London Takes Meat Puppets To New Heights

BY CARRIE BORZILLO

LOS ANGELES—Fourteen years, nine albums, and two EPs later, one of underground rock's most critically acclaimed bands is finally getting its due. Phoenix trio the Meat Puppets are experiencing success with its second London/PLG album, "Too High To Die." (Continued on page 135)

Asian Royalties Have Fox Agency, Labels At Odds

BY MIKE LEVIN

HONK KONG—There is trouble brewing between multinational record companies and the Harry Fox Agency in Asia. Both want to be in charge of collecting U.S. music royalties, and each considers the other incapable of the job. As a subsidiary of the National Music Publishers' Assn., Harry Fox collects mechanical royalties from the major labels in the U.S. In March, it set up the first office of Fox Agency International (FAI) in Singapore and signed a deal with an obscure music (Continued on page 122)

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

BY THOM DUFFY and WOLFGANG SPAHR

HAMBURG—While pop music from Germany has been enjoying unprecedented success on the Hot 100 Singles chart with the breakthrough of such acts as Haddaway and Culture Beat, music industry executives in Germany say they still face significant challenges in convincing U.S. and U.K. colleagues to release and support their records. It is a familiar difficulty, but one that has taken a twist for two acts in the top 20 on the German singles chart. Marky Mark, who is signed to Interscope Records in the U.S., is the featured rapper on the hit "Happy People" by Prince Ital Joe, released by EastWest Records Germany. Although the song has been top 10 on the German singles chart since late January, a commitment to the U.S. release of the track—and a forthcoming album, "Life On The Streets"—did not come from Interscope until late April. "United," the follow-up hit to "Happy People" in Germany, also will be featured on "Life On The Streets" in the U.S. More significantly, Alex Christensen (Continued on page 134)

Eclectic Pow Wow Label Stays Fiercely Independent

BY PAUL Verna

NEW YORK—The partners of Pow Wow Records, the label that is widely credited with putting dancehall on the map via Foxy Brown's breakthrough 1989 single "Sorry," don't want their company to be known as a dancehall label. Nor do they want it to be perceived as a techno label, even though it has a thriving underground dance division called Pow Trance. They certainly don't intend to be pigeonholed as a reggae imprint, either, despite the critical success of recent releases by Freddie McGregor, Judy Mowatt, and Sly & Robbie. And they wouldn't want people to think, just because the label has issued some truly alternative rock records, that it has put all its eggs in that basket. Without a single blockbuster to (Continued on page 112)

Island's Push For Solo Status Sparks PLG Shift

BY ED CHRISTMAN

NEW YORK—The imminent restoration of Island Records as a fully staffed label has ignited a restructuring of PolyGram's U.S. labels. The changes were still in progress at press time, but it appeared certain that PolyGram's grand experiment, the PolyGram Label Group, will be disbanded. Under the changes, the beefed-up Island would get its own marketing, (Continued on page 121)

MCA May Price 'Schindler' To Sell

BY EILEEN FITZPATRICK and SETH GOLDSTEIN

LOS ANGELES—MCA/Universal Home Video is considering pricing the Academy Award winner "Schindler's List" for self-through to accomplish Steven Spielberg's goal of bringing the Holocaust movie to as many viewers as possible. On the other hand, the studio's already-announced full plate of self-through titles in the third and fourth quarters, and the problems of creating a suitable marketing plan for (Continued on page 121)
Another classic album is the result of the collaboration between founding Traffic members Steve Winwood and Jim Capaldi. Produced by Steve Winwood, assisted by Jim Capaldi.

traffic • far from home

Featuring “Here Comes A Man”
Traffic World Tour
—including special dates with Grateful Dead!

Playing material spanning their entire career, from the classic John Barleycorn Must Die and The Low Spark Of High Heeled Boys to the new Far From Home, Traffic delivers consummate musicianship with free-flowing spontaneity.

<table>
<thead>
<tr>
<th>Date</th>
<th>City, State</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/18</td>
<td>Omaha, NE</td>
</tr>
<tr>
<td>5/19</td>
<td>Moline, IL</td>
</tr>
<tr>
<td>5/21</td>
<td>Minneapolis, MN</td>
</tr>
<tr>
<td>5/22</td>
<td>Ames, IA</td>
</tr>
<tr>
<td>5/24</td>
<td>Denver, CO</td>
</tr>
<tr>
<td>5/25</td>
<td>Park City, UT</td>
</tr>
<tr>
<td>5/27</td>
<td>Vancouver, BC</td>
</tr>
<tr>
<td>5/28</td>
<td>George, WA</td>
</tr>
<tr>
<td>5/29</td>
<td>Salem, OR</td>
</tr>
<tr>
<td>5/31</td>
<td>Reno, NV</td>
</tr>
<tr>
<td>6/1</td>
<td>Concord, CA</td>
</tr>
<tr>
<td>6/3</td>
<td>Sacramento, CA</td>
</tr>
<tr>
<td>6/4</td>
<td>Mountain View, CA</td>
</tr>
<tr>
<td>6/6</td>
<td>San Diego, CA</td>
</tr>
<tr>
<td>6/7</td>
<td>Anaheim, CA</td>
</tr>
<tr>
<td>6/9-11</td>
<td>Los Angeles, CA</td>
</tr>
<tr>
<td>6/12</td>
<td>Santa Barbara, CA</td>
</tr>
<tr>
<td>6/14</td>
<td>Los Angeles, CA</td>
</tr>
<tr>
<td>6/16</td>
<td>San Bernadino, CA</td>
</tr>
<tr>
<td>6/17</td>
<td>Phoenix, AZ</td>
</tr>
<tr>
<td>6/18</td>
<td>Albuquerque, NM</td>
</tr>
<tr>
<td>6/20</td>
<td>Oklahoma City, OK</td>
</tr>
<tr>
<td>6/21</td>
<td>Houston, TX</td>
</tr>
<tr>
<td>6/22</td>
<td>Dallas, TX</td>
</tr>
<tr>
<td>6/24-26*</td>
<td>Las Vegas, NV</td>
</tr>
<tr>
<td>6/28</td>
<td>Birmingham, AL</td>
</tr>
<tr>
<td>6/29</td>
<td>Memphis, TN</td>
</tr>
<tr>
<td>6/30</td>
<td>Pensacola, FL</td>
</tr>
<tr>
<td>7/2</td>
<td>Tampa, FL</td>
</tr>
<tr>
<td>7/3-4</td>
<td>Atlanta, GA</td>
</tr>
<tr>
<td>7/6</td>
<td>Jacksonville, FL</td>
</tr>
<tr>
<td>7/8-9</td>
<td>Miami, FL</td>
</tr>
<tr>
<td>7/10</td>
<td>Orlando, FL</td>
</tr>
<tr>
<td>7/12</td>
<td>Raleigh, NC</td>
</tr>
<tr>
<td>7/15</td>
<td>Charlotte, NC</td>
</tr>
<tr>
<td>7/16-17*</td>
<td>Washington, DC</td>
</tr>
<tr>
<td>7/18</td>
<td>Indianapolis, IN</td>
</tr>
<tr>
<td>7/20</td>
<td>Grand Rapids, MI</td>
</tr>
<tr>
<td>7/22</td>
<td>Kansas City, MO</td>
</tr>
<tr>
<td>7/23-24*</td>
<td>Chicago, IL</td>
</tr>
<tr>
<td>7/25-26</td>
<td>Detroit, MI</td>
</tr>
<tr>
<td>7/27</td>
<td>Los Angeles, CA</td>
</tr>
<tr>
<td>7/28</td>
<td>Cuyahoga Falls, OH</td>
</tr>
<tr>
<td>7/29*</td>
<td>Columbus, OH</td>
</tr>
<tr>
<td>7/31</td>
<td>Saratoga, NY</td>
</tr>
<tr>
<td>8/2</td>
<td>Toronto, ONT</td>
</tr>
<tr>
<td>8/3-4*</td>
<td>E. Rutherford, NJ</td>
</tr>
<tr>
<td>8/6</td>
<td>Old Orchard, ME</td>
</tr>
<tr>
<td>8/7</td>
<td>Scranton, PA</td>
</tr>
<tr>
<td>8/11-12</td>
<td>Mansfield, MA</td>
</tr>
<tr>
<td>8/13-14</td>
<td>Philadelphia, PA</td>
</tr>
<tr>
<td>8/17</td>
<td>Montreal, QUE</td>
</tr>
<tr>
<td>8/19</td>
<td>Hartford, CT</td>
</tr>
<tr>
<td>8/20</td>
<td>Atlantic City, NJ</td>
</tr>
<tr>
<td>8/21</td>
<td>Richmond, VA</td>
</tr>
<tr>
<td>8/24</td>
<td>Louisville, KY</td>
</tr>
<tr>
<td>8/26</td>
<td>Cincinnati, OH</td>
</tr>
<tr>
<td>8/27</td>
<td>Milwaukee, WI</td>
</tr>
<tr>
<td>8/28</td>
<td>Chicago, IL</td>
</tr>
<tr>
<td>8/30</td>
<td>Pittsburgh, PA</td>
</tr>
<tr>
<td>8/31</td>
<td>Syracuse, NY</td>
</tr>
<tr>
<td>9/1</td>
<td>Columbia, MD</td>
</tr>
<tr>
<td>9/3</td>
<td>Stowe, VT</td>
</tr>
<tr>
<td>9/7-8</td>
<td>New York, NY</td>
</tr>
<tr>
<td>9/10-11</td>
<td>E. Rutherford, NJ</td>
</tr>
</tbody>
</table>

In Studio April 26! In to One debuts May 7! Rockline May 9! The Late Show With David Letterman May 13! Unistar June 17! and more!

No matter what your professional goals

Ken Kragen can help you become
a star in your own field—
with the winning strategies he created for
America's top entertainers.

Top business and entertainment professionals
hail Ken Kragen and Life Is a Contact Sport:

⭐ "He has a knack for tapping that
indefinable trigger in people that not only
motivates you, but inspires you to excel."
—Kenny Rogers

⭐ "Ken has molded, guided and direct-
ed the progress of many amazing careers
in the entertainment industry. The tech-
niques he has developed are
applicable to any field of endeavor
and certainly to the living of life."
—Valerie Harper

⭐ "Every time Ken has done a project
for us, he has delivered far beyond our
expectations. He consistently makes
the seemingly impossible happen."
—Jeff Sagansky,
President, CBS Entertainment

⭐ "Ken Kragen's successful pursuit of
numerous good works has inspired
everybody in the record business."
—Jann S. Wenner,
Editor and Publisher, Rolling Stone

⭐ "When it comes to deals,
Ken Kragen is as close as we
have to Houdini....He's also the best
nurturer of talent I've ever seen."
—Brandon Tartikoff,
former Chairman, Paramount Pictures

⭐ "Ken Kragen's ten-point
strategy for career success makes
every step along the way an
'event,' that moves you closer to
your goal. Life Is a Contact Sport
showed me how to view every obstacle as
an opportunity. I have a new ten com-
mandments."
—Michele Lee

⭐ "It is Ken Kragen more than any other
single manager with whom we have dealt
that has set the standard for
attention to detail and
creative conceptual support."
—Stephen Wynn,
Chairman, Mirage Resorts

⭐ "Ken is a rare combina-
tion of a talented and
creative businessman and
a concerned and involved
citizen."
—Michael J. Fuchs,
Chairman, Home Box Office

⭐ "In the many years I've known Ken,
he's had a tremendous ability to
juggle many different projects,
always with a new and creative approach."
—David Geffen

⭐ "In Life Is a Contact Sport,
Ken Kragen shows how every
business is show business, and
how you can use events to make yourself
a star."
—Dick Clark

Ken Kragen, the creative
force behind "We Are the World" and
"Hands Across America," has guided the
careers of Kenny Rogers, Travis Tritt,
Trisha Yearwood, The Smothers Brothers,
Lionel Richie, and other famous enter-
tainers. In his new book, Life Is a Contact
Sport, Ken shows you how to use his ten
career-building strategies to become a
star performer in any field you choose.

At bookstores nationwide
William Morrow
Biz-Related Unions Back Performance Right Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—Chances for passage of the recording industry’s performance right legislation got better April 26 with the announcement that the two major music-related unions, the American Federation of Television and Radio Artists and the American Federation of Musicians, support the bill.

Just as important is news that the Recording Industry Association of America, which has pledged to back the legislation, signed a contract with the AFTRA to support the bill. Nielsen, chairman of the House Intellectual Property Subcommittee and sponsor of the House bill, H.R. 2276, that “in order to avoid a redrafted bill designed to accomplish one’s concerns.”

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

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

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

Spahr, president of the National Music Publishers Assn., was unavailable for comment, but Rosen said the music publishers know about the possible changes. “We’re in discussions right now,” she said.

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

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

FTC Subpoenas Music Execs In Industry Probe

■ BY ED CHRISTMAN

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

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

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

FTC officials were unavailable for comment on the investigation.

The subpoenas were served during (Continued on page 121)

Wolfgang Spahr Is Named Billboard’s German Bureau Chief

LONDON—In recognition of Billboard’s expanded editorial coverage of Europe’s largest market, Wolfgang Spahr has been appointed German bureau chief. An award-winning journalist and trade publication editor, Spahr has been a Billboard correspondent since 1997.

Spahr is responsible for directing and overseeing Billboard’s coverage of all facets of the German music and home entertainment industries, working closely with European news editor Domenico Prude, who is headquartered in London. Billboard’s German correspondents include Ellie Weisert (Mannheim) and Owen Levy (Berlin), Spahr is based in Bad Segeberg, near Hamburg.

“Wolfgang’s unrivaled insights into German talent and the German entertainment business, coupled with his superior reporting skills, have strengthened Billboard’s editorial scope and broadened our readers’ understanding of Europe’s large, but poten
tom market,” says international editor in chief Adam White. “We prize his abilities and his role in the future, and his appointment as bureau chief recognizes.”

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

Spahr, together with members of Billboard’s U.S. and European management, met with German entertainment industry leaders April 11 at a special reception (see page 90. The event was followed April 12 by presentations on the Bill
door charts, and European expansion plans for the magazine’s sister company, Broadcast Data Systems.

This Week in Billboard
McDonald's Plans CD Charity Promo
Brooks, Turner Among Possible Participants

BY DON JEFFREY AND MELINDA NEWMAN

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

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

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

Susan Bergen, senior communications manager for McDonald’s, says, “We’ve talked with a lot of music companies for a while, exploring a variety of activities. Once a deal is in place and put together, we’ll give some details out.” She adds, “There is no finished deal yet. No artists have been signed.”

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

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

Warner Music Group declined comment, but a Warner executive wouldn’t rule out a deal with McDonald’s. A Warner spokesperson says there have been no discussions between her company and the fast-food chain. Executives for MCA Music Entertainment and PolyGram were unavailable for comment.

The promotion sounds similar to the video deals McDonald’s pioneered in 1995 when it sold copies of Orson Home Video’s “Dances With Wolves” to fast-food customers at $7.99 each, far lower than the retail price (Billboard, Nov. 9, 1992).

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

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

[Continued on page 115]

Eisenberg Named Billboard’s 1994 Video Person Of Year

NEW YORK—Ron Eisenberg, president of Houston-based East Texas Distributing, has been chosen as Billboard’s 1994 Video Person Of The Year. The award recognizes Eisenberg’s pioneering efforts in supermarkets and convenience stores as a key national distributor.

His selection will be celebrated Monday evening, July 25, at an invitation-only party held during the Video Software Dealers Assn. convention in Las Vegas. Billboard has previously honored Gary Ross of Suncoast Motion Picture Co., John Taylor of Ingram Entertainment, Wayne Huizenga of Blockbuster, Rob Solomon of Tower Distributing and Balner of Palmer Video, and Cy Leslie of MGM/UA Home Entertainment.

Eisenberg arrived at ETD shortly after it was founded in late 1977 as a book and magazine wholesaler (then called Charles Evans Levy Circulating Co.), where he had been VP of operations and corporate sales. He worked in the video distribution business in 1980. The first customers—probably the first for any distributor—were supermarkets and convenience stores.

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

SetH GOLDSTEIN

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

BY IRV LICHTMAN

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

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

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

Music Publishing’s link with Hal Leonard is said to guarantee EM about $15 million under a five-year agreement to which both companies are parties.

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

As for the CPP/Belwin/Warner Bros. development, sources indicate that Warner Bros. will pay around $35 million for the company, a figure that could not be confirmed at press time.

Interestingly, Warner Bros. already has an indirect stake in CPP/Belwin via its parent Time Warner’s investment associations with Boston Ventures. Boston Ventures also was a major shareholder in Chappell Music, which was sold to Warner for about $200 million in the mid-90s.

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

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

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

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

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

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

Billboard Reorganizes Sales Structure

BY DON JEFFREY

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

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

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

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

The changes come in response to the double-digit growth in international business enjoyed by Billboard in recent years, as well as the strong performance of the Monitor publications.

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

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

New B’buster Music Chief Forges Ahead With Changes

BY DON JEFFREY

NEW YORK—Blockbuster Entertainment has ended the search for a president to head its fast-growing music division, bestowing the title on Gerald Weber, who has been an interim running record operations since April 1990.

As president of music, Weber assumes full control of a music empire that includes 522 stores and is expanding at a rate of 100 a year. The company is engaged in an ambitious and costly effort to convert the various chains it acquired during the past year and a half into Blockbuster Music Plus outlets.

The company did not break out music results for the first quarter, but a Wall Street analyst said sales from stores open at least one year for “the music chains overall were flat.” However, this source adds that comp sales for converted units rose more than 5%

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

Weber says his goal is “to build the music team to position us to be

(Continued on page 111)
If you believe this man... You're a SUCKER!

He's a LIAR.

BUT BELIEVE THIS...

THE NEW ROLLINS BAND ALBUM WEIGHT

DEBUTED ON THE BILLBOARD ALBUM CHART AT #33 HIGHEST NEW ENTRY

AND BELIEVE THIS...

WEIGHT DEBUTED ON THE UK ALBUM CHART AT #22

AND BELIEVE THIS...

THE LEAD TRACK "LIAR" IS EXPLODING AT RADIO, MTV AND THE BOX

ROLLINS BAND ON TOUR
U.S. May 9 thru June 12; Mid July thru the Summer
U.K. April 22 thru May 3
AUSTRALIA AND N.Z. May 23 thru June 5

ROLLINS BAND

"WEIGHT"
The entertainment industry's inability to use its influence in Washington to insist that there could be no Grand Ole Opry on Tele-

casts and Tiffs unless cinematographic and audiovisual works were included (Billboard, Dec. 25, 1985) illustrates the complex inter-

national dimension of the problem. In 1985, the U.S. Congress passed the Berne (1988), which was officially signed by more than 100 member nations April 15 in Mor-

ca, also provides a valuable lesson to U.S. artists and business interests about the need to organize and unite, at least as well as their European counterparts have done, to bring U.S. intellectual property law into the 21st century and, simultaneously, obtain all the rights due to them as they seek to compete in the global entertainment marketplace.

European resolution on significant copyright issues has spurred Congress to consider modifying the U.S. copyright law in a manner that would broaden the scope of copyright protection to include more than 50 years. The proposed U.S. legislation would harmonize the U.S. term of copyright with the European term of life plus 70 years decreed by the European Economic Council. But the pro-

posal fails to address the question of "moral rights" put forth by European law.

The new European legislation most sig-

nificant to musical artists, adopted by the Council of Directive of Oct. 25, 1987, confers authorship of a motion picture or video work upon the composer of music specifically created for that work, as well as upon the principal director, the author of the screenplay, and the editor of that work. This is true regardless of whether the composer also is designated as a "co-author." Significantly, Congress has not begun to consider the extension of such significant author status to U.S. composers, screenwriters, and directors, for jointly created films, television programs, and video works, and is not likely to do so. Congress has long resisted formally following the other international agreements which have recognized the concept of the author’s "moral rights." In 1986, after more than a decade’s delay, the U.S. agreed to sign the Berne Convention for the Protection of Literary and Artistic Works, which safeguards the rights of authors across national borders and addresses moral rights. Among the moral rights put forth by Berne are the following: the right of attribution, defined as the right to be identified as the author of a work, or to disclaim au-

thorship; and the right of integrity, which allows the author to prevent mutilation or modification of the work that would preju-

dice its use or her professional reputa-

tion. Other moral rights include the right to modify the work before or after its use, and the right to withdraw it from circulation.

Article 6bis of the Berne treaty deals with the value of signature and honor, and states: “Independently of the author’s eco-

nomic rights, and even after the transfer of the said rights, the author shall have the right to claim authorship of the work and to object to any distortion, mutilation or other modification of, or other derogatory action in relation to, the said work which would be prejudicial to his honor or reputa-

tion.” Congress’ decision to sign Berne was spurred by continued complaints from the U.S. business community that its interests were at a disadvantage in most of the world, due mainly to inadequate film piracy. Prior to U.S. adherence to Berne, representatives of American film directors, screenwriters, and other creators, such as Sidney Pollack and Martin Scorsese, appeared at Congressional hearings contending that “artists’ rights” are at the heart of the treaty—it gives the treaty its special char-

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

However, as part of the Senate’s debate on the treaty, Orrin Hatch, one of the co-sponsors of the bill, declared, “The rights have their ori-

gin in French law. If enforced in the United States, these moral rights would drastically alter copyright relationships ... and accordingly U.S. implementing legis-

lation should be neutral on the issues of moral rights.”

Hatch’s statement captures the salient difference between the Anglo-American copyright systems, which primarily reflect economic values and relatively prioritize the object protected, and mainland Europe’s deeply rooted routed systems which center on what is essentially a moral view. Thus, Congress’ declaration of the superi-

ority of property rights over individual moral rights provides a basis for a new approach, which asserts that the protection an author receives for his or her creation is a natural right, giving its legislation a dis-


tinctly individualistic tenor.

It appears that the U.S. has chosen to sign a treaty and ignore the plain intent of one of its key components. Does our na-

tional signature mean nothing?

More than two years ago, I wrote a com-

mentary (Billboard, July 13, 1991) assert-

ing that “the time has come for U.S. musical artists to make their voices heard for legislation to ensure that moral rights are protected in this country.” Notwith-

standing the fact that, for the most part, U.S. music industry executive has stepped forward to be counted as a champion (or even a foe) of U.S. moral rights.

There seems to be a consensus of silence in our country, with unwillingness on the part of Congress and the industry to face the reality of the authors’ moral rights. As Hatch illustrates, the Europeans have again shown us that unity and determination are a prescription for victory. Meanwhile, the entire entertainment industry is just beginning to come close to attempting to unite its artistic and business interests. Where is La-

fayette?

SINGLES STILL VAILABLE

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

The singles market is a viable one today, acts like Counting Crows and Smashing Pumpkins should consider selling their singles for the younger audience that can’t always afford full-length tapes or CDs.

KUDOS FOR KYJEBGO

Thank you for Erik Valebrokk’s enthusiastic article on Sisell Kyjebgo of Norwary
We would like to congratulate

Belly

and

Big Head Todd and the Monsters

on their debut albums being certified gold.
**Artists & Music**

**4AD, WB/Reprise Join For Lush’s ‘Split’**

**Modern Rock Radio Acceptance Is Labels’ Goal**

**BY PAUL SEXTON**

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

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

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

“When ‘Sporky’ came out, it was at the same time as ‘Screamadelica’ [by Primal Scream] and Ride, and other bands such as Curve and Slowdive,” notes Robin Hurley, managing director of 4AD’s U.S. operation, based in Los Angeles. “Lush actually outsold a lot of those bands. They might have done 60,000; Lush did about 100,000. So we’ve got a sales base of about 110,000 [units] to start this record off. And they’ve progressed in that the songs are a lot more thought-out. There are a couple of songs that are more cynical, but it’s a much more intelligent record.”

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

“Lush is the flagship of the entire 4AD deal in America,” says Tim Carr, director of West Coast A&R for Warner/Reprise. “Because of the way Warner Bros. marketed Lush, [4AD’s U.K. managing director] Ivo Watta-Russell decided Warner was the label he wanted to work with for all subsequent releases, which was very flattering to us [Billboard, May 15, 1994]. The feeling here about this record is incredible.”

Lush’s combination of an often densely-structured, guitar-heavy alternate rock sound with strong melodies and bright vocals has led to comparisons with Sonic Youth, the Cocteau Twins, and even ABBA. That versatility is viewed as an advantage at Warner/Reprise, says Carr. “I was just giving sales presentations to the alternative radio formats May 27. We’re going to focus on the track because we think it’s a really strong song,” says (Continued on page 30)
And we’re also very proud to congratulate

Candlebox

and

Danzig*

on the gold certification of their debut albums.

*The new Danzig EP is almost gold as well.
Celine Dion, Beastie Boys Lead May’s Charge For The Charts

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

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

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

Die-hard Dion fans will welcome the domestic release of her French-language album, “Dion Chante Plamondon” (May 31, 500 Music/Epic). Dion’s latest comes on the heels of her 1998 gold album, “The Colour Of My Love,” which spawned the platinum No. 1 single, “The Power Of Love.” The new album, which features the music of songwriter Luc Plamondon, was released last year in Canada.

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

On May 10, the India.Girls return with “Swamp Ophelia.” Produced by Peter Collins, the Epic set is the first record for the duo since 1992’s gold “Rites Of Passage.” The lead single, “Touch Me Fall,” went to album alternative radio April 20.

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

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

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

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

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

Pat Clancy has been named VP of finance and administration for PolyGram Classics and Jazz in New York. He was VP of finance for PGC.

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

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

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

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

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

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

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

AFTRA And Labels

Counter Funds Suit Brought By Artists

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

The initial $750 million-plus class-action lawsuit was filed in U.S. District Court in Georgia against AFTRA and dozens of record labels in November by a group of performers in a previous class-action suit.

Jerry Sharel is appointed national executive director of MusiCares in Los Angeles. He was executive VP of Billboard Entertainment Mar- keting.
And of course, we would also like to congratulate

Faith Hill

and

Clay Walker

whose debut albums have already sold 500,000 and 800,000, respectively.
Artists & Music

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

BY CHRIS MORRIS

LOS ANGELES—To no one’s surprise, touring will be key to the promotion of the Spin Doctors’ new album, “Turn It Upside Down,” due from Epic on June 14.

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

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

Live performances were integral to the promotion of “Kryptonite” in more ways than one. Epic/Associated played off its high profile, using it to get airplay, and if it worked with the release of the EP “[I P For Grabs]” in advance of the debut album, and followed up “Kryptonite” in 1992 with a beefed-up, album-length version of the by then out of print EP “Homebody Groove...Live.”

Lead vocalist Chris Barron, who estimates that the Spin Doctors have performed 700 to 800 shows since 1989–90 of them behind the release of “Kryptonite”—anticipates a scaled-down but still robust touring schedule for “Upside Down.”

“I think we’re gonna go out for about a year on this album,” Barron says. “In June, we’re gonna go to Europe. July [1994] through the end of September, we’re gonna do America. Take a break, go back to Europe—you’re really gotta nail Europe, or else they forget about you. We’re gonna tour the Midwest again for Thanksgiving leading to the New Year off. Then we’ll probably go out and do the Southern States on tour—Alamagoo, South America, and the Far East. I’d say we’ll probably do more like 200 [shows].

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

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

The group was the only band to perform on the 1993 Warped Tour, the major U.S. alternative rock/indie music tour.

On the road. That was all well and fine, and it really paid off, and I don’t regret a thing.”

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

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

Though disappointed that his work with the band’s first album was shelved, Griffiths says, “I do acknowledge that the Spin Doctors were exhausted in the studio, and weren’t doing their best work.”

(Continued on page 15)

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


The record is being put together by Capitol VP of A&R Tim Devine along with producer John Chelew, who is also the talent booker at McCabe’s in Santa Monica.

“We wanted this to be an album of original recordings, and not a collection of Richard’s songs that have been recorded in the past,” says Devine.

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

“One of the main reasons this record was to bring attention to Richard’s songwriting,” Devine says.

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

PEARS OF WISDOM: Pearl Jam has postponed a U.S. tour, scheduled to start in June. According to manager Kelly Curtis, the band members opted to push back the tour because of Kurt Cobain’s death, which threw every- one for a loop, and also due to the group’s continuing search to find a way for its fans to avoid paying what considers high ticket surcharges.

The band had said that it would not play venues that pass along a service charge of more than $1.50 per ticket (Billboard, April 23).

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

And what about the rumor that the band is appearing at Woodstock ‘94 in August? Curtis says, “We’re definitely not saying...”

SAY UNCLE: Uncle Tupelo is dissolving, with core member Jeff Tweedy and drummer Ken Coooper forming a new group called The U.N. Dust. Tupelo’s other main member, Jay Farrar, is forming his own band. Both new acts have deals with Sire.

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

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

Jett Enlists Riot Grrrls For Blackhearts’ Warner Debut

BY JIM BESSMAN

NEW YORK—Joan Jett and the Blackhearts’ Warner Bros. debut “Pure And Simple” marks the return of the original “riot grrrl,” and places the feisty female rocker comfortably within the context of the current women’s rock movement, which, despite its hype, has come a long way.

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

“A lot of people say I influenced them, which is really cool, but ‘Pure And Simple’ is a response,” says Jett, an avowed fan and follower of her new-found female associates. “They were into the Runaways, and I’m into their music, so I was able to be able to work in collaboration as musicians on an equal footing. If we came up with a good song, we’d keep it, or else I wouldn’t use it.”

The band is the first major release of the female rock scene, which has been making inroads through the mainstream.

“The lyrics have expanded, that not every song is a ‘relationship’ song,” she says. “There are a few, but more deal with social or political situations.”

“Spirited,” she says, “turns the tables on the traditionally negative connotations of single womanhood. Other examples include “As I Am,” co-written with frequent collaborator Des- mond Child after the 1992 Republican

(Continued on page 15)

by Melinda Newman

Station To Station. Members of EastWest Records act the Mother Station take a break after an acoustic performance in Los Angeles. The group’s debut, “Brand New Bag,” comes out May 17. Standing, from left, are Fran Albert, WEA senior VP of sales; Valerie Moorehouse, Abbey Road Distributors; band members Susan Marshall and Gawn Spencer; and Abbey Road’s Ron Simmons. Seated, from left, are Jody Raithe, WEA’s VP of product development, Alan Shapiro, WEA VP of music sales, and Doug Uyehara, Atlantic Group regional sales manager.
And obviously it gives us enormous pleasure to congratulate

Little Texas

whose second album has just gone platinum

and

Tevin Campbell

who should be hitting double platinum pretty soon now.

Thank You.
Artists & Music

Troccoli’s Crossover Efforts Continue On RCA/Reunion

By Brian Q. Newcomb

ST. LOUIS—Even with a five-year break between her early success for Reunion Records in the final year of her contract and her pop debut in 1991 with the Reunion/Geffen release “Pure Attraction,” most of Kathy Troccoli’s earliest fan base still remembers her from her stint with label mates Michael Smith on their “Friends” tour. In an ongoing trend toward following the radio success of “Every Thing Changes” with a new album on RCA/Reunion, says Troccoli about the shift in emphasis in her material, “I absolutely loved what I was doing—it’s just that I had a passion for other things. I was just doing, like, a quarter of what I thought I should be doing. ‘Pure Attraction’ [with its pop hits “Everything Changes”] was the start of getting me moving in right direction.

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

RCA president Joe Galante, who also has a personal interest in the shaping of Troccoli’s new self-titled album from the project, says, “she cover the Diane Warren-penned ‘Tell Me Where It Hurts,’” and met with him and brought in my tunes, because I co-wrote six of the tunes for this record, he said, ‘Kath, after hearing your voice and what you’re going after, I think I have a song for you.’ He played it, and I knew I could do it. This was something I wanted to say.”

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

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

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

(Continued on page 18)

Troccoli

Spin Doctors Pack Their Bags Again

(Continued from page 14)

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

By the time the Spin Doctors returned to the studio, they were rested enough to enjoy the process. Barron adds that Roger Daltrey, who appeared with the Spin Doctors at the recent Carnegie Hall tribute to Pete Townsend, offered some inspirational insights: “Stop Breaking Down.” “I said to him, ‘Hey, man, you got any advice?’ I figured he’d be a pretty good guy to get some advice from. We both had just released albums. He said, ‘If it takes more than six weeks, you’re doing something wrong.’

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

“With the rapid completion (basic tracks were recorded in three days) gave the Spin Doctors some time to play around in the studio.

“Griffin says, ‘After we finished recording the album, we had an evening in the studio where we invited friends and family of the band, and they ret- ered over 200 songs. Those will be released over the course of time as the B sides of singles.’

“We ended something to do, almost,” Barron says. “It was somewhere between a gig and a session.”

The studio set, which included such co-writes as “Stop Breaking Down,” “Highway 49,” and “Killing Floor” along with some Doctors originals, had its roots in the group’s club days.

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

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

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

Seeds Sprout From Roots In Austin Scene

Mechanic, Giant Plan Natural Marketing Approach

By Brett Atwood

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

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

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

“We’re rolling out Seed naturally,” says Steve Backer, Giant president and CEO.

“On the consumer side, what we’re doing is working in both print and TV, and that groundwork has been laid,“ Galante says. “What Reunion and Geffen went through on the first album is, they had one hit in a multiformat area, because the rest of the album was basically aimed at the Christian marketplace. This record probably stayed at radio for almost a year, in terms of being in recurrent rotation. We thought that, from the radio side, that groundwork has been laid.

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

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

(Continued on page 18)

Seeds Sprout From Roots In Austin Scene

Mechanic, Giant Plan Natural Marketing Approach

By Bret Atwood

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

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

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

“We’re rolling out Seed naturally,” says Steve Backer, Giant president and CEO.

“On the consumer side, what we’re doing is working in both print and TV, and that groundwork has been laid,“ Galante says. “What Reunion and Geffen went through on the first album is, they had one hit in a multiformat area, because the rest of the album was basically aimed at the Christian marketplace. This record probably stayed at radio for almost a year, in terms of being in recurrent rotation. We thought that, from the radio side, that groundwork has been laid.

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

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

(Continued on page 18)
WOODSTOCK 94
Saugerties, New York
August 13th & 14th

More Days of Peace & Music

PolyGram Diversified Entertainment - Metropolitan Entertainment Inc.
© 1994 PolyGram Records, Inc.
Eagerly awaited by the industry —
The 1994 International Talent & Touring Directory is here!

“The Billboard International Talent & Touring Directory is an invaluable resource — we use it all the time, and our job would be much harder without it.”
— Michael Stavin, Managing Editor, MTV News

“The Billboard International Talent & Touring Directory is a lifesaver! Year-to-date, I have booked over 150 room nights thanks to your directory. This is a must in sales offices.”
— Carol A. Lalibana, Director of Sales, Doors Inn Santa Rosa

The 1994 International Talent & Touring Directory gives a global network of talent and touring professionals in the palm of your hand. Getting you the information you need to do business — fast!

The brand new 1994 edition features: * 4,000 agents and managers * 7,500 artists * sound & lighting services * venues * clubs * hotels * instrument rentals * staging and special effects * security services * charter transportation * PLUS merchandisers are now included for the very first time!

If you’re a player in the talent and touring industry you’re not doing business without it. Order your copy today!

Order multiple copies for your entire staff!

YES! Please send me Billboard’s 1994 International Talent & Touring Directory. I am enclosing $______ for each copy plus $4 shipping & handling ($10 for international orders). NY, NJ, CA, TN, MA, IL, PA & DC residents please add applicable sales tax.

<table>
<thead>
<tr>
<th># of copies</th>
<th>Check enclosed for $</th>
</tr>
</thead>
<tbody>
<tr>
<td>charges</td>
<td></td>
</tr>
<tr>
<td>$______</td>
<td></td>
</tr>
</tbody>
</table>

Charge $______ to my:  
Amex  Visa  MasterCard

Card #  Exp. Date

Signature (required), please print.

Order multiple copies for your entire staff!

Artists & Music

PLANTING SEED
(Continued from page 16)

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

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

Odd inspirations are rampant in the album. The 10-minute-plus track “Mariposa” ponders a different.en
ing to the Steve McQueen film, “Pa
pillon.” The psychedelia-sounding “Kids . . . This Is a Fabulon” is inspired by Katherine Dunn’s novel “Gekk Love,” which details the unusual goings-on of a family of circus sidehows freaks.

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

We didn’t want it to sound like the stereotypical metal-crushing grunge thing,“ adds Orlove.

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

KATHY TROCCOLI
(Continued from page 16)

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

SEATTLE: Throwing hard raps to infectious, heavy-rhythm lyrics, Turntable Bay is rocking Seattle’s hip-hop scene. Da Blasta and Rattboy hail from Los Angeles, but relocated to the Northwest last year after the duo played a show in the Seattle area and realized a lot more opportunities for exposure existed in the region. Da Blasta has been rappin since 1981 and says he has performed in more than 1,000 live shows. Rattboy is the act's producer, but on stage he splices up the act with his live drum performance, setting Turntable Bay apart from other rap acts. Locally, the group has performed regularly at Recadny, a Seattle night club, and has sold more than 800 units of its demo tape — without the benefit of an official sales push. The hip-hop team was nominated in the best band category by Mass magazine, a Northwest regional trade publication. Turntable Bay was scheduled to perform during the awards show in Portland, Ore., April 29. In addition to performing in the Pacific Northwest, the act was selected as one of 12 bands to appear on the New Music Seminar's "Best of . . ." tape compilation last year. It also took the stage during last year's ASCAP showcase in Los Angeles. Back in its hometown of Seattle, Turntable Bay was picked by top 40 rhythm-crossover KUBE for inclusion in its on-air-program, "Best Of Home Jams." Contact Scott Schorr at 206-820-6532.

J.R. REYNOLDS

MADISON, Wis.: Marques Bovre & the Evil Twins boast a rare distinction among indie acts. With the recent release of its third CD for Butch Vig's Boot Records, Bovre & Twins have now released five albums of original songs in as many years. The new disc, “Ghost Stories From Lonesome County,” builds on an already impressive body of work with its measured country rock beat and electric guitar leads sharp as barbed wire. Singing with a voice like a rusty nail, Bovre pens morose morality tales of faith and degradation in American got- hic settings. The band's previous CD, "Big House Strong," was half-produced by Vig, who left mid-sessi-

nion to record Nirvana's "Nevermind." "Ghost Stories" was completed at Vig's Smart Studios here by producer Doug Erickson, who plays in Vig's band, Spooner, and recently helped remix Depeche Mode and U2 tracks. Bovre has also completed a video with Wisconsin-based director Frank Anderson (who has worked with Bad Religion and Spinal Tap). Increasing home recordings and performing regularly at Madison's Club DeWash in their early years, the act's career was boosted when they hired Scott Stewart as manager. Well-known in the region for his persistence, Stewart has booked Bovre in other Midwest towns and helped them get airplay on such commercial stations as Madison's WMMM, Chicago's WCRR, and Iowa stations KFMR in Davenport, KFMP in Des Moines, and KRMA in Iowa City. Contact Scott Stewart at 608-221-8450.

DAVE LURHSSEN

FORT LAUDERDALE, Fla.: Black Janet is a real standout in the field of rock and pop music players in Florida. Headed by singer/composer Jim Worster, the act takes deadly aim at a mature style of dark and histrionic music. Wurster's approach is made all the more learned by the fact that he doubles as a history teacher during the day. His voice is rich with deep haunting resonances; the song lyrics are rife with themes of love and desire, longing and loss. Although the band has gone through a few lineup changes, Wurster has found a gem in vocalist Amy Baxter, whose sweetly vibrating vocals wrap around Wurster's like a web. Keyboards and slide guitar add to the atmospherie mix. Last year, the band released "Love Thirty-Five," a 15-song CD, and it recently took honors as best independent release for the southern region in the statewide Jammie music awards. The band also is in- cluded on a new Florida band compilation CD called "4800," released by Singer/Songwriter Records. As regional radio play is spooky and the word of the band, Black Janet is playing Florida gigs in Gainesville, Tampa, and Orlando, and making time to record a new single, called "Love Is A Dangerous Game." Contact Helaine Illum at 904-741-1426.

MANDY SCHULMAN
Hot Cassettes!

LT-64258
Songs From the Backseat
Ten hilarious songs about life in the backseat.
Sugg. retail $8.98

#LT-64259
Peanut Butter Jam
The best novelty songs of the fifties, sixties and seventies brought cleverly up-to-date.
Sugg. retail $8.98

Cool Videos!

#VU-49226
Guts
Sugg. retail $9.98

#VU-49222
All Star Special
Sugg. retail $9.98

#VU-49223
Campy P.O.P.!
A Camp Nickelodeon Reader for our popular 18/36 count floor display and a 2' x 3' full color poster, plus much more.

T-Shirt Offer!
Consumers can earn a free Nickelodeon T-shirt with three proof-of-purchase tabs from the Camp Nickelodeon video collection.

Gear up for the hottest summer on record...from Camp Nickelodeon.

Summer '94. An experience you'll profit from.
Hurley. In the U.K., 4AD will take the almost unprecedented step of reissuing two different Lush singles, the accessible "Hypocrisy" and the eight-minute "Desire Lines," on the same day, May 30, with a selection of nonalbum material on each.

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

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

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

The band's first visit to the U.S. coincided with the release of "Gala" in the fall of 1990, and the group returned to America April 1991 to co-headline with Ride before completing the "Black Spring" EP and "Spooky," both with Guthrie. The large British fan base the group had built was confirmed when "Spooky" debuted in the top 10 on the U.K. pop album chart in February 1992.

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

LUSH SELL THEMSELVES

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

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


Only JVC combines entertainment and education in a single machine, prices it under $400, and gives you Sega CD’s hit game PRIZE FIGHTER™, Compton’s Encyclopedia and our Top Hit Karaoke CD, a $280 value, ABSOLUTELY FREE. The new X’EYE Multi Entertainment System plays the world’s most popular Sega games, Karaoke and music CDs for hours of family fun, Compton’s (plus other educational software to follow) and Electronic Books for school or work reference. All delivered with the performance quality that has made JVC your best selling line of audio & video components. Educational. Exciting. X’EYE. Only from JVC.
two oversized napkins tied to the end of a string. The toys were sent to key radio programmers and retailers to promote the “Back & Forth” theme of the single and to build awareness of the forthcoming album, “Age Ain’t Nothing But A Number,” which streets June 14.

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

The Detroit-based rapper also being promoted through an April mass mailing of 25,000 three-page, full-color brochures to one-stops and major chains.

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

The Heatseekers Album Chart

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

BackBeat: 15-year-old rapper Aalahyah (pronounced Ah-Lee-ya) is making a strong first impression with her debut single, “Back & Forth,” released April 5. The live artist jumps from No. 26 to No. 29 on the Hot 100 Singles chart this week and nets the Greatest Gainer/Airplay.

Jive sent out 500 promotional “click-clacks,” a popular children’s toy that consists of two oversized napkins tied to the end of a string. The toys were sent to key radio programmers and retailers to promote the “Back & Forth” theme of the single and to build awareness of the forthcoming album, “Age Ain’t Nothing But A Number,” which streets June 14.

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

The Detroit-based rapper also being promoted through an April mass mailing of 25,000 three-page, full-color brochures to one-stops and major chains.

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

Stepping Up Quickly: Now that Reprise/Warner Bros. has handed Giant the promotion and marketing duties for Green Apple Quick Step, “Wonderful Virus” is getting a whole new push.

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

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

The EP, which was serviced in February to indie retailers and was given to concertgoers at shows, features the album version and an acoustic version of the second single, “Feel My Way.”

“We went everywhere with it,” says Pizzella. “Instead of saying we wanted a top five hit on this format, we put top 10 on another format, we went to college, commercial alternative, some metal, and ‘core stations.”

The first single, “Dirty Ocean Water,” released in September, and a live version of “Feel My Way” are included on an electronic press kit that was served in March. The Seattle group is embarking on its third tour in May when it hooks up with Paw, Green Apple Quick Step also toured with X in November, NOFX in February and March, and has played dates with Rage Against The Machine, Tool, and the Mighty Mighty Bosstones.

“Luduvs & Chewable Gum” is the next offering for college and modern rock radio.

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

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

Scott secures media exposure in the May issues of Vibe and The Source, and hosted the Beat Packin’, So So Def Chaos rapper Os Da Brat scores the No. 9 clip on the Box with her debut single, “Funkified.” The album of the same name debuted at No. 20 on the Billboard 200 chart on June 21; an electronic press kit is coming soon.

breakin’ dreds: Tuff Break/A&M is striking the street to break hip-hop artist Dred Scott’s debut, “Breakin’ Combs,” released April 5.

“We want to go where the hip-hop aficionados hang out,” says Evan Forester, Tuff Break GM/label director. “We’re setting in store after radio with this, yet we believe Dred’s songs need to start at the street to succeed.”

Forester says that the label is targeting clubs as well as college and commercial radio mix shows with the second single, “Back In The Day,” which moves 34-29 on Hot Rap Singles this week.

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

Additional reporting was provided by Brett Avedis with assistance from Silvio Pietrobono.
Marsalis Gets Columbia Together
Diverse New Set Gets Cross-Promo Care

By J.R. ReYNolds

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

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

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

Marsalis says the album title is a derivative of an alias (LeFunk) used by Cannonball Adderley when he was recording apart from the home label he was signed to in the 50s. "All the cuts back then used those kinds of names to keep out of trouble when they weren't recording on the label they were signed with," Marsalis explains.

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

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

Turning another corner, the rock rumblings from electric bassist Victor Wooten and guitarists David Barry and Albert King get a straight-up hip-hop funk mood on "No Pain No Gain."

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

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

The classically trained artist reports that when he tells his colleagues of the project, executives at Columbia did raise their eyebrows. "They were troubled, and I think they're just not used to it," says Marsalis. "But I told them to just take it home and listen to it a couple of times."

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

(Continued on page 25)

Impact Super Summit Emphasizes Social Awareness, Community Responsibility

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

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

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

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

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

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

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

Following a panel discussion, Riggins presented a $10,000 check for the PSAs on behalf of Arista and its five affiliated black labels (LaFace, Rowdy/R, Vax, Bad Boy Entertainment, and Hirami) to Lydia Cole, VP program management for BET.

Also in development through ART is a minority AIDS education campaign and an adopt-a-school program, which will begin in the fall and will include a guest lecture series. Said Riggins, "All of our label affiliates will be participating with ART but, as with any other independent entities involved, won't be in on every project. Also, community projects that the labels are currently involved in won't fall under the ART umbrella. They'll jump on and off the highway, just like everyone else."

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

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

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

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

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

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

Sounds like a Power Jam thing to me.

On the independent retail front, concerns were focused on surviving. The chain-store price wars are a major concern for "us," said George Daniels, owner of George's Music Room in Chicago. "They're doing some serious lowballing—cutting prices to as low as $9.98-$9.99."

Despite the price wars, Daniels says retailers at the conference are

(Continued on page 23)
<table>
<thead>
<tr>
<th>Week</th>
<th>Hot Shot Debut</th>
<th>Greatest Gainer</th>
<th>Highest Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New - CD</td>
<td>All-1 Concept</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>New World</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>Bebe Winans</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>Boyz II Men</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>311</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>A Tribe Called Quest</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>The New Jackies</td>
<td>7</td>
</tr>
</tbody>
</table>

**Notes:**
- **New:** CD debuts this week.
- **Greatest Gainer:** Highest chart position for the past week.
- **Highest Chart Position:** Highest chart position reached so far.

**Top R&B Albums**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>36</td>
<td>Kenny G</td>
<td>&quot;What's Love Got to Do with It&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>2</td>
<td>37</td>
<td>A Tribe Called Quest</td>
<td>&quot;Return of The Mack&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>3</td>
<td>38</td>
<td>Black Moon</td>
<td>&quot;311&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>4</td>
<td>39</td>
<td>CeCe Peniston</td>
<td>&quot;Nothin' But Love&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>5</td>
<td>40</td>
<td>The Dream Team</td>
<td>&quot;Dance with Me&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>6</td>
<td>41</td>
<td>Al Green</td>
<td>&quot;The Best of Al Green&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>7</td>
<td>42</td>
<td>Whitney Houston</td>
<td>&quot;Waiting to Exhale&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>8</td>
<td>43</td>
<td>Mary J. Blige</td>
<td>&quot;What's Love Got to Do with It&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>9</td>
<td>44</td>
<td>Sade</td>
<td>&quot;Love&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>10</td>
<td>45</td>
<td>The Faces</td>
<td>&quot;Baby Come Back&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>11</td>
<td>46</td>
<td>New Edition</td>
<td>&quot;What's Love Got to Do with It&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>12</td>
<td>47</td>
<td>Gladys Knight</td>
<td>&quot;What's Love Got to Do with It&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>13</td>
<td>48</td>
<td>En Vogue</td>
<td>&quot;What's Love Got to Do with It&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>14</td>
<td>49</td>
<td>Mint Condition</td>
<td>&quot;What's Love Got to Do with It&quot;</td>
<td>9.9</td>
</tr>
<tr>
<td>15</td>
<td>50</td>
<td>The Jackson 5</td>
<td>&quot;What's Love Got to Do with It&quot;</td>
<td>9.9</td>
</tr>
</tbody>
</table>

**Special Offer!** Billboard subscribers can receive any or all of the Top 40 Airplay Monitor charts, as well as the Billboard R&B/Hip-Hop Airplay Monitor, all at a special rate of 299.00 per chart.

**Contact Information:**
- **Call:** (800) 723-2346
- **Fax:** (212) 536-5284
- **Email:** artist@billboard.com

**Additional Information:**
- **Top 40 Airplay Monitor:** The weekly chart of the most popular R&B/Hip-Hop songs.
- **Billboard R&B/Hip-Hop Airplay Monitor:** The weekly chart of the most played R&B/Hip-Hop songs on the radio.
- **Rock Airplay Monitor:** The weekly chart of the most played rock songs on the radio.

**Billboard Communications, Inc.**

**Photo Credit:** Photograph of the Top R&B Albums chart.

**Copyright:** © 2003 Billboard Communications, Inc. All rights reserved.
Quinn admits the set presents a unique twist. "If you're going to go with the hip-hop track "Breakfast At Denny's" first because it's one of the most down-the-middle hippie school music numbers," he says. "It's going to be a different gig for me. I'm working with 160 members of my band "I'm Ready" (Qwest) reaches No. 1 on the Hot R&B Airplay chart and will probably continue to build points. The margin of points between Kelly and Campbells. All of them are still sizable with that point decreases "Bump N' Grind," as promotion efforts switch to "Your Body's Calling." "I'm Ready" ranks No. 1 at 11 stations, including WQUE New Orleans, WZDJ Flint, Mich., and WEPN Huntsville, Ala. Another 34 stations show this song ranked top five in airplay.

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

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

Someday We'll All Be Free: Last week will be remembered as the time when South Africa finally held its first free election, in which its majority citizens were permitted to vote after 200 years of oppression. I've got to believe that when the most oppressive state in the world experiences such a change, it bodes well for the world's population. Godspeed to everyone in the entertainment industries around the world who used their resources to fight apartheid. Thanks to your help, freedom is just around the corner!

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

### Bubble Under HOT R&B Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Back In The Day</td>
<td>Dred Scott (Just Breakaway)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>Look At Me Now</td>
<td>Destinys Child</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td>I'm Ready</td>
<td>I'm Ready (Qwest)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>14</td>
<td>Wanna Be A Fighter</td>
<td>Mary J. Blige</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>15</td>
<td>This Is Your Life</td>
<td>Missy Elliot</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>16</td>
<td>What About You</td>
<td>Shai (Cherrytree)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>17</td>
<td>Hittin' The Mark</td>
<td>Blackstreet</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>18</td>
<td>I'm Not Ready</td>
<td>Blank &amp; Jones (PolyGram)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>19</td>
<td>Waiting</td>
<td>Heavy D. &amp; the Boys (Uptown)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>20</td>
<td>I Got Me Waiting</td>
<td>Heavy D. &amp; the Boys (Uptown)</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

Quinn says that following initial release, display in new release sections, and radio play, LeFrak will probably be cross-promoted. "We'll let the consumer tell the accounts where the product needs to be, according to their buying patterns," he says. "However, I would guess it will be getting double duty, both in the hip-hop and jazz bin.

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

### R&B Artists & Music

**Artist Development**

(Continued from page 23)

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

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

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

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

Bret Atwood
Source Awards Make Choppy Debut

BY HAVELock NELSON

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

Dr. Dre and Wu-Tang Clan were the big winners, each grabbing two prizes. Dre was honored as producer of the year, and his release, “The Chronic,” was named album of the year; Wu-Tang Clan was named new artist of the year (group), and earned single of the year honors for “Method Man.” Vocalist Mary J. Blige, named best R&B artist, was the only woman to win a Source Award.

Few attendees expected the show to be a smooth ride. “A very organized hip-hop awards show is somewhat of an oxymoron,” commented one observer.

The awards show was created by The Source magazine to “recognize those who have advanced the hip-hop art form through DJing, break dancing, graffiti, and rapping,” said Mike Elliott, co-executive producer of the awards.

The winners in 14 categories were determined from tabulations of more than 10,000 ballots mailed to Source magazine subscribers. Recipients of the special Pioneers Awards—DJ Kool Herc, Grandmaster Flash, Afrika Bambaataa, DJ Hollywood, dancer Crazy Legs (of the Rock Steady Crew), and graffiti artist Phase 2—were determined by a panel chaired by Simon Simmons, KRS-One, DJ Red Alert, and Henry Chalfant.

While many members of the hip-hop community have had conflicts with The Source in the past, they still applaud and supported the awards show. Fredro of Onyx said, “The Source is The Source, but this ain’t about The Source. It’s about payin’ homage to my bread and butter.”

There are no plans to televise the awards show. Here is a complete list of winners:

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

Album of the year (solo): Dr. Dre

Artist of the year (group): Wu-Tang Clan

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

Lyracist of the year (group or solo): Snoop Doggy Dogg

RHYTHM & BLUES

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

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

CONFERENCE MUMBINGS:

Former Uptown publicist Lisa Cambidge relocate to Atlanta as director of publicity and media relations for LaFace... Pendulum debut act Boogie Monsters releases its “ Riders Of The Storm: The Underground Album” July 15... Motorjams/Zoo’s new hip-hop group Half Pint/Half Dead is described as a “horrors-core” act. Its debut single in June is “Death Is Real.”

Down For The Cause. Uptown rapper Heavy D and 15-year-old AIDS activist Joey DPaolo were among the many who currently participated in the tapping of LIFEBeat’s public service announcements to promote AIDS awareness for MTV. LIFEBeat is a music-industry organization dedicated to fighting AIDS.
Judy Cheeks Flush With U.K. Chart Success

As Judy Cheeks reveals in the glory of a recent four-week reign atop the U.K. club charts with “Reach,” a tremendous new/old house anthem on Positiva Records, she giggles at the memory of a fateful evening last year when a pair of career-altering opportunities filled her answering machine.

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

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

For the other offer was from red-hot artist manager Dennis Ingoldsby, the guiding force behind such international pop/dance stars as Dina Carroll and Eternal. Seemingly within minutes, a contract with Positiva (a U.K. subsidiary of EMI Records) and, and the single “In Love (The Real Deal)” began to groove floors throughout the U.K. and Europe. Co-writtens by Alex Batura and China Burton, the record would be a face of DJ kudos for its pop-smart hook, ster-
ing mixes by Frankie Foncett, West End, and Sasha, and, of course, Cheeks’ funky, multi-charming, vib-

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

“I was just so fed up with the poli-
ties and narrow categorization at-
tached to making music,” Cheeks says. “It made me sick. To me, the idea of following others is so boring and useless. I rather take a few risks and feel good about what I’m doing at the end of the day.”

Cheeks’ career started promis-
ingly enough—despite the fact that she had no desire for stardom. “I didn’t want to lose my soul to the music business,” she says. “I learned from my father [well-regarded gos-
tell in Jamaica] that a real record deal or no deal, my voice was a gift and that it should not be compromised at any time. In fact, my mother told me I couldn’t sing anything other than gospel until I left her house.”

When she did, Cheeks found her self the star of a blues album produced by Ike & Tina Turner. A European tour sing-
ing brought her into a world that led to a deal with Germany’s Ariola Records, and yet another album, “Mellow Lovin’,” which was re-

in the U.S. on Salsoul Rec-

ords. Buoyed by success, Cheeks took up permanent residence in Germany, cutting up on several TV com-

ventions “I was in a few movies, and even did a game show. It was an odd period of my life.”

Cheeks moved to London in 1987 to record “No Outsiders” for Poly-
dor, a project that she says was fraught with stupid politics that left her feeling even more like the music industry behind.

“It was hard to say what brought me back,” Cheeks says. “It was a very hard true love for performing.” Cheeks says. “It’s a passion that you can’t just turn away in a drawer and com-

plete at a later time.”

Now on an even career keel, Cheeks is near completion of a new project that she says easily crosses pop/house music into a fabric of old-fashioned soul. She is joined by a formidable line of producers and songwriters that includes Brothers In Rhythm and Eric “E-Smooze” Miller, as well as Foncett and West End. Although she has re-

ference, sparking heavy DJ interest. Unfortunately, Sade viewed the mix as an unnecessary distortion of the song, and passed on its release. But EP’s mix was not理想, expressing the mixes on unmarked vi-


t.'s love songs in dance music. It’s got a little edge, and a lot of energy... just like me.”

WHO’S MUSIC IS IT ANYWAY?

It’s a sad commentary on the club culture that sends some of this talent to resort to bootlegging a record that an artist opted not to release.

Phillip Damien’s genius remix of “Fears” from Sade’s recent Epic set, “Love Deluxe” caused quite a stir at this year’s Winter Music Conference, sparking heavy DJ interest. Unfortunately, Sade viewed the mix as an unnecessary distortion of the song, and passed on its release. But EP’s mix was not popular, expressing the mixes on unmarked vi-

nt and shipping copies to a number of dance specialty shops around the U.S. Joes are buying ‘em in droves. In fact, New York’s WQHT radio has even begun to play this version of the track.

At this point, Epic has not taken any action and has not offered any comment on the situation. What a Brothers In Rhythm and Eric “E-Smooze” Miller, as well as Foncett and West End. Although she has re-

ference, sparking heavy DJ interest. Unfortunately, Sade viewed the mix as an unnecessary distortion of the song, and passed on its release. But EP’s mix was not ideal, expressing the mixes on unmarked vinyl and shipping copies to a number of dance specialty shops around the U.S. Joes are buying ‘em in droves. In fact, New York’s WQHT radio has even begun to play this version of the track.

At this point, Epic has not taken any action and has not offered any comment on the situation. What a Brothers In Rhythm and Eric “E-Smooze” Miller, as well as Foncett and West End. Although she has reference, sparking heavy DJ interest. Unfortunately, Sade viewed the mix as an unnecessary distortion of the song, and passed on its release. But EP’s mix was not ideal, expressing the mixes on unmarked vinyl and shipping copies to a number of dance specialty shops around the U.S. Joes are buying ‘em in droves. In fact, New York’s WQHT radio has even begun to play this version of the track.

At this point, Epic has not taken any action and has not offered any comment on the situation. What a Brothers In Rhythm and Eric “E-Smooze” Miller, as well as Foncett and West End. Although she has reference, sparking heavy DJ interest. Unfortunately, Sade viewed the mix as an unnecessary distortion of the song, and passed on its release. But EP’s mix was not ideal, expressing the mixes on unmarked vinyl and shipping copies to a number of dance specialty shops around the U.S. Joes are buying ‘em in droves. In fact, New York’s WQHT radio has even begun to play this version of the track.

At this point, Epic has not taken any action and has not offered any comment on the situation. What a Brothers In Rhythm and Eric “E-Smooze” Miller, as well as Foncett and West End. Although she has reference, sparking heavy DJ interest. Unfortunately, Sade viewed the mix as an unnecessary distortion of the song, and passed on its release. But EP’s mix was not ideal, expressing the mixes on unmarked vinyl and shipping copies to a number of dance specialty shops around the U.S. Joes are buying ‘em in droves. In fact, New York’s WQHT radio has even begun to play this version of the track.
### HOT DANCE MUSIC

#### CLUB PLAY

*Compiled from a national sample of dance club play lists.*

<table>
<thead>
<tr>
<th>WEEK</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td><strong>LOVE &amp; HAPPINESS</strong></td>
<td><strong>MOVING ON UP</strong></td>
<td><strong>I BELIEVE</strong></td>
<td><strong>100% LOVE</strong></td>
<td><strong>DO YA</strong></td>
<td><strong>I’LL WAIT</strong></td>
<td><strong>DREAM ON DREAMER</strong></td>
<td><strong>WHEN A MAN LOVES A WOMAN</strong></td>
<td><strong>I’LL TAKE YOU THERE</strong></td>
<td><strong>HOW LONG WILL YOU STAY?</strong></td>
<td><strong>I WANT TO THANK YOU</strong></td>
<td><strong>WHAT TIME IS IT?</strong></td>
<td><strong>I WANT IT, I NEED IT</strong></td>
<td><strong>BECAUSE OF LOVE</strong></td>
<td><strong>FABULOUS MORNING</strong></td>
<td><strong>POWER PICK</strong></td>
<td></td>
</tr>
<tr>
<td>ARTIST</td>
<td><strong>RIVER OCEAN FEATURING INDIA</strong></td>
<td><strong>M P E O P L E</strong></td>
<td><strong>SOUNDS OF BLACKNESS</strong></td>
<td><strong>CRYSTAL WATERS</strong></td>
<td><strong>INNER CITY</strong></td>
<td><strong>A &amp; W 995/6 EASTWEST</strong></td>
<td><strong>THE BRAND NEW HEAVIES</strong></td>
<td><strong>JOEY WATLEY</strong></td>
<td><strong>GENERAL PUBLIC</strong></td>
<td><strong>ULTRA NATE</strong></td>
<td><strong>MAYA</strong></td>
<td><strong>THE XII THIRTY</strong></td>
<td><strong>SIMON WILLIAMS</strong></td>
<td><strong>JANET JACKSON</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### MAXI-SINGLES SALES

*Compiled from a national sub-sample of.Zip files of sales reports by dance retail stores which report number of units sold to Soundscan, Inc. Soundscan Inc.*

<table>
<thead>
<tr>
<th>WEEK</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td><strong>GOT ME WAITING</strong></td>
<td><strong>ANYTHING (FROM THE OTHER SIDE)</strong></td>
<td><strong>SWEET SENSATION</strong></td>
<td><strong>BLOW MY SNOOP</strong></td>
<td><strong>I WANT MAN</strong></td>
<td><strong>I AM IN LOVE</strong></td>
<td><strong>CRAZY RULES EVERYTHING AROUNDD</strong></td>
<td><strong>BECAUSE OF YOU</strong></td>
<td><strong>YOU &amp; I</strong></td>
<td><strong>WHAT IS IT?</strong></td>
<td><strong>I’M NOT OVER YOU</strong></td>
<td><strong>THE SIGN</strong></td>
<td><strong>ALWAYS (OUTTA LOVE)</strong></td>
<td><strong>RISE</strong></td>
<td><strong>HEAVY D &amp; THE BOYZ</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARTIST</td>
<td><strong>UP-TOWN / FULL OF SOUNDS</strong></td>
<td><strong>RE-ENTRY / EARTH, WIND &amp; FIRE</strong></td>
<td><strong>OUT OF SIGHT</strong></td>
<td><strong>.ignore</strong></td>
<td><strong>R&amp;B / BROWNIES</strong></td>
<td><strong>NTS</strong></td>
<td><strong>RE-ENTRY / THE LONDON</strong></td>
<td><strong>SMITHS / DEE-JAY</strong></td>
<td><strong>41316/WARNER BROS.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Notes:**
- Titles with the greatest sales or club play increases this week.
- Vinyl sales availability.
- Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart, (M) Cassette maxi-single available, (V) Vinyl maxi-single available. (CD) Maxi-single sold separately.
- © 1994 Billboard/BPI Communications.
Billboard introduces a state-of-the-art information resource, designed to provide immediate access to Billboard data via your home or office computer! Data includes almost ten years of charts, over three years of articles and weekly updates.

Billboard Online offers the most comprehensive archive available—an indispensable service for everyone in music, film, video and advertising:
- marketing and promotion directors
- creative directors
- music directors • producers
- A&R reps • account representatives • researchers
- music publishers • program managers • broadcasters
- music enthusiasts

Gain the competitive edge with this vital service, from Billboard, the only international newsweekly for the music, video and home entertainment industries.

With the touch of a keystroke, or the click of a mouse, you can obtain valuable info. from this extensive electronic library:
- Over 12,000 charts in all music genres
- An extensive news & stories database from Billboard, plus, online access to other key industry publications
- Billboard's current weekly charts as they "hit the stands"
- Full regional coverage of Billboard's Popular Uprisings Heatseekers Charts, NOT AVAILABLE IN BILLBOARD
- Expanded European sales and airplay data
- RIAA certification data, searchable by artist, record label or year.
- Information on Billboard events, conferences, subscriptions and services.

For a limited time you can get your Billboard Online start-up software kit for only $79! Includes easy to use installation software and user manual, plus 60 minutes of free online time. ACT NOW TO TAKE ADVANTAGE OF OUR SPECIAL INTRODUCTION OFFER.

REPLY TODAY FOR SPECIAL OFFER

Yes I want to take advantage of the special offer.
Payment enclosed, $79
Bill my credit card / MC / VISA / AMEX
Exp Date: Card #:
Signature:

WINDOWS 3 ½  DOS 3 ½  DOS 5 ¼  MAC

Please send more Information
Name:
Title:
Company:
Address:
City: State: Zip:
Phone: Fax:

Send to: Billboard Online, Attention: Lori Bennett
1515 Broadway, 15th fl., NY, NY 10036
Fax: 212-536-5310 Phone: 1-800-449-1402
Honeeors Set For 1st B'board LMA

by John Lannert

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

The LMAs will cap Billboard's
the way, there is one line-up change for the Brazilian music
showcase: Mfio Adnet, a gifted
composer/varrion (bass-guitar)
who has worked with Antonio Carlos Jobim, Joyce, and Leny Andrade,
is replacing Pálamas.

IBERO-LATIN SOCIETY
BOWS: In an effort to protect au-
thors' rights for Spanish and
Portuguese-language material in the
U.S., 13 societies from the Iberian
peninsula and Latin America have
founded Federación Interameri-
cana De Sociedades De Autores E
Compositores of PISAC.

Societies that make up PISAC
claim that funds for their member
artists have not been properly col-
clected and remitted by U.S.
counterparts. Marcelo Duran, in-
ternational director of Brazilian society
SICAM, alleges that his society re-
mits $500,000 annually to its sister
society ASCAP, but receives little
in return. "The last check they
sent us was for $20," says Duran,
"and we didn't cash it because it
would have cost us $60." Adds
SICAM president José Rai-
mundu, "The American societies
ASCAP and BMI are very precise
in calculating American authors'
rights, but unfortunately the same
doesn't happen when it comes to
Latin American, Spanish, or Por-
tuguese artists."

The new federation, established
in Miami, where its headquarters
will be located, is expected to begin
operation later this year. PISAC's
modus operandi will be patterned
after Spanish society SCADE, the
world's fifth-largest society. FI-
SAC's founding members are SI-
CAM and UBO (Brazil), SCADE
(Spain), SPA (Portugal), SADAIC
(Argentina), SAEM (Mexico), AGADU
(Uruguay), SCD (Chile), APA (Paraguay), APDACYC (Peru), SAYCO (Colom-
bia), SAYCE (Ecuador), and SAG-
VEM (Venezuela).

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

Scheduled to perform are Zizi
Possi, Jard Macalé, Guinga, Da-
vig Chesky, and Karnak. Partici-
pants of the primary panels in-
clude representatives from
Brazilian indie labels such as Lu-
mar (Almir Chediak), Banquela
(Carlos Eduardo Miranda), Ca-
merati (Cláudio Lucci), Velas (Vi-
tor Martins), and Lux (Nelson
Motta).

In related news, several well-
known Caricpa producers have
formed Asociación De Productores
Independentes De Discos E Vid-
eos (AFID), a trade outfit to be
modeled after U.S. trade group
NAIRD. The founding members are
Mazola, Maytron Bahia, and
Alexandre Araujo, with legal
duties being assumed by entertain-
tment attorney Nehemio Gueiros.

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

(Continued on page 35)
Crescent Moon, the new label venture that joins the vision and talents of Grammy® Award-winning producer Emilio Estefan, Jr. and Epic Records.

The first release is from Cheito, a Latin singer/percussionist whose fiery rhythms and unique vocals will mark his debut in Tropical music. His self-titled album is a salsa lover’s dream featuring "El Baile De La Vela," the first single and video.

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

Releases that follow:
- "Cachac...Master Sessions Vol. 1," a Latin, star-studded album featuring the man credited with inventing the mambo, Israel "Cachac" Lopez. Due out in July.
- The original motion picture soundtrack for "The Specialist," starring Sylvester Stallone & Sharon Stone, will feature tracks from Miami Sound Machine, Pop R&B artist Labayia, Gloria Estefan, and Donna Allen. Due out in August.

Produced by Emilio Estefan, Jr. and Juanito K. Marquez. Management: Estefan Enterprises
Liberty Brings Writers Into Studio Albums, Tour Planned For Late Summer

BY EDWARD MORRIS

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

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

If the albums have been recorded and released, the four writer/artists will go on tour—both as an at-tribute to their own right and as an opening act. The William Morris Agency will handle the booking, with the support of Liberty.

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

Liberty has no plans to release singles from the series, but Bell says she will play the music for the label's promotion staff to try and ensure that each cut merits single treatment. "At this point," she says, "it's going to be a perpetual thing, a relentless, insistent angle, rather than from radio.

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

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

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

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

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

BY LARRY LeBLANC

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

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

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

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

"It's not that often in our business you get to do something for the pure musical pleasure of it," notes Tyson. Longtime friends, Tyson and Peterson had frequently talked about performing together as part of a female vocal group, but this only happened after Peterson was booked to perform at Harbourfront here last August. For the afternoon concert, Peterson suggested performing as a quartet, and invited Evelyn Edmonds of Alberta-based Church, whom she had met a year earlier at the Edmonton Folk Festival, and the widely respected traditional country singer Hanford.

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

"The minute we started working together, we realized we had some-thing," says Tyson. "You can have four good voices but not have a [vo- cal] blend. The blend is a gift."

In preparation for sessions at the Metworks Recording Studio here in February, Quartette members first voted on material they had performed at Harbourfront, and later on CBC Radio's "Singing On A Star." Then they sent each other additional songs they wanted to include on the debut album. Besides originals from each member, including such standouts as "Hobo Girl!" (Church), "Red Hot Blues" (Peterson), and "Soul To The Bone" (Hanford), the album features three superb covers: Stephen Foster's "Hard Times," the Russell Smith and James Brown piece "King of the Cowboys"; and Ralph Hill's "Bobby's King" gospel-styled "When God Hips His Pen."

The majority of the quartet's vocals were recorded together at the session, and it's interesting to hear how four such diverse and distinctive voices can fit together. Each voice has the richest, densest tone. Church can be heard on the high and middle parts; Peterson is able to hit both the high and low registers with uncanny accuracy; and Hanford's voice has a thin, high-toned quality that is still thoroughly inflected.

While Quartette most certainly was inspired by the 1978 "Friso" album, both Peterson and Evelyn Edmonds, Tyson explains that Quartette is intent on being something new. "This album sounds absolutely nothing like the right," "morning light," and "back home," and then li-cense them to local songwriters.

3. Lease and subdivide Garth Brooks.

4. Launch an all-awards channel and program it with the thousands of such shows already on tape or in plan-ning stages.

5. Buy those small areas of Nashville it doesn't al-ready own, establish an independent republic, and tax eggs.

MAKING THE ROUNDS: The Academy Of Country Music's instrumentalist of the year winners are Glen Worf (bass), Eddie Bayer (drums), Mark O'Connor (fiddle), Brent Mason (guitar), Matt Rollings (keyboards), Terry McMillan (percussion and harmonica), and Jay Dee Maness (steel). Other winners will be an-ounced during the ACM's award show on NBC-TV May 3. . . Pop vocalist Patti Austin sings a duet with Cleve Francis on his upcoming Liberty album. The song is Mike Reid and Naomi Martin's "We Fell In Love Anyway." "Francis' album is being produced by Robert Byrne, and will be out this summer. . . Stars come and go, but the publicists are with us always. At least the good ones are. One of Music Row's most respected PR firms, Network Ink, is celebrating its 15th year of in-spirited drum-beating, and we are happy to note this fact without benefit of press release.

Liberty Records' Cactus Brothers are now tour-ing Europe. When they complete their 14-date swing, they will have performed in England, the Netherlands, Switzerland, Belgium, Norway, and Denmark. . . Doug Stone's recently reorganized fan club is up and running under the leadership of Sharon Keith of Orlando, Tenn.

Nashville's Leonard Bernstein Center For Educa-tion Through The Arts aims to collect $300,000 from the local music industry as part of its fundraising campaign for program development. Jesse Blevins, former lead singer for the Bandit Brothers, has opened Tel-star Productions in Nashville. The company offers an entire artist development package.

What's Left For Gaylord To Conquer?

Ubiquitous Firm Tells Corbin To 'Develop Relationships'

GAYLORD'S GALAXY: It is not our custom to tropisage about town with our mouth agape and our brow in pugilistic beauty, but we're trying awfully hard to come to terms with the news that Gaylord Entertainment has promoted the affable C. Paul Corbin from TNNA program director to VP for music industry relations. According to the release heralding this switch in chores, Corbin is now charged with the task of "developing re-lationships within the music industry." To outside ob-servers, this may seem like a reasonably innocuous proclamation, but to those of us in Nashville the announce-ment is roughly equivalent to hearing that Saudi Arabia is going to get serious about the oil business. As things already stand, Gaylord Entertainment is so ubiquitous that if a single country song makes its way from the mind of its creator to the public ear without Gaylord pick- ing up a penny or two in the process, then some-one has been asleep at the switch.

Consider this: Under Gaylord's broad umbrella sits TNNA, CMT, CMT Europe, several positions on the Country Music Ass'n's board of directors, TNNN (radio syndication), the con-vention-eagled Opryland Hotel, the Opryland USA amusement park with its hundreds of musical perform-ers, the Grand Ole Opry, the Grand Ole Opry House and such kindred entertainment venues as the Ryman Auditorium and the Wild Horse Saloon, the General Jackson Showboat, the Springhouse Golf Club, four tele-vision and three radio stations, Fan Fair, Gaylord Syn-dicon, and the vast publishing catalogs of Opryland Music Group.

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

1. Line producer for Music Row Receptionists to teach students variations of the one re- respond they currently have to master: "I'm sorry, he's in a meeting."

2. Trademark such phrases as "my baby," "feeds so..."
LOOK
WHO'S PICKED
US UP
ALONG THE ROAD.
Tribune Entertainment Company has embarked on the most far-reaching journey into the world of country music to date. Over 120 stations have already taken to The Road and, this September, will take part in an unpar-

[Map showing radio stations]

ALREADY OVER 120 STATIONS COVERING 90% OF THE U.S.

Contact: Gerry Noonan, Senior V.P.,
Station Sales (312) 222-4141,
Rick North, Senior V.P.,
Advertiser Sales (212) 903-3811
Nancy Torres
Radio Affiliations (312) 222-4466
alleled, multi-media country music initiative showcasing the most popular artists in American contemporary music. If you'd like to know more about where this Road is leading, call us. The journey is about to begin.
DESTINATIONS

TELEVISION SERIES
A weekend syndicated prime-time show featuring a broad range of the country artists who, together, have created a force in contemporary American music that is currently unrivaled in its wide and growing appeal.

RADIO NETWORK
A weekly syndicated showcase capturing the essence of major country recording artists, up-and-coming artists, and their music.

CLUBS
State-of-the-art performance venues across America where fans can experience first-hand the music that has come to be such a vital part of their lives.

CONCERTS / TOURING
A series of live performances by many of our featured artists.

PER-PER-VIEW
Special events and mega-concerts captured live for a pay-per-view cable audience.

DIRECT MARKETING
An operation devoted to merchandising a variety of Road products and services.

HOME VIDEO
A continuing series of Road videos comprised of a combination of original material and the highlights of our various Road television journeys.

TRIBUNE ENTERTAINMENT Company
In association with High Five Productions
Sixteen Acts Board Crown Royal Caravan Dance, Talent Contests Tie In To 45-Date, 31-City Tour

By Lynn Shults

NASHVILLE—Sixteen new and established country acts will perform at stops on the second year of the stage Crown Royal Country Music Series. In addition, there will be approximately 160 concert and special events during the talent contests at clubs across the country.

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

Artists signed to the tour are:

DENON'S 'QUARTETTE'

(Continued from page 36)

Trio,” she says. “The Trio [members] each had a love for the old music, and then they decided to do it themselves.”

With us, we wanted to create a totally different sound for women’s voices in country music.

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

While each Quartett member steadfastly intends to maintain her own solo career—Church, for example, recently released her album “Love On The Range” on Stony Plain Records—Quartett will tour extensively in Canada this summer.

And also slated for upcoming appearances on such national radio shows as CBC-Radio’s “Peter Gzowski’s Morningside” (May 27) and “Swingin’ Stage” (June 5).

“We never want to lose the fact that we work alone,” says Peterson. “Quartett is our side project.”

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher — licensing Big Sheet Music Div.)

1. ADDICTED TO A DOLLAR (Bunny ASCAP/Byron’s 2000)
2. ALL TIME (George BMI/Atlantic)
3. ALL TIME (Robert BMI/Atlantic)
4. ALL-TIME (Billhead ASCAP/Mark Acuff)
5. AMERICA, I (James BMI/Atlantic)
6. AMERICANA (Bobby BMI/Atlantic)
7. AMERICAN (Tom BMI/Atlantic)
8. AMERICAN (Tennessee BMI/Atlantic)
9. AMERICAN (Terry BMI/Atlantic)
10. AMERICAN (Barry BMI/Atlantic)
11. AMERICAN (Roger BMI/Atlantic)
12. AMERICAN (Phil BMI/Atlantic)
13. AMERICAN (Will BMI/Atlantic)
14. AMERICAN (Sonny BMI/Atlantic)
15. AMERICAN (Terry BMI/Atlantic)
16. AMERICAN (Bill BMI/Atlantic)
17. AMERICAN (Leroy BMI/Atlantic)
18. AMERICAN (Joe BMI/Atlantic)
19. AMERICAN (Harold BMI/Atlantic)
20. AMERICAN (Bill BMI/Atlantic)
21. AMERICAN (Steve BMI/Atlantic)
22. AMERICAN (Bobby BMI/Atlantic)
23. AMERICAN (Phil BMI/Atlantic)
24. AMERICAN (Sonny BMI/Atlantic)
25. AMERICAN (Terry BMI/Atlantic)
26. AMERICAN (Barry BMI/Atlantic)
27. AMERICAN (Will BMI/Atlantic)
28. AMERICAN (Bill BMI/Atlantic)
29. AMERICAN (Leroy BMI/Atlantic)
30. AMERICAN (Joe BMI/Atlantic)
31. AMERICAN (Harold BMI/Atlantic)
32. AMERICAN (Bill BMI/Atlantic)
33. AMERICAN (Steve BMI/Atlantic)
34. AMERICAN (Bobby BMI/Atlantic)
35. AMERICAN (Phil BMI/Atlantic)
36. AMERICAN (Sonny BMI/Atlantic)
37. AMERICAN (Terry BMI/Atlantic)
38. AMERICAN (Barry BMI/Atlantic)
39. AMERICAN (Will BMI/Atlantic)
40. AMERICAN (Bill BMI/Atlantic)
41. AMERICAN (Leroy BMI/Atlantic)
42. AMERICAN (Joe BMI/Atlantic)
43. AMERICAN (Harold BMI/Atlantic)
44. AMERICAN (Bill BMI/Atlantic)
45. AMERICAN (Steve BMI/Atlantic)
46. AMERICAN (Bobby BMI/Atlantic)
47. AMERICAN (Phil BMI/Atlantic)
48. AMERICAN (Sonny BMI/Atlantic)
49. AMERICAN (Terry BMI/Atlantic)
50. AMERICAN (Barry BMI/Atlantic)
51. AMERICAN (Will BMI/Atlantic)
52. AMERICAN (Bill BMI/Atlantic)
53. AMERICAN (Leroy BMI/Atlantic)
54. AMERICAN (Joe BMI/Atlantic)
55. AMERICAN (Harold BMI/Atlantic)
56. AMERICAN (Bill BMI/Atlantic)
57. AMERICAN (Steve BMI/Atlantic)
58. AMERICAN (Bobby BMI/Atlantic)
59. AMERICAN (Phil BMI/Atlantic)
60. AMERICAN (Sonny BMI/Atlantic)
61. AMERICAN (Terry BMI/Atlantic)
62. AMERICAN (Barry BMI/Atlantic)
63. AMERICAN (Will BMI/Atlantic)
64. AMERICAN (Bill BMI/Atlantic)
65. AMERICAN (Leroy BMI/Atlantic)
66. AMERICAN (Joe BMI/Atlantic)
67. AMERICAN (Harold BMI/Atlantic)
68. AMERICAN (Bill BMI/Atlantic)
69. AMERICAN (Steve BMI/Atlantic)
70. AMERICAN (Bobby BMI/Atlantic)
71. AMERICAN (Phil BMI/Atlantic)
72. AMERICAN (Sonny BMI/Atlantic)
73. AMERICAN (Terry BMI/Atlantic)
74. AMERICAN (Barry BMI/Atlantic)
75. AMERICAN (Will BMI/Atlantic)
76. AMERICAN (Bill BMI/Atlantic)
77. AMERICAN (Leroy BMI/Atlantic)
78. AMERICAN (Joe BMI/Atlantic)
79. AMERICAN (Harold BMI/Atlantic)
80. AMERICAN (Bill BMI/Atlantic)
81. AMERICAN (Steve BMI/Atlantic)
82. AMERICAN (Bobby BMI/Atlantic)
83. AMERICAN (Phil BMI/Atlantic)
84. AMERICAN (Sonny BMI/Atlantic)
85. AMERICAN (Terry BMI/Atlantic)
86. AMERICAN (Barry BMI/Atlantic)
87. AMERICAN (Will BMI/Atlantic)
88. AMERICAN (Bill BMI/Atlantic)
89. AMERICAN (Leroy BMI/Atlantic)
90. AMERICAN (Joe BMI/Atlantic)
91. AMERICAN (Harold BMI/Atlantic)
92. AMERICAN (Bill BMI/Atlantic)
93. AMERICAN (Steve BMI/Atlantic)
94. AMERICAN (Bobby BMI/Atlantic)
95. AMERICAN (Phil BMI/Atlantic)
96. AMERICAN (Sonny BMI/Atlantic)
97. AMERICAN (Terry BMI/Atlantic)
98. AMERICAN (Barry BMI/Atlantic)
99. AMERICAN (Will BMI/Atlantic)
100. AMERICAN (Bill BMI/Atlantic)

BILBOARD MAY 7, 1984

Legends & Laymen. Tammy Wynette, fourth from left, discusses her hosting duties for the Legends & Laymen show. At far left, are Terry Lickonza, producer at KLRL-AM, Austin, Texas, where Wilson's segments of the show are taped; singer/songwriter Mark Gray; Randy Travis; Paul Corbin, VP of music industry relations for Gaylord Entertainment; and singer Bobbie Cnryer.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A RUN OF BAD LUCK (STORM CHASING, BLACK &amp; KNOCKOUT)</strong></td>
<td>ELVIS PRESLEY (SONGWRITER)</td>
</tr>
<tr>
<td><strong>LIFE #9</strong></td>
<td>MARTINA McBRIDE (SONGWRITER)</td>
</tr>
<tr>
<td><strong>WHO SAYS YOU CAN'T HAVE IT ALL</strong></td>
<td>ALAN JACKSON (SONGWRITER)</td>
</tr>
<tr>
<td><strong>INDIAN OUTLAW</strong></td>
<td>TIM McGRANAN (SONGWRITER)</td>
</tr>
<tr>
<td><strong>EVERY ONE IN A WHILE</strong></td>
<td>BLACKHAWK (SONGWRITER)</td>
</tr>
<tr>
<td><strong>IT WON'T BE OVER YOU</strong></td>
<td>STEVE WARNER (SONGWRITER)</td>
</tr>
<tr>
<td><strong>RED AND ROUGE GRANDE</strong></td>
<td>DOUG SUPERCLIFFE (SONGWRITER)</td>
</tr>
<tr>
<td><strong>I TAKE MY CHANCES</strong></td>
<td>MARY CHARLES CARRINGTON (SONGWRITER)</td>
</tr>
<tr>
<td><strong>BETTER YOUR HEART THAN MINE</strong></td>
<td>TRISHA YEARWOOD (SONGWRITER)</td>
</tr>
<tr>
<td><strong>WE DON'T HAVE TO DO THIS</strong></td>
<td>TANYA TUCKER (SONGWRITER)</td>
</tr>
<tr>
<td><strong>I WISH I HAD BEEN IN THE ROOM</strong></td>
<td>JOHN ANDERSON (SONGWRITER)</td>
</tr>
<tr>
<td><strong>COWBOYS DON'T CRY</strong></td>
<td>DAREN NOORDHOEK (SONGWRITER)</td>
</tr>
<tr>
<td><strong>TONIGHT WE JUST MIGHT FALL IN LOVE AGAIN</strong></td>
<td>HALE KELCHEN (SONGWRITER)</td>
</tr>
<tr>
<td><strong>LIFESTYLES OF THE NOT SO RICH &amp; FAMOUS</strong></td>
<td>RICKY BYPP (SONGWRITER)</td>
</tr>
<tr>
<td><strong>THAT'S MY BABY</strong></td>
<td>LARRY WRIGHT (SONGWRITER)</td>
</tr>
<tr>
<td><strong>KISS ME, I'M GONE</strong></td>
<td>MARCY STUART (SONGWRITER)</td>
</tr>
<tr>
<td><strong>WHY CAN'T I BE YOUR BABY</strong></td>
<td>BROTHER PHILI (SONGWRITER)</td>
</tr>
<tr>
<td><strong>LOOKIN' IN THE SAME DIRECTION</strong></td>
<td>KEN MELLONS (SONGWRITER)</td>
</tr>
<tr>
<td><strong>I DON'T KNOW WHEN THE NEXT TIME</strong></td>
<td>LINDA DAVIS (SONGWRITER)</td>
</tr>
<tr>
<td><strong>Falling Out Of Love</strong></td>
<td>JOHN AND AUDREY WIEGAND (SONGWRITER)</td>
</tr>
<tr>
<td><strong>HOLLYWOOD</strong></td>
<td>DAVE EDMUNDS (SONGWRITER)</td>
</tr>
<tr>
<td><strong>WHERE I BELONG</strong></td>
<td>RICKY VAN SHELTON (SONGWRITER)</td>
</tr>
<tr>
<td><strong>NEVER BIT A BULLET LIKE THIS</strong></td>
<td>GEORGE JONES WITH SAMMY Kershaw (SONGWRITER)</td>
</tr>
<tr>
<td><strong>BABY NEEDS NEW SHOES</strong></td>
<td>RESTLESS HEART (SONGWRITER)</td>
</tr>
</tbody>
</table>

**HOT COUNTRY DEBUTS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COLD WOLF</strong></td>
<td>VICTORIA SHAW (SONGWRITER)</td>
</tr>
<tr>
<td><strong>YOU WOULDN'T SAY THAT TO A STRANGER</strong></td>
<td>SUZY BODGILL (SONGWRITER)</td>
</tr>
<tr>
<td><strong>BREAK THESE CHAINS</strong></td>
<td>DEBRAH ABBOTT (SONGWRITER)</td>
</tr>
<tr>
<td><strong>MOONLIGHT IN VENICE</strong></td>
<td>RODNEY BROWN (SONGWRITER)</td>
</tr>
<tr>
<td><strong>INDEPENDENCE DAY</strong></td>
<td>MARTINA McBRIDE (SONGWRITER)</td>
</tr>
<tr>
<td><strong>IT'S NO SECRET</strong></td>
<td>MARK COL (SONGWRITER)</td>
</tr>
<tr>
<td><strong>BE MY BABY TONIGHT</strong></td>
<td>JOHN MICHAEL Montgomery (SONGWRITER)</td>
</tr>
<tr>
<td><strong>KICK IT UP</strong></td>
<td>JOHN MICHAEL Montgomery (SONGWRITER)</td>
</tr>
<tr>
<td><strong>IF I HAD ONLY KNOWN</strong></td>
<td>REBA McEntire (SONGWRITER)</td>
</tr>
<tr>
<td><strong>RUNWAY TRAIN</strong></td>
<td>TIM McGRANAN (SONGWRITER)</td>
</tr>
<tr>
<td><strong>I MISS HER MISSING ME</strong></td>
<td>SHERRY DANIEL (SONGWRITER)</td>
</tr>
</tbody>
</table>

**HOT COUNTRY RECURRENTS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MY BABY LOVES ME</strong></td>
<td>MARTINA McBRIDE (SONGWRITER)</td>
</tr>
<tr>
<td><strong>BEarin' Up Under It</strong></td>
<td>ALAN JACKSON (SONGWRITER)</td>
</tr>
<tr>
<td><strong>GOOD RIDE</strong></td>
<td>LITTLE TEXAS (SONGWRITER)</td>
</tr>
<tr>
<td><strong>FAST AS YOU</strong></td>
<td>DWIGHT YOKAM (SONGWRITER)</td>
</tr>
<tr>
<td><strong>IT'S MY STORY</strong></td>
<td>LARRY WRIGHT (SONGWRITER)</td>
</tr>
<tr>
<td><strong>WHAT'S IT TO YOU</strong></td>
<td>MARK SHENNECOST (SONGWRITER)</td>
</tr>
<tr>
<td><strong>SHE GAVE EVERYTHING</strong></td>
<td>CLAY WALKER (SONGWRITER)</td>
</tr>
<tr>
<td><strong>WE JUST DISAGREE</strong></td>
<td>BOB WHITE (SONGWRITER)</td>
</tr>
<tr>
<td><strong>A LITTLE LESS TALK AND A LOT MORE ACTION</strong></td>
<td>CLINT BLACK (SONGWRITER)</td>
</tr>
<tr>
<td><strong>LIVE UNTIL I DIE</strong></td>
<td>CLAY WALKER (SONGWRITER)</td>
</tr>
<tr>
<td><strong>STATE OF MIND</strong></td>
<td>CLINT BLACK (SONGWRITER)</td>
</tr>
<tr>
<td><strong>WILD ONE</strong></td>
<td>BOB WHITE (SONGWRITER)</td>
</tr>
<tr>
<td><strong>I DON'T CALL HIM DADDY</strong></td>
<td>DOUG SUPERWOLF (SONGWRITER)</td>
</tr>
</tbody>
</table>

**Note:** Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL / NUMBER &amp; DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>CHART POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP COUNTRY ALBUMS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>This Week</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Week Ending May 7, 1994</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ARTIST</strong></td>
<td><strong>LABEL / NUMBER &amp; DISTRIBUTING LABEL</strong></td>
<td><strong>TITLE</strong></td>
<td><strong>CHART POSITION</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>10</strong></td>
<td><strong>1000</strong></td>
<td><strong>10000</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>10</strong></td>
<td><strong>1000</strong></td>
<td><strong>10000</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>10</strong></td>
<td><strong>1000</strong></td>
<td><strong>10000</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>10</strong></td>
<td><strong>1000</strong></td>
<td><strong>10000</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>10</strong></td>
<td><strong>1000</strong></td>
<td><strong>10000</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>10</strong></td>
<td><strong>1000</strong></td>
<td><strong>10000</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>10</strong></td>
<td><strong>1000</strong></td>
<td><strong>10000</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>10</strong></td>
<td><strong>1000</strong></td>
<td><strong>10000</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>10</strong></td>
<td><strong>1000</strong></td>
<td><strong>10000</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>10</strong></td>
<td><strong>1000</strong></td>
<td><strong>10000</strong></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>10</strong></td>
<td><strong>1000</strong></td>
<td><strong>10000</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>10</strong></td>
<td><strong>1000</strong></td>
<td><strong>10000</strong></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>10</strong></td>
<td><strong>1000</strong></td>
<td><strong>10000</strong></td>
</tr>
</tbody>
</table>

**Notes:**
- Albums with the greatest sales gain this week.
- Recording Industry Association of America (RIAA) certification for sales of 500,000 units.
- RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol.
- Artistic indicates LP is available.
- Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are rejected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth.
- Heartseeker Impact shows artists removed from Heartseekers this week. Indicates past or present Heartseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.
Austin Scene Spawns Vid Network
Music Channel Zeros In On Local Talent

BY DEBORAH RUSSELL

The fertile music scene in Austin, Texas, has spawned new growth in the video field in the form of the Austin Music Network. Created and launched by the city of Austin as a forum to promote Austin and Texas artists—on both sides of the camera—the cable music channel officially bowed April 1.

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

Commercial-free programming runs weekends from 10 p.m. to 2 a.m., and weekends until 4 a.m. The network is carried on Austin CableVision, which reaches 160,000 subscribers in the Austin metropolitan area. Hamblin projects that the network could grow into a 24-hour service in about two years.

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

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

Those interested in the East Austin scene’s early days can tune in for the documentary “Texas Blues Reunion,” and those seeking a broader overview can catch the BBC documentary “Texas Saturday Night.”

“We’re interested in doing a lot of archiving and tracking down obscure videos by Texas artists who are still around, but who you don’t see very often,” says Kent Benjamin, media coordinator.

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

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

LOS ANGELES
- Oil Factory’s Sophie Muller directed Hole’s debut DCG video, “Miss World.” In addition, Oil Factory’s Paul Hunter shot Cassandra Wilson’s “1 Can’t Stand The Rain” for Capitol, and Frank Samanceto lensed the Breeder’s “Saints” for Elektra.
- Propaganda Films director Antoine Fuqua is the eye behind Zane’s Warner Bros. clip “Sending My Love” and Ladder’s Polydor video “Deep Down.” In addition, Propaganda’s Matthew Amos recently shot Ellen John’s video “Can You Feel The Love Tonight,” which comes from the movie soundtrack to Disney’s “The Lion King.”
- HSI Films’ Sam Bayer recently wrapped Blind Meldon’s Capitol clip “Change,” Doug Friedman produced.
- Visages director Daniela Federici reeled Julio Iglesias’ “Crazy” and Mariah Carey’s “Anytime You Need A Friend” for 20th Century Fox.
- Port Folio Artists Network director Nicolas Nelson shot Wet Wet Wet’s new Warner Bros. video “Love Is All Around.” Jim Fealy directed a photography; Anouk Frankel executive produced. Ethan Wolk was supervising producer. Nelson also directed Central Waters’ latest RCA Video clip “100% Pure Love,” with DP David Knauz. Frankel executive produced.

NEW YORK
- Visages director Daniela Federici reeled Julio Iglesias’ “Crazy” and Mariah Carey’s “Anytime You Need A Friend” for 20th Century Fox.
- Port Folio Artists Network director Nicolas Nelson shot Wet Wet Wet’s new Warner Bros. video “Love Is All Around.” Jim Fealy directed a photography; Anouk Frankel executive produced. Ethan Wolk was supervising producer. Nelson also directed Central Waters’ latest RCA Video clip “100% Pure Love,” with DP David Knauz. Frankel executive produced.

BILBOARD'S MUSIC VIDEO CONFAB GOES OCEANIDE

IT'S A DATE: Billboard's 16th annual Music Video Conference & Awards is set for Wednesday-Friday, Nov. 2-4. We're taking the convention seaside this year, and we'll convene at the Loews Santa Monica (Calif.) Beach Hotel. Single/double rooms are $135; that's 810 less than last year's basic rate. Stay tuned for preregistration details.

The Eye is always open to ideas, so anyone who would like to offer input regarding the 1994 Conference agenda should feel free to call 212-552-2265 at any time.

SOLD: Video Jukebox Network Inc., which operates the viewer-programmed interactive music video network The Box, announced April 21 that Island Trading Co. Inc. has completed acquisition of 25.5 million shares of VJN common stock for $5 million.

The transaction provides Island with options to purchase 25.5 million additional shares of common stock within three years. As a term of the stock and option agreement, Island founder Chris Blackwell is now a director of VJN. At the same time, VJN has issued warrants offering to raise an additional $14 million, with May 5 as the record date.

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

REEL NEWS: Bill Koosy is now president of MTV Networks Europe. He was managing director of MTV Europe for more than five years under Redstone, chairman of the board at MTV parent Viacom Inc., and has accepted a visiting professorship at Brandeis University in Waltham, Mass. David Eisele is VP of consumer marketing at MTV... Scott McRiide is now director of finance at MTV Latino... Chantay Taylor is handling dancin and urban video promotion at Imagic Records.

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

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

EYES ON THE PRIZE: Leaders in the music video community are doing other cities.
- Eric Haywood and Robin Whitmore of the directing team Tribal Communications shot “Views From The Beehive,” a 12-minute documentary about EMG/ERG’s Arrested Development. The duo, represented by Riviera Films, shot the short film on location in Atlanta and Miami.
- Director Jeffrey W. Byrd lensed 95 South’s new Wrap Records video “Do The Booty Hop.” Kim Moye produced the Atlanta-based shoot for Next Level Productions.

MVD MUSIC VIDEO!!
SUB POP 1 COMPILATION
Featuring NIRVANA, MVD/HONEY etc. Cetc.
Special Price!!

MUSIC VIDEO DISTRIBUTORS
O'NEILL IND. CTR., 1210 STANBRADE ST., NORRISTOWN, PA 19401
CALL NOW 800-888-0486 VHS - LASER DISC OVER 6000 TITLES
“On Tuesday, January 25th, I heard that ‘The Piano’ had debuted at No. 1 on the BILLBOARD CLASSICAL 50 chart! I was sitting in my studio in Southwest France (where I had composed the music two years previously), in the process of writing my first film score since ‘The Piano’. That film will never be bettered but I hope this is my first No. 1 of many. Perhaps ‘The Piano Concerto’ will do the trick again...”

Michael Nyman, 1994
Track Meet
Will the genre-specific trend hold, and what's the score on classical's infamous psycho-composer?

BY FRED BRONSON

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

No, don't check your brain cells for memory loss, and you didn't just slip into a parallel universe. Those two songs don't exist, although they might have if "The Bodyguard" and "Sleepless In Seattle" had been filmed a decade earlier. "Ten years ago the strategy was, if the movie's called 'Footloose,' have a title song called 'Footloose,'" explains Maureen Czorniec, VP of soundtracks for Columbia Records. "I'm sure they never considered a song called 'I'm Sleepless In Seattle.' Films aren't trying to be as broad, and so the soundtracks don't have to be as broad," says the newly-appointed label executive, whose credits as a music supervisor include the soundtracks for "The Bodyguard" and "Wayne's World," both previous No. 1 hits on The Billboard 200.

In fact, the big trend in soundtracks for 1994 is to be genre-specific, according to Czorniec. "I think that has made soundtracks much stronger," she says. "They're not trying to be everything to everybody, just as television with cable and records are very specific in terms of audience, films are becoming more specific toward their audience. There are always popular films that go across the board, but usually the appeal is to a very specific group of people. One will be for the 18-25 group, another might be 25-40, and now films are getting into 50-plus with 'Grumpy Old Men' and titles like that. In the same way, soundtracks have tried to reflect that."

TEARS, PILOTS & RE-STAPLING

A look at The Billboard 200 in 1994 confirms Czorniec's belief in genre-specific soundtracks. RCA is having its first major soundtrack success since "Dirty Dancing" in 1988 with the Generation X-lanited "Reality Bites." The rap and R&B- oriented "Above The Rim" on Death Row/Interscope made a spectacular entry at No. 4, the highest-opening soundtrack since "The Bodyguard." Atlantic's soundtrack to "The Crow" featured an all-star lineup of alternative acts like Nine Inch Nails, Rage Against The Machine, and the Stone Temple Pilots. The same label is issuing the country-oriented soundtrack to "The Crow." Continued on page 19

When The Market Gets Hot, The Labels Go Staffing

Majors, Indies Alike Hear The Sound Of Movie Music

BY CARLO WOLFF

Here's the key to the ongoing vitality of the soundtrack, according to Val Aznol, executive VP and GM, Atlantic Records: "The big picture about soundtracks is, they're a great marketing tool that people are responding to now." Aznol says "The old interpretation of soundtracks was that all the background music for the movie would be on the record. Now, you have a couple of songs from the movie, then other great songs of the same ilk to make an album." Atlantic's recent growth spurred it to hire former ICM veteran Andrew Leary, who vows Atlantic will "be pursuing soundtracks in a big way." RCA likewise talks up its soundtracks efforts. The firm is doing well with the soundtrack to the Ben Stiller film "Reality Bites." In mid-March, it was selling 45,000 copies a week, says Hugh Surratt, senior director, artist development West Coast for RCA.

"Reality" targets an audience 16 to 24 years old, Surratt says. "The music is an integral part of the movie, so when one of these kids goes to the movie, they come away with the music in their head," he continues. "The artists on the soundtrack, Lenny Kravitz, World Party, the Porches are MTV-friendly, alternative radio-friendly." Lisa Loeb, a friend of actor Ethan Hawke, whose song, "Stay" is featured, may emerge with a major commercial single and, Surratt suggests, sign to a major label.

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

SYNERGIZING AND
SLOWING?

Whether it's Glen Brimmann at Epic Soundtracks, Kathy Nelson at RCA Soundtracks or David Manners, senior VP of pop marketing for PolyGram International, record company executives are bullish on the medium. Even classical music is getting into the video act, at Sony Continued on page 19
Two thumbs up!

**THE PIANO**  
Original soundtrack composed by MICHAEL NYMAN - Gold!  
Continues to sell on the strength of the ACADEMY AWARDS and rave reviews for the film!

**THE HOUSE OF THE SPIRITS**  
Composed by HANS ZIMMER  
Winner of the GERMAN ECHO AWARD for best soundtrack!

**TINA TURNER**  
WHAT'S LOVE GOT TO DO WITH IT  
800,000 sold so far!  
Still selling off the ACADEMY AWARDS^2, Pay-Per-View and home video release!

**THE ROCK 'N' ROLL AND JAZZ SOUNDTRACKS FROM ONE OF TODAY'S MOST TALKED-ABOUT MOVIES!**

**BACKBEAT**  
Music from the motion picture  
GREG DULLI, lead vocals  
DON FLEMING, guitar and vocals  
DAVE GROHL, drums  
MIKE MILLS, bass and vocals  
THURSTON MOORE, guitar  
DAVE PIRNER, lead vocals

**BACKBEAT**  
Original jazz score composed and produced by DON WAS

**FILM BLEU**  
**FILM BLANC**

**THE FIRST TWO SOUNDTRACKS FROM KRZYSZTOF KIESLOWSKI'S TRILOGY, COMPOSED BY THE RENOWNED ZBIGNIEW PREISNER.**

© 1994 VIRGIN RECORDS AMERICA, INC. GREG DULLI APPEARS COURTESY OF ELEKTRA ENTERTAINMENT. DON FLEMING APPEARS COURTESY OF COLUMBIA RECORDS. DAVE GROHL AND THURSTON MOORE APPEAR COURTESY OF DGC RECORDS. MIKE MILLS APPEARS COURTESY OF WARNER BROS. RECORDS, INC. DAVE PIRNER APPEARS COURTESY OF COLUMBIA RECORDS.
For the second consecutive year, the Whitney Houston–flavored album from “The Bodyguard” ranks as the top seller on Billboard’s Top Film Soundtracks chart. Among labels, Epic leads this chart as the most prolific conduit for soundtracks, accounting for six of the 30 listed titles (including four from its Epic Soundtrax logo). MCA ranks second with four. Hollywood, which is distributed by Elektra, places three soundtracks on the list.

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

### Top Film Soundtracks

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>“The Bodyguard” (Arista)</td>
</tr>
<tr>
<td>2.</td>
<td>“Sleepless In Seattle” (Epic Soundtrax)</td>
</tr>
<tr>
<td>3.</td>
<td>“Pure Country” (MCA)</td>
</tr>
<tr>
<td>4.</td>
<td>“Aladdin” (Walt Disney)</td>
</tr>
<tr>
<td>5.</td>
<td>“Menace II Society” (live)</td>
</tr>
<tr>
<td>6.</td>
<td>“Last Action Hero” (Columbia)</td>
</tr>
<tr>
<td>7.</td>
<td>“Pee Willy” (MJJ/Epic)</td>
</tr>
<tr>
<td>8.</td>
<td>“Judgment Night” (Immortal/Epic)</td>
</tr>
<tr>
<td>9.</td>
<td>“Philadelphia” (Epic Soundtrax)</td>
</tr>
<tr>
<td>10.</td>
<td>“Silver” (Virgin)</td>
</tr>
<tr>
<td>11.</td>
<td>“The Last Of The Mohicans” (Morgan Creek)</td>
</tr>
<tr>
<td>12.</td>
<td>“Poetic Justice” (Epic Soundtrax)</td>
</tr>
<tr>
<td>13.</td>
<td>“Jurassic Park” (MCA)</td>
</tr>
<tr>
<td>14.</td>
<td>“Reality Bites” (RCA)</td>
</tr>
<tr>
<td>15.</td>
<td>“Singles” (Epic Soundtrax)</td>
</tr>
<tr>
<td>16.</td>
<td>“Benny &amp; Joon” (Milan)</td>
</tr>
<tr>
<td>17.</td>
<td>“Cool Runnings” (Chano/Columbia)</td>
</tr>
<tr>
<td>18.</td>
<td>“Even Cowgirls Get the Blues” (Sire/Warner Bros.)</td>
</tr>
<tr>
<td>20.</td>
<td>“Sister Act 2: Back In The Habit” (Hollywood/Elektra)</td>
</tr>
<tr>
<td>21.</td>
<td>“The Piano” (Virgin)</td>
</tr>
<tr>
<td>22.</td>
<td>“8 Seconds” (MCA)</td>
</tr>
<tr>
<td>23.</td>
<td>“Bon Bon” (Laf/Ariose)</td>
</tr>
<tr>
<td>24.</td>
<td>“Wayne’s World 2” (Reprise/Warner Bros.)</td>
</tr>
<tr>
<td>25.</td>
<td>“Who’s The Boss?” (Updown/MCA)</td>
</tr>
<tr>
<td>26.</td>
<td>“The Crying Game” (SBR/ERG)</td>
</tr>
<tr>
<td>27.</td>
<td>“Sister Act” (Hollywood/Elektra)</td>
</tr>
<tr>
<td>28.</td>
<td>“Tim Burton’s The Nightmare Before Christmas” (Walt Disney)</td>
</tr>
<tr>
<td>29.</td>
<td>“HIV” (MCA)</td>
</tr>
<tr>
<td>30.</td>
<td>“In The Name Of The Father” (Island/PLG)</td>
</tr>
</tbody>
</table>

### Labels

Classical USA and Sony Classical Film and Video.

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

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

—David Munns, PolyGram International

“natural relationship” is with MCA parent Universal. “We’re going to have more and more synergy between film company and record company,” she predicts.

“We’re interested in two types of things,” says PolyGram’s Munns. “One is in placing music in a film, even if it doesn’t result in a soundtrack; not all film music becomes a soundtrack album, but there still are synchronization fees and master-use fees to earn, and there’s exposure for an artist.”

—Peter Gelt, president of both Sony Classical USA and Sony Classical Film and Video, is in charge of “performance films and documentaries about the creative process”—such as the recent “Thirty- Two Short Films About Glenn Gould." "One of my mandates is to look for opportunities to create theatrical films where music..."
U.K. & Europe: Pop Tie-Ins, Orchestral Maneuvering and More Opportunities For Exploitation

BY MARK DEZZANI

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

Wenders' statement was part of a passionate campaign by the old world's film-industry professionals for the exclusion of European films from the Uruguay Round talks of the free-trade GATT agreement and for the continuation of life support in the form of quotas and subsidies. Europe's filmmakers won the battle despite tough Hollywood opposition, with the Seventh Art being exempted from the global trade accord. If the pro-protection lobby had needed further evidence of Hollywood's hegemony on Europe's film culture, the Music & Media publication's European album chart shows that all of the soundtrack albums which charted in the past year have accompanied U.S. productions: the ubiquitous "Bodyguard" package, "Sister Act," "The Three Musketeers" and "Philadelphia."

ANGLO BREAKTHROUGHS

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

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

French star Patricia Kaas is the next Sony signing to be projected to a wider audience through film, with negotiations under way to find the right movie vehicle for the singer. Stephens says that, within Europe, Sony's local affiliates make their own local deals. In Italy,

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

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

Sony Music Italy also distributed the soundtrack of the most recent film by award-winning Italian director Gabriele Salvatore, through its licensing deal with specialist Italian rap label Century Vox. Salvatore, who won the Oscar for Best Foreign Film in 1992 with "Mediterraneo," chose Italian rap and ragga music to accompany his highly political film. Wemoves the right theme from a soundtrack to have a life on radio. It's important that we not close off potential sales and marketing opportunities by following the old rules," says Gelb. "Like "Johnny English," "The Great DX" and "Lethal Weapon 3," "Moonlighting Man" is creating a score and adapting some of Warlock's music for the film.

ROMANTIC COMEDY & CYBERSPACE

Crowe will also be taking advantage of Columbia's diverse artist roster. "We have everyone from Tony Bennett to Alice In Chains," she says. "We have a unique advantage in that we have great artists in every specific genre." That will help Crowe assemble soundtracks for the romantic comedy "It Could Happen To You" (formerly "Cop Tips Waitress $2 Million") just for us to put out soundtracks, but to make some films of our own where classical music will figure significantly in the narrative of the story."

One such project is "Voices From A Locked Room," inspired by the life of British composer Peter Warlock. Diagnosed as psychotic in the 1920s, he had two distinct personalities: a music composer and a music critic. "Unfortunately, the music critic per-
The Hottest Cruisin’ Compilations Ever!

LOWRIDER SOUNDTRACKS

VOLUME 1
LOWRIDER SOUNDTRACK

VOLUME 2
LOWRIDER SOUNDTRACK

VOLUME 3
LOWRIDER SOUNDTRACK

VOLUME 4
LOWRIDER SOUNDTRACK

VOLUME 5
LOWRIDER SOUNDTRACK

VOLUME 6
LOWRIDER SOUNDTRACK

Distributed by NAVARRE CORPORATION

EXCLUSIVELY ON
THUMP RECORDS INC.

ASK FOR THUMP RELEASES AT YOUR LOCAL RECORD STORE!

P.O. BOX 648 • WALNUT, CA 91788 • PH. (909) 595-2144 • FAX (909) 598-7028
AIL plays a role in the narrative storyline,” Gelb says, citing “Amadeus” and “The Piano.”

At Varese Sarabande, VP Bob Townson says his “approach is focused predominantly on a film score composed by a film composer, as opposed to a collection of songs assembled for a particular movie.”

“While I have nothing against songs and will put them on when they work within the dramatic context of the film, I’m less interested in taking a song that appears for 10 seconds on a car radio or songs inspired by a certain film,” he says. “Today, if you’re an orchestral concert classical composer, the greatest forum for your music is film. It’s certainly where the greatest income can be made, and the greatest opportunity for exposure.”

UNLICENSED BEHAVIOR

At the other end of the spectrum is Milan Entertainment, which releases 25 to 35 albums a year, most of them soundtracks. “We come along after the soundtrack has been composed,”
CONTINUES WITH A SERIES OF WONDERFUL COMPILATIONS...

TO THE ANTHOLOGIES ON THE MOST PRESTIGIOUS NAMES, SUCH AS

FEDERICO FELLINI,
LUCHINO VISCONTI,
MICHELANGELO
ANTONIONI,
NINO ROTA,
ENNIO
MORRICONE,
MARCELLO
MASTROIANNI,
SOPHIA
LOREN,
TOTO',
VITTORIO
GASSMAN.

Bywater, senior VP of marketing and promotion, "Some will be scores, some will be more pop or R&B-oriented. The reason they started the division was to maximize profits and not license out; the same thought process was used on the television side.

"Had there been a Fox Records when they did deals with 'Beverly Hills 90210' or 'In Living Color', there would have been a soundtrack option for Fox," Bywater says. "In the '90s, people are looking for different ways of breaking acts and getting artists to the marketplace."

Billboard May 7, 1994
"The Bodyguard" has sold more than 11 million copies in the U.S. alone, the highest domestic figure for a soundtrack since "Dirty Dancing" and "Saturday Night Fever." The multi-award-winning album is the best-selling disc of the '90s so far, according to the RIAA. The Hot 100 is filled with singles from soundtracks, including "I'll Remember" by Madonna from Maverick's "With Honors," "Hey D.J." by Lighter Shade Of Brown from Mercury's "Mi Vida Loca," "Gonna Love You Right" by After 7 from Beacon/Fox's "Sugar Hill," and "The Right Time" by 11 To 1 from Next Plateau's "Four Weddings And A Funeral." The Billboard 200 still includes "The Bodyguard" after more than a year and "Sleepless In Seattle" after 44 weeks, as well as "Philadelphia," strengthened by Bruce Springsteen's Oscar-winning for "Streets Of Philadelphia," and "Maddin," a movie that appeals to all ages that will soon be joined by Walt Disney's "The Lion King," featuring songs from Elton John and Tim Rice.

Kathy Nelson, VP/GM, soundtracks, MCA Records, believes that people, including those in the film community, are paying more attention to music in films than ever before. "Where music used to be a little bit of a marketing tool [for films], they really didn't care much about it, but it's become a much more important tool," she says, "and anything that becomes more important gets more attention. People have also come to realize that putting the music in the film makes the soundtrack more important. The film community has embraced the contemporary-song soundtrack album much more than in years past.

U.K. & EUROPE

Continued from page 54

soundtracks almost by accident. "We released the compilation soundtrack to Wim Wenders' film 'Tous Les Matins Du Monde' in 1992 on our Valois label and, after its success in selling 500,000 units worldwide, we decided to start the travelling label in January last year, dedicating it exclusively to film music," says Tarpinian.

Like Italy's EMI, France's Auvidis not only markets film soundtracks but also collaborates in their production in their own studios. Tarpinian also confirms the sustained popularity of classical themes, noting that "the soundtrack to Claude Miller's film 'The Accompanist' sold 200,000 copies in France alone. We have a very exciting project that we are working on at the moment, which is set for release next December. It's the creation of the soundtrack for a movie on the life of the last castrato singing star, Farinelli, who lived at the turn of the century. The film is being directed by Gerard Corbeau with the soundtrack directed by Jose Van Dam," he adds.

"Because there are no more castrato artists, we are having to re-create that style of voice by using the soprano Eva Jollinowska and the male voice of Derek Lee Ragin." Tarpinian is confident about the future of the new Auvidis label. He

The alternative-oriented soundtrack from "The Crow" features Nine Inch Nails.

Fellini: Nina Rota's scores of his films are strong sellers.

Auvidis' France Tarpinian also confirms the sustained popularity of classical themes, noting that "The soundtrack to Claude Miller's film 'The Accompanist' sold 200,000 copies in France alone.

"To survive in this specialized market," he says, "requires dedication, expertise and the best available quality, not just technically, but above all in personnel."

Billboard celebrates the success of R&B music - the talent, the labels and the cross-over trends. R&B is a music that knows no boundaries, as it reaches out to be heard by Billboard's over 200,000 readers worldwide!!
Japanese Production Co. Seeks To Amuse Taiwan

**BY STEVE MCCULLE**

TOKYO—Amuse Inc. has become the first Japanese production company to establish a branch office in Taiwan. The four-person office in the Taiwanese capital, which opened headed by Amuse Taiwan Managing Director Peter Loehr, an American who was GM of EMI’s entire Taiwan operation, is Amuse’s Tokyo headquarters before his current assignment.

In Taiwan, we’ll be doing the same things Amuse does in Tokyo, namely artist management, music and film production, import of Western product into the Taiwan market, as well as licensing Japanese TV programs and American films in the Taiwanese market,” Loehr says.

Amuse is one of Japan’s biggest production companies, representing major Japanese acts such as the Southern All Stars and Bakkku Shumi. Last year, the company held a China-wide talent search competition that resulted in 10 Chinese female singers signing management contracts with Amuse.

Loehr says that Amuse Taiwan, which is now in the process of being incorporated as a company, also will try to promote Amuse’s publishing catalog.

“I can’t say somebody in Taiwan, because Japanese copyrights aren’t protected here,” he says. Japanese works are eligible for protection under Taiwanese law as long as material is released in Taiwan within 30 days of the original Japanese release, which seldom happens, due to concerns about reverse imports.

One way around this problem, Loehr says, is to launch legal art in Hong Kong, which protects Japanese copyright.

“Generally what happens is that when an artist is a big artist, we also will try to promote Amuse’s publishing catalog,” he says. “I can’t say somebody in Taiwan, because Japanese copyrights aren’t protected here,” he says. Japanese works are eligible for protection under Taiwanese law as long as material is released in Taiwan within 30 days of the original Japanese release, which seldom happens, due to concerns about reverse imports.

One way around this problem, Loehr says, is to launch legal art in Hong Kong, which protects Japanese copyright.

“Generally what happens is that when an artist is a big artist, we also will try to promote Amuse’s publishing catalog,” he says. “I can’t say somebody in Taiwan, because Japanese copyrights aren’t protected here,” he says. Japanese works are eligible for protection under Taiwanese law as long as material is released in Taiwan within 30 days of the original Japanese release, which seldom happens, due to concerns about reverse imports.

Oz Loophole Still Open
Gov’t Drags Feet On Live CDs

**BY GLENN A. BAKER**

SYDNEY—Australian record industry anger is mounting over the federal government’s failure to close a copyright loophole that has seen the country flooded with unauthorized live CDs since October.

“The Taiwan market is going to take a lot of research, and basically we’re going to start out by licencing a lot of things: Japanese things for release in Taiwan, and Taiwanese things for release in Japan,” says Loehr, pointing out that Amuse is the only Japanese company actively promoting Mandarin-language music in Japan.

One reason Amuse was attracted to Taiwan (Continued on next page)

High-Octave Performances. One of the premier exponents of new flamenco, Ottmar Liebert, picked up antipodean sales awards while playing a date in New Zealand’s capital, Wellington. His album “Nouveau Flamenco” on Higher Octave Music has achieved platinum status in New Zealand (15,000 copies) and has gone gold in Australia (35,000 copies). Helping him with the awards, from left, are Peter Melrose, CEO of New Zealand distributor Street Legal Music; Tony Greene, managing director of Australian distributor Incoqito; Ottmar Liebert, Ottmar’s manager, and Street Legal managing director Daniel Ryan.

EMI Hopes Award Aids U.K. Biz’s Image

**BY ADAM WHITE**

LONDON—The worldwide sales of such acts as in-demand vocal group A-ha, Duran Duran, Jesus Jones, and Paul McCartney have helped EMI Records U.K. to win the prestigious Queen’s Award for industry achievement (Billboard, April 30).

The accolade is certain to figure in the British record industry’s ongoing efforts to improve its public perception, especially in government circles, and its image in the media. Rupert Perry, president/ CEO of EMI Records Ltd. last, and Eire, also is chairman of the British Phonographic Industry.

The Queen’s Award honors companies in every field of British businesses, based on their ability to achieve “a substantial and sustained increase” in export earnings over a three-year period.

EMI was recognized for results achieved during its 1991-94 financial years, when gross overseas earnings from 38.5 million pounds ($56.6 million at current exchange rates) to 70 million pounds ($106 million). The company’s total sales—domestic and international—rose from around 175 million pounds ($257 million) to nearly 200 million pounds ($324 million) during the same period.

To be eligible for the award, companies must apply and submit detailed information about their business. More than 1,200 U.K. companies applied under the 1994 program; 139 were winners, including EMI. The Queen gives the award on the advice of the Prime Minister, who is advised by a committee of industrialists.

Rupert Perry says EMI’s application was motivated partly by U.K. media coverage of the record industry, especially after Parliamentary hearings on CD pricing last spring. “I felt there was such a degree of negativity about this business that maybe this was the right time to go for the award, to prove a point. Music is a major asset to this country, and the Queen’s Award is one recognition of that fact.”

Coincidentally, the announcement of EMI’s honor was made one day after the government’s Monopolies and Mergers Commission delivered the results of its yearlong study of the music business to the Department of Trade and Industry. Label executives are cautiously optimistic that the study will lead to real change in the way that artists and record companies, who all receive no return.”

record companies—which invested the money in marketing the artists and ships them, but get nothing for it, unless it is robbed. That’s not to mention the return which should go to the artists who performed in the first place.

As a result, the record labels have vacated an array of generally designed CDs, glit video, novelty, news, agent, bargain, and even clothing outfits (for a $3.25 sack, Australia’s reputation as a staunch piracy-free market has been all but destroyed. What should have been stopped by simple government action early in the year, according to many in the industry, has dragged on. There is no firm hope of resolution this year, and ‘I’m very angry about Mr. Minister Dunce Kerr, who said he would take a submission to cabinet ‘soon.”

Comments ARIA’s Gail Kelly, who is particularly embarrassing when we are attempting to get Asian countries to strengthen their own copyright laws and join the many agreements elsewhere in the world which recognize the value of copyright.

Some parliamentarians are urging swifter action. Canberra Member of the Legislative Council Gary Humphries has called for the prohibition of bootlegs under Australian Capital Territory Fair Trading legislation. “Unauthorized recordings are a fine way of making a quick buck,” he says. “These rip-off deals are a cheap degradation of the works of original artists.”

What began as an audacious move by Apple House has proliferated. Other companies have tried for a piece of the boom market, often by just duplicating the releases of their competitors. Apple House, started out selling cassettes at $30 (U.S. $43.40) but its releases are now going out in Sydney at less than $5 (U.S. $6.20) on compact discs. The wholesale price to dealers is now believed to be $2 (U.S. $1.40).

Releases on one imprint, Malineline Music, has been managed by leading Australian and international photographers. These have been copies of others, released, repeatedly without permission or payment. Veteran Australian rock photographer Bob King is pursuing legal action over the unauthorized use of his work, including shots of Bruce Springsteen. “I’ve never been so proud of my work appear on a great many record covers over the years,” he said. “I just can’t bear to think about it turning up on rough like this.”

ARIA’s Candé has told government officials that the threat of “damaging Australia’s trade reputation and has already brought complaints from the United States and Japan. The government has repeatedly committed to the GATT/TRIPS agreement in December, which requires member nations to prohibit the making of unauthorized copies of copyrighted works. But the government cannot understand why this situation is being allowed to continue.”

Some parliamentarians are urging that some of the bootleggers are lobbying to maintain the loophole as long as they can to maintain their unimpeded free trade status, as well as being helped by artists and record companies, who all receive no return.”
JAPAN CONCERT PROMOTION SCAM EXPOSED

BY STEVE MCCLURe

TOKYO—It sounds like a soul music fan’s dream come true: five nights of top artists such as Diana Ross, Stevie Wonder, Chaka Khan, and Boys II Men playing at Yokohama Arena, just south of Tokyo.

But for those who shelled out their hard-earned yen for tickets to the show, the dream has proven more like a nightmare. The ‘94 Japan Soul Music Festival is a scam, pure and simple, according to concert industry sources in Japan and overseas.

Major Japanese newspapers ran reports on the concert series, which was scheduled for five nights beginning May 11 at the 10,000-seat Yokohama Arena. The promoter was listed as the Japan Soul Music Festival Organizing Committee, who when contacted by telephone telephoned the series was a charity event, in aid of Vietnamese refugee children.

Saburo Arashida, president of Kyodo Tokyo, one of Japan’s biggest concert promoters, and others, says Yokohama Arena’s management contacted him soon after the ad appeared.

“I told them I didn’t have any idea how they could get these acts,” Arashida says.

Arashida then phoned the Los Angeles office of lawyer Jon Frankelheimer, who represents Diana Ross, and found that Frankelheimer didn’t know anything about the concert series, either.

Meanwhile, Keith Harris, Stevie Wonder’s U.K.-based personal representative, says he began to receive inquiries about the series from his associates in the U.S.

“I began to smell a rat,” says Harris. However, on March 2 New York-based agent Ruth Bowen offered Wonder “quite a lot of money” to do one show in Yokohama, but adds that he didn’t have time to pursue Bowen’s proposal.

“Then I got a call from Japan on March 7 to say these shows were being advertised,” says Harris. “So as you can see, ‘negotiation’ is far too strong a word. Anything can seem possible.”

Wonder says Harris commented (Continued on page 62)

HOWELL LLEWELLYN

INTERNATIONAL

JANUARY 13, 1994

VIRGIN ESPANA MAKES DOMESTIC BOW

MADRID—After 11 years of business in Spain, Virgin Records España has put together a domestic roster, and the first release was a big event—the first record in six years from legendary gypsy flamenco duo Lole y Manuel.

Virgin has four local acts so far, but local label head for Virgin who within three years the company hopes that 40% of its product will be national.

Marketing director Luis Francisco Garcia says earlier attempts at launching domestic acts had never succeeded, and did so only now thanks to the “dynamism” of Lydiana Fernandez, Virgin’s managing director and former marketing head at BMG and RCA.

“We have four domestic acts signed up so far,” says Salomon, “Lole y Manuel, who are old friends from my days at CBS; a pop act, El Compròmiso, whose first single is being released May 9 and is already gaining airplay; Greta y los Garbo; and Iguanna.”

Lole y Manuel’s album is called “Alba Molina,” the name of their 16-year-old daughter. Before release, the album had already gone gold (50,000 copies) with its initial shipment.

Garcia says, “The decision to make a big domestic push was Lydiana’s. Since she arrived, sales have doubled and profits have trebled. USB4’s ‘Promissses & Lies’ has sold 370,000 copies, which we expect to rise to 500,000 when the band comes to Spain in July for 10 concerts. Enigma’s ‘Return To Innocence’ has sold 140,000 units, and we always do well with Mike Oldfield’s catalogue. (Then there’s) Michael Nyman’s ‘The Piano,’ which has sold around 130,000 copies” (Billboard, April 30).

Ireland Closer To Indie Rights Body

LONDON—Ireland may have moved a small but significant step closer to having an independent performing rights society, with rights collection body IMRO setting in an election of an interim board to oversee details of the transition.

However, the final decision on whether to secede from the U.K.’s Performing Right Society will depend on a full referendum of members.

At an Extraordinary General Meeting of IMRO board members April 20, IMRO changed its rules to allow for an interim board. The board will supervise the running of IMRO at present, and it will work out details of how it will deal with the PRS and other societies if and when it achieves full independence. Currently, IMRO acts as a collection agency for the PRS, but pressure has been growing among Irish songwriters for full independence from the U.K. (Billboard, July 28, 1993).

A postal ballot of all 11,000 Irish-resident members of PRS will take place for the board, and results are expected in late May. At the close of nominations, there were 12 nominations for seven writer vacancies and eight nominations for publisher seats on the interim board.

Once details concerning the scope and nature of an independent society have been established, another ballot will be held to determine whether to establish an independent Irish society.

The majority needed in this poll will be two-thirds of all members who vote. Although the PRS has some 20,000 members, a relatively small number take an active part in council and board elections.

DOMINIC PRIDE

NEWSLINE...

SWITZERLAND’S IFMI members recorded sales of 305.9 million Swiss francs ($213.9 million at current rates) in 1993, an increase of approximately 7% CD’s dominated the market with 53% of all album sales, or 15.9 million units. Cassettes sold 3.4 million units, whereas LP sales were just 100,000 units. Singles sales were 1.6 million.

EMI MUSIC has confirmed it is distributing a number of titles through Russian label SBA, an affiliate of GALA records. Russian sources say some 300 titles are involved and purchasers are mostly wholesalers. SBA also has some distribution rights for some Virgin titles, which are sold in a pre-order basis.

PUBLISHERS FROM 11 European countries met April 27 in Frankfurt, Germany, with an eye to creating a European Publishers Association. Among the issues discussed was closer cooperation with record companies in the digital era, and the attitude of publishers in the upcoming BEVMIFPPI negotiations.

MIDEM 1995 will take place Jan. 30-Feb. 3 next year, with the show starting officially on Monday for the first time in its history.

LIVE MUSIC ‘95 will take place Feb. 1-3 next year in the Accropole in Nice, coinciding with the MIDEM exhibition. The fair will feature exhibitions by venues and live support industries as well as live showcases. Organizers say they will provide shuttle buses to and from MIDEM. Admission is free with registration.

POPKOMM THIS year will feature as part of its program the eighth Bizarre open-air event in addition to the “Musikfest Am Ring” festival on several stages in the city center. This year’s PopKomm festival, a separate event, will feature Boo Yae Tribe, Pavement, and 21 Pistoletto.

BOOZEY AND HAWKES, U.K. publisher and instrument maker, reported pre-tax profits up 3.6% to 4.4 million pounds ($6.6 million), with sales up 11.5% to 66.5 million pounds ($99.75 million). The hikes came despite reorganization in the instrument division and the acquisition of German string instrument maker Karl Hoefner. Sales of Goreckis’ "Symphony No. 3," published by Boosey, helped the publishing division, whose sales were up 16%.

INTERCORD A&R chief Peter Carlens has left the company to joint Castle Communications as managing director, based in Hamburg. The move comes hot on the heels of EMIs purchase of the company in March and the departure of Andreas Kappel, head of Intercoors successful dance imprint Blow Up!

AMUSE SETS UP IN TAIWAN

(Continued from preceding page)

“Taiwan was its strong pool of songwriting talent, Loehe says. “That’s a rarity in the Asian market,” he says, adding that Taiwan also provides a bridge between the mainland Chinese market and the world.

“This is a 24-million-person market,” Loehe says. “Disposable income is the second-highest in Asia, after Japan, and the music market is growing and growing. And as the market grows, the creativity goes up and people are buying more records, and the records are getting better and better. Hopefully, we should be signing artists in the not-too-distant future.”

Besides Tokyo and Taipei, Amuse has offices in Hong Kong and New York, and plans to open offices in Beijing and Shanghai this year.
Hamburg’s Hall Of Mirrors Hosts Billboard’s ‘International Days’

HAMBURG, Germany—The gilded pillars of the Hall of Mirrors in the Museum for Arts and Crafts here provided the perfect ambience for the German artists and executives who gathered April 11 at Billboard’s “International Days” cocktail reception. Hamburg Senator Dr. Thomas Mirow addressed the gathering, which later was treated to a slice of Hamburg dance culture courtesy of DJs Alex Christensen and Ollie Lübbering and dancers from the city’s clubs. The following day, there were presentations on Broadcast Data Systems and Billboard charts.

Sharing a table, from left, are producer Michael Eisele, Abfaht label chief Alexander Abraham, producer Frank Fenslau, and Sony Music Germany managing director Jochen Leuschner.

MCA Music Entertainment managing director Heinz Canibol, left, brings a smile to his label's head of promotion, Katharina Landahl.

Billboard European news editor Dominic Pride, left, shares a thought with peermusic Europe president Michael Karnsledt.

Warner/Chappell creative manager Andrea Grund, left, raises a glass with Captain Hollywood Project producer Michael Eisele.

Buena Vista Home Entertainment managing director Karl-Heinz Jorde, left, is in full buddy mode with Warner Music Germany managing director Gerd Gebhardt.

Singer and music publisher Michael Holm, left, speaks with PolyGram Germany president Wolf-D. Gramatke.

Reflecting on the Hall of Mirrors setting, from left, are EMI Germany divisional director Erwin Bach, Billboard associate publisher Michael Ellis, Billboard president and publisher Howard Lander, Warner Music Germany managing director Gerd Gebhardt, Billboard international editor in chief Adam White, BMG Ariola GSA president Thomas Stein, and Billboard editor in chief Timothy White.

EastWest managing director Jurgen Ottenstein, left, chats with his Warner colleagues Thomas Schenk, head of Warner Special Marketing, and Wolfgang Johannsen, managing director of Teldec Import Service.

Billboard’s Thom Duffy, left, and Timothy White, center, discuss the creative potential of German acts with EastWest international marketing director Boris Lühe during a roundtable meeting at Hamburg’s Nemo Studios.

Host DJs Ollie Lübbering, left, and U96’s Alex Christensen take a break beneath the Billboard banner.

German Music Publishers Assn. chief Dr. Hans-Henning Wittgen, left, shares a jape with Billboard German bureau chief Wolfgang Spahr and music publisher Hille Hillekamp.

Hamburg Senator Dr. Thomas Mirow, left, compares speech notes with Billboard international editor in chief Adam White.

Billboard associate publisher Gene Smith, center, is shown with music publisher Dagmar Sikorski, left, and Annette Karnaiedt.

Billboard president and publisher Howard Lander, left, meets EMI GSA president Helmut Fest.

EMI Music Publishing managing director Peter Ende, left, chats with Sony Classics head of press Kirsten Gabriel and president Udo von Stein.
Toronto Label Taps Raw Energy
Indie Outfit Focuses On Youth Market

By LARRY LeBLANC

TORONTO—Offering punk, hardcore, ska, and rock, the 3-year-old management and indie label operation Raw Energy aims to service the demands of a small but growing segment of Canada's youth market.

The Toronto-based label, co-owned by Bryan Doyle, John Stewart, Linda Cook, and Chris Black, and distributed by A&M/Island Motown Records of Canada, has a roster that consists of such street-style alternative acts as Random Killing, Mundane, Dinner Is Ruined, and Leanne Haze.

Also, Raw Energy's management wing handles Random Killing, Yet Another Posse, and Trigger Happy.

"I like what they're doing," says Drewniak of both the Canadian metal magazine M.E.A.T. "There's no way the [majors] would pick up Mundane, which has plenty of potential, or Random Killing. Both are too underground for them. Not totally inaccessible, just not blatantly mainstream or even potentially mainstream on their first outings."

Noting how Canada's teen-age population is "fascinated by social, cultural, and racial lines," Raw Energy founder Doyle, 33, says, "We're responding to the needs of a new, disenfranchised generation, which hates their older brother and sister's style of dress, style of music, style of hair. They ride skateboards during the day and then come to concerts at night. They listen to punk rock and read "Wired" magazine. And they definitely like the bands on Raw Energy!"

While working as a chart editor for the Canadian music industry trade RPM Weekly in 1988, Doyle decided to launch a record label. It was at RPM that he met co-worker Chris Murray, a singer/songwriter who encouraged him to check out his band, King Apparatus.

Boyes saw the five-piece ska unit, then working in the tradition of England's 2-tone phenomenon, performing at the office club in London, Ontario, and was greatly impressed.

After seeing King Apparatus several times in 1989, he recognized a new and youthful movement which wasn't intersected in the Jeff Healey or the Colin James of the Toronto scene.

Shortly afterwards, Doyle left RPM to found Raw Energy. The company's first release was King Apparatus' six-song cassette, "The Loud Party," recorded at Grant Avenue Studio in Hamilton, Ontario. The track "Made For TV," which had been released earlier on local alternative radio station CFNY's compilation "Modern Music Search Album," continued to receive airplay on the station. Two different videos of the track garnered sizable airplay on the MuchMusic national video network and helped to boost interest in the band's debut album.

"Due to CFNY's airplay and the impact of the band's live show, local record stores were telling us to carry King Apparatus," Doyle says. "This was even prior to the independent successes of Barenaked Ladies and Molly and Fredy."

After the label's acquisition by Toronto from the King Apparatus tour, he had decided that national distribution with a priority for Raw Energy. From contacts and interest gained while working at RPM, he was able to set up a meeting with Joe Summers, president of A&M/Island Motown Records of Canada, to discuss a possible produc-

BMG, ZINMAN HOPE 'JUNO JINGLE BOOK' WILL REPEAT GORECKI SUCCESS

(Continued from page 10)

But according to Zinman, the range of the music is much wider. "I believed in Gorecki, and I believe in Koechlin," he says, noting that he has been trying to get "The Jungle Book" played and recorded for 30 years.

Zinman persuaded Elmer Wein- gartner, the intendant of the Radio Symphonie-Orchester Berlin, that Koechlin's "The Jungle Book" was a major work with a potentially wide popular appeal.

Zinman adds, "The music is extraordinarily hard—the violins have their fingers up on their noses half the time," says Zinman. "But the Gorecki gave me some bargaining power."

"Gorecki himself was the publicity focus for his symphony, but the huge success of the recording made people recognize Koechlin as a man who did have innovative ideas and should be listened to," says Pippa Pawlik, the publicist organizing Zinman's US tour.

In the U.S., the campaign for the album will reach the pop and classical market for the first time. Since Zinman is conductor, and this is his first project for us, we're sort of riding on the coattails of Gorecki's success," she says, adding, "The music is more varied than Gorecki, but it has some of the same appeal.

Zinman, music director of the Baltimore Symphony Orchestra, will settle into a European base next year. Zinman is also preparing for a new director of the Zurich Tonhalle Orchestra in Switzerland. He will retain his role with Baltimore. Other unusual recording projects coming up include a "Dance Mix" of American music, pieces by Tery Riley, John Adams, and Michael Tork, and Dominick Argento. It was recorded in April for Argo and will be released next year.

But Zinman's main focus is on "The Jungle Book." Koechlin's son Yves, who still lives in his father's Paris apartment, has been helping the composer. Zinman has pointed out that his father's musical influences and personal range of expressions were transmuted from Debussy to Messiaen.

The composer also influenced others. A contemporary of Satie and Ravel, Koechlin taught many French composers, including Poulenc, and even gave orchestration lessons to Cole Porter at the Ritz Hotel.

In later life, he was an eccentric figure. Tall, thin, and Biblical with a long beard, he was known to walk the streets in carpet slippers.

When Zinman first heard "The Jungle Book," he didn't know what to make of it. "It sounded like everything and nothing I knew about French music," but that was in the 1960s, when the musical temper was very different.

After becoming a protégé of Pierre Monteux, Zinman took a particular interest in French music, went back to "The Jungle Book," and has been trying to get it known to a wider pubic ever since.

For Simon Foster, director of BMG Classics U.K., "The Jungle Book" is part of the search for new repertoire. "At the moment, you have to have something interesting or revolutionary to get played in the classical market, and this is just the kind of thing we have been looking for. Koechlin is a shadowy figure in this music, but he is very accessible."

BMG is building "The Jungle Book" by stimulating extensive promoting. They have printed the work's well-known title and intriguing background. Journalists have been flown to Paris for interviews with Koechlin's son.

Get the only worldwide guide to the entire music and video industry...

Billboard's 1994 International Buyer's Guide

Now in its 35th year, this brand new edition gives you all the latest music and video industry contacts you need to compete and succeed in this global market.

You get comprehensive listings for over 23,000 music and video companies worldwide...record labels, music publishers, wholesalers, distributors, manufacturers, and service and supply organizations plus a brand new section for audio books!


To order send $95 plus $4 shipping and handling (510) for international orders to: Billboard Directory Dept., P.O. Box 1338, Lakeport, CA 95453.

Add sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. All sales are final.

Reach for The STARS! MOVING or RELocATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR OFFICE PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.
MUSIC PUBLISHING
THE BILLBOARD SPOTLIGHT

WITH AN EYE ON THE FUTURE, PUBLISHERS SHARE THEIR VISIONS FOR THE BRAVE NEW HIGH-TECH WORLD
LOOKS LIKE THE FUTURE.
SOUNDS LIKE EMI.

WHEREVER TOMORROW TAKES YOU, WE’LL BE THERE.

EMI MUSIC PUBLISHING
The World’s Leading Music Publisher

© 1994 EMI Music Publishing
Publishing Pros Discuss The Pros And Cons Of The Multi-Media Future

BY IRV LICHTMAN

It is difficult enough to deal with ever-changing tastes in pop music, yet music publishers today are also confronted with the daunting challenges of new technologies that will demand new ways of doing business. This has given rise to a great deal of controversy. "It's not just a question of how to make money, but how to make money in a way that is consistent with our values," says Martin Bandier, chairman, chairman of EMI Music Publishing.

To position themselves in the emerging Technologies (ET), we have brought aboard staff to provide music services, promotion to informercial producers, CD-ROM and CD-I developers and the designers of virtual reality arcades—electronics professionals," says Bandier. "Regardless of the mode of delivery, it is ultimately the strength of the product or program, as opposed to the novelty factor, which will result in long-term success. Music will serve as the basis or an improvement to ET productions, just as it has with film, video and television." Les Bider, chairman, chairman of Warner/Chappell Music, says that new opportunities of creative usage raise important "creative" business questions. "These new licensing opportunities will require creative thinking by all publishers as to the multiple problems that arise simultaneously with the new sources of revenue," says Bider. "We do not know today what the impact will be as far as replacement revenues from other sources of revenue. Will digital transmission simply substitute for record sales? I hope not. The music publisher of the '90s will have to be far more creative than in the '80s.

To Richard Rowe, president of Sony Music Publishing, home entertainment is "a major force driving the information superhighway," and that means "more uses for music copyrights." This expansion of usage is a key reason why Rowe is in an aggressive acquisition mode, including a recently launched contemporary Christian music division and the development and building of its urban music section. "In order to maximize these (new) opportunities, we are regularly redefining our priorities and management structure," says Rowe.

"From PolyGram Music's point of view," says president David Simonc, "we are very fortunate. Unlike others, we have a sister company, Philips Interactive, that's part of the new technology. We're already sitting down with the senior players there. Because in the short term, this technology won't be producing a lot of income; it doesn't justify a new [executive] position. However, our jingles chief, Jim Moreno, has formed a relationship with Philips Interactive and is attending meetings with them.

Though he doesn't project significant commercial revenue from new technologies for about five years, BMG Music Publishing Worldwide president Nicholas Firth says his company is "enlarging our film and television departments around the world in order to utilize and extend the opportunities presented by [innovations]."

"The two keys will be maintaining the proper legal basis and defending our rights so that composers and music publishers are properly recompensed," says Firth. "Owners of copyrights will prosper regardless of the form or forms that the new technology takes. However, there may be a conflict between the owners of masters, film and music over the six coprincipals of the emerging media.

Puting a significant revenue stream even further away than Firth is Ralph Peer II, president, CEO of peermusic, who doesn't see new technology blossoming for at least a decade. "The most exciting possibility for music publishers," says Peer, "stems from the government's intention of insisting on an 'open' superhighway, meaning that the on-ramp tollgates will allow access to a wide range of creative products. Without the traditional front-end investment in manufacturing and the overhead of a national distribution system, publishers' creative staffs will have the opportunity, for the first time since the heyday of sheet music, of distributing the fruits of their labor directly to the public. I would look forward to an expansion of opportunities in the creative field as publishers expand their involvement in creating finished product."

With the Xerox machine, cassettes and sampling as omnious backgrounders, MCA Music president John McKellen says it is "safe to say that to monitor and administrate all these new uses as well as the outcome of various challenges to rights in intellectual property will place a heavy burden on publisher administrations." But, he adds, "It is true that the advances in computer technology will give us the tools to handle and identify sources of income. If there is a trend toward decentralization of users, the potential overhead costs will radically change the way we do business. I believe that many publishers, especially the larger companies, are also seeing daily that our internal systems are not sufficient to meet the information needs and expectations of the reconstructed business that is already emerging.

In dealing with new uses, McKellen says that MCA Music is increasing its internal auditing staff, redesigning its accounting/computer system and completing a "thorough review of the entire catalog, which goes back 70 years, to establish a computer base that will not only enable us to categorize all songs for exploitation, but also will provide financial, copyright and other information for strategic purposes to an extent previously unknown.""
1994'S TOP POP, R&B AND COUNTRY SONGWRITERS

BY FRED BRONSON

POP

Babyface has truly worked his way to the top. Billboard's No. 1 pop songwriter of the year earns his first first-place finish after placing No. 2 in 1991 and 1993, No. 3 in 1990 and No. 4 in 1989. It's a great achievement for the writer/producer/artist whose real name is Kenny Edmonds. His songwriting career stretches back to 1977, when he was part of Manchild, a group who recorded two albums for Carl Davis' Chi-Sound label. Babyface charted in 1983 as part of the Deele, a Cincinnati-based group that included his future songwriting partner, Antonio "L.A." Reid. As a team, Reid and Babyface were much in demand, and they turned out hits for Whitney Houston, Bobby Brown, Karyn White, Pebbles, The Mac Band and After 7, a group that included two of Babyface's brothers.

Babyface's No. 1 ranking is the result of having nine songs chart on the Hot 100 during the past 12 months. Three of these nine songs are by Grammy's Best New Artist, Toni Braxton. Her No. 3 smash, "Breathe Again," is Babyface's most successful chart single of the last year. "Another Sad Love Song" and "Love Shoulda Brought You Home" from the "Boomerang" soundtrack are the other two Braxton hits that helped Babyface achieve his No. 1 status. Three other artists recorded the other five Babyface songs. Teenager Tevin Campbell reached the Top 10 with "Can We Talk," and "I'm Ready" is his current single. Mariah Carey co-wrote "Never Forget You," the B-side of her current Top 10 hit "Without You," with Babyface. The other artist is Babyface himself, who put together a string of three consecutive hits from his most recent album, "For The Cool In You," "Never Scoping Secrets" and the current Top 30 single "And Our Feelings" kept Babyface in the spotlight as a triple-threat.

Taking the No. 2 spot on the top pop songwriters list is Tag Team, the duo responsible for the ubiquitous "Whoa! (There It Is)." Amazingly, newcomers Steve (Roll'n) Gibson and Cecil (PC) Glenn captured the runner-up position with only one title. Of course, "Whoa!" isn't just a cutie, it's an anthem for the '90s, heard as a victory cry at Chicago Bulls games, as a theme song for the New York Giants and the New Orleans Saints and a chant by audiences at "The Ascentio Hall Show." It's also sung by your co-workers at the office and the kids who live on your block. There's nothing away from the tune that spent 45 weeks on the Hot 100, setting an all-time longevity record. It was also the best-selling single of 1993.

Brian Alexander Morgan is a newcomer to the annual list of top pop songwriters, and he makes a spectacular debut as the No. 3 tunesmith of the year. The Wichita-born Morgan has been a resident of Sacramento, Calif., for the last eight years. Back in the '80s, he wrote a song he wanted to give to Charlie Wilson for The Gap Band to record during their tenure with Capitol. The Gap Band never recorded it, so Morgan cut it himself. When Kenny Orutz at RCA heard the song, "Weak," he thought it would be perfect for the label's new signing, SWV. So Orutz teamed Morgan with Sisters With Voices, and it proved... (Continued on page 70)

1. BABYFACE
- "BREATHE AGAIN"—Toni Braxton—Lo-Face—Ecof, Sony Songs/BMI
- "NEVER KEEPING SECRETS"—Babyface—Epic—Sony Songs/BMI
- "CAN WE TALK"—Tevin Campbell—Qwest—(Co-writer D. Simmons)—Ecof, Sony Songs, Bobbie-Loo, Warner-Tamerlane/BMI
- "ANOTHER SAD LOVE SONG"—Toni Braxton—Lo-Face—(Co-writer D. Simmons)—Ecof, Sony Songs, Bobbie-Loo, Warner-Tamerlane/BMI
- "I'M READY"—Tevin Campbell—Ecof—Ecof, Sony/BMI
- "NEVER FORGET YOU"—Mariah Carey—Columbia—(Co-writer M. Carey)—Sony, Rye Songs, Ecol/BMI
- "FOR THE COOL IN YOU"—Babyface—Epic—(Co-writer D. Simmons)—Sony Songs, Ecof, Bobbie-Loo, Warner-Tamerlane/BMI
- "AND OUR FEELINGS"—Babyface—Ecof—(Co-writer D. Simmons)—Sony, Ecof, Bobbie-Loo, Warner-Tamerlane/BMI
- "LOVE SHOULDA BROUGHT YOU HOME"—Toni Braxton—Lo-Face—(Co-writers B. Watson, D. Simmons)—Saba Seven, Kav, Ensign, Greenskirt, Sony Songs/BMI

2. TAG TEAM
- "WHOOPMI! (THERE IT IS)"—Tag Team—Life—Alvert, BMI

3. BRIAN ALEXANDER MORGAN
- "WEAK"—SWV—RCA—Bam Jams, Interscope Pearl, Warner-Tamerlane/BMI
- "I'M SO INTO YOU"—SWV—RCA—Bam Jams, Warner-Tamerlane, Interscope Pearl/BMI
- "ALWAYS ON MY MIND"—SWV—(Co-writers R. Wilson, R. Scott)—Warner-Tamerlane/BMI, Interscope Pearl/BMI, Bam Jams/BMI, Minder/ASCAP, Taking Care Of Business/BMI

4. SNOOP DOGGY DOGG
- "NUTHIN' BUT A 'G' THANG"—Dr. Dre—Death Row—Ain't Nuthin' Goin' On But Fu-kin'/ASCAP, Sony Songs/BMI
- "WHAT'S MY NAME?"—Snoop Doggy Dogg—Death Row—WB/Mari-Knight/ASCAP
- "DRE DAY"—Dr. Dre—Death Row—(Co-writers Dr. Dre, C. Wolfe)—Sony Tunes/ASCAP
- "GIN AND JUICE"—Snoop Doggy Dogg—Death Row—(Co-writer Dr. Dre)—WB/Mari-Knight, Sony Tunes/ASCAP
- "LET ME RIDE"—Dr. Dre—Death Row—Sony Tunes/ASCAP

5. JIM STEINMAN
- "I DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)"—Meat Loaf—MCA—Edward B. Marks/BMI
- "ROCK AND ROLL DREAMS COME TRUE"—Meat Loaf—MCA—BMI

6. MARIAN CAREY
- "NEVER FORGET YOU"—Mariah Carey—Columbia—(Co-writer Babyface)—Sony, Rye Songs, Ecol/BMI

7. TERRY LEWIS (tie)
- "AGAIN"—Janet Jackson—Virgin—(Co-writers J. Jackson, J. Harris III)—Black Ice/BMI, Flyte/Tyme/ASCAP
- "THAT'S THE WAY LOVE GOES"—Janet Jackson—Virgin—(Co-writers J. Jackson, J. Harris III)—Black Ice/BMI, Flyte/Tyme/ASCAP
- "IF"—Janet Jackson—Virgin—(Co-writers J. Jackson, J. Harris III)—Black Ice/ASCAP, Flyte/Tyme/ASCAP, Jobete/ASCAP, Stone Agate/BMI
- "BECAUSE OF LOVE"—Janet Jackson—Virgin—(Co-writers Continued on page 68)
Look Who's On Top!

Congratulates our songwriters who have topped the BILLBOARD Charts

**TOP POP Songwriters**
1. Babyface
2. Tag Team
3. Brian Morgan
4. Jim Steinman
5. Mariah Carey
6. Janet Jackson

**TOP R&B Songwriters**
1. Babyface
2. Brian Morgan
3. Daryl Simmons
4. R. Kelly
5. Tag Team

**TOP Country Songwriters**
1. Dennis Linde
2. Clint Black
3. Ronnie Dunn
4. Dwight Yoakam
5. Kostas
6. Toby Keith
7. Vince Gill
8. Clay Walker
POP SONGWRITERS
Continued from page 66

J. Jackson, J. Harris III—Black Ice/BMI, Flyte Tyme/ASCAP
• “CHOOSE”—Color Me Badd—Giant—(Co-writers J. Harris III, Color Me Badd)—Flyte Tyme, Me Good/ASCAP
• “THE FLOOR”—Johnny Gill—Motown—(Co-writer J. Harris III)—Flyte Tyme/ASCAP
• “I'M IN LOVE”—Lisa Keith—Perspective—(Co-writers J. Harris III, L. Keith)—Flyte Tyme, New Perspective/ASCAP
• “LA LA LOVE”—Bobby Ross Avila—Perspective—(Co-writers J. Lewis, B. R. Avila, B. Avila Sr.)—Flyte Tyme/ASCAP, Eye B. C. R. & I/BMI, Brunswick/BMI

7. JAMES HARRIS III (tie)
• “AGAIN”—Janet Jackson—Virgin—(Co-writers J. Jackson, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP
• “THAT'S THE WAY LOVE GOES”—Janet Jackson—Virgin—(Co-writers J. Jackson, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP
• “IF”—Janet Jackson—Virgin—(Co-writers J. Jackson, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP
• “BECAUSE OF LOVE”—Janet Jackson—Virgin—(Co-writers J. Jackson, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP

8. JAMES HARRIS III (tie)
• “BABYFACE”—Babyface—Epic—Sony Songs/BMI
• “FIRST&BETTER”—Toni Braxton—LaFace—Epic, Sony Songs/BMI
• “WE SHOULD ACHIEVE LOVE”—Babyface—Epic—Sony Songs/BMI

9. JANET JACKSON
• “AGAIN”—Janet Jackson—Virgin—(Co-writers J. Harris III, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP

10. BILL JOEL
• “THE RIVER OF DREAMS”—Billy Joel—Columbia—Impulsive, EMI April/ASCAP

11. TONY B ABOUT SOUL”—Billy Joel—Columbia—Impulsive, EMI April/ASCAP

12. LULLABYE (GOODNIGHT, MY ANGEL)”—Billy Joel—Columbia—Impulsive, EMI April/ASCAP

13. DARYL SIMMONS
• “CAN WE TALK”—Tevin Campbell—Qwest—(Co-writer Babyface)—Epic, Sony Songs, Booby-Loo, Warner-Tamerlane/BMI

14. ANOTHER SAD LOVE SONG”—Toni Braxton—LaFace—(Co-writer Babyface)—Epic, Sony Songs, Booby-Loo, Warner-Tamerlane/BMI

15. FOR THE COOL IN YOU”—Babyface—Epic—(Co-writer D. Simmons)—Sony Songs, Epic, Booby-Loo, Warner-Tamerlane/BMI

16. I'M READY”—Tevin Campbell—Qwest—Epic, Sony/BMI

17. NO VIOLENCES”—Boobie-Loo/BMI

18. AND OUR FEELINGS”—Babyface—Epic—(Co-writer D. Simmons)—Sony Songs, Epic, Booby-Loo, Warner-Tamerlane/BMI

19. LONG WAY FROM HOME”—Johnny Gill—Motown—(Co-writers L.A. Reid, D. Simmons)—Kear, Booby-Loo, Warner-Tamerlane/BMI

20. LOVE SHOULD I BROUGHT YOU HOME”—Toni Braxton—LaFace—(Co-writers B. Watson, D. Simmons)—Sobe Seven, Kear, Ensign, Greenskirt, Sony Songs/BMI

21. MEAN THE WORLD TO ME”—Toni Braxton—LaFace—(Co-writers L.A. Reid, D. Simmons)—Cuff Link, Warner-Tamerlane, Epic Songs, Booby-Loo/BMI

22. BRIAN ALEXANDER MORGAN
• “BEANS”—SW—RCA—Bam Jams, Interscope Pearl, Warner-Tamerlane/BMI
• “I'M SO INTO YOU”—SW—RCA—Bam Jams, Warner-Tamerlane, Interscope Pearl/BMI

23. THE FLOOR”—Johnny Gill—Motown—(Co-writer T. Lewis)—Flyte Tyme/ASCAP

24. I'M IN LOVE”—Lisa Keith—Perspective—(Co-writers T. Lewis, L. Keith)—Flyte Tyme, New Perspective/ASCAP


Top 10 R&B Songwriters Of The Year

This is a recap of the top R&B songwriters during the eligibility period of March 27, 1993, to this year's March 26 issue of Billboard. The list was compiled according to sales and airplay points accumulated during the weeks each song was on the Hot R&B Singles chart. Monitored airplay information is provided by Broadcast Data Systems; SoundScan provides the chart's sales data. If a song is credited to more than one songwriter, the points are divided equally among the co-writers. The order in which the information appears under each songwriter's name: "SONG TITLE"—Recording Artist—Label—(Co-writer) Publisher/Performing Rights Organization. In cases where a single performing rights organization applies to all of a song's publishers, the organization is listed only once.

1. BABYFACE
• “NEVER KEEPING SECRETS”—Babyface—Epic—Sony Songs, EMI/BMI
• “BREATHE AGAIN”—Toni Braxton—LaFace—Epic, Sony Songs/BMI
• “CAN WE TALK”—Tevin Campbell—Qwest—(Co-writer D. Simmons)—Epic, Sony Songs, Booby-Loo, Warner-Tamerlane/BMI

2. J. JACKSON
• “AGASSIS”—Janet Jackson—Virgin—(Co-writers J. Jackson, T. Lewis)—Black Ice/BMI, Flyte Tyme/ASCAP

3. D. SIMMONS
• “CAN WE TALK”—Tevin Campbell—Qwest—(Co-writer Babyface)—Epic, Sony Songs, Booby-Loo, Warner-Tamerlane/BMI
• “ANOTHER SAD LOVE SONG”—Toni Braxton—LaFace—(Co-writer Babyface)—Epic, Sony Songs, Booby-Loo, Warner-Tamerlane/BMI

Continued on page 70

In our first year, we have published songs recorded by these outstanding artists.

We thank them, their producers and record labels.

Leeds Levy
President

Amy Goodfriend
Marketing Manager

John Elucie
Copyright Manager

11999 San Vicente Blvd. Suite 210, Los Angeles, CA 90049 • tel (310) 440-0140 • fax (310) 445-0240
to be a winning combination. Morgan wrote or co-wrote the trio's first Top 10 hit, "I'm So Into You," as well as their No. 1 single, the song that Orizz liked so much, "Weak." Morgan also wrote "Right Here," which Orizz suggested combining with Michael Jackson's 10-year-old hit "Human Nature" and "Always On My Mind."

The No. 4 songwriter of the year is also making his first appearance on the list. Snoop Doggy Dogg wrote his own hits, "What's My Name?" and the current " Gin and Juice," and wrote or co-wrote three singles for his compatriot Dr. Dre: "Nuthin' But A 'G' Thang," "Dre Day" and "Let Me Ride."

Coming in at No. 5 is a songwriter who made a dramatic return to the Hot 100 in 1993 after having produced in 1992 "Poetic Justice" that also describe the wall-of-sounds epics written by Jim Steinman, who penned chart hits for Bonnie Tyler, Air Supply, Barry Manilow and Barbra Streisand. Steinman's premier client over the years has been Meat Loaf, who stormed the Hot 100 with the No. 1 hit "I'd Do Anything for Love."
THE WORLD’S NUMBER 1 INDEPENDENT

RONDOR MUSIC INTERNATIONAL
ALMO MUSIC ASCAP/IRVING MUSIC BMI

LOS ANGELES • NEW YORK • NASHVILLE • LONDON • PARIS • AMSTERDAM • HAMBURG • SYDNEY
WRITE STUFF

Continued from page 70


And speaking of Janet Jackson, she is the No. 9 pop songwriter of the year, thanks to the four above-mentioned hits she co-wrote with Jam and Lewis.

Coming in at No. 10 is the sixth writer/artist in the Top 10, Billy Joel. He achieved his Top 10 status by placing three singles on the Hot 100 during the past year, all from his album “River Of Dreams.” The title track, “River Of Dreams,” peaked at No. 3. The follow-up was the Top 30 single “All About Soul,” and the third single from the album is the currently charting “Lullaby” (Goodnight, My Angel).

That just leaves one question: What happened to last year’s No. 1 pop songwriter, Diane Warren? Not only was she No. 1 last year, but she made the Top 10 five years in a row, placing No. 6 in 1989, No. 2 in 1990, No. 1 in 1991 and No. 3 in 1992. Warren had seven charting singles during the current period of eligibility, including hits byExpose, Aaron Neville, Kenny G with Peabo Bryson, Shania, Michael Bolton and Clive Griffin. She ranks No. 11 for the year—the first time she has placed out of the Top 10 since 1988, when she was No. 14.

R&B

For the fourth time in the last five years, Babyface is the No. 1 R&B songwriter of the year. He’s taken the honor in 1990, 1991 and 1993, but this is the first year he’s won both the pop and R&B prizes.

The prolific writer had 11 titles chart on Hot R&B Singles over the last 12 months. His most successful single was his own “Never Keeping Secrets.” Two more of his own recordings are included in his 11 hits: “For The Cool In You” and the current “And Our Feelings.” Newcomer Toni Braxton is responsible for four of the 11 Babyface tunes: “Breathe Again,” “Another Sad Love Song,” “Love Should’ve Brought You Home” and her latest release, “You Mean The World To Me.”

Toni Campbell had a great year with Babyface songs, taking “Can We Talk” to No. 1 and experiencing Top 10 success with the current “I’m Ready.” Mariah Carey shares co-writing honors with Babyface on the current single “Never Forget You,” and Johnny Gill recorded “Long Way From Home.”

The No. 2 R&B songwriter of the year is a newcomer to the list. Brian Alexander Morgan takes the runner-up position by writing or co-writing four hits for SWV: “I’m So In Love,” “Weak,” “Right Here (Human Nature)” and “Always On My Mind.” Prior to those four singles, he wrote “Give Is To You” for disco diva Martha Wash.

Daryl Simmons’ association with Babyface dates back to the 1970s, when both were in the group Manchild on the Chi-Sound label. Daryl was my first taskmaster,” says Babyface. “He worked me and whipped me into shape. It was a pleasure working with him, but he made me work very hard.” Simmons was the No. 9 R&B songwriter of 1991, then moved up to No. 4 in 1993. This year he moves up again, to No. 3. With Babyface, he co-wrote “Can We Talk” for Tevin Campbell, “Another Sad Love Song” for Toni Braxton, and “For The Cool In You” and “And Our Feelings,” recorded by Babyface. With L.A. Reid, Simmons wrote “Can He Love U Like This” for After 7. With Reid and Babyface, Simmons wrote “Long Way From Home” for Johnny Gill and “You Mean The World To Me” for Braxton. And with Babyface and Bo Watson, Simmons wrote Braxton’s first hit, “Love Should’ve Brought You Home.”

R. Kelly made his first appearance on the annual songwriters list last year at No. 2. This year he makes another impressive showing at No. 4, with five songs to his credit. Two were solo hits of his own: “Sex Me (Parts 1 and 2)” and the current “Bump N’ Grind.” “Dedicated” was recorded by Kelly with Public Announcement. His other two chart singles were by fellow five artists: “Quality Time” by Hi-Five and Continued on page 74.
The sign of an innovative music publishing company is the musical company it keeps. We’re proud of our new and developing artists from around the world, all a good sign of their times - and ours.

AB Logic
Ace of Base
Beck
Cypress Hill
Chaka Demus & Pliers
Louise Hoffsten
Jam & Spoon
M People
MC Solaar
Juliet Roberts
Sunscreem
Sven Väth
Wu-Tang Clan
big hits for Xscape. "Just Kickin' It" was co-written with Jermaine Dupri, while the follow-up, "Understanding," was a solo effort by Seal.

Snoop Dogg Dogg turns up in the No. 8 position in his first appearance as one of the year's top R&B songwriters. Snoop has five titles to his credit, including his own "What's My Name" and "Gin And Juice." The other three numbers were recorded by Dr. Dre: "Nuthin' But A 'G' Thang," "Dre Day" and "Let Me Ride."

Whoomp? There they are at No. 9—Tag Team, two newcomers originally from Denver. After Steve (Roll'in) Gibson and Cecil (DC) Glenn relocated to Atlanta, they transformed a local expression into a quadruple-platinum hit. Gibson and Glenn achieved their No. 9 ranking based on the chart performance of one single, the still-popular "Whoomp! (There It Is)."

Completing the R&B list is an artist who has been charting with hit songs for 31 years. Stevie Wonder ranks No. 10 based on three songs by other artists. The four-some from Charlotte, N.C., known as Jodeci took a No. 29 Wonder tune from 1981 and gave it the "Unplugged" treatment on MTV. The result? "Lately" was a smash, peaking at No. 1.

Wonder is also a credited writer on "Breakdawn" by De La Soul and "Here I Go Again" by Portrait.

COUNTRY

Dennis Lindpe's most famous copyright is "Blowing Love," a No. 2 pop hit for Elvis Presley in 1972. But Lindpe has written hundreds of songs, and six of them spent time on the Hot Country Singles & Tracks chart during the last 12 months. Their combined chart performance gives Lindpe his No. 1 country songwriter of the year. He wasn't listed in 1993's Top 10.

The six Lindpe songs were recorded by six different artists. The most successful was "John Dee Green" by Joe Diffie, followed by "It Sure Is Monday" by Mark Chesnutt. Sammy Kershaw recorded Lindpe's "Queen Of My Double Wide Trailer." Shenandoah cut "Janie's Bake Love Slave," Garth Brooks took a turn at "Callin' Baton Rouge," and Dade Monroe released "Hold On, Every." Clint Black didn't appear on the 1993 list either, but he had a strong enough 12 months to land in the No. 2 slot this year. He accomplished this by recording six of his own songs. Leading the way was "State Of Mind," followed by his duet with Wynonna, "A Bad Goodbye." The other four were "No Time To Kill," "When My Ship Comes In," "A Thousand Miles From Nowhere," and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Another writer/artist not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty."

Yet another name not on last year's list is Dwight Yoakam, who showed up at No. 4 this year thanks to three songs that he wrote and recorded: "Fast As You," "A Thousand Miles From Nowhere" and "Try Not To Look So Pretty.
We would like to thank everyone who has contributed to our success this year.
In The Brave New Technological World, Music Uses And Publishing Possibilities Seem Endless

BY MARILYN A. GILLEN

Forget money—it's digital that changes everything. Once music has been turned into a series of 1's and 0's, there's seemingly nothing it can't do and no uses it can't be put to. What once seemed far-fetched isn't far off when it comes to the new and novel ways music is being used, from star-studded soundtracks for video games and interactive movies to CD-ROM albums to the very limits of imagination.

And the ways music is—or soon will be delivered—over phone lines, cable and satellite dishes, through computer networks, on ever-smaller calculators or even on microscopic solid state chips, and via in-store and in-home replication systems—are no less incredible.

Now remember this. The brave new technological world is also a vast new market for those who create, hold the rights to or administer music. Not everything that is going on is necessarily lucrative. Some new areas for publishers, record companies and movie companies are going to be paid for.

Grace thinks an immediate priority is the introduction of legislation to establish a new distribution right for compensating the inevitable loss of mechanical-royalty income from the present generation of sound carriers.

“The countries of the European union must lobby together on this,” he says. “A solution might be a new enhanced performing right. There are good brains in the legal and accountancy sectors now familiar with the music industry and its needs, and we'll require that kind of assistance to get things right.”

“I've been a publisher now for 30 years,” adds Grace, “and the song remains the foundation and bottom line of everything. The American rock scene has the edge right now because it is getting the best songwriter material. Here in the U.K., we've got more attitude than good songs. Publishers must exploit their material simultaneously at all levels in all media for the future. New technology will undoubtedly reduce the number of jobs available, but it will never replace people who can spot a hit song or act.”

David Hodkinson, chief executive officer of PolyGram International Music Publishing, agrees that DAB poses a major challenge to the music business in general, but he views the superhighway as more of an opportunity than a problem. “Music publishing rights are the quintessential right,” he says. “There's been a lot of ill-informed criticism by people who don't understand the nature of copyright and royalties and who ask why, if a CD costs a pound to manufacture, it costs 10 pounds to buy.

Crispin Evans, PolyGram International Music Publishing director of legal and business affairs, bemoans the continuing absence of a blank-tape levy in the U.K., noting that such a measure now exists in virtually every other Western nation. “In the long term, harmonization on these matters will happen in the European Union,” he declares, “and

Continued on page 78
BIG NAMES.
BIG RECORDS.
SMALL PUBLISHING COMPANY?

Though Zomba has grown to become one of the world's largest and most successful independent publishing companies, we still think of ourselves as a "small" company. That way as we continue to grow (and believe us we're growing aggressively) we're always thinking of how we can help our songwriters, producers and artists maximize their potential. That's why we established Zomba Music Services, our one of a kind marketing arm servicing the Film, Television, and Multimedia industries.

So take a close look at our clients be they pop, rock, r&b, rap, alternative, country, gospel or Christian and our involvement in hit Soundtracks and Television projects and you'll find some of the most successful talent today benefiting from Zomba's unique synergistic approach. Names such as: Teddy Riley, "Mutt" Lange, Anthrax, R. Kelly, Onyx, Def Leppard, Levert, A Tribe Called Quest, The Breeders, Sonic Youth, Dinosaur Jr., John Jarvis, Lonnie Wilson, John P. Kee, The Winans, Juliana Hatfield, and tracks in "Reality Bites", "House Party III", "Sister Act II", "Three Musketeers", "Wayne's World II" "Cool Runnings", "Menace II Society", as well as our deals with Film companies such as Capella Films, and R.H.I. Entertainment and many others too numerous to mention.

Zomba Music Publishing
The "Small" Publishing Company where "Big" Things Happen.

New York Los Angeles Nashville Chicago London Holland
there will be a central mechanical rights society. A lot of the existing societies are holding the same information and some of them see themselves as the masters of the copyrights rather than the servants. "But there's a change of climate in the approach of the societies to non-domestic copyright owners. I would like to see one central mechanical society in the EC, but it may not be possible for only one performing right society because of factors like language," Hockman agrees, saying, "There is no need for a multiplicity of mechanical societies."

Evans forecasts "a tremendous task" ahead for the music industry to protect their interests and observes that "it's endemic among all users not to pay for what they use."

Dr. Hans-Henning Wittgen, managing director of DMV, the German Music Publishers' Assn., is concerned that state legislation to ensure copyright protection is "miles behind the technical and economic potential" on the EC authorities in Brussels for action through the various trade associations. He also wants to explore possibilities of developing technical barriers through copy locks and program coding.

Michael Karmeski, chairman of the DMV sound carrier committee, believes the time has come for one supra-national music association within the EC to safeguard copyright and negotiations between the IFPI and BIEM must include publishers from now on. He wants the IFPI and BIEM sitting on the same side of the table in the quest for adequate copyright protection and payment in the era of new technology. "Throughout the world, less than 10% of the price of a sound carrier will be split three ways between publisher, composers and lyricists," Karmeski points out. "No manager would take on an artist for less than 10%.

Cor Smit, secretary general of the International Federation of Popular Music Publishers (IFPMP), advocates a public-relations campaign by music publishers and a scientific research plan to establish the genuine economic value of copyright. "Another sound policy is to promote the acceptance of a publisher's right, a new neighboringright, to protect the publishers' investments more effectively," asserts Smit. "It's the discussion in many countries and would be in principle similar to the producers' neighboring right as established by the Rome Convention."

I t's print music ready for 21st-century technology? Can print "make do" for the next generation of computers and electronic delivery? The answer is an emphatic "Yes" from all the leading players in today's market, and their views cover a wide array of exciting new forms. "Print" is likely to take, going into the next century.

Jay Morgensen, president of Warner Bros. Publications, Inc., for example, sees "music to be transferred electronically into the home on a low-cost laser printer," while Sandy Feldstein, president of CPIUS, says, "Music for the electronic home-delivery system remains a serious concern." Steve Wilson, Music Sales director of sales and marketing, notes, "We're excited about all the potential new market developments - the new media allow us to expand our basic sheet-music product."

NEW TECHNOLOGY IS HERE

Billboard is 100 years old this year, and music industry veterans can recall the very first Billboard Charts that highlighted the most popular sheet music and records. These same stores today are involved on the cutting-edge of the newest electronic delivery concepts to broaden the scope and appeal of the basic print music product to tomorrow's generation of music-makers.

MusicWriter International, an alliance of MusicWriter, Inc. and IBM International Services based in Los Angeles, introduced its NoteStation kiosk after a successful nine-month test market in September 1992. The system is capable of printing sheet music and/or producing MIDI disks to consumers for distribution. (Musical Information Digital Interface or MIDI is a 3.5-inch computer disk with digital info that enables MIDI-compatible computers and synthesizers to produce music.)

President Larry Heller, who devised the concept with associate Jon Monday reports, "As of early May, there were 175 kiosks in the U.S. and Canada and about five in the U.K., including Rose Morris music stores, a Warner U.K. subsidiary. Locations are almost totally in retail musical-instrument and print-music stores. Outside North America, expansion will be in record store distribution channels such as 'mass multiples' like Boots and W.H. Smith in the U.K."

"Right now we're offering sheet music and MIDI sequences," he observes. "But the kiosk will become a more complete music store. The number of diversely produced very soon. These will include music books, instruments and any other kind of product that can be promoted or ordered."

"We can also offer桂 Guy's guitar for almost anything — and, beyond catalogs, software on demand, including CDs, cassette, videos, video games and whatever comes next. It's really electronic distribution with point-of-sale manufacturing.

MusicWriter International, which through 1995 is a 50% increase in U.S. and Canadian installations, with a similar number of kiosk locations outside of North America, or a total of more than 500. Later this year, MUSICSOURCE U.S.A. will offer competition with its MUSICSOURCE Center, which was tested last fall at 30 dealer locations in 21 states. According to Kevin Weeks, co-founder and executive VP, most were full-line musical-instrument or sheet-music stores. "Generally speaking, all were enthusiastic about the system and its capabilities (mostly 300dpi sheet music copies printed on-site for test)," says Weeks. "But the big 'bitch' was that I need more inventory, as we only had about 3,000 titles when the test began. That had expanded to about 10,000 when it rolled in January.

"Our primary goal is to reach 50,000 titles by the end of 1994," he says. "It's been slow because we want to put everything on the system, not just the 'hits.' We want to be a network for the publisher and carry their marginal-print and out-of-print compositions."

MUSICSOURCE has an ambitious program of digital product introductions, aiming for a fourth-quarter test launch and a goal of 100 installations through the first quarter of 1995. Weeks says, "We're already testing CD, printed on-site at 600dpi, and musical in-home to VHS cassette; and, depending on acquisition of necessary licenses, digital files of sample sounds on CD and cassette, MIDI files on the fly.

NEW TECHNOLOGY is about changing their strips with amazing rapidity. Retailers who were novices? Now they are old news compared to recordable Minidiscs and digital laser-type recorders. Recordable CDs are already available for professional use and easily could find their way to the market if demand developed.

Even "old-fashioned" albums are changing their stripes with amazing rapidity. Retailers who were novices? Now they are old news compared to recordable Minidiscs and digital laser-type recorders. Recordable CDs are already available for professional use and easily could find their way to the market if demand developed.

The continuing expansion of computers and electronic delivery is changing the business. The growing popularity of electronic instruments and home recording is making it more important than ever to have a thorough understanding of the technology involved.

BIIILBOARD SPOTLIGHT

Don't Stop The Presses: Cutting-Edge Methods Allow Consumers Access To All The Music Fit To Print

BY STEVE TRAUMAN

Larry Heller, Music Writer International

we're prepared for that business. But it's safe to say that the physical handling of music in a book or individual sheets with color, pictures and body, will always have appeal. There will always be a market for the 'conventional' product, but it might be less than it is now due to all the new technology.

He notes Warner is going in new directions, licensing and working with various firms, including both MusicWriter and MUSICSOURCE, the former with NoteStations in two U.K. Rose Morris stores. "All these devices need underlying arrangements, and we have to prepare for what ever the consumer may want," says Morgensen. "The laser printer in the home will be part of the electronic 'superhighway,' and Hewlett Packard expects to have an inexpensive, four-color model soon just for this purpose.

"We have to be prepared for new ways to sell conventional print. We're licensing print rights now for CD-ROM, karaoke CDs and CD-Interactive and are working with Yamaha, Roland and other makers of electronic pianos."

CPP/Belwin's Feldstein echoes Morgensen. "I think [print music] is going to look different, but not as different as most people think," he says. "The physical nature of playing an instrument remains a product advantageous. We're seeing more ancillary products combined with print, rather than print going away—like instructional videos, an area that's growing rapidly. A musician will watch the video, then go to another location to practice, using a printed book or sheet."

"We've been very involved with MusicWriter since the tests began, and we do see an increase in consumers being comfortable with that method of distribution, both in the U.S. and U.K. We see this as an adjunct to our business, another source of distribution."

"Two years ago, we started the CPP Media Group and now have over 200 educational video titles on VHS, many now available in Spanish, Portuguese, German and Japanese. The international market has grown substantially, and the new media division is the fastest-growing in the company. There will be a lot more new technology product this summer in various formats."

At Cherry Lane, both Primson and creative manager Len Handler share the belief that, from a sales and marketing standpoint, today's in-home computer systems someday soon will deliver printed music, on-demand, worldwide. "It's the ease of these home delivery systems of the
Here's what you'll find:

- "ASCAP Clearance Express" (ACE) - a new on-line system accessing song title, writer, publisher and recording artist information to our members, music users, researchers and the public.
- On-line title registration - a fast, easy and user-friendly system designed to simplify registering your song titles with ASCAP.
- Dramatically increased radio and television survey sizes.
- Stronger monitoring and collection of foreign royalties, including the targeted tracking of radio chart airplay, cinema and live concert performances.
- A special licensing task force making sure ASCAP is on the ground floor licensing public performances made possible by new technologies, such as direct broadcast satellites and video on demand.

And, there's more!

- An improved payment plan reinforcing principles of objectivity, fairness and accuracy.
- An overall reduction in operating costs as a means of increasing distributions, to be achieved by upgraded technologies such as laptop licensing.
- A continued commitment to working with publishing companies' creative teams in developing writers' careers through a wide variety of showcases and workshops throughout the country.
When It Comes To Monitoring Music And Regulating Rights,
New Media May Present Technological Difficulties

BY KEN TERRY

There aren't many rules in cyberspace. Computer buffs routinely steal commercial software, and hackers have been known to break into institutional networks just for fun. Thus it's not surprising that electronic bulletin-board users have been exchanging digitized music without paying songwriters and publishers.

In a recent article in Wired magazine, Grateful Dead lyricist and superhacker John Perry Barlow explained this attitude as a natural response to new technologies that have changed the way people communicate. "Intellecual property law cannot be patched, retrofitted or expanded to contain digitized expression." He wrote that these are entirely new sets of rules, and that these entirely new set of circumstances.

But music publishers and rights societies entirely disagree. They contend that existing copyright law extends to the new technologies, including computer networks. They argue that the technologically advanced publishers and rights societies have a duty to transcribe, or create works that will fit into the new technology.

The music industry has become the target of computer networks. Last November, Frank Fox of Compuserve Inc. offered its subscribers a digital performance of "Unchained Melody," a hit that was once popular. The act, and the hit, was not in copyright.

But Fox's suit, and the hit, was not in copyright. The music industry has become the target of computer networks. Last November, Frank Fox of Compuserve Inc. offered its subscribers a digital performance of "Unchained Melody," a hit that was once popular. The act, and the hit, was not in copyright.

According to HFA president Edward Murphy, Compuserve files representing musical renditions are sound recordings, just like a CD or an audiotape. Thus the subscribers who "recorded" performances for uploading similar violations also cover the entire copyright, regardless of the number of individual compositions owned by the subscribers.

Since the MIDI performances are available to all subscribers, ASCAP and BMI may ask the computer services to take performing licenses. (America On-Line offers a music service similar to Compuserve's.) Koenigsberg says it's not using any technology to be multiple-licensed. For example, a TV producer has to get a single license, while the broadcaster who transmits the program must pay a performance fee.

Publishers don't see big income potential in computer networks, but they insist that the principle of copyright protection is not infringed. "Definitive," says Scott James of MCA Music, "we have to agree they have to do any thing to do that they want to." Nevertheless, he says he has removed the allegedly infringing files and won't add any more until the lawsuit is settled.

Another major issue for publishers is whether or not the language in older synchronization agreements covers new applications. "By and large, there's no reference to emerging technologies in those contracts," says Boris.

Publishers contend that if a new technology isn't mentioned in a film sync license, they retain the right to license the music for that use. While a court of decision on this issue has favored copyright holders, others have argued that a more flexible approach is needed.

Eventually, EMI's Boris predicts, multimedia licensing will become routine, as happened with the records and movie campaigns. "We have licenses we're dealing with now, and when something new comes, we investi- gate it and come up with language that protects our rights but also allows the licensor to sell its product," she says.

Multimedia deals-making, however, will be far more complex, because each project is different, says James. "The more song licenses, we could always apply the traditional question: Is it a music title or a background use? But with these games, it's difficult to assess," he says. "You never know how your copyright is going to inter- act with other aspects of the game, so it's hard to put a value on it."
Global. Friendly.

Sony Music Publishing

Personal touch. International reach.
HELPING
MUSIC PUBLISHERS
SUCCEED IN
TODAY'S EVOLVING
GLOBAL MARKETPLACE

NATIONAL MUSIC PUBLISHERS' ASSOCIATION, INC.
THE HARRY FOX AGENCY, INC.
205 East 42nd Street
New York, NY 10017
Phone: 212-370-5330 • Fax: 212-953-2384

FOX AGENCY SINGAPORE
391B Orchard Road
#90-10 Tower B
Ngee Ann City, Singapore 0923
Phone: (65)735-8966 • Fax: (65)735-9979
MORE FAMOUS IN 1994 THAN EVER

4 NON BLONDES
BATTLECAT (Domino)
BJORK
SUZY BOGGUSS
BOYZ II MEN
FREDDIE FOXXX
INCOGNITO
ISLAND BOUND MUSIC

LAS TRIPLETS
LIVING COLOUR
MARTIKA
OCTOBER PROJECT
JOE PUBLIC
QUEEN SARAH SATURDAY
SMALL BALL PAUL

The Music Publishing Alternative

Paramount Communications Inc.

LONDON LOS ANGELES NASHVILLE NEW YORK

Represented outside the U.S. by Warner/Chappell Music
Represented in Japan by Nichion
Over 50,000 artist covers featured in 275 Motion Pictures including 1,000 television programs 300 commercials with 50 Broadway shows and counting...

Have we got a Song for You!

ENTERTAINING THE UNIVERSE

(USA) 39 West 54th Street, New York, NY 10019  
(UK) 1 Soho Square London W1V 6BG England
Multimedia's At The Heart Of Capitol Sales Promo

BY BRETT ATWOOD

LOS ANGELES—Capitol Records plans to launch a series of interactive sales promotions to ignite interest in Bonnie Raitt's "Longing In Their Hearts," released March 22. The series is the first of several multimedia projects the label expects to use as sales tools for new releases. Eventually, Capitol plans to take the technology to retail outlets for consumer use.

"This is the wave of the future," says Lou Mann, Capitol senior VP of sales. "We'll soon be able to do presentations on CD-ROM and send them out to our sales reps, so that they can make effective, exciting presentations to their accounts with this new form of media.

The label is sponsoring the interactive sales promotion in 25 locations, including regional Cema branches and participating chain headquarters. It also showcases the system at the Cema hospitality suite at NARM, held March 19-24 in San Francisco. This is the second experiment in interactivity for Capitol, which launched the interactive promotion for the Frank Sinatra "Duets" album in October.

The promotion uses a Macintosh 680AV computer and QuickTime for Windows program, which enables the viewer to watch digitized film footage on a computer.

Participants in the latest promotion are greeted with a graphic of Raitt, while a spinning list of options on the left-hand side of the screen. Clicking on any option that appears in front of Raitt's face will take the user to a new window with more information, until the user selects an option to close the program.

Participants in the latest promotion are greeted with a graphic of Raitt, while a spinning list of options on the left-hand side of the screen. Clicking on any option that appears in front of Raitt's face will take the user to a new window with more information, until the user selects an option to close the program.

"Raitt, the unusually quick turnaround on the Raitt project, estimates that a reasonable amount of time to write, direct, and edit a multimedia presentation is about one or two months.

"This is the same technology used for CD-ROM," says Textor. "However, we used a more powerful computer with quicker access time than one would find with a conventional CD-ROM. Textor predicts that labels will soon begin to distribute electronic press kits on CD-ROM, as well as conventional video, within the next five years.

Though the immediate usage of multimedia at Capitol is retail and industry-oriented, Mann says the label will soon take the technology directly to in-store consumers. "We can tweak with the content so that it will appeal to the consumer as well as dealers. There are no plans at present, however, to alter the Raitt program for the consumer market."

Mann believes that music video, artist information, and selected album tracks will soon be accessible to the consumer at the point of purchase. Some sort of kiosk with a computer would be provided.

"It's in the works," says Mann. "By fall, we should have our first in-store, consumer-oriented multimedia presentations."

(Continued on page 88)
That Glaze In Buyers’ Eyes Is Shell-Shock From Release Glut

DEAR SALES REP: Did you ever wonder why, when you are going into your sales pitch for a hot developing artist that will change the sound of music as we know it—or when you launch into platitudes about the revelry of your favorite album of all-time—the eyes of the account buyer that you are addressing glaze over? Worry not, dear sales rep. That empty gaze is not the look of a jaded buyer, but that of a shell-shocked investor. As you see, your sales pitch was only one of nearly 11,000 that the buyer got during 1993. That’s right: according to Muze, the company that provides an interactive, computerized album database, 1993 saw 10,046 albums and EP’s released by music manufacturers.

Most of the new releases and reissues to update its database, estimates that its figures account for anywhere above 95% of all releases. According to Muze president Paul Zullo, total releases have ranged from 9,500 to 12,000 during the last three years.

While the total number of releases is disheartening, take a look at how they are spread over the year. January, which traditionally is one of the strongest retail months thanks to spillover from the Christmas holidays, ranked as the month with the least number of releases in 1993, with 586.

In February, the release total shoots up to 895, making it the fifth-largest month of the year. That surge can probably be explained by the fact that labels try to take advantage of a dearth of superstar releases during the period, dumping a lot of developing artists into the market, hoping that a darkhorse will emerge and make a run for the top.

But after February, the industry’s release schedule breaks into a nice, steady pace through July, according to Muze. In March, 571 releases came out, followed by 677 in April, 625 in May, 622 in June, and 686 in July. Then comes the holiday rush—or, rather, lull. During August, buyers had to deal with 1,385 releases. And just so they didn’t have any spare time on their hands, September saw 1,369 releases and October yielded 1,283, and November’s total dipped to 682, that figure was enough to give that month the year’s fourth-largest total. The year closed out with December seeing the least amount of release activity, with 911 titles hitting the racks. (Now, these monthly totals add up to 9,543—not 10,046—but that’s because not every label informs Muze about its releases, so the company pores over music magazines looking for new-releases information. This process yielded an additional 771 albums that were released during the year, but Muze was unable to pinpoint the exact months for those albums and EP’s.)

What are the implications of those release totals? From August to November, about 5,500 albums, or nearly half the year’s total, were released! No wonder buyers are overwhelmed by releases. No wonder store sales associates are perceived by label execs as uninformed. Who could keep up with that kind of product flow?

Retail executives have long complained that they would like to more even product flow from manufacturers, saying that under the current sale-minized, plenty of good albums disappear without a chance of ever making it into the fray, let alone home to the customer’s CD player.

PRICED RIGHT? Downward pricing pressure, a big concern at this year’s National Assn. of Recording Merchandisers convention, continues to affect music retail. At NAHM, smaller, strip-center-oriented accounts were complaining to manufacturers about the Best Buy chains’ price wars and the low pricing at Media Play.

Now mall music retailers, which previously were almost impervious to competition from street and strip-center merchants, are feeling pricing heat as well. Ironically, the Musicland Group, which has gained much publicity from the success of its discount superstore concept, Media Play, is the first mall retailer to admit feeling pressure. Musicland executives recently told analysts that the chain had reacted to price competition by lowering prices in stores affected by music retailers outside the mall. They didn’t specify how many stores adopted this strategy, but they still felt that, depending on the market, pricing was reduced by 5% to 10%... More on pricing. Many retailers are spending a lot of time utilizing Best Buy for existing the price war. Best Buy may be guilty of practically giving away the top 10 albums, but it is finally getting a taste of the pricesqueeze—thanks to Circuit City. Says one Wall Street analyst, “Circuit City has made it clear to Wall Street that they don’t care about the [music] category.”

Combining the power of Disney marketing with upcoming consumer promotions, Walt Disney Records creates an in-store merchandising opportunity that should not be missed. Monitor inventory levels as consumer offers become available.

So, “Come On. Let’s Go” as we “Erase On Down the Road” to be the “Happy Wanderers” by supporting these deliciously delightful tunes!
Classic Pop Stars Take Center Stage
Ex-Turtle’s New Company Creates Memorabilia Line

BY TERRI HORAK

NEW YORK—A newly created company is offering a line of rock memorabilia to retailers and consumers.

The firm, Center Stage Collectibles, was formed by Mark Volman (the Turtles, Flo & Eddie) and Pat Pattison, president of PromoToys, an entertainment merchandising firm.

The memorabilia include special-edition framed and autographed photos and album cover art. Plans are in place to include liner notes, tour programs, and commemorative coins from artists of the '50s, '60s, and '70s.

Pattison says a slow rollout of products is planned. “We are taking it one group at a time. We see this as a long-term enterprise."

A reproduction of the Turtles’ “Greatest Hits” album cover is the first item from Center Stage. An autographed 16-1/2 by-21-1/2 framed print is priced at $170 and is available to retailers through the Rhino Records catalog.

“You can’t believe how clear and crisp the reproductions look, since the artwork is created from the original album art negative,” says Pattison.

In addition to the Rhino catalog, Center Stage merchandise is available now through collectibles galleries. The product line eventually will be marketed to the public by mail through Center Stage’s own catalog. In addition, a television marketing initiative, either through infomercials or a home shopping channel, also is under consideration. It is anticipated that Volman will host the program and bring along special musical guests from the spotlighted era.

The second product, which has just become available, is an 8-by-10 publicity shot of Jan & Dean with separately matted autographs. These are mounted in a wood frame with a Plexiglas front. They sell for $129.

“Herb’s Hermits are the latest act to sign with Burbank, Calif.-based Center Stage. The company plans to have a product from that band on the market soon. Several editions and types of products are scheduled to be rolled out from each of the artists. According to Pattison, the pricing structure generally will be $70-$100 for small editions and $170-$200 for large-size editions.

Center Stage’s goal is “to commemorate original band members,” Pattison says. This means the items to be memorialized will always stem from the time the artist or group was at its peak, as opposed to more recent reunions.

Pattison’s firm, PromoToys, designs commemorative products for the entertainment industry for use as value-added incentives. Its most recent item is a series of "embellishments"—actual pieces of film from classic motion pictures embedded in lucite.

YOU’VE HEARD HER SONGS. NOW, LISTEN TO HER LIFE.
**Spotlight**

The Melody

The album's melodies are beautifully crafted, with harmonies that are both accessible and thought-provoking. The singer's vocal range is impressive, and the overall sound is cohesive and polished.

**Arturo Sandoval**

**Climax**

**Reba McEntire**

**Read My Mind**

**Tony Brown, Reba McEntire**

MC 91994

McEntire's latest release is a collection of timeless songs that are both personal and relatable. Her voice is strong and emotive, conveying the depth of each song in a way that is both moving and inspiring.

---

**Latin**

**Presuntos Implicados**

**EP**

**Producers:** José Luis Gimenez, Nacho Mella

**MCA Latin** 9517

This album is a modern take on the classic sounds of Latin music, with a blend of traditional rhythms and contemporary styles. The songs are well-crafted and the musicianship is top-notch.

---

**Country**

**Marty Brown**

**Country**

**Producer:** Richard Bennett

**MCA 1150**

This album is a departure from Marty Brown's previous work, with a more acoustic and down-to-earth sound. The songs are well-written and the production is top-notch.

---

**Contemporary Christian**

**Ona**

**Beyond These Shores**

**Producers:** Gene Ronanlege & Nigel Palmer

**FW 19156**

This album is a departure from Ona's previous work, with a more acoustic and down-to-earth sound. The songs are well-written and the production is top-notch.

---

**Spotlight**

**Reba McEntire**

**Read My Mind**

**Tony Brown, Reba McEntire**

MC 91994

McEntire's latest release is a collection of timeless songs that are both personal and relatable. Her voice is strong and emotive, conveying the depth of each song in a way that is both moving and inspiring.

---

**Book Reviews**

**Eyes**

**By Norma Miller**

**Cris de los Angeles**

**By Robert Bennett**

**Cris de los Angeles**

**Eyes**

---

**The Smithereens**

**A Date With the Smithereens**

**Producers:** Dan Donegan

**RCA 63791**

Signed to a new label, New York-area foursome led by Pat DiNizio returns to its baro-knuckles rock sound with help from Dixon, who produced the group's first two acclaimed albums. The middle single "From Nowhere" has scored at album-rock radio, setting the stage for more offbeat choices like "Gotti," a wry appeal for the jailed mobster's release; the turbulent "War. For My Mind"; grunge parod y "Soich Of Seattle"; and "Aftemoon Tea," a tribute to a departed friend; and the delightfully jauntily "Pour Of No Return," featuring a rare guest guitar solo by Lou Reed. The entire package presents the band as a raucous but seasoned band, ever worthy of a commercial breakthrough.

---

**Arturo Sandoval**

**Climax**

**Producers:** Arturo Sandoval & Rich Redus

**GRP 9761**

Trumpet sensation's maiden recorded voyage into Latin jazz is a triumphant one, thanks to Adolpho Scattini and playing and to the contributions of guest like Gloria Estefan, Vicki Carr, Dave Vallejo, Bill Chirino, and even Bill Cosby. Opener "Congo" sets the tone for a Cubop-flavored evening. Like earlier Sandoval's modern jazz fan base as well as to devotes of his mellow and sometime band leader, the late Dizzy Gillespie. Other standout includes title cut; "Africa," featuring horn, vocal line as though "I Won't Stand In Line" and the title track, and delivers a goofy vocal performance on "Who's That?" a haunting ballad about the tragedy of AIDS.

---

**History**

**The Last Hundred Years**

**Producer:** Gary Egberg

**DGC 24497**

Hawkins' story would threaten to overshadow his own, yet his music was not so brilliant. The former street performer, most recently recoined while playing pockmarked at a crib in Harlem, Calif., has been compared rightfully with solo singers such as Otis Redding on previous albums such as the Rounder set "Watch Your Step," but his influence is wider and more potent on the other. The album "Stands The Glass," one of two covers, is among the country-flavored tunes here, while "The Good And The Bad" is as simple and moving a blues on loving and leaving one is ever likely to find. Whatever the style, Hawkins' delivery is always heartfelt, the effect invariably Liars.

---

**Walleen**

**Not Too Long Time Soon**

**Producers:** Brian Giezen & Watten

**Bar/Groove 21034**

Raucous debut from this dextrous, alternately rock, and rootsy band. The quartet follows 10 years of cassette-only releases. Standouts in a rapid-fire set include the head-brand pop of "Keen New Trip," the deliberately spicy "Tea House" the hallucinating power of "Dickerson," the enjoyable oddities of "The Bomb," the airy melody of "Fresh Open," the raw rock of "The Slap," "She Is Not My Friend," and the punkabilly of "Rubber Monkey" and "Human Z0 Coach."

---

**Maggie Estep**

**No More Mister Nice Girl**

**Producer:** Sue Suthers

**Vulture/Night 21034**

"I'm Not A Normal Girl," Estep insists on the sharp-edged sound of the same name, but the kick of this wickedly witty new label-kick is that she is—she's just abnormally vocal about what passes her off. Like street harassment ("Hey Baby"), street fights ("Pretty Lady," and the choices ("The Stupid Jerk I'm Obsessed With"), and worse haircuts ("Bad Day At The Beauty Salon." Though NaYe is billed as a spoken-word label, music plays an integral part here, with Estep's fine band providing a rocking base for her half-sung, half-receded proverbs. Standouts and must-makes are "Passion Lost," with its hilarious verses and tritechon choir, and the haunting melody of "Forbearance.

---

**Steve Wynn**

**Fluorescent**

**Producer:** Steve Wynn & Michael Durnan

**Mate 61532**

Former Dream Syndicate front man and GuitarThuiggary flat Steve Wynn takes the solo spotlight on this quiet but invasive album, the kind that grows in stature with each play. Wynn's vocals rarely wander beyond a spoken-sung hybrid, but the emotions somehow run the gamut. So, too, the music, which leans toward alternative pop-rock but is laced with folk, country, and even sea-shanty echoes (the excellent "Why I Wear Black."). John Wesley Harding kicks in cool harmonica and backing vocals, along with Vicki Peterson, Susan Cowsill, and Victoria Williams. "Carry A Torch," with an increasingly icily chilling chorus, and infectious "Follow Me Now" head a strong class.

---

**VITAL ISSUES**

**Phils Ogoh**

**All The News That's Fit To Sing**

**I Ain't Marching Anymore**

**Producers:** Rich Lee

**Hawanna 4427, 4422**

Young Panamanian pianist Perez gives his violin-duo vision with such sophistication, extended suite, on which some critics have been interspersed with evocative solo piano interludes. On the "Voyage," a catchy swinging theme is stamped by pulsating percussion, and the delightful harmonies of "African Wave" are driven by the insistent sound of percussion. The album's also noteworthy is the elegant Latin jazz theme of "The Arrival" and the tripping rhythm stanzas of "Panama 2000."

---

**David Murray**

**Saxmen**

**Producer:** Big Thule

**Red Star 57750**

Today's top ten saxophonist some of his noted predecessors in an enjoyable—if not terrifically-situated—feature that sets features John Hicks, bassist Ray Drummond, and drummer Andrew Cyzelly. Murray powers through Lester Young's signature "Lester Leaps In," re-creates a Scooby, carnival-like atmosphere on "Rollin's" "St. Thomas," honors Monk semi-closure Charlie Rose on "Bright Mississippi," and recalls the shimmering, baladeur side of John Coltrane on "Central Park West." He even pays tribute to Charlie Parker ("Billie's Bounce") and Sonny Stitt ("Broadway.")

---

**Bekah mgelius**

**Timeliness**

**Producers:** Russell Henderson & Jean Philippe Azard

**APRIL 2013**

South African pianist saxophonist/composer Mselleku records a serious, swinging set with a noteworthy backing band.

---

**BUDDY GUY**

**Southern Blues:** 1957-63

**Producers:** Willie Dixon

**Verve 4326, 4326**

The bluesman stokes already legendary fires with this revealing new collection of his earliest works. Among the choice rarities included among the 18 cuts are two rough-edged 1967 sessions—"I Hope You Come Back Home" and "The Way You Been Treatin' Me," respectively his first recorded efforts—done as demented licks for Leonard Chess. There are also the recorded and alternate versions of second single "You Sure Can't Do" and "This Is The End," on which a young Ike Turner not only gausa with his band The Young Turks but take over lead guitar duties from an apparently amiable Guy. The final four songs are smoking Jesse Fortune singles on which Guy played with a red-hot band.
Single Reviews

EDITED BY LARRY FLICK

P O P

ACE OF BASE Don't Turn Around (3:47)
PRODUCER: Ewan, Adylove
PUBLISHERS: Sony/ATV/Midnight
REMINISCE: Richie Jones

Swedish pop phenomenon will once, again, blaze up the Hot 100 with its slick, lightweight dance track, much liked by the Scandinavians. Thin but insinuating vocals are laid over the kind of synth-smart pop/reggae arrangement that programmers regularly subscribe to.

TO M PETTY & THE HEARTBREAKERS American Girl (3:50)
PRODUCER: Dan Wilson
PUBLISHERS: Sony/ATV

It's hard to believe that this classic rock radio staple has never been issued as a commercial single, but that is rectified in the wake of the top 40 success of the previous "Mary Jane's Last Dance." Does Petty's hit set, cut still sounds fresh and relevant as Petty's bandaids to fast-food rhythm and blues.

HUEY LEWIS & THE NEWS (She's Some Kind of) Wonderful (no timing listed)
PRODUCER: Stu Cook, Huey Lewis
PUBLISHER: Warner Bros

What a pleasure it is to hear Lewis' warm, smooth delivery backed by active duty Band's Elektra debut is a joyous cover of Crowded House song. Tune is thrashed out with an invigorating party-down energy that is quite infectious.

EL DEBARGE Can't Get Enough (4:00)
PRODUCERS: Barry, John Robinson
PUBLISHERS: EMI Gold/EMI

Mellow offering from the former New Order has already earned considerable attention at exposure formats, with pop programmers heavily absorbed by the slow build before add dates. No-frills production places complete focus on delightfully plush vocals and reassuringly smooth instrument work. A real charmer that sticks to the brain upon impact.

EL DEBARGE You Got a Habit (4:17)
PRODUCER: Michael Bivins
PUBLISHER: Warner Bros

High-energy hip-hop wannabe that leaves the fabric of its foundation and warm solo a garden variety of remixes tweaked and pulled on several interesting directions, including trance/disco and ambient.

R E V I E W S

CATWALK Life Is Sweet (3:21)
SINGLE: 312-793-3030 (10-inch)
PRODUCER: Kothari
PUBLISHERS: EMI/Warner Bros

Kinchens that dabble in retro-soul and deep-house flavors are on the menu here. Contact: 213-878-0101.

FREDDIE JACKSON Come Home U I (4:22)
PRODUCER: Albright
PUBLISHER: UMG

Her trademarked laid-back singing style, Boggs never needs to work very hard to get a tune past the radio关口. But the pleasant contrasts between this ballad's soft-as-paste tone and her vocal is a nice refreshing contrast.

THE MAKERS On What A Thrill (3:22)
PRODUCER: J. Wess
PUBLISHER: Warner Bros

Their last single finally made the crucial connection with country radio, and on the strength of lead singer Ray Malo's Orkesque-ese vocal lead, this predictably strong, Latin-styled track should add fuel to the fire.

CHARLIE MAJOR Nobody Gets Too Much Love (3:50)
PRODUCERS: Steve Fishel, Steve Fenton
PUBLISHER: ASCAP

Canadian Major’s first so far south of the border is an eccentric country rocker with catchy choruses that will have a few of these and ‘heck will be hollering at the vocals of some young Yanks a thing or two.

WILLIAM HOPPER Delightfully Drunk (3:48)
PRODUCER: Michael Bivins
PUBLISHER: MNR

Delightfully mixed with the moment’s sure to pick up with this full-bodied/fuel-driven track. Stu may be around for just as long.

D A N C E

BLUR Girls & Boys (7:14)
PRODUCERS: Stephen Street
PUBLISHER: Atlantic

The British rock band take a detour into clubland and a moving, word-twisting (Malibu) version that could expose the label back in the ’90s. And with the momentum’s sure to pick up with this full-bodied/fuel-driven track. Stu may be around for just as long.

JAZZ Again (7:45)
PRODUCER: Andy Mossop
PUBLISHERS: Andy Mossop, Mark Pomery
REMINISCE: Tom Dowdle

Surely vocalists will enjoy this on the strength of future Tanya Hunter, Ann Morgan, Jon “The Don” Donaldson, Andy Mossop, Mark Pomery

STUFF Music: Coming Back (3:46)
PRODUCERS: John Tavener, Tulum
PUBLISHERS: Jive/EMI

Stylistic vocalist warms up with this sunburst-instrumental groove. A hit at every underground nightclub.

K U R P A

ZAPPA Front Left Field (3:30)
PRODUCERS: Tashan, T. Newman, T.McMillan
PUBLISHER: Playaz International/Zapp Front/ASAP

Innovative and intelligent, this Afrocentric rap enforces with its eclectic style and unpredictable delivery. Psychotic sonic tones twist through an odd assortment of beats, rhymes, and rhythms. In short, it may be maddening to some, but to many it’s an example of necessary noise. The flipside, "Where’d You Get Your Bo’s" is filled with technical skill, a pop tune chiseled in raucous rock—a deft pairing that will give the A&R a look up and down with a beady eye for a bit of a racket. Chorus’ lyrics are endearing and catchy.

R O C K

COCTEAU TWINS Bluebird (3:54)
PRODUCERS: Elizabeth Fraser, Robin Guthrie, Simon Ray
PUBLISHERS: EMI

Languid, Gothic rockers were a twinkle in the eyes of the British weeklies, Cocteau Twins were offering such typically chimerical, semi-infectious stuff. This single has the melodic beauty and, more importantly, the clarity to break the hand as mainstream pop entity. Listeners up and split.

FRANCES DUNNERY American Life In The Summer Time (4:06)
PRODUCER: Ken Newn
PUBLISHER: J. T. Davis

A hit after a brief stint fronting late ’80s rock band Illicit, English Dunnery abandons her clever-classic rock style for this off-center modern rock, twisted hip-hop that is delivered effortlessly: altogether grinding guitars and rapping cries (yikes), while a groove-convulsing bass line is in a pop tune chiseled in raucous rock—a deft pairing that will give the A&R a look up and down with a beady eye for a bit of a racket. Chorus’ lyrics are endearing and catchy.

S H O P P I N G

ALABAMA Breakin’ The Chains (3:46)
PRODUCER: Brian Laidlaw
PUBLISHER: EMI

Bouncy, upbeat rock parachutes home to the old school and gives props to the new found mantle of attention. Casually bobbing, and driven around in a sophisticated adult contemporary radio—which is just fine. Not every record should try to be everything to everyone.

P R I M A L S

TOM PETTY & THE HEARTBREAKERS American Girl (3:50)
PRODUCER: Dan Wilson
PUBLISHERS: Sony/ATV

This Stones obviously rolled all over this cut from anticipated "Give up, But Don't Give Up"—from chorus to choral, a complete and utter rip-off. Despite, or perhaps because of, it's lack of originality, ball is in a heady, pulse-pounding, touring hit, album rock tune. In a word, a hit. Album rock will light up first, with pop left field.

G O O D 4 U

ZYX My Name Is Your Name (4:25)
PRODUCER: Mark Goodwin
PUBLISHER: ZYX

MIXED BY: Mark Goodwin
TIME: (12-inch)

The first artist released by the newly formed label is this top ten hip-hop track that is delivered effortlessly: altogether grinding guitars and rapping cries (yikes), while a groove-convulsing bass line is in a heady, pulse-pounding, touring hit, album rock tune. In a word, a hit.
Putnam Media Makes A Name For Itself

BY MARILYN A. GILLEN

NEW YORK—Putnam New Media is, as they say, well-connected in the business. And while this interactive relation is determined not to ride any coattails, it also knows a strong asset when it sees one.

“My vision is to make this a company that is independent of its parent, but that utilizes fully the resources that parentage makes available,” says Cris Popenoe, the founder and head of the software publisher that is, through common parent company Matsushita, related to Putnam Books, MCA/Universal, and consumer electronics company Panasonic. “We are going to follow our own path, but at the same time anything that we can use our parent or sister companies for in terms of marketing and tie-ins would be wonderful.”

Though it carries the Putnam name and may draw on book assets, for instance, Popenoe says her company won’t simply “reprocessing” books for the interactive platform. And while it is in close contact with MCA/Universal and already is working on a companion CD-ROM title to what Popenoe refers to only as “a very hot film they’re doing in 96,” the relationship works both ways, she says.

“We are also coming up with original concepts that we then are selling to other parts of the company,” she says. “For one of our titles, ‘96, one of our writers came up with an original concept that we really liked, and we then pitched that to the book company for the series and to Universal for either a feature [film] or a video. So we are all working together, sharing ideas."

Other possible links with various branches of the family tree include cross-promotions with Panasonic and perhaps, muses Popenoe, an interactive display at the Universal Theme Parks in California and Florida that would include Putnam titles.

And distribution will draw heavily on Uni, the MCA arm that gives Putnam New Media reach into the sought-after record-store arena, as well as into video and consumer electronics stores. Putnam also works with Ingram Micro and Baker & Taylor Software, Popenoe says, in reaching specialty stores.

“It’s hard to say yet the best possible selling venue for titles like this,” Popenoe says. “The problem with the record store is that these titles kind of get lost right now among the mix, but I think with a shift to ‘entertainment’ or ‘media’ stores, that will change. There has to be space devoted to it, and it’s tough for record stores to do that right now because they have to be able to justify it in terms of sales.”

That is ultimately where we need to be, though,” she adds.

EDUTAINMENT TITLES

But all of this is putting the cart before the horse, which is of course, of course the titles. Putnam New Media’s first release, “Big Anthony’s Mixed Up Magic,” bowed earlier this year, and four more titles are due by year’s end. Three are in development already for 1996, and Popenoe expects to release some others to 10 more by year’s end.

“We are going to be a boutique publisher,” says Popenoe. “We will be doing a smaller number of big projects, that we can really invest in in all senses of the word—in terms of getting the best developers to work on them, and in terms of making them the best of their kind. One of the things that is a goal of ours from the very beginning was to make sure of quality, of the sound, the visuals, the software.”

The kinds of titles Putnam will release fall roughly into the “entertainment” category, and though Popenoe hates the term she is a strong advocate of the genre. “Our emphasis is on making entertaining titles that also happen to be educational,” she explains.

“Somebody used the phrase ‘guitar dollars’ once to describe this area, and it still fits, I think. Parents who needed an answer to buy in all sense of the word, in the early days when they were very expensive, and also are concerned about their kids, are delighted to find something for their children to do on the computer that involves more than shooting or punching. But at the same time, it has to be entertaining so that...”

(Continued on page 90)

Virgin Game Music Compilation Set

LIKED THE GAME? Now buy the soundtrack. So says Virgin Records, which has just June 13 as the release date for “Virgin Games Greatest Hits, Vol. 1,” a compilation featuring music written expressly for video games.

The CD/essette boasts the best-of compilations from the prolific Tommey Tallarico, the 25-year-old director of music and FX at Virgin Games, and includes new tracks from such popular games as “Global Gladiators” (the tune “MrRock”), “Terminator” (“Taking To The Air” and others), and “RoboCop Vs. Terminator” (“Flight,” among others).

It’s not the first album spinoff from a video game, of course. “Mortal Kombat” was an early key among game soundtracks albums, and a handful of acts whose music has been featured on games already have or will soon release companion audio albums. “Road Rash,” from Electronic Arts, also appears to have sparked an impending wave of high-profile artists putting their names on video games even as (or before) it is released on audio CDs.

This does, however, appear to be the first effort designed to showcase the work of a game-music-only composer.

DON’T HAVE A COW, man, but the 3DO Co. is taking to the nation’s airwaves to spread the gospel on its game system. The Redwood City, Calif., company launched its first national TV, radio, and print ad campaign April 28 with a spot on the 100th episode of animated family comedy “The Simpsons,” and says ads will continue to appear throughout the spring amid a mix of broadband and cable TV shows, including programs on MTV and Comedy Central. Some ads reportedly compare 3DO software with that made for other video game systems.

Print ads also are slated for a number of video game magazines.

WANNA PLAY A BIT O’ Bowie, but lacking the requisite guitar chops? No problem, says Pimlico Arts, which will have available in June “David Bowie’s Greatest Hits,” the first laser-disc encoded for Lonestar Technologies’ interactive musical instrument The Key. With the guitar-like controller, even musically challenged users can play along with the action on-screen, the company assures. Gefen and Atlantic already have released Key-coded music videos (Billboard, Feb. 19) for the system.

COMING SOON: The CD-ROM premieres slated for the first Music & Multimedia fest, expected in the San Francisco chapter of NARAS, include the cream of the upcoming musical crop. Among the offerings are “Tommy,” “John Lennon’s Imagine,” “Interactive Prince,” “Yes,” “Virtual Graeceland,” “Grammy Interactive,” and “Haight Ashbury In The ’60s.”

The one-day fest, which also includes multimedia panels and exhibits, is Saturday (7) at the Castro Theater in San Francisco. All-inclusive admission is $35; premiers-only sets you back $16. For more info, call 415-433-7112.

Japan Lays Out Plans For Telco/TV Link

BY STEVE McCCLURE

TOKYO—Four major companies have given Japan’s nascent multimedia business a boost by announcing plans to create this country’s first link between telecommunications and cable TV networks.

Mitsubishi Corp., Mitsui and Co., Tokyo Electric Power Co., and Tokyo Corp. recently set up a joint body called the Next-Generation Network Research Council in anticipation of further deregulation of Japan’s communications industry.

As a first step toward the goal of creating a multimedia network, Tokyo’s cable TV subsidiary, whose network comprises 40,000 households in western Tokyo, will be connected to the optical fiber network operated by Tokyo Telecommunication Network Co. (TTNet), whose main shareholders are Tokyo Electric, Mitsubishi, and Mitsui.

System users will have access to tele-conference, interactive services such as video on demand. Other applications under consideration include TV shopping, karaoke, and video games.

The new network is designed for home use as well as for business use," says Shinichiro Kobayashi, deputy general manager of Mitsubishi’s telecommunications network business department. Kobayashi says he agrees with many observers of the Japanese multimedia business that Japan has a long way to go to catch up with countries such as the U.S., where many cable TV companies and regional telecommunications carriers have already joined forces.

“We want more companies to join the research council,” says Kobayashi, confirming press reports here that 10 or more companies are being recruited for the group.

(Continued on page 98)
**Birth’ Too Racist For U.K. Video**

**Censorship Board Gets Broad Mandate**

**By Peter Dean**

**LONDON**—"The Birth Of A Nation,” the 1915 silent classic that sympathetically depicts the rise of the Ku Klux Klan, is one of a growing number of titles that won’t be seen in Great Britain due to a stricter censorship code.

The British Board of Film Classification, the U.K. ratings body, has refused to clear for release that title and any other video controversial in its portrayal of violence, sex, or racism.

The BBFC has put censorship decisions on hold until more restrictive guidelines have been formulated by the Home Office in mid-June. The list of proscribed releases will be retroactive to April 12.

The date corresponds with Home Secretary Michael Howard’s announcement, which asked the BBFC to censor titles more strictly, particularly titles that may cause psychological damage to children or provide inappropriate role models (Billboard, April 23).

"Birth Of A Nation" has contemporary company. The British horror movie "Beyond Bedlam," which opened theatrically April 22, had its interim video certificate revoked in an unprecedented move by the BBFC.

Some U.K. producers, anticipating certification problems, have begun altering or pulling controversial releases from their schedules. CIC Video, representing MCA and Paramount, has pulled Charles Band’s "Dollman Vs. Demonic Toys," Twenty-third Century Fox likely won’t distribute "The Good Son" in theaters or on cassette. PolyGram Video’s "Reservoir Dogs" and Guild Home Video’s "The Bad Lieutenant" have been consigned to the same video limbo, as have Imperial’s "Mickey" and more mainstream hits like Warner’s "True Romance" and First Independent’s "Menace II Society."

Video’s biggest worry is that the new guidelines may apply to every title released from 1983 on. The Video Recordings Act was enacted that year.

Ferman admits that both the Home Office and the BBFC have discussed the possibility, which, though remote, would dent every library’s horror section and make vast stocks of videos illegal overnight. "The Home Office’s view is that this would be very difficult to do because it would affect videos not only in shops, but also in homes," Ferman says. "I couldn’t support retrospection over nine years. Nine weeks is all right."

However, some Members of Parliament are in favor of going back to the beginning. Former cabinet minister David Mellor, one of the Conservative MPs to push the Video Recordings Act through Parliament in 1985, believes that without complete retrospection the new tough guidelines are toothless.

"Unless endless reclassification is to be carried out on the 24,000 videos already in circulation, and new cuts imposed, then little will be achieved," Mellor says. A BBFC insider predicts that complete retrospection is a distinct possibility: "I know they have discussed it, and personally I think it will happen."

Short term, the strict censor will affect production of movies like "Beyond Bedlam," which often get financed based on lucrative video projections. Producer Paul Brooks goes further: "It’s going to wreck the industry. You will see shops and companies going bust within weeks, because you always have the video market in mind for every film. It is impossible to finance a film without video."

Mick Southwark, director of "Bedlam" distributor Feature Film Company, agrees that the new restrictions could shut out many producers. "The producers are on our doorstep, and we can’t deliver what we said we could, which is a good theatrical release and a buoyant video release," Southwark says. "This could bring the industry to its knees. It’s as if someone could walk into the National Gallery and be offended by a Rubens. So you close the National."

(Continued on page 101)
STUDIO CLASICS

FIRST TIME ON VIDEO!

Three TYRONE POWER Classics Filled with Drama, Romance and Adventure.

SON OF FURY
TYRONE POWER heads an all-star cast—GEORGE SANDERS, GENE TIERNEY, FRANCES FARMER, BODDY McDOWALL and JOHN CARRADINE—in this romantic 1930s melodrama set in England and the South Seas. Catalog #1890

THE RAINS CAME
Set in India, a sweeping panorama about love and destiny. TYRONE POWER, MYRNA LOY, GEORGE BRENT and BRENDA JOYCE, portray four people whose lives are entwined by events they cannot control. Catalog #1862

CRASH DIVE
A fast-paced romantic adventure, this World War II drama stars TYRONE POWER and DANA ANDREWS as two Navy men who discover they do not share the same work, but the same woman (ANNE BAXTER). Catalog #8851

1939 ACADEMY AWARD® WINNER! • Best Special Effects

Top Video Sales

FOR WEEK ENDING MAY 7, 1994

COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

<table>
<thead>
<tr>
<th>WEEK</th>
<th>WEEK ON CHART</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rank</th>
<th>Estimated Unit Sales</th>
</tr>
</thead>
</table>

**1**
1 6 THE FUGITIVE
 Warner Bros. Inc.
 Warner Home Video 21000
 Harrison Ford
 Tommy Lee Jones
1993 G 13 24.16

**2**
2 7 THE FOX AND THE HOUND
 Walt Disney Home Video 2141
 Animated
1981 G 24.99

**3**
3 5 WE'RE BACK! A DINOSAUR STORY
 Amblin Entertainment
 MOTION Pictures
1986 G 24.98

**4**
4 9 THE SECRET GARDEN
 Warner Bros. Inc.
 Warner Home Video 19000
 Kate Maberly
 Andrew Knott
1993 G 24.96

**5**
5 6 YANNI: LIVE AT THE ACROPOLIS
 Private Music
 BMG Home Video 82163
 Yanni
1994 NR 15.58

**6**
6 30 ALADDIN
 Walt Disney Home Video 15662
 Animated
1992 G 24.99

**7**
7 8 PLAYBOY: COLLEGE GIRLS
 Playboy Home Video
 Uni Dist. Corp. PBV0750
 Various Artists
1994 NR 19.55

**8**
8 11 PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO
 Penthouse Video
 "A"Vision Entertainment 50549
 Various Artists
1994 NR 19.55

**9**
9 24 PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON
 Playboy Home Video
 Uni Dist. Corp. PBV0739
 Dian Parkinson
1993 NR 19.55

**10**
10 8 PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY
 Playboy Home Video
 Uni Dist. Corp. PBV0748
 Anna Marie Goddard
1994 NR 19.55

**11**
11 3 MIGHTY MORPHIN GREEN RANGER: PART 1
 Saban Entertainment
 PolyGram Video 8006311353
 Various Artists
1994 NR 12.95

**12**
12 22 FREE WILLY
 Warner Bros. Inc.
 Warner Home Video 18000
 Jason James Richter
1993 PG 24.96

**13**
13 8 THE MAGIC VOYAGE
 Hemdale Home Video 7215
 Animated
1993 G 19.55

**14**
14 11 UNFORGIVEN
 Warner Bros. Inc.
 Warner Home Video 12531
 Clint Eastwood
 Gene Hackman
1992 R 15.98

**15**
15 14 MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMMSTER
 Saban Entertainment
 PolyGram Video 4400881193
 Various Artists
1993 NR 9.55

**16**
16 9 PLAYBOY: NIGHT DREAMS
 Playboy Home Video
 Uni Dist. Corp. PBV0749
 Various Artists
1994 NR 19.55

**17**
17 78 BEAUTY AND THE BEAST
 Walt Disney Home Video 1325
 Animated
1991 G 24.99

**18**
18 21 THE BODYGUARD
 Warner Bros. Inc.
 Warner Home Video 12291
 Kevin Costner
 Whitney Houston
1992 R 15.98

**19**
19 23 PLAYBOY 1994 VIDEO PLAYDATE CALENDAR
 Playboy Home Video
 Uni Dist. Corp. PBV0744
 Various Artists
1993 NR 19.55

**20**
20 2 THE SANDLOT
 FoxVideo 8500
 James Earl Jones
 Mike Vitar
1993 PG 15.98

**21**
21 NEW THE POLAR BEAR KING
 Capezza Inc.
 Hemdale Home Video 7206
 Maria Borenow Jack Fieldstead
1994 PG 19.55

**22**
22 14 MIGHTY MORPHIN: VOL. 2-FOOD FIGHT
 Saban Entertainment
 PolyGram Video 4400881213
 Various Artists
1993 NR 9.55

**23**
23 36 HOMEWARD BOUND: THE INCREDIBLE JOURNEY
 Walt Disney Home Video 1801
 Michael J. Fox
 Don Ameche
1993 G 22.99

**24**
24 72 MIGHTY MORPHIN GREEN RANGER: PART 5
 Saban Entertainment
 PolyGram Video 8006311433
 Various Artists
1994 NR 12.95

**25**
25 202 PINOCCHIO+
 Walt Disney Home Video 239
 Animated
1940 G 24.99

**26**
26 45 GHOST
 Paramount Pictures
 Paramount Home Video 32004
 Patrick Swayze
 Demi Moore
1990 PG-13 19.55

**27**
27 3 THE REN & STIMPY SHOW: IN DISGUISE
 Nickelodeon
 Sony Wonder 49216
 Animated
1994 NR 14.98

**28**
28 14 PAUL IS LIVE
 PolyGram Video 8006305273
 Paul McCartney
1994 NR 19.55

**29**
29 2 THE INN OF THE SIXTH HAPPINESS
 FoxVideo
 1170
 Ingrid Bergman
 Curt Jurgens
1958 NR 19.58

**30**
30 NEW MIGHTY MORPHIN GREEN RANGER: PART 2
 Saban Entertainment
 PolyGram Video 8006311393
 Various Artists
1994 NR 12.95

**31**
31 2 MIGHTY MORPHIN GREEN RANGER: PART 2
 Saban Entertainment
 Polaris Communication 8006311373
 Various Artists
1994 NR 12.95

**32**
32 NEW ENCHANTED APRIL
 Miramax Films
 Paramount Home Video 15114
 Miranda Richardson
 Joan Plowright
1992 PG 14.96

**34**
34 NEW MIGHTY MORPHIN VOL. 4-NO CLOWNING AROUND:
 Saban Entertainment
 PolyGram Video 4400881133
 Various Artists
1993 NR 9.55

**35**
35 25 PENTHOUSE: THE GIRLS OF PENTHOUSE: VOL. 2
 Penthouse Video
 "A"Vision Entertainment 50426-3
 Various Artists
1993 NR 19.55

**36**
36 15 MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK!
 Saban Entertainment
 PolyGram Video 4400881113
 Various Artists
1993 NR 9.55

**37**
37 12 YANNI: THE MIGHTY MORPHIN: VOL. 3-HIGH FIVE
 Saban Entertainment
 PolyGram Video 4400881233
 Various Artists
1993 NR 9.55

**38**
38 NEW MONSTER ON THE CAMPUS
 Universal City Studios
 MCA/Universal Home Video 9177
 Arthur Franz
 Joanna Moore
1958 NR 14.98

**39**
39 40 CHARLOTTE'S WEB
 Hanna-Barbera Prod.
 Paramount Home Video 8999
 Animated
1973 G 14.95

**40**
40 RE-ENTRY THERE GOES A BULDOZER!
 Kiverson Video
 "A"Vision Entertainment 50701
 Animated
1994 NR 12.95

* RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. • RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. • RIAA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical showings. • RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical showings. © 1994, Billboard/BPI Communications.
Action and Adventure from VIDMARK Sell-Thru!

**BLACK ROBE**
From BRUCE BERES-FORD, the director of Driving Miss Daisy, Tender Mercies, and Breaker Morant comes an epic adventure of the heart and spirit that the critics are comparing with Dances With Wolves. Rated R
Catalog VM 5543
$14.99

**THE SILK ROAD**
Countless men have died defending the great Silk Road. As it cuts a jagged ribbon across 5,000 miles of Asian desert, it is home of the rebel armies who prey on merchants transporting their goods to the wealthy Chinese cities. Rated PG-13.
Available in dubbed and subtitled versions.
Dubbed Version
Catalog VM 5550
Subtitled Version
ISBN 0-940245-29-4
Catalog VM 5538
$9.99

**THE KING'S MISTRESS**
TIMOTHY DALTON (License to Kill, The Rocketeer) stars with VALERIA GOLINO (Rain Man, Hot Shots!) in this powerful tale of royal obsessions, bloody vengeance and dangerous passion. Rated R
ISBN 0-940245-28-0
Catalog VM 5673
$9.99

**THE UNBELIEVABLE TRUTH**
It's a sparkling romantic comedy about a murder, a model and a mechanic and the truth is unbelievable! Rated R
ISBN 0-940245-35-1
Catalog VM 5331
$9.99

VIDMARK ENTERTAINMENT
2644 30th Street, Santa Monica, CA 90405-3009
Tel: (310) 314-2000  Fax: (310) 452-8909
For further information contact: Don Gold (310) 314-3051

Order Date: June 15th, 1994  Street Date: June 29th, 1994

ARTWORK & DESIGN © 1994 VIDMARK ENTERTAINMENT, A DIVISION OF TRIMARK PICTURES, INC.
ALL RIGHTS RESERVED.
WARNER will launch "The Pelican Brief" (wide, $29.98) June 29, and the $100 million box-office hit should be one of the year's top sellers on disc. Alan Pakula directed "The Pelican Brief," which was based on the John Grisham book and features Julia Roberts, Denzel Washington, Sam Shepard, Robert Culp, and John Lithgow.

Pakula's thrillers "All The President's Men" (wide, $39.98), with Robert Redford and Dustin Hoffman, and "Klute," with Jane Fonda (wide, $29.98), also are due in late June. And "Ace Ventura: Pet Detective" with Jim Carrey (wide, $34.98) is set to bow June 14.

Warner Reprise recently released the concert video "Madonna: The Girlie Show—Live Down Under" (120 minutes, $39.98), which features Ms. Ciccone performing in Sydney.

LASERACTIVE PRICE Reduction: Pioneer Electronics has reduced the retail tag on its LaserActive multiplayer from $970 to $735, and on the optional control packs from $345 to $300 apiece. The unit plays laserdiscs and CD's, and the control packs allow playback of Sega and NEC cartridges and CD game titles, karaoke discs, CD+G programs, and LaserActive software.

Pioneer also is bowing "Triad Stone," an $80 LaserActive title in the Sega "Mega LD" format. The adventure game includes laser-quality video and may be the first video game to have Dolly Surround sound.

THX-CELLENCE: Only six laser-disc titles were released with the THX stamp in 1993, the first year that the Lucasfilm laserdisc quality control program was implemented. Yet those titles—"The Abyss" special edition, "Hoffa" special edition, "Rising Sun," "Star Wars Trilogy: The Definitive Collection," "Terminator 2: Judgment Day" special collector's edition, and "The Ultimate Oz"—have captured 32 nominations in the Third Annual Consumer Laser Disc Awards.

The competition is sponsored by the LDA (Laser Disc Assn.), LaserViews magazine, and the Laser Video File catalog. Winners will be announced at the July VSDA. "We are extremely proud that every THX laserdisc released in the first year of the program received multiple nominations," says Howard Roffman, VP of Lucasfilm's THX division.

MCA/Universal is launching "The Getaway" with Alec Baldwin and Kim Basinger June 22 in three diff.

(Continued on page 101)
Summer Sales!

Selling Cartoons In The Industry!

Disney's newest entry into the live-action, sing-along category!

Over 2 million units sold in 9 short months!

Audio Tape Attached To:

- Mickey's "Fun Songs"
- Ariel's Undersea Adventures
- Mickey's Fun Songs: Let's Go To The Cinema!
- The Muppets: Fraggle Rock
- The Honeymooners - Single-Set

The Perfect Pair
For Kids And Parents - At Home, On The Road, Anywhere!

Splash-tacular Prepacks!

- Prebook: May 31
- Will Call: July 12
- NAAD: July 15
- Prebook: July 15

ONLY $12.99 each!

Suggested Retail Price

Republic's 8-Vid Wayne Promo Is Larger Than Life

RIDING HIGH: Republic Pictures Home Video has scored its highest pre-order numbers ever on eight John Wayne films grouped together for the "Larger Than Life" self-through promotion.


Republic expects sales to climb to 2.5 million units by year's end, which would equal sales of titles from its Hallmark Hall Of Fame Library.

Republic president Steven Beeks says a three-month solicitation period that began in January contributed to the success, as did duplicating the tapes in standard play rather than in the EP mode.

"It costs us 50 to 75 cents per cassette, but it was worth it," says Beeks.

The long selling time allowed Republic to plug the titles into mass-merchant promotion plans that often take months to coordinate. In addition, because of the budget price and popularity of the titles, Republic was able to break new accounts.

"There are other Wayne packages out there that didn't get into the accounts we did," Beeks adds. "But because of the quality of these films, we were able to get into certain secondary markets that normally don't carry a wide variety of product."

The titles also are available in black and white, but at $14.98.

Although there are 48 other Wayne movies in Republic's vaults, Beeks says it will be at least a year before the company plans to tap the market again.

"With a promotion this size, you need to give them a chance to sell through in the market," he says. Republic does have plans for a non-Wayne fourth-quarter promotion, which Beeks declines to disclose.

Perhaps Republic's merger with Warner Bros. Home Video last fall has something to do with his caution. While acknowledging that there would be some changes, he wouldn't comment on anticipated moves. Several months ago, word got out that Robert Sigman, president of Home Video, was the likely candidate to run both video divisions (Billboard, Feb. 19).

MOVING ON: Longtime Best Film & Video executive Ben Tenn has sold his interest in the company and resigned, effective April 31. Tenn had been with Best since 1982.

(Continued on page 99)
LITTLE GOES A LONG WAY WITH EXERCISE LINE

(Continued from page 93)

habilitation centers with doctors as his partners.

"When I used to go to the VSDA and tell people my numbers, nobody ever believed me," says Little, based in St. Petersburg, Fla. That kept him a stranger to stores until "some people checked it out, found out it was for real, and PPI picked them up for distribution to retail in the U.S. and Canada." Little's big break after HSN was an infomercial. In January 1993, he signed with the syndicated "Amazing Discoveries" program, which moved an average of 80,000 three-packs a week of "Target Training" during the spring and summer, traditionally the worst months for video.

"When I started, it was very hard for a new artist to break into retail and stand out. Plus, men didn't sell, and [isometric] exercise definitely didn't sell. But on television you can present your ideas directly to the consumer," Little says of his early strategy. PPI took some convincing. Senior VP of sales Shelly Rudin says, "We never expected the phenomenon that Tony is." Little's "Target Training," his first title to be offered at retail, has sold more than 1.5 million units at $12.95 in less than a year, Rudin says. Now, he jokes, "I'm afraid I'll open a closet and Tony will be there."

Little says he has "tremendous loyalty" to the Home Shopping Network, which still gets his programs first and on an exclusive basis. It's a win-win proposition, he believes—HSN sales are helped along by testimonials from satisfied buyers, whose enthusiastic words prime retail customers when the tapes finally arrive in stores.

That's the scenario for "Fat Free," which, according to Little, has been a million-unit seller on television. An infomercial will begin airing in about four weeks, and PPI will take the new title to retail in the fall.

PPI's marketing plan includes consumer magazine and newspaper ads backed by special header cards in store, mailings, and even a baseball cap with a replica of Little's trademark ponytail in back. Rudin says Target Stores have already committed valuable point-of-purchase space for October, and believes that "Fat Free" will get the onepiece displays that guarantee heavy exposure. A second thrust, scheduled for the first quarter of 1996, will use the shows to establish the best time of year for fitness videos.

With his cassettes established, Little created a "One-On-One Trainer" line of exercise equipment that includes two stationary bikes, two steppers, a cross-country skier, and a treadmill. Each comes with a "Personal Trainer" workout video. Little estimates that retail sales have been about $45 million in the year and a half that "One-On-One" has been available.

Also carrying Little's name is the "AB Isolator" apparatus with companion video, backed by a two-minute TV commercial; licensed products including "Home Fitness Digest" magazine, vitamins, and apparel; and a kit consisting of a "Digital Coach" computer, meal planner, videos, and calipers to measure fat. Little is putting the finishing touches on his next product, which he and his supporters think will be "huge" in a market previously unresponsive to fitness tapes. In conjunction with a charity, Children's Miracle Network, he has developed a kids' program packaged with a "wonderball," a kind of cushion that rolls and bounces. It will get a workout at Universal Studios, where Little is producing the video using animal and monster characters in his routines.

PPI hopes to have the program in stores by the fourth quarter. Wonderballs also will be sold separately in toy departments by Formula Ventures, which handles several Little accessories.

While the children are exercising, their parents can be reading Little's "Technician," due from Warner Books in October. It will, he says, explain his philosophy of stressing education and "structural integrity" over potentially injurious high-impact routines. If they're owners of his cassettes, they may have heard the same points from a National Academy of Sports Medicine personal trainer who answers calls on a toll-free line Little established recently. Little says the service averaged 5,000 calls a week in its first two months.

JAPAN TV/Telco Link

(Continued from page 92)

20 firms may eventually join forces with the original four companies. The agreement is also expected to improve the fortunes of Japanese cable companies, many of which are money-losers at present. Large areas of Japan still have no cable infrastructure.

In a related development, a Posts and Telecommunications Ministry panel says the government plans to develop a nationwide optical fiber network jointly with the private sector. The ministry and recently privatized phone company Nippon Telegraph and Telephone hope the network will have a capacity of at least 10,000 telephone circuits by the year 2010.
SHELF TALK (Continued from page 97)

Best president Roy Winnick says Tenor left to "explore new areas of opportunity."

STOCKING UP ON KID VID: To take advantage of the wide variety of children's product priced under $13, Taunton, Mass.-based marketing and buying group Flagship Entertainment has put together "Kiddie" programs. Flagship, which has more than 1,000 members, offers stores either a 24- or 48-piece "Kiddie" display filled with eight selected titles, including "Mighty Morphin Power Rangers," "Sesame Street," and "The Berenstein Bears," as well as Shari Lewis and Richard Scarry titles. Retail prices range from $9.99-$12.99. "It's very important for video stores to diversify," says marketing manager John Gedgaudas. "The idea behind the program was to mix and mingle the best-selling kids titles."

Gedgaudas says many stores have been unwilling to take a 24- or 48-piece display for only one title. "This way, retailers don't have to experiment," he adds, "and it's a good starter pack for a music store or small retailer who wants to offer video."

The program is the first product promotion for Flagship, which in the past has organized frequent rental and buying programs as well as in-store contests for its members, Gedgaudas says. A supply of frequent-buyer and frequent-rental coupons also is included in "Kiddie."

Flagship offers 100% returns on cassettes unsold after 60 days, provided they're in the presleeved group. Retailers can choose from 57 additional titles. New titles will arrive monthly; May selections are "Mighty Morphin Green Ranger" and "Biker Mice From Mars."

DISHARER: Community-minded Sight & Sound Distributors will cross-promote Warner Home Video's "The Saint Of Fort Washington" with local charities within its account base. The movie chronicles the lives of two homeless men. Sight & Sound is urging dealers to conduct in-store food or clothing collections in a program called "Hands Helping Hands." A poster for the program will be in the distributor's May Marquee kit, going to 5,000 participating stores. Instructions on how to organize the charity and promote to the local media (there's a sample press release) are included.

Sight & Sound, which developed "Hands Helping Hands" several years ago, revived it this year in the wake of the numerous natural disasters that have affected hundreds of communities across the country.

PUTNAM NEW MEDIA (Continued from page 98)

the kids will actually sit down and use it. That's our market.

Witness "The Cartoon History Of The Universe," based on a popular paperback book byLarry Gonick. The two-disc set, due late this summer, is a whimsical history book from the Big Bang to the death of Alexander The Great presented in animated form. Embedded in the story are dozens of different games and activities, as such exploring the Great Pyramids with Goliath.

Also due this summer is "The Comic Creator," the first in a series of "make your own comic" interactive videos planned from Putnam. The first edition boasts original characters ("nine superheros, six supervillains, 75 backgronds, about 300 different extras," Popene says), but future volumes may feature licensed characters. Existing titles also will be supplied periodically with "add-on kites."

Other 94 titles are "Ano's Math Game," "The Little Engine That Could," which boasts the art director behind "The Little Mermaid," and another Popene declines to discuss yet. All Putnam New Media titles will be CD-ROM hybrids, playable on either the Macintosh or PC platforms.

$9.99-$12.99. "It's very important for video stores to diversify," says marketing manager John Gedgaudas. "The idea behind the program was to mix and mingle the best-selling kids titles."

Gedgaudas says many stores have been unwilling to take a 24- or 48-piece display for only one title. "This way, retailers don't have to experiment," he adds, "and it's a good starter pack for a music store or small retailer who wants to offer video."

The program is the first product promotion for Flagship, which in the past has organized frequent rental and buying programs as well as in-store contests for its members, Gedgaudas says. A supply of frequent-buyer and frequent-rental coupons also is included in "Kiddie."

Flagship offers 100% returns on cassettes unsold after 60 days, provided they're in the presleeved group. Retailers can choose from 57 additional titles. New titles will arrive monthly; May selections are "Mighty Morphin Green Ranger" and "Biker Mice From Mars."

DISHARER: Community-minded Sight & Sound Distributors will cross-promote Warner Home Video's "The Saint Of Fort Washington" with local charities within its account base. The movie chronicles the lives of two homeless men. Sight & Sound is urging dealers to conduct in-store food or clothing collections in a program called "Hands Helping Hands." A poster for the program will be in the distributor's May Marquee kit, going to 5,000 participating stores. Instructions on how to organize the charity and promote to the local media (there's a sample press release) are included.

Sight & Sound, which developed "Hands Helping Hands" several years ago, revived it this year in the wake of the numerous natural disasters that have affected hundreds of communities across the country.

PUTNAM NEW MEDIA (Continued from page 98)

the kids will actually sit down and use it. That's our market.

Witness "The Cartoon History Of The Universe," based on a popular paperback book byLarry Gonick. The two-disc set, due late this summer, is a whimsical history book from the Big Bang to the death of Alexander The Great presented in animated form. Embedded in the story are dozens of different games and activities, as such exploring the Great Pyramids with Goliath.

Also due this summer is "The Comic Creator," the first in a series of "make your own comic" interactive videos planned from Putnam. The first edition boasts original characters ("nine superheros, six supervillains, 75 backgronds, about 300 different extras," Popene says), but future volumes may feature licensed characters. Existing titles also will be supplied periodically with "add-on kites."

Other 94 titles are "Ano's Math Game," "The Little Engine That Could," which boasts the art director behind "The Little Mermaid," and another Popene declines to discuss yet. All Putnam New Media titles will be CD-ROM hybrids, playable on either the Macintosh or PC platforms.
Montgomery began to talk, his heart. Over the years, the group has scored several hits on the Top Country Albums chart with latest release “Kickin’ It Up.” His debut album, like-titled longform features a laudable collection of video hits, each framed by snippets of insight from the song’s composer (a speed-rehearsed artist). Montgomery’s trip to Durango, Colo., to film the video for “Life’s A Dance,” for example, was the artist’s first journey west of Kentucky and his first plane trip. Other clips include “I Swear,” “Rojo The Moon,” “Beer & Bones,” and “I Love The Way You Love Me.”

**CHILDREN’S**


The old phrase “they don’t make ‘em like they used to” is the most appropriate way to sum up these latest revivals of the “Old classic” animation series. Trithe got the wrong color hair, Spirile’s got much smarter, and the whole show just seems to have lost, well, the kids. But never mind those petty details. This is the new Speed Racer, and it’s a check full of current pop culture designs: Savvy viewers will catch references to a futuristic Arnold Schwarzenegger, the Internecision Park (Racer X vs. T-Next?), and more. FH/E’s recent release of “Speed Racer: The Movie,” Speed comic books, and a river of licensed material will send the younger generation clamoring for more. Older kids who yearn for the good old days are advised to catch reruns of the originals on MTV.

**MUSIC**

“Murmel, Murmel, Murmel,” Golden Book N’Tape (144-2431), 25 minutes, $12.95.

This comically charming animated story of a young girl’s quest to find someone to take care of a baby she found playing in a sandbox is one of three new Golden videos adapted from the works of author Robert Munsch. In an unusual marketing twist, Golden has packaged “Murmel” and the other two titles, “Pigs,” and “Something Good,” with an audio rendition of Munsch’s “Love You Forever,” the popular, hit-tale sweet tale of the special bond mothers share with their children. Both “Murmel” and “Love You Forever” offer quality family entertainment; the decision of what to play first will depend on the viewers/listener’s mood. Video, of course, is the bonus story, “The Boy In The Drawer,” about a mischievous house guest who inhabits a young girl’s sock drawer.

**SPORTS**

“Frontier Forts And American Indian Wars” Texas History Victory Audio Video Services (313-337•1022), 60 minutes, $29.95.

The mandate behind this meaning/film—documentary—to recall and reveal the glory and infamy of Texas legendary frontier forts—a is laudable. Unfortunately, the subject matter is clouded in shoddy modern-day film footage, footage that reenactments of historical events, and only handful of interesting interviews and archival photos. Yes, this is an interesting bit of information here, but the drama gets all but washed away in the draft presentation. Also new from Victory is “Gravedaved Of The West,” a similarly formatted documentary about the Pecos River of Texas, occasionally humorous and all-around bitarre.

**COMEDY**

“Bill Gordon: You’ve Had Worse Things In Your Mouth,” Lil’ Red Hon Productions (310-273•2060), 30 minutes.

Greeting card model yes, you read it right. Gordon comes to three-dimensional life in this half-hour comedy sketch that parades as a health-conscious cooking show. As viewers might gather from its title, Gordon’s program is yelling over with jokes—many of them about her much-larger-than-life figure, and the glory of eating and just plain being big. While she goes about the business of preparing fish-based sausage and grits (“They’re thin, white, and flaky—perhaps you know something about the m?” she asks visiting model Lillian Moller), Gordon is interrupted by unpatient guests, phone calls, and faux commercials standing none other than herself. The result is an overview in “Saturday Night Live” that’s

**INSTRUCTIONAL**


This concise paean to direct mail cuts right to the chase and offers viewers tips after tip about ways they might try to expand their financial horizons via the good old post office. According to the author’s vivid imagination and hard work are the only ingredients necessary for entrepreneurs to achieve success and expand their business opportunities. However, the video really offers only a picture of what they might want to do to revamp their finances. Accompanying the 13-page, step-by-step guide, compiled in a handy three-ring binder, contains the real nuts and bolts of mail order magic and is a must read for those who want the complete picture.

**Top Music Videos**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Cert.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yanni</td>
<td>&quot;LIVE AT THE ACROPOLIS&quot;</td>
<td>PolyGram Video 021627</td>
<td>RIAA platinum cert. for sale of 25,000 units for video singles, RIAA gold cert., for sales of 50,000 units for polygram platinum cert. for sales of 50,000 units for video singles, RIAA platinum cert. for sales of 100,000 units for SF and LTV videos, RIAA gold cert. for 25,000 units for SF or LTV videos certified prior to April 1, 1991, RIAA designation for 50,000 units for SF or LTV videos certified prior to August 1, 1991.</td>
</tr>
</tbody>
</table>
LAER SCANS

(Continued from page 96)

different laserdisc configurations. There are R-rated and unrated pan- scan versions, plus an unrated wide- screen edition ($34.98 each).

Also due on that date: the suspense tale "Dangerous Heart" ($34.98), John Wayne and Katharine Hepburn in "Rooster Cogburn" (wide, $34.98), and the boxed set "Abbott & Costello Meet The Monsters" (four movies, $99.98).


Columbia Tristar bows "My Life" with Michael Keaton and Nicole Kidman ($44.50) June 8. Due June 15 are several notable titles in the "Soldiers, Sailors & Saboteurs" laser package: J. Lee Thompson's "The Guns Of Navarone" with Gregory Peck, directed, CLV/CAV, $49.95, "The Private Life of Henry" with Humphrey Bogart (new digital transfer, $39.95), Wolfgang Petersen's "Das Boot" (wide, new transfer, alternate dubbed soundtrack, Digital Dubby Surround Stereo, $39.95), "Stripes" with Bill Murray (wide, new transfer, elevated audio), and "Glory" with Morgan Freeman, Denzel Washington, and Matthew Broderick, (wide, $49.95).

Pioneer is set to launch a special edition of "Bob Roberts" ($99.95) June 1, and the disc will include director/star Tim Robbins on a commentary track, a "making of" documentary, 20 minutes of out-takes, and liner notes by Gore Vi- dal.

Just out from Paramount is "Scared Stiff" ($34.95), a comedy starring Dean Martin, Jerry Lewis, and Carmen Miranda. Not to be missed is Lewis dressed up like the Brazilian chanteuse and lip- syncing one of her standards in Por- tuguese.

"BIRTH TOO RACIST FOR U.K. VIDEO"

(Continued from page 92)

More prestigious titles than "Bed- lam" may be affected. Peter Smith, managing director of PolyGram Video, believes that the restrictions could ban a feature such as "Schindler's List." He notes: "Ralph Fiennes' character [Amon Goeth, SS commandant of the concentration camp] is clearly an inappropriate role model." Smith doubts that "Schindler's List" will ever be availa-

ble in the U.K.

However, Martin Nash, managing director of Columbia Video, which has already advertised its release of "Birth Of A Nation," believes the movie will eventually get a video cer- tificate.

The industry's official position is that the compromise offered by the Home Secretary is better news than if David Alton had succeeded in get- ting his Draconian amendments through Parliament. "It would have banned all 15- and 18-rated videos absolutely," says Laurie Hall, Video Standards Council chairman.

Hall welcomes some aspects of the tougher measures, which clamp down on the video black market. However, he considers "too harsh" the jail sentences and 20,000-pound ($55,000) fines that can now be imposed on a re- tailer convicted of renting or selling to underaged customers.

"You will see some 15-rated films being upgraded to 18, some 18 cut more heavily, and a number of 18- rated films being banned altogether. It will definitely have an effect, with- out question," says Hall.

LASER DISC DISTRIBUTORS IS YOUR

LARGEST DISC HEADQUARTERS

Music Videos
Exercise
Kids' Stuff
Movies & More!

19595 NW 15 Ave.
Miami, Florida 33169
Call for a free catalog, ask for Dwight

BASSIN DISTRIBUTORS

TOLL FREE: 800-329-7664/FAX: 305-620-2216

BASSIN DISTRIBUTORS

Laser disc Headquarters

Also stocks a full line of CD-ROM and CD-I software. While their direct competitors offer an across the board discount of 25%. Norwalk chooses to offer a wide range of discounts up to 38% off and also offers an additional 2% discount to customers who pre-order before the pre- order cut-off. If you would like to receive a free 1994 multi-media catalog contact:

NORWALK DISTRIBUTION
1193 Knollwood Circle
Anahiem, CA 92801
Toll Free: (800) 877-6021
Fax: (714) 995-1086

LASER SAVES

Lowest Price; Best Fill

Norwalk Distribution is today quickly becoming the one stop choice of laser disc retailers across the United States. Norwalk combines the service of a friendly family business and the price structure of a com- petitive corporation in order to achieve big savings and no hassles for their customers. In addition to having a massive inventory of laser discs, Norwalk...
Yamaha VL1 Revolutionizes Synthesizer Technology

BY DANIEL LEVITIN

STANFORD, Calif.—Trend watchers in the pro audio and musical technology industries have been abuzz about Yamaha’s new VL1 synthesizer and the radical technology behind it, which has been developed by a half-dozen other manufacturers as well. The VL1 is the latest in a waveguide synthesis—a type of physical modeling of musical instruments, and one of the most recent developments in synthesizer technology in the past decade—it is the product of years of research by Stanford University’s Julius Orlin Smith III, the last landmark in synthesizer technology, FM synthesis, became industry standard into Yamaha’s groundbreaking DX7, which made digital synthesis affordable to the average musician. Smith developed waveguide synthesis at Stanford’s Center for Computer Research in Music and Acoustics (CCRMA), the laboratory where John Chowning discovered FM synthesis.

Many industry observers have said that the difference in quality and realism between waveguide technology and FM is as great as the difference between FM and old-style analog synthesis. Smith explained why this is so. “Waveguide synthesis adds several new dimensions. Since it’s based on a physical model, it gives you all the controls of the natural instrument. For strings, winds, and brasses, it simulates the whole string, bore, or blow. He notes that nonphysical methods, by contrast, attempt to reproduce sounds on the microphone. Instead, waveguide takes the user from a point source (the sound at the microphone) to a line source (the sound along the string or bore).

“That’s a new spatial dimension in the sound-generation process,” says Smith. “In the case of a bicycle, it holds the ‘state’ of the instrument so that the player can interact with it. This is fundamental to a fully physical synthesis of strings, winds, and brasses. It’s also fundamental to many types of percussion, such as cymbals and drums, and we’re working on them using two-dimensional waveguides at CCRMA.”

Many of the synthesizer designers have noticed that synthesizers tend to sound most realistic during short, steady-state tones. Attacks and decays are abstractions that a Yamaha synthesizer is using, as well as the lack of convincing performance nuances such as vibraphone, or emotionality in the sound. A new waveguide synthesizer can achieve an authentic, changing embouchure, bow pressure, and the like.

In waveguide synthesis mimics what Smith calls “the complex interactions that go on between the player and the string or bore.” Many of the physicists and mathematicians behind the technology had been concerned with physical modeling of musical instruments. The main barrier to creating a workable and affordable product was the sheer computational expense of performing the mathematical calculations required for accurate models. Smith’s contribution was creating simplifications to the computations which allowed the synthesizer to perform in real time on a single DSP chip.

“I published a tutorial on the underlying theory in the December 1982 issue of the Computer Music Journal,” Smith says. “The most important insights came from linking the waveguide theory to electronic circuitry. This is the edge of electronic psychoacoustics was also important. It was also important, I think, to be at a place like CCRMA, where composers, engineers, psychoacousticians, computer scientists, and other kinds of researchers could all interact and exert influence on each other.”

One of the chief advantages of waveguide synthesis is that parameters for the musician’s interaction with the instrument are incorporated into the algorithm. In other words, it’s not just the sound of the instrument being modeled, but also detailed aspects of the player’s control of the instrument.

How does one approach modeling the way a violinist plays on a violin? Well, first thing you get is raw, low-level control parameters such as mouth pressure and instrument stiffness. A wave instrument, and bow velocity, bow force, and a ‘friction curve’ for a bowed string instrument,” Smith says.

The Yamaha VL1 tries to balance these two concerns: allowing the keyboardist the maximum expressive range while at the same time trying to stay within the boundaries of what a musical instrument would actually sound like in the hands of a skilled player.

Part of the realism of any instrument comes from minor, random variations outside the player’s direct control. Smith recognized this and introduced some chaos into the equations. For example, wind instruments are responsive to mouth pressure, but Smith found it necessary to add a small amount of random noise to simulate the turbulence present in the real instrument. After experimentation, Smith settled on only 0.1% random noise, a percentage that produces a much softer attack than that of a player like Jethro Tull’s Ian Anderson, whose style would be more closely simulated by a 1.0% random-noise ratio.

The new synthesis technology makes possible new types of user controls for the keyboardist as well. The VL1, Smith explains, retains conventional controls while introducing some new ones. “The most interesting new control, in my opinion, is ‘pick-bend’ for winds and brasses,” he says. “Instead of just gliding the pitch up and down, as is conventional, it also gives reg

(Continued on next page)

Don Dixon’s Studio Date With The Smithereens Marks Reunion And Return To Band’s Roots Sound

BY PAUL VERN

NEW YORK—Producing the latest Smithereens album, A Date With The Smithereens, was a sort of homecoming for Don Dixon. After working on the New York-based rock band’s August ’86 debut, “Excitement For You,” and his highly acclaimed follow-up, “Green Thoughts,” Dixon and the band amicably parted ways for a few years. The Smithereens went on to make two adventurous albums with Ed Stasium, which yielded the hit “A Girl Like You” and “Blow Up,” which, despite rock-laden tracks like “Top Off The Pops,” did not realize the band’s hopes for a commercial breakthrough. The disappointment of “Blow Up” led to an even more humbling eventuality: the band was dropped by its former label, Capitol Records.

By the time the Smithereens signed their current contract with RCA Records, they had already decided that their next album would be a roots-oriented rock’n’roll project, more in line with their early bar-band days than with their string-drenched experiments on “Blow Up.” Re-enter Don Dixon.

“I thought it was very important to receive approval from one of my mentors, using a lot of live stuff and picking songs that were less on the pop side and more on the darker side,” says Dixon, who overseeing the song selection for “A Date,” culling 12 cuts from a batch of nearly 30 compositions by lead singer and main songwriter Pat DiNizio, plus contributions from guitarist Jim Babjak.

“We needed a space that was bright but not too big,” Dixon adds. “We wanted to record somewhere kind of funky and downtown, so we picked the Magic Shop’s Neve console. Standing, from left, engineer Pat DiNizio, Mike Mesaros, Jim Babjak, and Dennis Diken. Dixon is shown seated behind the Magic Shop’s Neve console, standing, from left, engineer Pat DiNizio, Mike Mesaros, Jim Babjak, and Dennis Diken. (Photo: Chuck Palul)

Dixon and a longtime analog advocate, responded favorably to the digital experience, according to Dixon.

The record was tracked and mixed on an old Neve broadcast console equipped with Flying Faders automation. Dixon and company worked on a song at a time, finishing each mix before moving on to the next.

After completing the final mix of each cut, Dixon made alternate versions for inclusion on a limited-edition vinyl boxed set containing the album’s 12 songs—plus bonus tracks—on four 7-inch singles.

When we got a mix we were happy with, I would just extend another 15 minutes and do an old mix,” says Dixon. “Some of them have different instrument or harmony overdubs on a guitar solo, or the drums panned to one side.”

The vinyl box is a throwback to Dixon’s early producing days. A South Carolina native who spent 16 years in Chapel Hill, N.C., Dixon was at the center of the D.I.Y. college rock scene of the early- to mid-’80s.

Through his college friendship with R.E.M.’s manager Jefferson Holt—true to St. University of North Carolina—Dixon ended up co-producing the band’s first two full-length albums, “Murmur” and “Reckoning,” with Mitch Easter. He went on to work on records by Easter’s band, local alternative rockers Let’s Active; Georgia foursome Guadalcanal Days; pop-abilly guitarist Marshall Crenshaw; Charlotte, N.C., quartet Fetchin Bones; and a brace of quirky bands like B.A.L.

He has also produced four albums by his wife, singer Marti Jones, as well as his own gritty rock tunes, which originally were issued on the now-defunct Enigma label and later were reissued by Replacements Records. Among Dixon’s credits were recent sessions for New Orleans’ Scotty Moore by singer/songwriter Michael McDermott. He is currently producing a project by Columbia artist James McMurtry.
YAMAHA REVOLUTIONIZES SYNTHESIZER TECHNOLOGY

(Continued from preceding page)

ister shifts. For example, when you roll the pitch-bend wheel on the trumpet patch, you get the effect of a real ‘lip sweep’ on a trumpet, where the pitch glides a short distance and then jumps to the next mode.”

A second mode wheel on the VLI acts as a breath controller, mapped to mouth pressure for winds and brasses and sustain for plucked strings, according to Smith.

The VLI’s aftertouch response is equally advanced. For example, one of the distortion guitar patches leaps up an octave when the player presses the key a little harder, emulating a guitar’s response to a string plucked at its midpoint and forced into harmonic mode. Similarly, the VLI’s foot pedal can simulate a wah-wah sound, and its sax patches “growl” when pressed harder.

Perhaps the most radical feature of the unit is its ability to mix and match various instrument parts. “For example,” Smith says, “you can attach a virtual reed to a virtual string, or you can bow a clarinet bore. Everything can be coupled to everything else.”

Yamaha engineers built on Smith’s technology to create the VLI, and in the process made modifications that impressed even Smith. “The VLI sax is significantly better than any of us have implemented here at CCRMA, so we’re not sure what all they’re doing in it!” he says. In addition, other manufacturers have licensed the underlying technology, and new products should be rolling out soon.

All of this not only should serve to put higher-quality, more realistic-sounding keyboards into the hands of more musicians, but should allow them to express more emotion through their instruments, complementing existing technologies like sampling and FM.
**SERVICES**

**COMPACT DISCS • CASSETTES • RECORDS**
1000 CDS $2000
500 CASS $599
FINEST QUALITY
FROM V'S, N'S & ADD
FOUR-COLOR COMPOSITE
PROFESSIONAL ART DEPT.

**PROFESSIONAL RECORDING AND DuplicATING SUPPLIES**
CUSTOM Multimedia, DVD & CD Duplication
CD & Cassette Recording
Complete In-House Professional Recording Facility

**CD & Cassette Production**
500 Promo CD's - $1,330
1 WEEK DELIVERY
Everything included: Pre-Mastering, 2 Color CD Label w/ Tysheeting, Jewel Case & Shrink Wrap

**COMPANY SERVICES**
500 Color CD's - $1,959
Complete with FULL COLOR Front Cover, B/W Back & Tray Card, 2 Color Label, Pre-Mastering, Tysheeting & Layout
Jewel Case & Shrink Wrap

500 "With This Ad Only" Cassette $715
Complete with CD Cover J-Card & Noxcel Box Everything included: Test, Tysheeting & Layout, Full Color J-Card, Noxcel Box & Shrink Wrap (to fit)

500 12" Vinyl - $895
Complete 12" Single Package
Direct Metal Mastering, Test Label Layout & Printing, Plastic Sleeves, Die Cut Jacket & Shrink Wrap

**For Sale**

**FOR SALE**

**CD Jewel Box**
- CD Jewel Box Display Cabs.
- CD Jewel Box Display Rollers.
- CD Jewel Box Included Setup.

**FIXTURES**

**FIXTURE SUPPLIES**
- Alpha Cassette Short 1 Piece Shock $0.05
- 2 Ft. & 4 Ft. Wire Grey Shelves $1.00
- CD Wire Baskets $1.35

**FACTORY DIRECT**
- CD Jewel Box Storage Cabinets.
- In Stock Now. No Waiting. Choice of colors, 2 heights, 2 drawer, 579 Capacity, $294.
- 3 drawer, 855 Capacity, $289.

**CD Jewel Box Storage Cabinets**

**FOR SALE**

**FOR SALE**

**JEWEL BOX CONTEST**
- JEWEL BOX CONTEST 2-TIER.
- Grindwall, Stalwall, Pegboard, 8 facings, capacity 64 to 25 long, double tier, black, white, GRAY adjustable dividers. "Flip-thru" browse. Use for CD-Rolls.

Architectural Merchandising Floor Plans at no cost or obligation.

**NEW**

**COMIC BOOK DISPLAYERS**
- COMIC BOOK DISPLAYERS
- TRADING CARD DISPLAYERS
- COLLECTIBLES DISPLAYERS

For Grindwall, Stalwall, Pegboard, Glass Showcases.

**DON'T BUY CUTOUTS!**
Until You See Our Cats. Of Great Cassettes and CD's. TARGET MUSIC DISTRIBUTORS: 7225 NW 66th ST, DEPT 12255-3972 MIAMI, FL 33166 Phone: (305) 551-2188 Fax: (305) 581-7210
MAJOR LABEL SEeks
WEST COAST SALES
AND MARKETING REP

WANTED: self-starter with significant experience, established relationships, and the ability to handle multiple projects. Responsibilities include developing marketing, merchandising, advertising, and promotional campaigns with various retailers of different musical genres. Extensive travel required, plus frequent contact with label personnel, distributors, retailers and artists of all formats. Send resume and cover letter to:

Box # 8148
Billboard Classified
1515 Broadway
New York, NY 10036

MUSIC BUYER — TITLE WAVe STORES

Buyer needed for music products, including movies, theater, classical, easy listening and more. The successful candidate will know products, market conditions, pricing, merchandising methods and be able to meet financial goals. Qualifications: Industry knowledge & 3-5 yrs. buying exp.

Title Wave operates 14 Music and Video stores in Minnesota. The position reports to our Vice President of Music Products and offers competitive compensation and benefits. If you are flexible, able to prioritize needs and make decisions in a fast paced environment please send your resume, Attn: HR Director, to:

Title Wave Stores, Corporate Office, Suite 10
2905 Xenium Lane, Plymouth, MN 55441

Dynamic Record Company

looking for experienced Manager/Associate
Director for packaging copy, credits and
text notes. Excellent communication skills
are essential, mixed with ability to work
under pressure and deadlines. Interface with
artists, producers, managers and creative
services. Also includes implementation and
proofreading packaging, advertising,
marketing, and merchandising materials.
Salary is commensurate with experience
and background.

Box 8147, Billboard Magazine
1515 Broadway, New York, NY 10036

COPYRIGHT PARALEgal

West Los Angeles law firm seeks copyright
paralegal with at least three years experience. Must have experience in
cataloging, administration, copyright and
publishing. Word Perfect S.1 skills a must.

Send resume in confidence to:
Box 8149, Billboard Magazine
1515 Broadway, New York, NY 10036

REAL ESTATE RATES
Rate B03
1 inch by 1 Column
See Coupon For Details

Marketing

SENIOR
MERCHANDISE
MANAGER

BEST BUY, the nation's 2nd largest consumer
electronics and entertainment software
retailer is expanding AGAIN!!! Our growth is
creating challenging opportunities in the Pre-
recorded Video Area in our Marketing
Department.

Responsibilities include:
• Selection and evaluation of product and vendors
• Meeting and exceeding Sales, Margin and Inventory turn targets
• Development and execution of the advertising and merchandising plan.

Qualifications include:
• Must have 3+ years experience in merchandising or equivalent retail experience.
• Excellent organizational and communication skills.
• PC skills required and Knowledge of the entertainment software experience a plus.

If you are a team player and seek to be a contributor to an exciting and growing company... we invite you to respond. In return we offer competitive wages and an excellent benefits package. For consideration, please send a resume and salary history to: BEST BUY, Attn: Marketing, P.O. Box 9312, Minneapolis, MN 55440-9312.

MUSIC! the POStive Choice

MUSIC! the POSitive Choice

York, PA 17406

(717) 858-2662

Fax: (717) 858-2663

For your Cake, Call:

800-942-3008

Voice: 203-269-3940

Fax: 203-269-3930

Record Track

Record Track

Computerized Inventory Management for Record Stores

1-800-367-9790

1-800-367-9790

In Stockholmal 0.0002, Teld Steel Cabinets.

CAN-AM

105

POSITIONS WANTED

TRILLING (Eng./Chi./Jap.)
American Male 30, College Graduate
Please phone/fax: 0474-32-3760
(Japan), 516-826-6813 (N.Y. Rep.)

Attention All Talent Scouts!
I’ve got Audio Recording Engineer skills. I also have a “Distinct” voice. Interested? Please dial (617) 298-3457 for sample tape(s) and resume(s).

(Continued on page 106)
**WANTED TO BUY**

**WE PAY TOP $**
CD’s-Cassettes Videos & Audio Books
**WE BUY IT ALL**
(516) 420-8300
FAX (516) 420-9455 CALL NOW!

---

**CASH - CASH - CASH**
Top $ paid on CD’s, Cassettes, LP’s, Music Books, Rock T-shirts. No quantity too big or too small. Call 201-682-7600 or Fax: 201-682-8060

---

**ACCESSORIES**

---

**PRO SING Karaoke**
Free Catalog: World’s largest selection. All Bands of equipment.
CDG, VHS, Yoyo, Players, Mics.
CSP/P.O. Box 1158, Bridgewater, N.J. 08807-0115

---

**PROFESSIONAL SERVICES**

---

**LOOKING FOR A RECORD DEAL?**
You need exposure. A major national publication profiles unsigned artists exclusively. We reach numerous major record labels. A&R execs, managers, producers and agents weekly who are searching for talent, looks, and sound. For May issues please submit photos, info and demos with a $49.00 check to be processed by 5/13/94 unsigned artist publication.

---

**WANT TO BE A BILLBOARD DISTRIBUTOR?**
For Free Information send a SASE to Business Ventures, P.O. Box 642, Rock Springs, WY 82902 or Call Charlie at (307) 362-7634

---

**STOCK STORES**

---

**DIVIDER CARDS**
BUY DIRECT FROM MANUFACTURERS
ALL PRICES AVAILBLE.
DIES & DIE CUTTING
1 (800) 359-5038
755 Wythe Avenue, Brooklyn, NY 11211
THE DISTRIBUTORS SUPPLIER

---

**REAL ESTATE TO THE STARS**

---

**ULSTER COUNTY DELAFIELD HOUSE**
Circa 1830 frame house restored to perfection with all amenities for contemporary living. Gracious entertaining spaces. Totally separate renovated barn contains amazing contemporary quarters for guests. Located in an estate setting with lavish gardens and mature shade trees on Leggett Road in Stony Ridge. $460,000.
MARY COLLINS REAL ESTATE
(914) 687-6907

---

**WOODSTOCK II - AUGUST**
Lease 1720 stone estate for FESTIVAL
(6/13-6/14) month. Private pool, tennis, and brook. 4700 includes guest house. Apts amenities. Also available summer/season.
WOODSTOCK REAL ESTATE (914) 679-6907

---

**PROFESSIONAL SERVICES**

---

**JACKSON HOLE. WY HUNT * FISH * SKI**
A prime example of how to protect your basic cash reserve account against inflation by buying land, ideally located in tract for sale with Snake River Frontage with exclusive access to river. West Northwest of Jackson, 7 miles, 10 acres.
PENNY CAITAN, BROKER
Havre De Grace. 33-34 Pulaski Days 190-337-2334

---

**GOOD WORKS**

---

**LIFELINES**

**BIRTHS**
Girl, Sarah Patricia, to William and Beth Garrett, March 24 in New York. He is an independent producer/engineerininer and soundtrack composer.
Boy, Michael Gerald, to Alan and Susan Arnold, March 31 in New York. He is founder of Eclipse Music Group and the Entertainment Connection, an on-line service for article and video retailers in Marthorn, N.J. She is director of record and copyright administration for Sony Music.
Boy, Corey Clinton, to Steve and Tricia Gibson, April 29 in Atlanta. He is a member of Bellmark recording artist Tag Team.
Boy, Joshua David, to Lionel and Victoria Conway, April 12 in Los Angeles. He is president of Maverick Music Publishing. She is owner of Zemi Productions.
Boy, Michael Justin, to Fred Ehrlich and Lisa Wolfe, April 20 in Englewood, N.J. He is VP/GM of Columbia Records. She is national director of pop promotion at Columbia Records.
Boy, Casey James, to Walter Edelstein and Brooke Morrow Edelstein, April 17 in New York. She is director of international and U.S. creative operations for EMI Music Publishing.

**MARRIAGES**
Dean Chamberlain to Stacy Valis, March 20 in Los Angeles. He is a photographic artist/director. She is director of art administration for Warner Bros. Records.
Jimmy Haslip to Nancy Lyons, April 10 in Santa Barbara, Calif. He is a GRP recording artist with the Yellowjacket's. He is a project coordinator for Sony Music Entertainment.
Michael Love to Jacqueline Pien, May 14 in Las Vegas, Nev. He is a member of the recording group the Beach Boys.

**DEATHS**
Al Chotin, 77, of kidney failure April 7 in St. Louis. Chotin operated a successful distribution operation, Commercable Music Inc. and Record Merchandisers.

**NEW LIGHT ’94**: The producers of ABC-TV’s “In A New Light ’94,” the third annual AIDS outreach and entertainment special to air on network television, the show, which airs July 9 on ABC, features such acts as Chaka Khan, Kathy Mattea, Lou Reed, the Village People, and Debbe Dunning. It will encourage viewers to call a special AIDS hotline set up by the Centers For Disease Control and Prevention. Last year, more than 100,000 viewers called. For more info, call David Kirby at 212-675-6030, before its sale to Pickwick International, where he served as a senior VP. Joining him as independent distributor, he handled such labels as A&M, Motown, Dot, and Spector, among others. After he left Pickwick, he created St. Louis Talent Associates. Chotin, known for his sense of humor, was also a radio personality, having done bit parts on WLSX Monday’s weekly show “Let Us Live In.” He also worked as a liquor store owner, salesman, and ad. Survivors include his wife, June; his daughters Lynn Cymon and Phyllis Chotin; a son, Steven; and six grand- children. Funeral services were held at Chesed Shol Emeth Cemetery in Cincinnati, Ohio. Friends expect that a National Assn. of Recording Merchandisers scholarship will be established in Chotin’s name. Inquiries or checks can be sent to Mickey Granberg at NARM (609-996-2221), C.Y. Leslie at Leslie Group Inc. (212-592-1116), or Amos Hellrich (612-644-7000).
Sammie “Sticks” Evans, 70, of complications following a stroke, April 11 in New York. Evans was a drummer whose touring and recording career began in 1942 and continued through 1990. He toured with Ray Charles, James Brown, and others. He appeared on record with Tony Bennett, Andy Willams, and Ornello Coleman, among others. He recorded several albums on the Estate Records label, and wrote two books, “Sticks’ Evans’ Teacher’s Rhythm Guide For Better Musicianship” and “Sticks’ Evans’ Applied Techniques For The Modern Dance Director.” He composed music for the films “Still A Brother” and “Little Fiff,” and was musical director of productions of “Simply Heavenly” and “You Gotta Begin Somewhere.” He is survived by his sister, Katie Harris, and his godchildren, Terry Burrus, Michael Lewis, Sheila Lewis, and Larry Miller.
John Schillaci, 31, in an automobile accident April 18. Schillaci was a personal manager for Burt Stein Entertainment Company, a division of Gold Mountain Entertainment. His clients included the Wailing Souls, the Smothers Brothers, Dion & Simpsons, Ronnie Milsap, and others. In addition, he worked on the campaign for the soundtrack and U.S. tour for the film “Cool Runnings.” He had also been on staff at the DeMann Entertainment Company, MCA, and Capitol Records. He managed singer/songwriter Milo Barta as well. He is survived by his wife, Ida, and newborn son, Jacob Ryan. In lieu of flowers, a fund has been established to assist the Schillaci family. Donations can be sent to the Schillaci Family Fund, care of Grant & Tani Inc., 9100 Wilshire Blvd., Suite 1000 West, Beverly Hills, Calif. 90215-3413.
Send information to Lifelines, c/o Billboard, 1515 Broadway, 11th Floor, New York, N.Y. 10036 within six weeks of the event.

**CALENDAR**
A weekly listing of trade shows, conferences, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

**MAY**
May 1-4, National Assn. of Video Distributors Convention, La Costa Resort and Spa, Carlsbad, Calif. 212-572-8545.
May 2, T.J. Martel Concert, honoring MTV Networks chairman Tom Freston, at the American Museum of Natural History, Eric Clapton, Avery Fisher Hall, Lincoln Center, New York. 212-254-1818.
May 4, World Music Awards, Monte Carlo Sporting Club, Monaco. 011-33-93-243649.
May 10-15, National Assn. of Broadcasters Broadcast Convention and career Management Conference, location to be announced, the Virginia Islands. Fred Brown, 202-863-8970.
May 18-19, NAIRI Convention, Chicago. 606-633-0946.
May 17, BMI Motion Picture and Television Awards Dinner, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 310-289-6328.

**JUNE**
June 1, Songwriters Hall of Fame Annual Celebration and Awards Dinner, honoring Lionel Richie, Carly Simon, the Bee Gees, Otis Redding, Irving Caesar, and Buddy Morris, Sheraton New York Hotel and Towers, New York. 212-206-6021.
June 8-12, BBE Conference, Sheraton Hotel, Universal City, Calif. Barbara Cleveland, 213-495-7282.
June 22, Music & Performing Arts Unit Of B’nai B’rith 30th Annual Awards And Dinner Dance, honoring Clinton Black and Vanessa Williams, Sheraton New York Hotel & Towers, New York. Toby Pinek, 212-882-280
June 23-25, Summer Consumer Electronics Show, McCormick Convention Center, Chicago. 312-457-8700.
Differences Keep Radio Teams Fresh

‘Chemistry’ Creates Long-Lasting Partnerships

BY CARRIE BORZILLO

LOS ANGELES—The old adage that “opposites attract” couldn’t be more appropriate or more important for on-air radio partnerships. Some of the more successful radio teams say their differences are a major part of the chemistry that has kept them together for so long.

From the description of their first day together, the duo’s camaraderie is comparable to two troublemakers wreaking havoc wherever they go.

“We got off to a good start,” says Mason. “Our first day, which was April 2, 1984, after Marvin Gaye was shot, we machine-gunned ‘Sexual Healing’ off the air and ended up in the boss’s office for hours.”

The genesis of Kevoian and Griswold’s relationship began with Kevoian overhearing Griswold’s conversation in a bar. After being a team for 14 years—11 of them at WFBQ—Kevoian says their partnership comes down to each being easy to work with.

“Tom’s a better French kisser now, too,” adds Kevoian, as Griswold interjects, “You can’t afford to love.”

KPLX’s Harmon and Evans say their differences are what make their partnership work. “Scott likes golf, I hate golf,” says Harmon. “I like motor engines and sailing. I’m an individual-thinking Democrat, he’s a conservative Republican. But that’s why it works. It would be boring if we were the same.”

Sheehan says that while he and Mason tend to agree and see the world the same way, there are also times where they disagree. “We go head to head, toe to toe, screaming at each other at times,” he says.

“But we really seldom clash because we have the same goals,” adds Mason. “We also both like sports, a good fight, and politics.”

For some teams, another important facet of on-air chemistry stems from not speaking before the show. “We don’t want to say anything not on the air,” says Evans.

Likewise, Griswold says he can be heard shouting, “Save it for the air,” several times each morning prior to the show.

In each of these teams, each personality brings different strengths to the table.

Describing his morning team, Chambers says, “Steve is kind of warm and fuzzy, and Scott is a funny wisecracking fella.”

At WPYX, Sheehan handles the news and Mason runs the show. If the two were dancing, Mason would be leading.

At WFBQ, Kevoian is dubbed the “book-smart” one (consequently, he runs the board), while Griswold takes the “street-smart” title (and tends to lead the celebrity interviews).

Kevoian says his partnership with Griswold works because “we don’t prepare the show together. We like to surprise each other. A lot of guys sit down and figure out what to do. We’d rather get a good natural laugh out of each other.”

Griswold adds that the constantly changing roles of each personality on the show helps keep things fresh.

“We have this concept of the floating straight man,” he says. “He moves around. Kristi Lee, our newswoman, may be the straight man, or our sports guy.”

Geronimo and O’Meara, who also are going on 10 years together, say that while some teams may claim to (Continued on page 111)
## WINTER '94 ARBITRONS

10-plus overall average quarter hour shares (Q) indicate Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

### CHICAGO—(3)

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fa</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBBM</td>
<td>660 AM</td>
<td>6.5</td>
<td>6.7</td>
<td>6.4</td>
<td>6.7</td>
<td>6.2</td>
</tr>
<tr>
<td>WMVP</td>
<td>1050 AM</td>
<td>4.3</td>
<td>3.5</td>
<td>4.7</td>
<td>4.4</td>
<td>4.5</td>
</tr>
<tr>
<td>WLS-FM</td>
<td>94.7 FM</td>
<td>4.3</td>
<td>3.8</td>
<td>4.6</td>
<td>4.0</td>
<td>4.2</td>
</tr>
<tr>
<td>WGN</td>
<td>720 AM</td>
<td>2.8</td>
<td>3.2</td>
<td>4.2</td>
<td>4.0</td>
<td>4.1</td>
</tr>
<tr>
<td>WPUSH</td>
<td>1050 AM</td>
<td>2.6</td>
<td>3.7</td>
<td>4.0</td>
<td>4.2</td>
<td>4.4</td>
</tr>
<tr>
<td>WMAQ</td>
<td>670 AM</td>
<td>2.2</td>
<td>3.7</td>
<td>4.1</td>
<td>4.2</td>
<td>4.4</td>
</tr>
<tr>
<td>WSCR</td>
<td>680 AM</td>
<td>2.1</td>
<td>3.2</td>
<td>4.1</td>
<td>4.1</td>
<td>4.2</td>
</tr>
<tr>
<td>WLS</td>
<td>820 AM</td>
<td>2.1</td>
<td>2.3</td>
<td>3.0</td>
<td>3.2</td>
<td>3.3</td>
</tr>
<tr>
<td>WRBQ</td>
<td>1020 AM</td>
<td>2.0</td>
<td>2.2</td>
<td>2.6</td>
<td>2.5</td>
<td>2.7</td>
</tr>
<tr>
<td>WMVP-FM</td>
<td>94.7 FM</td>
<td>1.9</td>
<td>2.8</td>
<td>3.0</td>
<td>3.2</td>
<td>3.7</td>
</tr>
<tr>
<td>WBBM-FM</td>
<td>1050 FM</td>
<td>1.8</td>
<td>2.5</td>
<td>3.0</td>
<td>3.2</td>
<td>3.5</td>
</tr>
<tr>
<td>WJMK</td>
<td>1060 AM</td>
<td>1.7</td>
<td>2.3</td>
<td>2.9</td>
<td>3.0</td>
<td>3.3</td>
</tr>
<tr>
<td>WJMK-FM</td>
<td>93.1 FM</td>
<td>1.6</td>
<td>2.4</td>
<td>3.0</td>
<td>3.1</td>
<td>3.3</td>
</tr>
</tbody>
</table>

### SAN FRANCISCO—(4)

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fa</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>KSRO</td>
<td>1030 AM</td>
<td>4.2</td>
<td>4.4</td>
<td>5.1</td>
<td>5.7</td>
<td>6.0</td>
</tr>
<tr>
<td>KCBS</td>
<td>740 AM</td>
<td>3.6</td>
<td>3.5</td>
<td>4.0</td>
<td>4.3</td>
<td>4.5</td>
</tr>
<tr>
<td>KGO</td>
<td>680 AM</td>
<td>3.2</td>
<td>3.5</td>
<td>4.3</td>
<td>4.3</td>
<td>4.4</td>
</tr>
<tr>
<td>KHEK</td>
<td>1510 AM</td>
<td>1.6</td>
<td>1.9</td>
<td>2.5</td>
<td>2.6</td>
<td>2.7</td>
</tr>
</tbody>
</table>

### NASHVILLE—(3)

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fa</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>WSRV</td>
<td>1260 AM</td>
<td>3.3</td>
<td>3.2</td>
<td>3.2</td>
<td>3.1</td>
<td>3.0</td>
</tr>
<tr>
<td>WSM</td>
<td>650 AM</td>
<td>2.1</td>
<td>2.3</td>
<td>2.8</td>
<td>2.9</td>
<td>3.0</td>
</tr>
<tr>
<td>WSM-FM</td>
<td>106.7 FM</td>
<td>1.1</td>
<td>1.3</td>
<td>1.7</td>
<td>1.8</td>
<td>1.9</td>
</tr>
</tbody>
</table>

### PHILADELPHIA—(5)

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fa</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>KYW</td>
<td>1060 AM</td>
<td>4.1</td>
<td>3.9</td>
<td>4.0</td>
<td>4.2</td>
<td>4.3</td>
</tr>
<tr>
<td>WTB</td>
<td>1340 AM</td>
<td>3.4</td>
<td>3.3</td>
<td>3.6</td>
<td>3.5</td>
<td>3.7</td>
</tr>
<tr>
<td>WCAU</td>
<td>610 AM</td>
<td>3.2</td>
<td>3.3</td>
<td>3.6</td>
<td>3.6</td>
<td>3.7</td>
</tr>
<tr>
<td>WTTM</td>
<td>710 AM</td>
<td>2.0</td>
<td>2.3</td>
<td>2.5</td>
<td>2.6</td>
<td>2.7</td>
</tr>
<tr>
<td>WPHI</td>
<td>1060 AM</td>
<td>1.7</td>
<td>1.8</td>
<td>2.1</td>
<td>2.2</td>
<td>2.3</td>
</tr>
</tbody>
</table>

### DETROIT—(6)

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fa</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>WJBK</td>
<td>930 AM</td>
<td>4.2</td>
<td>4.3</td>
<td>4.5</td>
<td>4.6</td>
<td>4.7</td>
</tr>
<tr>
<td>WDRP</td>
<td>1000 AM</td>
<td>3.8</td>
<td>3.9</td>
<td>4.1</td>
<td>4.2</td>
<td>4.3</td>
</tr>
<tr>
<td>WXYZ</td>
<td>1310 AM</td>
<td>3.2</td>
<td>3.3</td>
<td>3.5</td>
<td>3.6</td>
<td>3.7</td>
</tr>
<tr>
<td>WDFI</td>
<td>1440 AM</td>
<td>2.6</td>
<td>2.8</td>
<td>3.0</td>
<td>3.1</td>
<td>3.2</td>
</tr>
<tr>
<td>WLOD</td>
<td>1230 AM</td>
<td>1.8</td>
<td>2.0</td>
<td>2.2</td>
<td>2.3</td>
<td>2.4</td>
</tr>
<tr>
<td>WDHQ</td>
<td>1460 AM</td>
<td>1.4</td>
<td>1.7</td>
<td>1.9</td>
<td>2.0</td>
<td>2.1</td>
</tr>
</tbody>
</table>

### DALLAS/FORT WORTH—(7)

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fa</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>KSAT</td>
<td>1220 AM</td>
<td>4.8</td>
<td>4.9</td>
<td>5.1</td>
<td>5.3</td>
<td>5.4</td>
</tr>
<tr>
<td>KFOX</td>
<td>2140 AM</td>
<td>3.4</td>
<td>3.4</td>
<td>3.6</td>
<td>3.7</td>
<td>3.8</td>
</tr>
<tr>
<td>KMKX</td>
<td>1060 AM</td>
<td>3.2</td>
<td>3.3</td>
<td>3.5</td>
<td>3.6</td>
<td>3.7</td>
</tr>
<tr>
<td>KZQX</td>
<td>1580 AM</td>
<td>2.4</td>
<td>2.4</td>
<td>2.6</td>
<td>2.7</td>
<td>2.8</td>
</tr>
<tr>
<td>WORC</td>
<td>1470 AM</td>
<td>1.7</td>
<td>1.8</td>
<td>2.0</td>
<td>2.1</td>
<td>2.2</td>
</tr>
<tr>
<td>KZQX-FM</td>
<td>102.9 FM</td>
<td>1.3</td>
<td>1.4</td>
<td>1.6</td>
<td>1.7</td>
<td>1.8</td>
</tr>
<tr>
<td>KLIF</td>
<td>94.5 FM</td>
<td>1.2</td>
<td>1.3</td>
<td>1.5</td>
<td>1.6</td>
<td>1.7</td>
</tr>
</tbody>
</table>

### WASHINGTON, D.C.—(8)

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fa</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>WPGC-FM</td>
<td>98.5 FM</td>
<td>3.4</td>
<td>3.5</td>
<td>3.9</td>
<td>4.1</td>
<td>4.2</td>
</tr>
<tr>
<td>WJFK</td>
<td>98.7 FM</td>
<td>3.1</td>
<td>2.9</td>
<td>3.1</td>
<td>3.2</td>
<td>3.4</td>
</tr>
<tr>
<td>WBIA</td>
<td>99.1 FM</td>
<td>2.9</td>
<td>2.7</td>
<td>2.9</td>
<td>3.0</td>
<td>3.2</td>
</tr>
<tr>
<td>WCAU</td>
<td>96.9 FM</td>
<td>2.8</td>
<td>2.7</td>
<td>2.8</td>
<td>2.9</td>
<td>3.1</td>
</tr>
<tr>
<td>WTOP</td>
<td>99.1 FM</td>
<td>2.8</td>
<td>3.0</td>
<td>3.1</td>
<td>3.2</td>
<td>3.4</td>
</tr>
</tbody>
</table>

### HARTFORD—(5)

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fa</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>WFSM</td>
<td>107.5 FM</td>
<td>3.1</td>
<td>3.2</td>
<td>3.3</td>
<td>3.4</td>
<td>3.5</td>
</tr>
<tr>
<td>WHJQ</td>
<td>106.3 FM</td>
<td>2.7</td>
<td>2.9</td>
<td>3.0</td>
<td>3.2</td>
<td>3.3</td>
</tr>
<tr>
<td>WFSM-FM</td>
<td>90.1 FM</td>
<td>2.4</td>
<td>2.6</td>
<td>2.8</td>
<td>3.0</td>
<td>3.2</td>
</tr>
<tr>
<td>WMRK</td>
<td>102.1 FM</td>
<td>2.0</td>
<td>2.2</td>
<td>2.4</td>
<td>2.5</td>
<td>2.7</td>
</tr>
<tr>
<td>WMRK-FM</td>
<td>91.5 FM</td>
<td>1.8</td>
<td>2.0</td>
<td>2.1</td>
<td>2.3</td>
<td>2.5</td>
</tr>
</tbody>
</table>

### PROVIDENCE—(32)

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fa</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>WTTS</td>
<td>103.5 FM</td>
<td>6.2</td>
<td>6.4</td>
<td>6.7</td>
<td>6.9</td>
<td>7.1</td>
</tr>
<tr>
<td>WYFM</td>
<td>105.9 FM</td>
<td>2.7</td>
<td>2.9</td>
<td>3.0</td>
<td>3.2</td>
<td>3.4</td>
</tr>
<tr>
<td>WPRO</td>
<td>104.4 FM</td>
<td>2.0</td>
<td>2.1</td>
<td>2.3</td>
<td>2.5</td>
<td>2.7</td>
</tr>
<tr>
<td>WZBN</td>
<td>107.7 FM</td>
<td>1.6</td>
<td>1.8</td>
<td>2.0</td>
<td>2.2</td>
<td>2.4</td>
</tr>
<tr>
<td>WZBN-FM</td>
<td>101.3 FM</td>
<td>1.2</td>
<td>1.4</td>
<td>1.6</td>
<td>1.8</td>
<td>2.0</td>
</tr>
</tbody>
</table>

### COLUMBUS, OHIO—(34)

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fa</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOAC</td>
<td>101.5 FM</td>
<td>4.8</td>
<td>5.0</td>
<td>5.2</td>
<td>5.4</td>
<td>5.5</td>
</tr>
<tr>
<td>WXGT</td>
<td>95.1 FM</td>
<td>3.6</td>
<td>3.8</td>
<td>4.0</td>
<td>4.2</td>
<td>4.4</td>
</tr>
<tr>
<td>WZOI</td>
<td>104.5 FM</td>
<td>2.7</td>
<td>2.9</td>
<td>3.0</td>
<td>3.2</td>
<td>3.4</td>
</tr>
<tr>
<td>WIKY</td>
<td>102.9 FM</td>
<td>2.0</td>
<td>2.2</td>
<td>2.4</td>
<td>2.6</td>
<td>2.8</td>
</tr>
<tr>
<td>WIKY-FM</td>
<td>92.9 FM</td>
<td>1.7</td>
<td>1.9</td>
<td>2.1</td>
<td>2.3</td>
<td>2.5</td>
</tr>
</tbody>
</table>

### INDIANAPOLIS—(37)

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fa</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>WJLS</td>
<td>107.5 FM</td>
<td>5.6</td>
<td>5.7</td>
<td>5.9</td>
<td>6.1</td>
<td>6.3</td>
</tr>
<tr>
<td>WICL</td>
<td>95.9 FM</td>
<td>3.6</td>
<td>3.8</td>
<td>4.0</td>
<td>4.2</td>
<td>4.4</td>
</tr>
<tr>
<td>WIKY</td>
<td>102.9 FM</td>
<td>2.0</td>
<td>2.2</td>
<td>2.4</td>
<td>2.6</td>
<td>2.8</td>
</tr>
<tr>
<td>WKKY</td>
<td>106.3 FM</td>
<td>1.9</td>
<td>2.1</td>
<td>2.3</td>
<td>2.5</td>
<td>2.7</td>
</tr>
<tr>
<td>WIKY-FM</td>
<td>92.9 FM</td>
<td>1.7</td>
<td>1.9</td>
<td>2.1</td>
<td>2.3</td>
<td>2.5</td>
</tr>
</tbody>
</table>

(Continued on next page)
KLEF Provides An Anchor For Classical
Entertaining Listeners Key For Goodfellow

In CLASSICAL RADIO, there are two distinct schools of thought. Broadcasters who subscribe to the first believe that classical music should be primarily educational, and program their stations accordingly. As a result, their stations sometimes come across sounding stuffy, intellectual, and elitist.

Subscribers to the second theory believe classical radio should be entertaining and they go out of their way to bring in listeners who may not be familiar with the music.

KLEF Anchorage, Alaska, president/GM/PD Rick Goodfellow believes this second group.

His station is music-intensive, with very little talk or interruptions, and it is dayparted to reflect listeners' moods and activities at certain times of the day.

Because the baby-boom generation is aging, Goodfellow believes classical radio has a lot of potential, provided it is programmed properly.

"I really believe classical can have a big future and can become a much more commercially viable format than anyone currently regards it," he says. "If you play classical on a mainstream FM, a classical, there are all sorts of people who will listen to it that don't listen to the more erudite classical presentation, [which] scares some people and bores the rest. If people want to listen to talk radio, they know where to tune.

"People don't want...stations [that] want them to understand everything, and program everything they're about to play," he adds. "If you just play beautiful classical music, you're filling a need that people in every market can understand.

"Classical stations should be literally, as much music as possible, as little everything else as possible," Goodfellow says. "So many classical stations around the country talk about classical music and occasionally play a piece to illustrate what they're talking about. We don't do historical insights into what Beethoven was thinking or had had for breakfast the morning he composed [a particular piece]."

In an effort to be user-friendly, KLEF is heavily dayparted. Goodfellow says that during the day he plays "the great staples of classical." From 6 a.m.-9 p.m., KLEF airs a dinner-hour program featuring "soulful music greatly meant to accompany dinner." In the evenings, the programming shifts to "the great large pieces that are too large for daytime"—for example, the 70-plus-minute Beethoven’s Ninth Symphony.

Weekend programs include a Saturday-night opera show choirs and a Sunday-night program featuring "choral music that takes its inspiration from religious themes," according to Goodfellow. During the season, the station also airs broadcasts of the Metropolitan Opera.

Goodfellow got interested in radio while attending junior high school in Juneau, Alaska, in the mid '70s. After stints at Juneau stations KINY and KJNO, he went off to college, then was largely out of radio for about 20 years while he presented concerts and worked in arts administration positions. Living in Anchorage and, as he puts it, "getting older and older," he began to think about starting up a full-time commercial classical station. About seven years ago, Goodfellow and his partners in Chilkoot Broadcasters Inc. purchased a news/talk format permit that eventually became KLEF. The station, which is positioned as "Your Radio Concert Hall," will celebrate its sixth year on the air.

In those six years, the station has had a roller-coaster Arbitron history, hitting ratings as high as 7.1 and as low as 2.9. A look at the station's 12-plus ratings from the fall of 1991 to the fall of 1993 illustrates this: 4.2-5.0-4.7-3.2-6.0. The most recent fall jump was not just in the station's 12-plus ratings—the station also was up 3.3-4.7 from last spring among 25-54 year-olds, and 5.0-10.2 among 35-64-year-olds. KLEF currently is tied for eighth place 12-plus in the market.

Goodfellow’s station airing is what made the difference during the up books.

"Two things explain all these jumps," he says. "First, how good a job we do, and second, how heavily we promote the station. We have finally gotten religion as to the benefits of spending money to promote the station. We have a loyal core audience that listens to us a great deal. The trick for us to get good Arbitrons is to get those listeners who consider us their second or third station to remember us down in their diaries."

The achieve this goal, KLEF concentrates on television advertising and also does some direct mail, including a campaign for its fifth birthday party last year that brought 750 people out for a party.

The station also benefited from the positive publicity and word-of-mouth exposure that resulted from winning the Marconi Award for classical station of the year at last year's National Assn. of Broadcasters convention.

Despite a focus on music, KLEF does run some on-air contests, including the current Mother’s Day coloring contest for children, which ties in with Salt Lake City ballet company Ballet West’s local performance of “Sleeping Beauty.”

The station is on the air from 5 a.m.-midnight on weekdays and 6 a.m.-midnight on weekends, and is run by a staff of five full-time. Goodfellow says he would love to be on the air all the time if he could find a sponsor, but for now, "We don’t see a way to make it pay."

The other staff members are Goodfellow’s wife, Jan Ingram; air personality Tim Tullis; sales manager Jan Sand; and AE Steve Clinehens, who also hosts an on-air feature.

PHIL JASS

WINTER ’94 ARBITRONS
(Continued from preceding page)

<table>
<thead>
<tr>
<th>Call</th>
<th>Format</th>
<th>W</th>
<th>Sp</th>
<th>Su</th>
<th>Fa</th>
<th>M</th>
<th>T</th>
<th>Th</th>
<th>F</th>
<th>S</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>WCGF</td>
<td>KNEF</td>
<td>2</td>
<td>6</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>WCGF</td>
<td>KNEF</td>
<td>3</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>WCGF</td>
<td>KNEF</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>WCGF</td>
<td>KNEF</td>
<td>5</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>WCGF</td>
<td>KNEF</td>
<td>6</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>WCGF</td>
<td>KNEF</td>
<td>7</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>WCGF</td>
<td>KNEF</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Hot Adult Contemporary Recurrents

1. BILLIE JOEL - THE RIVER OF DREAMS / COLUMBIA
2. JESSICA SIMPSON - JESSICA / REPRISE
3. ALL ABOUT SOUL - DRAGONFLY / COLUMBIA
4. JACEY ... / CBS
5. TINA TURNER - I DON'T WANNA FIGHT / ABREX
6. JANET JACKSON - AGAIN / ATV
7. JASON TEPPES - I'M FREE / JON SEACA
8. JASON TEPPES - I'M FREE / JON SEACA
9. JASON TEPPES - I'M FREE / JON SEACA
10. JASON TEPPES - I'M FREE / JON SEACA

Tracks showing an increase in detections from the previous week, regardless of chart movement. Answer key to ratings which end 12/25/93, 10:00 a.m.-1:00 p.m. © 1994, Billboard/SGM Communications.
Album Rock Tracks

Billboard Top Tracks

Radio

The Costs & Returns Of Stations Stunts

Promotions & Marketing

IDEA MILL: 'OH GOD' PART 3

KMC Los Angeles, which is flipping from sports to talk in May, has cleverly begun to position itself as a forerunner in talk radio. KFI, the latter recently put up billboards which simply stated, "Oh God," then followed them up with boards that read, "Oh God, Baseball again? Not here!" KMC responded with outdoor displays that read, "Oh God, Baseball again?" (referring to the return of former KFI talker Tom Leykis, whose Westwood One show will air on the new KMC). Nobody ever said radio contest players aren't resourceful. One listener of CFOX (the Fox) Vancouver, British Columbia, sent NBC-TV weatherman Willard Scott a phony 100th birthday greeting, which he read on the air, for a fictitious person named Larry-Ann Willy of Van.

(Continued on next page)

Modern Rock Tracks
WASHINGTON, D.C.—Broadcasters have opposed a new Clinton administration plan to secure hefty new FCC user fees (between $900 and $900 a year), and also have criticized the way the funds would be used.

The administration would like to see the FCC funded by fiscal year 1996 in the area of $150 million a year, primarily through dollars from spectrum users. Budget planners want the proposed FCC user fees to be spent on another government program, the State Criminal Alien Assistance Program.

The National Assn. of Broadcasters said it can see no reason why new FCC user fees (which the NAB already has opposed) should be be transferred from the commission to the Justice Department and used to house illegal-alien felons. NAB calls the proposal "unfair and outrageous."

The budget amendment offsets the costs of the program by proposing that the [FCC] be fully funded by fee revenues, instead of partially.
Radio

Arbitron Response Rates Continue To Rise, With New Initiatives Set For Spring Survey

Arbitron Response Rates for the winter survey period continue to show improvement as more markets are tabulated.

In the first 75 markets in and counted, total response rates stand at 41.9%, an improvement of 14% over the equivalent period of books, 1985-86. (Book 1986-87 ended April 28 and covered 114 markets.)

With “Radio Revolution,” Minneapolis was one of two commercial modern-rock stations. A few months back, KRXX-FM flipped from hard rock to the format in the morning slot. Cabbage, Cabbage will also go on the air with an other simulcast: KLBJ and KBCW, both broadcasting Cabbage’s adult contemporary format.

Former WBL New York PD Mike Schull and Chicago station has left the city after a long feud over pay and working conditions with the station’s management. The move is expected to bepermanent.

Michael kaplan, Arbitron’s VP, survey operations, says the company has been met with a considerable number of requests for more information about the research.

In the near future, Arbitron will announce a number of new initiatives, such as new graphics and a color-coded system for markets.

In 1986, the company’s revenues were $23 million.

NEWSDAY...

Tom Olson has been successively with Katz Television Group to preside over the Katz Corp. Olson replaces Peter Goulart, who has stepped down as CEO.

Walt Tibusch, 24-year-old, was named VPGM of WERE/WNEX Cleveland, replacing Matt Milla. He previously was VPGM of crosstown WMMS. Tibusch also will supervise sales partner WENZ.

Don Howe, GM at KRFX Denver, adds duties to his duties at crosstown station KBFI (formerly KAZY, replacing Tom Sty, now at WNNN Cincinnati.

Tom Horan, station manager at WCKY (formerly WLWA) Cincinnati, is moving to our new owner, Jay Jackson. Broadcasting. Mike Kenney, who managed Jay’s WSKS in the 80s, replaces Horan.

Glen Watson, GM at KCAL-FM/GBA Riverside, Calif., is up to GM, replacing Jeff Parke, who is now GM at sister KBZS San Diego.

Phil Zachary, VPGM of WDRU Raleigh, N.C., adds similar duties at newly purchased crosstown station WTBG.

Joyce Marshall has been up from GS to VPGM at KHEY-AM/FM/KBRO El Paso, Texas. Swapping shifts with her is WWO-FM OM Harve Jones, now El Paso outlets in the new station manager position.

Station sales: WIZX Dayton, Ohio, from Miami Valley Communications to Terry Jacobs’ Regency Communications, owner of crosstown WLGT, for $2.6 million (Regent has been operating the station under a local marketing agreement; WECX/WJUW Buffalo, N.Y., from EBE Communications to American Radio Systems for an undisclosed price; WBCB Grand Rapids, Mich., from Radio Associates of Michigan to Bruce Holberg’s WOOD Radio, owner of crosstown WOOD-AM, for an undisclosed price.

Sales closings: WIBC-WKLR Indianapolis from Sonornment Broadcasting to Emmis Broadcasting for $20 million; WAPI-AM-FM Birmingham, Ala., from Dittman Group to Diek Broadcasting for an undisclosed price (WAPI-FM flips from top 40 to hot AC with the new calls WYXK); KQCC Madison, Calif., from Model Associates to Charlie Buckner, owner of Henry Broadcasting, which operates crosstown KDON, for $1 million.

Tim Huelings has been named GM at WMUS-AM-FM Muskegon, Mich., replacing Tim Arner, who resigned earlier this year. Huelings previously was with crosstown WSFN/WSNX/WMMM.

N.Y. WKY-AM PD Danny Clayton assumes the MD duties previously handled by Harrisson.

KXDA Sacramento, Calif., PTJ joek John McCorkle is upgraded to overnights, replacing Jim O'Brien, now at sister KQPT ... Jim Hunter joins the staff to fill in new PTJ as Jim celebrates his birthday.

John Miller, veteran WTMX Chicago Sunday morning “KidzRadio” show, has filed suit against Fox Broadcasting and Fox Children’s Network over the use of the name “Fox Kids Radio” for the network’s syndicated radio show, according to the Chicago Sun-Times. The suit alleges the network’s use of that name is trademark infringement and unfair competition. Miller served as the network’s senior vice president.

In other news, retired Group W chairman Dick Harris will be the recipient of the 1994 National Radio Award from the National Assn. of Broadcasters. The award will be presented during a luncheon Oct. 14 at the NAB Radio Show in Las Angeles.

Lisa Miller, owner and executive producer of WTMX Chicago’s Sunday morning “KidzRadio” show, has filed suit against Fox Broadcasting and Fox Children’s Network over the use of the name “Fox Kids Radio” for the network’s syndicated radio show, according to the Chicago Sun-Times. The suit alleges the network’s use of that name is trademark infringement and unfair competition. Miller served as the network’s senior vice president.

In other news, retired Group W chairman Dick Harris will be the recipient of the 1994 National Radio Award from the National Assn. of Broadcasters. The award will be presented during a luncheon Oct. 14 at the NAB Radio Show in Las Angeles.

Lisa Miller, owner and executive producer of WTMX Chicago’s Sunday morning “KidzRadio” show, has filed suit against Fox Broadcasting and Fox Children’s Network over the use of the name “Fox Kids Radio” for the network’s syndicated radio show, according to the Chicago Sun-Times. The suit alleges the network’s use of that name is trademark infringement and unfair competition. Miller served as the network’s senior vice president.

In other news, retired Group W chairman Dick Harris will be the recipient of the 1994 National Radio Award from the National Assn. of Broadcasters. The award will be presented during a luncheon Oct. 14 at the NAB Radio Show in Las Angeles.

Lisa Miller, owner and executive producer of WTMX Chicago’s Sunday morning “KidzRadio” show, has filed suit against Fox Broadcasting and Fox Children’s Network over the use of the name “Fox Kids Radio” for the network’s syndicated radio show, according to the Chicago Sun-Times. The suit alleges the network’s use of that name is trademark infringement and unfair competition. Miller served as the network’s senior vice president.

In other news, retired Group W chairman Dick Harris will be the recipient of the 1994 National Radio Award from the National Assn. of Broadcasters. The award will be presented during a luncheon Oct. 14 at the NAB Radio Show in Las Angeles.

Lisa Miller, owner and executive producer of WTMX Chicago’s Sunday morning “KidzRadio” show, has filed suit against Fox Broadcasting and Fox Children’s Network over the use of the name “Fox Kids Radio” for the network’s syndicated radio show, according to the Chicago Sun-Times. The suit alleges the network’s use of that name is trademark infringement and unfair competition. Miller served as the network’s senior vice president.

In other news, retired Group W chairman Dick Harris will be the recipient of the 1994 National Radio Award from the National Assn. of Broadcasters. The award will be presented during a luncheon Oct. 14 at the NAB Radio Show in Las Angeles.

Lisa Miller, owner and executive producer of WTMX Chicago’s Sunday morning “KidzRadio” show, has filed suit against Fox Broadcasting and Fox Children’s Network over the use of the name “Fox Kids Radio” for the network’s syndicated radio show, according to the Chicago Sun-Times. The suit alleges the network’s use of that name is trademark infringement and unfair competition. Miller served as the network’s senior vice president.

In other news, retired Group W chairman Dick Harris will be the recipient of the 1994 National Radio Award from the National Assn. of Broadcasters. The award will be presented during a luncheon Oct. 14 at the NAB Radio Show in Las Angeles.

Lisa Miller, owner and executive producer of WTMX Chicago’s Sunday morning “KidzRadio” show, has filed suit against Fox Broadcasting and Fox Children’s Network over the use of the name “Fox Kids Radio” for the network’s syndicated radio show, according to the Chicago Sun-Times. The suit alleges the network’s use of that name is trademark infringement and unfair competition. Miller served as the network’s senior vice president.

In other news, retired Group W chairman Dick Harris will be the recipient of the 1994 National Radio Award from the National Assn. of Broadcasters. The award will be presented during a luncheon Oct. 14 at the NAB Radio Show in Las Angeles.

Lisa Miller, owner and executive producer of WTMX Chicago’s Sunday morning “KidzRadio” show, has filed suit against Fox Broadcasting and Fox Children’s Network over the use of the name “Fox Kids Radio” for the network’s syndicated radio show, according to the Chicago Sun-Times. The suit alleges the network’s use of that name is trademark infringement and unfair competition. Miller served as the network’s senior vice president.

In other news, retired Group W chairman Dick Harris will be the recipient of the 1994 National Radio Award from the National Assn. of Broadcasters. The award will be presented during a luncheon Oct. 14 at the NAB Radio Show in Las Angeles.

Lisa Miller, owner and executive producer of WTMX Chicago’s Sunday morning “KidzRadio” show, has filed suit against Fox Broadcasting and Fox Children’s Network over the use of the name “Fox Kids Radio” for the network’s syndicated radio show, according to the Chicago Sun-Times. The suit alleges the network’s use of that name is trademark infringement and unfair competition. Miller served as the network’s senior vice president.

In other news, retired Group W chairman Dick Harris will be the recipient of the 1994 National Radio Award from the National Assn. of Broadcasters. The award will be presented during a luncheon Oct. 14 at the NAB Radio Show in Las Angeles.

Lisa Miller, owner and executive producer of WTMX Chicago’s Sunday morning “KidzRadio” show, has filed suit against Fox Broadcasting and Fox Children’s Network over the use of the name “Fox Kids Radio” for the network’s syndicated radio show, according to the Chicago Sun-Times. The suit alleges the network’s use of that name is trademark infringement and unfair competition. Miller served as the network’s senior vice president.

In other news, retired Group W chairman Dick Harris will be the recipient of the 1994 National Radio Award from the National Assn. of Broadcasters. The award will be presented during a luncheon Oct. 14 at the NAB Radio Show in Las Angeles.
In the reggae arena, it has earned the respect of the community and attracted artists from other labels to its fold based on its solid reputation. (For example, after a long career on Shanachie, Mowatt switched to Pop for Wow for her latest, highly acclaimed album, "Rock Me"). Renowned reggae producer Augustus "Gussie" Clarke, who worked on the recent Pop WOW release by McGregor, told "Carry Go Bring Come," says he has had a more successful relationship with Wow than with any of the other companies he's worked with in the U.S., including Virgin, Profile, Alligator, Heartbeat, and Island.

What sets Wow Pop apart, says Clarke, is its focus not only on artists, but also producers, DJs, and the music itself. They "put out product that will either do well or become a strong catalog item," he says. Reggae authority Wayne Johnson, DJ of the weekly Reggae Revolution

**ECLECTIC POW WOW LABEL STAYS FIERCELY INDEPENDENT**

(Continued from page 1)

its credit, the 5-year-old, fiercely independent label is a sort of anomaly in a business in which lost indices that have been around that long either align themselves with majors or cease operations. Wow Pop, however, has determined to do neither. Its goals, according to label co-owner Herb Corsack—a 25-year veteran who cut his teeth at Vanguard and Island before forming Wow—seem already ready to have been met: "To do a million-dollar business, but never to get too big." That "nice-sized business" has not experienced the growing pains of making for good sound bits, and has firmly established itself as a purveyor of quality music in a broad range of genres, releasing characters through inventive production and stylish packaging.

**Top 40/Airplay**

Compiled from a national sample of airplay supplied by Broadcast Data Systems’ Radio Track service to Top 40 Airplay Monitor, #1 #20 Mainstream and #20 #40 Pop/alternative stations monitored 24 hours/day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard BTV Communications

**Top 40/Mainstream**

**Top 40/Rhythm-Crossover**

**ARTIST/LABEL DISTRIBUTING LABEL**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE SIGN</td>
<td>The Rhythm and Blues Revelations</td>
<td>Atlantic</td>
</tr>
<tr>
<td>2</td>
<td>...Baby One More Time</td>
<td>Britney Spears</td>
<td>Jive/Phat, LLC</td>
</tr>
<tr>
<td>3</td>
<td>I BABY I LOVE YOUR WAY</td>
<td>Big Mountain (HRC)</td>
<td>Island</td>
</tr>
<tr>
<td>4</td>
<td>2000 MAN</td>
<td>Vousotros (USA)</td>
<td>Jive</td>
</tr>
<tr>
<td>5</td>
<td>I'LL REMEMBER</td>
<td>Sugar &amp; Spice &amp; Everything</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>6</td>
<td>DON'T KNOW WHAT TO DO WITH MYSELF</td>
<td>E•M•M•</td>
<td>Island</td>
</tr>
<tr>
<td>7</td>
<td>BRAND NEW TOY</td>
<td>The Zeros</td>
<td>UP/Atlantic</td>
</tr>
<tr>
<td>8</td>
<td>BABYFACE</td>
<td>The Zeros</td>
<td>UP/Atlantic</td>
</tr>
<tr>
<td>9</td>
<td>THE WAY OF THE WIND</td>
<td>Tame Impala</td>
<td>Liberation</td>
</tr>
<tr>
<td>10</td>
<td>I WANT YOU</td>
<td>The Proclaimers</td>
<td>Interscope</td>
</tr>
<tr>
<td>11</td>
<td>720</td>
<td>The Proclaimers</td>
<td>Interscope</td>
</tr>
<tr>
<td>12</td>
<td>I GONNA MISS YOU</td>
<td>Tame Impala</td>
<td>Liberation</td>
</tr>
<tr>
<td>13</td>
<td>THE WAY OF THE WIND</td>
<td>Tame Impala</td>
<td>Liberation</td>
</tr>
<tr>
<td>14</td>
<td>I WANT YOU</td>
<td>The Proclaimers</td>
<td>Interscope</td>
</tr>
<tr>
<td>15</td>
<td>THE WAY OF THE WIND</td>
<td>Tame Impala</td>
<td>Liberation</td>
</tr>
<tr>
<td>16</td>
<td>I GONNA MISS YOU</td>
<td>Tame Impala</td>
<td>Liberation</td>
</tr>
<tr>
<td>17</td>
<td>I GONNA MISS YOU</td>
<td>Tame Impala</td>
<td>Liberation</td>
</tr>
<tr>
<td>18</td>
<td>WHERE THE WEST IS</td>
<td>The Proclaimers</td>
<td>Interscope</td>
</tr>
<tr>
<td>19</td>
<td>I REMEMBER</td>
<td>Sugar &amp; Spice &amp; Everything</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>20</td>
<td>2000 MAN</td>
<td>Vousotros (USA)</td>
<td>Jive</td>
</tr>
</tbody>
</table>

**ECLECTIC POW WOW LABEL STAYS FIERCELY INDEPENDENT**

(Continued from page 1)

program on KROQ Los Angeles, says Wow Pop produces "very tasty stuff," that "the only thing that has gone around because a lot of the majors won't sign reggae. They've been singing mostly dancehall. So people like Judy Mowatt, Freddie McGregor, or Gregory Isaacs would have trouble getting a major-label deal."

Ironically, Wow Pop was one of the first labels to embrace dancehall. In 1989, when the genre was a nascent hybrid of reggae and rap, Wow Pop had a sleeper hit with Brownie's reggae-cover style of Tracy Chapman's "Baby I Hold You," which was titled "Sorry." As dancehall blossomed into an international phenomenon, Wow Pop remained in the forefront with hits by J.C. Lodge ("Telephone Love"), Papa San, Shabba Ranks, and others, as well as successful genre compilations. No sooner had it set a foothold in that marketplace than it hired former music journalist Marisa Fox to help the label diversify into alternative rock and techno. Fox's first project after joining Wow Pop in 1992 was an ecdotic compilation entitled "Manhattan On The Rocks" featuring a variety of underground talent as Motherhead

**FOR THE RECORD**

A story in the April 30 issue, "Multimedia Comes To EMI Fold," incorrectly referred to EMl Records Group North America as EMI. The report's executive titles should have read: Terri Santisi, executive VP/GM of EMI Records Group North America; Joe Kinnebrew, EVP of operations for Cema Distribution. Also, EMI's manufacturing operation is located in Jacksonville, Il.
<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BUMP N' GRIND</td>
<td>Snoop Dogg</td>
<td>Death Row</td>
</tr>
<tr>
<td>2</td>
<td>RETURN TO INNOCENCE</td>
<td>En Vogue</td>
<td>All 4 One</td>
</tr>
<tr>
<td>3</td>
<td>WHAT A MAN</td>
<td>Bill Withers</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>4</td>
<td>ME</td>
<td>Janet Jackson</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>I'LL REMEMBER</td>
<td>Linda Ronstadt</td>
<td>Epic</td>
</tr>
<tr>
<td>6</td>
<td>NOW AND FOREVER</td>
<td>Luther Vandross</td>
<td>Emotion/Motown</td>
</tr>
<tr>
<td>7</td>
<td>BODY LIKE A DRILL</td>
<td>Ice Cube</td>
<td>Capitol</td>
</tr>
<tr>
<td>8</td>
<td>BUMPER</td>
<td>The Isley Brothers</td>
<td>Capitol</td>
</tr>
<tr>
<td>9</td>
<td>I'M IN LOVE WITH YOU</td>
<td>The O'Jays</td>
<td>Motown</td>
</tr>
<tr>
<td>10</td>
<td>BUMP N' GRIND</td>
<td>Snoop Dogg</td>
<td>Death Row</td>
</tr>
<tr>
<td>11</td>
<td>RETURN TO INNOCENCE</td>
<td>En Vogue</td>
<td>All 4 One</td>
</tr>
<tr>
<td>12</td>
<td>WHAT A MAN</td>
<td>Bill Withers</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>13</td>
<td>ME</td>
<td>Janet Jackson</td>
<td>Epic</td>
</tr>
<tr>
<td>14</td>
<td>I'LL REMEMBER</td>
<td>Linda Ronstadt</td>
<td>Epic</td>
</tr>
<tr>
<td>15</td>
<td>NOW AND FOREVER</td>
<td>Luther Vandross</td>
<td>Emotion/Motown</td>
</tr>
<tr>
<td>16</td>
<td>BODY LIKE A DRILL</td>
<td>Ice Cube</td>
<td>Capitol</td>
</tr>
<tr>
<td>17</td>
<td>BUMPER</td>
<td>The Isley Brothers</td>
<td>Capitol</td>
</tr>
<tr>
<td>18</td>
<td>I'M IN LOVE WITH YOU</td>
<td>The O'Jays</td>
<td>Motown</td>
</tr>
<tr>
<td>19</td>
<td>BUMP N' GRIND</td>
<td>Snoop Dogg</td>
<td>Death Row</td>
</tr>
<tr>
<td>20</td>
<td>RETURN TO INNOCENCE</td>
<td>En Vogue</td>
<td>All 4 One</td>
</tr>
<tr>
<td>21</td>
<td>WHAT A MAN</td>
<td>Bill Withers</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>22</td>
<td>ME</td>
<td>Janet Jackson</td>
<td>Epic</td>
</tr>
<tr>
<td>23</td>
<td>I'LL REMEMBER</td>
<td>Linda Ronstadt</td>
<td>Epic</td>
</tr>
<tr>
<td>24</td>
<td>NOW AND FOREVER</td>
<td>Luther Vandross</td>
<td>Emotion/Motown</td>
</tr>
<tr>
<td>25</td>
<td>BODY LIKE A DRILL</td>
<td>Ice Cube</td>
<td>Capitol</td>
</tr>
<tr>
<td>26</td>
<td>BUMPER</td>
<td>The Isley Brothers</td>
<td>Capitol</td>
</tr>
<tr>
<td>27</td>
<td>I'M IN LOVE WITH YOU</td>
<td>The O'Jays</td>
<td>Motown</td>
</tr>
</tbody>
</table>

**Hot 100 Recurrent Airplay**

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PLEASE FORGIVE ME</td>
<td>Amanda Trust</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>2</td>
<td>I'VE BEEN LOVING YOU</td>
<td>Billy Stewart</td>
<td>Motown</td>
</tr>
<tr>
<td>3</td>
<td>YOU TELL ME</td>
<td>Gladys Knight</td>
<td>Motown</td>
</tr>
<tr>
<td>4</td>
<td>IF I CAN SEE CLEARLY NOW</td>
<td>Blake Edwards</td>
<td>Scepter</td>
</tr>
<tr>
<td>5</td>
<td>DREAMS</td>
<td>The Righteous Brothers</td>
<td>Epic</td>
</tr>
<tr>
<td>6</td>
<td>SPIN DRIFTER (EPIC)</td>
<td>The Knack</td>
<td>Epic</td>
</tr>
<tr>
<td>7</td>
<td>SALIVATE FEAT. NEXT PLANET</td>
<td>Gladys Knight</td>
<td>Motown</td>
</tr>
<tr>
<td>8</td>
<td>THE RIVER OF DREAMS</td>
<td>John Lennon</td>
<td>Apple</td>
</tr>
<tr>
<td>9</td>
<td>AMAZING</td>
<td>Saucy Family</td>
<td>Epic</td>
</tr>
<tr>
<td>10</td>
<td>HEY JEALOUSY LOVERS</td>
<td>The O'Jays</td>
<td>Motown</td>
</tr>
<tr>
<td>11</td>
<td>RUNWAY TRAIN</td>
<td>The Jackson 5</td>
<td>Epic</td>
</tr>
<tr>
<td>12</td>
<td>AGAIN</td>
<td>Bill Withers</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>13</td>
<td>DREAMBOILER</td>
<td>Patti LaBelle</td>
<td>Epic</td>
</tr>
<tr>
<td>14</td>
<td>IT'S A HARD JOB BEING A DOG</td>
<td>Gladys Knight</td>
<td>Motown</td>
</tr>
<tr>
<td>15</td>
<td>NO RAIN</td>
<td>George Benson</td>
<td>BMG/Capitol</td>
</tr>
<tr>
<td>16</td>
<td>NEVER KEEPING SECRETS</td>
<td>Paul &amp; Paula</td>
<td>Modern</td>
</tr>
<tr>
<td>17</td>
<td>HEY MR. D.</td>
<td>MarshaWarner Music</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>SAFARI (SAMY)</td>
<td>Kool &amp; The Gang</td>
<td>MCA</td>
</tr>
<tr>
<td>19</td>
<td>IF</td>
<td>Janet Jackson</td>
<td>Epic</td>
</tr>
<tr>
<td>20</td>
<td>THAT'S THE WAY LOVE GOES</td>
<td>Gladys Knight</td>
<td>Motown</td>
</tr>
<tr>
<td>21</td>
<td>I'D DO ANYTHING FOR LOVE</td>
<td>Dionne Warwick</td>
<td>Epic</td>
</tr>
<tr>
<td>22</td>
<td>ANOTHER SAD LOVE SONG</td>
<td>Bill Withers</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>23</td>
<td>TWO STEPS BEHIND</td>
<td>El DeBarge</td>
<td>RCA Records</td>
</tr>
</tbody>
</table>

**Hot 100 A-Z**

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BUMP N' GRIND</td>
<td>Snoop Dogg</td>
<td>Death Row</td>
</tr>
<tr>
<td>2</td>
<td>RETURN TO INNOCENCE</td>
<td>En Vogue</td>
<td>All 4 One</td>
</tr>
<tr>
<td>3</td>
<td>WHAT A MAN</td>
<td>Bill Withers</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>4</td>
<td>ME</td>
<td>Janet Jackson</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>I'LL REMEMBER</td>
<td>Linda Ronstadt</td>
<td>Epic</td>
</tr>
<tr>
<td>6</td>
<td>NOW AND FOREVER</td>
<td>Luther Vandross</td>
<td>Emotion/Motown</td>
</tr>
<tr>
<td>7</td>
<td>BODY LIKE A DRILL</td>
<td>Ice Cube</td>
<td>Capitol</td>
</tr>
<tr>
<td>8</td>
<td>BUMPER</td>
<td>The Isley Brothers</td>
<td>Capitol</td>
</tr>
<tr>
<td>9</td>
<td>I'M IN LOVE WITH YOU</td>
<td>The O'Jays</td>
<td>Motown</td>
</tr>
<tr>
<td>10</td>
<td>BUMP N' GRIND</td>
<td>Snoop Dogg</td>
<td>Death Row</td>
</tr>
<tr>
<td>11</td>
<td>RETURN TO INNOCENCE</td>
<td>En Vogue</td>
<td>All 4 One</td>
</tr>
<tr>
<td>12</td>
<td>WHAT A MAN</td>
<td>Bill Withers</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>13</td>
<td>ME</td>
<td>Janet Jackson</td>
<td>Epic</td>
</tr>
<tr>
<td>14</td>
<td>I'LL REMEMBER</td>
<td>Linda Ronstadt</td>
<td>Epic</td>
</tr>
<tr>
<td>15</td>
<td>NOW AND FOREVER</td>
<td>Luther Vandross</td>
<td>Emotion/Motown</td>
</tr>
<tr>
<td>16</td>
<td>BODY LIKE A DRILL</td>
<td>Ice Cube</td>
<td>Capitol</td>
</tr>
<tr>
<td>17</td>
<td>BUMPER</td>
<td>The Isley Brothers</td>
<td>Capitol</td>
</tr>
<tr>
<td>18</td>
<td>I'M IN LOVE WITH YOU</td>
<td>The O'Jays</td>
<td>Motown</td>
</tr>
<tr>
<td>19</td>
<td>BUMP N' GRIND</td>
<td>Snoop Dogg</td>
<td>Death Row</td>
</tr>
<tr>
<td>20</td>
<td>RETURN TO INNOCENCE</td>
<td>En Vogue</td>
<td>All 4 One</td>
</tr>
<tr>
<td>21</td>
<td>WHAT A MAN</td>
<td>Bill Withers</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>22</td>
<td>ME</td>
<td>Janet Jackson</td>
<td>Epic</td>
</tr>
<tr>
<td>23</td>
<td>I'LL REMEMBER</td>
<td>Linda Ronstadt</td>
<td>Epic</td>
</tr>
<tr>
<td>24</td>
<td>NOW AND FOREVER</td>
<td>Luther Vandross</td>
<td>Emotion/Motown</td>
</tr>
<tr>
<td>25</td>
<td>BODY LIKE A DRILL</td>
<td>Ice Cube</td>
<td>Capitol</td>
</tr>
<tr>
<td>26</td>
<td>BUMPER</td>
<td>The Isley Brothers</td>
<td>Capitol</td>
</tr>
<tr>
<td>27</td>
<td>I'M IN LOVE WITH YOU</td>
<td>The O'Jays</td>
<td>Motown</td>
</tr>
</tbody>
</table>

**Hot 100 Singles Sales**

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BUMP N' GRIND</td>
</tr>
<tr>
<td>2</td>
<td>RETURN TO INNOCENCE</td>
</tr>
<tr>
<td>3</td>
<td>WHAT A MAN</td>
</tr>
<tr>
<td>4</td>
<td>ME</td>
</tr>
<tr>
<td>5</td>
<td>I'LL REMEMBER</td>
</tr>
<tr>
<td>6</td>
<td>NOW AND FOREVER</td>
</tr>
<tr>
<td>7</td>
<td>BODY LIKE A DRILL</td>
</tr>
<tr>
<td>8</td>
<td>BUMPER</td>
</tr>
<tr>
<td>9</td>
<td>I'M IN LOVE WITH YOU</td>
</tr>
<tr>
<td>10</td>
<td>BUMP N' GRIND</td>
</tr>
<tr>
<td>11</td>
<td>RETURN TO INNOCENCE</td>
</tr>
<tr>
<td>12</td>
<td>WHAT A MAN</td>
</tr>
<tr>
<td>13</td>
<td>ME</td>
</tr>
<tr>
<td>14</td>
<td>I'LL REMEMBER</td>
</tr>
<tr>
<td>15</td>
<td>NOW AND FOREVER</td>
</tr>
<tr>
<td>16</td>
<td>BODY LIKE A DRILL</td>
</tr>
<tr>
<td>17</td>
<td>BUMPER</td>
</tr>
<tr>
<td>18</td>
<td>I'M IN LOVE WITH YOU</td>
</tr>
</tbody>
</table>

**Billboard** May 7, 1994
BUBBLING UNDER HOT 100 SINGLES

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST (LABEL DISTRIBUTING LABEL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>FREAKS</td>
<td>LAY (RCA)</td>
</tr>
<tr>
<td>LEAVIN'</td>
<td>GEORGE BOSTON (SIRE)</td>
</tr>
<tr>
<td>OBJECTS IN THE REAR VIEW</td>
<td>BEAR MANSFIELD (20TH CENTURY)</td>
</tr>
<tr>
<td>LOVE BAG</td>
<td>DAVE MASON (COLUMBIA)</td>
</tr>
<tr>
<td>I'LL WAIT</td>
<td>A.J. MACKEAN (CBS)</td>
</tr>
<tr>
<td>BELIEVE IN LOVE</td>
<td>AL BANO (PROMO)</td>
</tr>
<tr>
<td>OLD TIMES SAKE</td>
<td>LUKE SWIFT (CBS)</td>
</tr>
<tr>
<td>I BELIEVE</td>
<td>JOHN PLAJO (UNIVERSAL)</td>
</tr>
<tr>
<td>WILL YOU EVER SAVE ME</td>
<td>LORRAINE (MID-MICHIGAN)</td>
</tr>
<tr>
<td>DANCE WITH ME</td>
<td>THE STREETMEN (GREAT)</td>
</tr>
<tr>
<td>COMPUTER LOVE</td>
<td>TROY (PROMO)</td>
</tr>
</tbody>
</table>

McDONALD'S PLANS CD CHARITY PROMO

(Continued from page 4)

to the charity. It made sense.

According to Davies, the singer's contribution will be a still-untilled greatest-hits compilation that will continue the Walking In Traffic list and packaging than any of her best-sold collections currently available.

Brooks' compilation, titled "United," is the first "hit parade" album to exceed 10 million sales. It is expected that McDonald's top-selling album will exceed 20 million units, and that the food chain will buy the records at an undisclosed discount. Brooks says that the chain has purchased 6 million copies of "United." He adds that he believes the promotion will last four weeks. The promotion will be backed by a advertising campaign tagged at $10 million-
$20 million.

Brooks acknowledges that part of the success of the promotion is the planned tie-in with retail that he says includes a $2 coupon, included in his CDs, re- deemable at local record stores. McDonald's did not know whether the coupon was good only toward the purchase of his titles.

The biggest single care of retail is to avoid giving McDonald's something that retail doesn't have al-
ready," he says. "It's a different con-
sumer that buys from McDonald's than from a retail store. With a 10-
song sampler from the first five
albums, it's walking In Traffic, which drive people back into the retail stores.

However, keeping true to his anti-
sumer stance, Brooks flexes from a label on the inside of "United," "If you bought this from a used-CD store, the children will receive no money from it.

Davies says he was not aware of a bounce-back coupon in Turner's CDs. Even though they did not know the full details of the McDonald's deal, some music retailers voiced concern about the promotion. When McD-

ald's began selling videocassettes, video retailers were outraged at their suppliers. One chain, Trans World Music, bought cassettes from Mc-

ald's and then resold them in its video stores (Billboard, Jan. 9, 1985).

Bob Higgins, chairman of Turner Music, said he had "any time manufacturers take an al-

ative way of offering merchan-

s, it's a low price.

Joe Brennan, senior VP of Camelot Music, says, "We would obviously look dimly on this, as competitive and tough as business is today. This is something that regular accounts who pay full price do not need."

BOSE RELEASES ENGLISH COUNTERTOP TO ALBUM

(Continued from page 10)

does say that Bose could become an exceedingly popular product.

At press time, there were no plans to reissue the English-language part of the album and tour.

"The great thing about Bose," says Hole, "is that if you manage to break him, you could have a very big artist on your frontline because he could cut right into the adult contemporary market in America, which means he could sell platinum and above.

Hole says he realized that the artist is "English-friendly" several years ago, when he released Bose's "Back In Love Again," which he says, "is a big hit in Europe. He's been at WHYY Los Angeles, KSLQ (Wild) San Francisco, and WHHH (Hoosier) 96 Indianapolis.

FOUR NEW ARTISTS MAKE their Hot 100 bows this week. "Stay" by Lisa Leob & Nine Stories (RCA) enters at No. 74. Leob, who is originally from Dallas, is featured on the "Reality Bites" soundtrack. "Stay" is off to an impressive start in airplay: No. 1 at KXFR (Power 92 Phoenix), No. 2 at WEZB (989) New Orleans, and No. 3 at WPST Trenton, N.J. . . . M-People debut at No. 83 with "Moving On Up" (Epic). The Manchester, England, group recently hit No. 1 with this track on Billboard's Hot 100, and now it's crossing to top 40mainstream. "Moving" ranks No. 12 at WSVS Charleston, W.Va., and No. 16 at WKSJ Hartford, Conn. . . . Atlantic's Collective Soul enters at No. 94 with "Shine." The band, fronted by hang-drummercollaborator Dan, is touring England in support of their album, "Snake Eyes" (MCA) . . . "Possession" by Halifax, Nova Scotia, native Sarah McLach-

an៖ (Nettwerk/Arista) bows at No. 97. It's crossing from the modern rock stations on the Hot 100 radio panel. "Possession" is breaking out of Chicago, where it's No. 7 in airplay at WKQX (Q102).
<table>
<thead>
<tr>
<th>WEEK</th>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER</th>
<th>DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>50</td>
<td>SOMETHIN' TO RIDE TO (FONK EXPEDITION)</td>
<td>CONCUSSIONS</td>
<td>SKEW</td>
<td>THE CRANBERRIES</td>
</tr>
<tr>
<td>51</td>
<td>51</td>
<td>SITDOH, IT'S 478</td>
<td>THE KRETSGER/B</td>
<td>SKEW</td>
<td>THE CRANBERRIES</td>
</tr>
<tr>
<td>52</td>
<td>52</td>
<td>LONER</td>
<td>CRONER</td>
<td>Promo</td>
<td>Promo</td>
</tr>
<tr>
<td>53</td>
<td>53</td>
<td>LOVE ON MY MIND</td>
<td>DICK LEE</td>
<td>MARKETPLACE</td>
<td>MARKETPLACE</td>
</tr>
<tr>
<td>54</td>
<td>54</td>
<td>DREAM ON DREAMER</td>
<td>THE BRAND NEW HEAVIES</td>
<td>ARISTA</td>
<td>ARISTA</td>
</tr>
<tr>
<td>55</td>
<td>55</td>
<td>ROCK AND ROLL DREAMS COME TRUE</td>
<td>UNSTAGED</td>
<td>STUDIO /</td>
<td>STUDIO /</td>
</tr>
<tr>
<td>56</td>
<td>56</td>
<td>IT'S NOT A HARD LIE</td>
<td>THOMAS</td>
<td>DEF</td>
<td>DEF</td>
</tr>
</tbody>
</table>

**Billboard Hot 100 Singles**

Compiled from a national sample of top 40 radio airplay monitored by broadcast data systems, top 40 radio playlists, and retail and rack singles sales collected, and provided by SoundScan.

**Hot Shot Debut**

**Top Singles**

1. **The Right Time** (From 'Four Weddings and a Funeral')
2. **Electric Relaxation** (Relax Yourself Girl)
3. **Stronger Than Ever**
4. **The Time**
5. **Don't Mind If I Do**

**Other Singles**

1. **The Right Time** (From 'Four Weddings and a Funeral')
2. **Electric Relaxation** (Relax Yourself Girl)
3. **Stronger Than Ever**
4. **The Time**
5. **Don't Mind If I Do**

**Billboard**

May 7, 1994

*Note: The above listing is a snapshot of the Billboard Hot 100 chart as of May 7, 1994.*
WITH HONORS

Music From The Motion Picture "With Honors"

(412-45549)

Featuring the smash Madonna hit
"I'll Remember"
(Theme from With Honors)

Includes great tracks from
Pretenders
Duran Duran
Candlebox
Belly
The Cult
Lyle Lovett

ALSO: Babble, Grant Lee Buffalo, Kristin Hersh,
Lindsey Buckingham, Mudhoney

On Maverick Compact Discs and Cassettes.

© 1994 Maverick Recording Company
### Billboard Top Albums (A-Z, by Artists)

| Week Ending May 7, 1994 | Week 
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week</strong></td>
<td><strong>#1</strong></td>
</tr>
<tr>
<td><strong>110</strong></td>
<td>110</td>
</tr>
<tr>
<td><strong>111</strong></td>
<td>111</td>
</tr>
<tr>
<td><strong>112</strong></td>
<td>112</td>
</tr>
<tr>
<td><strong>113</strong></td>
<td>113</td>
</tr>
<tr>
<td><strong>114</strong></td>
<td>114</td>
</tr>
<tr>
<td><strong>115</strong></td>
<td>115</td>
</tr>
<tr>
<td><strong>117</strong></td>
<td>117</td>
</tr>
<tr>
<td><strong>118</strong></td>
<td>118</td>
</tr>
<tr>
<td><strong>119</strong></td>
<td>119</td>
</tr>
<tr>
<td><strong>120</strong></td>
<td>120</td>
</tr>
</tbody>
</table>

### Billboard Top Artist Singles (A-Z, by Artists)

| Week Ending May 7, 1994 | Week 
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week</strong></td>
<td><strong>#1</strong></td>
</tr>
<tr>
<td><strong>110</strong></td>
<td>110</td>
</tr>
<tr>
<td><strong>111</strong></td>
<td>111</td>
</tr>
<tr>
<td><strong>112</strong></td>
<td>112</td>
</tr>
<tr>
<td><strong>113</strong></td>
<td>113</td>
</tr>
<tr>
<td><strong>114</strong></td>
<td>114</td>
</tr>
<tr>
<td><strong>115</strong></td>
<td>115</td>
</tr>
<tr>
<td><strong>117</strong></td>
<td>117</td>
</tr>
<tr>
<td><strong>118</strong></td>
<td>118</td>
</tr>
<tr>
<td><strong>119</strong></td>
<td>119</td>
</tr>
<tr>
<td><strong>120</strong></td>
<td>120</td>
</tr>
</tbody>
</table>
promotion, and sales functions, and the FTC has the ability to work with fellow PolyGram units Mercury, A&M, and Motown. The other PLG labels will be divided among the stand-alone entities, with new responsibilities being carved out for several top executives, including PLG president/CEO Rick Dobbis. When asked to restructure, a lot of plans have been proposed that would require the restructuring of a good number of employees and the development of new practices for up-front commissions.

The restructuring was expected to be finalized at a Monday (2) meeting in London. PolyGram sources also indicate that artists are likely to be dropped as a result of the restructuring, but the final plans, which have not been worked out, is too early to begin the process of identifying which acts might be targeted.

The PLG restructuring follows months of re-evaluation of corporate strategy by London-based PolyGram chairman of the board John Dobbis, who has spent considerable time at PolyGram's New York offices during the past six months.

An element setting off the changes was Island founder/chairman Chris Blackwell’s desire to have a stand-alone label again, something that was accomplished, which was acquired by PolyGram in 1989, was a fully staffed label for the first year under PolyGram, but has been folded into Island. That entity was created in 1991.

To accommodate Blackwell, whose contract was coming due, PolyGram was looking for a PLG setup. It is understood that Blackwell recently renewed his contract with PolyGram.

PLG was created as a marketing, promotion, and sales center for a number of PolyGram-affiliated labels including A&M, Polydor, Island, London, Victory, Atlas, and Blue Gorilla, all of which, with the exception of Island, mainly employ A&R personnel.

While PLG had a number of success stories, such as U2, the Cranberries, Salt-N-Pepa, The Cranberries, and Under-bridge, it is often criticized by managers who argue that it is difficult to deal with a two-tier label/distribution structure.

In an interview with Billboard, Dobbis said that PLG was created to create a third tier, as an unwelcome obstacle.

Says one well-connected source in the management camp, "In other companies, once a label president manages a number of acts, much of what goes on at the end of the discussion and plans are carried out until the project is successful or the plug is pulled. Here [with PLG], there is a whole other level for [artist] managers to work their way through.

A PLG executive, however, says those comments are "sour grapes." "Some managers are never satisfied, no matter how hard they work their programs," the executive adds, "so PLG was as competitive as any label.

As the plan is laid out, informed sources say PolyGram will create a new independent Island Records to take over the bulk of the Island label's current employees with PLG staffs. Johnny Barbi, PLG's senior executive vice president, has been offered the Island presidency. Barbi was not return a phone call seeking comment.

A PLG executive has announced his resignation (see Retail Track, page 86). PolyDob Dobbis is said to have been offered a position in PolyGram's executive management team at the helm of the company's Continental Europe division, a position currently occupied by Allen Davis, who is expected to retire. Dobias was unavailable for comment.

Nurison reinforces emphasis that the deals being discussed with Barbi and Dobbis have yet to be finalized.

A PLG source notes that the new PLG Island plans, David Sigerson, president of PolyGram Records, and his A&R staff have been asked to move over to Island, with Sigerson heading up A&R for the label.

If Sigerson agrees to the move, the future of Island executive vice president Mark Whitley, who was shifted to the A&M camp under the auspices of Nick Gatfield, currently president of Atlantic Records. In addition to Island, he has been asked to oversee the total sound recording royalty pool in the DART law.

"Next month, he starts to make its way down the superhighway," said Massagil, "I don’t want to see our artists left in the dust.

In addition to the non-featured, as well as session musicians, would be covered by the agreement (although featured artists may receive royalties if specified in individual contracts).

Expressing the musicians' points of view, Melissa Ettinger of the artist Mary-Chapin Carpenter said she was pleased to learn that AFTRA is supporting the bill. "Be-cause of PLG, you get exclusive rights to songs that have been sold to a second act," says one industry executive.

In the A&R and AFTRA agreement was authorized in February, both companies acquired the WB/CBS songs recording and music publishing units, SBK/CBS signed with the AFTRA fund extended to new acts signed to SBK Records after the label joined the EMI family. EMI Music Publishing's own print rights, in turn, were as-signed to Warner Bros. Publications.

The origins of CPP/Belwin go back to 1916, with the birth of Mills Music Publishing (later CPP/Belwin), becoming the educational wing of the company. CPP/Belwin handles Mills Music copyrights by the likes of Duke Ellington, Hoagy Carmichael, and Mitchell Parish.

CPP itself, formerly known as Com-Posers Publications, was started in 1971 with copyrights that included the Screen Gems catalog. Also, CPP/Belwin owns the Big 3 station licensing properties and over 200 divisions and subsidiaries is also owned the I.R.I.S., which makes licensing arrangements with U.S. publishers and does not own publications.

SECURITY AHEAD OF MCA MAY PRICE SCHINDLER'S TO SELL... (Continued from page 1)

"Federal TV Deals" (Continued from page 8)

MCA may price "Schindler's" to sell (Continued from page 1)

A PLG executive, however, says those comments are "sour grapes." "Some managers are never satisfied, no matter how hard they work their programs," the executive adds, "so PLG was as competitive as any label.

As the plan is laid out, informed sources say PolyGram will create a new independent Island Records to take over the bulk of the Island label's current employees with PLG staffs. Johnny Barbi, PLG's senior executive vice president, has been offered the Island presidency. Barbi was not return a phone call seeking comment.

A PLG executive has announced his resignation (see Retail Track, page 86). PolyDob Dobbis is said to have been offered a position in PolyGram's executive management team at the helm of the company's Continental Europe division, a position currently occupied by Allen Davis, who is expected to retire. Dobias was unavailable for comment.

Nurison reinforces emphasis that the deals being discussed with Barbi and Dobbis have yet to be finalized.

A PLG source notes that the new PLG Island plans, David Sigerson, president of PolyGram Records, and his A&R staff have been asked to move over to Island, with Sigerson heading up A&R for the label.

If Sigerson agrees to the move, the future of Island executive vice president Mark Whitley, who was shifted to the A&M camp under the auspices of Nick Gatfield, currently president of Atlantic Records. In addition to Island, he has been asked to oversee the total sound recording royalty pool in the DART law.

"Next month, he starts to make its way down the superhighway," said Massagil, "I don’t want to see our artists left in the dust.

In addition to the non-featured, as well as session musicians, would be covered by the agreement (although featured artists may receive royalties if specified in individual contracts).

Expressing the musicians' points of view, Melissa Ettinger of the artist Mary-Chapin Carpenter said she was pleased to learn that AFTRA is supporting the bill. "Be-cause of PLG, you get exclusive rights to songs that have been sold to a second act," says one industry executive.

In the A&R and AFTRA agreement was authorized in February, both companies acquired the WB/CBS songs recording and music publishing units, SBK/CBS signed with the AFTRA fund extended to new acts signed to SBK Records after the label joined the EMI family. EMI Music Publishing's own print rights, in turn, were as-signed to Warner Bros. Publications.

The origins of CPP/Belwin go back to 1916, with the birth of Mills Music Publishing (later CPP/Belwin), becoming the educational wing of the company. CPP/Belwin handles Mills Music copyrights by the likes of Duke Ellington, Hoagy Carmichael, and Mitchell Parish.

CPP itself, formerly known as Com-Posers Publications, was started in 1971 with copyrights that included the Screen Gems catalog. Also, CPP/Belwin owns the Big 3 station licensing properties and over 200 divisions and subsidiaries is also owned the I.R.I.S., which makes licensing arrangements with U.S. publishers and does not own publications.
producers’ association in Taiwan.

FAL wants to be the region’s main nonperformance royalty collection agency by clearing mechanical and performance rights in order to connect a lack of “meaningful attempts to establish an equitable royalty rate for the use of music works,” according to a FAX statement.

But the multinational labels and their sister music publishing companies, as well as FAL, believe that Harry Fox in Asia, say they have already designed a mechanical-royalty payment system to be introduced in Asia and are about to put it into effect (Billboard, Feb. 26).

BMG Music Publishing already has or is looking at new representatives in Hong Kong: the publishing divisions of EMI, Warner, and PolyGram are expected to up their overall presence in this year or early next year. "The major publishers see the future [there] in terms of direct accounting between record companies and publishers," says Lachlan Rutherford, EMI Music’s regional director. It begs the question why publishers in Asia wouldn’t be looking to Harry Fox as a middleman when they can have the job done for free.

Part of the problem is that the major labels are not interested, or been able, to put together the databases for royalty collection in Asia because they are "more concerned with their own interests than with a [workable industry system]," says Fabian Lek, FAL’s negotiations officer.

From that perspective, publishers independent of the multinational companies are left without broad representation. "This is a millions of dollars in royalty payments. FAL wants to help protect these individuals by translating Harry Fox’s U.S. system to Asia," says Lek.

But mostly, FAL wants exclusive rights to mechanical collections. "The [publishers] are trying to reinvent the wheel that [we invested in] in the U.S.," says Lek. "We have 12,000 publishers and 2 million member’s songs registries. Basically, we can do a better job."

The reaction at record companies’ headquarters in Hong Kong has been voluble. "Are they so stupid as to think they can also have the rights out here?" asks one senior executive, on the condition of anonymity.

It sounds like they are trying to weasel their way into a deal we already have in place, using money we’ve already spent," one of the executives at PolyGram says.

"This isn’t a question about fair competition or efficiency, as FAL says. It is simply that they are misrepresenting what they have the rights to do." FAL’s deal was signed with the Au- diophile Foundation of the Republic of China (APARCO), a small group, not affiliated with IFPI, comprising about 100 members and a record account that account for about 2% of Western music used in Taiwan. The Fox unit says it will pay 6.25% of retail value as a license fee, higher than the deal for 2.5% to 2.7% of wholesale, which the multinational labels, major domestic record companies, and other music publishers are reportedly close to consummating.

The FAL/APARCO deal was approved by the NMFA at its board of the MAFA at an April 27 meeting in New York. By vote, according to sources, was not unanimous, and included charges that the NMFA unit had negotiated with members with organized crime backgrounds.

In addition, Billboard has learned that similar charges were made in a memo distributed to major publishers looking to establish their own mechanical rights formula in Asia.

NMFA president Ed Murphy fends off criticism of the Taiwan arrangement by promising that negotiation on the deal “comes as a big surprise and shock. We’re trying to build a consensus. You’ve got the majors who have been there and have finally put together their own people. The fledding Taiwan [label association] has been exploring the idea of a Taiwan government, which is fully aware of the arrangement.”

Murphy continues, “Who has paid anything to date? And to whom? My obligation is to get the highest rate for songwriters and publishers ... it’s a high rate for the region that any publisher should be determined to get.”

During his trip to the Pacific Rim to make the deal, Murphy says he also met with industry and government officials. "I was surprised that they say prospects are “bright” for a royalty arrangement. At present, the multinational record companies are represented by the IFPI and have no interest in the region but are expected to see their own affiliations with legal and business practices in Indonesia first.”

In Singapore, meanwhile, Murphy says there was a strong reaction to an ad placed by Fox in the local newspaper demanding "Appeals for American repertoire. "The phones jumped off the hook for radio and TV deals. We’re working it out through our New York office."

The true economic potential in Tai- wan is another contentious issue be- tween the major record companies and Fox. Murphy says its APARCO deal "will eventually yield $100 million in licensing royalties to U.S. publishers" during the next 10 years. Industries says that in the next decade, the 10% representation it gets out of Taiwan will reach only $60 million-$100 million. "It is pretty easy to see from the figures most people are feeling around why we are concerned," says a major-label regional executive. "What [Fox] is advertising about representation and value is only possible. It is dangerously misleading.”

"No one is talking about a royalty deal in the region," adds a major-label executive. "They seem determined to use a major because a major concern."
5th Annual International
LATIN MUSIC CONFERENCE
May 16 - 18, 1994
Hotel Inter•Continental Miami

THE RISE OF LATIN MUSIC
BILLBOARD'S UNPARALLELED COMMITMENT TO THE LATIN MARKET CONTINUES TO SET THE PACE AS THE INDUSTRY REACHES NEW HEIGHTS. THIS YEAR'S CONFERENCE WILL TAKE A MORE IN-DEPTH AND CHALLENGING LOOK INTO THE CREATIVITY AND BUSINESS OF TAKING LATIN MUSIC INTO THE MAINSTREAM. JOIN PROFESSIONALS FROM AROUND THE WORLD AS THEY UNITE TO EXAMINE WAYS OF ELEVATING LATIN MUSIC TO THE NEXT PLATEAU.

LET'S CELEBRATE THE ORIGINALITY OF LATIN MUSIC AS IT CLAIMS ITS PLACE AS THE HOTTEST GENRE OF THE 90'S!

SPECIAL ATTRACTIONS
• Hard Rock Cafe Brunch
• Live Artist Showcases
• Special Keynote Address
• Billboard Latin Music Awards
• A Night of Live Brazilian Music
• OTHER ATTRACTIONS TO BE ANNOUNCED

CONTACT INFORMATION
Melissa Subatch  
(212) 536-5018

Angela Rodriguez  
(305) 44X-7976

For information regarding registration please call:  
Maureen Ryan  
(212) 536-5002

HOTEL ACCOMMODATIONS
Hotel Inter•Continental Miami
For reservations call (305) 777-1000
Room rate $155.00 single or double
To insure room please make reservation by April 17th*

REGISTRATION FEES ARE NON-REFUNDABLE
FEES: $195 Early Bird Special (Postmarked by April 18th)  •  $250 Pre Registration (Postmarked by May 6th)  •  $295 Full Registration After May 6th and Walk Up

To Register:
Cut out form and mail to:  Billboard Latin Music Conference, Attn: Melissa Subatch, 1515 Broadway, 14th Fl, New York, NY 10036

REGISTRATION FORM
This form may be duplicated  •  Please type or print clearly  •  Make all payments to Billboard

FIRST NAME:  LAST NAME:  
COMPANY:  TITLE:  
ADDRESS:  
CITY:  STATE:  ZIP:  
BUSINESS PHONE:  FAX:  

I am paying by:  Check  Money Order  Visa/MC  AMEX

Credit Card Number:  Expiration Date:  
Cardholders Signature:  
(Credit Cards not valid without signature & expiration date)

Please note registration forms must be postmarked by May 6th for free listing in the registration directory
 Initially, the American label reaction to the German hit "Magical Air" by Electrola act Omen III was "that it sounds too European," recalls Andreas Kiel, creative director of EMI Music Publishing in Germany. But the EMI Records Group of North America subsequently made a comment about the track and the forthcoming Omen III album, "The Story Continues," says Kiel. And EMI Records U.K. didn't wait for "Magical Air" to become a hit in Germany before placing it on the label's release schedule, says dance product manager David Robertson. Nor did the U.K. company require additional remixes of the German hit to issue it in Britain.

"The remixes in this case were strong enough" for promotion, says Robertson. "If you're going for a credible club base, then U.K. remakes are necessary just to create a buzz in London." The Omen III signing is part of a considered effort at EMI U.K. to tap into European dance repertoire more quickly. The company will soon launch a label devoted to this product coming from Germany and elsewhere. "EMI [U.K.] is very keen about developing these relationships with Germany," says Robertson. "It is time that the U.K. opened up more to products of this kind.

Those companies in the U.S. and Germany that are not receptive to the successes of their German and Euro- pean colleagues are losing out on their share of that success. The Swedish act Ace Of Base was broken in Germany by Poly-Gram's Metronome Records. But the lack of interest in the act by Poly-Gram in the U.S. led to Arista Records obtaining the American rights. U96's Christensen, with the clout of the million-selling "Das Boot" single in Germany, says he negotiated the hit with the rival markets contract because he wanted flexibility to go with the companies that supported him in the U.S. and the U.K. "Now I can choose between Poly-Gram in England or an indie label in America," he says (see story, this page).

"We're more innovative, however, says they are paying close attention to German repertoire. "I want hits wherever I can get them," says Max Muenzing, Poly-Gram's manager for German and other Asian markets. "I'm working for Poly-Gram Records in the U.K., explaining why Prince Ian Joe & Marky Mark "will get a major slot from us. In general, we're looking for Eurodance repertoire wherever it comes from." Boris Lohé, international artist manager, says that the German record companies have proven the value of their repertoire not only in other Eu- ropean markets, but also in the Latin, Middle Eastern, and other Asian markets. "In the U.S. and the U.K., too often they follow late," he says. "We've got the ability to edu- cate Germany and force them to react bit sooner than they do right now."

Artsists, Charities To Co-STAR in VH-1 Concert (Continued from page 12)

The aura of mainstream success that clings to Logic belies the cred- ibility of his German pop career. One of its hottest new Ger- man signings is Cosmic Baby, the 21-year-old plucked from trendy Berlin indie MFS (Billboard, Nov. 9, 1993).

Logic also has several other la- bels, including Logic Live for cross- over material and Save The Vinyl for DJs who cannot survive in the digital age.

Logic Breaks Through To Anglo Success
Snap!, Haddaway Help Make Label Envoy Of German Biz

BY DOMINIC PRIDE

FRANKFURT—While most Ger- man labels may feel they are fight- ing a losing battle trying to convince U.S. affiliate plucks to re- lease their product, Logic Records has proved to be one label that can break hits in the two traditionally European music markets.

Based here, in the home of dance- floor music, Logic has affiliates in London and New York, each with a distribution deal with Poly-Gram. In the past 18 months, the label has had mainstream suc- cess in the Anglo world with its own artists, but it also has managed to break Renowned Haddaway, and in the early '90s was instrumental in breaking Swedish act Dr. Alban.

Looking through Logic is viewed by many in the German record indus- try as one of the few ways to put a German artist on the map in the English-speaking world.

Alex Christensen, the DJ producer- behind U96, has re-signed with EMI's The Hit List, a contract with U.S. and the U.K.; in those markets, he has chosen to go with Logic (see story, page 12). Haddaway is perhaps the best example of what other German la- bels say they are glad Logic is achieving what once was seen as the impossible, but at the same time, they are envious of the label's ability to do so. They point out that the politics of international labels mean that only one of the majors would dare set up shop with a German-owned label on British and Ameri- can turf.

Since last summer, BMG Ariola has owned most of Logic. The ma- jor's powermoves bought out the shares of co-founders Luca Anz- lotti and Michael Muenzing, who have gone on to form another production company based in the same building (which, coincidentally, houses the other strong name in the French scene, the label hit has also provided a platform for Logic's managerial director, was another co- found- er of the label, with a back- ground in marketing and manage- ment as well as the running of the Omen club in Frankfurt. Anz- lotti and Muenzing, DJs under the names John Garret Virgo III and Benito Benites, respectively, wanted to con- centrate on production, whereas they felt were on no false Logic- ic's international expansion. The parties say they parted amicably.

Martin Sohn, the U.K., as EastOne, U.K. label works independently of other BMG structures, but works alongside Arista when handling major re- leases such as Haddaway. For vinyl releases, it distributes through indi- RTR. Logic also picks up licenses from other labels in the U.K., the la- bel is releasing "It's A Loving Thing" by Dutch producer CB Mil- ton, which has been a top single in the popular dance charts. That is licensed from Dutch-based Byte-Record.

This year Logic intends to build strong in central London and in an area of New York, possibly SoHo. According to Logic U.K. general manager Tony Piercy, the studio in London will not be run as a commer- cial venture. "It's a creative studio for someone who wants to come in and finish off a track."

Martinsohn is the first to admit that Logic's overseas expansion was motivated by frustration with the lack of attention their productions received abroad. "We had the same problems everywhere we went, namely that the top acts were not worked on. Success has come in the major territories with our own ideas and innovation."
The album, produced by Butthole Surfers guitarist Paul Leary, is the band's first showing on The Billboard 200 Album Chart, with jumps from No. 89 to No. 79 with a bullet. It first debuted on the Heatseekers chart Feb. 12 at No. 21, before bowing at No. 182 on The Billboard 300 April 2.

The Meat Puppets became Heatseekers Impactor Artists when "Too High To Die" broke the top half of The Billboard 200 April 30 at No. 62. It topped the Heatseekers chart April 22.

The band consists of guitarist/vocalist Kurt Kirkwood; his brother, bassist/vocalist Cris Kirkwood; and drummer Derrick Bostrom. They released their first EP, "In A Car," on World Implication in 1981.

The trio garnered critical raves for its 1985 album "Meat Puppets II," re-released by SST, which issued seven albums and one EP by the group.

Meat Puppets made its major-label debut in 1991 with "Forbidden Places" on London/PLG.

While longtime fans considered that album a disappointment, "Too High To Die" has been hailed as a return to form. Cris Kirkwood credits the album's success to good timing, an enthusiastic record label, and a gargantuan record company.

"Things fell into place more when we were writing," he says. "Timing, mostly, was a big part of it now that vinyl EP was serviced to college radio. It's next to see it crawl out of its little art trench and into the mainstream."

According to Rick Dobbs, who had been president/CEO of PLG until that company was restructured (see story, page 1), the enthusiasm for the record spread quickly and organically through the company. We just decided to start fresh. We didn't want to disrespect or ignore their history, but we needed to introduce or reintroduce them to people."

To do this, Dobbs says, Meat Puppets worked the album at album rock, where the Meat Puppets' history was necessarily known.

"Backwater," the first single, went to modern rock radio Jan. 31 and album rock Feb. 7. A four-song, 10-inch single was to be released on May 19. The band recorded 25 songs on their debut, vinyl EP served to college radio.

"Backwater" goes to top 40 May 9, with its second charting at No. 16. "Don't Engage," goes to modern rock May 20 and album rock May 23.

MTV added the clip on "120 Minutes" March 13, and it is in national rotation. The band also hosted "120 Minutes" April 17 and is scheduled to appear on "The Jon Stewart Show" June 2.

Food Tour
The label will tour the Meat Puppets on a 12-market "Munchies Tour" in January and February, in which it played acoustically for retailers, radio and video programmers, and members of the press at unconventional venues such as diners and coffeehouses (Billboard, Jan. 22).

"We had to find a way to get them heard," says Dobbs. "They're great people and in an acoustic way; we thought that was the way to go.

The tour stops, bags of Munchos chips, Meat Puppets key chains, and CDs were given.

Other touring included dates in February with Blind Melon and European dates in March with Soul Asylum. The band will hook up with Cracker in May before opening for Stone Temple Pilots beginning in late June.

The band received additional exposure from MTV when it aired Nirvana's "MTV Unplugged" performance, featuring the Meat Puppets, in December. The show was shown repeatedly over the April 9 weekend, following Kurt Cobain's death.

Jonas Nachsin, associate director of product management, says, "We can't deny the fact that it has helped expose the Meat Puppets to more people.

On the show, Cobain sang the Meat Puppets' "Lake Of Fire" and "Pla-tead," backed up by Curt and Cris Kirkwood.

Both songs are from "Meat Puppets II," the album that had been one of the best known and most influential in the indie world. But there is another side to the Meat Puppets story, one that has been largely ignored by the mainstream media.

Kirkwood said that one of the Meat Puppets' greatest achievements was their ability to bring their music to a wider audience without sacrificing their integrity. "We've had a lot of press," Rogers notes, including an appearance on a special that will air sometime this summer, which will feature the Meat Puppets performing their latest album, "Sleeping On The Floor," on various radio stations.

The American songwriter's "got a lot of press," Rogers notes, including an appearance on a special that will air sometime this summer, which will feature the Meat Puppets performing their latest album, "Sleeping On The Floor," on various radio stations.

The Meat Puppets are currently touring with the popular UK band, Pink Floyd, who have expressed interest in working with the Meat Puppets on future projects.

Cassettes In 7 Days!
300 C-12 Cassettes for only $495
Includes:
• Free graphic design
• Black & white prints
• One-of-a-kind sheet music/label quality

Dada, served as the Romanian co-ordinator for the Ministry of Culture. He had been acquainted with Rogers last year when she and former BMG official Rick Sanjek went to Romania to participate in a festival he was promoting.

The American songwriters spent six days at a cultural center in Suceava, where they co-wrote and discussed the business of songwriting with eight writers from Bucharest, two from the Czech Republic, and two from Slovenia. "We opened with a giant guitar pull," says Rogers, during which each songwriter performed two songs.

Rogers says that most of the Romanian writers spoke English and that all agreed to write in English because they had "the dual motivation of getting their songs recorded in the U.S.

In Bucharest, the delegation conducted a copyright seminar and held a press conference. The writers also assembled for a public performance of five songs.

The copyright panel consisted of

Leigh, McCann, ClDEaeu, Los Angeles, and Gabriele Cotabita, a Romanian pop singer now living in Germany.

Although some of the Romanians initially were fearful that the Americans might steal their songs, Rogers says they soon were persuaded otherwise. She says her goal is to get the songs recorded and return to Romania with a royalty check. For any songs that are recorded, Rogers explains, the Romanians will be given the opportunity to work through either their own music publishers or through American publishers.

Rogers reports that most of the cassettes and CDs she saw in Romania were pirated—and most were sold from sidewalk tables for $1-$3 each. The Romanian government has a copyright bill under consideration, according to Rogers, but has not yet acted on it.

The American songwriters "got a lot of press," Rogers notes, including an appearance on a special that will air sometime this summer, which will feature the Meat Puppets performing their latest album, "Sleeping On The Floor," on various radio stations.

Clean copy available at:
3200 3rd St. 7th Floor
P.O. Box 1000
Montgomery, WV 25136

Call today for your FREE, 1994 full color catalog:
1-800-688-9353

Disc Makers
Outside USA (212) 332-4140 • Fax (212) 332-7763

66 free or cost-effective quality, great prices, and great service when you employ The Ad-Makers' services
• Reliable delivery
• High-quality label quality

Billboard May 7, 1994
125
A Billboard Guide May anniversary

The Billboard Bulletin...

Edited by IrV Lichertman

UPCOMING IN

A glance ahead at Billboard Specials

Blues
Issue date: May 14
Closed

Indie Awards
Issue date: May 14
Closed

Billboard Latin Music Awards Program Guide
Issue date: May 21
Closed

France
Issue date: May 28
Ad close: May 3

R&B
Issue date: June 4
Ad close: May 10

Arif Mardin 30th Anniversary
Issue date: June 4
Ad close: May 10

Production People
Issue date: June 18
Ad close: May 24

Ces/Karaoke
Issue date: June 25
Ad close: May 31

"Enter Active File"
Issue date: June 25
Ad close: May 17

Broadway
Issue date: June 25
Ad close: May 31

Jazz
Issue date: July 2
Ad close: June 7

New York: (212) 536-5004
Los Angeles: (213) 525-2300
Nashville: (615) 321-4294
Florida: (305) 441-7976
London: (071) 323-6686

Ace Is Back On Top; Aaliyah Goes 'Forth'

Ace Is up as "The Sign" returns to No. 1 on the Hot 100 after a break. R. Kelly's "Bump N' Grind" replaced "The Sign" at the top four weeks ago, but the single slipped to No. 2, allowing Ace Of Base to recapture the No. 1 position. It's the first time in the group's career that the single has slipped out of the No. 1 position and returned since "Down Under" by Men At Work was interrupted by Toto's "Africa" for one week in 1983.

One big difference is that "The Sign" waited four weeks to return to No. 1. That's not a precedent—in the summer of 1977, Andy Gibb's "I Just Want To Be Your Everything" was No. 1 for three weeks, then succeeded by the Emotions' "Best Of My Love." Four weeks later, Gibb was back at No. 1 for another week at the top.

Ace Of Base now has three titles on the Hot 100. The quartet's first single, "All That She Wants," slipped to No. 41 in its 34th chart week. And the follow-up to "The Sign," the Diane Warren-Albert Hammond tune "Don't Turn Around," enters at No. 61. "Don't Turn Around" was a No. 1 hit in the U.K. when Aswad recorded it in 1988. The song was written for Tina Turner, her rock-ballad version reappears as a solo, but was the B side of her 1986 No. 2 hit, "Typical Male." Luther Ingram took the song to No. 50 on the Hot R&B Singles chart in 1997, his version was inspired Aswad's reggae treatment. And Neil Diamond's cover reached No. 19 on the Hot Adult Contemporary chart in 1992.

Thanks to chart director Kevin McCabe's tip that "The Sign" might return to No. 1, several Chart Beat readers wrote, faxed, or called about Ace Of Base's place in chart history, including Rob Durkee of "American Top 40," William Simpson of Los Angeles, and Darrell Roberts of Raleigh, N.C.

My Name Is Aaliyah: Durkee and Simpson also pointed out that Aaliyah, who definitely moves forth from No. 56 to No. 29 on the Hot 100 with her debut single "Back & Forth," breaks a record held for 26 years. If you were to every artist who has charted on the Hot 100 alphabetically, the Detroit vocalist would now come first, Aaliyah replaces New York City's Abaco Dream, which has led the alphabetical roster since "Life And Death In G & A" reached No. 74 in 1969.

Yes She Is: Is being openly gay an impediment to chart success? Not for Melissa Etheridge, who has her first top 40 hit with "Come To My Window." Etheridge, who first charted on the Hot 100 in 1989 with "Similar Features" (it peaked at No. 34), is the first top 40 lesbian to publicly acknowledge her sexual orientation since k.d. lang hit No. 38 with "Constant Craving."
"Blues is a part of America. When music goes too far out and is in danger of becoming a technique, people always come back to basic honesty... The blues will never die."

— Jimi Hendrix

His First Complete Classic Blues Album • 8 Previously Unreleased Tracks
Never-Before-Published Photographs • Exclusively On MCA CDs And Cassettes
28-Page CD Booklet On Jimi And The Blues

Also Available: The Ultimate Experience MCAC/D-10829 • Are You Experienced? MCAC/D-10893 • Axis: Bold As Love MCAC/D-10894
Electric Ladyland MCAC/D-10895 • The Experience Collection (Containing the above 4 albums) MCAC4/D4-10936

©1994 MCA Records, Inc.
TRAVIS TRITT
TEN FEET TALL AND BULLETPROOF


HE’S GOT IT UP HERE
AND IN HERE
NOT TO MENTION DOWN HERE

AND YOU CAN GET IT ALL RIGHT HERE

Hearing Is Believing