hundreds of buses in those cities," says Lola Sansegundo, BMG Ariola deputy international exploitation manager.

"Guerra chose Madrid to launch 'Fogaraté,' so of course we have radio and TV spots, press interviews, and the attention that his weeklong presence here attracts," Sansegundo adds.

After a week in Madrid and Barcelona, Guerra is scheduled to visit Holland, where his music is also very popular, although no European concerts are planned until next year. Guerra may, however, return for a fresh promotion campaign this fall.

His fifth album, "Bachata Rosa," sold more than 5 million units worldwide, and observers suggest there is no reason why "Fogaraté" should not

BUMA/STEMRA Names President Cees Vervoord Succeeds Ger Willemsen

AMSTERDAM—Dutch authors rights society BUMA/STEMRA has appointed Cees Vervoord its new president/CEO, effective Jan. 1, 1995.

Vervoord will take over from long-serving president/CEO Ger Willemsen, who will retire. Willemsen will continue to represent BUMA/STEMRA as special delegate for international affairs on behalf of the society.

Vervoord's experience has been in the media and publishing fields, having been managing director of the

technical journal publishers Kluwer Technische Tijdschriften and Tjil

Tijdschriften-groep. In 1988, he joined the board of publisher Wegener, where he was responsible for new media, journals, and cable TV information services.



VERVOORD

WILLEM HOOS

Disney Man Gets President Slot At PolyGram France

BY DOMINIC PRIDE
and PHILIPPE CROCCQ

PARIS—Speculation is growing that PolyGram International will re-jig its continental European management in the wake of the surprise announcement that PolyGram France president Gilles Paire will relocate to London.

Paire will be replaced at the end of August by Alfredo Gangotena, marketing VP for the Paris-based Euro Disney theme park.

Also joining PolyGram's management in London will be PolyGram Label Group U.S. president Rick Dobbis, who was reported to be relocating to Europe after the announcement that PLG was to be broken up (Billboard, July 2).

PolyGram International has not indicated the timing of Dobbis' move or the position he will occupy. When interviewed, Paire also declined to comment on what his position will be; the company also is keeping tight-lipped on the matter.

In a statement, PolyGram president Alain Lévy comments, "[PolyGram France] has managed to maintain its market share in music as well as establish new artists while building the foundations of a major expansion into filmed entertainment."

Since 1987, Paire also has been president of PolyGram France's successful direct marketing organization, D.I.A.L., which claims close to 1 million members.

Sources suggest the most likely scenario is that Paire will coordinate PolyGram's growing audiovisual interests in Europe.

In line with Polygram president Lévy's intention to diversify into the audiovisual sector, there have been a number of acquisitions in film production and video distribution, including a stake in France's Pan Européenne and first option on films from MFP/Meteor.

Senior appointments to European operating companies in recent years have featured many from the film and video industry.

PolyGram Spain President Ele Juarez was a former president of Twentieth Century Fox Film and Fox Video in Spain. PolyGram Germany president Wolf-D. Gramatke was previously European head of RCA/Columbia Video.

Gangotena comes fresh to the music industry but has had European marketing experience. In addition to being responsible for the marketing of Euro Disney, Gangotena was a member of Euro Disney's six-person European executive committee. Before that, he worked for Procter & Gamble for 14 years, starting in the finance department of the French division; his last position was as general manager of P&G's Scandinavian division.

(Continued on page 42)

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Gershwin Tribute Attracts A Transatlantic Lineup

"EVERYONE WANTS to sing Gershwin," says George Martin. "That's why we were able to get such great people."

At the new AIR Studios in London, Martin is welcoming press and well-wishers to hear "The Glory Of Gershwin," a tribute to the music of George Gershwin as interpreted by an all-star pop and rock lineup featuring Sting, Elton John, Peter Gabriel, Jon Bon Jovi, Sinéad O'Connor, Elvis Costello, Oleta Adams, Courtney Pine, Meat Loaf, Cher, and many others.

Released by Phonogram Records in the U.K. July 25, and due from Mercury Records in the U.S. next month, the 18-track disc was produced by Martin at AIR after being conceived by the 80-year-old maestro of the mouth organ, Larry Adler.

It was Adler who decided to mark his 80th birthday this year by recording an album of music composed by his friend George Gershwin, as well as songs written by George and Ira Gershwin. Adler had expected to collaborate with colleagues in the classical music field. But a guest slot on Sting's 1993 album "Ten Summoner's Tales," and later appearances with Sting at concerts this year in London and New York, led the rock singer to promise his support for the project.

"That changed the whole shape of the record," says Adler, who then successfully lured Elton John into taking part.

"I spoke to Elton John," Martin says, "and he said, 'Sure, I'm going to do it!' Then I knew it was fine. I came on board and I said, 'Well, we'll get all the other people involved.' Originally we were going to have 12 tracks; we ended up having 18. At the end, I had to sort of push people away." Martin recruited the talent along with Adler's manager, Jonathan Shalit.

"Gershwin has been done so many times," Martin notes. "And the people who have done the songs all their lives, like Oleta Adams, for example, are marvelous. It fits very well with them. But if you give them to someone like Peter Gabriel, or Sinéad O'Connor, or Sting, or any of these people who don't normally do this, maybe it's uncomfortable to begin with. But it's exciting. It lends something new. And in fact, the performances we got are marvelous. I love Peter Gabriel's."

Gabriel's version of "Summertime" opens the collection, and is one of the few songs on which the singers and Adler did not record live together. In a bit of international juggling, Martin says, Gabriel was sent a tape of the arrangement in Australia, added his vocals in Hong Kong, and received a mixed version back

while in Japan.

Considering the bridge that George Gershwin built between the classical music tradition of Europe and the blues tradition of America, it seems altogether fitting that Adler, an American abroad, should lead this latest tribute to the composer. What young fans unfamiliar with Adler also should know, however, is that this wise-cracking musician became an expatriate after being blacklisted in America during the McCarthy era of the '50s.

Nevertheless, the irrepressible Adler recounts anecdotes from a long and colorful career as gleefully as he plays his mouth organ. Like the first time he played "Rhapsody in Blue" with Gershwin, at a posh Manhattan party in the 1930s given by Cartier executive Jules Glaenzer.

"Jules suddenly said, 'Larry and George are going to play the "Rhapsody In Blue."'"

He didn't ask us. He told us! And I always had my mouth organ with me, hoping somebody would give me a job. So George sat down at the piano, and I played the mouth organ, and when George finished he says, 'The damn thing sounds as if I wrote it for you.'"

And as Adler plays the work once again to close "The Glory of Gershwin" album, it still does.

MAGICAL MYSTERY TOUR: In this year that marks the 30th anniversary of the Beatles' arrival in America, a tour group leaves the U.S. Aug. 21 for the International MerseyBeatles Convention in Liverpool and a Beatles landmark sweep of London. It's the 12th annual pilgrimage organized by Charles F. Rosenay!!!, publisher of the Good Day Sunshine fanzine and head of Liverpool Productions, based in New Haven, Conn. Rosenay!!!, incidentally, had those exclamation points legally added to his name years ago. (Yeah! Yeah! Yeah!)

BORDER CROSSINGS: Epitaph Records has opened a European office in Amsterdam in the wake of the indie label's American breakthrough with the Offspring... Crammed Discs of Belgium has kept true to its plans to seek pop-level exposure for Zap Mama with its new album "Sab-sylma." The world music vocal group has taped a Coca-Cola television spot due to air in Europe and the U.S. beginning next month.

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



Austrian folk-rock star Herbert von Goisern welcomes BMG executives to his homeland. Shown in the front row, from left, are singer Sabine Kapfinger, von Goisern, and BMG chairman/CEO Michael Dornemann. In the back row, from left, are Harold Buchel, MD, BMG Austria; BMG International senior VP, A&R/marketing Heinz Henn; BMG International president/CEO Rudi Gassner; manager Hage Hein; and BMG GSA president Thomas Stein.



Vogue Disques artist Marla Glen beams after her performance. Shown, from left, are Bernard Carbonez, president, BMG France; BMG International senior VP, A&R/marketing Heinz Henn; Glen; Fabrice Nataf, general manager, Ariola BMG France; BMG senior VP, Central Europe Arnold Bahlmann; and BMG International president/CEO Rudi Gassner.



Swedish pop diva Jennifer Brown, center, shares a smile with BMG executives. Shown, from left, are BMG International president/CEO Rudi Gassner; Hasse Breitholz, MD, BMG Sweden; BMG International senior VP, A&R/marketing Heinz Henn; manager Peter Swartling; and BMG senior VP, Central Europe Arnold Bahlmann.



Dutch superstar Rene Froger breaks bread with BMG execs. Shown, from left, are Dorus Sturm, MD, BMG Holland; Tony Berk, MD, Dino Music; BMG International senior VP, A&R/marketing Heinz Henn; Froger; and BMG International president/CEO Rudi Gassner.



BMG Latin's premier pianist, Raul DiBlasio, center, celebrates his Austrian appearance. Shown, from left, are BMG International senior VP, A&R/marketing Heinz Henn; Osamu Soto, president, BMG Japan; Rudi Gassner; DiBlasio; Jesus Lopez, VP, Latin North America; and Ramon Segura, senior VP, Latin America.

The Hills Are Alive With BMG International Execs

SAALFELDEN, Austria—The Austrian Alps provided the backdrop for the annual BMG International managing directors convention June 10-15, attended by BMG executives from 39 countries. Along with presentations from key BMG divisions, the convention stressed the company's continued focus on artist development and covered expansions in both multimedia and video.



Forming a global lineup are the members of the BMG International executive committee. Shown, from left, are Joe Gorman, senior VP, finance and administration; John Preston, chairman, BMG U.K.; Peter Jamieson, senior VP, Asia Pacific; Arnold Bahlmann, senior VP, Central Europe; Rudi Gassner, president/CEO, BMG International; Thomas Stein, president, BMG GSA; Heinz Henn, senior VP, A&R/marketing, BMG International; and Ramon Segura, senior VP, Latin America.



Rising to the task is BMG's Multimedia Task Force. Shown, from left, are Gary Dale, senior VP, multimedia international; David Stempel, director of strategic planning; Christian Jorg, VP, new technologies; BMG International president/CEO Rudi Gassner; Strauss Zelnick, president/CEO, Crystal Dynamics; Micah Porter, executive assistant; David Pullan, head of BMG interactive entertainment U.K.; and Ted Bissell, director of strategic planning and business development for Telemedia.



Arista/LaFace artist Toni Braxton is surrounded by admirers. Pictured, from left, are Roy Lott, executive VP/GM, Arista Records; Monti Lueftner, Monti Media, Germany; L.A. Reid of LaFace Records; BMG International senior VP, A&R/marketing Heinz Henn; Thomas Stein, president, BMG GSA; Clive Davis, president, Arista Records; BMG International president/CEO Rudi Gassner; and Scott Folks of LaFace Records.



BMG Classics artist Angel Romero gives his musical blessing to the BMG gathering. Shown, from left, are Steve Vining, VP, sales and marketing, RCA Victor; BMG International president/CEO Rudi Gassner; Romero; Gunther Hensler, president, BMG Classics; James Glicker, senior VP marketing; and Joshua Knol, director of international marketing.

Asia Falling Under The Influence Of Taiwan's Rock Records

■ BY ADAM WHITE

TAIPEI—The mostly teen-age crowd that packed Hong Kong's Ko Shan theater June 12 came to catch the headlining talents of Radiohead, one of Britain's newer music exports. What the audience also saw and heard was Dou Wei, one of mainland China's newer music exports.

Dou doesn't speak any English, but his quasi-punk energy translated well enough to the Kowloon crowd. Moreover, his very presence at a Hong Kong gig was proof of the influence of his label, Rock Records of Taiwan; most Mainland musicians can rarely obtain visas to play outside China.

Rock Records has been developing its influence since brothers Sam and

Johnny Duann formed the company in 1980. In recent years, the label has been expanding in Asia through affiliates in Hong Kong, Malaysia, Singapore, South Korea, and China.

The company's 1994 overseas revenues should reach between \$24 million and \$28 million, according to president Sam Duann, while its domestic sales will be around \$40 million. Achieving

significant growth in the Taiwan market is currently "very difficult," Duann says. "If you want more, it comes at the expense of profitability."

Next year, Rock expects its overseas business to hit \$40 million. By the end of 1996, the firm aims for total sales—home and abroad—of \$100 million, of which about \$20 million should come from South Korea, Japan, and main-

land China.

That's an ambitious program for any independent record company, but judging by the comments of Duann and senior VP Dean Shueh, Rock has no choice. They know that the multinationals have the financial muscle, marketing know-how, and increasing local-repertoire strength to dominate Asian music markets.

"Even though those companies are strong," says Shueh, "they are still foreign. It takes time to put down roots. We feel we still have time. If we go outside Taiwan, we may have a chance; if we don't, we become helpless." He adds, "Perhaps we know more about how Chinese people think. That's our edge."

Chinese repertoire is the dominant strain in Asia, and Rock's young network of regional subsidiaries not only markets the company's artists from Taiwan, Hong Kong, and mainland China, but also develops local talent. For instance, its Singapore and Malaysian units are signing Chinese artists there. "Our plan is to have Malaysian acts who sing in Malay, too," Duann says. That aim is scheduled for next summer, when Rock's South Korean affiliate is also due to start recording local-language artists.

The Korean unit is Rock's newest, formed last November. Its local partner is Seoul Records, which handles distribution. Also new is a small operation in Shanghai, opened last August.

Rock's mainland connections were forged years ago: The company has signed a number of rock acts—including Dou Wei, Tang Dynasty, and Hei Bao—through its China Fire label, directed by Landy Chang. Sales are aimed at Taiwan, Hong Kong, and China. This venture has been a money-losing but aggressive one. "We want to make money," Chang told Billboard last fall, "but we also want to change [mainland] music into something that is excellent."

Like other notable Asian independents, Rock's business also encompasses Western repertoire. Last November, it acquired rights to handle Walt Disney music titles in China, including "The Lion King" soundtrack.

The firm has handled the Disney music line in Taiwan since 1991 (where the "Aladdin" soundtrack, for instance, has sold 150,000 copies) and in Hong Kong since 1992. Among its other licenses are Rykodisc and Delphine.

Meanwhile, Rock's bedrock is its roster of Taiwanese and Hong Kong talent, including such top names as Emil Chou and Beyond. Chou's last Mandarin album sold 2 million copies throughout Asia, by Duann's count, including 1.2 million units in China and 600,000 pieces in Taiwan. Beyond's current album, "Second Floor Rear Portion," is also selling well regionally, in Mandarin and Cantonese versions.

Assistance in preparing this story was provided by Mike Levin in Hong Kong.



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Major Acts Help EMI Music Rule German Album Charts

BY WOLFGANG SPAHR

HAMBURG—With a strong showing from Pink Floyd, Roxette, dance pop act Magic Affair, and a hit compilation, EMI Music won the top slot in the German album charts in the first half of 1994.

With 25.30%, EMI leads BMG with its 20.07%, PolyGram with 17.12%, Sony Music with 17.12%, and Warner with 13.44%.

The results, compiled from chart placings by Media Control and published by German trade magazine *Der Musikmarkt*, show the record companies in the following positions: BMG Ariola 17.14%, Sony Music 16.98%, EMI Electrola 13.13%, EastWest 7.10%, Virgin 7.08%, Polydor 6.34%, WEA 6.34%, Intercord 5.09%, Metronome 4.96%, MCA 2.93%, Polymedia 2.80%, Zyx 2.95%, Phonogram 1.62%, Motor Music 1.40%, Edel 1.2%, and Arcade 1.17%.

EMI's strong performance came from Pink Floyd's No.1 album "The Division Bell," Roxette's

"Crash! Boom! Bang!," Magic Affair's "Omen III," and "Bravo Hits 7," the compilation album distributed by EMI.

The most successful artists on the German album charts during the first half of 1994 were: Meat Loaf, Bryan Adams, Mariah Carey, Phil Collins, Die Toten Hosen, Pur, Ace Of Base, Take That, Pink Floyd, and Enigma.

The top 10 titles in the album charts through June 30 were: "So Far, So Good," Bryan Adams; "Music Box," Mariah Carey; "Bravo Hits," compilation; "Both Sides," Phil Collins; "Bat Out Of Hell II," Meat Loaf; "Happy Nation," Ace Of Base; "The Division Bell," Pink Floyd; "Everything Changes," Take That; "Die Bestie In Menschengestalt," Die Arzte; and "The Cross Of Changes," Enigma.

The most successful publishers in the charts were led by Warner/Chappell, followed by EMI Music, BMG UFA, PolyGram Songs, Siegel and Sony Music.

PolyGram Acquires Polish Indie Izabelin Major Now Has Four Eastern European Companies

BY DOMINIC PRIDE

LONDON—With the purchase of Polish independent Izabelin, PolyGram has become the first record company with four subsidiaries in Eastern Europe.

PolyGram announced July 25 that it was acquiring the record and publishing parts of Izabelin Studio, the Warsaw-based studio operation started by Andrzej Puczynski. In recent years, Izabelin has expanded to become a label, publisher, and concert promoter, although PolyGram will not buy the studio or concert business.

PolyGram says Puczynski will become president of the renamed PolyGram Poland, while the name Izabelin will continue as one of the company's labels.

The acquisition of the record and

publishing assets of Russia's Biz Enterprises earlier this year (Billboard, April 2), made PolyGram the first major to have an operating company in Russia. In the past year, slow starter PolyGram has overtaken Warner Music and BMG, who initially were keenest to get involved in Eastern Europe. BMG has had an operating company in Poland since 1991.

Puczynski, a former member of the rock band Exodus, opened the Izabelin studios in the early 1980s, and it has become one of the top addresses for Polish bands to record.

The Izabelin label roster includes rock groups Hey, Closterkeller, Houk, and Big Day (Billboard, April 23).

While record companies have eyed this market of 38 million, the endemic piracy problems have held most back until now. A key change was the copy-

right law passed May 23, which imposes heavy fines and imprisonment on infringers.

Through initiatives such as a holographic sticking system for sound carriers, IFPI and local producers group ZPAV, of which Puczynski is chairman, have made inroads into piracy.

Puczynski will report to PolyGram continental Europe president Allen Davis. Says Davis: "With the new copyright law, our expansion into Poland is the next logical step in PolyGram's plans for growth in Eastern Europe."

Puczynski says the deal will give the Polish artists signed a chance for success in other markets. "I'm also expecting strong performance in Poland from the release of PolyGram's pop and classical catalog, which is the best possible match for this market," he says.

Take That Targets Latin Audiences

BY HOWELL LLEWELLYN

MADRID—The smash U.K. teenybopper group Take That is set to rip into the Spanish and Latin American markets by becoming the first British teen band

to sing in Spanish. So claims RCA, the group's label. Take That's Spanish version of the hit single "Love Ain't Here Anymore," "No Si Aqui No Hay Amor," entered the Spanish singles chart at No. 2 for the week ending July 2, and will be an exclusive addition to the album "Everything Changes," which had a July 26 release here.

RCA Spain director Alvaro de Torres says the idea for Take That to record in Spanish was put to RCA U.K. because the band already had a sizable fan base that was not reflected in unit sales. "Not only does the band have six No. 1 singles in the U.K., but it is more intelligent than the average teenybopper group," says de Torres. "They write and produce their own material—that's why we chose them for this experiment."

De Torres adds that RCA Spain has drawn up a database of Take That information for the 20 fans a day—4,000 so far—who write letters asking for information and photos of the group.

The single's June 27 release was backed by a campaign launched by RCA; Spain's largest retail department

store chain, El Corte Ingles; the top pop radio network, Los 40 Principales; and teen magazine Superpop.

"On June 27, hundreds of girls lined up outside El Corte Ingles buildings in Madrid and Barcelona before the 9 a.m. opening, and at 6 p.m., the stores held Take That parties," says de Torres.

"No Si Aqui No Hay Amor" also will be launched in Latin America to strengthen Take That's international presence. "We think they will do very well in Latin American territories singing in Spanish," he says.

De Torres says Take That's single would normally have gone straight to No. 1 had it not been for the strong hold on the top spot maintained by another RCA act, Big Mountain. Ironically, that group's CD single of "Baby I Love Your Way" features a Spanish-language version of the song, "Baby Te Quiero A Ti."

While Take That's debut might appear impressive, sources here note that some weeks it is possible to reach No. 1 with sales of just several thousand singles. Spain's singles market is developing, aided by initiatives from the local IFPI group AFYVE.

newsline...

REGIONAL COURTS in Munich have ruled that studio owners are liable to pay compensation to copyright owners if their premises are used for pirate activities. The decision follows a case brought by Schott Music, whose copyrights were infringed when a studio was used to make techno versions of the publisher's compositions. Courts ruled that the studio had made a "causally sufficient" contribution to the infringement, and that it had failed to exercise due care.

VIRGIN RETAIL U.K. is to start an in-store radio service for its British Mega-stores, delivered to its 24 U.K. and Ireland outlets during peak hours. Programming will be assembled in the flagship Oxford Street store and will offer commercial slots and exposure for music, video, and games. Confirmed sponsors of radio shows at press time include Twix and Sony Electronic Publishing

CURE DRUMMER Lol Tolhurst will find out Sept. 16 if he has won his London High Court battle to have the band's 1986 record contract set aside. Tolhurst alleges in the case that Cure co-founder and lead singer Robert Smith and Fiction Records boss Chris Parry gained an unfair slice of the band's recording profits.



Over The Moon. Sony Music Holland is hoping its new signing Moonflower will rocket to the top. So much so that it organized a space-age launch at the Space Expo space technology center in Noordwijk, northwest of Amsterdam. Shown, from left, are Sony Music Holland national A&R manager Pieter de Wit, Moonflower members Jean Monsou and Angeline Bonette, and Sony Music Holland managing director Paul Hertog. Moonflower's debut album, "The Real Thing," will be launched Sept. 8.

GUERRA GOES TO SPAIN

(Continued from page 36)

do as well.

Madrid's searing July heat aided the sensation of itchiness at his press conference, where Guerra introduced "Fogaraté" as being a "more sensual" record than previous works.

His 1989 album "Ojala Que llueva Cafe" (Let's Hope It Rains Coffee) was the sound of Spain's summer that year, and "Fogaraté" seems likely to achieve the same feat. The inclusion of his first English-language "bachata" (a melodic Dominican folklore ballad) is bound to give this ever-improving artist a wider audience.

Initial shipments of "Fogaraté" include 70,000 units in Spain and 10,000 in Holland. A Japanese release is planned in September, where Guerra also enjoys some popularity.

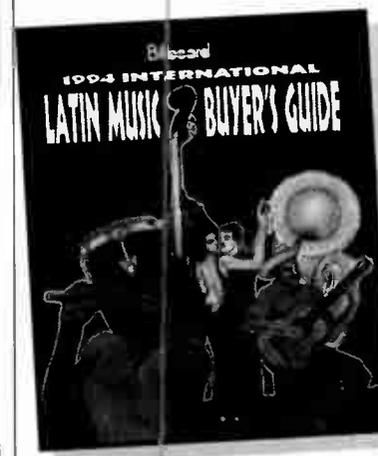
Karen Records is planning a radio campaign for English-language stations for "July 19th," whose story of lost love could well open a path into the Anglo market.

Guerra says of the track, "It's like a Beatles song, but a Caribbean Beatles, as I see it." Asked why he explores a different Dominican musical form on each of his albums, Guerra says, "My refusal to repeat a musical form is because, among other things, the Beatles gave me my schooling, and they always came out with something new and risky."

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HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 (8/6/94 MUSIC & MEDIA)

THIS WEEK	LAST WEEK	SINGLES
1	4	I SWEAR ALL-4-ONE ATLANTIC
2	1	LOVE IS ALL AROUND WET WET WET PRECIOUS POLYGRAM
3	2	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
4	3	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
5	NEW	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
6	NEW	MEET THE FLINTSTONES B.C.-52'S MCA
7	9	I LIKE TO MOVE IT REEL 2 REAL POSTHUMA
8	6	WITHOUT YOU MARIAH CAREY COLUMBIA
9	8	INSIDE STILTSKIN WHITE WATER VIRGIN
10	5	LOVE AIN'T HERE ANYMORE TAKE THAT RCA
ALBUMS		
1	NEW	THE ROLLING STONES VOODOO LOUNGE VIRGIN
2	1	MARIAH CAREY MUSIC BOX COLUMBIA
3	2	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
4	4	PINK FLOYD THE DIVISION BELL EMI
5	3	2 UNLIMITED REAL THINGS BYTE
6	6	THE PRODIGY MUSIC FOR THE JILTED GENERATION XL
7	9	AEROSMITH GET A GRIP GEFFEN
8	5	ROXETTE CRASH! BOOM! BANG! EMI
9	8	ACE OF BASE HAPPY NATION MEGARETROMDOME
10	NEW	WET WET WET END OF PART ONE - THEIR GREATEST HITS PRECIOUS/POLYGRAM

BELGIUM (IFPI Belgium/SABAM) 7/15/94

THIS WEEK	LAST WEEK	SINGLES
1	1	GIVE ME FIRE GOOD SHAPE DINO
2	4	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
3	2	THE REAL THING 2 UNLIMITED BYTE RECORDS
4	3	HET KLEINE PARADIJS DANA WINNER EMI
5	10	LOVE IS ALL AROUND WET WET WET PRECIOUS POLYGRAM
6	5	WITHOUT YOU MARIAH CAREY COLUMBIA
7	6	THINK ABOUT THE WAY ICE MC BYTE RECORDS
8	8	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
9	7	LES BELGES EN AMERIQUE GRAND JOJO CAR MUSIC
10	9	MEET THE FLINTSTONES B.C.-52'S MCA
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	4	LAURA PAUSINI LAURA CGD/WARNER
5	5	MARIAH CAREY MUSIC BOX COLUMBIA
6	NEW	THE ROLLING STONES VOODOO LOUNGE VIRGIN
7	8	JOHNNY CLEGG BEST OF JOHNNY CLEGG EMI
8	7	THE EAGLES VERY BEST OF THE EAGLES ELEKTRA
9	9	CHERRY MOON THE HOUSE OF HOUSE CHERCD
10	NEW	BARRY WHITE ALL TIME GREATEST HITS MERCURY

DENMARK (IFPI/Nielsen Marketing Research) 7/19/94

THIS WEEK	LAST WEEK	SINGLES
1	2	LOVE IS ALL AROUND WET WET WET POLYGRAM
2	3	I SWEAR ALL-4-ONE ATLANTIC
3	1	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
4	4	COME ON YOU REDS MANCHESTER UNITED POLYGRAM
5	5	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
6	NEW	THE RHYTHM OF THE NIGHT CORONA PLADECOMPAGNIET
7	8	JESSIE JOSHUA KADISON EMI
8	6	AROUND THE WORLD EAST 17 POLYGRAM
9	10	DROP DEAD BEAUTIFUL SIX WAS NINE VIRGIN
10	NEW	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN RECORDS
ALBUMS		
1	4	SHAKIN STEVENS A WHOLE LOTTA HITS SONY
2	1	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
3	5	KIM LARSEN HVEM KAN SIGE NEJ TIL EN ENGEL EMI
4	6	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
5	2	THE ROLLING STONES VOODOO LOUNGE VIRGIN
6	3	BILLY JOEL GREATEST HITS VOL. 1 & 2 SONY
7	7	MARIAH CAREY MUSIC BOX COLUMBIA
8	9	VENTER PA FAR VUPTI EMI
9	8	AEROSMITH GET A GRIP GEFFEN
10	10	KJOLLER POVJ THE REAL KJOLLER HITS ELAP/CMC

PORTUGAL (Portugal/AFP) 7/20/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	MADREDEUS O ESPIRITO DA PAZ EMI
2	2	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
3	NEW	VARIOUS DANCE POWER VIDISCO
4	3	EROS RAMAZZOTTI TUTTE STORIE DOD
5	4	MARIAH CAREY MUSIC BOX COLUMBIA
6	5	VARIOUS MAXI POWER POLYSTAR
7	8	ACE OF BASE HAPPY NATION METROMDOME
8	6	VARIOUS DANCE MANIA '94 VIDISCO
9	7	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET BMG ARIOLA
10	NEW	THE ROLLING STONES VOODOO LOUNGE VIRGIN

IRELAND (IFPI Ireland) 7/7/94

THIS WEEK	LAST WEEK	SINGLES
1	1	RIVERDANCE BILL WHELAN SON
2	2	LOVE IS ALL AROUND WET WET WET PRECIOUS POLYGRAM
3	3	I SWEAR ALL-4-ONE ATLANTIC
4	10	SWAMP THING THE GRID RCA/CONSTRUCTION
5	4	EVERYBODY GONFI-GON TWO COWBOYS LONDON
6	8	MEET THE FLINTSTONES B.C.-52'S MCA
7	5	THE DREAM EP 4TH DIMENSION EQUUS
8	6	LOVE AIN'T HERE ANYMORE TAKE THAT RCA
9	NEW	COME ON YOU REDS MANCHESTER UNITED POLYGRAM
10	NEW	ON POINT HOUSE OF PAIN XL RECORDINGS
ALBUMS		
1	1	PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDINGS
2	10	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA
3	NEW	VARIOUS IT'S THE ULTIMATE DANCE ALBUM TELSTAR
4	2	GARTH BROOKS NO FENCES CAPITOL
5	NEW	HOUSE OF PAIN SAME AS IT EVER WAS RUFFNESS XL RECORDS
6	NEW	BRYAN ADAMS SO FAR SO GOOD A&M
7	7	CRANBERRIES EVERYBODY ELSE IS DOING IT, WHY CAN'T WE ISLAND
8	5	MARIAH CAREY MUSIC BOX COLUMBIA
9	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET RCA
10	4	VARIOUS DANCE ZONE LEVEL 2 POLYGRAM TV

AUSTRIA (Austrian IFPI/Austrian Top 30) 7/23/94

THIS WEEK	LAST WEEK	SINGLES
1	1	EINS ZWEI POLIZEI MO DO ECHO
2	2	INSIDE STILTSKIN EMI
3	3	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
4	4	WITHOUT YOU MARIAH CAREY COLUMBIA
5	5	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
6	6	JESSIE JOSHUA KADISON EMI
7	8	LOVE IS ALL AROUND WET WET WET POLYGRAM
8	7	MADCHEN LUCIELECTRIC BMG
9	NEW	THE RHYTHM OF THE NIGHT CORONA ECHO
10	9	UNITED PRINCE ITAL JOE FEATURING MARKY MARK WARNER/EAST WEST
ALBUMS		
1	NEW	THE ROLLING STONES VOODOO LOUNGE VIRGIN
2	1	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
3	2	MARIAH CAREY MUSIC BOX COLUMBIA
4	7	2 UNLIMITED REAL THINGS ECHO
5	3	KASTELRUTHER SPATZEN ATLANTIS DER BERGE HOCH
6	5	AEROSMITH GET A GRIP GEFFEN
7	6	PINK FLOYD THE DIVISION BELL EMI
8	4	ROXETTE CRASH! BOOM! BANG! EMI
9	8	ERASURE I SAY, I SAY, I SAY ECHO
10	9	JOSHUA KADISON PAINTED DESERT SERENADE EMI

NORWAY (Verdens Gang Norway) 7/19/94

THIS WEEK	LAST WEEK	SINGLES
1	1	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
2	2	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	4	MAKES ME FEEL DEVOTION SONY
4	10	I SWEAR ALL-4-ONE ATLANTIC
5	5	INSIDE STILTSKIN VIRGIN
6	8	VEM VET LISA EKDAHL EMI
7	6	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
8	3	LOVE IS STRONG ROLLING STONES VIRGIN
9	7	NA ER DET VM NORSKE SLEIVSPARK SONY
10	NEW	NO GOOD (START THE DANCE) THE PRODIGY SONY
ALBUMS		
1	1	LISA EKDAHL LISA EKDAHL EMI
2	1	VARIOUS MEGA DANCE 3 ARCADE
3	6	ROLLING STONES VOODOO LOUNGE VIRGIN
4	NEW	BILLY JOEL GREATEST HITS VOL. 1 & 2 COLUMBIA
5	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
6	4	VARIOUS ABSOLUTE CHAMPIONS EVA
7	5	VARIOUS DEFINITIVE SUMMERHITS 2 EVA
8	7	VARIOUS BARE BRA MUSIKK MAJORSELSK
9	10	DEEP FOREST WORLD MIX COLUMBIA
10	8	VARIOUS REGGAE DANCE CNR

HONG KONG (IFPI Hong Kong Group) 7/17/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	FAYE WONG WILD THINKING CINEPOLY
2	4	SHIRLEY KWAN MY WAY POLYGRAM
3	2	SAMMI CHENG 10 COMMANDMENTS CAPITAL ARTISTS
4	3	JACKY CHEUNG BORN TO BE WILD POLYGRAM
5	8	ANDY LAU LOVE-ERASING POTION WARNER
6	6	ERIC MOO LOVE SONG OF BITTER HEART EMI
7	NEW	LEON LAI STAY FOR ME POLYGRAM
8	9	AARON KWOK DESIRE WARNER MUSIC
9	5	VARIOUS BURN HOT 2 - I AM NOT LIVING ALONE RMX
10	NEW	AARON KWOK STARING IN THE WORLD'S END WARNER

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN: Ryuichi Sakamoto continues to be one busy guy. He just released a new solo album, "Sweet Revenge," which is more pop-oriented than some of his recent projects, notably last year's



YMO (Yellow Magic Orchestra) reunion album, "Technodon." Earlier this year, he completed work on the soundtrack to Bernardo Bertolucci's latest movie, "Little Buddha," and he's now preparing for a world tour that begins in October. Sakamoto was recently quoted as saying that he now regrets the YMO reunion. He says that as far as he was concerned, the object of the exercise was to recapture the sense of "flashiness" for which the band was renowned in its heyday. But he now thinks "Technodon" was too serious. "All the music associated with the name YMO has probably vanished with the album," he reportedly said.

STEVE McCURE

SOUTH AFRICA: The country's foremost concert venue, the Sun City Superbowl, hosted a unique collaboration of musical talents on July 23 under the banner "Rhythms Of Africa." The event, billed as a "celebration of the musical pulse of Africa," went several steps beyond last year's collaboration between jazz piano maestro Abdullah

Ibrahim and the National Symphony Orchestra. Those two parties once again combined their musical energies, but this time it was in tandem with a who's who of South African talent. The most astonishing ingredient was the voice of Sibongile Khumalo, the first major opera singer to emerge from the townships, who has since made the transition to popular performance. Other vocalists included Yvonne Chaka Chaka, one of the most popular singers on the continent, and Rebecca Malope, who has made a name for herself as both a gospel and township disco singer. The group Intsholo—a merger between the traditional African drummers of the "unplugged" group Amampondo and the jazz of Solid Brass—completed the most unusual lineup of artists yet seen in southern Africa.

ARTHUR GOLDSTUCK

ALGERIA/EUROPE/MIDDLE EAST: The worldwide success of Cheb Khaled's hit single "DiDi"—taken from the Algerian superstar's last album, "Khaled" (Cohiba/Mango)—came as a breath of fresh air to rai music. The song, produced by Don Was, reached the top 10 in France, where Khaled is now a resident. It has been imitated by many artists in Europe as well as the Middle East, and has even been recorded in Hindi. Most significant, though, is its popularity in Egypt, the heart of the Arab music world, and a territory that rarely welcomes foreign styles. There are strong echoes of "DiDi" on the title track of Khaled's new album, "N'ssi N'ssi," also produced by Was. "I wanted to get it into their heads," Khaled explains. But otherwise the new collection boasts a greater variety of music and a more traditional Arabic feel than "Khaled." Adored as the "king of rai" by his fans but nicknamed "the devil" by the fundamentalists who wield considerable influence in Algeria, Khaled is very much a man of the people. With lyrics mostly about wine, women, and song, he already has helped transform rai into an international pop phenomenon. But his search for melodies and rhythms that transcend cultural boundaries continues apace, and Khaled has invited various international stars, including Sting and the Waiters, to participate on his next, eagerly awaited production. His growing success was reflected by a recent appearance at the Royal Festival Hall in London, where he thrilled a capacity crowd with an emotional performance. A full-scale stage invasion was only narrowly averted as a succession of fans rushed up to grab and greet him, and by the end of the show, the only seats still being used in this formal concert venue were those being danced upon.

MUHAMMAD HILAZI

SPAIN: Negu Gorriak ("red winter" in Basque) is one of the most uncompromising groups in Spain, or as they would have it, the Spanish state. But they are also the most popular of the radical acts that sing in the Basque language, often about the political troubles that afflict their region in the north of the country. After five years of non-stop touring in Europe, Latin America, and the U.S., Negu Gorriak has released a live album, "Hipokrisiari Stop!" (Bean Ozenki Records), recorded in front of 10,000 fans last November in the Basque city of Bilbao at the end of a world tour. The album is another militant statement by the group, which is virtually banned in Spain outside the Basque Country, where it is associated with radical elements close to the armed separatist movement ETA.

HOWELL LLEWELLYN

U.K.: A new album by London duo No-Man enhances the act's reputation for being in the forefront of experimental pop. "Flowermouth," released here on One Little Indian, is an esoteric collage that spreads across several musical divides, and while it's not scheduled for American release, it should appeal to alternative, club, and even top 40 audiences. Formed in 1990, No-Man consists of instrumentalist and producer Steven Wilson and vocalist Tim Bowness, but "Flowermouth" features guest appearances by Steve Jansen and Richard Barbieri, formerly of 1980s glam godfathers Japan, as well as contributions from such other alternative icons as Robert Fripp and Lisa Gerard of Dead Can Dance. Wilson and Bowness recently won acclaim in America for the belated release of the No-Man single "Taking It Like A Man" (550 Music/Epic/One Little Indian) and album "Love-lows And Loveeries," which appeared here last summer. An elegant dreaminess, veering toward the in-vogue ambient sound pervades much of the new set. "Angel Gets Caught In The Beauty Trap" simmers gently for 10 minutes with a flavorful mix that has Bowness' meditative vocals and Wilson's keyboards as the main ingredients, with added body from Fripp's patented "frippertronics" and final seasoning from trumpet, violin, and saxophone. But the charismatic "You Grow More Beautiful" proves that the duo can do just as well without a guest list.

PAUL SEXTON

Japan's Green Energy A Positive Boost For Indies

■ BY STEVE McCLURE

TOKYO—A new distribution network could make it easier for Japanese and foreign indies to get their product into this country's 8,000 or so record stores.

Green Energy Inc., which started in 1990 as an indie specializing in imported meditation- and relaxation-oriented CDs, set up the network last year after realizing how difficult it was for indies' product to gain access to Japan's complicated distribution system.

Green Energy Alternative Distribution works parallel to Japan's two major distributors: JDS, which is aligned with a group of major record companies led by Sony Music Entertainment (Japan), and NRC, which deals with Matsushita group companies such as Victor Entertainment, and other majors. JDS and NRC deal either directly with record stores or with Japan's two major wholesalers, Seikodo and JARECS.

"The larger wholesalers won't do business on a C.O.D. basis and will only deal with you if you have an account with them," says Green Energy president Kosuke Kunishi.

"We are the only non-major that does business directly with Seikodo and JARECS," says Sayaka Yamamoto, who handles international marketing for Green Energy. "That means we can get distribution into approximately 70% of all record stores. And we can reach virtually all bookstores through Tohan and Nippan, Japan's two biggest book wholesalers."

According to Green Energy, the company's distribution system is unique in that independent record companies pay Green Energy what the company describes as a nominal monthly "membership" fee. Green Energy, which buys CDs from indies for 50% of their retail price and charges 55 yen (about 50 cents) for handling each CD, physically distributes product through its nationwide network of major and inde-

pendent wholesalers as well as individual record stores. The company also provides marketing support in the form of catalogs and other product information.

Six Japanese companies have started using Green Energy's system; they pay nothing to Green Energy until CDs are actually sold.

"We're now shipping roughly 20,000 CDs a month," says Kunishi, "although the amount varies from month to month."

Kunishi says there is a need for the type of service Green Energy provides.

"The quality of Japanese indies is really good," he says, "but the distribution system is a major bottleneck, even though there are lots of indie albums that can sell 10,000 to 20,000 copies.

"Japanese listeners are getting sick and tired of the kind of 'corporate tie-up' music put out by the majors and are looking for something different. That's why Tower, Virgin, and HMV are doing well—they're providing something that people have never seen before."

Green Energy currently handles product from more than 20 foreign indie labels on a trial basis and hopes to set up a full-fledged "membership" system for overseas record companies next January.

Overseas companies can license their product to Green Energy Records and have the Japanese firm bear such costs as shipping and printing the "obi" paper strips found on most Japanese CDs that contain various bits of information such as price, the Japanese bar code, and upcoming concerts by the artist. Foreign indies going this route are responsible for all CDs returned by wholesalers and retailers.

Indies can also choose to have direct access to the Green Energy Alternative Distribution system and bear shipping and printing costs in hopes of ultimately realizing a higher profit.

CHANGES IN POLYGRAM MANAGEMENT

(Continued from page 36)

At PolyGram, he will report to Davis and will oversee the activities of PolyGram Disques president Paul-René Albertini and PolyGram audiovisual president Jose Covo.

Gangotena's appointment is subject to ratification by the board of PolyGram France.

The current changes at PolyGram France mark the end of a turbulent year. PolyGram Disques president Albertini had difficulty finding a replacement for former Polydor general manager Nagi Baz, who left the company last August. Albertini assumed direct control of the Phonogram and Polydor labels.

This February, Bruno Gerentès, former music buyer for FNAC, France's largest retail chain, was named general manager of Poly-

dor, while former Island Barclay general manager Pascal Negre was made president of Phonogram France. Yves Bigot will serve as general manager of Phonogram France starting Aug. 1. Bigot was formerly deputy managing director at the FNAC Music label, the imprint founded by the retail chain.

All of PolyGram's record activities—including Phonogram, Polydor, Island, and Barclay, are moving to one building, ending 30 years of separate locations.

Observers in Paris may be experiencing a sense of déjà vu; Sony Music recently regrouped all of its labels into one building, and president Henri de Bodinat was promoted to the London-based position of European president of Sony Software.

Watchmen's New Set Right On Time At Retail Band's MCA Canada Debut Makes Inroads Across Nation

■ BY LARRY LeBLANC

TORONTO—Celebrating the Canadian release of their first MCA Records album, "In The Trees," modern rockers the Watchmen performed July 13 a supertime rooftop concert in their hometown of Winnipeg, Manitoba.

The 45-minute, "Let It Be"-style performance on the roof of the Polo Park Mall, presented by modern rock radio station CITI, attracted some 2,500 people and, according to MCA Records Canada sources, helped start cash registers ringing for the album in Winnipeg retail stores.

"They outsold the Rolling Stones in that week," says Carol Simpson, manager of the Sam The Record Man outlet in Polo Park Mall. "Their first album did pretty good for us, but it didn't take off like this one."

A follow-up to "McLaren Furnace Room," released by the MCA Canada-distributed Sumo Productions label in 1992, "In The Trees" debuted at No. 32 on The Record's Aug. 1 album chart, while the track "Boneyard Tree" debuted on the Canadian trade's Contemporary Album Radio (CAR) chart at No. 14. Meanwhile, the video for "Boneyard Tree" is in medium rotation at the national video channel MuchMusic.

Label executives indicate that initial national retail response to the album has been positive. "Sales are strong in Winnipeg, and the obvious concern is that [their support] is still pocketed, but we're getting favorable reports from Toronto and Halifax [Nova Scotia]," says Randy Lennox, VP of sales at MCA Records Canada. "We went out with 15,500 units, and we've been in re-orders in every major urban market from the first five days of release on."

"The record is doing well here," reports Chris Drossos, range supervisor at HMV's Yonge Street outlet in Toronto. "We had a re-order in after only five days. We'd done about 130 pieces in that time, which is very good. A lot of people compare them to the Tragically Hip, which is a huge deal here."

Formed five years ago in Winnipeg by guitarist/singer Joey Serlin and two high school friends, singer Daniel Greaves and percussionist Sammy Kohn, and featuring bassist Ken Tizzard, the band picked up career momentum only after hooking up with Jake Gold and Allen Gregg of the Management Trust (the Tragically Hip, Andrew Cash, and David GoGo). Despite a sizable reputation in the prairies and four cross-Canada tours, the Watchmen had been unable to solicit major-label interest.

"One reason we signed the band was because they'd been on the road for over three years, and there was a [fan] constituency out there," says Gold, who adds that he was tipped off to the band by S.L. Feldman booking agent Ralph James. "The band had already been shopped to all the labels by Ralph, but they had been turned down. However, [producer] Chris Wardman was a big fan, and he wanted to produce them. We figured we had an interested producer, an agent [James] who'd fight 'til the end of the day for them, and they're

a great band. We figured, let's do something."

Rather than seeking a direct recording contract, Gold and Gregg instead forged a production co-venture with MCA Records Canada to record emerging talent like the Watchmen on Sumo Productions, which MCA would distribute.

Produced by Wardman (Art Bergmann, Sons Of Freedom, Leslie Spit Treo), "McLaren Furnace Room" was released in Canada in August 1992. According to Gold, the album has sold 28,000 units to date.

While Canadian mainstream radio, with the key exception of alternative CFNY here, mostly cold-shouldered the rough-edged album—and MuchMusic gave only modest support to the videos "Cracked" and "Run and Hide"—the Watchmen slowly built a sizable national fan base through a brutal, non-stop touring schedule. MCA also supported gigs with strong local advertising, including radio buys and street posters.

"Allen and Jake asked that we build a groundswell and not go out [full force]," Lennox says. "That strategy worked, because on month 16 [of release], we were selling more records than we had sold on month three. About 70% of our sales, in fact, were done a year out into the record."

Explaining the band's switch from Sumo to MCA Canada for "In The Trees," Gold says, "Sumo's concept is to do the first records for bands, and then give MCA the option to pick them up. [Moving to MCA] was a natural progression."



THE WATCHMEN: Ken Tizzard, Sammy Kohn, Joey Serlin, and Daniel Greaves.

MAPLE BRIEFS

THROUGH ITS DISTRIBUTION affiliation with Blue Plate Music in Nashville, BMG Canada has released the compilation album "Upfront!" featuring Canadian artists who have appeared on Public Radio International's "Mountain Stage" program based in West Virginia. Featured are Bruce Cockburn, Barenaked Ladies, Crash Test Dummies, Cowboy Junkies, Blue Rodeo, the Rankin Family, Moxy Fruvous, Sarah McLachlan, Stepehn Fearling, Spirit Of The West, and Rick Danko and Garth Hudson.

In contrast to the response to "McLaren Furnace Room," Canadian radio has quickly embraced "In The Trees," produced and engineered by Mr. Colson (aka Doug Colson). In its first week of release, "Boneyard Tree" was the top add on The Record's CAR listings.

"We started playing it the day we were serviced with it," says Neil Kushnir, MD of modern rock CHOM Montreal. "We had played two or three cuts off the first album, but never got much of a response. This new song is much better than anything off the first album."

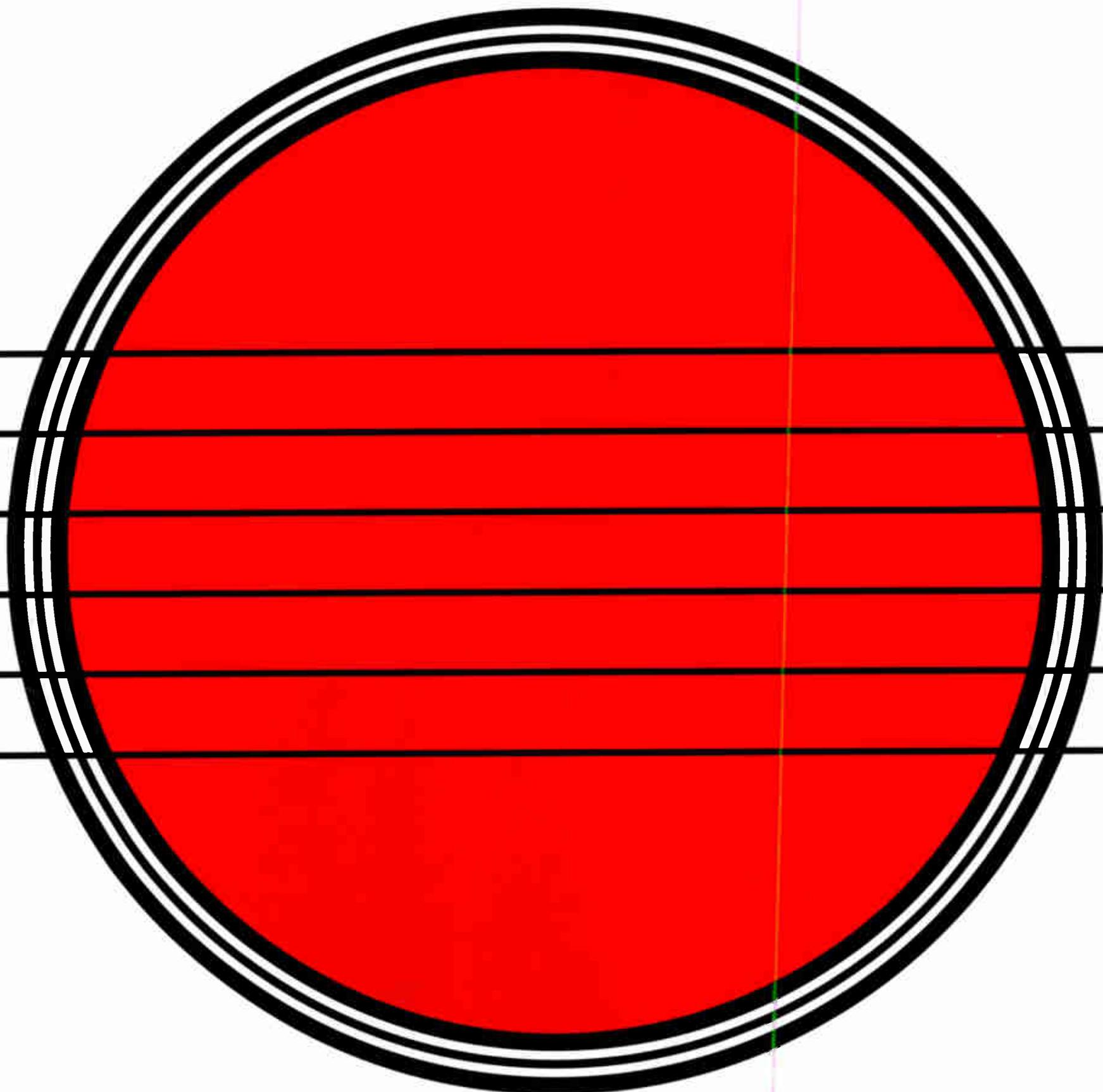
From August to late November, the Watchmen will do club and concert dates across the country. "Hopefully we'll have the U.S. release worked out by then, and have the album out there in the new year," says Gold.

Lennox pledges a strong MCA commitment to the album. "We've done regional media buys across the country, concentrating on CAR, and we advertised the album in 15 street publications the day of release," he says. "We also have 16 billboards between Toronto and Winnipeg. In August, there's a number of national account programs in which the Watchmen play a huge part."

Gold contends that with the release of this new album, the Watchmen have already emerged from the shadow of his top act, the Tragically Hip, Canada's most popular rock band. "The Watchmen are a band that plays Regina [Saskatchewan] and draws a thousand people," he notes. "Not many bands can do that anywhere in Canada."

Chris Montgomery has been appointed classical manager at BMG Music Canada.

THE MUSIC OF JAPAN



THE BILLBOARD SPOTLIGHT

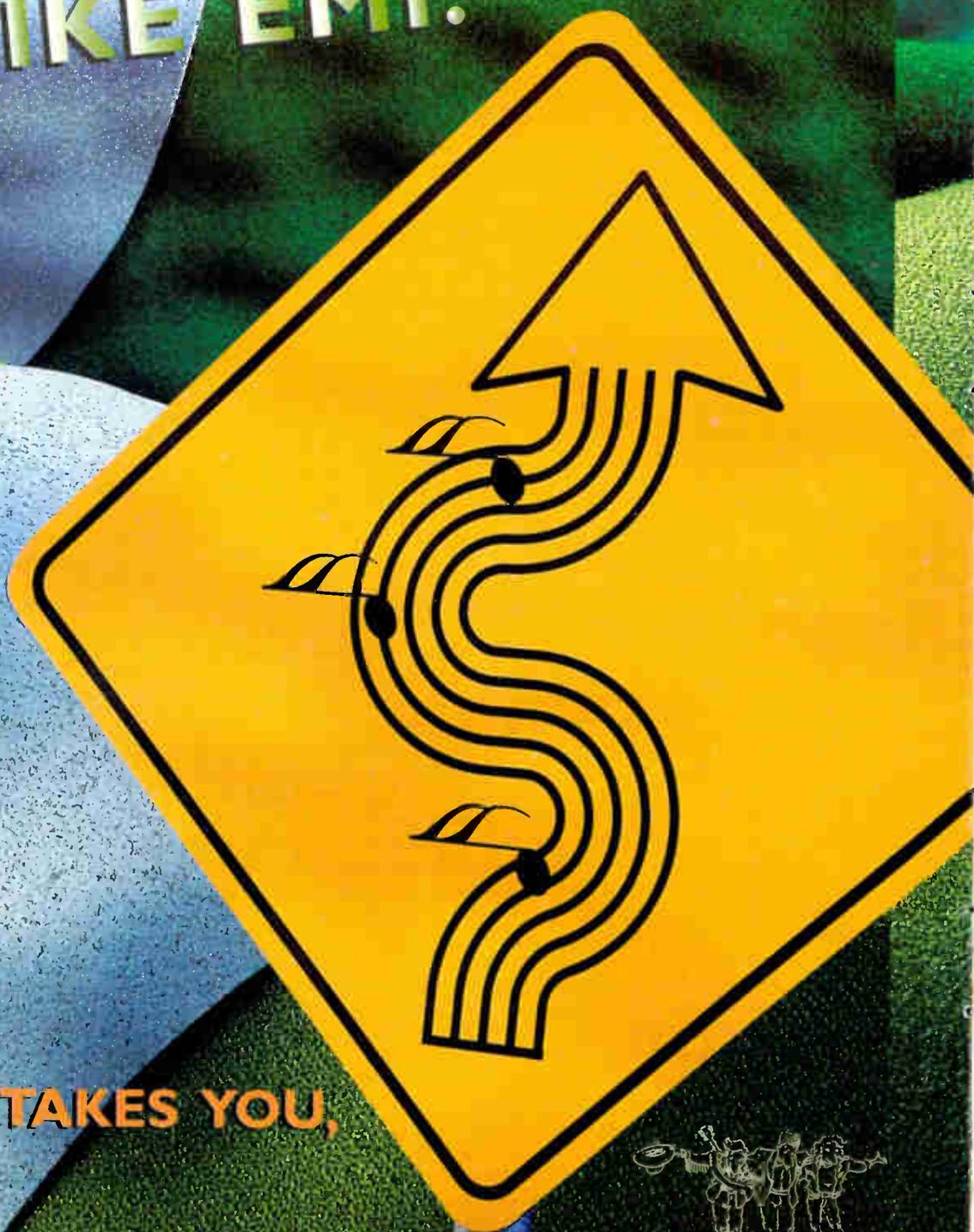
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Japan is in a period of transition. The days of rapid economic expansion are over, as the nation slowly emerges from the worst recession of the postwar era. The end in 1993 of 38 years of uninterrupted rule by the conservative Liberal Democratic Party has cast Japanese politics into confusion, with party alliances forming and breaking up with bewildering speed.

The media is using the buzzword *risutora* (restructuring) to describe Japan's search for a new economic/political consensus in the midst of all this. Examples of *risutora* include gradual deregulation of the economy, moves toward elimination of the lifetime employment system and a new emphasis on reform of Japan's notoriously corrupt politics.

Whether this wave of restructuring will have any effect on the Japanese music business isn't yet clear. What is clear, though, is that the boom times are over for this supposedly "recession-proof" industry.

Gone are the days when shipments of audio software regularly rose by double-digit percentages. Instead, in the first five months of 1994, they fell by 10% in terms of units shipped to 149.82 million and in value terms by 8% to 181.27 billion yen (\$1.81 billion) over the same period of 1993.

Nearly everyone in the music business here agrees that record companies have to expand the market beyond the 15-to-25 age group, which accounts for a disproportionately high per-

POP BIZ RESTRUCTURES ITS BOOM OVER, A ONCE "RECESSION-PROOF" INDUSTRY FACES THE MUSIC

By Steve McClure

centage of sales, by emphasizing catalog as well as new product that appeals to older listeners.

But several hurdles have to be overcome before this can happen. One is Japan's underdeveloped retail sector, which is dominated by small mom-and-pop stores mainly oriented toward the young end of the market and with little room for catalog.

Another is the relatively insignificant part played by radio and TV in promoting music, which many in the industry put down to the government's over-regulation of the electronic media, especially FM radio and cable/satellite TV. MTV, for example, plays a decidedly minor role in the Japanese music market, due to the high cost of the hardware needed to receive it and the relative dearth of cable services carrying the U.S.-based music channel.

And still the most effective way to promote music here is to get

a song used in a TV commercial or as a theme for a TV drama as a "tie-up," which doesn't exactly encourage musical innovation.

There are some signs that the music business is heading toward restructuring along with the rest of Japanese society. Major music wholesaler JARECS, for example, recently signed a licensing deal with Musicland to open Sam Goody stores in parts of Japan that haven't been affected by the retail revolution that foreign retailers Tower, Virgin and HMV have brought to major cities such as Tokyo, Osaka and Nagoya.

The government is slowly loosening its hold on the broadcasting industry, allowing companies to own more than one cable TV station apiece, for example. But there's still a long way to go.

Meanwhile, in areas such as Tokyo's Shibuya and Harajuku, a vital, spontaneous youth culture continues to evolve independent of Japan's corporate/government structure. Rap, dance, acid jazz and reggae have all planted firm roots here, and it's all record companies can do to keep up with the constantly changing scene.

Make that *scenes*, since the era of a homogeneous Japanese youth culture is becoming a thing of the past. In fact, consumer preferences in general are becoming more fragmented. Just how well Japan's music and home-entertainment industries cope with this change remains to be seen. ■

THE INDUSTRY TALKS

SEEKING THE HEAT: WHAT'S UP NEXT AND WHY

...In which our intrepid correspondent turns on his trusty tape recorder and listens to a random assortment of folks from the Japanese music industry discuss current and future music trends in Dai Nippon...

By Steve McClure



HIROSHI OTOMO, CRITIC:

Recently, well-known actress Miwako Fujitani scored a million-selling single (her first-ever recording), which was used as the theme song for what's known in Japan as a "trendy drama" TV series. I think

this case is very symbolic. If you are backed up by a good planning team (in this case, Koh Akimoto, the scriptwriter/producer who is the brains behind the popular "Tunnels" comedy duo), you can have a big hit. This system is now firmly in place in Japan. Even talented veterans like Matsutoya Yumi and Takuro Yoshida have become dependent on this sys-

tem, in which the success of a single comes down to its use in a TV commercial or drama, as a movie theme or as a karaoke hit.

I don't mind if people make a lot of money this way. But it creates a group of people who think they are music-lovers but who are in fact only trend-followers. And singers and songwriters can have big hits without live, on-the-road experience. It's unhealthy.

So, basically, I have a gloomy view of the Japanese music scene. But, of course, I also see some positive tendencies. There are many good young bands coming out. Some of them have originality, though I think they lack social consciousness.

Personally, I see big possibilities for Okinawan music or Asian/cross-cultural music. I'm really impressed with Okinawa's leading singer, Shoukichi Kina, who sometimes reminds me of John Lennon or Bob Marley. If we Japanese people really under-

Continued on page 46

THE CONSUMERS SPEAK

WHO'S BUYING ALL THOSE CDs?

Observing The Eclectic Shopper, Up Close...

By Steve McClure

It's well-known that Japan is the world's second-biggest prerecorded music market. In 1993, production of audio software (mainly compact discs) was worth 513.68 billion yen (\$4.89 billion) on a wholesale basis, up 7% over 1992.

But just who's buying all those CDs? Not some monolithic entity called "the Japanese," but real, live people with tastes just as diverse and unique as music fans in other parts of the world.

SATURDAY IN SHIBUYA

In an attempt to give the Japanese market a human face, Billboard conducted an unabashedly unscientific straw-poll of music-software buyers at two key Tokyo locations. Here are the results, starting with a vox pop undertaken outside Tower Records' Shibuya, Tokyo, store on a recent Saturday afternoon:

Kazuyoshi Ogura, 29, isn't your typical Japanese music fan. His most recent music purchase is a 12-inch vinyl single, "House Of Pain," by Joe Public. Ogura says he spends an average of 100,000 yen (\$970) on music (including music videos and concerts) monthly. The reason he spends so much on music is that he has a job compiling cassettes for use before and after shows at live-music venues.



Miyuki Matsumoto

Like many trendy young Tokyoites who hang out in the Shibuya and Harajuku districts, Ogura is a fan of black music. Shibuya is his first choice when it comes to looking for music, because of the area's amazing abundance of record stores.

"I don't get so much information from magazines or the radio," says Ogura. "I generally know what kind of music a given artist will come up with."

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THE INDUSTRY TALKS

Continued from page 45

stood the quality and strength of his music, we'd know what's real and what isn't.

Regarding Asian music, we still see it as just an "ethnic" thing and act like "bananas"—yellow on the outside but white inside. But we are Asian too. If we really get into Asian culture, not just in terms of business, our music will become more mature. I really hope so.

JUN OTSUKA, A&R MANAGER OF TOKYO-BASED INDIE LABEL FILE RECORDS:

I'm interested in folk music, in the style of Bob Dylan, Neil Young or Joni Mitchell. Such music could be trendy, but I'm not sure, because usually Japanese artists are not so talented when it comes to writing lyrics. Some artists, like [rap trio] Scha Dara Parr or Kenji Ozawa, are writing good lyrics. SDP is not folk music as such, but to me they are a form of folk music. So next year, or in a few years, this kind of "folk" music may become trendy.

At the same time, many music industry people are interested in hip-hop. Avex's new label, Cutting Edge, is trying to sign Japanese hip-hop artists. Hip-hop is taking off because of the success of the SDP/Kenji Ozawa single "Boogie Back." That was quite surprising to Japanese music-industry people. A few years ago, it was impossible to sell hip-hop in Japan, but now it's possible. Also, many imported hip-hop and reggae albums are selling well here.

As for acid jazz, it seems that people are a bit sick of this type



Specialized stars: Top rockers Blue Hearts

of music. But there's still a market for it here, because Japanese people are usually quite receptive to instrumental music.

Another possible musical trend is *enka* [sentimental ballads popular with karaoke bar patrons]. Ordinary *enka* is out, of course—I mean songs that can make people cry.

Recently, I've been looking for good folk or *enka* artists who can convey emotion. In the last two years or so, music has emphasized sound, but now that's changing. We need good lyrics as well as good-quality sound.

People are also a bit tired of "tie-ups." It's a good way to sell songs, but now it doesn't necessarily mean big hits. So people are trying to make connections with the [soccer] J-League or video games.

IZUMI AWANO, MANAGER, TOSHIBA-EMI FIRST-DIVISION DOMESTIC A&R SECTION:

I'm in charge of artists like Nagabuchi Tsuyoshi and Kenji Ozawa. Nagabuchi is already famous, and everybody knows him. So artist-wise, there's not much in the way of promotion to do. With Ozawa, many people categorize him as a "trendy" musician like Original Love, Cornelius and Pizzicato 5. However, Ozawa doesn't really belong in this category. He's very artistic, but this doesn't limit his listeners to trendy people. He has the potential to be a big, big star by creating a new musical genre.

I think acid jazz will become more popular from now on. Original Love—a group who flirts with acid jazz—is getting bigger and bigger.

In the same way as Ozawa, Original Love stands out from other "trendy" acts and are establishing their own style of music.

The Japanese music scene is becoming divided into more and more specialized genres; each genre is establishing its own scene. It's hard to have a really big star like before. So each genre has its own top star. With rock there's Blue Hearts, with pop Original Love, and on the rap scene there's Scha Dara Parr, for example.

SHINTARO YAMAMOTO, MANAGER, EPIC/SONY DOMESTIC A&R 2 SECTION:

I think that in the near future, bands will once again become popular, in contrast to the present situation, which is dominated by solo artists or "units"—where there are no permanent personnel except for core members.

In the next "band boom," the bands will be more "stylish,"

Continued on page 48

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THE INDUSTRY TALKS

Continued from page 46

but as for what their sound will be, I don't know. I do know that there will be more emphasis on playing, as opposed to using computers or sampling.

Right now, trends are coming from the streets, and I think this will continue. Musical trends are connected to fashion trends, and the two will become closer and closer—you can't think of them separately. With Epic/Sony band Judy and Mary, for example, their timing was just right, because their sense of fashion is what's trendy right now, and their pop/punk sound is very new and fresh.

In contrast, Dreams Come True [which Yamamoto handles for Epic/Sony] just want to make pure pop music. No matter what the current trend is, it doesn't influence their music.

As for acid jazz, the trend is probably over. But if there's the same kind of music with a different name, it'll still be popular.

There are many good undiscovered artists in Japan, but there's no one sure way of finding good new talent. Sometimes I find interesting acts when I go to a "live house." I often find artists that I like by accident, because the artists in auditions know the music scene very well, and the way they present themselves is very professional, whereas only amateurs have that certain charm.

SAMU ITABUCHI,
EXECUTIVE DIRECTOR, BMG VICTOR, DOMESTIC DIVISION:

The mainstream of Japanese music is rock, even though it
Continued on page 54

THE CONSUMERS SPEAK

Continued from page 45

Kayo Yamaguchi, a book designer in her early 20s (she demurely refuses to reveal her exact age), spends a far more modest 20,000 yen (\$194) a month on music. Her most recent purchase is the CD single version of Primal Scream's "Jailbird," which is somewhat unusual, since CD singles by foreign acts aren't big sellers in Japan. By comparison, strong sales of domestic acts' CD singles have been the main reason for the market's healthy growth in the last few years, due to the "tie-up" phenomenon in which singles sell on the strength of being used as themes for TV dramas or commercials. "Jailbird" isn't one of them.

"I shop for music in Shinjuku and especially Shibuya, because it's near where I work," says Yamaguchi. "My main source of music information is *Rocking On* magazine [a Japanese-language monthly specializing in foreign music]," she says.

Her friend **Nobuko Ishigami** works at the same book-design firm and likewise is too bashful to disclose her age. Ishigami's most recent music purchase is Radiohead's "Itch," a mini-album available only in Japan. Like Yamaguchi, Ishigami spends about 20,000 yen (\$194) a month on music. She says Nick Cave is her favorite artist and also favors Shinjuku and Shibuya when shopping for music.

"I find out about new music by reading the 'title messages' [blurbs] record-store staff place in the CD display racks, or through friends' recommendations," says Ishigami.

Hirota Kawano, 24, with his impenetrably dark shades and dyed blond hair, certainly doesn't look like the stereotypical Japanese. But in conversation he turns out to be just another nice middle-class Japanese chap—who happens to like gangsta rap. So much so, in fact, that he spends between 50,000 and 60,000 yen (\$485-\$582) a month on music. His most recent CD purchases are the Beastie Boys' "Ill Communication" and a Dead Kennedys greatest-hits album.

"I shop in Shibuya because a friend works at a Disk Union (a popular import/specialist chain) here," says Kawano. "My favorite artist is Ice-T," he says. "I don't like Japanese rap much."

Meanwhile, across town in Ginza, on a recent overcast Tuesday afternoon, we talked to some folks coming out of well-known record store Yamano Gakki about their music buying habits:

Senior high school student **Hiroshi Ohta**, 16, likes Japanese rock and pop best. His most recent music purchase is "Groove Gear," a three-CD boxed set by pop group TM Network, which is also his favorite group. Ohta manages to stretch his budget such that he can afford to spend about 20,000 yen (\$194) a month on music. He considers Yamano Gakki his neighborhood record store, which is unusual, since relatively few people live smack in the middle of Tokyo, as Ohta's family does.

"I get most of my information about music from magazines like *GB* and *CD Data*," says Ohta, once again showing how important the print media is to the Japanese music industry in terms of getting the word out about its product.

Continued on page 54

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NEW TRENDS

MIX 'N' MATCH: WESTERN SOUND-SCULPTORS ARE REMIXING JAPANESE TRACKS FOR FOREIGN EARS

By Steve McClure

Not many Japanese pop songs include elements as diverse as Indonesian gamelans, Indian tabla drums, a bhangra-style chorus, Okinawan vocals, a sample of Sufi vocalist Nusrat Fateh Ali Khan, a ragamuffin rap and a Japanese-language vocal—all set to an insistent new-jack rhythm track.

That's a rough description of Birmingham, U.K.-based Bally Sagoo's radically inspired remix titled "E-Ambe," originally released by Japanese pop/rock group The Boom.

In the hands of remixer Sagoo, Mad Professor and Wiwied S., "E-Ambe" (originally titled "It Feels Good") and "18:00," both from The Boom's 1993 album, "Faceless Man," are revamped and mutated into tracks that often only vaguely recall the original, yet somehow manage to remain true to the spirit of the song. And The Boom is one of a number of Japanese acts that have recently had tracks reworked into strikingly new versions by foreign remixer.

CONTROL-BOARD WHIZZES

Candidates for the remix treatment aren't limited to any one genre. Electronic music gurus YMO, Southeast Asian-influenced pop singer Sandii and "real groove"/acid jazzers Spiritual Vibes, for example, have had tracks deconstructed and transmogrified by control-board whizzes from abroad.

The remix phenomenon, while not yet a major trend in the recording industry here, nonetheless could give Japanese artists greater overseas exposure.

Remixing is becoming more of a two-way street, with some Japanese remixer now working on non-Japanese artists' tracks. This in turn has strengthened the artist/street-level links between Japanese musicians and their overseas counterparts.

Foreign remixer's versions of Japanese tracks still account for the majority of high-profile remix projects in Japan, however.

"The concept of 'post-production' work wasn't well-known in

Japan until recently," explains Masafumi Koizumi, publisher of Tokyo-based *Remix* magazine, which specializes in "street and club sounds."

He traces the current fascination with remixing to Japan's recent dance music boom. "Through foreign dance music, we've learned how a remixer can make a song very different from the original," says Koizumi. "But dance music hasn't been popular for very long in Japan, so there aren't that many good remixer here yet. That's why foreign remixer are popular."



Sonically resculpted: The Boom

SYNTHETIC AND SOUL-LESS

Another likely reason some Japanese labels are turning to remixer from outside

Japan is a kind of bland "sameness" typical of Japanese pop. Mainstream music here tends to be characterized by a slick production sheen, with horn parts and other instrumental parts often synthesized instead of being played by real musicians. All too often this results in soul-less music with no "oomph," for want of a better word.

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Some Japanese acts have tried to get around this problem by recording overseas. Superstar Yumi Matsutoya, for example, records in Los Angeles, and the resulting sophisticated "West Coast sound" is a major element of Matsutoya's style. Likewise, pop trio Dreams Come True, one of the biggest acts in Japan today, records in London.

Notes the industry source, rather cynically, "I have no idea why major acts go overseas to make records. Being locked in the studio must be stressful—maybe they need a vacation. But where they make their records doesn't really mean anything, musically."

But when it comes to remixes, the musical results can be very rewarding. Take the five YMO tracks remixed by The Orb that comprise last year's "Technodon Remixes II" collection (the originals appeared on YMO's 1993 reunion album, "Technodon"). The first selection on the remix album, "Waterford (A23 Diversion Mix)," gets a new lease on life with a much funkier, more danceable drum sound. An Indian-sounding synthesizer that's semi-prominent in the original mix is brought right up front, putting an altogether different spin on the track.

On another track, "Nanga Def?" (playfully subtitled "Hope You Choke On Your Whale Meat Mix"), The Orb has added what sounds like a chorus of Tibetan monks and submerged the original version's techno-style rhythm track, in the process creating what amounts to a new composition.

FOREIGN BOMBERS AND KNOB-TWIRLERS

YMO member Haruomi Hosono's excellent 1993 album, "Medicine Compilation—Music From The Quiet Lodge," was also given the remix treatment on "Mental Sports Remixes," released last autumn. Knob-twirlers featured on this album include The Orb, Tim Simenon of Bomb The Bass and Graham Massey of 808 State.

The largely instrumental, spacey music of acts like YMO naturally lends itself to radical reinterpretations by foreign remixers. More problematic is material by vocalists such as Sandii, whose 1994 album, "Dream Catcher," provided the inspiration for remixers such as Ray Hayden, Bally Sagoo and Sly Dunbar on Sandii's "World Remix" album.

Dunbar's ragga mix of the song "Every Day" features Queen Paula, who uses the original's lyrics as the basis for a spirited rap that plays off Sandii's Japanese/English vocal, creating a duet-type effect. The result, on this track and the five others on the mini-album, is world music in the true sense of the term.

ACID VIBES

On the acid jazz/rare groove front, one recent album containing some interesting examples of Japanese tracks remolded by foreign remix-masters is "newly" [sic] by Tokyo-based group Spiritual Vibes. Although the jazz-tinged music on "newly" is several genres removed from YMO's otherworldly electronics and Sandii's sunny pop, remixers such as Kenny "Dope" Gonzalez and Pal Joey have likewise put their own mark on the tracks without totally losing sight of the originals. Proof, perhaps, that sometimes a plethora of cooks can improve the broth rather than spoil it.

Such collaborations could help introduce Japanese artists to a broader international audience by exploiting non-Japanese remixers' name value.

"But," points out Koizumi, "no matter who remixes Japanese material, I still don't think it's that easy to have a hit overseas. In fact, I don't think that's the main reason foreign remixers are being used. These remixes are aimed mainly at the Japanese market."

Meanwhile, Japanese DJs and producers are getting more into remixing, following the example of trailblazers such as Simply Red drummer Yashiki Gota, Deee-Lite's Towa Tei, Sohichi Terada and Satoshi Tomiie (who's been working with Def Productions in New York), all of whom have made names for themselves as remixers outside Japan.

Gota's latest remix project, "It's So Different Mix Here," involves alternate versions of tracks from his 1993 album "Somethin' To Talk About."

"They've made non-Japanese people realize that Japanese DJs are doing some good work," says Dr. Tommy, a DJ/producer who's also one of rap/funk outfit Vibrastone's two vocalists.

"Japanese DJs have now reached the level of international DJs," says Dr. Tommy. "They're not copying techniques from overseas anymore—there's an original Japanese style now. Plus in Japan, there's all the hardware you need, and in Tokyo, there's a wide variety of music available—not just music from the

U.S., but also music from Europe and Asia."

Probably the most successful Japanese remix album is "Hyper Techno Mix II" by techno act trf [sic], which includes two alternate versions of the group's hit "EZ Do Dance." Another notable remix-oriented album to come out of Japan recently is Original Love's "Sessions," which features United Future Organization's classy remix of OL's "Million Secrets Of Jazz" and the Brand New

Heavies' remix of a track titled "Scandal."

Koizumi says another Japanese remixer to watch out for is Ken Ishii.

"He's just made his debut on a Belgian techno label," says Koizumi. "I think he has the talent to work in an international setting while creating his own sound. I hope he'll soon be getting offers to remix material from foreign musicians." ■

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ENTERPRISES



INTERACTIVITY: HOT TITLES COVER EVERYTHING FROM LOST-SOULS RECOVERY TO STRIP POKER

By Steve McClure

Interactivity is still relatively inactive in Japan. One reason is the low penetration rate of personal computers: only 12% of Japanese households have personal computers, compared with 30% in the United States. As a result, Japan's interactive market is estimated to be only 20% the size of its American counterpart.

But that hasn't prevented Japanese software creators from coming up with some imaginative homegrown interactive titles as well as developing domestic versions of popular overseas releases.

Games dominate Japan's interactive market, which makes sense, given that this is the home territory of Nintendo and Sega. Because the market here is so fragmented and in its early



Bryan Adams' "Neighbors" is a hot CD-I title.

stages, it's hard to say just which software titles are the biggest sellers overall. In terms of Philips' CDI format, the top titles here are as follows: "Bon Jovi" (full-motion video); "Waking Up The Neighbours," Bryan Adams (FMV); "Eric Clapton" (FMV); "Andrew Lloyd Webber" (FMV); "No World Order," Todd Rundgren (FMV); "Horoscope" and "The French Impressionists."

"Tong-Nou," a Macintosh CD-ROM interactive adventure game, won Sony Music Entertainment's first Digital Entertainment Program competition last year. In "Tong-Nou," the player assumes the identity of the hero, Rim, who must journey through the mystical dimensions of the world of Tong-Nou in a quest to recover his lost soul. The player dies and is reborn nine times in this game based on Eastern concepts of reincarnation. It went on sale in May for 10,094 yen (\$98).

On a more down-to-earth level, users of Pioneer's LaserActive interactive format can try their hand(s) at "Angel Mate" from Planet Inc., which is described as an "interactive strip-poker game" featuring three porn actresses who take on players in either poker or roulette.

MELONS AND DOLPHINS

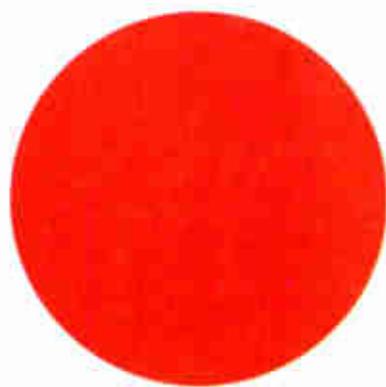
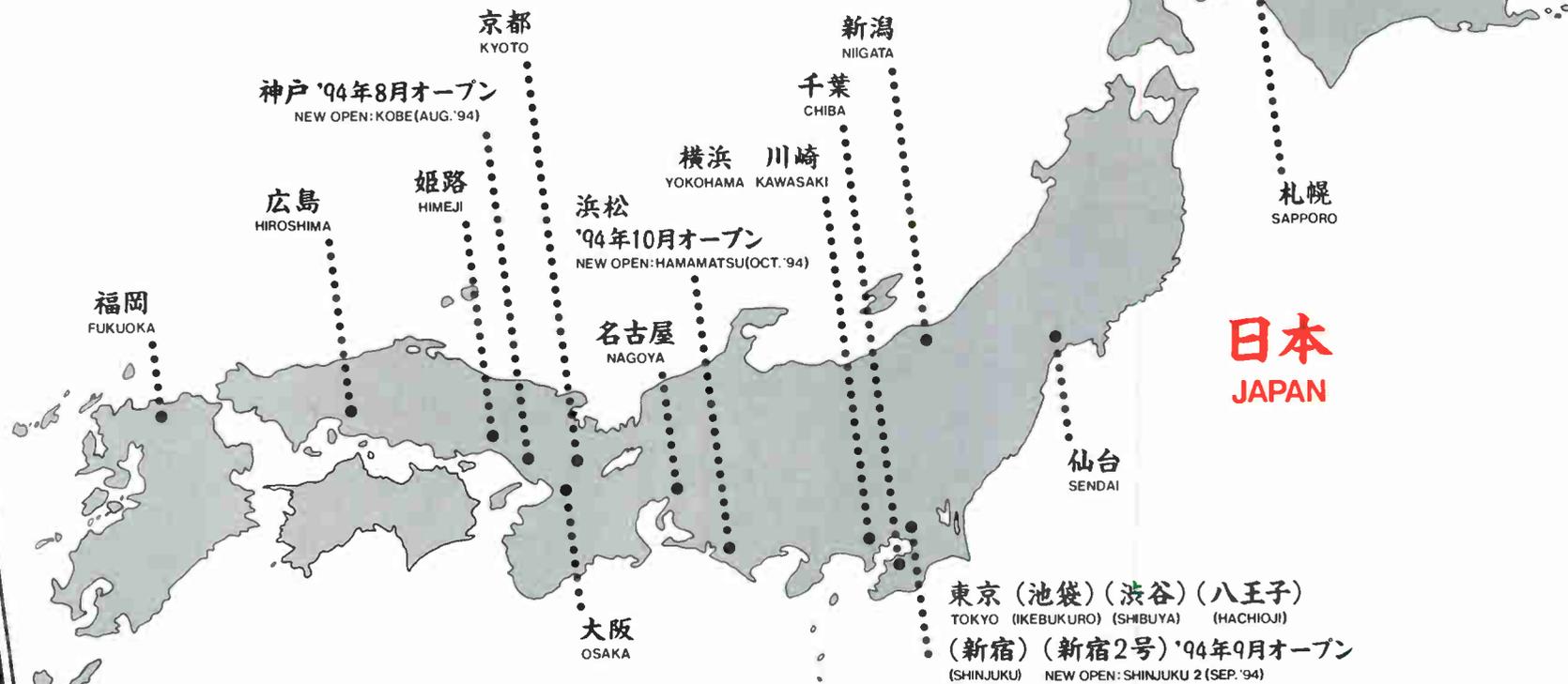
Back on the Macintosh front, popular interactive software

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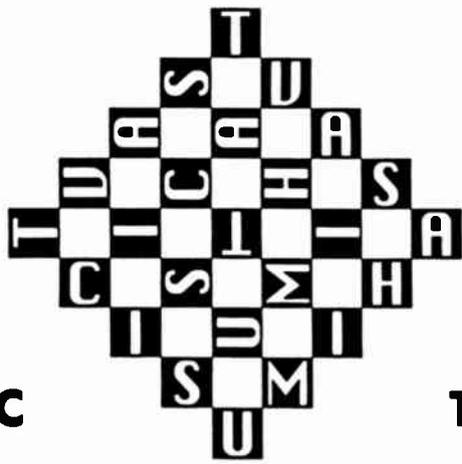
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THE INDUSTRY TALKS

Continued from page 48

may be different from European and American rock. At BMG Victor, we have to have a certain share of the rock market, so we'll keep promoting artists like B'z, or Toshi from X Japan. They're our main Japanese rock artists.

Pop is another big market. As Pony Canyon has Chage & Aska, we have Masaharu Fukuyama, whose albums started to sell over 1 million units each last year. He's our priority pop artist, and we expect a lot from him in the future.

Beside the two main categories of rock and pop, dance is getting big. Every Japanese record company realizes that it's not yet a major genre, but dance music's share of the whole market is increasing.

At BMG Victor, we think it may be a good idea to associate with Avex Trax (as Toshiba-EMI and Nippon Crown have done) to start producing mainstream dance music and so get a share of that market.

Demand from record companies for product from professional sound-creators at production companies will increase, because record companies don't want to have more full-time in-house directors.

I think acid jazz and rap have reached their limit in Japan. And I think the record-buying public will grow because older people are buying more music. But it all depends on the quality of the music.

In Japan, music from Asia and Africa has started to gain popularity and be recognized. Music like *chanson* has been known here for a long time, but there must be other musical genres we've never heard, which we could adapt as dance music, for example, to suit this market.

S-KEN, PRODUCER:

In the 1970s, idol singers were the mainstream. Now there's no one dominant mainstream in Japan. Regarding acid jazz, it's not called that anymore, even if it's the same thing, technically speaking. There's a lot of diversity in both the Osaka and Tokyo acid-jazz scenes.

Dance music will continue to be popular. One encouraging sign is that record companies like Sony are going to produce original dance music, which is a change from what Avex, for example, was doing a couple of years ago, when they just imported and compiled tracks.

Tie-ups are a reliable way of promoting songs and artists, and so they're the main promotion tool in Japan. Each tie-up involves a number of different companies, that don't want to take risks. The result is that tie-ups feature stereotypical songs and artists. Tie-ups are good for artists who fit that profile, but there's no possibility for "counterculture" music or artists.

Although it may be a small market, I'm going to stick with dance music, aiming at getting international releases. Another thing I've been working on is different styles of vocal-oriented music, such as the "Lady Killers" project featuring female vocalists. I want to market this internationally as "J-Pop" from Chance Records [S-Ken's label, distributed by Nippon Columbia], using hip-hop, acid jazz and house as the basis.

I don't find new artists in the way Sony does with its head-hunting auditions. I find them through the network of contacts I developed when I produced 100 or so club events in the '80s. ■

THE CONSUMERS SPEAK

Continued from page 48

Magazines also play a crucial role in helping *Makoto Chiba*, 38, make his musical choices. In his case, however, the emphasis is on classical, his first love among musical genres. Magazines he reads to keep up on the world of classical music include such specialist publications as *FM Fan*, *Record Geijutsu* (Recording Art) and *Ongaku Gendai* (Music Today), just some

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THE CONSUMERS SPEAK

Continued from page 54

of the many, many Japanese magazines devoted to specific types of music. While he can't recall exactly which album he last bought, he thinks it was something by either Puccini or Mahler. Monthly music expenditure: between 20,000 and 30,000 yen (\$194-\$291).

Chiba's favorite artist is Placido Domingo, and he spends his hard-earned yen both at upscale stores like Yamano and discount-oriented shops like Nishimaru Denki, which specializes in electronic hardware but which like many similar stores has recently begun to branch out into software in the face of flat demand for consumer electronic goods.

Miyuki Matsumoto, 25, doesn't define her musical preferences in terms of its country of origin. "I like simple, melodious music, whether it's foreign or Japanese," she says. Matsumoto's most recent musical acquisition is decidedly off-beat: an album of pieces played on the *yokobue* Japanese flute by Meisei Tosha.

"What I spend each month on music varies, but it's usually about 5,000 yen (\$48)," she says. (Domestic CDs average 2,500 yen, or about \$24, apiece.) While Matsumoto has no favorite Japanese artist, she's quick to mention Mariah Carey as her No. 1 foreign performer. "I get my information about music from friends as well as from magazines for young women," says Matsumoto. ■

INTERACTIVITY

Continued from page 52

titles in Japan include adventure game "Gadget"; "Koto Kyoshi" (High School Teacher), based on the popular TV show of the same name and in which users can pick out favorite scenes from the program while following along with the script; "Yellows," a collection of photos with some interactive features; adventure game "Belzelion"; "Living Books: Obaachanto Boku to" (Granny and Me), an educational program for kids; and soft-porn feature "Hyper AV."

The interactive concept got a boost here earlier this year when the four companies backing the Video CD format—Matsushita, Sony, Victor Company of Japan (JVC) and Philips—announced plans to expand the format's appeal by developing an interactive version. They hope to set technical standards for interactive Video CD by end of the summer.

SONY'S NEW SYSTEM

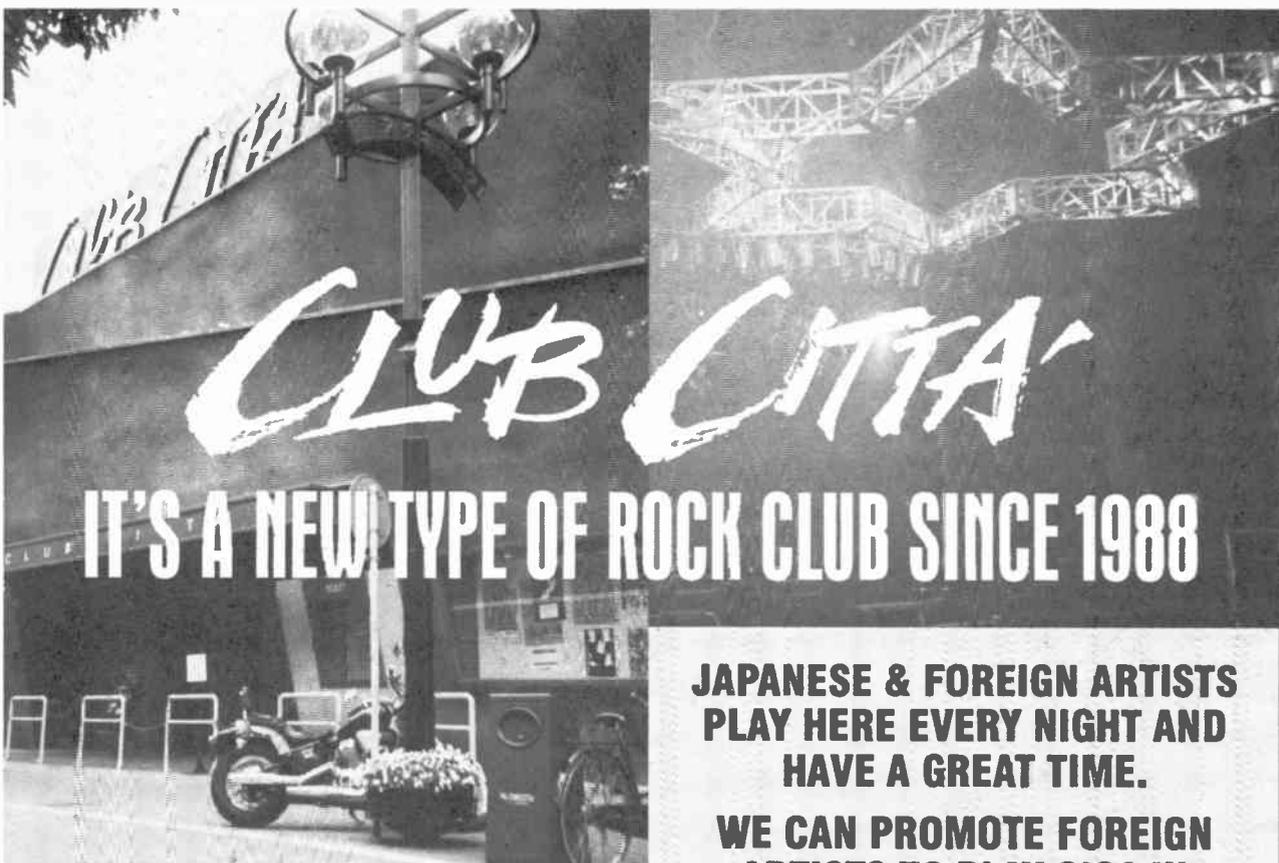
Interactivity in Japan promises to become more active over the next few years, now that major companies such as Sony and Matsushita have entered the video-game fray. Last November, Sony set up Sony Computer Entertainment to develop and market hardware and software for a new home-use 32-bit video-game system featuring ultrahigh-speed 3-D graphics and using CD-ROM software. SCE hopes to market the new system in Japan by the end of 1994 and overseas within 1995.

Sony's move followed rival Matsushita's launch last October of its 3DO Multiplayer home video-game machine and puts Sony in direct competition with leading video-game firms Sega and Nintendo, which are planning to release 64-bit video-game systems by the time SCE's machine hits the market.

"I think multimedia will become widespread out of necessity, because there's a kind of revolution occurring in data-transmission technology, such as optical fiber networks, satellites and computers" says Yutaka Ueda, president/CEO of Tokyo-based NHK Culture Center, which is interested in multimedia's potential educational applications.

"Some people say there's no demand for such high technology among consumers, or that no organization has a budget large enough to invest in the necessary infrastructure," notes Ueda. "Others see multimedia merely as a source of profit."

"I think all of these people are wrong," he continues. "They should realize that such technological revolutions are always in advance of the rest of society, as with the introduction of printing technology." ■



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Warm Applause. Justice recording artist Tab Benoit did an in-store performance at Cactus Records in Houston to promote his new album, "What I Live For," which initially shipped 45,000 units. Cactus GM David Bray looks on.

Label, Stores Join Sassy Promo Jeans Buyers Get Sampler In Scheme

BY NIK DIRGA

NEW YORK—In today's crowded marketplace, companies have been hard-pressed to come up with creative ways to showcase their products. As part of an attempt to stand apart from the pack, Sassy magazine has joined forces with 550 Music/Epic, X-AM jeans, and the Hill's department store chain in a cross-company promotion.

Starting Aug. 1, shoppers at any of the 152 participating Hill's

'Nobody targets the kids directly. They go for the moms instead.'

stores in the Mid-Atlantic area who purchase a pair of X-AM jeans will receive a free 550 Music/Epic sampler. The sampler includes acts such as Celine Dion, Indigo Girls, Prong, Velvet Crush, and Des'Ree, among others.

X-AM jeans, targeted toward 12- to 19-year-olds, came to Sassy looking for unique avenues of promotion. Sassy advertised the venture in its August issue and helped coordinate the involvement of 550 Music/Epic and Hill's.

"We are the only women's magazine that the music industry uses on a regular basis," says Sassy publisher Linda Cohen. "Sassy served as the catalyst to combine companies that might otherwise never come together." Sassy benefits from the promotion by being displayed at the point-of-purchase in the junior department at Hill's.

The promotion is timed to capitalize on back-to-school sales. "The interaction of retailers, jeans, music, and magazines—all things that

teen-agers use and like—is a golden benefit for all," says X-AM jeans director of PR Lisa Silhanek.

Epic's involvement was ensured by the lack of gimmicks involved in the giveaway. "The attractiveness for us lay in the fact that it didn't rely on any other music purchase or a bounce-back coupon," says 550 Music director of marketing David Gottlieb. "The retailer can supply them with the premium immediately."

"We felt that we needed to personally attract that teen customer," says Tom Via, Hill's divisional manager of girls' and children's product. "Everything you read says kids have billions of dollars in advertising power, but nobody targets the kids directly. They go for the moms instead."

Previously, Sassy had orchestrated a promotion with Almay cosmetics (a division of Revlon) and a giveaway of a Cathy Dennis cassette. Cohen feels the X-AM endeavor takes the idea a step further.

"Cross-promoting works for advertisers and retailers, and puts everyone a step above what somebody else might be doing," says Cohen. "By [coming together], we cut through the clutter of this over-communicated society and take something and extend its reach."

Gottlieb believes the key to a successful promotion lies in reaching the greatest variety of possible consumers. "As people's leisure time [dwindles], it's going to be more important to get product directly into their hands. Relying on typical leisure outlets will rapidly become a thing of the past."

Depending on the success of the X-AM promotion, Sassy will consider future promotions involving music, such as free samplers packaged with the magazine or further cross-promotions with advertisers.

BMG Distrib. Chief Stresses Growth At Confab, Theme Is 'Past, Future, Present'

BY ED CHRISTMAN

SEATTLE—BMG Distribution used its company convention, held here July 13-19, to celebrate its successes and, more important, prepare for the future.

As the meet hit town, BMG was riding high with nearly 14% market share in the first six months of this year, as calculated by SoundScan (Billboard, July 23), good enough to give the company a tight hold on the No. 3 spot among major distributors.

But in the keynote address, BMG Distribution president Pete Jones reminded his staff that just because WEA and Sony Music Distribution are No. 1 and No. 2, respectively, it doesn't mean that those two companies will occupy those two spots come 2000.

Earlier, in his opening address, Jones pointed out that BMG Distribution has enjoyed steady market-share growth, which he expects will continue. In 1991, the company was last among majors with just over a 9% market share, but by 1992, it was up to 11%. In 1993, it grew to 12%. In the singles format, the company has enjoyed similar growth. For the current year, its 21.1% share makes it the second-largest distributor of singles.

In overall volume, he said, for the year beginning July 1, 1992, the company did about \$600 million in sales. In the fiscal year covering 1993-94, the company went over \$700 million. "During this year, we will go by \$800 million on our way to \$1 billion in sales," he said.

In the convention's opening address, Jones noted that he doesn't think much of people who rest on their laurels or brag about their accomplishments. But, he asked BMG employees, isn't the company's convention an appropriate setting to celebrate—"Should we not wallow in our accomplishments?"

After receiving an overwhelmingly positive response, Jones proceeded to list all the accomplishments achieved through the partnership of the distribution company, the labels, and the accounts.

For instance, he noted that since the last convention, BMG had released 117 albums with initial shipments of more than 100,000 units; of that total, 29 shipped gold. He also listed the number of awards racked up by BMG-dis-

tributed albums given by awards shows, and he broke out chart performances.

Jones also pointed out that BMG Distribution continues to be "on the cutting edge in distribution technology."

To achieve the accomplishments racked up by the company, "it all starts with the artists and the music," he told the convention. But the process also needs "the best people and the best systems, which give us the best results," he added. "Each and every one of you are a vital part of what we do. The B in BMG doesn't stand for the biggest—yet. The B stands for the best, which is worth striving for and worth keeping."

In an interview with Billboard, Jones discussed some of the trends within the industry and elaborated on BMG's growth strategy.

Jones pointed out that there are certain niche genres the company has identified as growth areas. For example, he said, BMG is committed to improving its Latin business. Similarly, BMG is recommitted to the kids' video business—in a recent restructuring, Joe Shults was hired to oversee the area—but now will put more resources behind fewer but more high-priority projects.

In addition, BMG Distribution "will put together an organization to explore opportunities" in CD interactive formats, Jones said. "We will hire someone to run that unit by September."

Jones also discussed BMG Distribution's P&D strategy, which operates contrary to the other majors. Since about 1990, most of the majors have moved away from straight P&D deals, preferring to align themselves in equity deals with distributed labels. But BMG continues to seek out P&D deals.

P&D deals provide fee income, allow the company to leverage its resources, and potentially lead to the development of a larger relationship beyond P&D, Jones noted. For instance, Private Music started out within BMG as a P&D deal, and now is completely owned.

"There is less opportunity than there used to be for P&D deals," Jones

said. "We still want to do them, but now have a little higher hurdle in terms of volume."

In looking at other trends, Jones acknowledged that some other major distribution competitors have restructured, resulting in a de-emphasis of the branch system.

Five years ago, anticipating the consolidation that would shrink the number of accounts, BMG "did a rebalancing," Jones noted. Although that consolidation has come to pass, "we still believe in the importance of the branch system," he said. "We believe records happen market by market, and we believe in empowering the branch to chase records."

Also, he said, "We feel that we can serve the accounts the way we are structured. If we thought there was a better way, we would change in a minute, but this structure seems to work for us."

Although the company may not change its structure, Jones emphasized that it always reacts to the marketplace. And in order to react to the marketplace, the convention carried the theme "Past, Future, Present," which Jones termed "entrepreneurial time," which is different from "past, present, future, or chronological time."

Jones started out his keynote address by quoting George Santayana, who said, "Those who cannot remember the past are condemned to repeat it." But Jones added that it is not enough to simply remember history.

"In entrepreneurial time, you must also have a vision of the future, a sense of its shape, its drift, its direction, its challenge, and its promise," he said. "Without that, you may be on a business journey to a place that will no longer exist."

As an example of businessmen who lose their way, he cited those who spent time perfecting the eight-track tape. "So to maximize the present, you must remember history and you must have an informed vision of the future," he said.

For instance, he asked, when the CD was first introduced 10 years ago, "were you as open to that possibility as to have foreseen where we are today—the strong possibility, in fact, the risk that the CD will be music's only carrier."

(Continued on page 61)



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Retail

Former Turtle's Execs Launch Backstage Discount Music

TWO VETERANS of the music retail wars are getting back into the saddle after being absent from the arena for awhile. Alan Levenson and Joe Martin have started a new chain called Backstage Discount Music, based in Atlanta.

Levenson, you might remember, sold Turtle's to Super Club for about \$50 million five years ago and left that company three years ago. Martin, who was with Turtle's from the get-go, resigned in mid-April as VP of advertising and marketing for the web, which is now owned by Blockbuster Music.

Over the past month the new company has opened four stores in the outer perimeter of the Atlanta market, with plans to open two more stores by Aug. 10. The four new stores are in Peachtree City, Conyers, Douglasville, and Decatur, with a Lawrenceville outlet slated to open July 29 and a Rome store opening Aug. 10.

According to Martin, the chain's philosophy is to open stores in secondary Atlanta markets, preferably in strip centers and free-standing locations. The outlets will range from 2,000-2,400 square feet. When asked how quickly the chain will grow, Martin says, "We have plans to do eight stores this year, and then who knows? Let us get a Christmas under the belt."

So far there are no other leases signed, although the company is looking at several sites. The stores will feature jewel-box merchandising, with stores carrying about 13,000-16,000 CDs, excluding CDs on the wall.

One wall of the store will be a low-price cutout wall, while the back wall will be called the Swap Shop and will house a used-CD department. Those two walls are to show the consumer value and back up the discount part of the company's name, Martin says. In carrying used CDs, Martin says the store won't pay in cash, only in trade-in credits.

The company already buys direct from all six majors, and has a small warehouse in Atlanta for processing, but not storing, inventory.

In analyzing strategies for the chain, Martin says he and Levenson decided to focus on operating music outlets as purely neighborhood stores. "We want to emphasize convenience and selection," he says. "I really think there is a big population out there that really likes the specialty store. I am not knocking anybody that sells books, music, and video under one roof—Media Play has some wonderful stores—but if we go into secondary markets with stores that sell at nice prices and have selection, we can be the talk of the town. In the markets that we want to go in, there is a need for a music specialty store only."

MAKING TRACKS: Track has spent the past two weeks out of the office, first covering the BMG Distribution convention before slipping off for a vacation. During that time, there have

been some pretty dramatic resignations. First off, in a surprise move, Arnie Bernstein, president of the Musicland Group's record store division, has resigned from the chain. He is being replaced by Keith Benson, president of the company's On Cue division.

Bernstein and his wife Polly plan to spend the next two years traveling around the world, according to a letter he sent out to the industry, beginning with a 20-day trek to Nepal, followed by extended trips to China, Tibet, Thailand, and India. Eventually, Bernstein plans to consider other business opportunities in either the for-profit or nonprofit sector.

In other moves, Eddie Gilreath, senior VP of marketing at Uni Distribution, has left the company ... In Dal-

las, Joe Malone, divisional VP of Blockbuster Music, has resigned.

Also making tracks, Tom White, VP of sales and marketing at RCA Nashville, has left the

label ... Bryan Mechutan, sales director at Roadrunner Records, has left the New York-based label and seeks opportunities. He can be reached at 212-682-8182 ... Rob Prisant, formerly record sales manager for Tower's Yonkers store, has joined Englewood Cliffs, N.J.-based Essex Entertainment as manager of marketing, merchandising, and promotion ... Deb Flanagan, national director of sales at Imago, has left the label.

GETTING CREDIT: The Handleman Co., which functions as a rackjobber and independent distributor of music, video, books, and computer software, said it has obtained a \$250 million, five-year credit agreement from a group of banks.

The Troy, Mich.-based company also announced that its specialty retail division, Entertainment Zone, has been granted approval by Sears to add 18 more locations. The zones are now in 56 Sears stores.

Entertainment Zone provides music, video, and accessories in a "store within a store" at Sears. The 18 new locations also will merchandise books, which are in 27 of the current stores.

As for the credit agreement, it replaces a \$147 million facility that was due to expire next June.

Handleman stated that it will use the credit line for the repayment of notes worth \$31 million and for general corporate purposes.

Richard Morris, senior VP and CFO, says the new credit facility will result in reduced borrowing costs because of lower interest rates. He adds that it will allow the company to borrow in foreign currencies, which is important now that Handleman has expanded its business to Canada, the U.K., and Latin America. Additionally, he says, the company will be able to convert \$150 million of the financing to a fixed-rate term loan.

Assistance in preparing this column was provided by Don Jeffrey.

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San Francisco Classical/Dance Retailer Puts Two Stores Into One

■ BY DON JEFFREY

SAN FRANCISCO—If you walk from one end of Diane Dragone's music store to the other, it's like taking a stroll through two very different parts of town.

The front of the store, facing Hayes Street in San Francisco's up-and-coming Hayes Valley section, is like a quiet, upscale neighborhood, neat and orderly, where the music ranges from Schubert to soundtracks to Sting. Open a door and you're in a soundproof recital room where, on one particular day, a serious young pianist is rehearsing for a noontime recital later that week.

But go through another doorway, and you're suddenly in a funkier part of town, a tight and loud space where a DJ is spinning the latest rap or house record.

This is the domain of Dragone,

who started out as a disco manager in San Jose, Calif., and turned her knowledge and love of music into a three-store operation, two of which are housed here in the same building.

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The front store is called Star Classics because classical music is its bread and butter. It couldn't be in a better location. Down the street is the opera house, the symphony hall, and a couple of music schools.

In addition to classical music, this outlet also stocks some jazz, vocal recordings, Latin music, and adult contemporary acts such as Sting.

But 75% of sales come from classical. The format mix is 80% CD, 20% cassette, and no vinyl. To keep regular customers informed of new releases and recitals, Dragone does a monthly mailing of about 3,500 pieces. Her biggest competitor is the Tower Records about two miles away.

The noontime recitals are partly promotional in nature, to build traffic for the store. But Dragone says they are also a way to give something to the community.

The store in the back is called Star Alley, and it's the place to find the hottest hip-hop music. It has its own door, which leads out to Linden Alley. Inside is a lot of vinyl and several listening stations where music can be sampled before it's bought. Imports are a big part of the business. Competition comes from the dance music stores in the Castro neighborhood.

"We run it as a totally separate operation because it is such a specialty store," Dragone says of Star Alley. Having separate entrances for each shop is a way to keep the Snoop Doggy Dogg fans from having to endure Schubert's Unfinished Symphony, and vice versa.

The entire establishment occupies 6,500 square feet: 3,000 for Star Classics, 2,000 for the recital hall, and 1,500 for Star Alley. The whole space used to be a piano store.

Although Dragone hardly seems like a disco queen, her start in the music business came in the clubs.

A New York native, she came to the Bay area about 20 years ago to study psychology in graduate school. But, as life has its way of turning expectations around, she



Diane Dragone is the proprietor of Star Classics and Star Alley in San Francisco. (Billboard photo)

drifted into the club business, becoming an impresario of dance music in San Jose, managing and booking acts at a disco there for nearly four years.

Through that work she got to know the people at record labels. She discovered a demand for music that couldn't be bought at typical retail stores. That led her, in 1978, to open her first music shop, Star Records, which catered to dance music lovers. Every morning she drove to a one-stop in Oakland to buy the latest singles. Over the years, the store changed its mix of music, and now it's basically a frontline music shop.

A second store opened in 1983 farther up the coast in San Mateo, but it was in a so-so location and Dragone shuttered it four years later. She says now that she was slowly working her way up to the big city.

In 1984, she opened her first Star Records in San Francisco, a dance music shop just up the block from her present location. She says, "It was an instant success because there was little competition in the

city."

But after a while, she admits, "I got this bug. I got tired of the music. I burnt out . . . I always loved classical music. I was raised on it. So I gravitated back to it." Her uncle is the conductor Carmen Dragone, and her cousin is Daryl Dragon, better known as half of the Captain & Tennille.

When the current location became available, she grabbed it. After she realized how big it was, she figured, why pay rent in two places? She divided her new space into three, closed the old shop, and opened for business as two-stores-in-one in November 1992.

It was rough going at first. "Our business declined," she says. "It was a little bit of a nightmare for me." She lost customers from her old dance store who didn't know where she had moved. And classical music was a whole new business to learn.

Sales have improved, but it still hasn't been easy. "Number one, the Hayes Valley is going through its own changes. Before the earthquake there used to be a freeway that went overhead and created a dividing line between dark and light. There's been a tremendous face lift. It's becoming a trendy area. Number two, the concept of Star Classics is extremely new—a store completely devoted to classical music, Broadway, and new age. A lot of people still do not know we're here."

The recent recession hurt, too. But there are some encouraging signs. "This year there's been an incline on the classics, because we're busting butt here to make it happen. The Alley is picking up, but it's not the same great guns it was when it was up the block."



Star Classics is located on Hayes Street in the up-and-coming Hayes Valley section of San Francisco. (Billboard photo)



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M.S. Opens East Coast Division, Relocates

Also, Mekons Thrive With Realistic View Of Their Success

MEGA-MOVES: M.S. Distributing Co., which has been on a major expansion campaign over the last year, will soon be widening its base even further with the long-planned establishment of an East Coast-based audio distribution division and the relocation of its Chicago-area headquarters.

M.S.'s major coup may be the hiring of **Harvey Rosen**, most recently director of distribution for Bethel, Conn.-based national Alliance Entertainment, as its Eastern regional director. Joining Rosen will be **Rich Figueroa**, most recently with Malverne Distributors in Secaucus, N.J., and **Charles Von Nordeck**, who most recently served as a rep for Cambridge, Mass.-based Distribution North America. Figueroa will head street/dance sales, while Von Nordeck will be one of six eastern sales reps.

M.S.'s **John Salstone** says further appointments will be announced shortly. Promotion will be part of the services offered in the East; Salstone says that **Fred Held**, of the company's West Coast operation, was in New York last week to interview possible promo staffers.

As yet, M.S. hasn't selected an East Coast location, but Salstone says he expects a decision to be made within two weeks.

"We want to be fairly close to Manhattan, and it's going to be a full warehouse," Salstone says. "It won't just be a sales office."

As of Aug. 1, M.S. will move its national headquarters from its current 38,000-square-foot facility in Elk Grove Village, Ill., to a 60,000-square-foot location eight miles away in Hanover Park.

"We were going to move last year, but when we almost sold to Alliance, they said don't do it," Sal-

stone says. "We should have moved a couple of years ago."

Clearly, all of M.S.'s moves are part of the company's announced design to be a regionally oriented distributor with national reach. The company's rapid growth suggests that further developments are worth staying tuned for.

JABBERING ON: Mammoth Records' album benefiting the L.A. coffeehouse/punk club Jabberjaw, plans for which were revealed by DI in April 1993, finally arrives in stores Aug. 23.

The 19-cut compilation, titled (with a tip of the hat to Maxwell

proach to rock'n'roll may stand in the way of commercial success.

"It would be hard [for us] to reach a larger audience—you really have to simplify what you do," Greenhalgh says. "We tend to complicate things. We tend to diffuse things, rather than go into a straightforward thing. We're too easily interested in other things to make [the music] conform to something."

The Mekons, who got together in Leeds, England, in 1978, have attempted to make peace with the major-label realm: The band issued two albums on A&M and had a short-lived deal with ill-fated Loud Records, which was distributed by WEA Latina.

"The problem with major labels is they're just too big," Greenhalgh says. "We were on A&M with these people who didn't have a clue what to do with us."

Today, the band is happily ensconced on Chicago's Quarterstick Records, a subsidiary of the city's high-profile indie Touch and Go. Its new album "Retreat From Memphis" exemplifies the band's raw, sometimes elusive style, which is often tinged with bitterness and melancholy (song titles include "Spinning Round In Flames" and "Spirals Of Paranoia").

The group's historically unstable lineup has been relatively sound in recent years: current members include Greenhalgh and co-founder **Jon Langford**, singer **Sally Timms**, and bassist **Sarah Corina**.

However, the group is scattered to the four winds: While Greenhalgh and Corina live in London, Timms makes her home in New York and Langford resides in Chicago.

"Basically, we get together when something's happening, either touring or recording," Greenhalgh says.

However, the band is back together (with former Rumour drummer **Steve Goulding**, a longtime Mekons sideman, on drums) for its current U.S. tour, which will soon take the group into the West, Northwest, and Southwest.

"The audiences are fairly small, selective," Greenhalgh says. "We're not at the stage where we're turning people away at gigs."

But, he adds, a kind of cult has developed: "We can play a gig in Alabama or Florida, somewhere we've never played before, and there'll be people who are familiar with our stuff."



by Chris Morris

House) "Good To The Last Drop," pulls together several tracks that have been available on 7-inch singles. Performers include such well-known alternative acts as **Beck**, **Hole**, **Teenage Fanclub**, **Mule**, **Helmet**, **Southern Culture On The Skids**, **Jawbox**, **Seaweed**, **Girls Against Boys**, and **that dog**.

All proceeds from the album go to the club. Good deal.

FLAG WAVING: In the 16 years since they emerged from England's punk ferment, the Mekons have established a reputation for making the unusual a matter of course.

Guitarist/vocalist **Tom Greenhalgh** admits that the group's eclectic, sometimes shambolic ap-

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1	1	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	168
		12 weeks at No. 1		
2	3	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	157
3	4	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	167
4	2	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	166
5	5	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	168
6	9	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	168
7	8	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	168
8	6	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	166
9	7	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	100
10	10	THE EAGLES ▲ ⁹ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	74
11	14	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	159
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13	12	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	16
14	16	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	168
15	15	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	122
16	20	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	77
17	17	MEAT LOAF ▲ ⁹ CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	168
18	21	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	154
19	13	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/ISLAND (7.98/11.98)	GREATEST HITS	158
20	18	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	168
21	19	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	168
22	24	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	151
23	22	AEROSMITH ▲ ⁶ COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	165
24	27	METALLICA ▲ ³ ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	150
25	30	THE EAGLES ▲ ELEKTRA 705 (13.98/19.98)	LIVE	8
26	25	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	24
27	23	U2 ▲ ⁵ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	132
28	29	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	141
29	33	PINK FLOYD ▲ ⁴ COLUMBIA 33453* (10.98 EQ/16.98)	WISH YOU WERE HERE	19
30	26	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	46
31	31	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	23
32	32	GRATEFUL DEAD ▲ ² WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	76
33	28	SMASHING PUMPKINS ● CAROLINE 1705* (9.98/14.98)	GISH	27
34	39	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	47
35	42	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	154
36	36	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	5
37	41	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173*/ISLAND (17.98 EQ/33.98)	PHANTOM OF THE OPERA	45
38	46	AEROSMITH ▲ ³ GEFEN 40329 (7.98/12.98)	PERMANENT VACATION	22
39	40	WAR ● AVENUE 70072/RHINO (7.98/11.98)	THE BEST OF WAR & MORE	6
40	35	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	18
41	48	PINK FLOYD ▲ ³ COLUMBIA 40599* (10.98 EQ/16.98)	A MOMENTARY LAPSE OF REASON	18
42	47	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	53
43	—	ROLLING STONES ▲ ⁶ ABKCO 6667 (15.98/31.98)	HOT ROCKS	3
44	37	AEROSMITH ▲ ⁴ GEFEN 24254 (7.98/12.98)	PUMP	4
45	50	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	163
46	—	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	85
47	—	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (10.98/15.98)	LED ZEPPELIN IV	148
48	—	BOSTON ▲ ¹¹ COLUMBIA 34188 (10.98 EQ/16.98)	BOSTON	27
49	—	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182 (12.98/15.98)	NINE TONIGHT	72
50	38	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	60

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

BMG CONFAB*(Continued from page 57)*

Similarly, he asked the convention audience if it realized the implications for the music business of the superhighway. Although the concept has many naysayers, he pointed out that many important industry players are committed to making the superhighway work—the television networks, the cable operators, the phone companies, the computer manufacturers, the software makers, the movie studios, and the music industry.

During the speech, he digressed to point out that a November 1993 phone survey of 1,000 consumers, conducted by SoundData, found that nearly 76% said that selection was a very important success factor for a retail store, followed by price, location, service, and environment. Similarly, in another survey, nearly 65% of shoppers said that they enjoy the convenience of mail-order catalog shopping for music. "Within those two statements lie both the promise and the risk," that face retail, he said.

Turning back to the superhighway, he said, "As much aggravation as the [record] clubs seem to be to retail, they represent 10% of the business and they are an aftermarket. But something tells me that to whatever degree the superhighway emerges, it will be a disproportionately greater threat than clubs, unless . . . we lead, follow, participate in, and encourage what the best retailers are doing—what all retailers need to be doing."

Jones said that a consumer's visit to a record store should be a pleasant, productive experience. Many retailers are providing such an experience, he said, via the installation of listening stations and sampling bars, electronic title look-up, easy chairs, and even coffee bars.

"If we want retail to be important and dominant long term—and we do—we need to do all we can to help perfect retail before that same consumer begins to experiment and to succumb to whatever degree to competing delivery systems.

"[Retail] can give the consumer a much more pleasant experience than leaving them to surf the endless waves of choices breaking along the shoulders of the superhighway," he said.

Nearing the address' conclusion, he said, "Don't be intimidated by the future—be motivated by it. All of us can make the future a reality that will encompass both a vibrant, important growing retail experience and the superhighway."

And that is how the convention came to be themed "Past, Future, Present," he said. Earlier in the convention, he reiterated past convention themes employed by the company. In Montreal in 1988, it was "Going For The Platinum." At the following convention in New Orleans, it was "Let The Good Times Roll." In June of 1991, when BMG convened in Toronto, the theme was "Welcome To The World Serious." And at the last convention in Los Angeles, the theme was "Esse Optimus," which is Latin for "to be the best."

Jones said, "The slogan of our company, was, is, and should always be Esse Optimus."

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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by		ARTIST
			TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★		
1	1	27	QUEEN OF THE PACK EPIC 53763*	15 weeks at No. 1	PATRA
2	5	27	BAD BOYS BIG BEAT 252B2/AG		INNER CIRCLE
3	2	7	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG		BORN JAMERICANS
4	3	27	PROMISES & LIES VIRGIN 88229		UB40
5	4	27	COOL RUNNINGS CHAOS 57553*/COLUMBIA		SOUNDTRACK
6	6	5	YAGA YAGA EASTWEST 92327/AG		TERROR FABULOUS
7	8	4	IN CONTROL ELEKTRA 61656		BERES HAMMOND
8	NEW▶		LETHAL RIDDIMS '94 DANCEHALL EXPLOSION RELATIVITY 1199		VARIOUS ARTISTS
9	7	27	SONGS OF FREEDOM TUFF GONG 12280*/ISLAND		BOB MARLEY
10	9	27	ALL SHE WROTE MANGO 9930*/ISLAND		CHAKA DEMUS & PLIERS
11	13	27	VOICE OF JAMAICA MERCURY 518013*		BUJU BANTON
12	11	26	BIG BLUNTS TOMMY BOY 1077		VARIOUS ARTISTS
13	RE-ENTRY		DJ RED ALERT'S PROPMASER DANCEHALL SHOW EPIC 57135		VARIOUS ARTISTS
14	14	7	THE GOOD, THE BAD, THE UGLY, & THE CRAZY COLUMBIA 53901		SUPER CAT, NICODEMUS, JUNIOR CAT & JUNIOR DEMUS
15	12	12	NO, NO, NO BIG BEAT/ATLANTIC 92365/AG		DAWN PENN

TOP WORLD MUSIC ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		ARTIST
			TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★		
1	1	15	TALKING TIMBUKTU HANNIBAL 1381	15 weeks at No. 1	ALI FARKA TOURE WITH RY COODER
2	2	17	AYE MANGO 539 934/ISLAND		ANGELIQUE KIDJO
3	3	7	SABSYLMA LUAKA BOP 45537/WARNER BROS.		ZAP MAMA
4	7	3	WAKAFRIKA GIANT 24566/WARNER BROS.		MANU DIBANGO
5	10	3	THE GUIDE (WOMMAT) CHAOS 53828/COLUMBIA		YOUSOU N'DOUR
6	4	21	HOPE TRILOKA 72D3		HUGH MASEKELA
7	6	15	THE MANSO OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND		SALIF KEITA
8	5	35	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA		GIPSY KINGS
9	8	13	GIFT OF THE TORTOISE MFLP 42553/EARTH BEAT		LADYSMITH BLACK MAMBAZO
10	NEW▶		PROSE COMBAT COHIBA 124 013/ISLAND		MC SOLAAR
11	12	19	N'SSI N'SSI MANGO 124 012/ISLAND		KHALED
12	9	7	ZEN KISS REAL WORLD 2342/CAROLINE		SHEILA CHANDRA
13	13	7	LIPH' IQINISO SHANACHIE 64053		LADYSMITH BLACK MAMBAZO
14	11	39	ISLAND ANGEL GREEN LINNET 1137		ALTAN
15	15	19	ANGELUS WARNER BROS. 45499		MILTON NASCIMENTO

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		ARTIST
			TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★		
1	1	19	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	17 weeks at No. 1	YANNI
2	3	13	TURN OF THE TIDE MIRAMAR 2806		TANGERINE DREAM
3	2	17	ANOTHER STAR IN THE SKY NARADA 62014		DAVID ARKENSTONE
4	5	13	CELTIC TWILIGHT HEARTS OF SPACE 11104		VARIOUS ARTISTS
5	4	19	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138		VARIOUS ARTISTS
6	13	7	ONE THOUSAND & ONE NIGHTS HIGHER OCTAVE 7061		SHAHIN & SEPEHR
7	9	15	GUITAR PASSION UNIVERSAL WAVE 1214		CHARO
8	7	139	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.		ENYA
9	6	13	SUNDAY MORNING COFFEE II AMERICAN GRAMAPHONE 104		VARIOUS ARTISTS
10	10	47	HOURS BETWEEN NIGHT + DAY EPIC 53804		OTTMAR LIEBERT + LUNA NEGRA
11	14	270	WATERMARK ▲ REPRISE 26774/WARNER BROS.		ENYA
12	15	11	NARADA LOTUS ACOUSTIC SAMPLER 5 NARADA 61041		VARIOUS ARTISTS
13	17	7	RAIN DANCER BAJA 524/TSR		ARMIK
14	8	7	ALTER EKO HIGHER OCTAVE 7063		EKO
15	11	217	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026		OTTMAR LIEBERT

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

Retail

Kids Music Seminar Expands Length, Focus; Children's Entertainment Assn. Has 1st Meet

ALL TOGETHER NOW: The second annual Kids' Music Seminar, held Friday and Saturday, July 22-23, at the New York Sheraton, drew a Who's Who of children's music executives, artists, and hopefuls, all of whom hadn't been in the same place at once since last year's inaugural single-day event.

KMS '94 was expanded to two days of panel discussions, and included the first national membership meeting of the Children's Entertainment Assn. trade group. Highlights were the triumphant Saturday-morning showcase at Carnegie Hall's Weill Recital Hall, which featured a strikingly diverse array of kids' recording artists, and a keynote address by venerable children's trio Sharon, Lois & Bram.

According to KMS founder and organizer Howard Leib, a New York-based children's entertainment attorney, approximately 200 people attended KMS '94, up from last year's total of 160. Leib, who also organized the eight-month-old CEA and chaired the national meeting, said CEA "increased its membership by approximately 50%" at the meeting's conclusion, and "will probably have doubled it" within the next month. Plus, he said, CEA's various committees—publicity, fundraising, membership, online communication/information clearinghouse, and especially education—which is headed by kids' artist Karan Bunin—all experienced surges in membership.

Leib said CEA's regional branches in California, New York, and New England likely will be joined next by Minneapolis, home base of Radio AAHS and the Children's Satellite Network.

Sharon, Lois & Bram's keynote began, appropriately, with a song—an a cappella rendering of "My Hat It Has Three Corners"—which cleverly illustrated the theme of their address: how kid's artists can successfully manage "creativity, business, and having a life."

Sharon Hampden, for instance, discussed the often heartbreaking conflict between the need to tour and the need to attend family functions, while Lois Lilienstein detailed the

conflicts that arise over business matters, like hiring a backup band. All three, including Bram Morrison, stressed compromise in all things. Lilienstein received a hearty ovation with her closing comment, "When you work with kids, you realize that they're considered second-class citizens everywhere, which means that you, the creators, must be first-class in every respect."

During the opening panel, "Kids' Entertainment '94: Play Time Is Over," an array of children's record executives, including Walt Disney



by Moira McCormick

Records' Mark Jaffe, Jim Henson Records' Robert Kraft, Sony Wonder's Becky Mancuso, High Windy Audio's Virginia Callaway, BMG Kidz' Bob Hinkle, Elephant Records' Steve McNie, and producer Robby Merkin, gave the predominantly singer/songwriter audience a sobering but realistic view of their chances of being picked up by a major.

Those chances, as discussed, are virtually nil, due to the big labels' shift from live artists to TV and character-driven product; yet encouraging words came from Bunin, an independent artist formerly with BMG Kidz, who is aggressively furthering her career, and Callaway, whose small North Carolina-based label affords her an extremely comfortable living. Plus, major executives including Jaffe and Hinkle noted that they are in the market for good children's songs, if not performers.

The second panel, "On The Road Again: Hitting The Concert Trail," covered the topic of touring.

Saturday's events began with "Kids At Carnegie," the KMS performing arts showcase put together by talent booker Rick Bloom of West Hills, Calif.-based Horizon Artists. Greeted by Leib and his winsome 7-year-old daughter Abby, the audience at Weill Recital Hall was treated to brief, exceptionally entertaining sets by a variety of children's artists. Introductions and between-set songs were provided by Bunin, who also sang with special guests Red Grammer, Curtis King, and Fred Miller (Grammer also did a bang-up a cappella number that had the crowd clapping and waving frantically.)

Sooz, a New Jersey-based mother of three, enchanted with her infectious world-beat-flavored original tunes and sizzling saxophone; Caren Glasser delivered a solid mini-set of upbeat, self-esteem-raising pop; Lenny Graf used a phalanx of props, including the wacky-looking Noise And Gadgets Machine, in his humorous performance; and the Sugarbeats, led by Sherry Kondor (Carole King's daughter) and Russell Velasquez and featuring a crack three-girl kids' cho-

rus, presented baby-boomer faves in an updated, kid-friendly manner.

The performer who sparked the biggest buzz, though, was New York's own Lou Del Bianco, an actor, storyteller, and singer/songwriter whose sensational set included "Dawn Puccini," a hilarious doo-wop account of a school crush, and the spellbinding (and also very funny) narrative "The Secret Room." This isn't the last we'll hear of Del Bianco; Child's Play has been raving about him for months.

Saturday's panels began with "To Market, To Market: Retailing Children's Entertainment Product," in which moderator Linda Morgenstern of Morningstar Media led Music For Little People's Will Forest, EMI Records' Steven Glass, Silo Music's Joan Pelton, and Jill Jarnow of Noodle Kidoodle in a discussion of retailing tips. Salient points included the fact that manufacturers should make their product available in a variety of packaging formats, the better to accommodate the wide variety of stores which stock kids' product. Panelists also urged manufacturers to push their products personally at all levels of retail.

The final panel was "You're On The Air: Radio And TV For The Kids' Market," moderated by consultant Denise Shapiro and featuring R. David Ridgeway, executive VP of Radio AAHS, programmer PJ Swift of syndicated show "Pickleberry Pie," Luisa Riano of the kids' industry's first radio promotion company, Rock'n'Baby Boomers, producer Babs Parent, program creator Jamie Demmis of "Kids Alive," WXPX Philadelphia's Kathy O'Connell, and Nickelodeon's Catherine Mullally. In addition to letting attendees know the best ways to submit material, the panelists stressed excellence in the product above all else. O'Connell, who noted that NAIRD's newsletter, NAIRD Notes, was an invaluable source for being seen, offered some of the soundest advice heard at the conference, aimed at the many well-meaning artists and label operators who get into the kids' business in a kind but misguided effort to improve their lives: "Focus on the music," said O'Connell, "rather than on doing good."

KIDBITS: Leib says he is looking for "a major corporate underwriter" for next year's KMS showcase. "I want it to be the kids' equivalent of the Toyota Comedy Fest or JVC Jazz Fest," he says. "Ideally, we'd have a full week of smaller concerts capped by one major show" . . . Ron Osher, former head of BMG Kidz, announced he is opening a chain of children's audio, video, book, and interactive media stores called Kaleidoscope. The first will bow in New York . . . Jim Henson Records is putting out a calling-all-celebs bulletin for the filming of its promotional videoclip for the new album "Kermit Unpigged." Said song/clip is "She Drives Me Crazy," and already confirmed for the video shoot (Aug. 9 in New York and Aug. 12 in Los Angeles) are Helen Hunt, Paul Reiser, Fran Drescher, and John Landis.

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL
16. IN MY TIME YANNI PRIVATE MUSIC
17. AIR BORN MICHAEL JONES NARADA
18. PURSUIT OF HAPPINESS PETER KATER SILVER WAVE
19. RED KNIGHT BLUE KNIGHTS INNOVATIVE COMMUNICATION
20. NO WORDS JIM BRICKMAN WINDHAM HILL
21. A DAY IN THE LIFE DANNY WRIGHT MOULIN DOR
22. NOTHING ABOVE MY SHOULDERS BUT THE EVENING RAY LYNCH WINDHAM HILL
23. BRIDGE OF DREAMS DAVID LANZ & PAUL SPEER NARADA
24. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE
25. THE KEY MICHAEL GETTEL NARADA

BMG Distribution Execs Go 'Crazy'; Pete Jones Names Names

Here is a roundup of news and notes from the BMG Distribution convention, held July 13-19 at the Westin Hotel in Seattle.

THE BIGGEST HOAX: The big event of the BMG convention was the performance by the Crazies, a band—some would say a fictional one—that received a full-blown promotional push from senior distribution and label sales executives. On Thursday morning, the band's performance was preceded by a 15-minute video that features testimonials from executives like Arista president Clive Davis, RCA president Joe Galante, BMG Classic president Guenter Hensler, Imago president Terry Ellis, Zoo president Lou Maglia, Yanni, Weird Al, the Muppets, Dennis Diken, and other industry luminaries, all of whom pontificated on the impact the Crazies have had on modern music.

Near the end of the video, it was finally revealed that the Crazies consist of BMG Distribution senior VP Rick Bleiweiss, who played guitar and, some argue, is the creative force of the band; Private Music VP of sales and marketing Steve Macon on lead vocals; Imago VP of sales and marketing Jim Kelly on guitar; RCA Eastern sales regional rep Bob Anderson on bass; BMG Distribution director of sales Rick Wilcoxon on drums; BMG Distribution VP of field operations Bob Morelli on drums; and Imago director of marketing Richard Sarbin on keyboards. On backup vocals were BMG Distribution senior VP of sales Rick Cohen, VP of distribution Pete Paulson, and VP of finance George Clyne.

The video was followed by a Crazies performance that, uh, lived up to expectations. The set featured a medley of "Give Me Some Lovin',"

"Land Of A Thousand Dances," "Na Na Hey Hey (Kiss Him Goodbye)," "Twist And Shit" was the encore.

Afterward, many BMG Distribution staffers confessed that they had been taken in by the hoax. Nonetheless, all lied and said that they enjoyed the performance, which was duplicated on the last night of the convention at the closing party. Apparently in a fit of madness, a high-ranking Sonopress official said that the label would press 1,000 copies of a CD of the band's live performance.

MEMORY TEST: BMG Distribution president Pete Jones continued his tradition of taking the time to name everyone in the company, which he does from memory to show how important each individual is to the overall effort. Last year, anyone he forgot would have had the chance to dunk him, fully clothed, in a pool. This year, anyone forgotten would have been allowed to spend a week at the home office, but that offer will be unfulfilled as Jones effortlessly named everyone in the company.

PRODUCT PRESENTATIONS showed a very high degree of creativity as the labels vied for the attention of BMG Distribution staffers. During the Scotti Brothers presentation, Chuck Gullo, newly promoted to label president, revived Scotti Lotto, playing the role of a game-show host, and gave away hundreds of dollars to BMG staffers... Private Music's presentation featured a re-birth of the Rev. Who Loves Ya, as performed by sales head Steve Macon. Last year, the Rev found religion. This year, keeping in tune with

Private Music's strategic direction, the Rev found the blues... The Windham Hill presentation also got a bit wacky when label VP of marketing and sales Pat Berry and director of marketing Roy Gattinella wound up suspended from the ceiling wearing an angel costume, in an interactive performance that included a video featuring BMG San Francisco sales manager Charlie Clendenin.

NUMBERS: During the BMG Classic product presentation, Hensler said that the label had doubled its market share since the 1991 convention, and eventually would be gunning toward becoming the largest distributor of classical music...

The Latin division, headed by Jesus Lopez, saw revenues grow by 35% in the last year... Jive senior VP/GM Barry Weiss said his label experienced a 50% sales growth last year, and added that he expects growth this year to be about 35%. To illustrate the success the label has enjoyed, he said, "In Beverly Hills [at the last BMG Distribution convention], we talked about Heatseekers; now we are talking about multiplatinum"... Joe Galante thanked BMG Distribution for its support in the last year, which saw RCA's revenues grow by more than \$40 million over the previous year.

PERFORMANCES: Many acts, including RCA Nashville's Clint Black and Private Music's Etta James, performed live during the product presentations. Each night featured live performances at a local club. The first night saw performances from Windham Hill's Subdudes and Imago's Love Spit Love and My Head. Zoo recording act

Spade Ghetto Destruction was the sole act on the second night. After a day off, music for the fourth night of the convention was provided by RCA recording acts Mi Phi Me and the Dave Mathews Band. The convention closed with a performance by Arista Nashville's Pam Tillis.

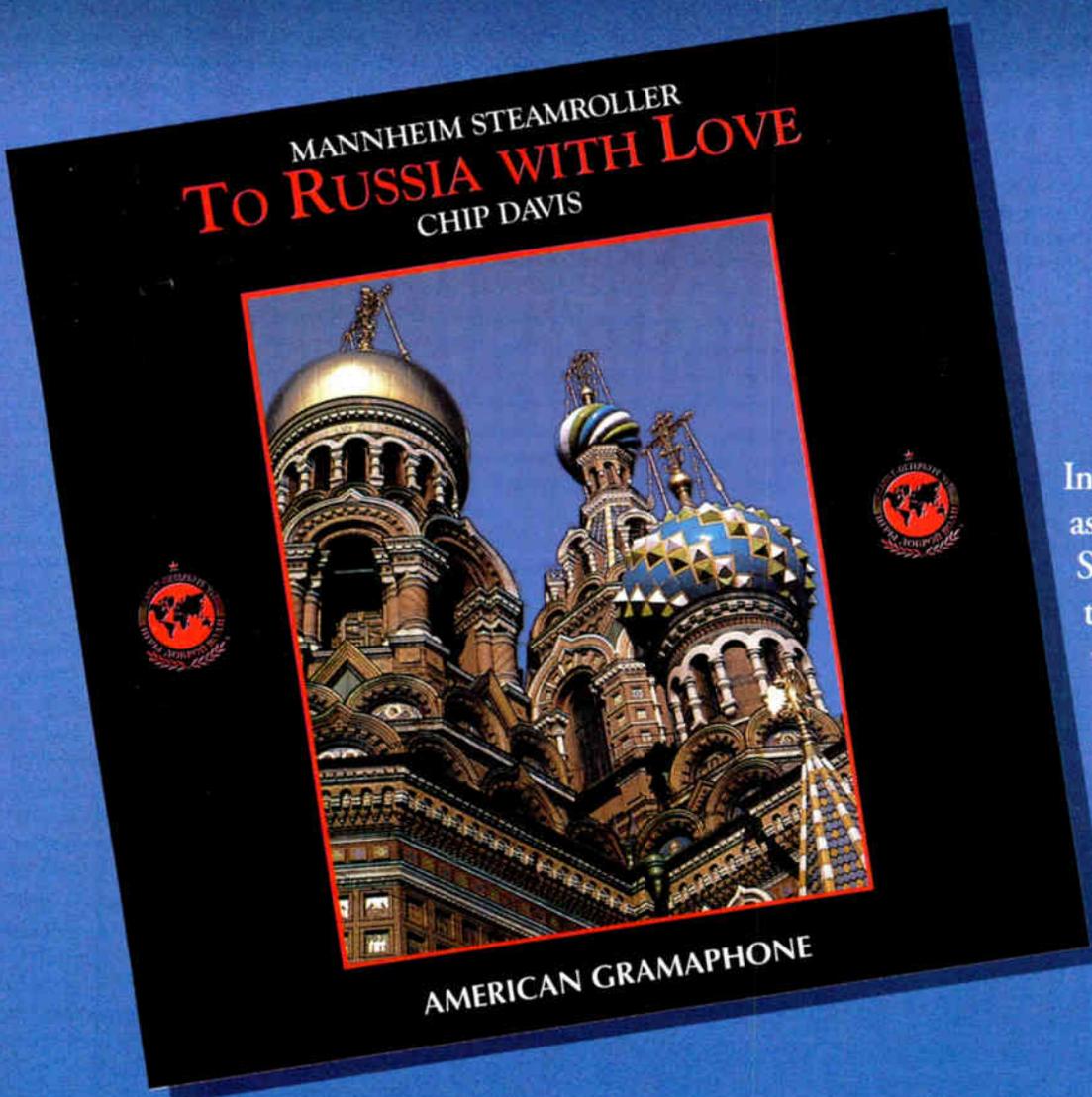
OWNERSHIP: During the RCA presentation, Joe Galante emphasized the changes that had been made since the last BMG Distribution convention. He said alternative music is a priority, while R&B and rap are a core business. Previous excursions into those areas by the label were through licensing. "Now, everything is 100% owned," he said. "It stays with you forever, just like Elvis."

MARKET SHARE: The Arista product presentation lasted more than eight hours, prompting label head Clive Davis to acknowledge that the label "is the terror of convention scheduling." Nonetheless, the presentation showed why Arista is one of the crown jewels of the BMG empire.

During the presentation, Davis pointed out that Arista Nashville and LaFace combined now generate in excess of \$100 million. "Five years ago, none of these artists and neither of these two incredible companies were in existence," he said. "While our competitors have spent millions, overpaying for market share, we think the key is developing talent."

AND THE ENVELOPE PLEASE: The Seattle branch, headed by Charlie Brown, won the branch of the year award. And the contest for the company's big sales and marketing promotion, "Galaxy Of Stars," was won by the Los Angeles branch, headed by Jerry Silhan.

CONVENTION CAPSULES



New from
Mannheim Steamroller

"TO RUSSIA WITH LOVE"

Inspired by the concept of international brotherhood as exemplified by this year's Goodwill Games in St. Petersburg, Chip Davis has taken the opportunity to musically reflect the adventure and romance that is Russia... The *new* and the *old*.

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► GILBY CLARKE

Pawnshop Guitars
PRODUCER: Waddy Wachtel
Virgin 39567

Joined by his Guns N' Roses brethren, Frank Black, and producer/sessionist Waddy Wachtel, GN'R's rhythm guitarist takes a solo journey to the heart of rock'n'roll, temporarily setting aside his metallic leanings. Driving first single "Cure Me... Or Kill Me" is one of many cuts that will find a natural home at album rock radio. Others include cover of Stones' "Dead Flowers," with prominent backup vocals by Axl Rose; honky-tonky "Skin & Bones"; psychedelic "Johanna's Chopper"; and the title track.

SOPHIE B. HAWKINS

Whaler
PRODUCER: Stephen Lipson
Columbia 53300

Singer/songwriter who won acclaim in '92 with "Tongues And Tails" returns with a similarly styled set of left-of-center pop tunes. Again, she dabbles with alternative rock, adult contemporary, pop, and jazz elements without committing to any one. While that enigmatic quality has endeared Hawkins to fans and critics, it has not landed her much in the way of airplay. That could change if adult alternative, AC, pop, and modern jazz outlets warm to such selections as "Right Beside You," "Don't Tell Me," and sultry ballad "Sometimes I See."

DEADEYE DICK

A Different Story
PRODUCER: Fred LeBlanc
Naked Language/Ichiban 6501

"New Age Girl," the first single from this debut album, is as bright as its lyrics are clever—a shining piece of intelligent popcraft. The rest of the songs from the New Orleans-based band hew to a similar, wide-open pop vein, while tapping into vibes from light funk ("The Oath") to early Queen ("Anyone"). Notables include infectious "Perfect Family" and "Marguerite." Produced by drummer/vocalist of Crescent City alternative rockers Cowboy Mouth.

MICHAEL HOPPE, TIM WHEATER

The Dreamer—Romances For Alto Flute, Vol. 2
PRODUCER: Frosty Horton
Bainbridge 6300

Composer Michael Hoppé follows up on a previous title, "The Yearning," that also consisted of musical reflections of early-20th century photos of famous personalities taken by his grandfather, renowned portrait photographer E.O. Hoppé. Again, a booklet reproduces the lovely images, making the album package a feast for the eye, while Hoppe comfortably matches their beauty in tender musical reflections, played by flutist Wheeler. An era captured with a contemporary touch of new-age sentiment.

R & B

► NIU

PRODUCER: Vincent Herbert
Arista 18751

Producer Vincent Herbert and lead singer Chuckie Howard join the "now" bandwagon to issue consumer-trendy set. Wrapped neatly into a romantic four-pack, tight vocals, competent harmonizing, and heavy bass grooves drive this 11-track debut. Skilled arranging and emotional vocal stylings pace an entertaining set. Group is at its musical best on less overtly sexual tracks like "Miss You," "There Will Never Be," and the Tom Browne-inspired "Gotta Get Into Me."

JAZZ

STEVE SWALLOW

Real Book
PRODUCER: Steve Swallow
BMG/Xtrawatt 78118

Distinguished bassist Swallow remembered

SPOTLIGHT



SIR MIX-A-LOT
Chief Boot Knocka
PRODUCER: S.J. Mix-A-Lot
Rhyme Cartel/American 45540

Two years after Mix-A-Lot's multi-platinum "Baby Got Back," he's still barking messages to thick soul sisters ("Let It Beounce," "Ride," "Put 'Em On The Glass"). But despite being a perpetually horned-up disciple of the flesh, he's not misogynistic; in fact, he's quite amusing. Over swift, electro-funky grooves, his atomic-dog voice also upholds his street credentials. It brags about his guns, mack moves, fame, and assorted riches while revealing a tarnished flipside. "Take My Stash" discusses being targeted by the IRS, and in "Sleepin' Wit My Fonk," Chief Boot Knocka, the players' player, gets played.

the "real" version of the jazzman's "fake book" of standards that was a young player's bible of bop. Swallow decided to compile a book of standards that he just wrote himself, aided by such stalwarts as Jack DeJohnette, Mulgrew Miller, and Joe Lovano. Highlights of a set that moves forward as it looks back include the '90s-style bebop of "Bite Your Grandmother," the bluesy, Ray Brown-like melody of "Second Handy Motion," the bouncy Latin theme "Let's Eat," and the delicate jazz waltz of "Willow."

EMILIANO SALVADOR

Ayer Y Hoy
PRODUCER: Eduardo Ramos
Qbadisc 9011

This is the last recorded album by outstanding Cuban pianist Salvador, who died at 41 in 1992. New listeners can acquaint themselves with his sharp, athletic pianistics on such tracks as the furiously paced "Danza Para Cuatro" and "Capullito De Aleli," as well as on punchy themes like "Quintana Avenida" and "Samba-Conga." Melodies like "Para Luegos Es Tarde" lean closer to Latin than jazz, and Salvador's longtime collaborator Pablo Milanes sings boleros "La Vida Es Un Sueño" and "Alif."

LATIN

► ZONA ROJA

A Partir De Mariana
PRODUCER: Josie Esteban
Max 123

Label debut by smooth merengue vocal quartet from Puerto Rico teems with fluffy, pop/merengue ditties that continue to gain currency in the tropical market. Interchangeable lead vocalists glide effortlessly through 10-song collection, which contains three strong candidates for the Hot Latin Tracks chart: leadoff single "Qué Día Es Hoy"—a percolating cover of Laura Branigan's 1984 pop hit "Self Control"—"Pan De Azúcar," and "Con La Soga Al Cuello."

► OSCAR G Y GRUPO SOL

Te Quiero
PRODUCER: Manny R. Guerra
Manny/WEA Latina 13045

Veteran Tejano crooner returns with

SPOTLIGHT



STEVEN CURTIS CHAPMAN
Heaven In The Real World
PRODUCERS: Phil Naish & Steven Curtis Chapman
Sparrow 1408

This could be the one that vaults Chapman into the upper echelons of both the contemporary Christian and pop charts. Tunes range from funky country-pop ("King Of The Jungle") to straightforward rock ("Dancing With The Dinosaur") to acoustic ballads ("The Mountain") to jangly, guitar-driven retro ("Facts Are Facts")—all featuring Chapman's clear tenor and thoughtful, provocative lyrics. Monster 70-city tour beginning in September should boost sales, as Chapman becomes the first CCM artist to benefit from more thorough SoundScan reporting. Could he be the Garth Brooks of 1994?

another embraceable package of love-struck polkas and cumbias guaranteed to be rotated heavily by Tejano PDs. Toe-tapping polkas "Así Nomás" and "Ella" are sure-fire Tejano hits, while leadoff title single—a catchy cumbia hip-swayer—could score beyond Tejano radio, along with irresistible cumbia counterpart "Insensible."

COUNTRY

► HAL KETCHUM

Every Little Word
PRODUCERS: Allen Reynolds & Jim Rooney
Curb 77660

Ketchum's third release is filled with the kind of insightful songs that have made him the king of thinking person's country. And through a savvy combination of the right image and voice, Ketchum and company

SPOTLIGHT



VARIOUS ARTISTS
Africa Fête '94
PRODUCERS: Various
Mango 162 539 939

The success of last year's Africa Fête tour in the U.S. persuaded the label that organized it, Mango/Island, to release a compilation of artists on the bill in time for this year's version of the traveling festival. The result is a brief but eloquent primer of sounds from Africa and beyond. There's the Afro-pop of Benin's Angélique Kidjo, the Senegalese folk vibe of Ismael Lo, the irresistible zouk of Guadeloupe's Kassav, and the hypnotic maloya and sega rhythms of Ziskakan, a group little known outside its native island of Réunion, off Madagascar. As a package, culturally rich and musically exuberant.

manage to get this material played on the radio. Debut single ("Tonight We Just Might) Fall In Love Again," a country-pop gem written by Ketchum and ex-NRBQ guitarist Al Anderson, is climbing the country charts, and songs like anthemic "Walk Away" and "Drive On" should follow suit. On the gospel-tinged "Swing Low," Ketchum raises goosebumps with one of his strongest-ever ballads.

► DIAMOND RIO

Love A Little Stronger
PRODUCERS: Monty Powe & Tim DuBois
Arista 18745

Nashville's unwritten one-album-a-year rule has prematurely drained the creative juices of many an artist, but it's had the opposite effect on Diamond Rio. Constant touring and recording have improved this band, sanding off some of the pop sheen

VITAL REISSUES

DUKE ELLINGTON & HIS ORCHESTRA

Live At Newport 1958
REISSUE PRODUCER: Nedra Olds-Neal
Columbia/Legacy 53584

MILES DAVIS & THELONIOUS MONK

Live At Newport 1958 & 1963
REISSUE PRODUCER: Nedra Olds-Neal
Columbia/Legacy 53585

The 1958 Newport Jazz Festival was the source for (most of) these worthwhile double-CD reissues, which include additional material from their sometimes confusing, original releases. Ellington's blues-based set features such stalwarts as Johnny Hodges, Clark Terry, Paul Gonsalves, and Ray Nance. Guest stars included Mahalia Jackson, whose vocal on "Come Sunday" is definitive. Drummer Sam Woodyard is spotlighted on "Hi Fi Fo Fum," and the twin baritone saxes of Harry Carney and guest Gerry Mulligan lead "Prima Bara Doubla." The Davis set showcases one of his greatest bands, featuring the sax section of John Coltrane and Cannonball Adderley, with Bill Evans on piano. Repertoire included Miles' lazy, lovely "Fran-Dance," but also such bebop favorites as Parker's "Ah-Leu-Cha" and

Monk's "Straight, No Chaser." Monk's Newport set was from '63, with his quartet that featured tenor man Charlie Rouse. Monk's typically unorthodox, convention-crushing style is in full flower on "Criss-Cross" and "Epistrophy." Pre-bop clarinetist Pee Wee Russell proved a perfect foil when he joined in for "Nutty" and "Blue Monk."

JUDY GARLAND

The Complete Decca Masters (Plus)
PRODUCER: Ron O'Brien
MCA 11059

Four-CD set covers 90 Garland sessions, showcasing a voice that evolved from talented youngster to hip swinger and sophisticated balladeer, as witnessed by her 1948 recording of a rare Rodgers & Hart ballad, "Nothing But You." Spotting both Garland's solid film themes—"The Wizard Of Oz," "Babes On Broadway," "Babes In Arms," "Girl Crazy," and "Meet Me In St. Louis"—and her ability to go beyond Hollywood vehicles, this is an invaluable, entertaining testament to an all-around talent. The accompanying booklet is in the best tradition of well-documented boxed sets.

and revealing some appealing rough edges. On group's exceptionally strong third album, title track is already a hit and there's plenty more to come. Band's country/bluegrass/pop blend is best showcased on uptempo "You Ain't In It" and instrumental "Appalachian Dream." And Marty Roe's heartfelt lead vocal distinguishes ballads "Wild Blue Yonder" and "Gone Out Of My Mind."

GOSPEL

★ KEN MEDEMA

Yesterday's A Sign
PRODUCER: Ken Medema & Tom Butler
Brier Patch Records 5001

Industry legend Ken Medema's long battle to regain control of his masters appears to be over with the re-release of this classic. Remixed, re-produced versions of "Come Let Us Reason," "Sittin' At The Window Praying," "Kingdom In The Streets," and others show once again why Medema is considered one of the most influential singer/songwriter/pianist/composers in contemporary Christian music. A must-have for any CCM library.

CLASSICAL

★ DIVINE SOPRANOS: ELLY AMELING, ARLEEN

AUGER, KATHLEEN BATTLE, JUDITH BLEGEN, BARBARA HENDRICKS, PENELOPE JENSEN, MARIE McLAUGHLIN, SYLVIA McNAIR, DIANA SOVIERO, DAWN UPSTAW, FREDERICA VON STADE
Telarc 80407

What a collection! For a relatively small independent label to get all these ladies on a single CD, all drawn from the label's own catalog, and in all instances turning in performances of such high quality—well, it's an impressive achievement. And with two exceptions, they're all American. The repertory is wide-ranging—Upshaw singing Haydn (from "The Creation"), McNair singing Rachmaninoff (the "Vocalise"), Blegen singing Orff (from "Carmina Burana"), Von Stade "My Favorite Things" from "The Sound Of Music," and so on. The most extended track, and in a way the least successful because it's the least forthcoming performance, is the finale from Mahler's Second, which features a (nevertheless) pretty "divine" Battle c. 1982. All told, a hugely enjoyable program.

★ MAHLER: LIEDER EINES FAHRENDEN

GESELLEN; FRUHE LIEDER. MAHLER (ORCH. BERIO): FRUHE LIEDER
Thomas Hampson, David Lutz, Philharmonia Orchestra, Luciano Berio
Teldec 9031-74002

Hampson has made a bit of a cottage industry out of researching and recording the vocal music of Mahler, and his dedication has paid off handsomely. The "Songs Of A Wayfarer" are almost always sung by women, and almost always with orchestral accompaniment. Here Hampson resurrects the composer's own piano accompaniments, played by David Lutz, and sings them—wonderfully well—himself. He also sings seven of the composer's fruhe (early) Lieder with Lutz, and a dozen others with the Philharmonia under Berio in orchestrations Berio was commissioned to do back in the '80s. An interesting and rewarding record.

MOZART: COSI FAN TUTTE

Felicity Lott, Marie McLaughlin, Jerry Hadley, Gilles Cachemille, others; Scottish Chamber Orchestra, Edinburgh Festival Chorus, Charles Mackerras
Telarc 80360 (3 CDs)

This "Cosi" goes back a few months, but it's worth recalling as another significant achievement for Telarc in the operatic repertory. Mackerras has a record of good work as a conductor of Mozart's operas—better than good—and this one is a winner on all counts.

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

▶ **BOYZ II MEN** I'll Make Love To You (4:07)

PRODUCER: Babyface
WRITER: Babyface
PUBLISHERS: Sony Songs/ECAF, BMI
Motown 374631 (c/o PGD) (cassette single)

The wait is over. Male quartet that ruled the charts with "End Of The Road" previews its forthcoming "II" album with a sweeping pop/R&B ballad. Silky harmonies waft over a well-measured arrangement chock-full of bright, glistening synths and soft-yet-punctuating percussion. Lovely sing-along chorus initially will remind many of past glories, but single ultimately will provide a refreshing cool breeze to any of numerous radio formats it graces.

▶ **ELTON JOHN** Circle Of Life (4:50)

PRODUCER: Chris Thomas
WRITERS: E. John, T. Rice
PUBLISHER: Wonderland, BMI
Hollywood 10448 (cassette single)

Although "Can You Feel The Love Tonight" is still hanging out in the upper regions of the Hot 100, top 40 tastemakers are served a second sugar-coated confection from the soundtrack to "The Lion King." John flexes his distinctive voice to fine effect over a melodramatic instrumental that suits the grand, larger-than-life quality of the movie. Power ballad's fate as a swift and sizable hit is assured.

★ **ROSCO MARTINEZ** I Won't Rain On Your Parade (4:23)

PRODUCER: Peter Wolf
WRITERS: P. Wolf, I. Wolf
PUBLISHERS: Petwolf, ASCAP/Kikiko, BMI
Zoo 14147 (c/o BMG) (cassette single)

This is power pop at its finest. Rosco gives top 40 another go with a crafty blend of brash guitar riffs, funk-derivative beats, and an infectious hook. There's even an accompanying banjo for maximum toe-tappin', head-bobbin' satisfaction. Radio programmers with large Spanish audiences will want to investigate the simmering ballad "Una Noche" on the flipside.

NATHAN CAVALERI BAND Workin' On It (4:15)

PRODUCER: Michael Vail Blum
WRITER: Rea
PUBLISHERS: Intersong/Magnet, ASCAP
MJJ/Epic 6247 (c/o Sony) (cassette single)

Cavaleri is an 11-year-old Australian guitar prodigy who shines brightly on a chugging pop/rock that is vocally fronted by Andrew Strong from the Commitments. The young man is a wonder to the ears, tossing intricate licks around with aplomb. Track has a good chorus and the muscle to get appropriate attention at top 40 and album rock radio. From the soundtrack to Cavaleri's first film, "Camp Nowhere."

TOMMY JAMES Tighter Tighter (4:30)

PRODUCERS: Tommy James, Benji King
WRITERS: T. James, B. King
PUBLISHER: Longitude, BMI
Aura 2947 (CD single)

The man whose distinctive voice propelled gems like "Crystal Blue Persuasion" into pop history is back on active duty with a new recording of a classic tune he gave to the now-defunct Alive 'N Kickin'. James delivers a fun and relaxed performance, jumping around the track's funky updated arrangement with impressive agility. Single is ripe for picking as a novelty by top 40 radio, and by AC radio as a blast from the past for mature listeners.

MICHELLE HARDING Love Is More Than Sex To Me (no timing listed)

PRODUCER: Al Johnson
WRITER: F. Barnes Jr.
PUBLISHERS: Tamango, BMI; Bojo Grande, ASCAP
Tamango 34618 (cassette single)

At a time when "freaking" a girlie is a standard quest in pop and urban music, this sexually conservative ditty is more than a jolt at first. Set atop a galloping midtempo groove, single doesn't do much

for its cause with its overly stiff lyrics. Harding, however, has a sweet voice and talent worth investigating, as evident on the more radio-friendly flipside cut, "Put Your Love Where You Can Find It," a retro-pop ballad. Contact: 410-945-6096.

R & B

▶ **SHANICE** Turn Down The Lights (4:07)

PRODUCERS: Bo Watson, McArthur
WRITERS: B. Watson, McArthur
PUBLISHERS: Bobizz/Meltree/ECAF/Sony Songs, BMI
Motown 1198 (c/o PGD) (cassette single)

Swaying R&B ballad from the current "21..." album is ample testimony to Shanice's growth and maturity as a song stylist. The girlish vibe of past singles has been replaced by adult subject matter that suits her well-honed soprano pipes extremely well. The best news of all is that Shanice has not defined womanhood by playing the role of sex kitten, as so many do. Instead, seduction equals romance. Simply lovely.

★ **GERALD LEVERT** I'd Give Anything (4:08)

PRODUCER: David Foster
WRITERS: C. Faren, J. Steele, V. Milamed
PUBLISHERS: Full Kee/Farrenuff/Curb, ASCAP; Faren-Curtis/Longitude/August Wind/Albert Paw/Mike Curb, BMI
EastWest 5725 (c/o Atlantic) (CD promo single)

Produced by David Foster, this lush number has it all. Levert's crooning vocals soar through a highly crafted production, complemented by light strings and a sweet melody. Adult contemporary, R&B, and pop radio programmers can pick from two radio edits, each with a slightly different orchestration. A winner.

★ **ERULE** Listen Up (4:37)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Pallas 03 (CD single)

Quick-witted rapper deftly weaves his rhymes in and around a piano-tinkled jazz/funk groove. Framed by equally agile turntable scratching, plush track is an engaging study in contrasts, as Erule's breathless freestyle flow pops

NEW & NOTEWORTHY

4 P.M. (For Positive Music) Suki-yaki (2:40)

PRODUCERS: Mauro P. DeSantis, Jerry Mellillo
WRITERS: H. Nakamura, R. El, T. Leslie, B. Cason
PUBLISHER: Toshiba-EMI/Beechwood, BMI
Next Plateau/London 1310 (cassette single)

Classic pop number that many will remember from its late-'70s incarnation by A Taste Of Honey gets a cute doo-hop interpretation. Mostly a cappella tune will draw instant comparisons to All-4-One, though this group's harmonies have a different timbre and interesting style. Track is actually far more reminiscent of '50s-style street-corner, with its swooping highs and lows. No matter how you define this charmer, radio is sure to gobble it up lickety-split.

CINDY MIZELLE I've Had Enough (4:08)

PRODUCERS: Greg Charley, John Winston
WRITER: not listed
PUBLISHER: not listed
EastWest 5727 (c/o Atlantic) (cassette single)

She has been a background singer for some of the heavy hitters in music, and now Mizelle is getting a much-deserved shot at her own stardom with a plush pop/R&B slow jam. She has a memorable style of phrasing that is tempered with an impressive key range, and the ability to blast dramatic notes to match the most seasoned diva. Solid, finger-poppin' chorus adds to the tune's radio strength. Look for urbanites to climb aboard first, although track has appeal to stretch across the board.

against pillowy keyboard lines. Hip-hop for the laid-back. With the right marketing, it could open the genre to a whole new audience. Check out the additional cut, "Synopsis," for a harder jam with a reggae subtext.

RONNY JORDAN Under Your Spell (4:43)

PRODUCER: Ray Hayden
WRITERS: R. Jordan, T. Anthony
PUBLISHER: PolyGram International, ASCAP
4th & B'way 599 (c/o Island) (cassette single)

Jordan continues to pump out the jazzy jams. Taken from "The Quiet Revolution," this latest single enters with an enticing British rap from Truth Anthony and a succumbing soul vocal by Jordan's sister, Fay Simpson. Should cause quite a storm at adult R&B.

OTIS STOKES I Wish It Would Rain (3:58)

PRODUCER: Otis Stokes
WRITERS: N. Whitfield, B. Strong, R. Penzabene
PUBLISHER: Stone Agate
Just Us 3001 (c/o Raging Bull) (CD single)

It's been 28 years since the Temptations took this deep-soul crooner to the top of the R&B chart, and this latest incarnation proves that you needn't tinker with a winning formula. Stokes, formerly a singer with the popular '80s Solar recording act Lakeside, sings with the same raw passion and spirit of the original. A brief saxophone solo breaks in mid-song, complementing the finger-snappin', feel-good structure of this American soul classic. Contact: 310-274-1900.

COUNTRY

▶ **LORRIE MORGAN** Heart Over Mind (3:39)

PRODUCER: Richard Landis
WRITERS: S. Munsey, B. Alan
PUBLISHERS: Royhaven/Starstruck Angel, BMI
BNA 62946 (c/o BMG) (7-inch single)

This isn't the Ray Price or Mel Tillis classic, but rather a driving, hard-bitten appraisal of an attraction that transcends good sense. The lyrics are alternately fresh and clichéd, but Morgan transforms them into a mood that is instantly recognizable and painfully familiar to all love's casualties.

▶ **BLACKHAWK** I Sure Can Smell The Rain (3:37)

PRODUCERS: Mark Bright, Tim DuBois
WRITERS: J. Jarrod, W. Aldridge
PUBLISHERS: Alabama Band (c/o Wildcountry), BMI; Rick Hall, ASCAP
Arista 2718 (c/o BMG) (7-inch single)

There's a domestic storm brewing just over the horizon, these guys report—and from the sheer earnestness of their vocal harmonies, we're inclined to believe them.

▶ **TRACY BYRD** Watermelon Crawl (3:01)

PRODUCER: Jerry Crutchfield
WRITERS: B. Brock, Z. Turner
PUBLISHERS: Acuff Rose/Coburn, BMI
MCA 54889 (c/o Uni) (7-inch single)

Byrd follows the inspired silliness of his "Lifestyles Of The Not So Rich And Famous" with an equally goofy and bouncy tale about small-town cuisine and carnality. This is about as lightweight and summery as a song can get.

LARRY STEWART Heart Like A Hurricane (3:35)

PRODUCER: Scott Hendricks
WRITERS: T. Bruce, C. Wiseman
PUBLISHERS: WB/Big Tractor/Almo, ASCAP
Columbia 77638 (c/o Sony) (7-inch single)

As the longtime lead vocalist for Restless Heart, Stewart has an ingratiating and instantly recognizable style. This time around, he chronicles the allure of a hit-and-run lover.

VICTORIA SHAW Tears Dry (3:08)

PRODUCERS: Andy Byrd, Jim Ed Norman
WRITERS: V. Shaw, J. Vezner
PUBLISHERS: BMG/Manor House, ASCAP; Warner-Tamerlane/Minnesota Man (admin. by Warner-Tamerlane), BMI
Reprise (c/o Warner Bros.) (CD promo)

A terse, no-nonsense, three-minute therapy session on the theme that broken hearts invariably mend. Shaw's clear, intense vocals are more pop than

conventional country—as is the production. But the message has an emotional familiarity that transcends format.

DANCE

★ **JAKI GRAHAM** Ain't Nobody (6:34)

PRODUCER: Rod Gammons
WRITER: D. Wolinski
PUBLISHERS: Windswept Pacific/Prime Direction
REMIXERS: Love To Infinity, Rod Gammons, Development Corporation, Dave Way
Aves/Critique 15529 (c/o BMG) (12-inch single)

Graham returns with a grand reading of a Rufus pop/soul nugget. Track is the latest in an onslaught of competitive versions of the song by various divas. This one, however, is the real deal, thanks to Graham's considerable charm as well as a plethora of mixes that range from peppy NRG to muscular house. A sure-fire club hit, don't be surprised if crossover radio beckons.

★ **MAE-I FEATURING SILENA MURRELL** Sweet Melody (7:40)

PRODUCER: Eddie "Satin" Maduro
WRITER: E. Maduro
PUBLISHER: Sharde's Music, BMI
REMIXERS: Eddie "Satin" Maduro, Hippie Torales, Gregg Hatten
Mo' Hop 1005 (12-inch single)

Producer/composer Eddie "Satin" Maduro is ready to take his place among the young renegades of clubland. He draws a fine line between underground house culture and retro-disco memories with this insinuating ditty. Murrell has a charming vocal presence, adding a splash of diva chanting without flying over the top. The result is a well-rounded single that not only fuels the body, but feeds the brain. Contact: 201-974-2747.

AC

MILLA Bang Your Head (3:25)

PRODUCERS: Richard Feldman, Mark Holden
WRITERS: M. Jovovich, R. Feldman, M. Holden
PUBLISHERS: EMI-Blackwood/Sense O'Milla, ASCAP
SBK/EMI 19875 (c/o Cema) (CD promo)

Budding singer/songwriter could transfer a boatload of critical accolades into radio play with this Celtic-angled acoustic-pop ditty. Her unusual vocal style is matched with such pleasant sounds as winding fiddles, plucking sitars, and shuffling rhythms. Dig deeper, and you'll discover poetic lyrics and a slowly insinuating hook that could connect first at AC formats.

MITCH MALLOY This Time (3:33)

PRODUCER: Christopher Neil
WRITERS: B. Cartwright, M. Lunn
PUBLISHERS: Brup/Warner Tamerlane, BMI; Lunn/Warner Bros./Warner Chappell, ASCAP
RCA 62916 (CD promo)

At last, some easy-listening rock that will inspire you to roll down your car windows and crank up the volume. Heart-hardened lyrics and slick rhythms mix with a vocal style that lingers somewhere between the melodic madness of Jeff Lynne and the sweet soul of Paul Young. More significantly, as Malloy himself sings, there's "a melody you won't forget." Make sure the car next to you hears it, too.

ROCK TRACKS

★ **PETER HIMMELMAN** Chaos & Void (no timing listed)

PRODUCERS: Peter Himmelman, J. Victor
WRITER: P. Himmelman
PUBLISHER: Himmma/songs, ASCAP
550 Music/Epic 6229 (c/o Sony) (CD promo)

It's a puzzle why Himmelman has not been embraced as one the better singer/songwriters to emerge in the last few years. On this moment from his visionary "Skin" collection, he more than ably proves his talent for crafting tunes that combine sensitivity with an edgy, masculine energy. Executed with a solid backbeat and tightly knitted acoustic and electric guitars, single is right in the

pocket of current album rock trends. For a giggle, the CD promo also has a live medley of '70s tunes including "Freebird" and "Top Of The World." Lots of fun.

LIGHTNING SEEDS Lucky You (no timing listed)

PRODUCERS: Simon Rogers, Ian Broudie
WRITER: Ian Broudie
PUBLISHER: not listed
Trauma 01 (cassette single)

Modern-popsters may remember act from its 1990 breakthrough hit "Pure," though this first look into the upcoming "Jollification" is more rhythmically assertive and conducive to dancing. Mastermind Ian Broudie's wispy voice has taken on a lively tone, which is most evident when he swings into a joyful whoop and shoop-shoop. Best when consumed while pogoing. Contact: 818-382-2515.

PRONG Broken Peace (not listed)

PRODUCERS: Terry Date, Prong
WRITER: not listed
PUBLISHER: not listed
Epic 6176 (c/o Sony) (CD promo)

Alternative metal listeners should prepare their headgear. This aggressive rocker will cause listeners to raise their fists and bang their heads in collective, involuntary unison. It's that kind of song. Rapid-fire guitar riffs and shameless shouting will satisfy die-hard metalheads while simultaneously scaring their parents. Cool.

GILBY CLARKE Cure Me... Or Kill Me... (4:56)

PRODUCER: Waddy Wachtel
WRITER: G. Clarke
PUBLISHERS: EMI Virgin/Duckpond, BMI
Virgin 14186 (c/o Cema) (CD promo)

The newest Guns N' Roses guitarist goes it alone and sticks to what he knows best—complex guitar riffs that rock, rock, rock. Clarke is surprisingly capable on vocals, delivering a song that is slightly more melodic than the average Roses fare.

THE INDIANS Bed Of Roses (3:51)

PRODUCER: Dave Jerden
WRITER: A. Bianca
PUBLISHER: Indianism, ASCAP
Polydor 62919 (c/o PGD) (CD promo)

As "Reality Bites" hits video, this overlooked gem from the sleeper soundtrack gets a second push, while "Stay" sticks to the top of the charts. Though not nearly as catchy, this introduction to the Indians only hints at the depth contained within their debut album. Imagine Edie Brickell with a harder rock edge. Album and modern rock radio should have no reservations about this one.

RAP

BUSTIN' MELONZ Flippin' Off The Tip (no timing listed)

PRODUCERS: Karl & Will
WRITERS: J. Joyce, F. Richards, T. Davis
PUBLISHERS: Karly Karl/Squeechie Automatic/Freddie's Publishing/Central Booking, ASCAP
Nuff Nuff 12408 (c/o Continuum) (cassette single)

Rhyme posse stomps with ample energy and lyrical chops over a funk-fortified foundation. Jock-grabbing sexual content will leave politically correct types squirming, though track has an offbeat sense of humor that gets it over. Strictly for the boyz on the corner.

SECTION 8 MOB No Love (4:37)

PRODUCER: Po and G
WRITER: not listed
PUBLISHER: not listed
Dark City 4475 (c/o Solar) (CD promo)

Section 8 details the hopeless, heartless state of gangsta life, and succeeds in painting a gruesome and grim picture of the criminal mentality. The numb nature of the monotone rap is disturbing, while the slow urban funk groove effectively relays reluctant soul amidst absent hope. Dissecting this musical presentation is difficult. Is this rap exploitative or merely explanatory? Listen and decide for yourself.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Muppets, Clint Catch A CD-ROM Starwave

BY MARILYN A. GILLEN

NEW YORK—The Muppets and Clint Eastwood don't share a lot of common ground, except in cyberspace.

The cultural icons are striding into interactive territory through separate links with Starwave, a Bellevue, Wash.-based multimedia company created in 1993 by Microsoft co-founder Paul Allen to develop CD-ROM products and online services. The partnerships are described as cornerstone agreements for Starwave's new-media efforts that also will include forthcoming productions with "Grammy-caliber recording artists," according to a company executive.

Among the artists with whom Starwave is in "final discussions" is Peter Gabriel, whose "Xplora 1" CD-ROM from Interplay was one of the groundbreakers in the music multimedia genre.

The areas represented by the new or expected alliances—children's, film/TV retrospectives, and music—will be the broad areas of content focus for the company, along with a separate arena of online programming development.

The announcement of the Muppet titles coincides with the launch of Jim Henson Interactive, a new division of Jim Henson Productions, which has created the Muppets and a Creature's Shop full of other beloved characters for more than 35 years.

Although Jim Henson Productions has licensed some of its characters to multimedia developers before, says Charles Rivkin, company COO, "we've never done a CD-ROM before, and we've never done anything in this area in a concerted, directed fashion, where we are harnessing all of the creative energies of the company to focus on these emerging technologies."

Jim Henson Productions will have an exclusive product-development relationship with Starwave for 18 months, Rivkin says, while it staffs and revs up Jim Henson Interactive. "We have the sense of story, the creativity, and the character franchise," says Rivkin. "But right now, we don't have what Starwave has, which is technical expertise, distribution capability, and financing."

"The idea is that we will help them grow into their own production site and have a relationship where we are working together as partners," adds Steven Mendelson, head of entertainment publishing for Starwave, who expects the relationship to be an ongoing one.

Jim Henson Interactive will be based in the Hollywood offices of Jim Henson Productions, but will have its own staff, which is just being assembled, Rivkin says. Two or three executives are expected to be hired from outside the company, with the remainder of the staff being culled from inside the ranks of Jim Henson Productions.

Rivkin says the new division will be a resource for the entire company's multimedia efforts. "Our publishing group wants to do CD-ROMs, our music division is eager to do audio ROMs, the production guys want to do interactive productions—they all want to get involved in their own way," Rivkin says of the multifaceted company. "But we didn't want each going at it alone—we wanted one division to tap into the re-

sources in the most efficient manner."

The initial Henson/Starwave titles will draw on existing properties such as films, TV shows, and existing characters, as well as on original stories featuring those characters, and even new characters created for the medium, Rivkin says.

The titles will be created for the CD-ROM and CD-based game platforms, although neither party rules out expanding into other platforms. Rivkin says online programming is also in the company's long-term plans, and that computer screen savers will be another arena of development.

The first Henson/Starwave titles are due in 1995.

Also out in 1995 will be a new breed of ROM: the film-star retrospective. Although such single-artist interactive retrospectives have been undertaken already in the music industry (such as "Heart: 20 Years Of Rock & Roll"), the agreement with film actor/director/

producer Clint Eastwood is a new Hollywood twist on the genre.

"I recognized the tremendous potential this technology has to entertain and inform," says Eastwood, who currently is recording a series of interviews with Starwave that will provide an ongoing narrative for the disc.

"As the viewer is accessing the content—for instance, the clips from the movies—they can always get to Clint



Kermit, Fozzie Bear, and the rest of the Muppet gang will soon begin exploring multimedia.

producer Clint Eastwood is a new Hollywood twist on the genre.

"I recognized the tremendous potential this technology has to entertain and inform," says Eastwood, who currently is recording a series of interviews with Starwave that will provide an ongoing narrative for the disc.

"As the viewer is accessing the content—for instance, the clips from the movies—they can always get to Clint

Eastwood and get his thoughts on it," says Mendelson. "So it's as if the user is interacting with Clint Eastwood in a very genuine way."

The CD-ROM title will include videoclips from the Academy Award-winning Eastwood's 50-plus films, including projects he has produced or directed. There also will be audioclips focusing on Eastwood's work as a composer, as well as photographs and behind-the-scenes footage.

"Clint Eastwood has been responsible for such a huge body of work that we expect people will be eager to tap into this kind of experience," says Mike Slade, Starwave CEO. "The project is a natural way to merge people's interest in movies with CD-ROM technology."

Future development in this product line may include genre-specific titles, in addition to other artist-specific ones, Mendelson says.

Pricing has not yet been set.

Creative Multimedia Happily Takes Back Seat Big Names Get Top Billing On Firm's New CD-ROMs

NEW YORK—Creative Multimedia is betting on the power of name dropping to raise the profile of its fall CD-ROM lineup among retailers and consumers.

The Portland, Ore.-based company has teamed with Sports Illustrated For Kids, Life Magazine, Dr. Ruth Westheimer, the Smithsonian Institution, and Fodor's Travel Publications, among others, to produce a splashy slate of interactive titles that bear the name of the multimedia company discreetly, the name of the licensee prominently.

"We know it's not 'Creative Multimedia' on the box that will sell the title," says VP of marketing Len K. Jordan. "It's 'Sports Illustrated' or 'Fodor's' that does. With some 1,000 multimedia titles out now, and thousands in development, it's harder than ever to get shelf space, and then to get the consumer's attention when you're on the shelf."

The major software chains, such as Egghead and CompUSA, currently are allocating only 12%-15% of their shelf space to CD-ROM software, according to Creative Multimedia's research, meaning that they can stock only 250-400 of those thousands of titles.

"So the names give you instant appeal among the retailers and built-in brand identity with the shopper who is faced with this slew of titles on the shelf," Jordan says.

After an initial spate of activity in the home medical reference market, the "big-name partner" approach is one that Creative Multimedia plans to focus on from now on, although it will continue to release certain updated products in existing lines, including its popular "Who Killed..." series of murder mysteries. The company launched in 1987 with a focus on converting professional medical journals to the CD-ROM format, and continues that empha-

sis as a separate business unit.

"We have amassed a tremendous technical expertise," Jordan says, "and that makes us an ideal partner for companies with expertise in the creative end."

The partnerships go well beyond the licensing names, he adds. Each of the partners was an active creative participant in the product development, bringing strong talents—and opinions—to the process.

"I talked to very many people who now do CD-ROMs—because, let's face it, that's the wave of the future," says Dr. Ruth Westheimer, who notes that her debut CD-ROM, "Dr. Ruth's Encyclopedia Of Sex," will offer "good, scientifically validated data about human sexuality." She went with Creative Multimedia after getting superb references on them, she says.

Sports Illustrated For Kids asked the multimedia publisher to produce a prototype after it ap-

proached the magazine, which won Creative the green light to work with the magazine on "Sports Illustrated For Kids Everything You Wanted To Know About Sports Encyclopedia." Magazine GM Gretchen Teichgraber predicts that the title, which combines game and reference elements, will be "a best seller" based on the established brand name, and the all-important word-of-mouth that a good title can generate among kids.

In addition to creative muscle, the partners also bring a good deal of marketing clout, both the PR and the advertising variety.

Dr. Ruth, for instance, has already been heard talking up her upcoming CD-ROM on a chat show. In addition, many of the licensing agreements include co-marketing arrangements that will translate to ads in the pages of Life and Sports Illustrated, for instance.

(Continued on page 70)



SHOCK WAVE
Electronic Arts
3DO, \$69.95

Bring your motion-sickness medicine for this one. This fast-action shoot-'em-up flight simulator actualizes the long-promised full-screen film interactivity available on the 3DO platform. Ten intense flight missions place the player in an eclectic assortment of virtual combat environments, ranging from Egypt to the Congo. The year is 2019. A TV newscast is interrupted on-air by a sudden blast. The player must defend Earth against this unexpected alien attack. While the plot line is classic B-

movie fodder, the difference is in the interactivity. The full-screen video footage, which clocks in at a little more than 20 minutes, blends live actors with computer-generated sets, which are used for the plot-establishing transition scenes. The gameplay is a cross between the popular "Star Wars"-themed LucasArts multimedia title "Rebel Assault" and the classic arcade game "Battle Zone." The Dolby Surround sound is fully utilized with a dramatic score, crunchy crash sounds, and spooky alien cries. Electronic Arts plans to issue an MPEG cartridge-compatible, full-motion-video edition of "Shock Wave" in 1995. BRETT ATWOOD

DK Takes Sales Past Book Market

TWO MONTHS AFTER book publisher Dorling Kindersley Publishing Inc. launched DK Multimedia in the States, the company is working to expand the distribution reach of its new line beyond traditional book channels. The company is forming an in-house sales organization to distribute its upcoming line of CD-ROMs to the computer software and video markets, while Houghton Mifflin will distribute the CD-ROMs to traditional book channels. DK's first five CD-ROM titles, some of which are based on the publisher's best-selling children's reference books, are due out this fall. They are "The Way Things Work," co-published with Houghton Mifflin and based on the book by David Macaulay that has sold 2.5 million copies to date; "The Ultimate Human Body"; "My First Incredible, Amazing Dictionary"; "Stephen Biesty's Incredible Cross-Sections Stowaway!," based on the best-selling children's book; and "The Eyewitness Encyclopedia Of Science." Six more titles are due in spring 1995.

FOOD FOR THOUGHT: They haven't addressed gas and lodging yet, but riders of the superhighway will soon start seeing signposts for food. McDonald's is debuting what is being called the first full-fledged online commercial, launching the 30-second ad for a limited run on the NBC Online section of America Online beginning Aug. 15. Details on the content of the spot are pending, though it will have to be pretty compelling. Desk-chair potatoes have the option of clicking on and viewing the spot. After all, they are paying for their time online.

OCEAN OF AMERICA has announced what it calls a first-of-its-kind "video rental exclusive" distribution plan. The promotion, geared toward owners of video rental outlets, offers for sale a four-pack containing two copies each of the games "Mr. Nutz" and "The Adventures Of Kid Kleets," packed with a bonus copy of "Dennis The Menace." The program is being backed with P-O-P displays, a \$5,000 cash giveaway, and a vacation sweepstakes to participating dealers, Ocean says.

APPLE'S QuickTime technology has gotten the green light from Bell Atlantic. The multimedia technology will comprise the video software component of the TV set-top boxes that will be a part of Bell Atlantic's interactive network. Service on the first phase of Bell Atlantic's video dialtone network, to launch in New Jersey, is expected to begin in early 1995.

TWO CANADIAN companies are teaming in a new venture to manufacture and market CD-ROM software titles. Astral Home Entertainment, a leading video wholesaler in Canada, and Beamscope, which distributes computer software, are the partners in newly formed A/B Interactive. The discs will be manufactured at Astral Communications' new Boca Raton, Fla., replication plant, which opened earlier this year. The plant marks Astral's entry into CD replication, as well as into the U.S.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: Hemdale Bets On Sell-Thru 68 Kino Compiles Early Films 70
 KidVision Grows Up 68 Video Previews: Hammer's 'It's All Good' 72

PICTURE THIS

By Seth Goldstein



DOING THEIR BIT: Want to get a fix on how video distributors, as opposed to rackjobbers, do with direct-to-sell-through titles? In some cases, better than you might expect, according to numbers gathered by the National Assn. of Video Distributors for its monthly tracking service.

NAVD accepts data from 10 members in the U.S. and three in Canada and sends them the totals, without identifying individual activity. The figures are confidential, but we got our hands on the April and May results, which show 3,734,069 units for FoxVideo's "Mrs. Doubtfire." That works out to about 40%-45% of the initial delivery, with the racks accounting for the other 55%-60%.

Mass merchants, the racks' prime customers, often amass a higher percentage, but video retailers went ga-ga over "Doubtfire," if only to take advantage of cheap rental inventory. Disney's "The Return Of Jafar," also on the April list, is the other side of the coin.

NAVD tallied orders for 2,164,488 cassettes, or 30% of the 7 million-plus tapes that Disney says consumers bought in the first weeks after the street date. Presumably, still more units were in inventory, so the video store share was probably closer to 25%. Why the difference? All those direct accounts Disney services, bypassing Handleman, Levy, et al.

Warner's "Ace Ventura, Pet Detective" tracked closer to "Jafar" than to "Doubtfire." Of an estimated 4.1 million cassettes, 32%, or 1,269,482, went through distributors. Warner doesn't have Disney's direct lineup, but it does have WEA, not an NAVD member.

The high flyers among the rental titles on NAVD's reports were "Pelican Brief" (Warner, 413,495 cassettes); "Addams Family Values" (Paramount, 316,281); "Three Musketeers" (Disney, 309,674); "Wayne's World 2" (Paramount, 286,471); "Perfect World" (Warner, 271,564); and "Rudy" (Columbia, 205,812).

(Continued on page 72)

VSDA Confab's Future Debated Changes In Time, Place Draw Criticism

BY EILEEN FITZPATRICK

LAS VEGAS—After 10 years, the glitter, glitz, and heat of this desert city will be only a memory to Video Software Dealers Assn. convention attendees as the trade organization begins a three-city rotation schedule, starting in Dallas seven months from now.

As expected, VSDA president Jeffrey Eves told this year's conventioners of a five-year plan that also includes Nashville and Los Angeles as future convention cities. Retailers will gather in Dallas next year, Los Angeles in 1996, Nashville in 1997, Dallas in 1998, and Nashville in 2000. Eves says VSDA is still negotiating with the Las Vegas Convention Center and Hilton Hotel to bring the convention back in 1999, but has yet to come to terms. If Las Vegas falls out, the convention will be held in Los Angeles.

Despite numerous scheduling problems with the convention this year, Eves says the Hilton "could have been more receptive" about winning VSDA's return business.

"I'm not pointing fingers at anyone, but there is a natural tendency to be taken for granted when you're a steady customer," he says. "And customer service dips some."

Eves says VSDA polled members and associate supplier members to make the decision on which month to hold the annual convention. Of those asked, 78% chose May, he says.

Although attendees of this year's convention show overwhelming support for the new time, some suppliers have mixed feelings about moving the show to May and to different cities.

"Retailers don't buy Christmas titles in May," says Jeff Baker, senior VP at GoodTimes Entertainment. "And that's when we put the final touches on sell-through campaigns. June would be ideal, because 30 days does make a difference."

Baker says the new schedule also will make it difficult for the company to get dealers' attention. "The problem with May is that retailers are still digesting first-quarter results," he says.

However, other suppliers see May as a way to get an early start on gearing up for the fourth quarter.

"I think July or August is too late, and we're real excited about May," says Quality Video VP of sales Bill Smith. "Right now, you are fine-tuning on the fly. In May, we can make presentations to everyone, and it's a more efficient show."

Republic Pictures Home Video senior VP of marketing Glenn Ross also likes the May date. "Mass merchants close their plan-o-grams in June, and VSDA in July is too late," he says. "May will make it a lot more of a selling show."

Other vendors are not concerned about the timing of the convention.

"I'm in the minority, but July isn't too late to make product announcements," says MCA Home Video

president Louis Feola. "As a supplier, you have to think about what you can make of the show." MCA took advantage of this year's show to make the only major sell-through announcement, the Nov. 8 release of "The Flintstones" priced at \$19.98. "The Flintstones" will have a \$3.50 rebate with purchase of the title and any one of five MCA catalog titles. In addition, a booklet packaged with the cassette will offer rebates for up to \$6 on selected titles. Further marketing details will be unveiled in mid-August.

Released in theaters May 27, the Amblin production has grossed \$120 million at the box office.

With the onslaught of video games, VSDA's Dallas convention will have to grab the attention of interactive suppliers, which likely will exhibit at two or more other interactive conventions during May. Some industry observers say VSDA may not only have to attract game exhibitors, but retailers who may be on convention overload. VSDA, however, isn't concerned about the other

(Continued on page 71)

Pirate Vids Fund IRA Terrorism, U.K. Gov't Says

BY PETER DEAN

LONDON—One-fifth of the money raised each year by the Irish Republican Army is obtained through the sale of pirated videocassettes, according to the British government.

Detective chief superintendent Derek Waites of the Royal Ulster Constabulary anti-racketeering squad claims that large-scale copying and distribution of illicit videos makes up more than 2 million pounds (approximately \$3.5 million) of the estimated 10.5 million pounds (nearly \$16 million) the IRA raises each year to fund terrorism.

"The reality is that the easy profit from video piracy turns a popular entertainment into bullets and bombs," Waites said.

The link between video piracy and organized crime was made at a conference sponsored by the Federation Against Copyright Theft

(Continued on page 69)



Stand-In. Stephen King, second from left, strikes a baleful pose at the Planet Hollywood luncheon in New York announcing Republic Pictures Entertainment's home video release of the miniseries hit "The Stand." Contemplating a potent rental title with him, from left, are Bob Sigman, Republic president/CEO; Mimi Wunderlich, director of promotions and publicity; and Richard Rubenstein, co-producer of "The Stand" and president of Laurel Entertainment.

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Hemdale Ends Rental Pricing; Lining Up To Gripe At VSDA

THE PRICE IS RIGHT: Suffering from poor sales of rental titles, Hemdale Home Video will begin releasing all product at sell-through pricing.

"Our philosophy is that all movies should be priced at \$19.95, bar none," says Hemdale president Eric Parkinson. "You have to create a good reason for retailers to carry 'B' product, and what better one than to offer a good price?"

"Savage Land," a western adventure scheduled for release Sept. 13, is the first title to go out under the new pricing structure. Three other titles, including "Across The Moon," "Mosquito," and "Outlaws," will be released during the first quarter.

"Declining 'B'-title sales certainly motivated us to come out with this pricing," Parkinson says, "but retailers have tremendous rental windfalls with low-priced product."

Parkinson says sales of the independent supplier's last rental title, "Francesco," with Mickey Rourke, were "a disaster," shipping just 10,000 units. The movie, which had a limited theatrical run, had a \$16 million production budget. "All retailers say they have to carry hits, but they don't have to carry ours," he says.

Hemdale first tested the sell-through price point with the animated title "The Magic Voyage," which has sold 966,000 units, and the family feature "The Polar Bear King," at 510,000 units.

In addition to sell-through pricing, Parkinson says the company will back each release with extensive television advertising. "Savage Land" will have a \$2 million TV budget, he says.

To make the product even more attractive, Hemdale will significantly reduce the number of erotic thrillers on the schedule in favor of family entertainment and comedy. Upcoming titles include "A Night At The Family Castle," with Arte Johnson, and "Grizzly Mountain," with Dan Hagerty.

"If retailers don't respond to our titles, they can't complain about pricing."

TAKE A NUMBER: In his first convention address to Video Software Dealer Assn. members, president Jeffrey Eves said he already knows his first order of business: "A vastly improved registration system."

Hundreds of attendees started off the convention with a more-than-hourlong wait in line just to pick up their badges to enter the show floor.

VSDA gave a number of explanations, including a smaller space to set up the registration area and a record number of attendees overwhelming VSDA staff.

Outgoing VSDA chairman Dawn

Wiener says 10,200 members pre-registered, and on-site registration pushed total attendee to about 12,000. Due to scheduling problems, VSDA's registration area was cut from 6,800 square feet to 1,000.

"I don't know if it's because we have a spectacular event lineup or the excitement of video games, but it's the best-attended show ever," Wiener says.

FAMILY FARE: Baker & Taylor Entertainment has put the finishing touches on its plan to improve retail merchandising of children's and family product.

The program, called "Lotsa Fun For Kids," includes a selection of more than 250 titles

endorsed by Parents' Choice, the nonprofit organization that rates the best of kids programming. Baker & Taylor will roll out the program Aug. 17.

Participating dealers will receive a wide array of merchandising materials including "Lotsa Fun For Kids" window decals, shelf talkers, table tents, buttons, balloons, a quarterly newsletter, and copies of Parents Choice's quarterly review of children's product.

"Retailers need to go out and identify quality children's product," says Baker & Taylor sales VP Chris Arns. "Our program puts it together with a visual punch."

The key element of the program encourages dealers to specifically categorize titles according to five different areas, including family, pre-teen, preschool, and learning. Shelf talkers are provided to highlight titles in these categories.

Arns says the qualifying buy-in for the program is 50 units from a list of recommended titles. Dealers can choose among three different pre-packs or select the titles themselves. Dealers who opt not to buy product in the program can purchase the "Lotsa Fun For Kids" merchandising kits for \$20.

Baker & Taylor also encourages dealers to tie in the program with local schools, day care centers, and libraries.

"We're providing retailers with promotional opportunities," says Arns, "and suppliers are able to get a well-deserved break on product that may have not found its way out of the wallpaper."

Baker & Taylor VP of marketing Carl Mann says the program will be extended to the distributor's children's book, computer software, and audio product within the next year.

MOVING ON: Another video executive is leaving the tape business for the multimedia arena. Gail Markels, former VP of the Motion Picture Assn. of America, has joined the In-

(Continued on page 72)

KidVision Matures As Force In Industry Aggressive Acquisitions, Marketing Lift Firm's Fortunes

BY TERRI HORAK

NEW YORK—In the year and a half since its launch, KidVision has grown up—fast. "This year, we will be one of the largest distributors of children's videos, second only behind Disney," says Stuart Hersch, president of parent A*Vision.

It's quite a boast for a label formed in January 1993, but A*Vision thinks it can lay legitimate claim to the No. 2 spot in a fragmented business, on the basis of an aggressive acquisitions policy and strong marketing that includes "Shining Time Station," "Baby-sitters Club," and ties to McDonald's. The same approach has moved Hersch's BodyVision to the top of the fitness heap.

A*Vision has helped its position immensely with the acquisition of Saban Entertainment's "Mighty Morphin Power Rangers" and "VR Troopers," both proven kid vid properties on tel-

evision and at retail. "This is the largest deal for KidVision, and is clearly the most significant in terms of sales," says Hersch. He expects to sell 5 million units of "Power Rangers" within the year.

Other projects don't have that cachet yet. A*Vision is putting considerable effort behind "Live Action Video For Kids" and "Magic School Bus." Hersch expects to deliver 1 million copies of the "Live Action" series in 1994. The first two titles, "There Goes A Bulldozer" and "There Goes A Fire Truck," have been on Billboard's Top Kid Video chart since April.

KidVision released the next four titles, "There Goes An Airplane," "There Goes A Train," "There Goes A Police Car," and "There Goes A Truck," July 27. A total of nine will be shipped this year.

The tapes, exploring how each vehicle operates and who runs it, are

aimed at 3- to 8-year-olds. A*Vision delivers them packaged with or without a corresponding die-cast toy, which "becomes an interactive element and takes on a life of its own, so it doesn't need a huge [promotional] movement behind it," says KidVision director Mindy Mervis. Suggested list prices are \$12.98 and \$10.98, respectively.

Direct response accounts for 30% of sales, according to Hersch, who pitches KidVision via telemarketing, the mail, and television. He makes use of 100 catalogs.

Promotion for KidVision's next series, "Magic School Bus," may be the most ambitious to date. It includes a national campaign by McDonald's as well as tie-ins with science centers and youth groups like 4-H and the Girl Scouts.

"This is a very different approach than we took with the 'Baby-sitters' (Continued on page 71)

Billboard

FOR WEEK ENDING AUGUST 6, 1994

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	3	5	THE TOP 50 WORLD CUP GOALS PolyGram Video 8006315333	14.95
2	6	5	NBA SUPERSTARS 3 FoxVideo (CBS/Fox) 5996	14.98
3	1	13	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
4	2	7	GREAT WORLD CUP SUPERSTARS PolyGram Video 8006315353	14.95
5	5	13	BEST OF HOCKEY'S HARDEST HITTERS Quality Video, Inc. 3130	9.99
6	4	33	BAD GOLF MADE EASIER ABC Video 45003	19.98
7	NEW▶		1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS ABC Video 44039	19.95
8	NEW▶		WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
9	14	73	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
10	10	65	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98
11	19	115	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
12	7	15	1994 WINTER OLYMPIC FIGURE SKATING HLTS. FoxVideo (CBS Video) 8117	19.98
13	9	7	SHOOTING STARS OF THE NCAA II FoxVideo (CBS/Fox) 5972	19.98
14	RE-ENTRY		HOCKEY'S GREATEST HITS Simitar Ent. Inc.	9.95
15	RE-ENTRY		MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
16	RE-ENTRY		100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
17	15	15	1994 WINTER OLYMPIC HLTS. FoxVideo (CBS Video) 5985	19.98
18	RE-ENTRY		MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
19	8	61	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98
20	17	25	MAGIC MEMORIES ON ICE II ABC Video 44002	24.98

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	1	13	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
2	4	23	JANE FONDA'S YOGA EXERCISE WORKOUT ♦ A*Vision Entertainment 55021-3	19.98
3	2	33	ABS OF STEEL 2000 WITH TAMILEE WEBB A*Vision Entertainment 227	14.95
4	3	47	ARMS & ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 142	9.95
5	18	5	ARMS & ABS OF STEEL 2000 WITH TAMILEE WEBB A*Vision Entertainment 229	14.95
6	19	33	SUSAN POWTER: LEAN, STRONG & HEALTHY ◊ A*Vision Entertainment 50466-3	19.95
7	5	9	KAREN VOIGHT: ENERGY SPRINT ABC Video 44027	19.98
8	9	117	ABS OF STEEL 2 WITH TAMILEE WEBB A*Vision Entertainment 133	9.95
9	6	39	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
10	8	119	ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 132	9.95
11	10	31	BUNS OF STEEL STEP 2000 WITH TAMILEE WEBB A*Vision Entertainment 230	14.95
12	11	85	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
13	7	13	KATHY SMITH'S AEROBIX WORKOUT A*Vision Entertainment 50518-3	19.95
14	NEW▶		DENISE AUSTIN: TRIMWALK Parade Video 1483	19.98
15	17	17	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
16	13	220	JANE FONDA'S COMPLETE WORKOUT A*Vision Entertainment 55006-3	19.98
17	12	145	BUNS OF STEEL WITH GREG SMITHEY A*Vision Entertainment 111	9.95
18	RE-ENTRY		BUNS OF STEEL 3 WITH TAMILEE WEBB A*Vision Entertainment 131	9.95
19	NEW▶		BUNS OF STEEL 2000 WITH TAMILEE WEBB A*Vision Entertainment 226	14.95
20	RE-ENTRY		TAI CHI: FUNDAMENTALS Video Treasures 9652	14.98

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

VIDEO PIRACY*(Continued from page 67)*

(FACT).

"One of the terrorist's main requirements to continue operating is finance—blood money. The money sustains the terrorist campaign for murder. Racketeering has become a serious challenge to law and order. It is a multimillion-pound criminal business, and any defeat of terrorism must also include the defeat of racketeering," Waites argued.

Waites revealed that the Royal Ulster Constabulary has seized more than 100,000 pirated videos worth an estimated 4.5 million pounds (nearly \$7 million) in recent years, along with electronic equipment such as color enhancers, anti-copy signal decoders, shrink wrappers, and VCRs. In coordinated raids, more than 100,000 tapes have also been seized in the Republic of Ireland.

Northern Irish terrorists, including loyalist groups, have also allegedly moved into the manufacture of forged compact discs and tapes.

David Groom, a barrister who has prosecuted a number of large-scale piracy cases, said that in virtually every case there were links with organized crime and pornography.

The revelations come at a time when FACT admits to piracy figures far worse than recently quoted. Often stating that video piracy was down to an "acceptable" level of 10% of legitimate sales in the U.K., FACT chairman Nick Hill now admits that thefts are at the 25% level, or some 250 million pounds (\$375 million).

Most illegal and uncertified videos were sold through unregulated channels, such as the 7,000 unregulated markets regularly held in the U.K. Raids have uncovered as many as 180 linked VCRs, capable of turning out thousands of illicit copies a week.

"What is not so well known is that the illegal video market is a major source of funding for organized crime," said Hill.

About 20% of pirated videos are uncertified, and therefore are a major source of illicit material for under-age minors, which was recently targeted for government crackdown following MP David Alton's amendment to the Criminal Justice Act.

"Unregulated sales of illegal video copies are the most likely channel through which children might obtain explicit or violent videos," Hill said.

FACT is now calling for support from both the movie and video industries, and from MPs and lawmakers, to help put a stop to video piracy and curb the flow of funds to other areas of organized crime. The organization wants a knowing purchase of a counterfeit tape to be made an offense.

"It is an anomaly that it is an offense to buy a genuine copy of 'Aladdin' that you know to be stolen—because it is an offense to knowingly purchase stolen property—but it is not an offense to buy a copy of 'Aladdin' that you know has been illegally copied," notes FACT director general Reg Dixon.

In 1993, FACT initiated 128 prosecutions and assisted in 56 other actions conducted by the Trading Standards Authorities and the police. More than 120,000 illegal videos and 500,000 labels were seized. FACT has no powers of arrest, working solely as an information gatherer for the police, Trading Standards Officers, and other agencies.

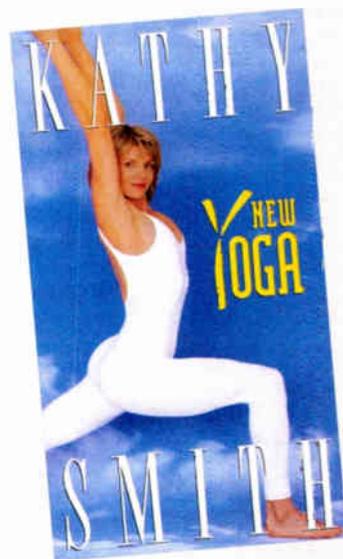
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Kino Courts Early-Film Buffs With 'Movies Begin' Series

BY SETH GOLDSTEIN

NEW YORK—Attention cinema shoppers: Kino On Video is rewinding film history back to its earliest images with a five-volume series titled "The Movies Begin." At a suggested list of \$49.95 per tape, or \$200 for the set, they probably won't be on Kmart's shelves, but the cassettes should attract interest from

collectors who want a picture of the medium in the years 1894-1914.

The seven-hour series, says Kino's Laurence Lerman, comprises 122 complete features ranging in length from 30 seconds to a couple of reels. Kino timed the release of the three-year project, done in conjunction with the British Film Institute and Film Preservation Associates, to coincide with the 100th anniversary of the movie industry. "It was expensive," Lerman notes, "but this is what Kino does best."

Indeed, New York-based Kino has made a tidy business of reviving silents and offbeat talkies. However, Lerman says "Movies Begin" is more a labor of love than profit. "This is not the most retail-friendly material," he concedes. "It's not geared for retailers to put on the shelf." For example, Blockbuster's corporate stores—regular Kino customers—are passing on the series.

Nevertheless, Lerman expects "Movies Begin" to make money. "We're not doing this to get a halo in movie heaven," he says. Of those chains that take it, he predicts success for Tower Video—which "will do amazingly well" in Los Angeles—Videosmith, and Title Wave.

Sales to Kino's direct-response list of 8,000 names, specialty catalogs, and schools and libraries should bring the total to 1,000 sets. That's fine for what Lerman calls "the only acknowledgement of the movies' centennial."



Max Linder as he appears in the 1908 film "Troubles Of A Grass Widower," which is included in Vol. V of Kino On Video's "The Movies Begin."

CREATIVE MULTIMEDIA TAKES BACK SEAT

(Continued from page 66)

Life also is making available its subscriber database for use with a national print campaign, according to publisher Ed McCarrick.

The deals give the licensee a financial stake in sales, Jordan notes, and thus a stake in assuring that the titles get the best marketing campaign possible.

In addition to the Sports Illustrated and Dr. Ruth titles (due in September and October, respectively), additional fall titles include the following:

- "The Face Of Life: A Collection Of Life Magazine Covers And Classic Images, 1936-1972," due in September, chronicle the years with a collection of memorable photographs, video clips of historic events,

audioclips of the most popular songs, and more.

- "Fodor's Interactive Sports And Adventure Vacations," due in October, is devoted to sports and adventure vacations.

- "Smithsonian's America," due in November, compiles elements from the collections of the Smithsonian Institution's National Museum of American History, National Air & Space Museum, and Smithsonian/Folkways Records for a view of a cross-section of American history and culture.

All the titles will be available in the MPC format, and will range in price from \$29.99 to \$39.99.

MARILYN A. GILLEN

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
*** NO. 1 ***							
1	3	3	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13
2	1	5	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13
3	2	6	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
4	4	4	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R
5	5	3	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	R
6	8	2	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13
7	6	5	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 82019	Alec Baldwin Kim Basinger	1994	NR
8	7	8	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
9	10	6	MY LIFE	Columbia TriStar Home Video 71143	Michael Keaton Nicole Kidman	1993	PG-13
10	9	11	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
11	NEW ▶		SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures Touchstone Home Video 2525	Whoopi Goldberg	1993	PG
12	14	2	SUGAR HILL	FoxVideo 1624	Wesley Snipes Michael Wright	1994	R
13	11	5	THE AIR UP THERE	Hollywood Pictures Hollywood Home Video 2546	Kevin Bacon	1993	PG
14	22	2	ROMEO IS BLEEDING	PolyGram Video 8006304453	Gary Oldman Lena Olin	1993	R
15	12	13	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
16	13	14	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
17	NEW ▶		REALITY BITES	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke	1994	PG-13
18	NEW ▶		BLINK	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn	1994	R
19	15	8	RUDY	Columbia TriStar Home Video 53723	Sean Astin	1993	PG
20	17	10	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG
21	16	14	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
22	18	4	SIX DEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	R
23	NEW ▶		SHADOWLANDS	Savoy Pictures HBO Home Video 90968	Anthony Hopkins Debra Winger	1993	PG
24	19	15	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
25	21	4	GERONIMO: AN AMERICAN LEGEND	Columbia TriStar Home Video 58703	Jason Patric Robert Duvall	1993	PG-13
26	20	6	WAYNE'S WORLD 2	Paramount Pictures Paramount Home Video 32845	Mike Myers Dana Carvey	1993	PG-13
27	NEW ▶		SEARCHING FOR BOBBY FISCHER	Paramount Pictures Paramount Home Video 32673	Joe Mantegna Laurence Fishburne	1993	PG
28	25	5	IRON WILL	Walt Disney Home Video 2545	MacKenzie Astin Kevin Spacey	1994	PG
29	24	7	SHORT CUTS	New Line Home Video Columbia TriStar Home Video 53533	Tim Robbins Jack Lemmon	1993	R
30	23	16	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
31	29	15	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
32	28	19	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
33	27	11	THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hopkins Emma Thompson	1993	PG
34	30	16	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
35	26	15	A BRONX TALE	Savoy Pictures HBO Home Video 90954	Robert De Niro Chazz Palminteri	1993	R
36	33	3	GUNMEN	Live Home Video 69977	Mario Van Peebles Christopher Lambert	1993	R
37	31	13	ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PG-13
38	32	5	MAN'S BEST FRIEND	New Line Home Video Columbia TriStar Home Video 53513	Ally Sheedy Lance Henriksen	1993	R
39	NEW ▶		BODY SNATCHERS	Warner Bros. Inc. Warner Home Video 13027	Gabrielle Anwar Meg Tilly	1993	R
40	36	2	NAKED	New Line Home Video Columbia TriStar Home Video 1386	David Thewlis Katrin Cartlidge	1993	R

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

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VIDEO PEOPLE

Frank Wolbert has been named executive VP of Baker & Taylor Inc. and president of B&T Entertainment, including the video and software units.

Sergei Kuharsky has been promoted to marketing VP of Warner Home Video, replacing Barbara O'Sullivan.

Jeffrey Fink advances to sales and distribution executive VP at LIVE Home Video.

Saul Melnick joins New World Entertainment as executive of New World Home Video.

Stuart Snyder advances to executive VP of domestic home video, Turner Home Entertainment.

Craig Hornblau has been promoted to senior VP for operations and logistics, Buena Vista Home Video Worldwide.



KUHARSKY



HORNBLAU



CULPEPPER



ALPEROVICH

Don Helgesen resigns as president of Video International & Associates to pursue new business opportunities in home entertainment.

Colleen Murphy has been named promotions director for Time Life Video & Television.

Ben Tenn, formerly of Best Film & Video, joins Activision as sales and distribution VP.

Appointments at Sony Wonder: John Phillips to senior director, Alexandra Beeman to product manager, and Debra Lawrence to production manager.

Wayne Jung has been named president/chief operating officer at Roadrunner Video.

Clint Culpepper advances to acquisitions director and Adrian Alperovich to business affairs director, Columbia TriStar Home Video. Peter Schlessel has been promoted to senior VP of business affairs and acquisitions.

VSDA CONFAB'S FUTURE DEBATED

(Continued from page 67)

shows overshadowing its return to Dallas, the site of its first show in 1982.

"We see the competition, but our show is unique enough for dealers and suppliers to attend," says Eves.

Las Vegas attendance was up 25% from last year, he says, topping the 12,000 mark. In recent years, the average has been 10,000.

Probably the hottest attractions at VSDA are the hundreds of celebrity appearances, which suppliers say could be hampered by the increased travel time to Dallas.

"Las Vegas is convenient for celebrities, and getting them to go to

Dallas is going to be very tough," says Kevin Kasha, VP of sales at New Line Home Video. "It's our biggest concern."

Other suppliers say Dallas just doesn't have the entertainment value retail attendees are looking for. "A lot of mom-and-pop dealers see Las Vegas as a vacation that the government pays for," says an independent. "I don't know if they'll want to go to Dallas for their vacation on the government."

Assistance in preparing this story was provided by Seth Goldstein.

KIDVISION MATURES AS FORCE IN INDUSTRY

(Continued from page 68)

Club' and 'Live Action,' which have books or toys that we try to cross-promote," he says. "What we are planning with 'Magic School Bus' is a multilayered and broad-based advertising and marketing campaign."

Producer Scholastic Inc., which published the "Magic" books that are the basis for the series, has received support for the project from the National Science Foundation, the U.S. Department of Energy,

and Microsoft, among others. The programs will debut in September on PBS, with the first cassettes in stores by January, probably at \$12.98.

"Big franchises and licensed properties work great if there is enough strength behind them with the licensors," Mervis says. "However, 'Live Action' showed us that you can take a good simple idea and make it huge."

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	6	ACE VENTURA: PET DETECTIVE	Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
2	2	10	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
3	3	13	MRS. DOUBTFIRE	FoxVideo 3588	Robin Williams Sally Field	1993	PG-13	19.98
4	4	19	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
5	6	43	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
6	5	11	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
7	10	3	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
8	8	5	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
9	7	19	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
10	9	9	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
11	11	3	PENTHOUSE: DREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
12	14	20	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
13	16	2	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
14	24	2	THE WHO: 30 YEARS OF MAXIMUM R&B LIVE	MCA Music Video 11066	The Who	1994	NR	29.98
15	21	2	1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS	ABC Video 44039	Various Artists	1994	NR	19.95
16	13	8	HERE'S JOHNNY: 1970-1980	Carson Productions Group Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99
17	20	8	PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
18	15	8	HERE'S JOHNNY: 1980-1990	Carson Productions Group Buena Vista Home Video 2781	Johnny Carson	1994	NR	14.99
19	23	7	PLAYBOY: SENSUAL FANTASY FOR LOVERS	Playboy Home Video Uni Dist. Corp.	Various Artists	1994	NR	29.95
20	19	12	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
21	17	12	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
22	22	5	NIRVANA: TRIBUTE TO KURT COBAIN	MVD Video 3049	Nirvana	1994	NR	14.98
23	12	8	HERE'S JOHNNY: 1960-1970	Carson Productions Group Buena Vista Home Video 2733	Johnny Carson	1994	NR	14.99
24	27	3	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R	19.98
25	36	91	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
26	26	7	ACE OF BASE: THE SIGN	Arista Records Inc. BMG Video 15728	Ace Of Base	1994	NR	9.98
27	28	27	PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
28	25	37	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
29	18	7	HERE'S JOHNNY (BOX SET)	Carson Productions Group Buena Vista Home Video 2940	Johnny Carson	1994	NR	59.99
30	RE-ENTRY		RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
31	RE-ENTRY		BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	19.98
32	32	6	PENTHOUSE: LETTERS VOLUME 2	Penthouse Video A*Vision Entertainment 50774	Various Artists	1994	NR	29.95
33	NEW ►		THE JUNGLE KING	Golden Films Sony Wonder 49604	Animated	1994	NR	14.98
34	34	2	PINKY	FoxVideo 8544	Jeanne Crain Ethel Waters	1949	NR	19.98
35	29	15	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
36	RE-ENTRY		THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	19.95
37	35	16	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
38	30	24	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
39	38	2	LITTLE RASCALS COLL.: VOL. 2	RHI Entertainment Inc. Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.95
40	33	2	A STREETCAR NAMED DESIRE	Warner Bros. Inc. Warner Home Video 35571	Vivien Leigh Marlon Brando	1951	PG	39.99

● 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.

Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

Hammer, "It's All Good—The Funky Headhunter," Warner Reprise Video, 40 minutes, \$14.98.

Second longform from the PG-13-rated rapper is a mélange of clips and annoyingly self-aggrandizing snippets of Hammer wading through oceans of fawning fans. The musical selection features tunes culled from "The Funky Headhunter" album, including bikini-dream "Pumps And A Bump" and "It's All Good," plus Hammer's recent performance of "Don't Stop" on "The Arsenio Hall Show." There's also a segment from the Box's interview show "Box Talk," as well as other narrative footage taped while Hammer kicks back at his home in Oakland, Calif. There are a few quick shots from the album release party for "The Funky Headhunter," but most of the remaining footage revolves around the pomp and circumstance of autograph signing.

Crusade Choir performing to an inspired crowd at Morehouse is a rousing affair. The music blends with intermittent interview segments, during which Walker reveals his passion for spreading the Lord's word and bringing out the slumbering spirit in all his fans. A body-swaying "Christ Did It All" gets the performance off to a glorious start, followed by "Make It To That City," "Let The Glory," "I Will Go," and "Calling My Name."



Cachao, "Como Su Ritmos No Hay Dos," Epic Music Video, approximately 90 minutes, \$19.98.

Epic is pulling out all the stops in its major-label introduction of Cachao, honored by many—including avid fan and video director, co-producer, and relentless extra Andy Garcia—as a major voice in the Cuban music scene. The Havana-born artist has spent 60-plus years as a composer, arranger, and band leader, but it is his singular acoustic bass playing that comes to the fore in his new Crescent Moon/Epic album, "Master Sessions Volume I." Feature-length complementary video depicts Cachao magnificently performing all of his roles, including his part in the historic "Cachao, Mambo & Descarga" concert that was part of the 1992 Cuban Music Festival in Miami. Prolonged interview segments conducted in Spanish with English subtitles may be a bit of a stretch for Cachao newcomers, but the music will keep them hooked.

Hezekiah Walker, "Live In Atlanta At Morehouse College," Benson Music Group, approximately 70 minutes, \$14.98.

Concert video featuring Walker and the brilliantly gifted Love Fellowship

creature, decides to give health a chance and joins a troupe of physically fit youngsters who dance



and jump with an energetic teen-aged teacher. The program, which happily can be adapted for beginners as well as more active children, combines kid-friendly moves such as jumping jacks and arm movements with a few more sophisticated aerobics steps. A fun and substantial workout that some parents might wish to partake in, too.

DOCUMENTARY

"There Goes An Airplane," KidVision, approximately 30 minutes, \$10.95.

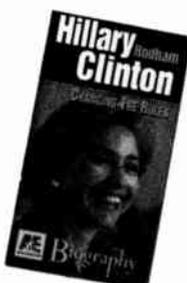
Latest in the imaginative live-action series featuring some of the most magnetic subjects for children is a high-flying adventure. Aimed at ages 3-8, the video provides viewers with upclose and personal views of commercial planes, crop dusters, military aircraft, and more. "Pilot Dave" even takes viewers on the deck of a real aircraft carrier where they can watch jets—"the fastest planes of all"—take off and land. KidVision already released "There Goes A Bulldozer" and "There Goes A Fire Truck," and complements "Airplane" with the simultaneous release of "There Goes A Police Car." Videos also can be purchased packaged with a subject-appropriate toy, for \$12.95.

"Exercise Fun With Buddy Bird," Stringer Productions (619-542-1939), approximately 30 minutes.

This children's exercise video provides a more serious, grown-up workout than some of the other titles in the burgeoning genre of kiddie-cise. Buddy Bird, an oversize, overweight

"Hillary Rodham Clinton: Changing The Rules," A&E Home Video, 50 minutes, \$19.95.

Although it could be argued that this documentary on the life and times of the present First Lady graces the marketplace a little before its time, the groundswell of interest that continues to surround Hillary likely will make it an immediate hit. Interviews with childhood friends, one of her brothers, her church youth group leader, and actor Mary Steenburgen, an Arkansas-born notable friend of Bill and Hillary,



paint a largely complimentary picture of a strong-willed woman. Video maintains a neutral position on the Whitewater situation and Hillary's undertakings at the now-infamous Rose law firm, preferring

instead to shed light on the personal side of her life and accomplishments.

"The Art Of Love: The Paintings And Writings Of Melinda Camber Porter," Blake Press (New York), approximately 30 minutes, \$9.95.

Porter, a British-born journalist, writer, and painter who now lives in Paris, has made a life and career out of the search for love in its various sizes and shapes. Her story, told via monologs and upclose footage of many of her brightly hued canvases, comes off as a bit precious but is nevertheless inspiring. She discusses her inspirations and experiences in several countries, as well as her less-than-idyllic childhood, which found her retreating into the fantasy world of books and her journals to escape her parents' fights. A well-paced chronicle of personal and professional achievement that will appeal to artists of all ilk.



INSTRUCTIONAL

"Sign Songs," Aylmer Press (608-251-0890), approximately 30 minutes, \$19.98.

On the heels of its successful "Beginning Reading & Sign Language" video for children, Aylmer Press releases this next edition that uses 11 catchy, original children's songs to enhance basic signs and skills. Ken Lonquist, who sings and plays acoustic guitar while former National Theatre of the Deaf member John Kinstler signs along, embracing various subjects close to children's hearts: getting along with peers, enjoying a sunny day outdoors, even doing the dishes. Aylmer also offers three audiocassettes featuring 10 of the 11 "Sign Songs" tunes, plus many other Lonquist songs, allowing listeners to practice their signing while listening.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appelfeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Billboard®

FOR WEEK ENDING AUGUST 6, 1994

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
*** No. 1 ***						
1	1	9	THE RETURN OF JAFAR	Walt Disney Home Video 2237	1994	22.99
2	2	43	ALADDIN	Walt Disney Home Video 1662	1992	24.99
3	4	11	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc./Warner Home Video 15500	1993	19.96
4	3	19	THE FOX AND THE HOUND	Walt Disney Home Video 2141	1981	24.99
5	6	91	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	1991	24.99
6	7	15	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment/PolyGram Video 8006311353	1994	12.95
7	5	17	WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment/MCA/Universal Home Video 81289	1993	24.98
8	NEW		THE JUNGLE KING	Golden Films/Sony Wonder 49604	1994	14.98
9	12	248	PINOCCHIO	Walt Disney Home Video 239	1940	24.99
10	14	17	THERE GOES A FIRE TRUCK!	Kidvision/A*Vision Entertainment 50700	1994	12.95
11	9	19	THERE GOES A BULLDOZER!	Kidvision/A*Vision Entertainment 50701	1994	12.95
12	11	7	REN & STIMPY: MORE STINKY STORIES	Nickelodeon/Sony Wonder 49225	1994	14.98
13	13	15	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment/PolyGram Video 8006311373	1994	12.95
14	10	15	MIGHTY MORPHIN GREEN RANGER: PART 3	Saban Entertainment/PolyGram Video 8006311393	1994	12.95
15	15	11	BARNEY'S ALPHABET ZOO	The Lyons Group 2001	1994	14.95
16	8	119	101 DALMATIANS	Walt Disney Home Video 1263	1961	24.99
17	17	27	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment/PolyGram Video 4400881193	1993	9.95
18	23	11	THE FLINTSTONES: HOORAY FOR HOLLYROCK	Hanna-Barbera Prod. Inc./Turner Home Entertainment 1206	1994	12.98
19	19	11	THE FLINTSTONES: FEARLESS FRED STRIKES AGAIN	Hanna-Barbera Prod. Inc./Turner Home Entertainment 1205	1994	12.98
20	RE-ENTRY		THE LAND BEFORE TIME	Amblin Entertainment/MCA/Universal Home Video 80864	1988	19.95
21	18	11	THE FLINTSTONES: BABE IN BEDROCK	Hanna-Barbera Prod. Inc./Turner Home Entertainment 1204	1994	12.98
22	20	15	MIGHTY MORPHIN GREEN RANGER: PART 5	Saban Entertainment/PolyGram Video 8006311433	1994	12.95
23	21	21	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK	Saban Entertainment/PolyGram Video 4400881113	1993	9.95
24	22	15	MIGHTY MORPHIN GREEN RANGER: PART 4	Saban Entertainment/PolyGram Video 8006311413	1994	12.95
25	24	17	THE MAGIC VOYAGE	Hemdale Home Video 7215	1993	19.95

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

PICTURE THIS

(Continued from page 67)

Also, "My Life" (Columbia, 194,443); "The Getaway" (MCA/Universal, 188,825); "The Piano" (LIVE, 184,151); "Another Stakeout" (Disney, 182,336); "Geronimo" (Columbia, 166,991); "Look Who's

Talking Now" (Columbia, 152,614); and "RoboCop 3" (Orion, 148,028).

FAST START: Disney appears to be the studio closest to streamlining its co-op payment procedure. A test under way reportedly limits paperwork to something akin to a 1040 tax form, according to a source. It would cover retailer requests of \$500 or less, 80%-90% of all claims. NAVD is devising a "generic log" for submission to suppliers, but Disney "beat us to the punch," says executive director Mark Engle, who's not aware of other studio activity. Presumably, NAVD and Disney will trade ideas on the subject.

SHELF TALK

(Continued from page 68)

teractive Digital Software Assn. as senior VP and general counsel.

Markels' top assignment at the upstart trade organization will be to implement and manage the new video game rating system. By Congressional order, the system, imposed after heated debate over violent content in games, must be in place by December to avoid government regulation. Markels will report to IDSA president Doug Lowenstein.

CALL FOR A PHONE: Orion Home Video asks retailers to call 310-282-2543 to learn how to earn free phones from the purchase of three copies of "Car 54, Where Are You?" Proofs of purchase must be submitted in advance to qualify.

Pro Audio

EMI Studios Diversify Beyond Audio *Film Scores Help Take Up Production Slack*

BY PAUL VERNA

NEW YORK—If the experience of a global empire like the EMI Music Studios group is any indication, one remedy for a slump in the recording business is going to the movies. Or to any other format that could inject some lifeblood into the struggling professional recording business.

In London and Los Angeles, where EMI operates its largest and most famous studios, film scoring has made up for slack business in music recording.

At EMI Music Studios U.K., managing director Martin Bengé says, "We've had to look for other businesses and opportunities, and film, video, and TV postproduction have been very good for us in that area."

Similarly, at the Capitol Tower in Los Angeles, scoring work has increased dramatically. Creative director Michael Frondelli says, "We found out we couldn't make money just making records anymore, so we decided to diversify our strategy here and . . . get into the film business. In the last month, we finished scoring 'Forrest Gump,' 'True Lies,' 'Wyatt Earp,' 'Black Beauty,' 'The River Wild,' and 'Legends.'"

The EMI studios' film success is probably more indicative of their own assets than of an industrywide trend, according to Bengé. After all, he says, EMI's legendary Abbey Road complex is in a privileged position to handle orchestral projects because of its sheer size (Studio 2 can accommodate up to 200 musicians), and the Tower is in the heart of Hollywood, a film scorer's haven.

These facilities will further exploit their respective strengths via new phone links between them that will permit near CD-quality transmission. Frondelli says, "You can actually have your engineer and your arranger in London with the London Symphony Orchestra, and you could produce [the session] from L.A."

Already, the offices of EMI Records Group North America chairman/CEO Charles Koppelman, Capitol Records president/CEO Gary Gersh, and EMI Records Group North America executive VP of A&R Don Rubin are linked to the Tower, and soon will also be linked to Abbey Road and the other EMI U.K. facilities, which include the Town House, Olympic, the Manor, and various mobile units. Some of these holdings were acquired from Virgin when EMI bought the company in 1991.

The high-end orientation of all the EMI studios places them at the cutting edge of multimedia. Frondelli says the Tower has taken on "a research-and-development atmosphere," particularly in its approach to new formats.

"I've been very aggressive about looking forward," he says. "Maybe the labels are not sure how they're going to market this new technology yet, but it's going to be there real quick, so you better be up on everything that's available."

Among the most exciting developments, according to Frondelli, is the emergence of CD-video, which relies on MPEG-1 compression to encode laserdisc-quality images and digital sound on a CD-sized disc. This fall, players will be introduced that can play audio and video CDs, opening the way for labels to include video clips of select tracks on CD releases, according to Frondelli.

The EMI studios' multimedia vision is supported by its parent company, which has allowed Frondelli and Bengé to invest in new technologies that might be prohibitively expensive to independent competitors. But EMI Music cannot guarantee a steady flow of business for its studios. In fact, the studios' success in recent years has resulted largely from their reorganization as independent profit centers rather than custom recording facilities for label projects.

Indeed, outside recording sessions

at the Capitol Tower outnumber EMI/ Capitol projects by 9 to 1, according to Frondelli, and outside projects at the upstairs Tower Mastering suites account for approximately 65% of the business. In London, non-EMI sessions make up roughly 70% of the pop/rock work done at the various studios, says Bengé, despite a recent effort to bolster in-house work.

The heated competition among high-end studios is the product of record-label belt-tightening that continues despite a reversal of the economic factors that brought it on, according to Bengé.

"It's very, very tight, and those days are here to stay," he says. "The whole industry has picked up in the last two years because the economies around the world have improved. We're seeing boom times in CD retailing, and the record companies have had very good years recently. But they're still very tight on recording budgets, and usually the area that feels the most pressure is the recording studio."

The reduction of label budgets and the growth of the home- and project-studio markets have resulted in a wholesale downscaling of recording projects, according to Bengé.

"Whereas before we would have had recording projects that would have come in for six to eight weeks, we are now getting two- to three-week projects," he says.

In L.A., where pro and home studios have been at odds for years, Frondelli takes a conciliatory approach, cooperating with manufacturers of home-recording gear rather than fighting them, and encouraging EMI artists to invest in equipment.

"If our artists are going to do records at home, we have to make sure that they get it right on tape if we want to transfer to a multitrack format and do more work on it here," says Frondelli.

Bengé concurs, saying, "In the recording side, the divide [between home and pro studios] tends to be most emphasized at the mixing stage, whereby you can put down some amazing sounds at home on your Tascam eight-track or your Alesis ADAT and get great results, but when it comes to mixing vocals or drums, this is where the professional studio remains the only option if you're serious about making international-quality product."

While the EMI studios pursue their quest to attract as wide a clientele as possible, the sessions keep rolling in and upgrades continue apace.

Bengé says an ongoing refurbishing of the Town House is going well, and a plan to equip Abbey Road's Studio 2 with a new control room is being drawn up.

Recent sessions at the London studios included INXS at the Town House, Radiohead at Abbey Road, and Paul Weller at the Manor. In Los Angeles, Frondelli reports that the Three Tenors recently stopped in to do audio and video postproduction on footage from their July 16 extravaganza at Dodger Stadium.



Pros Fly South For The Summer. Studio Sound International Inc. recently held the first South American Pro Audio Expo in Buenos Aires. The event, dedicated to the host country and to its neighbors Chile, Brazil, Paraguay, and Uruguay, took place June 8-10 at the Centro Costa Salguero. Among the attendees, from left, were leading studio designers Beth Walters and John Storyk of the Walters-Storyk Design Group; engineer/producer Roger Nichols; SSI president Chris Adams and his wife, Elsy Adams; and SSI VP Randy Adler. SSI plans similar events for next year in Argentina and Chile.

NEW PRODUCTS AND SERVICES

SOUNDTECH of Vernon Hills, Ill., has introduced the LS2HC compact, full-range speaker system. Part of Soundtech's Live Series, the LS2HC uses the company's trademark 12-inch STS woofer, a unique dual-axis radial horn, and a one-inch exit driver. Despite its compact size, the unit puts out extraordinary low-end and can handle up to 240 Watts RMS, according to the company. Soundtech is a division of Washburn International.



CAMBRIDGE SOUNDWORKS of Newton, Mass., has introduced SoundWorks by Henry Kloss, a line of compact speakers intended for use with PCs or audio workstations. Designed by veteran Kloss, the three-piece system consists of a subwoofer cabinet and two cube-shaped monitors. It can be powered by either an AC cord (included) or a 12-volt battery source. The system carries a suggested retail price of \$179.

OBX PROFESSIONAL PRODUCTS of Sandy, Utah, is replacing its popular 166 compressor/limiter/expander/gate with an updated model, the 166A, which has a suggested list price of \$549. Among the new unit's features are choice of OverEasy or classic hard knee compression; electronically balanced XLR and 1/4-inch inputs and outputs; all new expander/gate design, with continuously variable release time and 75-dB threshold range (maximum threshold +15 dB); mode switch selects from two sets of program-dependent attack and release times to tailor response for individual instruments or mixes; stereo or dual-mono operation with hardware bypass for each channel; protection against low-frequency signal distortion and overloads to digital inputs and amps; and improved chassis and front-panel visibility in low light. The original 166 was introduced in 1985.

A NEW SHURE THING: Shure of Evanston, Ill., unveils its M367 Portable Mixer, an improved version of the M267 unit. The new mixer is a six-input, portable-microphone mixer designed for such professional applications as news gathering, electronic field production, and audio mixing. It handles up to six mikes or line-level signals and can be used with any balanced, low-impedance dynamic or condenser mike.

A Shure statement says the new unit is more than 25dB quieter than its predecessor, and can be used for DAT, recordable CD, and other digital formats. Among its other improvements are LEDs and peak lights plus 12- and 48-volt phantom power.

OB TECHNOLOGIES of Seattle unveils the dB3000 Digital Optimizer, a powerful new digital audio processor for the professional audio and multimedia markets. The \$4,350 unit performs sample rate conversion, bit reduction, digital transfers, sonic enhancement, jitter removal, calibrating, and troubleshooting.



Warren Our Time. Hit songwriter Diane Warren recently stopped in at Ocean Way Studios in Los Angeles, where Giant Records act Big Mountain was recording her tune "I Would Find A Way" for its label debut. Shown, from left, are Quino from Big Mountain, Warren, James McWhinney from Big Mountain, and producer Steve Lindsey.

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 30, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	MODER ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	I SWEAR All-4-One/ D. Foster (Blitz/Atlantic)	ANYTIME, ANYPLACE Janet Jackson/ J. Jam, T. Lewis C. Jackson (Virgin)	SUMMERTIME BLUES Alan Jackson/ K. Stegall (Arista)	COME OUT AND PLAY Offspring/ T. Wilson (Epitaph)	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	TRACK RECORD (Los Angeles) Thom Wilson	BAD ANIMALS (Seattle, WA) Jason Corsaro
RECORDING CONSOLE(S)	SSL 4000E/ Trident 80	Harrison MR4	SSL 4056G	Neve VII	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Otari DTR900 II	Studer A820	Studer A827
STUDIO MONITOR(S)	Norberg/Custom TAD	Westlake HR1	UREI 813 Yamaha NS10	TAD	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	TRACK RECORD (Los Angeles) Thom Wilson	BAD ANIMALS (Seattle, WA) Brendan O'Brien
CONSOLE(S)	Neve VR	Harrison MMR4	SSL 4056G	Neve VII	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	TAD	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	FUTUREDISC Eddie Schreyer	A&M MASTERING David Collins
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	BMG Manufacturing	Evermark Nimbus, Kao Optical	DADC
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	BMG Manufacturing	Evermark Rainbo	Sonopress

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newsline...

SYNCLAVIER JOINS DIGIDESIGN: The Synclavier Co. has joined the Digidesign Development Partners Group. A statement from Lebanon, N.H.-based Synclavier says the company will make its new generation of user-interface software compatible with Digidesign hardware systems like Sound Tools II, ProTools, AudioMedia, and Session 8, as well as its own PostPro and Synclavier digital audio workstations.

In the release, Synclavier president Griffith McRee says, "We view our relationship with Digidesign as a singular opportunity. Not only have they achieved by far the largest installed base of disc-based recording and editing products in the industry, but they have also made a tremendous commitment to supporting third-party developers."

Digidesign CEO Peter Gotcher called the deal "a key step forward in our goal of making Pro Tools a true industry-wide platform, giving customers the widest range of choice from the best range of developers in the industry."

HARMAN PAYS DIVIDEND: Harman International Industries, a public company traded on the New York Stock Exchange, has declared its first-ever cash dividend. Citing the company's recent prosperity, chairman/CEO Dr. Sydney Harman says a quarterly dividend of \$0.04 per share will be initiated Aug. 15. Harman says the action marks the firm's evolution "from a smaller, highly leveraged company to a company now operating at the rate of \$1 billion in annual sales, supported by a solid balance sheet."

BRIEFLY: Duplication facility Cargill Associates of Gardena, Calif., has expanded its production capacity by adding a Versadyne 1000 Series high-speed duping system. A Versadyne 1000 also has been delivered to Maturity Audio Video in Nairobi, Kenya... In other duplication news, Gauss reports that the continuing worldwide sales growth of audiocassette loading equipment has given the company "an important market niche" with its recently introduced automatic loaders... The Record Plant in Los Angeles has installed a Euphonix CS2000M Music System in a new suite—its fifth studio, according to a Euphonix press release. The digitally controlled analog system features Total Automation and SnapShot Recall.

HELL FREEZES OVER... and beyerdynamic is there to capture the sound. When the reunited Eagles hit the road for their highly anticipated "Hell Freezes Over" tour, they took beyerdynamic microphones with them to amplify the vocals of Don Henley, Joe Walsh, Glenn Frey, Don Felder, and Timothy B. Schmit. The units they are using, according to a beyerdynamic press release, are the M 700 TG's, touted by the company for their "warmth, smooth sound, excellent gain before feedback, and rugged construction."

PRO PEOPLE ON THE MOVE: Jazz recording producer and engineer Phil Sheridan joins the staff of McClear Pathé studio in Toronto Monday (1). Sheridan, who has worked on Grammy and Juno award-winning albums, was co-owner of the studio from 1979-84. He also has served as a jingle recordist and executive of the Jazz Alliance record label... Kristen P. Ralph has resigned her post as president/COO of the Post Group in Los Angeles. She will return to the production community, according to a statement from Post Group CEO Fred Rheinstein... Acoustical design engineer Philip J. Altenburg has joined the award-winning Walters-Storyk Design Group as design associate; Altenburg most recently was associated with Northeastern Communications Concepts Inc. of New York.

IN MEMORIAM: Billboard sends its condolences to the family and friends of Samuel Moses, partner at Gladwyne, Pa.-based Kajem Studios, who passed away June 25 at age 43.

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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 4-6, **International Country Music Workshop**, Music City Sheraton, Nashville. 615-322-9897.

Aug. 18, **Fourth Annual San Diego Music Awards**, Copley Symphony Hall, San Diego, Calif. 619-274-7362.

Aug. 18-21, **Jack The Rapper Convention**, Lake Bonavista Palace, Orlando, Fla. 407-897-6959.

Aug. 18-21, **Sixth Annual POPKOMM Music And Trade Meet**, presented by Musikkomm, Cologne Messe, Cologne. 011-49-202-278-310.

Aug. 18-27, **Twelfth Annual Rock 'N Charity Celebration**, various locations. 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. 13, **"Copyrights And Trademarks: How To Protect Your Creative Work"**, seminar presented by entertainment attorney Wallace Collins, Learning Annex, New York. 212-570-6500.

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 Din-**

ner, New York Sheraton Hotel, New York. 212-333-8188.

Sept. 24, **"How To Start And Run Your Own Record Label"**, seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Sept. 25-29, **1994 Pacific American Karaoke Business Conference**, Stouffer Esmeralda Resort, Indian Wells, Calif. 408-625-3664.

Sept. 26, **Making Multimedia Deals: The How-To Seminar Bridging The Gap Between Hollywood's Talent & Technology**, Pacific Design Center, Los Angeles. Nina Steiner, 310-288-3425.

Sept. 26, **Third Annual T.J. Martell Team Challenge Cup Golf Tournament**, Glen Oaks Club, Old Westbury, New York. Peter Kauff, 212-888-0617.

OCTOBER

Oct. 5, **Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 12-15, **National Assn. Of Broadcasters**

Radio Convention, Los Angeles Convention Center, Los Angeles. 202-429-5300.

Oct. 14-17, **Fifth Annual Chicago Music Forum**, presented by the Chicago Assn. of Musicians & Songwriters, Club UN, Chicago. 312-633-0704.

Oct. 20-22, **Nineteenth Annual Friends Of Old Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 29, **"How To Start And Grow Your Own Record Label Or Music Production Company"**, presented by Music Business File, Howard Johnson Hotel, Boston. Peter Spellman, 617-639-1971.

NOVEMBER

Nov. 2-4, **Billboard Music Video Conference And Awards**, Loews Santa Monica, Santa Monica, Calif. 212-536-5018.

Nov. 6-8, **Sixth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330.

LIFELINES

BIRTHS

Boy, Cameron Alan, to Larry and Kelly Bright, June 19 in Charlotte, N.C. She is business manager at Reflection Studios there.

Boy, Jake Josiah, to Matt and Lori Earl, July 5 in Los Angeles. She is head of publicity at Interscope Records.

Boy, Tyler Raymond, to Ed and Stacy Maxin, July 5 in Los Angeles. He is Los Angeles sales manager for Cema Distribution.

Boy, Lee Weston, to Michael and

Mary Ellen Nemer, July 14 in Royal Oak, Mich. He is manager of Harmony House Superstore No. 31 in Berkley, Mich. She is administrative assistant for the Harmony House main office and distribution center in Troy, Mich.

DEATHS

Ruby G. Tartt Henderson, 64, of a heart attack, July 1 in East Cleveland, Ohio. She was the founder, president, and CEO of Doll's Rapid Creations Inc., a music retailer there. She is survived by her husband, Lloyd; her daughter, Lorentha; her sons, Orson, Sumter, and Kermit; several grand-

children; four sisters; and a brother.

Dorothy Collins, 67, of heart failure, July 21 in Watervliet, N.Y. Collins began her career as a jazz singer with bandleader Raymond Scott, whom she later married. Scott, who died earlier this year, also recruited Collins to do jingles he created for a cigarette brand owned by the American Tobacco Co. In 1950, the company chose Collins to be a regular on "Your Hit Parade," with Scott as its musical director. She starred on the show from 1950-57. The show featured current hits performed with skits or storylines, and could be

considered a precursor of videoclips. Collins also recorded for the Coral and Top Rank labels with some chart success. In 1971, she earned a Tony nomination for her performance on Broadway in Stephen Sondheim's "Follies." The original cast album on Capitol Records features her rendition of "Losing My Mind." Her marriage to Scott ended in divorce, as did her marriage to singer Ron Holgate.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

BARBRA GIGS FIGHT AIDS: LIFEbeat, the music industry group fighting AIDS, received \$243,000 from the Barbra Streisand Foundation following her June 28 performance at Madison Square Garden. LIFEbeat was one of the charities selected to receive specially priced blocks of tickets to various Streisand concerts. The presentation was part of Gay Games Week in New York, which featured four LIFEbeat-sponsored events. For more info, call Jody Miller or Susan Burkat at 532-4099.

CHECK-ING THE Environment: Nashville's Friends of Radnor Lake, an area environmental group, received a check for \$100,000 at the June 20 opening of the Hard Rock Cafe. Hard Rock Cafe and Don Henley's Isis Fund donated the check through performances by Henley, Melissa Etheridge, and Vince Gill. For more info, contact Sid McCain at 212-333-7728.

CARNEGIE HALL CONCERT: Music For All Seasons, which provides live musical performances by professional musicians at residential

institutions including hospitals, nursing homes, geriatric centers, prisons, and schools for special children, will be the beneficiary of a gala concert Sept. 24 at Carnegie Hall. Dudley Moore will be a host and a piano soloist, with appearances also scheduled by soprano Roberta Peters, violinist Joshua Bell, and cellist Steven Isserlis. Yoav Talmi will conduct the Orchestra of St. Luke's. The concert will be followed by a gala champagne buffet. Peters and New Jersey Governor Christine Todd Whitman are honorary chairs. For more info, call 908-755-5753.

SONG AGAINST CHILD ABUSE: Justin Hayward of the Moody Blues, REO Speedwagon's Kevin Cronin, the Doobie Brothers' Jeff 'Skunk' Baxter, Lita Ford, and Lemmy of Motorhead are among those fighting child abuse by joining together in a background chorus for Mark Williamson's Peak Records debut single and video, "Prayer For Children." Net proceeds from the releases will be donated to Childhelp USA, a group involved in the prevention, treat-

ment, and research of child abuse. The organization also features a toll-free, 24-hour National Child Abuse Hotline (1-800-4-A-Child). For more info, call 310-475-8668 or fax 310-475-8895.

FLOOD RELIEF: The Eagles, along with three Atlanta radio stations, raised more than \$75,000 for Georgia's flood victims when the band donated signed memorabilia, T-shirts, concert programs, photos, and guitars for an auction held by WKLS-FM, WSTR-FM, and WZGC-FM. For more info, call Larry Solters at 213-381-2277 or fax 213-381-2275.

CALLING FOR T.J. MARTELL: The Telephone Entertainment Network (TEN), which features computerized "Celebrity Wake-Up Calls," will donate a percentage of its proceeds in each celebrity's name to the T.J. Martell Foundation for leukemia, cancer, and AIDS research. For more info, call Alyson Dutch or Paulette Kam at 310-277-6200

CANNED ASSISTANCE: The Los Angeles Regional Foodbank received more than one-half ton of

canned food collected from "Feed The Hungry While You Feed Your Ears," a food drive sponsored by Moby Disc Records, BAM Magazine, and KROQ-FM. From June 3-19, music fans who brought canned food to any of Moby Disc's seven Southern California retail outlets received \$1-\$5 off any CD in the store. Ads and news spots on the station and a two-page ad in BAM supported the drive. For more info, contact Lorie Burstein at 213-234-3030, ext. 139.

FOR THE RECORD

Rondor Music's Andy Olyphant appears in a photograph of the band Love Spit Love featured in the July 16 issue of *Billboard*.

Contrary to a story in the July 16 issue, the correct E-mail address for Alan Rowotto's folk music service on the Internet is alan@nyser-net.org.

Limbaugh's Summer Of Discontent? Critics Rushing In To Dispute Host's Facts

BY ERIC BOEHLERT

NEW YORK—The temperature this summer keeps rising on radio's most popular talk show host, Rush Limbaugh. Just as the massively popular Howard Stern ran into a buzz saw at the FCC over his allegedly indecent behavior near the peak of his popularity, conservative heavyweight Limbaugh currently is battling his most sustained attacks to date from a growing chorus of critics, ranging from the head of CBS Radio News to the president of the United States, who claim Limbaugh has a weak grasp of facts. In addition, a high-profile advertiser, under pressure from Limbaugh foes, recently opted not to renew its million-dollar contract with the host.

Criticism of Limbaugh began in earnest in May, when New Republic magazine printed a "Limbaugh Lies" column detailing what the magazine saw as factual missteps broadcast on Limbaugh's syndicated political talk show. A follow-up, "Limbaugh Lies II," was published in the Aug. 8 issue of New Republic. In June, President Clinton took the unusual step of singling out Limbaugh during an attack on radio talk show hosts who, the President claimed, peddle false, partisan information in place of facts.

Later that month, Fairness & Accuracy In Reporting (FAIR), a liberal media advocacy group, issued its "Limbaugh's Reign Of Error" report, documenting the host's alleged factual inaccuracies (e.g., Limbaugh chastising The New York Times for not writing about the Whitewater affair when, in fact, the paper broke the story in March 1992). The report struck a chord with liberal newspaper columnists across the country, who trumpeted FAIR's findings for weeks and attacked Limbaugh's credibility.

"Doodlesbury" cartoonist Gary Trudeau also took a shot at Limbaugh and his penchant for conspiracy theories. In one strip, Trudeau's fictional Limbaugh places First Lady Hillary Rodham Clinton squarely at the scene

of the Nicole Simpson murder.

Ed McLaughlin, president of EFM Media Management, which syndicates Limbaugh's daily program to 648 affiliates, dismisses the FAIR report, insisting that the left-leaning group "frankly is out to get [Rush]." He says that many of the so-called foibles documented in "Reign Of Error's" are presented out of context. McLaughlin, who once served as president of ABC Radio Networks, says the same ABC standards apply to EFM; if something is factually wrong, it is corrected on the air.

"No way," responds Brian Keliher, editor/publisher of the Flush Rush Quarterly, an anti-Limbaugh newsletter. Keliher, who monitors the show daily, says Limbaugh routinely gets things wrong and never corrects himself. Keliher recently published the first "Flush Rush" book, a collection of what Keliher sees as Limbaugh errors.

One of the most talked-about stories that Limbaugh allegedly got wrong centered on a seemingly delicious tale of political correctness, about how an eighth-grade class at the exclusive Sidwell Friends School in Washington, D.C., which Chelsea Clinton attends, was assigned to write an essay on "Why I Feel Guilty Being White." Limbaugh told listeners he picked the item up from CBS News. FAIR blasted Limbaugh after a school spokesperson said the story was untrue and CBS denied ever running such a story.

In a USA Today column responding to criticism, Limbaugh insisted that "CBS Morning Resource, a wire service for radio talk shows run by CBS' radio networks, reported the story on Jan. 6, 1994... Playboy and Heterodoxy [magazine] had both already published the story."

Larry Cooper, VP of CBS News, Radio, doesn't see it that way. An irritated Cooper tells Billboard that any radio professional would recognize that CBS Morning Resource is a show prep service, not a "wire service," and that it has no connection to CBS News. (USA Today printed Cooper's letter to the pa-

per, in which he pointed out that fact and scolded Limbaugh; Cooper spent the next day at work fielding angry phone calls from Limbaugh "ditto heads," or devotees, from around the country.) Cooper says the Morning Resource simply pointed out to interested stations that Playboy had run the item about Chelsea Clinton's school. It turns out Playboy picked up the anonymous item (70 words total) from Heterodoxy, an anti-PC attack journal.

"That's classic Rush: ready, fire, aim," says Aaron Harber, whose "After The Rush" talk show is set to debut in late August on the Boulder, Colo.-based USA Talk Network (Billboard, July 16). Harber's daily show will offer

(Continued on page 81)



Everybody Say One. EastWest recording artist Billy Lawrence visited WRXB Tampa, Fla., while promoting her debut album, "One Might Say." Pictured, from left, are Joe Diaz, EastWest Southeast regional manager; WRXB jock Tim Lawrence; and WRXB PD Rob Simone.

Atlantic Plays B-Tribe In Tunnel Traffic Label Sets Up Transmitter Next To Holland Tunnel

BY JIM BESSMAN

NEW YORK—High-powered record companies frustrated by lack of commercial radio airplay may have a new alternative if Atlantic Records' experiment with a low-powered station at the New York-New Jersey Holland Tunnel works out.

The label has just installed a transmitter on the roof of a Texaco station blocks away from the toll plaza at the tunnel's Jersey entrance. During morning rush hour, summer interns hoof about wearing sandwich boards advertising the station's 1510 AM frequency, urging motorists stalled in tunnel-entrance congestion to tune in and hear a special broadcast of B-Tribe's current single, "You Won't See Me Cry."

To further entice listeners, the interns wear colorful sombreros—tying in with the group's flamenco-based house sound. Their signs say, "Listen to 1510 AM for the next 500 feet—Music by B-Tribe," or "Take a traffic jam vacation."

"According to the Port Authority, 1.8 million people drive to Manhattan every day," says Atlantic VP of promotion Danny Buch. "Last week, 90,000 used the Holland Tunnel each day. So you have captive consumers stuck in their cars and not going anywhere. The question is, 'Why has no one else done this?'"

Buch says the principle is the same as that used at information stations at airports, construction sites, and amusement/theme parks like Walt Disney World and Opryland. "When I hit on the idea, it was like light bulbs flashing in my head," he says. "Put a low-power signal in an area of high traffic concentration. You can add up the cume of all the stations in the Midwest and they don't even come close to what we're able to hit with this. The [time spent listening] is a guaranteed 15 to 20 minutes for getting our music exposed, and eventually we want to do retail tie-ins and cash prize giveaways."

The "relatively inexpensive" 24-hour, 100-watt signal is called Underground Radio Atlantic and will eventually program other label product, says Buch, who is looking into putting up permanent signs on both sides of the tunnel as well as building transmitters outside other Manhattan tunnel and bridge locations. He says negotiations are currently under way with a landlord on the Canal Street, Manhattan side of the Holland Tunnel to erect a transmitter for serving traffic headed the opposite way.

Low-power radio transmission, Buch says, requires no licensing. But the main concern is securing private placements for the transmitters, since dealing with the New York/New Jersey Port Authority regulating body can be a far more complicated proposition than dealing with the FCC. Thus, Buch's efforts to bring the New York/New Jersey Lincoln Tunnel in line like the Holland Tunnel are difficult due to a highway entrance on the Jersey side.

The Manhattan entrance is a regular street and therefore is less problematic.

"The signal sucks, I ain't bullshitting, but you can hear it a good couple blocks," says Buch, who notes that the signal can't extend deeper into the tunnels without dealing with the Port Authority. But a couple of blocks may be all that's needed to reach millions of frustrated commuters slowly funneling into the city's tunnels and bridges. "The idea would be useless if not for the fact that in New York City, you're guaranteed traffic in these locations."

Buch adds that "any city that has major traffic congestion is a perfect candidate" for similar stations, and suggests that the Callahan Tunnel in Boston and Sunset Boulevard in Los Angeles may be the next targets for an Underground Radio Atlantic network expansion.



Atlantic Records is using a low-powered AM station outside the Holland Tunnel's New Jersey entrance to promote B-Tribe's current single, "You Won't See Me Cry." In the spirit of B-Tribe's flamenco-based sound, Atlantic staffers and interns were decked out in sombreros and sandwich boards outside the tunnel to announce the broadcast. Pictured, from the top, are Atlantic national manager of rock promotion Jon Nardachone, VP of promotion Danny Buch, and senior VP Andrea Ganis.

Additions To Billboard's Seminar Lineup Four Facilitators Join Panels For September Meet

NEW YORK—Four facilitators have been added to the lineup for the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 8-10 at the New York Hilton and Towers hotel.

Consultant Jerry Clifton of New World Communications will co-facilitate a panel titled "How To Get The Most Out Of Your Consultant," along with previously announced facilitators Guy Zapoleon and Bill Richards of Zapoleon/Richards Consulting.

That session is scheduled for Sept. 10 at 3:30 p.m.

A discussion on breaking an artist

will focus on the changing face of label promotion, and the roles that charts and radio play in the success of an artist, will be held Sept. 10 at 11 a.m.

WPLJ New York APD Mike Preston will co-facilitate the AC format session along with Billboard's AC chart manager, Steve Graybow, and another facilitator to be announced shortly.

The AC session will be held Sept. 9 at 2 p.m.



CLIFTON



ANTHONY



LAMBERT



PRESTON

Metal Peddling WAXQ In N.Y. Market Young Station Gains On Classic Rock Mainstays

AS FORMAT CHANGES go, none could be more dramatic than a switch from Mozart to Megadeth; just ask the former listeners of WNCN New York.

When that station made a surprise switch from classical to hard rock WAXQ (Q104.3) last December, the move inspired a couple hundred letters, and even a dozen picketers who paraded outside the station the night of the change.

To their credit, GM Randy Bongarten and consultants Bob Elliot and John Parikhal were able to keep the change completely under wraps until the last minute—a remarkable achievement in the gossipy, backyard-fence atmosphere of the radio business. It was not until the day before the switch that a rumor of an impending format change, reportedly to AC, made the rounds. "They were half right," says Elliot, now the station's PD. "We went AC/DC."

Positioned as "Pure Rock," the station blazed onto the air in a loud, music-intensive blitzkrieg and, in the competitive New York market, subsequently was able to move ahead 1.6-2.0 12-plus in the spring Arbitron ratings, its second full book in the format. That spring share put WAXQ 20th in the market, just one slot below legendary album rock rival WNEW (2.2-2.3).

Although WNEW stopped its ratings slide in the spring book—an achievement Elliot says he earnestly believes the station should be proud of—it also appeared riddled with vulnerabilities, leaving it open to an attack from a new competitor targeting the younger end (18-34) of the heritage station's audience.

Most notably, there was a problem with the veteran station's presentation. "WNEW personalities have each been on the air 107 years, and they talk a lot," says Elliot. For that reason, he pointed his station in a low-personality, music-intensive direction, and painstakingly sought jocks who sound real on the air. "If they [WNEW] have announcers that taught Marconi how to use a microphone, we're going to have announcers that are kind of new and don't talk a lot," says Elliot. "It's a lot easier for us, because we don't come in with any baggage."

Finding all of those personalities took Elliot nearly six months, during which time he says he listened to more than 1,000 audition tapes. "I wanted to find a bunch of announcers that didn't sound like disc jockeys, and it took a long time," he says.

Because he wants the station to sound different from the competition, Elliot also carefully monitors what the jocks say on those occasions when they are allowed to open the mic. "Anytime the jocks use a cliché or crutch that normal people wouldn't use [e.g. 'the late, great Jimi Hendrix'], I say, 'Now tell me how in real life people would use this.'"

Elliot says many people believe WAXQ has gotten softer since its hard-rocking sign-on. "In essence, it has not—it's just gotten more familiar," he says. "Familiarity breeds softness. When we started, everything we were playing was totally unfamiliar."

Elliot says WAXQ enjoys one advantage other hard rock stations don't—it can play older records. "In most mar-

kets, a lot of the older rock stuff was totally burned up, but [here] you've got WNEW playing 11,000 songs in no regular rotations and [classic rock WXRK] K-Rock talking 11 hours a day, so we were able to take some of that [older] stuff."

The station maintains a balance of 65% currents and re-currents to 35% oldies.

Here's a recent afternoon hour: Cracker, "Low"; Nirvana, "In Bloom"; Love/Hate, "Spinning Wheel"; Jimi Hendrix, "Crosstown Traffic"; Soundgarden, "Come Together"; Gilby Clarke, "Cure Me Or Kill Me"; Led Zeppelin, "Rock And Roll"; Stone Temple Pilots, "Vaseline"; Eleven, "Reach Out"; Live, "Selling The Drama"; AC/DC, "Live Wire"; and Living Colour, "Sunshine Of Your Love."

Elliot says the station focuses on two basic musical styles; hard rock, which he defines as AC/DC, Guns N' Roses, and Aerosmith, and "harder new rock" (Soundgarden, Pearl Jam, Smashing Pumpkins). "We try to avoid any classic rock songs like Doors or Steppenwolf, and the very pop alternative like Tori Amos and R.E.M. It has to be loud and guitar-based, no synthesizers."

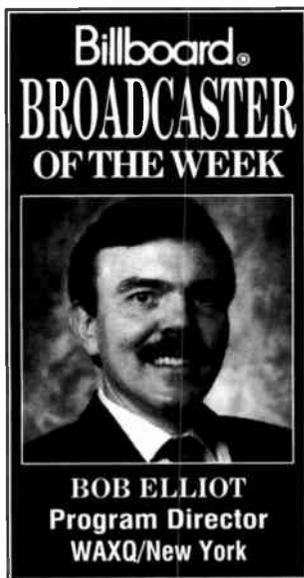
Elliot got started in radio in the late '60s in Columbia, Md., and has worked at 14 different stations in his career, including WPTR Albany, N.Y., WLCS Baton Rouge, La., WSEZ Greensboro, N.C., and WDAK Columbus, Ohio. Elliot says that in the last 15 years he has consulted 159 different stations, first at Burkhardt/Abrams, which he joined in 1980, and later at Joint Communications.

As the consultants for WNCN, Elliot and Joint's Parikhal did a format search for Bongarten, and found seven holes in the market. After they decided that young-end album rock had the most potential, Elliot furtively began going about the process of pulling the new format together. He purchased \$4,000 worth of CDs, classified and categorized them into Selector from home, then cut sweepers and promos for WAXQ at a friend's station in Atlanta, where he was then living. To avoid any leaks from prying eyes along the way, he wrote "Seattle master" on everything he recorded for WAXQ. Then, on Dec. 17, 1993, he wheeled a suitcase full of CDs into the station and launched the new format.

Although he initially planned on programming the station himself for just a few months, Elliot changed his mind when it came time to hand over the reins. "We interviewed a lot of PD candidates, and everyone wanted to fix what we had done," he says. "It was like an ABC Monday Night movie with a surrogate mother who then decides she wants to keep the baby. I didn't want to give it to anyone."

As passionate as he is about the station, Elliot says it is only one of his four current business priorities. He remains a partner in Joint Communications, and currently consults 25 stations. He also is involved in the research end of Joint's business. In addition, he owns three stations (WABJ/WQTE Adrian, Mich., and WFPS Freeport, Ill.), and holds a CP for an additional Michigan station which he is hoping to build soon.

PHYLLIS STARK



Adult Alternative A Magnet For Affluence

NEW YORK—Adult alternative is a mass-appeal music format that attracts the most affluent listeners in several ethnic groups, according to a new study of the format from Katz Radio Group.

Adult alternative first emerged as a distinct format in 1983, when stations began combining jazz, new age, and AC music. The format gained even wider acceptance in 1987 when KMET Los Angeles changed from album rock to

KTWV (the Wave).

Today, 80% of adult alternative listeners fall in the advertiser-friendly 25-54 demo, and 40% of those listeners are in the 35-44 age range. The format's listeners also tend to be heavy consumers of luxury items, according to the study.

In fact, adult alternative music is so closely associated with upscale consumers that many advertisers, including Coca-Cola, General Motors, Ameri-

can Express, and even the U.S. Postal Service, have used the music in their ads to appeal to this audience, the study notes.

Seventy-one percent of the format's listeners are white, and 28% are black. This breakdown resembles the U.S. population, which is 86% white and 11% black, more than most other radio formats.

Adult alternative now has the high-

(Continued on page 81)

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	11	★★★ NO. 1 ★★★ CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	ELTON JOHN 5 weeks at No. 1
2	2	2	14	IF YOU GO SBK 58166/EMI	JON SECADA
3	4	4	13	I SWEAR BLITZ 87243/ATLANTIC	ALL-4-ONE
4	3	3	19	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	MADONNA
5	7	8	11	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP/ME'SHELL NDEGECELLO
6	5	5	17	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	TONI BRAXTON
7	6	7	11	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
8	8	6	19	BEAUTIFUL IN MY EYES SBK 58099/EMI	JOSHUA KADISON
9	10	15	6	THE WAY SHE LOVES ME CAPITOL 58167	RICHARD MARX
10	11	13	12	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET
11	9	9	24	THE SIGN ARISTA 1-2653	ACE OF BASE
12	18	21	8	DON'T TURN AROUND ARISTA 1-2691	ACE OF BASE
13	22	23	7	STAY (I MISSED YOU) RCA 62870	LISA LOEB & NINE STORIES
14	16	18	15	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
15	13	14	8	AIN'T GOT NOTHING IF YOU AIN'T GOT... COLUMBIA ALBUM CUT	MICHAEL BOLTON
16	12	11	32	EVERYDAY ATLANTIC 87300	PHIL COLLINS
17	14	10	32	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
18	19	22	5	YOU CAPITOL 58195	BONNIE RAITT
19	17	17	9	MAYBE LOVE WILL CHANGE YOUR MIND MODERN 98270/ATLANTIC	STEVIE NICKS
20	15	12	22	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	BONNIE RAITT
21	20	16	21	BABY I LOVE YOUR WAY RCA 62780	BIG MOUNTAIN
22	21	19	13	TELL ME WHERE IT HURTS REUNION 62813/RCA	KATHY TROCCOLI
23	24	27	4	YOU BETTER WAIT COLUMBIA 77580	STEVE PERRY
24	23	20	15	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
25	25	24	26	STREETS OF PHILADELPHIA COLUMBIA 77384	BRUCE SPRINGSTEEN
26	35	—	2	BUT IT'S ALRIGHT ELEKTRA 64524	HUEY LEWIS & THE NEWS
27	26	30	5	RETURN TO POOH CORNER COLUMBIA ALBUM CUT	KENNY LOGGINS
28	34	39	3	WILLING TO FORGIVE ARISTA 1-2680	ARETHA FRANKLIN
29	33	37	4	FRUITCAKES MARGARITAVILLE ALBUM CUT/MCA	JIMMY BUFFETT
30	27	25	15	MR. JONES DGC ALBUM CUT/GEFFEN	COUNTING CROWS
31	30	33	5	HARD LUCK WOMAN MERCURY ALBUM CUT	GARTH BROOKS
32	29	26	16	MISLED 550 MUSIC 77344	CELINE DION
33	31	29	14	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	♀
34	RE-ENTRY	2		PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	SEAL
35	32	32	6	I'LL REMEMBER YOU ARISTA 1-2678	ATLANTIC STARR
36	NEW ▶	1		★★★ HOT SHOT DEBUT ★★★ THINK TWICE 550 MUSIC 77545	CELINE DION
37	37	38	22	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
38	39	36	16	THE WOMAN IN ME CAPITOL 58154	HEART
39	36	28	22	COMPLETELY COLUMBIA 77376	MICHAEL BOLTON
40	38	34	3	ANY TIME, ANY PLACE VIRGIN 38435	JANET JACKSON

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	1	1	3	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
2	3	3	5	THE POWER OF LOVE 550 MUSIC 77230	CELINE DION
3	2	4	14	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL
4	4	2	6	BREATHE AGAIN LAFACE 2-4054/ARISTA	TONI BRAXTON
5	5	5	6	BECAUSE THE NIGHT ELEKTRA 64595	10,000 MANIACS
6	7	6	6	HAVING A PARTY WARNER BROS. 18424	ROD STEWART
7	9	8	8	SAID I LOVED YOU... BUT I LIED COLUMBIA 77260	MICHAEL BOLTON
8	6	7	8	PLEASE FORGIVE ME A&M 0422	BRYAN ADAMS
9	10	10	19	DREAMLOVER COLUMBIA 77080	MARIAH CAREY
10	—	—	12	ALL ABOUT SOUL COLUMBIA 77254	BILLY JOEL

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

'Nevermore' Quoth The Promo Directors

LOS ANGELES—While every radio promotion and marketing executive surely can recall promotions he'd rather forget, many also have stories of promotions that went so horribly awry they've vowed never to try them again.

Paige Nienaber, VP of fun and games at consultancy New World Communications, shudders when he hears the words "scavenger hunt."

"It was successful, but the most incredible pain, because you learn right away there is no such thing as a definitive item," he says. "We sat around thinking of new items for a 30-day scavenger hunt, and were ready to kill each other."

Problems arose on such scavenger items as the biggest book. People brought in entire encyclopedia collections, claiming that since the page numbers run consecutively from volume to volume, the set was one big book broken into parts.

"We got sued three times during that contest," he says. "I guess I would do it again, but I would medicate myself heavily first."

Another Nienaber nightmare was his Bon Jovi promotion for the song "Lay Your Hands On Me," in which a prize was awarded to the person who kept his hands on a photo of the band for the longest time.

The last two remaining contestants were an energized 8-year-old and a man with a colostomy bag, in a wheelchair. Fearing that the two would attempt to outlast one another, the record label gave in and awarded both contestants a trip to see the band.

Sheila Silverstein, promotion director of WPOC Baltimore, says she'll never do sampling for a client again. For 25 days, the station promoted a certain beverage product, a promotion that (pardon the pun) left listeners with a bad taste in their mouths.

"It tasted so horrible," she says. "The looks on people's faces were awful. They were wondering where they could spit the stuff out. If a client wants us to do sampling, they're going to have to provide their own people to do it."

WQX (Q101) Chicago director of marketing Sam Gennaway learned about block parties the hard way.

"I'll never do a simple, ordinary block party again," he says. "This is my first radio job, so everything is still pretty new to me. I always thought you should go into the neighborhoods where your listeners are. Well, we went to someone's block party and it was only kids under 12 and their grandmothers. There wasn't anyone close to our demo."

WCBS-FM New York director of marketing and promotion Ted Kelly says his mashed-potato contest at sister WOGL Philadelphia resembled a Fellini movie.

"We had three giant wading pools filled with chips for people to crush," he says. "So we got those rubber fisherman's wading pants." Little did Kelly know that large rubber pants and greasy potato chips don't mix. Contestants began falling down in the wading pools. "All I saw was a major lawsuit, but luckily it didn't happen," he says.

Kelly was particularly amazed that the AE who represented the client couldn't understand why Kelly didn't want to do this promotion again.

Par Broadcasting director of mar-



by Carrie Borzillo

keting Chris Ryan remembers the longest promotion day of his career. He did a basic key/car giveaway promotion for a classic Corvette. After 102 tries, the contestants broke the ignition and Ryan had to begin the entire event over again.

Kurt Steier, director of marketing at WIOD/WHQT/WFLC Miami, says there are three things he will never do again: go unprepared to a meeting on what the station can offer, wear a mascot outfit, and serve cherry pie at a pie-eating contest. (It doesn't sit well, he says).

IDEA MILL: TASTY MORNING MEN

In an attempt to get a key to the city of San Francisco, which is given to civic-minded people, KITS (Live 105) sent morning show regular Chuck Farnham to City Hall covered in pudding to feed the homeless. People spooned the pudding off Farnham, but the "charitable" effort apparently wasn't enough to earn him a key to the city.

KMOX St. Louis has teamed with a food company in the area to create Kevin [Horri]gan and Charles [Brennan] red wine vinaigrette salad dressing to benefit the Assistance League Of St. Louis. The dressing is named after two station hosts.

On Aug. 7, Live 105's "Green Team" volunteers will head to Alcatraz to pick up litter, scrub walls, and plant trees. Volunteers will be fed bread and water (i.e. sandwiches and Calistoga water) and get a free tour of the prison.

(Continued on next page)

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	2 WKS	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	13	BLACK HOLE SUN SUPERUNKNOWN	4 weeks at No. 1 ♦ SOUNDGARDEN A&M
2	2	2	5	LOVE IS STRONG VOODOO LOUNGE	♦ ROLLING STONES VIRGIN
3	4	6	9	VASOLINE PURPLE	♦ STONE TEMPLE PILOTS ATLANTIC
4	6	8	10	SELLING THE DRAMA THROWING COPPER	♦ LIVE RADIOACTIVE/MCA
5	3	3	20	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	♦ COLLECTIVE SOUL ATLANTIC
6	7	7	16	FAR BEHIND CANDLEBOX	♦ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
7	5	4	16	BIG EMPTY PURPLE	STONE TEMPLE PILOTS ATLANTIC
8	11	16	4	YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE	STEVE PERRY COLUMBIA
9	10	11	10	FALL DOWN DULCINEA	♦ TOAD THE WET SPROCKET COLUMBIA
10	12	12	9	SAIL AWAY SAIL AWAY	GREAT WHITE ZOO
11	9	9	23	BACKWATER TOO HIGH TO DIE	♦ MEAT PUPPETS LONDON/ISLAND
12	13	10	13	I STAY AWAY JAR OF FLIES	♦ ALICE IN CHAINS COLUMBIA
13	15	21	5	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN	♦ SPIN DOCTORS EPIC
14	14	17	9	LOSIN' YOUR MIND PRIDE & GLORY	♦ PRIDE & GLORY Geffen
15	8	5	17	TAKE IT BACK THE DIVISION BELL	♦ PINK FLOYD COLUMBIA
16	18	19	6	LOW RIDER "THE ENDLESS SUMMER II" SOUNDTRACK	♦ GARY HOEY REPRISE
17	16	15	7	DEUCE KISS MY ASS	LENNY KRAVITZ MERCURY
18	39	—	2	PUSH COMES TO SHOVE PUSH COMES TO SHOVE	JACKYL Geffen
19	28	34	4	RAIN KING AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
20	31	—	2	WALK ON MEDLEY WALK ON	BOSTON MCA
21	19	20	11	WILD NIGHT ♦ JOHN MELLENCAMP/ME'SHELL NDEGECELLO DANCE NAKED	MERCURY
22	17	14	12	LONGVIEW DOOKIE	♦ GREEN DAY REPRISE
23	30	35	4	COME OUT AND PLAY SMASH	♦ OFFSPRING EPITAPH
24	25	29	5	ROCK IT STEVE MILLER BAND BOX SET	STEVE MILLER BAND CAPITOL
25	36	—	2	HOLD MY HAND CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
26	22	18	14	ROUND HERE AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/Geffen
27	20	13	12	CRAZY GET A GRIP	♦ AEROSMITH Geffen
28	23	28	9	ELDERLY WOMAN BEHIND THE COUNTER... PEARL JAM VS.	PEARL JAM EPIC
29	27	27	26	NO EXCUSES JAR OF FLIES	♦ ALICE IN CHAINS COLUMBIA
30	26	26	23	SPOONMAN SUPERUNKNOWN	♦ SOUNDGARDEN A&M
31	21	22	14	GET OFF THIS KEROSENE HAT	♦ CRACKER VIRGIN
32	37	33	17	WHAT DO YOU WANT FROM ME THE DIVISION BELL	PINK FLOYD COLUMBIA
33	35	36	3	YOU GOT ME ROCKIN' VOODOO LOUNGE	ROLLING STONES VIRGIN
34	29	25	19	KEEP TALKING THE DIVISION BELL	PINK FLOYD COLUMBIA
35	34	37	4	ROCKET SIAMISE DREAM	♦ SMASHING PUMPKINS VIRGIN
36	24	23	14	NO ONE TO RUN WITH WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND EPIC
37	32	32	22	DISSIDENT VS.	PEARL JAM EPIC
38	33	30	21	DISARM SIAMISE DREAM	♦ SMASHING PUMPKINS VIRGIN
39	NEW ▶	1	1	***HOT SHOT DEBUT*** CURE ME... OR KILL ME... PAWNSHOP GUITARS	GILBY CLARKE VIRGIN
40	NEW ▶	1	1	BREATHE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	♦ COLLECTIVE SOUL ATLANTIC

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	9	LOW KEROSENE HAT	♦ CRACKER VIRGIN
2	3	3	14	MARY JANE'S LAST DANCE ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
3	2	2	4	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH Geffen
4	5	4	15	DAUGHTER VS.	PEARL JAM EPIC
5	4	5	8	ALL APOLOGIES IN UTERO	♦ NIRVANA DGC/Geffen
6	7	6	42	PLUSH CORE	♦ STONE TEMPLE PILOTS ATLANTIC
7	6	7	6	MR. JONES AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/Geffen
8	—	9	9	YOU CANDLEBOX	♦ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
9	10	—	13	BAD THING BROTHER	♦ CRY OF LOVE COLUMBIA
10	9	8	14	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 38 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	2 WKS	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	11	COME OUT AND PLAY SMASH	*** No. 1 *** 2 weeks at No. 1 ♦ OFFSPRING EPITAPH
2	3	3	8	VASOLINE PURPLE	♦ STONE TEMPLE PILOTS ATLANTIC
3	4	6	9	PRAYER FOR THE DYING SEAL	♦ SEAL ZTT/SIRE/WARNER BROS.
4	2	1	12	FALL DOWN DULCINEA	♦ TOAD THE WET SPROCKET COLUMBIA
5	10	23	3	EINSTEIN ON THE BEACH DGC RARITIES VOL. 1	COUNTING CROWS DGC/Geffen
6	5	4	16	BLACK HOLE SUN SUPERUNKNOWN	♦ SOUNDGARDEN A&M
7	7	9	8	STAY (I MISSED YOU) "REALITY BITES" SOUNDTRACK	♦ LISA LOEB & NINE STORIES RCA
8	8	18	4	BASKET CASE DOOKIE	♦ GREEN DAY REPRISE
9	9	11	6	LABOUR OF LOVE MARVIN THE ALBUM	♦ FRENTE! MAMMOTH/ATLANTIC
10	12	15	5	HEADACHE TEENAGER OF THE YEAR	♦ FRANK BLACK 4AD/ELEKTRA
11	6	5	10	GIRLS & BOYS PARKLIFE	♦ BLUR SBA/EMI
12	14	16	5	SAINTS LAST SPLASH	♦ THE BREEDERS 4AD/ELEKTRA
13	11	7	14	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	♦ COLLECTIVE SOUL ATLANTIC
14	20	24	3	ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB	SHERYL CROW A&M
15	16	30	3	UNDONE - THE SWEATER SONG WEEZER	♦ WEEZER DGC/Geffen
16	13	10	11	BIG EMPTY PURPLE	STONE TEMPLE PILOTS ATLANTIC
17	26	—	2	***AIRPOWER*** AM I WRONG LOVE SPIT LOVE	♦ LOVE SPIT LOVE IMAGO
18	25	29	3	***AIRPOWER*** FAR BEHIND CANDLEBOX	♦ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
19	23	—	2	***AIRPOWER*** SHRINE ENCENDEDOR	♦ THE DAMBUILDERS EASTWEST
20	19	17	14	CLOSER THE DOWNWARD SPIRAL	♦ NINE INCH NAILS NOTHING/TVT/INTERSCOPE
21	21	12	21	LONGVIEW DOOKIE	♦ GREEN DAY REPRISE
22	15	13	9	AFTERNOONS & COFFEESPOONS GOD SHUFFLED HIS FEET	♦ CRASH TEST DUMMIES ARISTA
23	28	—	2	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN	♦ SPIN DOCTORS EPIC
24	22	20	8	SABOTAGE ILL COMMUNICATION	♦ BEASTIE BOYS CAPITOL
25	27	25	6	THE SUN DOES RISE TAKE ME TO GOD	♦ JAH WOBBLE ISLAND
26	18	8	18	SELLING THE DRAMA THROWING COPPER	♦ LIVE RADIOACTIVE/MCA
27	17	14	8	IT'S OVER NOW TRIP	♦ CAUSE & EFFECT ZOO
28	29	28	3	IF I ONLY HAD A BRAIN ONE STEP AHEAD OF THE SPIDER	♦ MC 900 FT. JESUS AMERICAN/WARNER BROS.
29	RE-ENTRY	23	23	BACKWATER TOO HIGH TO DIE	♦ MEAT PUPPETS LONDON/ISLAND
30	24	19	12	CORNFLAKE GIRL UNDER THE PINK	♦ TORI AMOS ATLANTIC

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 400 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

SPRING '94 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'93	'93	'93	'94	'94	Call	Format	'93	'93	'93	'94	'94
MIAMI—(11)													
WEDR	R&B	7.9	6.6	7.1	6.9	7.4	WHYI	top 40	4.4	4.1	5.0	4.5	3.8
WLYF	AC	5.9	5.4	6.2	6.3	6.1	WIOD	N/T	3.3	3.0	3.8	3.0	3.6
WRTD	Spanish	4.0	4.7	4.9	5.0	5.6	WSHE	album	3.9	3.0	3.5	2.9	3.3
WPWV	top 40	5.1	4.7	5.3	5.9	4.9	WWSX	oldies	2.3	2.8	2.6	3.0	2.9
WKIS	country	3.1	3.8	4.5	3.8	4.8	WWSX-AM	Spanish	2.0	3.0	1.6	1.6	2.8
WQI	Spanish	4.8	5.4	4.9	4.3	4.7	WTMI	classical	2.1	3.1	2.6	3.1	2.7
WFLC	AC	4.1	3.9	4.2	4.1	4.1	WTPX	AC	2.9	2.9	2.0	1.8	2.5
WXDJ	Spanish	3.9	4.4	4.8	4.7	4.0	WZTA	cls rock	2.6	2.6	2.6	2.8	2.5
WHQT	R&B adult	4.6	3.9	5.6	4.7	3.8	WLVE	adult alt	2.7	2.7	2.7	2.9	2.4
							WINZ	N/T	2.3	2.1	2.2	1.8	2.2
							WQBA-AM	Spanish	2.8	1.9	1.4	1.7	2.0
							WQAM	N/T	1.9	1.7	1.5	1.8	1.9
							WQBA-FM	Spanish	1.8	1.3	1.4	1.9	1.7
							WSUA	Spanish	5	—	9	9	1.7
							WCMQ-FM	Spanish	2.0	2.1	1.9	2.1	1.2
							WRBD	R&B	4	5	8	7	1.2
							WAXY	oldies	1.2	1.6	1.4	1.7	1.0

ADULT ALTERNATIVE

(Continued from page 79)

est came in its history, having posted a 67% gain from 1992 to 1993 and a 140% increase in the past six years.

The study also showed some interesting come gains and losses for other formats over the last six years. Scoring the biggest come growth was oldies, which was up 252%. Spanish posted an impressive 206% growth. Other formats also scored remarkable gains between the fall of 1987 and the fall of 1983, including N/T (111%), R&B (102%), and easy listening (79.5%). Also gaining were country (22.5%), classical (14%), and all-news (14%).

Meanwhile, three formats showed six-year declines in come: top 40 (-16%), album rock (-14%), and soft

Call	Format	'93	'93	'93	'94	'94
WVEE	R&B	13.3	13.2	13.5	12.9	11.1

CRITICS CHALLENGE LIMBAUGH'S 'FACTS'

(Continued from page 78)

in late August on the Boulder, Colo.-based USA Talk Network (Billboard, July 16). Harber's daily show will offer a counterpoint to Limbaugh's attacks, according to the host, who hopes to put an end to what he sees as Limbaugh's on-air "free ride."

On the advertising side of Limbaugh's show, the dust recently settled from a high-profile ruckus. Back in February, the Florida Department of Citrus, the marketing arm of the Florida Citrus Commission, announced

Call	Format	'93	'93	'93	'94	'94
WKHX-FM	country	9.6	7.4	8.9	9.2	10.5
WSB-FM	AC	6.5	5.6	6.2	6.4	6.3
WPCH	AC	8.0	8.1	7.1	6.9	6.1
WSB-AM	N/T	5.3	6.7	5.6	6.2	5.9
WNNX	modern	4.1	4.9	4.0	4.3	5.6
WKLS	album	4.6	5.0	4.8	5.3	5.5
WSTR	top 40	6.2	6.3	7.2	5.7	5.2
WYAY	country	4.1	3.9	4.9	5.1	4.8
WVAL	R&B adult	5.9	5.3	5.0	4.8	4.6
WFOJ	oldies	4.1	4.8	3.8	3.8	4.1
WGST-AM	N/T	5.6	6.5	3.8	3.6	3.8
WZGC	cls rock	4.8	3.4	3.5	3.5	3.3
WJZF	N/T	1.1	9	1.0	2.5	2.7
WAOK	religious	1.9	3.1	2.4	2.7	2.3
WGST-FM	N/T	—	4	9	1.8	1.8
WCNN	sports	6	7	9	1.1	1.0

Call	Format	'93	'93	'93	'94	'94
SEATTLE—(13)						
KMPS-AM-FM	country	8.4	7.8	8.9	7.3	8.6
KBSG-AM-FM	oldies	6.0	6.0	6.6	6.7	6.6
KVI	N/T	4.5	6.1	5.4	4.6	6.4
KIRO-AM	N/T	7.7	7.5	7.0	6.0	6.1
KUBE	top 40/rhythm	6.1	6.2	5.9	6.2	5.5
KRPM	country	3.7	4.0	4.2	4.2	4.8
KISW	album	3.6	2.7	4.0	3.9	4.7
KING-FM	classical	2.9	3.5	3.8	4.4	4.2
KNDQ	modern	3.5	3.7	3.6	3.6	4.1
KPLZ	top 40	3.1	3.1	2.6	4.4	4.1
KIXI	adult std	4.3	5.7	3.9	4.3	3.9
KOMO	AC	4.8	3.3	4.3	4.2	3.8
KLTV	AC	5.1	5.6	4.7	4.5	3.5

Call	Format	'93	'93	'93	'94	'94
KZOK-FM	cls rock	4.0	4.4	4.3	3.5	3.4
KJR-FM	oldies	2.3	2.1	2.0	2.5	3.1
KMTT-AM-FM	AC	2.5	3.1	2.9	3.0	2.9
KRWM	AC	2.4	2.4	2.0	2.7	2.7
KXRX	album	2.5	3.2	3.0	2.6	2.7
KEZX-FM	adult alt	2.6	1.8	2.6	2.9	2.2
KJR-AM	sports	2.9	1.9	1.6	2.6	2.2
KCMS	religious	2.0	1.4	1.4	1.3	1.4
KING	N/T	1.9	1.9	1.7	1.9	1.2

Call	Format	'93	'93	'93	'94	'94
PHOENIX—(21)						
KNIX	country	10.5	7.5	9.1	10.1	8.0
KMLE	country	6.7	6.8	7.5	7.4	7.2
KTAR	N/T	9.3	6.3	7.5	6.4	7.0
KFYI	N/T	6.0	6.9	5.2	5.7	5.8
KUPD	album	4.7	4.9	5.3	6.2	5.4
KOY	adult std	4.8	5.4	6.1	5.6	5.3
KKFR	top 40	4.8	4.5	6.7	5.9	5.2
KVRY	AC	3.7	4.1	4.3	4.2	4.5
KKLT	AC	4.7	5.4	4.6	3.8	4.1
KSLX	cls rock	2.8	3.6	2.4	2.2	4.0
KDRB	album	2.6	4.4	4.9	4.9	3.8
RESZ	AC	3.6	4.3	3.5	4.0	3.7
KOOL-FM	oldies	2.4	2.9	2.8	2.9	3.2
KPSN	oldies	4.4	3.0	2.5	3.0	3.1
KZON	album	3.3	3.0	3.4	2.2	2.8
KFDJ	modern	2.1	2.4	2.9	2.2	2.6
KYOT-FM	adult alt	2.3	2.9	9	1.5	1.3
KZRX	album	1.6	1.5	1.5	1.4	1.2

(Continued on page 83)



HITS! IN TOKIO

Week of July 17, 1994

- Heartbeat / Aswad
- Ease My Mind / Arrested Development
- Third Time Lucky / Basia
- Got To Be There / Janet King
- Somewhere / Shenic
- Gaia / Valensia
- Let Me Love You / Lalah Hathaway
- Rollercoaster / Everything But The Girl
- Back & Forth / Aaliyah
- Love Is Strong / The Rolling Stones
- Can You Feel The Love Tonight / Elton John
- (Meet) The Flintstones / B.C. 52'S
- Games People Play / Inner Circle
- You Gotta Be / Des' Ree
- Long Time Gone / Galliano
- 7 Seconds / Youssou N'Dour
- Don't Turn Around / Ace Of Base
- Prayer For The Dying / Seal
- The Most Beautiful Girl In The World / ♀
- Outside / Omar
- Just Missed the Train / Trine Rein
- When Love Begins / Magnum Coltrane Prince
- Drunk On Love / Basia
- Can't Get Enough / El DeBarge
- I Need Your Love / Boston
- If You Go / Jon Secada
- Deuce / Lenny Kravitz With Stevie Wonder
- Will You Ever Save Me / Lisette Melendez
- Slow Love / Ice
- Believe In Time / Citizen Jane
- Alison / Holly Cole Trio
- Georgia On My Mind / David Sanborn
- Patience Of Angels / Eddie Reader
- Anytime You Need A Friend / Mariah Carey
- Back To Love / Brand New Heavies
- I'll Be The One / Boz Scaggs
- Mas Que Nada / Al Jarreau
- Regulate / Warren G. & Nate Dogg
- Caught In The Middle / Juliet Roberts
- I Swear / All 4 One
- Live Ga Hanetara / Nokko
- Berangkat / The Boom
- Nervous Breakdown / Carleen Anderson
- Give It Up / Cut 'N' Move
- I Say A Little Prayer / Workshy
- Jailbird / Primal Scream
- Baby, I Love Your Way / Big Mountain
- I'll Remember / Madonna
- Kibou No Samba / Lisa Ono
- Any Time, Any Place / Janet Jackson

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



Billboard

BIG SEVEN

ESSENTIAL REFERENCE GUIDES

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

PROMOTIONS AND MARKETING

(Continued from preceding page)

WZGC (Z93) Atlanta is offering listeners the chance to live life in the fast lane with the Eagles. Z93 will take bids for an overnight trip to see the band in New Orleans via the band's private jet, Eagle One. Donations go to victims of the Georgia floods.

KIIS Los Angeles has teamed with the Los Angeles Times and the Jack In The Box fast-food chain for a summer-long "supersticker" campaign, which features the station's new logo. The station distributed the new stickers, via its prize patrol van, at Jack In The Box outlets and in the L.A. Times.

Listeners can earn trips and cash in three ways: by being spotted with a KIIS bumper sticker, by listening to morning man Rick Dees for details on participating in stunts such as reaching into a vat of mayonnaise for a prize on "Mayonnaise Monday," and by spotting a photo of his or her license plate and car in the Times.

KKBT (the Beat) Los Angeles' newest station vehicle is a custom-built

1964 Impala lowrider, which is painted with a mural that includes the phrase "No Color Lines."

CFOX (the Fox) Vancouver, British Columbia, is taking the shirts off its listeners' backs. At a recent Pink Floyd concert in town, the station took listeners' shirts and stamped them with the station logo: "The Fox Rocks."

Bailey Broadcasting's "Radioscope" and "The Hip Hop Countdown & Report," in partnership with Giant Records, are in the midst of a summer promotion called "Phat Summer Singles," in which listeners send in postcards to win product from Giant recording artists Ahmad, Company, and Shello. Bailey's "Inside Gospel" also is airing a contest that awards listeners with Glorious/Integrity Music product from Kim Stratton, Alvin Slaughter, Tina Fabrique, Victor Johnson Free, and Ron Knolly.

PRO-MOTIONS

WKXX St. Louis promotion director Michael Stoehner is upped to marketing director for WKXX and sister WKBQ. Promotion department staffer Rita Jensen is the new promotion director at WKXX.

WGRL (the Bear) Indianapolis is looking for a promotion director. Send resumes to WFMS/WGRL manager of promotion Kay Feeny-Caito.

TO OUR READERS

Washington Roundup will not appear this week. It will return next week.

Congress Clears Way For Auto Advertising; Morris Communications Acquires Stauffer

RADIO MAY SOON enjoy millions of dollars in new advertising revenue from the automotive industry, now that the Radio Ad Leasing Disclosure Act has cleared the House/Senate Banking Committee.

The new legislation is expected to throw open the doors to automotive advertising now kept in check by restrictions that require advertisers to include in radio commercials the audio equivalent of the "fine print" found in print ads. When signed into law, the new bill, part of the larger Community Banking Bill, will allow leases to be advertised on radio using alternative, off-air methods—such as toll-free phone numbers—to provide consumers with the required disclosure information such as lease terms and down payments.

The Radio Advertising Bureau estimates that the legislation could result in \$20 million-\$50 million in new radio revenues once the bill becomes law. The bill still must be approved by the full House and Senate, and signed into law by the president. That process is expected to take several months.

In other news, Morris Communications, a private newspaper company, is acquiring Stauffer Communications for approximately \$283 million, according to the Associated Press. Stauffer owns four radio stations (WIBW-AM-FM Topeka, Kan., and KGNC-AM-FM Amarillo, Texas) and several radio networks, plus TV stations, daily newspapers, and other publications.

Daryl Dragon and Toni Tennille, better known as the Captain and Tennille, have launched yet another company to tie into radio station playlists and sell music via a toll-free number. The new company, Disc Express, is based in West Hills, Calif.

Talk host Rush Limbaugh is expected to gross \$20 million this year, while his syndicator, EFM Media Management, will gross more than \$24 million, according to New York Newsday radio columnist Paul Colford. Those

figures are cited in a chapter added to the new paperback edition of a Limbaugh biography penned by Colford.

The Interep Radio Store will launch five new radio format sales networks in the next year: classic rock, oldies, album rock, a "mature" demo network, and the Radio Interactive Promotion Network. This last network initially will consist of 20 major-market stations which will offer advertisers targeted and personalized marketing and promotion opportunities.



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

The five new nets will join the seven already launched by Interep in the last two years, which Interep claims have generated more than \$10 million in new industry business.

KDWB Minneapolis will celebrate its 35th anniversary as a top 40 station Sept. 30-Oct. 2 with a jock reunion. Staffers are seeking promotional items, airchecks, video, and jingles from the station's past.

PROGRAMMING: MERCER UPPED

KPWR (Power 106) Los Angeles APD Michelle Mercer is upped to PD, assuming duties previously handled by programming VP Rick Cummings, who will now oversee eight Emmis station nationwide. KJYK Tucson, Ariz., PD Bruce St. James joins Power 106 as APD/MD Aug. 8.

WPNT Chicago PD Michael Spears exits and has not been replaced.

WBBZ Chicago picks up the new calls WRCX. Charlie Logan, who had been APD/MD/afternoon jock at WBBZ, exits to join the morning show at WXTB (98 Rock) Tampa, Fla.

Chuck Knight joins WYXR Philadelphia as PD, replacing John Cook, now at KHKS Dallas. Knight previously was PD at WENS Indianapolis.

Rick Strauss joins WIYY (98 Rock) Baltimore as PD, replacing Russ Mottla. Strauss previously was PD of WZZO Allentown, Pa., and VP, programming for parent company the Holt Corp.

In the wake of KFMS Las Vegas' purchase by Terry Jacobs' Regent Communications, Charlie McGraw takes over as station PD, replacing Eric Patrick, who is now APD. McGraw arrives from crosstown KEYV, where he was PD/afternoon jock. KEYV's George Thomas is accepting T&Rs for McGraw's positions. Also at KFMS, OM Teddy Brown and GM Doug Stone exit. Jacobs, who is searching for Stone's replacement, is now acting GM.

Former WMUS Muskegon, Mich., PD Kevin King joins WCUZ Grand Rapids, Mich., as OM. He replaces Brian Wright, who exited.

N/T KNOR Oklahoma City adds soft AC programming from 4 p.m.-6 a.m.

PEOPLE: SMITH UPPED AT KDGE

KDGE Dallas midday jock Alan Smith adds APD duties.

Michael J. Foxx takes over as afternoon jock at WWWW Detroit. Foxx, last at crosstown WHYT, replaces Sergeant Dave Kelly, who left the station a month ago.

WPGC-FM Washington, D.C., night jock Albie Dee, who had been filling in afternoons for the last six weeks since the departure of Mike Love for KXOK St. Louis, gets the gig permanently. Fill-in jock Tigger lands the night shift. Overnight jock Dakota, who had been filling in nights, moves back to his old shift. Listener relations director Rick Chill lands the Sunday overnight slot.

N.W.A founder and Ruthless Records owner/president Eazy-E is now hosting a Saturday night hip-hop show on KKBT Los Angeles. Dubbed "The Ruthless Radio Show," the program is co-hosted by KKBT's Jesse Collins.

Billy Greenwood joins WKKX St. Louis for afternoons, replacing Tom Bradley, who exited. Greenwood previously was morning man at KCMQ Columbia, Mo.

KGA Spokane, Wash., morning personality Al Wetzel moves across town to KCDA for the same duties.

KZZU Spokane APD/research director Rob Potter exits to earn his doctorate degree and teach at Indiana University. Night jock Casey Christopher adds music coordinator duties.

Former WWRX New London, Conn., night jock Chris Wells lands the midday/assistant production director job at WXKB Fort Myers, Fla., where he will use the air name Sunny Foxx. That station will change frequency from 103.7 to 103.9, and will boost its power to 100,000 watts in August.

Former WXPS White Plains, N.Y.,

newslines...

DOUG GREENLAW has been named president/COO of Multimedia Inc. He previously was chairman/CEO of the ventures division of Whittle Communications Ltd.

PAUL TALBOT is upped from director of sales to VP/GM for Sundance Broadcasting's four Phoenix stations, KOY, KZON, and KYOT-AM-FM. Those duties previously were handled by owner Mike Jorgenson.

BILL HURLEY, former GM of KXXY Oklahoma City, joins crosstown KEBC in the newly created station manager position.

DONALD BOYLES has been named VP/GM of WWNC/WKSF Asheville, N.C. He previously was VP/GM of KEBC Oklahoma City. John Hogan, who had been acting GM, remains as sales manager at WWNC.

DAVID REEDER has been named VP/GM of the Dallas-based USA Radio Network. He previously was with Marsh Broadcasting Company.

BENSON RISEMAN is upped to VP/GM of Metro Networks' mid-Atlantic region. He previously was director of marketing for that region.

STATION SALES: WARQ Columbia, S.C., from Clayton Radio to Radio Equity Partners, owner of crosstown WWDM, for \$1.9 million; WCLZ-AM-FM Portland, Maine, from Riverside Broadcasting L.P. to the MEG Company for \$525,000; WYYD Lynchburg, Va., from Winfas Inc. to Benchmark Communications for an undisclosed price (Benchmark also is in discussions to acquire another unidentified station in the market); KDMI/KGGG/KHKI Des Moines, Iowa, from American Radio Systems to Community Pacific Broadcasting Company L.P. for an undisclosed price.

SALE CLOSINGS: WKHI Salisbury, Md., from Banking Services Corp. and Roger Akin, co-receivers for KAT Broadcasting Corp., to Benchmark Communications for \$500,000.

MD Janet Bardini is now with Shadow Traffic, where she does afternoon traffic reports on WAXQ New York.

Roxanne Robertson has been named deputy director of marketing and communications at WNYC-AM-FM-TV New York. She most recently was with the local Fox-TV affiliate and previously worked at crosstown WLIB/WBLS.

Former WQOK Raleigh, N.C., weekend/swing jock Von Jay Washington joins Traffic Patrol Broadcasting as a producer, and also launches a Raleigh-based radio research firm, Washington Research Group.

David Scott has been named regional manager/director of sales at Major Market Radio Sales' Philadelphia office. He previously worked at Philadelphia stations WCAU, WKSZ, WYSP, and WEGX.

Lisa Smith is upped from sales assistant to sales associate at the Torbet Radio Group and will be moving from Los Angeles to the New York office.

NETWORK NEWS

WMVP Chicago picks up ESPN Radio/ABC Radio Networks' syndicated the Fabulous Sports Babe show in middays.

Entertainment Radio Networks has signed KNUS Denver talk host and syndicated newspaper columnist Ken Hamblin (aka the Black Avenger) to host a daily, national talk show, beginning Sept. 19. He exits KNUS and will spend the rest of the summer completing a book.

In addition, Entertainment Radio Networks is distributing an hourlong special on CD on the film "Forrest Gump." The special includes interviews with the film's stars, Tom Hanks and Sally Field, plus music from the soundtrack.

Tony Hernandez joins CBS Americas as GSM. He previously was VP/GSM at Cadena Radio Centro. Michael Young becomes eastern regional sales manager for CBS Radio Networks. He previously was managing director, marketing for CBS Radio Representatives.

Actor Dennis Hopper will host a three-hour Woodstock retrospective produced by Westwood One Entertainment. The show will air the week of Aug. 8 to coincide with the Woodstock '94 festival. WW1 talk host Tom Leykis will be broadcasting his show live from the festival.

"Joy Of Money" author Paula Nelson is filling in for CBS Radio Networks talk host Gil Gross Monday through Friday (1-5).

THE JOB MARKET

WPGC-AM-FM Washington, D.C., is looking for a P/T news assistant. Send T&Rs to ND David Haines. The stations also need a community affairs director. Send resumes for that opening to VP/GM Benjamin Hill. Also, the AM is seeking a P/T producer/board operator.

KISF Kansas City PD Mark Feather is looking for a night jock with music scheduling experience, as well as a morning sidekick. Send him T&Rs.

WEDJ Charlotte, N.C., is looking for T&Rs for various on- and off-air positions.

Former WBIZ Eau Claire, Wis., morning show producer Tommy Maloney is looking for a new producing gig and can be reached at 708-940-1616.

MJI Broadcasting needs a hip-hop/dance/top 40 writer. Send tape, resume, and writing samples to managing editor Sal Cirrincione.



Honoring A Jazz Star. Marian McPartland, left, celebrating her 15th anniversary of hosting National Public Radio's "Piano Jazz" show, receives an honorary plaque from Concord Jazz Records East Coast executive Allen Farnham.

SPRING '94 ARBITRONS

(Continued from page 81)

Call	Format	'93	'93	'93	'94	'94
KYOT-AM	R&B adult	8	.6	.8	6	1.1
KOOL	oldies	8	1.4	1.6	9	1.0

TAMPA, FLA.—(22)

Call	Format	'93	'93	'93	'94	'94
WQYK-FM	country	11.3	10.2	10.5	9.7	9.3
WXTB	album	5.5	6.3	7.4	7.6	7.5
WFLA	N/T	7.7	6.3	6.5	5.5	6.4
WFLZ	top 40/rhythm	7.6	6.7	6.1	6.0	6.3
WRBQ-FM	country	4.5	4.9	6.8	7.1	6.1
WMTX-AM-FM	AC	6.3	6.8	5.8	6.0	6.0
WWRM	AC	3.3	1.0	5.3	5.8	5.9
WGUL-AM-FM	adult std	5.3	6.5	6.2	5.8	5.7
WDFW	oldies	7.9	6.0	4.7	5.8	5.3
WHPT	AC	3.2	3.8	3.9	4.0	4.9
WDUV	easy	3.1	6.2	4.5	4.7	4.7
WUSA	AC	5.1	5.6	5.7	5.3	4.2
WYUU	oldies	4.1	3.4	3.0	4.5	3.9
WSUN	N/T	1.7	1.6	1.4	2.0	2.9
WRBQ-AM	R&B adult	1.6	1.8	2.6	1.5	1.7
WTMP	R&B	7	7	10	14	1.6
WFNS	sports	.5	.9	.7	.8	1.2
WLVU-FM	adult std	1.6	1.4	1.6	1.5	1.2

DENVER—(24)

Call	Format	'93	'93	'93	'94	'94
KYGO-FM	country	11.0	10.6	8.7	9.9	9.7
KOA	N/T	10.2	9.4	8.7	7.3	8.8
KRFK	cls rock	6.5	6.3	7.4	7.3	7.1
KOSI	AC	5.4	7.1	7.3	6.9	6.2
KBCO-AM-FM	album	5.1	5.2	5.1	5.0	5.6
KQKS	top 40	4.9	4.7	4.2	5.1	4.9
KXUL-AM-FM	oldies	5.5	5.3	5.9	5.8	4.9
KBPI	album	2.3	1.8	1.9	2.1	4.6
KWMX-AM-FM	adult alt	3.8	3.4	3.9	5.5	4.6
KNH	oldies	3.2	2.8	2.6	3.7	4.1
KMJI	oldies	3.5	3.1	4.3	3.6	4.0
KALC	AC	4.4	4.5	3.8	4.1	3.7
KEZW	adult std	2.4	2.0	2.4	2.7	3.1
KVOD	classical	1.7	2.8	2.5	3.0	2.8
KZDG	country	2.1	3.0	2.7	2.4	2.5
KTCL	modern	1.3	1.4	3.0	3.1	2.1
KYBG-AM-FM	N/T	2.3	1.6	2.1	1.7	2.0
KYGO	country	2.9	2.1	1.9	2.8	1.9
KHOW-AM	N/T	.5	.6	1.4	1.9	1.6
KTLC	N/T	2.2	1.5	1.6	1.3	1.6
KNUS	N/T	2.1	2.2	2.5	1.1	1.1

PORTLAND, ORE.—(26)

Call	Format	'93	'93	'93	'94	'94
KWJJ-AM-FM	country	6.4	8.9	6.8	8.7	7.9
KUPL-FM	country	8.1	8.3	7.3	6.8	7.8
KNRZ	top 40	6.6	7.5	7.6	7.6	7.2
KUFO	album	6.9	9.0	6.2	6.0	7.0
KXL-AM	N/T	8.2	7.2	8.5	7.9	7.0
KGON	cls rock	4.8	5.2	5.4	4.6	6.1

Call	Format	'93	'93	'93	'94	'94
KKCW	AC	6.8	6.4	6.1	5.6	6.1
KEX	AC	5.6	4.4	7.7	6.2	5.9
KKSN-FM	oldies	5.7	4.9	4.1	5.7	5.9
KINK-AM-FM	album	5.7	4.9	5.6	6.4	5.0
KKSN	adult std	3.2	2.9	2.3	3.7	4.4
KXZY-FM	AC	4.1	2.9	4.3	3.9	3.3
KXLF-FM	AC	3.2	3.5	2.6	2.7	2.7
KKBT	modern	1.2	1.3	1.3	1.5	1.6
KKZZ	adult alt	.9	1.7	1.4	1.5	1.5
KMUZ-FM	easy	.9	.9	1.5	1.1	1.5
KPDO-FM	religious	1.2	1.0	1.0	1.2	1.3
KFX	sports	1.1	1.1	1.4	1.1	1.2

MILWAUKEE—(27)

Call	Format	'93	'93	'93	'94	'94
WTMJ	AC	9.4	8.5	8.2	8.0	10.7
WMIL	country	8.2	7.7	10.8	9.4	8.6
WNLH	cls rock	7.5	6.6	7.0	6.6	7.3
WNTI	top 40	5.2	5.5	5.3	6.8	6.9
WLZR-FM	album	5.3	5.8	5.9	6.2	6.7
WLUM	top 40/rhythm	7.6	7.5	5.3	5.7	5.1
WISN	N/T	6.4	7.1	5.1	6.7	5.0
WKVY	R&B	4.1	3.7	2.8	3.9	4.6
WZTR	oldies	3.7	4.4	4.8	3.9	4.5
WEZW	AC	4.6	4.1	3.7	3.6	4.2
WOKY	adult std	5.7	6.1	4.7	4.5	4.2
WMBX	AC	4.3	4.1	4.6	3.8	3.7
WQFM	album	2.8	3.1	4.0	3.2	3.2
WLTO	AC	4.0	3.2	2.6	3.5	2.8
WMCS	R&B adult	2.0	1.4	2.0	1.7	2.0
WFMR	classical	2.0	2.5	3.1	3.0	1.9
WNOV	R&B	1.8	2.2	1.1	1.9	1.7
WKKQ	easy	.5	.3	1.4	7	1.0
WRJN	AC	1.0	—	.7	.9	1.0

KANSAS CITY, MO.—(29)

Call	Format	'93	'93	'93	'94	'94
WDAF	country	11.2	10.5	8.3	10.7	9.8
KFKF	country	11.0	8.7	8.1	8.4	8.3
KPRS	R&B	9.0	8.3	7.8	8.8	7.1
KBEQ-FM	country	5.4	4.4	6.4	5.1	6.2
KLTH	AC	4.7	4.8	7.4	6.7	5.9
KCMO-FM	oldies	3.8	4.8	4.6	4.2	5.1
KMXY	top 40	3.7	3.4	2.5	3.2	4.7
KCFX	cls rock	4.1	5.1	7.3	5.3	4.5
KMBZ	N/T	4.1	4.4	4.9	5.3	4.5
KUDL	AC	3.9	4.2	4.5	4.9	4.5
KYSL	album	3.8	5.4	4.4	5.2	4.3
KQRC	album	6.4	6.5	4.5	4.7	3.8
KCMO	N/T	3.5	4.3	4.0	3.5	3.7
KISF	top 40	3.9	4.3	2.8	3.4	3.6
KXTR	classical	2.3	2.2	3.4	3.2	3.3
KFEZ	easy	1.8	2.2	1.6	1.0	2.2
KPRT	religious	2.2	1.4	1.3	1.8	2.1
KKCJ	country	1.4	1.4	2.1	1.8	1.7
WHB/KMZU	country	1.7	1.5	4	5	1.2
KNHN	N/T	.9	.6	.5	1.0	1.0

NORFOLK, VA.—(33)

Call	Format	'93	'93	'93	'94	'94
WOWI	R&B	9.5	10.4	9.5	10.1	10.0
WCMS-AM-FM	country	7.1	6.7	8.0	7.2	8.1

Call	Format	'93	'93	'93	'94	'94
WGH-FM	country	4.3	6.8	7.9	6.9	7.9
WNOR-AM-FM	album	7.6	6.9	6.8	6.6	7.1
WFOG	AC	7.4	6.3	6.0	5.2	6.5
WNVZ	top 40	4.9	5.3	4.3	5.4	5.1
WMYK	R&B adult	4.6	3.4	3.6	2.6	4.6
WVDE	AC	5.4	5.3	5.8	5.1	4.5
WNIS	N/T	4.2	3.8	4.1	4.9	3.4
WKOC	AC	3.2	4.7	4.7	3.8	3.0
WAFX	cls rock	4.4	3.0	2.6	4.4	2.9
WJQI-AM-FM	AC	3.9	4.0	4.8	2.5	2.9
WROX	album	2.2	2.6	1.6	2.9	2.8
WLTY	oldies	3.9	3.4	3.0	3.7	2.5
WSVY-FM	R&B adult	1.8	1.6	1.5	2.6	2.3
WTAR	N/T	1.8	2.7	3.2	2.4	2.1
WXEZ	easy	1.5	1.4	1.6	1.6	2.0
WJQI-AM-FM	AC	4.5	3.6	2.6	3.0	1.7
WPCE	religious	2.5	2.0	2.0	2.3	1.7
WSVY-AM	R&B adult	1.1	1.9	1.8	1.6	1.6
WTJZ	religious	.8	.6	1.0	.8	1.4

COLUMBUS, OHIO—(34)

Call	Format	'93	'93	'93	'94	'94
WNCI	top 40	8.8	7.6	5.8	7.4	8.5
WTVN	AC	9.0	8.3	8.6	9.2	8.0
WBSZ	album	5.7	5.2	5.7	5.8	7.8
WSONY	country	7.8	7.9	8.7	8.7	7.8
WCOL-FM	AC	4.6	2.9	4.0	4.9	6.2
WLVO	album	8.3	6.8	6.7	7.6	6.1
WNOK	country	5.2	5.9	7.0	4.8	5.2
WCXN	R&B	3.2	3.5	2.8	5.7	4.7
WBNS-FM	oldies	3.0	3.4	2.3	3.0	4.2
WRVW	country	5.0	5.1	7.0	4.3	3.3
WKVO	R&B adult	3.4	2.5	3.2	3.9	3.0
WWCD	album	2.3	2.7	2.2	2.6	2.9
WCLT-FM	country	2.8	5.1	4.1	2.5	2.7
WCEZ	easy	1.7	1.2	1.3	1.7	2.0
WAHC	top 40	.4	.7	1.7	.5	1.8
WBNS	adult std	2.3	3.2	3.8	2.4	1.8
WCOL-AM	N/T	2.1	3.2	3.1	1.6	1.7
WLW	AC	1.9	1.3	1.0	1.5	1.5
WAKS	oldies	2.5	1.8	2.5	2.4	1.1
WNNI	country	1.6	1.9	1.9	1.9	1.1

SAN ANTONIO, TEXAS—(35)

Call	Format	'93	'93	'93	'94	'94
KXTN-AM-FM	Spanish	10.6	9.9	9.0	7.8	8.5
KCYT	country	8.4	8.5	6.9	7.6	8.1
KTFM	top 40	8.6	9.4	9.3	9.4	6.8
KISS-FM	album	6.3	7.2	6.3	6.6	6.7
KQXT	AC	7.3	7.1	8.5	6.8	6.2
KAJA	country	6.5	7.4	6.4	5.6	5.6
KXLF-FM	R&B adult	2.7	1.9	2.6	4.0	5.3
KZEP	cls rock	4.6	3.2	4.0	4.6	4.9
KSMG	AC	2.5	2.8	3.1	4.9	4.7
KTSA	N/T	3.6	4.3	5.0	5.1	4.2
KONO-AM-FM	oldies	4.0	3.5	4.2	3.5	3.9
WOAI	N/T	4.0	3.5	3.5	4.7	3.6
KDIL	country	2.0	3.4	3.0	3.4	3.5
KLUP	adult std	2.8	3.7	2.3	3.1	3.3
KNTX	country	2.9	2.7	2.7	3.0	2.4
KRIO-FM	Spanish	2.5	3.1	2.6	3.0	2.0

DISNEY'S KATZENBERG BLASTS 'McVIDEO' PROMOTIONS

(Continued from page 1)

conduct a big sell-through business, for deals with Orion and Paramount that give customers the chance to buy a movie—cheap—with a sandwich. But Katzenberg's criticism, the focal point of his speech, marked the first time a Hollywood executive has voiced such vehement objections.

Also in the speech, he confirmed long-standing suspicions that Disney was shoring up its rental activities via a lengthy revenue-sharing contract with Rentrak. The agreement he announced had been expected (Billboard, July 30).

Katzenberg applauded the strategy behind the Big Mac attack. "If I operated a fast-food chain, I could think of no better premiums to offer than popular videotapes," he said. "But that's the problem—this promotion will degrade the value of video to just that... a fast-food premium." Over the long term, "McVideo," as he called it, will undermine home video fundamentals.

His position received plenty of support from the VSDA rank and file, but to trade observers, Katzenberg's remarks were really a swipe at MCA/Universal Home Video.

MCA's Oct. 4 sell-through release of "Jurassic Park" is tied to a McDonald's promotion offering customers \$2.50 off the price of the movie (bought elsewhere), along with premiums of several catalog titles, including "Back To The Future," "The Land Before Time," and "An American Tail" (Billboard, May 14). Disney releases "Snow White" in October.

Both "Jurassic Park" and "Snow White" are expected to top 20 million units this year, likely earning the biggest numbers in sell-through history. Never before have two studios been pushing sales of this scale, and observers think that Disney, the dominant force in sell-through, is feeling some pressure. "They're sweating," claims one distributor, who notes that MCA has steadily added to its sell-through lineup. Disney, however, is in no danger of losing its No. 1 status in sell-through sales, estimated to be worth close to \$1 billion in 1994.

Katzenberg said retail customers who buy either "Jurassic Park" or "Snow White" likely will "walk across the street to pick up a Big Mac with Fievel and fries." (Fievel is the cartoon star of "An American Tail.") MCA executives attending VSDA reportedly were fuming about Katzenberg's quip, but refused to comment on the record.

Disney denies that it is picking a fight with MCA. The speech "absolutely wasn't trying to smack 'Jurassic Park,'" says Ann Daly, president of the studio's Buena Vista Home Video arm. "It's not a street fight. The fact that 'Jurassic Park' is com-



Disney chairman Jeffrey Katzenberg gets affectionate with Poncho at the studio's July 24 reception during the Video Software Dealers Assn. annual convention in Las Vegas. Poncho also appears in Elton John's video for "Can You Feel The Love Tonight" from "The Lion King" soundtrack.

is still considering a \$19.98 "Speed" for the fall market.

Daly believes the real issue isn't the impact of the occasional McDonald's promotion, but the prospect that the offers would increase from one to several a year and that other fast-food chains would do the same. "That's what is at risk," she says. "You're looking at the beginnings of a bifurcated business," with the likelihood of food-chain price wars "on our backs."

Disney rejected a McDonald's offer for "Snow White" that Katzenberg said would have brought "millions and millions of dollars... to our bottom line. It was easy to say no" to what would have been "a Faustian bargain that threatened to mortgage the future health of the video business."

Katzenberg called on retailers to use their "tremendous influence" to fight back. "I am certain that the other studios must listen as well." But there were no indications during VSDA that retailers took his speech as a call to arms. Sources say the subject didn't arise in meetings that Uni Distribution, MCA/Universal's in-house distribution arm, held with accounts.

VSDA president Jeffrey Eves says the association will stay clear of a "squabble between studios," and sees no legal objection to McDonald's premium deals. Under former executive VP Don Rosenberg, VSDA went

to court, unsuccessfully, to fight the fast-food chain's sale of Orion Home Video's "Dances With Wolves" on the grounds that McDonald's was violating antitrust law.

TIME FOR A BOYCOTT?

To some attendees, Katzenberg came close to suggesting a McDonald's boycott when he told his audience, "The time has come for you to use your clout to stop fast-food video in its tracks." Mandates and boycotts "are not the answer," according to the head of another major home video subsidiary, who isn't bothered by the MCA promotion. "When McDonald's says it will buy product at this price, and Disney and MCA don't supply it, someone else will. What you have to do is find a structure that works for both studios and retailers."

Others argue that the structure is in place, and that everyone benefits. "Consumers who buy from McDonald's don't abdicate the marketplace," says Orion senior VP Herb Dorfman. Promotions instead "put the value of video in many millions more homes than the traditional marketplace has been able to achieve." Dorfman maintains that it is incremental business: "People become video collectors."

Daly, however, says data indicates otherwise, that the attraction of the fast-food promos "is the deal," and

that it does not introduce collectibility. Market analyst Bob Alexander of New York-based Alexander & Associates estimates that only one-third of McDonald's customers are buying tapes for the first time. Alexander, however, thinks the MCA program "enhances the value of the product."

Industry sources suggest Katzenberg had a hidden agenda buried in his speech—Disney's 10-year agreement to provide its rental titles to Rentrak's pay-per-transaction network. PPT remains controversial among retailers and distributors, even though three studios—FoxVideo, MCA, and Disney—now supply it. Asked whether Katzenberg employed McDonald's as a smoke-screen to obscure PPT, Daly responds, "The answer is no. Good try, though."

The Disney deal is projected to bring Rentrak \$30 million annually, as much as the company has generated in its first eight years, according to chairman Ron Berger. Disney likely will also benefit another revenue-sharing specialist, Dallas-based SuperComm, which is installing systems in supermarkets.

"We are in the process of finalizing a deal," says Daly. She adds that in tests to date, SuperComm has proven "very effective for supermarkets." SuperComm president Jack Silverman adds, "We're aggressively moving ahead with Disney."

ing out at the same time is great."

Daly says, and the trade agrees, that there is ample room for "Snow White," "Jurassic Park," and more; in fact, during VSDA MCA announced the November arrival of "The Flintstones" at sell-through, and rumors abounded that FoxVideo

Billboard Honors ETD's Ron Eisenberg

LAS VEGAS—Ron Eisenberg, president of ETD in Houston, was honored as Billboard's Video Person Of The Year during a July 25 ceremony at the VSDA convention here. ETD began in the late '70s as a book and magazine distributor. Eisenberg expanded it into video, and today the company has 18 branches, is the sole distributor for Blockbuster Entertainment, and expects to do close to \$1 billion in business this year. Eisenberg also was a pioneer in getting video into supermarkets.



Socializing at the award ceremony, from left, are Anthony Lynn, president, Playboy Home Video; Tom Szwak, VP of purchasing, Blockbuster; recording artist LaToya Jackson; and Barry Leshtz, VP/GM, Playboy Home Video.



Billboard home video editor Seth Goldstein, left, presents a commemorative plaque to Ron Eisenberg.



Jim Beloff, right, Billboard associate publisher/U.S., chats with Gene Kern, advertising manager for Fuji Tape, which sponsored the event.



Suncoast Motion Picture Co. president Gary Ross, last year's Video Person Of The Year, passes the torch.



Ron Eisenberg's mother, Bobbie Eisenberg, kvels at the award ceremony as her son gives her a hug.



Billboard president and publisher Howard Lander, left, socializes with recording artist LaToya Jackson and honoree Eisenberg.

NEWLEAF

(Continued from page 4)

be doing it faster by the time we get to market," Beaudoin said.

Beaudoin said NewLeaf also is developing an interactive music kiosk for Blockbuster that will provide consumers with information on releases and samples from the recordings and music videos. This is being tested in one Blockbuster Music store.

The possibility for downloading movies seems to be further in the future for NewLeaf. Movies on CD are in an early stage now. Beaudoin said that the technology to download movies on VHS videotape is not as far along as the other technologies.

IDSA Ratings Specified Vid. Games To Include 'Descriptors'

NEW YORK—The Interactive Digital Software Assn.'s long-discussed video game ratings system, which was to be presented before a Senate subcommittee hearing July 29, will include five different ratings categories specifying age appropriateness, as well as brief "descriptors" of the content that would have inspired the rating, according to IDSA senior VP Carolyn Rauch.

"Descriptors" fall under the broad categories of "sexual theme," "violent content," "profanity," and "other." A sample descriptor could, for instance, be "mild animated violence."

Publishers submitting material to the voluntary ratings process will be required to display both the rating and descriptor on the packaging, Rauch says, and advertisements must display the rating.

Retailers are under no obligation to abide by the ratings, but several, including mass-merchant Wal-Mart, have earlier expressed support for the proposal by saying they would stock only games carrying ratings. A contingent of retailers was expected to testify July 29.

The rating will be assigned by a panel of three randomly selected, demographically diverse members

of a ratings committee pool. Publishers may submit material for review in any of a variety of forms, including videotapes, but submissions must include "the most extreme piece of the title," Rauch says.

Publishers will pay a fee of \$500 per title, but the plan calls for a sliding-scale fee as well. Ratings will be assigned in 5-7 days.

The system is designed to include all game platforms—both cartridge and CD-based.

The Software Publishers Assn. will present its own ratings plan before the Senate July 29. The SPA plan differs from the IDSA proposal in several ways, including requiring submission of a detailed affidavit of content.

Both Rauch and an SPA representative express hope that the two groups can agree on one system.

IDSA is a new association of software and hardware groups which formed around the ratings issue, but has evolved into an industry trade group. Its members include Sega, Nintendo, Sony, Philips, and Electronic Arts, whose senior VP, Jack Heistand, is chairman of the IDSA board of directors.

MARILYN A. GILLEN

CONVENTION CAPSULES

The following is a roundup of news and notes from the Video Software Dealers Assn. convention, held July 23-27 at the Las Vegas Hilton and Convention Center.

PARAMOUNT SHUFFLE: In a restructuring that resulted from the Viacom merger, Eric Doctorow was named president of worldwide video at Paramount Home Video, replacing video division president Bob Klingsmith and executive VP Tim Clott, who have left the company. Doctorow had been president of domestic video. In addition, Jack Waterman has been promoted to president of worldwide pay television. Waterman was executive VP of business affairs and finance, as well as video and motion picture marketing. Both executives report to Paramount Pictures president Barry London.

ANIMAL MAGNETISM: Disney chairman Jeffrey Katzenberg was nearly bowled over by Poncho the lion during the studio's reception July 24. The friendly lion first nuzzled the exec, then followed him across the stage and urinated. Once back on the pedestal, the great cat nuzzled Katzenberg again, causing him to lose his balance. The Lion then took a swipe at the exec. Katzenberg's own swipe at McDonald's video promotions was less friendly (see story, page 1)... Animals abounded at the meet. Horses were featured at Republic's July 26 luncheon, and that studio also featured a caged bull on the show floor. In addition to various actors, sports figures, and centerfold models, convention attendees also could have their pictures taken with star pooches.

MARK YOUR CALENDARS: The dates for the Video Software Dealers

Assn. conventions have been confirmed until the year 2000. Cities and dates are: 1995, Dallas, May 21-24; 1996, Los Angeles, May 14-17; 1997, Nashville, April 27-30; 1998, Dallas, April 23-26; 1999, Los Angeles, May 16-19; and 2000, Nashville, April 30-May 3.

FINAL ATTENDANCE at this year's convention was 14,300, a 30% increase over last year and VSDA's largest since 1988, when 14,500 attended. VSDA president Jeffrey Eves reported that VSDA revenues for 1993 were \$5.7 million, more than half of which were generated by the annual convention. VSDA earned \$900,000 from annual membership dues and \$600,000 from suppliers that advertised in its fourth-quarter holiday newspaper insert. The trade organization spent about \$5.5 million in 1993, \$2 million of which was spent to operate the association, with another \$2 million allocated for the convention. About \$1.5 million was spent on legislative matters and committee activities. VSDA has 3,364 regular members and 484 associate members.

PRE-RECORDED PREMIUMS: Technicolor Video Services unveiled its latest developments designed to ease the use of pre-recorded cassettes as premiums. The California-based duplicator showed the Laminar shell, a self-contained package that does away with the cardboard sleeve; the new, improved Personalized Video Technology, which allows direct marketers the opportunity to record an audio message, including the recipient's name, on every tape; and the next generation disposable Delta shell, made from 95% recycled plastic. The Lyons Group says it is interested in the Laminar for its million-member Barney club.

AMERICANS LISTEN WHILE FINNS FIDDLE

(Continued from page 8)

tour and several other eclectic projects with an international flavor.

The New York date, set for Aug. 17 at Fez, is being co-promoted by the nonprofit ARChive of Contemporary Music, headed by Bob George.

Partial funding for the package has been provided by the Finnish Performing Music Promotion Center, or ESEK, according to Page. Commenting on the government's support of the arts in his adopted country, Page says, "Finland is very special. The whole attitude toward promoting what we have here has increased substantially. Already it was strong, but now it's even greater, and the response we're getting from other parts of the world about the music that's happening here has been encouraging and building all the time, so [the government is] even more eager now to help finance things."

Page is a tireless advocate of Finnish music. Besides managing several acts—a job that also encompasses publicity, promotion, and marketing—he works 8-10 hours a day in the world-renowned Digelius record store, acting as its world music expert. Page also does a weekly national radio show in which he plays "everything from Finnish music to John

Zorn to Doc Watson to anything else," he says.

When he's not busy with these projects, Page writes liner notes, arranges concerts and festivals for other bands, and does "whatever I can do that people want me to do, or that I feel like doing. Between dealing with customers and trying to get gigs for bands, and these record deals and this tour, there's not much time left for real life," he says.

Right now, his attention is focused on the U.S., a potentially huge market for traditional music. He already has made inroads here through an import arrangement with indie distributor DNA for the JPP, Kalaniemi, and Värttinä catalogs, and through the Green Linnet licensing deal, which encompasses new product from those acts and others.

Wendy Newton, president of Danbury, Conn.-based Green Linnet, says she was introduced to Finnish music when Alligator Records chief Bruce Iglauer sent her a Värttinä CD and asked if she was interested in working with it.

"I laughed," recalls Newton, "because we were at the time a Celtic record company. I listened to [Värttinä] and thought they were great,

but there was nothing I could do. I had no vehicle for it. It was six months later that we started Xenophile, our world music label, and I thought, 'Maybe now is the time to look at that Finnish band.'"

Newton contacted Page and eventually cut licensing deals for some of the acts under his management domain, starting with Värttinä and Otopasuuna, another fiddle band. Then Green Linnet/Xenophile released records by JPP and Kalaniemi, both of which are signed to the Finnish indie Olarin Musiikki Oy.

Newton says she is "hooked" on Finnish music "for the same reasons that I got hooked on Irish and Scottish music 18 years ago: It was the lift, and the beat, and the excitement. It was a visceral reaction."

She adds, "My real reasons for being in this business have been rejuvenated, and that is, I'm mad for the music. And if I can help people achieve their livelihood through it, I'm happy."

Among Green Linnet/Xenophile's upcoming releases is what Newton affectionately calls the company's "Finnish line" is a title by tango group Pedro's Heavy Gentlemen, scheduled for January 1995.

GRANT, PRINCE, BARNEY TOP AUGUST RELEASES

(Continued from page 9)

terest at alternative radio.

Another alternative-intensive soundtrack, "S.F.W.," is due Aug. 23 on A&M. Featured acts include Soundgarden, Hole, Suicidal Tendencies, and Radiohead. The movie opens nationwide Oct. 14.

August modern rock releases include "Stoned And Dethroned" by the Jesus And Mary Chain (American, Aug. 16); "Bright Red" by Laurie Anderson (Warner Bros., Aug. 30); "Pandemonium" by Killing Joke (Zoo, Tuesday [2]); "Natural Ingredients" by Luscious Jackson (Grand Royal/Capitol, Aug. 23); "AUTOGEDDON" by Julian Cope (American, Aug. 9); "Business Of Punishment" by Consolidated (London, Tuesday [2]); "Excuses For Bad Behavior, Part One" by Sandra Bernhard (550 Music/Epic, Aug. 23); "Maybe You Should Drive" by Bare Naked Ladies (Sire/Reprise, Aug. 16); "Without A Sound" by Dinosaur Jr (Sire/Reprise, Aug. 30); and a self-titled debut from Love Spit Love (Imago, Tuesday [2]), which features former Psychedelic Furs frontman Richard Butler.

A Tom Petty tribute album, titled "Lucky," is due Aug. 30 on Alleged/Scotti Bros. Indie acts covering Petty songs include aMiniature, Edsel, Red Red Meat, and Throneberry.

Christmas may still be several months away, but Giant is getting an early start on seasonal sales with "Giant Country Christmas, Volume 1." The country compilation, due Aug. 30, features holiday standards by Kenny Rogers, Clay Walker, Carlene Carter, and Deborah Allen.

Country releases will include "When Fallen Angels Fly" by Patty Loveless (Epic, Aug. 23); "Will Write Songs For Food" by Mac Davis (Epic, Aug. 23); "Fired Up" by Dan Seals (Warner Bros., Aug. 16); a self-titled debut from the Tractors (Arista, Tuesday [2]); "Out With A Bang" by David Lee Murphy (MCA, Aug. 30); "You've Got Me Now" by Cleve Francis (Liberty, Aug. 23); and "Labor Of Love" by Rodney Foster (Arista,

Aug. 30).

C+C Music Factory returns Aug. 9 with "Anything Goes!," its first full-length album of new material since 1991's triple-platinum "Gonna Make You Sweat." Joining Robert Clivilles and David Cole on the Columbia release is Trilogy, a New York-based hip-hop trio, and singer Martha Wash, whose vocals appeared uncredited on the first album.

Chaos Records enters the bass mu-

sic arena with its "Time To Taste Bass" compilation, due Aug. 30. The collection of bass-intensive rap music features up-and-coming street artists from the South, including Devastator X, the Playboyz, the Puppies, and C.C. Lemonhead.

Assistance in preparing this story was provided by Nik Dirga and Trudi Miller-Rosenblum in New York.

ALLIANCE BIDS TO ACQUIRE CASTLE COMMUNICATIONS

(Continued from page 4)

we would never compete with new music product, catalog product, an evergreen is perfect for us."

Castle's catalog includes albums by the Kinks, Uriah Heep, and Jonathan Richman.

While most of its sales come from catalog product, Castle also has some artists under contract, including Ireland's Energy Orchard, Stiff Little Fingers, and proto-punkers the Buzzcocks.

"Castle is perfect for us because they have good management who know how to play both sides of the table," Bianco says. "They know how to buy catalog and know how to exploit licensing rights."

Castle Communications chairman Terry Shand says, "Our first priority is to roll out the Castle operation in the U.S., [where] we have hundreds of license deals for our audio and video product." Licensing revenues from the U.S. represent less than 2% of the company's volume, a factor that could increase significantly if distributed through the Alliance pipeline, according to Bianco.

In addition to buying other catalog labels, Castle, via the Alliance hookup, can now start acquiring North American rights, says Shand. "With Solar [Sound Of Los Angeles Records], for example, we bought the non-U.S. rights, as we didn't have any representation there. We can now start looking for world rights."

Castle also wants to have press, promotion, and sales offices in other Continental European countries.

Buying companies in Continental Europe is not ruled out. Castle already has its own fully owned company in Germany. Some Castle product goes through the French company that budget distributor Pickwick sold to its management.

This spring, Castle sold a majority shareholding in its Australian company to BMG, which will continue to license Castle product for Australia.

Alliance Entertainment, a publicly traded NYSE-listed company, is the largest U.S. wholesaler, with sales expected to reach nearly \$400 million in its current fiscal year through its one-stop and independent distribution business. Business units include CD One Stop, Encore Distributors, Bassin Distributors, and Abbey Road Distributors.

Castle, an owner and licensor of pre-recorded audio and video product, is listed on the Unlisted Securities Market in London. It generated sales of about 33.4 million pounds, or about \$51 million based on current exchange rates, in the year ended June 30, 1993. Sources say Castle's sales figures for the fiscal year just ended should reach \$55 million.

On the day of trading after the deal was announced, Alliance closed at \$5.50, up 1/8, while Castle closed at 3.55 pounds, up 15 pence.

HOT 100 A-Z

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
32			TITLE (Publisher - Licensing Org.) Sheet Music Dist. 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL	
78			90'S GIRL (Louis St., BMJ/Scrap Pyle, BMJ/Truezini Type Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/Mr.Peanut Butter, ASCAP/Smokin' Sound, ASCAP) CPP	
59			ACTION (EMI Blackwood, BMI) HL	
66			AFTERNOONS & COFFEESPOONS (PolyGram International Tunes, SESAC/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL	
84			ALL I WANNA DO (WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMJ/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) HL	
23			ALWAYS IN MY HEART (Sony, BMJ/Ecaf, BMJ/Boobie-Loo, BMJ/Warner-Tamerlane, BMI) HL/WBM	
20			ALWAYS (Musical Moments/Minotaur, ASCAP/Sony, ASCAP) HL	
44			ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMJ/Interscope Pearl, BMJ/Bam Jams, BMJ) WBM	
5			ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMJ/Flyte Tyme, ASCAP) WBM	
14			ANYTIME YOU NEED A FRIEND (Sony, BMJ/Rye Songs, BMJ/WB, ASCAP/Wallyworld, ASCAP) HL/WBM	
25			BABY I LOVE YOUR WAY (FROM REALITY BITES) (Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP	
10			BACK & FORTH (Zomba, BMJ/R.Kelly, BMI) CPP	
26			BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM	
52			BACKWATER (Polygram Int'l, BMJ/Meat Puppets, BMI) HL	
35			BEAUTIFUL IN MY EYES (Joshuasongs, BMJ/Seymour Glass, BMJ/EMI Blackwood, BMI) HL	
80			BE MY BABY TONIGHT (New Haven, BMJ/Music Hill, BMJ/Oi, ASCAP)	
41			BLOTTI CALL (Donril, ASCAP/Zomba, ASCAP/Erick Serron, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMJ/Troutman, BMI) CPP/HL/WBM	
55			BOP GUN (ONE NATION) (Gansta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM	
4			CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Walt Disney, ASCAP) HL	
57			CLOSER (Leaving Home, ASCAP/TVT, ASCAP)	
28			COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) CPP	
18			CRAZY (Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL	
99			CROOKLYN (FROM CROOKLYN) (Special Ed, BMJ/Misam, ASCAP/Target Practice, ASCAP/Vary White, ASCAP/DAMAS-TA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP	
88			DIARY OF A MADMAN (Prince Paul, BMJ/Berkeley, ASCAP/Mu-Tang, BMJ/Hamilton, BMJ/Collins, BMJ/Reed, BMI)	
36			DON'T TAKE THE GIRL (Eric Zanetis, BMI) CPP	
6			DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM	
50			DO YOU WANNA GET FUNKY (Cole-Cliviles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL	
79			DREAMS (Polygram Int'l, ASCAP) HL	
39			FALL DOWN (Sony, ASCAP/Wet Sprocket, ASCAP) HL	
3			FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)	
9			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, BMJ/Bring The Noise, BMJ/Def American, BMI)	
61			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, BMJ/EastWest, BMJ/Warner Chappell, BMJ/Lanoma, ASCAP/EMI April, ASCAP) HL	
90			HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Scottsville, BMJ/EMI Blackwood, BMI) WBM/HL	
81			I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMJ/Longitude, BMJ/August Wind, BMJ/Albert Paw, BMJ/CurbSongs, ASCAP/Mike Curb, BMI)	
11			IF YOU GO (Foreign Imported, BMI) CPP	
16			I'LL REMEMBER (FROM WITH HONORS) (WB, ASCAP/No Tomato, ASCAP/Polygram Int'l, ASCAP/Global Cooling, ASCAP/Ali-Aja, ASCAP/Webo Girl, ASCAP) WBM/HL	
76			I'LL REMEMBER YOU (Elliott Wolff, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMJ/Chrysalis, BMI) CPP/HL	
56			I'LL TAKE YOU THERE (FROM THREESOME) (Irving, BMI) CPP	
15			I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL	
53			I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)	
49			I'M READY (Ecaf, BMJ/Sony, BMI) HL	
96			I'M THE ONLY ONE (MLE, ASCAP/Almo, ASCAP)	
86			I NEED YOUR LOVE (Hideaway Hits, ASCAP)	
100			INFATUATION (Foxhole, BMI)	
2			I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM	
67			IT'S OVER NDW (Chrysalis, BMJ/Chrysalis, ASCAP/Cause & Effect, BMI) CPP	
58			LOVE IS ALL AROUND (Songs Of PolyGram, BMI) HL	
71			MAYBE LOVE WILL CHANGE YOUR MIND (MMA, ASCAP/Sweet Talk, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL	
64			MISLED (Pez, BMJ/W & R Group, BMJ/Fancy Footwork, ASCAP) CPP	
31			THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP/WB, ASCAP) WBM	
75			MOVING ON UP (BMG, BMJ/EMI, BMI) HL	
68			NAPPY HEADS (Tete San Ko, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL	
69			NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) CPP	
95			NO GUNS, NO MURDER (Dope On Plastic, ASCAP/BAMB, BMI)	
54			NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMJ/Next Plateau, ASCAP) CPP	
51			NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duz-It, ASCAP) HL	
83			OLD TO THE NEW (Nice & Smooth, ASCAP/Phat Kat, BMJ/EMI Blackwood, BMI) HL	
85			ON POINT (T-Boy, ASCAP/Insh Intellect, BMJ/Lethal Dose, BMJ/Immortal, BMJ/BMG, ASCAP) HL	
23			THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMJ/Gasoline Alley, BMJ/Vandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G.Spt., BMJ/ypahc, ASCAP/Sony, ASCAP) CPP/HL	
87			POSSESSION (Sony, BMJ/Tyde, BMI) HL	
21			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	1	10	FANTASTIC VOYAGE (COOLIO (TOMMY BOY) 2 wks at No. 1)	
2	2	13	I SWEAR (ALL-4-ONE (BLITZZ/ATLANTIC)	
3	4	10	STAY (I MISSED YOU) (LISA LOEB & NINE STORIES (RCA)	
4	3	14	REGULATE (WARREN G & NATE DOGG (DEATH ROW)	
5	5	10	FUNKDAFIED (DA BRAT (SO SO DEF/CHAOS)	
6	7	15	BACK & FORTH (AALIYAH (BLACKGROUND/JIVE)	
7	9	7	WILD NIGHT (JOHN MELLENCAMP (MERCURY)	
8	6	10	CAN YOU FEEL THE LOVE TONIGHT (ELTON JOHN (HOLLYWOOD)	
9	8	10	ANY TIME, ANY PLACE (JANET JACKSON (VIRGIN)	
10	10	12	DON'T TAKE THE GIRL (TIM MCGRAW (CURB)	
11	12	12	DON'T TURN AROUND (ACE OF BASE (ARISTA)	
12	13	11	SHINE (COLLECTIVE SOUL (ATLANTIC)	
13	11	13	I MISS YOU (AARON HALL (SILAS/MCA)	
14	15	4	GIVE IT UP (PUBLIC ENEMY (DEF JAM/RAL/ISLAND)	
15	17	11	BACK IN THE DAY (AHMAD (GIANT)	
16	19	2	THIS D.J. (WARREN G (VIDLATOR/RAL/ISLAND)	
17	14	11	YOUR BODY'S CALLIN' (R. KELLY (JIVE)	
18	16	14	WILLING TO FORGIVE (ARETHA FRANKLIN (ARISTA)	
19	24	6	TOOTSEE ROLL (69 BOYZ (RIP-IT)	
20	60	2	STROKE YOU UP (CHANGING FACES (BIG BEAT/ATLANTIC)	
21	20	6	WHEN CAN I SEE YOU (BABYFACE (EPIC)	
22	18	12	IF YOU GO (JON SECADA (SBK/EMI)	
23	23	7	THINKIN' PROBLEM (DAVID BALL (WARNER BROS.)	
24	22	10	CRAZY (AEROSMITH (GEFFEN)	
25	21	9	ANYTIME YOU NEED A FRIEND (MARRIAH CAREY (COLUMBIA)	
26	25	7	THE PLACE WHERE YOU BELONG (SHAI (MCA)	
27	28	5	ALWAYS IN MY HEART (TEVIN CAMPBELL (QWEST/WARNER BROS.)	
28	27	5	FUNKY Y-2-C (THE PUPPIES (CHAOS)	
29	26	18	YOU MEAN THE WORLD TO ME (TONI BRAXTON (LAFACE/ARISTA)	
30	30	18	I'LL REMEMBER (MADONNA (MAVERICK/SIRE/WB)	
31	29	23	THE MOST BEAUTIFUL GIRL IN... (NPG/BELLMARK)	
32	31	19	RETURN TO INNOCENCE (ENIGMA (VIRGIN)	
33	34	21	PUMPS AND A BUMP (HAMMER (GIANT)	
34	37	32	DUNKIE BUTT (12 GAUGE (STREET LIFE/SCOTTI BROS.)	
35	36	11	100% PURE LOVE (CRYSTAL WATERS (MERCURY)	
36	41	4	BOOTI CALL (BLACKSTREET (INTERSCOPE)	
37	33	19	BABY I LOVE YOUR WAY (BIG MOUNTAIN (RCA)	
38	32	15	BEAUTIFUL IN MY EYES (JOSHUA KADISON (SBK/EMI)	
39	62	3	BE MY BABY TONIGHT (JOHN MICHAEL MONTGOMERY (ATLANTIC)	
40	40	14	ALWAYS (ERASURE (MUTE/ELEKTRA)	
41	45	3	NONE OF YOUR BUSINESS (SALT-N-PEPA (NEXT PLATEAU/ISLAND)	
42	43	4	NUTTIN' BUT LOVE (HEAVY D & THE BOYZ (UPTOWN/MCA)	
43	35	9	I'M NOT OVER YOU (CE CE PENISTON (A&M)	
44	50	4	SOUTHERNPLAYALISTICADILLACMUZIK (OUTKAST (LAFACE/ARISTA)	
45	48	26	I SWEAR (JOHN MICHAEL MONTGOMERY (ATLANTIC)	
46	42	6	THE RIGHT KINDA LOVER (PATTI LABELLE (MCA)	
47	38	11	SENDING MY LOVE (ZHANE (ILLTOWN/MOTOWN)	
48	55	2	BOP GUN (ONE NATION) (ICE CUBE (PRIORITY)	
49	39	29	THE SIGN (ACE OF BASE (ARISTA)	
50	57	64	WHOOPI! (THERE IT IS) (TAG TEAM (LIFE/BELLMARK)	
51	49	9	CLOSER (NINE INCH NAILS (NOTHING/TVT/COPE)	
52	52	5	DIARY OF A MADMAN (GRAVEDIGGAZ (GEE STREET/ISLAND)	
53	61	11	WINK (NEAL MCCOY (ATLANTIC)	
54	—	1	DO YOU WANNA GET FUNKY (C+C MUSIC FACTORY (COLUMBIA)	
55	53	6	90'S GIRL (BLACKGIRL (KAPER/RCA)	
56	65	2	PRAYER FOR THE DYING (SEAL (ZTT/SIRE/WARNER BROS.)	
57	44	16	SWEET POTATOE PIE (DOMINO (FEVER/RAL/CHAOS)	
58	54	7	I'LL REMEMBER YOU (ATLANTIC STARR (ARISTA)	
59	63	23	INDIAN OUTLAW (TIM MCGRAW (CURB)	
60	—	1	SUMMERTIME BLUES (ALAN JACKSON (ARISTA)	
61	47	6	OLD TO THE NEW (NICE & SMOOTH (RAL/ISLAND)	
62	46	16	ANYTHING (SWV (RCA)	
63	—	1	THE WAY SHE LOVES ME (RICHARD MARX (CAPITOL)	
64	59	4	WHERE MY HOMIEZ (ILL AL SKRATCH (MERCURY)	
65	—	1	NEVER LIE (IMMATURE (MCA)	
66	58	19	GOT ME WAITING (HEAVY D & THE BOYZ (UPTOWN/MCA)	
67	56	12	CROOKLYN (THE CROOKLYN DODGERS (40 ACRES/MCA)	
68	70	4	NAPPY HEADS (FUGEES/TRANZLATOR CREW (RUFFHOUSE)	
69	73	3	GET IT TOGETHER (BEASTIE BOYS (CAPITOL)	
70	69	2	TAKE IT EASY (MAD LION (WEEDED/NERVOUS)	
71	71	13	WHENEVER YOU COME AROUND (VINCE GILL (MCA)	
72	—	1	WHEN I GIVE MY LOVE (KEITH SWEAT (ELEKTRA)	
73	—	1	THE MAN IN LOVE WITH YOU (GEORGE STRAIT (MCA)	
74	72	12	OBJECTS IN THE REAR VIEW... (MEAT LOAF (MCA)	
75	66	14	WORKER MAN (PATRA (EPIC)	

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

Singles with the greatest sale. © 1994, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 RECURRENT AIRPLAY

1	1	4	FOUND OUT ABOUT YOU (GIN BLOSSOMS (A&M)	14	15	24	DREAMLOVER (MARRIAH CAREY (COLUMBIA)
2	5	2	BUMP N' GRIND (R. KELLY (JIVE)	15	12	15	I CAN SEE CLEARLY NOW (JIMMY CLIFF (CHAOS)
3	4	4	THE POWER OF LOVE (CELINE DION (550 MUSIC)	16	19	28	NO RAIN (BLIND MELON (CAPITOL)
4	7	11	ALL THAT SHE WANTS (ACE OF BASE (ARISTA)	17	14	33	HEY JEALOUSY (GIN BLOSSOMS (A&M)
5	8	8	EVERYDAY (PHIL COLLINS (ATLANTIC)	18	16	27	THE RIVER OF DREAMS (BILLY JOEL (COLUMBIA)
6	3	2	NOW AND FOREVER (RICHARD MARX (CAPITOL)	19	23	10	CANTALOOP (FLIP FANTASIA) (US3 (BLUE NOTE/CAPITOL)
7	9	8	BREATHE AGAIN (TONI BRAXTON (LAFACE/ARISTA)	20	17	6	DAUGHTER (PEARL JAM (EPIC)
8	6	51	TWO PRINCES (SPIN DOCTORS (EPIC)	21	22	17	WHAT MIGHT HAVE BEEN (LITTLE TEXAS (WARNER BROS.)
9	10	11	BECAUSE THE NIGHT (10,000 MANIACS (ELEKTRA)	22	20	2	LOVE SNEAKIN' UP ON YOU (BONNIE RAITT (CAPITOL)
10	2	13	I'LL BE LOVING YOU (COLLAGE (VIPER/METROPOLITAN)	23	21	39	SHOW ME LOVE (ROBIN S. (BIG BEAT/ATLANTIC)
11	11	19	SHOOP (SALT-N-PEPA (NEXT PLATEAU/LONDON)	24	24	8	BECAUSE OF LOVE (JANET JACKSON (VIRGIN)
12	18	24	WHAT IS LOVE (HADDAWAY (ARISTA)	25	—	15	DREAMS (GABRIELLE (GO'DISCS/LONDON/ISLAND)
13	13	35	RUNAWAY TRAIN (SOUL ASYLUM (COLUMBIA)				

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

NEW NO. 1: "Stay (I Missed You)" by Lisa Loeb & Nine Stories (RCA) moves to the top of the Hot 100 on the strength of a 12% increase in monitored airplay points. It slipped 3% in sales, but so did almost all other records—14 of the top 15 singles experienced sales declines. "Fantastic Voyage" by Coolio (Tommy Boy) remains the sales leader, and "Don't Turn Around" by Ace Of Base (Arista) is No. 1 on the Hot 100 Airplay chart. The point margin for "Stay" is wide, so it is likely to hold at No. 1 next week. "Can You Feel The Love Tonight" by Elton John (Hollywood) is close behind "Stay" in monitored airplay points, but loses its bullet overall due to a 23% decline in sales. "Can You" remains a contender for No. 1, however, because of its increasing airplay. Already established at top 40/mainstream and /adult, it's starting to receive airplay at rhythm-crossover; it's No. 1 at KKXX Bakersfield, Calif., No. 2 at WPOW (Power 96) Miami, and No. 5 at KTFM (Hot 103) San Antonio.

THE MAGIC TOUCH: The writing and producing talents of R. Kelly propel another single up the Hot 100 this week. "Stroke You Up" by Changing Faces (Big Beat/Atlantic) is the biggest point gainer on the Hot 100 and wins the Greatest Gainer/Sales at No. 30. It vaults 60-20 on the Hot 100 Singles Sales chart. "Stroke" is already No. 8 at WPGC Washington, D.C., No. 11 at WJMH Greensboro, N.C., and No. 12 at WIOQ (Q102) Philadelphia. The runner-up for the Greatest Gainer/Sales is "Tootsee Roll" by 69 Boyz (Rip-It). It jumps 51-40 overall, with 89% of its points from sales.

"100% PURE LOVE" BY Crystal Waters (Mercury) wins the Greatest Gainer/Airplay at No. 32. It is No. 1 in airplay at WBBM (B96) Chicago, No. 5 at KPRR (Power 102) El Paso, Texas, and No. 6 at WZJM (Jammin' 92) Cleveland. The runner-up for the airplay award is "You Better Wait" by Steve Perry (Columbia). It was the Greatest Gainer/Airplay two weeks in a row. "Wait" ranks top 15 in airplay at eight adult outlets on the monitored radio panel, including WMC Memphis (No. 7), WKRQ (Q102) Cincinnati (No. 12), and KYIS Oklahoma City (No. 13).

QUICK CUTS: Several changes to the monitored radio panel take effect with this issue. First is the conversion of KHTY (Y97) Santa Barbara, Calif., from a playlist reporter to a monitored top 40/rhythm-crossover outlet. Moving from the rhythm panel to mainstream are WHYT Detroit and WHJX Jacksonville, Fla. Both stations are being termed "Channel X" and no longer play strictly rhythm-based titles (Billboard, July 30). WBHT Wilkes-Barre, Pa., replaces WSKS in that market on the mainstream panel. KOMA San Jose, Calif., joins the modern rock panel, bringing the total Hot 100 monitored panel to 190 stations. "Come To My Window" by Melissa Etheridge (Island) makes a small overall point gain due to an increase in monitored airplay points, but slips 27-28 on the Hot 100. "None Of Your Business" by Salt-N-Pepa (Next Plateau/London/Island), at No. 54, is now listed as a double-sided title. "Heaven & Hell," the B side, now gets credit on the chart because it has started to receive some top 40 airplay. Airplay for both sides is added together.

BAD RELIGION LOOKS TO FOLLOW PROGENY

(Continued from page 8)

five tracks in recent weeks, MD Mike Halloran uses almost the same language as Graffin to describe the band's predicament. "Bad Religion is almost going to have to come in on their own coattails."

But the time is right for the band, Halloran says. "We predicted last year that [music from the years] '77-'78 was going to make a big comeback because the kids had never heard pop songs done in a big, heavy, riffing fashion. . . It's making a big comeback right now." Atlantic will release "Stranger Than Fiction" Sept. 6.

Atlantic president Danny Goldberg, whose personal enthusiasm for Bad Religion's last Epitaph album, "Recipe For Hate," was key to the group's signing by the major last year, agrees that audiences are ready for the group.

"Commercially, rock'n'roll has kind of come to them," Goldberg says. "Mass-audience taste is now coming around to a music that Bad Religion has spent years developing and refining, so it seems like a very propitious time for them to break big. . . They're really in tune with the zeitgeist of where the rock audience is right now. . . They have a fan base that's never been bigger. Radio and MTV are attuned, and, more important, the audiences for radio and MTV are now attuned to a sound that Bad Religion is part of."

After more than a decade of album releases and nearly constant domestic touring, Bad Religion has built a slavish following—especially in Los Angeles, where the band can readily sell out three nights at a 3,000-capacity venue like the Hollywood Palladium.

Its sales as an indie-label act were not inconsiderable: According to SoundScan, "Recipe For Hate" sold 35,000 units as an Epitaph release, and another 57,000 units after it was reissued by Atlantic last year. (Non-SoundScan accounts may have pushed sales up considerably; Goldberg and Graffin claim that sales for

the album were in the 200,000- to 250,000-unit range).

However, for the moment at least, the trend-setting group finds itself eclipsed by Green Day, whose debut Reprise album, "Dookie," has been certified gold, and the Offspring, whose sophomore Epitaph album, "Smash," is rapidly approaching gold status.

Graffin's feelings about these new acts is unclouded by envy. He says that Bad Religion chose Green Day to open its last domestic tour because "they were a kind of power-poppy punk band that was true to our style."

Regarding the Offspring's success, Graffin says, "I'm happy about that. It's part of the altruistic spirit of this kind of music. It's not a race. To me, if all the bands on Epitaph sell millions of records, that's good, because the Epitaph sound will be all that much more recognizable, and Bad Religion, as the inventors of that sound, will be able to appeal to those people as well. We all share in the successes of those bands."

Atlantic executive VP/GM Val Azoli points out that most of the new pop/punk bands' fans may be relatively unaware of the group that set the pace. "The kid in Ohio [says], 'Bad Religion, oh, yeah, they have another record out. I think it was on vinyl a couple years ago.' They're thinking that Offspring is opening the door for them. It's great—what comes around goes around."

According to Azoli, Atlantic's marketing plan for "Stranger Than Fiction" will build from Bad Religion's existing core of fans.

"They have a very strong base, they have a very strong following," Azoli says. "Within that alternative community, they are veterans, and their time has come. And it has come organically—they did it on their own. They developed through touring and playing and word-of-mouth, and organically, they went from 20,000 to 70,000 to 150,000 [units], and now the time is right, hopefully."

He adds, "I am so impressed with the job Epitaph does at that grass-roots level. What we're trying to do on this record is basically do what they've done, but at a larger scale. They do a lot of grass-roots marketing."

"We're doing extensive consumer advertising, but not Spin and the big magazines. A lot of regional fanzines, a lot of regional press, a lot of regional dailies—just concentrating on trying to make it as much of a grass-roots kind of campaign as possible."

To serve the band's devotees, Atlantic will release "Stranger Than Fiction" as a vinyl LP, in a limited edition of 25,000-30,000 copies, a week before the CD and cassette. The LPs will be issued through Warner Music Group's indie distribution arm, Alternative Distribution Alliance; WEA will handle the CDs and cassettes.

The album's first single, the title track, will go to radio in early August. Azzoli says, "We're gonna work that at alternative and college, and then we're going to bring it over to AOR, and we're gonna leave it there. . . Then we're probably going to come with the next track around the time the album ships."

Azzoli says the second track will likely be "21st Century Digital Boy," a song that should appeal to old Bad Religion fans, since it is a re-recording of a number that first appeared on the group's 1990 Epitaph album "Against The Grain."

Video also will be key, Azzoli says. "We're gonna try to concentrate on MTV, doing really cutting-edge, hip videos. I think their universe will expand once they get on MTV."

As usual, touring will be central to Bad Religion's campaign; the group will play a headlining tour of 1,500- to 3,000-seat venues in the fall.

Graffin says, "We're gonna let [the album] fester in the States for about a month before we play shows here. So we'll be playing and touring Europe starting Sept. 20, come back Oct. 20, and do some shows over here until Christmas."

Bad Religion recently performed some warmup shows on its home turf: On July 27, the group played a free show at the Whisky A Go Go in Hollywood, sponsored by modern rock KROQ Los Angeles, and on July 29 it appeared on the third night of Epitaph's "Summer Nationals," a series of \$6 concerts showcasing the label's acts at the Hollywood Palladium.

Explaining the band's appearance at the latter event, Graffin says, "We still have [the] perception as being builders of Epitaph and part of the heritage of Epitaph. We also wanted to thank the fans for supporting Epitaph over all these years."

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	4	GET IT TOGETHER	BEASTIE BOYS (CAPITOL)
2	15	2	DECEMBER 1963	THE FOUR SEASONS (CUB)
3	3	9	WHERE MY HOMIEZ?	ILL AL SKRATCH (MERCURY)
4	—	1	SUMMERTIME BLUES	ALAN JACKSON (ARISTA)
5	25	2	MAKE THIS LAST FOREVER	JOCELYN ENRIQUEZ (CLASSIFIED)
6	8	2	GET OFF THIS	CRACKER (VIRGIN)
7	9	5	IF YOU WANNA GROOVE	LIGHTER SHADE OF BROWN (MERCURY)
8	—	1	ROMANTIC CALL	PATRA FEATURING YO-YO (EPIC)
9	—	1	SAINTS	THE BREEDERS (4AD/ELEKTRA)
10	6	5	WHAT ABOUT US	JOCELI (UPTOWN/MCA)
11	10	2	LOVE IS STRONG	ROLLING STONES (VIRGIN)
12	—	1	THE MAN IN LOVE WITH YOU	GEORGE STRAIT (MCA)
13	—	4	DON'T LET IT GO TO YOUR HEAD	CHANTAY SAVAGE (I.D./RCA)

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

VH-1 REPOSITIONING, REINVENTING ITSELF

(Continued from page 8)

the way CNN is a news channel," says Sykes. "The LIFEbeat concert was another major music event we could get behind. It's a great cause and helps us send a message to our viewers."

These various "one-off" features are designed to tease VH-1 viewers up through the Oct. 15 facelift, says Sykes.

At that time, it is likely a new VH-1 logo will be unveiled. New on-air features will include "recognizable" VJs, although Sykes would not provide specifics. Music and editorial features, including news programs, album reviews, and interview segments, also will be part of the mix.

Staff changes are anticipated in the programming and marketing departments, Sykes says. And network executives plan to formally roll out

the new VH-1 agenda to label executives in September.

Meanwhile, the VH-1 playlist gradually is moving toward the current, album alternative format Sykes has been promising. In a recent survey of clips on the channel, about 70% were current videos as compared to about 30% a year ago. Among artists featured were Harry Connick Jr., Collective Soul, the Spin Doctors, Toad The Wet Sprocket, the Pretenders, Amy Grant, Counting Crows, and Ace Of Base.

FOR THE RECORD

KITS San Francisco programming coordinator Spud was identified incorrectly in a July 30 article on musician Laurie Anderson.

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Billboard HOT 100 SINGLES

FOR WEEK ENDING AUGUST 6, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	14	*** No. 1 *** STAY (I MISSED YOU) (FROM "REALITY BITES")	LISA LOEB & NINE STORIES (C) (D) RCA 62790
2	1	1	16	I SWEAR	ALL-4 ONE D. FOSTER (F. J. MYERS, G. BAKER) (C) (V) BLITZ 8724 ATLANTIC
3	3	6	10	FANTASTIC VOYAGE	COOLIO DOBBS, THE WINO (IVEY, DOBBS, ALEXANDER, BEAVERS, CRAIG, MCCAIN, SHELBY) (C) (M) (T) (X) TOMMY BOY 617
4	5	7	12	CAN YOU FEEL THE LOVE TONIGHT (FROM "THE LION KING")	ELTON JOHN C. THOMAS (E. JOHN, T. RICE) (C) (D) HOLLYWOOD 64543
5	4	4	11	ANY TIME, ANY PLACE/AND ON AND ON	JANET JACKSON J. JAM, T. LEWIS, J. JACKSON, J. JACKSON, J. HARRIS, T. LEWIS (C) (D) HOLLYWOOD 64543
6	7	5	14	DON'T TURN AROUND	ACE OF BASE EKMAN, ADEBRATT (A. HAMMOND, D. WARREN) (C) (D) (M) (T) (V) ARISTA 1-2691
7	6	3	16	REGULATE (FROM "ABOVE THE RIM")	WARREN G & NATE DOGG WARREN G (WARREN G, NATE DOGG) (C) (D) (M) (T) (V) (X) INTERSCOPE
8	10	12	11	WILD NIGHT	JOHN MELLENCAMP WITH ME'SHELL NDEGECELLO J. MELLENCAMP, M. WANCHIC (V. MORRISON) (C) (V) (X) MERCURY 858 738
9	8	9	10	FUNKAFIED	DA BRAT J. DUPRI, M. SEAL (J. DUPRI, DA BRAT) (C) (T) (X) SO SO DEF 7752 CHAOS
10	9	8	15	BACK & FORTH	AALIYAH R. KELLY (R. KELLY) (C) (T) (X) BLACKGROUND 42174 JIVE
11	11	10	14	IF YOU GO	JON SECADA J. SECADA, E. ESTEFAN, JR. (J. SECADA, M. A. MOREJON) (C) (D) (T) (V) SBK 58166 EMI
12	12	15	14	SHINE	COLLECTIVE SOUL E. ROLAND (E. ROLAND) (C) (V) ATLANTIC 87237
13	13	11	19	YOU MEAN THE WORLD TO ME	TONI BRAXTON L. A. REID, BABYFACE, D. SIMMONS (L. A. REID, BABYFACE, D. SIMMONS) (C) (D) (M) (V) LAFACE 2-4064 ARISTA
14	14	14	11	ANYTIME YOU NEED A FRIEND	MARIAH CAREY W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF) (C) (D) (M) (T) (V) (X) COLUMBIA 77528
15	16	16	13	I MISS YOU	AARON HALL G. CAUTHEN (G. CAUTHEN, A. HALL) (C) (D) (M) (T) (V) (X) MCA
16	15	13	19	I'LL REMEMBER (FROM "WITH HONORS")	MADONNA MADONNA, P. LEONARD (P. LEONARD, M. CICCONE, R. PAGE) (C) (D) (M) (T) (V) (X) MAVERICK/SIRE 18247 WARNER BROS.
17	19	24	8	WHEN CAN I SEE YOU	BABYFACE BABYFACE, L. A. REID, D. SIMMONS (BABYFACE) (C) (D) (M) (T) (V) (X) EPIC 77550
18	17	19	12	CRAZY	AEROSMITH B. FAIRBAIRN (S. TYLER, J. PERRY, D. CHILD) (C) (V) GEFEN 19267
19	18	17	13	YOUR BODY'S CALLIN'	R. KELLY R. KELLY (R. KELLY) (C) (T) (X) JIVE 42220
20	21	21	15	ALWAYS	ERASURE M. WARE (V. CLARKE, A. BELL) (C) (T) (X) MUTE 64562 ELEKTRA
21	24	27	9	PRAYER FOR THE DYING	SEAL T. HORN (SEAL, J. SIDORE) (C) (D) (M) (T) (V) (X) ZTT/SIRE 18138 WARNER BROS.
22	23	51	3	THIS D.J.	WARREN G WARREN G (W. GRIFFIN) (C) (M) (T) (X) VIOLATOR/RAL 853 246 ISLAND
23	25	26	7	ALWAYS IN MY HEART	TEVIN CAMPBELL BABYFACE, D. SIMMONS (BABYFACE, SIMMONS) (C) (D) (V) QWEST 18260 WARNER BROS.
24	22	20	32	THE SIGN	ACE OF BASE POP, JOKER (J. JOKER) (C) (D) (M) (T) ARISTA 1-2691
25	20	18	24	BABY I LOVE YOUR WAY (FROM "REALITY BITES")	BIG MOUNTAIN R. FAIR (P. FRAMPTON) (C) (T) (X) RCA 62780
26	28	28	11	BACK IN THE DAY	AHMAD KENDAL (A. A. LEWIS, S. K. GORDY) (C) (M) (T) (X) GIANT 18217
27	33	37	4	THE WAY SHE LOVES ME	RICHARD MARK R. MARX (R. MARX) (C) (X) CAPITOL 58167
28	27	30	24	COME TO MY WINDOW	MELISSA ETHERIDGE H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE) (C) (X) ISLAND 858 028
29	37	42	4	YOU BETTER WAIT	STEVE PERRY J. BARTON (S. PERRY, L. BREWSTER, P. TAYLOR, M. LUCAS, J. PIERCE, G. HAWKINS) (C) COLUMBIA 77580
30	47	—	2	***GREATEST GAINER/SALES*** STROKE YOU UP	CHANGING FACES R. KELLY (R. KELLY) (C) (T) (X) MCA 7452 ATLANTIC
31	26	22	23	THE MOST BEAUTIFUL GIRL IN THE WORLD	RICKY P. R. RICKY P. (R. P.) (C) (D) (T) NPG 72514/BELLMARK
32	36	36	11	***GREATEST GAINER/AIRPLAY*** 100% PURE LOVE	CRYSTAL WATERS THE BALEMMENT BOYS (C. WATERS, T. DOUGLAS, J. STEINHOUR, T. DAVIS) (C) (M) (T) (X) MERCURY 858 485
33	29	31	13	WILLING TO FORGIVE	ARETHA FRANKLIN BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS) (C) (D) (M) (T) ARISTA 1-2680
34	34	54	4	GIVE IT UP	PUBLIC ENEMY G. G. WIZ, C. RYDER (G. G. WIZ, C. RIDENHOUR, STUDDAH MAN, A. ISBELL) (C) (M) (T) (X) DEF JAM/RAL 853 316 ISLAND
35	31	23	17	BEAUTIFUL IN MY EYES	JOSHUA KADISON P. VAN HOOKER, R. ARGENT, M. KADISON (C) (D) SBK 80999 EMI
36	32	29	12	DON'T TAKE THE GIRL	TIM MCGRAW J. STROUD, B. GALLAGHER (C. MARTIN, L. W. JOHNSON) (C) (V) CURB 7145
37	30	25	23	RETURN TO INNOCENCE	ENIGMA M. CRUJE (C. CRUJE, M. C.) (C) (T) (V) (X) VIRGIN 38423
38	35	35	10	THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS COP III")	SHAI C. MARTIN, J. VAN RENSAELIER, M. GAY, G. BRIGHT (MARTIN, LORENZ, VAN RENSAELIER, GAY, BRIGHT) (C) MCA 54807
39	38	33	10	FALL DOWN	TOAD THE WET SPROCKET G. MARSHALL (T. NICHOLS, G. PHILLIPS, TOAD) (C) (D) (T) (X) COLUMBIA 77474
40	51	53	5	TOOTSEE ROLL	69 BOYZ THE SOUTH BEACH BOYZ (T. TEAM) (C) (M) (T) (X) MCA 7452 ATLANTIC
41	44	52	7	BOOTI CALL	BLACKSTREET T. RILEY, M. RILEY, E. SERMON (RILEY, SERMON, SYLVERS, RILEY, DICKEY, TROUTMAN, TROUTMAN) (C) INTERSCOPE 98255
42	49	57	4	YOU LET YOUR HEART GO TOO FAST	SPIN DOCTORS SPIN DOCTORS, P. DENENBERG, F. LAROCHA (SPIN DOCTORS) (C) (D) (V) (X) EPIC 77680
43	43	55	6	FUNKY Y-2-C	THE PUPPIES C. MILLS, H. C. MILLS (T. HAYE) (C) (M) (T) (X) CHASE 7781
44	39	32	18	ANYTHING (FROM "ABOVE THE RIM")	SWV B. A. MORGAN (B. A. MORGAN) (C) (T) (V) (X) RCA 62814
45	54	40	6	THINKIN' PROBLEM	DAVID BALL B. CHANLEY (D. BALL, A. SHAMBLIN, S. ZIFF) (C) (V) WARNER BROS. 18250
46	45	43	10	SELLING THE DRAMA	LIVE J. HARRISON (LIVE, E. HORN, L. CYR, LIVE) (C) (X) RADIOLIVE 34816 MCA
47	46	45	29	WHATTA MAN	SALT-N-PEPA FEATURING EN VOEGUE H. AZOR, H. AZOR, D. CRAWFORD, C. JAMES (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 408 ISLAND
48	40	46	12	SENDING MY LOVE	ZHANE A TRIBE CALLED QUEST (A. HERBLAKE, L. LEAR, DAVIS, MUHAMMAD) (C) (D) (T) ILLTOWN 2242 MOTOWN
49	42	34	22	I'M READY	TEVIN CAMPBELL BABYFACE, D. SIMMONS (BABYFACE) (C) (D) (V) QWEST 18254 WARNER BROS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	64	—	2	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY R. CUNNINGHAM, D. COLE (R. CUNNINGHAM, D. COLE, D. RAMOS) (C) (M) (T) (X) COLUMBIA 77582
51	55	69	6	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ HEAVY D, KID CAPRI (KID CAPRI, HEAVY D) (C) UPTOWN 54865 MCA
52	50	47	9	BACKWATER	BEAT PUPPETS P. LEARY, MEAT (PUPPETS) (C. KIRKWOOD) (X) LONDON 857 553 ISLAND
53	41	44	8	I'M NOT OVER YOU	CE CE PENISTON S. HURLEY (S. HURLEY, J. PRINCIPLE, M. DOC) (C) (T) (X) A&M 5811
54	58	73	3	NONE OF YOUR BUSINESS/HEAVEN & HELL	SALT-N-PEPA S. AZOR, H. AZOR, D. CRAWFORD, C. JAMES (C) NEXT PLATEAU/LONDON 857 408 ISLAND
55	68	—	2	BOP GUN (ONE NATION)	ICE CUBE Q. D. III, ICE CUBE (ICE CUBE, Q. D. III, G. CLINTON, JR., G. SHIDER, W. MORRISON) (M) (T) (X) PRIORITY 53161
56	48	39	18	I'LL TAKE YOU THERE (FROM "THREESOME")	GENERAL PUBLIC R. SALL, GENERAL PUBLIC, T. PHILLIPS (A. ISBELL) (C) (T) (X) EPIC SOUNDTRAX 77452 EPIC
57	57	66	9	CLOSER	NINE INCH NAILS FLOOD, T. REZTOR (T. REZTOR) (C) (X) NOTHING/TVT 34263 INTERSCOPE
58	71	71	5	LOVE IS ALL AROUND	WET WET WET WET WET WET (R. PHILLIPS) (C) LONDON 857 553 ISLAND
59	63	93	3	ACTION	TERROR FABULOUS FEATURING NADINE SUTHERLAND D. KELLY (D. KELLY) (C) EASTWEST 98260
60	60	68	7	GIRLS & BOYS	BLUR S. STREET (A. BARN, C. OXON, JAMES, ROWNTREE) (C) (D) FOOD/SBK 58155 EMI
61	56	49	20	GOT ME WAITING	HEAVY D & THE BOYZ P. ROCK, L. VANDROSS, HEAVY D, P. ROCK, C. L. SMOOTH (C) (T) UPTOWN 54815 MCA
62	53	50	6	SLEEPING IN MY CAR	ROXETTE C. OFWERNAN (P. GOSWELL) (C) (D) EMI 58210
63	61	64	6	THE RIGHT KINDA LOVER	PATTI LABELLE J. JAM, T. LEWIS, J. HARRIS, T. LEWIS, A. BENNETT-NESBY, J. WRIGHT (C) (T) (V) MCA 54673
64	52	41	15	MISLED	CELINE DION R. WARE (P. ZIZZO, J. BRALOWER) (C) (D) (T) (V) (X) 550 MUSIC 77344
65	59	65	8	WHAT'S UP	DJ MIKO D. J. MIKO (L. PERRY) (C) (D) (T) (X) ZYX 6691
66	70	70	5	AFTERNOONS & COFFEESPOONS	CRASH TEST DUMMIES J. HARRISON (B. ROBERTS) (C) (D) ARISTA 1-2716
67	76	72	7	IT'S OVER NOW	CAUSE & EFFECT M. PHILLIPS (R. ROWE, K. MILO) (C) (X) ZOO 14145
68	77	86	6	NAPPY HEADS	FUGEES (TRANZLATOR CREW) LIVE (N. JEAN, S. MICHEL, L. HILL, S. SCOTT) (C) (M) (T) RUFFHOUSE 77643 COLUMBIA
69	86	—	2	NEVER LIE	IMMATURE C. STOKES, C. CUENI (C. STOKES, C. CUENI) (C) MCA 74830
70	74	61	20	PUMPS AND A BUMP	HAMMER BAILLERGEAU, HAMMER (HAMMER, DEUCE, DEUCE, BAILLERGEAU, CLINTON, SHIDER) (C) (D) (T) (V) (X) GIANT 18218
71	62	62	8	MAYBE LOVE WILL CHANGE YOUR MIND	STEVIE NICKS T. PANUNZIO, R. MITAN (S. STEWART, R. NOWELS) (C) (D) MODERN 9827 ATLANTIC
72	66	80	8	YOUR LOVE IS SO DIVINE	MIRANDA W. BARN, W. BARN (A. QUICK, MORA, KAHN) (C) (D) (M) (T) (X) SUNSHINE 527
73	75	—	2	TAKE IT EASY	MAD LION KIP ONE (MAD LION) (M) (T) WEEDEE 20094 NERVOUS
74	80	94	3	WEEKEND LOVE	QUEEN LATIFAH S. I. D., KAY GEE (D. OWENS, S. REYNOLDS, T. REBEL) (C) (T) (X) MOTOWN 2249
75	72	60	14	MOVING ON UP	M PEOPLE M. PEOPLE (M. PICKERING, P. HEARD) (C) (T) (X) EPIC 77392
76	73	67	10	I'LL REMEMBER YOU	ATLANTIC STARR E. WOLFF, V. BENFURU (E. WOLFF, S. PIERSA) (C) (D) ARISTA 1-2678
77	87	95	4	SOUTHERNPLAYALISTICADILLACMUZIK	OUTKAST ORGANIZED NOIZE (A. PATTON, A. BENJAMIN, ORGANIZED NOIZE) (C) (D) (M) (T) LAFACE 2-4076 ARISTA
78	81	78	6	90'S GIRL	BLACKGIRL CHRISTIAN, T. RILEY, SCOTT, SMITH (WARREN, RUSSELL, FOOTE, MCCANN, FIELDS, RILEY) (C) (T) (X) KAPER 62455 RCA
79	67	58	19	DREAMS	THE CRANBERRIES S. STREET (THE CRANBERRIES) (C) (X) ISLAND 857 416
80	NEW	—	1	***HOT SHOT DEBUT*** BE MY BABY TONIGHT	JOHN MICHAEL MONTGOMERY HENDRICKS (E. HILL, R. FAGAN) (C) (V) ATLANTIC 858 238
81	NEW	—	1	I'D GIVE ANYTHING	GERALD LEVERT D. FOSTER (D. FOSTER, J. ARREN, J. BELLE, V. MILAME) (C) (D) EASTWEST 98254
82	65	56	18	SWEET POTATOE PIE	DOMINO DI BATTLECAT (DOMINO, K. GILLIAM) (C) (M) (T) OUTBURST/RAL 77350 CHAOS
83	69	75	6	OLD TO THE NEW	NICE & SMOOTH L. VEGA (D. BARNES, G. MAY, L. VEGA) (C) (T) RAL 853 246 ISLAND
84	NEW	—	1	ALL I WANNA DO	SHERYL CROW B. BUTTRE (V. COOPER, S. CROW, B. BUTTRE, L. D. BIERWALD, K. GILBERT) (C) (D) MCA 7452 ATLANTIC
85	91	—	2	ON POINT	HOUSE OF PAIN L. ETHAL (E. SCHROEDY, L. DIMANT) (M) (T) (X) TOMMY BOY 6231
86	78	59	9	I NEED YOUR LOVE	BOSTON T. SCHOLZ (T. SCHOLZ, F. SAMPSON) (C) (V) MCA 74813
87	79	85	14	POSSESSION	SARAH MCLACHLAN P. MARCHAND (S. MCLACHLAN) (C) (D) NETTWERK 1-2662 ARISTA
88	83	82	5	DIARY OF A MADMAN	GRAVEDIGGAZ RNS RZA (P. HUSTON, R. HIGGS, A. BERKELEY, A. HAMILTON, D. COLLINS, W. REED) (C) (T) GEE STREET 894 06 ISLAND
89	89	—	2	HAPPINESS	BILLY LAWRENCE K. DEANE (B. LAWRENCE, K. DEANE) (C) (D) EASTWEST 98261
90	84	88	20	HOW DO YOU LIKE IT?	KEITH SWEAT K. SWEAT (F. SCOTT, K. SWEAT, F. SCOTT) (C) (M) (T) (X) EPIC 77392
91	NEW	—	1	SWEET SENSUAL LOVE	BIG MOUNTAIN K. FLOURNOY (K. HIND) (C) (T) (X) GIANT 18120
92	88	91	5	TELL ME WHERE IT HURTS	KATHY TROCCOLI K. THOMAS (D. WARRIN) (C) (X) REUNION 62813 RCA
93	82	79	15	WORKER MAN	PATRA C. DILLON, A. KELLY (D. SMITH, A. KELLY) (C) (M) (T) EPIC 77389
94	NEW	—	1	YOU	BONNIE RAITT D. WAS, B. RAITT (B. THIELE, JR., J. SHANKS, T. HIGG) (C) CAPITOL 58193
95	NEW	—	1	NO GUNS, NO MURDER	RAYVON DA BIG DADEE (A. TAYLOR, A. M. BREWSTER) (M) (T) (X) VP 5399
96	NEW	—	1	I'M THE ONLY ONE	MELISSA ETHERIDGE H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE) (C) (D) ISLAND 854 068
97	99	99	4	WINK	NEAL MCCOY B. BELLETT (B. DIPIERO, T. SHAPIRO) (C) (V) ATLANTIC 857 417
98	NEW	—	1	WHEN I GIVE MY LOVE	KEITH SWEAT K. SWEAT, F. SCOTT, J. JEFFERSON (K. SWEAT, F. SCOTT, J. JEFFERSON) (C) ELEKTRA 64525
99	85	77	12	CROOKLYN (FROM "CROOKLYN")	THE CROOKLYN DODGERS A TRIBE CALLED QUEST (A. HERBLAKE, L. LEAR, DAVIS, MUHAMMAD) (C) (T) 40 ACRES AND A MILE 54437 MCA
100	92	—	2	INFATUATION	JAMIE FOXX J. FOXX (J. FOXX) (C) FOX 64866

38 26 Bump 'N' Grind

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MAGIC AFFAIR OMEN

(THE STORY CONTINUES...)



W O R L D W I D E !



THE EUROPEAN DANCEFLOOR PHENOMENON!

FEATURING THE PREMIERE EUROPEAN PLATINUM SINGLE

"OMEN III" ON



EMI Records



THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
AUGUST 6, 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
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	8	SOUNDTRACK WALT DISNEY 60858 (10.98/17.98) 4 weeks at No. 1	THE MOUNTAIN	1
2	3	3	35	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
3	7	34	3	SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	3
4	4	2	7	STONE TEMPLE PILOTS ▲ ATLANTIC 82607/AG (10.98/16.98)	PURPLE	1
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
5	NEW ►	1	1	MC EHT FEATURING CMW EPIC STREET 57696/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	5
6	2	—	2	ROLLING STONES VIRGIN 39782 (10.98/16.98)	VOODOO LOUNGE	2
7	5	6	32	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
8	NEW ►	1	1	COOLIO TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
9	6	4	7	WARREN G VIOLATOR/RAL 52335/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
10	8	9	20	SOUNDGARDEN ▲ A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
11	9	7	18	TIM MCGRAW ▲ CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
12	11	8	15	ALL-4-ONE ▲ BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
13	13	13	37	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	13
14	10	5	4	ALAN JACKSON ARISTA 18759 (10.98/15.98)	WHO I AM	5
15	NEW ►	1	1	STEVE PERRY COLUMBIA 44287 (10.98 EQ/16.98)	FOR THE LOVE OF STRANGE MEDICINE	15
16	20	32	10	OFFSPRING EPITAPH 86432* (8.98/14.98) HS	SMASH	16
17	12	12	19	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 56136 (10.98/15.98)	CHANT	3
18	26	30	24	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
19	16	15	15	COLLECTIVE SOUL ● ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
20	19	27	24	GREEN DAY ● REPRISE 45529/WARNER BROS. (9.98/15.98) HS	DOOKIE	19
21	15	11	4	DA BRAT SO SO DEF/CHAOS 66164* COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
22	14	10	4	KEITH SWEAT ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
23	17	14	18	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
24	21	21	9	AALIYAH BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
25	23	19	54	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
26	18	20	4	HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
27	29	24	8	SEAL ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
28	24	—	2	HARRY CONNICK, JR. COLUMBIA 64376 (10.98 EQ/16.98)	SHE	24
29	27	23	16	PINK FLOYD ▲ COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
30	22	18	8	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
31	25	16	17	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
32	36	33	26	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
33	31	31	66	AEROSMITH ▲ GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
34	34	29	47	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
35	30	17	7	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
36	32	28	52	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
37	28	22	5	JOHN MELLENCAMP MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13
38	35	25	37	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
39	33	26	21	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
40	37	35	9	JON SECADA ● SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
41	42	38	13	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
42	39	37	37	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
43	38	39	9	JIMMY BUFFETT ● MARGARITAVILLE 11043/MCA (10.98/16.98)	FRUITCAKES	5
44	49	54	67	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
45	45	43	9	HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (9.98/15.98)	NUTTIN' BUT LOVE	11
46	40	49	4	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	40
47	44	47	18	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
48	41	36	7	BOSTON MCA 10973* (10.98/16.98)	WALK ON	7
49	50	46	6	SPIN DOCTORS EPIC 52907* (9.98 EQ/16.98)	TURN IT UPSIDE DOWN	28
50	54	52	41	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
51	46	44	62	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
52	43	42	13	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
53	47	41	24	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	62	65	6	DAVID BALL WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	54
55	51	55	9	TOAD THE WET SPROCKET COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
56	56	50	5	VARIOUS ARTISTS MERCURY 22123* (10.98 EQ/16.98)	KISS MY ASS: CLASSIC KISS REGROOVED	19
57	55	51	28	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
58	48	45	8	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO, VOLUME 5	36
59	64	71	44	MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98)	YES I AM	16
60	60	57	13	LIVE RADIOACTIVE 10997/MCA (10.98/15.98)	THROWING COPPER	38
61	58	58	20	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
62	53	48	35	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
63	59	60	26	ALICE IN CHAINS ▲ COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
64	63	56	11	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
65	66	63	7	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	48
66	61	59	44	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
67	57	53	11	INDIGO GIRLS ● EPIC 57621* (10.98 EQ/16.98)	SWAMP OPHELIA	9
68	65	62	39	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
69	NEW ►	1	1	SIR MIX-A-LOT RHYME CARTEL/AMERICAN 45540*/WARNER BROS. (10.98/16.98)	CHIEF BOOT KNOCKA	69
70	52	40	6	SOUNDTRACK CAST WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
71	78	75	88	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
72	67	64	35	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
73	71	70	136	PEARL JAM ▲ EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
74	72	66	36	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
75	70	77	17	SOUNDTRACK MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
76	81	81	154	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
77	73	68	40	PEARL JAM ▲ EPIC 53136* (10.98 EQ/16.98)	VS.	1
78	NEW ►	1	1	JAMIE FOXX FOX 64364 (9.98/15.98)	PEEP THIS	78
79	76	86	23	SARAH MCLACHLAN NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
80	82	74	88	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
81	77	72	142	NIRVANA ▲ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
82	69	69	4	TONY BENNETT COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	69
83	74	61	10	SOUNDTRACK ▲ ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	35
84	83	82	47	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
85	75	76	5	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	69
86	79	79	83	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
87	84	84	74	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
88	85	80	94	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
89	99	98	49	BABYFACE ▲ EPIC 53538 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
90	86	78	45	MEAT LOAF ▲ MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
91	94	96	20	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	91
92	88	85	10	ERASURE MUTE 61633/ELEKTRA (10.98/15.98)	I SAY, I SAY, I SAY	18
93	101	107	24	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	84
94	80	67	5	HELMET INTERSCOPE 92404/AG (9.98/15.98)	BETTY	45
95	90	90	10	JULIO IGLESIAS COLUMBIA 57584 (10.98 EQ/16.98)	CRAZY	30
96	95	94	37	BRYAN ADAMS ▲ A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
97	RE-ENTRY	90	90	CARRERAS-DOMINGO-PAVAROTTI ▲ LONDON 430433 (10.98 EQ/16.98)	IN CONCERT	35
98	103	114	11	KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	98
99	97	99	13	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HS	MARVIN THE ALBUM	75
100	91	73	5	SAMMY KERSHAW MERCURY 52125 (10.98/15.98)	FEELIN' GOOD TRAIN	73
101	89	83	19	MEAT PUPPETS LONDON 828484/ISLAND (9.98/13.98) HS	TOO HIGH TO DIE	62
102	96	97	108	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
103	87	87	23	JOSHUA KADISON SBK 80920/EMI (10.98/15.98) HS	PAINTED DESERT SERENADE	69
104	100	104	18	PANTERA ● EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
105	98	102	57	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
★ ★ ★ PACESETTER ★ ★ ★						
106	128	169	21	SHERYL CROW A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	94
107	93	88	25	TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	123	157	3	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	108
109	92	89	4	TAKE 6 REPRISE 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	86
110	104	106	180	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
111	68	—	2	ALICE COOPER EPIC 62771 (10.98 EQ/15.98)	THE LAST TEMPTATION OF ALICE COOPER	68
112	105	101	11	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	48
113	NEW ▶	—	1	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	113
114	113	—	2	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	113
115	106	136	50	BILLY JOEL ▲ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
116	118	109	25	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
117	114	115	97	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
118	120	110	36	MICHAEL BOLTON ▲ COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
119	102	91	11	SOUTH CENTRAL CARTEL G.W.K. CHAOS 87294*/COLUMBIA (10.98 EQ/15.98)	'N GATZ WE TRUSS	32
120	133	138	70	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
121	125	129	231	ORIGINAL LONDON CAST ▲ POLYDOR 81154*/ISLAND (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
122	108	105	31	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
123	107	92	21	HAMMER ● GIANT REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
124	151	149	6	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	124
125	132	140	16	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	103
126	111	111	24	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
127	115	126	29	SOUNDTRACK ▲ EPIC SOUNDTRAX 67624/EPIC (10.98 EQ/16.98)	PHILADELPHIA	12
128	124	116	62	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
129	131	122	34	CRACKER ● VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	59
130	138	121	43	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
131	110	131	4	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	110
132	109	100	21	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
133	130	113	28	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	59
134	121	118	22	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
135	143	128	49	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	52
136	122	120	56	THE CRANBERRIES ▲ ISLAND 814156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
137	137	117	21	BECK ● DGC 24634*/Geffen (10.98/15.98)	MELLOW GOLD	13
138	159	151	18	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	52
139	169	178	90	SADE ▲ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
140	116	125	7	STEVIE NICKS MODERN 92246/AG (10.98/16.98)	STREET ANGEL	45
141	154	153	13	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	59
142	160	167	42	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
143	147	147	203	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
144	139	142	3	VARIOUS ARTISTS DGC 29704/GEFFEN (7.98/9.98)	DGC RARITIES VOLUME 1	139
145	134	103	26	COLLIN RAYE ● EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
146	146	155	140	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
147	126	134	11	PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98)	LAST OF THE INDEPENDENTS	41
148	149	135	97	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
149	183	177	7	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	130
150	117	—	2	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98) HS	HUNGRY FOR STINK	117
151	129	133	14	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...	109
152	112	112	11	HUEY LEWIS & THE NEWS ELEKTRA 61500 (10.98/16.98)	FOUR CHORDS & SEVERAL YEARS AGO	55
153	155	158	219	VAN MORRISON ▲ POLYDOR 841970*/ISLAND (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
154	141	154	12	ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98)	WHERE IT ALL BEGINS	45

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	163	174	65	JIMI HENDRIX ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
156	142	123	37	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
157	127	132	10	♀ NPG 71003*/BELLMARK (9.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	92
158	144	130	12	BASIA EPIC 64255 (10.98 EQ/16.98)	THE SWEETEST ILLUSION	27
159	148	159	59	RAGE AGAINST THE MACHINE ● EPIC 67959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	45
160	152	148	33	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
161	NEW ▶	—	1	WHITESNAKE GEFEN 24620 (10.98/15.98)	WHITESNAKE'S GREATEST HITS	161
162	136	119	14	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	12
163	135	108	6	ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98)	ZINGALAMADUNI	55
164	166	124	13	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
165	NEW ▶	—	1	EVERYTHING BUT THE GIRL ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	165
166	161	156	39	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
167	171	141	17	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	85
168	156	168	10	NORMAN BROWN MOJAZZ 530301/MOTOWN (9.98/13.98)	AFTER THE STORM	140
169	167	145	15	ROLLINS BAND IMA50 21034* (9.98/15.98)	WEIGHT	33
170	164	188	35	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	131
171	153	165	13	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	45
172	189	186	139	BROOKS & DUNN ▲ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
173	RE-ENTRY	—	18	RICHARD MARX ● CAPITOL 81232 (10.98/15.98)	PAID VACATION	37
174	168	164	7	DAVID SANBORN ● ELEKTRA 61620 (10.98/16.98)	HEARSAY	116
175	179	180	19	JOHN ANDERSON ● BNA 68232 (9.98/15.98)	SOLID GROUND	75
176	162	137	28	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTA SWING	96
177	187	171	41	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
178	170	175	29	SOUNDTRACK ● VIRGIN 88274 (10.98/15.98)	THE PIANO	41
179	158	—	2	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP	158
180	119	95	4	NICE & SMOOTH RAL 52336*/ISLAND (9.98/15.98)	JEWEL OF THE NILE	66
181	184	183	101	JON SECADA ▲ SSK 98845/EMI (10.98/15.98) HS	JON SECADA	15
182	157	146	33	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	39
183	186	187	95	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
184	140	93	4	NEIL DIAMOND COLUMBIA 66321 (15.98 EQ/24.98)	LIVE IN AMERICA	93
185	188	181	61	ROD STEWART ▲ WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED...AND SEATED	2
186	175	161	31	US3 ● BLUE NOTE 80883/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	31
187	RE-ENTRY	—	44	BARNEY ▲ SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
188	180	182	100	ERIC CLAPTON ▲ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
189	195	195	108	SPIN DOCTORS ▲ EPIC 47461 (10.98 EQ/16.98) HS	POCKET FULL OF KRYPTONITE	3
190	174	160	56	TOOL ● ZOO 11052* (9.98/15.98) HS	UNDERTOW	50
191	145	143	8	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	106
192	182	—	2	LUKE LUKE 6996* (9.98/14.98)	FREAK FOR LIFE 6996	182
193	RE-ENTRY	—	12	VARIOUS ARTISTS RADICAL/QUALITY 6705/WARLOCK (12.98/17.98)	DANCE MIX U.S.A.	167
194	176	184	68	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	80
195	150	139	9	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/17.98)	THE SUN RISES IN THE EAST	36
196	173	144	45	PATTY LOVELESS ● EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	63
197	192	166	99	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
198	NEW ▶	—	1	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98) HS	UNITY	198
199	196	172	38	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	76
200	198	190	52	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1

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BLACK ARTISTS SEEKING ACCEPTANCE WITH FOLK-POP SOUND

(Continued from page 1)

Mother/Island. All the acts include acoustic tracks on their latest albums. And all face a challenge finding exposure for their acoustic-based material.

John Doelp, senior VP, marketing and sales for Epic, says the acoustic direction is a smart move for Babyface. "People who know Babyface will love this song. And for people who don't, it will open up new markets for him."

John Campbell of JC Music in London, who manages Fiagbe, says the singer/songwriter's folk-pop style is not a drawback, although it challenges preconceptions of black singers within the industry. Campbell says the traditional strength of acoustic music leads to its periodic resurgence, particularly among artists with a strong melodic sensibility.

"It was only a matter of time before [black folk-pop artists] came back to the fore," Campbell says, "because acoustic [music] fundamentally spotlights the songs, and songwriting—which is what Lena is all about."

Michael Ostin, senior VP/director of A&R for Warner Bros., says Seal's appeal can be found in his concentration on the basics. "Seal comes from a melodic place, but also has rhythmic elements," says Ostin. "But the real focus is the voice and the song." Seal's self-titled album is at No. 27 this week on The Billboard 200 and has sold 310,000 units, according to SoundScan.

J.P. Plunier, manager of Ben Harper, thinks his artist's sound ultimately will be accepted in the R&B community because of its hip-hop and blues influences.

"Ben goes to the root of the blues and makes it sound less like a retro thing," says Plunier.

Black performers have long had a place on the American folk and acoustic music scene, thanks to artists like Paul Robeson, Ledbelly, Sonny Terry & Brownie McGhee, Harry Belafonte, Josh White, Odetta, Len Chandler, Taj Mahal, Joe & Eddie, and Richie Havens.

"Even when people were listening to Joni Mitchell and Carole King in the '70s, there was also an acoustic black tradition of listening to people like Richie Havens and Bill Withers," says Malcolm Dunbar, managing director of Mother Records, Fiagbe's London label home. "Lena cites her influences as people from that era," says Dunbar.

Black folk-pop music has had isolated successes in the past, most notably in 1971-72 when Withers enjoyed two landmark hits: "Ain't No Sunshine," which reached No. 3 on the Hot 100, and "Lean On Me," which topped the Hot 100 and Hot R&B Singles charts. The singles were gleaned from his two Sussex albums, "Just As I Am," which peaked at No. 39 on Billboard's pop chart, and "Still Bill," which reached No. 4 and was certified gold.

More than 15 years later, Tracy Chapman burst onto the scene. Her self-titled 1988 album on Elektra went to No. 1 and spent 61 weeks on The Billboard 200, while Chapman was touted as folk music's new messiah.

Her follow-up set, "Crossroads," released the following year, was a top 10 hit and remained on the chart for 26 weeks.

However, Chapman's 1992 album, "Matters Of The Heart," stalled at No. 53 and spent only 11 weeks on the chart.

Chapman's failure to sustain her initial success suggests the difficulty of finding a permanent home for folk-pop music from black artists. Some industry observers speculate that Chapman's slide was due, in part, to a lack of support from R&B radio.

Indeed, Babyface's original acoustic version of "When Can I See You" has received limited airplay at R&B stations. As a result, Epic has released a remix tailored for R&B radio.

"We play the R&B version exclusively, because it reflects the overall consistency in programming of the station," says R&B/mainstream WGCI Chicago PD Elroy Smith.

But some R&B stations are more flexible. Says Kevin Fleming, PD at

R&B/adult KACE Los Angeles, "We play [the acoustic version], but we play the [R&B] remix more, because it keeps the flow of our station going better."

Virgin artist Harper says he thinks that, given the opportunity, R&B radio might eventually accept alternative music forms from black artists.

"Black radio is very genre-specific, and may not play the music, but I think labels and stations should give listeners a chance to decide for themselves," Harper says.

Fortunately, other options exist for black folk-pop.

Retailers seem to support black alternative acts. Says Jeff Abrams, VP of merchandising for 158-store, Bloomington, Minn.-based Best Buy, "We've repositioned folk, and it has a stand-alone category in our racks. We're promoting acts like Seal and Ben Harper up front in prime real estate areas of our stores." Abrams adds that many of the titles are sale priced and are featured in the chain's listening posts.

Sales for Harper's debut album, which was released in February, have been sluggish, but Margi Cheske, product manager for Virgin, says she's certain a market exists for the acoustic guitarist's music.

"The problem is there's not a lot of

outlets, so it's difficult to reach kids who like the music," she says. According to SoundScan, the album has sold 15,000 units.

In order to gain attention for Harper, the label has met with various coalitions of independent retailers and issued them cassette samplers. The label also has been promoting Harper with posters and has had measurable success landing coverage in magazines.

"Traditionally, the urban marketplace doesn't get this music," Cheske says. "However, when he meets with the public, they get a better understanding of it."

Artist-friendly radio formats, such as album alternative, also may help the new breed of black pop artists, including Chrysalis/EMI's Gaines, whose "Somewhat Slightly Dazed" dropped July 26.

"With his first album [in 1992], there were no [album alternative] stations," says Dane Venable, senior director of marketing for EMI. "Now that it's here, we'll play to that, and a combination of the other formats." Gaines' self-titled debut album has sold 78,000 units, according to SoundScan.

The label also is attempting to break Gaines at modern rock radio. "We're trying to show [modern rock]

that [Gaines] will work just as well with them as with [album rock], album alternative, and top 40 radio," says Jon Cohen, national director of new music promotion/marketing for EMI.

"The biggest strength we have is when we bring him into the station and have him play one-on-one with the personnel, and he can explain what he's all about."

While the sales picture remains mixed, a number of people in the record industry are betting on folk-pop as a viable black alternative music. Artist/producer Michael Ivy recently entered a joint venture with Rykodisc to form 13records (Billboard, July 9). Ivy says the label has a mandate to sign black alternative music.

Meanwhile, Babyface is continuing to explore folk-pop in the R&B realm. He produced a song called "Water Runs Dry" for the Boyz II Men album "II," due on Motown in September. The instrumentation is limited to a brush snare, cymbals, an upright bass, and the group's vocals. "It's a left turn for them, but if it works, then we'll try it more," he says. "And I'd love to see that happen."

Assistance in preparing this story was provided by Thom Duffy in London.

INTERNET GIVES EXPOSURE TO U.K. ACTS

(Continued from page 3)

zines, Cerberus has already distributed for free the Windows-based software needed to decompress the music files as they are delivered. "There will never, ever be controls on our software," says Adar. "That's the kind of principles the 'net works on—people sharing things."

SET YOUR OWN RATE

As regards payments for use, artists set their own rates based on the value they place on the song. Internet users would pay Cerberus a certain amount—perhaps \$15—which would, in turn, be passed onto the artists according to how many times the song has been downloaded. Discussions have already taken place with the U.K.'s NatWest Bank and credit card transaction processor Mondex about payment systems.

The issue of money and control of rights is still up in the air, however. As there is no sound carrier, there is no mechanical right, and as yet there is no legislation covering such digital diffusion.

"It's a real major risk," says Scarlet. "We could be putting something out, and someone else could be bootlegging it. That's what some artists are saying to us."

But that risk already exists, says lloyd. "You can master from a CD if you want to bootleg something. It's not that difficult."

Lloyd says he's not concerned about Cerberus acting as an efficient channel of funds. "I'd have more chance of getting paid than I would from a major," he says.

Artists are required to certify that what they are submitting is their own work, and they are discouraged from putting material on the Internet which contravenes its strict regulations.

While delivery time is slow—a 3-minute song will take 10-15 minutes to deliver—the speed of development in

the parallel technologies of bandwidth, compression, and storage are likely to reduce these times drastically.

While the Cerberus system uses the latest technology to deliver music, it could also help to keep a fast-fading format alive. "The whole thing is to get some revenue to artists and build their popularity," says Adar. "The only other way you can get around the CD plants is to put it out on vinyl, which we'd like to subsidize."

Despite the anti-corporate nature

of the system being assembled, Adar is not against cooperating with labels. "On the contrary," he says. "If the majors are interested in helping us build this system, then please come on board."

Neither is he afraid that the technology will be duplicated and used by majors. "If Cerberus has started people thinking," he says, "then we've achieved most of what we started out to do."

PEARL JAM TARGETS STONES, TICKETMASTER TIES

(Continued from page 3)

master-Ticketron merger, according to a source close to the subcommittee.

Although the witness list is not yet complete, a source close to the subcommittee says it will range from "possible [Ticketmaster] competitors all the way to those who are completely happy with the way Ticketmaster does business."

The Pearl Jam memo accuses the Rolling Stones of having a "cozy relationship" with the ticket seller by sharing the benefits of the \$5 service charge imposed by Ticketmaster on the Stones' concert tickets. It is unclear whether this service charge refers to the current Stones tour or the previous tour, or whether the service charge is the same nationwide.

The lawyers write that "it should come as no surprise that bands which themselves get a portion of Ticketmaster's service charges have no complaints about how Ticketmaster does business. Thus, Joseph Rascoff told the Congressional committee that the Rolling Stones choose to use Ticketmaster to distribute their tickets even when there is no contract requiring them to do so, without disclosing the fact that the band derives

sizable financial benefits from the \$5 service charge being imposed by Ticketmaster."

The Pearl Jam memo also refutes much of the testimony given at the June 30 hearing by Ticketmaster CEO Fred Rosen.

The memo questions Rosen's assertions that Ticketmaster had less than a 2% share of the total \$1.5 billion in entertainment event tickets sold in the U.S. during 1993; that it sells only 20% of tickets to the entertainment events put on by its clients; that it doesn't have the ability to determine the service charge added to the price of a concert ticket; that the average service charge on the sale of a ticket is \$3.15; that the current service charge barely covers its costs and the company is only marginally profitable; that Ticketmaster would lose money if it agreed to limit its service charges to \$1.80, as Pearl Jam requested; and that Ticketmaster should be viewed no differently than any other concessionaire that has an exclusive contract with a venue.

"In Pearl Jam's view," the lawyers write, "the seven Ticketmaster assertions noted above are all highly dubious, if not intentionally misleading."

Cerberus Advances Online Audio Service Says It Delivers CD Quality Fast

■ BY DOMINIC SPARKES

LONDON—The Cerberus system claims that its compression/decompression technology enables it to deliver CD-quality audio via computer. The company also says its system allows users to download music more quickly than other online services.

Most other services that provide music via the Internet say their sound quality is less than that of CD.

Software supplied free of charge by Cerberus is necessary to decompress the audio signal (see story, page 3). But the only additional hardware needed to access the music is a sound card for playback, which is now becoming standard on many PCs.

Material is fed into an ordinary PC at Cerberus and compressed in real time. To compensate for any loss of quality in the compression process, the system compares the original recording with the same track after it has gone through compression and decompression.

The Cerberus software then over-emphasizes certain frequencies that have been damaged in the decompression process, and adds them to the original. It then recompresses the track. The added equalization allows the quality of the compressed clone to be almost identical to the original, according to the company.

File transmission takes place over the Internet, which has 20 million-25 million users worldwide. The difference between the Cerberus service and previous Internet music services is the fact that Cerberus can offer a five-minute song in 12 minutes, whereas others—for example, the recent Aerosmith experiment—took 90 minutes to download. Once a file has been placed on a customer's hard drive, the file can be played immediately as decompression takes place in real time.

The company says the smaller and less elaborate the information in the file, the cheaper and quicker it is to download.

BETWEEN THE BULLETS



by Geoff Mayfield

SOUNDTRACKS IS AS SOUNDTRACKS DOES: "The Lion King" still rules The Billboard 200 by a wide margin, but another soundtrack, the oldies-packed "Forrest Gump," continues to rack up head-turning numbers. With a fat 48.5% increase over the prior week, "Gump" posts the chart's largest unit gain for a second straight week. With a one-week sum of more than 132,000 units, "Gump" jumps 7-3 and becomes the highest-ranking multipiece album since Billboard began using SoundScan data in May 1991. The only other two-fer to reach the top five in that time was Van Halen's "Live: Right Here, Right Now," which debuted at No. 5 in last year's March 13 issue. The Van Halen set listed at \$27.98 on CD and \$20.98 on cassette, while "Gump" has equivalent shelf prices of \$24.98 and \$15.98.

DURING THE WALT DISNEY presentation at the July 24-27 Video Software Dealers Assn. confab, a real live lion momentarily stole the show from film division chairman Jeffrey Katzenberg. Similarly, the soundtrack to "The Lion King" has stolen The Billboard 200's spotlight this summer. The Elton John/Tim Rice project suffers a 5% decline—its first decrease since the album's release—but, for the third week in a row, leads the No. 2 title by better than a 2-to-1 gap. The only thing that changes is the runner-up: Ace Of Base (with more than 139,000 units) is No. 2 this week, the Rolling Stones held that rank last week, and Stone Temple Pilots played Avis the week before... Despite its small decline, "The Lion King," just shy of 295,000 units, scores 1994's seventh-highest one-week tally.

RAP WRAP: New rap titles energize business this week, accounting for three of The Billboard 200's four highest debuts. The Hot Shot Debut goes to rookie M.C. Eiht, who bows at No. 5 with almost 104,000 units, while Coolio, in his solo debut, grabs No. 8 with roughly 89,000 units. Sir Mix-A-Lot, whose previous album, "Mack Daddy," spent four weeks in the top 10, enters at No. 69 (16,000 units). On Top R&B Albums, Eiht debuts at No. 1, Coolio enters at No. 5, and Mix-A-Lot bows at No. 28. Meanwhile, comic-turned-singer Jamie Foxx parlays his television fame into a No. 12 debut on the R&B list; he enters the big chart at No. 78.

LONG DAY'S JOURNEY: Steve Perry, who was lead vocalist for '80s hit machine Journey, is translating multiformat airplay into album sales. With "You Better Wait" bulleting on both Album Rock Tracks (No. 8) and Hot 100 Singles (No. 29), his new outing debuts at No. 15 on The Billboard 200 with some 57,000 units. His 1984 solo debut peaked at No. 12.

IT'S LIKE YOU NEVER LEFT: The Three Tenors return to The Billboard 200, as the PBS telecast of the World Cup-related Los Angeles concert by Jose Carreras, Placido Domingo, and Luciano Pavarotti places their "In Concert" album at No. 97, its 90th week on that list. The 1990 title had not appeared on the big chart since January of last year. So, why is it not on the catalog chart? Because it never left our classical charts. Since its debut in September 1990, it has logged 202 weeks on the classical lists. It ranks No. 2 on this week's unpublished Top Classical Albums chart, while Pavarotti also has albums at Nos. 6, 7, 8, and 14, and another at No. 8 on Top Crossover Classical. Domingo has a pair of albums on the Crossover chart (Nos. 7 and 14), while Carreras also has one on that list (No. 12). The threesome also has three titles on Top Off-Price Classical, which also contains a Pavarotti album.

PUBLIC EYE: Besides the Three Tenors' surge, public television is also credited with instrumentalist Yanni reaching No. 5 on The Billboard 200 earlier this year. August offers two more tests of the impact PBS can have on music sales. A Huey Lewis special starts airing Aug. 10 and will hit the 40 largest markets over the next few weeks. The month also sees the premiere of "In Search Of Angels," a documentary that features a multi-artist Windham Hill soundtrack.

MAJOR LABELS FIND MARKET FOR NATIVE-AMERICAN SOUNDS

(Continued from page 1)

Native Americans," set to air Oct. 10-13.

Kashtin's tentatively titled "Uasset" is due on Sony's TriStar label in the U.S. and on Sony Canada Oct. 11, while Horizon/A&M released the SongCatchers' "Dreaming In Color" July 26.

In addition, Warner Western's Bill Miller and the SongCatchers are crossing to mainstream audiences as Miller tours with Tori Amos and the SongCatchers get airplay on modern rock KNDD (the End) Seattle.

The SongCatchers, Miller, Kashtin, and Eagle Thunder recording artists Red Thunder are tentatively scheduled to perform together at the opening gala of the National Museum of The American Indian Oct. 27 in New York. (The museum opens to the public Oct. 30.)

A CD sampler featuring these four acts will be sold at the museum, according to In-Press president Ellen Bello, who works with Kashtin and Red Thunder.

According to Bello, there are discussions with MTV about an "Indian Summer" special featuring Red Thunder in October. (An MTV spokesperson declined to confirm whether the program is in development.) The band was already the subject of VH-1's "Inside Music" in April, and sources say it has been talking with major labels, including Warner Bros.

Interest in Native-American music has grown to the extent that one major label is exploring the idea of hosting a Native-American music conference in Santa Fe, N.M., in spring 1995, according to a source.

Robertson says people are more apt to accept Native-American music now than ever before. "People just have more of an open mind, and there's a bigger interest in new things," he says.

Lara Lavi, a singer with the SongCatchers (who also feature founding Neville Brothers member Charles Neville), cites the Kevin Costner film "Dances With Wolves" as a key factor in raising awareness about Native Americans.

"We call him the Great White Costner God," quips Lavi. "But, seriously, it did play a big part in raising media consciousness."

Perry Watts-Russell, VP of A&R at Capitol, points to the growing acceptance of world music for helping Native-American music gain recognition.

"There is definitely a movement here," he says. "It has also helped that unconventional bands like Dead Can Dance, the Benedictine Monks of Santo Domingo de Silos, Deep Forest, Gipsy Kings, and Enya have crossed over, and it was mostly from word-of-mouth."

With little radio and video exposure, labels are hoping word-of-mouth will help break Native American acts. However, for this music, record companies also plan to target the Native-American market, also referred to as "Indian Country."

"There is a huge pow-wow circuit, which are gatherings where people sing around the country, and a network of Indian newspapers and radio stations, craft stores, and trading posts," says A&M product manager Mike Regan.

To market the SongCatchers, Regan is working in conjunction with Tom Bee, president of S.O.A.R. Corp. (Billboard, July 16). Regan will target mainstream audiences, including mu-



THE SONGCATCHERS

seum gift shops, major chains, and mom-and-pop outlets specializing in world music, while Bee will work closely with Indian markets.

To reach audiences outside "Indian Country" for Kashtin, Howard Gabriel, VP/GM of TriStar, says the label will focus on educating audiences about the band and Native-American culture by focusing its marketing efforts on press and television news coverage.

The SongCatchers, Red Thunder, and Robertson are also going the educational route. The SongCatchers hold workshops at their shows and in public schools to educate people about their heritage and music. Beginning this fall, Bello will target high school newspapers to expose Red Thunder. She also says the Internet's Native American folder is used to update users on what these acts are up to.

Capitol is including the "Music For The Native Americans" soundtrack in the Native American Resource Library, which is offered to teachers.

"Music For The Native Americans" contains six songs written and sung in English by Robertson, as well as six songs from various artists, including Kashtin and Rita Coolidge (with her daughter Priscilla and niece Laura Satterfield), sung in Native-American languages.

Robertson says he has wanted to produce a Native-American music album for a while, but "to just do it randomly, I don't know if there would be something pretentious about that. I was glad when [Jonathan Taplin, who is producing the documentary] asked me to work on this."

Capitol plans to combine marketing efforts with TBS, and possibly to package the soundtrack with Turner Publishing's coffee table book and Turner Home Video's six home videos that go along with "The Native Americans" TV series.

To drum up interest in the soundtrack, the music video for the first single, Ulali's "Mahk Jchi," will be aired at the beginning of the documentary Oct. 10 and on TBS' "Na-

tional Geographic Explorer" Oct. 9. Watts-Russell says the music video also may be included on all six home videos.

The single will be serviced to public radio and album alternative radio Sept. 12.

Other tentative plans call for Robertson to go on a promotional tour in the regions of the country surveyed in the home video series to talk about his involvement with the project.

TriStar is banking on Kashtin's inclusion of a song on the TBS documentary and on the accompanying Capitol soundtrack in October to spur album sales of "Uasset," which means "kids" in the Innu language.

Robertson also is producing two tracks on "Uasset."

Labels have found that the main vehicle to garner exposure with a larger audiences is a tour with a mainstream act.

Regan says the SongCatchers reached a broader audience from their performances with the Neville Brothers in April and May, which included dates at the New Orleans Jazz & Heritage Festival. The SongCatchers also played dates on the WOMAD tour in July.

John Artale, purchasing manager of the 126-store National Record Mart chain in Carnegie, Pa., admits he passed over Miller's "The Red Road," which was released last August, until he saw him perform with Amos.

"This is great exposure for him," says Artale. "These kinds of tours are great for these acts, and the repackaging of his album with a more contemporary feel should give it a boost, too."

In early July, Warner Bros. repackaged "The Red Road" with a cover that de-emphasized its original Native-American design.

Gaining the support of commercial radio, however, is an uphill battle. Bello says public radio and album alternative are the most accessible formats. However, the SongCatchers has been making headway at modern rock radio with their spoken-word piece "Paper Arrows," which has been played on KNDD.

Mike Marone, PD at KLOT Santa Fe, N.M., and KOYT Albuquerque, N.M., has received favorable reaction for Native-American music. He says the phones light up every time the station plays Red Thunder. "A band like Red Thunder has great potential to cross over, and with artists like Bill Miller on the Tori Amos tour, it has got to help the whole cause."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

OVERALL UNIT SALES

THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,979,000	12,995,000	DOWN 0.1%	13,302,000	DOWN 2.5%

YEAR-TO-DATE UNIT SALES

YTD (1994)	YTD (1993)	CHANGE
348,261,000	330,159,000	UP 5.5%

FOCUS ON SINGLES SALES:

THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
1,961,000	2,018,000	DOWN 2.8%	2,652,000	DOWN 26%

YEAR-TO-DATE SINGLES SALES

YTD (1994)	YTD (1993)	CHANGE
53,324,000	56,241,000	DOWN 5.2%

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

ZEP GOES 'UNLEDD' IN OCT.

Robert Plant and Jimmy Page will bring Led Zeppelin to the MTV airwaves in October (a specific date hasn't been set yet) for an "Unledded" performance featuring Zep classics and some new material. The band, along with supporting players, will be taped in late August in Morocco, Wales, and London. The hourlong concert will feature both acoustic and electric performances.

RCA, LIPPMANS LINK

Look for RCA Records to link with Los Angeles-based Lippman Entertainment, owned by Michael and Terry Lippman, for a production arrangement in which the Lippmans will scout new bands for the label's contemporary roster. The brothers manage Terence Trent D'Arby, Neneh Cherry, and Bernie Taupin, and producers such as Rick Parashar, Michael Clink, Jim Barton, and Paul Fox.

SPARROW/MARANATHA! DEAL OFF

The proposed acquisition by the Sparrow Corporation of the masters of Maranatha! Music, Kids Praise! Company, Colours, and Arcade Records has fallen through (Billboard, June 25). Although principals of both companies would not comment, it is understood that the Corinthian Group, parent of Maranatha! and the other labels, called the deal off. Under terms of the buyout, the Corinthian Group labels essentially would have become produc-

tion companies. The Sparrow Corporation is owned by EMI Music.

JAPANESE WANT AMERICAN LABEL

Several Japanese companies are rumored to be bidding to license Rick Rubin's American Recordings imprint in that market. The companies are said to include Epic/Sony and Sony Records, as well as indie Avex Trax. American is in a dispute with PolyGram over the label's international representation.

RIAA MOVES ON PERF. RIGHT BILL

The Recording Industry Assn. of America, concerned that its performance right bill might stall in the House this session due to broadcaster opposition, has asked the sponsors of the Senate version, Sens. Orrin Hatch, R-Utah, and Dianne Feinstein, D-Calif., to consider a new draft bill giving a full exemption to broadcast radio, applying the legislation only to digital cable audio services programming label products.

SAYING GOODBYE TO ROMEO

Britain's national pop music network, BBC Radio One, is to drop its in-house programming software (dubbed Romeo) in favor of the Selector system produced by the U.S. firm Radio Computing Services. The move reflects the music changes Radio One has implemented in the past year. Selector is widely used by commercial stations in the U.K. and Europe.

LEGACY OF SINATRA V-DISCS

In late August, with the blessings of

Frank Sinatra, Sony Legacy will market for the first time 53 recordings featuring the singer's performances for V-Discs, the 12-inch recordings that were sent to entertain American troops during World War II. The two-disc set also features such stars as Tommy Dorsey, Dinah Shore, and the Pied Pipers, along with a 32-page booklet. Last year, Sony Legacy produced a 12-CD boxed set featuring all of Sinatra's Columbia-years sessions.

TWO LEGENDS, ONE PEN

Robbie Robertson tells Bulletin he has been writing with Eric Clapton, and the two have four or five songs completed. "I may pursue that [project] next," he says. "It is really enjoyable working with him; we've really done some good stuff." Clapton inducted the Band, of which Robertson was a member, into the Rock And Roll Of Fame this year (Billboard, Feb. 12).

TOP RAPPERS GET AWARDS SHOW

A Rap Music Awards presentation has been set for Aug. 31 at the Sands Expo & Convention Center in Las Vegas, according to its organizers, pioneering rapper/producer/writer Kurtis Blow and the Los Angeles-based Zulu Entertainment Group. Awards are to be presented in 30 categories, honoring the year's best artist and album and including a Hall Of Fame award. The organizers, planning a bill of rap talent to be on hand, tell Bulletin they hope to syndicate the show for future airing.



Crystal Waters

"100% Pure Love"

Latin 50's Peak Is Estefan's 'Tierra'

EXACTLY 17 YEARS AGO THIS WEEK, a summer TV series starring a pre-David Letterman Paul Shaffer and a pre-"B.J. and The Bear" Greg Evigan premiered on CBS. The Norman Lear/Don Kirshner sitcom was about two rock musicians who were tempted by the son of the devil to exchange their souls for "A Year At The Top."

One year may sound like a long time, but there's an artist on one of Billboard's charts who is beginning her second year at the top this week, and she didn't have to bargain with the guy down below. Gloria Estefan tops The Billboard Latin 50 for a 54th week with her "Mi Tierra" album. That impressive run is almost the entire lifespan of The Billboard Latin 50. When the biweekly chart was introduced July 10, 1993, "Mi Tierra" debuted at No. 1. It has been there ever since, with the exception of three non-consecutive weeks when "Amor Prohibido" by Selena was No. 1.

Estefan has had an even longer consecutive run at the top of the Tropical/Salsa chart, where "Mi Tierra" is No. 1 for a 56th week. That's 16 weeks more than her closest competitor: Jerry Rivera was No. 1 for 40 weeks with "Cuenta Conmigo." Using weeks at No. 1 as the criterion, the third most successful Tropical/Salsa album is "Mi Mundo" by Luis Enrique, which was No. 1 for 32 weeks.

'STAY UP, 'SWEAR' DOWN: Whitney Houston and Boyz II Men can breathe easier: "I Swear" by All-4-One falls to No. 2 after an 11-week reign over the Hot 100. The new chart champs are Lisa Loeb & Nine Stories, as "Stay (I Missed You)," from the soundtrack to "Reality Bites," gives the RCA label its 53rd No. 1 single of the rock era.

William Simpson of Los Angeles notices that it is the second time in the history of the Hot 100 that "numbered"

artists have held down the top spot consecutively. The first time was in the summer of 1970, when "Mama Told Me (Not To Come)" by Three Dog Night followed "The Love You Save" by the Jackson 5. And Larry Cohen of Trumbull, Conn., points out that Loeb is only the second Lisa to have a No. 1 single: The first was Lisa Lisa, who recorded with Cult Jam and Full Force (Cohen reminds us that Lisa Lisa was one of three redundantly named acts to top the Hot 100, following Duran Duran and Mr. Mister).

WET WET WET WET WET WET Wet Wet Wet Wet: That's one Wet for every week that Wet Wet Wet has been No. 1 in the U.K. "Love Is All Around" is in its ninth week at the top; one more week will tie the 10-week run of Whitney Houston's "I Will Always Love You." Then the Wets will be gunning for the 16-week rock-era record set by Bryan Adams with "(Everything I Do) I Do It For You."

EVERGREEN: It's hard to believe, but 30 years, six months, and one week ago, a spectacular little piece of 7-inch vinyl called "When You Walk In The Room" by Jackie DeShannon entered the Hot 100 at No. 99, and was gone the following week. Who could have predicted that DeShannon's composition would one day enjoy its fourth decade as a hot copyright? The Searchers put an English spin on the tune and took it to No. 35 nine months after Jackie's version slipped away. Stephanie Winslow recorded a version that went to No. 29 on the country singles chart in 1981. Then Paul Carrack brought it back to the Hot 100 at No. 90 in 1988. Now the song returns, courtesy of Pam Tillis. Her Arista single enters the country chart at No. 61.



by Fred Bronson

Executive Producer: Bruce Carbone

Management: Vito Bruno for AM/PM Entertainment



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The Event of the Century

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