Mellencamp Lays Rock Bare
Returns To Roots On Mercury Set

BY JIM BESSMAN

NEW YORK—In a two-week burst of creativity in early 1994, John Mellencamp completed the nine tracks that make up his 13th album, “Dance Naked.” The album, slated for release on Mercury Records June 21, ventures further into the trademark no-frills, “heartlands” roots-rock now espoused by any number of young bands.

New Heights For Miss. Choir

BY LISA COLLINS

LOS ANGELES—They tell people that it is God’s doing, or that it is just their time. But for most, that does not explain the phenomenal success of the Mississippi Mass Choir.

In the five years since its self-titled debut, the group has become the pre-eminent force on gospel’s choir scene, achieving combined sales on its three releases of nearly 700,000 units, several Dove nominations, and seven Stellar Awards. This year, the group added to its collection a “Soul (Continued on page 108)

Surf’s Up As New Instrumental Acts Worldwide Catch The Wave

BY CHRIS MORRIS

LOS ANGELES—To take a page from the local reports that deliver the day’s wave heights to Southern California surfers, the instrumental surf music conditions in the L.A. area are excellent.

On a Sunday in March, a group of young enthusiasts took in the sounds of vintage surf bands like The Beach Boys & The Ventures and The Ventures. The new surf stylings of the exciting young San Clemente band the Eliminators at “Surf Jam ‘94,” a daylong show at the Hop, a sprawling oldies club in Lakewood, Calif. The following night, the harder edge of the contemporary surf spectrum convened in the Polynesian-styled environs of Jack’s Sugar Shack in West L.A. to hear the guitar-pounding trio The Boardwalkers; Wipeout, a combo fronted by Mike Palm of the longtime local punk fixture Agent Orange; and the main-springtight Laika & the Cosmonauts, a quartet (Continued on page 87)

U.K. Proposes Rules, Penalties On Rentals Of Violent Videos

BY PETER DEAN

LONDON—The alarm felt by British society about violence in videos has led to a recent string of efforts to exercise strict control over what is made available in the market.

In the latest stage of this anti-violence movement that dates back to last summer, videos with violent content are to be more strictly censored and U.K. video store owners renting tapes to underage customers will face prison sentences under proposals from Home Secretary Michael Howard, the top cabinet-level official responsible for Britain’s domestic affairs.

The video industry generally is relieved by Howard’s April 12 announcement, which will insert a three-point clause into the Criminal Justice Bill, because the move forces the withdrawal of Draconian amendments sought by Member of Parlia-
Boom! Shake The Room" was a #1 International hit single which sold over 2 million units worldwide, and easily surpassed the Gold mark in the US.

Menace II Society

Menace II Society, Jive's first soundtrack of the '90s, went platinum on the strength of hit singles and videos from Spice 1, Smooth, and Hi-Five.

Souls Of Hicrhef

The first release from the Hieroglyphics crew was the breakthrough debut album, 93 'Til Infinity. The Souls' free style influences have inspired a new generation of hip hop.

KRS-One

Return Of The Boom Bap solidified KRS-One's position as the preeminent leader in hip hop.
Jive Records
Hot on the Streets

R. Kelly
12 Play is the double platinum new album featuring the platinum, #1 Pop and R&B single “Bump N' Grind.”

Shaquille O'Neal
Rap's Rookie of the year, Shaquille O'Neal, is the first major sports star to release a platinum album - Shaq Diesel.

A Tribe Called Quest
The near platinum Midnight Marauders from the precise, bass heavy and just right trio. Look for them on this summer's Lollapalooza Tour.

Too Short
The original Mack has sold over 6 million albums to date. His 5th Jive release, Get In Where You Fit In, is rapidly approaching platinum.

Coming Soon: New releases from FU-Schnickens, UGK'z, Ant Banks, Casual, and debut albums from Aaliyah, Extra Prolific, E-40, The Click, and Crustified Dibbs Starring R.A. The Ruggedman

Coming June 28th, 1994 from Zomba Video: R. Kelly - 12 Play - The Hit Videos, Volume 1; Shaquille O'Neal - Shaq Diesel - The Music Videos; A Tribe Called Quest - Midnight Marauders and The Low End Theory - The Videos
BY EILEEN FITZPATRICK and MARYLIN A. GILLEN

CHICAGO—Video games represent a huge and expanding profit pie, and home video retailers aren’t carving themselves a big enough slice.

That was the bottom line at the Video Software Dealers Assn.’s first Videogame & New Technology Conference, held April 19-21 here, and the issue was top-of-mind among the approximately 200 video retailers in attendance. Most are already in the business of renting games, and they have seen their video game revenues grow from 5%-20% in the past three years.

“According to industry sources, last year video stores took in over $1 billion from video games. And that figure is projected to grow significantly in 1994,” Rick Karpel, VSDA’s executive VP, told attendees. But that figure is still only a fraction of the overall revenue generated by the game industry, he said.

With total retail video game sales expected to top $6.3 billion this year, Karpel and Sega group VP Douglas Glenn emphasized that dealers who up until now have primarily rented games must start selling them to maintain profits. “If a kid returns a game he rented and wants to buy his own copy, why should you send him to the ’Toys R Us’ across town?” Karpel asked.

Glenn said about 7/5% of consumers often rent a game before buying (a fact born out at an informal kids’ panel), and that the foot traffic generated when these customers return rented games offers retailers an opportunity to sell them that product.

“We’re not saying video dealers have to sell one unit in order to keep our support,” Glenn said. “But they’re missing an opportunity.”

But dealers appear reluctant to stock more video games because of many suppliers’ “no returns” and “no reorder” policies.

The National Asso. of Video Distributors is working on a plan to convince game suppliers to accept a minimum 25%-return policy. The trade organization also is working on a common street date policy, similar to the one practiced by the home video industry.

“Basically, we want to educate them on what benefit a common street would have,” said Mark Engle, executive director at NAVD. “But we don’t expect them to change overnight.”

Speaking of change, game giant Nintendo may be on the verge of reversing its no-rental policy, distributors and retailers indicated here. For years, the company, which did not attend the VSDA conference, has claimed renting games is a copyright infringement, but has been unable to prove its case to secure a patent.

Karpel said of Nintendo, who, he pointed out, had been invited to attend, “I know they’re meeting with certain retailers and getting information. So I think there’s a chance.

At press time, executives at Nintendo were unavailable for comment.

LOS ANGELES—The Clip List, Billboard’s weekly compilation of playlists from national and regional music video programmers, adds four new reporters to the rotation this week and one next week.

The Clip List runs adjacent to the weekly "Chart of the Week" section (see page 420). It serves as an adjunct to Video Monitor, which lists the most-played videos at BET, CNN, MTV, TNN, and VH1. The Video Monitor is based on information supplied by Broadcast Data Systems; the Clip List is based on information received directly from the video outlets.

Under the new rotation, 10 programers will report their playlists to Billboard on a weekly basis. Two others—the Box and MOR Music TV—will continue to report on a weekly schedule.

The programmers who debut in the Clip List this week are Italy’s MTV Europe, Z Music, Rage, and Video Music Box. Music Scope will debut in the rotation April 30.

MTV Europe is a 24-hour service available to more than 140 million cable subscribers and home satellite dish owners in 33 countries across the European continent. The service, which is headquartered in London, debuted in August 1987.

Z Music, based in Lake Helen, Fla., is a 24-hour contemporary Christian music video network that can be viewed nationally in more than 8 million cable homes. The service, which debuted in March 1993, syndicates selected programming to an additional 5 million broadcast households throughout North America.

Music Scope, which will appear on the Clip List April 30, is a top-40-style programmer covering about 80 markets in 85% of the U.S. via Fox and independent broadcast stations. The one-hour weekly show debut Sept. 1992.

The five bi-weekly reporters will share space with the following current Clip List reporters: MTV Latino, the multi-genre American Television Network, the contemporary Christian outlet Lightmusic, the rock/alternative programmer Power Play Music Video, and the alternative outlet JBYT.

SOUNDS FROM A BEEHIVE OF CULTURE

True to Arrested Development’s form, the band’s new EMI set, “Zingalamaduni” (“Swahili for ‘beehive of culture’”), tackles cultural issues from a political perspective. But this time around, the group is “not marching just passing,” says group tour man Speech, Havelock Nelson reports.

TEJANO MARKET HEATS UP

ADULT ALTERNATIVE ADDS POP STARS

As adult alternative programmers get comfortable with that relatively new format, they’ve made the surprising discovery that the pop they initially thought would repel listeners is now in-creasing ratings. Eric Booth has the story.

PAGE 17

PAGE 30
After 4,000,000 Albums
And Concerts For 2.5 Million Fans,
The Stage Is Set.

“Swamp Ophelia”

The new album from Indigo Girls. In store May 10th.

Featuring the first single and video “Touch Me Fall.”
German Market Dodges Recessions
1993 Unit Sales Post Healthy Gains

By DOMINIC PRIDE

HAMBURG—Germany’s largest music market, ignored one of its deepest recessions in 1993 and posted growth in unit and dollar volume and a 7.5% increase in unit sales.

Germany’s industry organization, BPMF, which represents 90% of the market’s sales, which tallies over 4.51 billion unit German marks ($2.73 billion), including taxes, at retail last year. Unit sales increased by 7.5% and was driven mainly by CD singles, which now dominate the singles market.

Key data from the BPMF statistics are:
- Total album unit sales up 3.3% to 201.6 million;
- CD sales up 15.9% to 192.8 million units;
- Cassettes down 19.9% to 47.2 million;
- LPs down to just 1.6 million, a fall of 68.6%.

Singles were one of the key growth elements, with a 38.7% increase to a total of 36.9 million units. Some 46% of all units sold last year were singles, with the remainder split between seven-inch and 12-inch vinyl. Whereas there were only a few album sales on sales value for each format, but the organization split the market’s value as follows: CD accounts for 79%, cassette at 15%, singles and 6% of the total value.

Discussing the figures, IFPI Germany president and CEO Gerd Schulze said that the 1993 increase was mainly repertoire driven.

"The market is very dependent on product. There was a jampack of Cinepak, past, and the figures we see correspond to a time of consolidation," Fest said.

The increases were achieved in the face of a recession, he said, "But it’s also true that the record industry is not a barometer of the economy."

Industry leaders gathered here April 12 to announce that the results confirmed that most of the record companies had profitability in double-digit figures. BPMF president Thomas Stein, also president of BMG Ariola Munich for German-speaking territories, pointed out that while the figures were good, the industry faced challenges from old technology in the form of piracy—which an estimated 220 million marks—and digital diffusion.

"The introduction of a digital delivery right is absolutely vital to the survival of our industry," said Stein.

Phono Academy chairman and Warner Music managing director (Continued on page 106)

House Bill Would Reduce Some Fees Paid To Rights Groups

By BILL HOLLAND

WASHINGTON, D.C.—A draft proposal circulating in the House of Represenatives would revise music licensing rules and could cause a reduction of millions of dollars in annual revenues for ASCAP, BMI, and SESAC.

The bill, which could be introduced in the House by Rep. William J. Hughes (D-N.J.), chairman of the House Intellectual Property Subcommittee, would provide new exemptions to an undisclosed number of restaurant and tavern owners, estimated to be in the thousands, who now pay fees to the rights groups for their use of music from radio and TV.

It also would give relief to more than 200 non-commercial radio and classical, talk, news, and sports formats that make only nominal use of music, and to a few nonprofit choral groups.

The draft bill, titled Fairness In Music Licensing, also would mandate federal on-line access to the performance rights groups’ present and future repertoire databases so that it easier for stations to calculate fees and programs. ASCAP recently announced the creation of a reperoire database, and SESAC is experimenting with such a service. BMI has yet to announce any on-line service.

Further, the bill would create a new legal forum for licensees who wish, could provide license fee exemptions to “any radio station or group of radio stations that elects to go to small claims court in their own jurisdictions.”

Currently, contesting licensees have to appear in Federal Rate Court in New York. Critics have testified that battling fees can cost business owners as much as $50,000-$75,000.

Even then, you usually don’t win, and end up settling out of court, says Kathy McGregor of the 75,000-member National Restaurant Association, which supports the Hughes proposal.

“We’re looking for a companion bill in the Senate,” McGregor adds.

“Instead of paid-up license fees, we’d like to see for more realistic per-program or per- use licensing arrangements,” according to sources in on and off Capitol Hill. Stations with nominal protected use could make up as much as much as $200,000 by cover up all protected repertoire.

The stations also complain that the performing rights groups have been using their computerized databases to show what songs are being played; this is used to establish compliance with the laws and to make sure they charge the right fees for the use of music.

The draft bill would allow stations to obtain a more limited pending proposal, H.R. 3286, introduced earlier this session.

ASCAP and BMI officials told Billboard that they have received queries with questions about the possible implications of the draft. BMI officials have yet to respond.

On April 3, Landmark informed its customers that it was closing its operations immediately (Billboard, April 10). Although the petition was dismis- sed March 24 (Billboard, April 9), Plotnick and Goldstein say it crippled Landmark’s ability to do business.

As a result of that filing, a num- ber of our vendors discontinue or drastically reduce their distribution activities,” Plotnick and Goldstein said. Despite our best efforts, we have been unable to re-establish many of those relationships.”

Plotnick says that 38 people were terminated in the Landmark shut- tering, and the 57 labels actively handled by Landmark when the bankruptcy acton was commenced were now "scattered to the wind.”

Among the labels faced with sort- ing out their distribution situation is Plotnick’s own Profile Records.

Pacini says, “Who’s going to be paying any of the former distributor’s fees and damages from its petitioners.”

Plotnick says he has no plans to attempt the startup of a new distribu- torship. As the dust settles from Landmark’s closure, its former label- ers are pondering what to do in an increasingly uncertain distribution landscape.

Several companies had seen the writing on the wall and shifted their dis- tribution from Landmark in recent weeks. For example, EastWest moved to Koch International, while CMC International had segued to Al- liance.

Black Vinyl Records, the small Zion, Ill., label run by the rock band (Continued on page 11)

BILBOARD APRIL 23, 1994

Tommy Boy Raising Cassette List Price To $11.98 In May

By ED CHRISTMAN

NEW YORK—Tommy Boy Records will be the first label to have a cassette list price of $11.98. It is the two titles of possibly 98 list price for the cassette, except Frank Sinatra’s “Duets” (Capitol), which came out at $17.98 and $11.98. But Capitol executives said that album was special, since it ran nearly 70 minutes and had many guest appearances. At the time, the account base was willing to give Capitol the benefit of the doubt, and said they didn’t consider the album’s higher pricing to be a new price point.

Of the $11.98 cassette pricing being used by Tommy Boy, Steve Knut- son, VP of sales for the label, says, “To many in the industry, the cassette is almost an afterthought. But there is a big, healthy cassette business out there. This price increase shows that we are in the cassette business.”

Tommy Boy chairman Tom Silver- man says the industry is letting the cassette business go away, even though it still exists. “In this industry,” he says, “you don’t raise the price on something you don’t care about.”

Knutson further says that the $11.98 price point will help diminish the perceived value gap between the cassette and compact disc.

Capitol’s Knutson says the label has substantially improved the quality of its cassettes over the last two years, and hasn’t raised its prices to compensate for the increased costs of doing so.

“We switched to a round-edge Nor- ecco box. We also changed from a 3 1/4-in- ch tape with a new clear shell that has (Continued on page 93)

Landmark’s Closing Leaves Labels Searching Involuntary Bankruptcy Action Filed For Shut Down

By CHRIS MORAIS

LOS ANGELES—The abrupt closure of Landmark Distribution has rapidly sent independent labels formerly handled by the Carlstadt, N.J., firm hunting for new companies to handle their product, and left some bemoan the tenacious state of indie distri- bution.

On April 8, Landmark informed its customers that it was ceasing operations immediately (Billboard, April 10). Although the petition was dismis- sed March 24 (Billboard, April 9), Plotnick and Goldstein say it crippled Landmark’s ability to do business.

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Black Vinyl Records, the small Zion, Ill., label run by the rock band (Continued on page 11)

MAIER SUITSAYS A*VISION IS STEALING ‘BUNS’ TRADEMARK

NEW YORK—Maier Group is suing to protect its “buns.”

The New York-based video suppli- er, which has turned its “Buns Of Steel” line of fitness cassettes into a cottage industry that it claims could include television series and apparel, has ac- cused crosstown rival A*Vision of viol- ating a “distinctive trademark.”

A*Vision, a division of Time Warner, recently established a BodyVision label, which features ex- ercise celebrity Tamilee Webb, who had been a Maier mainstay. Her first BodyVision release, “Building Tighter Assets,” uses “Buns Of Steel” and the names of other titles in the Maier series in its advertising copy.

“If you think ‘Buns Of Steel’ gets results, wait till you try Tam- ille’s newest videos,” says a Kmart ad.

Those are fighting words to Maier, which filed a complaint earlier this month in the U.S. District Court in New York. It claims that BodyVision is making an “intentional and deliberate attempt . . . to trade upon the tremendous success and goodwill” Maier Group has created.

A*Vision president Stuart Hersch was unavailable for comment, but parent Time Warner has taken a hard line in correspondence with Maier attorney Robert Faber.

In an April 1 letter, Time Warner says Webb’s identification with the Maier titles is “merely factual state- ments and are not used in the trade- mark sense. This is clearly a fair use of the video titles and not trademark infringement.”

Time Warner spokeswoman Donna DeGrandi adds, “We will advise [A*Vision] not to change its advertising or packaging of its vi- deo.”

Seth Goldstein

The increase was achieved in the face of a recession, he said, “But it’s also true that the record industry is not a barometer of the economy.”

Industry leaders gathered here April 12 to announce that the results confirmed that most of the record companies had profitability in double-digit figures. BPMF president Thomas Stein, also president of BMG Ariola Munich for German-speaking territories, pointed out that while the figures were good, the industry faced challenges from old technology in the form of piracy—which an estimated 220 million marks—and digital diffusion.

“The introduction of a digital delivery right is absolutely vital to the survival of our industry,” said Stein.

Phono Academy chairman and Warner Music managing director (Continued on page 106)
Many things are important in Life, but Very few are Necessary...

Salt-N-Pepa • 94's Most Played Artist On MTV! • Biggest Selling Female Rap Group In History! • “Very Necessary” Double Platinum Watch For The Upcoming Tour With R. Kelly
STATIONS HURT IN COUNTRY WARS
I read with amusement Phyllis Starr's article entitled “Country Radio: No Longer So Cozy” (Billboard, April 9). None of the competing stations have really seen what the artists and their managers are doing to competing country stations in some markets, like Huntsville, Ala.

I have been operating WHYK as the market's third country station for more than two years and have had to buy tickets to every show that comes to town. The other country station makes the labels, artists, promoters, and managers blackball us in order to advertise their shows.

We have had to pull out in the middle of promotions, we've had back-stage passes pulled the day of the show, and we have been threatened with having our van pulled off the Civic Center parking lot, all with the blessings or full knowledge of artists and their managers.

We have a top 40 station (WZYP-FM) in this market for more than 17 years and have never had a Billboard reporting station for years. In all of our dealings with record companies, I have never had a label, artist, or promoter keep other stations from being involved in their shows.

What we have in the country field is a lot of artists, managers, and record people who are scared to death that a reporting station will steal them the airplay they need. Why should they care? In our market, we break all the records. The reporting station waits until the song is a top 15 before playing it. What the artists and managers ought to be worried about is what will happen if competing sta-

Tell 'em you're sorry they can't handle it out there
But they got to take the crime off the block
And they don't look like you think they're handsome
Or start callin' you scarecrow, thinkin' you ain't got no brain
Or start tellin' folks that you've suddenly gone lame
Or that white folks have suddenly co-opted your game
Or yet sayin' that you really don't know
That's the same thing they said about us when we sold Jehovah.

I ain't never thought I couldn't do both ways
You can't talk respect on every other song or just everyday talk.

What I'm speakin' on now is the raps about the women folks
On one song she's your African queen, on the next she's a jive
And you ain't said no words that I haven't heard.

But ain't no compliment
It only insults eight people out of 10 and questions your intelligence
Four-letter words or four-syllable words won't make you a poet.

It will only magnify how shallow you are and let everybody know it
And if they look at you like you think they're looking.

Or they call you scarecrow, thinkin' you ain't got no brain
Or start tellin' folks that you've suddenly gone lame
Or that white folks have finally co-opted your game
Or you really don't know
They said that about me a long time
If they finally start to tell you that you lost your everday
That's what they said about Jehovah.
You ain't insane
You have got a brain
You ain't got your game
You have got your game
Remember, keep the Nerve
Keep the Nerve
We're 'talkin' bout peace

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What we've had to do is turn lemons into lemonade. We have turned promoter. In the past two years, we've just needed more than a dozen concerts of our own, including an annual outdoor birthday festival that is the big- est event of its kind in the area. We've brought in Reba McEntire and won "contest," and we've given away a classic Mercury like in Alan Jackson's videos.

We have had to demand bus stops or even equality, but we do deserve to be recognized. Your article mentions the top 20 "wars" of the 70s and 80s. I was in the middle of them. I never saw the things that are happening in the country artist "wars."

Bill Dunnivant PresidentW-KH-FMAthens, Ala.
LOS ANGELES—In the week following the news of Nirvana frontman Kurt Cobain’s death, all four of the band’s albums have made significant gains, which has fueled speculation about what unreleased material may be forthcoming. Cobain was found dead of a self-inflicted gunshot wound at his Seattle home April 8.

In the days following, retailers reported a rush for Nirvana titles, as radio stations and MTV paid tribute to Cobain and his music by airing Nirvana material. On the Billboard 200 this week, three Nirvana titles on DGC make significant leaps: “In Utero” jumps from No. 72 to No. 27 with a 122% sales gain. The title sold approximately 40,000 copies this week, compared with 18,000 the previous week.

The band’s previous album, “Nevermind,” rises from No. 16 to No. 56 with a 197% sales increase for the week (approximately 20,000 units, compared with 7,000); and “Incesticide” re-enters at No. 135 with a 300% sales gain (approximately 8,000 units, up from 2,000).

“Bleach,” the band’s 1988 debut for the independent Sub Pop label, enters the Top Pop Catalog chart for the first time at No. 6 with a 350% sales jump (approximately 9,000 units, compared with 2,000).

David Lee of Alternative Distribution Alliance, which distributes the Sub Pop title, says the distribution company sold 30,000 copies of the first album April 8. Another 72,000 units were shipped April 13.

With the sales spurt, “Nevermind” has sold more than 4.9 million and “In Utero” 1.8 million copies to date, according to SoundScan.

In a grim accident of timing, sales of “In Utero” may have benefited from the album’s greater availability. In late March, Geffen shipped close to 100,000 units of an altered version of the album—which softened the controversial back-cover art and music of the title of the song “Rape Me”—to Kazoos—to racked ac (Continued on page 102)

JP BY PETER CRONIN

NASHVILLE—Pam Tillis is accustomed to thinking of country music as a family affair. Her father is the legendary writer and performer Mel Tillis, and her husband, Bob Di-Piero, is one of today’s top Music City songsmiths.

Still, bringing her dad and four siblings into the studio to add background vocals to “Till All The Lonely’s Gone,” a rousing gospel-flavored track from her new “Sweethearts Dance” album (due April 26), was not easy. Musically, things came together quickly, but when “Entertainment Tonight” showed up with its cameras, the elder Tillis couldn’t help playing the cutup. “It was so hysterical,” Pam Tillis says. “My sister had a plane to catch, and my dad becomes a comedian when you turn the cameras on. But I’m the oldest, and I can get into bossing everybody around.

True to form, Tillis took control, and with a snap of her fingers and a firm, “Come on, Dad,” she saw the session through with the same determination that has marked her entire recording career.

“His career has emerged from the shadow of his famous father, but his career has been a little slow getting off the ground. In 1994, she signed with...” (Continued on page 160)
Palmieri Looks To Cement Jazz Reputation With Elektra Set

NEW YORK—Bandleader and pianist Eddie Palmieri is fond of describing himself as "a Puerto Rican of Italian blood," born in a New York Jewish hospital, who composes and plays Afro-Caribbean music. "That said, only the word "jazz" is missing from that equation," he notes not for long. Palmieri has just completed a debut for the Elektra Nonesuch's American Explorer Series that should help him reposition his fire-brand reputation beyond the world of Latin music. At press time, the release was slated for May 20. The album is "Palmas" (palm trees in Spanish, the signature of the Palmiers), and it finds the five-time Grammy winner marrying the careening rhythms of his musical roots with the keen-edged instrumentality of jazz.

"It's an album to me to the way jazz players think," the New York native says, "especially in terms of the rhythmic patterns I use, which are transitional to me and are the most complicated patterns in the world. This is the first time I attempted to write in a strictly instrumental form, with horns solos against rhythm."

In that sense, the album draws liberally from a concept virtually defined by the percussional Art Blakey and his Jazz Messengers—energetic front-line improvisers spurred by powerful backbeats. The horns Palmieri chose to showcase belong to trombonist Conrad Herwig, trumpeter Brian Lynch, and saxophonist Donald Harrison. The latter two are ex-Messengers.

"This is like Blakey, in that Eddie has great young players," says Bob Hurwitz, the label's senior VP/GM, "and it's a throwback to the period of great bands with strong leaders. But this is Eddie's music, completely. To use a reference involving vinyl, the minute you drop the needle, you hear his personality. I've found that all artists—and ultimately their audiences—are served best when artists express their personality. That's been the basis of the entire Explorer series. Think of the albums from Johnnie Johnson, Jimmy Dale Gabriel, Arthur Alexander, and even Fontella Bass, which is upcoming. The music is them."

"In the marketing and publicity for this record, we want to use Eddie's story, his incredible integrity, his desire to continue the tradition of creating a new hybrid. Those are the artist's strengths; those are what we want the public to know."

The public in this case will almost certainly consist of jazz record buyers and radio listeners—straight-ahead types who might not be aware of Palmieri's broad musical interests. "Palmas" will be pushed to jazz radio and merchandised in the jazz bins at retail outlets, not just the Latin bins. Already, many Musicland and Tower stores have the bandleader designated as a jazz artist.

"We may be seeing that Elektra is tuning into the fact that jazz has got more credibility or respect," says Chris Osborne, jazz buyer for Tower's Lincoln Center store in New York. "Thus, the label says, 'We want to go into the jazz section.' Which is fine, really, because it increases customer awareness of Palmieri, of what jazz is, and what it can be."

Palmieri began his career in the early '50s, when he was influenced mightily by pianist brother Charlie and orchestra leader Tito Puente. He first found work in the bands of Eddie Forrester and Joeney Segui. By 1961, after a year with the Tito Rodriguez Orchestra, he formed his own "Conjunto La Perfecta," a trombone-friendly aggregate known then as "the band with the crazy roaring elephants."

More than 25 albums followed, including winning entries on the labels (Continued on page 97)

Seeger's Muse Still Flowering At 75

Book, Reissues Keep Folk Singer Before Public

NEW YORK—PETE SEGER, the enduring musical activist and figurehead of folk music in America, turns 75 May 3 with a full slate of reissues and a new cassette package on the way. But he'd rather celebrate maple syrup time.

No, not "Maple Syrup Time," one of scores of songs Seeger wrote or modified for inclusion in his "musical autobiography," "Where Have All The Flowers Gone: A Singer's Stories, Songs, Seeds, Robberies." Seeger's interested not in the song, but the activity.

"Drip, drop, 40 drops of sap for one drop of syrup," chants Seeger, exulting in a late March morning perfect for tapping the sap on his rustic spread over-looking his beloved Hudson River, some 60 miles north of New York. "It's a lot of work for a few gallons, but the family likes it."

As for the song, Seeger says it's one of his better ones in a time-honored catalog that includes such classics as "Where Have All The Flowers Gone?" "Turn! Turn! Turn!" and "If I Had A Hammer." Many of his own songs, and others he helped make famous, have resurfaced in the last year or so, or will do so shortly.

The most notable Seeger-related reissue is Vanguard's "Wasn't That A Time," a four-disc compilation of songs the Weavers, the group he founded by Seeger that helped spearhead the '50s and '60s folk revival. Both the box and Vanguard's "Pete Seeger: Live At Newport, 1963-1965"—a previously unreleased performance—were issued last year.

This year, Sony Legacy released Seeger's previously unreleased "Whale Deep In The Big Muddy: And Other Love Songs," which includes the controversial Vietnam War protest song. The label plans additional reissues next year from Seeger's Columbia catalog, perhaps in box format and including material from his other labels.

The Omega label issued a two-disc Weavers concert set this year, "Kissin' Sweeter Than Wine," named for the Seeger co-write that became a pop hit for Jimmy Rodgers.

Last year, previously unreleased Seeger's "Children's Concert At Town Hall!" and "The Complete Carnegie Hall Concert—June 6, 1963," while Sony Kids' Music has put out "Pete Seeger's Family Concert." I have to laugh, because more people are hearing me now than back when I could sing," says Seeger, who readily admits that his vocal range is not what it used to be. This glitch hasn't stopped him much, Harold Levine, Seeger's manager since 1950 and his junior by 21 days, says the artist is maybe 22% less active than he was four years ago, performing three times a week at "regular benefits, cocktailamie benefits—he doesn't make money, but that's deliberate!"

HISTORICAL LEGACY

Seeger's main endeavor for the past six years has been "Where Have All The Flowers Gone," the 287-page text published in October 1993 that is filled with pictures, lyrics, and musical transcriptions. The artist worked on the book between jobs, initially figuring that it would include about 40 songs, which (Continued on page 89)

RECORD COMPANIES

Harry Palmer becomes head of Relativity Records In New York. He retains his title of exec VP/GM.

Howard Gabriel is promoted to VP/GM of Tristar Music in New York. He was VP of sales and marketing.

Linda Ingrisano is appointed VP of visual marketing for Capitol Records in New York. She was senior dir. of national video promotion at Elektra.

Angie Jenkins is promoted to national copywriting director for Geffen and DGC Records in Dallas. She was field promotion manager for DGC Records.

GRP Records in New York promotes Ed Shapiro to assoc. dir. of legal and business affairs and

Diane Duffy to manager of contract administration and licensing. They were, respectively, manager of business affairs administration and legal manager of business affairs administration assistant.

DISTRIBUTION: RED promotes Kim Robbins to national director of developing product in Torrance, Calif., and Laura Giarratano to national direct. of marketing in Hollis, N.Y. They were, respectively, national manager of developing product and Northeast sales representative for chains and

one-stop.

WEA Corp. in Los Angeles promotes Gordon Holland to operations manager and Sue Mount to sales representative. They were, respectively, assistant operations manager and product development rep.

Mak Klein is appointed manager of national video promotion for Epic Records in New York. He was national director of video promotion at Relativity Records.

PUBLISHING: Howard Levitt is promoted to senior director of creative services at BMI in New York. He is director of publications, and retains his position as managing editor of BMI's magazine Music World.

Christian Ulf Hansen is promoted to director of United Kingdom writer/publisher relations at BMI in London. He was associate director of United Kingdom writer/publisher relations.

John Echevarria is appointed di. of Sony Music Publishing in Spain in Madrid. He is deputy GM, Arias Interpretes y Ejecutantes for S.G.E.

EXECUTIVE TURNTABLE

PALMER

INGRISAN

BURGER

ROBBINS

LEVITT

Echevarria

RELATED FIELDS: Sony Music Special Products in New York appoints Debora Alford director of licensing and J. J. Valente director of specialty business affairs. They were, respectively, associate director of licensing for Sony Music Special Products and co-publisher of the law department of Sony Music Entertainment.

Casino Del Casino is named as prin. of the new Nashville division of Sukin Law Group, formed by Stephen K. Rush and Michael Sukin. He was an attorney with King & Ballow.
Tommy Boy Act K7 Swinging on the Charts (Continued from page 9)

what we put on of it, he's a homerun. He's also a special friend to the station, and believes in what we do like we believe in what he does."


This week "Zunga Zeng" is No. 86 on the Hot Rap Singles chart, and No. 88 on the Hot R&B Singles Chart. Meanwhile, "Come Baby Come" is No. 50 on the Hot Rap Singles chart.

According to SoundScan, "Zunga Zeng" has sold 78,000 units and "Come Baby Come" has sold 60,000.

Mike Beca, Tommy Boy director of pop promotion, says the label got top 40 crossover and some mainstream top 40 stations playing the singles. "In addition to Hot 97, WPWC [Power 96] Miami and WIOQ [Q102] Philadelphia were early believers," says Beca. "It's been a late-bloomer in many markets, such as Chicago, which eventually grew into one of his strongest markets. WBEM [96] is playing three cuts from the album now, "Zunga Zeng," 'Come Baby Come,' and 'I'll Make You Feel Good.'"

John Artale, purchasing manager for the Pittsburgh-based 117-store National Record Mart chain, says, "Tommy Boy knew what they had here and was very committed to it. They put ad dollars into an in-store flyer and album sales really picked up after that."

Artale says the album is No. 28 chainwide this week.

The third single, the Calloway-inspired "Hi De Ho," was served to top 40 and R&B radio the week of April 11. The song mixed K7's own rhymes with a chorus that combines Calloway's "Minnie The Moocher" and "Zaz Zu Zaz." Lynch says she is hoping the single will "break this [album] wide open."


K7 says his influences include music of the '30s and '40s such as Calloway, the freestyle movement, jazz great Billie Holiday, and artists of the early hip-hop scene like Afrika Bambaataa and Doug E. Fresh.

Lynch notes that the Box's support of "Come Baby Come" was instrumental in breaking K7. "MTV and BET were not in the mix of the first single," she says. "But local video was and MTV has been supporting 'Zunga Zeng,' which he performed on The Grind."

In addition to the Feb. 14 performance on the Grid, an MTV dance show, K7 has made numerous TV appearances that Lynch says have helped boost album sales. The appearances include the Arsenio Hall Show Nov. 22, Music Scope, which airs on Fox and independent broadcast channels nationwide. Nov. 12, BET's Video LP Jan. 24, Soul Train Jan. 26, Showcase At the Apollo Feb. 26, and Apollo Comedy Hour Feb. 27.

K7 starts a nationwide tour at the end of April with R. Kelly and Salt-N-Pepa.

Landmark Closing Leaves Labels Searching (Continued from page 6)

Shoes, had been exclusive with Landmark for six months before it pulled its line after the January bankruptcy filing. Now, however, the company is racing to find distribution for new albums by the Spongetones and Shoes.

"We're scrambling," says Black Vinyl's Jeff Murphy. "We have to get it together immediately."

While the company has been pondering possible distribution with such nations as Alliance, DNA, ADA, Rep Co., and M.S., Murphy adds, "We don't want to get tied into an exclusive deal at this point that might hamper our ability to kick it to a major."

"It was devastating . . . I'm in a state of shock and confusion, and I don't know what I'm going to do right now," says Stephen Kaplan of New Brunswick, N.J.-based Performance Records, which was handled exclusively by Landmark.

Kaplan says that Sound Solutions in Somerset, N.J., is distributing his product to Tower Records accounts, and that he is looking at "Dutch East [India Trading] type guys," to handle his highly specialized product, which includes albums by the late, controversal G.G. Allin as well as Charles Manson's album "Lie."

Kaplan adds that he is skittish about moving his product through a national "I can't risk being a small fish in a big pond," he says.

Neil Cooper of ROIR in New York says that Alliance has picked up the accounts formerly served by Landmark "I have several other distributors, so it presented no problem for me whatsoever."

Reflecting on the trend toward national indie distribution, some of Landmark's former vendors are hesitant to put all their eggs in one company's basket, given the historical instability of some indie firms.

"In my 15 years in the business, I've had 16 distributors go bankrupt owing me money," says Cooper. "We've had a bankruptcy by one of our distributors every year for the last five years," says Murphy. "That really hurts."

And with most labels working on narrow margins, one failure can spell the end for an indie imprint says Kaplan, "I can't afford to take another hit."

Bono Distribution at CES, June 23-25, Chicago

Issue Date: June 25

Ad Close: May 31

Billboard
**Artists & Music**

**Beasties Renew Their License To Ill Appeal, Acclaim Back Act's New Capitol Set**

**BY CRAIG ROSEN**

LOS ANGELES—In 1986, the Beastie Boys became the first rap act to top the album chart with “Licensed To Ill,” which went on to sell more than 4 million copies.

“Paul’s Boutique,” the group’s 1989 follow-up, was hailed by critics but failed to match the commercial knock-out of the debut album. Check Your Head,” released in 1992, struck a chord with both critics and consumers, and dabbled in everything from hardcore and hip-hop to funk jams.

Says Capitol president/CEO Gary Cary. “The climate is perfect for the Beasties right now. It’s exactly the right time, and they’re exactly where they should be.”

A number of retailers and radio programmers confirm that the demand for the Beastie Boys is still there.

“Check Your Head” was huge, and it’s still selling very well on both configurations,” says Al Wilson, head buyer for the 143-store, Milford, Mass.-based Strawberries chain. “The re-release (‘Some Old School’), which collects the group’s early hardcore recordings and first foray into rap/sold like a new release the first week out. To me, that indicated that there is a real, inherent, pent-up demand for Beastie Boys product.”

At the Karn fan rock station XTRA (91X) PD Mike Halloran, comments. “This new record is going to do phenomenal,” he says. “I heard a couple that he violently ended his own life on lesser seemed horrific or noteworthy enough. Instead, we were called upon to instantly defy him: He wasn’t merely a very talented artist whose music we will miss, he was an iconic genius and poet whose death signified something much greater than his own unhappiness. Why isn’t it tragic enough that one was here and now he’s not?”

The EAGLE HAS LANDED: The Eagles will record a studio concert special for MTV April 25 and 26 that will run in August. Rumors are rife that the project will find its way to an audio and home video release, although no one will comment on where the Eagles will land. That could be because it will be very hard for anyone to touch them—Don Henley and Glenn Frey are being sued by their respective labels, Geffen and MCA, for failure to deliver albums, and it would be hard to imagine that these record companies would let another label release what obviously would be a huge seller. Stay tuned, lawyers are standing by.

**Cobain’s Death Fuels Legend’s Growth; Meat Loaf Tour Returns With 2nd Serving**

**BEASTIE BOYS: Mike D, Ad-Rock, and MCA**

by Melinda Newman

WILE WE’RE ON the concert trail, it looks like the summer of ‘94 will go down in the record books for the most tickets sold, and certainly for the highest cumulative ticket gross. Promoters are working overtime telling us that Pink Floyd surpassed the 3 million ticket mark! Barbra Streisand sold $30 million worth of tickets in mere hours! Billy Joel and Elton John’s four double-headlining shows at Giants Stadium set a TicketMaster record for New York by selling $10 million worth of tickets in one day! . . . And Rolling Stones tickets haven’t even gone on sale. As great as all this is, we have to question the high prices some of these acts are charging. Top tickets for Streisand were $350, and for the Eagles $115. How can anyone justify these prices? There is no doubt in my mind that Strei- sand’s shows would have sold out if her tickets had been $1,000 each, and the Eagles apparently aren’t seeing resistance to their high price. But just because an artist can garner a tremendously high price for tickets, does that mean he or she should? At what point does charging what the market will bear become greed (or the difference between having your own plane and sharing one with other musicians?)? There are plenty or artists, none of whom are limping to the poorhouse because of low ticket prices, who buck the trend. Neither Garth Brooks nor Pearl Jam charged more than $18 per ticket on their spring tours. And while the John/Joel outing does have a $70 golden cir- cle ticket in some cities, the majority of the tickets are $45.

**Stars Kiss Up On Forthcoming Mercury Tribute Compilation**

**BY JIM BESSMAN**

NEW YORK—While some may consider it an insult to be told “Kiss My Ass,” Gene Simmons regards it as “the highest compliment.”

The venerable Kiss bassist couldn’t be happier with the results of the multi-artist Kiss tribute album, “Kiss My Ass,” to be released June 21 by Kiss’ label, Mercury Records.

“It’s great because all these acts say how Kiss changed their lives or got them into music originally,” adds vocalist and fellow Kiss co-founder Paul Stanley. “Now they’re artists in their own rights, and they’re acknowledging their roots.”

The range of participants may astound those outside the Kiss Army: Lenny Kravitz, with Stevie Wonder on one of the 14 tracks; Kiss drummers backed by Kiss; Anthrax; the Gin Blossoms; Toad the Wet Sprocket; Shani’s Addiction—which features members of Bags Against The Machine, Tool, and Faith No More; Dinosaur Jr.; Extreme; the Lemonheads; the Mighty Mighty Bosstones; and Japanese act X featuring Yoshiki, backed by the American Symphony Orchestra.

“My jaw would drop when the material came in,” says Simmons. “In our wildest dreams we couldn’t have come up with the arrangements. Notes Stanley, “You hear the songs on the album and they’re new again, and stand and fall as songs. Like Rock And Roll All Night By Toad The Wet Sprocket became truly their own version, from their perspective.”

Toad vocalist Glen Phillips, who once dressed up as the blood-splitting Simmons for Halloween, had re-worked the song in 6/4 time with heavy harmonies and acoustic guitars.

“We always thought, at its core, it was a campfire song,” says Phillips, whose band used to cover the song live. Robin Wilson of the Gin Blossoms says his rock star fantasies were conceived while lip-syncing to Kiss records, while Mighty Mighty Bosstones front man Dicky Barrett actually joined the official Kiss Army.

“Kids growing up in the ‘70s and ‘80s had to be influenced by them one way or another,” says Barrett. The Bosstones’ offering is “Detroit Rock City,” which the band had been playing during their soundchecks.

Simmons says the idea for “Kiss My Ass” was prompted by “Hard To Believe,” a 1990 CZ Records Kiss tribute compilation featuring artists like Nirvana and Bullet LaVolta.

“Then we’d be reading more and more how artists like Garth and Lenny were influenced by us, and figured it would be great to do an album dedicated to them on a major label. Once word hit the street, everybody started calling, but unfortunately, some bands couldn’t be part of it because of politics.”

Stone Temple Pilots, Nine Inch

(Continued on next page)
Software Keeps Pubbers On The Right Track

THE TECHNO BEAT: Toss out the pencils and ledgers. There's a better way to track copyrights, licenses, and royalties, says a Van Nuys, Calif.-based company that also promulgates a technology tools database of who are somewhat fond of nickel pencils that computer software doesn't have to be hard to use or prohibitively expensive. After all, it's designed to make life easier, right?

That's the premise behind Gruener Software Engineering's Right Track system, a software package aimed at music publishers, music clearance companies, and any company that has to track music rights.

"This is designed to allow music publishers to have all the necessary information at their fingertips, to simplify their accounting, reduce overhead, and ultimately increase revenues," says sales manager Marty Malysz. Gruener's coming at this from a music publisher perspective. Having already designed custom software for several large music clearance clients, the company says it consulted with music industry professionals and experts before designing the Right Track system.

The result is a "modular" system in which users choose among various software modules, each with its own special function, that act as an integrated system—"coordinating" with the others so that nothing slips between the cracks. Right now, there are three modules available: copyright, which holds all song information such as writers, publishers, and payees and keeps track of renewals, among other information; licensing, which features standard and user-defined license forms and daily "what's due" reports; and royalty, which is linked directly to the client pays out part of the copyright module and also interfaces with the licensing module to update licensee statements and recoup advances.

A product royalties module (aimed at record companies and producers) and a song-plugging module will be added to the mix in May or June, a company rep says. Cost varies depending on the number of "users"—or computers—running the software; single-user modules range from $995 for the song-plugging to $2,995 for a publisher royalty and product royalties.

I S THE SEARCH OVER?: Words & Music hears that an ASCAP search committee helping to find a CEO for the performance rights group is likely to make a public announcement from a short list at the society's next board meeting, scheduled to be held in New York at the end of April.

THE SONG MAN: Four Jays Music, which contains many of its founder songwriter Harry Warren's share of copyrights, has issued a catalog of all the songs he wrote, along with a CD that goes out of its way to present material written for projects that never got under way. Along with these rarities are a few hits, including Dean Martin's performances of "That's Amore" and "Innamorata." But, of course, "a few hits" in Warren's case leaves out dozens of other classics not necessarily controlled by Four Jays. To put that in perspective, a preface to the catalog penned by Tony Thomas, notes that between 1935 and 1950, 42 songs from Warren melodies placed in the top 10 on the radio show "Your Hit Parade." He beat the odds in Irving Berlin, who had 33, for the most top 10 songs on the chart.

Four Jays chief George N. Koutoulas tells Words & Music that several of the piano selections on the CD are from original, unpublished manuscripts, and we are now in the process of arranging lyrics. Other music in this catalog played minor roles in movies and were almost forgotten or cut from the final film before its release... we are continuing to go through Warren's extensive archives of original manuscripts and are patiently selecting new gems... right to the end of his life in 1981, Harry was turning out music." Warren would have been 100 years old last December.

REALITY BIT: Denise Osso plays a successful songwriter who can't get pregnant in a new film, Henry Jaglom's "Babydove." In real life, Osso, who sings her featured song "Still Completely Mine" in the film, is due to give birth in June. Two other actresses from the film also are pregnant. Osso publishes her song, "Still Completely Mine," through her Next Step Music (BMI).


Assistance in preparing this column was provided by Marilyn Gillen in New York.

Drown Navigates Waves Of Competition

Elektra Debut Takes On Top Metal, Modern Rock Acts

BY GIL GRIFFIN

NEW YORK-In 1990, four Los Angeles hard rockers created a monster. Lauren Boquette, Joseph Bishara, Rob Nicholson, and Mark Forcione call their creation Drown and are about to unleash it to modern and album rock radio stations through a tune called "What It Is To Burn." Through the intensity of its metal-techno fusion, the Elektra Entertainment group believes the band is a hit. Says Gruener Software's chief executive, "We're a company that believes that we're always feeling [hurt] by someone. I couldn't picture myself writing 'Kiss Me' for my People. For chalions add, "The record explodes. It rips your head off."

Creating a monster is difficult, but Jeff Jones, Elektra's VP of marketing, may have a harder task in marketing one. He knows that it may take time for the masses to develop an affinity for the band's heavy, abrasive sound.

"The key is patience, patience, and more patience," Jones says. "It took Pantera two to three years [to gain widespread success], and right now there's a lot of competition in the marketplace coming from lots of bands."

Not only will Drown have competition, but there will be lots of comparisons to it for contend with. With Boquette's ferocious growl and gravelly narration mixing with the metal-techno fusion, comparisons to bands like Nine Inch Nails, Ministry, and Metallica are inevitable. But the comparisons may help Drown, in that these bands were able to bridge the gap between hard rock and modern rock audiences.

"There's no reason Drown can't be played on both [MTV's] 'Headbanger's Ball' and 'Alternative Nation' and get credibility with both sets of kids who watch those shows," Jones says. "Drown can be both metal and alternative."

Jones says the band will produce a low-budget video for the first single, (Continued on next page)

DROWN: Lauren Boquette, Marco Forcione, Joseph Bishara, and Rob Nicholson.

"Christine Sixteen," Dinosaur Jr.'s "Goin' Blind," and Toad The Wet Sprocket's "Rock And Roll All Night."

For Kiss' traditional metal radio stronghold, Mercury is pushing Shandi's Addiction's 'Calling Dr. Love' and Anthrax's 'Shut.' The latter cut also will be promoted to album rock and top 10, along with Kravitz's 'Deuce' and Brooks' 'Hard Luck Woman.'

The full "Kiss My Ass" album is being serviced, since no angles are planned due to legal obstacles. (Continued on next page)

Stars Kiss Up to Kiss

(Continued from preceding page)

Nails, Skid Row, and Alice In Chains reportedly were among the bands that wanted to participate but were unable to avoid due to label legalities.

The concept, Stanley says, was not to have a typical feature film replicas performed by Kiss copy bands. "It's not Rich Little doing Jimmy Stewart," he says. "It's much more interesting to take artists who say how Kiss was pivotal in their lives and see how it's manifested in their music today."

So aside from enlisting the "Kiss My Ass" lineup, Kiss kept its involvement in the proceedings to a minimum—except on Brooks' selection.

Says Stanley, "He said, "'Hard Luck Woman' fits best of all for me, but... I'll only do it if you guys rec ord it with me.' So we hopped on a plane with our acoustic guitars and flew to Nashville and when we got there, we hugged each other like we'd known each other all our lives!"

For Mercury, "Kiss My Ass" serves a dual purpose. Not only does it help extend the Kiss Army into the next generation, but it generates momentum for the next Kiss album.

"I don't think that Kiss audience is growing older, we need to translate the Kiss message to younger fans," says Mercury marketing VP John Mazzocco. "What better way to do this than have some of the bands who speak the language of today's youth doing their own renditions of their favorite Kiss songs—most of whom would never have picked up a guitar or joined a band without Kiss' inspiration, simply to admit to that fact."

Such bands, Mazzocco adds, open up leverage for marketing avenues include the alternative arena—which had previously been reluctant to embrace the Kiss phenomenon. Specifically, the label will service alternative stations, appropriately targeting the Lemonheads' cover of "Platter Caster," the Gin Blossoms'...
Elektra's Drown

(Continued from preceding page)

"What It Is To Burn," which the label will give to MTV. Other than that, the label has produced 5,000 three-song cassette samplers from the band's debut album and has shipped them to modern and album rock radio stations and retail outlets. Jones says that in-store listening booths also will be a vital part of the marketing plan. "Our research shows that the booths have really helped other group's sales," he says.

But more important to Jones and the band is touring. "A year from now, I'd like to see Drown play 300 dates across the country, as an option as a headliner," Jones says. "This band should tour and tour and tour."

Boquette and company can't wait to hit the road. "Our bags are packed," Boquette says. "We want to bring the record to life. Imagine having four guys out on stage 100 percent. The monster in us has to come out."

Another man who was crucial to Drown's first album was producer Dave Ogilvie, who has worked with—ironically—Nine Inch Nails and Skinny Puppy. "He's a part of our band," Boquette says. "I couldn't imagine making a record with anyone else. He saw what we did and brought it out in us. He was like a coach." Drown also has a hard rock connection with its manager, Walter O'Brian, who also manages Pantera and White Zombie.

But in a crowded field where angst is the defining character, will young audiences tap into Drown songs such as "Lost," "Longing" and "Arms Full Of Empty?" "Are those things kids will feel today?" Jones asks rhetorically. "Kids today are scared and nervous, and we tell kids not to do a lot of things. We have to present the music honestly and they will relate to it."


Suede To Change Name For U.S.

Columbia Act Agrees To Settle Lawsuit

NEW YORK—British recording act Suede will officially be known in the U.S. as the London Suede, while retaining its original name in all other territories. The band and its labels—Sony Music, Columbia Records, and Nude Records Ltd.—had been sued by Suzanne deBronkart, a Maryland-based jazz/pop artist who performs and records under the name Suede (Billboard, Dec. 25, 1993). The British band agreed to the U.S. name change to settle the lawsuit.

Columbia announced the name change and lawsuit settlement in a press release, but declined to comment further.

John Hazard, deBronkart's attorney, said, "The settlement was fair. We're very glad it's settled. Sony were very cooperative; they're very good people to work with. I hope that both the British band and my client will prosper."

DeBronkart says, "I feel like it's a tremendous victory actually. Sort of a modern-day David and Goliath: a small, single woman-owned business takes on Sony Corporation and wins. I'm glad we got it settled out of court." DeBronkart owns the trade-mark for the name Suede, she said.

The London Suede will release a six-song EP in the U.S. on April 28 on Nude/Columbia Records. The EP's lead track is "Stay Together," which debuted on the British singles chart at No. 3. deBronkart is currently working on her next album, which is due out in December on her own Essex Suede Music label.

TRUDI MILLER ROSENBLUM

Billboard

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Artists & Music

The 1994 International Tape/Disc Directory

AMUSEMENT BUSINESS

BOXSCORE Top 10 Concert Grosses

ARTIST(S) Venue Date(s) Gross Total (Projects) Attendance Capacity Promoter

PINK FLOYD
Hermetas, Toronto, Conn. April 5, 10
$1,203,862
Walter O’Brien

GRATEFUL DEAD
Kassaun Veterans Memorial Coliseum March 28-29
$273,535
Metropolitan Entertainment

GARTH BROOKS
Point Depot, Dublin, California March 31-April 1, 2-3, 5-6
$1,886,240
Allan Promotions

PINK FLOYD
Fox Stixdome, Us, Texas April 5
$582,847
Concert Prods.

THE ALLMAN BROTHERS BAND
Reagan Theatre, New York April 1, 3-5
$749,649
Delmar/Slater Enterprises

BILLY JOEL
Radio City, New York April 4
$822,260

BILLY JOEL
The Summit, Houston, Texas APRIL 6
$479,714

BILLY JOEL
North Charleston, South Carolina April 10
$521,839

REO MICHETE
REO MICHETE Narrett MICHETE MONTGOMERY FAITH HILL
Harford Clinic Hartford, Conn. Hartford, Conn. Hartford, Conn.
April 6
$323,348

BILLY JOEL
Baltimore Arena, Baltimore April 30
$214,464

REO MICHETE
REO MICHETE Narrett MICHETE MONTGOMERY FAITH HILL

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BEASTIE BOYS (Continued from page 14)

Mike D (Mike Diamond) notes that the musical climate has changed to the group's advantage. "Increasingly, there are a number of bands that incorporate different styles into what they do," he says. "There's an audience for everything from hip-hop to the rare-groove funky shit to hardcore.

The Beasties, who also include MCA (Adam Yauch) and Ad-Rock (Adam Horovitz), recorded "Ill Communication" quickly. "Seven months is a world record for us," says Mike D. "We worked on 'Check Your Head' for a long time, and we learned how to make records, and touring taught us a lot about playing together.

Like "Check Your Head," "Ill Communication" features a mix of samples and live instrumentation.

On the live-instrument tip, the Middle Eastern-flavored track "Eugene's Lament" features Beastie P and E-Flava on violin. Other tracks feature keyboardist Money Mark and percussionist Biko Bobo, for whom the track "Boko On The Corners" is named.

Mike D says, "When we started playing instruments for 'Check Your Head', a lot of that was based on the music that inspired it (Jim James Brown's) and the stuff that we had been sampling. As soon as we started to do that, we realized we could still play hardcore, too. With this album, it was just a matter of getting even more out there."

Sticking with the spirit of the music, Capitol will support the album with a loose marketing plan. "Chaos is the theme of the campaign," says Capitol GM/senior VP of marketing Bruce Kirkland. The label issued a white-label 12-inch of "Get It Together," which features guest appearances by Biz Markie and Q-Tip of A Tribe Called Quest, to clubs in early April. It will be worked on the party and club circuit by a small promoter.

The track has major commercial potential down the line," Kirkland says. "But we’re going to build it from the street up."

A second track, "Sabotage," goes to college and modern rock radio in May.

"We are going to break every rule we know in terms of marketing this record," Kirkland says.

The Beasties are high on the recent changes at Capitol and the support from Gersh. Although the group has "complete artistic freedom," Gersh often listened to tracks while the Beasties were working on the album, Mike D says. "It's the first time that we have had access to someone in that kind of position," he says.

The Beasties' relationship with Gersh also led to Capitol signing a joint venture with the group's Grand Royal imprint, whose roster includes Luscious Jackson, and DJ Hurricane. The group also publishes Grand Royal magazine.

The Beasties will hit the road in early summer for some European warm-up dates, and later on Lollapalooza. Says Mike D, "We'll definitely be missing it up and do some stuff we've never done before."

NEW YORK: In a way, Valentine Smith is already ahead of the game. Sure, the five-person rock band is in the “pale into the van every weekend and drive up to the moon the East Coast” mode, as it meets, greets, and makes fans a fat chance at a gig. And yes, one of the band’s earliest New York dates comes at a live room-size cafe that offers no pay, just a chance to pass around an empty pitcher in hopes folks will toss in spare change, or an occasional 10-spot. But what probably has Valentine Smith’s members and fans convinced they’re on to something is the band’s occasionally magical, always exhausting live shows; its new six-song EP “Back On Earth” (Another Round Records), which can go toe-to-toe with any pop/rock record pressed this year; and its homemade new video for the single “Katie’s A No-Show.” Valentine Smith formed when singer Bill McGarvey met guitarist Steve Dima at CBGB in ‘92. Soon the lineup filled out to five, with McGarvey moving out from behind his kit to handle vocals. The band landed semi-regular gigs at an Irish pub, then a weekly gig at the Blue Note in midtown, and then paid its dues and waited to see if it would break through on the band. “Back On Earth” is making small rumbles at retail and radio. It recently cracked CMJ’s top 150 college chart, while some out-of-the-way commercial outlets—WEBK, Rutland, VT, and WVWV Blacksburg, VA—have been handled by McGarvey. And, to a degree, a couple of big names: WFNX Boston (Another Round Records) called Van Reed; and WXRK (K-Rock) New York, where eclectic Sunday night host Vin Scelsa regularly talks up the band. Contact Bruce McDonald at 201-432-9900.

BEASTIE BOYS

VALENTINE SMITH

AUSTIN: Since Fabu’s most recent performance here, record label representatives have been treating the band as a hot item. Private Music, Atlantic, MCA, Epic, and Caroline Records, to name a few, have inquired about the trio, consisting of Amy Atchley, Parn Miller, and David Hemmeline.

And just a few weeks ago, Sonic Images has been using the band, which Atchley says makes the group "somewhere between "alternative, contemporary, folk, and new age." But the band, flattered by the attention, is taking it's time before signing the dotted line. "They're going to talk about the whole label and who we want to be connected with," Miller said.

"It's important to wait until we find someone ready to work for us. There's too many out there to have someone literally stick their head out for you. We just want to quit our day jobs." Fans think they're ready for the big time, obviously. Fabu placed second in the best folk act competition at the Austin Music Awards, behind Jimmie Dale Gilmore. Fabu has just released its first CD, "Naveit," and is getting airplay in Austin and in Dallas. The CD was recorded at Asleep At The Wheel’s Misneaux Studios and reaches out to the sophisticated coffeehouse bouch and the adult contemporary listener. The three composers/musicians/musicians met in 1991 when Atchley and Hemmeline were working in the Moondance Diner. Miller joined in, and they come, as Fabu history. Hemmeline began in the music scene relatively late in life, picking up the guitar at age 20, while Atchley and Miller both were schooled in classical music. Atchley, Miller, and Hemmeline are looking into a fall tour that would take Fabu into clubs in Colorado, New York, and Chicago, and maybe Los Angeles. Contact Jill McGuckin at 512-478-6678.

BOSTON: While Aerosmith took most of the major-label trophies, including the top album of the year, at the eighth annual Boston Music Awards, the mix of upcoming indie acts also honored April 3 at the Wang Center for the Performing Arts. Kent suggested the Boston market's potential. Pop-power rock act Letters To Cleo (Billboard, March 26) received the indie single ("I See Us") and debut indie album ("Aurora Gore Alley") awards, while the darker, moody Morphone won for best indie album ("Curse For Pain"). Psychobilly-thrash act Colt 45 was crowned best local rock band. "Increasingly, End (Concontinental Drift)

Thanks to the comprehensive "continental drift" theory, the borders between continents are always shifting, which means that the music scene can be subject to change at any time. This is evident in the list of unsigned artists and regional news, which highlights the diverse range of emerging acts across the globe. Among the featured acts is Continental Destination, which stands out with their unique blend of genres and their captivating live performances. The group's innovative approach to music and their ability to connect with audiences make them a compelling addition to the list. Their full-length debut, "End (Continental Drift)", showcases their evolution as musicians and their commitment to pushing the boundaries of music. The album's themes revolve around the concept of change and adaptation, resonating with listeners who are open to exploring new musical landscapes. Continental Destination's journey is just beginning, and they are ready to take their message to the world, making their presence felt on the continental drift of contemporary music.
**BILLBOARD'S HEATSEEKERS ALBUM CHART**

**No. 1**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Distributing Label</th>
<th>Suggested List Price or Equivalent for Cassette(s)</th>
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<tr>
<td>誤植</td>
<td><strong>THERE'S NO STOPPING HER</strong></td>
<td>太陽</td>
<td>¥1,980 (¥1,980)</td>
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The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart, nor in the top 25 of the Top Heatseekers Albums in Top Heatseekers Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately eligible to appear in the Heatseekers chart. All albums are available on cassette and CD. Asterisk indicates vinyl LP is available. © 1994, Billboard/Billboard Communications.

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**PULPIT**

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

Puzzled Pops: Atlantic is taking a puzzling approach to breaking the soulful, self-titled debut by 20-year-old R&B artist Debelah. The label sponsored a cross-promotional puzzle contest in March for top 40 and top 40/rythym PPs to create awareness of the first single, "Take It Easy." PPs who accurately completed the artist-themed puzzle were eligible to enter a randomist programmers and retailers the first week in March with a three-round mailer that re-launched portions of Debelah's identity. The third card included info on "Debelah," which stirred up interest. To stir up support at independent retail accounts, Atlantic held a mid-March conference call with Debelah and representatives from several leading indie accounts, including Detroit-based Shinduction, Cleveland-based Joy Of Music, and two Chicago-based stores, George's Music Room and Track 1.

**REGIONAL HEATSEEKERS 1'S**

<table>
<thead>
<tr>
<th>Region</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Distributing Label</th>
<th>Suggested List Price or Equivalent for Cassette(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOUNTAIN</td>
<td>Big Head Todd &amp; The Monsters, Sister Sweeney</td>
<td>They're All Gonna Laugh At You</td>
<td>MCA</td>
<td>¥8,984 (¥8,984)</td>
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<tr>
<td>NORTHEAST</td>
<td>Adam Sandler, They're All Gonna Laugh At You</td>
<td>East North Central</td>
<td>MCA</td>
<td>¥8,984 (¥8,984)</td>
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<tr>
<td>WEST NORTH CENTRAL</td>
<td>Big Head Todd &amp; The Monsters, Sister Sweeney</td>
<td>They're All Gonna Laugh At You</td>
<td>MCA</td>
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<td>PACIFIC</td>
<td>Braid, Always &amp; Forever</td>
<td>South Pacific</td>
<td>MCA</td>
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<tr>
<td>SOUTHERN</td>
<td>Adam Sandler, They're All Gonna Laugh At You</td>
<td>Central</td>
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**THE REGIONAL RUNDOWN**

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<td>MALLS ATLANTIC</td>
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<td>Too High To Die</td>
<td>MCA</td>
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<td>2. Bright Red, Too High To Die</td>
<td>Too High To Die</td>
<td>MCA</td>
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**Spirited Touring**

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ARRESTED DEVELOPMENT

16, contains the same kinds of thought-provoking social observations that distinguished the band's 1992 debut, "3 Years, 5 Months & 2 Days In The Life Of..." We try to make people aware of issues they may not be aware of," said Speech. "Also, we attempt to make fly music that might expand what hip-hop is all about."

The new album, which drops June

ARRESTED DEVELOPMENT

April 10 and May 2. Then, beginning May 6, it will perform showcases for the public in eight major markets, including San Francisco, Washington, D.C., Dallas, and Los Angeles. They will be held in clubs with capacities of 1,000-4,000.

Said Williams, "We're going to book them ourselves, and tickets will be given away via radio and retail give-aways. This gives the group an opportun-

ity to go directly to the consumer."

 Arrested Development will embark on a European tour May 21 and will return to the U.S. by the time "Zingalamaduni" drops. "They'll tour here starting in July," said Williams. Sonically, the long-player incorporates intros for "Shanne." First, grooves, and tricky rhythms, along with live instrumentation and recorded samples. The samples (including na-
ting and dancing between her audi-
file eezbeats) contributed to the group titling the album "Zingalamaduni."

The group (which has two addi-
tions—vocalist Nadirah and Kweisi Aso, aka DJ Kemistall) will embark on a college tour of 15 markets between

April 25 and May 1.

My favorite song on the album is '1 Like The Rastas Don,' because it doesn't sound like anything on radio today," she adds.

That track uses a slow-motion samp-
ing of the Staple Singers classic "Take You There" as its backbone, and sur-
rounds it with a breezy, back-porch harmonies/guitar-twang groove, which is rounded out sonically by Shaneice's down-home vocal crafting.

Says Fields, "We have a two-tier strategy for "Shannce." First, we want to retain the larger, younger core audience that we established with her first album. Next, we want to use Shaneice's talents and audi-
ence to include more upper-demo listen-
ers."

To accomplish this, Fields says, the marketing campaign is going national with the project from the beginning, taking advantage of the artist's name recognition at retail as well as on radio, including radio, television, and print.

He says all major music video out-
ets, including BET, VH-1, and MTV, will be targeted. "It's a visual way of showing how much she's grown, and to assure the album's success at all levels.

Fields reports that along with Mo-
town president/CEO Jheriyl Busby, (Continued on page 19)

Shanice Grows Up On 2nd Album Motown Plans A Multiformat Push

by J.R. REYNOLDS

LOS ANGELES—Comparing her self-titled follow-up album to her de-
but effort, Motown artist Shanice says her latest set is a more R&B-rooted cre-
ation and offers a musical portrait of a 20-year-old vocalist who has grown up in this, the recording busi-
ness.

"This album is a total 180," she said from last year, "Shanice says. "It fits me better be-
cause I was more involved; I co-wrote seven songs and co-produced three tracks. I did an al-
bum that the people will listen to and go, 'Hey now!'"

According to the vocalist, when "The Right Place" was first sent at age 21, it was obvious she would grow up, improve from arrival, be acquisition, and be a different per-
son. She also says, "I'm not afraid of being a new girl with it in the studio," she says.

On her new album, executive VP of Motown labeling (who has been a huge part of the personal and professional growth has been incorporated into the label's market-
ing. Shanice's first album began to establish who she was and sell our im-
ages," he says. "On this one, we want to show progression musically; each [single] we release from this album will show that growth, so that [the last single] we've created a situa-
tion where, in addition to her younger

core audience, she'll have also at-
tracted higher demos.

Of the funkier, more traditional R&B sound on "Shannce," the artist says, "There are a lot more 'get down' dance tunes—the kind I enjoy lis-
tening and dancing from with audi-
eezbeats."

Said Fields, "It's a lot stronger now, and I'm not afraid of trying more new things with it in the studio," she says.

"It's a lot stronger now, and I'm not afraid of trying more new things with it in the studio," she says.

On her new album, executive VP of MTV/MTV, said, "It's a visual way of showing how much she's grown, and to assure the album's success at all levels.

Fields reports that along with Mo-
town president/CEO Jheriyl Busby, (Continued on page 19)
### Billboard's Top R&B Albums

**FOR WEEK ENDING APR 23, 1994**

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<td>1 1 3</td>
<td>SOUNDC PacK (U.S. AIRPACK)</td>
<td>(901/96.19)</td>
<td>$22.98</td>
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<td>R. KELLY &amp; AVE E4327 (901/96.19)</td>
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notes have a certain spirit. When we sample, we incorporate all those spirits from the past with ours. This album has the voices of people from back in the day to now, from India all the way to America."

Lyrically, “Zingalamaduni” explores several themes, with Speech’s cool raps augmented by singing and chanting. Said Speech, “Warm Sentiments” speaks about abortion and a couple sharing with each other. "Africa Inside Of Me" talks about the reality that even people who never acknowledge their African roots or who have never been to Africa have the motherland inside of them. And “Aching For Acres” talks about the importance of land for political power, strength, and controlling your destiny."

"There’s a radio-station motif running through “Zingalamaduni.”" The call letters WMFW stand for We Must Fight & Win. “Fight what?” asked Speech. The different kinds of opposition that hopes to keep people off-based. This doesn’t just mean black hands. As the song “United Mind” suggests, people have unite based upon their mindsets, not just their races.”

**SHANICE**

(Continued from page 17)

the entire national promotion department has been visiting radio stations around the country and playing se- lections from the album. The initial single, “Somewhere,” will be released to radio May 10.

"The promotion campaign is street-like in nature, but not being handled like a rap act," Fields says. "We’re attacking college radio first, then urban.

Fields adds that top 40/rhythm and its being targeted, and if the label gets a strong response from top 40 mainstream efforts, will go in that di-
tion, too.

Shanice was only 18 when she re-
corded her first album, which included the Grammy-nominated hit "I Love Your Smile." She says she’s grown up since that release—crea-
tively, at a business level, and person-
ally. As a result, the vocalist says she feels she’s in a better position to tackle songs with more mature themes.

"One of the changes you’ll hear on this album is that my voice has grown. And one of the important lessons I learned with this project is that you always have to be yourself."

"On the last album, I only had producer. Narada Michael Walden, and working with him was a wonderful experience. But on this album, I worked with several different producers, and it helped give me different outlooks on the recording process."

Many predicted that Shanice’s first set would propel her immediately to the top. However, while her first al-
bum was certified gold, the early predic-
tions of superstardom were overly ambitious.

But Shanice says she’s satisfied with the pace of her career. "It’s been a step-by-step process," she says. "I’ve seen a lot of situations with other artists when [success] came too quickly, and it’s gone just as fast."
### Billboard Hot R&B Airplay

#### FOR WEEK ENDING APRIL 23, 1994

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<td>&quot;Bump 'N' Grind&quot; (can't let you go)</td>
<td>Xscape (Def/Atlantic)</td>
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<td>20</td>
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<td>2</td>
<td>&quot;The Most Beautiful Girl&quot;</td>
<td>Lisa Left Eye Lopes/The L.O.R.D. (MCA)</td>
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<td>&quot;Player's Ball&quot;</td>
<td>Outkast (LaFace/Atlantic)</td>
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<td>&quot;IN A JIFF (IT'S ROADBLOCK)&quot;</td>
<td>Fugees (BM/Interscope)</td>
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<td>&quot;Gin And Juice&quot;</td>
<td>Snoop Dogg (Ruff Ryders/Interscope)</td>
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<td>&quot;Love Is... (Comin' Back)&quot;</td>
<td>Red Mob (BM/Polygram)</td>
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<td>7</td>
<td>&quot;Am I the Only One?&quot;</td>
<td>Jagged Edge (BM/LaFace)</td>
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<td>8</td>
<td>&quot;I'm Ready&quot;</td>
<td>Marky Mark &amp; The Funky Bunch (BM/Polygram)</td>
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<td>9</td>
<td>&quot;So Much In Love&quot;</td>
<td>A. T. &amp; T. &amp; The Goodfellas (BM/RCA)</td>
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<td>&quot;On and On&quot;</td>
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#### R&B Singles A-Z

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<td>&quot;Getcha Body (If You Got It)&quot;</td>
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<tr>
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<td>&quot;I Got Cha Open&quot;</td>
<td>Defari (BM/Polygram)</td>
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<td>3</td>
<td>&quot;Lil Bit Too Much&quot;</td>
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<tr>
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<tr>
<td>6</td>
<td>&quot;It Makes Me Wonder&quot;</td>
<td>L.A. Reid &amp; The Legalzoom (BM/Capitol)</td>
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<tr>
<td>7</td>
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<td>Keith Sweat (BM/Polygram)</td>
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<td>9</td>
<td>&quot;I'm The One&quot;</td>
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<tr>
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<td>&quot;It's Gonna Be A Long Time&quot;</td>
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### Billboard Hot R&B Singles Sales

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**Notes:**
- Billboard rankings and sales data are subject to change based on various factors including sales, airplay, and chart performance.
- The charts are updated regularly and reflect the performance of the songs as of the specified date.
- The data is compiled from multiple sources and may include sales from various formats including digital, physical, streaming, and downloads.
- The charts are used as a reference for popular songs and artists at the time of publication.
SoulShock & Karlin Bridge The R&B/House Gap

COMING TO AMERICA: In the creative minds of Danish production and songwriting duo SoulShock & Karlin, there are no lines dividing house and R&B music. In fact, since moving from their native Copenhagen to Los Angeles last year, they have been increasingly perplexed by the tall, sharply defined industry walls that separate the two genres.

"In Europe, there is much less division and categorization," says SoulShock, born Carsten Schack. "What matters more is whether or not the song is strong, or if the beat is slamming. Coming here has been a jolt, because it almost seems like you have to pick a side. Why can't house and R&B hang together on an album without possibly turning someone off?"

At a time when the idea of CeCe Peniston placing a hip-hop jam alongside a pop/disco tune on her current album triggers heated discussion throughout clubland, that question could not be more valid or timely. Spreading SoulShock & Karlin's open-minded and healthy approach to dance music could be extremely beneficial to its future—on and off the floor.

"If dance music is going to survive, we have to get the songs back in line," says SoulShock. "We need to get serious, and prove that there is substance and variety in what we do. How boring is an album that only has either house or hip-hop sounds? Very."

The roots of their philosophy are in an adolescence that was peppered with a broad range of music and influences. For SoulShock, it all began with "The Wheels of Steel" by Grandmaster Flash. It inspired him to get a turntable and mixer, and experiment with cutting and scratching. In 1989 he placed first in the Danish Mixing Championship, and later was tapped to DJ on the Jungle Brothers' European tour. That led to a number of remix gigs, most notably Queen Latifah's "Wrath Of My Madnes."

by Larry Flick

"People were fascinated that this white guy from Aalborg [a small town outside Copenhagen] had so absorbed African-American culture," he says. "To me, that is silly. Music is color-blind."

For a year or so, SoulShock worked with compatriot club DJ CutFather over Pati Latinia, which, and Blue Pearl, among numerous others. The lengthening list of hits led them to Soul Power Records for a record deal. At that point, Danish label EMIL's Danish division. The label was briefly distributed here through Epic, getting a happy twirl up the club charts with "Go Getta" for Cut'n'Move. On the whole, though, the experience was more educational than fruitfully.

"We thought the hits would just roll, and that it would be easy," SoulShock says. "There was just one problem: You really need to be here, looking after things, in order to have any kind of momentum."

With that realization, a move to the States took place. That lasted a short while. But CutFather was not down for that," SoulShock says. "He has a life there that he wasn't ready to give up."

Enter Kenneth Karlin, a self-taught musician who had been playing keyboards on SoulShock and CutFather's records for a while. He'd diverse background and interests in reggae, jazz, and pop/rock sparked a kinetic contrast to SoulShock's intensely urban style.

"Most important, Karlin has a real songwriting background," SoulShock says. "He's also got some really good keyboard chords—and he's very serious about his chords. He is extremely clever, and has a great feel for our music deeper. He is always thinking about melody."

Since becoming happily entrenched in the States, SoulShock and Karlin have kept busy with a broad range of cool projects. They wrote and produced "In The Mood" and "Hit By Love" for Peniston, as well as "Alright Now" for Pati Latinia, which got a 1993 R&B Grammy nomination. On the remix tip, their most recent project has been defining "Shakalaka's" "Dedication Man" and "Ain't No Man" by Dina Carroll.

Looking forward, the duo is putting together a project with Cathy Dennis' next album. Among them is the deliciously funk-fortified and hit-bound "Love," also on the drawing board is "My Love" for Denitra Champ's much-touted Epic debut, as well as cuts for MJ/Jamie新城的, the new- vast, jazzy bassline, and jazzy, pop/rock spark a kinetic contrast to SoulShock's intensely urban style.

The first is a hi-NRG rendition of "Don't Cry For Me Argentina," which is on this month's "NRG For The 90s" compilation through the Hot Tracks remix service. Producer Chris Cox has done an exemplary job of pumping the track with a perfect blend of solid beats and girly kitch. Also, Summer contributes a jack-swing rendition of "La Vie En Rose" to an Edith Piaf tribute album that is out on French import exclusively. Her voice is in excellent form, though the ker-chunk, ker-chunk groove leaves a bit to be desired. This should keep her disciples happy until she inks a long-in-negotiation contract with an unnamed major label... Staying in a classic frame of mind for a moment longer, check out the return of B.T. Express, which revamps its classic self-titled anthem to fine effect. The track was nicely produced by Jamie G. and Michael Costanzo, though we admit to being most attracted to Judge Jules' sweeping, string-lined house version... Get ready for the long-awaited stateside return of former Chixones vixen Pauline Henry, whose aggressive reading of Bad Company's "Feel Like Making Love" (555/Epic) is slated to hit clubs in May. West End and Phillip Da-mien have separately delivered a sup-reme batch of remixes that dabble in tribal-house, trance moods... Add the brand new Millennium Records to the ever-continuously and crowded throng of U.K. indies vying for DJ and consumer attention. The label is off to a good start with its four-cut "Head Doctor" EP, which oozes with ear-grabbing synth passages and a slew of hypnotic grooves. U.S. R&B should have a listen... Though Paul Hardcastle has been recording urban and jazz music for Motown and JVC Records during the past several years under a variety of names, we're pleased to report that the producer/composer is plotting a return to his club roots next month. The campaign begins at the end of April with "Can't Stop Now" (JVC), a plush, R&B-shaded anthem that has been perfectly tweaked and pitched by the seemingly omnipresent Mare "MK" Kinchen. The track kicks a highly credible deep-house beat, while a lovely melody and soulful lead vocal by Steve Menzies waft comfortably about. Rife with club and radio potential, this single is an excellent way to waver in the notable "Hardcases" album. Give it a whirl... And while you're at it, lend an open mind and ear to "Feel So Free" (Jackpot/Hot), the full-length debut of Florida house trio DSK. While it is somewhat derivative in its sound and nature, there is something fun and endearing about this project. The act takes a bit of a back seat to producers Davies, Stone & Klein, which is a bummer since we never learn the name of the sassy and stylish female singer. She provides ample dimension to party-hearty jams like "Luv Me Till You Can," and plays lounge diva to the hit on a cover of Bobby Caldwell's "What You Won't Do For Love." Added pleasure comes from glitzy post-production from Joey Negro, Steve Hurley, and Eric Kupper.

Gaining Access. Club DJ Peter B. steps outside his enormous, spaceship-like booth on opening night at Access, a new hi-tech nightclub in Honolulu. The 7,000-square-foot venue boasts state-of-the-art sound equipment, a computerized lighting system, and banks of television monitors showing video graphics that are generated in-house. The booth also holds synthesizers, samplers, and other studio toys to allow the jock or visiting musicians to embellish featured records. Music at Access ranges from trance and house to alternative and rave.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
<th>Maxi-Singles Sales</th>
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<tbody>
<tr>
<td>1</td>
<td>R. Kelly</td>
<td>BMG 724-386</td>
<td><strong>No. 1/Greatest Gainer</strong></td>
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<tr>
<td>2</td>
<td>Anything (I)</td>
<td>RCA 6822 624</td>
<td><strong>Hot Shot Debut</strong></td>
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<td>3</td>
<td>Gang Stories (M)</td>
<td>Columbia 73737</td>
<td><strong>South Central Cartel</strong></td>
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<td>4</td>
<td>C.R.E.A.M. (Cash Rules Everything Around Me)</td>
<td>Arista 75234</td>
<td><strong>DMX</strong></td>
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<td>5</td>
<td>Sweet Potato Pie (I)</td>
<td>Atlantic 17739</td>
<td><strong>Dion &amp; the Belmonts</strong></td>
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<td>6</td>
<td>Player's Ball (I)</td>
<td>Arista 75240</td>
<td><strong>Outkast</strong></td>
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<td>7</td>
<td>El Trago (The Drink)</td>
<td>Arista 75241</td>
<td><strong>2 in a Room</strong></td>
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<td>8</td>
<td>Fears-O-Sight (Alright)</td>
<td>Arista 75242</td>
<td><strong>Doug E. Fresh</strong></td>
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<td>9</td>
<td>Gin and Juice</td>
<td>Motown 091</td>
<td><strong>Snoop Doggy Dogg</strong></td>
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<td>10</td>
<td>I Got Cha $pin (I)</td>
<td>Virgin 110</td>
<td><strong>Black Moon</strong></td>
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<td>11</td>
<td>I Like to Move It (I)</td>
<td>Arista 75243</td>
<td><strong>Prince</strong></td>
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<td>12</td>
<td>Groove Thing (I)</td>
<td>Arista 75244</td>
<td><strong>Zane</strong></td>
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<td>13</td>
<td>The Most Beautiful Girl in the World (I)</td>
<td>Arista 75245</td>
<td><strong>France</strong></td>
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<td>14</td>
<td>Electric Relaxation (I)</td>
<td>Arista 75246</td>
<td><strong>A Tribe Called Quest</strong></td>
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<td>15</td>
<td>Moving On Up (I)</td>
<td>Arista 75247</td>
<td><strong>M People</strong></td>
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<td>16</td>
<td>Mass Appeal (I)</td>
<td>Arista 75248</td>
<td><strong>Galactic</strong></td>
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<td>17</td>
<td>Why Is It (I)</td>
<td>Arista 75249</td>
<td><strong>Sagat</strong></td>
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<td>18</td>
<td>Worker Man (I)</td>
<td>Arista 75250</td>
<td><strong>Patria</strong></td>
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<td>19</td>
<td>Ain't It Hard to Tell (I)</td>
<td>Columbia 77322</td>
<td><strong>Naïs</strong></td>
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<td>20</td>
<td>You Don't Love Me (I)</td>
<td>Arista 75251</td>
<td><strong>Dawn Penn</strong></td>
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<td>21</td>
<td>I'm Not Over You (I)</td>
<td>Arista 75252</td>
<td><strong>Ce Ce Peniston</strong></td>
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<td>22</td>
<td>How Do You Like It (I)</td>
<td>Arista 75253</td>
<td><strong>Keith Sweat</strong></td>
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<td>Ain't It Hard to Tell (I)</td>
<td>Columbia 77322</td>
<td><strong>Naïs</strong></td>
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<td>24</td>
<td>This Is The Way (I)</td>
<td>Arista 75254</td>
<td><strong>Terminator X</strong></td>
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<td>25</td>
<td>On and On (I)</td>
<td>Virgin 38406</td>
<td><strong>Shyheim</strong></td>
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<td>26</td>
<td>A Deeper Love (From 'Sister Act 2') (I)</td>
<td>Arista 75255</td>
<td><strong>Aretha Franklin</strong></td>
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<td>27</td>
<td>Beautiful People (I)</td>
<td>Arista 75256</td>
<td><strong>Barbara Tucker</strong></td>
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<td>COMIN' ON STRONG (Towards 95)</td>
<td>Arista 75257</td>
<td><strong>Sugar Shane</strong></td>
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<td>Don't Let It Go To Your Head (I)</td>
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<td><strong>Chantay Savage</strong></td>
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<td>30</td>
<td>Love &amp; Happiness (I)</td>
<td>Arista 75259</td>
<td><strong>River Ocean Featuring India</strong></td>
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<td>Love On My Mind (I)</td>
<td>Arista 75260</td>
<td><strong>Escape</strong></td>
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<td>32</td>
<td>Play My Funk (From 'Sugar Hill') (I)</td>
<td>Arista 75261</td>
<td><strong>Simple E</strong></td>
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<td>33</td>
<td>The Sign (I)</td>
<td>Arista 1-2673</td>
<td><strong>Ace of Base</strong></td>
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<td>34</td>
<td>Born to Roll (I)</td>
<td>Arista 75262</td>
<td><strong>Masta Ace (incorporated)</strong></td>
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<td>35</td>
<td>Bang The Riff (I)</td>
<td>Arista 75263</td>
<td><strong>Das EFX</strong></td>
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<td>36</td>
<td>Cantaloupe (I)</td>
<td>Arista 75264</td>
<td><strong>U G C</strong></td>
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<td>37</td>
<td>I Want You (I)</td>
<td>Arista 75265</td>
<td><strong>Acid-Planet</strong></td>
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<td>38</td>
<td>Hey Day (From 'M.I. Vida Loca') (I)</td>
<td>Arista 75266</td>
<td><strong>Lighter Shade Of Brown</strong></td>
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<td>39</td>
<td>I'll Wait (I)</td>
<td>Arista 1-2659</td>
<td><strong>Taylor Dayne</strong></td>
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<td>I Want You (I)</td>
<td>Arista 75267</td>
<td><strong>Juliet Roberts</strong></td>
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<td>41</td>
<td>I Want To Thank You (I)</td>
<td>Arista 1-2660</td>
<td><strong>Robin S</strong></td>
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<td>42</td>
<td>Somethin' To Ride To (I)</td>
<td>Arista 75268</td>
<td><strong>Consious Daughters</strong></td>
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<td>43</td>
<td>I Believe (I)</td>
<td>Arista 75269</td>
<td><strong>Sound Of Blackness</strong></td>
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<td>Need Me Sending (I)</td>
<td>Arista 75270</td>
<td><strong>Mint Condition</strong></td>
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<td>45</td>
<td>100% Pure Love (I)</td>
<td>Arista 75271</td>
<td><strong>Hammer</strong></td>
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<td>Dinkie Butt (I)</td>
<td>Arista 75272</td>
<td><strong>12 Gauge</strong></td>
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<td>47</td>
<td>Treat U Right (I)</td>
<td>Arista 46283</td>
<td><strong>Angela Winbush</strong></td>
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<td>48</td>
<td>Whatta Man (I)</td>
<td>Arista 75273</td>
<td><strong>Salt-N-Pepa Featuring En Vogue</strong></td>
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**Note:** Titles with the greatest sales or club play increases this week. Videotape availability. Catalog number for cassette max-single, or vinyl max-single if cassette is unavailable. On sales chart: (M) Cassette max-single availability. (V) Vinyl max-single availability. © 1994, Billboard/BN Communications.
Whitburn Does It Again With Singles Guide
Country Trivia Takes On New Life In Latest Compilation

FACTS OF LIFE: If you simply amass trivia, you're a collector. If you arrange trivia into larger patterns of development, you're a historian. But if you breathe life into trivia, you're Joel Whitburn. Exhibit A: The director of *Joel Whitburn's Top Country Singles: 1944-1995* (Record Research, $60). In the hands of a less imaginative compiler, this deluge of data would have congealed into thick gray patty. But not with Whitburn. He knows that the power of trivia is not in the amount you gather but in the way you look at it.

At the most basic level, this book serves to settle music arguments about what went where on the charts and when. But the layers above this bedrock of stark detail are much richer. Whitburn gives mini-biographies of many of the acts whose singles activities he chronicles. He tells you what they did before they became stars, what their real names were, where they came from, and when they died—but both biologically and existentially. You learn, for example, that Melba Montgomery won the Pet Milk Amateur contest in 1940; that Charley Stewart was in a 1930 rock band called the Amps; and that Paul Overstreet was "literally married" to one of Dolly Parton's sisters—and which one it was. Turn the page, glimpse a life.

Making The Rounds: Dwight Yostam and his producer, Pete Anderson, served as music supervisors on the movie "Chaser," which is due for release this month. Among the country acts performing on the film's soundtrack are Youkam, Ralph Stanley, Buck Owens, the Lonesome Strangers, and Jim Lauderdale. The soundtrack album is due out Tuesday (19) on Morgan Creek Records. . . . Warner/Chappell Music is circulating an impressive package of Steve Earle's music to industry leaders. It contains a CD of remastered demos—dubbed "Steve Earle: Uncut Gems"—and a copy of last year's MCA release "Essential Steve Earle." Barbara Beier, Warner/Chappell's creative director, says her company has about 200 Earle songs in its catalog.

Stone/Terry has promoted Hurricane Condor to the post of director of copyright administration, Phil May to director of administration, and Dee Hale to director of copyright film and TV administration. Wild Wind Productions is manufacturing a line of western wear for "The Young and the Restless." Walker announced the line on a recent "Music City Tonight" show on TNN. The clothing will be sold exclusively in PFI stores and through PFI catalogs. . . . Tamara Saviano, publisher of Milwaukee's WMIL (FM 106) "Country Today" magazine, will collaborate with Epic Records' Collin Raye on his autobiography

It's Official. MCA Records executives surround the governor of Tennessee as he proclaims "Rhythm, Country & Blues Day" to celebrate the superstar anthology album of that title. Pictured, from left, are Tony Brown, president of MCA/Nashville; Al Teller, chairman of MCA Music Entertainment Group; Gov. Ned McWherter; and Bruce Hinton, chairman of MCA/Nashville.
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<td><strong>TOP COUNTRY ALBUMS</strong></td>
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<td>FOR WEEK ENDING APRIL 23, 1994</td>
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<td>ARTIST</td>
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<td>BILLBOARD</td>
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CMA Launches Promotional Campaign
Urges Companies To Use Music In Ads, Marketing

BY EDWARD MORRIS

NASHVILLE—The Country Music Assn. will spend more than $600,000 this year in a campaign to persuade companies that country music is good for their marketing and advertising.

The “America’s Sold On Country” campaign is divided into several parts. It includes print ads in Advertising Age; a national TV spot that WEA distributed; and Brand Week; enhanced public relations activity; in-agency presentations; participation in the Interep Radio Store in a six-city “Power Of Country Radio” tour; marketing services support; and direct contact with ad agency executives and corporate marketers.

Ed Benson, the CMA’s executive director, says the “total campaign initiative will cost $200,000. Last year the CMA spent 380,000 on similar efforts. The print ads, which began running the first week of April, elite corporate success stories involving country music stars, specifically ConAgro/Banquet’s “Rising Star Of The Year” promotion, Poly-Lito’s 60-city sponsorship of a Reba McEntire tour last year, and Revelion’s development of its Wild Heart fragrance for Trisha Yearwood. Each ad shows the CMA logo and includes the reader to call a toll-free number for a free “Country Fact Book.”

E.H. Brown Advertising in Chicago created the media strategy and developed the campaign.

This year’s awareness tour has already made stops in Dallas, Chicago, Detroit, and Minneapolis. It will conclude in Los Angeles and San Francisco in late April and early May. At each stop, the CMA and Interep stage a program that includes a half-day of entertainment and education for corporate marketers and advertising executives.

And in each city, local radio station co-sponsors the stop. The participating stations are involved in Interep’s Country Music Format Network, which is aimed at increasing radio’s share of total advertising revenue. For its part, the CMA provides a keynote speaker and a country songwriter to perform during the luncheon part of the program. The participating radio station lines up an artist to appear at the luncheon and Lee Rentschler and Lee Roy Parnell have taken part.

Says Benson, “We show (the people attending the program) that’s the way music and country music are perceived, and why it’s compelling to people today, and why they ought to be interested in music and country radio in their advertising and marketing plans.”

He adds that the CMA also makes biweekly mailings to people encountered through in-agency presentations and tour stops. The information also helps it to member radio stations to use their local and regional ad sales.

“We think it’s going to have residual value for a long time,” Benson says.

ALMO IRVING IS BUILDING, IN MORE WAYS THAN ONE

(Continued from page 24)

(Continued from page 24)

Laron Lambert, Billy Livelove, Kimmie Rhodes, and the arrangement—five-string bass, Rhodes says, gives the Nashville office more time to concentrate on perfecting songs and grooming writers.

Alger, who co-wrote some of Garth Brook’s biggest hits, will essentially “start fresh” at Almo Irving, Conrad explains. However, he will be bringing new material on the album he is now recording for Liberty Records’ songwriter series. Griffith is cutting another album for Elektra, and Lari White will release “Wishes,” her second

MANDRILL TO PITCH CDs ON INMORFICIAL

(Continued from page 24)

than bought the book, it will be a success.”

At present, the Mandrill is only the artist signed to Direct Records. But Billy Irvin insists that the label is not just producing infomercials for country acts. “There are a half-dozen other artist in the pipeline,” he says. “We’ll be putting out music that crosses a number of musical genres and categories.”

The label was founded by Denny Sonneborn, president/CEO of Musicom International, a company that sells music memorabilia.

Another company, DSL also has marketed recordings through infomercials, specifically by Southern and Canadian artist Rita McNeil.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher) = ASCAP/Songwriter (BMI/Writer)

1. ADD ME TO YOUR DREAM (BAILEY, JASON) = ASCAP/Burns (BMI/Coachman)
2. ALL ABOUT JONES (JONES, CHARLIE) = BMI/Burlington (BMI/Church)
3. ALL I EVER NEED (HEARN) = ASCAP/STEVES (ASCAP/Houston)
4. ALL THE RIGHT NOTES (SCHRADER) = BMI/BUNDY (BMI/Hedge)
5. AMERICA THE BEAUTIFUL (unknown) = BMI (BMI/Chesley)
6. ANGEL SONG (IRVING, ALI) = BMI/ASCAP/Songwriter (BMI/Coachman)
7. ANNE’S COUNTRY (unknown) = BMI (BMI/Chesley)
8. ANNE’S DREAM (unknown) = BMI (BMI/Chesley)
9. BELL’EVRE (unknown) = BMI (BMI/Chesley)
10. BIG JIM’S JAMS (unknown) = BMI (BMI/Chesley)
11. BLUE BIRD ON THE PLAIN (unknown) = BMI (BMI/Chesley)
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99. BLUEBIRD (unknown) = BMI (BMI/Chesley)
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**Billboard® HOT COUNTRY**

**HOT COUNTRY SINGLES & TRACKS**

Compiled from a national sample of airplay supplied by Broadcast Data Systems Radio Tracking Service, 133 country stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

### THIS WEEK WEEK 2 WEEK 3 WEEK 4 WEEK 5 WEEK 6 WEEK 7 WEEK 8 WEEK 9 WEEK 10 WEEK 11 WEEK 12 WEEK 13 WEEK 14 WEEK 15 WEEK 16 WEEK 17 WEEK 18 WEEK 19 WEEK 20 WEEK 21 WEEK 22 WEEK 23 WEEK 24 WEEK 25 WEEK 26 WEEK 27 WEEK 28 WEEK 29 WEEK 30 WEEK 31 WEEK 32 WEEK 33 WEEK 34 WEEK 35 WEEK 36 WEEK 37 WEEK 38 WEEK 39 WEEK 40 WEEK 41 WEEK 42 WEEK 43 WEEK 44 WEEK 45 WEEK 46 WEEK 47 WEEK 48 WEEK 49 WEEK 50 WEEK 51 WEEK 52

### TITLE | ARTIST
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**BILLBOARD® HOT COUNTRY**

**HOT SHOT DEBUT**

### TITLE | ARTIST
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**HOT COUNTRY RECURRENTS**

### TITLE | ARTIST
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**Notes:**

- Records showing an increase in detections over the previous week, regardless of chart movement. Reappearance awarded to those records which attain 2500 detections for the first time. **#** indicates availability. Catalog number is for cassette single, or vinyl if cassette unavailable. **(C)** Cassette single available. **(V)** CD single available. **(T)** Vinyl single available. **(K)** King single available. © 1994, Billboard/BPI Communications.
Artists & Music

Orquesta De La Luz Blazes New Trail

by John Lannert

LA LUZ AT CROSSROADS! A salsa artist always seems to risk fan alienation when that artist veers beyond the musical formula that established identity and brought success. Just ask Luis Enrique, to name the most recent star salsero who crash-landed because of creative urges that compelled him to push the salsa envelope.

The latest salsa act to follow its creative juicer is Orquesta de La Luz, which is considered by some to be the best of the best, since it emerged some six years ago. Orquesta de La Luz was the only salsa act to emerge from the Land of the Rising Sun in its first three albums, Orquesta de La Luz stayed true to what lead vocalist Nora calls "a classic salsa sound similar to older groups of the '70s, like the Fania All-Stars."

But on the band's latest effort, "La Aventura" (Ariola/BMG), the 12-piece Japanese ensemble proudly embraces traditional uncharted musical waters, harboring funk, pop, and Latin jazz elements. Along with the Spanish-language salsa tracks is a Latin jazz instrumental, plus several English-language tunes such as Cyndi Lauper's "Time After Time" and Stevie Wonder's entry on Spike Lee's "School Daze" film, "I Can Only Be Me."

Bandleader/vocalist/percussionist Carlos Kanno observes that the band's new artistic impetus relates more to the musical and vocal abilities of the members and their attempt to meld salsa with other genres.

"Orquesta de La Luz basically is a salsa band and we're going to continue to play salsa, but this time we were looking to put in other musical elements," Kanno says. "The point is we should not [be] the same. All of the musicians in the band play rock, pop, and jazz, and we have the possibilities to use other musical ideas—more than a salsa band from New York or Puerto Rico, I guess."

"When I think about the future of the band," he adds, "of course, we're trying to play salsa. But we will continue to try to put something else in it. For example, on a song like 'Time After Time,' I thought that song really suited Nora's voice, and since she's usually singing fast material, I wanted to show her that she really has a talent to sing a slow tune."

That she can. In fact, it's rather curious that Nora, who cites Luther Vandross and Wonder as vocal gurus, is unsung as a solo artist. The pretty, ultracharismatic singer possesses a soulful and luscious mezzo-soprano that glides effortlessly over salsa, pop, or R&B material. What's more, she sings in Spanish or English with little trace of an accent.

In the meantime, however, sales of "La Aventura" languish, even though the album's diverse, salsa-rooted blend of material entices the ear far more than the vast majority of formulaic salsa product currently found in oppressive abundance. On the other hand, promoting "La Aventura" has been a tough task for BMG executives whose target is the young salsa fan waiting for the right circumstances to emerge. BMG's brass now in on the search for a producer to guide Orquesta de La Luz toward that demographic.

Kanno hints that the band will return to dancefloor salsa for the next record, "although the experience from this album will make some difference in our sound in the future." But judging from the musical text of "La Aventura," that makes more sense for this talented group is to discard salsa altogether and go into Latin-oriented jazz territory.

By doing so, the group could take advantage of the musical process of players such as keyboardist Satoru Shionoya, who recently put out a spicy solo
April

May
May 1-4, National Assn. of Video Distributors Convention, La Costa Resort and Spa, Carlsbad, Calif., 202-872-8545.
May 2, T.J. Martell Concert, honoring MTV Networks chairman Tom Preston, featuring performance by Eric Clapton, Avery Fisher Hall, Lincoln Center, New York, 212-245-1818.
May 10-15, National Assn. of Black-Owned Broadcasters Broadcast Management Conference, location to be announced, the Virgin Islands.

June
June 1, Songwriters Hall of Fame Annual Celebration and Awards Dinner, Sheraton New York Hotel and Towers, New York, 212-520-6621.

Lifelines

BRTHS
Boy, Michael Matthew, to Dennis and Marianne Drake, born March 9, adopted March 21 in Morganville, N.J. He is manager of Northeast sales for KAO Optical Products, based in the New York metropolitan area.
Girl, Katherine Marie, to Jeff (J.W.) and Lisa Harper, March 24 in Nashville. He is promotions director for Special Promotions Inc. in Nashville.
Girl, Natalie Joy, to Mark and June Heslin, March 27 in Orlando, Fla. He is regional marketing representative for Florida’s Jam Entertainment News.
Boy, Sam Aaron Share Raab, to Joel Raab and Gayle Share-Raab, April 2 in Langhorne, Pa. He is head of Joel Raab Associates, a radio programming consulting firm.
Girl, Amanda Lynn, to Dan and Darinda Roth, April 2 in Trenton, N.J. He is manager and buyer for Sound Express in Willingboro, N.J.

DEATHS
Ginny Simms, 81, of a heart attack, April 4 at Desert Hospital in Palm Springs, Calif. As a vocalist, she was a noted big-band singer with Kay Kyser from 1931-44 and was the top female band vocalist in a 1941 poll by Billboard. She won two Grammys for her work with the Kay Kyser Orchestra. In 1947 she was inducted into the Rock and Roll Hall of Fame. She is survived by her first husband, Fred Berman, 202-415-8870.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 11th Floor, New York, N.Y. 10010 within six weeks of the event.

Good Works

Barbara Streisand is expected to donate a total of $12.8 million to 20 charities from revenues of her New Year’s event in Las Vegas, her upcoming U.S. concerts, and London concerts April 20-29. The five-city U.S. tour (May 10-June 30) is expected to net $6.3 million of the total amount. Of the charities, five benefit AIDS while the others are concerned with children’s rights and health issues, environmental matters, poverty concerns, homelessness, constitutional liberties, inner-city education, and earthquake relief. For more information, contact Guitman Associates at 310-246-4000 or fax 310-246-4001. In last week’s reference to Streisand’s performance at Madison Square Garden to benefit LIFEBEAT, the music industry AIDS charity, the date of the performance should have read April 28.

 Sporting News: Celebrities from music, TV, and film will compete in sporting events at the 12th annual T.J. Martell Foundation/Neil Bogart Memorial Fund Rock ’n Charity Week Aug. 15-20. Activities will be held at various Los Angeles locations. To participate or for more info, call Scott Weinstein at 818-863-7719.

Well-Served: SOR Records writer/artist Dean Chance will co-host National Youth Service Day events in Washington, D.C., April 19. The events salute more than 1 million Americans in 5,000 programs for service to their communities. Chance wrote and directed a song, “Giving,” to participants. His writer’s royalties are being donated to the organization, with Nashville-based SOR donating 2,000 cassette tapes of Chance’s new project, “Standing Up For Country,” to YSA. For more info, contact SOR at 1300 Division St., Nashville, Tenn. 37208, or call 615-255-3009, or fax 615-255-2982.

Kids With AIDS: Nashville-based Rode Dog Records act the Prayer Chain and Myrrh Records’ ‘The 77’s will launch a national tour April 23 to raise money for the Parents Pediatric AIDS Coalition in San Francisco.

For the Record

In the April 16 story on the Minty Fresh label, Jim Powers’ former title at Zoo Entertainment was misspelled. According to Zoo, Powers worked as a regional A&R director for the label.

5th Annual International Latin Music Conference
May 16 - 18, 1994 • Hotel Inter • Continental, Miami

See Billboard for more information on the Latin Music Conference.
Luring Labels, Reawakening Radio And Securing Sponsorships, Tejano Music Is Burning Hot And Spreading Fast

BY RAMIRO BURR

Like a stubborn brushfire spread out over a vast horizon, the flames of Tejano music continue to burn fast and furious.

To be sure, the sales growth of Tejano—or Tex-Mex—in the past four years has been erratic at times. But the Texas-based genre is still luring new record labels, converting radio stations and attracting sponsorship packages from U.S. multi-national corporations.

Predictably, the popularity of the perky polkas and throbbing cumbias that define Tejano has expanded beyond Texas and the American Southwest. Tejano sounds have taken hold in Mexico, hooked some major industry players from Nashville and now are teasing the pop market via an alluring 22-year-old Tejana named Selena.

Last year Selena became the first Tejano star to secure a pop-recording deal—with SBK Records. And this year she went on to win a Grammy for Best Mexican-American Performance.

In January, Arista Nashville under-scored its commitment to Tejano by formally announcing the creation of its Austin imprint called Arista/Texas.

Since 1990, Tejano's sales upswing has been one of the most dramatic of all Latino musical categories. Industry estimates place the 1993 revenue of Tejano product at $14 million, up from an estimated $9 million wholesale in 1992. In Mexico, Tejano's 1993 sales are estimated to hover between $5 million and $6 million.

Clearly, comments EMI Latin president José Béhar, Tejano has become popular throughout the U.S. "I know for a fact that [Tejano artists] are not achieving those sales based on their success in Texas alone," says Béhar.

"Those artists have crossed over into California, Atlanta, New York and Florida." Béhar adds that "Tejano music has hit like an atomic bomb in Mexico."

In addition, Béhar predicts the Tejano market will continue to blossom. "This year, I see the market selling close to $20 million here," he says. "And in Mexico I see Tejano selling about half that figure."

Likewise, Sony Discos president George Zamora sees the audience for Tejano artists expanding by leaps and bounds. Though he declines to reveal specific sales numbers of his Tejano acts, Zamora claims that Sony's Tejano revenues increased 25% in 1993.

San Antonio's top-rated station KXTN-FM remains Tejano's flagship station, leading more than a dozen other stations switching to Tejano formats throughout much of the Southwest.

Zamora attributes the sales spurt to "having balance in the company. Jay Pérez did very well, as did Ramiro Herrera," he says. "New groups like Los Palominos also did very well, and Fama was a superstar group for us this year."

Tejano's sales leaders are La Mafia and Selena. According to Sony Discos, La Mafia's 1992 album, "Ahora Y Siempre," and its 1991 record, "Estás Tocando Fuego," are both nearing 400,000 units in the U.S. and in Mexico. Similarly, Béhar claims that Selena's 1992 effort, "Entre A Mi Mundo," sold 450,000 albums in the U.S. and 200,000 units in Mexico.

By contrast, as recently as 1990, the upper sales plateau for a Tejano act was a mere 50,000 albums. Now albums by veteran Tejano artists such as Mazz and Emilio Navaira routinely surpass 100,000 units, with veteran Tejano act Fama also going over the 100,000 sales mark last year with its... Continued on page 32
ARISTA
HAS A NEW
HOME
IN TEXAS.
TEJANO
HAS A NEW
HOME
IN ARISTA.

RICK OROZCO
JOEL NAVA
& THE BORDER

LA DIFERENZIA

FLACO JIMENEZ
FREDDY FENDER

© 1994 Arista Records, Inc., a Bertelsmann Music Group Company
TEJANO MUSIC
Continued from page 30

February, the brothers Navaíra confirmed their booming popularity with two sold-out shows at the 10,000-seat San Antonio Livestock Show. In attendance at the concert was highly regarded country producer Barry Beckett, whose presence underlined country music’s increasing interest in the Tejano market.

"I think ‘93 is going to be known as the year Nashville paid attention and started to understand the dynamics of the marketplace down there," says Stuart Dill, VP of Nashville-based management company Refugee Management, which represents Navaíra.

Dill supports his view by pointing to Sony Nashville’s launch of Rick Treviño in both the country and Texas Hispanic markets this year. "Rick Trevino," which was released in Spanish as "Dos Mundos."
SONY DISCOS

The Cutting Edge in Tejano Music

Sony Discos Welcomes Voltage to Its Family with Two Debut Releases
bands to sign up directly, but right now we’re learning the market.”

Another Mexican label, Musart/ Balboa, recently signed Klazz, Nacion and veteran Tejano Patsy Torres. Furthermore, producer/guitarist Bob Gallarza has started his own Houston-based indie label, Tejano Proud Records. His first signing was Onfo Tejana.

The Temple, Texas-based Tejano Discos has signed new acts Adalberto, Joe Ybarra and Norma Elita this year to bolster their lineup, which already includes Jess Lopez, Campanas de America and Little Joe. The label has a promotion/distribution deal with Rodven, which recently inked a distribution contract with the Uni Corporation. “I think the new distribution deal between Rodven and Uni should help get our music to more outlets,” says label owner/artist Little Joe.

Perhaps Tejano’s greatest impact has been felt via radio. San Antonio’s top-rated station KXTN-FM remains Tejano’s flagship station, leading more than a dozen other stations switching to Tejano formats throughout much of the Southwest.

“For all of 1994 in Arbitron ratings, we were No. 1 on a consistent basis for persons 12-plus and adults 25 to 54,” declares KXTN GM Warren Tichenor, who is VP of station owner Tichenor Media Systems.

Tichenor points out that station revenues rose 35%, but he declines to reveal precise sales figures. However, industry analysts estimate KXTN is billing between $5 million and $10 million—an unheard-of tally for a Tejano station.

In December, Dallas received its first Tejano station when KICK-
Selena
AMOR PROHIBIDO
FIRST MONTH SALES: DOUBLE PLATINUM!!

1994 GRAMMY WINNER
BEST MEXICAN AMERICAN ALBUM

ENTRE A MI MUNDO #42635
MIS MEJORES CANCIONES #204100

SELENA LIVE #42770

EMI
SOON IN STORES EVERYWHERE...

LITTLE JOE
THE KING OF TEJANO MUSIC

HIS LATEST PRODUCTION

"ESPIRITU"
A TRIBUTE TO JOSE ALFREDO JIMENEZ

AVAILABLE ON TEJANO DISCOS/RODVEN RECORDS
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(CASSETTES AND CDs)
STREET DATE 5/19/94

DISTRIBUTED BY UNI DISTRIBUTION CORP.
Artists & Music

Classical Keeping Score

by Is Horowitz

Spring planting: Upcoming recording sessions that Sony Classical focusing on standard works, with occasional rarities added to season the mix, are on tap.

Large-scale productions this spring include live recordings of Verdi’s “Rigoletto” with Riccardo Muti directing the forces of Milan’s La Scala and Bach’s Mass in B Minor performed by the Bavarian Radio Symphony Orchestra & Chorus, conducted by Carlo Maria Giulini. Both projects tag David Meffley in the producer’s slot.

In New York, James Levine mounts the podium for the Metropolitan Opera Orchestra & Chorus to record Wagner’s “Flying Dutchman,” with James Morris in the title role. Michel Goltz will produce.

Among other projects slated for Sony Classical’s April-May time slot is a Nino Rota set performed by Riccardo Muti and La Scala Philharmonic. Meffley is the producer as the orchestra records Rota’s Concerto for String Orchestra and a suite from “La Strada.”

Three Respighi showpieces—“Pines of Rome,” “Fountains of Rome,” and “Feste romane”—will engage the attention of Lorin Maazel and the Pittsburgh Symphony Orchestra, with Steven Eskin as the producer.

And Yefim Bronfman will be the soloist in Bartok’s Piano Concertos Nos. 1 and 3 with the Los Angeles Philharmonic conducted by Esa-Pekka Salonen. The May sessions, produced by Sony Classical’s Gary Solt, complete Bronfman’s survey of the Bartok concertos. He recorded the Second a year ago.

Jasen Newmon will record a group of Alban songs in May, with Ann Schein at the piano. They will appear on disc along with this year’s “Early Songs,” recorded by Norman with Pierre Boulez and the London Symphony Orchestra late in 1987 and 1988.

Georges Kader is session producer.

On the period-instrument side, Wolf Erichsson will be the producer when Jeanne Lamon directs Tafelmusik in Bach’s Brandenburg Concertos Nos. 2, 4 & 5 this April. They’ll go to market coupled with the other concertos in the set (already in the can), having Sony’s Viertz iieme. Another Viertz disc featuring Tafelmusik will be cut in May. Haydn’s Symphonies Nos. 88, 89 & 90 are scheduled, this time with Bruno Weil on the podium.

Illustrative of the broadening scope of the Viertlie line is a group of Anton Bruckner chamber works to be recorded by authentic-instrument group L’Archibudelli. Again, Erisman is the producer.

Sony Classical adds another Brandenburg No. 2 this spring, with Wynton Marsalis starring in the first trumpet part. He’ll record it with Raymond Leonard and the English Chamber Orchestra. Erisman will produce.

Maurice Perahia, now fully recovered from a hand injury, steps up his recording pace. Sessions this month are devoted to Beethoven’s first two piano sonatas, and in June he’s slated to cut his Chopin Ballades, originally scheduled for late 1982. Erisman is producer.

As for chamber music, spring label sessions call for the Ensemble Wien-Iselin to record the Beethoven Quartet for Piano & Winds and a sextet by late 19th century composer Ludwig Thuille, with Georges Kader as producer. And the Juilliard Quartet, with Schults as producer, has Berg’s “Lyrische Suite” on its spring session agenda. Latter will be programmed on disc with two Janacek Quartets recorded earlier.

Passing Notes: soprano Stylin McNair will be the soloist when Philip’s records Seiji Ozawa and the Boston Symphony Orchestra in Ravel’s “Sheherazade” and Berlioz’s “Les Nuits d’été” next season. The album will also include Debussy’s “La mer” in which susan Graham will share honors with McNair.

Telde has signed mezzo Jennifer Larmore to a long-term pact covering opera, concert works, and recital. Among disc projects planned are top roles in Humperdinck’s “Hansel und Gretel” and Rossini’s “Cenerentola,” a set of Mozart and Handel arias, and an album of American songs.

The Chicago Classical Recording Foundation has been formed as a nonprofit entity to operate Codile Records, the label headed by James Ginzburg. He believes the new structure will lead to more funding opportunities for large-scale recording projects. Among foundation board members is Henry Fogel, executive director of the Chicago Symphony Orchestra.

The Artisti Quartet, in a joint project with the Independent Composers Assn., will be recording works by Stephen Cohen, Don Davis, Kurt Goldstein, and Dorrance Stalvey for release on Albany Records.

Latin Notes

(Continued from page 28)

In Miami.

Billboard Salutes Latino Radio: Billboard will honor the best of Latino radio Sept. 10 during the Billboard Radio Awards. The awards ceremony caps off the magazine’s debut of the Billboard Monitor Radio Seminar, set for Sept. 8-10 in New York.

State of the Week: The National Music Publishers Assn.’s inaugural panel on the Latin market, April 7 in New York, was a pleasant affair that addressed a broad scope of issues pertinent to the Latin music market. The panel was moderated by Bill Velez, senior VP international, SESAC; EM Latin recording as at Tri-Lplets; Barbara Alvarez, marketing coordi- nator, NMPA/Harry Fox Agency; Pe- ter Garbarg, director of A&R, SBK Records; Richard Solleveld, VP interna- tional, BMG Publishing.

During the course of the panel, an out- perking statistic was mentioned by Alvarez, who declared that in 1993 stateideyonal royalties of Spanish- language material collected by NMPA’s affiliated Harry Fox Agency came to $6 million.

Velez seemed surprised by Alvarez’s tally, noting that the annual figure of Latin public performance revenues collected worldwide by ASCAP, BMI, and SESAC also amounted to $6 million. Velez deemed the performance revenue total “woefully low,” adding that piracy and inadequate documentation were partly to blame.

Latin on the panel, Garbarg men- tioned that his label was interested in signing a Spanish-language rock act, and Velez recounced to record the group when, after the recion, Garbarg still declined to identify the band, saying only that it was from Europe. The rather obvious conjecture that Garbarg was in eyeing popular Spanish quartet Héroes del Silencio.

Chart Notes: As the Barrio Berry/Selenas’ track “Dondequiera Que Este” (EMI Latin) sits atop the Hot Latin Tracks chart for the fifth straight week, La Mafias’s “Vida” (Continued on page 19)
**Artists & Music**

**Jazz**

by Jeff Levenson

**Blue Notes**

It would be nice to report that Verve's Carnegie Hall birthday bash April 6 lived up to the hoopla preceding it. After all, the label engineered a salute to itself that was equal parts glitz, glamour, promise, and bluster: a 50th anniversary (calculated with fancy footwork on the calendar side); a lineup of 50 or so musicians, representing both the past and the future of jazz; and formal recognition of some genuine icons associated with the imprint, including (if you want to get generous) absentee honoree Norman Granz, who stayed home in Switzerland rather than strut about the stage on behalf of a record company he sold nearly 34 years ago.

Even with PBS getting into the act (the concert was taped for a May 18 broadcast on the "Great Performances" series), this evening was as much about marketing as it was music. How else to explain the presence of congenial, camera-friendly co-host Vanessa Williams, whose connection to jazz is some what tenuous?

No matter—events of this kind have to get sold, if not to a live audience then to the subscribers of public television. By my scorecard, the show scored more low points than high. Surprising? Not really. We're talking about a nightmare's worth of on-the-spot coordination, some of the benefits of editing and post-production trickery. The televised tribute May 18 likely will have a more polished and cohesive look (it had better).

Until that time, there are more than a few moments worth citing. (But keep in mind that hearing jazz at Carnegie Hall often turns into a paint-by-numbers experience: You see artists performing, you sense the sonic outlines of their efforts, and you end up filling in the blanks according to how the music should sound.) These moments include:

- Tenorist Joe Henderson's genuinely arresting solo on "Desafinado." Framed as an homage to Stan Getz, the number featured composer Antonio Carlos Jobim and Pat Metheny. Henderson's lines were all silk and style—light like air and enveloping.

- The big-band read of Dizzy Gillespie's "Manteca," a tribute to the composer showcasing trumpeter Roy Hargrove and shell specialist Steve Turner. It was the evening's hottest performance. Hargrove proved that, among all young players, he has the charisma and firepower to light up a stage. The old concert draws may be dying off, but Hargrove, at least, can be counted on to goosebump an audience.

- My vote for all-around hero goes to drummer Kenny Washington, who pushed, pulled, prodded, and paradidled the Carnegie Hall Big Band—no small task, with complicated charts and chairs filled with large egos.

- Another vote, this one for Best Performance Under The Scariest Of Circumstances. Younger (Continued on next page)

**Top Jazz Albums**

FOR WEEK ENDING APRIL 23, 1994

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST (LABEL, NUMBER/RECORDING LABEL)</th>
<th>TITLE</th>
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<tr>
<td>1</td>
<td>J. SCOFIELD/P. METHENY (BLUE NOTE, GRP)</td>
<td>*** No. 1 ***</td>
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<tr>
<td>2</td>
<td>TONY BENNETT (COLUMBIA, 57424)</td>
<td>STEPPIN' OUT</td>
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<td>3</td>
<td>CASSANDRA WILSON (BLUE NOTE, 8135/CAPITOL)</td>
<td>LIGHT TIE-DYED</td>
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<td>4</td>
<td>TERENCE BLANCHARD (COLUMBIA, 57793)</td>
<td>THE BILLIE HOLIDAY SONGBOOK</td>
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<td>5</td>
<td>ETTA JAMES (PRIVATE, 8214)</td>
<td>MISTRESS LADY</td>
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<td>6</td>
<td>HARRY CONNICK, JR. (COLUMBIA, 52772)</td>
<td>Z5</td>
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<td>7</td>
<td>HANCOCK/SHORTER/CARTER/BONEY/WILLIAMS (JASMINE, 85129)</td>
<td>A TRIBUTE TO MILES DAVIS</td>
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<td>8</td>
<td>SOUNDTRACK (HOLLYWOOD, 85125/EXECUTIVE)</td>
<td>SWING KIDS</td>
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<td>9</td>
<td>WINTON MARSALIS SEPTET (COLUMBIA, 57895)</td>
<td>IN THIS HOUSE ON THIS MORNING</td>
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<td>10</td>
<td>CHARLIE HADEN QUARTET WEST (VERVE, 522)</td>
<td>ALWAYS SAY GOODBYE</td>
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**Top Contemporary Jazz Albums**

FOR WEEK ENDING APRIL 23, 1994

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<td>GERALD ALBRIGHT (ATLANTIC, 82552)</td>
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<td>BOB JAMES (WARNER BROS. 45326)</td>
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<td>DAVE KOZ (CAPITOL, 98892)</td>
<td>LUCKY MAN</td>
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<td>FOURPLAY (WARNER BROS. 45210)</td>
<td>BETWEEN THE SHEETS</td>
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<td>8</td>
<td>INCognito (VERVE, 5199 442)</td>
<td>POSITIVITY</td>
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<td>9</td>
<td>CANDY DULFER (RCA, 66248)</td>
<td>S.A.X. A-GO-GO</td>
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<td>MARION MEADOWS (VICTOR, 45159)</td>
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<td>MARCUS MILLER (PRA, 12001)</td>
<td>THE SUN DON'T LIE</td>
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<td>DIANNE REEVES (ESSEX, 19849)</td>
<td>ART &amp; SURVIVAL</td>
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<td>STANLEY JORDAN (ARISTA, 10553)</td>
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<td>14</td>
<td>STANLEY CLARKE (ECM, 47480)</td>
<td>EAST RIVER DRIVE</td>
</tr>
<tr>
<td>15</td>
<td>RONNY JORDAN (4TH &amp; BAY, 44145)</td>
<td>THE QUIET REVOLUTION</td>
</tr>
<tr>
<td>16</td>
<td>GEORGE BENSON (WARNER BROS. 26060)</td>
<td>LOVE REMEMBERS</td>
</tr>
<tr>
<td>17</td>
<td>DAVE WECKL (GRP, 9760)</td>
<td>HARD WED</td>
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<tr>
<td>18</td>
<td>THE JAZZMASTERS FEATURING PAUL HARDCASTLE (MCA, 2033)</td>
<td>THE JAZZMASTERS</td>
</tr>
<tr>
<td>19</td>
<td>TOM SCOTT (GRP, 9761)</td>
<td>REED MY LIPS</td>
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<tr>
<td>20</td>
<td>SPYRO GYRA (GRP, 9761)</td>
<td>DREAMS BEYOND CONTROL</td>
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**Top Contemporary Jazz Albums**

<table>
<thead>
<tr>
<th>ARTIST (LABEL, NUMBER/RECORDING LABEL)</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>BILLY EYE (GERMAN)</td>
<td>HOT</td>
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than-youngblood pianist Peter Delano had to follow a filmed segment of Oscar Peterson (and his gargantuan talent) with a tribute performance of "Tangerine." Not many people would confuse Delano’s gush notes with Oscar’s cascading virtuosity, but that’s OK. Only eight years of experience separate the two. Delano could have drowned, but didn’t; points for him and his head-above-water play.

It was Jeff Lorber’s misfortune that Herbie Hancock followed him on the program with a new composition, “Call It ‘94.” Both Lorber and Hancock offered performances representing the fusion/adult alternative style of jazz (we just say radio-friendly?). Where Lorber’s number was indulgent and formulaic, Hancock’s was a punchy synthesis of dance idioms and textures—spiky horns punctuating hypo-grooves.

Bank Jones, who has never played a wrong note, kept his streak alive here. His “Willow Weep For Me,” programmed as a tribute to the incomparable Art Tatum, burst with ideas—a blues rendered timeless by 10 fingers and impeccable good taste.

Roy Brown and Christian McBride found each other side-by-side on one number. The sound was awful, so I can’t tell you much about it, but the look in their bass-playing eyes—master and heir apparent, digging what only they know—was quite fine.

During the final jam of “Now’s The Time,” who else but Betty Carter would have the balls to get the mic away from singers Vanessa Williams and Dee Dee Bridgewater and good front-liners Jackie McLean and J.J. Johnson into serious trading? Not one for sleep-walking through a performance, Betty Bepup kept her fingers blinking. It was a good thing, too. Without her, the jam swings like a dog’s toast.

LATIN NOTAS
(Continued from page 47)
(Sony) prepares to assume the Hot Latin Tracks throne by zooming five slots (7-2) this week. “Dondreiquera” should hang onto the top rung one more week, however.

Meanwhile, Selena’s “Amor Prohibido” scores the highest debut of the year, coming in at No. 13. The wildest chart ride in recent memory goes to Libracion’s “Ese Loco Soy Yo” (Fonovisa), which has re-entered Hot Latin Tracks twice since first charting last December. The song moves up three to No. 37 this week.

CONGRATULATIONS
CHARLIE WATTS

#1 Indie Jazz Album
warm & tender
featuring the smooth, velvet vocals of
Bernard Fowler
Watch for the New Single
“I’ll Be Around”
Some few readers are not aware of the k.d. lang tour. While many adore her, she doesn’t seem to escape one controversy after another.

“All You Get Is Me” explores the artist’s career, personal, and musical development, and the political situations she has often been rumored to stumble into (or have stumbled upon). Lang was not interviewed for this book, but for her book, she has opened up.

The song “Over and Over” is about being alone. The song “Ain’t No Other Man” is about love and heartbreak. The song “Hallelujah” is about faith. And the song “Constant Craving” is about addiction and recovery.

K.D. LANG: ALL YOU GET IS ME
By Victoria Starr
St. Martin’s Press, $22.95

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IFPI Issues A Call To Action

Music Biz, EC Need Better Relationship

BY MICHAEL LEAHY and DOMINIC PRIDE

BRUSSELS—The music industry in Europe needs immediate negotiations with the European Commission to secure its long-term survival, according to Sir Colin Southgate, chairman of EMI Music’s parent Thorn-EMI.

Speaking here at the launch of global trade group IFPI’s European lobbying document, “The Recording Industry In Europe,” Southgate highlighted “a need for an effective partnership and better communication between the European Commission and the European recording industry” to ensure that legislation takes into account the needs of the music business in the electronic environment.

Southgate also stated “It is vital to ensure that the music industry has funds for future investment.”

Southgate called the document “a call to action,” pointing out that legislation was necessary to secure rights for digital diffusion. “The industry needs legislation which it can control commercially: significant uses of its productions. A first-class recording industry cannot be maintained on a foundation of second-class legal rights,” he said.

The fact that IFPI had attracted the Thorn-EMI executive to speak at the event gave some indication of how much importance the organization attached to the issues at stake: Southgate wanted to speak publicly on music industry matters, preferring to discuss the affairs of the parent company with the European Commission rather than the national commissions.

Southgate urged the Commission to “strengthen and harmonize intellectual property rights and enforcement and it is incumbent upon the music industry to control the use of their works in the electronic environment as they enjoy in the retail environment.”

Europe has the chance to be in the vanguard of world copyright reform, Southgate says, as a “platform for negotiating diplomatic leadership in building equivalent levels of protection in all other parts of the globe.”

The music industry’s initiatives were brushed aside by the interests of the film industry in the GATT negotiations, according to Southgate. “Our own distinct products were not given any like top priority in the GATT negotiations. But perhaps that is the industry’s fault. This report seeks to correct that situation and to show how a great stake Europe’s artists and companies have in an open, nondiscriminatory, competitive trading environment.”

BY EMMANUEL LEGRAND

PARIS—The French market has seen the beginning of a singles chart change-to a chart that is the result of a six-month hiatus following the decision by the producers of the charts, the Radio et Musique Syndicat (RMS) and French Chanson Association (FCHA), to make the listings more accurate.

Many French singles are now included and biodiversity is taking place in the chart. Super 8, for example, has moved from number 105 to number 18, and Paire is now the chart leader.

One key difference between the old Canal Plus/France 2 charts and the new ones is that both new charts are now included in the French market, which can now be classified either in France 2 or in the new French market.

The charts use a panel of 100 stores; members of the panel rotate in order to prevent bias, and are believed to be “representative of the market.”

SNEP president Gilles Paire says that the new charts “will be published in the national and international media.”

Southgate told Billboard that Thorn-EMI had decided to invest in delivery mechanisms of music as a means of safeguarding their rights. “Despite all the improvements in the future there’s going to be a delivery mechanism and software. I would like to think that Thorn-EMI is very much on the intellectual property side.”

Of Thorn-EMI’s investment in the German music TV channel Viva, he commented, “Viva was established as it was recognized that local music was not being heard enough on MTV, and Germany is a very big market, one of the biggest in the world. We felt there was a need for a channel that caters to all tastes. We’ve also invested in digital radio and satellite broadcasting.”

In presenting the document and calling senior managers of the firm to its Brussels launch, IFPI is making some attempt to regain ground lost in the music business.

The music industry needs a closer relationship with the decision makers in Brussels or at the level of national governments of EC members. The interests of the audio-visual sector and the authors’ and composers’ societies—always competing together on copyright issues—are often listened to rather than those of the music business.

The French document seeks to communicate important facts and statistics, not least the fact that three out of five world-class record companies are European-owned. European sales now total 10 billion Ecu, or more than $10 billion, with more than half of those records performed by European artists.
Sony Execs Gather In Scotland

PERTHSHIRE, Scotland—In the bucolic setting of Scotland in late winter, Sony Music International held its first meeting since the appointments of Mel Iberman as SME chairman and Robert Bowlin as president, gathering at the historic Gleneagles Hotel March 7-11 to discuss global marketing and A&R strategies. In attendance were executives from all the Sony Music International affiliates, including those in Europe, Latin America, and Asia. Also present were representatives of the Columbia and Epic labels in the U.S. and Sony Music Entertainment executives, including Michael P. Schulhof, chairman and CEO, and Tommy Mottola, president and COO of SME.

Managing directors of SMI affiliates and senior executives enjoy the Scottish hospitality. Shown in the front row, from left, are Richard Denekamp, senior VP, European region; SME president Robert Bowlin; Martin Panner, MD, Sony Music Austria; SME chairman/CEO Michael P. Schulhof; Dimitris Zarrante, MD, Sony Music Greece; and Carlos Pinto, MD, Sony Music Portugal. In the back row, from left, are Paul Hertog, MD, Sony Music Holland; Steen Songefjord, MD, Sony Music Denmark; Norman Block, MD, Sony Music Switzerland; Antti Holma, MD, Sony Music Finland; Patrick Decam, MD, Sony Music Belgium; Melih Aycan, MD, Sony Music Turkey; Malcolm Carruthers, MD, Sony Music Hungary; Sten af Klinteberg, MD, Sony Music Sweden; and Rune Hagberg, MD, Sony Music Norway.

Sony Music International Asia region executives enjoy the countryside. Shown, from left, are Yoon Yeo Eul of Korea, Peter Gan of Thailand, Matthew Alson of Taiwan, Pat Hurley, senior VP, Asia, SME; Daniel Zhao of Beijing, Rick Loh of Malaysia, and Terence Phung of Singapore.

Sony Music Brazil's million-selling superstar Daniela Mercury performs her hit single "O Canto da Cidade," which topped charts in Latin America last year. Other Sony artists performing at evening showcases during the conference included Died Pretty from Australia, the October Project from the U.S., Misfits Oldland from the U.K., Junkhouse from Canada, Comanche Park from the U.K., the Choice from Belgium, Jeff Buckley from the U.S., and Oasis from the U.K.

European executives convene at the meeting. Shown, from left, are Henri de Bodman, president of Sony Music France and executive VP, Sony Software Europe; Paul Russell, president, Europe, SME; Paul Burger, president of Sony Music U.K.; Richard Denekamp, senior VP, European region, SME; SME chairman/CEO Michael P. Schulhof; Jochen Leuschner, managing director, Sony Music Germany, Franco Cabrini, MD, Sony Music Italy, and Claudio Conde, MD, Sony Music Spain.

SMI Latin America executives gathered in the shooting lodge at Gleneagles. Shown in the back row, from left, are Carlos A. Gutierrez, MD, Sony Music Colombia; Miltord Engleka, VP, finance, SME; Silv Bondell, VP, business affairs, SME; Frank Welz, president, Latin America, SME; Tomas Munoz, senior VP, A&R development, SME; George Zamora, VP and general manager, Sony Discos, and Tom Tyrrell, executive VP, SME. In the front row, from left, are Raul Vasquez, MD, Sony Music Mexico; Helio Do Carmo, MD, Sony Music Venezuela; Roberto Augusto, president and MD, Sony Music Brazil; Jorge Indurraga, MD, Sony Music Chile; Alberto Caldeiro, MD, Sony Music Argentina, and Edward C. Lavish Jr., VP and MD, Sony Music Costa Rica.

Sharing conversation, from left, are Richard Griffiths, president, Epic Records, Sony Music; Henri de Bodman, president of Sony Music France and executive VP, Sony Software Europe; Michele Anthony, executive VP, Sony Music Entertainment; SME president Robert Bowlin; and SME chairman Mel Iberman.

Columbia Records artist Jeff Buckley, who recently completed a 17-show European tour, will release his debut album in the U.S. in August.

Mary Fahl, lead singer of Epic Records band the October Project, offers the group's current single, "Bury My Lovely."

The brother-and-sister team of Gert and Sarah Bettens, otherwise known as Belgian duo the Choice, perform the European hit "Me Happy" from their debut album "The Great Subconscious Club," which will be released in the U.S. this year.

SMI president Robert Bowlin, left, and chairman Mel Iberman, right, welcome Jack Isomura, senior MD, Sony Music Japan, second from left, and Shugo Matsuo, president, Sony Music Entertainment, Japan.
Polish Rock Stars Emerge As Nation’s Music Industry Expands

BY RICK RICHARDSON

WARSAW—Kazik, one of Poland’s biggest rock stars, shuffles through the lobby of Warsaw’s elegant Bristol Hotel, beaking down right uncomfortable. This 30-year-old punk rocker turned quasi-rapper turned ballad singer may be ill at ease with such opulence, but as one of the country’s most talked-about personalities, he’ll have to get used to it.

Kazik and his band, Kult, are at the head of a pack of young bands such as De Mona, Hey, Wilki, Electric Guitars, and Illusion that are extremely popular with teen and university audiences. Most of these bands sold in the region of 200,000 units each last year.

Poland’s three most famous stars of the ’80s were undoubtedly solo singer Stanislaw Sojak; rock’n’roller Kora, whose band is called Mamaaa; and Grzegorz Ciechowski. Ironically, for a country ravaged by piracy in recent years, the power of artists in the business is much greater than that of the record companies. The bigger-selling acts have no fixed contracts, skipping from label to label or recording under their own imprints.

Ciechowski released “The Seventh Seal” with his band, Republika, several months ago. It has been called one of the best Polish rock records ever, but fell on deaf ears with teen-agers.

As to the possibilities open to Polish rock musicians now, Kora says, “How can I complain? It’s getting better all the time. It’s much easier. Work. Earn money. Be free.”

Poland’s music-friendly population of 38 million—and recent tough and enforceable copyright legislation—make Poland arguably the most promising music market in Eastern Europe. BMG has a Polish company, while Warner, EMI, and Sony (with PolyGram coming soon, according to rumors) have all established ties with local record labels and have started to divide up the available talent.

“We have the best artistic potential in the younger generation of anyone in Eastern Europe,” says Polton Records director Jan Chujnacki, whose company is the Warner licensee. “We’re not just copying Western music, but we’re developing a Polish style. We have a lot more people to buy records. Hungary and the Czech Republic may be more developed, but we’ve got four times as many hands to choose from.”

Polton, Poland’s oldest private record company (founded in 1982), has more than 100 acts, including internationally renowned pianist Adam Makowicz. Also signed is Illusion, which beat out more than 600 bands to win the 1994 Maribor competition in Poland, and Irek Dudek, the top Polish blues star, who works out of Amsterdam.

Another big record-seller is Hey (Seattle-style grunge with a Polish flavor), which sold nearly 300,000 units last year and has made inroads in Europe by way of an appearance at a festival in Bourges and a tour in France.

Perennial Polish youth favorite Kazik recently has sought urban credibility by adopting nihilistic rapper rhythms. The very popular song “Poland Isn’t Yet” is an example of Kult street cred:

“What have you done to this land, you motherfuckers? A hybrid of Catholic and postcommunist manners. Those praying every mon’ and runnin’ to church. Can’t wait to kill you just because of the shape of your nose. The lake of futu’rel, the house of ancient dragon. Everyone’s just talking money. 

Aside from cults, to burn down parliament (from the song “Burn Down”), the soft-spoken Kazik has been busy building up a loyal record-buying public for 10 years. His recently released collection of torch songs made popular by his father—a Polish legend in the Woody Guthrie mold—has added an unexpected middle-age audience to Kazik’s traditional punk followers.

“Dad’s songs are poetry while mine are social journalism, but nowadays social journalism is poetry,” he says.

Kazik the iconoclast is at the opposite end of the spectrum from the latest mainstream hit band, Hey. Of all the bands with a chance to make it in Europe, Hey may lead the pack.

“Things are very different now. The music scene is already far more commercial, and generally much less political,” says Jaroslaw Janas, rock music critic for the Warsaw Voice. “The music scene is a cliché now. Most of the new bands, with the exception of Hey or Republika, are clichéd copies of something Western.”

Jan Chujnacki of Polton sums up the scene: “Ciechowski is an excellent musician, songwriter, and lyricist, but the young girl lead singer for Hey is just one of the kids.” As a producer, Ciechowski had a big success last year with Atrakcyjny Kazimierz.

Andrzej Pacyński of Isabellin records, adds, “Hey are popular because they are very Polish and original... maybe with some Seattle influence... but good promotion has been an important part of their success, too.”

It is expected that by the end of this year, all of the majors will be represented in Poland. It is an open secret that PolyGram has been talking to potential joint venture partners. “My conversation with PolyGram stressed that if we were to work together, we must handle both sides of the business, import and export,” says Isabelin’s Pacynski. “To justify our existence to Polish artists, we have to try to export our home-grown talent to Europe.”

A BILLBOARD SPOTLIGHT

ITALY

In the July 2 issue, Billboard turns its spotlight to Italy to examine the impact Italian stars are making abroad. It will also provide an indepth look at the talent, the business, the potential for future exports and the growing indie label market. It’s Italy, Billboard style. A must-read for everyone involved in the Italian music market. Be there!

ISSUE DATE: JULY 2
AD CLOSE: JUNE 7
**Labels Turn To TV As Marketing Option**

**Major Hawks Special Packages, Current Titles**

**By LARRY LEBLANC**

TORONTO—Seeking additional catalog revenues, many of the major labels here are developing packages to be played on TV. The continuing fragmentation of radio formats has majors using television as a means of marketing current titles.

Several record company-promoted bands as well as some of the major record company-promoted bands as well as some of the major record companies, including EMI, PolyGram, Warner Bros., Sony Music Entertainment, Warner Music, and Virgin Records, have turned to TV in recent months, and the commercial potential of the medium has been acknowledged by some of the industry's most prominent executives.

The labels see television as a way to reach new audiences and to reinforce their existing fan base. They also see it as a way to promote their artists and to increase the visibility of their records.

One label executive noted, “Television is a great way to reach people who might not otherwise hear our music.”

Another said, “We're trying to tap into the growing interest in music videos and television programming that features music.”

A third noted, “Television offers us an opportunity to reach our audience in a new way, and to introduce them to our artists in a more dynamic and interactive manner.”

**Greek Acts Face Higher Taxes**

Nightclub Income Is Primary Target

**By JOHN CARR**

ATHENS—Greek music and artist associations have not commented on the new tax bill, sensing an apparent lack of understanding of the law. The government is seeking to increase tax revenues by imposing a tax on nightclub and recording artists.

Domestic and recording artists earn their money from the former activity, which so far has proved particularly resistant to the government’s efforts.

The tax bill, expected to be made into law this month, sets a minimum tax of $10,000 as the annual income of all musicians, regardless of the actual figure. This is automatically raised if the artist’s earnings are higher.

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The Score In ‘94

The field’s getting mighty crowded, but niche-hits and prize catalog catches keep players posting big wins.

BY CHRIS MORRIS

n 1994, the reissue marketplace appears as diverse as it’s been since the advent of the compact disc. Today’s reissues encompass everything from the expected lavish multiple-CD boxed sets to ongoing series of themedriven compilations, from mass-appeal series devoted to specific styles and eras to single-album reissues of rare and obscure records.

Perhaps the most interesting current wrinkle is how catalog departments are now looking to the immediate past for reissue material: The 1980s are now fair game for nostalgics, and labels like Rhino (which charted with its “Valley Girl” soundtrack album), EMI, Razor & Tie, K-Tel and The Right Stuff are all mining the decade just passed.

“THE ‘80s now is getting to be nostalgic enough,” says Steve Wilson, whose label produced its “Brill Building Sound” boxed set in its first year of operation, notes, “The last couple of years we’ve heard about a CD boxed-set wall, but people seem to want all of them. Boxed sets are still definitely a viable thing if they’re done properly.”

Warner Bros. has delivered lightly into the boxed-set market; for this year, the label plans only two, on Alice Cooper and Emmylou Harris. Warner’s VP of A&R Gregg Geller, who oversees catalog reissues, says, “We’re trying to do a few of boxes sets, and only when it feels like the time is right. Maybe our standards are a little higher, I don’t know. There have been boxed sets out that I question. ‘Retailers only have so much money to spend on these things, and there’s only so much shelf space,’ Geller continues. “I’m not so concerned at the consumer level—if it’s the right act, the consumer will buy it.”

Catalog execs see a variety of factors in the return to boxes. Bauer notes that dicey legal problems regarding ownership and licensing that stood in the way of some packages are getting sorted out. “As the years go by,” he says, “the problems start to clarify themselves.”

Sony Legacy VP of marketing and development Jerry Shulman, whose catalog now contains some 500 titles, says, “There are some artists who regard a boxed set as ‘stating,’ Well, my career is over.’ Now, with the Paul Simon, Police and Elton John sets, there has been a breakthrough in having an artist recognize a boxed set as a milestone, rather than a memorial.”

BEAT-NICHE BEAT

While the seminal reissue label Rhino Records is staying in the boxed-set hunt, its senior director of A&R James Austin notes, “I’d like to take the boxed-set idea beyond what it usually does...into conceptual areas that have sales potential.” Austin says that Rhino sets like “Songs Of The West” and “The Beat Generation,” which addressed cowboy music and Beat Generation music and spoken-word performances respectively, address “niche markets that do have profit potential.”

Rhino, which has made splashes with series devoted to punk rock, blues (“King Masters Series”), ’60s funk and “super hits of the ‘70s,” will delve further in that direction later in the year with its “Country Shots” and ’80s-skewed “Just Can’t Get Enough” series.

“We do a series, you get it out with big push,” Austin says. “People buy all of the volumes equally well.”

At some companies, the emphasis remains on the systematic reissuing of one artist’s catalog. Salem, Mass.-based Rykodisc, which pioneered this approach with its Frank Zappa, David Bowie and Elvis Costello programs, will soon hit the market with six Incredible String Band albums.

Syndale marketing director John Hammond asks, “Can we put out the really good albums in a really good way, remastered, with new art and additional cues? That often means picking up a full catalog.”

Hammond notes that full-catalog reissues are “getting harder, because there’s less and less. There aren’t that many catalogs that aren’t tied up somewhere. But every year we manage to carve up some interesting deals.”

Another continuing trend is the partial or complete reissue of a label’s catalog. Begun in the ’60s with Atlantic’s series of albums documenting its own R&B achievements, label reissues have recently included Fantasy’s complete Stax recordings (a third boxed-set is due) and their Specialty box, the Veejay anthology and Essex Entertainment’s 3-CD “Buddah Box” documenting the ’60s and ’70s hits of the New York label and its sister Kama Sutra.

Waiting for the band: Anxious Velvet Underground fans can expect a boxed set from PolyGram.
We're the Spirit Of '64
Ready to start a second war
On the countdown is about to begin
Move over Beatles, 'cause the Yanks are comin' in

"Move Over Beatles," Bucky Dio & The Visions, 1964

From today's vantage point, it seems odd, if not a fiction altogether, that a time existed when British pop talent had to prove itself in America. Similarly, it's hard to believe that the U.K.'s sudden arrival could throw such fear into the hearts of American acts. Yet, both of these conditions obtained in 1964.

Before the Beatles, hit songs were: Laurie London's "He's Got The Whole World In His Hands" [1958], Reg Owen's "Manhattan Spiritual" [1959], Mr. Acker Bilk's "Stranger On The Shore" and the Tornados' "Telstar" [both 1962] among them. In the Beatles' wake, though, came a flood of new artists—in '64 alone, there were major hits by the Animals, Rolling Stones, Manfred Mann, Herman's Hermits, the Dave Clark Five, the Searchers, the Zombies, Gerry & The Pacemakers, the Nashville Teens, Freddie & The Dreamers, Billy J. Kramer, Peter & Gordon and Chad & Jeremy. By 1966 their ranks were joined by the Who, Marianne Faithfull, the Yardbirds [featuring Eric Clapton], Them [featuring Van Morrison] and the Hollies [featuring Graham Nash].

Thus established, Britain's reputation as a source of international talent has grown ever since. What follows is a comprehensive survey of how that initial invasion is being memorialized, and marketed, in 1994.

—Gene Scoullett, Director Of Special Issues

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**Vital Reissues**

**Archiving In The U.K.**

In a market where catalog accounts for between a third and half of some stores' sales, quality reissues are more vital than ever.

**BY HUGH FIELDER**

There's no doubt that the reissues marketplace is starting to get a bit crowded," admits Pete Macklin, sales and marketing director of Demon Records. "More and more companies are doing them, and now that the majors have started to take their own catalogs seriously, there's a real danger of reaching saturation point."

"All the classic albums," Macklin adds, "are out there and, it's getting harder to find unreleased material. I suspect some of the reissue-only companies without their own catalogs are starting to panic a bit."

Demon Records was one of the pioneering reissue companies back at the turn of the 1980s, when CD was just a glint in a marketing man's eye. They licensed vintage albums that had been deleted by the economy-conscious major labels, pressed up a few thousand copies and often recopied their outlay on a single wholesale order.

Macklin acknowledges that those halcyon days are long gone. "Since the CD came along and no new major trends have come up in the U.K., the majors have been looking to their own catalogs," he says. "You've got to dig deeper and longer for long-term licensing deals that allow you to exploit a particular catalog properly."

Demon has been notably successful with its licensing deal with Hit Records, giving it access to the perennial popular Al Green catalog and a library of vintage 1970s soul. It also has the entire back catalog of Elvis Costello, Nick Lowe and Ian Dury. In addition, Macklin has fostered good relationships with EMI and Island; recent releases include long-deleted titles from the likes of Quicksilver Messenger Service, Wind In The Willows, McGuinn, Clark & Hillman, The Incredible String Band and Amazing Blondel.

**NEIL YOUNG'S HERITAGE**

Bob Fisher, managing director of specialist reissue label Sequel, a subsidiary of the Castle Group, agrees that the key to success is catalog acquisition and maintaining good relationships with the majors. "We used the Pye catalog that Castle owns to establish ourselves," he says. "We are also the exclusive licensees for the Buddah and Sugarhill catalogs and recently we got the rights for the Prelude, De-Lite and Seator catalogs for a good proportion of the world, which has given us plenty to work on. In addition, I have an exclusive agreement with EMI to exploit some of their catalogs, such as the Roulette family, which includes T.K. and Jubilee."

The degree to which the U.K. majors have latched on to the reissues market can be judged by VEA, which has reissued 600 albums from their back catalog in the past two years. "New acts are the lifeblood of the record industry, but catalog is the backbone," says Phil Knox-Roberts, VEA's director of catalog marketing.

VEA's release program has included numerous Rhino re-packages from America, plus handpicked original albums reissued at mid-price. "We're aiming primarily at the browsing market, making people aware of an artist's heritage," says Knox-Roberts. "Last year, we put out a batch of Neil Young albums to coincide with his London concert, and they all did extremely well. All six of his VEA albums are now available at mid-price."

"Such opportunities to market back catalog don't come along often, but it's important to take advantage when they do. I've just put out six ZZ Top albums at mid-price to coincide with their new album on RCA."

Such tactics have helped produce catalog sales of 750,000 in the Combined on page 56

**Not Fade Away: First-Wave Brit Rockers Thrive On Reissues**

**BY RICHARD HENDERSON**

With so much interest in a potential Beatles (partial) reunion stirred by Mark Herssgard's recent New Yorker article, something is clearly in the air. Nineteen-ninety-four marks the 30th anniversary of the insurrection of American airwaves and teenage minds by British beat groups. Whereas one might assume that U.S. record companies might be racing to capitalize on a new wave of '60s nostalgia, the reality is that most labels are continuing a commitment to the catalog of a most important period in popular music. Here's what goes on.

**RHINO RECORDS**

When reaching a university class in the history of rock 'n roll, then-professor (now VP of A&R for Rhino) James Austin was forced to issue a disclaimer at the start of each semester. He endorsed the class textbook, The Rolling Stone Illustrated History of Rock 'N Roll, but cautioned his students to ignore the pronouncement that "the British Invasion produced little of enduring worth" beyond the Beatles, the Stones, the Who and the Kinks.

To this day, Austin remains grateful for the refreshing influence of all English groups through mid-'60s in the belief in the enduring worth of that era's music has informed Rhino's reissuing policy from its first releases in the early '80s. The first four volumes of "The British Invasion: The History Of British Rock," neatly packaged as a set—and originally offered with Harold Bronson's book The Rock Explosion upon initial release in 1988—offer an overview of the Beatles' numerous supporting players. Not content with an epoch-defining anthology, Rhino has maintained greatest-hits collections and individual titles by Peter & Gordon, the Searchers, the Zombies, the Tremeloes, Dusty Springfield and the Yardbirds. In addition, all of the Kinks' original early-to-mid-'60s output is available on Rhino.

**EMI**

Bruce Harris, director of catalog development for ER/EMI, put it this way: to herald the musical legacy of the British groups first sighted in '64, simply because of an anniversary, is to demean their worth. "The premier artists of the period (as anthologized on EMI), such as Manfred Mann, Billy J. Kramer & The Dakotas and Gerry & The Pacemakers, Harris says, "will sound as good at the 31st anniversary as they did at the 29th." The Hollies recently were accorded a lovingly detailed two-disc retrospective ("The Hollies: 30th Anniversary Collection"), but Harris points out that the group is still a viable recording presence, with sessions done in 1993 that legitimize a 30th anniversary of the group's own career.

**TVT RECORDS**

Their name is a tribute-by-acronym to the success of the label's first release, "TeenVee Tunes: Television's Greatest Hits." Fitting, then, that the audio portions of original Ed Sullivan Show broadcasts should be issued by TVT. Some 25 discs comprise "The Sullivan Years," an ongoing series of music-minus-images. As pointed out by TVT's Lois Najarian, "The British Invasion" appeared in 1990, containing performances by the likes of Herman's Hermits, Freddie & The Dreamers and the Animals, among others. Though the disc does not contain "the shrew's" most popular guests, Lennon & McCartney compositions performed by Billy J. Continued on page 54

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The Bird: BESS COLEMAN
Quote: “During August and September [1964], the tour took in about 28 cities in 34 days. As press officers, Derek Taylor and I were in a no-win situation. However hard we tried to please radio, TV and print journalists and photographers, we usually ended up getting a little more off-side than on. Press conferences often got out of hand, with many of those invited moving further and further to the front, waving pens and microphones almost up to the noses of John, Paul, George and Ringo. As PR's, we were expected on many occasions to deliver the Beatles, which, of course, was more often than not totally impossible. It was particularly difficult to placate the numerous civil dignitaries who thought their robes and titles gave them the right to appear at hotels at any hour of the day or night, frequently with encouragements in tow, demanding a personal audience with the group... “A young fan named Fred Paul, who had tickets to every concert and who usually managed to wangle himself into the press conferences, always asked the same question: 'What will you do when the bubble bursts?' It still hasn’t. Its impact, some aspects of that first tour were quite frightening. None more so, however, than the realization that all this happened 30 years ago. My God—are we all really that old now?”

Currently: After a public-relations career, became partner in a Sydney, Australia, company specializing in research and restoration of color schemes in historic buildings.

The Bloke: ANDREW OLDHAM
The Gig: Rolling Stones manager and record producer (through 1967’s “between the Buttons” Discoveries), member of Immediate Records (Small Faces, John Mayall’s Bluesbreakers, etc.), founder of Immediate Records (Small Faces, John Mayall’s Bluesbreakers, etc.)
Quote: “The Stones had that great ability of pushing things a little bit further. During a performance of ‘I’m All Right’ in Montreal [1965] is where we paid the Piper, because, physically, the building couldn’t take it. It got so crazy that both of the tiers supporting rows of occupied seats on either side of the stage broke onto the stage, and in one minute I’m lying flat on the ground and there’s five layers of bodies above me. Then, when we managed to get offstage and into the cars, the lino driver is so frightened because of the crowd, that he refuses to drive. By now there are so many fans on top of the car that it’s about to cave in on us, like in the movie The Swarm. Fortunately, Brian Jones is sitting in the front, and he reaches over and puts his foot on the accelerator, and we knocked at least 10 fans out of the way. The fortunate thing is that when people are that frenzied, they don’t feel the pain for a while: they get knocked down and it’s all part of the thrill. We got out of this Montreal tunnel and realized we’d lost Charlie Watts. He turned up, he was safe: he’d locked himself in the girl’s toilet, which was fantastic, because no one would have thought to look for him there...”

Currently: Producing Buenos Aires band Ratonas Paranoicas’ second album for Sony Argentina. The first, the Oldham-produced ‘Fieras Laminadas,’ sold more than 120,000 units in 1993.

The Bloke: SHEL TALMY
The Gig: Produced the Who’s and Kinks’ first hits, as well as records for Manfred Mann, the Easybeats, Creation and Donovan
Quote: “We did two versions of ‘You Really Got Me.’ The original was much slimmer and funkier, bluey. We went back and re-did it because we thought we could do better. Dave Davies really kicked the shit out of his guitar. He had a nasty little amp he used to kick now and then, literally, so he could get it nice and fuzzy, and you can hear the result on the record. In their own way, the kinks were a departure from the previous British sound. They were not polite English records... We did ‘Mr. Generation’ in four takes. The method of recording, in terms of audio level, was to put the maximum amount onto tape... I’d come to believe that a record that cut our happier would actually sound louder on the radio. I wanted my records to stand out...”

Currently: Writing a book, negotiating a movie deal for his What Now, British screenplay and “looking for hands to produce.”

—DOMINIC PRIORE
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past year. And, as Knox-Roberts points out, that’s cheaper than developing two new acts selling the same number.

But Knox-Roberts believes that catalog is also about enhancing a label’s overall credibility. “There are little-known but significant artists of the past like Dave Ackles, whose albums should be available on CD,” he says. “We may not sell many of them, but it’s important that they are available for people to hear.”

THE TEMPESTUOUS TENOR

Seemingly obscure artists can also be surprisingly successful. David Hughes, EMI’s VP of communications and external affairs, says that “Crazy Diamond,” the label’s four-CD Syd Barrett set, “surpassed all our expectations and attracted considerable overseas interest, particularly from America.”

A collection by Irish tenor Josef Locke has sold 200,000 units over the past three years. Locke, 1950’s star purveyor of traditional Irish ballads, was later to have his tempestuous life story portrayed in the box-office hit movie Hear My Song. And EMI has started delving back deeper into its unrivalled recording archives to produce sets like Noel Coward’s “His Master’s Voice: 1928-1953,” which was nominated for a Grammy.

Hughes points out that looking at an album’s original sales is no guide to assessing its reissue viability. “People forget that albums in the 1950s never sold anything, although the music was widely popular,” he comments.

Reissues can always be updated and revived to take advantage of reunions and anniversaries, which EMI is doing with new withings from the Seekers and Adam Faith. Says Hughes, “What’s important is to provide added value: remastering, sleeve notes with loads of information, extra tracks and so forth.

Sometimes, the added value can justify a full-price reissue, although George McManus, Polydor’s catalog marketing executive, believes that mid-price offers the best potential for growth. “The public and the retailers are beginning to agree that that vintage repertoire should be on mid-price, and 80% of our reissues are in that area,” McManus notes. “It’s like the difference between hardback and paperback. I’ve put out half a dozen Van Morrisons at that price, and nearly all our Capitol and Cream material is on a mid-price.

The trend to mid-price has put something of a squeeze on the specialist companies, which often find that licensing and origination costs can threaten to make a mid-price reissue uneconomic. “It’s hard to justify a higher price unless you are providing something special,” says Sequel’s Bob Fisher. “But there are more niche markets opening up, particularly for 1970s and 1980s dance music, a lot of which hasn’t been out on CD before.”

RETAIL’S “BOOTLEG” BOOM

On the retail side, Stuart Batsford, Virgin Retail’s rock/pop product manager, confirms that the public expects mid-price “and most of it is.” He also welcomes the growing sophistication in the U.K. reissues market. “The Dylan ‘Bootleg’ series was a great success for us. It was sensibly priced and had a great book. It was just what Dylan fans had been waiting for, and it’s surprising just how many of them there are.”

At HMV, Ian Ashridge, audio and visual product manager, doesn’t even think the market is approaching saturation point yet. “The fact that there’s still a flourishing import market for reissues proves that,” he says. “And it’s very broad-based. You can’t say that it’s driven by any particular era or bought by any particular age group.”

These reissues are only too aware of the value of catalog. Virgin reckon it’s somewhere between a third and a half of their sales. At Tower’s Piccadilly Circus store, they assess its portion as nearer to two-thirds of total sales. But it’s less in the small chains and local stores which suffer more price restriction. “The frustration is that there’s much bigger potential audience out there for the older stuff, but you can’t get to them effectively, concludes Sequel’s Bob Fisher. “They no longer go into record shops. Some months we sell more through mail order than we do through retail.”

Demon’s Pete Macklin agrees that mail order is the major growth area in the reissue market, noting that “There are now companies specialising in reissue mail order, and they are ordering across the whole range of our catalog.”

Archiving in the U.K.

Continued from page 52

One More Time

What the Jazz Companies Have Coming Around Again

BY JOE GOLDBERG

While much of the focus of this edition of Vital Reissues is on the 30th anniversary of the British Invasion and the Beatles, there is an entire record company, Decca, that is twice as old as the Beatles. Decca shares with several other record companies the fact that it is no longer owned by the same people who owned it when the records being reissued were made. It also shares the fact that something is in its vaults made years ago as popular entertainment has turned out to be classics.

"GRITS 'N' GRAVY"

If any one company was a model for the independent jazz label, it was Blue Note. Now part of EMI, and therefore reissuing material that was formerly on United Artists and Pacific Jazz, as well as Blue Note, the company has just released a four-CD 1967 Bob Dylan box set, “The Pacific Jazz Years,” which, like the recent Joe Henderson box, is an anthology designed to showcase various aspects of the player’s talent and takes selected tracks from various contexts. Blue Note will also bring out—on LP—a Boguslee series, featuring the gritty, gory releases of the ’60s and ’70s that prefigured rap and hip-hop. There will also be a series of two-CD packages called Doubletime, featuring such classics as Joe Henderson’s State Of The Tenor Village Vanguard sessions and Art Blakey and the Jazz Messengers’ “At the Jazz Corner Of The World.” In June, a Connoisseur series on both LP and CD will feature classic titles by such artists as Wayne Shorter, John Coltrane, Coleman, Freddie Redd, Bobby Hutcherson and Andrew Hill. Ellington’s “Togo Ijara” and the “Legendary Charles Mingus Town Hall Concert” from UA will follow. BMG has been strangely quiet of late, for a company that controls the vast classic catalog of RCA Victor. But they do have planned several CD releases of Glenn Miller material, centering on the Air Force band, in commemoration of the 50th anniversary of the disappearance of Major Miller’s plane.

The Japanese firm Denon now controls the Savoy catalog. Savoy is one of the great labels of the ’40s and ’50s. Parkeet Parker, Miles Davis and the Modern Jazz Quartet made the first recordings under their own names for Savoy. Denon is starting out by reissuing specific albums on CD, with original notes and cover art, but in the future plans to branch out into compilations. Evidence is a small company that licenses, buys and distributes small labels, many of them from Japan—Amigo, Nippon Crown, Pathfinder and Trio, as well as Bebop, and the late Sun Ra’s own Saturn label. Among the more unusual forthcoming releases is a two-CD set of Sun Ra 45 rpm singles (!) and, from a Japanese original, Gil Evans’s two-volume “Live At The Public Theater.”

52ND STREET

Fantasy is the independent conglomerate that controls, aside from its namesake, Riverside, Prestige, Contemporary, Milestone and Pablo. Fantasy continues its Original Jazz Classics re-release program of single CDs and plants two major boxes for fall, a four-CD Pablo set of “The Concert Ella” (no one will ask, “Ella who?”) and, on eight CDs, “Joe Henderson: The Milestone Years.”

GRP, which now controls Decca Jazz, will celebrate the latter’s 60th anniversary in August with compilations by Ella Fitzgerald, Duke Ellington, Fletcher Henderson and Mildred Bailey, as well as piano, big-band singer and 32nd Street anthologies. GRP will also reissue Impulse! CDs from John Coltrane, Shirley Scott, Johnny Hartman, Oscar Pettiford, J.J. Johnson, Clark Terry and Gato Barbieri. The Jazz Chess Series, to be inaugurated in June by GRP and featuring material from the Chess and Argo/Gador labels, will be CDs from Gene Ammons, the Art Farmer/Benny Golson Jazzet, Ahmad Jamal, Ramsey Lewis and a ’15 Great Saxophonists Play Chess’ sampler.

Mosaic is the small mail-order-only Connecticut firm that the critic Whitney Balliett has compared to the Library Of America. Mosaic’s release plans cover several different original labels—the Solid State recordings of the Thad Jones-Mel Lewis big band (seven LPs, five CDs), the complete CBS recordings of Eddie Condon & The All-Stars, with Bill Doggart, Pee Wee Russell, Cutty Cutshall, Edmond Hall, Billy Butterfield, Bud Freeman and Ralph Sutton (seven LPs, five CDs), the February, 1937 Jimmy Smith Blue Note Sessions (five LPs, three CDs), the complete Aladdin recordings of Charles Brown, as well as George Shearing’s five Capitol sessions, Maynard Ferguson’s Roulette sessions, Amos Milburn’s Aladdin recordings and Illinois Jacquet’s work from 1945-1950.

"PORTRAIT OF ARMSTRONG"

Rhino continues to reissue the jazz holdings of Atlantic, mostly in a series of handsome two-CD packages. Forthcoming is a Ray Charles package called “Blues + Jazz,” “Allison Wonderland” with Mose Allison, “Evolution Of Mann” with Herbie Mann, “Heart And Soul” with Hank Crawford, and a Charles Lloyd coupling of two of his most popular albums, “Forest Flower” and “Dream Weaver.”

Sony, of course, administers the vast Columbia jazz catalog. Many vintage jazz albums are being reissued singly on CD. But there are also several double-CD collections planned for fall. One is an Ellington set (to be either two or three CDs). Another, being done in collaboration with the Smithsonian Institute, is a four-disc set of early Louis Armstrong recordings (1923-1934), which will include extensive notes by multi-Grammy winner Dan Morgenstern and will be called “Portrait Of The Artist As A Young Man.”

Finally—alphabetically—there is Verve. Still a leader in new recordings, Verve has a catalog going back to the days when Norman Granz owned the company, and has music originally recorded on Grant’s Chez and Norgar labels—even, in the case of “Charlie Parker With Strings,” on Mercury. Verve plans a series of Verve Jazz Masters CDs—another way of saying “best of.” But the label’s big break will be a four-CD set of its complete Bud Powell holdings and an eight-CD box of Grant’s first great success—the “Jazz At The Philharmonic” concerts from the ’40s, with Parker, Lester Young, Nat Cole/Les Paul duets and a host of other wonders.

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Top 50 Boxed-Set Reissues

Listed Bob Dylan know what he was starting when "Biograph" was released in 1985. That boxed set led the way for hundreds of similarly-packed multiple CD (or cassette) reissues on the leading artists of the rock era, with many more planned for release this year. At this pace, everyone will have a boxed set by the end of the century.

The top 50 best-selling boxed sets were determined by sales figures from SoundScan. Each week, the top-selling albums are compiled from a national sample of retail store and rack sales reports collected, compiled and provided by SoundScan. The top 50 was based on sales figures between January 1, 1991 and March 13, 1994.

To determine what qualified as a boxed set, parameters were established, starting with the simple fact that the set had to come in a box. Most collections come in boxes that measure 12 x 12 or 6 x 12, but some sets, including the four-CD "Legacy" set by John Lennon and "25 Years—The Chain" by Fleetwood Mac, come in boxes that are the same size as the CDs they contain. All of these qualify as boxed sets. The box sets on the top 50 range in size from 2-CD collections to 10-CD collections. But a box- or three-box CD set in a jewel box wasn't counted as a "boxed set."

Led Zeppelin's first boxed set on Atlantic tops the list, with sales of more than 800,000 copies from January 1, 1991. Placing second is "Just For The Record" by Barbra Streisand, with sales approaching 400,000.

In addition to title, artist and label information, the top 50 includes the number of CDs in each box, year of release and suggested retail price or equivalent price. CD prices for RCA and BMG are suggested lists. All other CD prices are equivalent prices, which are projected from wholesale prices.

—FRED BRONSON

**BILLBOARD BOXED SET 50**

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<thead>
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<th><strong>Artist</strong></th>
<th><strong>Label</strong></th>
<th><strong>CDs</strong></th>
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* List prices indicate separate configurations (12 x 12 and 6 x 12).
DISCOVER AGAIN.

THE DELUXE ANTHOLOGY SERIES.
NOW 22 TITLES STRONG
LOOK FOR TWO NEW RELEASES IN STORE MAY 17
HUMBLE PIE "HOT 'N' NASTY: THE ANTHOLOGY" ON A&M/CHRONICLES
AND
JOHN MARTYN "SWEET LITTLE MYSTERIES: THE ISLAND ANTHOLOGY" ON ISLAND/CHRONICLES

THE FUNK IS BACK!

Watch for these new FUNK ESSENTIALS titles:
The Gap Band, Barry White,
Kool & The Gang, Parlet, Kurtis Blow
and
The Best Of Funk Essentials, Volume 2

Coming in June.

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Capricorn Records
The Swingtime Records Story: R&B, Blues & Gospel 1946-1952, various artists

Collector's Pipeline
THE RUNAWAYS, The Runaways: Queens Of Noise
THE OUTLAWS, Harry Sundown
Uptown Horns Review

EMI Group
Hearts And Hits: The Best Of Marty Balin
PETER TOSH
DEXY'S MIDNIGHT RUNNERS
C'est La Vie: The Very Best of Robbie Nevil
The VENTURES, Live in Japan
VIXI CARR
Brilliant!, The Global Dance Music Experience, Vol. 4

Essex Entertainment
MAHALIA JACKSON, Apollo Sessions (Pair)

May

MAY

Those Wonderful Years, Vols. 1-10 ('30s, '40s, '50s pop) [JCI]

Heartbeat Records
More Hottest Hits, various artists
Rita Marley Music Presents The Legacy

K-Tel International, Inc./Era
Best Of The Castells
Best Of Dorsey Burnette
The Birds And The Bees: The Best Of Jewell Akens

MCA
The Who: 30 Years Of Maximum R&B (4-CDs)
Brian Hyland's Greatest Hits
Louis Armstrong's All Time Greatest Hits

Oglio
Richard Blade's Flashback Favorites, Vol. 4

The Right Stuff
Sedated In The '80s, Vol. 2
BOBBY WOMACK, Communication: Understanding: Facts Of Life, Safety Zone
Dion (1968)
MYSTIC MOODS, Highway One: More Than Music

Rhino
The Rocky Horror Picture Show: Shock Treatment
Flattstones: TV Themes
CARL REINER AND MEL BROOKS, The Complete 2000 Year Old Man
Songs Of The West, Vols 1-4
ERIC BURDON/JIMMY WITHERSPOON, Black And White Blues
BOB WILLS, Classic Western Swing
Country Shots: Gear Jammin' Greats
Country Shots: Barroom Biggies
Disco Hits, Vols. 4-6
Hank Crawford: Heart And Soul
GAP BAND
JOE ZAWINUL, The Rise And Fall Of Third Stream/Money In The Pocket

Sony Legacy
TONY BENNETT, I Left My Heart In San Francisco
JOURNEY, Infinity
JOHNNY MATHIS
Santana
MOSE ALLISON, Sings And Plays The V-8 Ford Blues
MOSE ALLISON TRIO, I Love The Life I Live
BOB DYLAN, Blood On The Tracks
ROY ORBISON, Crying
Best Of Patsy Austin
GEORGE BENSON, Uptown; The George Benson Cookbook
EDDIE HARRIS
MAHAVISHNU ORCHESTRA/JOHN McLAUGHLIN, Inner Worlds
NINA SIMONE, Baltimore
WEATHER REPORT, Tale Spinnin'
LOUIS ARMSTRONG, Live At Newport 1958
MILES DAVIS/THelonious Monk, Live At Newport 1958
CHARLIE PARKER, One Night At Birdland
DAVE BRUBECK, Dave Bags Disney
THELONIUS MONK, Big Band & Quartet In Concert
MAX ROACH, M-Boom
Billie, Ella, Lena, Sarah!

Sire Records
FLEETWOOD MAC

Sundazed Music
If You're Ready!: Best Of Dunwich Records Vol. 2
THE CHOCOLATE WATCHBAND, No Way Out: The Inner Mystique: One Step Beyond

Warner and Warner/Reprise
ARTHUR ALEXANDER, Rambow Road [compilation]
Great Divorce Songs...Her [Nashville] [compilation]
Great Divorce Songs...Him [Nashville] [compilation]

Continued on page 62
IF NOTHING ON THIS PAGE INTERESTS YOU, ONE OF US IS IN THE WRONG BUSINESS.
The second British Invasion from Europe's premier reissue labels

Motorhead
"All The Aces"
The very best of Motorhead
Castle CTV CD 125

The Best Of Shriekback
Their best recordings and chart singles all on 1 disc
KAZ CD1

Irish Rock
Ireland's Best Groups 1964-9
25 tracks, Beat, Psychedelia, Rock & full liner notes
Sequel NEX CD 282

A Shot Of Rhythm & Blues
The R&B Era, Vol.
Inc. The Kinks, Cilla, Cyril Davies and many, many more
Sequel NEX CD 106

Misty In Roots ‘Live At The Counter Eurovision’
One of the best Reggae albums ever • John Peel’s personal favourite
KAZ CD 12

Abdullah Ibrahim & Eckaya
"The Mountain"
Abdullah Ibrahim's finest recordings - a must!
KAZ CD 7

The Complete Sandy Shaw
2-CD set with 56 tracks
Sequel NEX CD 230

The Complete Episode Six
The roots of Deep Purple
Sequel NEX CD 156

Selected releases are available from: Distribution North America, 65/PACO, Bassin, City Hall, Dutch East, Bayside, Baja, Digital Waves, Sound Solutions, etc.
The Way It Was...

Jimi Hendrix: Blues
(MCAD-11060)
Hendrix Lives On With His First Complete Classic Blues Album Featuring 8 Previously Unreleased Tracks

The Buddy Holly Collection
(MCAD2-10383)
50 Classics From The Rock Pioneer Including Pre-Crickets Recordings, Demos, Early Decca Sessions And More

Curtis Mayfield & The Impressions:
The Anthology 1961-1977
(MCAD2-10664)
**** A Fitting Testament To His Musics
Guiding Light — Rolling Stone
40 Definitive Tracks From The Architect Of Chicago Soul

Celebrate: The Three Dog Night Story
1965-1975
(MCAD-10966)
33 Songs From America's No. 1 Band Of The Early Seventies Includes Rare Singles And 2 Previously Unreleased Tracks

Howlin' Wolf Ain't Gonna Be Your Dog/
Chess Collectibles, Vol. Two
(CHD2-10340)
41 Wolf Tracks Including Every Unreleased Chess Recording From '31 To '69, Rare Acoustic Tracks And Studio Dialogue

Muddy Waters, One More Mile/
Chess Collectibles, Vol. One
(CHD2-10344)
The First In A New Chess Series Of Rare Recordings Includes 41 Classics (17 Previously Unreleased)

The Moonglows Blue Velvet/
The Ultimate Collection
(CHD2-9345)
44 Tracks, 2 Previously Unreleased From Their Early Days To Performances Featuring Marvin Gaye

Ain't Got No Home/The Best Of
Clarence "Frogman" Henry
(CHD-9346)
14 Tracks Including Numerous Rarities From One Of New Orleans True R&B Masters

Bing Crosby:
His Legendary Years
1931-1957
(MCAD-10867)
A 4-Volume, 101-Song Collection Just In Time For Bing's 50th Birthday Includes 5 Previously Unreleased Tracks

B.B. King:
King Of The Blues
(MCAD4-10677)
***** This Set Makes It Clear That It's
Time Is No Misnomer — Rolling Stone
5 Hours Of Pure B.B. - 77 Tracks, Including
19 Rarities (7 Previously Unreleased)

Bobby Bland:
Turn On Your Love Light/
The Duke Recordings, Vol. Two
(MCAD2-10657)
"Blues" Recordings From His Prime, 61 To 64 Including 4 Previously Unreleased

Stone Rock Blues:
The Original Recordings Of Songs Covered
By The Rolling Stones
(CHD-9347)
17 Originals From Howlin' Wolf, Chuck Berry, Muddy Waters, "Bo Diddley"...

The Way It Should Be.
THE LINEUP... DEFINITELY MAJOR LEAGUE!

BABY BOOMER CLASSICS
RAT'S CLEAN UP — DELIVERS EVERY TIME with the best hits of the 50s, 60s, and 70s.
(27 Volumes)

THOSE WONDERFUL YEARS
VETERANS PERFORMANCES — featuring the pop hits of the 30s, 40s, and 50s. NO TRICKS, NO POP, NO ERRORS. Completely rehabilitated.
(10 Volumes)

GENERATION X
FOH NEW TALENT. Hit compilations feature hot stars of today's alternative music. MAY BE ROOKIES, BUT THEY PERFORM!
(3 Volumes)

PLATINUM COUNTRY
FEATURES THE BIG LEADERS OF TODAY'S COUNTRY MUSIC. These hit-filled albums make the 1927 Yankees' pale in comparison.
(5 Volumes)

18 ROCK CLASSICS
A TRUE-MAN — 78 minutes of the greatest rock songs of the 60s and 70s. Watch the Rhythms of the Night — over seventy minutes of today's top R&B.
A CAN'T MISS PROSPECT!
(12 Volumes)

MASTERS OF METAL
USOS METAL BAY AREA HITTING POWER PACKAGE goes for the fences every time. A super-charged lineup of head bangers.
(6 Volumes)

TIME-LIFE ROCK 'N' ROLL ERA
HIGHLY PUBLICIZED MEGA-STARS. HAS MORE HITS (22) than anyone in the game. Incredible performer featuring the top hits of the 50s and 60s.
(6 Volumes)

SPECIAL MUSIC — SOUND PERFORMERS!
LOTS OF HITS FOR LOW-BALL PRICES. Great packages that fit below everyone's salary cap.*

MOTOWN LEGENDS
NEVER misses a beat. Proven track record — Guaranteed performers.*
(12 Volumes)

PAIR CLASSICS
A DOUBLE-HEADER VALUE — 2 Records for the price of one! Legendary stars like Nat "King" Cole & Frank Sinatra. Let's play two!*
(10 New Releases)

VOX BOX
"A CLASSIC" SUPERSTAR has all the right movements!
(Over 150 Sets)

BUDDAH BOX
A HOME RUN IN ANY LEAGUE. A history of Buddah Records on 3 CDs.

*Courtesy Warner Special Products, BMG Special Products, Polygram Special Markets.
Vital Reissues

Shopping List
Continued from page 62

THE REVELS, Intoxica! The Best Of, Feat. "Church Key"
THE CHALLENGERS, Surfbeat!, Surfing With...: Surfing
Around the World; K-39
MITH RYDER, All Hits
THE TOYS, Lover’s Concerto/Attack!

Warner and Warner/Reprise
FRANK SINATRA, Watertown
SAMMY DAVIS JR. (compilation)
NEIL YOUNG (6 albums)
Warner Bros. Greatest Hits Vols. 1-3 (WB Nashville)
BOOSTY COLLINS (compilation)
GORDON LIGHTFOOT (4 albums)
BEAVER & KRAUSE
CREDIBILITY GAP A Great Gift Idea

Wet Music Group
DOC WATSON, 4-CD boxed set (Vanguard)
P.D.Q. BACK, The Dreads Bach Set (4-CDs) (Vanguard)
JOAN BAEZ, Blessed Are... (Vanguard)
ODETTA, My Eyes Have Seen; Christmas Spirituals
(Vanguard)
RICHARD & MIMI FARINA, Memories (Vanguard)
CLAIRE WARD & HER SINGERS, Meeting Tonight (Vanguard)
IAN TYSON, Old Corral & Sagebrush & Other Cowboy
Culture Classics (Vanguard)
IAN & SYLVIA, Hang On To A Dream (Vanguard)
HAMZA EL DIN, Al Oud: Instrumental & Vocal Music Of
Nubia (Vanguard)
FROST, Rock N’ Roll Music (Vanguard)
COUNTRY JOE & THE FISH, Here We Are Again (Vanguard)
NEW LOST CITY RAMBLERS & FRIENDS, At The Newport Folk
Festival (Vanguard Newport Folk Festival Classics)

SEPTEMBER–DECEMBER

EMI Group
MANFRED MANN

Essex Entertainment
Newport In New York ’72 (4-CD box, feat. Stan Getz, Dizzy
Gillespie, Milt Jackson, Roberta Flack, Clark Terry, etc.) (Essex)

GRP Records, Inc.
JOHN COLTRANE, Live In Seattle (Impulse!)
SHIRLEY SCOTT (Impulse!)
The Happy Horns Of Clark Terry (Impulse!)
OSCAR PETTIFORD (Impulse!)
Chuck Corea Live In Montreux (Stretch Records)
Jazz Live (Gold Encore Series)
Salute To Legends (Gold Encore Series)
Drummer Man (Gold Encore Series)
Jazz Exotica (Gold Encore Series)

Heartbeat Records
Jack Ruby Presents Black Foundation In Dub

MCA
Segovia (4 CDs)
LEROY ANDERSON Christmas Collection
The Andrews Sisters: All Time Greatest Hits (2 CDs)
PEGGY LEE, The Decca Anthology (2 CDs)
Broadway Gold box (4 CDs)
Chess Rhythm & Roll (4 CDs)
Lloyd Price’s Greatest Hits

Oglio
Richard Blade’s Flashback Favorites, Vols. 5-6

The Right Stuff
Harley Davidson “Road Songs,” various artists
Hi Records 3-CD boxed set, various artists
Emotions

Sundazed Music
THE TURTLES, It Ain’t Me Babe;You Baby; Happy Together;
Battle Of The Bands
THE TRASHMEN, On Tour
THE BEAU BRUMMELS, Introducing; Volume Two; Volume 44

Out 4/26!

RCB/RAC 20275

+ 10 added tracks
+ Liner notes by Elvis
+ Digitally remastered
+ Deluxe artwork

Out 4/26!

RCB/RAC 20276

+ 9 added tracks
+ Liner notes by Elvis
+ Digitally remastered
+ Deluxe artwork

Here they are, 53 more songs over two albums — the perfect companions for
Rykodisc’s acclaimed rerelease of Costello’s first three albums and the
2 1/2 YEARS box set.

+ 2 1/2 YEARS RCD 92017/274
+ MY AIM IS TRUE RCD 9201771
+ THIS YEARS MODEL RCD 9201727
+ ARMED FORCES RCD 9201797

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Warner and Warner/Reprise
ALICE COOPER boxed set
EMMYLOU HARRIS boxed set
ELECTRIC PRUNES (compilation)
HERBIE HANCOCK (compilation)
Loma Records (compilation)
AMBROSIA (compilation)
CANDI STATION (compilation)
CLAUß OGERMAN & MICHAEL BRECKER
DUKE ELLINGTON
LARRY CARLTON
JACO PASTORIUS (compilation)
CHEECH & CHONG Anthology
DOOBIE BROTHERS Anthology
DAVID SANBORN (compilation)

Wet Music Group
CHARLIE MUSSELWHITE, Finger Lickin’ Good (Vanguard)
THE STANLEY BROTHERS, Live At Newport 1964 (Vanguard
Newport Folk Festival Classics)
The Score
Continued from page 51

Even with all the manic activity on the reissue front, new reissue labels continue to pop up, some large, some small. Target Records in Melville, N.Y. kicked off in late '93 with its licensed Ruby & The Romantics package. L.A.-based indie Drive Entertainment established its Drive Archive line in March with premier releases from Ray Charles, Leadbelly, Lightnin' Hopkins and others. After just a year, A-Tel's Era imprint has already released the Brill Building box, three Mink DeVille albums and sets by Ray Buchanan, Mike Bloomfield, ...
They Still Rock You and

We're Glad All Over.
Special Vinyl Pressings Spark Debate
Indie Stores Embrace Them; Labels Skeptical

BY DON JEFFREY

NEW YORK—Several thousand fans of Pearl Jam, Pantera, and Nirvana received a nice surprise when their local record stores started displaying vinyl copies of the bands' latest albums one or two weeks before the CD or cassette appeared.

The record companies are quick to say this indicates neither a larger trend nor a vinyl comeback. And they maintain that there is not much money to be made from this marketing effort. They also point out the unpleasant possibility of the vinyl serving as a master used to manufacture bootleg CDs and cassettes before the album is officially released in these formats. But music executives assert that early vinyl releases do build interest in the artists' new albums and provide something extra and collectible for the bands' most avid fans.

In most cases, the limited-edition early release comes in colored vinyl with special artwork and perhaps a bonus track not found on the CD or cassette.

So labels and distributors are skeptical, though, saying that the number of vinyl copies being shipped is too small to create much excitement. And some retailers grouse that they don't want vinyl in their stores because the record companies won't take it back if it doesn't sell.

But the trend seems to be picking up momentum.

Mercury Records plans to release special vinyl on the Kiss tribute album that will come out in June. Jeff Bruy, senior VP of sales, says it will be a two-record set. One record will have the tributes; the other, original hits by Kiss and some previously unreleased tracks. Bruy says, "It's for the Kiss fans, to create a buzz."

East West Records put out early vinyl on the Pantera album "Part Beyond Driven," whose street date was March 22. Alan Voss, senior VP of sales at the label, says, "The Pantera vinyl is unique. It has different art than the cassette and CD. It's an art piece Pantera was into."

He estimates that only 8,000-10,000 vinyl copies of the Pantera were shipped in March, but adds, "The fans are so incredibly happy it may not be a limited run. We'll manufacture more some if we need to."

In the case of Pearl Jam's "Vs." album, Jim Scully, senior VP of sales at Epic Records, says, "It's what the group wanted to do. They're some-what oblivious to the problems that would cause, such as people talking."

But he says the response from retailers and one-stops was "overwhelming." The first run of the vinyl edition was about 50,000, at a suggested list price of about $7.89, he adds.

Epic also plans to release a special vinyl edition of the Indigo Girls' new album on 7,500 copies personally autographed by the artists—but that will come out the same day as the CD and cassette.

AWAWARENESS VEHICLE

For Geffen Records, which did advanced vinyl for Nirvana and U2's "Rattle and Hum," it's a "great awareness vehicle," says Jason Whittington, national sales manager. He says there are plans to do the same for Sonic Youth's "Experimental Jet Set, Trash And No Star," whose street date is May 10.

A&M Records recently shipped a vinyl release of Soundgarden's latest album, containing one bonus track. The album, which comes in three different colors, was supposed to come out two weeks before street date, but the label says production problems prevented that from occurring. Last year, A&M did advance vinyl for a Therapy? album.

Richard Gallo, senior VP of sales and distribution for A&M, says of early vinyl, "I'm not sure it matters that much, but it's a way to put some fun and some excitement back in the business. It's a marketing tool." The suggested list price on the Soundgarden vinyl is $10.98, same as the cassette.

Sometimes, though, this marketing strategy can go awry. A spokesperson at Interscope Records says that Nine Inch Nails' new "The Downward Spiral" was shipped early on vinyl, but it "wasn't for commercial sale, it was for promotion." The label sent out 10 pieces each to about 300 different retailers, but, according to this spokesman, "Some retailers decided to sell it for $45-$50 apiece."

Not all labels are doing early vinyl, but some are thinking about it. Warner Bros. has released vinyl versions of albums day-and-date with the other configurations. A source at the label says, "I don't know what the advantage is. I think releasing vinyl is going to become unhip. A lot of independent labels are doing it. The majors have discovered it, and we'll probably ruin it."

The trend seems limited to rock music at present. Walter Wilson, senior VP of marketing and sales at MCA Nashville, says, "We haven't even thought about it. I don't think it would be viable for country music. We haven't heard a word from anybody."

Retailers have mixed reactions to (Continued on next page)

Ichibans Lights Promo Fire Under WRAP
Rap Imprint Subject Of Indie’s Biggest-Ever Campaign

BY SARI BOTTON

NEW YORK—Ichiban Records Inc. is determined to create greater consumer recognition for its WRAP label, featuring rap and hip-hop acts.

In March, independent Ichiban held a promotion designed to heighten consumer awareness of its year-old WRAP, which it calls its biggest campaign to date.

"This is the first time that we've done a promotion of an entire label, rather than an artist," said executive VP Nina Easton in a recent phone interview from Ichiban's Atlanta headquarters. Easton co-founded Ichiban with her husband, John Abbey, founder of London-based Blues & Soul magazine, in 1985. "This is definitely our biggest promotion ever."

Easton stressed that the time is right to push WRAP. "According to SoundScan, WRAP was the 10th-largest rap label last year," with regard to the number of charted singles, she noted. Although she said Ichiban is proud of WRAP's positioning, she explained that in Japanese, Ichiban translates as "number one." And so, via its March promotion and ongoing efforts, the company is attempting an upward climb.

Although increasing sales is part of the agenda—Easton noted that in February, in preparation for the promotion, retailers pre-ordered about 10 percent more WRAP catalog product than usual—she said that the main goal is to establish a strong image for WRAP based on its high-profile artists, which will be transferable in the consumer's mind to lesser-known acts the label signs.

"In-house, we're calling this the 'WRAP awareness campaign,'" Easton said. "A lot of people are familiar with some of our very successful artists, like M.C. Breed, 9 South, and Kool Moe Dee and the Treacherous 3. Now we want to emphasize to the public that there's a big umbrella, a label called WRAP, that these artists all come under. Once the consumer knows the name and comes to associate a certain quality and sound with it, they might come into the record store and look to see whether there's anything new that's been released on the WRAP label, or they might be more willing to look at one of our brand new artists, because they'll trust the WRAP label to give them something they're going to enjoy."

In addition to standard point-of-
(Continued on next page)
ICHIBAN PROMO
(Continued from preceding page)
purchase materials such as posters, flats, strips, floor stands, stickers, and T-shirts. WRAP put together CD and video samplers for in-store play and giveaway promotions. The recordings feature 12 new cuts by 16 WRAP artists: M.C. Breed, the Treacherous 3, Kilo, M.C. Shy-D, 95 South, SHO featuring Willie D, 5IVE-O, Nuff, Fullness, Out Us Kontrol, and Doc IcE. "We covered 4,000 retailers with the CDs and gave the video to about 600 retailers with in-store video capabilities."

RAP AUTHORITY
The company featured a free coupon for the CD sampler in its newly created "newspaper," dubbed The Rap Authority, a free, four-color advertorial vehicle that toutws WRAP product in articles and ads. "For the promotion, we printed up 100,000 copies to be distributed in 1,500 stores," said Easton, adding that 600 of those were chains; the rest were independent merchants that tend to have strong rap followings. She said The Rap Authority will be published quarterly, and that coupons will serve a dual purpose, broadening WRAP artists' exposure while allowing the label to build a customer database.

Other key elements of the promotion were in-store personal appearances by many of the artists featured on the CD and video samplers, opportunities to win dinners with acts, radio ads in 17 markets, and 10% discounts to the consumer on all WRAP titles throughout the month.

The promotion was strategically launched to coincide with the label's March 1 release of "Old School Flava," a Treacherous 3 recording for which the early rap group, defunct since 1986, reunited. The Treacherous 3 previously were signed to Sugar Hill records. "We felt that was a strong way to kick it off," Easton said, "with a reunion record from some of the founding fathers of rap from the late '70s."

VINYL PRESSINGS
(Continued from preceding page)
vinyI. Some have reported success with the program, while others say it presents more problems than it solves. It appears to have made its biggest impact at independent stores specializing in modern rock, according to label distribution executives. Chains are less enthusiastic.

A spokeswoman for Musicland Group says, "We're not carrying them. It's a one-way purchase. If you buy them, you own them, so we just haven't found it necessary to carry them. We just wish they'd release them at the same time as the street date of the other products."

Steve Walker, senior VP at The Wall Music, says his stores are participating, but adds, "It's not a big seller. It's actually very difficult to merchandise. Our fixtures don't take to vinyl anymore. We order in very small quantities, because there is a very small demand."

Verve - the label that's synonymous with jazz, is celebrating its 50th birthday.

This is certainly an occasion for applause.

The label that defined legendary artists Charlie Parker, Dizzy Gillespie, Billie Holiday, Ella Fitzgerald and Count Basie, to name but a few, deserves our congratulations.

In our May 28 issue, Billboard pays homage to this great label.

Featured stories include: • Dan Morgenstern's history of the Verve label, • a profile of Verve's new and young artists, • the forecast for Verve, • emphasizing the label's current dynamism and future prospects, • international Verve saluting the label's activities abroad,

• a comprehensive look at the labels multi-grammy winning reissues program, and artist's testimonials.

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HMV’s Expansion May Launch New Era Of Competition In N.Y.

HMV SPREADS WINGS: The reinvigorated HMV, fresh from its victory as small retailer of the year at the National Ass’n of Recording Merchandisers annual convention in March, is about to double its presence in Manhattan, where it already has two superstores. Sources say HMV will open a 30,000-square-foot, two-level outlet in Herald Square and a similarly sized and configured outlet at the northeast corner of Fifth Avenue and 40th Street. Both stores are slated to open in time for the Christmas selling season. HMV executives were unavailable to comment.

HMV’s two superstores in Manhattan are a 30,000-square-foot outlet at 72nd Street and Broadway and a nearly 40,000-square-foot outlet at 86th Street and Lexington Avenue.

In addition, HMV plans to open a 10,000-square-foot outlet in a strip center in Avon, Conn.—its first in that state—and a 12,000-square-foot store in Boston, its second in that city. The Boston store is likely to be in the city’s Downtown Crossing area.

SUPER HEAT: HMV’s expansion in New York will up the ante in that market, already one of the more competitive trade areas in the U.S. New York has long been home to some of the country’s top independent merchants, and during the last few years the city has experienced an explosion of chain store openings. Superstore chains, such as the Musicland Group and Trans World Music Corp., are important in the New York market.

While HMV has yet to be absorbed in the territory of the first two HMVs, even though one of them is only six blocks from Tower’s Upper West Side store. But last year, the Upper East Side initially had a difficult time absorbing the 22,000-square-foot Tower outlet that opened in June at 76th and Third, right around the corner from HMV.

And if industry observers think the Upper East Side HMV/Tower faceoff is a flash point, wait until they see what will be happening on the Upper West Side in the next two years.

The building housing Tower’s Lincoln Center store, which takes in 18,000 square feet, will be redeveloped, resulting in the closure of that store for about two years. When the new building is opened, Tower will have a 50,000-square-foot, four-level store there.

To protect its turf, sources say Tower will open temporarily at 34th and Broadway, two blocks from HMV. While that will heighten shoppers’ awareness of the competition between the two retail juggernauts, it will leave Tower’s flank on 66th Street unguarded. And Albany, N.Y.-based Trans World Music Corp. will be looking to exploit that opportunity with a 22,000-square-foot Coconuts store, which will open this year before the holiday selling season, company officials confirm, squashing rumors that it had pulled from the location.

Meanwhile, the Herald Square area is mainly a Musicland outpost, as the Minneapolis-based merchant has two music stores and a Suncoast Motion Picture Co. in A&S Plaza, which will open a 12,000-square-foot store on 34th Street. Currently, its main competition comes from the Foot Locker Expansion chain. HMV’s introduction should liven things up a bit.

In Midtown’s Rockefeller Center area, Musicland (at 45th and Sixth) and Trans World (at 31st and Sixth) have been knocking each other over the head. But things will really heat up when HMV opens in April at Fifth Avenue, while Tower Records opens a 7,000-square-foot outlet in Trump Tower at 50th and Fifth in July. And the rumor mill has a Tower outlet in a store in the Bertelsmann Building in Times Square, with the deal all but signed.

Virgin also is said to be scouting other locations in New York. And don’t forget Barnes & Noble, which recently opened a superstore with a large music department at Sixth Avenue and 22nd Street. The next few years in New York should give new meaning to the phrase “going head-to-head.”

AROUND THE TRACK: Sources say K.W.C. Management, an investment group headed by Al Carter, has finally completed its purchase of One-Stop Record House. In addition to the wholesale operation, the acquisition includes 13 stores under the Tower and Virgin logos. Carter previously was vice chairman of N.D.I. Video, a 23-unit Blockbuster franchise. Sources say store management will stay in place during a transition period, then be phased out. Sources further say K.W.C. wants to expand the chain. One-Stop executives didn’t return calls seeking comment… Track hours that Value Music Concepts, the company launched by Super Club alumni Brian Poehner and Rob Perkins, has opened its first store in an outlet mall in Ohio, under the logo Music For A Song… In Shuene City, Kan., two independent merchants—Corky’s Records and Village Records—are merging, with the former closing down while the latter absorbs its inventory and its owner. Village Records will now be co-owned by Bill Lavery and Corky Carroll. The move is intended to cut down overhead while retaining the stores’ customer base, according to Lavery. Corky’s catered to the adult alternative crowd, while Village Records is more of a pop and country store. Explaining the difference between the two stores, Lavery says, “Corky’s customers tend to purchase Iris DeMent, while the Village Record customers tended to buy Garth Brooks, and for some reason those [customers] don’t overlap.” But now, if all goes according to plan, they will shop side-by-side. 

We look forward to roaring, new successes with you. Look us up next week when we’ll be roaring about the largest marketing program event ever.
## Berkeley Store Charts Its Own Course As Wherehouse Lets It Remain Independent

**BY DON JEFFREY**

BERKELEY, Calif.—Just one block from the gates to the campus of the legendary state university here, which became a symbol of youth culture and defiance in the '60s, stands a record store that was opened and nurtured by students in that time of free speech. Over the years, ownership passed to an entrepreneur and a small group of major retailers, but the store remains independent.

The indie is Leopold Records—or Leopold's, as everyone here calls it—a 14,000-square-foot store on Durant Avenue. It's a short walk from the main shopping thoroughfare of Telegraph Avenue, where two formidable indie competitors, Amoeba and Rapha-putin, do business, and it's right next door to a Tower Records outlet.

How does a music store survive in this town? One way is by occupying a special niche, and for Leopold's that niche is R&B music.

To keep its R&B customers loyal, Leopold's maintains deep catalog and a commitment to new, unsigned artists. Karen Pearson, the store manager, says, "We hear from a lot of customers that 'If you're going to find it anywhere, you'll find it at Leopold's.'"

To promote unknown artists, Leopold's takes tape on consignment. "We are really instrumental in breaking acts," says Pearson. She recalls taking in Hammer & Tongue, recording on his own label, Bust It, and tapes from the "early days" of Too Short. She adds that the East Bay area is "definitely hanging out here." In-store appearances are frequent. " Cypress Hill was here very early in their career," says Pearson, adding, "Everybody from Cypress Hill to Joan Baez has been here."

Back in the pre-rap days of 1968, Leopold's was operated as a student-owned collective. "It was a '60s kind of thing," says Pearson, who was hired in 1979 and became manager in 1989. The ideals of the '60s, however, run up against realities in the '70s, and the business was bought by an entrepreneur named Billy Robbins. He developed it into a small chain of about five stores that was acquired by a larger chain, Record Factory, in 1984. In a classic example of the feeding cycle in business, that retailer was swallowed up in 1986 by a larger chain, Wherehouse Entertainment.

Based in the Southern California town of Torrance, Wherehouse remains Leopold's owner, but has pretty much taken a hands-off approach to the store. Leopold's uses Wherehouse for back-of-the-house expertise, but, Pearson says, "When it comes to buying or sales or promotions, we work independently."

Having a connection to a big retailer allows Leopold's to maintain its direct buying from the major music companies, though, and Wherehouse has gotten the indie to pay attention to a couple of product lines, CDs and video games—that the chain has been developing. Used CDs remain a small but "reasonable" part of Leopold's business, although Pearson says she feels uncomfortable with some aspects of the trade. "The used business has its underhanded, its darker side," she says, referring to the resale of promotional product. But she adds, "It's a customer service thing. People are able to trade in their old stuff and buy the new. It gets the blood going in the business." There are a couple of stores in the neighborhood that specialize in used product, but Leopold's at least isn't competing with its parent:

The Children's Corner represents a growing part of Leopold Records' business. (Billboard photo)

Leopold's has other plans, including renovation of the basement, which is known as the "vinyl resting place" because of its bins of records in a storage elevator; and the opening next year of a third floor, which will bring Leopold's total square footage to nearly 18,000. "There are a lot of ideas kicking around" for that third floor, says Pearson, among them rooms for world music, reggae, and classical music.

Because Leopold's has a reputation as a black music store, its sales of cassette tapes tend to be higher than most record shops. Pearson breaks down the sales mix as 30% full-length cassettes, 50% CDs, 6% vinyl, 3% accessories and "boutique items," 8% cassette and CD singles, and 1% laser and sell-through video.

The boutique items include T-shirts and hats, and Pearson says, "We do well with them, and if we voted more space to them, we could do better."

The manager declines to reveal the store's annual sales, citing Wherehouse's policy not to do so.

"It's definitely been a tough couple of years for Leopold," she says, referring to the troubled California economy and rising taxes that were going well. Sometimes it's difficult to keep up volume to meet the expansion. It's very competitive. And people are very selective with their money."

But she believes the store and its 60 full- and part-time employees will weather this economic downturn just as it has survived various turns in its 25-year history on Durant Avenue. "It's a real community store," Pearson says with pride.

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The Children's Corner represents a growing part of Leopold Records' business. (Billboard photo)

Leopold Records is located one block from the gates to the campus of the University of California at Berkeley. (Billboard photo)
‘Rockdoms’ Promote Acts And Safe Sex
Bassin/RTI’s Condoms Get Inventive Packaging

BY TERRI HORAK

NEW YORK—From now on, purchasing condoms need not be any more stressful than picking up a CD or cassette by a favorite band, thanks to a Florida marketing company.

“Rockdoms” are condoms “disguised” as key chains and mini-albums that feature the familiar graphics of more than 25 rock, metal, and rap acts.

Distributed by Bassin and RTI, the product is available at traditional condom outlets such as convenience and drug stores, but music retailers are the next obvious step for merchandise whose licensees include U2, Naughty By Nature, Arrested Development, Iron Maiden, Stone Temple Pilots, Firehouse, and Ozzy Osbourne.

Although they are already carried in approximately 40 retail locations—with more stores under discussion—the largest chains carrying Rockdoms so far are convenience chain Dairy Mart, with 600 stores in the Northeast and Midwest, and novelty retailer Spencer Gifts, with 550 locations nationally.

The Boca Raton, Fla.-based Convenience Products Corporation is hoping Rockdoms’ presence in music outlets will make the regular use of condoms more prevalent among 18-35-year-olds.

Rockdoms are “hot as a firecracker,” says Michael Zawaki, president of CPC.

Noting the premier quality of the Ramones condoms used, CPC VP and partner Adam Rubenstein says, “Rockdoms are an alternative musical accessory rather than a novelty item. They are not as presumptuous to have around, so a guy doesn’t have to feel embarrassed about being prepared.”

The condoms recently were reissued with redesigned four-color packaging and more efficient POS display. Wholesale prices for bulk orders are $1.93 for the single album variety and $1.80 for the refillable snap-open keychain. Suggested re-
tail prices range from $1.99 to $2.39 for the mini-album and $3.99 for the keychain. A double-album style also is available.

CPC has received unequivocal support from the surgeon general and Planned Parenthood, but perhaps its biggest supporters are the artists themselves. Nearly all of the artists involved who have gone on tour have purchased quantities to sell or give away, according to Rubenstein. “Metallica has bought about 10,000, and Aerosmith has offered to do just about anything to help promote Rockdoms,” he says.

Belief in the product is so strong, in fact, that Rubenstein says RTI has set up a special company to take the product into nontraditional outlets such as liquor stores, hotels, and hair salons.

Future goals include widespread expansion into Europe and South America, and adding R&B and country artists. “We stay very current,” says Zawaki, who notes that Rockdoms are starting to become collectors’ items on college campuses. CPC also is in discussions with a number of fan clubs.

The idea and initial licensing originated with the firm Condom Licencing and Merchandising, which continues to manufacture Rockdoms while CPC handles the worldwide marketing on an exclusive basis.

While not part of the marketing strategy, a portion of the artists’ proceeds from licensing fees will go to organizations fighting AIDS.
Baysia’s Exec Shift; Kings Get Stoned

TOWERING CHANGES: Sources indicate that former Baysia owner Robin Wise will be taking a diminished role in the company, now owned and operated by Tower Records in West Sacramento, Calif., with the recent appointment of Glenn Devery as sales manager.

Devrey, who formerly worked at the Sony branch in Los Angeles, joined Baysia April 4.

Wise could not be reached at press time for comment.

Wise was the nominal sales manager following Tower’s 1992 purchase of Baysia and REPs unsuccessful bid to buy it from Tower. He retained the position after Baysia’s merger with Tower’s TRIP division and relocation from San Rafael, Calif., to Sacramento, but Wise himself never moved to the state capital from the Bay Area. “I don’t think Robin was too happy after the deal went down,” one source says.

A source indicates that Wise will continue to work with Tower in marketing and sales capacities, but that Devrey will be running the show.

QUICK ONES: Ongaku Records in Lexington, Mass., has signed a deal for American distribution of its product with Cambridge, Mass.-based Distribution North America. The label features classical releases by clarinetist Jonathan Cohler... Restless Records in L.A. will now distribute ON-U Sound, the radical dub label founded by ex-English producer Adrian Sherwood... known for work with his own band Tackhead and such acts as Nine Inch Nails and Ministry... Restless also has signed Minneapolis band Nova Mob, which features former Hüsker Dü drummer Grant Hart. A new album is due in June... Philadelphia-based modern rock label Big Pop, the label founded by former Enigma and Alpha International exec Rick Winward, has signed a joint-venture label deal with Shanachie Entertainment in Newton, N.J., with distribution through Koch International. The arrangement begins with the release this month of an album by New Jersey’s Melting Hopefuls.

FLAG WAVING: Not the Rolling Stones, but a truly incredible simulation! That may be the response of many listeners when they check out “Let’s Go Get Stoned,” a wonderful new homage to the English rock titans by Rochester, N.Y.’s Chesterfield Kings.

The album, released by Mirror Records—the Rochester label run by Armand Schaubroeck, who also operates that city’s noted retail outlet House Of Guitars—shows remarkable fidelity to the Stones’ sound circa 1960-67. Besides covers of such Jagger-Richards compositions as “Street Fighting Man” and “Can’t Believe It,” the record features a host of originals played in the original, scruffy Stones style.

Even the album art satirizes the band. It duplicates the memorable packages for “Aftermath” and “Through The Past, Darkly,” right down to a Mirror logo that parodies the ‘60s logo of London Records, the Stones’ original American label.

“Over the years, we were always getting compared to the Stones,” says Chesterfield Kings vocalist Greg Prevost. “We were playing shows in Europe, and everybody wanted to hear Stones stuff. We just got inspired.”

The idea for “Let’s Go Get Stoned” naturally evolved over the course of the year, Prevost says. “We were writing a bunch of stuff over the years, and it was all in that kind of sound. Seriously or subconsciously, it ended up sounding like that.”

Prevost, who also works at House Of Guitars, says a chance meeting resulted in the appearance on the album of ex-Stone Mick Taylor, who guests on the band’s cover of Muse Allison’s “I’m Not Talking.”

“He came in the store,” Prevost says. “We happened to run into him, and he was into the idea of doing it.”

Prevost says that his band, which has released six other albums on Mirror since forming in 1976, draws a varied audience. “Fourteen-year-old girls buy it, and then older guys who like the Stones buy it. We have a really weird crowd.”

He says that the band—which also includes bassist Andy Babick, guitarist Paul Rocco, and drummer Brett Reynolds—is in the planning stages for a spring tour of Europe and Japan and microphone dates in Canada; he hopes that the group will play shows in major eastern and midwestern markets beginning in May.
**NEW & NOTEWORTHY**

**NEW**

**Meat Loaf** Objects In The Rear View Mirror May Appear Closer Than They Are (4:50) PRODUCER: J. Shumsky WRITER: J. Shumsky PUBLISHER: MCA 3040 (Uni cassette single) This highly impressive, panoramic opus begins with a trip down the memory lane, a journey through the years of the artist's career, culminating in a powerful, emotional statement of the artist's identity and purpose. The music is a rich tapestry of styles and emotions, reflecting the artist's journey and growth over the years. The production is top-notch, with a sound that is both intimate and expansive, perfectly capturing the artist's voice and passion. A must-listen for fans and music lovers alike.

**Motley Crue** Misunderstood (4:28) PRODUCER: Mike Clinkenbeard WRITERS: Criss, Van Halen, M. S. & G. S. PUBLISHERS: Music Man Press, Warner Bros., Tuff-N-Lett Records, BMG: 54833 (12-inch single) This intense, high-energy track is a testament to the band's unwavering dedication to their craft. The music is a powerful fusion of hard rock and heavy metal, with an intensity that is both mesmerizing and invigorating. The production is top-notch, with a sound that is both punchy and clear, perfectly capturing the band's raw power and energy. A must-listen for fans of hard rock and heavy metal alike.

**Avi Cherry** Forget Me Not (4:17) PRODUCER: Jan Kornbluth WRITERS: Bofinger, ASCAP, Yamaha, BMG REMIXERS: Steve L. D. & Mark L. W. PUBLISHER: Sony Music Entertainment This beautiful, introspective track explores the complex emotions of love and loss. The music is a haunting, ethereal soundscape, with a sound that is both intimate and atmospheric. The production is top-notch, with a sound that is both clear and immersive, perfectly capturing the artist's vision and artistic direction. A must-listen for fans of indie folk and acoustic music alike.

**Aaliyah** Back & Forth (3:51) PRODUCER: R. Kelly WRITERS: Zomba Songpi, R. Kelly, BMG PUBLISHER: Atlantic Records, Ltd. Hare, Williams Warner Bros. 412173 (12-inch single) This powerful, driving track is a testament to the artist's skill and versatility. The music is a dynamic fusion of hip-hop and R&B, with an intensity that is both thrilling and captivating. The production is top-notch, with a sound that is both punchy and clear, perfectly capturing the artist's vision and artistic direction. A must-listen for fans of hip-hop and R&B alike.

**Donal Hendrix** With Sharon Bryan & James "B.B." Taylor: The Door (4:40) PRODUCER: Uncredited WRITERS: Sculli, V. P. Hulsman, BMG PUBLISHER: Gulla-Melody/Atlantic, BMG C714273 (cassette single) This powerful, driving track is a testament to the artist's skill and versatility. The music is a dynamic fusion of rock and roll, with an intensity that is both thrilling and captivating. The production is top-notch, with a sound that is both punchy and clear, perfectly capturing the artist's vision and artistic direction. A must-listen for fans of rock and roll alike.

**Tracy Byrd** Lifestyles Of The Not So Rich & Famous (3:05) PRODUCER: Jerry Cutchin WRITERS: W. H. and S. S. PUBLISHER: ASCAP Canada (For A Song, SOCAN) BMG: 54787 (7-inch single) This powerful, driving track is a testament to the artist's skill and versatility. The music is a dynamic fusion of country and pop, with an intensity that is both thrilling and captivating. The production is top-notch, with a sound that is both punchy and clear, perfectly capturing the artist's vision and artistic direction. A must-listen for fans of country and pop alike.
CD-ROM Retrospective Explores The Rock'N'Roll Of Heart

[by Marilyn A. Gilten]

NEW YORK—Heart begins marching to an interactive beat this month with the release of a CD-ROM retrospective that also marks the launch of a new interactive record label, the New CD Music Show. “Heart: 20 Years Of Rock'N'Roll” contains a full five hours of audio along with video, text, photographs, and interviews that chronicle the personal and professional lives of rock siblings Ann and Nancy Wilson. It’s due out this month at $49.50.

“If you sat down and experienced every single bit of everything on the disc, it would take you about 12 hours,” says label founder and president Bob Hamilton. “This literally is their whole life story—it’s a complete multimedia biography of the band.”

Hamilton says the title is the first in a planned series called “Life-works” that will chronicle the careers of other artists with “good stories to tell,” he says. No others have been set yet. Other label titles will experiment with different approaches, he says, but all will focus on music.

The New CD Music Show is a Compton’s NewMedia affiliate label that falls under the new Compton’s Entertainment umbrella. Compton’s will distribute “Heart,” according to executive VP/GM Norman J. Bastin, and will help in the promotion and marketing. “We’re certainly looking to exploit any opportunity to cross-promote with the [current Heart] album,” he says of marketing approaches in the works.

Additionally, the members of Heart were scheduled to play at a launch party in Los Angeles. “We’ll be there to answer questions about this, and to give it a plug,” says Ann Wilson. “We’re excited about it, and want to get that excitement over to people.” However, she adds, the party is nearly the extent of Heart’s promotion, due to other demands in preparing for a new album and tour. The disc’s audio—not CD-quality, but good, Hamilton says—includes 60-second clips of more than 125 Heart songs, including some from their latest Capitol album, “Desire Walks On.”

“We managed to get all their songs cleared except five,” Hamilton says. “You can’t really say, ‘this is what it costs to use this,’ because with something like my title, with 125 songs using only 60 seconds, you couldn’t afford to do it.

(Continued on page 81)

CD-ROM PREMIERES:

* THOMAS DOLBY presents “AFAre”
* Tommy Interactive’s “(Prince)”
* John Lennon’s Imagine
* Yes
* What’s That Song?
* Virtual Graceland
* Total Distortion
* Grammy Interactive
* Haight Ashbury in the ’60s

PANELS:

Multimedia Issues for Artists and Developers—The economics of title development, licensing and rights acquisition, manufacturing, distribution and other controversial issues.

The Record of the Future—Label execs discuss corporate strategy for music multimedia and results so far.

Multimedia 101—A guide to understanding the language and development platform of music-based multimedia

Authoring Tools and Technology—Software for title development

CD-ROM CASE STUDIES AND DEMONSTRATIONS:

* Aid: A Student’s Fresh Show
* Substance Magazine
* David Bowie’s Jump
* Peter Gabriel’s Eurodis

EXHIBITS:

* Title publishers, development tools, software applications and multimedia services.

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ANN & NANCY WILSON

Ratings Body Spawns Assn. IDSA Gives Voice To Interactive Biz

NEW YORK—There’s a new association on the multimedia block, and its first order of business is an industry ratings system.

The Interactive Digital Software Assn. officially came into being April 7, but is actually an outgrowth of the previous Interactive Entertainment Industry Rating System Committee. The latter body was formed earlier this year by seven leading software companies to sketch out a video game ratings plan to present at the March 4 Senate subcommittee hearing on violence and video games (Billboard, March 20).

Charter members of the new IDSA are Acclaim, Atari, Capcom, Crystal Dynamics, Electronic Arts, Konami, Nintendio, Philips, Sega, Sony, Viacom, and Virgin. The serving chairman of the board is Jack Heistand, senior VP of Electronic Arts, who also headed the earlier body. He says that staffing details and location of the association’s offices have yet to be decided, but should be announced soon.

The only announcement thus far is the appointment of Dr. Arthur Pober as executive director of the association’s ratings board. Pober currently is director of the children’s advertising review unit of the Better Business Bureau, according to an IDSA spokesman, and has extensive experience in advertising.

(Continued on page 81)
PICTURE THIS

By Seth Goldstein

WHOLE NEW BALL GAME: PBS's choice of Turner Home Entertainment to market its programs (Billboard, April 16) will have ripple effects. Among them, Pacific Arts, which previously had rights to the PBS name, reportedly has lost its deal with MCA's Uni Distribution.

The agreement is predicated on a minimum volume that Pacific Arts met via PBS orders, its best-selling line. When that vanishes, according to sources, so does Uni, which also is likely to dump Pacific Arts. The next PBS name to be approached as the successor on the audio side.

Pacific Arts, list briefly on October to end the old agreement. Pacific Arts isn't out from under obligations. Contrary to earlier reports, Turner hasn't agreed to pay money due PBS as part of the new arrangement. Filmaker Ken Burns, whose "Baseball: The American Epic is expected to blast Turner-PBS into the stratosphere, claims that Pacific Arts still owes him "hundreds of thousands of dollars in royalties for "The Civil War." He foresees an amicable settlement.

In fact, nobody's done like Pacific Arts. But at a New York press conference announcing the TeleArts tie, PBS executives and Burns clearly expressed their frustrations at dealing with what they consider an energetic but overly ambitious minority-league.

The PBS-Turner contract is designed to overcome a major problem that plagued Pacific Arts: It had to negotiate for one title at a time from whomsoever had cassette rights, stations or producers. Now there's a curation fund, bankrolled by PBS and Turner, to acquire home video rights for productions that Turner will bring to retail.

Burns expects to participate; his attorney, New York-based Robert Gold, represents other PBS filmmakers and likely will bring them into the fold as well. "Anything that PBS has, we'd be more than happy to have," said Turner Broadcasting System chairman Ted Turner, who attended briefly.

A dozen catalog titles have been selected, among them Burns' "Empire Of The Air," a history of

Game Makers Quizzed At VSDA Confab

Retailers' Concerns Similar To Early Vid Days

BY EILEEN FITZPATRICK

CHICAGO—Although game manufacturers don't like to be compared to the cassette business, most retailers expanding their game sections are confronting the same problems that cropped up 15 years ago when home video became a hot consumer product.

Charging street dates, how to order product, how much to buy, and what to buy were a few of the items on a laundry list of retailers' questions presented at VSDA's 1st Videogame and New Technology Conference, held in Chicago April 10-11.

A majority of the 550 retail and supplier attendees have seen their game rental businesses jump 50-200% over the last three years, according to both Fairfield and Alexander & Associates studies. Research indicates that video stores are expected to conduct 90% of the rental transactions that will reach $1.5 billion in 1994. Total revenues are predicted to top $62 billion.

But in order to capture a piece of the market, retailers and distributors skilled in the structured world of video must enter uncharted territory.

Topping the list of complaints are the nonexistent, or changing, street dates for nearly every game title. "Street dates are going to continue to change except for big titles, like 'Mortal Kombat,"' said John Roberts, multimedia buyer at Ingram Entertainment. "There's no way this issue is going away, and the best thing to do is keep in constant contact with your distributor."

One reason the issue will remain, said the panel of six distributors, is that changes in the development and approval process often delay manufacturing. The multistep process from concept to retail often takes 14-18 months, and any glitch at one level can delay release for several months.

"We do the best we can, but any little thing that goes wrong from the development end means delays," said Mike Conyers, Video Products Distributors games sales director.

Unlike video suppliers, who rigorously enforce adherence to street dates, representatives from Sega of America, the most visible manufacturer at the conference, appeared unconcerned with widespread violations in game deliveries.

"We ship product on the same day to everyone," said Richard Burns, senior VP of sales at Sega. "And for those who are not direct retail customers, it is up to the distributors when their account gets product, and the most competitive ones will see that it's in stores as soon as possible.

Another common complaint is the general lack of information about product, in terms of printed materials and informed sales reps. "There are just not enough knowledgeable people in distribution," said Paul Atkins, video game specialist at Video In Motion in Aurora, Ill. "Today's industry needs game people."

Panelists encouraged dealers to read as many consumer game magazines as possible to keep up to date on new product, and to preorder product to ensure delivery. The kicker: Once dealers take possession of a title, they're stuck—there is no return policy on video games.

Attendees heard from a number of Sega executives that the cost of finished goods, roughly $40 versus a $60 retail price, makes it economically impossible to take back product. Game cartridges alone run $15-$16, compared to about $4 for a packaged cassette. The out-of-print expense also is used as an excuse for the lack of P-O-P to support in-store merchandising.

"It's really a lot of extra expense [for manufacturers] just to make us happy," said Bob Tollini, senior VP of marketing at Major Video Concepts.

"Besides, the mass merchants don't use [P-O-P]," so game manufacturers

(Continued on page 81)
A*Vision Set To Take Over ‘Rangers,’ ‘X-Men’ Distrub? 

A*Vision’s A*Vision Set To Take Over ‘Rangers,’ ‘X-Men’ Distrub? 

**MUM’S THE WORD:** Executives at PolyGram Video and Saban Entertainment aren’t talking, but the word on the street is that A*Vision Entertainment will begin distributing Saban’s “Mighty Morphin Power Rangers” and “X-Men” by this summer.

Retail accounts got the news from PolyGram at last month’s National Association of Recording Merchandisers convention, on the heels of Saban’s distribution deal with A*Vision for retail release under the Libra Home Entertainment banner (Billboard, April 2).

At that time, Libra was in the process of acquiring defunct company David Good- man wouldn’t discuss any key details and praised PolyGram’s performance.

“With any li- cense there are time limits, but at this point we’re not ready to discuss what’s happening with kids,” Good- man said. “Right now, we’re happy with PolyGram.” With sales for the first five titles topping 3 million units, they should be ecstatic.

PolyGram has just released five more titles in the “Green Ranger” series. Those could be its last.

Sources familiar with the pending A*Vision deal say the company is paying an “enormous” advance against a “tiny” distribution fee. In most cases, distribution fees range from 15%-20%, but A*Vision is setting for somewhere around 9%.

Those who passed on the project say the financial risk was too high and A*Vision’s pockets are too deep.

**WE’RE BACK** AND BACK Again: Retailers know that Walt Disney Home Video’s “The Fox and the Hound” would be a big hit. Now it turns out that MCA/Universal Home Video’s “We’re Back” is running a close second.

“We’re Back has performed two to three times above what we’ve expected,” says Target’s Bob Pollack, divisional merchandising manager of music, movies, and books. “Fox & The Hound is still No. 1, but We’re Back is getting close.”

In stores for only a month, Musicland’s Suncoast Motion Picture Co. has already reordered the title several times, says VP/head buyer Peter Busch.

“This is the only significant direct-to-store title that has sold more in its third week of release than its first week,” Busch says. That’s pretty amazing.”

Initially the title shipped approximately 2 million units. Distributor sources say another 400,000-500,000 units have shipped since the street date.

Retailers point to heavy A*Vision advertising as a key factor.

MCA/Universal targeted the top 50 markets with ads for the first three weeks of release, says Andrew Kairey, senior VP of sales and marketing. The fact that Steven Spielberg (whose name is on the box, along with his Amblin Entertainment) picked up an armload of Oscar®s the month didn’t hurt. “His name is more heightened and adds more credibility than ever before,” says Kairey.

Anticipating some added store traffic with the April 26 release of FoxVideo’s “Mrs. Doubtfire,” MCA/Universal will surround “Doubtfire” with ‘We’re Back’ television ads,” Kairey says. “We have a great opportu- nity to keep the momentum up.

**WHAT A DIFFERENCE A DAY MAKES:** Warner Home Video sales reps were telling their accounts about a $3 rebate for “Ace Ventura: Pet Detective,” only to have the whole program changed overnight.

Originally, wholesalers and chains heard that Warner would guarantee consumers $3 direct for the June 14 sell-through title, priced at $24.96, with no additional purchases.

However, those plans were scrapped in favor of a $5 rebate with purchases of “Ace” plus another Warner feature. If the studio doesn’t change its mind again, the titles included in the “Ace” rebate plan are “Robin Hood: Prince Of Thieves,” “The Bodyguard,” “The Fugitive,” “Batman: Mask Of The Phantasm,” and “Dennis The Menace.”

**FOREIGN AFFAIRS:** Sight & Sound Distributors will launch a new consumer publication aimed at foreign film buffs.

The debut issue of the monthly, called Works Of Art, will be included in May sales kits mailed to Sight & Sound’s 4,000-plus Marquee dealers.

Consumers may receive the publication directly by filling out a subscription form to be mailed by Sight & Sound. It also can receive bulk copies through a similar subscription form.

“Foreign films is an area that’s often neglected, but they have a following,” says PR coordinator Lynn Petersen.

Dealers who sign up for “Works Of Art” also will be part of a marketing campaign that will target P-O-P materials directly to them.

“A lot of times, a dealer will get a poster for a foreign title and throw it away,” says Petersen. “But dealers who get this magazine will be the ones most likely to use this type of P-O-P, and we’ll be able to target them.”

In other Sight & Sound news, Hallmark Card marketing executive Renee Joshi has joined the company as VP of sales. She fills the spot vacated by John Jump, who jumped to senior VP a few months back.

**NAT GEO SPINS SALES:** After struggling in the documentary section, National Geographic Video has

![Chart Image](https://example.com/chart.jpg)
to take advantage of the image Disney creates for its full-length cartoons," Cayre adds. "We try to stay with the tried and true.

That applies to tried-and-true packaging as well. GoodTimes' clamshells mimic the Disney look, which prompted a lawsuit the studio pursued and lost in 1993. However, one trade source thinks Disney might be on firmer ground with an original release such as "The Lion King." The courts have ordered changes in copycat products in order to protect "something totally new," he says.

Cayre, meanwhile, is refining the GoodTimes look to further identify "Pinocchio," "The Little Mermaid," "Beauty And The Beast," and the like as his releases. Boxes now bear the GoodTimes nameplate inside a border of stars; in the case of "Aladdin," the front cover bears the legend, "Videos exclusive never seen in theaters," to differentiate it from you-know-who.

In the past, GoodTimes acquired rights to animated versions of fairy tales that had languished in obscurity until Disney made a splash with them. Now the company is confident enough about its position with direct accounts such as Wal-Mart to produce 27 children's and family titles budgeted at $1 million-$5 million each. GoodTimes senior VP Andrew Greenberg says seven titles are out, and the rest are 75% completed. Cayre says these in stores "have given us a very nice return on our investment."

Privately held GoodTimes should be garnering a nice return overall. The company, as noted earlier (Billboard, Dec. 25, 1993), had sales of approximately $500 million last year, "exceeding all expectations," Cayre told a news conference in New York earlier this month. He's anticipating a 45% gain in 1994, for a total of more than $700 million; only a few program suppliers, including Disney and Warner Home Video, will do better.

Prerecorded cassettes comprised about 70% of 1993 revenues and the bulk of profits, but home video's dominance will drop below 50% of sales this year as GoodTimes spreads into new entertainment media.

GT Interactive Software, established a year ago, has had the fastest start, becoming the exclusive supplier of floppy disks and CD-ROMs to Wal-Mart. Distribution of some 300 titles is expanding to include other mass merchants, wholesale clubs, and video specialty, music, and toy stores, say co-owners Jack Cayre, senior VP, and Ron Chaimowitz, executive VP/CM.

GTIS has begun producing proprietary CD-ROM titles based on cassette releases from fitness guru Richard Simmons and Fabio. Currently, they're being replicated by third parties. However, output eventually will be shifted to the CD-ROM plant GoodTimes plans to build near its tape plant and warehouse units in Bayonne, N.J.

Cayre plans a $10 million-$12 million investment in systems capable of churning out 60 million-100 million discs by Christmas 1995 for GoodTimes and other programmers. The attractions, says Cayre, are fat margins and rampaging demand—$28 wholesale list for a CD-ROM vs. $7 for a midline cassette.

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IS NOW THE CLASSIC OF THE '90s.

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Includes an exclusive interview with Director John Carpenter
(In The Mouth Of Madness, Halloween), never-before-seen footage and the original trailer.

• SUPERCHARGED ALL-STAR CAST:
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(UNLAWFUL ENTRY, BORDERS OF TOMBSTONE)
Lee Van Cleef
(For A Few Dollars More, The Good, The Bad And The Ugly)
Ernest Borgnine
(Marty, The Dirty Dozen, The Wild Bunch)
Donald Pleasence
(The Great Escape, Halloween)
Isaac Hayes
(Oscar Winner, Best Original Score - Shaft)
Harry Dean Stanton
(Wild At Heart, Alien)
Adrienne Barbeau
(The Fog, Cannonball Run, Back To School)

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The precursor to Blade Runner.

• Special P.O.P. support features a limited edition poster.

• Digitally remastered and available in both
wide-screen (letterbox) and full frame editions.

• This Sci-Fi cult classic is a guaranteed rental success and highly collectible at

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AVAILABLE JUNE 1, 1994

BILLBOARD APRIL 23, 1994
Home Video

Vid Market To Rebound In '94, Report Projects

NEW YORK—Home video did not exhale the punch in 1990 that it has in years past, but it remained a mighty force on behalf of Hollywood's bottom line. And rental and sell-through will regain their strength in 1994 as the studios' heaviest hitters, according to Goldman Sachs' latest look at the movie industry.

Veteran analysts Richard Simon and Stephen Abraham estimate worldwide cassette revenues increased only 5.4% last year, well below the 1988-90 compound annual growth of 25%. Video's portion of total revenues decreased to 48% from 49% in 1992.

“It was the first year that the home video industry lost market share,” say the authors, attributing the decline to “weakeness around a few studios,continued sluggish growth in the rental segment, and greater-than-trendline box office growth.” Goldman Sachs figures theatrical home video revenues last year at nearly $7 billion, $4.4 billion domestic and $2.6 billion foreign.

However, in 1994 the gain is expected to accelerate to 13.4%, with total cassette revenues of $7.9 billion, $5 billion domestic and $2.9 billion foreign. The report credits the projected renewal of vigor to hit titles like “Jurassic Park,” “Snow White,” and “Mrs. Doubtfire”; more focused sell-through ad campaigns; and ever-higher demand for repressed features.

The analysts believe prospects for pay-per-view and video-on-demand are good, but revenues won’t be “meaningful for the next several years,” until the subscriber count赶超s VCR households.

SETH GOLSTEIN

GAME MAKERS QUIZZED AT VSDA CONFAB

(Continued from page 77)

don’t need to make them,” noted Dave Lowery, Eaker & Taylor special markets director.

Sega, however, did announce that it will set up “Sega Direct,” a toll-free hotline, and will supply P.O.P. material to dealers at cost.

Distributors and Sega encouraged stores to stock breadth of copy rather than depth, a familiar strategy to any video store operator. A minimum of 90 titles was recommended as start-up inventory.

“If you dabble, you’re going to hurt,” said Burns at his session on building sell-through. “You have to make a commitment and go through a cultural change from video retailing.”

Although most attendees were already renting games, only a fraction had dedicated buyers or open-to-buy budgets to manage their game inventories. And despite strong research indicating that game renters often become game buyers, Few, including Blockbuster, have been able to turn rentals into sales.

“It’s a much tougher challenge to convert interest in rental to purchasing,” said Tim Pivnicny, game buyer for Blockbuster. “We really haven’t figured out the best way to do that, and it still needs a lot of work. Pivnicny said Blockbuster ran a promotion in which consumers got a $5 coupon off a game purchase with a game rental.

Results were mixed. “We had a high rate of redemption, but we’re not sure if discounting is the right way to go,” he added.

Dealers on the panel said they relied mainly on used-game sales or trade-in programs to encourage purchases. On the other hand, David Pumije, president and CEO of Fanezland, a 125-store sell-through chain, opposed rental.

“Renting games could add 15% to our revenues, but it’s not enough,” said he, “I’d rather send a customer down to Blockbuster and pick up the sale later.”


Top Video Rentals

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
<th>PRINCIPAL PERFORMERS</th>
<th>PRIZE REVENUE RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. THE FUGITIVE</td>
<td>Warner Bros. Inc.</td>
<td>Mr. Edward</td>
<td>PG-13</td>
</tr>
<tr>
<td>2. IN THE LINE OF FIRE</td>
<td>Columbia TriStar Home Video</td>
<td>Katie Holmes</td>
<td>PG</td>
</tr>
<tr>
<td>3. DEMOLITION MAN</td>
<td>Warner Bros. Inc.</td>
<td>Mr. Jackson</td>
<td>PG-13</td>
</tr>
<tr>
<td>4. THE GOOD SON</td>
<td>Fox Video 5853</td>
<td>Mr. Burns</td>
<td>PG-13</td>
</tr>
<tr>
<td>5. STRIKING DISTANCE</td>
<td>Columbia TriStar Home Video 53683</td>
<td>Ms. White</td>
<td>PG-13</td>
</tr>
<tr>
<td>6. WHAT’S LOVE GOT TO DO WITH IT</td>
<td>Touchstone Pictures</td>
<td>Mr. Brown</td>
<td>PG-13</td>
</tr>
<tr>
<td>7. JUDGMENT NIGHT</td>
<td>Large Entertainment</td>
<td>Michael Jackson</td>
<td>PG-13</td>
</tr>
<tr>
<td>8. THE MAN WITHOUT A FACE</td>
<td>Warner Bros. Inc.</td>
<td>Mr. Scott</td>
<td>PG-13</td>
</tr>
<tr>
<td>9. THE JOY LUCK CLUB</td>
<td>Hollywood Pictures</td>
<td>Mr. Lee</td>
<td>PG-13</td>
</tr>
<tr>
<td>10. SON-IN-LAW</td>
<td>Hollywood Pictures</td>
<td>Mr. Brown</td>
<td>PG-13</td>
</tr>
</tbody>
</table>

The list above is compiled from a national sample of retail store rental reports.
The Two Mrs. Doubtfires; Pioneer, Redford Are Going Green

THX DOUBTFIRE: This month Fox-Video launches a THX laserdisc of "The Two Mrs. Doubtfires" (widescreen, Dolby Surround Digital Stereo, $39.98), the hit Chris Columbus comedy with Robin Williams, Sally Field, and Pierce Brosnan. The disc has the full-screen image of "Doubtfire," which was filmed in Panavision and will lose 43% of its picture on VHS.

And this fall, Fox will bow a special-edition "Doubtfire" laserdisc (THX, wide, extras, $39.98) with additional footage and abundant supplementary materials.

PIONEER ELECTRONICS is teaming with Robert Redford to create an environmental-based interactive program for Pioneer's LaserActive system, due for early 1996 release. "I believe the enormous potential of new technology can revolutionize the way we and our kids learn, and enjoy learning," says Redford. The title is being developed by software firm New Learning Project, and will be a wilderness odyssey with players confronting ecology-related mysteries in a rugged environment. Native American teachings will play a pivotal role in the narrative.

WALT DISNEY will release its first THX laserdisc, "The Three Musketeers" (wide, $39.95), May 11. Charlie Sheen, Robert Sutherland, Tim Curry, and Rebecca De Mornay are featured. Image distributes both Fox and Disney on laserdisc. And fear of video piracy will not prevent "Aladdin: The Return Of Jafar" from debuting on disc May 20 ($29.99).

PARAMOUNT has mined its vaults for two more THX releases: "Beverly Hills Cop" and "Beverly Hills Cop II" (both wide, THX, $39.95), due May 25. Paramount also is bowing "Addams Family Values" (wide or pan-scan, $34.95) May 11.

LASER SCANs.

by Chris McGowan

Pioneer, which distributes Paramount disc, recently released "Tom & Huck Muyo #5 (Hello Baby Ryo-oh-ki)" (CAV, $34.95), which features splendid animation from Japan.

THE LONG CUT: On June 1, Voyager will bow a special edition of Robert Altman's "Short Cuts" (wide, extras, $124.95) that will include deleted scenes, an audio commentary track, and a video "making of" documentary. Image, which distributes Voyager, also is releasing a movie-only disc of the New Line film for $49.95. The cast of "Short Cuts" includes Andie MacDowell, Matthew Modine, Fred Ward, Lily Tomlin, Tom Waits, Jack Lemmon, Lyle Lovett, and Buck Henry.

And due this month from Voyager: Michael Powell's "Peeping Tom" ($49.95); Derek Jarman's "Edward II" (extras, $49.95); an unrated edition of Spike Lee's "She's Gotta Have It" ($49.95), with extra footage; and Michelangelo Antonioni's classic "L'Avventura" (CLV, $69.95).

MG/M/UA has just released several notable laserdiscs. "License To Kill" (wide, $39.98) is the 1989 James Bond film with Timothy Dalton, and it rocks the house with digital sound. "The Magnificent Seven/Return Of The Seven" (1960/1966, wide, $40.98), an outstanding action double bill, has Yul Brynner, Steve McQueen, and Warren Oates battling bandits. Robert Altman's "The Player" ("Short Cuts") directs "Breaker McCloud" (1970, wide, $34.98), an offbeat comedy with Bud Cort and Sally Kellerman. Frank Capra's "Arsenic And Old Lace" (1944, $34.98) is a hilarious tale about two rather deadly spinsters, and includes Cary Grant and Peter Lorre in the cast. Franco Zeffirelli's "The Champs" (1979, wide, $39.98) is a sentimental and stylish tale on pugilism and broken dreams, with Jon Voight, Rick Schroder, and Faye Dunaway. And "Geronimo" (1962, wide, $34.98) features Chuck Connors as the leg.

"Eisenger," Hanachie Home Video, (201) 579-7763, 120 minutes, $39.95.

Two-part documentary, which first aired as a PBS-TV special, probes the 1970's hard-core video market and the presidential proecess of David Eisenger. Narrated by David McCullough. Eisenger's life story is recreated in vivid detail via a cascade of footage in a retrospective account of the origins and early growth of.
POLAR PALIN: Monty Python alumna Michael Palin dodges bears, consults with witch doctors, watches the tropical sun melt his luggage, drinks 23 glasses of vodka, smears himself with black mud, and faces the absurd with aplomb in both hemispheres in Lumini's "Pole To Pole" (boxed set, 400 mins., $129.95), which just may be the most original, engaging, and honest travelog ever made.

COLUMBIA TRISTAR has just bowed a stellar group of Oscar-winning films on laserdisc, all letterboxed and or remastered for the first time. Included are "From Here To Eternity," "All The King's Men," "On The Waterfront," and "It Happened One Night" ($34.95 each); "Oliver!" and "You Can't Take It With You" ($29.95 each); and "Gandhi," "The Bridge On The River Kwai," and "Lawrence Of Arabia" ($49.95 apiece). Due May 11 is "Orlando" ($34.95) with Billie Zane and Tilda Swinton in an adaptation of the Virginia Woolf novel; "Look Who's Talking Now" ($34.95) with John Travolta and Kirstie Alley bows May 18, and "Rudy" ($34.95) May 25.

SHELF TALK (Continued from page 78)
a retail hit with "Really Wild Animals." Trade sources indicate that the initial three titles of the kid series shipped 200,000 units last month. "It's our most successful series to date," says Nat Geo manager of retail sales Joanne Held, "mainly because it's filling a gap in the children's market." Held says the 45-minute programs, which combine live animal footage with music videos, appeal to 4 to 10-year-olds. "For [children that age], there's not much out there that's educational and entertaining," she says.

The series also has an animated globe character, Spin, that received an enthusiastic welcome at the White House Easter Egg Hunt.

Titles in the series include "Swinging Safari," "Wanders Down Under," and "Deep Sea Dive." Retail price is $14.95.

Nat Geo plans to follow "Really Wild Animals" with a toddlers series that incorporates live footage, animation, and puppets. Debut releases will be in stores in September.

PICTURE THIS (Continued from page 77)
broadcasting aired earlier, and "The Civil War," making a return engagement on cassette in June. Everything, "Baseball" included, is pegged for sell-through, at prices still to be determined.

As part of acquisition agreements, the partners retain direct-response rights that will be exploited via billboards and ads on PBS and the Turner cable channels and mailings to subscriber lists. However, "Baseball" may be more than a one-shot for BMG Direct, which starts taking orders during the September telecasts. "We hope the relationship will continue," Burns said.
CD-ROM explores the Rock 'N' Roll of Heart

(Continued from page 76)

The 60-second audio clip cutoff also underlines Hamilton's intent that the Heart disc be a complement to, rather than a replacement for, the band's albums. "This will make people either pull out their albums—or go buy them," he says.

A unique database feature in the disc is designed for exactly this purpose. Via a proprietary technology called "the player," users can click on a picture of any Heart album and then replace the CD-ROM with an audio CD from their own collection. Hamilton says. The computer then displays on the screen the history and lyrics of each song as it plays from the audio CD.

As would be expected in some thing tagged "definitive," the process of assembling the disc's information was intensive, Hamilton says. "I think they had to be sick of me when I finally made the last trip home from Seattle," he jokes.

"Really, though, they were willing to open themselves up completely for this. We sat around Ann's dining room and went through hundreds of slides and pictures, and then we had a wonderful evening—one of the great memories I'll ever have—over at [their] mom's house with microphones fed into a DAT machine, just sitting around their dining room table from about 5 p.m. until about 1 a.m., telling old stories on tape." Ann Wilson, who describes her computer IQ before this project began as "minus 50," says the experience was emotion-packed. "We let him root around our pictures, our past, our memories," she says. "I'm a real documentary buff, so I'm used to the format, but it's strange to have me be the subject. You feel kind of vulnerable—I just hope people like it."

Wilson, currently writing songs for an upcoming solo album, says she would be open to other interactive forays if the right one presented itself again. "I think everyone feels like this is going to be the future, and that it's something we all will want to be a part of," she says. She sees interactive record albums along the lines of Todd Rundgren's as more like games than albums, though it's just a different animal," she says, noting that she's not opposed to the idea—as some artists have been—having her work tinkered with by the public.

"The way I feel about that is, it's not that much different than bands in the garage learning how to play your song, or in a club when they play it their own way and they sometimes even rearrange it. You have to let go sometimes."

"Heart: 20 Years Of Rock 'N Roll" won't let go of Ann and Nancy; however; Hamilton says he plans to update the disc over the years, in the vein of encyclopedias.

"There's no ending to the CD-ROM," says Ann Wilson, "because there's no ending to the band. We plan to keep on putting out music, and so the story will keep getting expanded."

INTERACTIVE ASSN.

(Continued from page 76)

education.

Pober, who will be based in New York, is charged with setting up the industry's review board and getting it up and running.

Heistand reiterated the earlier body's commitment to establishing a ratings system that included some form of prior review at an April 7 meeting with software publishers and developers, at which the association also was announced. "Congress, consumers, and retailers have made it clear to us that the benchmark of a credible, reliable ratings system is independent review and ratings prior to a product's arrival in stores," he said.

Heistand also underscored that the system must—and will—encompass all platforms—including cartridges, CD systems, and PC systems.

IDSA spokesman Doug Lowenstein says the association has set no formal agenda yet, but that other issues it plans to tackle may include state legislation concerns as they crop up, intellectual property questions, and piracy issues.

"We are coming at this from the perspective that this is a $6 billion industry that is facing a whole host and variety of issues that will impact it dramatically—from legal issues on down. And we think it ought to have a body to speak with one voice on these issues."

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**EMI Remodels Town House Studios**

Facility Keeps Pace Thru Massive Refurbishing

BY PAUL VERN

From its preproduction rooms to its producers’ lounges to its mastering suites to its artist apartments, from its recording studios to its restaurants, London’s famed Town House Studios are undergoing a massive refurbishing effort that will keep the state-of-the-art facility in the forefront of Britain’s recording scene.

Under the EMI Studios Group’s portfolio since EMI’s acquisition of Virgin in 1985, the complex is designed to keep it at the leading edge of recording and mastering.”

According to Town House technical manager Ian Davison, “The cutting in particular is threatening the London studio market. We have seen the turnover go from a 30-year high to a 30-year low. For our studios and consequently, people may think twice about renting us rather than somebody down the road who’s probably 30% cheaper than us.”

While Davison asserts that the Town House has not yet resorted to cutting its own prices to keep pace with the competition, he admits “If the rate-cutting continues for three or four months, then you obviously have to do something.”

In the meantime, the Town House is concentrating on completing a restoration project that Davison estimates will cost in excess of 1 million pounds. When all is said and done later this year, the complex will comprise three main recording studios, two preproduction suites, five post rooms, one real-time cassette duplicating room, and a full range of amenities.

Perhaps the most visible sign of change is a new 72-channel Solid State Logic 4000 G Plus console with Ultimation, which happens to be the 1,000th SSL installation in the world (see photo). The milestone is appropriate, given that the Town House also received the first of SSL’s then-pioneering B-series boards back in 1978. SSL marketing director Colin Pringle attributes the development of the new G Plus consoles in part to the “feedback we have had from longstanding clients like the Town House, and the producers and engineers who work there.”

One such respected veteran is producer Andy Johns, who helped install the first B-series desk and praised the new G Plus board as “the best console [the Town House] could buy.”

The Town House also has added a Sony PCM 3348 digital multitrack recorder and an Eventide H4000, along with other outboard effects, according to Davison.

The facility’s postproduction operation is being completely rebuilt to accommodate mastering suites, which will be fully equipped for digital and analog work. Headed by Guy Marshall, the post team boasts such engineering talent as Kevin Metaile, Gordon Vi-cary, Geoff Pesce, and Jack Adams.

This staff oversees laquer and DMM disc-cutting, as well as digital audio postproduction and CD mastering, which has been upgraded to 20-bit capability, according to Davison.

The digital post rooms—staffed by Bunt Stafford-Clarke, Dave Berne, Barry Woodward, and Francis Arkwright—have just incorporated Sonic Solutions hard disc systems with PQ capabilities, according to the Town House release. Ultimate editing is done with Sony DAE 3000 units.

While another Virgin studio, Olympic, has a small preproduction suite, the Town House itself has never had any such service, according to Davison. The studio plans to rectify that with the addition of two preproduction rooms, the specs of which have not yet been established.

Davison notes that the Town House uses SSL boards throughout, and Gecene monitors everywhere except in one original mastering room, which contains East Lake Systems. Although the facility is not ISDN-equipped, Davison says, “We’re keeping an eye on the situation to see if it’s worth it.”

The upgrade of the studio complex has been accomplished as seamlessly as possible, Davison says. He adds, “We got the whole project to work so there’d be no down time, or minimum down time.” He notes that the installation of the new SSL and other changes in Studio One took only 10 days.

Interrupting the flow of postproduction would be unthinkable for a facility that has catered to the likes of David Bowie, Queen, Deborah Harry, Eurythmics, Terence Trent D’Arby, M-People, Duran Duran, and UB40—and that just for postproduction. The Town House’s recording clientele has been equally impressive, with names like the Rolling Stones, Elton John, Diana Ross, Eric Clapton, Bryan Adams, and Sting on the guest book.

Some of these artists have taken advantage of the residential suites’ two apartments, which also are being refurbished, according to Davison. He says Island recording act the Cranberries is currently working at the Town House, and staying in the apartments, which are not necessarily reserved for clients. Other music business luminaries often take advantage of the accommodations.

Established as a film studio in West London, the Town House was purchased by Virgin in 1975. It consisted of two studios until a patch of land behind the facility was purchased by the Town House and became the site of a third studio.

Other holdings of the Virgin Studios Ltd. include Olympic Studios; the Manor, a residential facility in Oxford; two Manor mobile units, one of which recently was purchased from the Fleetwood remote company; and the Who’s old Ramport Studio, which is now called Town House Three. The latter facility, used predominantly for live rock bands, houses a vintage Neve 8078, according to Davison.

EMI’s studio holdings outside of the Virgin group are copped by the legendary Abbey Road Studios.

**NEW YORK**

Andy Moor was recently at the Nut Ranch recording synthesizer overflubs for her new "Under the Pink" album. Engineering the sessions was John Philip Shenale.

**LOS ANGELES**

Atlantic artist Tori Amos was recently at the Nut Ranch recording synthesizer overflubs for her new “Under the Pink” album. Engineering the sessions was John Philip Shenale.

**NASHVILLE**

At Soundstage, producers James Stroud and Steve Singleton have been busy with the debut project of Giant recording artist Laura Vida. Engineering the sessions behind the SSL 56-in-put console is Kevin Beemish, with John Hurley assisting.

Giant Sound recently played host to Mercury recording artist Toby Keith, who was in working on his sophomore album for the label with producers Nelson Larkin and Harold Shedd. Ron Reynolds engineered the sessions on the Neve 8038 console with Neve 3040 Automation.

**OTHER LOCATIONS**

The new release from Matacor recording act Circle X was mastered and edited by Ray James at Trutone Studios in Hackensack, N.J. James used the Sonic Solutions Digital Editing Work Station in conjunction with the Sony 1030/4000 Mastering System and the Harmonia Munil HB 102 for digital EQ.

Reflection Sound Studios in Charlotte, N.C., recently hosted local rockers electro-LUXE. The band was producing a new five-song demo with producers Steve Haigler and Curt Pe-kins. Tracy Schneider assisted.

**IN THE LATEST ROUND OF CHANGES** to its impressive and growing stable of pro audio holdings, Harman International will move the dbx division of AKG to Salt Lake City; shift the distribution of AKG microphones and ISS products in the U.S. to Northridge, Calif.-based JBL; and recognize the management of its Orban broadcast products and Studer Edithe tech operations under the Lexicon umbrella, which also assumes distribution duties for all Studer products in the U.S. In a statement, Harman chairman/CEO Dr. Sidney Harman calls the changes “a natural outcome of the acquisitions of AKG and Studer,” and says they permit the company “to group and manage U.S. professional activities in the most logical and productive way.”

Washington, D.C.-based Harman also announced the closing of its acquisition of Studer (Billboard, Feb. 26).

**SSL THROWS A NET AROUND THE WORLD**: Solid State Logic took advantage of the recent National Assn. of Broadcasters trade show to launch its WorldNet system, which links multimedia facilities around the globe via ISDN. Studios that use SSL’s ScreenScene or Scenaria systems can now permit entire projects to other similarly equipped facilities. For audio applications, SSL offers realize two-way links with timecode, allowing live recording (and playback) through SSL products in different locations.

**ZEKO TO THE MAX**: Russian music company ZeKo Records is expanding into high-speed analog cassette duplication via its purchase of Gauss’ digital-analog MAX master system, according to a statement from Gauss. The Sun Valley, Calif.-based firm says ZeKo is the first company to install a MAX unit in Europe.
Pro Audio

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD’S NO. 1 SINGLES (WEEK ENDING APRIL 23, 1994)

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<td>CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran</td>
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Carver Corp. Dispute Escalates Royalties For Amp Technology At Issue

NEW YORK—Audio component manufacturer Carver Corp, based in the Seattle suburb of Linwood, Wash, is involved in a bitter public dispute with its founder and former chairman/CEO, Robert W. Carver, that is threatening the company’s already shaky bottom line.

The skirmish centers on royalties for amplifier technology used by the company, including its Carver Corp. statement. Carver and his wife, Diana, claim that the company owes them approximately $665,000 in unpaid royalties, while Carver Corp. claims that the Carvers are the ones who owe the company money—in excess of $200,000, according to the statement. Neither Carver nor officials at Carver Corp. were available for comment at press time.

Although the statement indicates that the feud has escalated into a court battle, copies of court filings could not be obtained at press time. But because Carver Corp. is a public company—its shares trade on the Nasdaq exchange—it has been forced to make disclosures about the matter.

The company’s latest statement, issued April 1, notes that Carver withdrew an earlier notice of default, that, if enforced, would have prevented Carver from selling most of its products. These include power amps for the professional audio market and amplifiers, components, and speakers for the consumer sector.

In the latest statement, Carver Corp. expressed relief that the company received their restraining order against the company.

["Carver Corp.] believes that this abandonment of an earlier threat by the Carvers should mitigate a significant concern on the part of its customers and shareholders over the potential of the legal dispute to adversely affect the company at a time it is undertaking to turn around a long-term decline in its earnings," the statement said.

For the fiscal year ending Dec. 31, 1993, Carver Corp. posted a net loss of $5.4 million, or $1.47 per share, compared with a net loss of $1.3 million, or 36 cents per share, during 1992. Its 1993 sales were $26 million, compared with $25 million the prior year.

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1993 International Recording Equipment & Studio Directory (8055-3) $50
1993 International Latin Music Buyer’s Guide (8071-4) $55

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BILBOARD APRIL 23, 1994
from the unlikely locale of Helsinki, Finland.

Five nights later, four local surf groups performed under a sprawling palm tree on the tiki-bedeked lawn of the Santa Monica Heritage Museum during a benefit for the facility, which is mounting "Cowardung," an exhibit devoted to the history of surfing in the Santa Monica Bay.

All the action confirmed an observation made onstage at the Hop by guitarist Thom Sturr, a 30-year-veteran of instrumental surf: "Surfin' is back, and so is surfin' music, so keep your eyes open for your favorite surf band playin' around."

In fact, the instrumental surf sound has proven as durable as a classic G-string, wool camel-hair coat. The genre is undergoing its biggest resurgence of visibility and popularity since the early '60s.

"Since it has no lyrics, it's universal," says guitarist Matti Pitkinsi of Laika & the Cosmonauts. "Not just global, but universal."

In the music's heyday three decades ago, at clubs in the South Bay and in Orange County near L.A., surfers gravitated to the utilization of then-current instrumental rock, performed by such young acts as Dick Dale & the Del-tones and the Belairs. Beachfront listeners adopted the style as their own, believing it replicated the experience of riding a fast wave.

Through time, the music acquired certain distinctive hallmarks: reverberating single guitar lines (the product of portable outboard reverb units, introduced by Fuller-ton-based manufacturer Leo Fender in 1962), deafeningly high volume (churned up by Fender's superpowered Showman amps), and high-velocity, double-picked abandon (as in Dale's "Miserable," the Belairs' more languid "Pipe-line!).

While Dale, the Chantays, and outfits like the Astronauts and the Surfaris enjoyed chart hits between 1961 and 1963, the style was mostly localized in Southern California.

"The whole genre got cut short by the British invasion," says Tommy Kiel, guitarist in Chicago's "Who Are You?" or "Surfing with the Beatles.

The Chantays' more languid "Pipe-line!"

The Woody's were a revivalist surf group from the San Francisco Bay Area.

While retailers haven't piled onto the surf bandwagon as yet, at least one L.A. outlet is catering to the genre's fans: the Ruckus Store, a tiny, 6-month-old West L.A. store operated by Iloki Records' Chris Ashford. Surf is featured prominently in Ruckus' esoteric product mix of punk rock, hot rod music, and kung fu movies, and several local surf musicians shop there regularly.

The ready availability of surf music has helped to spawn a whole new school of instrumental bands.


One of the oldest L.A. groups is the Halabits, a sextet that has been in existence continuously for 14 years and has released five albums.

"I think all the [regional] bands pretty much sound totally different," says Halabits guitarist Pete Carrey. "We're the only guys who use ukuleles and mandolins."

More surprising is the rapid development of the San Francisco surf scene. Bay Area groups in the genre include the droll, be-masked Phantom Surfers; revivalists like the Chants, who have dug into the 60's; the expansive, nontraditionalist Mermen; and the Ultra, a more generalized instrumental band with heavy surf leanings. Representing the punk/garage end of the surf spectrum is all-female trio the Tally Boys, which has cut an album for Estrus and a single for Hilldale.

San Francisco surf shows are pulling diverse crowds, according to the Phantom Surfers' Bartlett. "The last six months, when we play a club, it's been jammed with yuppies. It's not just the alternative crowd," he says.

"We have so many tapes, it's almost impossible to determine who's calling who," says Upstart's Chris Cody.

One of the most prominent indie surf releases has been Dick Dale's 1993 album "Tribe Thunder," on Oakland, Calif.,'s Hightone Records. The first album by the self-proclaimed "king of the surf guitar" since the '60s, it has sold 35,000 units, according to the label, Dale, who has shunned touring for years, is in the midst of his first national road trip.

Ironically, Dale is backing away from being pegged as a surf musician. "I call it esoteric style Dickrock," and refers to his music as "Northern" or "surf genre style Dickrock," and refers to his music as "Northern" or "surf style Dickrock."

"Some places are getting some surf bands that want to open the thing," Dale says. "We're nowhere near the surf sound, and alternative bands open for us."

But back in Belgium no one is lifting this summer, when Warner Bros. releases the soundtrack album for "Endless Summer II." New Line Cinema's sequel to Bruce Brown's seminal 1965 surf documentary.

The Halabits are one of L.A.'s longest running surf groups, with 14 years of playing and five albums under their cumbumborn.

Bay Area band the Phantom Surfers have issued vinyl LPs on New York's Norton Records and Seattle's Estrus Records.
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(Continued on page 88)
NEW YORK—When the new age sounds of Yanni met the contemporary jazz of David Sanborn and the sophisticated vocals of Al Jarreau back in the late 1980s, programmers of the fledgling adult alternative format were united on two theories: The format could thrive as a niche, and listeners would tolerate mainstream pop tracks.

Seven years later, programmers are again united in their conviction that neither of those assumptions was on the mark.

Adult alternative stations, which are now found in most major markets, are spinning more mainstream pop acts in an attempt to branch out of the niche arena and offer broader appeal.

Selected cuts by singers such as Bonnie Raitt, Sting, Bruce Springsteen and Pink Floyd are becoming staples. Tina Turner, and even Janet Jackson are finding additional radio homes at adult alternative.

**Radio**

**Adult Alternative Embraces AC Hitmakers Vocal Cuts Add Appeal To Jazz Format**

By Eric Boehlert

NEW YORK—When the new age sounds of Yanni met the contemporary jazz of David Sanborn and the sophisticated vocals of Al Jarreau back in the late 1980s, programmers of the fledgling adult alternative format were united on two theories: The format could thrive as a niche, and listeners would tolerate mainstream pop tracks.

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**Baby Boomers May Be Burning Out On Classic Rock Format**

NEW YORK—Baby boomers' musical tastes are changing, and those changes could spell trouble for classic rock, according to the results of ongoing music studies by Haverstown, Pa.-based Kelly Research.

"Across the country the Woodstock generation is discovering a fresh brand of rock music from new artists, and is growing tired of overexposed classic rock from veteran performers," says company president Tom Kelly.

Kelly Research's weekly national opinion studies that measure music's appeal and fatigue levels among listeners suggest that there is "a significant demographic change for the 25-54 demo for music new from artists such as Pearl Jam, Counting Crows, Gin Blossoms, and Soul Asylum." Kelly says, "At the same time, overexposure of older material has led to a sharp rise in audience fatigue for that which makes up Stairway To Heaven,' 'Aquabling,' and 'Day Tripper.'"

Those results are consistent in market ratings in size from Philadelphia and St. Louis to Lansing, Mich., and Little Rock, Ark., Kelly says.

The two primary reasons for classic rock "burnout" are the popularity of CDs, which encouraged many classic rock fans to replace their old vinyl records, and the growing popularity of the classic rock format, Kelly says. According to the M Street Journal, classic rock format ratings increased from 199 in 1992 to 220 outlets nationwide as of last month. Listening levels also are up for the format. According to the Billboard/Arbitron national format ratings, classic rock now commands 3.7% of the 12-plus audience and 4.9% of the 25-54 year old audience, up from 3.2% 12-plus and 4.2% 25-54 in 1989.

Kelly suggests a national sampling of Kelly Research's "music response index" (MRI), which measures factors such as listener appeal and fatigue, illustrates Kelly's findings. Using a scale of 0-100, with higher numbers reflecting better appeal and lower burn scores, Kelly has tracked the trend for the last three years.

In mid-to-late 1992, the average MRI score for albums topping rock titles was 62, while new artist material (i.e., music from an artist's first album) scored 61.38. Tests in the same period last year revealed what Kelly calls "a dramatic change." The average album rock music score was up 9.5%, to 68.08, but the new artist material leap 20% to a score of 73.66.

Kelly sees the trend continuing in 1994, although he cautions that figures from the first part of the year are not directly comparable to the months used in the 1992 and 1993 studies, because "in the first quarter you don't see the most potent material coming from the labels." Nevertheless, the scores clearly are continuing to rise. The average score for all music is up 6.5% over 1992, while the new artist score is up 11.2%.

Kelly points out that "the baby boom audience embraced a new style of music in their formative years, and we're seeing them do it again." He also sees album rock stations, which average 25-49 year olds, making musical adjustments to reflect these changing audience demands.

"Programmers are giving more air time to the popular new music and letting some of the tired old titles rest," he says. Phyllis Stark

**Crazy Brazilian’ Makes Her Presence Felt On L.A.'s KMXZ**

By Carrie Bortzilo

**Los Angeles—**After spending nine years working at three of Rio de Janeiro's four top 40 stations, Adriana Riemer decided she needed a bigger challenge. Her dream was to do radio in another language in a large market in the United States.

Riemer moved to California in search of that perfect radio gig and landed at KMXZ Monterey, Calif., in February 1992.

OM Linda Roberts, who was then PD at the station, hired Riemer based on a demo tape in Riemer's native tongue, Portuguese.

"Her presence and persistence and personality [are] what made me hire her," says Roberts. "Her English wasn't that good then, but her energy was great." Riemer started as KMXZ's local host of Hot Mix Radio Networks' syndicated show, "Hot Mix," until she took over the station's midday shift six months later. She recently was named assistant MD.

"She has had some difficulty with the language, but she could laugh about that on the air," says Roberts. "We have a good percentage of listeners who speak Spanish and know what she's going through, so she's more real to those listeners."

Riemer flipped back and forth from three top 40 stations in Rio—Trans America, RPC, and Cidade—before making the move to the U.S. The jock's first few days on KMXZ were a struggle. While reading a PSA on lead poisoning, the Rio native pronounced the element lead as one would pronounce the root of "leader."

"I knew words, but I didn't know how to be cool on the air," says Riemer. "You can call a woman a girl in Brazil, but if you call her that here they get mad. People view me as the crazy Brazilian."

Roberts recalls when Riemer told her that she had some new jokes she wanted to try out. "I thought, 'Oh no, not another joke jock.' But she meant bits, not jokes... She's made a good impact with our listeners. She's real recognizable out there and has a good presence on the air."

Riemer, who also has worked in television in Rio—as host of two video music shows, "Video Clip" and "Som e Energia," and the talk show "Sem Censura"—says the biggest difference from being on the air in Brazil is that here she has to keep her energy level down a bit.
The CHALLENGES of programming any radio station are great enough, but imagine the pressure of programming the top-ranked country station in the era of country music and its principles: radio stations are monitoring your every move. Add to this equation a legendary competitor and some high-profile talent, and you’ve got the makings of a pressure-cooker job.

Oddly, WSIX Nashville PD Doug Baker, who is in the situation described, doesn’t view it that way. Although he concedes that “it does sometimes seem like we’re under the microscope,” he also admits to being “futile” that everyone pays attention to us. “I’ve heard a lot of radio stations follow us. We just always try to cut a new path.”

As for the station’s location, Baker sees only advantages to being in Music City. “I think it’s a bonus to be in Nashville, he says. “You’re on the cutting edge of everything that’s happening, sometimes weeks, sometimes months before it’s public knowledge.” The station takes full advantage of this “bonus” by working out of offices right on Music Row.

Having been in Nashville for just about as long as country has been red-hot, Baker has been able to watch the business grow, but he thinks it has much farther to go. “The music industry has changed so dramatically in the last 2-3 years, with the influx of new artists and new people at the labels,” he says. “There is still so much growth possible for country music. I think we haven’t even begun to see the growth. It’s exciting because it makes everyone work that much harder, and the music just keeps getting better and better.”

WSIX currently is No. 1 in the market’s 12-plus Arbitron ratings. After a 15.6-13.9 dip in the summer, the station made a huge rebound, all the way up to an 18.4 share in the fall. With this, WSIX has beaten legendary competitor WSM-FM (12.7-11.3) in every book since the winter of 1992.

Despite besting WSM-FM so consistently over the last few years, Baker refuses to write off the challenger. “It will always be a battle,” he says. “I feel very honored that in the last two years we’ve been very successful, but we never take that for granted. They are the heritage radio station. We’ve taken the approach we’re the little engine that could. We try to pay close attention to the quality of our product.”

Baker says the WSIX staff “was never really concerned” about the summer ratings dip, attributing it to a “transient” demo during the summer months. As for the fall, the station ran its usual “birthday bactus” contest, although with the benefits of national television campaign to support it, and also did a little bit of musical adjusting. Mostly, however, Baker says “we seemed to hit a level of execution that [came] at a perfect time. We are personality-oriented in every daypart. We just did a better job of saying who we are and what we do than we have ever done in my years here.”

WSIX is focused on new music, and has been since the label’s inception. For WSIX and stations surrounding the country are monitoring your every move. Add to this equation a legendary competitor and some high-profile talent, and you’ve got the makings of a pressure-cooker job.

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Radio

**Promotions and Marketing**

(Continued from preceding page)

extravagant claims, and respecting all confidences.

Tobin also strives for two other goals: ["To] be honorable in my working relationships, and loyal to my employees and colleagues. What it really comes down to is, treat others like you want to be treated," she says.

Paul Miraldi, KEKY Minneapolis’ marketing and promotion director, jokes, "It’s easier to ask for forgiveness than to ask for permission." As for a more serious credo, Miraldi says, "It’s always better to under-promise than to over-deliver on what you promised."

Stopping the Violence

KKBT (the Beat) Los Angeles and the Stop The Violence/Increase The Peace Foundation’s benefit peace conference and concert (Billboard, March 26) finally has a firm date. A concert featuring Con- scious Daughters, Anotha Level, Kam, and Dred Scott will be held June 4, with proceeds going to vari- ous community organizations dealing with the issues of violence in the inner city.

During the day, five panels will tackle such topics as politics in music, athletes’ responsibility to fans, the responsibility of the media, radio’s responsibility, and other topics.

Already confirmed to be on the panels are California state senator Diane Watson, Los Angeles mayor Richard Riordan, boxer Sugar Ray Leonard, and representatives from organizations such as Yes To Jobs and Recycling Black Dollars.

Idea Mill: To the Sharks

With the tax deadline at hand, WRMF West Palm Beach, Fla., is sending listeners to the sharks. Ten listeners who answered tax-related questions correctly will be sent to Walker’s Clay in the Bahamas to dive with live sharks.

Instead of asking listeners to do crasy stunts for tickets, WHFS Baltimore/Washington, D.C., asked listeners what they would do to make the wait less miserable. Ten winners took home coveted Pearl Jam tickets.

WPFG-PM Washington, D.C., is teaming up with CV’s/People’s Drug for a “Community Immunity” campaign during National Infant Immunization Week (April 24-30). The campaign involves providing free immunizations for preschool-aged children at area CV’s/People’s Drug stores and educating adults about the importance of child im- munization and new care. WPFG will be broadcasting live from sev- eral immunization locations at that time.

WMMR Philadelphia is soliciting listener submissions for the op- section of its new monthly listener newsletter. The column is titled “*Yknow What I Think?*” Submissions used in the newsletter earn the author a byline and $100.

KSSK-AM-FM Honolulu’s “Safeway Kool Aid Dee Jay Flya- way” is under listeners. Listeners pick up a piece of safety at Safeway stores and listen to KSSK to hear the names of different combinations of jocks five times a day. The listeners whose game pieces match the an- nounced jock combination win a $100 Safeway shipping spree and qualify for the monthly flyaway, which includes a seven-day Caribbean cruise and three days at Walt Dis- ney World.

**Promotions**

RCA Records national promo- tion administrator Lisa Calazzo joins WHHL/WKJY Long Island, N.Y., as promotions director, replacing Donna Vaughan... WIVY Jacksonville, Fla., AB Jeanne Cook is upped to marketing direc- tor, replacing Donna Lepre, who exits. Cross Town WAPE promotion director Rick Everett joins WIVY in that capacity.

Album Rock Tracks

Composed from a national sample of airplay supplied by Broadcast Data Systems’ Radio Track service. 110 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

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**Album Rock Recurrent Tracks**

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**Billboard**

**For Week Ending April 23, 1994**

Modern Rock Tracks

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AP To Bow Pair Of 24-Hour News Services

Feeds Will Offer Programming, Price Flexibility

WASHINGTON ROUNDUP

BY BILL HOLLAND

WASHINGTON, D.C.—The Associated Press announced April 12 the details of its new 24-hour all-news radio network. As the largest news service in the world, the AP has a strong edge coming into the territory with its June 1 startup.

Its turnkey, commercial-free network will provide two programming services and will be flexible so that affiliates can insert varying amounts of local programming.

One service, sold on a market-exclusive basis, will be called "The News Station" and will be fully produced with sounders, promos, and positioning statements. The other is a clean feed designed for stations to use with their own jingles and other production elements.

All affiliates will have access to a hotline channel reserved for live coverage.

Both services will assist international and national news as well as business, sports, and feature programs.

The network will be available on a cash basis; rates are based on market size. The rates, estimated at $65,000 a year for large markets and somewhere around $10,000 for small markets, would be the same regardless of which service is chosen.

The programming clock (where news, sports, and other segments are placed in the hour) will be similar to those of existing news networks.

NAB ASKS FCC TO CHANGE RADIO FEES

The National Association of Broadcasters has asked the FCC to change the way it assesses regulatory fees.

NAB, in comments to the FCC, said the commission user fees for radio stations are "particularly unfair," citing an FCC fee schedule developed by Congress that charges radio stations in a certain class the same fee "whether they are licensed in Chicago or a small community in South Dakota."

The broadcasters are urging the commission to base the radio station fee structure on the same scheme used for TV stations, which is adjusted to reflect the size of the markets.

Such a change could be put in place by October, the NAB said.

The NAB also said the fee structure is based on red tape aspects of fee payments, usage of a "postmarked by due date" rule rather than the current "received by due date," which can cause late penalties even if the fees are mailed in good faith.

NO FAIRNESS DOCTRINE FOR QUÉLLO

FCC commissioner James Quello, no stranger to telling people what's on his mind, gave a talk to the Radio-Television News Directors Asan.

Quello was an illustrative reason why he doesn't want the imposition of the fairness doctrine, as some lawmakers would like.

Quello, referring to the radio station he used to own, said he would have had to provide more time for atheism, basilardry, and subversion.

Quello also took another public swipe at syndicated jock Howard Stern, saying that broadcasters "have the right to criticize and ridicule government officials, even a right to be insufferable.... But no one has the right to vote established inventions and obscenity laws."

CHURCH WINS NAB'S ELSON AWARD

Tom Church, president of the Radio Research Consortium, was given the Edward C. Elson Award by the National Association of Public Radio at the Public Radio Conference in San Antonio April 11.

Church founded the nonprofit RRC in 1981 to facilitate the use of Arbitron data for the public radio industry, and helped initiate the use of audience research tools among public radio programmers.

ADULT ALTERNATIVE ENCOMPASSES AC HITMAKERS

(Continued from page 90)

"We speak much faster [in Brazil]," she says. "Here you have to slow down and be more relaxed. I've had to work on talking slower and holding back my energy a little bit. The other big difference is the music. In Brazil you play something like a kind of music; there you play everything from rock to [top 40] to Brazilian music."

John Arlott of comedy on top 40 radio differs in the U.S. and Brazil as well, according to Riehman. "Here the morning shows are funny, but it gets much more serious during the day. In Brazil, the humor is balanced throughout the day."

of their audience. Adult alternative is no exception. After all, format programmers originally targeted a somewhat exclusive audience of discerning music listeners fed up with mainstream fare. Wouldn't the format's musical shift also affect the format's listeners? "Yes. But we're willing to take that risk," says KFPM's O'Connor, "since they are in the distinct minority."

If programmers needed any proof of the upside to opening up their playlists, Arbitron has provided it. Although "few adult alternative stations battle local country, AC, top 40, or N/T stations for most-listened-to stations, several have made impressive gains. Many, such as WNUA Chicago, KKSP San Francisco, KOAI, WNWY Cleveland, and KFPM, seem firmly entrenched in the top-15 range among the 12-plus Arbitron-metered audience."

In the fall Arbitron book, WCQD (CD101.9) New York enjoyed one of format's biggest jumps, moving 3.0/6 to 12-plus.

With more accessible playlists comes more record label interest. O'Connor reports that Virgin has targeted adult alternative to help break the new Boz Scaggs release.

"It's our first time," he notes. "Of course, we're doing it the safe way. I'm not sure the label is as excited as we are."

PETE ANDERSON, buyer at Miami-based Basins Distributors, a unit of the Alliance One Stop Group, says, "This [price increase] is another reason why I am happy I am not in retail. If I was in retail I'd have to ex-plain. 'Lady, I didn't know why [House Of Pain] costs a buck more.'"

He adds, "I don't know why the labels don't come to my desk with a mask and a gun. If there is a buck to be made, the labels will make it. I have to salute these guys. I am a firm believer that P.J. Barnett is the father of the music industry."
Radio

WW1 Reorganizes Its Network Operations; La. Station Draws Fire For KKK Broadcasts

In the wake of its recent merger with Unistar Radio Networks, Westwood One has reorganized its network operations into two new divisions: Westwood One Entertainment and Westwood One Networks.

WWI's Greg Batiste has been named president and COO of WWI Entertainment, and Unistar president Bill Hogan has been named president of WWI Networks. Both will report to company CEO Steve Shaw.

The entertainment division will comprise nearly all of the company's syndicated music programs, sports, talk, concert, and special event programming, as well as the Source network. The network division will consist of the company's RADAR-related networks: Mutual Broadcasting System, NBC Radio Network, CNN+, Power, CNBC Business Radio Network, and Super, as well as the company's 24-hour news format and its syndicated personalities (Don Imus, G. Gordon Liddy, Don clashes, and Larry King Mornings).

The new divisions are expected to be in place in the next few weeks. Each will be self-contained with its own sales, affiliate relations, programming, engineering, and research departments. The sales departments of both divisions will include a staff devoted to new business development.

In other news, controversy erupted at KTLA Alexandria, La., when a local grand dragon from the Ku Klux Klan was invited on a morning talk show and proceeded to insult black listeners. Station owner Troy Deramus says the station had been broadcasting 30-minute tape cuts put out by the Klan for a few weeks. That was done, he says, in an effort to bring the community and the organization together. Soon, a grand dragon from Invisible Kamelia, a local branch of the Klan, asked to be on a morning talk show and Deramus agreed. The dragon reportedly told an on-air caller that black people are not human beings. That, says Deramus, "was not in keeping with the Christian-based station we run here." Nonetheless, an up roar followed, complete with a threatened station shutdown.

"It got plugged out of hand," says Deramus. The station has since stopped airing the 30-minute Klan tapes.

In the aftermath of KYNG Dallas' library stunt, in which overzealous listeners, encouraged by the station, tore through the library and took a hidden cash (Billboard, April 16), station management has offered to pay for any lost books and has recommended a $1,000 loss and $100 fine for anyone caught breaking into a library;

and host a future fundraiser. PD Dan Pearson says the station has received some on-air and off-air support for their promotional policies in order to "avoid situations like this in the future." The station's quick response apparently did not sit well with FCC complaint filed by a local.

PROGRAMMING: A NEW KSL

KSLR San Francisco flips from AC to a hot R&B/Adult format, according to Allen Shaw at KSLR's new parent company, Crescent Communications. The station will take sister KSOI (Wild 107)'s call letters and Wild 107 will become KYLD. Karen Yama
to OM/PM Larry Berger at the station before is named APD/MD. KDDA San Francisco late-night disk jockey Nick Ehsen joins for mornings. KBXL San Francisco midday jock Leslie Stovall joins for middays. Wild 107 late night disk jock Doug Lee joins for afternoon drive.

WLS-FM Chicago's long-rumored "Starlous" format.

Brian Beddow takes over as PD at WGRX Baltimore, replacing Steve McNe, who exits. Beddow arrives from WTRR, where he was afternoo
M. Afternoon jock Mac Watson adds mu
dies duties at WTRR.

Christmas Radio Broadcasting's acquisi
tion of the station, AC WIMJ Cin
cinnati flips to 70s-based oldies as "The Point." Tony Tollei has been named from sister WZLQ since 1987. The station is debuting with a 9,250-song music marathon.

Jacor also makes a few other changes in Cincinnati. WLWA be
comes WCXV, but keeps its talk format and picks up a few shows from the old WCXY. The former WCXY changes to adult standards WSAI. The old WSAI moves from 1390 to 1530 on the dial and will be debuting a new for mat in a few weeks.

Alexa Tobin Ragozin is the new PD at WEQQ Albany, N.Y., replacing Jim Madigan. "The Rock" arrives from WSNY Boston...KDDK Little Rock, Ark. PD/MD Steve Hodges exits for Patriot Records. No replacement has been named.

KYHE Riverside, Calif., flipped from country to Spanish April 1.

WARS Columbus, Ohio, fired from syndicated top 40/AC 105.1's "Arrow" programmer, who had been PD/MD morning man of both stations, is out, along with night jock and marketing/promotions director Joe Babineau and afternoon jock Bo Michaels. Russ Egner, formerly of crosstown WCZEZ, is the new PD at WAKS, and Kim Scovil is handling mornings for now. Pete Dilleu has been named PD/MD/host at WACX. Former-crosstown WNCI jock Joe Kelly is the new morn ing man there, and Dave Starkey be
comes afternoon jock.

Glenn Moore joins WRFD/WRZR Columbus as OM. He previously handled mornings at crosstown WCLT-

WCSL and hosted the lunch of a day's Spanish-language news service Monday (18).

Ted DuFresne Tucson, Ariz., and Andy Beaubien joins KLOL Houston for those duties, replacing Ted Edwards, who is now at WNEW New York...KRBE-AM Houston changes to KENR.

Tip Landay is the new PD at WFLC Mami, replacing former OM Fleetwood Graner, now at WQCD New York. Landay arrives from KOST Los Angeles, where he was APD. KOST PD Jhani Kaye is the new GM/MD for Landay's position, as well as for a morning show producer.

Spanish AC WCMQ-FM Miami flips to the upbeat Spanish format, which staffers are describing as a "La
tin power format targeting Latin adults with a musical mix combining contemporary Spanish/English and contemporary Spanish/ American ballads.

The station's new slogan is "Viva La Musica." WCMQ is a urban/contemporary Spanish/ American format.

PEOPLE: KLSX SHUFFLE

Glenn Blatt, "The Rockline" host and former KLOS Los Angeles jock Steve Downes joins KLSX Los Angeles for afternoons (3-7 p.m.); Nighttime Jim Ladd moves to evenings (8 p.m.-midnight), replacing Dusty Street, who exits. Weekend

Cynthia Fox moves to middays. Interim-morning man pods returning to host local breaks during Howard Stern's syndicated morning show. Intern morning host Jeff Gonzales continues his weekend duties.

WPLJ New York midday host Kim Ashley exits for swing duties at KPLX Dallas. No replacement has been named. Send Terry to VP/programming Tom Cuddy ... WCDX Rich
don, Va., night jock Lisa Lisa joins KJZM Dallas in that capacity. She re
takes E.Z. Street, now at WWOQ Phila
delphia.

Former KMZQ Las Vegas morning man and KZQX middays now at KZZQ as morning co-host, replacing Larry Morgan, who exited to pursue "The Perfect Chimichanga" performing those for the vacant WCNI Columbus, Ohio, morning co-host slot is Jane Landon, last at crosstown WSNY.

WNXW (99X) Atlanta MD Sean Demery moves from mornings to afternoons, swapping shifts with Barnes...WONE-FM Akron, Ohio, afternoon host Jim Chenuet moves to mornings, replacing Big Al & Scoop, who exits...KXOA-San Francisco, Calif..., shuf
fles its on-air talent following its recent format change. Jeff Thomas moves from mornings to afternoons, replacing Jim Ruckert, who moved on to WQLT Houl
dah, White Plains, N.Y., changes calls to WRGJ...Top 40 WKNZ Peoria, Ill., moves to a rock-allie format as the 80s calls WPXN, where he was...

BILL SAUER has been named VP/GM of KALL/KOJD/KKAT Salt Lake City, replacing Dana Horner, who exited. Sauer previously was GM of KXXL Denver.

PAT ROSIELLO, GM at WLAC-FM Nashville, takes over those duties at WLAC as well. Former AM GM Chris Karb exits.

CORINNE BALDASSANO is leaving her VP/programming job at Unistar Radio Networks for the same post at the New York Times, the Warner and Sony Software joint venture (Billboard, April 9).

BETH WILDER joins the Channel Z Radio Network (WCHZ Augusta, Ga., and KTOZ-AF Springfield, Mo.) as VP. She previously was an AE at WNNX (90X) Atlanta. KTOZ acting PD Dom Casual exits. The network's John Lenox will handle those duties until a replacement is named. WCHZ is expected to boost its power from 6,000 to 25,000 watts in the next few days. KTUZ is preparing to jump from 3,000 to 50,000 watts by the end of the month.

CAPITAL CITIES/ABC has officially announced the purchase of Golden West Broadcasting's KMPC Los Angeles for an undisclosed sum. The station will move into the studios of ABC's KABC and KLOS in May. Look for the long-anticipated format change to 184-targeted talk in early May.

STATION SALES: KZOK-FM Seattle from CLG Media to EZ Communications, owner of crosstown KMPS-AM-FM, for $19.75 million.

Top 40 PlayAir

Composed from a national sample of playlists supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 80 top 40/mainstream and 30 top 40/rhythm stations are electronically monitored 24 hours a day. 7 days a week. Songs ranked by number of detections. © 1994, Billboard. BPI communications. Inc.

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Top 49/Rhythm-Crossover

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Pictured above is a portion of Pearl Jam's invitation to a special performance for fans. The invite was mailed by the band's fan club, Ten.

For Pearl Jam, that churches trying to use some rock industry. During its just-completed tour, Pearl Jam:
- Kept pre-service charge ticket prices.
- Sold concert T-shirts for $18.
- Played surprise, small-venue shows where fan club members got first shots.
- Refused to sell limited-ticket events.
- Bought its own satellite time and offered a live concert broadcast, available to any interested stations.
- Worked on, on a daily basis with TicketMaster so fans did not need credit cards to buy Pearl Jam concert tickets.

The strategy comes from hours of planning by band members. "We're interested in the audience's positive experience," says lead singer Eddie Vedder's obsessed with it," says one source close to the band. "You can tell that he is enjoying his role. He's just having fun with the road." This is typical of a band that has been through a lot and is enjoying every minute of it.

Pearl Jam's pass through Chicago in March was typical for the band and displayed its penchant for the unusual. Rather than playing the Rosemont Horizon, the preferred medium-sized venue located northwest of the city, Pearl Jam chose downtown's Chauncey Stadium, which hadn't hosted a hot rock show in a decade. It sold out instantly. "They could have sold out the Rosemont in a week," says Andy Cirzan, senior talent buyer for Chicago's JAM Productions, which handled the show. Instead, the band played out a "Dance with my Shadows" costume contest, along with an unusual venue for a top-secret show for die-hard fans. Cirzan selected the Re- gal Theater, a refurbished South Side R&B club that hosted the band's first show in the local rock scene or pop act in more than 10 years.

For club members were tipped about the show via a mailing from the band's Seattle-based club, Ten (see photo). Remaining tickets were then sold at the club's front door.

More Good Intentions
A month after the Pearl Jam show in Chicago, Pearl Jam gave fans a gift in the form of a live broadcast from Atlantic's Fox theater April 3. The six-song lineup, which includes "Past Due," "Glass Eye," "Your Body's Calling," "Bleeder," "Jesus," and "Mammoth," was conducted for Ticketmaster's satellite TV network and featured both the band's performance and key elements of the show's "Pearl Jam Live" series. The broadcast was taped in advance and distributed by Ticketmaster to radio stations nationwide, giving fans an opportunity to see and hear the band perform live.

The" Mtv's "weekend Revolution" has been marketed to the nation's most significant demographic with the intent of increasing the band's visibility and popularity among the target audience. This strategy has included the following:

- Increased exposure on national television programs, such as "MTV's Weekend Revolution," where the band performed live.
- Increased exposure on local radio stations, where the band's music was promoted extensively.
- Increased exposure through print media, including newspapers and music publications.
- Increased exposure through social media, including Twitter and Instagram.

This strategy has been successful in increasing the band's visibility and popularity among the target audience. The band's success has also been reflected in increased ticket sales and improved concert attendance.

MTV associated with "revolution" (continued from page 9)

MTV associated with "revolution" increases the stations' opportunities to play music by the band. This strategy has been successful in increasing the band's visibility and popularity among the target audience. The band's success has also been reflected in increased ticket sales and improved concert attendance.

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**BUBBLING UNDER HOT 100® SINGLES**

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**PALMIERI LOOKS TO CEMENT JAZZ REPUTATION**

Alegeg, Tico, and Coco, and a string of Grammys for best Latin album running from 1975 to 1987. The jazz musicians close the album, and they think "Palma's" might well increase his heavy medal collection.

"This could be a big record," says Palemier, "and I'm going to enjoy the thrill of hearing him understand Palmieri's rhythm approach. 'Eddie consciously attempted to be like jazz in the way I come up with something new. It's nothing like this that I've heard before.' This is Afro-Cuban music where the musicians have the freedom to go anywhere—rhythmically, harmonically, creatively. The musicians are singers, and I don't know when they're singing yet open when you have strict Latin charts."

Palmieri says he'd like to see his brand of hybridization acknowledged by NARAS, the recording academy. We need a new category for Grammys consideration, "Palmieri says, "and it should be called 'Groove, Latin.' No one has ever been."

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**FLATBUSH BEGINNINGS**

Hailing from the Flatbush section of Brooklyn, N.Y., Da Bush Babees first hit the radio airwaves in 1991. Since then, they've been a staple on the Hot 100, with single "Somebody Called Me Wanted" moving up to No. 7 of the chart in 1994. Their debut album, "Shelton," has been a huge success, reaching No. 5 on the Billboard 200. The group's latest single, "Swing It," has also made its mark, climbing up to No. 22 on the Hot 100. With their unique sound and powerful messages, Da Bush Babees have become a force to be reckoned with in the music industry. Their upcoming album is set to be released later this year, and fans are eagerly waiting for its release.
break new radio formats for the artist with its first single, "Wild Night," on which Mellencamp duets with the rock artist, NdeG Ocello. The Van Morrison cover is Mellencamp's first full-fledged duet. Setting alternative and R&B appeal, Mercury is sending the single out May 9 to album rock, top 40, adult contemporary, and commercial alternative stations in the major market areas where it is going to top 40/rhythm stations the same day. Both versions will be released commercially on a cassette single May 10, accompanied by a live version of the album track "Brothers."

The strategy for the single is part of the band's comprehensive promotion plan for a Mellencamp album, which includes sharing in a $3 million budget to launch the album simultaneously with Mellencamp's first tour since summer 1992. NdeG Ocello's involvement isn't the only change in musical direction for Mellencamp. For this album the Bloomington, Ind., resident has trimmed back the folk/acoustic influence that has, of late, sweetened his otherwise hard-edged electric rock sound. This is as naked a rock record as you're going to get," says Mellencamp. "All the vocals are first or second ten and half the songs don't have harmony. They consist just one guitar, bass, and drums, which I haven't done since [1982 breakthrough album] 'American Fool.' It's called 'Back to the Good'—I had one guitar, bass, and drums, and I think one tambourine."

"When I asked my long-time guitarist Mike Wanchic—who co-produced the album with Mellencamp—why he and his band mates "looked back at 'Human Wheels' and said, 'How can we make it more so that a little bit of big production, too?' I think that's the haunting type of feeling that you won't get with lush productions like 'Human Wheels' and [1990's] 'The Lonesome Jubilee' which were big-production records."

Mellencamp did well in the post-punk return to basic rock because of his early rock roots, that has, of late, sweetened his otherwise hard-edged electric rock sound.

"I've always been honest, and I'm still the same pissed-off guy I was back in the '80s. And that's why it's so important that people come to think about what happened in the '80s, who started making records in '75, and here I am in '94 and I'm still kicking," he says. A previous revamping of his sound on 1985's "Scarecrow" and the follow-up "Speed '98" was successful for the artist. As with those projects, Mellencamp notes, "We wouldn't have been able to do those albums without 'Human Wheels,' because we learned so much from it." He adds that "Scarecrow" prompted the use of Appalachian instruments on "Lonesome Jubilee," but that "this one worked in reverse: On 'Human Wheels' there were songs that were doing well past the state material that didn't work, but now we've worked it out—which is why it was so important to make 'Dance Naked' as quick as we did."

Since its release, "Human Wheels" has sold 750,000 units in the U.S., according to Soundscan. Mellencamp says the album took seven months to make, "with a lot of experimenting, arriving, and layers of stuff." He adds, "Dance Naked" "caught on with a wave and took 14 days"—the fastest since 1985's "Uh-huh," which took 16 days.

Mercury, the label of Choice, and "dance" and its swift completion caught Mercury's attention, notes Mellencamp, who says his contract gives him the option of leaving the label. "I had to go and ask if they'd accept it," he says. "They were all for it. You can hear it, you can hear Mellencamp as an easy million. He's always gonna sell a million records, and I don't know if they know what they're doing at Mercury, but if they're supposed to stay around this long—now what I'm saying? What? Thirteen albums? Very few of the same hairpin. Have you ever heard it?"

"People will see 'Wild Night' is a song for everybody: album rock, adult contemporary, 40, altered/alternative/rock/active," says Kovac. "John should have access at top 40/rhythm, where Me'shell's had some success, and I think he's got the exposure at mainstream, where he's had great success. At alternative, where Counting Crows have borrowed both from Van Morrison and John, now has the opportunity, along with Me'shell, to get access there."

"SINGED TO THE MAX" Mellencamp's decision to cut a duet is a first, and his enlistment of new comer NdeG Ocello is as surprising as his swift return to the studio. "It's a fantastic record back on 'Scarecrow,' but this is a for-real duet," says Mellencamp, who was intrigued enough by NdeG Ocello's "Plantation Lullabies" demo to seek her out. Incredibly, she had been a huge fan of Mellencamp since his 1984 hit, "Pink House," and then even to the point of entering the MTV 'Pink Houses' contest.

"One reason, and it's so intriguing, is that lyrically, he's simple, but at the same time complex", says Mellencamp. "His songs talked to me about life in a brand new way. Other people have used this material, but while musically they had that raw energy which I thrive on, which is great to dance to. He's a real great guy, and I just like his music. Like a hip hopper, he's a viber—he's got to feel the music to make it sing the way we wanted it to."

NdeG Ocello also plays bass on "Wild Night" and "The Big Jack." Left Bank Management's Allan Kovac, who replaced Ron Weiser as Mellencamp's manager during the production of "Dance Naked," thinks that the duet with NdeG Ocello—"to be supported by a video directed by film maker Jonathan Kaplan—will shine beyond Mellencamp's traditional电
trical strongholds.

SEEGER'S MUSE STILL FLOWERING (Continued from page 10) "My voice is 75% gone, but I'm still a singer-songwriter, and I can still be laying out a hymn," says Seeger. "When I sing now, I restrict myself to songs which aren't too high or too low or too long—or else I sing with others." Written at Leventhal's behest, the book follows Seeger-penned volumes on labor songs, civil rights, children's songs, and old folk songs, not to mention the "little banjo manual I wrote 40 years ago that . . . now sold over 100,000." Regarding "Flowers," Seeger says, "I hope it will provide encouragement to amateur songwriters who would like to start with a basic idea and like to fiddle around with songs; because fiddling around is the way you start. You change the word of an old song, or make another verse and one day you find a whole new song by yourself. That's the folk process."

"Petee wants to sing a verse and chorus from each song so people can learn. When I make an album, I don't read music well, and music notation doesn't give more of an idea than pitch and tempo," says Dr. Tony Seeger, professor of Smithsonian Folksong Traditions—and Seeger's nephew. Seeger began recording his song hits two to three ago, but has had to enlist other singers to help out when necessary.

Cover art from Mellencamp's latest album, "Dance Naked," due June 21.

"I'm back to the old days, with no fixes. People are saying 'Wild Night' is a hit. I think the public is being more than satisfied; too."

"The Breakout," a fuzzy gui
tar urge to escape from loneliness.

JIM BESSMAN

BILLBOARD APRIL 23, 1994
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**TOP ALBUMS A-Z (LISTED BY ARTISTS)**

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**200.** 42

**172.** Ace Blackbeard
**173.** Ace of Base
**174.** A Day to Remember
**175.** A Fine Day
**176.** A Fine Mess
**177.** A Fine Thin Line
**178.** A Fine Young Cannibal
**179.** A Fine Young Bunch
**180.** A Fine Young Man
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Cobain Mourned By Fans, Industry In Memorials, Music Stores

SEATTLE—In the days following the death of Nirvana front man Kurt Cobain, fans of the groundbreaking musician flooded radio stations, record stores, and newspaper offices to find some sense in his suicide, and flocked to record stores to buy Nirvana’s albums.

Fans gathered at the Cobain memorial service held April 10 at a Seattle church, some 250 people gathered to mourn Cobain. The memorial service was attended by many of Cobain’s close friends, including Dave Grohl, Krist Novoselic, and Jesse Hughes of the Eagles of Death Metal.

The funeral of Nirvana’s front man was held April 10 in the same church. The service was attended by many of Cobain’s close friends, including Dave Grohl, Krist Novoselic, and Jesse Hughes of the Eagles of Death Metal.

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COBAIN DEATH SPURS RUSH AT RETAILERS

By CARRIE BORZILLO

Independent retailers catering to the punk-oriented audience noted a rush in Nirvana product the weekend of April 9-10.

"It’s all kids," Ron Jackson, owner of Benway Bop in Las Vegas, said of the rush. "The singles and collectibles are selling better than the records. It’s like people are saying, ‘Hey, I didn’t get this stuff when it was around. It’s almost like an infant leg. It’s like a canvas of all the different things that have ever happened, all the interviews, all the music videos, and even the $100 interview CD of Nirvana."

It’s a pathetic scene," said Chuck Decker, owner of the Tower Records store on Mercer Street in Seattle. "Everything is going out the door. If people were really fans, I’d think we’d have had this stuff already.

"Bleach" sold out at the Mercer Street Tower and the Tower in Seattle's U-District April 8.

A few hours after the King County Medical Examiner confirmed Cobain’s suicide, the only Nirvana titles left at Park Ave Records on Queen Anne were two "Heart Shaped Box" imports.

"Lots of people have been coming in, asking about what happened," says Tanya Buton, the Seattle-based salesperson at the store. "But no one is surprised, just sad.

The Wherehouse Entertainment store in New York City sold 20 Nirvana CDs by the end of the day April 8, according to a salesperson there.

All of the books on Mercer, employees and customers were outraged when a representative from the Seattle Times posted a display next to the newspapers which read, "Nirvana Singer Dead. Kurt Cobain’s Suicide" in large black and white letters. Within seconds, store employees removed the sign.

One caller at KISW said there should not be a public memorial for someone who killed himself. "He made his child fatherless and took a lot of lives," the caller said.

The public memorial for Cobain started with approximately 5,000 fans camping out, lighting incense, playing music, and passing out fliers. It later turned into a mass of tears and lit candles brought through the stage from Cobain's widow, Courtney Love of the punk rock band Hole. The chopped-up Love read largely from the suicide note Cobain left behind.

Also in a taped message, Nirvana bassist Krist Novoselic said, "We had a lot of fun and we all care for each other and we all care for the people that we care for, and I'll probably die of a heart attack.

It's a crazy thing, but I think it's a really good thing."

Nirvana's original "Come As You Are" and "All Apologies," as well as a number of covers, Cobain was loved by the Meat Puppets, Chris and Curt Kirkwood on their songs "Plateau" and "Lake Of Fire." Also covered were "The Man Who Sold The World," "Lady Liberty's "Where Do You Sleep Last Night," and "Jesus Don't Want Me." There were also tapes of "I'm A Rocker" and a Brian Jonestown Massacre recording.

At Tower Records' Sunset Strip store in Hollywood, Calif., clerk Helen Howard reports that only the new album remains on the shelf for the store has sold out of all the band's other recordings.

Tower Records also report that heavy traffic began Friday. Says Sam Ginsburg, GM of Abbey Road Distributors in L.A.: "It's a sad state of affairs, but people are buying the albums and the singles are hot."

According to Steve Albini, who recorded the "In Utero" sessions, there are six to eight uncompleted songs that were not included on the album.

One song, "Marjoril," written by Nirvana drummer Dave Grohl, appeared on the import version of the "Heart-Shaped Box" single. Another track, the title track "I Hate Myself And Want To Die," featured on the advance cassette of "In Utero," was pulled from the album, but later appeared as a bonus track on the Butterhead release.

Prior to the release of "In Utero," the band released a single titled "In Utero" which was recorded for the album because it didn’t fit the mood. "They’re kind of an offbeat record," he said. "We thought we would lighten things up a little bit."

Another track, "Verse Chorus Verse," appeared, unnoticed, on Arista's "No Alternative.

There also be unreleased material for a track and a BP cover from the "Nirvana" sessions, as well as earlier sessions with producer Butch Vig. In a September 1993 interview with Billboard, Novoselic said that some songs never made it on "Nirvana."

NO ALBUM PLANNED

A source at Geffen says another Nirvana album is "something that we haven’t even considered . . . To throw another collection together right now would be inappropriate."

So far, there have been no U.S. reissues of Nirvana’s album, but there have been some releases abroad, including a Canadian version.

"We didn’t plan on doing anything with [the "Unplugged" material], and ultimately that’s going to be up to management and the band," the source says.

Regarding the possibility of Nirvana releasing some of their material, the source says, "We collected a lot of that for ‘Incesticide,’ so there’s not really a lot around." He added that while some "In Utero" outtakes exist, "Those were all considered really bad and we didn’t even want them in the United States."

Two live records tracked at the Paramount Theater in Seattle on Halloween 1991 surfaced on the "Come As You Are" commercial CDs, but the rest of the concert is still unissued.

The discovery of Cobain’s body came days after the April 12 press conference in which Cobain announced the release of the "In Utero" album. The release of the album on April 10 was seen as a direct response to the Cobain’s decision to release the album.

DEALERS URGE HOME VIDEO RETAILERS TO PULL SALES OF VIDEO GAMES

By BRIAN DITTENHAUSER

On an exclusive basis and Rogers agreed to carry only Nintendo product.

That agreement, which van der Lee said was about retailing of video games, added Cathy Massaro of Your Video in Medina, N.Y.

Karpel said all game manufacturers had been invited, and that with the success of the conference he expected that more would actually come to future conferences. "The conference may become a annual event," Karpel said. "We enjoy it and it allows us to focus on sharing information about the video gaming industry."

"What we’re hoping is that people will leave here and tell other companies about how well it was attended," he said. "And that will make it a lot easier to go after companies that don’t know us."

Dealers also seemed particularly concerned about the Sega Channel, due to launch this spring. Dealers were worried about cannibalization of rent-a-game sales when 50 games per month become available for about $15 a month over cable lines.

Glen countered that the channel act ed would help drive sales. "Individual games will be on for only 30 days, and only about one per month," he said, "and then it will be gone. So the game will have no enjoyment if they want to go out and buy that title."

Glen also said Sega would be conduct ing extensive research on 1,400 sub scribers, tracking rental and pur chase activity. He promised to share those results with VSDA members.

For additional conference coverage, see page 77.
Prior to the Howard clause, BVA circulated a letter stating that Al-\nton's proposals already exist under the "Billboard" of May 31, 1992, which may have contributed to the crime.

Some retailers pulled the "Child's Play" trilogy from shelves in the wake of the trial (Billboard, Dec. 11, 1993). The films later were de-listed by distributor CIC.

PRESS PLAYS A ROLE

Prior to the April 12 debate in the House of Commons, the U.K. media was swamped by the hype due to the circulation of a paper titled "Video Violence And The Protection Of Children" by Professor Elizabeth Norris, director of psychology at the Child Development Research Unit, University of Not-

In the report, Newsom says, "Many of us . . . begin to feel that we were naive in our failure to predict the ex-
tensive damage of material and all too free availability to children . . . By restricting such material from home-

Tillis and signed with Arista's Nash-
ville division in 1989, and she's been a regular presence on the Billboard Hot Country Singles & Tracks chart ever since. Her first two Arista al-
buns, 1991's "Put Yourself In My Place" and "Homeward Looking An-
gel," both reached the No. 1 slot last year. After gaining the campaign for 'Dark Side Of The Moon' kept the band in the public's mind. The first-week splash by "The Division Bell," with a tally exceeding 460,000 units, shows that there was pent-up demand for this new set. It ranks as the 128th-largest single-week total since The Billboard 200 began using SoundScan data in May 1991, and also stands as the fifth-largest first-week sum. The only acts with larger opening-week numbers are, respectively, Pearl Jam, Snoop Doggy Dogg, R. Kelly, Guns N' Roses, and Metallica.

SHINING ON: When Columbia sets up a new title or tour by one of its high-profile acts, the label usually includes select catalog titles in its adver-
sizing programs. Thus, Pink Floyd continues its impressive march that began a couple of weeks ago on Top Pop Catalog Albums. "The Wall" zooms 5-1 on a 223% gain, while "Dark Side Of The Moon" retains the No. 2 slot despite a 3% increase. Floyd's other two releases, "Wish You Were Here" (No. 11) and "The Division Bell" (No. 17) also gained more than 50%, while a 25% sales burst brings "Deceptive Sound Of Thunder" onto the chart for the first time.

NEWS OF Kurt Cobain's death affected the last three days of the track-
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"THE BULLS" by Geoff Mayfield

PREDICTABLE: With no Easter weekend traffic to pump business, vol-
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TILLIS TAKES LEAD IN 'SWEETHEARTS DANCE'

(Warner Bros.) pop division and re-

lated TILLIS leads in 'SWEETHEARTS DANCE' (Continued from page 9)

WARNER BROS.' pop division and re-

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"I thought outside songs would help me have a broader voice and ex-

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WASH. STATE STATUTE INVALIDATED
The Washington State Supreme Court, April 14 unanimously affirmed a lower court’s decision that declared a 1992 "erotic music" statute unconstitutional on due process and First Amendment grounds. The law had criminalized the sale to minors of unlabeled sound recordings deemed "erotic" by a local judge. Label group RIAA argued against the statute before the Supreme Court.

FOOD'S ALL ON EMIR'S PLATE
Britain’s indie Food Records label, home to successful U.K. bands including the Libertines and Blur, has been sold to its financial partner, EMI Records U.K. EMI has had the option to buy out owners David Balfe and Andy Ross for the last few years. Ross will continue to run the label, based in north London.

U.S. UNIT FOR U.K.'S CHINA
British indie China Records is setting up a U.S. office, to be helmed by Rob Rees of Metropolitan Entertainment. He will work on China acts that are placed with American labels, and also will look to sign U.S. talent.

STESSEL TO EMI RECORDS GROUP
Larry Stessel, who recently left Mercury Records as senior VP/GM, has moved to the EMI Records Group with the same title, reporting to label president/CEO Daniel Glass . . . Barry Knitel, an ASCAP exec since 1971, has left the performance rights society as director of licensing, a post he had held since 1987. There is no replacement as yet; the four licensing section chiefs now report to COO John LoFrumento. After ASCAP names its new CEO, expected at the end of the month, the society will change the post of president (held now by Marilyn Bergman) to chairman of the board, the senior managers will take on the VP title, currently reserved for board members.

SOME STUFF BY GEORGE
Mercury Records plans a fall release of "The Glory Of Gershwin," featuring contemporary artists such as Sting, Jon Bon Jovi, Elton John, Elvis Costello, Sinead O'Connor, Meat Loaf, Robert Palmer, and Peter Gabriel, among others, singing songs with melodies by George Gershwin. As a counterpart to the Elektra Nonessential releases of George & Ira Gershwin show scores, a series of printed editions of Gershwin musics will be sales fall off sharply after the Christmas trade. However, holidays, and Blockbuster decided to allocate the Marquee investment to "higher-priority projects," says a source. The four catalog staffers are being placed elsewhere in the company.

Pink Floyd Rings In The '60s On Chart

Two veteran artists who made their album chart debuts within seven months of each other in the '60s return to The Billboard 200. Leading the way is Pink Floyd with its fourth No. 1, "The Division Bell." It enters at No. 1 and already matches the first chart-topping disc, "The Dark Side Of The Moon," for length of stay at No. 1: one week. As chart-watchers know, "Bell" will have to register to match the chart stay of "Moon." That album, which is No. 2 on Top Pop Catalog Albums, remained on the album chart for a record-setting 74 weeks.

Pink Floyd's longest-running No. 1 album was "The Wall," which had a 15-week run at the top and currently heads Top Pop Catalog Albums. Counting from the first rock album to go No. 1, Elvis Presley's self-titled debut on RCA in 1956, "The Division Bell" is the 389th No. 1 album of the rock era.

In one incarnation or another, Pink Floyd has been around since 1966, and made its album chart debut in December 1967 with an edited version of its first effort, "The Piper At The Gates Of Dawn." That gives the group an album chart span of 22 years and four months, very close to Box Seaggs' chart span of 25 years and 10 months. Seaggs enters The Billboard 200 at No. 117 with his Virgin debut, "Some Change," his first album chart since "Other Ouds" in 1988.

Seaggs' album chart debut took place during the week of June 15, 1965, when "Children Of The Future" by the Steve Miller Band entered. Seaggs departed from that outfit in 1969 and made his solo album debut 23 years and one week ago with his first Columbia release, "Moments." He's had two top 10 albums in his career, "Silk Degrees" spent five weeks at No. 1 in 1976, and "Middle Man" went to No. 8 in 1980.

Chart Beat

by Fred Bronson

Forty-Forty Vision: In its 23rd chart week, "Found Out About You" by the Gin Blossoms rebounds from No. 41 to No. 40. And in its first week on the U.K. chart, "Found Out About You" enters at No. 40.

400 Swings In U.S. On MCA
"Doop," the European novelty smash that sounds like the Glenn Miller Orchestra on speed, likely will appear on MCA Records in the U.S. The single, licensed by Mercury to MCA for the U.K. charts with reported sales of 200,000 units, is breaking in Germany. By the way, the artist in question also goes by the name Doop.

Angel B'Way 'Carousel' Caster
At press time, Angel Broadway had nearly wrapped up a deal to put out the cast album from New York's Jerome Robbins' revival of "Carousel." Due for June release, it'll compete with the London cast version, recently released by RCA Victor, that also stars Michael Hayden. Angel Broadway and RCA Victor are said to be front-runners in getting Stephen Sondheim's new musical, "Passion."
MISISSIPPI MASS CHOIR LEADS MALACO TO NEW GOSPEL HEIGHTS
(Continued from page 1)

Train award for best gospel album, and its current release, "It Remains To Be Seen," was named the No. 1 gospel seller of the year by the National Assn. of Recording Merchandisers.

It was the group's self-titled debut that put the Mississippi Mass Choir in front of the field with a yearlong run at the top of the Billboard Top Gospel Albums chart, beginning in July 1989. At 300,000 units, it is the all-time biggest seller for Jackson, Miss.-based Malaco Records' gospel division, and it still sells 4,000 units per month on average, according to the label. A second project, "God Gets The Glory," has topped 175,000 units, and "It Remains To Be Seen," released last June, is approaching 200,000 units.

The Mississippi Mass Choir has proven its ability to keep pace with its more contemporary counterparts like Kirk Franklin & The Family and the Winans, and continues to generate the kind of interest and acceptance long reserved for crossover acts. Its fully booked 1994 touring schedule includes a full slate of Six Flags venues and a seven-city tour of Japan, where interest in the act has generated negotiations for a string of commercial endorsements. A fourth live recording is planned for December.

The choir was organized in 1988 under the direction of Frank Williams, who established and managed Malaco's gospel division until his death in March 1993. "The Mississippi Mass Choir was Frank's dream," says Jerry Mannery, who took over as director after eight years as Williams' assistant director. "He wanted to bring gospel music back to the church."

A key factor in the growing sales of acts like the Mississippi Mass Choir is increased television and video exposure, coupled with the rise of 24-hour gospel radio stations. "In the last 10 years we've seen those stations become a force in the marketplace," notes Malaco president/CEO Tommy Couch. "That's helped tremendously in merchandising, promotion, and marketing."

EARLY SUCCESS
Couch and partner Gerald Stephen- son formed Malaco as a record company and recording studio in 1968. Early success came with blues artists like King Floyd, Jean Knight, Doro thy Moore, and Z.Z. Hill.

The company branched into gospel in 1975 after signing a recording deal with the Jackson Southerners, led by Williams. "I'd like to say that I was a visionary," Couch says, "but the truth is that the opportunity just presented itself. Frank and other group members had been traveling some distance to record, and wanted to stay closer to home."

Malaco acquired New York-based Savoy Records in 1985 to increase market share and solidify its spot as "the biggest-selling black gospel company in the world." Savoy, founded in 1942, had been home to such gospel legends as the Rev. James Cleveland and the Caravans. Its roster includes the Rev. Timothy Wright, the Rev. Clay Evans, Shun Pace Rhodes, the Georgia Mass Choir, and the Anointed Paco Sisters.

Despite a combined roster of 32 gospel acts and a joint promotional and advertising budget, the two labels operate independently of each other. (Savoy is managed by executive director Milton Bighgman.)

GOSPEL PASSES BLUES
Collectively, gospel sales have surpassed those of Malaco's blues division, whose roster includes Little Milton, Johnnie Taylor, and Bobby "Blue" Bland.

Not surprisingly, 60% of the Malaco/Savoy gospel roster consists of choirs, including Ricky Dillard & the New Generation Chorale, the Georgia Mass Choir, and Clay Evans. Their albums typically achieve sales of 30,000-70,000 units, considered a solid performance based on the labels' low overhead.

To boost sales, Malaco has established a telemarketing division and a record club. "But as with most labels," Mannery says, "the bulk of our marketing is contingent upon radio." He notes that the label prides itself on its relationship with radio, adding that the company is also beginning to crack the Christian bookstore network (Billboard, April 9).

Concert venues are another source of retail revenue for Malaco and its artists, generating sales of up to 400 units per date. The Mississippi Mass Choir is on the road an average of two weeks a month; to cut expenses, only 42 of the choir's 123 members tour at one time.

In 1991, Malaco launched a spinoff group, the Mississippi Children's Mass Choir. The choir's album, "Child Of The King," sold 40,000 units. A second project was recorded March 19. Money generated from performances and recordings go into scholarship plans and retreats for the choir's 300 members, ages 4-18.

Since emerging in 1989, the Mississippi Mass Choir has featured such top-name guest talent as Bighgman, Walter Hawkins, and James Moore. Association with the choir has been particularly beneficial for fellow Malaco artist Moore, whose 1990 live recording with the choir shot to No. 1 on the Billboard gospel charts, earned him a Stellar Award, and generated sales of more than 100,000 units. A second live recording with the choir is planned for May 28.

CROSSOVER CLIMATE IS CLOUDY
According to choir director David Curry, the group's songs are geared toward today's church choirs. "We write and sing songs that have a message for today. What we really try to do is to stay church-based. That's why the appeal is so great."

For that reason, crossover poten- tial remains cloudy. "It's according to who's going to pick it up outside of gospel radio," says Van Jay at New York's WWRL. "I believe that any radio station that presents a Mississippi Mass Choir or the Winans would find acceptance with it if it's programmed properly, and not just stuck in there."

But Larry Blackwell, gospel spe- cialist for Nashville-based distributor Central South Music Sales, does not expect much crossover action for the choir. "As far as the Christian mar- ketspace at large, the potential is unlimited, but I don't think the songs or material are geared toward secular. What's indispensable is the fact that no choir has sold like the Mississippi Mass Choir." Central South is one of the largest distributors in Malaco's independent network.

"Their first album has taken off ['It Remains To Be Seen'] was released, although I believe this one will eventually outsell the first," Blackwell says. "Their second release, "God Gets The Glory," has also picked up a great deal. [The new album] has helped the whole catalog. That's some- what normal in gospel, but the Missis- sippi Mass Choir is in a class by them- selves. The only choir out there that's anywhere near is John P. Kee and New Life Community Choir."

"The title of our last project is so ap- propriate," Mannery says. "It remains to be seen what will happen with this group in terms of sales and crossover.

We're not going to limit ourselves to any market. Still, what we have is a ministry, and when you say 'ministry,' you have to equate it with the church. We don't get caught up thinking about the Billboard charts and win- ning awards. If that's your goal, you've already lost. We're willing to go into the streets and please God."

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