THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

**JUNE 4, 1994** 



CAPLY SIMON



THE MODERN JAZZ QUARTET

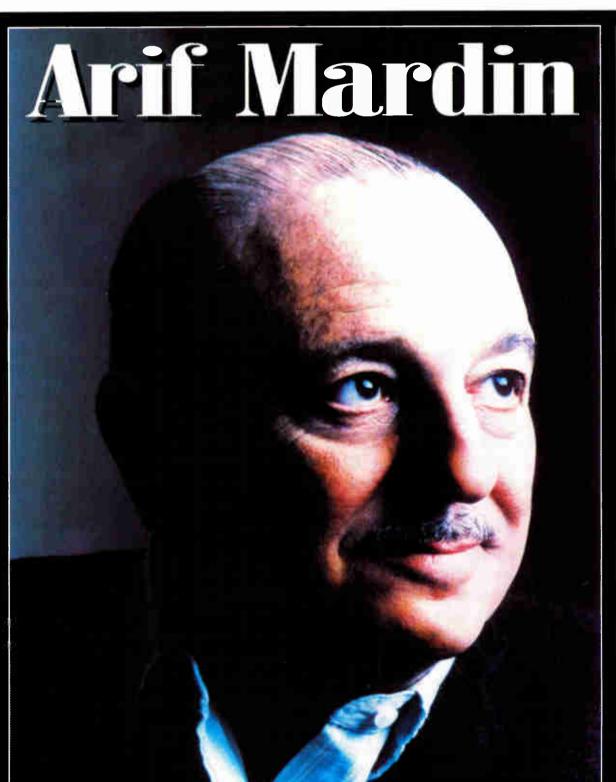


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THE BILLBOARD INTERVIEW



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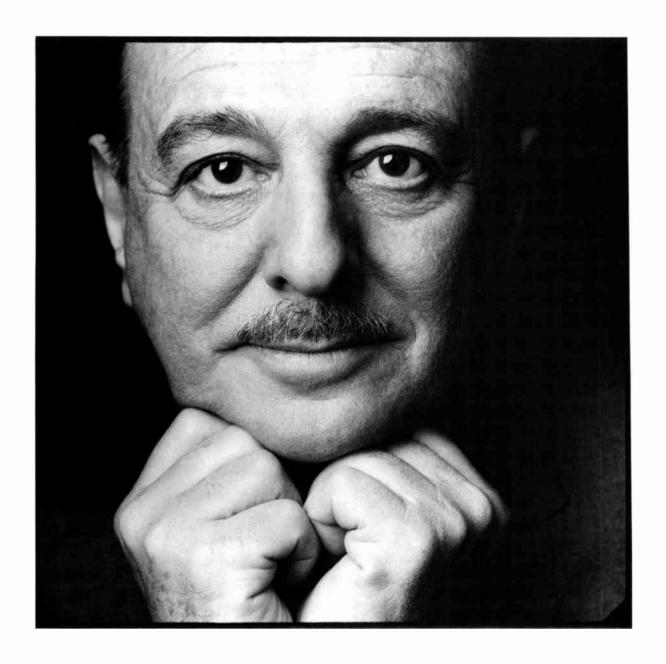
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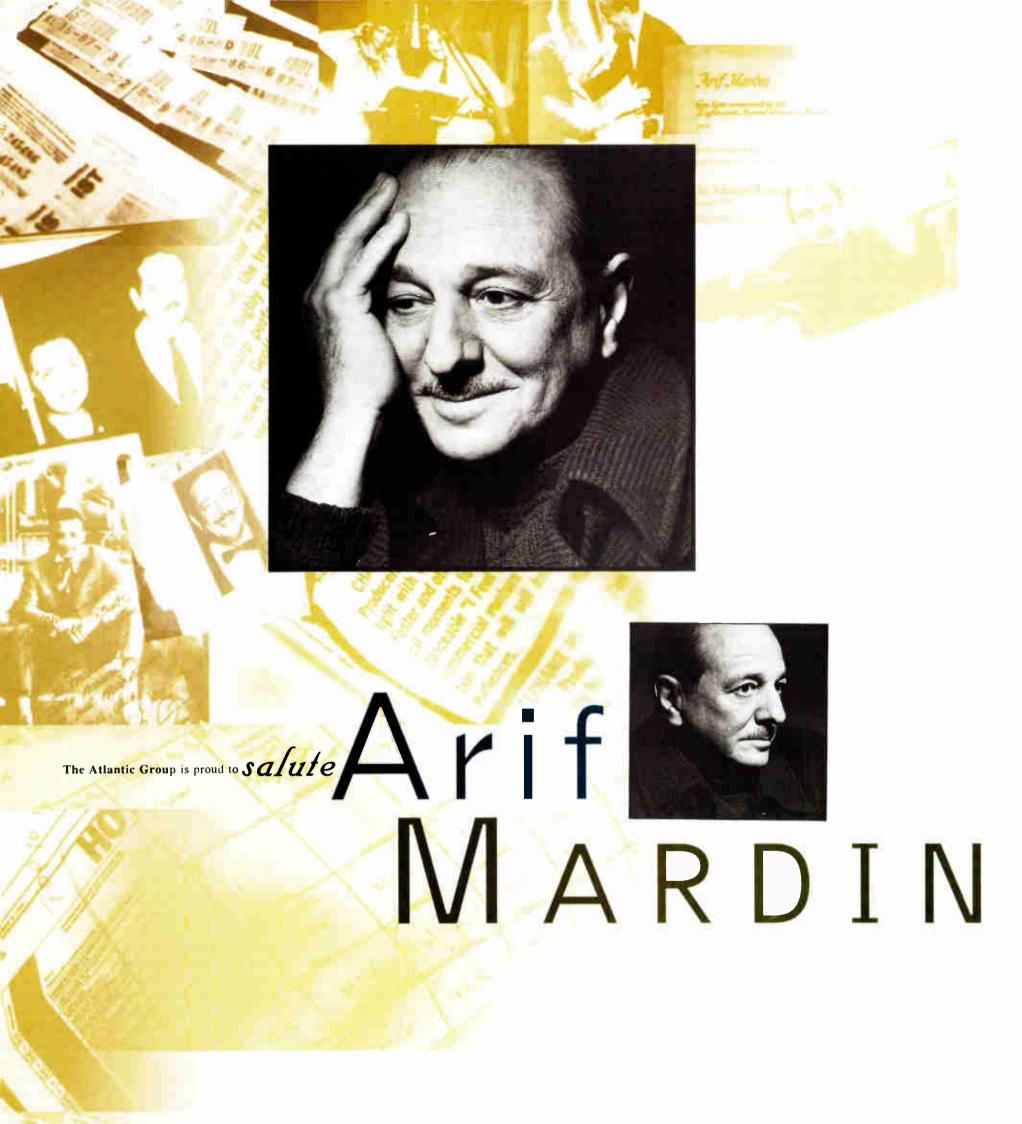


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IN MUSIC NEWS



**Epitaph's Offspring** Stav In Label Nest

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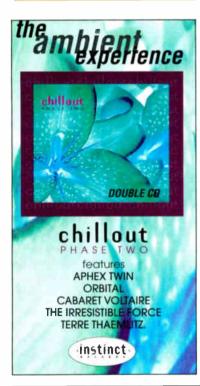
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# **Popping Up From Down Under**

### Mushroom Label Whips Up A Frente! Frenzy In U.S.

BY THOM DUFFY

LONDON-The winsome pop of Frente! has broken the band's U.S.

debut, "Marvin The Album" on The Billboard 200. The soulful rock of Jimmy Barnes has earned the veteran guitarist a high-profile slot in Germany opening

Bryan Adams' summer tour. The danceable beat of Peter Andre has

won the heart-throb singer fans in

Successful beyond their homeland of Australia, what these acts also



share is a deal with the Mushroom

(Continued on page 135)

# Dino-Size Promos For 'Park

■ BY EILEEN FITZPATRICK

LOS ANGELES-In the largest campaign ever created for a single home video release, MCA/Universal Home



Video and its promotional partners will spend \$65 million marketing "Jurassic Park. which is expected to propel worldwide retail revenues for the title to \$1 billion.

However, its promotional tie-in with McDonald's has raised the ire of the Video Software Dealers Assn. and some retail-

"Jurassic Park" will arrive in stores Oct. 4, priced at \$24.98.

MCA Home Video president Louis Feola wouldn't discuss specific sales goals for the title, but says, "We want to make this the biggest-selling title of all time.

Studio insiders say MCA/Universal has set out to break Buena Vista Home Video's "Aladdin" sales record of 23 million units.

Buena Vista also is reportedly out to break that record. It aims to sell at

least 25 million units of "Snow White And The Seven Dwarfs," set for release Oct. 28.

Distributor sources say "Jurassic (Continued on page 134)

### David Kilgour's 'Sugar' Fit

■ BY BARBARA DAVIES

Perhaps it's the interest in New Zealand's louder bands that has prompted some

wags to dub the country "Noisyland."

Some of the "noise" in Auckland these days, however, is coming from the of-

fices of Flying Nun Records, and it centers on "Sugar Mouth," the second solo album from Dunedin-based artist David Kilgour. And as its title implies, the album's blissful pop is devoid of all but the most judicious use of noisy guitar.

"Sugar Mouth," released May 9 in New Zealand to critical raves and set for European release in the early fall, (Continued on page 139)

# **Heirs Tell ASCAP: Delay Changes**

BY IRV LICHTMAN

NEW YORK-Some 40 heirs and others connected to the estates of



IRA AND GEORGE GERSHWIN

many of the nation's great Tin Pan Alley/Broadway songwriters met May 23 in the Manhattan (Continued on page 135)

## **Berry To Head New EMI Unit**

BY ADAM WHITE

LONDON-The dealmaking skills of Virgin Music Group chairman/ CEO Ken Berry, not to mention the company's record-breaking profits,





have earned him a bigger job. Effective Sept. 1, Berry will become president/CEO of EMI Records (Continued on page 130)

### IN THE NEWS

### NARAS Adds Latin Jazz Category To Grammys

PAGE 15

# **Osaka's Unconventional Scene Breeds Offbeat Musical Acts**

BY STEVE McCLURE

OSAKA-For many musicians in Osaka, Japan's Second City, there is no question: The west is the

They prefer this western Japanese city's loose, informal vibe to what they see as the conformist, rat-race atmosphere of Tokyo (which translates as 'eastern capital").

It's no accident, then, that Osaka and the surrounding Kansai region have produced some of Japan's most original and offbeat

musical acts, ranging from the quirky pop of Shonen Knife to the avant-thrash of the Boredoms. "Osaka bands are very indepen-

dent," says Mari Sato of Osaka

production company Music Stuff. "Even after they're signed to major labels, they don't change their style. They don't like to be told by record companies or management what to do or not to do."

Osakans' strong sense of local pride has deep historical and cultural roots. The city has been a (Continued on page 87)

SEE PAGE 33

### IN U.K. NEWS

THE BILLBOARD SPOTLIGHT

RCA Has 'Delicious' Sleeper U.K. For U.S. PAGE 15



"John & Audrey Wiggins" In-store: June 21

"John & Audrey Wiggins" marks the debut release from this brother and sister team hailing from the Smoky Mountains of NC. and features their first single, "Falling Out Of Love". The music is fresh and new, with rich harmonies somewhat reminiscent of the early Judds.





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# Virgin's Sales Boost | Music Unit Shines **EMI's Profit Picture**

LONDON-Strong evidence that EMI Music's 1992 acquisition of Virgin was worthwhile appears in the multinational's latest financial results. Overall sales were up 16.8% to 1.76 billion pounds (\$2.64 billion), and operating profit rose 25% to 246.1 million pounds (\$369.1 million) for the year that ended March 31, 1994.

Bolstered by the 8 million-plus worldwide unit sales of Janet Jackson's debut album for the label, Virgin turned in the best performance of its 21-year history, contributing sales of 452 million pounds (\$678 million) and profit of 90 million pounds (\$135 million) to EMI Music, a division of the U.K's Thorn EMI.

The HMV Group, Thorn's music retailing business, also turned in a robust performance. Worldwide revenues increased 25% to 403.9 million pounds (\$605.8 million), with sales outside the chain's U.K. base responsible for 47% of that total.

EMI Music president/CEO Jim Fifield calculates that the merger of the two companies has actually saved them in the region of 47 million pounds (\$70.5 million) in operating costs across the board. He says that the integration of the company is now complete, with a distribution switch in Spain being the last block to fall in place. Virgin's contribution, which Fifield says exceeded expections, was listed separately for the last time in the 1993-94 results, and will be reported as group sales in the future.

Virgin's market share in the U.S. tripled, according to Fifield, and

in the U.K. the company had six No. 1 albums during the 1993 calen-

EMI Music's figures—including Virgin—were aided by a total of 15 albums selling more than 2 million nopies worldwide. Frank Sinatra's "Duets," Garth Brooks' "In Pieces," UB40's "Promises And Lies," and Meat Loaf's "Bat Out of Hell II" each sold more than 5 million units worldwide during the year, as did the Beatles' "Red" and "Blue" reissues. Lenny Kravitz's "Are You Gonna Go My Way" sold more than 4 million copies, while 3 million-plus sellers included "Canto Gregoriano" by the Spanish Monks Of Santo Domingo, "Very" by the Pet Shop Boys, "The Cross Of Changes" by Enigma, Blind Melon's self-titled album, and "Siamese Dream" by Smashing
(Continued on page 130)

# In Dim Year For Sony

NEW YORK-Sony Corp.'s music division shined in the past fiscal year with a healthy increase in sales. However, financial results for the overall company were weak.

For the 12 months that ended March 31, Tokyo-based Sony says that its Music Group's worldwide sales totaled \$4.48 billion. The year before, it reported music sales of \$3.85 billion.

The music business was buoyed by a number of hit albums, topped by Mariah Carey's "Music Box," a Columbia release that sold 10 million units worldwide through March 31. Other big sellers were Pearl Jam's "Vs." (Epic), 6 million; Billy Joel's "River Of Dreams" (Columbia), 6 million; and Michael Bolton's "The One Thing" (Columbia), nearly 5 million.

The company says music sales in the U.S. rose 22% over the previous year, but U.S. sales from all its operations declined "despite the strong performance of the music business.'

Results were disappointing for Sony Pictures Entertainment, which includes the Columbia and TriStar movie studios, Columbia TriStar Home Video, a TV production unit, and a chain of movie theaters. U.S. sales declined 7%.

Sony says its Pictures Group's worldwide sales were \$3.18 billion in this fiscal year, compared with \$3.31 billion a year ago. At the box office, the best performers were "Sleepless In Seattle," with a worldwide gross of \$200 million and a domestic take of \$126 million, and "In The Line Of Fire," at \$200 million worldwide and \$102 million domestic. "Sleepless" led the home video totals as well, with more than 500,000 copies shipped to video stores for the rental market.

Sony did not break out profits for its music or pictures units separately, but it did report the cash flow (earnings before interest, taxes, depreciation, and amortization) for the entertainment operations. The total was \$646 million. For the previous fiscal year, Sony reported a \$904 million cash flow.

Overall, Sony Corp. says total sales rose to \$36.2 billion from \$34.4 billion the year before, while operating profit fell to \$967 million from \$1.09 billion. Sony attributes the weak numbers to the disappointing movie results, sluggish economies in Europe, and an appreciating yen that was stronger than other major currencies.

# Regional Directors Out As NARAS Restructures

BY MELINDA NEWMAN

NEW YORK-In its ongoing efforts at centralization, NARAS, the recording academy, has altered its reporting structure by adding a tier of four regional directors and changing the job description of the seven local chapters' executive directors.

The result is that five of the executive directors have been or are going to be replaced, one has been promoted to regional director, and one is still in contention for

NARAS ČEO/president Michael Greene says the moves are the latest step in the restructuring of the academy. In the past, the local chapters worked independently of the national headquarters, reporting only to their local boards of governors. During his tenure. Greene has moved to make the entire organization uniform and have the local chapters function as a unit of the overall body.

"About a year ago, the membership voted to restructure," says Greene. "What that meant was that the local corporations would be merged into the national corporations." That also meant that executive directors would be paid by the national organization rather than from the local chapters' coffers. The payroll switch happened in late April, as did some of the executive

"There have been complaints in the says former Nashville NARAS board member Jim Black, "that some of the chapters were [inclined toward] political favoritism, that there were the same people year after year on the national board, and that the local executive director could be a part-time person who works in a machine shop or something like that.'

'Greene has been real upset over the last few years about how some of the local chapters were run," says Black. "I think overall [restructuring] can be a positive move. But it's upset the apple cart among

(Continued on page 134)

### THIS WEEK IN BILLBOARD

### RETAILERS RUSH TO EXPAND

Across the retail spectrum, chains are planning to build new stores and expand existing ones. In this week's Retail Track, Ed Christman reports on the optimism that ran rampant at the May 15-20 Int'l Council of Shopping Centers confab.

### FINALLY, GAMES FOR GIRLS

After years of creating video games aimed primarily at boys, software publishers are working on gender-neutral titles and games that feature female protagonists. Marilyn A. Gillen has the story in the Enter+Active File. Page 88

### **VID STUDIOS RAID THE VAULTS**

Old, forgotten films have become new again—as marketing opportunities for video distributors. With the supply of unreleased "classics" dwindling, studios are digging into their vaults for fresh releases. Trudi Miller Rosenblum reports.

ARIF MARDIN SUPPLEMENT

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Tori Amos, 1994



# **U.S. To See More MuchMusic On TV** Canadian Network Set For Stateside Bow

mated "Ren & Stimpy."

broadcast, says Znaimer.

Rainbow will distribute the Canadi-

an feed as it is produced in Toronto.

Alternative programming will be

stripped in to substitute for any ma-

terial that is not licensed for U.S.

But it remains to be seen whether

the network's Canadian content and

sensibility will play to Americans,

notes Pamela Marcello, director of vid-

BY DEBORAH RUSSELL

NEW ORLEANS-MuchMusic, Canada's only national music video network, will cross the U.S. border to compete for the attention of pop music fans here beginning July 1.

Rainbow Programming Holdings, a subsidiary of Cablevision Systems Inc., will distribute the 24-hour service to about 2.5 million U.S. cable house holds upon the midsummer launch. Josh Sapan, president/CEO of Rainbow Programming, announced the deal May 23 at the National Cable Television Assn. convention here.

MuchMusic's move into the U.S. comes at a time when its bid for a license renewal in Canada is facing opposition from two major Canadian music industry associations (Billboard, April 30).

The Toronto-based MuchMusic appears on the cramped U.S. cable landscape at a time when several music video services-including a network proposed jointly by Sony Corp., Time Warner Inc., EMI, PolyGram, and Ticketmaster—remain in the talking stages. Executives at existing services, such as MTV Networks chairman/CEO Tom Freston, say they welcome the competition.

"It's just one more network," says Freston, "and the competition only makes the business healthier."

MuchMusic, which debuted in August 1984, reaches 5.6 million cable households throughout Canada. The link with Cablevision, the fifth-largest cable operator in the U.S., broadens the network's international scope; it already covers 1.2 million households in Argentina. MuchMusic also operates the French music video service Musique Plus.

MuchMusic president Moses Znaimer is confident his service will captivate American viewers.

"The new generation is internationally minded," he says. This channel will be an enticement to discover new music.

MuchMusic's unique approach to programming is characterized by the daily live production of an eight-hour 24-hour cycle. Music clips in a variety

She adds that there could be a probof genres and languages, spanning lem if MuchMusic programs clips by the pop, rock, country, hip-hop, and bands who don't have U.S. distribution, "What if kids do become interestworld music formats, are mixed with ed in a certain video and they can't shows that feature entertainment news and interviews, as well as coverfind the record in the store? That's a age of social issues. The network also label's worst nightmare." licenses such popular series as the ani-

The service will evolve over time, and it's likely that programming exclusive to the U.S. feed may become an element in the mix, says Rainbow's Sapan. "The existing programming is not alienating in any way," he says, "but we may develop original programming for the U.S. in future."

MuchMusic is Rainbow's first music video service. Rainbow distributes such cable networks as Bravo and American Movie Classics.

**Wal-Mart Boosts Visibility** Of GoodTimes, Disney Titles

BY SETH GOLDSTEIN

NEW YORK-GoodTimes Home Video and Disney are more prominent than ever at Wal-Mart, America's most potent retailer.

In recent weeks, Wal-Mart has begun shipping a floor display shared by the two vendors that holds an estimated 4,000 prerecorded cassettes. At 9 1/2 feet long and 6 feet high, with tapes eight deep, the unit is too big for the electronics departments where Wal-Mart traditionally stocks video. Stores instead are placing them in main traffic

"We're always filling this thing,"

says Mike Allen, manager of the electronics department at the Wal-Mart in Brooklyn, Ohio, a suburb of Cleveland. "Product is moving extremely well." Allen placed his display in Brooklyn's "action alley," at the intersection of electronics, jewelry, and shoes. GoodTimes and Disney meanwhile each lost a smaller display, although Allen says GoodTimes still has a unit for under-\$5 titles.

Chain executives weren't available for comment, but Wal-Mart reportedly is shipping 500 displays a week and should reach all qualified locations by early June. It has

(Continued on page 133)



announce their new agreement. Navarre will exclusively distribute the "Drive Archive" in the U.S. The "Drive Archive" is a collection of rare reissues by blues, pop, jazz, country, and rock artists that will be released on a bimonthly schedule, with more than 50 recordings planned for 1994. The first set is a blues series featuring Ray Charles, John Lee Hooker, Leadbelly, and others. Shown, from left, are Drive Entertainment director of sales Kevin Day; Navarre president Eric Paulson: Navarre VP of distribution Mike Gaffney: Drive president Don Grierson: and Drive Entertainment CEO Stephen Powers.

# Fox Interactive Leaps Quickly Into Game Software Fray

■ BY EILEEN FITZPATRICK

LOS ANGELES-Although Twentieth Century Fox may by the last major studio to form an interactive division, it is among the first to debut such a unit with a slate of product ready to hit the market.

The first product from Fox Interactive will be the simultaneous theatrical and video game release of "The Pagemaster," a live-action and animated film produced by Turner Pictures and distributed by Fox.

The film, starring Macaulay Culkin, is scheduled for release over Thanksgiving weekend. The video will be released at a sell-through price in late spring or early summer

Also in November, Fox Interactive will release "The Tick," based on the animated series scheduled to premiere on the Fox Children's Network

"It wasn't our intention to announce Fox Interactive as a separate division, but as an immediately operating division," says chairman Peter Chernin. "We didn't want to announce blue-sky plans."

Both programs will be released on the Sega Genesis and Nintendo Super Entertainment Systems cartridge platforms. "The Pagemaster" also will be released on Nintendo's Game Boy platform.

Although Fox Interactive will oper-(Continued on page 135)

# **Days Inn To Reward Guests With Video.**

Days Inn is enlisting home entertainment to help boost return visits and bring in new clients. Customers can redeem coupons, available when they check out, for prerecorded videocassettes and CDs listed in a catalog published by Media Drop-In Productions, based in Hartford, Conn.

Welch expects the "Check In Days Inn, Check Out The Stars" campaign "will drive market share. We want to go after the corporate guy and take

He expects to roll out the offer nationally to 1,500 franchisees 90 days after the trial gets under way, with the support of Days Inn's 31 regional alliances. The chain accounts for 150,000 of the 400,000 rooms in its price category. The chainwide promotion, backed by national advertising, is expected to move 2,000 tapes a day,

CD Rebate Coupons

The campaign, being tested this

according to Media Drop-In founder and president Steve Saferin. For Media Drop-In, the scheme is another effort to broaden distribution beyond state lotteries. Saferin. currently delivering product to five lotteries, soon will begin supplying

summer in 420 franchised locations from Boston to Kentucky and as far west as Illinois, is Days Inn's latest, most ambitious attempt to reward guests without going to the expense of a frequent-flyer award program. "We would be paying way too much with airline miles," says regional marketing VP Rick Welch.

him away from the competition."

80-100 videocassettes about outdoor (Continued on page 130)

# **Horowitz Ends Long Tenure As B'board Classical Editor**

NEW YORK-After a relationship with Billboard that stretches back 46 years, Is Horowitz is bowing out as classical music editor, effective with this issue. Replacing Horowitz on the classical beat will be Christie Barter, a longtime trade and consumer press writer.

Horowitz joined Billboard in 1948 as a reporter on the coin-machine beat. With the modern music business blossoming, he quickly moved up the ladder at Billboard, rising to the rank of music and radio news editor.

That first stint at Billboard ended in 1956, when Horowitz moved to Decca Records as director of classical A&R. During his 15 years at Decca he produced several hundred recordings, including albums by Andres Segovia, Leopold Stokowski, and New York Pro Musica. (In recent years, his continuing association with Segovia's works has resulted in numerous CD reissues.)

Horowitz rejoined Billboard in 1973, first as a freelance classical music writer and then as New York bureau chief (the magazine was headquartered in Los Angeles at that time). He later became international editor and executive editor. At the end of 1985, Horowitz moved into a part-time role, continuing his column and editing the Commentary page. More recently, he has served exclusively as classical music editor.

"Is Horowitz," says editor in chief Timothy White, "is one of the most distinguished and admired figures in the music industry, but also one of its modern architects, helping pioneer contemporary music journalism and criticism, as well as playing a consummate role as A&R executive and astute producer of some of the foremost classical artists of our era.

"Horowitz exemplifies the finest aspects of journalism and the arts, showing that those who critique can also be those who create. There is no higher standard in reporting than a keen mind that shares its insights with unstinting accuracy and care, and there is no greater leadership than leading with one's heart; people with qualities such as Is' do more





than inform the public, they educate its spirit. Billboard will miss Is Horowitz's superb contributions and counsel, but it will always be deeply grateful to him for the decades-long gift of his talents.

Horowitz plans to remain active in the music business; currently, he is working on yet another Segovia retrospective for MCA.

Like Horowitz, Barter brings both record industry and journalism experience to Billboard. Most recently, he served for three years as North American editor for Gramophone. the London-based classical music publication.

From 1982-90, Barter was music editor of Stereo Review. Barter also has held key posts at Ovation magazine and Cash Box. From 1959-64, he was music editor of Cue magazine and created New York's first FM program guide.

On the records side, Barter served as a publicity director for CBS Records International, ABC Records, and Capitol/EMI Records between 1964 and 1979.

"As Billboard continues to expand and diversify its classical coverage," White continues, "we knew our top editorial post in this area was an extremely important one to fill. Christie Barter is a journalist of exceptional experience and equally exceptional enthusiasm for the classical world he covers as a seasoned pro and respected expert. Billboard is very pleased to welcome him to our

In addition to his new role as classical music editor of Billboard, Barter continues as U.S. correspondent for BBC Music Magazine.

His debut Billboard column will appear in the June 18 issue: there will be no column next week.

BILLBOARD JUNE 4, 1994

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# <u>Commentary</u>

# We Must Invest In Artists' Survival

BY TIM COLLINS

In the wake of Kurt Cobain's suicide, the old joke about the life expectancy of a rock star being somewhere between that of a test pilot and a race car driver isn't a joke anymore.

Cobain's death and the resulting emotional trauma to our national psyche prompt the following questions for the executives who run the music industry: Isn't it time that we do something about the problems that lead to self-destructive behavior among the artists we work with? Isn't it the responsibility of those of us who make money from successful musicians to help them get a grip on lives that often seem out of control? Shouldn't the music business-managers, labels, radio, publishers, NARAS, MTV-start calling in readily available resources to help our artists handle the excruciating pain with which some of them live?

Let's start by looking at the system that artists operate in these days. Success is happening faster to new generations of young, unprepared musicians. In order to express themselves to their audience, contemporary artists need to be open and vulnerable, but the system that offers them a chance to do so can be quite mean and is often stacked against them. The timeframe of success used to be "Here today, gone tomorrow." Now it's "Here today, gone later today."

Artists are often packaged like dry goods and discouraged from developing beyond the style that brought them their hits. This replication of creativity can be particularly soul-destroying. Artists who reveal their most personal vision find themselves ripped open by the media. Some don't recognize themselves in their own videos. Sudden fame and fortune, plus the dislocation of constant travel, lead to high anxiety and stress levels, symptoms some musicians tend to treat with drugs and alcohol. But almost nobody gives these people any direction, or even any information on how to live with themselves. Cobain's tragic end is symptomatic of the sickness in our industry and in the greater American culture itself.

I can testify, from personal experience, that the most creative artists are sometimes the most damaged, and most in need of help. Everyone who works with musicians recognizes the symptoms produced by the stress we live with, among them: drug addiction, sex addiction, compulsive spending, workaholism, mood swings, eat-

ing disorders, and depression.
Who is responsible for helping these artists? The answer is management, the labels, and the artists themselves.

But who do we turn to?

Ten years ago, when Aerosmith began to regroup after a period troubled by addiction and discord, I tried to figure out how to assemble a successful team. My resources included my business school background, my career booking bands around Boston, various books, and the role models of successful people in our business. Although John Kalodner, David Geffen, and Ed Rosenblatt were the gurus that guided us back to the top of our profession, there was no one to tell us about and protect us from the dark side of stardom, or what I

call the "shadow face" of success. As we started to re-establish ourselves, with all the above-mentioned symptoms, I began to feel like the pilot of a plane, with the artists' lives in my hands and absolutely no knowledge of how to fly.

Then, after exploring different modalities—12-step programs, psychologists, the psychiatric and medical communities-I realized our organization was like a family



### 'We're killing our artists for short-term greed'

Tim Collins manages Aerosmith and is president of Collins Management Inc., Cambridge, Mass.

unit, but one with a greater degree of dysfunction than the "normal" family. After a long search I found two men who could help us. Dr. Lou Cox, a New York psychologist, and Bob Timmins, an interventionist and 12-step counselor from L.A., brought us the healing and therapeutic skills we needed to learn how to live without addiction and with ourselves, with the shadow face of success. I was able to supply the business skills needed to integrate their vision into the daily realities of the lives of rock stars.

Together, over time, we evolved a threefold program for helping our people survive crises and stay alive: intervention, support, and training.

Intervention means identifying selfdestructive symptoms or behavior that hurts others. Intervention means crisis prevention. We learned to confront and intervene with guidance and love, not condemnation and shame. Behavioral patterns tend to return with time, so the healing process must be an ongoing one.

Support means just that: friendship, therapy, professional supervision if needed, 12-step programs, role models whatever it takes to face depression and avoid the isolation endemic to our busi-

Training means information not just for the artists, but for all those who interact with them. We learned to utilize treatment centers like Hazelden, the Caron Foundation and The Meadows. They taught us how to change and cope and develop a different way of living.

What is a star? Something that shines in the night—but around all that light is darkness, and the brighter the star, the darker the shadow.

It's time for a new moral imperative in our business. If you manage an artist or are the president of a record company, one of your jobs should be to shine a light on that darkness. The artists are too close to the picture and already dependent on us. We know how to help them be successful. Why are we letting them kill themselves?

As a manager, I am part of this system, and there's a shadow side of me, too. I'm sure many of us could see this in ourselves if we know where to look. I had to learn to put my trust in professionals and friends who supported my work on myself as well as my clients. Now, since almost no one is trained to handle the shadow side of that rock-star power, my office fields at least 20 calls a week from other managers and recording executives whose clients need help. We refer them to the resources already there, the local therapists and treatment centers, as well as books like "I'll Quit Tomorrow" by Vernon Johnson.

But I want to propose that the record companies wake up to the systemic problem itself. After 40 years of incredible profits and success, isn't it time for a manifesto of change? The labels already have A&R people, but they should also have staff that specialize in A&S-artists & survival! The Big Six—Sony, EMI, Warner Bros.,

BMG, PolyGram, MCA-could fund a treatment team as a permanent resource for crisis intervention and rehabilitation. For less money than the monthly fuel bills on their private jets, the record companies could provide the best available professional help to artists whose minds and very lives are at stake. The industry already spends so much money on technologymaking the music sound better. Why not spend some on helping the creators of the music stay alive and thrive? We're killing

our artists for short term greed.
"I'm angry about Kurt," Aerosmith's
Steven Tyler told me. "He didn't have to
die like that."

By all rights, Aerosmith should be dead. I should be dead. There's a reason we're not, and the reason is not a secret. Let's wake up, learn from experience, and stop the suicides and self-destructive behavior. It's the least we can do for the musicians on whom we depend for our living, and the benefits include longer artistic careers and everyone sleeping a little better at night.

### LETTERS

### THANKS FOR THE INFORMATION

The articles by Ed Christman on changes at PolyGram and by Mike Levin on Asian mechanical rights (Billboard, May 7) were informative, intelligent, and helpful background pieces. Keep 'em coming.

Michael F. Sukin Sukin Law Group New York

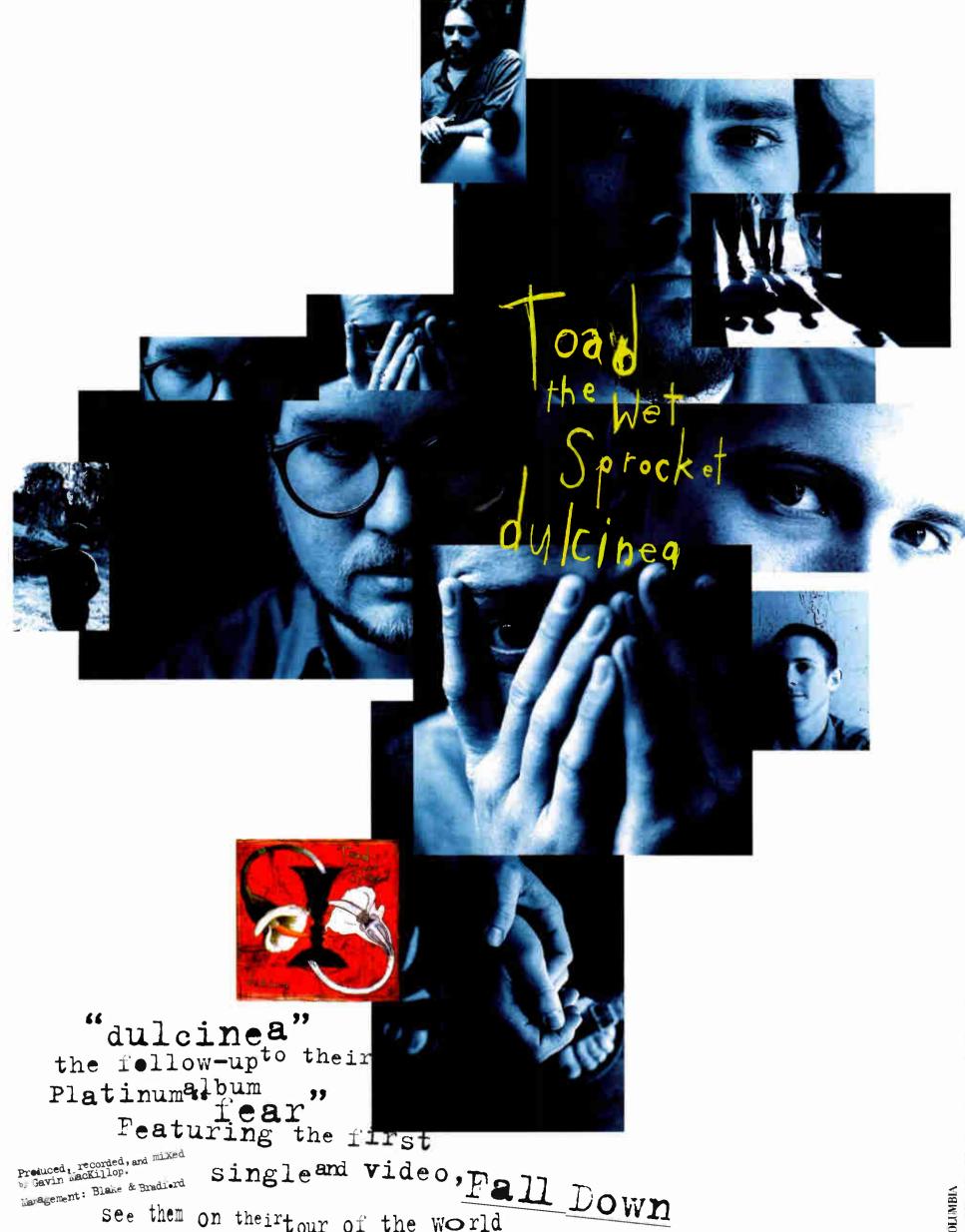
### **SEEKING A CURE IN COUNTRY**

In her column "Country Can Take Or Leave Manhattan" (Billboard, May 14), Melinda Newman sized up the situation perfectly. And her comment regarding WYNY (or whatever they're calling themselves this week) was right on the money. Bravo!

Maybe someday things will change in New York City, but I do agree that having a successful and good country station will be an important part of the cure.

Barbara Silber Manager, affiliate relations American Country Countdown ABC Radio Networks

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



Maragement: Blake & Bradierd see them on their tour of the world

# RIVERS Avards



ACHY BREAKY HEART (2nd Award) Don Von Tress Millhouse Music

ALWAYS TOMORROW Gloria Estefan Foreign Imported Productions and Publishing, Inc.

AM I THE SAME GIRL (2nd Award) Eugene Record William "Sonny" Sanders Unichappell Music, Inc. Warner-Tamerlane Pub. Corp.

ANGEL Gloria Estefan Miguel A. Morejon Foreign Imported Productions and Publishing, Inc.

BABY, BABY, BABY
Kenneth "Babyface" Edmonds
Antonio "L.A." Reid
Daryl Simmons
ECAF Music
Green Skirt Music, Inc.
Kear Music
Sony Songs Inc.
Warner-Tamerlane Pub. Corp.

BABY, I NEED YOUR LOVING (5th Award) Lamont Dozier Brian Holland Eddie Holland Stone Agate Music

BY THE TIME THIS NIGHT
IS OVER
Michael Bolton
Analy Goldmark
Mr. Bolton's Music
New Nonpareil Music
Warner-Tamerlane Pub. Corp.

diains around my HEART fee Wayhill Feesings

COME IN OUT OF THE RAIN
Wikes Lyra
Frnest W. Williamson
Levin N. Hard Music
Sonits of Polygram International, Inc.
Tiverton Lusic

DO YOU BELIEVE IN US Miguel A. Morejon Foreign Imported Productions and Publishing, Inc.

DON'T WALK AWAY Ronald K. Spearman Ronnyonyx Music

DREAMLOVER Mariah Carey David Porter Irving Music, Inc. Rye Songs Sony Songs Inc.

END OF THE ROAD
Kenneth "Babyface" Edmond
Antonio "L.A." Reid
Daryl Simmons
Boobie-Loo Music, Inc.
ECAF Music
Ensign Music Corporation
Kear Music
Sony Songs Inc.
Warner-Tamerlane Pub. Corp.

EVEN A FOOL CAN SEE Mark Goldenberg Fleedleedle Music Music Corporation of America, Inc

(EVERYTHING I DO) I DO IT FOR YOU (3rd Award) Michael Kamen Zachary Creek Music, Inc.

FAITHFUL Peter Cox (PRS) Richard Drummie (PRS) EMI-Blackwood Music, Inc.

FEELS LIKE HEAVEN
Mark Goldenberg
Fluedle Music
Music Corporation of America, Inc.

FIELDS OF GOLD Sting (PRS) Reggatta Music Ltd.

FOREVER IN LOVE
Kenny G
EMI-Blackwood Music, Inc.
High Tech Music
Kenny G Music
Kuzu Music

SONG OF THE YEAR
"I Will Always Love You"
DOLLY PARTON

Velvet Apple Music

MOST PERFORMED SONG ON COLLEGE RADIO

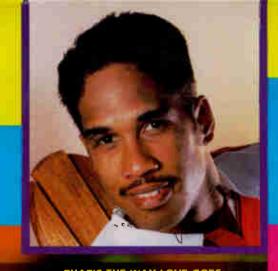
TWO PRINCES
Spin Doctors
Christopher Barron
Aaron Comess
Eric Schenkman
Mark White
Mow B'jow Music, Inc.
Sony Songs Inc.



# SONGWRITER OF THE YEAR

# MIGUEL A. MOREJON

# PUBLISHER OF THE YEAR WARNIER WUSIC GROUP



GIVING HIM SOMETHING HE CAN FEEL Curtis Mayfield Warner-Tamerlane Pub. Corp.

GOOD ENOUGH
Kenneth "Babyfaco" Edmonds
Antonio L.A. Reid
Daryl Simmons
Boobie-Loo Music Inc.
ECAF Music
Kear Music
Sony Songs Inc.
Warner Tamerlane Pub. Corp

HAVE I TOLD YOU LATELY Van Morrison Songs of Polygram International, Inc.

HEAL THE WORLD Michael Jackson Mijac Music

HERE WE GO AGAIN!
Charles A. Bobbit
James Brown
Surviye Coton (PRS)
Fred A. Wesley, Jr.
Dollince Music International
Danna Orion Music Publications
Stone Diamond Music Corporation

HERO
Phil Collins (PRS)
David Croshy
Hidden Pun Music Inc.
Stay Straight Music
Warner-Tamerian - Pub. Corp.

HOW DO YOU TALK TO AN ANGEL Barry Coffing Stephanie Tyrell Steve Tyrell EMI-Blackwood Music, Inc. Songster's Music Tyrell Music Co.

HUMPIN' AROUND
Kenneth Babyface" Edmond:
Antonio "L.A. Reid
Daryl Simmens
Boobie-Loo Music Inc.
ECAF Music
Kear Music
Sony Songs Inc.
Warner-Tamerlane Pub. Corp.

I DON'T WANNA FIGHT Steve DuBerry (PRS) Billy Lawrie (PRS) Lulu (PRS) Chrysalis Songs Ensign Music Corporation

I HAVE NOTHING
David Foster
Linda Thompson
Linda's Boys Music
One Four Three Music
Warner-Tamerlane Pub. Corp

I SEE YOUR SMILE
Miguel A. Morejon
Foreign Imported Productions
and Publishing, Inc.

1 STILL BELIEVE IN YOU (2nd Avvard) Vince Gill Benefit Music

I WILL ALWAYS LOVE YOU (2nd Award) Dolly Parton Velvet Apple Music I'M FREE Miguel A. Marejon Foreign Imported Productions and Publishing, Inc.

I'M SO INTO YOU Ilrian Alexander Morgan Barn Jams Music Interscope Pearl Music Warner-Tamerlane Pub. Corp.

IF I EVER FALL IN LOVE
Carl Mirrin
Campo Approvamence by Ramses Music
Gasoline Alley Music
Music Carporation of America, Inc.

IF I EVER LOSE MY FAITH IN YOU Sting (PRS) Reggatta Music Ltd.

IF THERE HADN'T BEEN YOU Ron Hellard Tom Shapiro Careers BMG Music Publishing, Inc.

m THE STILL OF THE NITE Fredericke L. Parris Lieo Corporation

JESUS HE KNOWS ME Tony Banks (PRS) Phil Collins (PRS) Milke Rutherford (PRS) Hilden Pun Music, Inc.

(OTRO DIA MAS SIN VERTE)
(2nd Award)
Glorin Estefan
Miguel A. Morejon
Foreign Imported Productions
and Publishing, Inc.

LAYLA (2nd Award) Eric Clapton (PRS) Jim Gordon Unichappell Music, Inc.

LITTLE MISS CAN'T BE WRONG Christopher Barron Aaron Comess Eric Schenkman Mark White Mow B'jow Music, Inc. Sony Songs Inc.

LOVE IS
Michael A. Caruso
John Keller
Checkerman Music
Pressmancherryblossom
Sony Songs Inc.
Warner Tamerlane Pub. Corp.
Watchfire Music

MAN ON THE MOON Ell Berry Peter Buck Michael Stipe Might Garden Music

MR. WENDAL Sylvester Stewart Todd "Speech" Thomas Arrested Development Music ENI-Blackwood Music, Inc. Mijac Music

NEVER A TIME Tony Banks (PRS) Phil Collins (PRS) Mike Rutherford (PRS) Hidden Pun Music, Inc. NO MISTAKES
Patty Smyth
EMI-Blackwood Music, Inc.
Pink Smoke Music

NO ONE ELSE ON EARTH Stewart Harris Edisto Sound International Tree Publishing Co., Inc.

NO ORDINARY LOVE Stuart Matthewman (PRS) Sade (PRS) Sony Songs Inc.

PASSIONATE KISSES
Lucinda Williams
Lucy Jones Music
Nomad-Noman Music
Varner Tamerlane Pub. Corp.

REACH OUT, I'LL BE THERE (2nd Award) Lamont Dozier Brian Holland Eddie Holland Stone Agate Music

REAL LOVE
Mark Moral s
Mark Rooney
Music Corporation of America, Inc.
Second Generation Rooney Tunes
Publishing

RESTLESS HEART (2nd Award) Andy Hill (PRS) Chryslis Songs Pillarview, B.V.

RUN TO YOU Allan Rich Music Corporation of America, Inc. Nelana Music

SAVE THE BEST FOR LAST

Prod Award)

Jon Lind

Worldy Waldman

Fig Mystique Music

EMI-Wirpin Songs

Lunghludd Music Co.

SOMETIMES LOVE JUST AIN'T ENOUGH Patty Smyth EMI-Blackwood Music, Inc. Pink Smoke Music

TEARS IN HEAVEN
(2nd Award)
Eric Clapton (PRS)
Will Jennings
Elio Sky Rider Songs
Unichappell Music, Inc.

TELL ME WHAT YOU DREAM
Josh Leo
Vince Meliamed
August Wind Music
Carrors FMG Music Publishing Inc.
Jacque Ineters Music
Longitude Music Co.
Mopage Music

TELL ME WHY Karla Bonoff Scaprape Music

TENNESSE
Aerle Tarec Jones
Todd "Speech" Thomas
Arrested Development Music
EMI-Blackwood Music Inc.

THAT'S THE WAY LOVE GOES Charles A. Bobbit James Brown Janet Jackson John Starks Fred A. Wesley, Jr. Black Ice Publishing Dynatone Publishing Co.

THAT'S WHAT LOVE CAN DO Matt Aitken (PRS) Mike Stock (PRS) Puter Waterman (PRS) All Boys USA Music

TO LOVE SOMEBODY Barry Gibb Robin Gibb Gibb Brothers Music

TWO PRINCES
Christopher Barron
Aaron Comess
Eric Schenkman
Mark White
Mow B'jow Music, Inc.
Sony Songs Inc.

WEAK Brian Alexander Morgan Bam Jams Music Interscope Pearl Music Warner-Tamerlane Pub. Corp.

WHAT BECOMES
OF THE BROKENHEARTED
(3rd Award)
James Dean
William Weatherspoon
Stone Agate Music

WHAT KIND OF LOVE (2nd Award) Will Jennings Foy Orbison Blue Sky Rider Songs Orbisongs

WHAT YOU WON'T DO
FOR LOVE
Bobby Caldwell
Alfons Kettner
Lindseyanne Music Co., Inc.
Longitude Music Co.
The Music Force

WHEN A MAN LOVES A WOMAN (3rd Award) Calvin Lewis Andrew J. Wright Pronto Music Quinvy Music Publishing Co.

WHEN SHE CRIES Sonny Lemaire Sun Mare Music Publishing

A WHOLE NEW WORLD Alan Menken Wonderland Music Compuny, Inc.

WOULD I LIE TO YOU Mick Leeson (PRS) Peter Vale (PRS) EMI-Virgin Songs, Inc.

YOU'VE LOST
THAT LOVIN' FEELIN
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# Artists&Music

IN • CLASSICAL • JAZZ • MUSIC VIDEO

# **RCA Awakens** Interest In Sleeper U.K.

BY THOM DUFFY

LONDON-RCA Records in the U.S. may have a sleeper hit on its hands with its signing of one of Britain's top indie rock bands.

The band, Sleeper U.K., topped the independent singles chart in Britain with its release "Delicious" while on a sold-out, 17-city tour of Britain as

the opening act for Blur. Sleeper U.K. (which will add the national designation to its name in America to avoid trademark conflict with an existing American act called Sleeper) has released three singles to date in Britain on Indolent Records, an independently distributed label set

up by RCA Records U.K.

"Alice In Vain," the group's debut single, was released in Britain late last year and serviced as a seven-inch vinyl import to U.S. college radio by RCA during May. The single introduced a four-piece guitar band whose deft mix of melody and raw rock riffs is shaped by the personal and provocative songwriting of lead singer Louise Wener. Wener co-founded the band with guitarist Jon Stewart and, after relocating to London from Manchester, recruited bassist Deed Osman and drummer Andy

# Parton Morejon. **Warner Music Tops For BMI**

■ BY IRV LICHTMAN

NEW YORK-Whitney Houston's recording of Dolly Parton's "I Will Always Love You," which enjoyed a record 14 straight weeks at No. 1 on Billboard's Hot 100 Singles chart, has been named the most-performed BMI-cleared song of the year.

In two other key awards presented May 26 at BMI's 43rd annual pop awards dinner here, Miguel A. Morejon, co-writer of five most-performed songs, emerged as the songwriter of the year, and Warner Music Group, with 17 top songs, ranked first among publishers. Its sister company, ASCAP-cleared Warner/Chappell, earlier had earned this year's top ASCAP honors with 10 awards (Bill-

board, May 21).

BMI's Citations of Achievement were presented to the writers and publishers of the 73 most-performed songs on U.S. radio and TV from Oct. 1, 1992, to Sept. 30, 1993.

The award for "I Will Always Love You," sung by Houston on her huge soundtrack success, "The Body-guard," was the first pop honor for the song. Recorded in 1973 by Parton,

(Continued on page 24)



SLEEPER U.K.

"She has a tremendous voice, and the band has a great, energetic, exciting feel," says Dave Novik, senior VP of A&R at RCA Records. He adds that "Alice In Vain" is a "great alternative pop record."

Ben Wardle, A&R manager with RCA Records in the U.K., recalls that he first saw Wener perform at the Mean Fiddler in London with her group, then called Surrender Dorothy, and was immediately struck by the singer's voice—"like a punk Dusty Springfield," he says—and the barbed nature of her lyrics.

In mid-1993, Sleeper U.K. was signed to Indolent Records, which had been set up by RCA in Britain to give the major label a stronger foothold in the indie rock genre, and as a way to nurture bands outside the volatile environment of the U.K. pop singles and album chart.

"With independent distribution of the singles, we have the ability to have records stay in shops for a couple of months," says Wardle. "And people talk to each other at colleges about what's happening" on the indie

Among the flock of A&R executives that inevitably gather around any promising new band in London, Wardle "figured us out before any-one else," says Geoff Wener, the lead singer's brother, who manages the band. "There's a lot in the attitude and ethics of the band's music. There's a certain nonconformity at (Continued on page 133)

# **Labels Seek Custody Of Offspring** L.A. Act Sticks Close To Indie Epitaph

BY BRETT ATWOOD

LOS ANGELES-Punk rock act the Offspring, on the independent Epitaph label, is receiving the kind of attention usually associated with a fast-rising major-label release.

With modern rock airplay, MTV exposure, and strong retail support, the surprising success of the Orange County, Calif.-based act has spawned the biggest West Coast major-label bidding war since Beck.

Companies in hot pursuit of the quartet include Atlantic, PolyGram, EMI, and Sony, with some offers estimated to exceed \$1 million, according to a source close to the band.

Despite the hefty offers, the band, its management, and Epitaph say the Offspring will stick with the Hollywood-based label.

The Offspring's "Smash" album debuts at No. 187 on The Billboard 200 this week and moves from No. 7 to No. 5 on Heatseekers, making it the highest-charting Epitaph release to date. (Former label mates Bad Re-



Swing Shift. Tommy Boy's K7 is dressed for action in his Popular Uprisings T-shirt, his award for the three-week run that his "Swing Batta Swing" album spent at No. 1 on Billboard's Heatseekers chart. The title rose as high as No. 54 on Top R&B Albums and No. 96 on The Billboard 200. (Photo: Chuck Pulin)



THE OFFSPRING

ligion, now signed to Atlantic, peaked at No. 14 on Heatseekers with "Recipe For Hate."

MTV added the clip for the emphasis track "Come Out And Play (Keep 'Em Separated)" to its "on" rotation this week. The act also is gaining MTV exposure on "120 Minutes" and "Alternative Nation."

"I'm flattered that there is interest, but I would like the opportunity to show what Epitaph can do with a hit single," says label owner Brett Gurewitz, who is also a member of Bad Religion. "More importantly, I want to find out for myself what this label is capable of. If I sell this thing now, I might never know."

Jim Guerinot, who manages the band along with Larry Weintraub, says, "The band is not leaving Epitaph. As you might expect, a lot of labels are expressing interest in the band, but they want to stay with an independent label." Guerinot, who is also senior VP of marketing/GM at A&M Records, says the band is contractually obligated for one more album with Epitaph.

"It cracks me up," says lead singer Bryan Holland. "Epitaph has us on MTV. They have us on radio. What more do we need? We are perfectly happy with the job Epitaph is doing.

Industry speculation remains that Epitaph, which has built an impressive roster with hardcore rock acts like Pennywise, No FX, and Rancid, may be acquired by a major label. Gurewitz dismisses the talk, saying, "It's not the right time to do that now. It's no big news that I'm not interested in the slightest in securing a big label deal."

Epitaph's strong reputation within the retail community distinguishes the Offspring from other recent independent releases that benefit from the deeper pockets and connections of a major label.

"This is not like Beck," says Epitaph marketing director Andrew Kaulkin. He says Beck's original la-(Continued on page 133)

# **NARAS OK's Latin Jazz. Other Grammy Categories**

BY JOHN LANNERT

After four years of deliberations, the trustees of the National Academy of Recording Arts & Sciences have voted to approve Latin jazz as a category in the 1995 Grammy Awards.

The vote was taken during the annual meeting of NARAS trustees, held May 16-20 in Hawaii. They also voted to add a separate category for albums in the pop, rock, R&B, and country fields. Previously, albums and tracks competed against one another within these genres, but last year the academy limited eligibility in those categories to singles or tracks (Billboard, May 29, 1993). In addition, an albums-only rule has been enacted for the three jazz categories: best contemporary jazz performance, best jazz vocal performance, and best large jazz ensemble.

Also, a best pop vocal collaboration category has been added in the pop field for artists who ordinarily do not perform together. Previously, these artists competed with established groups in the best pop performance, duo or group category. A separate field also has been created for traditional pop, which formerly was categorized within the pop field. In the recording package field, an additional category was created to separate single-disc jewel box packages from special packages and boxed sets.

Though Latin jazz will be placed in the jazz field, Latino NARAS members will be able to vote in the Latin jazz category without forfeiting a vote in another field.

Saying he was thrilled by the trustees' approval, NARAS president/ CEO Michael Greene said the im-provement of NARAS' Latin screening committees, burgeoning interest from Latino jazz acts, and the formation of NARAS' upcoming Latino counterpart, the Latin Academy, helped pave the way for Latin jazz to (Continued on page 127)

TV To Provide Int'l Music Experience

■ BY PAUL SEXTON

NARA, Japan—A spectacular Eastmeets-West concert staged here in the awe-inspiring setting of an 8th century Buddhist temple—the first of a proposed annual series dubbed the Great Music Experience—has been sold to television broadcasters in some 40 countries, organizers say. Negotiations for television rights in 15 other markets, including the U.S., are still under way.

Bob Dylan, Joni Mitchell, INXS, Jon Bon Jovi, Ry Cooder, and the Chieftains were among the Western stars performing in front of the Tojaiji Temple and its massive wooden Buddha in the inaugural Great Music Experience shows. UNESCO helped sponsor the shows as part of its World Decade for Cultural Development (Billboard, April 2). The artists performed three full concerts May 20-22, with the final performance broadcast live. The series was conceived by the TV production company Tribute Management, which hopes to stage similar extravaganzas through the year 2000 at UNESCO World Heritage sites. Sponsorship support also was supplied by the electronics company Sanyo and by Japan Airlines.



Joni Mitchell, left, and the Chieftains' leader Paddy Maloney.

What we were aiming to do was to break the mold of music on television," said the show's executive pro-(Continued on page 134)

BILLBOARD JUNE 4, 1994

# A Dose Of The Blues For L.A.'s CityWalk | Jazz Guitarist Joe Pass Leaves B.B. King's Club Imported From Memphis

BY CHRIS MORRIS

LOS ANGELES-On the heels of the L.A. opening of House Of Blues, the city will soon get another blues-oriented venue—an L.A. branch of

Memphis' B.B. King's Blues Club. Tommy Peters,



sal CityWalk, the sprawling entertainment and shopping complex in Universal City here.

The club's arrival will be trumpeted by what Peters describes as "an outdoor catfish fry-barbecue ... [and] mini-festival of Memphis music

and blues," June 22 at CityWalk's outdoor Palm Court.

Hosted by King (who will perform), the kickoff also will feature such Memphis-based performers as Rufus Thomas, Sam Moore (of Sam & Dave), brothers Eric and Eugene Gales and Little Jimmy King, and Ruby Wilson and Preston Shannon, whose groups serve as the house bands at the Memphis club.

The L.A. venue spins off the most popular and best-appointed club in Memphis' redeveloped Beale Street music district. It has served as a hub of the street's action since it opened May 3, 1991.

"There's been a resurgence [on Beale] since B.B.'s opened," Peters says. "Eleven new clubs opened. It's really created the wave behind the success of Beale Street."

Peters says with a laugh, "We had no desire to come to Los Angeles,

but the wheels were set in motion after a number of MCA Records executives visited the Memphis club during live recording sessions for King's Grammy-winning 1993 album, "Blues Summit."

"Everybody liked the place, and MCA communicated with their development people who were doing the CityWalk project, and they communicated with us about coming up here," Peters says.

King's was not the first club to be solicited for the site: CityWalk had also sought out House Of Blues, but, according to Peters, owner Isaac Tigrett already had his sights on a location on West Hollywood's Sunset

Peters says the 400- to 500-seat L.A. King's will be a three-tiered structure, with an "incredible intimacy" not unlike that found in the Mem-

(Continued on page 134)

# **Behind Much Unissued Material**

BY MELINDA NEWMAN

NEW YORK-Jazz guitarist and Grammy Award winner Joe Pass, who died of liver cancer May 23, leaves behind a trove of unreleased material.

According to Terri Hinte, spokes-person for Fantasy Records, the 65-year-old Pass had material for six albums in the can at the time of his death. Pass recorded for Fantasy-distributed Pablo Records.

Pass, who was born Joseph Anthony Passalaqua in New Brunswick, N.J., patented a solo guitar style that reflected a mastery of both rhythmic and melodic playing. His unique finger-picking technique and orchestral approach gave his performances a multi-dimensionality rare among guitarists.

Pass, who played with an array of artists ranging from Ella Fitzgerald

and Oscar Peterson to Frank Sinatra and Sarah Vaughan, had recorded more than 20 albums for various labels, many of which have been reissued through Fantasy's Original Jazz Classics imprint.



He was most noted for his "Virtuoso" series, five solo recordings (including one live set) that featured Pass interpreting jazz standards.

However, Pass was just as comfortable perform-

ing in different combos. His last album, 1993's "Joe Pass & Co.," spotlighted him playing with his quartet—guitarist John Pisano, bass-

him a Grammy in 1974. The award was in the best jazz performance by a group category for his Pablo album "The Trio," which also featured Oscar Peterson and Niels-Henning Orst-

he wanted to be a guitar player. Infatuated with the singing cowboy Gene Autry, Pass received his first guitar when he was 9. By the time he was 14, Pass was playing professionally at parties and dances with a small string combo.

to New York and was playing across the country. A problem with drugs landed him in jail several times, and finally, in the early '60s, he entered

anon," released in 1962 on Richard Bock's Pacific Jazz Records.

Relocating permanently to Los Angeles, Pass worked with a number of bands, including those led by Les McCann, Bud Shank, and Bobby Troup. He also toured with George

ist Monty Budwig, and drummer Colin Bailey. His collaborative efforts earned

ed Pedersen. Pass decided at an early age that

By the early '50s, Pass had moved the drug recovery program at Santa Monica's Synanon Foundation.

His experiences during rehab led to his first record, "Sounds Of Syn-

(Continued on page 127)

## ■ BY BRETT ATWOOD LOS ANGELES-Stone Temple Pi-

**Pilots, Doctors Kick Off** 

Summer Album Releases

lots, the Spin Doctors, Arrested Development, John Mellencamp, Boston, and Keith Sweat lead the pack of summer releases due to heat up retail in June.

Atlantic unleashes "Purple," the second album from modern rockers Stone Temple Pilots, June 7. The San Diego act's debut album, "Core," is triple platinum and has logged more than 70 consecutive weeks on The Billboard 200. The quartet is expected to support the new release headlining a summer tour

The Spin Doctors return June 14 with "Turn It Upside Down." The Epic release contains the single "Cleopatra's Cat," which was serviced to top 40 and album rock radio in mid-May. The band's debut album, "Pocket Full Of Kryptonite," released in 1992, is triple platinum.

Arrested Development will unveil its second studio album, "Zingala-maduni" June 14. The Chrysalis/ ERG release also will be available on a limited-edition vinyl pressing.

Mercury artist John Mellencamp follows up the platinum "Human Wheels" with "Dance Naked," due in stores June 27. The first single, a cover of Van Morrison's 1971 hit "Wild Night," features Me'Shell NdegeOcello on vocals and bass. Mellencamp was the VH-1 featured Artist Of The Month in May.

MCA classic rock act Boston re-(Continued on page 32)



No. 1 With A (Red) Bullet. Composer/conductor/pianist Marvin Hamlisch, right, signs an exclusive co-publishing agreement with Famous Music, including administration of his Red Bullet Music (ASCAP). At left is Famous Music chairman/CEO Irwin Z. Robinson. Hamlisch is music director for Barbra Streisand's current tour, and co-wrote her new Columbia single "Ordinary Miracles." Next season Hamlisch will become the first principal pops conductor of the Pittsburgh Symphony Pops; he also will conduct the Boston Pops in its Fourth of July concert. His 30-minute symphonic suite, "Anatomy Of Peace," will be performed June 6 in France to commemorate the 50th anniversary of D-Day.

### CUTIVE TURNTABLE

RECORD COMPANIES. Randy Miller is promoted to executive VP of marketing for MCA Records in Los Angeles. He was senior VP of marketing.

Mercury Nashville names Keith

Stegall VP of A&R and Carson Chamberlain director of A&R. Stegall is a songwriter/producer and headed Keith Stegall Enterprises. Chamberlain was tour manager for Alan Jackson.

Ruth Carson is appointed VP of creative marketing for Capitol Records in Los Angeles. She was VP of black music marketing for Columbia.

Ed Mitchell is appointed VP of creative, audio and video, for Sony Wonder in New York. He was an independent audio producer and director.

Virgin Records in New York promotes Lori Feldman to senior director of national video promotion and Richy Vesecky to manager of video promotion. They were, respectively, director of national video promotion



STEGALL

and coordinator of video promotion. Larry Hughes is promoted to national director of field promotion for MCA Records/Nashville in Nashville. He was West Coast regional director of promotion, based in Los An-

Steephen Riccardo is promoted to director of marketing/sales for A&M Records in Kew Gardens, N.Y. He was a consultant.

Mike Smith is appointed director of sales for EastWest Records America in New York. He was director of sales at Paisley Park.





Gladys Pizarro is promoted to VP of A&R at Strictly Rhythm Records in New York. She retains her position as label manager of Phat Wax Records, a subsidiary of Strictly Rhythm.

DISTRIBUTION. Cema Distribution promotes Kathy Ganser-Aderman to Northeast regional director in New York, Jerry Brackenridge to Southern regional director in Atlanta, Terry Sautter to Western regional director in San Francisco, and Dave Witzig to Midwest regional director in





Chicago. They were, respectively, Washington, D.C., branch manager, Atlanta branch manager, San Francisco branch manager, and Chicago branch manager.

Columbia Records in New York appoints Rachel Felder associate director of marketing. She was a contributing editor for Hits magazine.

Sony Music Entertainment in New York names Andrew Ross senior counsel, Anthony Sclafani senior West Coast counsel, and David Edward Agnew counsel. They were, respectively, counsel for Sony Music En-



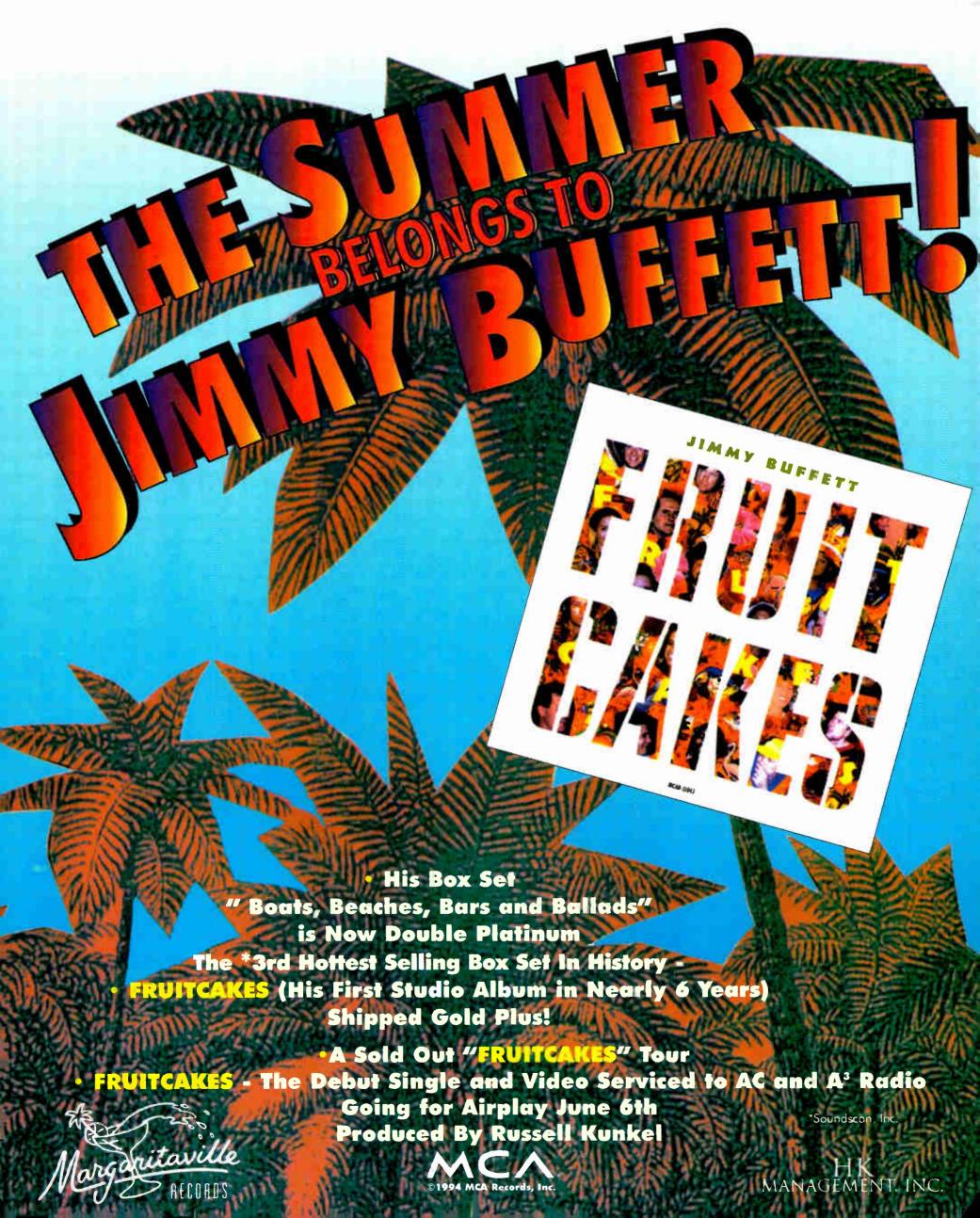


tertainment, senior counsel for Sony Music Entertainment, and associate at

Mitchell, Silberberg & Knupp. PUBLISHING. Frank Petrone is named

creative director, West Coast for peermusic in Los Angeles. He was director of creative activities at Lippman Music Publishing.

RELATED FIELDS. Bob Volpe is named VP of distribution and logistics for Hastings Books, Music & Video in Amarillo, Texas. He was VP of BSM, a computer peripheral distributor.



# **L7 Still Hungry For Punk Lifestyle**

# Slash Looks For Lollapalooza Breakthrough

BY DAVID SPRAGUE

NEW YORK-"Punk rock doesn't have anything to do with poverty or musical style," says Jennifer Finch, bassist for L7. "It's an attitude that everyone in this band grew up so inundated with ideologically that it will always be a part of us. It's like growing up in Sweden-no matter where you go, all your experiences are filtered through that.

The Angeleno quartet supplies ample evidence of that on its bracing fourth effort, "Hungry For Stink, which will be released July 12 on Slash/Warner Bros. By the time the album ships-preceded by the controlled, menacing single "Andres"—Finch and band mates Donita Sparks, Suzi Gardner, and Dee Plakas will be two weeks into its stint on the 1994 Lollapalooza tour.

Slash president and founder Bob Biggs sees that tour as an ideal environment to expose the band in areas where its profile may be lower than on the coasts. "Lollapalooza has a very specific image that draws a lot of people in a sympathetic environ-ment," he says. "There's already an awareness of L7 in a dedicated core audience, but I think this record will prove they can have a wider influ-

While the band's 1992 Slash bow, "Bricks Are Heavy," generated a good deal of interest, it peaked at No. 99 on Billboard's Top 200: Finch admits to being somewhat disappointed with its performance. Biggs notes that the involvement of Warner Bros' staff on the new album's set-up-the last disc was initially worked by Slash alone-should make for greater outof-the-box impact.

"There's no smoke and mirrors," Biggs says of the band-mandated, nofrills marketing campaign. "But Warner Bros. deals with the middle



L7: Donita Sparks, Jennifer Finch, Dee Plakas, and Suzi Gardner.

of the marketplace, and they do it very, very well.

The combined effort has created high retail anticipation. Howard Krumholtz, buyer for Tower Records' Sunset Blvd. location in Los Angeles, says that the band has been a strong seller at the store. "The last record sold extremely well its first few weeks out, and it's been steady ever since," he says. "It's still early on this one, but we'll put it out at the front and I'm sure it will be the same."

In the nine years since L7's first shows, the band has developed a reputation for unpredictable, fiery live performances that weren't replicated (Continued on page 64)

Twin Bill. The Cocteau Twins meet with Capitol Records execs following the group's appearance at the Universal Amphitheatre in Los Angeles. Shown, from left, are Ricky Mintz, Capitol senior director of advertising and merchandising;

Jeffrey Blalock, Capitol senior director of national promotion; the Cocteau Twins'

Elizabeth Fraser; Tim Devine, Capitol VP of A&R; and the band's Simon

# **Looking Forward To 'Godchildren' Set; Paying The Price For Former Prince**

Raymonde and Robin Guthrie.

FORWARD THINKING: "Godchildren Of Soul," the self-titled audio project featuring soul greats like Rufus Thomas, Sam Moore, and General Johnson alongside such diverse artists as Joey Ramone and the Klezmatics performing familiar and original material, has found a U.S. home on Rhino Records' Forward imprint. We first wrote about the project almost a year ago, when negotiations were taking place between Adageo Productions, the French company that owns the recording, and different distributors (Billboard, June 19, 1993).

The album was conceived and labored over by Steve Greenberg, producer of "The Complete Stax/Volt Singles" boxed set and currently an A&R exec at Atlantic Records. He and the production team of Ben Wolff and Andy Dean (who work under the name the Boilerhouse) are the actual Godchildren Of Soul. "Basically, we created a record and asked people to sing

on different tracks," says Greenberg. "This is my fantasy of what a record album would sound like if you broke down all barriers so that Joey could sing on a soul record and the Klezmatics could play on a hip-hop record. It's sort of like those Reese's cup commercials when they blended chocolate and peanut butter.

General Johnson and Ramone's duet on "Rockaway Beach" will be the first single, which will be serviced to alternative and album alternative radio stations. It also will be worked to beach music outlets throughout the South in conjunction with Johnson's label, Surfside Records, says Rhino's David Dorn. Additionally, a dance remix of the Klezmatics' 'Crown Heights Affair" will made available as a commercial 12-inch and serviced to clubs.

If the album does well, Greenberg says he'd like to do a follow-up and possibly even mount a touring revue. Sony will distribute the record in Europe.

T'S BEEN ALMOST a year since that artist we used to call Prince announced that he's changing his name to the unpronounceable (imagine symbol here). He still hasn't informed his unenlightened public how to pronounce the symbol (isn't there a statute of limitations on this?), so we wondered how those who work with the artist pronounce it. We called New Power Generation Records' toll-free number for (imagine symbol here) fans. At first, the recorded message skirts the issue, just telling the caller that she can order new releases on the NPG label including "The Most Beautiful Girl In The World." So we pressed the appropriate number on our phone and were rewarded with the information that the song by "the former Prince" could be ordered as a single plus remix (\$3.95 cassette, \$4.95 CD) or as a maxi-single with five remixes (\$5.95 cassette, \$6.95 CD), or in the colorful, oversized, limitededition greeting card package (\$10.95 cassette, \$11.95 CD) for that special someone. Shipping and handling starts at \$3.25, so it is absolutely unbelieva-

ble to me that someone would purchase anything over the phone that they could get from their local retailer without paying the service charge. The recording also explains how to join the NPG fan club-for only \$22.95 per year, members get discounts on tickets and merchandise, as well six issues of the NPG fanzine. We think we know how to pronounce that little symbol: how about "Moneybags"?



by Melinda Newman

# **Julia Fordham Moves Forward** With Abandon On Virgin Set

■ BY JON CUMMINGS

NEW YORK-After releasing three albums of exquisitely crafted, meticulously sung pop, British singer Julia Fordham finally cuts loose on her new set, "Falling Forward," due July 12 from Virgin Records. On tracks like the luminous "Caged Bird" and the gospel-tinged "Hope, Prayer & Time," she sings with a spontaneity and abandon unexplored on her previous releases.

But like many spontaneous acts. this one was carefully planned.

"Yes, 'abandon'-that was on my list. That was one of my own words, says the gregarious Fordham. "This time I wanted to sing my pants off. With both 'Porcelain' [1990] and 'Swept' [1991], I had pursued a certain kind of delivery, and felt that I'd given the right sort of reading to the songs. It was emotive, but also quite controlled.

"Sometimes, though, you have to show what you can do, and for this album I felt I had to push the barriers a bit. The new songs afforded me the opportunity to do that."

Fordham says she spent months preparing her new vocal attacktesting microphones, practicing scales, strengthening her vocal chords. She also decided against using her longtime producers, Grant Mitchell and Hugh Padgham, instead cocooning herself in a Los Angeles studio for three months with Larry Klein (Joni Mitchell, Shawn

It was all part of a concerted effort

to make an album quite unlike her previous releases. Not that Fordham (or her label, for that matter) is dissatisfied with her achievements to date: After cracking The Billboard 200 with her self-titled 1988 debut, she made a bigger splash with "Porcelain" and the single "Manhattan Skyline," which



became a VH-1 staple. "Porcelain" went on to sell about 225,000 copies, according to the label, and reached No. 74 on the album chart.

'Swept" did not

FORDHAM sell as well (85,000

copies to date, according to Sound-Scan data), but Virgin product manager Jean Rousseau blames its disappointing performance primarily on the lack of an extensive U.S. tour behind the album. "She just didn't spend much time here," he says. Other than that, I can't say why Americans didn't take to the album.

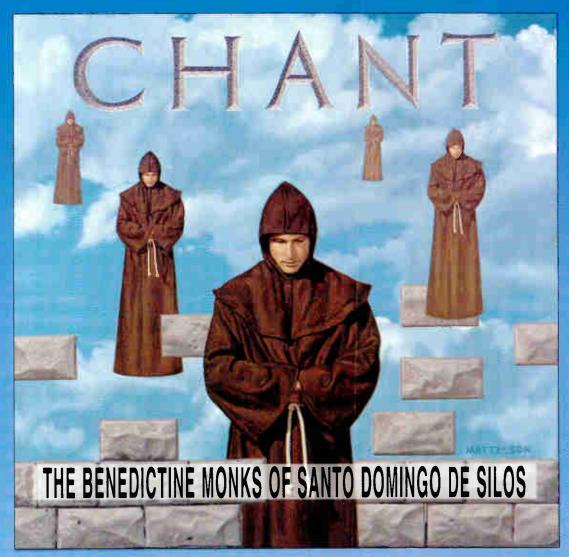
Fordham herself remains pleased with her previous albums. "Even now, I'll still deliver those songs live the same way they sound on the records," she says. "I don't know what triggered my decision to change everything. I had come a long way with the same producers, the same approach, the same attitude; I just came to feel that you can't keep doing the same things forever."

Having recorded her earlier albums near her London home, (Continued on page 22)

THIS & THAT: Lisa Barbaris has left her post as head of publicity at EastWest Records to run Simply Red's U.S. management office and her own independent public relations firm. Simply Red, with which Barbaris has worked since the mid-'80s, will have a new record out in 1995 .... Roger Taylor has reunited with his Duran Duran mates to play drums on the band's new album of cover tunes. Taylor appears on four tracks, including a version of Lou Reed's "Perfect Day" ... The Temptations will have four new tracks on their five-CD boxed set. "The Emperors Of Soul," which will come out on Motown in September ... Cracker, the Gin Blossoms, and the Spin Doctors will start a tour July 15. Additionally, Cracker will open three dates for the Grateful Dead June 17-19 ... Let the Bob Mould onslaught begin: In addition to the Husker Du live album just released a few weeks ago by Warner Bros., a new Sugar record is forthcoming from Rykodisc. Also, Virgin is slated to release "Poison Years," a 14-song collection that includes five previously released tracks recorded during Mould's solo stint on Virgin . Pearl Jam was named best hard rock act. Kris

Kross best rap group, and Janet Jackson's "janet." album of the year in Scholastic's Student Choice Awards. More than 40,000 students voted . . . Frank Sinatra, Billy Ray Cyrus, and Natalie Cole are among artists who will perform at Boston's new Harborlights Pavilion, a 4,400-seat outdoor amphitheater that will be operated by the Don Law Company.

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H E R E

IN STORE JUNE 7

LONNIE JORDAN FOR AVENUE RECORDS



### PARTON, MOREJON, WARNER MUSIC ARE TOPS FOR BMI

(Continued from nage 15)

it was a No. 1 country single for her in both 1974 and 1982 (in different versions). It won BMI Country Awards in 1975 and 1983, and has racked up 3 million performances.

Morejon won top writer honors in collaborative efforts with Gloria Estefan and Jon Secada, who are ASCAP writers. Their "Just Another Day" (Otro Dia Mas Sin Verte), recorded by Secada, was named BMI's first Latin song of the year at a Miami awards ceremony in March.

Kenneth "Babyface" Edmonds, Antonio "L.A." Reid, and Daryl Simmons also were big winners, with four awards each for their songwriting.
BMI-associated firms from EMI

Music Publishing and Sony Music

tied for second place with 10 awards each, with EMI Music also receiving special recognition for the college song of the year, the Spin Doctors' "Two Princes

Other multiple award winners among publishers are Foreign Imported Prod. and Publishing, with six citations; Music Corp. of America, with five; and ECAF Music, Kear Music, and Stone Agate Music, with four each.

Richard Addrisi, co-writer with his late brother Donald Addrisi of "Never My Love," was presented with a special trophy by BMI president/CEO Frances W. Preston in recognition of the song's 6 million performances: it was only the second song to be so honored by BMI.

Also, 10 songs were honored for 1 million performances during the eligibility period: Morejon's "Do You Believe In Us"; "End Of The Road" by Edmonds, Reid, and Simmons; "Have I Told You Lately" by Van Morrison; "Just Another Day" by Morejon and Gloria Estefan; "Love Is" by Michael Caruso and John Keller; "No One Else On Earth" by Stewart Harris; "Passionate Kisses" by Lucinda Williams; "Sometimes Love Just Ain't Enough" by Patty Smyth; "When She Cries" by Sonny Lemaire; and "A Whole New World" by Alan Menken.

A complete list of winners appears below.

# **Continental Drift** UNSIGNED ARTISTS AND REGIONAL NEWS

ERIE, Pa.: Pair a masochistic lead singer who tries to maim himself onstage with a hyperactive keyboard player, and you've got Magoon, a five-piece garage-rock band. Since February the band has sold 300 copies of "Magoon The Bad And The Ugly," a self-released album available at local independent music stores. Previously, the group sold 500 copies of its full-length debut, "The Cow Jumped Over Magoon." The new

track "Piss Shake" has received airplay on Erie, Pa., college station WERG. The band also has appeared twice on Erie commercial album rocker WRKT's weekly morning show. Magoon has found CD jukeboxes in local taverns an effective alternative to very limited radio play. "Bar owners say 'Human Dildo' gets played more than any other song." says lead singer Apollo Onion. Since



MAGOON

its formation in November 1990, Magoon has churned out riffs galore. "We don't need to take time off to write songs. Our biggest problem is sorting through all the songs to decide what we want to do," says keyboardist/guitarist Jimmy Cuneo. Two unreleased tracks stand out. "There For You' sounds like old Badfinger; 'Baby Toenails' reminds me of Kiss," says Onion. Magoon also includes bassist Christ Stallone, guitarist Wally Guitars and drummer Eddy Bratenahl. In the last six months the band has performed in Buffalo, Cleveland, and Pittsburgh. In August, "Bernie Vigilante" will appear on the "Powerload Rok Sampler, Volume 3," which will be available at most Straw-



DIXIE CHICKS

berries stores in Boston. Contact Jimmy Cuneo at 814-725-3484. DEBBI LYON

DALLAS: Playing dates all over the Lone Star State, the Dixie Chicks-Laura

Lynch, Martie Erwin, and Emily Erwin-along with their three other band members, have made a name for themselves. Justin Boots has used the trio for promotional material; the group is in demand for opening anthems at Dallas Stars and Texas Rangers games, and the women, who sound every bit as sweet, happy, and attuned to each other as Dolly Parton, Linda Ronstadt, and Emmylou Harris on their Trio projects, performed at Tennessee's 1993 Presidential Inaugural Ball. The band released its third CD, "Shouldn't A Told You That," manufactured and distributed through Crystal Clear Sound in Dal-

las, in the hopes that it has finally captured that "commercially accepted" sound. "Our strength is in songs we engage the audience in Lynch says. "Record labels want something we're not. We think we're about to hit a happy medium We had Steve Fishell [Jackalope Productions] give us a lot of direction." For now, Lynch says the band will keep touring, keep sending newsletters to the 6,000-plus fans on its

mailing list, and keep its fingers crossed. In March, they performed in Zurich and Brussels. During these European stops, the Chicks won over fans and sold merchandise at 11 shows over 16 days. To top it off, Lynch's double bass guitar, shaped like a large saguaro cactus, was featured in "Ripley's Believe It Or Not." Contact Laura Lynch at 214-233-9121.

FORT LAUDERDALE, Fla.: While country is hot on the charts and the radio, many country nightclubs still want their live bands to cover established hits for their line-dancing crowds. But determined country band Rampage is forging its own trail by bringing original music to the people at many South Florida festivals and jamborees. Rampage is made up of music professionals committed to rounding up their individual experiences to make some sweet, slick, and

heartfelt country music. The band is Eric Werse, a Berklee College of Music graduate, on lead guitar; professional touring drummer Kenny Cox; bass player and practicing attorney John Curran; and singer Paul Briggs, a self-taught musician who is also a mean country/western dancer. Before the band even played any gigs, it put in some studio time



RAMPAGE

and put out a full-length, self-titled CD. The disc has been flying off the shelves at local record chains and at the band's live gigs as word of this country stampede has gotten out. The band recently played at the Whitbread Yachting Race Festival, the local chapter of the monthly Country Music Assn. jamboree, and at various arts festivals. Contact manager Pam Cantello at 305-972-7542.

SANDRA SCHULMAN

# **Complete List Of BMI Song Winners**

ALWAYS TOMORROW Gloria Estefan, Foreign Imported Productions

AM I THE SAME GIRL (2nd award) Eugene Record, William "Sonny Sanders, Unichappell Music Inc., Warner-Tamerlane Pub. Corp

ANGEL Gloria Estefan, Miguel A. Morejon, Foreign Imported Produc-

BABY-BABY-BABY Kenneth "Babylace" Edmonds, Antonio "L.A." Reid, Daryl Simmons, ECAF Music, Green Skirt Music Inc., Kear Mu-sic; Sony Songs Inc., Warner-Tamerlane Pub. Corp

BABY, I NEED YOUR LOYING (5th award) Lamont Dozrer, Brian Holland, Eddie Holland, Stone Agate Music

BY THE TIME THIS NIGHT IS OVER Michael Bolton, Andy Goldmark Mr. Bolton's Music, New Nonparell Music, Warner-Tamerlane Pub

### CNAINS AROUND MY HEART Fee Waybill, Feesongs

COME IN OUT OF THE RAIN Nikos Eyras, Ernest W. Williamson, Deed N Hard Music, Songs of Polygram Int

00 YOU BELIEVE IN US Miguel A. Morejon, Foreign Imported Produc tions and Publishing Inc

DON'T WALK AWAY Ronald K. Spearman, Ronnvonvx Music

OREAMLOYER Manah Carey, David Porter, Irving Music Inc., Rye

END OF THE ROAD Kenneth "Babyface" Edmonds, Antonio "L.A."
Reid, Daryl Simmons, Boobie-Loo Music Inc. ECAF Music, Ensign
Music Corporation, Kear Music, Sony Songs Inc., Warner-Tamerlane

EVEN A FOOL CAN SEE Mark Goldenberg, Fleedleedle Music, Music

(EVERYTHING I DO) I DO IT FOR YOU (3rd award) Michael Kamen.

FAITHFUL Peter Cox (PRS), Richard Drummie (PRS), EMI-Blackwood

FEELS LIKE HEAVEN Mark Goldenberg: Fleedleedle Music, Music

FIELDS OF GOLD Sting (PRS), Reggatta Music Ltd

FOREVER IN LOVE Kenny G. EMI-Blackwood Music Inc., High Tech.

GIVING HIM SOMETHING HE CAN FEEL Curtis Mayfield, Warner-Ta-

GDOD ENOUGH Kenneth "Babyface" Edmonds, Antonio "L.A" Reid, Daryl Simmons, Boobie-Loo Music, Inc., ECAF Music, Kear Music, Sony Songs Inc., Warner-Tamerlane Pub. Corp.

HAVE I TOLD YOU LATELY Van Morrison, Songs of Polygram Interna-

HEAL THE WORLO Michael Jackson; Mijac Music

HERE WE GO AGAIN! Charles A Bobbit, James Brown, Susaye Coton (PRS), Fred A Wesley Jr., Dollface Music International, Donna-Dijon Music Publications. Stone Diamond Music Cornoration

MERO Phil Collins (PRS), David Crosby; Hidden Pun Music Inc.; Stay Straight Music, Warner-Tamerlane Pub Corp

HOW DO YOU TALK TO AN ANGEL Barry Coffing, Stephanie Tyrell Steve Tyrell, EMI-Blackwood Music Inc., Songster's Music, Tyrell Mu-

HUMPIN' AROUNO Kenneth "Babyface" Edmonds, Antonio "LA." Reid, Daryl Simmons; Boobie-Loo Music Inc., ECAF Music, Kear Music, Sony Songs Inc., Warner-Tamerlane Pub. Corp

I DON'T WANNA FIGHT Steve DuBerry (PRS), Billy Lawne (PRS), Eulu (PRS), Chrysalis Songs, Ensign Music Corporation

I KAYE NOTHING David Foster, Linda Thompson; Linda's Boys Music One Four Three Music, Warner-Tamerlane Pub Corp

1 SEE YOUR SMILE Miguel A. Morejon; Foreign Imported Productions

I STILL BELIEVE IN YOU (2nd award) Vince Gill: Benefit Music

I WILL ALWAYS LOVE YOU (2nd award) Dolly Parton; Velvet Apple

I'M FREE Miguel A. Morejon; Foreign Imported Productions and Pub-

1'M SO INTO YOU Brian Alexander Morgan; Barn Jams Music, Interscope Pearl Music, Warner-Tamerlane Pub. Corp

IF 1 EVER FALL IN LOVE Carl Martin, Cameo Appearance by Ramses Music, Gasoline Alley Music, Music Corporation of America Inc.

IF I EVER LOSE MY FAITH IN YOU Sting (PRS), Reggatta Music Ltd IF THERE HADN'T BEEN YOU Ron Hellard, Tom Shapiro; Careers

IN THE STILL OF THE NITE Fredericke L. Parris, Liee Corporation

JESUS HE KNOWS ME Tony Banks (PRS). Phil Collins (PRS). Mike

JUST ANOTHER DAY (OTRO DIA MAS SIN VERTE) (2nd award) Gloria Estefan, Miguel A. Morejon, Foreign Imported Productions and Publishing Inc

LAYLA (2nd award) Eric Clapton (PRS), Jim Gordon; Unichappell Mu

LITTLE MISS CAN'T BE WRONG Christopher Barron, Aaron Comess Eric Schankman, Mark White, Mow B'jow Music Inc., Sony Songs Inc.

LOVE IS Michael A Caruso, John Keller, Checkerman Music, Press manchernyblossom Sony Songs Inc., Warner-Tamerlane Pub Corp., Watchfire Music

MAN ON THE MOON Bill Berry, Peter Buck, Mike Mills, Michael Stipe,

MR. WENDAL Svivester Stewart. Todd "Speech" Thomas. Arrested ent Music, EMI-Blackwood Music Inc., Mijac Music

NEVER A TIME Tony Banks (PRS), Phil Collins (PRS), Mike Rutherford

NO MISTAKES Patty Smyth: EMI-Blackwood Music Inc. Pink Smoke

NO ONE ELSE ON EARTH Stewart Harris; Edisto Sound Internationa Tree Publishing Co Inc.

NO ORDINARY LOVE Stuart Matthewman (PRS), Sade (PRS), Sony

PASSIONATE KISSES Lucinda Wilhams, Lucy Jones Music, Nomad Noman Music; Warner-Tamerlane Pub. Corp

REACH OUT, I'LL BE THERE (2nd award) Lamont Dozier, Brian Hoiland, Eddie Holland, Stone Agate Music

REAL LOVE Mark Morales, Mark Rooney, Music Corporation of America Inc., Second Generation Rooney Tunes Publishing

RESTLESS HEART (2nd award) Andy Hill (PRS), Chrysalis Songs, Pil

RUN TO YOU Allan Rich, Music Corporation of America Inc., Nelana

SAVE THE BEST FOR LAST (2nd award) Jon Lind, Wendy Waldman, Big Mystique Music, EMI-Virgin Songs, Longitude Music Co., Moon and Stars Music

SOMETIMES LOVE JUST AIN'T ENOUGH Patty Smyth. EMI-Blackwood

TEARS IN HEAVEN (2nd award) Eric Clapton, Will Jennings, Blue Sky Rider Songs, Unichappell Music Inc.

TELL ME WHAT YOU DREAM Josh Leo, Vince Melamed, August Wind Music, Careers-BMG Music Publishing Inc., Jasper Jeeters Music Longitude Music Co. Monage Music

TELL ME WHY Karla Bonoff; Seagrape Musi

TENNESSEE Aerie Taree Jones, Todd "Speech" Thomas, Arrested Development Music, EMI-Blackwood Music Inc.

THAT'S THE WAY LOVE GOES Charles A Bobbit James Brown Jane Jackson, John Starks, Fred A. Wesley Jr., Black Ice Publishing, Dynatone Publishing Co

THAT'S WHAT LOVE CAN DO Matt Arther (PRS), Mike Stock (PRS),

TO LOVE SOMEBODY Barry Gibb. Robin Gibb. Gibb Brothers Music

TWO PRINCES Christopher Barron, Aaron Comess, Eric Schenkman, Mark White, Mow B'jow Music Inc., Sony Songs Inc

WEAK Brian Alexander Morgan; Barn Jams Music, Interscope Pearl MusicWarner-Tamerlane Pub Corp

WHAT BECOMES OF THE BROKENHEARTED (3rd award) James

WHAT KIND OF LOVE (2nd award) Will Jennings, Roy Orbison, Blue

WHAT YOU WON'T DO FOR LOVE Bobby Caldwell. Alfons Kettne

WHEN A MAN LOVES A WOMAN (3rd award) Calvin Lewis, Andrew

WHEN SHE CRIES Sonny Lemaire, Sun Mare Music Publishing A WHOLE NEW WORLD Alan Menken; Wonderland Music Company

WOULD I LIE TO YOU Mick Leeson (PRS), Peter Vale (PRS), EMI-

YOU'VE LOST THAT LOVIN' FEELIN' (8th award) Barry Mann, Phil Spector, Cynthia Weil, ABKCO Music Inc., Moi Screen Gerns-EMI Music Inc

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# T.J. MARTELL FOUNDATION For Leukemia, Cancer and AIDS Research

Socializing at the benefit, from left, are Tony Martell, founder and chairman of the foundation and senior VP at Epic Records; Rosie O'Donnell; Eric Clapton; Cindy Crawford; and Tom Freston.



Comedian Rosie O'Donnell is flanked by Judy McGrath, president/creative director, MTV: Music Television, left, and Dwight Tierney, senior VP of administration, MTV Networks.



Tony Martell greets VH-1 president John Sykes.

## Martell Dinner Has The Blues For Tom Freston

NEW YORK-The T.J. Martell Foundation for Leukemia, Cancer, And AIDS Research honored MTV Networks chairman/CEO Tom Freston at its annual Humanitarian Award benefit, held May 2 at Lincoln Center here. The benefit featured a blues performance by Eric Clapton and stand-up comedy from Rosie O'Donnell. Model Cindy Crawford served as host for the evening. The event raised more than \$7 million for the T.J. Martell Foundation.



Sony executives congratulate Tom Freston. Shown, from left, are Tommy Mottola, president/COO, Sony Music Entertainment; Michele Anthony, executive VP, Sony Music Entertainment: Freston; and Michael Schulhof, chairman, Sony Music Entertainment and president/CEO, Sony Corp. of America.



From left, actor Richard Gere and benefit host Cindy Crawford chat with Tom Freston and Tony Martell.



Tony Martell, left, meets with attorney Paul Schindler, center, and Russell Simmons, chairman of Rush Communications.



Tom Freston stands with his sons, Andrew, left, and Gil.

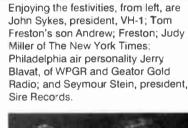


Tom Freston displays a plaque commemorating his special night. Snown, from left, are foundation chairman Tony Martell; Freston; Mo Ostin, chairman, Warner Bros. Records; Eric Clapton; Lenny Waronker. president, Warner Bros Records; and Rich Fitzgerald, senior VP, Reprise Records.





MTV VJ Bill Bellamy, left, chats with date Roceana Williams.





Tony Martell, right, talks with Sumner Redstone, chairman of Viacom Inc.



Mingling at the gala, from left, are Tony Martell: U.S. surgeon general Joyceleyn Elders; and Frank J. Biondi Jr., president/CEO, Viacom Inc.

### BILLBOARD'S H S E ALBUM CHART

THIS	LAST WEEK	WKS. ON CHART	COMPILED FOR WEEK ENDING JUNE 4, 1994 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED. COMPILED, AND PROVIDED BY ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR	TITLE
1	1	4	* * * No. 1 * * *  FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98)	MARVIN THE ALBUM
(2)	2	31	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) THEY'RE ALI	L GONNA LAUGH AT YOU
3	3	16	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
4	5	65	BIG HEAD TODD & THE MONSTERS  ■ GIANT/REPRISE 24486/W8 (9.98/1	5.98) SISTER SWEETLY
(5)	7	5	OFFSPRING EPITAPH 86432° 18.98/14.98)	SMASH
<b>6</b>	9	6	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
7	10	32	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
8	4	4	LINDA DAVIS ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON
9	6	10	12 GAUGE STREET LIFE 75439/SCOTTI 8ROS. (9,98/15,98)	12 GAUGE
10	8	18	ME'SHELL NDEGEOCELLO MAVERICK/SIRE 45333/W8 (9.98/15.98)	PLANTATION LULLABIES
(11)	_	1	MANDY PATINKIN NONESUCH 79330/ELEKTRA (10.98/16.98)	EXPERIMENT
(12)	15	17	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
13	13	25	GABRIELLE GO:DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
14	11	36	MARTINA MCBRIDE RCA 66288 (9 98/15 98)	THE WAY THAT I AM
15	14	14	PAVEMENT MATADOR 92343*/AG (10.98/14.98) CROOKE	D RAIN, CROOKED RAIN
(16)	16	16	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTAHOUSE
(17)	18	3	ANOTHA LEVEL PRIORITY 53867° (9.98/15.98)	ON ANOTHA LEVEL
18		1	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
19	17	2	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT
20	20	12	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL

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

13 440			and with the greatest sales gains. • 1554, billboard bit Confindings	100101
21	19	23	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF
22	12	52	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
23	23	7	SAUSAGE PRAWN SONG/INTERSCOPE 92361/AG (10.98/15.98)	RIDDLES ARE AROUND TONIGHT
24	22	6	CELLY CEL SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ
25	28	4	PRIMAL SCREAM SIRE 45538/WARNER BROS. (9.98/15.98)	GIVE OUT BUT DON'T GIVE UP
<b>26</b>	38	2	MILLA SBK 27984/ERG (10.98/15.98)	THE DIVINE COMEDY
27	25	31	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
28	29	7	SUBDUDES HIGH STREET 10323/WINDHAM HILL (9.98/15.98)	ANNUNCIATION
29	27	26	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
30	21	3	PAUL WELLER GO!DISCS/LONDON 828513/PLG (10.98/15.98)	WILD WOOD
31	31	7	FRENTE! MAMMOTH 0056 (6.98/9.98)	LABOUR OF LOVE
32	30	12	SASS JORDAN MCA 10980 (9.98/15.98)	RATS
33	32	6	KOKANE RUTHLESS 5512°/RELATIVITY (9.98/16.98)	FUNK UPON A RHYME
34	40	12	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE
35	26	2	JOHN GORKA HIGH STREET 10325/WINDHAM HILL (9.98/13.98)	OUT OF THE VALLEY
36	24	42	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
37	33	4	INFECTIOUS GROOVES 550 MUSIC 57279/EPIC (9.98 EQ/15.98)	GROOVE FAMILY CYCO
38	36	11	SAM PHILLIPS VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS
39	_	16	OCTOBER PROJECT EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
40)	_	5	MORPHINE RYKODISC 10262 (9.98/14.98)	CURE FOR PAIN

# COVERAGE

WILDLY SUCCESSFUL: If Kenny Chesney's recent instore appearances in Tennessee are any indication. Capricorn Records has a hot item on its hands.

Capricorn VP/sales Bob Goldstone says every retailer in Knoxville, Tenn., the hometown of the country singer, requested an in-store with Chesney.

The first appearance, at Cat's Records and Tapes on the eve of



Funky Pups. The Miamibased hip-hop duo of 9year-old Big Boy and 13vear-old Tamara Dee. known as the Puppies, is charming audiences with "Funky Y-2-C," the first single from its self-titled Chaos debut, due Friday (3). The video for the song landed the No. 8 position on the Box for the week ending May 20.

the May 17 release of his debut, "In My Wildest Dreams," drew 400 enthusiastic fans inside and another 500 outside the store, according to Goldstone.

"I've never had an in-store like this," he says. "He performed inside the building, then the store manager got his pickup truck and Kenny got in back

of it with his guitar and played for the people outside."

Goldstone says some of the fans also attended Chesney's appearance the previous week at a WIVK-FM Knoxville-sponsored concert.

On May 17, WIVK announced a second in-store at Disc Jockey in Knoxville, where 250 fans showed up at lunchtime. Capricorn then began running spots on the station at 3 p.m. to drive listeners to the 7 p.m. in-store at Camelot, where another 250 fans and television news

crews showed up. With retail sun-

port already going strong, Goldstone isn't too worried that radio isn't picking up on the first single, "The Tin Man," yet.

"It's a ballad, and with Garth Brooks and Alan Jackson and other heavyweights having ballads out, there's just so many slots," he says. "We're not going to give up on it, though, because there is some action. CMT and TNN have it in medium rotation."

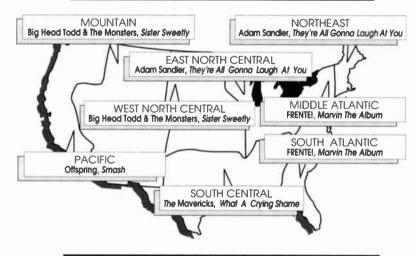
Chesney's album is No. 7 among Heatseekers titles in the South Central region this week. Summer tour dates are scheduled with Confederate Railroad and the Charlie Daniels Band in June, and with Clay Walker in July.

**G**EARING UP: When Vernon Yard/Virgin found out that the Verve landed a spot on this vear's Lollanalooza tour, it quickly rose to the occasion by issuing "No Come Down (B



Coolness. New Orleansbred saxophonist Donald Harrison is back with his second solo album, the pop/jazz-flavored "The Power Of Cool." on Creed Taylor's CTI Records. Harrison, who played with Terence Blanchard in Art Blakey's Jazz Messengers, is in the middle of a tour headlining clubs.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

### Rotating top-10 lists of best-selling titles by new & developing artists.

PACIFIC

- 1. Offspring, Smash
  2. FRENTEI, Marvin The Album
  3. Celly Cel, Heat 4 Yo Azz
  4. The Mavericks, What A Crying Shame
  5. Tha Mexakinz, Zig Zag
  6. Adam Sandler, They're All Gonna Laugh.
  7. Jimmie Yaughan, Strange Pleasure
  8. Anotha Level, On Anotha Level
  9. Kokane, Funk Upon A Rhyme
  10. Get Low Playaz, Straight Out The Labb

- SOUTH CENTRAL

  1. The Mavericks, What A Crying Shame
  2. Jimmie Vaughan, Strange Pleasure
  3. 12 Gauge, 12 Gauge
  4. Eightball & MJG, Comin' Out Hard
  5. FRENTE!, Marvin The Album
  6. Adam Sandler, They're All Gonna Laugh...
  7. Kenny Chesney, In My Wildest Dreams
  8. Tim Smooth, Straight Drivin' Em
  9. Jeff Foxworthy, You Might Be A Redneck...
  10. Linda Davis, Shoot For The Moon

Sides & Outtakes)," a tasty collection of tracks culled from the band's self-titled 1992 EP and 1993's "A Storm In Heaven."

"Originally they were going to

be recording their next album this summer," says Vernon Yard president Keith Wood. "But it was essential to put out something in time for Lollanalooza.'

The nine-track album is priced at \$10.98 and is available only as a DigiPak CD.

"We did this to give those who supported the band something special," Wood says. "This is a special band, and we wanted to present them in this way."

After performing at two of the Lollapalooza dates last year, the British alternative rockers were asked back to perform on the second stage for half of this year's tour.

None of the songs on "No

Come Down" have been released in the U.S. A new mix of "Blue," from "A Storm In Heaven," and "Where The Geese Go" from the band's U.K. EP "Blue" are the first offerings for college and modern rock radio.

Wood says the label is working on a retail program for the Verve and labelmates and fellow Lollanaloozers

Smashing Pumpkins and Shonen Knife.

**B**RANCHING OUT: Elektra is hoping to spread the popularity of Spirit Of The West from its Canadian homeland to the U.S. with its sixth album and U.S. major-label debut, "Faithlift."

"We're concentrating on building a story at AAA with the album," says Marcia Edelstein, senior director of marketing at Elektra

The label serviced album alternative outlets initially with "And If Venice Is Sinking," and then with the album, which was released May 10. College radio also was serviced, and album and modern rock outlets such as CIMX (89X) Detroit and CFNY Toronto have shown interest as well.

"While it's a national campaign, we're placing special emphasis on border cities where Canadian success impacts U.S. markets," she says.



Smokin'. Chicago-based dance/R&B band Ten City is back with its fourth album and Columbia Records debut, "That Was Then, This Is Now." The first single, "Goin' Up In Smoke," is garnering club play, as it moves 32-30 on Hot Dance Music/Club Play this week. The band has the cover of D.J. Times in June.

Edelstein says touring will also be a major factor in breaking the self-proclaimed "heavy folk" act in the States. The band has dates scheduled for June and July, including an 89X-sponsored show.

Assistance provided by Silvio Pietroluongo.



Legendary Dinner. Hal Jackson, group chairman for Inner City Broadcasting Corp., was among the honorees at the recent Living Legends Foundation awards dinner in Atlantic City, N.J. The annual event, held this year during Impact's Super Summit conference, honors radio and music pioneers who have paved the way for others, serving as role models and conduits of information. Pictured, from left, are Urban Network's Jerry Boulding, Living Legends founding president; Capitol's Barbara Lewis, treasurer; WRKS New York's Vinny Brown, dinner chairperson; Jackson; entertainer Lena Horne; and Warner Bros.' Ray Harris, founding chairman of the Living Legends Foundation.

# **Sax Player Finds 'Common Ground'** Harp's 2nd Album Launches Blue Note Subsid

■ BY DAVID NATHAN

LOS ANGELES-Multifaceted jazzman Everette Harp, who has enjoyed a level of visibility seldom accorded new and developing artists, intends to capitalize on his exposure with his upcoming album "Common Ground." The album, his second for Blue Note, has the distinction of being the initial release from the label's new Contemporary Records imprint.

In addition to a memorable performance at the presidential inauguration celebration in January 1993, when the world witnessed Harp in a sax duet with President Clinton (who initially misidentified Harp as Joe Henderson), the Houston-born musician was featured on a weekly basis for nearly nine months as a member of the Posse on "The Arsenio Hall Show."

Tom Evered, VP of marketing for Blue Note, says the label's intention is "to take advantage of how well known Everette has become as a player. We want to connect the visual image he's created via television with radio listeners and heighten his profile as a musi-

cal personality." Since the 1992 release of Harp's selftitled debut album, the 6-foot, 4-inch bodybuilder with the trademark ponytail has developed into more than just a saxophone player.

"I talked with George Duke (who produced Harp's debut and was the executive pro-ducer for his new set], and he felt that I should produce the second album,' Harp, who wrote

10 of the 13 tunes on "Common Ground.'

The album includes strong covers of the Thom Bell/Linda Creed classic You Make Me Feel Brand New," and "Love You To The Letter"-a song originally included on Anita Baker's 1990 "Compositions" set.

While Harp's intense sax style is the album's main focus, his skills as a vocalist are displayed on two cuts, "I'm Sorry" and "Where Do We Go." His abilities as a keyboardist also can be heard throughout the album.

"I like to do it all, and I have become more comfortable singing, although I love playing sax," says Harp, who feels his latest project is more diverse than the first

Says Harp, "The album is called 'Common Ground' because I wanted to cover a lot of different musical styles. We have some funky cuts like 'Sending My Love,' and a quiet storm ballad like 'Jeri's Song'-which is a song for my wife that features Jeffrey Osborne on guest vocals.

Branford Marsalis guests on the album's title cut; other key players include Marcus Miller, Paul Jackson Jr., Paulinho Da Costa, Nathan East, and producer/musician Duke.

Harp, whose past road work has included stints with Anita Baker, Teena Marie, Kenny Loggins, Sheena Easton, George Duke, and Marcus Miller, says the experience of producing himself was particularly challenging.

"I had to make the final decisions, and there were times when I had to tell myself 'this is it,' when it came to a par-ticular take," he says. "I would go through this thing of wondering whether I should fix something, and

(Continued on page 29)

# **Bumping And Grinding At The Greek;** A Diva-Fest To Benefit AIDS Research

SAUCE, WITH A LITTLE SALT-N-PEPA: When Salt-N-Pepa rolled through L.A. to perform at the Greek Theater, they brought along a spicy R. Kelly, who revved the audience to near fever pitch during several segments of his performance.

Currently the hottest R&B artist around, Kelly issued a sizzling program for women and men alike, complete with three scantily dressed females to complement the

The

Rhythm

and the

Blues

artist's sexually inviting lyrics. It was a predominantly adult crowd that filled the open-air venue, but its response level, at times, suggested an audience of frenzied teen-ag-

While Kelly's show offered ticket holders creative production pizzazzwith ramps, stairs, fog machines, and other props-Salt-N-Pepa con-

ducted a bare-bones affair, relying mainly on their music to drive the show.

With its less-is-better approach, the trio turned in a no-nonsense show that featured favorite hits and was punctuated with light-hearted skits slanted justifiably toward the female point of view, although at times the performance took on an almost mechanical quality. Still, the crowd was on its feet for much of the show.

The show's finale also seemed odd. After the act performed the crowd's favorite, "Shoop," the lights quickly came up, leading to a sort of unsatiated feeling throughout the amphitheater.

DIGGEST SECRET IN LIVE MUSIC: The annual "Divas Simply Singing!" is becoming one of the hottest tickets in live entertainment. Developed by actress Sheryl Lee Ralph to raise money for AIDS research, this year's program at the Wilshire Ebell Theater offered some fine female vocalists, each of whom performed one selection.

Warming up with Raven Symone, the show continued with artists like Chaka Khan, Stephanie Mills, CeCe Peniston, Mavis Staples, Linda Hopkins, Tisha Campbell, opera artist Anita Johnson, gospel singer Delores Hall, Tichina Arnold, Jessica James (a young girl with a surprisingly grown-up voice that nearly brought the house down), debut quartet For Real (which did bring



by J. R. Reynolds

the house down), Leata Galloway, Ann Bennett Nesby, and comedians Jennifer Lewis and Marsha Warfield. Also appearing was Chante Moore, whose hot outfit was easily overshadowed by her spirit-gripping performance of "Am I Losing You," from the upcoming album "A Love Supreme."

SPEAKING OF Moore: Louil Silas, president/CEO of Silas Records, says we can expect Chante Moore's sophomore set in early fall. I had a chance to listen in on a few tracks, and it sounds great. The tracks present a slightly younger sound, "to draw in more of the hip-hoppers," Silas says. But the project remains well within the realm of adulthood with compelling romantic lyrics, as well as mature grooves.

'The last album may have gone over a lot of people's heads, with the heavy jazz influences that were on it," Si-las suggests. "This time, the music is more listeneroriented, and we really concentrated on lyrics again.'

There are lots of single possibilities on the set, including Moore's incredible cover of the Deniece Williams favorite "Free." Not only does Moore do justice to the song, there's a creative surprise that makes this track more than "just another remake."

MORE GAINES NEEDED IN L.A.: New York-based (Continued on page 32)

## ARTIST DEVELOPMENTS

### FRONT PAGE NEWS

MCA Records hopes the classical music background of its new vocal trio Front Page will help differentiate the act in the already glutted male doo-wop market.

"What makes them special is that they possess an a cappella technique that was honed through classical training at Xavier University," says Marilyn Batchelor, director of marketing for black music at MCA. "We're really putting an emphasis on their singing technique, so we're having them do more than simple walk-throughs during their promotional tour. At retail, in malls, or at radio, there's a good chance that you'll hear them coming before you see them."

Batchelor says the group's look is another important defining point. "They're not doing the combat bootsand-baggy pants thing. But they're also not into the suit-and-tie look. It's sort of a Euro-American lookcolorful, with vests sometimes. Our goal is to make them stand out in as many ways as possible.'

Front Page is Ringo (Gregory Ringo), Peanny (Octave Anderson), and Mike (Michael Gerard Turner). Turner says Front Page's sound comes from many influences particularly old-school music. He cites Sam Cooke, the Spinners, the Four Tops, the Temptations, and the Dramatics as acts that helped mold the trio's musical style and showmanship.

On June 28, MCA will release the slow-dance ballad "Come To Poppa," Front Page's first single. Turner describes the song as a special

message from a man to a lady. "It's a feel-good song of comfort that's especially for the ladies," he says. Batchelor says "Come To Poppa

will go to R&B and college radio first. The video already has been added at BET, and MCA continues to work the clip at other R&B and top 40/rhythmcrossover video outlets nationwide. She says the record also is being



**FRONT PAGE** 

played at unconventional outlets like supermarkets and retail clothing stores to "make sure the music is heard.'

The group's self-titled debut album will be released July 19. Describing the album, Andre Fischer, senior VP of A&R in MCA's black music division, says, "Part of it is a little jazz, another part is a bit of gospel. I haven't heard a good falsetto in years, and these guys can deliver.'

Fischer says Ringo usually gets the call for the falsetto leads, but either of the other group members can be used when required. He adds that one of the album's highlights is a remake

(Continued on page 29)

BILLBOARD JUNE 4, 1994

# Bilboard TOP R&B ALBUMS

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

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTEO LIST PRICE OR EQUIVA	TITLE	PEAK POSITION
1	1	1	9	★ ★ ★ NO. 1 ★ ★ ★ SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) 9 w	eeks at No. 1 ABOVE THE RIM	1
2	2	2	28	R. KELLY A 2 JIVE 41527 (10.98/15.98)	12 PLAY	1
3	3	3	4	OUTKAST LAFACE 2-6010°/ARISTA (9.98/15.98) SOUTHERNP	LAYALISTICADILLACMUZIK	3
4	4		2	SOUTH CENTRAL CARTEL RAL/CHAOS 57294*/COLUMBIA (10.98/15.9	B) 'N GATZ WE TRUSS	4
5	5	4	26	SNOOP DOGGY DOGG ▲ 3 OEATH ROW/INTERSCOPE 92279°/AG (10.98	V15.98) DOGGY STYLE	1
6	8	6	45	TONI BRAXTON ▲ 4 LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
7	7	7	30	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
8	6	5	5	NAS COLUMBIA 57684° (9.93 EQ/15.98)	ILLMATIC	2
9	12	- 11	34	AARON HALL SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
				***GREATEST GAINER	***	
(10)	19	_	2	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10.98/16.98)	CROOKLYN	10
11	10	8	22	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
12	9		2	SWV RCA 66401° (7.98/11.98)	THE REMIXES (EP)	9
13	13	12	6	ALL-4-ONE BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
14	11	9	12	HAMMER ● GIANT/REPRISE 24545/WARNER 8ROS. (10.98/16.98)	THE FUNKY HEADHUNTER	2
15	16	17	23	PATRA EPIC 53763° (9.98 EQ/15.98) HS	QUEEN OF THE PACK	15
16	15	15	5	PERSPECTIVE 5000 (9.90(15.90)	E JOURNEY OF THE DRUM	15
17	14	10	28		WU-TANG (36 CHAMBERS)	8
18	20	25	53	JANET JACKSON ▲ <sup>6</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
19 (20)	17	13	38	MARIAH CAREY ▲ 6 COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
20	22	20	15	ZHANE ● ILLTOWN 6369/M0TOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
21)	NEV	<b>V</b>	1	** * HOT SHOT DEBUT/HEATSEEKE NORMAN BROWN MOJAZZ 0301/MOTOWN (9,98/13.98)	AFTER THE STORM	21
22	18	18	10	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	- 11
23	21	16	25	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
24	23	14	9	DFC ASSAULT/BIG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD	7
25	26	23	13	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98) GRI	EATEST HITS (1980-1994)	23
26	27	29	17	TOP AUTHORITY TRAK 72576/SOLAR (10.98/15.98)	SOMETHIN' TO BLAZE TO	21
27	28	28	40	BABYFACE ▲ EPIC 53558* '10.98 EQ/16.98)	FOR THE COOL IN YOU	2
28	25	22	24	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO	10
29 30	30	21	32 13	SALT-N-PEPA A PRINTED PLATEAU/LONDON 828392*/PLG (10.98/16.98)	VERY NECESSARY	6
	_	_	_		ITE TO CURTUS MAYFIELD	17
31 (32)	29	19	5	SHYHEIM VIRGIN 39385* (9.98/15.98)	AKA THE RUGGED CHILD	7
33	42	47	17	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
34	31	27 34	11	DAMION "CRAZY LEGS" HALL SILAS 10996/MCA (9.98/15.98)	STRAIGHT TO THE POINT	22
35	32	26	12	GANG STARR CHRYSALIS 28435*/ERG (10.98/15.98)  VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)  RH	HARD TO EARN  YTHM COUNTRY & BLUES	15
(36)	NEV		1	0.	AUTIFUL EXPERIENCE (EP)	36
37	36	42	8	PAUL HARDCASTLE JVC 2G33 (9.98/14.98)	HARDCASTLE	35
38	34	32	33	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
39	43	33	32	BLACK MOON WRECK 2002-/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	33
40	33	37	39	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
41	37	30	32	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
42	38	38	28	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)		1
		_		1102	MIDNIGHT MARAUDERS	
43	41	41	25	US3 ● BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	MIDNIGHT MARAUDERS HAND ON THE TORCH	21
44	41 44	41 36	25 13	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)		21 25
H-1				GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)  RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	HAND ON THE TORCH	
44	44	36	13	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	HAND ON THE TORCH SMOOTH	25
44 (45)	<b>44</b> 55	36 57	13 69	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)  RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS  ME'SHELL NDEGEOCELLO	HAND ON THE TORCH SMOOTH RACHELLE FERRELL	25 34

			T			
49	50	35	79	KENNY G ▲ 6 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
50	39	48	8	GLENN JONES ATLANTIC 82513 (9.98/15.98)	HERE I AM	39
51	40	44	9	CELLY CEL SICK WID' IT 1724 (8.98/13.98) HS	HEAT 4 YO AZZ	34
52	53	51	22	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
53	46		2	BLACKGIRL KAPER 66359/RCA (9.98/15.98) HS	TREAT U RIGHT	46
54	48	31	79	SOUNDTRACK ▲ 11 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
55	51_	40	34	E-40 SICK WIO' IT 340 (8.98/11.98)	THE MAIL MAN	13
				* * * PACESETTER	3 * * *	
<b>56</b>	71	67	20	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/		25
(57)	59	52	81	SADE ▲ <sup>3</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
58	47	45	9	THE BRAND NEW HEAVIES DELICIOUS VINYL/EASTWEST 92319/AG (10,98/15,98)	BROTHER SISTER	26
59	56	49	30	ZAPP & ROGER REPRISE 45143/WARNER 8ROS. (10.98/15.98)	ALL THE GREATEST HITS	9
60	58	55	42	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
61	60	62	4	ANOTHA LEVEL PRIORITY 53867* (9,98/15,98)	ON ANOTHA LEVEL	60
62	61	53	40	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD	40
63	57	60	75	DR. DRE ▲ <sup>3</sup> OEATH ROW/INTERSCOPE 57128*/PRIORITY (10.9)		1
64	63	59	9	INCOGNITO TALKIN LOUO 522036/VERVE (9.98/13.98)	POSITIVITY	59
(65)	73	83	4		SECRETS OF THE HIDDEN TEMPLE	65
66	54	39	4	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	38
67	62	65	40	JOE MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING	16
68	64	56	15	THE NEW 2 LIVE CREW	CK AT YOUR ASS FOR THE NINE-4	9
69	72	64	48	TONY! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15		3
(70)	76		2	SOUNDTRACK MCA 11021 (10.98/16.98)	BEVERLY HILLS COP III	70
71	65	69	33			_
72	70	58	6	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	18
(73)	NE		1	KOKANE RUTHLESS 5512*/RELATIVITY (9.98/16.98)	FUNK UPON A RHYME	56
74	66	73	3	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER	73
75	69	61	13	NANCY WILSON COLUMBIA 57425 (10.98 EQ/15.98)	LOVE, NANCY	13
76	67	63	32	5TH WARD BOYZ RAP-A-LOT 53844/PRIORITY (6.98/9.98)  EAZY-E ▲ <sup>2</sup> RUTHLESS 5503*/RELATIVITY (7.98/11.98) 1T'S	GANGSTA FUNK	13
(17)	NE		1	JERU THE DAMAJA PAYOAY 124011*/FFRR (9.98/14.98)	THE SUN RISES IN THE EAST	77
(78)	93	91	10	MARION MEADOWS RCA 63167 (9.98/15.98)	FORBIDDEN FRUIT	52
79	88	87	3	GHETTO MAFIA POWER/FUNK TOWN 4184/ICHIBAN (9.98/15.9		79
80	80	71	24	MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM	22
		79				
81	86 79	-	41	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
82	84	76	28 59	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTA SWING	54
84	75	7 <b>4</b> 68	82	INTRO • ATLANTIC 82463/AG (9.98/15.98)	INTRO	11
85	74			SWV ▲ 2 RCA 66074 (9.98/13.98) HS  TINA TURNER ● WHAT'S LOVE CO	IT'S ABOUT TIME	2
86	87	70 77	39	VIRGIN 88189 (10.98/15.98)	OT TO DO WITH IT (SOUNDTRACK)	8
87	82	86	19	SPICE 1 ● JIVE 41513 (9.98/15.98)	187 HE WROTE	1
88	89	92	9	MASTA ACE INC. OELICIOUS VINYL 92249°/AG (9.98/15.98)		32
89	68	54	10	COMMISSIONED BENSON 1078/CGI (9.98/13.98)	MATTERS OF THE HEART	65
90	96	66	4	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98) HS	12 GAUGE	44
	_			TIM SMOOTH RAP-A-LOT 53891/PRIORITY (9.98/15.98)	STAIGHT UP DRIVIN' EM	66
91)	NEV		1	D.J. MAGIC MIKE CRAP 9423* (7.98/10.98)	REPRESENT	91
92	97		32	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
93	RE-E	NTRY	42	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
94	90	89	40	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
95	95	88	66	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z	4
96	77	84	13	SLAVE FEATURING STEVE ARRINGTON RHINO 71592/AG (10.98/15.98)	STELLAR FUNGK: THE BEST OF	44
97	98	78	48	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
98	NEV	٧Þ	1	GLP GETLOW 002 (9.98/14.98)	STRAIGHT OUT THE LABB	98
99	94	85	98	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	17
100	83	99	3	DAWN PENN BIG BEAT 92365/AG (9.98/15.98)	NO, NO, NO	83
_	000 6	_				

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



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DIAMONDS ARE FOREVER: Patti LaBelle told fans on Oprah Winfrey's show that she was approaching age 50. Well, if time has anything to do with ability, then it works: She has never sounded—or, for that matter, looked—better. "The Right Kinda Lover" (MCA) is a great introduction to "Gems," LaBelle's most listenable album in years. As she does throughout the set, LaBelle does a remarkable job on "All This Love," originally recorded by DeBarge.

"The Right Kinda Lover" earns the Greatest Gainer/Airplay award, mov-

"The Right Kinda Lover" earns the Greatest Gainer/Airplay award, moving up the Hot R&B Singles chart 34-27. It is No. 2 at WBLK Buffalo, N.Y. and No. 4 at WPLZ Richmond, Va. It ranks top 10 at seven other stations, including WQUE New Orleans, WBLX-FM Mobile, Ala., and WQQK Raleigh, N.C. WRKS New York is giving "Lover" top 20 airplay.

GRAND DIVA ON THE GO: An advertisement in the Top 40 Airplay Monitor accurately states that this single is "Her fastest breaking R&B Hit in years... Already top 10!" Well, Aretha Franklin's "Willing To Forgive" holds this week at No. 10 on the singles chart. So the Queen of Soul holds court with No. 1 airplay at six stations, including WVAZ Chicago, WMMJ Washington, D.C., and KSJL San Antonio. "Willing" is top five at 11 other stations.

It's actually very exciting to hear established, legendary artists, including Teddy Pendergrass singing "Believe In Love" (Elektra), on the radio in New York City. After all of this, I can't wait for one of the other great voices of all time—where are you, Gladys Knight, and did somebody say Barry White?

CONTROL: "Any Time, Any Place" by Janet Jackson (Virgin) nearly duplicates the success of "That's The Way Love Goes" from last May. The new single, based on airplay points for two songs, moves to No. 3. Airplay continues to soar; she's No. 1 at KKBT Los Angeles. Top five rank is registered at eight other stations, including KKDA-FM Dallas, WBLX-FM Mobile, Ala., KJMZ Dallas, and WFXA Augusta, Ga.

ATLANTA BOOGIE WONDERLAND: Jermaine DuPri's So So Def label has another explosive hit, "Funkdafied" by Da Brat, a young lady whose rap is flavored with Atlanta's characteristic southern drawl. It works, slinging the single 85-32 and earning it Greatest Gainer/Sales honors. It enters the sales-only chart at No. 8. Radio is just developing, with early nibbles at KKDA-FM Dallas, WCDX Richmond, Va., WQMG Greensboro, N.C., and WJLB Detroit. The video really works on this one.

SWEET SO LONG: As time goes by, I find it harder and harder to properly deal with death. So to my many friends and associates who have lost family and friends in the past year, I extend deepest sympathy and I ask that you forgive what may have appeared to have been a lack of concern.

Most recently, Epic Records VP Vivian Scott's mother, Mrs. Mamie Murphy, died. Scott requests that those who wish to send memorial contributions contact Margo Cunn of the Juvenile Diabetes Foundation at 212-889-7575. Scott, a recent appointee to her VP post, has been instrumental in developing the popular base that dancehall has achieved in the U.S.

# BUBBLING UNDER... HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	
1	-	ł	TOOTSEE ROLL 69 BOYZ (RIP-IT/ILC)	1
2	_	1	WHEN CAN I SEE YOU BABYFACE (EPIC)	[
3	13	2	PEACE SIGN WAR (AVENUE)	1
4	5	5	THAT'S THE WAY LOVE GOES NORMAN BROWN (MOJAZZ/MOTOWN)	1
5	7	4	COME HOME II U FREDDIE JACKSON (RCA)	
6	_	1	LUV 4 DEM GANGSTA'Z EAZY-E (MCA)	
7	19	2	I WANNA BE YOURS TRELLANI (LURE)	
8	2	6	FLOW ON LORDS OF THE UNDERGROUND (PENDULUM)	
9	6	3	U GO GIRL TAG TEAM (LIFE/BELLMARK)	
10	8	6	GIVE IT TO YA CHANTAY SAVAGE (I.D./RCA)	
11	18	3	SLOW SMOOTHE SYLK (MCA)	
12	16	4	PROPS OVER HERE THE BEATNUTS (VIOLATOR/RELATIVITY)	
13	_	1	LOVE WON'T LET ME WAIT NANCY WILSON (COLUMBIA)	В

- 1		_	FIG™ 21MPTF2
THIS WEEK	LAST WEEK	WEEKS ON	TITLE
Ė	2	3	ARTIST (LABEL/DISTRIBUTING LABEL)
14	20	3	INNER CITY BLUES GARY (C-FOUR/PAR)
15	14	10	I WANT TO THANK YOU ROBIN S. (BIG BEAT/ATLANTIC)
16	15	11	PUMP VOLUME 10 (RCA)
17		1	PARLAYIN' ANT BANKS (JIVE)
18	-	1	WHOSE IS IT? MELVIN RILEY (MCA)
19	22	7	BACK IN THE DAY DRED SCOTT (TUFF BREAK/AAM)
20	10	6	DRIVING ME CRAZY ERIC GABLE (EPIC)
21		1	NAPPY HEADS FUGEES (TRANZLATOR CREW) (RUFFHOUSE)
22	21	6	CLOSE THE DOOR DONALD HARRISON (CTI)
23	-	1	I'M KURIOUS KURIOUS (COLUMBIA)
24	12	8	THE SHIT IS REAL FAT JOE DA GANGSTA (MOLATOR/RELATIVITY)
25	_	1	VISIONS OF NEFERTITI NEFERTITI (MERCURY)

## ARTIST DEVELOPMENTS

(Continued from page 27)

of Stylistics' popular song "You Make Me Feel Brand New." Disappointed in their first pass at the song, he sent them back to the studio.

"We got rid of everything but the keyboards," Fischer says. "We added a muted trumpet, extra keyboards, a new drum beat, and a new bass line. There's a breakdown two-thirds of the way through the song, and then it's back to the main melody. It's just a feel-good record."

Batchelor admits that there are a lot of three-member guy groups out there, but says there are definite elements that make Front Page stand out, beginning with the music. "Their disciplined, gospel a cappella harmonies will draw adults," she

says.
"We always have the group do their soundchecks check offstage, where people can get close to them as they prepare for a show. It helps generate excitement from the bystanders, which, in turn, builds an audience."

As for younger music fans, Batchelor says they will be attracted by the group's look and youthfulness. "And when Front Page finally goes on, they're introduced individually which is important, because it establishes each member's own identity," she says.

Batchelor says Front Page is being marketed at a national level with radio and retail, but because the members live in Los Angeles, the act has been performing a lot here. "That works out well for us, because L.A. is traditionally a hard market to break debut acts," she says. "We'll

also be able to establish a front in the South, since that's where they're from."

She anticipates that it will be three

She anticipates that it will be three to four weeks before the promotion staff begins working crossover radio. "And because of the wide appeal of their music, we'll be servicing this album internationally."

J.R. REYNOLDS

### **EVERETTE HARP**

(Continued from page 27)

there was no one there to ask. I've never been as involved in making a record as I was with this one, and I found myself having to be [more] confident."

Aside from a national club tour with label mate Rachelle Ferrell in 1992, Harp performed at a number of key jazz festivals in 1993, which helped keep his initial Blue Note effort alive. R&B/adult stations also kept Harp's debut at the forefront with their strong response to cuts like "Remember My Love" and an instrumental version of Janet Jackson's "Let's Wait Awhile."

Blue Note's Evered says the label initially will be servicing a five-track promotional CD to R&B/mainstream and R&B/adult stations. Harp's first album was well received at those outlets.

"The entire album will go to NAC, jazz, and urban stations the same week it ships, and then we'll have a single to urban radio by early August," he says.

With the release of "Common Ground," Harp anticipates further touring this summer, with a multi-artist package currently being discussed. International dates also are being planned.

# Hot Rap Singles...

				<u> </u>
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan TITLE ARE A MUMBERIONETRIBUTING LARGE.
1	1	2	5	★ ★ NO. 1 ★ ★  REGULATE (C) DEATH ROWINTERSCOPE 98280/AG  (C) DEATH
2	2	1	11	GOT ME WAITING ♦ HEAVY D. & THE BOYZ
(3)	NE	N <b>&gt;</b>	1	(C) (T) UPTOWN 54815/MCA <b>FUNKDAFIED</b> (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA  ◆ DA BRA*
4	4	5	13	PUMPS AND A BUMP (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.
5	5	4	11	SWEET POTATOE PIE (C) (M) (T) OUTBURST/RAL 77350/CHAOS
6	3	3	19	PLAYER'S BALL ● (C) (M) (T) (X) LAFACE 2-4060/ARISTA  ◆ OUTKAS*
7	6	6	27	DUNKIE BUTT (PLEASE PLEASE PLEASE) ● ♦ 12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.
8	9	19	3	CROOKLYN (C) 40 ACRES AND A MULE 54837/MCA  THE CROOKLYN DODGERS
9	10	13	12	<b>WORKER MAN</b> (C) (M) (T) EPIC 77289  ◆ PATR/
10	13	_	2	EASE MY MIND (C) (M) (T) (X) CHRYSALIS 58158/ERG  ◆ ARRESTED DEVELOPMEN
11	8	8	14	COMIN' ON STRONG (C) (T) EASTWEST 98334/AG  ◆ SUDDEN CHANGI
12	17	18	5	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.  ◆ AHMAD
13	7	7	18	BORN TO ROLL   ◆ MASTA ACE INCORPORATE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG
14	11	10	16	C.R.E.A.M.   ♦ WU-TANG CLAN (C) (M) (T) (X) LOUD 62829/RCA
<b>15</b> )	16	14	5	BUCKTOWN  (M) (T) WRECK 20069*/NERVOUS  ◆ SMIF-N-WESSUI
16	12	9	16	YOU KNOW HOW WE DO IT  (c) (T) PRIORITY 53847  ◆ ICE CUB
17)	24	37	5	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617°  COOLIG
18	14	11	17	GIN AND JUICE ● SNOOP DOGGY DOG(C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG
19	15	15	9	I GOT CHA OPIN (C) (T) WRECK 20083/NERVOUS  ◆ BLACK MOOF
20	18	12	13	SOMETHING TO RIDE TO (C) (T) SCARFACE 53851/PRIORITY  ◆ CONSCIOUS DAUGHTER
<b>(21)</b>	26	23	10	BACK IN THE DAY  (C) (D) (M) (T) ROWDY 3-5031/ARISTA  ♦ ILLEGA
22	19	16	15	IT AIN'T HARD TO TELL (C) (M) (T) COLUMBIA 77385  ♦ NA
				***GREATEST GAINER***
<b>23</b>	40	_	2	CAPTAIN SAVE A HOE (C) (T) JIVE 42230
24	20	17	13	PLAY MY FUNK (C) (T) (X) BEACON 10004/FOX  ◆ SIMPLE
25	22	22	3	D. ORIGINAL (C) (T) PAYDAY 7022/FFRR   ◆ JERU THE DAMAJ
26	25	20	17	IT'S ALL GOOD  (C) (D) (T) GIANT/REPRISE 18271/WARNER BROS   → HAMME
<u>(27)</u>	NE	WÞ	1	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911/ILC  ◆ 69 BOY
28	21	26	3	HERE IT IS, BAM! TAG TEAI (C) (D) (T) LIFE 79520/BELLMARK
29	27	21	20	WHATTA MAN ▲ ◆ SALT-N-PEPA FEATURING EN VOGU (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG
(30)	NE	W >	1	LOVE 4 DEM GANGSTA'Z (C) (D) (V) MCA 54870
<u></u>		_		
31	28	47	3	(C) (D) LIFE 79522/BELLMARK
=	31	47 30	3 25	(C) (D) LIFE 79522/BELLMARK
31			+	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT)  (M) (T) (X) GEE STREET 440 583*/ISLAND  ◆ DOUG E. FRES
31	31	30	25	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET  ◆ DOUG E. FRES
31 32 33	31 29	30	25	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT)  (M) (T) (X) GEE STREET 440 583-7/SLAND  WARRIOR'S DRUM  (C) (T) BLACK FIST 2749 L/SELECT STREET  CEASE & SECKLE  (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG
31 32 33 34	31 29 32 33	30 33 38	25 4 4	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (D) GEE STREET 440 583*/ISLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 27491/ISELECT STREET  CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG  ELECTRIC RELAXATION (C) (T) (X) JIVE 42179  CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/ERG  DOUG E. FRES  KING JUS  KING JUS  BORN JAMERICAN (C) (T) (X) JIVE 42179  CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/ERG
31 32 33 34 35	31 29 32 33	30 33 38 24	25 4 4 12	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET  CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG  ELECTRIC RELAXATION (C) (T) (X) JIVE 42179  CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/FERG  CANTALOOP (FLIP FANTASIA) ● (C) (T) (X) BLUE NOTE 44945/CAPITOL
31 32 33 34 35 36	31 29 32 33 <b>NE</b>	30 33 38 24	25 4 4 12 1	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 2749 LISELECT STREET  CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG  ELECTRIC RELAXATION (C) (T) (X) JIVE 42179  CODE OF THE STREETS (C) (T) (X) JIVE 42179  CODE OF THE STREETS (C) (T) (X) HIVE 34185 58148/FRG  CANTALOOP (FLIP FANTASIA) ● (C) (M) (T) (X) BLUE NOTE 44945/CAPITOL  JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233
31 32 33 34 35 36 37	31 29 32 33 <b>NE</b> <sup>3</sup>	30 33 38 24 <b>W</b> >	25 4 4 12 1 26	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (D) GEE STREET 440 583*/ISLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET  CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG  ELECTRIC RELAXATION (C) (T) (X) JUVE 421.79  CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/RRG  CANTALOOP (FLIP FANTASIA) ● (C) (T) (X) BLUE NOTE 44945/CAPITOL  JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233  MASS APPEAL (A) GANG STAR (C) (T) CHRYSALIS 58111/ERG
31 32 33 34 35 36 37 38	31 29 32 33 <b>NE</b> 23 30	30 33 38 24 ₩ ►	25 4 4 12 1 26 13	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (D) GEE STREET 440 583*/ISLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET  CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG  ELECTRIC RELAXATION (C) (T) (X) JUVE 421.79  CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/RRG  CANTALOOP (FLIP FANTASIA) ● (C) (T) (X) BLUE NOTE 44945/CAPITOL  JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233  MASS APPEAL (A) GANG STAR (C) (T) CHRYSALIS 58111/ERG
31 32 33 34 35 36 37 38 39	31 29 32 33 <b>NE</b> 23 30 34	30 33 38 24 <b>W</b> > 25 28 29	25 4 4 12 1 26 13	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET  CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG  ELECTRIC RELAXATION (C) (T) (X) JIVE 42179  CODE OF THE STREETS (C) (T) (X) JIVE 42179  CODE OF THE STREETS (C) (T) (X) JIVE 42179  CANTALOOP (FLIP FANTASIA) ◆ (C) (T) (X) BLUE NOTE 44945/CAPITOL  JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233  MASS APPEAL (C) (T) CHRYSALIS 58111/ERG  WHOOMP! (THERE IT IS) ▲ ⁴ (C) (M) (T) (X) LIFE 79001/BELLMARK
31 32 33 34 35 36 37 38 39	31 29 32 33 <b>NE</b> <sup>2</sup> 23 30 34 35	30 33 38 24 ₩ ► 25 28 29 34	25 4 4 12 1 26 13 16 39	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (D) GEE STREET 440 5837/SLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET  CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG  ELECTRIC RELAXATION (C) (T) (X) JUVE 42179  CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/RRG  CANTALOOP (FLIP FANTASIA) ● (C) (T) (X) BLUE NOTE 44945/CAPITOL  JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233  MASS APPEAL  WHOOMP! (THERE IT IS) ▲ ⁴ (C) (M) (T) (X) LIFE 79001/BELLMARK  HEY D. J. (C) (T) MERCURY 858 402
31 32 33 34 35 36 37 38 39 40	31 29 32 33 NE <sup>1</sup> 23 30 34 35	30 33 38 24 W > 25 28 29 34 35	25 4 4 12 1 26 13 16 39	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (D) GEE STREET 440 583*/ISLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 27491/JSELECT STREET  CEASE & SECKLE (C) (M) (T) DELICIOUS VINYI/JEASTWEST 98282/AG  ELECTRIC RELAXATION (C) (T) (X) JIVE 42179  CODE OF THE STREETS (C) (T) (X) JIVE 42179  CANTALOOP (FLIP FANTASIA) ● (C) (T) (X) BLUE NOTE 44945/CAPITOL  JUST ANOTHER DAY (C) (M) (T) (D) MOTOWN 2233  MASS APPEAL (C) (T) CHRYSALIS 58111/ERG  WHOOMP! (THERE IT IS) ▲ ⁴ (C) (M) (T) (X) LIFE 79001/BELLMARK  HEY D.J. (C) (M) (T) (M) MOTOWN 858 402  PUMP (C) (M) (T) IMMORTAL 62844/RCA  YOU GO GIRL (C) (M) (T) IMMORTAL 62844/RCA  YOU GO GIRL (C) (M) (T) LIME 175
31 32 33 34 35 36 37 38 39 40 41 42	31 29 32 33 NET 23 30 34 35 36 42 47	30 33 38 24 W  25 28 29 34 35 41	25 4 12 1 26 13 16 39 14	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 2749 LISELECT STREET  CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG  ELECTRIC RELAXATION (C) (T) (X) JIVE 42179  CODE OF THE STREETS (C) (T) (X) JIVE 42179  CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/RRG  CANTALOOP (FLIP FANTASIA) ● US (C) (T) (X) BLUE NOTE 449945/CAPITOL  JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233  MASS APPEAL (C) (T) (CH) CHS 58111/RRG  WHOOMP! (THERE IT IS) ▲ ⁴ (C) (M) (T) (X) LIFE 79001/BELLMARK  HEY D.J. (C) (M) (T) (X) LIFE 79001/BELLMARK  YOU GO GIRL (C) (M) (T) IMMORTAL 62844/RCA  YOU GO GIRL (C) (M) (T) LIVE 175  PARLAYIN' (C) (T) JIVE 42214  ◆ ANT BANK
31 32 33 34 35 36 37 38 39 40 41 42	31 29 32 33 NE 23 30 34 35 36 42 47	30 33 38 24 ₩ ► 25 28 29 34 35 41 46	25 4 12 1 26 13 16 39 14 8	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (D) GEE STREET 440 583*/ISLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET  CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG  ELECTRIC RELAXATION (C) (T) (X) JIVE 42179  CODE OF THE STREETS (C) (T) (X) JIVE 42179  CANTALOOP (FLIP FANTASIA) ● (C) (T) (X) BLUE NOTE 44945/CAPITOL  JUST ANOTHER DAY (C) (M) (T) (D) MOTOWN 2233  MASS APPEAL (C) (M) (T) (D) MOTOWN 2233  MASS APPEAL (C) (M) (T) (X) LIFE 79001/BELLMARK  HEY D.J. (C) (M) (T) (X) LIFE 79001/BELLMARK  HEY D.J.  CO (M) (T) (M) CID MERCURY 858 402  PUMP (C) (M) (T) IMMORTAL 62844/RCA  YOU GO GIRL (C) (M) (T) LIME 175  PARLAYIN' (C) (T) JUSE 175  PARLAYIN' (C) (T) JUSE 175  PARLAYIN' (C) (M) (T) RUFFHOUSE 77431*/COLUMBIA
31 32 33 34 35 36 37 38 39 40 41 42 43	31 29 32 33 NE 23 30 34 35 36 42 47	30 33 38 24 W > 25 28 29 34 35 41 46	25 4 12 1 26 13 16 39 14 8 3	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (D) GEE STREET 440 583*/ISLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET  CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG  ELECTRIC RELAXATION (C) (T) (X) JIVE 42179  CODE OF THE STREETS (C) (T) (X) CHRYSALIS 581 48/REG  CANTALOOP (FLIP FANTASIA) ● (C) (T) (X) BLUE NOTE 44945/CAPITOL  JUST ANOTHER DAY (C) (M) (T) (D) MOTOWN 2233  MASS APPEAL (C) (M) (T) (D) MOTOWN 2233  MASS APPEAL (C) (M) (T) (D) LIFE 79001/BELLMARK  WHOOMP! (THERE IT IS) ▲ ⁴ (C) (M) (T) (X) LIFE 79001/BELLMARK  HEY D.J. (C) (T) MERCURY 858 402  PUMP (C) (M) (T) (M) (T) (D) MOTOWN 257  YOU GO GIRL (C) (M) (T) (D) MOTOWN 2214  NAPPY HEADS (M) (T) JIVE 42214  NAPPY HEADS (M) (T) RUPEHOUSE 77431*/COLUMBIA  FLOW ON (M) (T) PENDULUM 58146*/ERG
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45	31 29 32 33 NET 23 30 34 35 36 42 47 NE	30 33 38 24 ₩ ► 25 28 29 34 35 41 46 ₩ ►	25 4 12 1 26 13 16 39 14 8 3 1	FREAKS/I-IGHT (ALRIGHT)  WARRIOR'S DRUM  (C) (T) BLACK FIST 27491/SELECT STREET  CEASE & SECKLE  C() (M) (T) DUS WINYL/EASTWEST 98282/AG  ELECTRIC RELAXATION  (C) (T) K) JIVE 42179  CODE OF THE STREETS  (C) (T) (X) JIVE 42179  CODE OF THE STREETS  (C) (T) (X) JIVE 42179  CODE OF THE STREETS  (C) (T) (X) JIVE 42179  CODE OF THE STREETS  (C) (T) (X) JIVE 42179  CODE OF THE STREETS  (C) (T) (X) DRUP SALIS 58148/FRG  CANTALOOP (FLIP FANTASIA)   (C) (T) (X) BLUE NOTE 44945/CAPITOL  JUST ANOTHER DAY  (C) (M) (T) (X) GNOTOWN 2233  MASS APPEAL  (C) (M) (T) (X) LIFE 79001/BELLMARK  HEY D.J.  (C) (M) (T) (X) LIFE 79001/BELLMARK  HEY D.J.  (C) (M) (T) IMMORTAL 62844/RCA  YOU GO GIRL  (C) (M) (T) IMMORTAL 62844/RCA  YOU GO GIRL  (C) (M) (T) JUNE 175  PARLAYIN'  (C) (T) JIVE 42214  NAPPY HEADS  (M) (T) RUFFHOUSE 77431*/COLUMBIA  FLOW ON  (M) (T) PURDULUM 58146*/FRG  LORDS OF THE UNDERGROUN  (M) (T) PURDULUM 58146*/FRG  THE SHIT IS REAL  (C) (T) RELATIVITY 1214
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46	31 29 32 33 NET 23 30 34 35 36 42 47 NET	30 33 38 24 W  25 28 29 34 35 41 46 W  36	25 4 12 1 26 13 16 39 14 8 3 1 1	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (D) GEE STREET 440 5837/SLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET  CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG  ELECTRIC RELAXATION (C) (T) (X) JIVE 42179  CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/ERG  CANTALOOP (FLIP FANTASIA) ← COLOR (C) (T) (D) BLUE NOTE 44945/CAPITOL  JUST ANOTHER DAY (C) (M) (T) (D) MOTOWN 2233  MASS APPEAL (C) (T) (C) MOTOWN 2233  MASS APPEAL (C) (M) (T) (D) MOTOWN 2233  MASS APPEAL (C) (M) (T) (D) LIFE 79001/BELLMARK  HEY D.J. (C) (M) (T) (D) LIFE 79001/BELLMARK  HEY D.J. (C) (M) (T) LUKE 175  PARLAYIN' (C) (M) (T) LUKE 175  PARLAYIN' (C) (M) (T) LUKE 175  PARLAYIN' (C) (M) (T) FUNDE 77431*/COLUMBIA  FLOW ON (M) (T) PENDULUM 58146*/ERG  THE SHIT IS REAL (C) (T) (X) JIVE 42201  ◆ SHAQUILLE O'NEA
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47	31 29 32 33 <b>NE</b> 23 30 34 35 36 42 47 <b>NE</b> NE	30 33 38 24 ₩ ► 25 28 29 34 35 41 46 ₩ ►	25 4 12 1 26 13 16 39 14 8 3 1 1 4	(C) (D) LIFE 79522/BELLMARK  FREAKS/I-IGHT (ALRIGHT) (M) (T) (D) GEE STREET 440 5837/SLAND  WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET  CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG  ELECTRIC RELAXATION (C) (T) (X) JUVE 42179  CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/RRG  CANTALOOP (FLIP FANTASIA) ● CO, (T) (X) BLUE NOTE 44945/CAPITOL  JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233  MASS APPEAL (C) (T) CHRYSALIS 58111/ERG  WHOOMP! (THERE IT IS) ▲ ⁴ (C) (M) (T) (X) LIFE 79001/BELLMARK  HEY D. J. (C) (T) MERCURY 858 402  PUMP (C) (M) (T) MERCURY 858 402  PUMP (C) (M) (T) LUKE 175  PARLAYIN' (C) (M) T) LUKE 175  PARLAYIN' (C) (T) JUSE 42214  NAPPY HEADS (M) (T) RELATION AND AND AND AND AND AND AND AND AND AN

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

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BILLBOARD JUNE 4, 1994

# Bilboard HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST
(1)	1	1	6	PRODUCER (SONGWRITER)  A MO. 1 A M  BACK & FORTH  BACK & FORTH  BACK & FORTH  BACK & FORTH  LABEL & NUMBER/DISTRIBUTING LABEL  ALIYAH
(2)	2	8	4	R KELLY (R, KELLY)  YOUR BODY'S CALLIN'  ♦ R. KELLY  (C) (T) (X) BLACKGROUND 42174/JIVE
3	12	-	2	RKELLY RKELLY)  ANY TIME, ANY PLACE/AND ON AND ON  ANY TIME, ANY PLACE/AND ON AND ON
4	3	3	12	JJAM,T LEWIS,JJACKSON (JJACKSON,J.HARRIS,T.LEWIS) (C) (T) (X) VIRGIN 38435  YOU MEAN THE WORLD TO ME   ◆ TONI BRAXTON
5	4	4	9	L.A.REID,BABYFACE,D.SIMMONS (L.A.REID,BABYFACE,D.SIMMIONS) (C) (D) (M) (V) LAFACE 2-4064 ARISTA  ANYTHING (FROM "ABOVE THE RIM")  ◆ SWV
6	5	5	15	B.A.MORGAN (B.A.MORGAN) (C) (T) (V) (X) RCA 62834  I'M READY   ◆ TEVIN CAMPBELL
7	8	7	12	BABYFACE, D SIMMONS (BABYFACE)  GOT ME WAITING  (C) (D) (V) QWEST 18264 WARNER BROS  ◆ HEAVY D. & THE BOYZ
8	6	2	18	P.ROCK (L. VANDROSS, HEAVY D., P.ROCK, C. L, SMOOTH)  C) (T) UPTOWN 54815/MCA  BUMP N' GRIND ▲  R. KELLY
9	9	10	11	PART TIME LOVER/I'M STILL IN LOVE WITH YOU  ♦ H-TOWN/AL B. SURE!
(10)	10	12	8	SURE,S.MING GREEN,JACKSON,MITCHELL,SWING,PEARSON) (C) (M) (T) (X) DEATH ROW,INTERSCOPE 98283 ATLANTIC  WILLING TO FORGIVE  ARETHA FRANKLIN
				BABYFACE, D SIMMONS (BABYFACE D SIMMONS) (C) (D) (M) (T) ARISTA 1 2680  ■ MISS YOU  ■ AARON HALL
(11)	14	23	6	GCAUTHEN (G CAUTHEN, A HALL)  THE MOST BEAUTIFUL GIRL IN THE WORLD   THE MOST BEAUTIFUL GIRL IN THE WORLD
12	7	6	14	T,RICKY P (T)
(13)	13	14	7	REGULATE (FROM "ABOVE THE RIM")  WARREN G. WARREN G. & NATE DOGG  (C) DEATH ROW/INTERSCOPE 98280/ATL ANTIC
(14)	21	33	5	SENDING MY LOVE  NAUGHTY BY NATURE (R NUEFVILLE, NAUGHTY BY NATURE)  (C) (D) (T) ILLTOWN 2242 MOTOWN
<u>(15)</u>	19	19	10	BELIEVE  JAM.LEWIS (HARRIS, LEWIS, WEBSTER, NOLAND, MORRISON, JONES, BONNER)  ◆ SOUNDS OF BLACKNESS (C) (M) (T) (X) PERSPECTIVE 74 46
16	15	15	12	OLD TIMES' SAKE (FROM "ABOVE THE RIM")  N HILLER (MILLER BRACE STRIPS G)  (C) (T) (X) STREET LIFE 75380 SCOTTI BROS
17	16	16	9	LOVE ON MY MIND  □ DUPRI,M SEAL     Cu   FR   M SEAL    (C) (M) (T) (V) (X) SO SO DEF 77438/COLUMBIA
(18)	20	36	4	EASE MY MIND  SPEECH (ARRESTED DEVELOPMENT)  C) (M) (T) (X) (CHRYSALIS 58158 ERG
19	11	9	13	FEENIN'  D SWING (D SWING)
20	23	18	19	BELIEVE IN LOVE TEDDY PENDERGRASS CALLOWAY, CALLOWAY, PENDERGRASS (CALLOWAY, CALLOWAY, PENDERGRASS, BECKHAM) (C) (T) ELEKTRA 64574
21	22	17	11	SWEET POTATOE PIE  DJ BATTLECAT (DOUBLE) IK GILLIAM)  O(C) (M) (T) OUTBURST/RAL 77350/CHAOS
<b>(22)</b>	25	30	7	I'M NOT OVER YOU  S HURLEY (S HURLEY J PRINCIPLE, M DOC)  C (C) (T) (X) A& (M DO 7 * PERSPECTIVE
23	26	28	5	I SWEAR  D FOTTER (F J MYERS, G BAKER)  ♦ ALL-4-ONE (C) (V) BLITZZ 87243/ATLANTIC
24	17	13	12	HOW DO YOU LIKE IT?   K SWEAT,F SCOTT (K SWEAT,F SCOTT)  ← KEITH SWEAT  (C) (M) (T) (X) ELEKTRA 64555
25	18	11	15	TREAT U RITE
26	27	29	11	WORKER MAN  C DILLON A RELLY D MITH A KELLY)  C CLINET EPIC 7 289
<b>27</b> )	34	53	3	* * * GREATEST GAINER/AIRPLAY * * *  THE RIGHT KINDA LOVER  J.AM, I LEWIS (1 HARRIS, I LEWIS, A BENNETT-NESBY, J.WRIGHT)  ** PATTI LABELLE (C) (V) MCA 54673
(28)	31	34	5	CAN'T GET ENOUGH ◆ EL DEBARGE
29	24	22	12	BABYFACE (BABYFACE LAGBINSON) (C) (D) (V) REPRISE 18155  PUMPS AND A BUMP  ◆ HAMMER
30	36	21	26	BAILLER - AU HAI I ER (HAMMER, DUECE DUECE, BAILLERGEAU, CLINTON) (C) (D) (T) (V) (X) GIANT 18218/REPRISE  U SEND ME SWINGIN'  ◆ MINT CONDITION
31	29	20	17	PLAYER'S BALL ● ◆ OUTKAST
01		20		ORGANIZED NOIZE (OUTKAST, ORGANIZED NOIZE) (C) (M) (T) (X) LAFACE 2 40B0/ARISTA
32	85	_	2	** * GREATEST GAINER/SALES * * *  FUNKDAFIED
33	30	25	16	COMIN' ON STRONG DA' MIC PROFESAH (MONDESTIN, MONDESTIN, PINARD, DAVIS, DA' MIC PROFESAH, GRAHAM)  LE IT I ÉASTWEST 98334
34)	48		2	90'S GIRL CHRISTIAN, RILEY, SCOTT, SMITH (WARREN, RUSSELL, FOOTE, MCCANN, FIELDS, RILEY) (C) (T) (X) KAPER 62865/RCA
35	32	26	12	MY LOVE D HALL (K GREENE, D. HALL)  MARY J. BLIGE (C) (T) UPTOWN 54789/MCA
36	28	24	13	ROUND AND ROUND  G. JONES, R. WATKINS   G. JONES, R. WATKINS)  G. ONES, R. WATKINS   G. JONES, R. WATKINS)
37	37	31	16	AND OUR FEELINGS ♦ BABYFACE
38	33	27	16	DREAM ON DREAMER   ◆ THE BRAND NEW HEAVIES
39	35	32	17	GONNA LOVE YOU RIGHT (FROM "SUGAR HILL") ◆ AFTER 7
(40)	40	57	6	K ANDES (K ANDES THARRIS R JONES, W CAREY)  C() (D) 8EACON 10006 FOX  SOMEONE TO LOVE  MINT CONDITION
<u>(41)</u>	41	47	8	LEAVIN' (C) PERSPECTIVE 7454  LEAVIN' ◆ TONY! TON!! TONE!
41	38	37	11	TONY TONI TONI (R WIGGINS J SMITH)  WHAT GOES UP  ◆ MAZE FEATURING FRANKIE BEVERLY
42	53	63		F BEVERLY (F BEVERLY. A BEVERLY)  (C) WARNER BROS 18232  BACK IN THE DAY  AHMAD!
43	56		3	KENDAL (A A LEWIS, S. K. GORDY) (C) (M) (T) (X) GIANT 18217/REPRISE  CROOKLYN (FROM "CROOKLYN") THE CROOKLYN DODGERS
		72		A TRIBE CALLED QUEST (E K.ARCHER.K.BLAKE, D.CLEAR, J DAVIS, A MUHAMMAD) (C) 40 ACRES & A MULE 54837/MCA  YOU DON'T WANNA MISS  ◆ FOR REAL
45	39	35	14	W WELLMAN (W WELLMAN S.PAYNE)  FANTASTIC VOYAGE  ♦ COOLIO
	62	70	5	DOBBS THE WIND (IVEY, DOBBS, ALEXANDER, BEAVERS, CRAIG, MCCAIN, SHELBY, SHOCKLEY) (M) (T) (X) TOMMY BDY 617*  OUTSIDE YOUR DOOR  ME'SHELL NDEGEOCELLO
47	42	52	5	D GAMSON,M NDEGEOCELLO (M NDEGEOCELLO)  SATISFY YOU  ◆ DAMION "CRAZY LEGS" HALL WITH CHANTE MOORE
48	50	55	10	B LOREN (B LOREN) (C) (M) (T) SILAS 54572/MCA
49	43	40	27	DUNKIE BUTT (PLEASE PLEASE PLEASE) ●

50    46    41    18    YOU KNOW HOW WE DO IT OD IN (ICC CUBE Q D. III)   51    65	ARTIST  NUMBER/DISTRIBUTING LABEL  (C) (T) PRIORITY 381-7  MARIAH CAREY (M) (T) (Y) (X) COLUMBIA 77499  ETERNAL (C) (M) (T) (X) EMI 58113 ERG TA ACE INCORPORATED LICIOUS VINYL 98315-EASTWEST  (C) (T) MERCURY 858 211  GABRIELLE GOIDISCS/LONDON 857 520/PLG  WU-TANG CLAN (C) (M) (T) (X) LOUD 62829 RCA  QUEEN LATIFAH (C) MOTOMY 2249  BLACK MOON (C) (T) WRECK 20083 NERVOUS  MARIAH CAREY (M) (T) (Y) (X) COLUMBIA 77358
50    46    41    18    YOU KNOW HOW WE DO IT OD IN (ICC CUBE Q D. III)	OLD COMPANIAN C
STAY   NLOWIS (M.STEVENS.B KHOZOURI)	MARIAH CAREY  (M) (T) (V) (X) COLUMBIA 77499  ◆ ETERNAL  (C) (M) (T) (X) EMI 58113 ERG  TA ACE INCORPORATED  LICIOUS VINYL 98315/EASTWEST  ◆ JOE  (C) (T) MERCURY 858 211  GABRIELLE  GOIDISCS/LONDON 857 520/PLG  ◆ WU-TANG CLAN  (C) (M) (T) (X) LOUD 62829 RCA  ◆ QUEEN LATIFAH  (C) MOTOWN 2249  ◆ BLACK MOON  (C) (T) WRECK 20083 NERYOUS  ◆ MARIAH CAREY
STAY	) (M) (T) (V) (X) COLUMBIA 77499  © ETERNAL  (C) (M) (T) (X) EMI 58113 ERG  TA ACE INCORPORATED LICIOUS VINYL 98315/EASTWEST  (C) (T) MERCURY 858 271  GABRIELLE GO!DISCS/LONDON 857 520/PLG  • WU-TANG CLAM (C) (M) (T) (X) LOUD 62829 RCA  QUEEN LATIFAH (C) MOTOM/N 2249  • BLACK MOON (C) (T) WRECK 20083 NERYOUS  • MARIAH CAREY
53   47   43   14   BORN TO ROLL	(C) (M) (T) (X) EMI 58113/ERG TA ACE INCORPORATED LICIOUS VINYL 98315/EASTWEST
ASE ONE (D CLEAR, A & BROWN, E.MCINTOSH, T.J.KELSIE)	LICIOUS VINYL 98315/EASTWEST   JOE  (C) (T) MERCURY 858 211  GABRIELLE  GOIDISCS/LONDON 857 520/PLG  WU-TANG CLAN  (C) (M) (T) (X) LOUD 62829 RCA  QUEEN LATIFAH (C) MOTOWN 2249  (C) (T) WRECK 20083 NERYOUS  MARIAH CAREY
September   Sep	GABRIELLE GO!DISCS/LONDON 857 520/PLG  WUJ-TANG CLAN (C) (M) (T) (X) LOUD 62829/RCA  QUEEN LATIFAH (C) MOTOM/N 2249  BLACK MOON (C) (T) WRECK 20083/NERYOUS  MARIAH CAREY
Spoole	GOIDISCS/LONDON 857 520/PLG  WU-TANG CLAN (C) (M) (T) (X) LOUD 62829 RCA  QUEEN LATIFAH (C) MOTOWN 2249  BLACK MOON (C) (T) WRECK 20083 NERVOUS  MARIAH CAREY
ST   ST   ST   ST   ST   ST   ST   ST	(C) (M) (T) (X) LOUD 62829 RCA
58 55 60 9 I GOT CHA OPIN DI EVIL DEE MR WAIT (R BLAKE W DEWGARDE E DEWGARDE)  59 51 42 18 NEVER FORGET YOU/WITHOUT YOU ● BABYFACE MERIT D SIMMONS M CARE P BABYFACE W P HAM, T EVANS) (C) (D)  60 57 56 9 TAKE IT EASY A.JACKSON, DOMINO FLEX, VOE, POP (A.JACKSON, L. SINCLAIR)	◆ BLACK MOON (C) (T) WRECK 20083 NERVOUS  ◆ MARIAH CAREY
59 51 42 18 NEVER FORGET YOU/WITHOUT YOU ◆ BASYFALE, MERITA SHAMONS M CHIEF BASYFALE, W PHAM, T EVANS) (C) (D)  60 57 56 9 TAKE IT EASY A JACKSON, DOMINO FLEX, YOE, POP (A JACKSON, L SINCLAIR)	◆ MARIAH CAREY
60 57 56 9 TAKE IT EASY A JACKSON DOMINO FLEX. VOE, POP (A JACKSON L SINCLAIR)	(M) (T) (V) (X) COLUMBIA 77358
	DEBELAH
(61) 69 69 4 BUCKTOWN	(C) (T) ATLANTIC 87277  ◆ SMIF-N-WESSUN
62 58 48 19 GIN AND JUICE	M) (T) WRECK 20069 · NERVOUS  ◆ SNOOP DOGGY DOGG
63 63 59 14 IT AIN'T HARD TO TELL	WINTERSCOPE 98318/ATLANTIC  ◆ NAS
64 54 50 16 YOU DON'T LOVE ME (NO, NO, NO)	(C) (M) (T) COLUMBIA 77385 ◆ DAWN PENN
*** *HOT SHOT DEBUT **	T) (X) BIG BEAT 9881 1 ATLANTIC
65 NEW > 1 SOMEWHERE  K. GRIFFIN, ILEE, C. WILLIAMS, K. WILSON, C. WILLIAMS, K. GRIFFIN, I.LEE)	SHANICE (C) MOTOWN 2240
(66) 73 82 6 100% PURE LOVE	◆ CRYSTAL WATERS
(67) 77 86 A I'LL REMEMBER YOU	C) (M) (T) (X) N ERCURY 854 8  ◆ ATLANTIC STARR
68 61 49 13 ELECTRIC RELAXATION (RELAX YOURSELF GIRL) A TRIM 10 DUEST 1 MUHAMMAD M TAYLOR)	A TRIBE CALLED QUEST
69 64 54 13 SOMETHIN' TO RIDE TO (FONKY EXPEDITION) ◆ CO	ONSCIOUS DAUGHTERS
70 82 87 4 I'M SO PROUD RISLLY, A WANDUSHISLEY (C MAYFIELD)	THE ISLEY BROTHERS (C) WARNER BROS 18146
71 67 66 19 BECAUSE OF LOVE	◆ JANET JACKSON
72 68 61 11 PLAY MY FUNK (FROM "SUGAR HILL")	(C) (T) (V) (X) VIRGIN 38422 ◆ SIMPLE E
73) 88 92 3 IT'S YOU THAT I NEED	(C) (T) (X) BEACON 10004 FOX GUESSS
74 71 51 16 RIBBON IN THE SKY NORRIS) NORRIS	(C) WARNER BROS. 18223  • INTRO
75 NEW > 1 CAPITAIN SAVE A HOE STUDIO TONE AUD IE STEVENS)	(C) (T) ATLANTIC 87269  ◆ E-40
76 70 64 11 S'M GONNA MAKE YOU MINE SHURLEY (M. WILLIAMS.) MOLLISTER, C. SAVAGE)	(C) (T) SICK WID' IT 42230/JIVE  ◆ TANYA BLOUNT (C) (T) POLYDOR 855 5344PLG
77 74 74 3 D. ORIGINAL DI PREMIER IK J DAVIS C MARTIN)	◆ JERU THE DAMAJA (C) (T) PAYDAY 7022/FFRR
1 INNER CITY BLUES R (SLEY, A WINBUSH (M. GAYE, J. NYX)	◆ ANGELA WINBUSH (C) (D) ELEKTRA 61591
79 80 78 6 DOME	TROOP (M) BUST IT 9001*
(80) 93 93 6 BACK IN THE DAY	◆ ILLEGAL  ) (M) (T) ROWDY 3 5031 ARISTA
81 75 96 3 HERE IT IS, BAM! S ROLLIN, DC THE BRAIN SUPREME (S ROLLIN, DC THE BRAIN SUPREME) ((	TAG TEAM
82 84 94 4 CEASE & SECKLE	◆ BORN JAMERICANS
83 79 89 6 THE CLOSER I GET TO YOU DEN DEN,HONEY OF AN O,MEL'BLU (J MTUME,R LUCAS)	◆ FOR LOVERS ONLY (C) MOTOWN 2237
84 NEW 1 LET ME LOVE YOU B A MORGAN (B A MORGAN)	◆ LALAH HATHAWAY (C) (T) VIRGIN 38430
85 78 73 17 IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT) ◆ ME A BETTS (M NDEGEOCELLO) (C) (D) (T) (V) (X)	SHELL NDEGEOCELLO
86 83 75 8 COMPUTER LOVE ZAPP & ROGER FEAT, SHIRLEY MURDO R TROUTMAN (R TROUTMAN, L. TROUTMAN, S. MURDOCK)	
87 NEW   PEOPLE MAKE THE WORLD GO ROUND (FROM "CROOKLYN")	◆ MARC DORSEY  ACRES AND A MULE 54812 MCA
	THE NEW 2 LIVE CREW (C) (M) (T) LUKE 175
89 NEW > 1 THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS CO C MARTIN, D VAN RENSALIER, M.GAY, G BRIGHT (MARTIN, LORENZ, VAN RENSALIER, GAY, I	P III") ◆ SHAI
90 94 97 3 WHERE MY HOMIEZ? LG EXPERIENCE LO RIDER (LG,ILL, A SKRATCH, TONY P.)	◆ ILL AL SKRATCH (C) (M) (T) MERCURY 858 463
91 87 68 5 (SEEK AND YOU'LL FIND) THE KINDA RIGHT BABY	◆ GROOVE U
92 81 77 5 TRIPPIN'	KEITH WASHINGTON QWEST 18175/WARNER BROS
93 98 81 13 FREAKS/I-IGHT (ALRIGHT)	◆ DOUG E. FRESH ) GEE STREET 440 583*/ISLAND
94 NEW   1 CODE OF THE STREETS	◆ GANG STARR C) (T) (X) CHRYSALIS 58148/ERG
95 91 88 4 WARRIOR'S DRUM	◆ KING JUST ACK FIST 27491 SELECT STREET
	TER SHADE OF BROWN (C) (T) MERCURY 858 402
97 NEW ▶ 1 INFATUATION J FOXX (J FOXX)	◆ JAMIE FOXX (C) FOX 62886
98 NEW 1 I'M ALWAYS THINKING ABOUT YOU L HUFF,T PENDLEGRASS L HUFF MUFF)	TEDDY PENDERGRASS (C) ELEKTRA 64551
99 86 67 13 WHEN I NEED SOMEBODY JAM, T LEWIS (J HARRIS III, T LEWIS)	◆ RALPH TRESVANT (C) (D) (V) NICA 54804
100 96 - 2 WHEN I FELL IN LOVE  J VASQUEZ (J VASQUEZ, L RHODES, J MOSKOWITZ) (C)	◆ LISA LISA (M) (T) PENDULUM 58152/ERG

Records with the greatest airplay and sales gains this week. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. Records units a RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (T) Vinyl maxi-single availability. (T) Vinyl maxi-single availability.

# Hot R&B Airplay

by Broadcast Data Systems' Radio Track service, 74 R&B stations I week. Songs ranked by gross impressions, computed by cross-er data. This data is used in the Hot R&B Singles chart.

_					931		
THIS WEEK	AST WEEK	WEEKS ON	TITLE	THIS WEEK	LAST WEEK	WEEKS ON	TITLE
F	٥	5	ARTIST (LABEL/DISTRIBUTING LABEL)  * * NO. 1 * *	38	34	12	ARTIST (LABEL/DISTRIBUTING LABEL)  ROUND AND ROUND
1	1	25	YOUR BODY'S CALLIN' R. KELLY (JIVE) 2 wis at No. 1	39	59	6	GLENN JONES (ATLANTIC)  WHAT ABOUT US JODECI (UPTOWNAMCA)
0	4	7	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	40	36	10	WHAT GOES UP MAZE FEATURING FRANKIE BEVERLY (WB)
3	2	17	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	(ID	50	20	STAY ETERNAL (EMI/ERG)
4	5	11	ANYTHING SWV (RCA)	42	38	17	GONNA LOVE YOU RIGHT AFTER 7 (BEACON/FOX)
5	3	16	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	43	42	6	OUTSIDE YOUR DOOR ME'SHELL NDEGEOCELLO (MAVERICK/SIRE)
<b>©</b>	6	3	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	44	43	15	COMIN' ON STRONG SUDDEN CHANGE (EASTWEST)
7	7	25	BUMP N' GRIND R. KELLY (IIVE)	<b>45</b> 0	48	4	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)
<b>O</b>	19	5	I MISS YOU AARON HALL (SILASAMCA)	<b>46</b>	47	5	SOMEONE TO LOVE MINT CONDITION (PERSPECTIVE)
9	11	12	GOT ME WAITING HEAVY D. & THE BOYZ (UPTOWNANCA)	47	44	14	YOU DON'T WANNA MISS FOR REAL (AMM/PERSPECTIVE)
Œ	14	4	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)	Œ	51	6	LEAVIN' TONY! TON!! TONE! (MERCURY)
11	8	11	PART TIME LOVER H-TOWN (DEATH ROW)	49	45	10	ALL OR NOTHING JOE (MERCURY)
(12)	18	10	I BELIÉVE SOUNDS OF BLACKNESS (PERSPECTIVE)	(30)	52	2	BLACK HAND SIDE QUEEN LATIFAH (MOTOWN)
Œ	15	17	BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA)	(SI)	53	12	LOOK INTO YOUR HEART WHITNEY HOUSTON (WARNER BROS.)
14	10	16	TREAT U RITE ANGELA WINBUSH (ELEKTRA)	(32)	69	2	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)
15	9	18	FEENIN' JODECI (UPTOWN/MCA)	(53)	60	33	SEVEN WHOLE DAYS TOM BRAXTON (LAFACE/ARISTA)
Œ	33	20	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)	(54)	58	9	PLAYER'S BALL OUTKAST (LAFACE/ARISTA)
17	12	9	OLD TIMES' SAKE SWEET SABLE (STREET LIFE/SCOTTI BROS.)	(55)	57	6	MY HEART BELONGS TO U JODECI (UPTOWN/MCA)
18	13	5	EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS)	(35)	73	2	AND ON AND ON JANET JACKSON (VIRGIN)
19	17	9	LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA)	(57)	67	2	BACK IN THE DAY AHMAD! (GLANT/REPRISE)
20	21	6	I'M NOT OVER YOU CE CE PENISTON (AAM/PERSPECTIVE)	(33)	68	5	I WISH GABRIELLE (GOIDISCS/LONDON/PLG)
<b>(21)</b>	23	27	U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE)	(59)	_	1	SOMEWHERE SHANICE (MOTOWN)
22	16	14	THE MOST BEAUTIFUL GIRL 中(NPG/BELLMARK)	60	62	8	TAKE IT EASY DEBELAH (ATLANTIC)
230	24	7	WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA)	61	49	10	PUMPS AND A BUMP HAMMER (GIANT/REPRISE)
<b>2</b>	30	3	THE RIGHT KINDA LOVER PATTI LABELLE (MCA)	<b>(52)</b>	71	2	SATISFY YOU DAMION "CRAZY LEGS" HALL (SILASANCA)
(25)	26	15	IT SEEMS LIKE YOU'RE READY R. KELLY (JIVE)	63	63	17	MEVER FORGET YOU MARIAH CAREY (COLUMBIA)
26	20	18	MY LOVE MARY J. BLIGE (UPTOWN/MCA)	64	61	26	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
27	22	12	HOW DO YOU LIKE IT? KEITH SWEAT (ELEKTRA)	<b>(55)</b>	-	3	IT'S YOU THAT I NEED GUESSS (WARNER BROS.)
28	27	8	REGULATE WARREN G. & NATE DOGG (DEATH ROW)	66	66	18	YOU KNOW HOW WE DO IT
<b>29</b>	29	7	CAN'T GET ENOUGH EL DEBARGE (REPRISE)	67	55	13	A TRIBE CALLED QUEST (JIVE)
30)	40	16	HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA)	<b>68</b>	-	1	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
31	28	17	AND OUR FEELINGS BABYFACE (EPIC)	69	54	16	YOU DON'T LOVE ME DAWN PENN (BIG BEAT/ATLANTIC)
(32)	35	10	WORKER MAN PATRA (EPIC)	000	_	1	CROOKLYN CROOKLYN DODGERS (40 ACRES AND A MULE)
33)	37	4	90'S GIRL BLACKGIRL (KAPER/RCA)	Œ	_	1	THE PLACE WHERE YOU BELONG SHAI (MCA)
34	32	9	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS)	(72)	72	2	I GOT CHA OPIN BLACK MOON (WRECK/NERVOUS)
35	25	5	DOGGY DOGG WORLD SNOOP DOGGY DOGG (DEATH ROW)	73	-	1	INNER CITY BLUES ANGELA WINBUSH (ELEKTRA)
36	31	16	DREAM ON DREAMER BRAND NEW HEAVIES (DELICIOUS VINYL)	74	=	1	DO ME TROOP (BUST IT)
<b>3</b> D	41	3	BOOTI CALL BLACKSTREET (INTERSCOPE/ATLANTIC)	<b>T</b> 5	_	1	NOTHING HAS EVER FELT LIKE RACHELLE FERRELL (MANHATTAN)
( )	Tree	A	ouing up the chart with aimley gains. © 19	OA DII	hoen	4/RDI	Communications

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

### HOT R&B RECURRENT AJRPLAY

			1101 1100 11-00				
1	-	1	GROOVE THANG ZHANE (ILLTOWN/MOTOWN)	14	12	12	ANNIVERSAL TONY! TON!! TO
2	1	5	CAN WE TALK TEVIN CAMPBELL (QWEST, WARNER BROS.)	15	15	2	WHATTA MA SALT-N-PEPA/E
3	3	5	NEVER KEEPING SECRETS BABYFACE (EPIC)	16	17	41	I'M SO INTO SWV (RCA)
4	5	6	YOU DON'T HAVE TO WORRY MARY J. BLIGE (UPTOWN/MCA)	17	13	11	COME INSID
5	_	1	(LAY YOUR HEAD ON MY) PILLOW TONY! TON!! TONE! (WING/MERCURY)	18	4	9	BETCHA'LL I CHANTAY SAVA
6	2	4	CRY FOR YOU JODECI (UPTOWN/MCA)	19	16	3	SO MUCH IN ALL-4-ONE (BL)
7	7	12	RIGHT HERE (HUMAN NATURE) SWV (RCA)	20	18	19	ANOTHER SA
8	6	14	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)	21	20	10	BREATHE ACTION BRAKTON
9	9	31	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)	22	14	12	SHOOP SALT-N-PEPA (
10	-	1	I'M IN THE MOOD CE CE PENISTON (AMM/PERSPECTIVE)	23	19	16	DREAMLOVE MARIAH CAREY
11	_	1	RIBBON IN THE SKY INTRO (ATLANTIC)	24	22	31	LOVE NO LIN MARY J. BLIGE
12	8	4	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)	25	10	6	ALWAYS ON SWV (RCA)
13	11	14	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)				itles which have a 20 weeks and ha

		KINI LAI
12	12	ANNIVERSARY TONY! TON!! TONE! (WING/MERCURY)
15	2	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
17	41	I'M SO INTO YOU SWV (RCA)
13	11	COME INSIDE INTRO (ATLANTIC)
4	9	BETCHA'LL NEVER FIND CHANTAY SAVAGE (I.D./RCA)
16	3	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)
18	19	ANOTHER SAD LOVE SONG TOM BRAXTON (LAFACE/ARISTA)
20	10	BREATHE AGAIN TON BRAXTON (LAFACE/ARISTA)
14	12	SHOOP SALT-N-PEPA (NEXT PLATEAU)
19	16	DRÉAMLOVER MARIAH CAREY (COLUMBIA)
22	31	LOVE NO LIMIT MARY J. BLIGE (UPTOWN/MCA)
10	6	ALWAYS ON MY MIND SWV (RCA)
	15 17 13 4 16 18 20 14 19	15 2 17 41 13 11 4 9 16 3 18 19 20 10 14 12 19 16 22 31

Singles chart for 20 weeks and have dropped below the top 50.

### **R&B SINGLES A-Z**

- TITLE (Publisher Licensing Org.) Sheet Music Dist. 100% PURE LOVE (Basement Boys, ASCAP/C-Water

- TITLE (Publisher Licensing Org.) Sheet Music Dist.

  8 100% PURE LOVE (Basement Boys, ASCAP/C-Watar, ASCAP/Polygram Int'I, ASCAP) HL.

  30 90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Trutsazin' Type Nite, ASCAP/Dornil, ASCAP/Zomba, ASCAP/Mr Peanut Butter, ASCAP/Smekin' Sound, ASCAP)

  54 ALL OR NOTHING (Zomba, ASCAP/Shekin' Sound, ASCAP) T. Gerrell, ASCAP/DCP

  37 AND OUR FEELINGS (Sorry Songs, BMI/Ecaf, BMI/Boobie-Loe, BMI/Warner-Tamertane, BMI) HL/WBM

  5 ANYTHING (FROM ABOVE THE RIIM) (Warmer-Tamertane, BMI/HMT SEMI/RESCOPP Earl, BMI/Born Jams, BMI) WBM

  3 ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMI/Flyte Tyme, ASCAP) WBM

  1 ANYTIME YOU NEED A FRIEND (Sorry Songs, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM

  1 BACK & FORTH (Zomba, BMI/K-Relly, BMI) CPP

  3 BACK IN THE DAY (Interscope, ASCAP/Alemad, ASCAP/Nuthouse, ASCAP)

  4 BLOAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM

  71 BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM

  2 BELEVEL IN 1006 Trad-Op BAIL/Rack BMI/A-Relly

- BELIEVE IN LOVE (Ted-On, BMI/Beck, BMI/K-Rob, BMI/Calloco, BMI/EMI, BMI/Sony, BMI/Screen Gems-
- EMI, BMI) WBM
  BLACK HAND SIDE (Queen Latitah, ASCAP/SJ.D, ASCAP)
  BORN TO ROLL (DAMASTA, ASCAP/Varry White, ASCAP)
  BUCKTOWN (Stolen Souls, ASCAP/Bucktown,
  ASCAP/Bockarmp, ASCAP/Missm, ASCAP)
  BUMP N° GRIND (Zomba, BMI/R.Keity, BMI) CPP
- BUMP N' GRIND (Zomba, BM/Rr.Kelly, BMI) CPP
  CAN'T GET ENOUGH (Ecaf, BMI/Sony) Songs,
  BM/Browntown Sound, BM/Yab Yurn, BMI/Sony, BMI)
  CAPTAIN SAVE A HOE (Zomba, BM/E-Forty, BMI)
  CEASE & SECKLE (Chizled Out, BMI/Mudslide, BMI)
  THE CLOSER I GET TO YOU (Erisign, BMI/Scarab, BMI)
  CODE OF THE STREETS (Gftad Pearl, ASCAP/III Kid,
- ASCAP/EMI April, ASCAP)
  COMIN' ON STRONG (Rhythm Jazz, BMI/Sudde
- Common Strone (regarm Jazz, own/sacous Change, BMI/Minteen Eighty, BMI/Mizmo, BMI/Music Corp. Of America, BMI) COMPUTER LOVE (Troutman, BMI/Saja, BMI) C.R.E.A.M. (CASH RULES EVERTYHING AROUND
- ME) (BMG, BMI/Wu-Tang, BMI) HL CROOKLYN (FROM CROOKLYN) (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Varry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz
- White, ASCAP/DAMASTA, ASCAP/Lomba, ASCAP/Lazz Merchant, ASCAP) CPP DO ME (Strange Motel, ASCAP/Demarie, ASCAP) D. ORIGINAL (EMI April, ASCAP/Dittad Pearl, ASCAP) DREAM ON DREAMER (My Dog Luna, ASCAP/D.A.R.P., ASCAP/EMI April, ASCAP) WBM/HL DUNKE BUTT (PLEASE PLEASE PLEASE) (AMI, BMI) EASE MY MIMP. (EMI BIASTANCA BAMA/Dreathy)
- EASE MY MIND (EMI Blackwood, BMI/Arrested nt BMI) HL
- ELECTRIC RELAXATION (RELAX YOURSELF GIRL)
- ELECTRIC RELIXATION (RELIX TOWNSELF GIRL)
  (Zomba, ASCAP/Jazz Mechant, ASCAP) CPP
  FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy,
  ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)
  FEENIN' (EMI April, BMI/Do Swing Mob, ASCAP) WBM/HL
  FEAKS/I-IGHT (ALRIGHT) (Entertaining,
  ASCAP/Enterprising Scroggins Girls, BMI)
  FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air
  Control ASCAP)
- 32 62
- Control, ASCAP)
  GIN AND JUICE (WB, ASCAP/Suge, ASCAP/Sony
  Tunes, ASCAP/Mari-Knight, ASCAP) WBM
  GONNA LOVE YOU RIGHT (FROM SUGAR HILL)
  (Kelande, ASCAP/Chapters Of You, BMI/Sur Ricky,
  ASCAP/BMG, ASCAP/Maestro, ASCAP/Daily Double,
  ASCAP/Polygram Int'l, ASCAP) HL
  GOT ME WAITING (E-Z-Duz-It, ASCAP/Pate Rock,
  ASCAP/EMI, ASCAP/EMI April, ASCAP/Lindle Ronnie's,
  ASCAP) WBMAHL
- HERE IT IS, BAM! (Alvert, BMI) HEYDJ. (FROM MI VIDA LOCA) (Ch me. ASCAP/W BML/EMI Blackwood, BMI/Hip Hop To Pop,
- I ameriane, involcan indicational, involve prop 1 or top, BMM,4th phase BMMChrysalis, ASCAP/CPP/PMBM HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwoo BMM MBMA CARA
- I BELIEVE (Flyte Tyme, ASCAP/Bridgeport, BMI) V IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST IF THAT'S YOUR BOYFRIEND (ME WASN'T LAST MIGHT) (Warrer-Tameriane, BMI/Revolutionary Jazz Glant, BMI/Normad-Norman, BMI) WDM I GOT CHA OP IN (Stolen Souls, ASCAP/Shedes Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP) YLL REMEMBER YOU (Eliot Wolft, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMI/Chrysalis, BMI) CPP FM ALWAYS THINING ABOUT YOU (Gamble-Huff, ASCAP)
- I'M GONNA MAKE YOU MINE (Last Song,
- ASCAP/Third Coast, ASCAP)

  I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL I'M NOT OVER YOU (Last Song, ASCAP/Third Coast,
- I'M READY (Ecaf, BMI/Sony, BMI) HL
- FM SO PROUD (Warner-Tamerlane, BMI) WBM INFATUATION (Foxchole, BMI) INNER CITY BLUES (Jobeta, ASCAP)
- I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WEM/CLM
  IT ABIT HARD TO TELL (Large Professor, ASCAP/EMI April,
  ASCAP/III WIE, ASCAP/Skernatics, ASCAP/Zomba, ASCAP/HI
  IT'S YOU THAT I NEED (Desert Rain, ASCAP/Willow
- I WISH (Perfect, BML/SPZ, BML/Rondor, PRS/Inving, BMI) CPP
- I WISH C'emec, DWAY'S A. DWAY'SONDY, PICS/INANG, DNBJ LEAVIN' (Polygram Intl., ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL LET ME LOVE YOU (Bam Jams, BMI) LOVE ON MY MIND (So So Def, ASCAP/EMI April,
- ASCAP/Full Koel, ASCAP/Air Control, ASCAP) HL/WBM
  THE MOST BEAUTIFUL GIRL IN THE WORLD
  (Controversy, ASCAP/MD, ASCAP) WBM
  MY LOVE (Stone Jam, ASCAP/MDs, S, Nitty & Capone,
  ASCAP/MB, ASCAP/MCA, ASCAP)
  NEVER FORCET YOU/WITHOUT YOU (Sony, BML/Rye
- Songs, BMI/Ecat, BMI) WBM
  OLD TIMES' SAKE (FROM ABOVE THE RIM) (Nikke
- Duz It, ASCAP/MCA, ASCAP/Tabracadabra, ASCAP) HL
  OUTSIDE YOUR DOOR (Warner-Tamertane, BM)
  Revolutionary Jazz Giant BMI/Nomad-Noman, BMI) WBM 47 PART TIME LOVER/I'M STILL IN LOVE WITH YOU
- (Irving, BMI/Al Green, BMI/Swing Mob, BMI/EMI, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP) PEOPLE MAKE THE WORLD GO ROUND (FROM
- CROOKLYN) (Warner-Tameriane, BMI)

  B9 THE PLACE WHERE YOU BELONG (FROM BEVERLY
  HILLS COP III) (Music Corp. Of America,

Billboard.

# **Hot R&B Singles Sales..**

SoundScan

$\vdash$	_	_		_	_	_				
THIS WEEK	AST WEEK	WEEKS ON	TITLE	THIS WEEK	AST WEEK	WEEKS ON	TITLE			
Ē	3	*	ARTIST (LABEL/DISTRIBUTING LABEL)		_	-	ARTIST (LABEL/DISTRIBUTING LABEL)  I GOT CHA OPIN			
	1	6	* * NO. 1 * *  BACK & FORTH	38	31	9	BLACK MOON (WRECK/NERVOUS) SOMETHIN' TO RIDE TO			
-			YOUR BODY'S CALLIN'	38	36	13	CONSCIOUS DAUGHTERS (SCARFACE)  I'M NOT OVER YOU			
2	3	2	R. KELLY (JIVE)	(40)	42	6	CE CE PENISTON (AGM/PERSPECTIVE)  GONNA LOVE YOU RIGHT			
3	4	5	WARREN G. & NATE DOGG (DEATH ROW)  ANY TIME, ANY PLACE/AND ON	41	28	13	AFTER 7 (BEACON/FOX)  BACK IN THE DAY			
1		1	JANET JACKSON (VIRGIN)  THE MOST BEAUTIFUL GIRL	(42)	52	7	ILLEGAL (ROWDY/ARISTA)			
5	2	14	个 (NPG/BELLMARK)	43	37	15	IT AIN'T HARD TO TELL NAS (COLUMBIA)			
6	7	7	WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA)	4	44	4	100% PURE LOVE CRYSTAL WATERS (MERCURY)			
1	5	11	GOT ME WAITING HEAVY D. & THE BOYZ (UPTOWN/MCA)	<b>45</b>		1	CAPTAIN SAVE A HOE E-40 (SICK WID' IT/JIVE)			
		1	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)	460	_	1	90'S GIRL BLACKGIRL (KAPER/RCA)			
	13	4	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)	47	39	17	MEVER FORGET YOU MARIAH CAREY (COLUMBIA)			
10	6	16	BUMP N' GRIND R. KELLY (JIVE)	48	38	11	PLAY MY FUNK SIMPLE E (BEACON/FOX)			
11	8	10	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	49	45	14	AND OUR FEELINGS BABYFACE (EPIC)			
12	10	12	PUMPS AND A BUMP HAMMER (GIANT/REPRISE)	50	43	12	TREAT U RITE ANGELA WINBUSH (ELEKTRA)			
13	16	6	I MISS YOU AARON HALL (SILAS/MCA)	51	46	3	D. ORIGINAL JERU THE DAMAJA (FFRRA ONDON)			
14	11	11	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS)	(32)	60	2	THE RIGHT KINDA LOVER PATTI LABELLE (MCA)			
15	12	7	ANYTHING SWV (RCA)	53	51	17	IT'S ALL GOOD HAMMER (GIANT/REPRISE)			
16	9	18	PLAYER'S BALL OUTKAST (LAFACE/ARISTA)	(54)	71	3	I'LL REMEMBER YOU ATLANTIC STARR (ARISTA)			
17	15	9	PART TIME LOVER/I'M STILL H-TOWN/AL B. SURE! (DEATH ROW)	(55)	-	1	TOOTSEE ROLL 69 BOYZ (RIP-IT/ILC)			
18	17	29	DUNKIE BUTT 12 GAUGE (STREET LIFE/SCOTTI BROS.)	56	48	14	YOU DON'T LOVE ME DAWN PENN (BIG BEAT/ATLANTIC)			
19	14	11	HOW DO YOU LIKE IT? KEITH SWEAT (ELEKTRA)	57	41	3	HERE IT IS, BAM! TAG TEAM (LIFE/BELLMARK)			
20	22	3	CROOKLYN CROOKLYN DODGERS (40 ACRES AND A MULE)	58	53	21	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)			
21	18	13	I'M READY TEVIN CAMPBELL (QWEST,WARNER BROS.)	58	54	20	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)			
<b>72</b>	23	9	WORKER MAN PATRA (EPIC)	60	57	6	YOU DON'T WANNA MISS FOR REAL (AMM/PERSPECTIVE)			
23	27	2	EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS)	61	56	8	COMPUTER LOVE ZAPP & ROGER (REPRISE/WARNER BROS.)			
24	21	14	COMIN' ON STRONG SUDDEN CHANGE (EASTWEST)	<b>G2</b>	66	2	CAN'T GET ENOUGH EL DEBARGE (REPRISE)			
25	34	4	BACK IN THE DAY AHMAD! (GIANT/REPRISE)	<b>G</b>	-	1	LOVE 4 DEM GANGSTA'Z EAZY-E (MCA)			
26	20	14	BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)	64	55	2	U GÖ GIRL TAG TEAM (LIFE/BELLMARK)			
21	35	3	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)	65	61	13	FREAKS/I-IGHT (ALRIGHT) DOUG E. FRESH (GEE STREET/ISLAND)			
230	29	10	OLD TIMES' SAKE SWEET SABLE (STREET LIFE/SCOTTI BROS.)	<b>3</b>	-	1	INFATUATION JAMIE FOXX (FOX)			
29	24	16	C.R.E.A.M. WU-TANG CLAN (LOUD/RCA)	67	58	3	WARRIORS DRUM KING JUST (BLACK FIST/SELECT)			
30	26	13	BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA)	68	62	3	CEASE & SECKLE BORN JAMERICANS (DELICIOUS VINYL)			
31	19	11	FEENIN' JODECI (UPTOWN/MCA)	69	64	12	ELECTRIC RELAXATION A TRIBE CALLED QUEST (JIVE)			
32	32	7	LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA)	70	47	7	ROUND AND ROUND GLENN JONES (ATLANTIC)			
33	33	4	BUCKTOWN SMIF-N-WESSUN (WRECK/NERVOUS)	71	63	7	SATISFY YOU DAMION "CRAZY LEGS" HALL (SILAS/MCA)			
340	40	7	I BELIEVE SOUNDS OF BLACKNESS (PERSPECTIVE)	77	-	1	CODE OF THE STREETS GANG STARR (CHRYSALIS/ERG)			
35	25	16	YOU KNOW HOW WE DO IT ICE CUBE (PRIORITY)	73	49	25	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)			
36	50	3	FANTASTIC VOYAGE COOLIO (TOMMY BOY)	74	59	13	JUST ANOTHER DAY QUEEN LATIFAH (MOTOWN)			
37	30	17	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)	75	73	4	ALL OR NOTHING JOE (MERCURY)			
0	Singles with increasing sales. © 1994 Billboard/BPI Communications and SoundScan, Inc.									
O aniform with treatment and the treatment of the control of the c										

BMI/Gasoline Alley, BMI/Vandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G.Spot, BMI/Vppahc, ASCAP/Sory, ASCAP)

PLAYER'S BALL (Organized Noize, BMI/Chrysatis, ASCAP/Outhast, ASCAP) CPP

PLAY BMY FUNK (FROM SUGAR HILL) (Tony Toni Tone, ASCAP (CARRELL) ASCAP (CS. ASCAP) WORLD AND ASCAP (CS. ASCAP (CS. ASCAP) WORLD AND ASCAP (CS. ASCAP (CS. ASCAP) WORLD AND ASCAP (CS. ASCAP (CS. ASCAP (CS. ASCAP (CS. ASCAP) WORLD AND ASCAP (CS. ASCAP (CS.

- ASCAP/Polygram Int'l, ASCAP/ICF, ASCAP) WBM/ML

  9 PUMPS AND A BUMP (Bust-It, BMI/Rap And More, BMI/Bridgeport, BMI/Southfield, ASCAP/Micon, ASCAP)

  REQULATE (FROM ABOVE THE RIM) (Suge, ASCAP/Warren G, ASCAP)

  4 RIBBON IN THE SKY (Black Bull, ASCAP/Jobete, ASCAP) CPD
- ASCAP) CPP 27 THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New
- THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP)/New Perspective, ASCAP) ROUND AND ROUND (LL Ella, ASCAP/EMI April, ASCAP/Heat Ray's, ASCAP/WB, ASCAP) SATISFY VOU (Sorcerors Labyrint), BMI/ATV, BMI) (SEEK AND YOU'LL FIND) THE KINDA RIGHT BABY
- (Kharatroy, ASCAP/Chrysalis, ASCAP) CPP SENDING MY LOVE (9th Town, ASCAP/Naughty,
- ASCAP) WBM
  SOMEONE TO LOVE (New Perspective, ASCAP)
  SOMETHIN' TO RIDE TO (FONKY EXPEDITION)
  (Scarface, ASCAP)
  SOMEWHERE (EMI April, ASCAP/Sharrice 4 U, ASCAP/KG
  Blunt, ASCAP/Babydon, ASCAP/Sory, ASCAP/Zomba,
  ASCAP/Loya Ho's Funky, ASCAP/Pencrysha, ASCAP)
  STAY (Kaptain K, ASCAP/TUTU, ASCAP/MCA, ASCAP) HL
  WIETE BORTATOR FILE (FORMS Lam ASCAP CAPONCE)
- 21 SWEET POTATOE PIE (Ghetto Jam. ASCAP/Chrysalis

- ASCAP/All Init. ASCAP/Cats On The Prowl. ASCAP/Vent. ASCAP/All Init, ASCAP/Cats On the Prowi, ASCA Noir, ASCAP/Famous, ASCAP) CPP/HL TAKE IT EASY (All Pro, BMI/Fiex, ASCAP) TREAT URITE (Big Giant, BMI/Count Chuckula, BMI/Wamer-Tamerlane, BMI) TRIPPIN' (Trycep, BMI/Zomba, BMI/Ramal,
- 92
- BMI/Warner-Tamerlane, BMI) WBM/CPP
- BMI/Mamer-Tamerlane, BMI) MBM/CFP
  U SEND ME SWINGIN' (New Perspective, ASCAP)
  WARRIOR'S DRUM (Two Six Horror, BMI)
  WHAT GOES UP (Amazement, BMI)
  WHEN I FELL IN LOVE (MCA, ASCAP/House Of Ellis,
- ASCAP/More To Life, ASCAP)
  WHEN I NEED SOMEBODY (Flyte Tyme, ASCAP) WBM
  WHERE MY HOMIEZ? (Brian-Paul, ASCAP/Gabz,
- ASCAP/IIC ASCAP)
- ASCAP/11C, ASCAP

  10 WILLING TO FORGIVE (Ecaf, BMI/Sony, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) HL/WBM

  28 WORKER MAN (Tony Kelty, ASCAP/Zomba, ASCAP/Aunt Hida, ASCAP) CPP

  400 DON'T LOVE ME (NO, NO, NO) (Jamrec, BMI)

  5 YOU DON'T WANNA MISS (Irving, BMI/John-Cole-Man, BMI/Ford-Payne, BMI) CPP

  80 YOU GO GIRL (Pac Jam, BMI)

  5 YOU KNOW HOW WE DO IT (Gangsta Boogle, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Ful Keel, ASCAP) WBM

  4 YOU MEAN THE WORLD TO ME (Sbiff Shirt, BMI/Vamer-Tamerlane, BMI/Cat, BMI/Sony Songs, BMI/Boobie-Loo, BMI) HL/WBM

  2 YOUR BODY'S CALLIN' (Zomba, BMI/R.Kelty, BMI) CPP

BILLBOARD JUNE 4, 1994

### STONE TEMPLE PILOTS, SPIN DOCTORS KICK OFF SUMMER ALBUM RELEASES

(Continued from page 16)

turns after a seven-year absence June 14 with "Walk On." The first single, "I Need Your Love," was serviced to top 40 and album rock radio in mid-May.

"Kiss My Ass," an all-star tribute to rock act Kiss, blows its way into stores June 7. The Mercury compilation includes new cover versions of classic Kiss songs by Garth Brooks, the Gin Blossoms, Lenny Kravitz, Anthrax. Toad The Wet Sprocket, Dinosaur Jr., and the Lemonheads. Limited-edition red vinyl copies, packaged in a gatefold sleeve, will be available.

Rock fans will be interested in two star-packed soundtrack releases due in June. The 550 Music/Epic release "Blown Away," due June 21, features contributions from U2, Big Head Todd & the Monsters, the Sundays, October

Project, the Pogues, and the Jayhawks. The Fox/RCA "Airheads" soundtrack, due June 7, includes new material by White Zombie, Anthrax, Primus, Dig, Candlebox, Course Of Empire, House Of Pain, and Motorhead. MTV is promoting the film and its soundtrack with an "Airheads" contest that gives the winner an opportunity to host a segment of the hard rock video show, "Headbanger's Ball."

Other rock releases scheduled for June include "Street Angel" by Stevie Nicks (Atlantic, June 7); "The Last Temptation" by Alice Cooper (Epic, June 7); "Pure And Simple" by Joan Jett & the Blackhearts (Blackheart/ WB, June 14); "Peace 4 Me" by Jason Bonham's new group, Motherland (550 Music/Epic, June 7); and "Sky Valley"

by Kyuss (Elektra, June 28).

A flood of modern rock releases is expected in June, led by "Suicidal For Life," the latest from pioneer punk rock act Suicidal Tendencies (Epic, June 14), and "Betty," the sophomore release from Helmet (Interscope, June 21).

Other modern rock releases include "Park Life" by Blur (SBK/ERG, June 14); "Jewel" by Marcella Detroit (London/PLG, June 21); "Split" by Lush (4AD/Reprise, June 14); "One Step Ahead Of The Spider" by MC 900 Ft. Jesus (American, June 28); "Tales From The Urban Prairie" by Popinjays (550 Music/Epic, June 21); and "This Perfect World" by Freedy Johnston (Elektra, June 28).

Tammy Wynette expands her country horizons with her new Epic release,

"Without Walls," due in stores June 28. The much-anticipated album features duets with Elton John, Sting, Joe Diffie, Cliff Richard, Aaron Neville, Lyle Lovett, Smokey Robinson, and Wynonna.

Country musicians are maintaining their prolific pace. Among the June releases are "No Ordinary Man" by Tracy Byrd (MCA, June 7); "When Love Finds You" by Vince Gill (MCA, June 7); "Men'll Be Boys" by Billy Dean (Liberty, June 14); "Feelin' Good Train" by Sammy Kershaw (Mercury, June 21); "Who I Am" by Alan Jackson (Arista, June 28); "Wishes" by Lari White (RCA, June 14); and "Read My Licks" by Chet Atkins (Columbia, June 28).

Columbia has scheduled several live pop sets for June, including "Live In America" by Neil Diamond (June 28); "Unplugged" by Tony Bennett (June 28); "Best (Live)" by James Taylor (June 21); and "Cohen Live: Leonard Cohen In Concert" (June 28).

Other June pop releases include the self-titled Kathy Troccoli album (Reunion/RCA, June 14) and "Hearsay" by David Sanborn (Elektra, June 7).

Keith Sweat returns June 28 on Elektra with "The Freak Is On." The album, originally scheduled for release April 19, will be supported by a national tour later this summer.

R&B fans will have plenty of new music from established favorites in June, including "Through The Fire" by Peabo Bryson (Columbia, June 14); "Gems" by Patti LaBelle (MCA, June

7); "Ghetto Love" by Melvin Riley (MCA, June 21); "21 ... Ways To Grow" by Shanice (Motown, June 21); Join The Band" by Take 6 (Reprise, June 28); and the first album in 13 years, as yet untitled, by War (Avenue/ Rhino, June 7).

Among R&B newcomers of note is R. Kelly protege Aaliyah, whose first single, "Back & Forth," has reached the top 10 on the Hot 100 Singles chart. Aaliyah's debut album, "Age Ain't Nothing But A Number," is due June 14 from Jive.

Eazy-E bows his new street ran group, Bone Thugs N' Harmony, with the EP "Creepin' On Ah Come Up," due June 21 on Ruthless/Relativity.

Other key rap releases for June include "The Big Badass" by Ant Banks (Jive, June 14) and self-titled albums from the Beatnuts (Violator/Relativity, June 21) and Blackstreet (Interscope, June 21).

Dance music fanatics will be jumpin' in June with full-length releases including "Elegant Swimming" by M People (Epic, June 21); "Tiger Bay" by Saint Etienne (Warner Bros., June 28); the self-titled album by Renegade Soundwave (Mute/Elektra, June 14); and "Guru Mother" by Opus III (EastWest/Atlantic, June 21).

Assistance in preparing this story was provided by Trudi Miller Rosenblum in New York and Peter Cronin in Nashville.

### **RHYTHM AND BLUES**

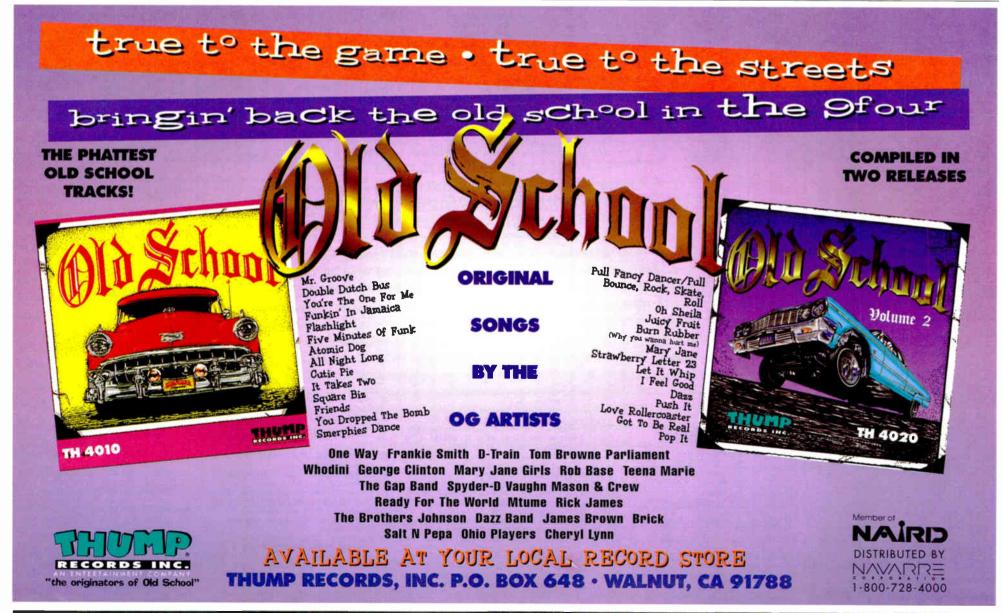
(Continued from page 27.

spoken-word artist Reg E. Gaines rolled into L.A.'s coffeehouse scene and delivered an insightful recitation of poignant perspective at the Living Room. Gaines' debut Mercury album, "Please Don't Take My Air Jordans," delivers powerful political and social observation over understated, funky rhythms.

The small and intimate room offered up-close and personal interaction—the best way to hear an artist. For anyone who wants to hear what's happening out there on the streets, sans the distraction of rockin' hip-hop beats, Gaines is the way to go.

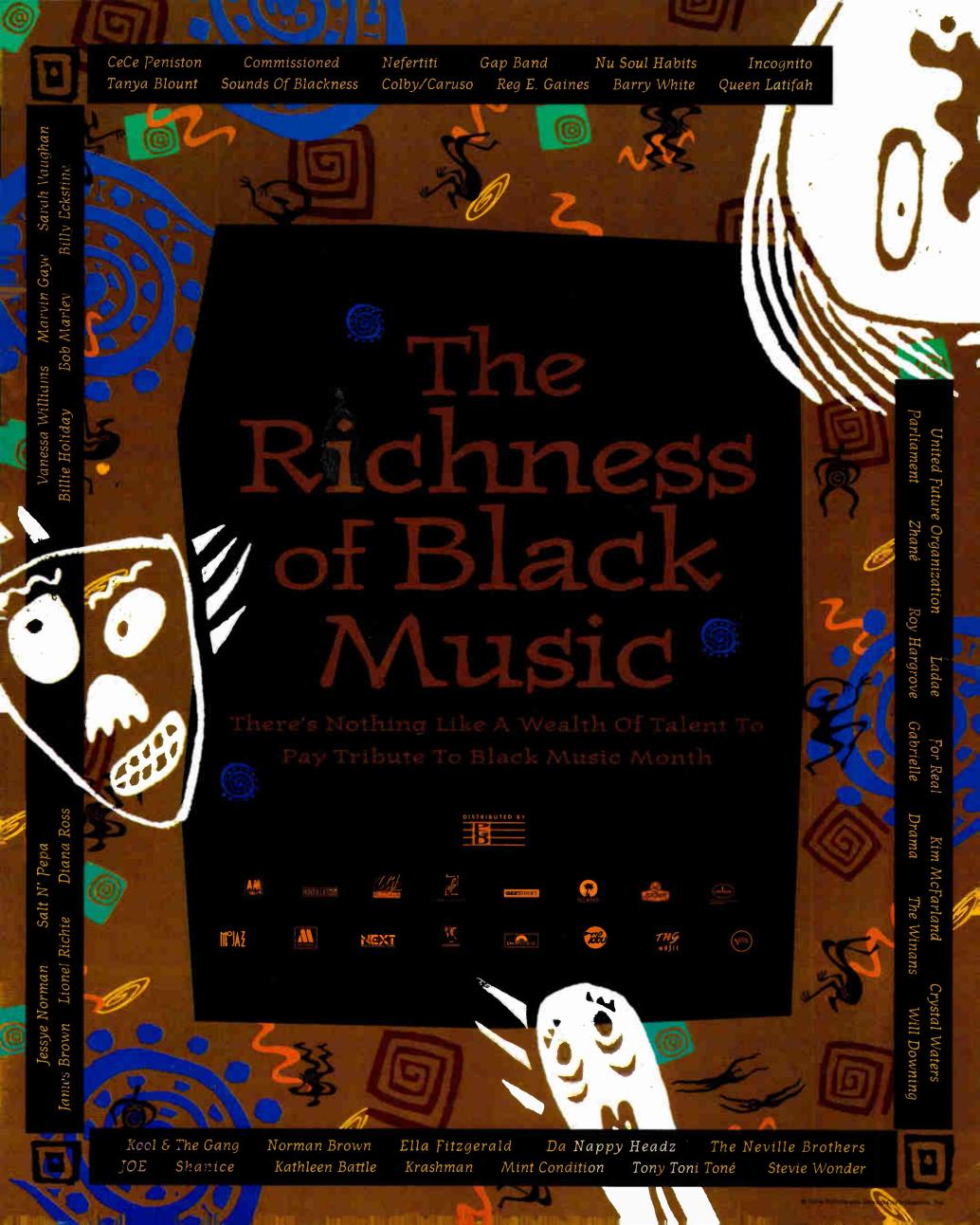
THINGS: ASCAP is holding its seventh annual R&B Music Celebration June 8 at the Palace in Hollywood. After six years in New York, it's the first time the celebration is on the West Coast . . . Reissue label Right Stuff is releasing, for the first time on CD, four albums from Bobby Womack: "Communication," "Understanding,"

"Looking For Love Again," and "Safety Zone" ... Motown president/ CEO Jheryl Busby was honored by L.A.'s Drug Abuse Resistance Education program with its Future Of America Award . . . The Motown Master Series is dusting off three collection classics: a two-CD set, "Bustin' Out: The Very Best Of Rick James"; the 12-track set "I Need Your Lovin": The Best Of Teena Marie"; and "In My House: The Best Of The Mary Jane Girls.



# THE BILLBOARD SPOTLIGHT







# BGE Incompasses All Figure 1993 (it the introduction of gangsta rap in 1993) was nearly swept aside in the minds of constant of the first of the fir

After Hip-Hop's '93 Chart Dominance, Traditional R&B May Beat The Rap In '94

BY J.R. REYNOLDS



**Debut chart-topper Toni Braxton** 

ith the introduction of gangsta rap in 1993, R&B music was nearly swept aside in the minds of consumers by the end of last year. Contributing to this phenomenon was the incredible breakthrough of a new brand of hip-hop sound—not to mention the controversy that surrounded the lyrics.

In the last 12 months, Dr. Dre has become one of the most celebrated names in music. While his lyrics disturb many adults, Dre can be credited with bringing out the soul in hip-hop with his subdued, rhythmic styling. His creative craftsmanship in production was revolutionary, leading to the trend in rap of easing vocal tones, while also tempering the traditional hardened urgency of hip-hop tracks. Ironically, while the music pulled back and softened, the lyrics hardened, pushing the envelope of moral tolerance to new boundaries.

Still, R&B managed to hold its own, and it was a mixed assortment of artists that held down the top slot of the Top R&B Albums chart during 1993. Pop artist Whitney Houston's "The Bodyguard" soundtrack was the biggest seller last year, spending five weeks atop the Top R&B Albums chart. But the specter of hip-hop held its grip on the chart, with rapper/producer Dr. Dre's "The Chronic" holding court at the No. 1 spot for a record-setting eight weeks. Coming in second place, with six weeks in the top position, was the hip-hop soundtrack to the film "Menace Il Society."

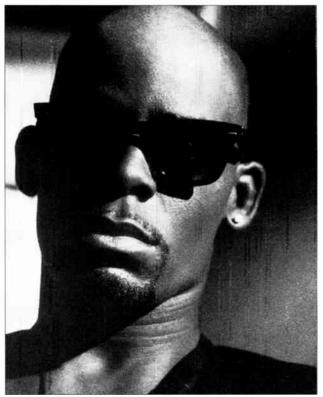
Veteran chart-toppers on the album side were pop artists Janet Jackson and Mariah Carey, whose respective sets "janet" and "Music Box" both debuted in the No. 1 slot on the chart.

Debuting R&B acts also made it to the top of the chart: Silk's "Lose Control," H-Town's "Fever For Da Flavor" and Toni Braxton's eponytopus album

Where hip-hop and rap all but monopolized the 1993 R&B album chart, R&B music dominated the Hot R&B Singles chart. Crossover hit "I Will Always Love You" led the way, sitting at No 1 for seven weeks. Between brief interludes by popular hip-hop tracks, new R&B acts had significant stays in the top slot. While Jade's "Don'; Walk Away" man-



A Tribe Called Quest struck gold in '94.



Double-platinum R. Kelly

aged to push as high as the runner-up single post in February '93, SWV's "Right Here [Human Nature]"/"Downtown" pushed through to the peak position, where it remained for nine weeks. Silk's "Freak Me" did the same for seven weeks, while DRS' "Gangsta Lean" came on strong with its innovating gangsta doo-wop sound to occupy the top slot for six weeks.

During the 36th annual Grammy show, Toni Braxton earned two awards: Best New Artist and Best R&rB Vocal Performance, Female, with "Another Sad Love Song." Best Vocal Performance, Male, laurels went to Ray Charles for his tune "A Song For You." It was the veteran artist's 12th career Grammy.

Sade won her second career Grammy by taking the Best R&B Performance, Duo or Group, for "No Ordinary Love," while Best R&B Song went to Janet Jackson, Jimmy Jam and Terry Lewis, for writing Jackson's hit "That's The Way Love Goes."

Songwriters are the backbone of the music business, and in 1993 a handful of them doubled as recording artists and were among the top creative people in the business in terms of their songs gaining the most airplay and sales. According to BDS and SoundScan, topping the list of singer/songwriters was Babyface, who, in addition to writing most of his own material, penned for Toni Braxton, Tevin Campbell and Johnny Gill

Double-platinum wonder R. Kelly, who has experienced undeniable songwriting success with his own material, also scored well in that department, writing lyrics for Hi-Five, Billy Ocean and Aaliyah, a debut artist on Kelly's Jive-distributed Blackground Enterprises label.

Snoop Doggy Dogg, whose own debut album is currently triple-platinum, established himself as a prolific songwriter through his work with fellow gangsta rapper/producer Dr. Dre.

One of the most prolific songwriters over the last 30 years is Stevie Wonder. His most current penning credits include work for projects by such acts as Jodeci. De La Soul and Portrait.

The biggest artist through the first half of the year has been Jive artist/producer R. Kelly. His sell-produced album "12 Play" went double-platinum and spent nine weeks in the No. 1 slot, while his single "Bump N' Grind" dominated the charts. With Kelly's "12 Play" frozen in the top spot, acts like Hammer, and Gangstarr have had to settle for the red ribbon.

Another big winner has been Jodeci, which spent two weeks in the top album slot with its set "Diary Ol A Mad Band."

Where "Menace II Society" and "The Bodyguard" led all soundtrack comers, going to the No. 1 position, "Above The Rim" is the first soundtrack of '94 to sit atop the Top R&B Albums chart

Hopeful new acts trying to make a name for themselves in '94 are many. Songs from debuting talent that have made the Top 10 of the Hot R&B Singles chart so far this year include R. Kelly's aforementioned discovery Aaliyah and her set "Back And Forth." All-4-One's gold "So Much In Love," Zhane's "Groove Thang," Xscape's No. 1 gold "Understanding," Domino's gold "Getto Jam" and Toni Braxton's gold "Breathe Again."

Acts turning in sets in late '93 or early '94 that have certified platinum include Tevin Campbell, Jodeci, Ice Cube, Xscape and Shaquille O'Neal; double-platinum Salt-N-Pepa, Eazy-E and R. Kelly; and triple-platinum Snoop.

Acts certifying gold in '94 include Wu-Tang Clan, Domino, Zhane, US3, A Tribe Called Quest and Too Short.

Albums by new artists that have made the Top 20 on the Top R&B Albums chart so far this year include Nas' "Illmatic," Shyheim's "AKA The Rugged Child," DFC's "Thirgs In Tha Hood," All-4-One's eponymous set, Patra's "Queen Of The Pack" Domino's gold-se'ling eponymous album, Aaron Hall's "The Truth" and Shaquille O'Neal's "Shaq Diesel."



# Core Of Independents

R&B Retailers Form Coalitions, Employ Special Service In Battle For Survival

### **BY DON JEFFREY**

ndependent retailers who specialize in R&B music have found that by banding together they can get the labels to listen longer and harder. In several cities across the U.S., small R&B music stores are forming alliances for trading information and putting pressure on record companies to give them marketing money, promotional materials and more.

They're organizing because they can't get respect as record merchandisers," says Ray Forbes, owner of eight Third World R&B outlets in Atlanta. By forming these alliances, the small retailers have learned that they can approach the clout of the chains with whom they com-

These new groups-which are most prominent in cities like Los Angeles and Detroit—are now considering the next step: forming an ongoing national organization of independent black retailers with a fulltime director and an aggressive agenda for change.

In Southern California, the United Independent Music Retailers Association includes 15 R&B stores. It has begun to publish a biweekly magazine for which it solicits advertising from the labels. "Support from the majors is much better now than it was when we organized the group," says its president, Royce Fortune, who owns Fortune Records in Inglewood, Calif. "Before we organized, it was kind of cold." He says that members of his group, who buy mostly from one-stop wholesalers, might find the majors receptive to direct buying of music.



**Royce Fortune** 

Another big alliance—encompassing 10 stores—is the Detroit Music Retailers Cartel, which also puts out a publication. Barry Beal, who owns two Shantinique stores in the market, says of the labels, "We used to get a lot of support. Things started to change in the last year, yearand-a-half, when Soundscan came. It took some of the impetus off the manufacturers. They pulled reps out of the independent retail stores. He complains that the record companies pay too much attention to the big sales reports out of the chains and overlook the fact that new records break out at the independents.

But Beal notes that the Detroit alliance is changing the relationship with the majors. "Labels are starting to come to us with promotions. We've had monthly meetings with every distributor." However, he says the biggest benefit of the organization is the networking: "We share information about each other's stores, what's working and what's not

working.



In addition to the labels, independents are fighting the music chains and deep-discount retailers who sell cassettes and CDs at rock-bottom prices. "I can't pay \$7.05 for a tape and sell it for \$7.98," says Fortune

Forbes says that in Atlanta, "Media Play's selling CDs at what we're paying for them." That creates a perception problem, Forbes notes, as customers see the ads for Media Play and Circuit City and "think my CDs should be cheaper.

Independents, then, must compete on the level of service-both to customers and to the community. As Fortune points out, "A lot of my customers say, 'I know I could go another mile and get it cheaper.' So you have to be nice to them, and that keeps them coming back.

One independent retailer who has a leg up on his competitors because he provides a service no one else in his area apparently does is Amos Keaton. His Dazz II Drive-Thru Records, in Camden, N.J., is a store that, as its name suggests, sells music from a drive-through window as well as from the 20,000-square-foot space inside.

In Chicago, George Daniels, owner of George's Music Room, which won the National Association Of Recording Merchandisers award this year for Independent (Single Store) Retailer Of The Year, puts it this way: "I don't concern myself with price. I sell service." He operates in a low-income section of Chicago and emphasizes building strong ties to the community. His actions include providing outdoor appearances by artists, getting the labels to put up money to feed the people who come to those shows, and hiring and promoting young people from the neighborhood.

Continued on page 40



n Moore and country great Conway Twitty

A Growing Number Of Artists Dig Into Shared Roots And Common Ground

### BY JIM BESSMAN

irst came the radio-format-homeless singer/songwriters. Then aging rockers who invariably "always loved country music" migrated to Nashville. Now it's R&B artists—including the likes of Donna Summer, Sam Moore and even LaToya Jackson-who may be descending upon Music City out of true love, perhaps, or maybe career rejuvenation.

Of course, with Aaron Neville's recent hit cover of George Jones' "The Grand Tour" and, especially, the now-platinum "Rhythm, Country & Blues" album of duets between R&B legends and country stars, the crossover concept isn't so far-fetched-artistically or commercially. Indeed, R&B and country have successfully borrowed from each other at least as far back as Elvis Presley.

"Both are forms of American soul music, tributaries of the same river," says Al Teller, chairman of MCA Music Entertainment Group, who satisfied a prolonged personal desire by conceiving the "Rhythm, Country & Blues" venture. "For any of us who grew up during the time when Top 40 stations played all kinds of records that everybody liked, there are no distinctions between genres of music-either you like it or not. I'd been thinking a long time about trying to come up with a project that would show the common ground of country music and R&B.

Teller readily admits that he was uniquely positioned to carry out his wishes, since MCA enjoys a roster strong in both the country and R&B categories. Among the label's biggest young country stars is Trisha Yearwood, who teamed with Aaron Neville in covering Patsy Cline's classic "I Fall To Pieces." Yearwood no doubt represents her generation when she expresses views similar to Teller's.

"Music [genres aren't] that different no matter what you call [them]," says Yearwood, citing the "Rhythm, Country & Blues" duets as proof. "Aaron and I had never met before the day we recorded together, and neither of us had to change our style to sing together-it just worked. I listened to all kinds of music growing up in Monticello, a small town in the heart of Georgia, and I was a major fan of Ray Charles. The main ingredient of that music was the soulfulness."

Yearwood's citing of Charles is significant in that the R&xB great helped blaze the trail for R&xB/country crossover projects back in 1962, with his "Modern Sounds In Country Music" album—which contained the No. 1 hit "I Can't Stop Loving You." Not only did the album sell a million, but it opened the doors for other R&B artists, including Esther Phillips, Dobie Gray, Joe Tex, Bobby Womack and Millie Jackson, to cut country-oriented material.



Ray Charles started the country kick in '62.

"I really went crazy after Ray go; into it," says Sam Moore, who with Dave Prater, made up the legendary Sam & Dave "Soul Man" recording duo for Stax Records in Memphis. (Moore's "Rainy Night In Georgia" duet with Conway Twitty on "Rhythm, Country & Blues" was Twitty's last session.)
"I said, 'Wow! Listen to this!' It had nothing to do

with black or white. It all came down to Ray's genius. Then I got deeper into it. The twang on the opening line of 'Soul Man' I phrased country because I felt that way about the song. It wasn't a soul or rock 'n' roll song-it had the flavor of country, so I phrased

it that way. Then in the '80s, Tanya Tucker had a song that had so much 'Stax' in it that I went, 'Whoa! I wish I had that song!' Or the Oak Ridge Boys' 'Bobbie Sue'—it had the feel to me of the Coasters. These young types were so 'Staxish' in the rhythm department. Then I heard the Judds and went, 'Wait a minute! Now here's the daughter with the dominant voice and the mother you almost can't hear, like you almost don't hear Dave sometimes!' But they were harmonizing where Dave and I never harmonized!'

But the cross between R&B and country is more than just "the story of two cities-Memphis and Nashville," as Teller calls "Rhythm, Country & Blues." Ken Kragen, manager of Trisha Yearwood and Travis Tritt (who sings "When Something Is Wrong With My Baby" on the album with Patti LaBelle), remembers how his client Kenny Rogers capitalized big on his link with one-time fellow Kragen client Lionel Richie. In 1980, Rogers topped both the country and pop charts with Richie's

"Kenny was at the height of his success, but he wanted to get on the R&B charts," says Kragen. "Jim Mazza, who was president of Liberty, said that there was only one guy who could get him on-Lionel Richie



James Brown felt good at the Grand Ole Opry in '79.

So we flew down to Tuskegee, Ala., where he lived, and did the first session there, with Lionel producing the single and the album.

"That was my first major introduction to R&B and country coming together, but the two genres have constantly taken from each other. Barbara Mandrell, for one, used to cover R&xB songs a lot, and so did a number of others. The roots are so much the same: Southern-based music with the same kind of feel."

Hailing from West Plains, Mo., Grand Ole Opry great Porter Wagoner also recognized the nearness of R&B, country and rock 'n' roll. But while he hewed closely to his deep country roots, he startled the traditional country world in 1979, when he brought James Brown to the

Opry stage. "I liked Otis Redding real well and bought a bunch of his albums because his music had a lot of soul-which I felt was just like country

THA ALKAHOLIKS THE ALMIGHTY RSO JOHNTA AUSTIN **BAS BLASTA** BLACKGIRL **CANDY DULFER** WARREN HILL FREDDIE JACKSON KRONIC LIL HAITIAN MADKAP MARION MEADOWS ME PHI ME ME-2-U MOBB DEEP PRIME **CHANTAY SAVAGE** SHA'DACIOUS D.A. SMART SWV TOP QUALITY TRIPLE THREAT **VOLUME 10** MARTHA WASH VERONICA WHITTABY **WU-TANG CLAN** ZONE 7

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### **INDEPENDENTS**

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Daniels says he and other Chicago retailers hope to set up a local alliance. He currently is part of an informal nationwide group, the National Independent Retailers, and says, "The labels are aware we are communicating." He adds that the group is "getting ready to go to the next level—get a director, maybe a membership drive. It's not to compete with NARM but to tie into it."

In Atlanta, Forbes operates eight R&B stores yet doesn't feel he has the power of a chain. "I have bought direct," he says, "but I had such a bad experience I don't want to deal with them. They couldn't accept a black person buying direct." He gets more respect from the one-stops,

but because that market has been consolidating, he says he sometimes finds it hard to get product when he needs it.

Most independent R&rB retailers take pride in the knowledge that they are the ones who create excitement about new acts and recordings. "We break the music first," says Fortune, who uses in-store play and advertising, employee word of mouth and artist appearances to promote new talent. "I'll make my money off the things that might not even make the charts," he adds. "That's my advantage."

Beal says his Detroit area stores accept cassettes from unsigned artists on consignment: "We don't turn a tape down."

Despite their differences, independents and chains alike have to deal with the policies set down by the majors, such as the refusal to take back CDs that have been opened and the climination or no-return supply of vinyl. "Customers demanded it and I couldn't get it," Forbes says of vinyl. "But the stuff I had, I got stuck with."

There is the feeling that the big companies do not understand the needs of poor, minority communities. Indeed, CD penetration in those areas is much lower than in the U.S. as a whole. Thus it is the cassette that rules in most R&B stores. Says Forbes, "Cassettes are top because CDs are prohibitive in the black community. Everybody can buy two or three cassettes."

Continued on page 48

# The Debut Single



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### R&B Mainstays Maintain Momentum

Veteran Artists Are Heard On Samples, Smaller Labels, Big Tours

### **BY DAVID NATHAN**

hat every aspect of the R&rB music scene has dramatically changed over the past decade is an undeniable reality. The unrivaled emergence of rap as an all-encompassing force in the marketplace; the perception of video as an essential marketing tool; an unprecedented market orientation toward youthful consumers; an across-the-board emphasis on short-term hits rather than long-term careers; shortened playlists at black radio, where risk-taking is minimal; and a virtual "changing of the guard" at every black music department—all these factors have contributed to an R&rB scene that bears virtually no resemblance to what was in place 10, 15 or 20 years ago,

That 'changed' marketplace has naturally affected the careers and livelihoods of a whole segment of the R&B population, artists from the '60s and '70s who created the very foundation on which today's black music industry was built. Faced with the challenge of competing with a whole new generation, and in some cases their possible extinction as purveyors of traditional R&B, a number of legendary artists have found legitimate and often rewarding ways to survive.

With major companies already overloaded with new acts, three independent labels in particular have emerged as front-runners in supporting the cause of traditional R&B by providing recording homes for a number of acts. Atlanta-based Ichiban Records includes Clarence



Clarence Carter is still "Strokin'."

Carter, Millie Jackson and Tyrone Davis on its main roster, while distribution for two other labels (Curtom and Wilbe) affords artists Curtis Mayfield and William Bell outlets for their music. Malaco Records, headquartered in Jackson, Mississippi, is home to Bobby Bland, Johnnie Taylor, Denise Lasalle and Dorothy Moore, among others. Based in Cambridge, Mass., Rounder Records' roster includes Irma Thomas, Johnny Adams, Ann Peebles, Barbara Lynn and Otis Clay.

Rounder's Marian Levy explains the label's interest in signing older R&B acts. "We happen to love the way the artists sing; we love the music," she says. "Black music has always been on the cutting edge, but the flip side of that, of course, is that since things change so rapidly, a lot of artists get dropped along the way.

"We have to fight for every piece of success we get with our R&B artists. There is a small radio circuit—people like "Butterball" in Philly, E. Rodney Jones in New Orleans and Pervis Spann in Chicago—who support what we're doing."

Levy adds that independent retailers "are still our bread and butter, but the chains do seem to be opening up." She regards "10,000 units as respectable and 25,000 as good" and says local interest in artists like Irma Thomas (in New Orleans) and Barbara Lynn (in Texas) also helps generate sales.

Ichiban's executive VP, Nina Easton, notes "The label was really founded on R&B. The first four albums we put out were by Curtis, Clarence, William Bell and Slave. Now, about 25% of our 50-or-so yearly album releases are R&B-flavored." Easton says that, aside from the core fan base many artists have built over two or three decades, "sampling by rap acts has introduced a whole new audience to the music of people like Curtis [Mayfield]."

Easton adds that Clarence Carter's success with the single "Strokin' "helped fuel strong sales for his "Greatest Hits" package, which, according to SoundSean, has sold just over 100,000 copies. "There is a limited marketplace for established R&B acts, but at a low end you're looking at 30,000 units, and a good seller is around 100,000." International sales also play a significant part in keeping careers alive: "We've done some projects specifically for overseas markets," says Easton. "We did a Three Degrees album that sold very well for us in Japan and Europe."

Many '60s and '70s R&B acts have found career continuance thanks Continued on page 42





#### **MAINSTAYS**

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to constant touring overseas. Artists like Millie Jackson, Ben E. King, The Four Tops, Martha Reeves & The Vandellas, Jimmy Ruffin and Jr. Walker are among those who make Europe and Japan regular stops on their yearly itinerary.

William Bell, who achieved success with classic recordings for Stax Records in the mid-'60s and early '70s, tries to do a short European tour every time he releases a record on his own Wilbe label. He also does about 100 shows a year domestically, averaging four to six a month. "The [Southeastern] region is what I'd call the 'soul belt,'" says Atlanta-based Bell. "And I'm fortunate because I have been able to maintain an audience even though getting airplay on my new records can be very tough."

Bell has released three albums of his own; one on Eddie Floyd and one each on Janice Bullock and Joey Gilmore on Wilbe, with a "Greatest Hits" collection coming this summer. "Having my own label has kept me busy and has allowed me to keep my finger on the pulse of what's happening in the industry," says Bell.

Like Bell, '60s soul legend Jerry Butler keeps active although be hasn't recorded for a major label in a dozen years. "A lot of us—artists like Ray Charles, The Isleys and myself—have been relegated to 'dusty' status," says Butler, referring to the tag given golden oldies at radio. "The thing is we still have a whole audience that comes to see us, and they're always asking for new product. Since getting radio play is so hard, I try to get as much exposure as I can through press and print. I've also resorted to a hands-on method when I have a new record out, as I did last year [on Urgent Records]. I sell my own records at my shows the way I used to do when I first started. It's like I've come full circle."

While some '60s R&B acts are often fortunate in maintaining their popularity overseas, it seems only the upper echelon of '70s acts receives similar acclaim. Some groups from that era also are able to continue their recording careers with major label affiliations: The Isley Brothers record for Elektra; Earth, Wind & Fire are pacted to Warners; and War has a new release, "Peace Sign," coming this summer on Avenue Records.

Indeed, Avenue's Bruce Garfield maintains that War's catalog of eight albums has generated 500,000 in total sales since mid-'92. "The Best



Touring will promote War and "Peace Sign."

Of War...And More" is close to gold certification, says Garfield, and the band's fairly extensive touring schedule has kept them visible.

"War's music also has been used consistently in movies," notes Garfield, mentioning "Dazed & Confused," "Colors," "Bound By Honor" and TNT movie "The Cisco Kid" as examples. "Also, the group's '70s music has been heavily sampled, and that has helped create new awareness of their work," adds Garfield. Indicative of their continued viability (even in the absence of a major label contract since 1983), the band is embarking on a national tour this summer.

As challenging as it may seem, it's clear that certain R&B acts from the '60s and '70s have been able to sustain and maintain careers, although, concludes Ichiban's Easton, "It's sometimes difficult for them to deal with the new reality mentally. When you're used to having No. I hits and gold records, it can be tough adjusting to the changed marketplace. But we've found that once artists get past what may be unrealistic numbers, they know that we'll get their product out there and they will be paid."

#### **R&B** Revival Re-activates Reissues

While some R&B artists from the '60s and '70s have struggled to survive in a changed marketplace, the classic soul music they created lives on—thanks to a reissue boom that shows no signs of slowing down.

Labels like Motown, Rhino (through access to Atlantic and other labels), The Right Stuff (with material from Hi and Philadelphia International), Fantasy (through Stax), MCA (with Chess, ABC and Duke/Peacock), Legacy (Sony's reissue imprint), EMI and indie label Collectables have ensured catalog life for a number of traditional R&B artists.

Collectables' catalog covers a wide spectrum of R&B acts, from Baby Washington to Brass Construction. Top sellers include an Enchantment package (with sales of 11,000 according to SoundScan) and a New Birth collection (with 15,000 sales). Says VP Melissa Greene, "For a lot of our independent retailers, this product is as steady as the Beatles are for rock-oriented stores. Between one and five of our monthly releases is in this genre, and there's definitely a market for this music."

Charles Henderson, owner of Henderson's Music on Chicago's West Side agrees. The independent retailer says R&B catalog sales account for about \$10,000 of business each month. "In terms of popularity, I'd say the Motown and Chess titles do best," says Henderson. "Some of our top sellers are Marvin Gaye, Al Green, the Dells, the Temptations and Mary Wells."

While Rhino Records' success has been built on its dominance in the reissue arena, the label's access to the Atlantic vaults has resulted in a substantial increase in the number of classic R&rB releases from the company. Rhino's managing director of A&rR, David McLees, says the label initially explored the area "about five or six years ago, with a series called 'Soul Shots' and selected releases on artists like Brenton Wood and Dionne Warwick. Then, at the end of 1989, we did a whole series of '70s soul called 'Didn't It Blow Your Mind.' It was a 15-volume series, and it did very well for us."

Since Rhino began releasing Atlantic product, it has done well with packages on The Average White Band, Otis Redding and Aretha Franklin, among others. Franklin's four-CD boxed set, "The Queen Of Soul," has sold 45,000, according to SoundScan figures. "We've found that anthologies and 'Best Of' collections do much better than straight reissues on this product," says McLees, who adds that the label "remains passionate about the music," with plans for releases on Barbara Lewis, Carla Thomas and the Trammps due this year.



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## Black The Vote

NARAS Encourages African-American Participation In Grammy Selection

BY J.R. REYNOLDS

lack of involvement in the screening process of R&rB music for Grammy nominations by eligible African-Americans has the National Academy of Recording Arts and Sciences (NARAS) and its minority members scratching their heads and looking for ways to increase membership and participa-

Each Grammy music category has a corresponding screening committee that compiles and sorts initial nominations of that genre. The specific screening committees, in turn, are part of the larger general committee that sorts through and compiles the final ballots. (See Billboard, April 16, for a comprehensive explanation of the Grammy voting process.)

Wayne Edwards, senior director of media and artist relations for Mercury Records, and former R&B screening committee member, says that it's during the screening-committee sessions that artist and song nominations are placed into specific categores to be voted on for the Grammys, "Without the right number of voices in those committees. African-American members get overruled on the movement of R&B artists to pop that perhaps shouldn't be moved,' says Edwards.

Ornetta Barber Dickerson, VP of black music marketing for WEA, has been involved in the screening process for years and says that people are interested in trying to make a change right after the Grammy's, but enthusiasm falls by the wayside as time passes.

She complains that a lot of people who are NARAS-qualified don't

bother to join the organization. "It's only \$65 to join," she says. "And onsite participation amounts to only a couple of days a year to meet and put artists in the right category.

Dickerson describes the categorization process as two full days of meetings. "First, there's the general meeting, then we break up into specialized committees," she says. "Then we report back to the general session.

Black committee members agree that apathy has infected many people who are qualified to join but don't. Says Dickerson, "Some of it has to do with disinterest. Some don't want to be bothered; others join, then become bored." She suggests that one source of attrition among existing black committee members is rooted in communication logistics. "They give you notice in writing for the yearly committee meetings, but a lot of the people don't come," she says. "Maybe they just don't get the letters. We have a musical-chairs industry, and we move around a lot-that's part of the problem."

Studio musician/composer/producer Ndugu Chancler says he's concerned over people currently sitting on the R&zB selection committee who are not well-rooted in R&zB. "It becomes a tough call when they're not specialists and are asked to define what artist or record should go where," he says. "Because of it, decisions are made that may not be in the best interest of R&B, in general. But the problem is because of us, not them.

Chancler says that many people have the wrong idea about the atmosphere within the NARAS decision-making structure. "It's not intimidating," he says. "It's actually a place where there's a lot of encouragement going on. The organization is interested in music in its totality—not at the expense of one genre over another.

Mercury's Edwards agrees that there is a perception problem. "Many African-Americans look at NARAS as a conservative, white-run organization and think their participation wouldn't make any difference," he says. "They look at the Grammy awards show, listening to the announcement of winners they don't necessarily agree with, and see that as an indication that NARAS isn't into R&B music.

Age is also a consideration, "It seems like the average age of the membership is around 40," Chancler says, "so it's kind of hard for them to have a broader scope on some of the younger-driven music styles.

While there are glitches, everyone agrees that NARAS does its part in promoting minority involvement. "Mike Greene is like a breath of fresh



Mercury Records' Wayne Edwards



**WEA's Drnetta Barber Dickerson** 

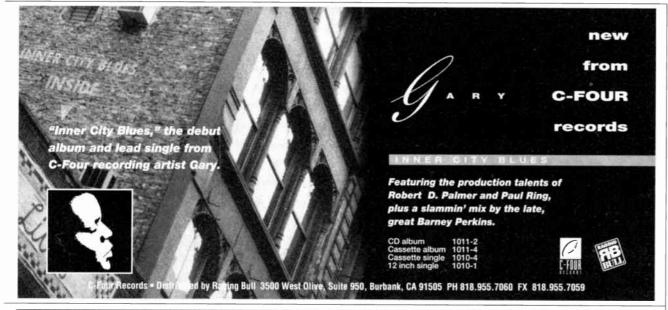


Musician/composer/producer Ndugu Chanceler

Michael Greene, president of NARAS, reports the situation is improv ing but says he's still very dissatisfied with levels of black participation. "I want NARAS to be a reflection of the voters it serves," he says

Regarding the perception of NARAS being an "old-men's club," Greene is quick to point out the addition of "younger" categories. "The Academy's history has been one of rapid evolution," he says. "Categorywise, we've added rap, hard rock, alternative, new age... We've shown a real desire to change

Greene says NARAS has local chapters in seven cities. Los Angeles, San Francisco, Chicago, Memphis, Nashville, Atlanta and New York and wants to see more minority representation. Says Greene, "On Billboard's [Hot 100 singles] chart, in [a large percentage] of the slots, blacks are involved in some capacity. We must get them involved with the organization—on local boards of governors and on the national board of



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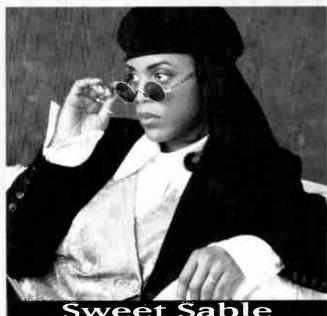
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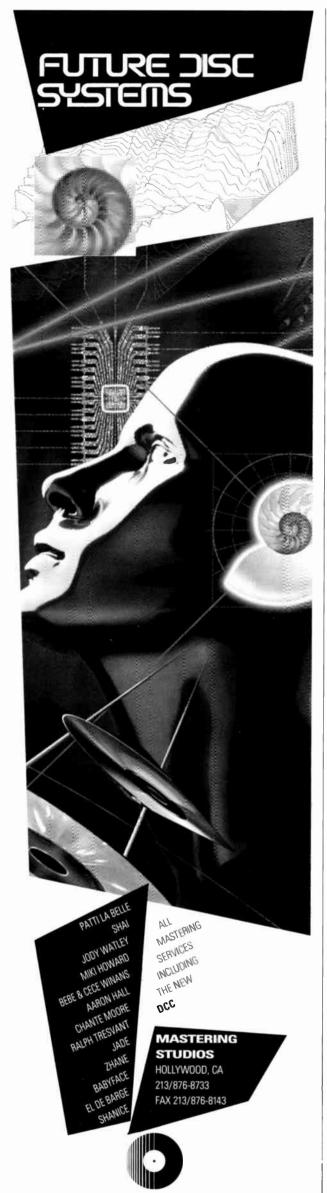
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# Stand

#### Radio Remains True Blue To R&B Perennials

#### **BY CARRIE BORZILLO**

ore than in any other radio format, R&rB programmers remain loyal to their core artists. Artists such as Aretha Franklin, Luther Vandross, Anita Baker and Teddy Pendergrass always seem to have a home at R&rB/mainstream radio. As more R&rB/mainstream stations steer clear of some hip-hop and rap music due to lyrical content, even more room is made for these mainstays of the format.

"There is a culture bond," explains WZAK Cleveland PD Lynn Tolliver. "With artists like the Temptations, where the audience has stuck with them over a period of time, there is a bond with the audience and with black radio stations and DJs. [R&rB] radio is more like a friend; it's like a family thing."

Ernest Holloway, director of research at Summitt Communications in Atlanta, which owns WRKS New York, KHVN/KJMZ Dallas, WAOK/WVEE Atlanta and WCAO/WXYV Baltimore, also relates the loyalty to race issues. "There is a linkage," he says. "The race has a lot to do with it as opposed to other formats where race isn't implied. Race is the dividing factor, and the loyalty among the community as a whole is there."

Duff Lindsey, PD of WJHM Orlando, Fla., says that R&B radio's loyalty to core artists goes beyond a "community bonding thing."

"When we survey our audiences, we find that there are some extremely high artist preferences," says Lindsey. "For instance, people will say that their favorite songs are anything from Whitney Houston or Anita or Luther. Some, though, are superstars for their past and not current records."

On the other hand, WVEE Atlanta PD Tony Brown says adding a song depends more on the actual music. "An established name helps," notes

Brown, "but there is so much competition now with new artists that we have to pay close attention to not just the name but the production of the music."

In addition to R&B's inbred loyalty to its artists, another reason R&B/mainstream stations play a good amount of older artists is because many are shying away from certain hip-hop and rap songs with questionable lyrical content.

"With lyrical content starting to be an issue, you can stick to safe artists like Luther, who typically do well," says Holloway. "It would be nice to say we're filling the void with newer artists, but typically we're filling it with older product or newer stuff by safe artists," he says. "It depends on what's important to the station."

Tolliver says he doesn't think many of the newer R&rB artists have the same "potency or staying power as artists like Franklin. So we fill [the void left by not playing certain rap or hip-hop songs] with older artists," he says.

With less rap at many R&B stations, WHRK Memphis PD Bobby O'Jay says there is more of an opportunity for older artists to make a comeback. "Three years ago, we didn't play Aretha in morning drive; now we do. In my mind, people are just more receptive to it now. Also, with the '70s coming back, good '70s artists are allowed to do their thing without having to leave their base or sound like they're 20 years older."

KACE Los Angeles PD Kevin Fleming also cites nostalgia as one reason mainstream stations play older artists. "The music is so emotional, and there's a loyalty to that emotion and a tie to the history of an artist," he says. "Luther has given us great memories in the past 10 years or so. When he comes out with another record, we have to respond to that.

"It's wonderful to play an SWV song next to an Aretha Franklin song," he says, "That's where the newer artists' influences are, so it makes sense."

Adds Tolliver, "We can always go back to proven records. An old Temptations song can really stimulate the upper-demographics. There are more chances to do that now that [many stations] are staying away from certain newer product."



Aretha Franklin always gets respect.



The Temptations still lure radio listeners.

## MUSIC WITHOUT BORDERS RHYTHMS BEYOND TIME



## MOTOWN EMBRACES THE SOUNDS OF OUR CULTURE





# Touring Tribulations Inals And Tribulations

R&B Artists Look For Ways To Decrease Expenses And Increase Audiences BY GIL GRIFFIN

rtists, promoters and managers associated with R&B may have trouble agreeing on many matters, but when the subject of touring is raised, a consensus is easily reached. They agree that life on the road is full of bumps and obstacles and is far from the smooth ride from one arena to another playing to packed houses of adoring listeners that many fans envision.

"Touring is the worst nightmare for any artist," says Levert lead singer, Gerald Levert. "You can't command big money, and after a long tour it's almost impossible to get your money back."

After listening to Levert recite the long list of expenses, his claim of touring being a losing proposition is easy to understand. "Renting a tour bus can cost up to \$5,000 a week," Levert says. "Then you have to pay the bus driver and pay for gas and insurance. If you have a six-piece

band, you probably have to pay them \$800 a week, get them hotel rooms and pay them per diems. Even if you have a four-to-five-man group, your expenses may come up to \$15,000 a week."

But mounting expenses for groups in an economy that is recovering is far from the only reason why the road is so hard for R&B artists. The popularity of music videos and availability of cable television stations, the advent of formatted radio, the ever-expanding number of entertainment options for fans and playing to a smaller demographic are all significant factors.

Sheri Huguely is the Director of Marketing and Artist Development for Trevel Productions in Cleveland, Ohio. Ironically, she says mass exposure may be hurting rather than helping some R&B acts, as they get ready to tour. "It's very difficult to tour now with the dominance of cable TV," says Huguely. "People can see groups performing in videos

Features more than 200 new interviews with the legendary artists, writers, and producers who have created the biggest R&B hits of the last three decades. Billboard's Adam White and Fred Bronson chronicle the inside stories and behind-the-scenes anecdotes for hundreds of classic hits, from the sweet-tinged Motown sounds of the Temptations and the Supremes to the gritty soul of Otis Redding and Aretha Franklin, from the innovative funk of the Ohio Players to the modern rap of L.L. Cool J. It all adds up to an informative and entertaining look at this most popular of pop music genres.

506 pages. 7 x 9<sup>1</sup>/<sub>4</sub>. 200 b&w illustrations. 0-8230-8285-7. \$21.95 (paper)



on MTV and BET, or on shows like 'Arsenio.' In the past, the mystique was there. But now, people can hear their music on the radio and see them in videos."

Phil Casey, VP of urban music at Los Angeles-based ICM, one of the country's largest concert promotion agencies, says radio formatting, which began in the late 1960s, has also hurt R&B touring. "Formatting has hurt the ability to sell more records and concert tickets," he says. "Formatting reduced the number of people who could hear black music. Historically, R&B stations have had less wattage and less listenership."

Levert notes that big hits and lots of exposure actually hurt young R&B groups about to tour. "If you're a new artist and you have a No. 1 record," he says, "you may get offered \$7,500 to \$10,000 for a show. But the fans want the hits to sound close to what they sound like on the record. So then you have to buy samplers and up-to-date keyboards and bring them on the road with you and pay a crew to help with the equipment."

But it's not just the artists who have it rough. It's not easy for concert promoters, who choose lineups and venues for tours, often crafting packages of three to six acts—something commonplace for R&zB.



**Gerald Levert** 

Casey, whose agency runs several major R&rB arena tours, explains the packaging strategy. "You're dealing with a smaller demographic in R&rB," he says. "With rock, you have millions of kids who go to shows and are used to seeing one major headliner and one opening act. Historically, R&rB shows have been packages of three to six acts, going back to the [1960s] Motown Revues. Ours is a more defined audience base."

But is it? Casey says that for some R&B acts, a theater tour is more appropriate because those acts will draw older adults who want an intimate setting.

"We have a hard time selling out 10,000to 13,000-seat arenas with older artists even when we put them with younger ones," says R&B Live's Bill Hammond.

Says Bill Hammond, co-founder of another Los Angeles-based production company, R&rB Live, "We have a hard time selling out 10,000-to 13,000-seat arenas with older artists even when we put them with younger ones." Acts who are more popular with teens and young adults are slotted for large arenas.

And what of putting R&B and hip-hop acts—which arguably have different fan bases—on the same bills? Casey says fans of both genres can get more for their money this way. But Levert, who has performed on several such tours, says putting both kinds of acts together is bad packaging.

"I don't think R&zB and rap should be together," he says. "You've got to get people with the same core audience and make the show an event. Packaging like that isn't good for the artists' careers. When tours like that are put together, it's just promoters trying to beat each other."

Multi-genre packaging, Levert says, also creates another big problem: "Too many times, artists don't want to let go of their egos and everybody wants to headline."

#### INDEPENDENTS

Continued from page 40

Moreover, the cassette single is viewed as an important marketing tool as well as product. Keaton says promotions like the 99-cent cassette single are an excellent way to "jump-start an album; they could give small retailers a big boost in the 1990s." He complains that radio plays new singles up to two weeks before the stores get them. "They let the consumers tape it. That's knocking us out."

CD sales are growing, though. Daniels points out that the black market was "overlooked as far as CD singles, but now they're paying closer attention." The reason: More people are installing CD players in cars.

As for used product, that doesn't seem to be a significant business in R&B stores. Says Beal, "I don't believe in doing things that cause the artist to suffer or that cause the industry to suffer."

## EMBRACING THE TRADITION



in celebration of black music month 1994 and the artists who create the tradition

















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CAPITOL AND BLUE NOTE RECORDS PROUDLY SALUTE BLACK MUSIC MONTH.



#### ARTISTS & MUSIC

## Dajae Returns To Brighten Days (And Nights)

GIVIN' FACE: If you are among the many who broke into a giddy sweat each time you heard the dancefloor staples "Brighter Days" and "U Got Me Up" by fierce Chicago siren Dajae, prepare to be turned inside out (and upside down) by her latest effort, "Is It All Over My Face." On this upcoming Cajual Records release, she carves out a permanent position among clubland's top singers, while continuing to exhibit that intangible element necessary for a transition into mainstream consciousness.

Hula & Fingers produced this tuneful house ditty with R&B-smart ears, carefully measuring the groove and organ-grinding melody so that it complements and ultimately showcases her voice, rather than competes with it-a generous gesture given the frequency at which dance producers relegate singers to secondary roles, thus forcing lung-bursting performances that lack color and nuance. Eric "E-Smoove" Miller and Green Velvet (a new alternate moniker for the cool and enduring Cajmere) are added to the equation with mixes that range from powerful to trendy. Miller enhances the song and vocal with versions that are a bit more lively and soaked in sweet disco juices. Velvet, on the other hand, kicks an aggressive, trance-ish vibe that's a lot of fun, but not completely suited to the original song.

Due out the second week in June, "Is It All Over My Face" is a prelude to Dajae's long-awaited full-length debut, "Higher Power," which should be in stores by the end of July. We cannot wait.

By the by, Cajual's releases will be getting a nice boost in visibility now that Ivan Pavlovich has come aboard as director of promotions. He has been involved with the label on different levels for some time now, and brings a savvy no-nonsense attitude to the label.

N THE MIX: There is nothing quite like the sound of Patti La-Belle flexing her distinct, gorgeous voice over a dance groove. On "The Right Kinda Lover" (MCA), which appears on her new "Gems" album, as well as the soundtrack to "Beverly Hills Cop III," she gives diehards everything they desire and then some

Oh yes, those soaring high notes are in place, but so are some rich lower notes, woven into the jam's funk-fortified bassline with a rough n'ready sass. Jimmy Jam and Terry Lewis' original version clicks with a new-jack spirit R&B club jocks will find full of useful breaks. DJs hankering for a smoother sound should dive into a pair of rugged house reconstructions, craftily assembled by popular New York DJs Darrin Friedman and Hex Hector. Relatively new to remixing, the pair makes an excellent first impression as a team, holding loads of promise for future projects (see next Tribal America



by Larry Flick

item).

After taunting clubsters for a few months, Nervous Records has finally issued "Nite Life" by Kim English, a wickedly infectious party anthem produced by Ten City. English has a smooth and stylish voice that is sparked by an insinuating groove and butt-shaggin' percussion breaks. The cut gets an extra bit of credibility via several rugged mixes by Masters At Work, who provide an insistent, propulsive bottom and swirling synth loops. CD fans can get the original version of "Nite Life" of "Deep House: Nervous Breakdown, Volume Two," a compilation of the label's better

The pace of San Francisco's dance music scene picks up with the onset of "I'll Heal Your Body," by Positive, on the recently launched Love From San Francisco Records (distributed by Hi-Bias). Producer and composer Charles Webster melds pillowy West Coast trance tones with tough New York deephouse, topping the arrangement off with a splash of Euro-styled NRG. The result is a record accessible to several formats without requiring a slew of polarizing remixes. Webster has a good ear for melody and hooks, as he demonstrates here. We're not sure that Webster is intentionally inviting an HIV subtext to this single, though it certainly is an easily drawn conclusion given the names of the song and act. Exploitation? We hope not. Regardless, we trust you will agree that "I'll Heal Your Body" kicks.

It is a pleasure to welcome Double Dee, one of our fave Italo-house acts, back to the fold with "Love Nobody" (Irma). Front man Dany's pipes are maturing well, and have developed a soulful edge that is best showcased within this track's breezy, hi-NRG/disco context. As he lends charm to the chipper pop nature of the song, producer and musician Claudio Moz-Art Rispoli keeps the instrumentation light and fresh. Works best during a sunny beachfront bash.

Bangin' The Tribal Drum: Few indie labels are as consistently high on quality and innovation as the New York-rooted Tribal America. During the past three years, label principal Rob DiStefano has paved a solid underground path with 12-inch singles and compilations that often forge trends, rather than adhere to them. Mulling over the label's extremely active and potent summer schedule, the label is poised to not only broaden its creative scope, but also to strengthen its commercial muscle.

At the top of the agenda is "Are You Satisfied" by the Daou, a smokin' deep-houser produced by the act with David Morales, Don't forget to have a nosh on the previously unreleased remix of the No. 1 1992 hit, "Surrender Yourself." Also coming is the U.S. release of two yummy Italo imports, "Girlz" by Namby Pamby, and "I'm Ready (For Your Love)," by MCJ Featur-ing Davina. The latter has noteworthy new interpretations by Hex Hector and Darrin Friedman. Two of our personal faves, "Keep It Pumpin,' "a U.K. gem by Thyone Girls, and "The Dance," a littleheard import by Holland's Subliminal Cuts. The former is perhaps the label's brightest, most pop-friendly offering yet, while the latter has an oh-so-intense house rawness. And if that is not enough to warm your turntables, there is "Hot Little Body," Joi Cardwell's collaboration with Fred Jorio and Behavior. Mixes range from decidedly mellow and chillin' to appropriately force-

Currently in the studio completing future Tribal America cuts are Junior Vasquez, Eric Kupper, Kiwi Dreams, and Liquid City. Meanwhile, underground mainstay Danny Tenaglia is wrapping up his first album for the label. Finally, we are waiting with baited breath for Roxy & the Ride Committee's follow-up to the 1993 dish anthem, "Get Her."

CHEW ON THIS: Epic Records' dance department continues to be one heck of a hit machine, serving one tasty morsel after the next. Among its current top-shelf releases are "Anything," the third single from Culture Beat's globally propped "Serenity" opus. Ralphi Rosario and Pete Arden have

tweaked and molded the late Torsten Fenslau's original production into a viable multiformat entry by refashioning it with dark house and trance threads. The remixes are so good that the maddeningly silly chorus actually works now. Also of note from the label is "El Baile de by Cheito. Recently le Vela'' launched in Miami's hipper venues at the recent Billboard Latin Conference, this saucy Emilio Estefan production also has a club perspective created by Rosario and Pablo Flores. Punters can choose from vibes that range from percolating Latin/disco to pure Latin/Cuban. An offering from Epic's Crescent Moon subsidiary, we are boldly predicting much-deserved club success, similar to Gloria Estefan's massive "Mi Tierra." At the minimum, we hope the single will draw pop crossover attention to Cheito's fine self-titled album . . . "Little" Louie Vega aficionados are advised to seek out his latest creation, "Curious," a positively hypnotic house confection that he cut under the name Sun Sun Sun (with a little help from pal Lem Springsteen. who co-wrote the jam and lent a vocal loop or two) for a compilation of his past work on Strictly Rhythm Records. The album, due out next month, also showcases previous singles by Todd Terry and Kenny "Dope" Gonzalez. A new Gonzalez composition, "Hey," is also included, and it's phat ... Those of you who still miss the gothic NRG of Dead Or Alive, perk up. Pete Burns, the act's gender-bending singer, has resurfaced as the front man of International Chrysis. which recently made its PWL-U.K. debut with a frenetic, tambourineshaking rendition of the David Bowie classic "Rebel Rebel" that could have easily appeared on any of DOA's '80s-era collections. A true guilty pleasure . . . Speaking of hitting the comeback trail, a new incarnation of the Weather Girls is back on active duty. Original member



Bosom Buddies. Popular underground party producers Brandywine, left, and Brenda A. Go-Go toast their first bash at New York nightspot Nocturnal/The Tunnel. The bawdy drag duo also hosts "On Patrol," a talk/variety television show that combines local clublife reports with comedy and musical segments.

Izora Armstead has teamed up with her daughter, Dynelle Rhodes, for "Double Tons Of Trouble," an album on EastWest's German arm. The kitschy set has spawned two European hits, "We Shall All Be Free" and "Can U Feel It," and includes a new (if somewhat unnecessary) version of the chest-nut "It's Raining Men." Should be of interest to hi-NRG disciples, though project will need a tad less camp and more aggressive grooves to really penetrate the U.S. market ... Ute, one of the acid jazz scene's more underappreciated bands, will soon get a shot at stateside approval when the Los Angeles-based Planet Earth Recordings includes the kinetic "Everything Must Change" and "Soulthing" on its forthcoming "Down To Earth" compilation. With justice prevailing, these gems will catch a savvy A&R ear and land a long-deserved stateside deal.



**Divas Tellin' Stories.** Rap divas Salt-N-Pepa congratulate Crystal Waters on the release of her second Mercury collection, "Storyteller," at a recent listening party in New York. The album has already spawned a No. 1 club smash with "100% Pure Love," which is now gathering airplay at top 40 radio. Waters is immersed in a promotional tour supporting the project, which will take her across the U.S. and to parts of the U.K. and Europe. A club follow-up is being considered. Pictured, from left, are Spinderella, Waters, Salt, and Pepa

## Billboard. Dance HOT Dance Reakous FOR WEEK ENDING JUNE 4, 1994 CLUB PLAY

- 1. ANYTHING CULTURE BEAT 550 MUSIC 2. HOLIDAY URBAN MOTION PROJECT
- 3. ACTIVATOR (YOU NEED SOME)
  WHATEVER GIRL VICIOUS MUZIK
- WHATEVER GIRL VICIOUS MUZIK

  4. ROCK MY HEART HADDAWAY ARISTA

  5. BACK & FORTH AALIYAH BLACKGROUND

#### MAXI-SINGLES SALES

- 1. CAPTAIN SAVE A HOE E-40 JIVE
  2. I WANT IT, I NEED IT (REAL LOVE)
  SAUNDRA WILLIAMS IMAGO
- 3. IN DE GHETTO DAVID MORALES & THE BAD YARD CLUB MERCURY
- 4. HOBO HUMPIN' SLOBO BABE WHALE EASTWEST
- 5. WHEN YOU MADE THE MOUNTAIN OPUS III EASTWEST

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

## DOING JUNE 4, 1994 HOT DANCE MUSIC

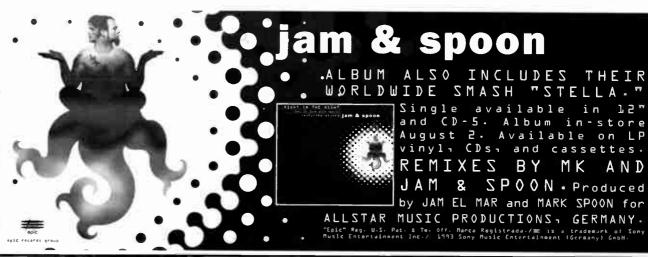
			WKS. ON CHART	CLUB PLAY  COMPILED FROM A NATIONAL SAMPLE  OF DANCE CLUB PLAYLISTS.	
THIS	LAST	2 WKS AGO	CHA	TITLE LABEL & NUMBER/OISTRIBUTING LABEL	ARTIST
<b>1</b>	,	,		* * * No. 1 * * *	
	2	2	8	I'LL TAKE YOU THERE EPIC SOUNOTRAX 77460/EPIC 1 week at No. 1	◆ GENERAL PUBLIC
(2)	3	5	8	HOW LONG WARNER BROS. 41415	◆ ULTRA NATE
3	5	6	7	GOOD TIME LOGIC 62839/RCA	SOUND FACTORY
4	6	9	9	100% PURE LOVE MERCURY 858 485	◆ CRYSTAL WATERS
6	11	14	8	I WANT IT, I NEED IT (REAL LOVE) BOLO! SOUL 25066/IMAGO	SAUNDRA WILLIAMS
7	8	11	8	WORKER MAN EPIC 77290  SOMEDAY WE'LL BE TOGETHER MOTOWN 6381	◆ PATRA
(8)	12	18	5		DIANA ROSS
9	7	3	10	I'M NOT OVER YOU A&M 0575  I BELIEVE PERSPECTIVE 7447/A&M	◆ CE CE PENISTON  ◆ SOUNDS OF BLACKNESS
10	4	4	9		THE BRAND NEW HEAVIES
-		_			
(11)	17	26	4		LES & THE BAD YARD CLUB
(12) (13)	14	20	6	CHEBBA BARCLAY IMPORT	KHALED
-	15	24	5	IF 60'S WAS 90'S CONTINUUM 13315	◆ BEAUTIFUL PEOPLE
14	9	8	11		R OCEAN FEATURING INDIA
15	21	30	4	ALWAYS MUTE 66225/ELEKTRA	◆ ERASURE
16	25	31	4	I'VE GOT THE MUSIC MOONSHINE MUSIC 88400	MOUNT RUSHMORE
17	10	7	11	MOVING ON UP EPIC 77417	◆ M PEOPLE
18	31	- 07	2	MISLED 550 MUSIC 77451/EPIC	◆ CELINE DION
19)	26	27	5	DON'T LET IT GO TO YOUR HEAD RCA 62787	CHANTAY SAVAGE
20	22	23	7	UNFULFILLED DESIRE KK PROMO/RESTLESS	SWAINS
21	20	22	6	WHAT'S UP ZYX 6691	◆ DJ MIKO
22	23	16	11	WHEN A MAN LOVES A WOMAN MCA 54802	◆ JODY WATLEY
23	19	10	10	I WANT TO THANK YOU BIG BEAT 10148/ATLANTIC	ROBIN S.
24	16	12	10	STOMP IMAGO 25035	◆ BIG FUN
25	18	19	8	COME ON AND DO IT MOONSHINE MUSIC 88402	FPI PROJECT
26	13	15	12	DO YA COLUMBIA 77401	◆ INNER CITY
27	27	17	9	BEAUTIFUL MORNING 550 MUSIC 77399/EPIC	◆ SENSATION
28	33	46	3	IF YOU REALLY LOVE SOMEONE TRIBAL AMERICA 58086/IRS	LIBERTY CITY
29)	42	50	3	NEVER LEAVE YOU LONELY RADIKAL Q 15002 DIVA CONVENTION	ON FEAT. MICHELLE WEEKS
30	32	42	4	GOIN' UP IN SMOKE COLUMBIA 77266	TEN CITY
31	30	37	4	PARTY HAPPENIN' PEOPLE ELEKTRA PROMO	DEEE-LITE
32	35	40	6	RESTE SUR MOI COLUMBIA PROMO	PATRICIA KAAS
				***HOT SHOT DEBUT **	*
33	NEV		1	(MEET) THE FLINTSTONES MCA PROMO	◆ THE B.C. 52'S
34	29	25	6	ALL I DO WARNER BROS 41372	JANE CHILD
35	43	_	2	RENEGADE SOUNDWAVE MUTE PROMOJELEKTRA	RENEGADE SOUNDWAVE
20	40			***POWER PICK***	
36)	49		2	LOVE COME HOME CHAMPION OF FASTWEST OUR TRIBE FEA	TURING FRANKE PHAROAH
37	38	45	5	EL TRAGO (THE DRINK) CUTTIN 29/	◆ 2 IN A ROOM
38	39	43	4	GOIN' KRAZY MJM 7272	JF (JOSE FELICIANO)
39	34	36	4	TAKING IT LIKE A MAN 550 MUSIC 77463 EPIC	NO-MAN
40	28	21	12	WHEN YOU LOVE SOMEONE MAXI 2015	DAPHNE
41	46		2	WHEN I FELL IN LOVE PENOULUM 58151 ERG	◆ LISA LISA
42	24	13	14	I'LL WAIT ARISTA 1 2659	◆ TAYLOR DAYNE
43	37	32	7	YOU DON'T WANNA MISS A&M 0537	◆ FOR REAL
44	45	47	3	PUMPS AND A BUMP GIANT/REPRISE 41260/WARNER BROS	◆ HAMMER
45	NEV	<b>V</b>	1	REACH POSITIVA IMPORT	JUDY CHEEKS
46	NEV	<b>V</b>	1	WHEN YOU MADE THE MOUNTAIN EASTWEST 95906	◆ OPUS III
47	36	35	5	GIVIN' IT UP TALKIN LOUD IMPORT MERCURY	INCOGNITO
48	41	28	11	WOW! MR. YOGI (CONTROL THE MIND) 200 14139	THE OVERLORDS
	_	20	5		
49	40	39	J	MING SOAVE ANGEL ETES 5419 DOGIVIA FEATURING I	HE AFRO-CUBAN RHYTHMS

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	MAXI-SINGLES S  COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNOSCAN, I	EQUIPPED KEY DANCE RETAIL
- ≤	28	N ₹	\$0	LABEL & NUMBER/OISTRIBUTING LABEL	# # # # # # # # # # # # # # # # # # #
1	1	1	5	* * No. 1 * *  BUCKTOWN (M) (T) WRECK 20069/NERVOUS  4 weeks at No. 1	
2)	3	3	6	BACK & FORTH (T) (X) BLACKGROUNO 42173/JIVE	◆ AALIYAH
3	2	2	6	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
4	4	_	2	YOUR BODY'S CALLIN' (T) (X) JIVE 42221	◆ R, KELLY
				***GREATEST GAINER	
5	48		2	CODE OF THE STREETS (T) (X) CHRYSALIS 58147/ERG	◆ GANG STARR
6	5	_	2	EASE MY MIND (M) (T) (X) CHRYSALIS 58157 ERG	◆ ARRESTED DEVELOPMENT
7	7	4	7	ANYTHING (FROM "ABOVE THE RIM") (T) (X) RCA 62823	♦ SWV
8	32	10	8	WORKER MAN (M) (T) EPIC 77290	◆ PATRA
9)	22	5	10	MOVING ON UP (T) (x) EPIC 77417	◆ M PEOPLE
10)	23	13	16	BUMP 'N' GRIND (T) (X) JIVE 42206	◆ R. KELLY
11)	25		2		
12		7		FANTASTIC VOYAGE (M) (T) (X) TOMMY 80Y 617	◆ COOLIC
13	10	17	27	FREAKS I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLANO	◆ DOUG E. FRESH
13	10	17	11	SWEET POTATOE PIE (M) (T) OUTBURST RAL 77349 CHAOS	◆ DOMINO
14)	NEV	v <b>b</b>	1	** TOT SHOT DEBUT	★★★  ◆ ARETHA FRANKLIN
15	11	8	4		
16	16	11	16		LORDS OF THE UNDERGROUND
17	9	9	17	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LO	
18	20	27	3	IT AIN'T HARD TO TELL (M) (T) COLUMBIA 77320	◆ NAS
-	_		$\rightarrow$	SENDING MY LOVE (T) ILLTOWN 4854/MOTOWN	◆ ZHANE
19	21	19	4	WARRIOR'S DRUM (T) BLACK FIST 27491/SELECT STREET	♦ KING JUST
20	14	41	5	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
21)	RE-E	NTRY	5	ALWAYS (T) (X) MUTE 66225/ELEKTRA	◆ ERASURE
22	18	12	10	EL TRAGO (THE DRINK) (M) (T) (X) CUTTING 297	◆ 2 IN A ROOM
23)	49		2	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	FUGEES (TRANZLATOR CREW)
24)	NEV	<b>V</b>	_1	90'S GIRL (T) (X) KAPER 62882/RCA	→ BLACKGIRL
25	19	14	5	GOT ME WAITING (T) UPTOWN 54825 MCA	◆ HEAVY D. & THE BOYZ
26	6	6	3	D. ORIGINAL (T) PAYOAY 120 022 FFRR	◆ JERU THE DAMAJA
27)	45	26	8	I BELIEVE (M) (T) (X) PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
28	15	16	10	I GOT CHA OPIN (T) WRECK 20083/NERVOUS	◆ BLACK MOON
29	24	32	3	PART TIME LOVER/I'M STILL (M) (T) (X) OEATH ROW INTERSCOPE 982	
30	28	29	7	LOVE ON MY MIND (M) (T) (X) SO SO OEF 77408/COLUMBIA	◆ XSCAPE
31)	NEV	<b>V</b>	1	BACK IN THE DAY (M) (T) (X) GIANT/REPRISE 41416/WARNER BROS.	◆ AHMAD!
32	13	15	11	THE MOST BEAUTIFUL GIRL IN THE WORLD (T) NPG 72514/8ELLMA	0
33	12	20	11	PLAYER'S BALL (M) (T) (X) LAFACE 2-4067/ARISTA	◆ OUTKAST
34	17		2	PUMPS AND A BUMP (T) (X) GIANT/REPRISE 14196 WARNER BROS	◆ HAMMER
35	34	18	13	I LIKE TO MOVE IT (M) (T) (X) STRICTLY RHYTHM 12192 ◆ REEL 2 REA	
36	29	23	7	I'M NOT OVER YOU (T) A&M 0575	
37)	NEV		1		◆ CE CE PENISTON
38	30		3	MISLED (T) (X) 550 MUSIC 77451/EPIC	◆ CELINE DION
39	35	37	11	WHERE MY HOMIEZ? (M) (T) MERCURY 858 463	♦ ILL AL SKRATCH
10)	NEV		1	HOW DO YOU LIKE IT? (M) (T) (X) ELEKTRA 66235	◆ KEITH SWEAT
41	26	21	8	ANY TIME, ANY PLACE/THROB (T) (X) VIRGIN 38435	◆ JANET JACKSON
42	36	39	3	PLAY MY FUNK (FROM "SUGAR HILL") (T) (X) 8EACON 10004/FOX	♦ SIMPLE E
13)	RE-EI		_	DON'T TURN AROUND (M) (T) ARISTA 1-2692	◆ ACE OF BASE
=	_		2	OLD TIMES' SAKE (T) (X) STREET LIFE 75380 SCOTTI BROS.	◆ SWEET SABLE
4)	RE-EI		2	I'LL REMEMBER (FROM WITH HONORS") (M) (T) (X) MAVERICK/SIRE	41355 WARNER BROS ◆ MADONNA
15)	NEV	<b>V</b>	1	I'M KURIOUS (T) COLUMBIA 77485	◆ KURIOUS
46	41	_	9	BELIEVE IN LOVE (T) ELEKTRA 66227	TEDDY PENDERGRASS
\$7)	NEV	<b>/</b>	1	YOUR LOVE IS SO DIVINE (M) (T) (X) SUNSHINE 12822	MIRANDA
18)	NEV	<b>/</b> ▶	1	CLOSER TO GOD (X) TVT/INTERSCOPE 95905/AG	NINE INCH NAILS
49	37	40	5	GOOD TIME (T) (X) LOGIC 62839/RCA	SOUND FACTORY
	$\rightarrow$	_	13		

#### GET IT RIGHT FIRST TIME.

"RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)"

from their U.S. debut album "Tripomatic Fairytales 2001."





Celebrating A Killing. Keith Follese, center, co-writer of the recent Randy Travis hit "Before You Kill Us All," announces his signing to BMG Music Publishing. His fellow revelers are Henry Hurt, left, VP/GM of the company's Nashville office, and Todd Wilkes, the publisher's general professional manager.

#### **Brokop Sees U.S. Dream Coming True** Patriot Set Is Canadian Singer's 1st Here

■ BY EDWARD MORRIS

NASHVILLE-She's just 20 years old, but Lisa Brokop has already perfected the rich, dead-on vocal style that brought Wynonna Judd to prominence. And while Brokop readily admits that Judd has been an influence, the new Patriot Records artist clearly has her own distinct-and decidedly more country-sound.

Patriot plans to release "Give Me A Ring Sometime," Brokop's first single, June 27 and her album, "Every Little Girl's Dream," at the end of the summer. The single has an accompanying music video. Until her music is available in the

U.S., Brokop will continue to tour in Canada while making occasional for-

ays to Nashville for television appearances and songwriting sessions for Warner/ Chappell Music, where a deal will be signed within next few the weeks.



BROKOP

The album, which Jerry Crutchfield produced, contains songs by such Nashville stalwarts as Dave Loggins and Kenny Mimms (who wrote the title cut), Troy Seals, Conway Twitty, Gary Burr, Tom Shapiro, Skip Ewing, Danny Mayo, and Gene and Paul Nelson. Two of the selections are by Canadian writers.

Relying heavily on acoustic instrumentation and scaled-back production, Crutchfield puts the spotlight on Brokop's mature and agile

Born in Surrey, British Columbia, near Vancouver, Brokop says she began singing in "a little family band" when she was 7.

When she was 15, she began singing professionally-as well as playing rhythm guitar and keyboardsfor the Marty Gillan & Sweetwater Band. Here she met the band's manager, Paul Mascioli, who would become her own manager two years hence.

At 16, she formed her own group and released "Daddy, Sing To Me, the first of a series of independent

In 1991, Brokop won a radio-sponsored songwriting contest, which resulted in her being paired with Nashville-based writer Peter McCann. Using six of his own songs and four singles Brokop had already issued, McCann produced her first album, "My Love," on the indie Li-

(Continued on page 58)

#### **How To Measure Country's Real Progress**

Act Floats Trial Balloon; 'Row Vs. Wade' Interactive Sinks

MEASURE FOR MEASURE: As reported elsewhere in this section, the Country Music Assn. has determined through its Index that country music revenues have more than doubled over the past three years. The CMA bases its conclusion on sales of records and concert tickets, income from radio and cable TV advertising, and circulation of country-oriented magazines.

Well, these indicators are indicative-but they're hardly precise. Those who want to know how much country music has actually grown during the period in question would do better to consult the Nashville Scene Index. It is far more accurate, and the sensitive indices are these: number of unsolicited demo tapes delivered by hand to the receptionist at Opryland Music; number of new award categories for which Vince Gill could not possibly be eligible; number of performers waiting to do a duet with George Jones; ratio of new record labels to to-

tal grains of sand: and frequency with which reviewers proclaim that "country music has lost its soul." By these measurements (and we've also factored in fluctuations in the weather), the industry has more than doubled-it's grown from "Wow" to "Your banker is here.'



by Edward Morris

Randall will continue his radio duties . . . Music City General Store, a Nashville mail-order house that sells licensed country music merchandise, is offering its wares via a minicatalog distributed through welcome centers, hotels, and tourist attractions. It also is being sent to the company's regular mailing list. President Chris Fenoglio says he will circulate the catalog in other country music centers, including Branson, Mo., and Myrtle Beach, S.C.

According to figures compiled by Mediastat Inc., TNN is the top U.S. specialty service available to Canadian viewers. With 5.3 million subscribers in Canada, TNN outstrips CNN, Arts & Entertainment, the Learning Channel, CNN Headline News, CMT, CNBC, and BET. CMT has a Canadian subscriber base of nearly 2 million.

MARK YOUR CALENDAR: "ABC In Concert Country" makes its network debut June 4 at 11:30 p.m., East-

ern time. The first of this series of one-hour programs, which is set to run through Sept. 10, will be hosted by Billy Dean and will star George Strait, Kathy Mattea, Lee Roy Parnell, and Neal McCoy The Celebrities Fore Kids Golf Tournament will be held June 6 at the Woodmont Country Club in Franklin, Tenn. Vince Gill, Johnny Russell,

Doug Stone, and Pirates Of The Mississippi members Rich Alves and Bill McCorvey are among the scheduled players. Proceeds will be donated to the Tennessee Baptist Children's Homes . . . The International Fan Club Organization (IFCO) will hold its annual Fan Fair dinner and show June 10 at the Tennessee State Fairgrounds. Performing at the dinner showcase for new talent will be Randy Lee Ashcraft, the Bullas, Harold Hill, Keith Horton, the Marcy Brothers, Bill E. Penn, and Megan Sheehan. Featured in the concert that follows will be Loretta Lynn, Ricky Lynn Gregg, Wylie & the Wild West Show, Bryan Austin, Baillie & The Boys, Jon Brennan, Darryl & Don Ellis, Rebecca Holden, Moore & Moore, Gary Mule Deer, Ronna Reeves, and Joy Lynn White . . . Hattiesburg, Miss., hosts its Elks Dixie Bluegrass Festival and Pizza Hut International Bluegrass Showdown (Southeast region) July 7-9 ... The Nashville Songwriters Assn., International will stage its annual Summer Seminar and Song Camp 101 July 15-19.

SIGNINGS: Kelly Lang to Renaissance Music & Entertainment, Franklin, Tenn., for management and public

#### **Dance Contest Added To Marlboro Music Promos**

NASHVILLE-The annual Marlboro Music campaign has expanded its promotions this year to include a Marlboro Country Nights Dance Showdown that will emanate from 125 country music clubs nationwide. As before, the cigarette company also will sponsor separate tours of state fairs and military bases.

Except for the acts appearing at the military posts, all the talent involved is country.

Scheduled for Marlboro's state fair circuit are Tracy Lawrence and Clay Walker, Wisconsin State Fair, Milwaukee, Aug. 5; Hal Ketchum, Brooks & Dunn with Faith Hill, Little Texas, and Suzy Bogguss, Montana State Fair, Billings, Aug. 13, 14, 15, and 16, respectively.

Also, Clint Black, Colorado State Fair, Pueblo, Sept. 4; Diamond Rio and Rick Trevino, Los Angeles County Fair, Los Angeles, Sept. 10; Clint Black and Rick Trevino, State Fair Of Oklahoma, Oklahoma City, Sept. 22: Clint Black, Virginia State Fair, Richmond, Sept. 30; and Clay Walker and the Gibson Miller Band, Arizona State Fair, Phoenix, Oct.

Taking the military route is a package comprising the Doobie Brothers, Foreigner, and Gary Hoey. It will be at the Twenty Nine Palms (Calif.) Marine Corps Air Ground Combat Center Aug. 5; the 32nd St. Naval Station, San Diego, Aug. 6; Fort Huachuca, Sierra Vista, Ariz., Aug. 11; Fort Bliss, El Paso, Texas, Aug. 12; and Fort Hood, Killeen, Texas, Aug. 13.

Glenn Smith Presents of San Antonio, Texas, will produce both the state fair and military tours.

The dance contest-which will be produced by Nashville's Country

Club Enterprizes, in cooperaton with Susan Charney Associatesruns from June 1 through Dec. 7, when the finals are held Arlington,

Acts involved in the contest are newcomers Jesse Hunter, with BNA Entertainment, and Chely Wright, with Polydor, both of whom will perform at each of the nine regional competitions. Confederate Railroad will perform at the finals.

The first tier of the contest is for the club championship, with the winning couple earning \$500 and a chance to compete at the regionals, where the top prize is \$1,500. The top prize is \$10,000. In all, Marlboro will award \$150,000 in prizes.



Guys With Guitars. Jon Randall, seated at right, prepares to pick and sing for executives of RCA Records, his new label. At left is Sam Bush, who coproduced Randall's upcoming album, 'What You Don't Know." Standing are Garth Fundis, left, RCA's VP of A&R. also a co-producer, and Thom Schuyler, RCA's VP/GM. Randall and Bush have worked together as members of Emmylou Harris' band, the Nash Ramblers. "This Heart" will be Randall's first single.

**M**AKING THE Rounds: Talk about direct market-

ing! At a party held to celebrate their Grammy win for best bluegrass recording, members of the Nashville Bluegrass Band released two balloons, each emblazoned with the message: "If you find this balloon, please write to us for a free Nashville Bluegrass Band CD." One balloon presumably landed at a post office, since it hasn't been heard from since. But the other one soared and bobbed 460 miles to a farm near Normantown, W.Va., where self-proclaimed "died-hard bluegrass fans" Jerry and Anna James found it and straightaway claimed their prize. What next-inserts in kangaroos?

The new Run C&W album from MCA, "Row Vs. Wade," will not be issued as an interactive CD after all. A spokeswoman for the label says the project was aborted because it was thought to be too complicated for regular record buyers to operate . . . Tribune Entertainment's series of country music undertakings called "The Road" (Billboard, May 21) will roll out its weekly syndicated radio component in August. It is being produced by Winslow Stillman. Tribune Radio Networks will syndicate ... Paul Randall, the faithful sidekick on the Gerry House morning radio show in Nashville, has set up a music publishing operation with producer Roy Dea. Their companies are Blue Day Music (BMI) and Gray Music (ASCAP).

## Bilboard TOP COUNTRY ALBUNS

OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

S	ou	no	JS	c	aı	
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Ä.	黃	9	CHART		PEAK POSITION
THIS WEEK	LAST WEEK	WKS AGO	0.0N	ADTIOT	P09.
Ë	LAS	2 W	WKS.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEA
			1010	* * * No. 1 * * *	
1	1	1	9	TIM MCGRAW CURB 77659 (9.98/13.98) 9 weeks at No. 1 NOT A MOMENT TOO SOON	1
2	2	2	4	REBA MCENTIRE MCA 10994 (10.98/15.98) READ MY MIND	2
3	4	uo=	2	** * GREATEST GAINER * * *  TRAVIS TRITT WARRIER BROS. 45603 (10.98/15.98)  TEN FEET TALL & BULLETPROOF	3
4	3	3	17	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP	1
5	5	4	12	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES	1
6	6	5	38	GARTH BROOKS ▲ * LIBERTY 80857 (10.98/16.98) IN PIECES	1
1	12	_	2	* * * PACESETTER * * *  LORRIE MORGAN 8NA 66379 (9.98/15.98) WAR PAINT	7
8	9	9	65	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN	2
9	11	13	57	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98) ONLY WHAT I FEEL	9
10	10	8	4	PAM TILLIS ARISTA 18758 (9.98/15.98) SWEETHEART'S DANCE	6
11	7	6	85	ALAN JACKSON ▲ 3  A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
12	8	7	34	REBA MCENTIRE ▲ 2 MCA 10906 (10.98/15.98)  GREATEST HITS VOLUME TWO	1
(13)	20	20	11	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS JOHN BERRY	13
14	14	12	28	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS TAKE ME AS I AM	7
15	13	17	9	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98) NOTORIOUS	6
16	17	15	54	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)  BIG TIME	6
17	21	21	15	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) HS NO DOUBT ABOUT IT	14
18	19	14	99	MARY-CHAPIN CARPENTER ▲ <sup>2</sup> COLLIMBIA 4889 I SONY (1) OS FOUS ON	6
19	15	11	90	COLUMBIA 48881/SONY (10.95 EQ15.98)         COME ON COME ON           VINCE GILL ▲ ² MCA 10630 (10.98/15.98)         I STILL BELIEVE IN YOU	3
20	16	10	4	RANDY TRAVIS WARNER BROS. 45501 (10.98/15.98)  THIS IS ME	10
21	18	16	32	VARIOUS ARTISTS ▲ <sup>2</sup> COMMON THREAD: THE SONGS OF THE FAGLES	1
		-		GIANT 24531/WARNER BROS. +10.98/15.98)	-
22	NEV	<b>V &gt;</b>	1	★★★HOT SHOT DEBUT★★★  KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)  WALKING AWAY A WINNER	22
23	NEV	<b>V &gt;</b>	1	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98) MAVERICK	23
24	22	19	42	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS CLAY WALKER	8
25	24	25	193	GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98)  NO FENCES	1
26	25	23	17	COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98) EXTREMES	12
27	27	27	57	TOBY KEITH   MERCURY 514421 (9.98 EQ/15.98) HS  TOBY KEITH	17
28	23	18	61	DWIGHT YOAKAM ▲ REFRISE 45241/WARNER BROS. (10.98/15.98)  THIS TIME	4
29	26	22	88	GEORGE STRAIT ▲ <sup>3</sup> MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	1
30	30	28	16	BLACKHAWK ARISTA 18708 (9.98/15 98) BLACKHAWK	17
31	31	26	4	JOHNNY CASH AMERICAN 45520*WARNER BROS. (9.98/15.98) AMERICAN RECORDINGS	26
32	28	24	45	CLINT BLACK ▲ RCA 66239 (10.98/15.98)  NO TIME TO KILL	2
33	32	29	34	GEORGE STRAIT ▲ MCA 10907 (10.98/15 98) EASY COME, EASY GO	2
34	39	38	16	THE MAVERICKS MCA 10961 (9.98/15.98) HS WHAT A CRYING SHAME	30
35	36	36	<b>3</b> 2	<b>ALABAMA</b> RCA 66296 (9.98/15 98) CHEAP SEATS	16
36	33	37	264	GARTH BROOKS ▲ 5 LIBERTY 90897 (9.98/13.98) GARTH BROOKS	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS, ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
37	34	34	145	BROOKS & DUNN ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)  BRAND NEW MAN	3
38	29	30	80	JOHN MICHAEL MONTGOMERY ▲  ATLANTIC 82420/AG (9.98/15.98)   LIFE'S A DANCE	4
39	35	31	18	SOUNDTRACK MCA 10927 (10.98/16.98) 8 SECONDS	3
40	37	35	108	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9 98/15 98) 【S  CONFEDERATE RAILROAD	7
41	41	42	141	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98)  ROPIN' THE WIND	1
42	38	32	54	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)  TELL ME WHY	1
43	45	47	41	AARON TIPPIN ● RCA 66251 (9.98/15.98) CALL OF THE WILD	6
44	42	41	11	BILLY DEAN LIBERTY 28357 (10.98/15.98) GREATEST HITS	29
45	44	43	48	MARK CHESNUTT ● MCA 10851 (10.98/15.98) ALMOST GOODBYE	6
46	46	46	48	JOHN ANDERSON 8NA 66232 (9.98/15.98) SOLID GROUND	12
47	43	39	57	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98) HONKY TONK ATTITUDE	10
48	48	44	19	BOY HOWDY CURB 77656 (6.98/9.98) HS SHE'D GIVE ANYTHING	19
49	40	33	4	LINDA DAVIS ARISTA 18749 (9.98/15.98) HS SHOOT FOR THE MOON	28
50	47	40	13	RICK TREVINO COLUMBIA 5356Q/SONY (9.98 EQ/15.98) HS RICK TREVINO	23
51	49	45	63	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98) HAUNTED HEART	11
52	55	53	112	WYNONNA ▲ 3 CUR8 10529/MCA (10.98/15.98) WYNONNA	1
53	58	60	36	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS THE WAY THAT I AM	40
54	59	50	105	BILLY RAY CYRUS ▲ 7 MERCURY 510635 (10.98 EQ/16.98) SOME GAVE ALL	1
55	50		2	VARIOUS ARTISTS K-TEL 6120 (8.98/14.98)  TODAY'S GREATEST COUNTRY	50
56	62	54	-11	SUZY BOGGUSS LIBERTY 28457 (10.98/15.98) GREATEST HITS	38
57	51	51	119	JOHN ANDERSON ▲ 8NA 61029 (9.98/13.98) SEMINOLE WIND	10
58	53	55	63	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)  ALIBIS	5
59	54	52	39	SHENANDOAH RCA 66267 (9.98/15.98)  UNDER THE KUDZU	38
60	56	_	2	VARIOUS ARTISTS K-TEL 6121 (8.98/14.98)  TODAY'S NUMBER ONE COUNTRY	56
61	67	62	-11	CHRIS LEDOUX LIBERTY 28458 (10.98/15.98)  BEST OF	51
62	52	64	85	GARTH BROOKS ▲ S LIBERTY 98743 (10.98/16.98)  THE CHASE	1
63	61	49	92	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)  T-R-O-U-B-L-E	6
64	70	68	19	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) SYDU MIGHT BE A REDNECK IF	52
65	63	66	167	VINCE GILL ▲ MCA 10140 (9.98/15.98) POCKET FULL OF GOLD	5
66	60	48	51	DOUG SUPERNAW BNA 66133 (9.98/13 98) HS RED AND RIO GRANDE	27
67	65	65	158	ALAN JACKSON ▲ 2 ARISTA 8681 (9.98/13.98)  DON'T ROCK THE JUKEBOX	2
68	57	57	75	REBA MCENTIRE ▲ 2 MCA 10673 (10.98/15.98)  IT'S YOUR CALL	1
69	64	58	27	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)  MORE LOVE	20
70	66	56	48	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98) IT WON'T BE THE LAST	1
71	71	69	35	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98) SOMETHING UP MY SLEEVE	27
72	68	61	85	LORRIE MORGAN & 8NA 66047 (9.98/13.98)  WATCH ME	15
73	69	71	73	VINCE GILL RCA 61130* (7.98/11.98)   1 NEVER KNEW LONELY	47
74)	RE-EI	NTRY	8	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)  GREATEST HITS, VOL. 1	66
75	72	63	30	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)  THE SONG REMEMBERS WHEN	6

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

## Billboard. Top Country Catalog Albums...

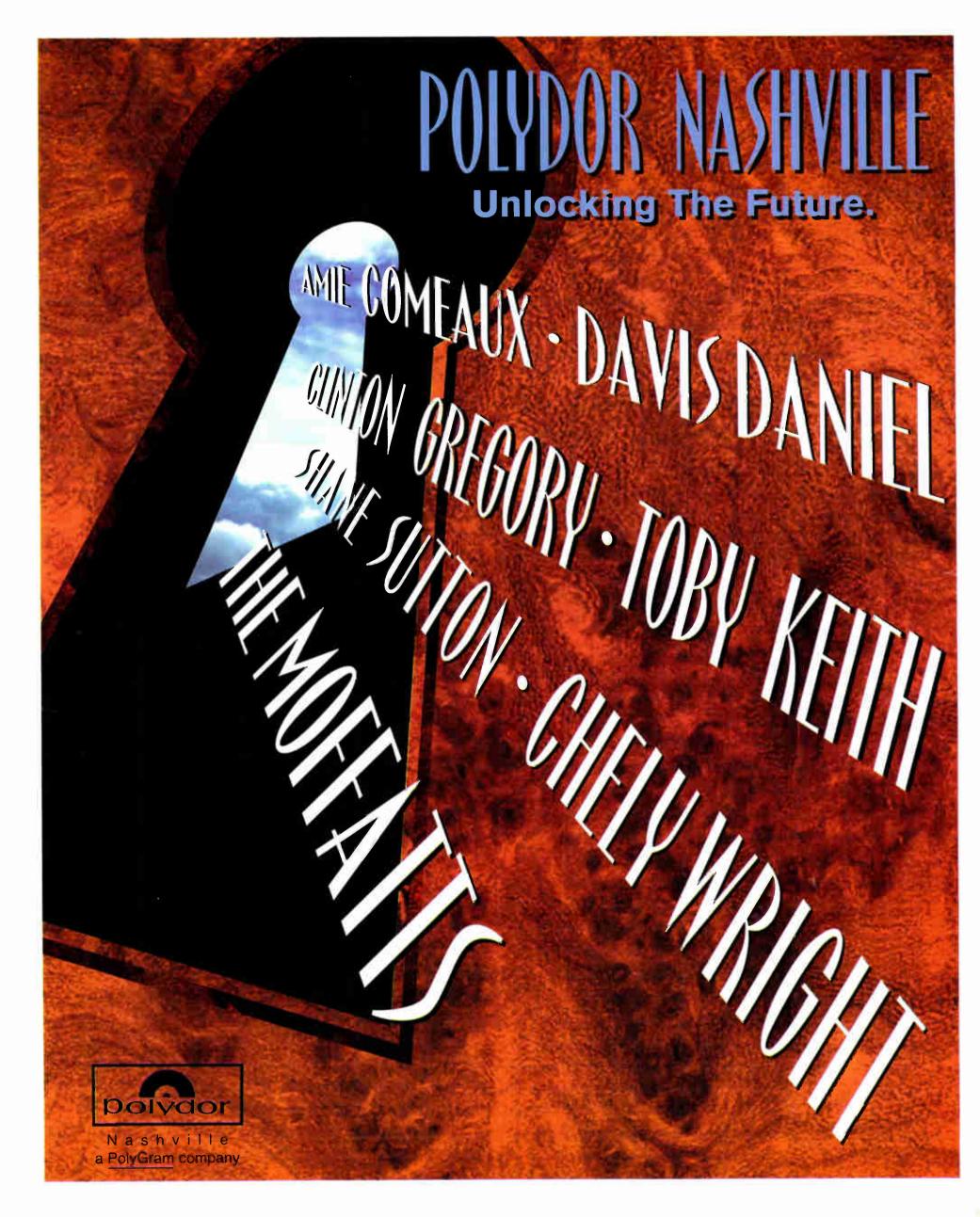
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING JUNE 4, 1994

THIS	LAST	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTEO LIST PRICE OR EQUIV	ALENT FOR CASSETTE/CD)	WKS. ON
1	1	PATSY CLINE 4 MCA 12* (7.98/12.98) 137 weeks at No. 1	GREATEST HITS	159
2	2	REBA MCENTIRE ▲ MCA 4979* (7 98 12 98)	GREATEST HITS	157
3	6	THE CHARLIE DANIELS BAND A EPIC 38795/SONY (7 98 EQ/1	1.98) A DECADE OF HITS	159
4	3	GEORGE JONES ● EPIC 40776/SONY (5 98 EQ/9 98)	SUPER HITS	144
5	5	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	159
6	7	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	157
_7	8	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	48
8	10	GEORGE STRAIT ▲ 2 MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	157
9	9	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	32
10	4	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	129
11	13	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5 98 EQ/9 98)	GREATEST HITS	65
12	11	THE JUDDS ▲ 2 CUR8 8318/RCA (9.98/15.98)	GREATEST HITS	42
13	14	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	35

THIS	LAST			WKS. ON CHART
14	18	MARY-CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7 98 EQ/11 98	STATE OF THE HEART	32
15		KEITH WHITLEY RCA 52277 (9.98/13 98)	GREATEST HITS	18
16	20	WAYLON JENNINGS ▲ 4 RCA 3378* (B.98)	GREATEST HITS	43
17	15	ALABAMA ▲ 3 RCA 7170* (9.98/13.98)	GREATEST HITS	158
18	16	DWIGHT YOAKAM ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	111
19	21	THE JUDDS CURB 52070/RCA (9 98/13 98)	LOVE CAN BUILD A BRIDGE	19
20	17	DOUG STONE EPIC 47357 (5 98 EQ/9.98)	I THOUGHT IT WAS YOU	36
21	12	REBA MCENTIRE ▲ MCA 42134 (4 98/11 98)	REBA	101
22	19	GEORGE STRAIT MCA 10450 (9.98/15.98)	TEN STRAIT HITS	6
23	25	DWIGHT YOAKAM ▲ REPRISE 25372/WARNER BROS (9 98/13 98)	GUITARS, CADILLACS, ETC., ETC.	20
24	24	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	20
25		WILLIE NELSON ▲ 2 COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	28

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



## Locard HOT COUNTRY SINGLES & TRACKS

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

FOI	RWE	EK E		G JUNE 4, 1994	OOGIL
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	5	10	★★★ NO. 1 ★  DON'T TAKE THE GIRL  J.STROUD,B.GALLIMORE (C.MARTIN,L.W.JOHNSON)  2 weeks at No.	
2	7	12	9	THAT AIN'T NO WAY TO GO D.COOK,S.HENDRICKS (R.DUNN,K.BROOKS,D.COOK)	◆ BROOKS & DUNN (V) ARISTA 1-2669
3	5	7	12	HOW CAN I HELP YOU SAY GOODBYE E.GORDY,JR. (B.B.COLLINS,K.TAYLOR-GOOD)	◆ PATTY LOVELESS (V) EPIC 77416
4	2	3	12	WISH I DIDN'T KNOW NOW N.LARKIN,H.SHEDD (T.KE'TH)	◆ TOBY KEITH (V) MERCURY 858 290
5	9	14	8	WHENEVER YOU COME AROUND T. BROWN (V. GILL, P. WASNER)	VINCE GILL (C) (V) MCA 54B33
6	4	4	12	ROPE THE MOON S.HENDRICKS (J.BROWN, J. DENTON, A.BROWN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC B724B
	10	13	11	WALKING AWAY A WINNER J.LEO (T.SHAPIRO,B.DIPIERO)	◆ KATHY MATTEA (C) (V) MERCURY 858 464
8	12	16	7	WINK B BECKETT (B.DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY (C) (V) ATLANTIC B7247
9	13	15	11	SPILLED PERFUME S.FISHELL, P. TILLIS (P. TILLIS, D. DILLON)	◆ PAM TILLIS (V) ARISTA 1-2676
10	3	1	17	YOUR LOVE AMAZES ME C.HOWARD (A.HUNT,C.JONES)	◆ JOHN BERRY LIBERTY ALBUM CUT
11	8	9	15	LOVEBUG T.BROWN,G.STRAIT (C.WAYNE,W.KEMP)	GEORGE STRAIT (C) (V) MCA 54819
12	15	18	9	LITTLE ROCK J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS)	◆ COLLIN RAYE
13)	16	19	9	WHY HAVEN'T I HEARD FROM YOU T.BROWN,R.MCENTIRE (S.KNOX,T.W.HALE)	(V) EPIC 77436  ◆ REBA MCENTIRE
14)	17	20	13	DADDY NEVER WAS THE CADILLAC KIND B.BECKETT (B.NELSON,D.GIBSON)	◆ CONFEDERATE RAILROAD
15)	18	23	10	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE, C.FARREN)	(C) (V) ATLANTIC B7273 BOY HOWDY
16	6	2	13	BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE.M.T.BARNES)	CURB ALBUM CUT  RANDY TRAVIS
				* * AIRPOWER	(C) (V) WARNER BROS. 18208
17	23	28	6	TAKE MY CHANCES  J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77476
				* * * AIRPOWER	· * *
18	24	25	7	FOOLISH PRIDE G.BROWN (T.TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 1B180
19	21	24	8	THE CHEAP SEATS J.LEO,L.M.LEE, ALABAMA (M. HUMMON, R. SHARP)	◆ ALABAMA (V) RCA 62623
20	25	27	8	EVERY ONCE IN A WHILE M.BRIGHT,T.DUBOIS (H.PAUL, V. STEPHENSON, D. ROBBINS)	◆ BLACKHAWK (C) (V) ARISTA 1-2668
21	22	21	10	WOMAN, SENSUOUS WOMAN M.WRIGHT (G.S.PANTON)	MARK CHESNUTT
22	14	8	14	A GOOD RUN OF BAD LUCK J.STROUD.C. BLACK (C. BLACK, H. NICHOLAS)	(C) (V) MCA 54B22 ◆ CLINT BLACK
23	19	22	13	IN MY OWN BACKYARD  J.SLATE, B. MONTGOMERY (A.SPOONER, K.K.PHILLIPS, J. DIFFIE)	(C) (V) RCA 62762 ◆ JOE DIFFIE (V) EPIC 77380
24)	29	40	5	ONE NIGHT A DAY A.REYNOLDS (G.BURR, P.WASNER)	GARTH BROOKS
<b>25</b>	28	32	9	IT WON'T BE OVER YOU S.HENDRICKS (T.BRUCE,T.MCHUGH)	STEVE WARINER
26	20	6	17	IF BUBBA CAN DANCE (I CAN TOO) D COOK (M.RAYBON,M.MCGUIRE,B.MCDILL)	◆ SHENANDOAH
27)	30	33	6	LIFESTYLES OF THE NOT SO RICH & FAMOUS J.CRUTCHFIELD (B.HILLL.W.TESTER)	(C) (V) RCA 62761  ◆ TRACY BYRD
28	31	35	7	I WISH I COULD HAVE BEEN THERE J.STROUD, J.ANDERSON (J.ANDERSON, K. ROBBINS)	(C) (V) MCA 54778  ◆ JOHN ANDERSON
29	34	38	9	THAT'S MY BABY (FUNDIS (L.WHITE,C.CANNON)	(V) BNA 62795 ◆ LARI WHITE
30	11	11	15	WHERE DO I FIT IN THE PICTURE J.STROUD (C.WALKER)	(C) (V) RCA 62764  CLAY WALKER (V) GIANT 18210
(31)	33	36	8	COWBOYS DON'T CRY	◆ DARON NORWOOD
32	27	17	17	J.STROUD, J.CARLTON (J.ALLISON, J.RAYMOND, B.SIMON, D.GILMORE) PIECE OF MY HEART	(C) (V) GIANT 18216 ◆ FAITH HILL
(33)	38	37	7	S.HENDRICKS (B.BERNS, J.RAGAVOY)  (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN	(C) (V) WARNER BROS. 18261 ◆ HAL KETCHUM
34	26	10	15	A.REYNOLDS, J.ROONEY (A.ANDERSON, H.KETCHUM)  ADDICTED TO A DOLLAR	(C) CURB 76922 ◆ DOUG STONE
(35)	39	44	8	J.STROUD, D.STONE (D.STONE, R.HOOD, R.MADDOX, K.TRIBBLE)  THINKIN' PROBLEM	(C) (V) EPIC 77375 ◆ DAVID BALL
36	35	30	18	B.CHANCEY (D.BALL, A. SHAMBLIN, S. ZIFF)  IF THE GOOD DIE YOUNG	(C) (V) WARNER BROS. 18250  TRACY LAWRENCE
(37)	44	66	3	J.STROUD (P.NELSON,C.WISEMAN) STOP ON A DIME	LITTLE TEXAS
(38)	40	41	14	J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)  JUST ONCE	WARNER BROS. ALBUM CUT  ◆ DAVID LEE MURPHY
	70	71	*4	T.BROWN (D.L.MURPHY,K.TRIBBLE)	(C) (V) MCA 54794

w X					
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	32	26	16	ROCK BOTTOM T.BROWN (J.R.COBB,B.BUIE)	WYNONNA
40	41	47	7	WHOLE LOTTA LOVE ON THE LINE S.HENORICKS (A.TIPPIN,O.KEES)	(C) (V) CURB 54809/MCA  AARON TIPPIN (V) RCA 62832
(41)	48	62	3	NATIONAL WORKING WOMAN'S HOLIDAY B.CANNON,N.WILSON (R.MURRAH,P.TERRY,J.D.HICKS)	◆ SAMMY KERSHAW
(42)	46	51	5	INDEPENDENCE DAY P.WORLEY,E.SEAY,M.M.CBRIDE (G.PETERS)	(C) (V) MERCURY 858 722 MARTINA MCBRIDE
(43)	45	49	5	YOU WOULDN'T SAY THAT TO A STRANGER JBOVEN,S.BOGGUSS (P.BUNCH,D.CRIDER)	◆ SUZY BOGGUSS
(44)	47	67	3	TAKE THESE CHAINS FROM MY HEART S.HENDRICKS (F.ROSE,H.HEATH)	(V) LIBERTY 17907  LEE ROY PARNELL
<b>(45)</b>	58	_	2	RENEGADES, REBERTH)  RENEGADES, REBERTH AND ROGUES  LLAWRENCE, C. ANDERSON (P. NELSON, L. BOONE, E. CLARK)	(C) (V) ARISTA 1-2695 ◆ TRACY LAWRENCE
46	42	43	19	(WHO SAYS) YOU CAN'T HAVE IT ALL K.STEGALL (A.JACKSON.J.MCBRIDE)	◆ ALAN JACKSON
<b>47</b> )	50	50	6		V) ARISTA 1-2649  ◆ JOHN AND AUDREY WIGGINS
48	43	46	20	INDIAN OUTLAW ●  J.STROUD,B.GALLIMORE (T.BARNES,G.SIMMONS,J.D.LOUDERMILK)	(C) (V) MERCURY B58476  ◆ TIM MCGRAW
<b>(49)</b>	52	59	4	SOMETHING ALREADY GONE	(C) (V) CURB 76920 ◆ CARLENE CARTER
<u>50</u>	65		2	J.STROUD,C.CARTER (C.CARTER,A.ANDERSON)  LOVE A LITTLE STRONGER  M.POWELL,T.DUBOIS (C.JONES,B.CRITTENDEN,G.SWINT)	(V) ATLANTIC B2595  DIAMOND RIO
(51)	57	70	3	IF YOU CAME BACK FROM HEAVEN	(C) (V) ARISTA 1-2693 ◆ LORRIE MORGAN
<b>(52)</b>	56	58	6	R.LANDIS (L.MORGAN,R.LANDIS)  BABY NEEDS NEW SHOES	(V) BNA 62B64 ◆ RESTLESS HEART
(53)	71		2	J.LEO,G.JENNINGS,RESTLESS HEART (R.GUILBEAU,B.CRAIN,T.MCHUGH)  HANGIN' IN	(C) (V) RCA 62B27  ◆ TANYA TUCKER
54	51	48	19	J.CRUTCHFIELD (S.BOGARD,R.GILES)  WORDS BY HEART	(V) LIBERTY 79033  ◆ BILLY RAY CYRUS
55	53	56	9	J.SCAIFE.J.COTTON (R.NIELSON,M.POWELL)  ALL OVER TOWN	(C) (V) MERCURY 85B 132 DON COX
(56)	55	53	5	R.PENNINGTON (T.BARNES,R.RANKIN)  IT IS NO SECRET	(V) STEP ONE 474  ◆ MARK COLLIE
				D.COOK (M.COLLIE,M.REID)	(C) (V) MCA 54B32
57	49	39	16	TRY NOT TO LOOK SO PRETTY	◆ DWIGHT YOAKAM
	49 61	39 61	16	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL	(C) (V) REPRISE 18239/WARNER BROS.  ◆ THE MAVERICKS
57 (58)				P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL  D.COOK (J.WINCHESTER)	(C) (V) REPRISE 18239/WARNER BROS.  ◆ THE MAVERICKS (C) (V) MCA 54780
		61		P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL	(C) (V) REPRISE 18239/WARNER BROS.  ◆ THE MAVERICKS (C) (V) MCA 54780
58	61	61	4	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * * HOT SHOT DEBU	(C) (V) REPRISE 18239/WARNER BROS.  ◆ THE MAVERICKS (C) (V) MCA 54780  T★★★  ◆ FAITH HILL (C) (V) WARNER BROS. 18179  ◆ VICTORIA SHAW
<b>58 59</b>	61	61 V >	1	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * * HOT SHOT DEBU  BUT I WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD,J.E.NORMAN (V.SHAW,J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE	(C) (V) REPRISE 18239/WARNER BROS.  ◆ THE MAVERICKS (C) (V) MCA 54780   ▼ ★ ★  FAITH HILL (C) (V) WARNER BROS. 18179  ◆ VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  ◆ GIBSON/MILLER BAND
<b>58 59 60</b>	61 <b>NEV</b>	61 V >	1 5	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * HOT SHOT DEBU  BUT! WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD,J.E.NORMAN (V.SHAW,J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE O.JOHNSON (E.BRUCE,P.BRUCE)  RUNAWAY TRAIN	(C) (V) REPRISE 18239/WARNER BROS.  THE MAVERICKS (C) (V) MCA 54780  T**  FAITH HILL (C) (V) WARNER BROS. 18179  VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  GIBSON/MILLER BAND (C) (V) PPIC 77488  DAWN SEARS
58 59 60 61	61 <b>NEV</b> 59 64	61 V ► 57 — 63	1 5 2	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * HOT SHOT DEBU  BUT I WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD,J,E.NORMAN (V.SHAW,J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE O.JOHNSON (E.BRUCE,P.BRUCE)  RUNAWAY TRAIN M.WRIGHT (K.RICHEY,T. BURNS)  TALK SOME	(C) (V) REPRISE 18239/WARNER BROS.  T ★ ★ FAITH HILL  (C) (V) WARNER BROS. 18179  VICTORIA SHAW  (C) (V) REPRISE 18235/WARNER BROS.  GIBSON/MILLER BAND  (C) (V) EPRISE 18235/WARNER BROS.  DAWN SEARS  (C) (V) DECCA 54834
58 59 60 61 62	61 <b>NEV</b> 59 64 62	61 V ► 57 — 63	1 5 2 5	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * HOT SHOT DEBU  BUT! WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD.J.E.NORMAN (V.SHAW,J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE O.JOHNSON (E.BRUCE,P.BRUCE)  RUNAWAY TRAIN M.WRIGHT (K.RICHEY,T. BURNS)  TALK SOME J.SCAIFE, J.COTTON (D.V.TRESS)  BETTER YOUR HEART THAN MINE	(C) (V) REPRISE 18239/WARNER BROS.  THE MAVERICKS (C) (V) MCA 54780  T**  FAITH HILL (C) (V) WARNER BROS. 18179  VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  GIBSON/MILLER BAND (C) (V) EPIC 77488  DAWN SEARS (C) (V) DECCA 54834  BILLY RAY CYRUS (V) MERCURY BSS 746  TRISHA YEARWOOD
58 59 60 61 62 63	59 64 62 <b>NEV</b>	61 57 	1 5 2 5 1	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  ** * HOT SHOT DEBU  BUT I WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD,J,E.NORMAN (V.SHAW,J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE O.JOHNSON (E.BRUCE,P.BRUCE)  RUNAWAY TRAIN M.WRIGHT (K.RICHEY,T BURNS)  TALK SOME J.SCAIFE,J.COTTON (D.V.TRESS)  BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD)  HALF THE MAN	(C) (V) REPRISE 18239/WARNER BROS.  THE MAVERICKS (C) (V) MCA 54780  T★★★  FAITH HILL (C) (V) WARNER BROS. 18179  VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  GIBSON/MILLER BAND (C) (V) EPPRISE 18235/WARNER BROS.  DAWN SEARS (C) (V) EPIC 77488  DAWN SEARS (C) (V) DECCA 54834  BILLY RAY CYRUS (V) MERCURY BSB 746  TRISHA YEARWOOD (C) (V) MCA 54786  CLINT BLACK
58 59 60 61 62 63 64	59 64 62 <b>NEW</b>	61 V > 57 - 63 V > 65 V >	1 5 2 5 1 18	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * HOT SHOT DEBU  BUT! WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD.J.E.NORMAN (V.SHAW,J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE O.JOHNSON (E.BRUCE,P.BRUCE)  RUNAWAY TRAIN M.WRIGHT (K.RICHEY,T BURNS)  TALK SOME J.SCAIFE,J.COTTON (D.V.TRESS)  BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD)  HALF THE MAN J.STROUB, G.BLACK (B.BLACK,H.NICHOLAS)  SHE CAN'T SAY I DIDN'T CRY	(C) (V) REPRISE 18239/WARNER BROS.  THE MAVERICKS (C) (V) MCA 54780  T**  FAITH HILL (C) (V) WARNER BROS. 18179  VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  GIBSON/MILLER BAND (C) (V) EPIC 77488  DAWN SEARS (C) (V) DECCA 54834  BILLY RAY CYRUS (V) MERCURY BSB 746  TRISHA YEARWOOD (C) (V) MCA 54786  CLINT BLACK (V) RCA 62878  RICK TREVINO
58 59 60 61 62 63 64 65	61  NEV 59 64 62  NEW 63  NEW	61 V > 57 - 63 V > 65 V >	1 5 2 5 1 18 1	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * HOT SHOT DEBU  BUT! WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD,J.E.NORMAN (V.SHAW,J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE O.JOHNSON (E.BRUCE, P.BRUCE)  RUNAWAY TRAIN M.WRIGHT (K.RICHEY,T BURNS)  TALK SOME J.SCAIFEJ.COTTON (D.V.TRESS)  BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD) J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	(C) (V) REPRISE 18239/WARNER BROS.  T * * *  FAITH HILL (C) (V) WARNER BROS. 18179  VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  GIBSON/MILLER BAND (C) (V) PEPIC 77488  DAWN SEARS (C) (V) DECCA 54834  BILLY RAY CYRUS (C) (V) MERCURY BSS 746  TRISHA YEARWOOD (C) (V) MCA 54786  CLINT BLACK (V) RCA 62878  RICK TREVINO (C) (V) COLUMBIA 77535  RICK TREVINO  CLINKING TREVINO (C) (V) COLUMBIA 77535  RICK TREVINO
58 59 60 61 62 63 64 65 66	61  NEV 59 64 62  NEW 63  NEW	61  57  63  7   65  7   65  7   60	1 5 2 5 1 18 1	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * HOT SHOT DEBU  BUT I WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD.J.E.NORMAN (V.SHAW,J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE O.JOHNSON (E.BRUCE,P.BRUCE)  RUNAWAY TRAIN M.WRIGHT (K.RICHEY,T BURNS)  TALK SOME J.SCAIFE,J.COTTON (D.V.TRESS)  BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD)  HALF THE MAN J.STROUD, G.BLACK (C.BLACK,H.NICHOLAS)  SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN,T.MARTIN,R.WILSON)  HONKY TONK CROWD  GIRLS WITH GUITARS	(C) (V) REPRISE 18239/WARNER BROS.  THE MAVERICKS (C) (V) MCA 54780  T**  FAITH HILL (C) (V) WARNER BROS. 18179  VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  GIBSON/MILLER BAND (C) (V) EPIC 77488  DAWN SEARS (C) (V) DECCA 54834  BILLY RAY CYRUS (V) MERCURY BSB 746  TRISHA YEARWOOD (C) (V) MCA 54786  CLINT BILACK (V) RCA 62878  RICK TREVINO (C) (V) COLUMBIA 77535  RICK TREVINO (C) (V) COLUMBIA 775373  WYNONNA
(58) (59) (60) (61) (62) (63) (64) (65) (66) (67)	61 NEW 59 64 62 NEW 63 NEW 67	61  57  63  7   65  7   65  7   60	1 5 2 5 1 18 1 1	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * HOT SHOT DEBU  BUT! WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD,J.E.NORMAN (V.SHAW,J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE O.JOHNSON (E.BRUCE, P.BRUCE)  RUNAWAY TRAIN M.WIGHT (K.RICHEY,T BURNS)  J.SCAIFE,J.COTTON (D.V.TRESS)  BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD) J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)  SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN,T.MARTIN,R.WILSON)  HONKY TONK CROWD S.BUCKINGHAM (M.STUART)	(C) (V) REPRISE 18239/WARNER BROS.  THE MAVERICKS (C) (V) MCA 54780  T**  FAITH HILL (C) (V) WARNER BROS. 18179  VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  GIBSON/MILLER BAND (C) (V) EPIC 77488  DAWN SEARS (C) (V) DECCA 54834  BILLY RAY CYRUS (C) (V) MCA 54786  TRISHA YEARWOOD (C) (V) MCA 54786  CLINT BLACK (V) RCA 62878  RICK TREVINO (C) (V) COLUMBIA 775373  WYNONNA (C) (V) CULUB 54875/MCA  DOUG SUPERNAW
58 60 61 62 63 64 65 66 67 68	61  NEV  59  64  62  NEV  63  NEV  67  NEV	61  57  63  65  65  65  7 ► ► ► ← ← ← ← ← ← ← ← ← ← ← ← ← ← ← ←	1 5 2 5 1 18 1 1 17	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * HOT SHOT DEBU  BUT! WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD,J.E.NORMAN (V.SHAW,J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE O.JOHNSON (E.BRUCE, P.BRUCE)  RUNAWAY TRAIN M.WRIGHT (K.RICHEY,T BURNS)  TALK SOME J.SCAIFEJ.COTTON (D.V.TRESS)  BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD) J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)  SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN,T.MARTIN,T.WILSON)  HONKY TONK CROWD S.BUCKINGHAM (M.STUART)  GIRLS WITH GUITARS T.BROWN (M.C.CARPENTER)  RED AND RIO GRANDE	(C) (V) REPRISE 18239/WARNER BROS.  THE MAVERICKS (C) (V) MCA 54780  T**  FAITH HILL (C) (V) WARNER BROS. 18179  VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  GIBSON/MILLER BAND (C) (V) EPIC 77488  DAWN SEARS (C) (V) DECCA 54834  BILLY RAY CYRUS (V) MERCURY BS8 746  TRISHA YEARWOOD (C) (V) MCA 54786  CLINT BILACK (V) RCA 62878  RICK TREVINO (C) (V) COLUMBIA 77535  RICK TREVINO (C) (V) COLUMBIA 77535  WYNONNA (C) (V) CURB 54875/MCA  DOUG SUPERNAW (V) BNA 62757  KENNY CHESNEY
58 59 60 61 62 63 64 65 66 67 68 69	61  NEV  59  64  62  NEW  63  NEW  67  NEW  69	61  57  63  7  65  65  65  7  60  64	1 5 2 5 1 18 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * HOT SHOT DEBU  BUT I WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD,J.E.NORMAN (V.SHAW,J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE O.JOHNSON (E.BRUCE,P.BRUCE)  RUNAWAY TRAIN M.WRIGHT (K.RICHEY,T BURNS)  TALK SOME J.SCAIFEJ.COTTON (D.V.TRESS)  BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD)  HALF THE MAN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)  SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN,T.MARTIN,T.WILSON)  HONKY TONK CROWD S.BUCKINGHAM (T.MARTIN,T.MARTIN,T.WILSON)  HONKY TONK CROWD  S.BUCKINGHAM (T.SUART)  GIRLS WITH GUITARS T.BROWN (M.C.CAPPENTER)  RED AND RIO GRANDE R.LANDIS (D.SUPERNAW,L.ATKINSON)  THE TIN MAN B.BECKETT (K.CHESNEY,D.LOWE,S.SLATE)  RADIO ACTIVE	(C) (V) REPRISE 18239/WARNER BROS.  THE MAVERICKS (C) (V) MCA 54780  T**  FAITH HILL (C) (V) WARNER BROS. 18179  VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  GIBSON/MILLER BAND (C) (V) PEPIC 77488  DAWN SEARS (C) (V) DECCA 54834  BILLY RAY CYRUS (V) MERCURY BSS 746  TRISHA YEARWOOD (C) (V) MCA 54786  CLINT BLACK (V) RCA 62878  RICK TREVINO (C) (V) COLUMBIA 77535  RICK TREVINO (C) (V) COLUMBIA 77373  WYNONNA (C) (V) CURB 54875/MCA  DOUG SUPERNAW (V) BNA 62757  KENNY CHESNEY (C) (V) CAPRICORN 9223
58 59 60 61 62 63 64 65 66 67 68 69 70	61  NEV  59  64  62  NEV  63  NEW  67  NEW  69  70	61  57  63  7  65  65  7  60  64  72	1 1 5 2 5 1 18 1 1 17 1 18 4 4	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * HOT SHOT DEBU  BUT! WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD.J.E.NORMAN (V.SHAW.J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE O.JOHNSON (E.BRUCE,P.BRUCE)  RUNAWAY TRAIN M.WRIGHT (K.RICHEY,T BURNS)  TALK SOME J.SCAIFE.J.COTTON (D.V.TRESS)  BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD)  HALF THE MAN J.STROUD.C.BLACK (C.BLACK,H.NICHOLAS)  SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN,T.MARTIN,R.WILSON)  HONKY TONK CROWD S.BUCKINGHAM (M. STUART)  GIRLS WITH GUITARS T.BROWN (M.C.CARPENTER)  RED AND RIO GRANDE R.LANDIS (D.SUPERNAW,L.ATKINSON)  THE TIN MAN B.BECKETT (K.CHESNEY,D.LOWE,S.SLATE)  RADIO ACTIVE K.STEGALL (B.JONES,D.LEWIS,K.WILLIAMS)  I FALL TO PIECES  AARON (1)	(C) (V) REPRISE 18239/WARNER BROS.  THE MAVERICKS (C) (V) MCA 54780  T**  FAITH HILL (C) (V) WARNER BROS. 18179  VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  VICTORIA SHAW (C) (V) PEPIC 77488  DAWN SEARS (C) (V) DECCA 54B34  BILLY RAY CYRUS (V) MERCURY BSR 746  TRISHA YEARWOOD (C) (V) MCA 54786  CLINT BLACK (V) RCA 62878  RICK TREVINO (C) (V) COLUMBIA 77535  RICK TREVINO (C) (V) COLUMBIA 77535  RICK TREVINO (C) (V) COLUMBIA 77535  WYNONNA (C) (V) CULURS 54875/MCA  DOUG SUPERNAW (V) BNA 62757  KENNY CHESNEY (C) (V) CAPRICORN 49223  BRYAN AUSTIN (C) (V) PATRIOT 79224/LIBERTY  VEVILLE & TRISHA YEARWOOD
(58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70)	61  NEV  59  64  62  NEW  63  NEW  67  NEW  69  70  73	61  57  63  65  65  67  60  72  72	1 5 2 5 1 18 1 1 1 17 1 18 4 2 2	P.ANDERSON (D.YOAKAM,KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * HOT SHOT DEBU  BUT ! WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD,J.E.NORMAN (V.SHAW,J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE O.JOHNSON (E.BRUCE, P.BRUCE)  RUNAWAY TRAIN M.WRIGHT (K.RICHEY,T BURNS)  TALK SOME J.SCAIFEJ.COTTON (D.V.TRESS)  BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD) J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)  SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN,T.MARTIN,R.WILSON) HONKY TONK CROWD S.BUCKINGHAM (M.STUART)  GIRLS WITH GUITARS T.BROWN (M.C.CARPENTER)  RED AND RIO GRANDE R.LANDIS (D.SUPERNAW,L.ATKINSON)  THE TIN MAN B.BECKETT (K.CHESNEY,D.LOWE,S.SLATE)  RADIO ACTIVE K.STEGALL (B.JONES,D.LEWIS,K.WILLIAMS)  I FALL TO PIECES  D.WAS (H.COCHRAN,H.HOWARD)  COWBOY BAND	(C) (V) REPRISE 18239/WARNER BROS.  T * * *  FAITH HILL (C) (V) WARNER BROS. 18179  VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  GIBSON/MILLER BAND (C) (V) PEPIC 77488  DAWN SEARS (C) (V) DECCA 54834  BILLY RAY CYRUS (V) MERCURY BSS 746  TRISHA YEARWOOD (C) (V) MCA 62878  RICK TREVINO (C) (V) COLUMBIA 77373  RICK TREVINO (C) (V) COLUMBIA 77373  WYNONNA (C) (V) CUBE 54875/MCA  DOUG SUPERNAW (V) BNA 62757  KENNY CHESNEY (C) (V) CAPRICORN 49223  BRYAN AUSTIN (C) (V) CAPRICORN 9223/IBERTY  NEVILLE & TRISHA YEARWOOD  RICK TRISHA YEARWOOD (C) (V) PATRIOT 79024/IBERTY  NEVILLE & TRISHA YEARWOOD  (C) (V) MCA 64836  BILLY DEAN
58 60 61 62 63 64 65 66 67 68 69 70 71 72	61  NEV  59  64  62  NEV  63  NEW  67  NEW  69  70  73  NEW	61  57  63  65  65  67  60  72  72	1 1 5 2 5 1 1 18 1 1 1 17 1 1 18 4 2 1 1	P.ANDERSON (D.YOAKAM.KOSTAS)  O WHAT A THRILL D.COOK (J.WINCHESTER)  * * HOT SHOT DEBU  BUT! WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)  CRY WOLF A.BYRD,J.E.NORMAN (V.SHAW.J.LEARY)  MAMMAS DON'T LET YOUR BABIES GROW UP TO BE O.JOHNSON (E.BRUCE, P.BRUCE)  RUNAWAY TRAIN M.WRIGHT (K.RICHEY,T BURNS)  TALK SOME J.SCAIFEJ.COTTON (D.V.TRESS)  BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD) J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)  SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN,T.MARTIN,R.WILSON)  HONKY TONK CROWD S.BUCKINGHAM (M.STUART)  GIRLS WITH GUITARS T.BROWN (M.C.CARPENTER)  RED AND RIO GRANDE R.LANDIS (D.SUPERNAW,L.ATKINSON)  THE TIN MAN B.BECKETT (K.CHESNEY,D.LOWE,S.SLATE)  RADIO ACTIVE K.STEGALL (B.JONES,D.LEWIS,K.WILLIAMS)  I FALL TO PIECES D.WAS (H.COCHRAN,H.HOWARD)  COWBOY BAND J.BOWEN (M. POWELL,J.MEDDERS)	(C) (V) REPRISE 18239/WARNER BROS.  ◆ THE MAVERICKS (C) (V) MCA 54780   T★★★  ◆ FAITH HILL (C) (V) WARNER BROS. 18179  ◆ VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.  ◆ GIBSON/MILLER BAND (C) (V) PICTORIA SHAW (C) (V) DECCA 54834  ◆ BILLY RAY CYRUS (V) MCA 54786  CLINT BLACK (V) RCA 62878  ◆ RICK TREVINO (C) (V) COLUMBIA 77535  ◆ RICK TREVINO (C) (V) COLUMBIA 77535  ◆ RICK TREVINO (C) (V) COLUMBIA 77535  ◆ WYNONNA (C) (V) COLUMBIA 77537  ◆ WYNONNA (C) (V) COLUMBIA 77537  ◆ WYNONNA (C) (V) COLUMBIA 77537  ◆ WYNONNA (C) (V) CAPRICORN 49223  ◆ BRYAN AUSTIN (C) (V) PATRIOT 79024/LIBERTY  NEVILLE & TRISHA YEARWOOD (C) (V) MCA 54836

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. 

Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (C) CD maxi-single availability. (C) Paxi-single availability. (C) Paxi-single availability. (C) Paxi-single availability. (C) Record Republic Repu

#### HOT COUNTRY RECURRENTS

	_	_	_		
1	1		2	I'M HOLDING MY OWN S.HENDRICKS (T.ARATA)	◆ LEE ROY PARNELL ARISTA
_ 2		_	1	MY LOVE  J.STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	◆ LITTLE TEXAS WARNER BROS.
3	_	_	1	I CAN'T REACH HER ANYMORE B.CANNON,N.WILSON (M.PETERSEN,B.THEIEN)	SAMMY KERSHAW MERCURY
4	2	1	5	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERRILL, S.SESKIN)	◆ NEAL MCCOY ATLANTIC
5	5	3	5	HE THINKS HE'LL KEEP HER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
6	3	2	5	STANDING OUTSIDE THE FIRE A.REYNOLDS (J. YATES, G. BROOKS)	◆ GARTH BROOKS LIBERTY
7	4	4	6	1'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES )	JOHN ANDERSON BNA
8	7	6	5	I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
9	6	5	6	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT MCA
10	12	11	14	WILD ONE S.HENDRICKS (P.BUNCH, J.KYLE, W.RAMBEAUX)	◆ FAITH HILL WARNER BROS.
11	9	7	6	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	◆ BROOKS & DUNN ARISTA
12	14	9	36	CHATTAHOOCHEE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
13	17	16	12	LIVE UNTIL I DIE J.STROUD (C.WALKER)	◆ CLAY WALKER GIANT

14	16	12	18	FAST AS YOU P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
15	13	8	9	GOODBYE SAYS IT ALL M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER)	◆ BLACKHAWK ARISTA
16	10	10	10	A LITTLE LESS TALK AND A LOT MORE ACTION N.LARKIN, H.SHEDD (K.HINTON, J.STEWART)	◆ TOBY KEITH MERCURY
17	11	_	2	TRYIN' TO GET OVER YOU T.BROWN (V.GILL)	◆ VINCE GILL MCA
18	15	13	9	STATE OF MIND J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK RCA
19	19	15	6	THAT'S MY STORY P.WORLEY, J.HOBBS, E.SEAY (L.R. PARNELL, T. HASELDEN)	◆ COLLIN RAYE EPIC
20	20	14	22	GOD BLESSED TEXAS  J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
21	8	_	2	LIFE #9 P.WORLEY, E.SEAY, M.MCBRIDE (KOSTAS, T. PEREZ)	◆ MARTINA MCBRIDE RCA
22	18	17	10	JOHN DEERE GREEN J.SLATE,B.MONTGOMERY (D.LINDE)	JOE DIFFIE EPIC
23	21	18	24	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE RCA
24	22	23	28	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORRALL)	◆ CLAY WALKER GIANT
25	23	21	10	WE JUST DISAGREE J.BOWEN, B.DEAN (J.KRUEGER)	◆ BILLY DEAN LIBERTY

◆ 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.

## CONGRATULATIONS JOHN MICHAEL MONTGOMERY



ACADEMY

OF

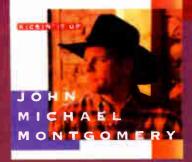
COUNTRY

MUSIC'S

**BEST NEW** 

MALE

VOCALIST



PRODUCED BY SCOTT HENDRICKS



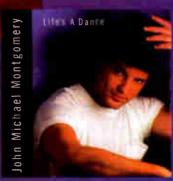
THE ATLANTIC GROUP © 1994 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY

1994 ACADEMY OF COUNTRY MUSIC'S SONG OF THE YEAR "I LOVE THE WAY YOU

FROM LIFE'S A DANCE

LOVE ME"

AVAILABLE ON ATLANTIC CD'S, CASSETTES & VIDEO



PRODUCED BY DOUG JOHNSON AND WYATT EASTERLING

MANAGEMENT: HALLMARK DIRECTION COMPANY JOHN DORRIS & ESTILL SOWARDS

#### **Artists & Music**





by Jeff Levenson

NOT JUST GRAPES: Ever so quietly, Concord has been reinventing itself as a label devoted to serious piano music. The evidence? Two irrefutable articles for your consideration: 32 volumes of solo piano play from the Maybeck Recital Hall, including the latest issue from Sir Roland Hanna; and six volumes of duo piano play from Maybeck, including the latest from Dick Hyman and Ralph Sutton. What started as a casual affair, live recordings of piano masters in a setting both intimate and spiritual, has now become a ruison de label (or something like that). Ten fingers (on a scale of 1-10) for Concord's astute sense of quality, market-friendly pianism.

FROM THE ROAD: For the Duke Ellington enthusiasts among us, Music-Masters has issued a second set of rare and unreleased live dates from the Maestro (some of which were stored at the Library of Congress or known only to the Ellington family). "The Great Chicago Concerts," marketed with the insignia "The Travelog Edition," comes from 1946, and it features a guest appearance from the most Belgian of modern guitarists, Django Reinhardt.

AND THE MASTERS SHALL LEAD THEM: An interesting concept, this. Blue Note has taken on three young(ish) players and teamed them with three veteran players who (mostly) do not play, but rather produce. The artists are saxophonist Javon Jackson, pianist Kevin Hayes, and trumpeter Tim Hagans; the producers are, respectively, Betty Carter, John Scofield, and Joe Lovano. The collaborations are part of a label series, New Artists.

CALLING ALL SPENDERS: Jazziz magazine, which in 10 years has become a significant player in the music periodical arena, has announced a plan to marry its fortunes, so to speak, with those of Time Warner (wouldn't we all like a piece of that). Beginning in October, the bimonthly book will become a monthly, packaged with a CD sampler of artists covered or advertised in that issue. Readers will be able to order the artists' titles through Time Warner's direct-to-consumer marketing program.

FESTIVAL STUFF: Toronto's "du Maurier Ltd. Downtown Jazz," named for the tobacco company that sponsors it (du Maurier lights up many a jazz get-together in Canada), runs June 24-July 13. Scheduled to appear: Cleo Laine & John Dankworth, Bkeki Mseleku, Joe Lovano, King Sunny Ade, Rodney Kendrick, Ronny Jordan, Bill Frisell, John McLaughlin, and Zap Mama, among others . . . Jamaica, an island known for its music but not necessarily for jazz, has its fourth annual Jamaica-Ocho Rios Jazz Festival scheduled for June 12-19. Expect to see James Moody, Don Pullen, the West Indies Jazz Band, Houston Person & Etta Jones, and Lester Bowie . . . The North Sea Jazz Festival in Holland, at one time the greatest, the best, the baddest of all jazz fests (forgive me if I'm not making myself clear), has announced the lineup for its 19th edition, July 8-10. Expect more than 1,000 artists (that's no typo), among them Gerry Mulligan, Oscar Peterson, B.B. King, Al DiMeola, Ornette Coleman, Tito Puente, Don Byron, Miriam Makeba, Johnny Griffin, Lionel Hampton, Candy Dulfer, Cassandra Wilson, and Pat Metheny. Why has the fest lost its verve and vitality in recent years? The passing of organizer and founder Paul Acket, to be sure. The new regime, well aware of the shoes they need to fill, promise a return to greatness.



Reed My Lips. BMI hosts a reception for saxophonist Tom Scott, whose latest GRP album, "Reed My Lips," reached No. 3 on Billboard's Contemporary Jazz chart. Shown, from left, are Rick Riccobono, BMI VP of writer-publisher relations; actor Chevy Chase; actor Laraine Newman; Scott; actor Ed Begley Jr.; Doreen Ringer Ross, BMI assistant VP of film/TV relations; and actor Eric Idle.

## Billboard gets Jazzed!

In the upcoming July 2 issue, Billboard spotlights jazz music. From the traditional to the ecclectic, jazz continues to penetrate and impact the music industry.

This annual spotlight will include a state-of-the-genre address, an overview of jazz, and a discussion on its growing audiences and markets.

Billboard's jazzed and ready to swing. Join us and be heard by over 200,000 readers worldwide.

## Billeard

ISSUE DATE: JULY 2 AD CLOSE: JUNE 7

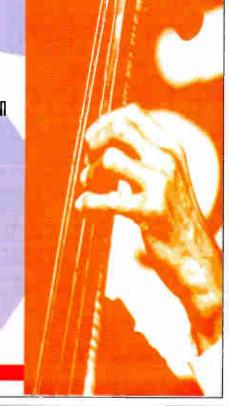
NY: 212-536-5004

Norm Berkowitz, Ken Karp, Nancy Bowman

LA: 213-525-2300 Gary Nuell, Robin Friedman

UK & Europe: 44-71-323-6686

Christine Chinetti



### Top Jazz Albums...

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#### TOP CONTEMPORARY JAZZ ALBUMS.

1	1	77	* * * NO. 1 *  KENNY GA 6 ARISTA 18646	
2)	NEV	V D	NORMAN BROWN MOJAZZ 0301 MOTOWN	AFTER THE STORM
3	2	8	PAUL HARDCASTLE JVC 2033	HARDCASTLE
4	3	7	INCOGNITO VERVE FORECAST 522 036/VERVE	POSITIVITY
5	4	13	GERALD ALBRIGHT ATLANTIC 82552	SMOOTH
6	5	3	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
7	6	11	BOB JAMES WARNER BROS. 45536	RESTLESS
8	8	14	THE BENOIT/FREEMAN PROJECT GRP 9739	THE BENOIT/FREEMAN PROJECT
9	7	3	NANCY WILSON COLUMBIA 57425	LOVE, NANCY
10	9	39	FOURPLAY WARNER BROS 45340	BETWEEN THE SHEETS
(11)	10	10	MARION MEADOWS NOVUS 63167/RCA	FORBIDDEN FRUIT
12	12	16	CANDY DULFER RCA 66248	SAX A-GO-GO
13)	14	3	GIL SCOTT-HERON TVT 4310	SPIRITS
14	11	45	DAVE KOZ CAPITOL 98892 LUCKY MA	
15	15	2	PATTI AUSTIN GRP 4023	THAT SECRET PLACE
16	13	6	DONALD HARRISON CTI 67237	THE POWER OF COOL
17	17	37	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
18	18	27	RONNY JORDAN 4TH & B WAY 444060/ISLAND	THE QUIET REVOLUTION
19	19	47	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
20	16	14	STANLEY JORDAN ARISTA 18703	BOLERO
21	21	57	THE JAZZMASTERS FEATURING PAUL HAP	RDCASTLE THE JAZZMASTERS
(22)	23	26	MARCUS MILLER PRA 60201	THE SUN DON'T LIE
23	RE-ENTRY		GARY TAYLOR MORNING CREW 1851	SQUARE ONE
24	22	18	TOM SCOTT GRP 9752	REED MY LIPS
25	20	7	DIANNE REEVES EMI 28494/ERG	ART & SURVIVAL

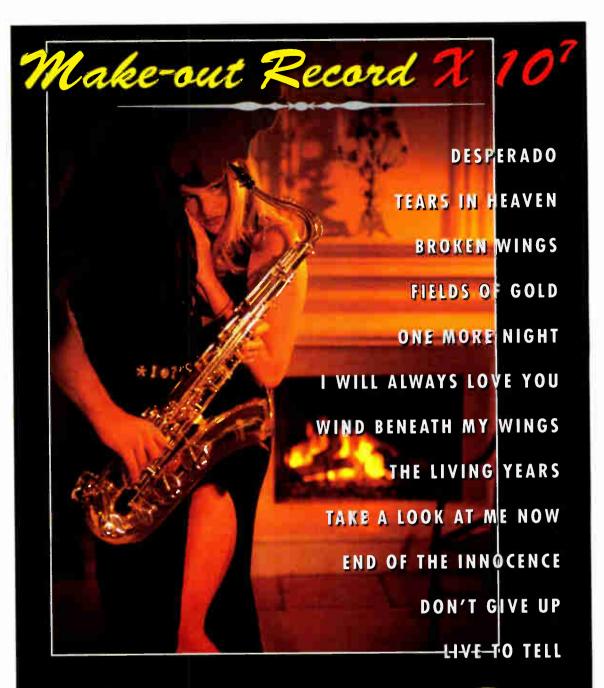
Albums with the greatest sales gains this week. 

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. 

RIAA certification for sales of 1 million units with each additional million indicated by a numberal following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. 

Is indicates past or present Heatseeker title. 

1994, Billboard/BPI Communications, and SoundScan, Inc.



## Sax by the Fire

## THE JOHN TESH PROJECT

"Featuring Six of the Country's Hottest Sax Players".







#### THE Billboard, Classical 50"

Comp	aled from	n a natio	nal sample of retail store and rack sales reports collected, compiled, and provided by
THIS	LAST	WKS.	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)
			* * * No. 1 * * *
1	1	11	BENEDICTINE MONKS A ANGEL 55138 (10.98/15.98) 10 weeks at No. 1 CHANT
2	2	17	MICHAEL NYMAN ● VIRGIN 88274 (10 98/15 98)  THE PIANO
3	3	21	WILLIAMS/PERLMAN MCA 10969 (11 98/17.98) SCHINDLER'S LIST
4	4	24	GERSHWIN NONESUCH 79287 (10.98/15.98) GERSHWIN PLAYS GERSHWIN
(3)	6	2	SILOS MONKS DG 445399 (5.98 EQ/10 98) MYSTERY OF SANTO DOMINGO
6	7	193	CARR/DOM/PAV ▲ LONDON 430433 (10 98 EQ/15.98) IN CONCERT
			* * * GREATEST GAINER * * *
	12	4	CINCINNATI POPS (KUNZEL) TELARC 80342 (10.98/15.98) GREAT FANTASY
8	5	18	VARIOUS ARTISTS MADACY 0330 (4 99/6 99) ROMANTIC CLASSICS
9	9	11	PAVAROTTI LONDON 433260 (10 98 EQ/15 98) MY HEART'S DELIGHT
10	8	-11	WURTTENBERG ORCH. VOX ALLEGRETTO 8098 (2.99/4.49) PACHELBEL CANON
11	10	14	VARIOUS ARTISTS MADACY 0201 (4 99/6 99) 20 CLASSICAL FAVORITES
12	11	12	KONRAD RUHLAND SDNY CLASSICAL 53899 (9 98 EQ/15 98) GREGORIAN CHANT
13	16	61	VARIOUS ARTISTS LONDON 440100 (10 98 EQ/15 98) PAVAROTTI & FRIENDS
(14)	32	3	GLENN GOULD SDNY CLASSICAL 46686 (9 98 EQ/15 98) 32 SHORT FILMS
15	14	107	UPSHAW/ZINMAN NONESUCH 79282 (10 97/15 97) GORECKI: SYMPH, NO. 3
(16)	35	2	SHAHAM/SOLLSCHER DG 437837 (10 98 EQ/15 98) PAGANINI FOR TWO
17	13	13	
18	17	4	
19	18	28	VARIOUS ARTISTS ERATD 93841 (10 98/15 98) CLASSIC WEEPIES  ROYAL PHIL. (CLARK) K-TEL 611 3 (5 98/12 98) HOOKED ON CLASSICS: VOL. 1
13	10	20	
(20)	ME	147	* * * HOT SHOT DEBUT * * *
-	NE		CARR/DOM/PAV SONY MASTERWORKS 64394 (5.98 EQ/9.98) ALL-STAR TENORS
21	15	14	VARIOUS ARTISTS INFINITY DIGITAL 57257 14 98 EQ. CHOPIN: ROMANTIC PIANO
22	20	13	VARIOUS INFINITY DIGITAL 5. 231 (4 98 EQ) GREAT MOZART SYMPHONIES
23	21	13	VARIOUS ARTISTS INFINITY DIGITAL 57246 (4.98 EQ)  BAROQUE FESTIVAL
(24)	39	23	LONDON SYM. (WILLIAMS) ARISTA 1-1012 (54.98) STAR WARS TRILOGY
(25)	50	9	CLEVELAND ORCH. (THOMAS) SONY 33172 (14 98 EQ) CARMINA BURANA
(26)	37	83	CECILIA BARTOLI LONDON 43627 (10 98 EQ/15 98) IF YOU LOVE ME
27	25	13	VARIOUS INFINITY DIGITAL 57220 (4 98 EQ) BEETHOVEN: SYMPH. NO. 5
(28)	43	9	VAN CLIBURN RCA 61961 (6 98/10 98) RACHMANINOFF: CONCERTO NO. 2
29	19	13	VARIOUS ARTISTS INFINITY DIGITAL 57254 (4.98 EQ) GREAT CHORAL MUSIC
30	38	13	VARIOUS INFINITY DIGITAL 57253 (4.98 EQ) RIMSKY-KORSAKOV: SCHEHERAZADE
31	23	13	VARIOUS INFINITY DIGITAL 57229 (4.98 EQ) BEETHOVEN: PIANO SONATAS
32	22	13	VARIOUS ARTISTS INFINITY (INGITAL 57238 (4 98 EQ) STRAUSS: WALTZES
33	29	6	VARIOUS ARTISTS MADACY MATERIAL 9 985 50 CLASSICAL MASTERPIECES
34	33	3	PHOENIX SYMPHONY (SEDARES) HOLH 7222 (10 98/15 98) THE MAGNIFICENT SEVEN
35	24	13	VARIOUS ARTISTS INFINITY DIGITAL 57230 (4.98 EQ) MOZART
36	27	12	VARIOUS INFINITY DIGITAL 57234 (4.98 EQ) PROKOFIEV: PETER AND THE WOLF
37	RE-E	NTRY	FRANK ZAPPA BARKING PUMPKIN 71600/RHINO (10.98/16.98) YELLOW SHARK
38	45	11	VARIOUS INFINITY DIGITAL 57222 (4 98 EQ) BEETHOVEN: EMPEROR
39	30	57	ANONYMOUS 4 HARMONIA MUNDI 907080 (13 98/18 00) AN ENGLISH LADYMASS
40	40	78	JAMES GALWAY RCA 60962 9 98 15 980 THE WIND BENEATH MY WINGS
41	42	27	LONDON ORCH. RCA LLEGE BY BY SYMPHONIC YES
42	26	13	VARIOUS ARTISTS INFINITE DIGITAL 57226 (4 98 EQ) A STRING SERENADE
43	49	47	POPS (WILLIAMS) SONY CLASSICAL 53380 (9 98 EQ/15.98) UNFORGETTABLE
44	31	12	VARIOUS INFINITY DIGITAL 57217 (4 98 EQ) BAROQUE VIOLIN CONCERTOS
45	34	12	VARIOUS INFINITY DIGITAL 57216 (4 98 EQ) BACH: BRANDENBURG CONCERTOS
46			VARIOUS ARTISTS DG 439513 (5 98 EQ/10 98) MAD ABOUT THE CLASSICS
<b>47</b>	RE-ENTRY		YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177 (9 98 EQ/15 98) HUSH
(48)	RE-ENTRY		TALLINN CHAMBER(KALJUSTE) ECM 20003 (10 98/15 98) PART: TE DEUM
۳			TANT: TE DEUIVI
(40)	DE C	ITDY	PODC (FIEDLER)
50	RE-EN	ITRY	POPS (FIEDLER) RCA 60835   5 98 9 98) FIEDLER-GREATEST HITS  VARIOUS INFINITY DIGITAL 57232 (4 98 EQ) MOZART: ELVIRA MADIGAN

#### FULL-PRICE CLASSICAL

- 1 BENEDICTINE MONKS ANGEL
- 2 GERSHWIN NONESUCH GERSHWIN PLAYS GERSHWIN 3 CARR/DOM/PAV LONDON
- IN CONCERT
  4 PAVAROTTI LONDON
  MY HEART'S DELIGHT
  5 RUHLAND SDNY
  GREGORIAN CHANT

- 6 GOULD SONY 32 SHORT FILMS
- 32 SHORT FILMS
  7 UPSHAW NONESUCH
  GORECKI: NO.3
  8 SHAHAM/SOLLSCHER DG
- PAGANINI FOR TWO
  9 VARIOUS ERATO
  CLASSIC WEFPIFS

- CLASSIC WEEPIES

  10 CLEVELAND ORCH. SONY
  CARMIN BURANA

  11 BARTOLI UNDON
  IF YOU LOVE ME

  12 ANON 4 HARMONIA MUNDI
  AN ENGLISH LADYMASS

  13 TALLINN CHAMBER ECM
  PART TE DEUM
  14 VARIOUS SONY
  DVORAK. A CELEBRATION
  15 PAVAROTTI LONDON
  TI AMO

#### FULL-PRICE CROSSOVER

- 1 NYMAN VIRGIN THE PIANO

- THE PIANO

  2 WILLIAMS/PERLMAN MCA
  SCHINDLER'S LIST

  3 KUNZEL 7EI ARC
  GREAT FANTASY

  4 VARIOUS LONDON
  PAVAROTHIFRIENDS

  5 LSO ARISTA STAR WARS

  6 PHOENIX
  SWAPH (SEDADES) MOCH
- 6 PHOENIX
  SYMPH.(SEDARES) KOCH
  MAGNIFICENT SEVEN
  7 F. ZAPPA BARKING PUMPKIN/
  RHINO YELLOW SHARK
  8 GALWAY RCA
  WIND BENEATH MY WINGS
  9 LONDON PHIL. RCA
  SYMPHOLIC YES
  10 BOST-POPS SONY
  UNIT MELETTABLE

- 11 YO YO MA/MCFERRIN SONY
- 12 KIRI TE KANAWA ANGEL KIRI SINGS PORTER
  13 LSO FENTON ANGEL

- SHADOWLANDS
  14 THE CHIEFTAINS RCA
  THE CELTIC HARP
  15 POPS (WILLIAMS) SONY
  NIGHT AND DAY

#### MID-LINE

- 1 SILOS MONKS DG MYSTERY
- MYSTERY
  2 ROYAL PHIL. (CLARK) K TEL
  HOOKED ON VOL. 1
  3 CARR/DOM/PAV SONY MASTER
  WORKS ALL-STAR TENORS
  4 CLIBURN RCA
  RACHMANINOFF
  5 VARIOUS GG
  MAD ABOUT CLASSICS
  6 POPS(FIEDLER; RCA
  FIEDLER-GREATEST HITS
  7 VARIOUS EMI CLASSICS
  ARIA

- 7 VARIOUS EMI CLASSICS ARIA 8 VARIOUS DG MAD ABOUT GUITARS 9 VARIOUS RCA POWER CLASSICS 10 VARIOUS RCA PACHELBEL CANON 11 VARIOUS ANGEL HEAVY CLASSIX VOL. 2 12 GREGORIAN CHOIR ERATO TRANQUILITY

- 12 GREGORIAN CHOIR ERATO TRANQUILITY 13 VARIOUS DG MAD ABOUT PIANO 14 SERKIN SUNY MOZART CONCERTO NO. 10 15 LEONTYNE PRICE RCA PRICE SINGS BARBER

#### Artists & Music



by Is Horowitz

AREWELL: This is my last column. I leave at a particularly interesting time in the classical recording industry. It's difficult to remember a period when there was as much experimentation in repertoire, presentation, and market-

While miscalculations are far from rare, the successes, sometimes of astounding dimensions, show that there are new ways of doing things that the public will accept with enthusiasm.

More to the point, some of these successes reach their goals without artistic compromise. They're the most satisfying. When innovative repertoire hits big in quality performances, all can welcome the achievement.

It's not too much to say that the long-term health of the industry will depend more on the latter than on quick-fix commercial ploys, however successful at the moment.

So I leave this column with mixed feelings. I'll miss the frequent contact with those who do the industry's work and make its decisions, even as I welcome the shedding of a weekly deadline.

My retirement comes after an association with Billboard that dates back to 1948. There was a break, though. In 1956 I left to go with American Decca as director of classical A&R, shifting from observer to doer. Some 18 years later, I came back to the paper.

I will continue to watch the industry's twists and turns with interest. And I may even write about them occasion-

I'm especially pleased that someone as experienced as Christie Barter will take over the column.

So back to this week's business.

GOING ON RECORD: Sony Classical takes on two rare, large-scale works in sessions this June. In one, a live recording, Claudio Abbado conducts the Berlin Philharmonic in Schumann's "Scenes from Goethe's Faust." Among the soloists are Karita Mattila, Barbara Bonney, Bryan Terfel, and Jan-Hendryk Rootering. Michael Haas will produce.

The other offers an apparent first recording of "Il Guarany," an opera by the 19th-century Brazilian composer Carlos Gomes. The Beethovenhalle Bonn Orchestra is directed by John Neschling, and Placido Domingo heads the cast of soloists. The producer is Michel Glotz.

Guitarist John Williams, who seems to be spending more time in recording studios these days, will lay down a program for Sony built largely around the works of Paraguayan composer/guitarist Augustin Barrios. Williams serves as his own producer. And more Bartok solo piano music is due from Gyorgy Sandor, with Georges Kadar as producer.

Another group of sessions this June will be devoted to the four-hand piano music of Schubert, as performed by the keyboard team of Yaara Tal and Andreas Groethuysen. Wolf Erichson is the producer of this project. Erichson also will be in charge when Bruno Weill conducts the Age Of Enlightenment Orchestra and the Vienna Sangerknaben in Schubert's Mass No.6.

As for chamber music, Sony attention will be given to violin and piano sonatas by Debussy, Poulenc, and Ravel, as interpreted by Cho-Liang Lin and Paul Crossley, with David Mottley as producer. Rachmaninoff's two "Elegiaque" Trios will be recorded by the Shostakovich Trio with Cord Garben as producer, and Erichson will assemble L'Archibudelli to record some Mozart Quintets.

**U**UT OF THE PAST: World music label Lyrichord Discs has dipped deep into its catalog to launch a new early music series made up, initially, of recordings featuring legendary countertenor Russell Oberlin.

The performances date back to the early 1950s. They appeared at the time on Experiences Anonymes, a label acquired by Lyrichord in the '60s. Seven of the nine discs in the debut release feature Oberlin with, in some cases, tenor Charles Bressler and baritone Gordon Myers. All three later became key members of the New York Pro Musica.

Lyrichord president Nick Fritsch says several early music CDs will be released bimonthly, and will include new recordings as well as remaining catalog items. Distribution is by Koch International.

GOING ON RECORD II: Delos places its microphones before Dennis Keene and the Voices of Ascension early in June to record Durufle's "Requiem." The CD will be filled out with more Durufle, to be cut in the fall. Bejun Mehta produces the New York-based group.

The Seattle Symphony under Gerard Schwarz is booked for a series of June sessions devoted to works by Hanson, Hovhaness, and Morton Gould. Also booked is a recording of the Goldmark Violin Concerto, with Nai-Yuan Hu as soloist. Adam Stern produces the recordings.

#### **LATIN NOTAS**

(Continued from page 59)

Bautista: "No, no, no, no."

Rittman: "They do." Then he added slyly, "Trust me."

Immediate and hearty laughter punctuated Rittman's comment, after which Bautista seemed to backtrack a trifle from his earlier aggressive pos-

"I'm not saying that the publishers are not doing their job, but I'm saying that publishers should use more collecting societies to get a better result," he said.

BDS DEBUT SOON: Billboard associate publisher Michael Ellis said during the BDS panel that the conversion of Hot Latin Tracks to BDS will occur sometime in the third quarter.

LMC QUOTELINE: Asked what MTV could do to bring Latino artists into the mainstream, Tom Freston replied, "We'd like to think that we can find room on MTV for artists who do crossover. We're certainly going to be experimenting in trying that. This is something that we've been saying we want to do, so you can count on us trying that.'

From Ellen Moraskie: "For some

reason, there is a myth that has been perpetuated that somehow a song in Spanish is just not worth as much as its English-language counterpart. And I strongly disagree with that. The infrastructures which support music publishers, such as performing rights societies, and also the users, such as the broadcasters in our own business. I think, have helped perpetuate this

Jay Berman: "The fact is that the fellow who was alleged and now is in custody for having assassinated (Luis Donaldo) Colosio, the candidate for presidency in Mexico, was a guy who worked in a pirate tape manufacuring facility. Now, I don't want to make light of this, but the message here is that piracy kills.

José Fortes, manager of top Brazilian acts Paralamas and Titas: "Brazilian artists cannot make it only in Brazil. They have to look for new markets, and what I'm looking at now is the Latin market for my artists'

Referring to Latin jazz artists, witty GRP recording artist Arturo Sandoval noted, "We are very happy now. We're getting a category in the Grammys, and someday we're going to be happy

to hear something on Love 94." NAC WLVE-FM Miami ("Love 94") is notoriously conservative, and as Geoff Fisher, Love 94's music director and Sandoval's fellow panelist, pointed out moments before Sandoval comment, "For Latin musicians trying to break into the mainstream, my advice is to keep the record short, keep the record melodic, and keep the improvisation to a minimum.

Phil Rodriguez, president Water Brother Productions: "Sepultura is the only hand out of all of South America that has achieved success in its field in the Anglo markets, and in the worldwide markets. What they have done is extremely important because all Latin bands have always dreamed of breaking into an international market, and now finally they have somebody they can look at and say it can be done.

STATS FOR THOUGHT: Manolo Camero, president of Brazilian trade association ABPD, remarking on the recent upswing of the Brazilian record market, said the domestic arena is not booming but is a good place to set up (Continued on page 64)

## Music Video

## Country Stars 'In Concert' On ABC | 'Sound fX' Set To Wing It;

#### Net To Air Late-Night Shows Through Summer

■ BY DEBORAH RUSSELL

LOS ANGELES-Country music is heating up the late-night television airwaves this summer, as the performance series "ABC In Concert Country" debuts Friday (4).

Liberty Records artist Billy Dean hosts the hourlong series, which is scheduled to air at 11:30 p.m. (ET) Saturdays through September. Each episode in the 14-week series will feature live concert footage of such popular acts as Garth Brooks, Kathy Mattea, Carlene Carter, George Strait, Tanya Tucker, John Michael Montgomery, Marty Stuart, and Wynnona.

"Summer is a good time for music, and country deserves its own identification and place on network television,' says the show's executive producer, David Saltz, who also executive produces the rock-oriented "ABC In Concert."

About a year ago, Saltz says, several affiliates in the southern U.S. started inquiring about whether country music stars could find a home on "ABC In Concert.

"In talking about it, we decided to do a separate, dedicated show just for country," says Saltz, "and we received a very significant response from the affiliates. It's an extension of 'ABC In Concert,' and it lives as a summer idea. If it's successful, we may bring it back next summer.

The "ABC In Concert Country" crews have been canvassing festivals, rodeos, clubs, and studios in Houston, Dallas, and Nashville. A segment on Brooks' European tour even takes the viewer overseas.

"The artist's show is our show," says Nashville-based producer Lyndon LaFevers, formerly of TNN. "We're not trying to change anything to fit a television format.'

LaFevers disputes the common argument posed by skeptics who believe that music-outside the context of a specialty program or an awards telecast-doesn't play on network TV.

"It may not play well on prime-time TV, but on late-night it can play really well," he says. "We will be hitting a hip group of people who would be up at this hour with several artists and a good mix of music in each show.



Billy Dean, host of "ABC In Concert Country.

Each episode will showcase up to five artists and about seven or eight performances, says Saltz. In addition, the series plans to offer music video world premieres, he notes.

The format of the show is flexible, and Mercury's Kathy Mattea uses her performance on the debut episode as a way to address the AIDS epidemic and her activities regarding the issue. Her performance is culled from the "Country Music Cares" AIDS benefit, and is accompanied by a slide presentation about the disease.

Sometimes the mood veers into the wacky realm, as Atlantic's Neal McCoy performs a rare rap version of the "Beverly Hillbillies" theme Aug. 6, intertwined with rap hits like Thing" and "Rapper's Delight."

Late Night Productions Inc., in association with ABC Late Night Entertainment, is producing the show from ABC Entertainment's New York headquarters. Producer Gene Fein heads up the West Coast affiliate office in L.A., while producer LaFevers heads up the Nashville division. Richard Levy is coordinating the editing procedures in New York.

The launch of "ABC In Concert Country" precedes the September de-but of "The Road," a weekly country music concert/documentary series produced by High Five Productions and syndicated by Tribune Entertainment Co. "The Road" is slated to reach about 100 network stations—the majority of which are ABC, CBS, and NBC affiliates-and more than 80 million homes (Billboard, Feb. 19).

#### PRODUCTION NOTES

#### **LOS ANGELES**

• Frank Black's new Elektra video "Headache" is an Epoch Films production directed and shot by Adam Bernstein. Bruce Coleman produced.

· Spike Jonze directed the Beastie Boys' Capitol clip "Sabotage."

· Portfolio Artists Network's Marcus Nispel directed All-4-One's Atlantic video "I Swear." Marc Reshovsky directed photography on the shoot; Anouk Frankel produced with supervising producer Éllison Miller.

• Director Marty Thomas lensed Above The Law's latest Ruthless/Relativity clip, "Uncle Sam's Curse," and also shot a commercial for the group's like-titled album. Kim Haun directed photography for the Riviera/Panic Films shoot. Bruce Spears produced.
• Faith Hill's Warner Bros. clip

"But I Will" is a Squeak Pictures production directed by Leta Warner. John Duffin produced.

• DNA's Rocky Schenck shot the Meat Puppets' London/PLG video "Backwater" with producer Bruce Coleman, Eric Alan Edwards directed photography.

#### **NEW YORK**

• Public Pictures director Dwayne Coles is the eye behind Naughty By Nature's new Tommy Boy video "Klickow Klickow." The group's Treach co-directed the shoot. Bonnie Tomas produced; George Seminara

directed photography.
• 2 In A Room shot its new Cutting Records video "El Trago" (The Drink) on location in the city's Club Warsaw. Kenneth Greenblatt directed the for Akiva Nadia Leonelli produced; Ian Woolston-Smith and Tony Mitchell directed photography. Maria Torres choreographed the dance sequences.

#### OTHER CITIES

 Director Scott Kennedy recently reeled "Unjust World" for MCA's Morgan Heritage. David Yost produced the clip for Flashframe/Freedman Productions. Alik Sakharov directed photography on location in Cancun, Mexico. In addition, the company's Dominic Orlando directed Sounds Of Blackness in the Perspective/A&M video "Everything's Gonna Be All Right." Angelo Pacifii directed photography on the Minneapolis-based shoot; Joseph Sassone produced.

## **NKOTB's Too-Dirty 'Dawg'**

by Deborah

Russell

LIVE WIRE: The fX cable network's live music video show "Sound fX" bows Wednesday (1) at 11 p.m. (Billboard, Feb. 26).

"Sound fX" will run for one hour Monday through Friday, and each program will air about 10 music videos, says producer Mike Opelka. Each episode will feature a "Smash Or Trash" segment in which viewers call in votes during the show to determine whether a particular clip deserves additional attention or not.

The lead-in to "Sound fX" will be

reruns of the Fox TV comedy series "In Living Color," and the show will compete against MTV's "Beavis And Butt-head.'

At press time, the paint was still drying on the Fox cable network's studio walls and the "Sound fX" crew had not yet announced a permanent host for the show. From the sound of it, though, Opelka clearly grooves on the rush that comes with producing live TV.

"We're working like crazy, but we're having more fun than the law permits," he says.

Artists are invited to stop by for impromptu visits ("anything can happen, and probably will," Opelka says), and bands such as Toad The Wet Sprocket and the Meat Puppets al-

ready are scheduled to appear. A ballroom that seats 50 people for

an in-studio performance is an integral element of the "Sound fX" set, which actually is a functional apartment with working fixtures.

'If we're tired, we can shoot in the bedroom, and if we're hungry we can do the show in the kitchen," Opelka says. "We may even do a show from the shower.

When Fox's fX Cable Network launches, it will reach at least 18 million homes.

L BOX BOWS IN LONG BEACH: The Box parent company VJN and Cablevision Industries of Long Beach, Calif., will launch the first Latin version of the Box in June. Dubbed "El Box," the music video network will feature Spanish language clips by Luis Miguel, Los Fabulosos Cadillacs, and Mana, as well as English-language clips by Latin performers such as Gloria Estefan, Jon Secada, and Lighter Shade Of Brown. Voiceovers will be in Spanish, including all promotions and interstitial features

El Box in Long Beach will operate like any other version of the viewercontrolled music video network.

VSDA HAS ANNOUNCED the nominees for longform music video of the year in its annual "Homer' awards. Contenders include "This Is Garth Brooks" (Liberty Home Video), "Mariah Carey Unplugged" (Columbia Music Video), "Eric Clapton Unplugged" (Warner Reprise Home Video), Billy Joel's "Shades of Grey" (Columbia Music Video), and Yanni's 'Live At The Acropolis" (BMG Video).

The Eye is distressed that VSDA overlooked the Triple X Records longform "Sweatin' To The Oldies," a film by Jeff Stein about seminal Southern California punkers the Vandals. Stein, the eye behind the Who's "The Kids Are Alright," blends outrageous documentary and interview footage with raucous live concert performances of such tunes as "Lady Killer," "Urban Struggle (I Want To Be A Cowboy)," and "Summer Lovin'.

Stein's down-and-dirty filming style is the perfect complement to the Vandals' raunchy roots. This is one longform that seems short; it actually provides an enlightening insight into the twisted minds and music of the band's Joe Escalante, Dave Quackenbush, Josh Freese, and Warren "Mutant Boy" Fitzgerald.



ulates all terrestrial, cable, and satellite TV broadcasts in the U.K.

The complaints centered on NKOTB's "Dirty Dawg" clip, which portrays a gang of men and dogs chasing a woman, and Bjork's "Violently Happy," in which the singer mutilates a doll with scissors. Both clips were deemed too violent for the network's daytime audience.

We'd like to hear what the ITC thinks of **Johnny Cash's** American Records debut, "Delia's Gone," **Anton** Corbijn's very literal visualization of a tune about crimes of passion.

The lyrics describe the murder of Delia, portrayed by waif-like super-model **Kate Moss**. She appears tied to an overturned chair and staring from vacant eyes. One sepia-toned scene even shows Cash shoveling dirt onto Delia's corpse as it lies in a makeshift grave.

KEEL NEWS: Mark Klein is director of video promotion at Epic ... TNN PD Paul Corbin is VP of music industry relations at Gaylord Entertainment ... Video director Tom Surgal is represented by Roberta Crueger of Rebus Reps.

SHORT CUTS: Actor/rapper Will Smith will host the MTV Movie Awards, set for June 9 at the Sony Film Studios in L.A. ... BET's June production "Tribute To Black Music Legends" will feature Chante Moore, Roy Hargrove, Brian McNight, After 7, James Ingram, Michael McDonald, and Take 6.



Animal Instinct. Maniacal muppet Animal, left, hangs 10 and takes direction from Brian Henson, who recently lensed "Wipeout," a new video on the "Muppet Beach Party" album released by Jim Henson Records

#### Video Monitor

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



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

- 1 Snoop Doggy Dogg, Doggy Dogg. 2 Ce Ce Peniston, I'm Not Over You 3 Brand New Heavies, Dream On Dreal
- Aalivah, Back & Forth
- Arrested Development, Ease My Mind
- 5 Arrested Development, Ease My Mind 6 SWV, Anything 7 R. Kelly, Your Body's Callin' 8 Janet Jackson, Any Time, Any Place 9 Hammer, Pumps And A Bump 10 Aretha Franklin, Willing To Forgive 11 Patra, Worker Man 12 Xscape, Love On My Mind 13 Angela Winbush, Treat U Rite 14 Queen Latifah, Black Hand Side 15 Keith Sweat, How Do You Like It 16 Crystal Waters, 100% Pure Love 17 El Debarge, Can't Get Enough 18 Marc Dorsey, People Make The 19 Mariah Carey, Anytime You Need... 20 Shanice, Somewhere

- 19 Mariah Carey, Anytime You Need...
  20 Shanice, Somewhere
  21 Toni Braxton, You Mean The World...
  22 Sudden Change, Comin' On Strong
  23 Zhane, Sending My Love
  24 Lalah Hathaway, Let Me Love You
  25 Tony! Tone! Tone!, Leavin'
  26 Maze/Frankie Beverfy, What Goes...
  27 For Real, You Don't Wanna Miss
  28 Heavy D. & The Boyz, Got Me Waiting
  29 Sounds Of Blackness. I Believes.
- 29 Sounds Of Blackness, I Beli 30 Tevin Campbell, I'm Ready Sounds Of Blackness, I Believe

#### \* \* NEW ADDS \* \*

Patti LaBelle, The Right Kinda Lover Shaquille O'Neal, Shoot, Pass. Slam Front Page, Come To Poppa The Repercussions, Let's Do it Again N-Phase, Spend The Night Amadeus, Sayın' I Do (I Love You) Five Star, (I Love You) For Sentimental



ntinuous programming 2806 Opryland Dr., Nashville, TN 37214

- 1 John Michael Montgomery, Rope...
  2 Randy Travis, Before You Kill Us All
  3 Toby Keith, Wish I Didn't Know Now
  4 Collin Raye, Little Rock
  5 Patty Loveless, How Can I Help You...
  6 Kathy Mattea, Walking Away A Winner
  7 Tim McGraw, Don't Take The Girlt
  8 Neal McCoy, Wink
  9 Tanya Tucker, Hangin' In
  10 Brooks & Dunn, That An't No Way ...
  11 Joe Diffie, In My Own Backyard

- 12 Confederate Railroad, Daddy Never

- 12 Confederate Railroad, Daddy Never...
  13 Pam Tillis, Spilled Perfume
  14 Reba McEntire, Why Haven't I Heard...
  15 Jesse Hunter, By The Way She's...
  16 Clay Walker, Dreaming With My Eyes...
  17 Faith Hill, But I Will†
  18 Billy Ray Cyrus, Talk Some†
  19 Aaron Neville/Trisha Yearwood, I Fall...†
  20 Sammy Kershaw, National Working...†
  21 Diamond Rio, Love A Little Stronger†
  22 Maverick Choir, Amazing Grace†
  23 John Gorka, Good Noise
  24 Travis Tritt, Foolish Pride†
  25 John Berry, Your Love Amazes Me
  26 Clay Walker, Where Do I Fit In The...
  27 Bob Woodruff, Bayou Girl
  28 Clint Black, A Good Run Of Bad Luck
  29 Suzy Bogguss, You Wouldn't Say That...
  30 David Ball, Thinkin' Problem
  31 John Anderson, I Wish I Could Have ...
  32 Alabama, The Cheap Seats
  33 The Mavericks, O What A Thrill
  46 Garth Brooks, Standing Outside The...
  35 John & Audrey Wiggins, Falling Out...
  36 Hal Kelchum, (Tongith We Just Might)...
  37 S. Alan Taytor, Forever Dance
  38 Tracy Byrd, Lifestyles Of The Not...
  39 Dawn Sears, Runaway Train
  40 Kenny Chesney, The Tin Man
  41 Restless Heart, Baby Needs New Shoes
  42 Emmylou Harris, Crescent City
  43 Gibson/Willer Band, Mammas Don't ...
  44 Orrall & Wright, She Loves Me Like...
  45 David Lee Murphy, Just Once
  46 Dwight Yoakam, Try Not To Look So...
  47 Lari White, That's My Baby
  48 Daron Norwood, Cowboys Don't Cry
  49 Kimber Clayton, I Know That Car

† Indicates Hot Shots

#### \* \* NEW ADDS \* \*

Carlene Carter, Something Already Gone Dan Seals, All Fired Up Linda Davis, Love Didn't Do It Martina McBride, Independence Day Sawyer Brown, Hard To Say Terry McBride & The Ride, Been There Bellamy Brothers, On A Summer Night Tish Hinojosa, I'm Not Through Loving...



- 1 Janet Jackson, Any Time, Any Place 3 Snoop Doggy Dogg, Doggy Dogg... 3 Warren G. & Nate Dogg, Regulate 4 Aerosmith, Crazy\*\* 5 Collective Soul, Shine

- 13 Toni Braxton, You Mean The World...
  14 Smashing Pumpkins, Disarm
  15 Domino, Sweet Potatoe Pie
  16 Candlebox, Far Behind
  17 Ice Cube, You Know How We Do It
  18 Frentel, Bizarre Love Triangle\*
  19 Gin Blossoms, Until I Fall Away
  20 Beck. Loser

- 19 Gin Blossoms, Until I Fall Away
  20 Beck, Loser
  21 Rollins Band, Liar
  22 Live, Selling The Drama
  23 Cracker, Low
  24 Ace Of Base, Don't Turn Around
  25 Adam Sandler, Buddy
  26 Meat Puppets, Backwater
  27 Meat Loaf, Objects In The Rear...
  28 Babyface, And Our Feelings
  29 Arrested Development, Ease My Mind
  30 John Mellencamp, Wild Night
  31 SWV, Anything

- 30 John Mellencamp, Wild Night
  31 SWV, Anything
  32 Sarah Mclachlan, Possession
  33 Primal Scream, Rocks
  34 Lisa Loebe & Nine Stories, Stay
  35 Hole, Miss World
  36 Soundgarden, Spoonman
  37 Hammer, Pumps And A Bump
  38 Whale, Hobo Humpin Slobo Babe
  39 The Most Beautiful Girl...
  40 Phish, Down With Disease
  41 Aetrsmith Amazine

- 40 Phish, Down With Disease
  41 Aerosmith, Amazing
  42 Mariah Carey, Without You
  43 Aaliyah, Back & Forth
  44 Aerosmith, Livin' On The Edge
  45 Ace Of Base, The Sign
  46 Sheryl Crow, Leaving Las Vegas
  47 Backbeat Soundtrack, Money
  48 Aerosmith, Janie's Got A Gun
  49 Aerosmith, Sweet Emotion 50 Mazzy Star, Fade Into Yo
- \*\* Indicates MTV Exclusive Indicates Buzz Bin

#### \* \* NEW ADDS \* \*

Stone Temple Pilots, Vasoline R. Kelly, Your Body's Callin' Zhane, Sending My Love Cracker, Get Off This Nas, The World Is Yours Offspring, Come Out And Play



30 hours weekly

- 1 Toby Keith, Wish I Didn't Know Now 2 Kathy Mattea, Walking Away A Winner 3 Randy Travis, Before You Kill Us All 4 Pam Tillis, Spilled Perfurme 5 Pearl River, Hello Goodbye 6 Brooks & Dumn, That An't No Way To Go 7 Garth Brooks, Standing Outside The... 8 Clay Walker, Where Do I Fit In... 9 John Michael Montgomery, Rope... 10 Joe Diffe, In My Own Backyard 11 Confederate Railroad, Daddy Never... 12 Patty Loveless, How Can I Help You...

- 13 Tim McGraw, Don't Take The Girl
  14 Collin Raye, Little Rock
  15 Reba McEntire, Why Haven't I Heard...
  16 Alabama, The Cheap Seats
  17 Neal McCoy, Wink
  18 Tanya Tucker, Hangin' In
  19 Billy Ray Cyrus, Talk Some
  20 Aaron Neville/Trish Vearwood, I Fall...
  21 Daron Norwood, Cowboys Don't Cry
  22 Blackhawk, Every Once In A White
  23 David Ball, Thinkin' Problem
  24 John Anderson, I Wish I Could Have ...
  25 Hal Ketchum, Tonight We Just Might)...
  26 Tracy Byrd, Lifestyles Of The Not...
  27 Travis Tritt, Foolish Pride
  28 Sammy Kershaw, National Working...
  29 Rick Trevino, She Can't Say I Didn't ...
- 29 Rick Trevino, She Can't Say I Didn't 30 Gibson/Miller Band, Mammas Don't

#### \* \* NEW ADDS \* \*

Martina McBride, Independence Day Clay Walker, Dreaming With My Eyes. Jesse Hunter, By The Way She's Lookir Jamie O'Hara, It Ain't Over Orrall & Wright, She Loves Me Like... Gene Watson, Your Uncharted Mind Chely Wright, He's Good Ole Boy



- 1 Bonnie Raitt, Love Sneakın' Up On You 2 Toni Braxton, You Mean The World ... 3 Ace Of Base, Don't Turn Around
- 4 Mariah Carey, Anytime You Need A 5 수, The Most Beautiful Girl...
- 5 Madonna, I'll Remember
  7 Jon Secada, If You Go
  8 Janet Jackson, Any Time, Any Place
  9 John Mellencamp, Wild Night
  0 Counting Crows, Mr. Jones
  1 Meat Loaf, Objects In The Rear View...
  2 Enigma, Return To Innocence
- 12 Enigma, Return To Innocence 13 Counting Crows, Round Here 14 Lisa Loeb & Nine Stories, Stay 15 Celine Dion, Misled
- 16 Sarah Mclachian, Possession

- 16 Sarah Mclachlan, Possession
  17 Billy Joel, The River Of Dreams
  18 Meat Loaf, Rock And Roll Dreams...
  19 Pretenders, Night In My Veins
  20 Meissa Etheridge, Come To My Window
  21 General Public, I'll Take You There
  22 Pink Floyd, Take It Back
  23 Bruce Springsteen, Streets Of...
  24 Sting, If I Ever Lose My Faith In You
  25 Tom Petty, Mary Jane's Last Dance
  26 Meat Loaf, I'd Do Anything For Love
  27 Big Mountain, Baby I Love Your Way
  28 Joshua Kadison, Beautiful In My Eyes
  29 Don Henley, The Boys Of Summer

#### 29 Don Henley, The Boys Of Sur 30 Peter Gabriel, Sledgehammer

\* \* NEW ADDS \* \*

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 4, 1994.



One hour weekly 216 W Ohio Chicago, IL 60610

Pretenders, Night in My Veins Pretenders, Night in My Veins Sonic Youth, Bull in The Heather Johnny Cash, Delia's Gone The Breeders, Saints Violent Fermmes, Breakin' Up Whale, Hobo Humpin' Slobo Babe Gigola Aunts, Cope Sausage, Riddles Are Abound... Spin Doctors, Cleopatra's Cat The The, This Is The Day Live, Selling The Drama



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

Maggie Estep, Hey Baby King Missile, Love Is London Suede, Stay Together Sausage, Riddles Are Abound. Ex-Idols, Social Kill Ex-Idols, Social Kill
Violent Femmes, Breakin' Up
Johnny Cash, Delia's Gone
Grant Lee Buffalo, Fuzzy
Stabbing Westward, Nothing
Toad The Wet Sprocket, Fall Down
Spin Doctors, Cleopatra's Cat
The Breeders, Saints

#### **Artists & Music**

#### **LATIN NOTAS**

(Continued from page 62)

shop. "Five or six years ago, we sold around 75 million units annually, and now we are around 45 million-50 million units annually. But the recent first-quarter sales, showing an increase of 50% over first-quarter sales in 1993, indicate that Brazil is an appropriate place to invest. That's because in the next three years, we foresee the market reaching a sales figure we formerly had.

Camero served up an informative array of hard figures about the Brazilian market. Here is a sampling of his revelations: CD sales comprise 55% of Brazil's total units sales, with cassettes accounting for 20% of the market and vinyl snagging a whopping 25% of sales. Forty percent of all recorded music sold in Brazil comes from foreign acts, but only 2% comes from foreign Latino artists, "and 90% of that 2% is Luis Miguel." Though bewildered by that stat, Camero suggested that Latino acts not sing in Portuguese until they have conquered Brazil in Spanish.

As for record label superiority, Camero said that Sony and Poly-Gram are duking it out, but added that the other labels are well-managed. CDs in Brazil retail for \$15: cassettes retail for approximately \$9-\$10. One final note of interest from Camero: Each album by Lisa Ono sells 250,000 units in Japan.

#### L7 STILL HUNGRY FOR PUNK LIFESTYLE

(Continued from page 18)

on previous recorded efforts like 1990's "Smell The Magic" and "Bricks Are Heavy." But with its rapid mood swings, from the harrowing industrial grind of "Talk Box" to the pep rally, neo-surf "Riding With A Movie Star," the Garth Richardsonproduced "Hungry For Stink" captures the band's intensity with remarkable crispness.

"There was a reviewer who called the last album 'bad-girl' pop," Finch says with a laugh. "And, not to denigrate our work, she was right. It was all compressed and clean, and that's not what we are."

"Hungry For Stink" captures the other aspects of L7 that didn't resonate on prior efforts. The band's strong feminist ideals permeate songs like the potent "Can I Run" and "Shirley," a tribute to drag racer Shirley Muldowney (the subject of the film "Heart Like A Wheel," from which Finch borrowed several well-

placed samples). "We have a goofy side, a depressing side, an angry side," Finch says. People read a lot of sociopolitical things into what we do, and that's certainly a part of it, but I don't see this band as being so one-dimensional.'

While hesitant to be pigeonholed

as a "women's band" ("to have your gender made a genre is horribleit's ghetto-izing of the worst kind," Finch says), L7 has eagerly carried the torch for organizations like Rock For Choice, which the members helped establish.

Beyond playing clinic-defense benefits, including a recent show in Pensacola, Fla., to commemorate the first anniversary of the murder of Dr. David Gunn, Finch still volunteers at Rock For Choice's L.A. headquarters and may help oversee the group's Lollapalooza booth.

In the meantime, the quartet has just completed a video for "Andres." Additionally, Biggs says an intensive press campaign, traditionally one of L7's strengths, is already under way. While he downplays the notion of charting the potential of "Hungry For Stink," Biggs can't be accused of underestimating his longterm targets for some of the band's

members. "It's hard to tell what a band is going to accomplish. Some change the course of a whole generation, some sink into oblivion," he says. "Personally. I'd like to look at this record as the first step in getting Donita Sparks elected the first woman President of the United States.'

#### ONT STAGE

#### GREASE Directed by Jeff Calhoun Eugene O'Neill Theatre New York City

It's hard enough to pull off a stage revival and top the original production with new ideas and energy. It's even tougher when Hollywood already has turned that original into a pop culture icon. For those under 30, the John Travolta/Olivia Newton-John "Grease" qualifies as well as any other film of its time as a generational classic. (Not to mention the one great screen musical of the last 15 years.)

Unfortunately, this "Grease" not only fails to equal the landmark 1970s stage production, but compared to the film version, it is also downright dull, with little juice, fun, or mayhem on display.

Performed on a nearly set-less stage, "Grease" does take some chances. Neon colors wash the stage,

and some dramatic lighting occasionally livens things up. For the most part, though, "Grease" walks, rather than romps, through the rockin' '50s. The problem is that no one in the

cast steps up to take control. Soap star Ricky Paull Goldin is nearly invisible as Danny Zuko. Susan Wood is in cruise control as Sandy Dumbrowski, And Rosie O'Donnell, as Rizzo, displays a mean streak a mile wide. As actors, Travolta and Newton-John never looked so charismatic.

One exception is Billy Shorter, who shines as the Teen Angel. His Little Richard-inspired "Beauty School Dropout" is a campy winner. By going so far over the top (Porter's Teen Angel features a 3-foot-high pompadour), the show, for a moment, erases memories of past "Greases." Unfortunately, that winning moment fades quickly, and the show sort of stumbles to a close.

ERIC BOEHLERT

## o Collective Soul, Shine 6 Mariah Carey, Anytime You Need. 7 Pink Floyd, Take It Back 8 Green Day, Longview\* 9 Madonna, I'll Remember 10 Coollo, Fantastic Voyage 11 Big Mountain, Baby I Love Your W 12 Counting Crows, Round Here THE CLIP LIS

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2 Live Crew, You Go Girl
Warren G. & Nate Dog, Regulate
2 Live Crew, Yeah, Yeah
Frente, Bizarre Love Triangle
MC Shy-D, True To The Game
Puppies, Funky Y-2-C
Da Brat, Funkdafied
12 Gauge, Dunkie Butt
Janet Jackson, Any Time, Any Place
Snoop Doggy Dogg, Doggy, Dogg...

All-4-One, I Swear Beastie Boys, Sabotage Blackgirl, 90's Girl The Breeders, Saints Casual, Me-O-Mi-O Elton John, Can You Feel The Love. Helmet, Milktoast Etton John, Can You Feel The Love.
Helmet, Milkoast
Ice Cube, You Know How.
III, Where's My Homiez
Indigo Girls, Touch Me Fall
Jamie Foxx, Infatuation
John Mellencamp, Wild Night
Kinsui, Hubba Bubba Baby
Live, Selling The Drama
Melissa Etheridge, All American Girl
Mint Condition, Someone To Love
Miss Jones, Don't Front
Motley Crue, Misunderstood
Nice N' Smooth, Old To The New
Queen Latifah, Black Hand Side
Shyheim, Pass it Off
South Central Cartel, Seventeen Stitches
Sonic Youth, Bull in The Heather
Spin Doctors, Cleopatra's Cat



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

King Just, Warrior's Drum Conscious Daughters, We Roll Deep Arrested Development, Ease My Mind Miss Jones, Don't Front Nice & Smooth, Old To The New Madame Star, My Baby's Father 2 In A Room, El Trago Original Flavor, All That Fugees, Nappy Heads A Tribe Called Quest, Oh My God Vicious. The Glock King Just, Warrior's Drum Vicious, The Glock



Maverick Choir, Amazing Grace Jon Secada, If You Go Ace Of Base, Don't Turn Around Mariah Carey, Anytime You Need. Chaka Demus & Pliers, Twist & Shout Chaka Demus & Pliers, Twist & Shout Carole King, Will You Love Me...
The Beatles, I Want To Hold Your Hand Julio Iglesias, Crazy
Joshua Kadison, Beautful In My Eyes
Reba McEntire, Why Haven't L.
Aaron Neville/Trisha Yearwood, I Fall...
October Project, Bury My Lovely
Tim McGraw, Don't Take The Girl
Yanni. Santorini



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Continuous programming 2806 Opryland Dr Nashville, TN 37214

The Crooklyn Dodgers, Crooklyn Reg E. Gaines, Please Don't Take... Outkast, Player's Ball Janet Jackson, Any Time, Any Place Zhane, Sending My Love R. Kelly, Your Body's Callin' Xscape, Love On My Mind Aaliyah, Back And Forth



Hawley Crescent London NW18TT

Joshua Kadison, Jessie

Roxette, Sleeping In My Car

Doop, Doop

Beck, Lose

Mariah Carey, Without You 个. The Most Beautiful Girl.. 4. The Most Beautiful Girl...
Bruce Springsteen, Streets Of...
Crash Test Dummies, Mmm Mmm.
Ace Of Base, Don't Turn Around
Take That, Everything Changes
2 Unlimited, The Real Thing
Haddaway, Rock My Heart
Metallica, One
Erasure, Always
Dr. Alban, Look Who's Talking
Prince Ital & Marky Mark, United
Joshua Kadison, Inssey

Reel To Real, I Like To Move It



Wayne Watson, A Beautiful Place Cindy Morgan, I Will Be Free S.C. Chapman, Great Adventure Live D.C. Talk, Jesus Is Just Alright Hokus Pick, Safe Assumption Twila Paris, God Is In Control Al Denson, Alcatraz Michael Sweet, Some Day Bruce Carroll, The Good Life

D.C. Talk, The Hard Way D.L. Talk, The Hard Way Rich Mullins, Here In America Audio Adrenaline, Big House Iona, Treasure Eric Champion, Touch Michael Sweet, All This And Heaven.

Counting Crows, Round Here Elvis Costello, Sulky Girl Toad The Wet Sprocket, Fall Down Stabbing Westward, Nothing Gin Blossoms, Until I Fall Away Tori Amos, Cornflake Girl

## Update

#### **CALENDAR**

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

#### MAY

May 28-31, American Booksellers Assn. Convention, Los Angeles Convention Center, Los Angeles, 203-325-5001.

#### 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. 212-206-0621.

June 2, International Managers Forum Meeting, ASCAP Building, New York. Barry Bergman, 212-213-8787.

June 2-3, "Current Topics And Advanced Production Techniques In Audio Recording," series of workshops sponsored by the Center For Recording Arts, Technology and Industry at the University of Massachusetts at Lowell, Lowell, Mass. 508-934-2405.

June 2-4, American Women In Radio & Television National Convention, Hilton Towers, Minneapolis. 703-506-3290.

June 3-4, Singers Symposium '94, Los Angeles Marriott Hotel, Los Angeles. 800-

#### FOR THE RECORD

In the Chartbeat column May 7, Peter Gelb was identified incorrectly. He is president of Sony Classical Film and Video and Sony Classical, U.S.A.

Blur manager Chris Morrison's company is CMO Management in London. The company was misidentified in the May 28 Billboard.

Wallace Roney's "Misterios" album, the subject of story in the May 21 issue, was produced by Teo Macero and Matt Pierson.

The May 28 story "Giant Steps Toward Industry Prominence" listed the Cramps' label incorrectly. The group is signed to Medicine. 456-1649

June 6-9, Seminars On Rock Radio, sponsored by Norman J. Pattiz, chairman of Westwood One Companies, The Museum Of Television & Radio, New York. 212-621-6600.

June 7, 14th Songwriter Showcase, presented by the Songwriters' Hall of Fame and the National Academy Of Popular Music, Tramps, New York. Bob Leone, 212-319-1444

June 8-12, **BRE Conference**, Sheraton Hotel, Universal City, Calif. Barbara Cleveland, 213-469-7262.

June 9, Third Annual Assn. Of Independent Music Publishers Luncheon, New York Sheraton, New York. 212-758-6157.

June 9-11, Music Industry Dedicated Assn. Of Independent Retailers Third Annual Conference, Swissotel, Chicago. 312-493-8818.

June 9-11, Radio Montreux International Symposium, Montreux Convention Center, Montreux, Switzerland. Lynn Christian, 213-938-3228.

June 13, Panel Discussion Of Perform-

ance. Rights Licensing, presented by the Connecticut Songwriters Assn., featuring panelists from ASCAP, BMI, and SESAC, East Hartford Town Hall, East Hartford, Conn. Don Donegan, 203-659-8992.

June 14-16, REPLItech International, presented by Knowledge Publications, Santa Clara Convention Center, Santa Clara, Calif. Benita Roumanis, 914-328-9157.

June 15, 1994 Radio-Mercury Awards, Waldorf-Astoria, New York. 212-387-2100.

June 22, Music & Performing Arts Unit Of B'nai B'rith 30th Annual Awards And Dinner Dance, honoring Clint Black and Vanessa Williams, Sheraton New York Hotel & Towers, New York. Toby Pieniek, 212-782-1260.

June 23-25, Summer Consumer Electronics Show, McCormick Convention Center, Chicago. 202-457-8700.

#### JULY

July 24-47, VSDA Convention, Hilton Convention Center, Las Vegas. 818-385-1500.



For The Children. The Neil Bogart Memorial Fund recently announced that Les Bider, chairman/CEO of Warner/Chappell Music, will be honored as this year's recipient of the organization's Children's Choice Award. Bider will be honored at "Bogart On Broadway," a fundraising gala to be held Nov. 12 at Barker Hangar in Santa Monica, Calif. The Neil Bogart Memorial Fund is a division of the T.J. Martell Foundation and funds research for the treatment of children's cancer, leukemia, and AIDS. Shown, from left, are Les and Lynn Bider; Robert Morgado, chairman/CEO of Warner Music Group and honorary chair of "Bogart On Broadway"; Cheryl and Haim Saban of Saban Entertainment, who are underwriting the dinner at the gala; Paul Schaeffer, executive VP of Sony Pictures and president of the Neil Bogart Memorial Fund; and Joyce Bogart Trabulus, co-founder of the fund.

#### **GOOD WORKS**

ARTS AWARD: The Alpert Award In The Arts has been created to provide annual fellowships of \$50,000 each to five artists working in the fields of dance, theater, music, film/video, and the visual arts, the California Institute of the Arts and the Herb Alpert Foundation have announced. The first awards will be given by spring 1995, in conjunction with CalArts' 25th anniversary. For more info, call Anita Bonnel of the California Institute of the Arts at 818-367-5507.

HENDRIX TRIBUTE: Richie Havens, Buddy Miles, Larry Coryell, Hiram Bullock, T.M. Stevens, Nana Vasconcelos, the Last Poets, and members of Pink Floyd are among those scheduled to perform in "A Tribute To Jimi—For Our Children's Sake," a musical tribute to Jimi Hendrix at 8:30 June 12 at S.O.B.'s in New York. Also appearing will be Gypsies Suns & Rainbows, a group comprising musicians who played with Hendrix. MTV personality Howard Feller

will be one of the guest hosts. The event is supported by Fender Musical Instruments and HMV Music Stores, among others. The tribute will be preceded by a dinner at which Jimi's father and sister, James Allen Hendrix and Janie

Hendrix-Wright, will be presented with a special award. "For Our Children's Sake" is a New Yorkbased nonprofit group that focuses its efforts on the health and education of underprivileged youth. Proceeds from this event will go to-

ward an ongoing program that sends inner-city youth on chaperoned summer visits to Africa to learn about their heritage. For more info, call Ian Alterman at 212-873-4678 or fax 212-873-7774.

#### **LIFELINES**

#### **BIRTHS**

Boy, Dylan Michael, to Neil and Lisa Mednick, May 9 in Suffern, N.Y. He is advertising/publicity manager for Music Minus One/Pocket Songs.

Boy, Alec James, to Vince and Jackie de Leon, May 16 in Clinton Township, Mich. He is a buyer for the Troy, Mich.-based Harmony House chain. She formerly was manager of the Lakeside Mall Harmony House in Sterling Heights, Mich.

Boy, Simon Christopher, to Mike and Chris Kirk, May 16 in Chicago. He is sales and advertising coordinator for Griffin Music.

Boy, Joshua Ariel, to Jerry Blair and Deborah Castillero, May 22 in Stamford, Conn. He is VP of pop promotion for Columbia Records.

Boy, Joshua Alexander, to David and Susan Forman, May 24 in New York. He is director of AC promotion for Columbia Records.

#### **MARRIAGES**

Gordon Hyndford to Julie Ballard, April 23 in Cranesville, Pa. He is an onroad lighting technician for Light And Sound Design. She is head of premium sales and creative services assistant for Brokum Merchandising.

#### **DEATHS**

Joe Pass, 65, of liver cancer, May 23 in Los Angeles. Pass was a jazz guitarist who had recorded more than 20 albums and had played with such artists as Frank Sinatra, Sarah Vaughan, and Oscar Peterson. He is survived by his wife, Ellen Luders Pass; daughter, Nina; and son, Joe (see story, page 16.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

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## International

#### Asian Mechanical Royalties | Radio Man To Head SNEP **Agreement Goes Into Effect**

BY MIKE LEVIN

HONG KONG-Asia's first pan-regional mechanical royalties agreement went into effect May 10 and will include payments from the beginning of 1994.

After a year of negotiation, major international record companies finalized an agreement that will see royalty payments for international repertoire



Baby Ahoy! It was less the expectation of facing his first Dutch audience than the imminent arrival of his second daughter, August Anna, that was filling the mind of Garth Brooks backstage at Rotterdam's Ahoy Hall in early May. To ease his concerns, EMI's marketing director Maarten Steinkamp, left, and managing director Hennie van Kuijeren presented him with a cradle. Garth's wife, Sandy, gave birth to August Anna May 3 in Nashville. The Dutch concert was a sell-out.

move from major labels to publishers in Taiwan, Indonesia, and, to a lesser extent, the Philippines, China, and South Korea (Billboard, Jan. 15).

Hong Kong, Malaysia, and Singapore already pay mechanicals, while Thailand and India are not included because of domestic intellectual property law problems.

Executives are quick to point out that the agreement remains simply a "framework to get the money flowing, because the system, including a comprehensive database, still needs a lot of work," says David Loiterton, Southeast Asia director for BMG Music Publishing, the only international company with a regional publishing office. "The most important thing is that it sets timetables and rates.'

EMI, Warner, and PolyGram say their affiliated publishing companies are likely to set up offices in Hong Kong within the next 12 months now that payments are imminent. The rate is 5.4% of wholesale, but with a 50% discount during the first two years to allow local companies to adjust to the first-ever system.

Even these rates may be hard to collect because of Asia's problems with accounting and other financial procedures, executives say. But "at least there is no excuse for people to sit on their hands anymore," says Loiterton.

One goal was to bring Taiwan and its nearly \$300 million record industry into the fold. But executives believe the system will promote all royalty payments in all markets. Once it is accepted on a domestic level, local record companies will see the benefit and join. (Continued on page 77)

Rony To Lead 'Entrepreneurial' Push

■ BY EMMANUEL LEGRAND

PARIS—With the French record business seeking a more harmonious and constructive relationship with broadcasters, the industry organization SNEP has appointed broadcasting and legal expert Hervé Rony as its general manager. He also will have a brief to give SNEP a "more entrepreneurial" outlook, says the body's outgoing president.

Rony currently is adviser for legal affairs and development of FM broadcasting to the managing director of leading radio station RTL, an affiliate of Luxembourg-based broadcaster CLT.

He will join SNEP in July and takes over from Bertrand Delcros, who left over disagreements with current SNEP president and Poly-Gram France president Gilles Paire (Billboard, March 12). Rony joins at the same time Paire passes the torch to new SNEP president Bernard Carbonez, also BMG France presi-

"Both industries are complementary in that they both participate in the development of music in general," Rony says. "My background, which led me to be in touch with both the administration-ministries, parliament, and the CSA-and the radio industry has been an important factor in SNEP's decision.'

Adds Paire, "He has all the qualities we need to continue the rejuvenation of SNEP and its transformation from a basic professional organization to an entrepreneurial

In addition to lobbying activities,

Rony will have to deal with:

- · Pushing for lower VAT on records, to be discussed with the minister of culture and economics;
- · The implementation of a minimum retail price on prerecorded music. This isssue is seen as a way to increase dealers' margins and avoid the practice of large stores using music as a loss-leader;
- The creation of a fund, financed by the music industry, to develop upcoming acts:
- Exposure for the new singles and album sales charts and the discussion with independent producers'
- Negotiations with musicians' repesentatives for authorization to use their anciliary rights.

Rony, 33, has a law degree and has worked for government organization STJI and the broadcasting authority

In 1990 he joined dance music station Maxximum as head of legal affairs, and eventually became general manager when it faced troubled times. In October 1991 he joined RTL, where he worked closely with the top management of the station, acting as middle man for the relationship with the CSA.

Rony was part of the small group of radio executives who negotiated the new broadcasting rights rates with collecting society SPRE.

#### **U.K. Denies Virgin Petition For An FM Rock Station**

LONDON-The U.K. will not have a national commercial FM rock station, the government-appointed Radio Authority has de-

The body has just completed its consultations on how to allocate the final batch of FM frequencies available, those in the 105 to 108 MHz range. Despite a 600,000-signature petition calling for a new national FM station to be created, the authority is using the frequencies to set up regional stations based on population centers.

The petition was organized by national rock station Virgin 1215, which is eager to switch from its current AM franchise to an FM licence. Authority chairman Lord Chalfont says, though, that the overriding factor in the authority's deliberations was how to maximize listener choice. He says the petition was taken seriously and the arguments of Virgin given due weight. Chalfont adds that the consolation for Virgin may be that, with the introduction of digital audio broadcasting in 1996, the opportunity will arise for it to upgrade its signal.

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**Stig Anderson Restless For New Projects** Abba Producer, Polar Prize Founder's Ears Still Open

■ BY DOMINIC PRIDE

STOCKHOLM-He has produced and managed one of the world's biggestselling acts. When he throws a party, Quincy Jones, Al Jarreau, Nikolaus Harnoncourt, and the King and Queen of Sweden turn up. The names on paintings in his house read like a roll call of famous artists.

Time for Stig Anderson to put his feet up, content with his lot in life? On the contrary. The man who produced and managed Abba seems restless.

Not content with masterminding the Polar Music Prize-intended as music's equivalent of the Nobel Prize-Anderson is still keen to put his experience behind a new project.

Anderson sold the Polar label and Sweden Music publishing catalog to PolyGram in 1989, netting a substantial personal fortune, even by Swedish standards. He declines to state how much he earned from the sale, which at the time was estimated at \$25 million, but his donation of 42 million Swedish Kroner (\$5.5 million) to the Royal Swedish Academy of Music for the prize has not left him out of cash.

At present he is working on remastering the Polar catalog archives, which date back more than 30 years. "I am the only one who knows how these songs were recorded," says Anderson. "As usual, some of them are crap today. But there are also pearls which should be on CD, otherwise they will just be forgotten."

However, Anderson also is throwing his hat into the ring, looking to put his 35 years of experience with Abba and other artists to use, either on his own or within a label.

His restlessness and enthusiasm are perhaps motivated by the fact that his five-year contract with PolyGram, signed after the 1989 purchase, expires Wednesday (1).

"What I will do in business in the future, I don't know," says Anderson. "I would like to find or help new artists if they come to me. I think I have good international experience; I know the industry people worldwide. I think I could help young artists to have a ca-

Despite his age and health difficulties, Anderson is still keen to start from scratch. "I have had offers from other people," he says. "Not too many people know when my contract expires. I hope PolyGram is interested, but I am open to any offers.'

Like many of his generation, Anderson bemoans the lack of "music men. I don't want to make enemies among lawyers. It's not that there are too many of them, it's that there are too few music people in the business, people who can hear talent, can pick them up, can build on it."

"What makes it in this business is having something different. Could you ever have dreamed of having some Spanish monks at the top of the charts? Everything in showbiz is possible. The more unusual it is, the bigger chance you have."

It was such thinking which led Anderson to be the first European to pick up the Beach Boys's publishing outside the U.S. "People said I was crazy. I said, 'this could happen very big, it's something new.'

Although the industry has changed radically since Abba's Eurovision breakthrough in 1974, Anderson maintains that the recipe for success re-

(Continued on page 77)

#### French Gov't To Help Home-grown Acts

BY PHILIPPE CROCQ

PARIS-The French government has thrown a lifeline to the territory's stagnating music business by establishing a fund to help launch new acts.

At the same time, the authorities are to make it easier for foreign artists to work in France. And there's a hint that the high rate of value-added tax on sound carriers could come down as part of a European Commission initiative.

The moves were announced by culture minister Jacques Toubon at Bourges Music Festival (Printemps de Bourges) in central France.

He said the fund for new talent had been decided after consultations with the record business. It will include voluntary contributions by multinational and independent music companies, with the aim of paying up to half the cost of a debut album, which Toubon estimated at \$130,000. The initiative differs from similar help given to cinema industry, which is funded by a special tax.

Toubon hoped that between 40 and 50 new albums a year could be funded, at a total cost of nearly \$7 million.

On foreign musicians working in France, Toubon promised to help them obtain work permits. In the same speech, he said he had learned that some had experienced difficulties and others-especially those appearing in festivals-had worked illegally without a permit.

#### **Pirate CDs Arrive** As U.K. Threat

LONDON-Counterfeit CDs are making significant inroads into the U.K.'s pirate market, according to the British Phonographic Industry's Anti-Piracy

The organization suspects that sales of the CDs are being used to fund paramilitary activities in Northern Ireland.

APU director Tim Dabin says it is still not clear whether the CDs are being manufactured underground in the province or are being imported. They are being sold primarily at weekend markets by small traders.

'Nutts Corner, the biggest market in Northern Ireland, is awash with this product," says Dabin, who has appealed on radio for the public not to buy the counterfeits.

Many of the CDs have appeared in the mainland U.K. and are being sold at similar fairs, where trading standards authorities have seized product. The counterfeiting ring has at least 25 titles featuring current and catalog artists.

The arrival of counterfeit CDs marks a change in the nature of the U.K.'s pirate business, dominated until recently by cheaply produced cassettes.

"If all the people who are now selling pirate cassettes move to selling CDs, we've got serious problems," says Dabin. "When you buy a cheap cassette for three pounds (\$4.50), you know you're taking a risk because the quality's poor. With CDs, it's been reproduced in the digital domain, and while the packaging's not the same, it plays as well as DOMINIC PRIDE the original.'

The minister said he had no evidence of specific cases and asked industry executives to provide details to help resolve the problem.

Toubon was less specific in response to continued industry appeals for a reduction in value-added tax on records, currently at 18%. He said nothing could be done in the short term, but informed industry sources say that a reduction could be achieved by an agreement reached within the European Community, which is now taking steps to harmonize VAT in member states.

The industry wants the rate to be lowered to the 5% applied to books and theater. Jean-Yves Mirsky, spokesman for the French record business association SNEP, said that for the rate to be lowered, records would have to be placed on a special EU listing. If France got on this list, it would bring VAT on records down for all EU territories, he

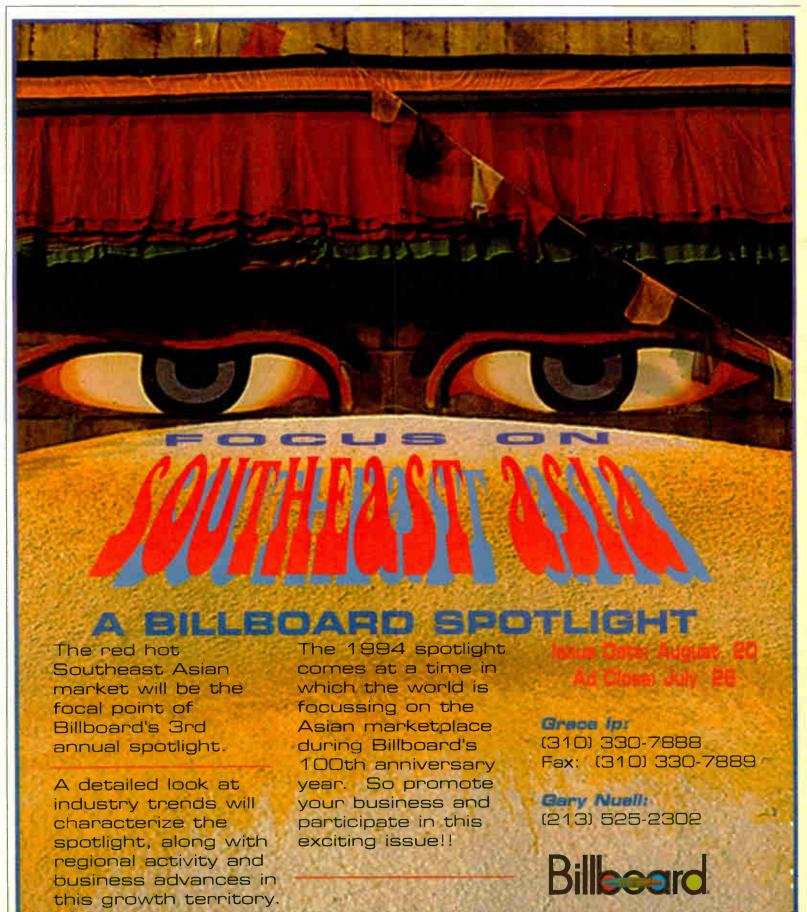
#### **BMG, IFPI Crush Counterfeits** Italian Band's Pirate CDs Seized

LONDON-BMG and IFPI Germany have destroyed a shipment of nearly 300,000 counterfeit albums by Italian group Rondo Veneziano.

The cargo of CDs and cassettes contained 12 separate titles. In terms of units seized, this is Europe's single biggest pirate haul, breaking the record set last fall with 250,000 Elvis Presley CDs.

Action on the case began three years ago, when titles by the Italian group started circulating in Europe. The Italian repertoire is

(Continued on page 77)



#### **Hong Kong Cos. Intensify Piracy Fight** Labels To Request The Right To Act Independently

BY MIKE LEVIN

HONG KONG-Hong Kong record companies have decided it is time to get their hands dirty in the fight against music piracy. Warner, PolyGram, BMG, and major indie Capital Artists are petitioning the local courts to allow them to seize illegal CDs from street stalls.

Despite intense efforts by global label group IFPI and the Customs Department, piracy has become so bad that labels say they are now losing at least 50% of their revenues. The counterfeits are produced in Chinese factories, easily smuggled over the border, and sold by a vast network of street hawk-

Through legal firm Deacons, the four companies have asked court permission to confiscate pirate products themselves. (Under local law, civil suits cannot be enforced by customs or police officials). Warner Music International VP/regional director Paul Ewing says he expects to get a positive response from the judiciary within a week, with actual raids to begin immediately thereafter.

Ewing says the action is not intended to pre-empt anti-piracy efforts by the IFPI or customs, which he says have given their support to the plan. But, he explains, "The situation is getting so bad that if we don't do something drastic now, there might not be a second

EMI has decided not to join because it believes a civil action is "clumsy and impractical," according to regional director Lachlan Rutherford. "I don't believe this is the right way to handle a very complicated problem. I'd prefer to leave it up to the local agencies. IFPI [under regional chief J.C. Giouw] has taken over anti-piracy prosecution in Hong Kong, and I just think it is the best option we have.

Sources say the action will cost \$170,000 and will require eight to nine months to have any serious effect. Customs insiders, meanwhile, say they see the record companies' action as "hysterical."

When label executives first approached the department for its support, customs officials played a video of a raid in the dense shopping area of Yau Ma Tei. It showed 15 officers trying to seize pirate CDs, only to be surrounded by local toughs on motorcycles who drove the officers off.

"I'd like to see how the freshly scrubbed boys from Deacons or the record companies would handle that type of intimidation," says one executive. Others feel the plan is nothing but a bandage on a bullet wound.

It is impossible to tell how many pirate CDs are being sold in Hong Kong, but based on last year's sales figures, losses could reach \$60 million. Executives say the problem is escalating mainly because punishment remains ineffective.

Fines for convicted sellers are so low as to be considered a simple business expense. Recent cases have imposed fines as minute as \$62. The record companies may even offer rewards to hawkers for passing on information about their

The international companies may be hard hit, but the local Chineserepertoire-only producers suffer the harshest punishment. The majority of pirate products are in the two main Chinese-language dialects, Cantonese and Mandarin.

One local company official, not wanting to be identified, says his company has lost about 80% of its record and karaoke revenues so far this year and has considered approaching the triads to work out a revenue-sharing deal.



End Of The Road. Michael Bolton ended his extensive Asian tour in Singapore by picking up the fruits of his labors-multiplatinum awards for various territories in the region. Pictured at the awards presentation, from left, are Terence Phung, managing director, Sony Music Singapore; Bolton; lan Ng, Sony marketing manager; and Joseph Loo, Sony international A&R manager.

### Sony's Sandii Gets Multilingual Push

■ BY STEVE McCLURE

TOKYO-Few Japanese artists are up to the challenge of singing in Mandarin Chinese, which is as different from Japanese as English is from, say, Finnish. The same goes for Malay and Indonesian, two other Asian languages with next to nothing in common with Japanese.

So it's unusual to find a Japanese performer singing in Mandarin, Malay, and Indonesian, as well as in English, all on the same album.

That's exactly what Sandii Suzuki has done on her latest album, "Dream Catcher," which Sony is marketing in Japan and Southeast Asia.

Sandii, as she is known professionally, recorded alternate-language versions of various tracks on "Dream Catcher" to increase its appeal in specific Southeast Asian markets.

"The final choice of songs is up to each Sony affiliate," says John Possman, international A&R marketing coordinator at Epic/Sony, for which "Dream Catcher" is Sandii's first re-

"The idea behind this project is to focus on Asia and to communicate with people in their own languages," says Possman. "This has been a huge project, in terms of time and effort.

"It's also been a truly international effort, starting with the decision to record alternate versions of some of the album's songs.'

"Dream Catcher" was recorded in Tokyo, Kuala Lumpur, and Taipei; mixed in Singapore and London by Jeremy Allom and Makoto Kubota, Sandii's longtime musical partner; and mastered in New York by Greg Calbi.

Artists taking part in the project included Yellow Magic Orchestra member Haruomi Hosono, Monday Michiru Akiyoshi from Japan, Singapore's Dick Lee, and Malaysian singer Aishah.

Epic/Sony released "Dream Catcher" in Japan in January, but Sony's Southeast Asian affiliates waited until the beginning of May to launch it, because Sandii was unable to

LONDON-The financial heart of

the British recording industry is

dissected and diagnosed in the lat-

est edition of an annual survey

published here by Media Research

Publishing.
"The U.K. Record Industry: An-

nual Survey 1994" contains exten-

sive data on more than 120 record

companies, including all the ma-

jors and the most significant inde-

pendents. It includes revenue his-

remuneration, net assets, net debt,

and number of employees. In addi-

tion, it clarifies many of the indus-

try's joint ventures, partnerships,

directors'

P&L.

and cross-ownerships.

do a promo tour of the region until now. She is scheduled to make promotional appearances in Indonesia, Singapore, Thailand, Malaysia, Hong Kong, and

At the end of March, Epic/Sony released a six-track mini-album consisting of remixed versions of tracks from "Dream Catcher," with remixers such as Sly Dunbar, Bally Sagoo, and Deee-Lite's Towa Tei lending their very individual touches to the material.

"Dream Catcher" is an intriguing blend of Sandii's pop-oriented vocals and slick production, liberally spiced with different Southeast Asian instruments and background vocals. The album reflects Sandii's longstanding interest in the musical styles of the Asia-Pacific region, which she traces to having grown up in Hawaii.

Southeast Asian release of "Dream Catcher" will be followed by Australia and then Europe and possibly other

#### **Denver Co. Buys** 80% Interest In **Polish Licensee**

■ BY RICK RICHARDSON

WARSAW-American-owned Polton, Poland's licensee for Warner Music, has sold an 80% interest to Denver-based First Entertainment Inc. for a cash and stock investment of \$1.5 million.

Polton's present management team, led by CEO Gary Firth in Scotsdale, Ariz., and president Jan Chojnacki in Warsaw, will remain un-changed. Before the buy-in, the company was owned by Firth and Scotsdale-based GRF Holdings.

Says Firth, "The rapid growth achieved by Polton over the last few years gives us the opportunity to become the largest entertainment distribution company in Poland. The financial commitment from First Entertainment will help us to acheive that goal in much more rapid fashion. Much of the investment will be spent on increasing CD production.

With a roster of more than 100 acts, Polton is Poland's oldest private record company, established in 1982, and the company also manufactures CDs and cassettes. Gross revenues for the company in 1993 were \$2.3 million. Poland's new anti-piracy law helped to seal the deal. As recently as October 1993, over 90% of Polish cassettes were pirated. Currently, only 7% of Polish households own CD

#### **Survey Dissects U.K. Biz** Includes Data On More Than 120 Labels

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The study notes, for example, that PolyGram U.K. acquired a 49% stake (at a cost of more than \$2 million) in Jazz Summers' Big Life Records in 1989, and in

creased its shareholding to 100% last June. Big Life revenues for the year ending March 1992 topped \$4 million, but pretax losses were higher. (In the last few weeks, Summers has bought Big Life back from PolyGram.)

Among other features of the Media Research tome are a tabulation of fees charged by music business auditors, an assessment of the most successful companies, and an overview of recent developments in the industry.

The 273-page report is based on financial data filed at Companies House up to May 10 this year. Priced at \$595, it was written by Cliff Dane, former finance director of Castle Communications. Media Research is based in Weston-super-Mare, Avon.

# THE 1994 MUSIC AWAR



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Patrick Swazye

Some of the biggest names in the music industry turned out for the May 4 taping of the 1994 World Music Awards at the Monte-Carlo Sporting Club.

The Awards show, in its second year on American television, will be broadcast at 9.00pm on May 31 as a 2 hour special on ABC making it the only European Awards ceremony to air on US network television. Last year, in its première on American television, the show reached over 20 million viewers nationwide winning its timeslot over CBS and NBC with a 13.8 rating and

a 23% share. The 1993 World Music Awards was among the top 10 rated US specials of its genre over the past year. The star studded TV spectacular was hosted this year by Patrick Swayze, and presenters included Michael Hutchence, Helena Christiansen, Bill Wyman, Claudia Schiffer, David Copperfield, Fabio and Kylie Minogue.

Whitney Houston dominated the proceedings, taking away 5 top Awards: world's best-selling Pop artist of the Year, world's best-selling R & B artist of the year, world's best-selling American recording-artist of the year, world's best-selling overall recording-artist of the year and world's best-selling female recording-artist of the Era.

The World Music Awards is the only truly international music ceremony in the world today, honoring the world's greatest selling artists in the various categories and the best-selling national artists from the major record-buying countries around the world. The Awards are supported by the International Federation of the Phonographic Industry, whose national member associations provide the organization with the names of their overall best-selling artists and groups. In Germany, Italy and Spain, the results are supplied by the leading national music magazines Der Musikmarkt, Musica & Dischi and Showpress. These Awards are unique in that the results are based on year-end record sales, hence it is the record-buying music fans who determine the winners. The names of the world's best-selling artists in the various categories are determined after a thorough research conducted by the organization on IFPI sales figures, record certifications for the past year and record company royalty statistics. Whitney Houston walked off with both the Pop and R & B Award. Kenny G was the hot performer of the night enchanting the audience with a live performance of "Forever In Love" before accepting his much deserved Award for world's best-selling Jazz artist of the year. Garth Brooks was hailed the world's best-selling Country artist for the third year running, and Gloria Estefan accepted the world's best-selling Latin Award on satellite from Miami and performed "Mi Tierra" live with her band. Eric Clapton was honoured with the world's bestselling Rock artist award for the second year running, Meat Loaf won the world's best-selling Hard Rock artist Award, Tony Braxton was cited the world's best-selling R & B Newcomer and Spin Doctors were honoured with the world's best-selling Rock Newcomer Award, but the true revelation of the past year is certainly the Swedish act Ace of Base who received an Award for world's best-selling Pop Newcomers of the year and world's best-selling Scandinavian act of the year. They are the only European new act this year to have conquered the American market staying at N°1 in the Hot 100 Billboard singles charts for weeks and managing to reach the top position of the Billboard 200 charts which is quite some feat for this young Swedish band.

David Fine, chairman of IFPI, presented a very special Award to the world's overall best-selling recording-artist of the year, Whitney Houston, for having sold over 25 million units of "The Bodyguard" worldwide. Mr. Fine made an appeal to all the viewers watching around the globe for continued support from the public to assist IFPI in its battle against piracy, which is still the biggest problem in the music industry today. The close link with record sales has meant that the World Music Awards have become a standard-bearer in the fight against record piracy. "Sales of pirate recordings reached a new high in 1993, and now stand at around 750 million units. This criminal activity is now costing the legitimate industry in excess of 1.9 billion dollars a year" stated Mr. David Fine in his worldwide message. He went on to say What we need are tough copyright laws accompanied by strong enforcement practises in territories as wide ranging as those from which these award winners are drawn. In countries from China, South America, Africa and Eastern and Central Europe, the message must be made clear. We need the help of governments and the support of music lovers everywhere to ensure that those who bring us pleasure receive their just rewards, and that the emerging talent is allowed to develop into the award winning artists that are performing here today."

The countries from which the award winners come are certainly wide-ranging. Some of these artists are huge in their own territories, but not necessarily famous internationally. The World Music Awards give these artists an opportunity to introduce them selves to other major record-buying territories. For example, Stephan Eicher, although Swiss, sells many hundreds of thousands of albums in France, but his popularity so far has been confined to a French speaking audience. His manager Martin Hess is confident that Stephan will break through the confines all in due time. Miguel Bosé, the Spanish superstar, has sold nearly a million copies of his latest album "Under the sign of Cain", 400.000 of them in Spain and the rest in Latin America, but he has definite plans to conquer the rest of Europe and the world. Other national winners have managed to secure success internationally such as the Dutch best-selling act 2 Unlimited who have sold over 6 million albums and have been consistently in the top of the charts over the past year. The Japanese superstars Chage & Aska are the only group in Japan to have spread their successs throughout Asia and have been in the top of the charts during the past year in such territories as Hong Kong, Malaysia, Taiwan and Singapore. Dr. Alban is still the only African born recording-artist to top the charts all over Europe and the Italian best-selling recording-artist Eros Ramazzotti is also a pan-European wonder with over 3 million albums sold last year. The German rockstars, the Scorpions, are the best example of all selling more albums in the US than they do in Germany.

Apart from the world's best-selling artists in the various categories and the national best-selling artists, 4 artists were honoured with Special Legend Awards. The 50 million album selling recording-artist formerly known as Prince received an award for his outstanding contribution to the Pop Industry. H.S.H. Princess Caroline of Monaco presented a Lifelong Achievement Award to Placido Domingo for his outstanding contribution to classical music. Ray Charles was presented with an Award for his lifelong contribution to the Music Industry and H.S.H. Prince Albert presented a very special Award to Whitney Houston for being the world's best-selling female recording-artist of the Era.

The Royal Patronage of the show has been a tradition since the World Music awards started in 1989. H.S.H. Princess Caroline is President of the Princess Grace Foundation in Monaco. Each year, 100% of the proceeds from the show's ticket sales are donated to the Foundation. Since it was set up by Princess Grace of Monaco, the Foundation has raised millions of dollars in the US and Monaco. The American Foundation helps aspiring young artists by providing scholarships and funds for their training. The Princess Grace Foundation in Monaco helps elderly people in need, underpriviledged children and young artists.

The success of the World Music Awards is mainly due to the incredible support from all its television partners around the world. This year's show is in the process of being broadcast to over 80 territories, including all of North and South America, Japan and practically every country in Asia, Australia, New Zealand, most of the Middle East, Africa and all of Europe. Whereas American music award shows no longer air in certain major European territories such as the UK, France, Italy and Russia, in those countries where they still air, they tend to be shown in the middle of the night, due to the time difference, on satellite and pay per view stations only reaching a few hundred thousand viewers. The World Music Awards are unique in that they are broadcast prime-time on the top-rated terrestrial networks in each country reaching tens of millions of European homes. The Independent Television network in Great Britain, TF1 in France, RAI I in Italy and ZDF in Germany are estimated to reach between 5 - 8 million viewers each this year.

The World Music Awards is a Marcor International Production in association with the Gary L. Pudney Company.

PLACIDO DOMINGO

Lifelong Contribution to Classical Music

#### **ARTIST CITATIONS**

#### WHITNEY HOUSTON

World's Best-selling Pop Artist of the Year World's Best-selling R & B Artist of the Year World's Best-selling American Recording-artist of the Year World's Best-selling overall Recording-artist of the Year World's Best-selling Female Recording-artist of the Era



The unprecedent winner of five World Music Awards, Whitney Houston is the biggest-selling female artist in the world today, the co-star of one of last year's most succesful movies (The Bodyguard) and one of the youngest performers ever to be regarded as a bona fide Legend with a capital L. Whitney has sold over 62 million albums worldwide during her career. The album "The Bodyguard"is the best -selling album of the 90's having sold in excess of

25 million copies around the globe. It is the N° I album of the past year stayng 20 weeks in the Billboard 200. After sweeping a record-breaking I I trophies at the Billboard Music Awards and the Top Grammy Awards, this is definitely Withney's greatest year.



Outstanding Contribution to the Pop Industry



The artist formerly known as Prince, and now known by a symbol, is himself a symbol of freedom, sexual liberation, and the triumph of rhythm.

With over fifty million albums sold worldwide, giving him a total of ten platinum albums and a passel of awards including the last Oscar ever presented for a Best adapted Score (he won for "Purple Rain"), he has made an indelible mark on both the music and film industries, in

addition to putting his home base in Minneapolis back on the musical map. He has certainly contributed in an outstanding way to the pop industry.



Born in Spain and raised in Mexico, Placido Domingo has the distinction of appearing at the Metropolitan Opera more than any other artist of the past fifty years,

performing thirty-six different roles in twenty-four consecutive seasons. He has sung more opening nights in that house than anyone since Caruso. If you have missed him onstage, you may have heard one of his eighty-seven complete recordings of fifty-nine different operas. At

one point, seven of them were on Billboard magazine's best seller list at the same time, as well as his collection of show tunes, "The Broadway I Love", which includes a duet with Academy Award-winner Carly Simon on "The Last Night of the World" from "Miss Saigon". Noone deserves an Award for lifelong contribution to classical music more than this wonderful tenor whose voice enchants millions of fans worldwide.

A BILLBOARD ADVERTORIAL

Best Selling Artist in Asia for the 3rd consecutive year



#### RAY CHARLES

Lifelong Contribution to the Music Industry



After more than a century in the business, Ray Charles is one of the most honored and beloved figures in contemporary music. His pop/r&b hits are legendary, songs like "Georgia of my mind", "Hit the road Jack", "I can't stop loving you" hit single off the soundtrack of "Listern Up: The Music of Quincy Jones". He has duetted with everyone, from Willie Nelson to Cleo Lain (together they recorded an entire "Porgy & Bess"), and we all remember his soulful contribution to "We are the World". After thousands of sold out concerts around the world, and tens of millions of Charles is receiving a Legend. Award for his lifelong Music Industry. After more than a century in the business, Ray Charles

albums sold, Ray Charles is received contribution to the Music Industry.

#### KENNY G

World's Best-Selling Jazz Artist of the Year



Very few musicians have been able to cross over from jazz to the Pop charts, and even fewer have done so with instrumentals, but that's what has made Kenny G the top-selling Jazz artist of the year and the N°1 instrumentalist of the decade. After playing with the Jeff Lorber Fusion for 4 years, Kenny was signed by Arista Records in 1982. He then released his debut

Ansta Records in 1982. He then released his debut album, "Kenny G", followed by two more albums, "G-Force" and "Gravity". It was with the success of Kenny's fourth album, the multi-platinum "Duotones" that Kenny's popularity exploded. Kenny's next releases, "Silhouette" and "Kenny G Live" also reached multi-platinum levels. Kenny has so far sold 27 million albums worldwide with his latest release "Breathless" selling over 7 million copies, and remaining in the top 10 for 35 consecutive weeks, peaking at N°2 where it remained for 11 weeks. Kenny will be releasing another album this year, followed by a world tour in the fall.

#### ERIC CLAPTON

World's Best-Selling Rock Artist of the Year Best-Selling British Recording-Artist of the Year



The past year has been phenomenally successful for Eric with the huge success of his MTV unplugged album. His record sales over the past year are way in excess of 7 million. But the English blues boy who started in the sixties supergroup, the Yardbirds, has gone through many musical changes in his troubled life. He has written some of the world's greatest songs and played some of the finest guitar. This is the second year that he has maintained his position as world's best-selling rock and British recording-artist.

#### GLORIA ESTEFAN

World's Best-Selling Latin Pop Artist of the Year



From the first generation of Cuban-Americans to be raised in the United States comes Gloria Estefan, the raised in the United States comes Gloria Estefan, the dynamic Miami-based singer who has taken her latin roots and planted them in contemporary pop with dazzling results. Her two most recent albums have sold over 9 million copies worldwide. Her latest, the Spanish-language "Mi Tierra" is another sales bonanza, and all proceeds from her single "Always Tomorrow" were donated to Hurricane Relief, generating half a million dollars in emergency funding for areas of South Florida devasted by Hurricane without doubt the world's greatest selling latin artist

Andrew. Gloria is without doubt the world's greatest selling latin artist of the 90's.

#### GARTH BROOKS

World's Best-Selling Country Artist of the Year



Garth's multiplatinum record sales prove just how important country music is to the american public. He important country music is to the american public. He has sold over 29 million albums in the past 3 years, and although he is considered a country artist, his albums have outsold many of the world's top performers in the pop/rock categories. Garth Brooks has taken country music into a whole new realm. His latest release "In Pieces" has sold in excess of 4 million copies in the US alone, and his back catalogue still continues to sell more than any other country act.

#### MEAT LOAF

's Best-Selling Hard Rock Artist of the Year



Roaring back from a self-imposed exile, Meat Loaf has scored the combeack of the decade. His album "Bat Out of Hell II: Back Into Hell" went to N°1 three weeks after shipping platinum. It was certified quadruple platinum, representing sales of four million copies in the USA, and over three million copies internationally. His back catalogue album "Bat Out of Hell" is still selling with sales of over 2 million copies during the past year, making Meat loaf the world's best-selling hard rock artist.

#### TONY BRAXTON

World's Best-Selling R&B Newcomer of the Year



This year's top-selling R&B newcomer, the breathtaking Tony Braxton, released her debut album and scored two N°1 gold singles in a row "Another Sad Love Song" and "Breathe Again" both of which proved to be inescapable to American radio listeners. These followed other hit songs off the double platinum-plus soundtrack of the Eddy Murphy movie Boomerang. On her own, Tony's solo album has sold over three and a half million units to date.

#### SPIN DOCTORS World's Best-Selling Rock Newcomers of the Year



Spin Doctors have New York written all over them, specifically New York below 14th Street, after about three in the morning. The quartet's debut album "Pocket Full of Kryptonite" went double platinum and Pocket Full of Kryptonie went double platinum and to Billboard's top five within months of its release, and a new live album "Homebelli Groove", recorded deep in the New York night, is on its way to the same. In the past year Spin Doctors have sold over 6 million albums making them the world's best-selling Rock Newcomers of the year.

#### ACE OF BASE

World's Best-Selling Pop Newcomers of the Year World's Best-Selling Scandinavian Recording-Artists of the Year



The success achieved by Ace of Base with their debut album "Happy Nation" and megahits "All That she Wants" and "The Sign" is so great that we can't help comparing them to the best-selling Swedish act of all time "Abba". The Swedish foursome conquered the Danish charts initially having been signed by mega Records in Copenhagen on the strength of a demo tape received. The news spread like wildfire throughout received. The news spread like wildfire throughout Scandinavia paving the way for more chart action in the rest of Europe and the Far East following a licence deal with Metronome Musik in Hamburg. For

Ilcence deal with Metronome Musik in Hamburg. For the Western Hemisphereand Japan, a deal with Arista ensured whereupon Ace of Base went on to conquer America topping the Hot 100 single chart and the 200 Top Albums chart. At present, with cumulative album sales of Ace of Base's product is in excess of 7,5 million albums, with singles sales in excess of 6 million units making them the top selling Scandinavian act of the year and the world's best-selling Pop Newcomers.

#### DR. ALBAN

World's Best-Selling African Recording-Artist of the Year



Since the beginning of his career in 1990, Dr. Alban has become one of Europe's biggest pop stars. During 1991 Dr. Alban began writing his first album "One Love" and when the single "It's My Life" was finally released, it became N°1 across Europe and was the second biggest selling single in Europe in 1992. "Sing Hallelujah" was an even bigger success. Dr. Alban's third album "Look Who's Talking" has just been released and the hit single of this album is currently top ten in most European countries. To date Dr. Alban has sold an incredible 4 million singles and 3 million world's best-selling African recording-artist for the albums, and is the world's best-selling African recording-artist for the

#### CHAGE & ASKA

World's Best-Selling Asian Recording-Artist of the Year



In 1991, Chage & Aska became superstars in Japan selling 9 million units as a duo and solo artists. Their single "Say Yes" sold 3 million units while their album "Tree" sold 2.8 million becoming the best-selling album ever in Japan until "Super Best 11" was released in 1992 outselling "Tree" by 250.000 was released in 1992 outsetting Tree by 250.000
units. Their success is unrivalled in Japan. Over
450.000 fans flocked to 90 concerts at 45 packed
arenas nationwide during their last concert tour.
Chage & Aska have sold massively throught Asia
reaching the top chart positions in Hong Kong,
Taiwan, Singapore and Malaysia. In the past year their total singles sales are
in excess of 5 million and their total album sales are nearing 5 million
making them the best reliable.

making them the best-selling Asian artists of the past year.

#### CROWDED HOUSE

World's Best-Selling Australian Recording Artists of the Year



When the four Aussie musicians rented a place in Los Angeles to record their music and everyone they knew from home began dropping in, they decided to name their group after their abode. Thus Crowded House was born. Their debut album went gold in the US, platinum in Canada, triple platinum in New Zealand and quintuple-platinum back home in Oz. Their ground-breaking album "Woodface" sold over a million and half copies worldwide, and one of single "weather With You", hit the top 10 in nearly every country around the world. Their leatest album "Together alone" was released last year and total world sales are nearing 1 million copies making Crowded House the world's best-selling Australian Act of the year.

#### 2 UNLIMITED

World's Best-Selling Benelux Recording-Artists of the Year



Unlike most house or techno acts, 2 Unlimited have proved they are not a one hit wonder, and have earned themselves a very special place in the dance world. For a Dutch band to reach N°1 in every country in Europe and stay for 5 weeks at N°1 in the British charts is quite some feat. Every single 2 Unlimited makes is a multiplatinum success. With over 4 million included the silver although the single process. singles and 6 million albums sold worldwide since they started, and all their hits on the Billboard hot

dance charts, they have proved they are here to stay.

Their new single "Let The beat Control Your Body" has soared to the tops of the charts all over Europe, and they are still the world's greatest selling Benelux Act of the year.

#### **SCORPIONS**

World's Best-Selling German Recording-Artists of the Year



With total record sales in excess of 22 million since with total record sales in excess of 22 million since the band formed in 1971, the Scorpions are the world's greatest selling german act of the present Era. Their illustrious 21 year career has yielded an extensive catalogue of multi-platinum albums and signature hit songs such as "Rock You Like A Hurricane", "The Zoo" and "No One Like You". "Wind of change" was have abold bit a visibility.

Zoo" and "No One Like You". "Wind of change" was a huge global hit, quickly catapulting to Number 1 in 12 countries around the world including Israel, Chile and most of Europe and Scandinavia. In America, ASCAP recognised "Wind of Change" as one of the most performed songs of 1992. The album "Crazy World" went on to sell nearly seven million copies worldwide. Their latest release "Face The Heat" has already sold over 1.5 million copies 350.000 of which in Germany and 450.000 in the US making them the world's best-selling German artists of the past year.

#### JORDI

orld's Best-Selling French Recording-Artist of the Year



"Dur, dur d'être bebé" has sold more than two and half million copies worldwide. It has taken the pint-sized megastar Jordi to Japan, the US, Scandinavia, Italy and Spain, and made him the big-gest-selling French artist of the year. Not to mention

#### **BRYAN ADAMS**

orld's Best-Selling Canadian Recording-Artist of the Year



Bryan Adams is one of the few Canadian artists to have burst out of Canada onto the international rock scene and stayed there. "Waking Up The Neighbours" is the best-selling canadian album of the decade with over 10 million units sold worldwide. The single "Everything I do, I do it for you" was the world's best selling single in 1991 and the biggest selling single in A & M's history. His latest release "So Far So Good" featuring his new hit single "Please Forgive Me" is nearing the 3 million mark in the US, and hit the top of the album charts in every country in Europe making of the album charts in every country in Europe making him the world's best-selling Canadian act of the year

for the third year running.

#### YANNI

World's Best-Selling Greek Recording-Artist of the Year



Born in Kalamata, Greece, Yanni has in a very short time become an internationally acclaimed composer, performer and recording-artist. His "Dare To Dream" album released in 1992 went gold within 2 months and has sold over 700.000 copies in the US alone. "Reflections of Passion" went platinum and stayed at the top of Billboard's Adult Alternative Chart for a record-breaking 47 consecutive weeks. Yanni took America by storm when just 4 weeks into release, his phenomenal recording "Yanni Live At The Acropolis" which was taped at the historic Herod Atticus theatre in Athens with the London Philharmonic concert orchestra peaked at N°5 on Billboard's Top 200 Albums chart and at N°1 on the Top Music Video Chart. With total album sales at 8 million, Yanni is certainly one of the best-selling Greek recording Born in Kalamata, Greece, Yanni has in a very short

sales at 8 million, Yanni is certainly one of the best-selling Greek recording artists of all time.

**U 2** World's Best-Selling Irish Recording Artists of the Year



U2 was formed in the summer of 1978 while its members were still pupils at Dublin's Mount Temple school. Since then they have stormed the international charts and won numerous awards. "The Joshua Tree" established U2's stellar status selling in excess of 14 million copies worldwide, followed by multi platinum albums "Rattle and Hum" released in 1988 and "Achtung Baby" released late 1991. Their latest album "Europa" sold in excess of 2 million copies in the US and was N°1 all over Europe making them the best-selling Irish artists of the past year. best-selling Irish artists of the past year.

#### EROS RAMAZZOTTI

World's Best-Selling Italian Recording-Artist of the Year



Eros is without doubt Italy's best-selling popstar of the 90's. Since 1982, when Eros released his first single, he has gone from strength to strength. 'In Certi Momenti' went on to sell 2 million copies (950.000 in Italy alone), and many considered this to be his finest work. In 1990, his album "In Ogni Senso" hit the 3 million sales mark, and the album, became continental Europe in particular of the year. This mark is the sense of the year. tal Europe's most popular of the year. This was the first time an Italian artist had acheived such a level of popularity. His current album "Tutte Storie" sold 3 million copies in 1993, and is already nearing the 4 million mark. In the same year, the single "Cose della Vita" taken from "Tutte Sorie" sold a quater of million copies. Eros is

currently on tour in South America, and upon his return will embark upon a

#### ALEXANDER MALININ World's Best-Selling Russian Recording-Artist of the Year



Ekaterinburg, know as the place where the Romanov Ekaterinburg, know as the place where the Romanov were executed, has a new and sunnier claim on Russian history. It's the birthplace of the biggest singing star in the country, Alexander Malinin. A stadium-filling attraction equally at home in jazz and pop, Alexander has recently decided to downsize his stage show, moving from symphony orchestras to a simple guitar accompaniment. His fans will no doubt follow. He is the greatest-selling Eastern European Act of the year with nearly 2 million albums sold.

#### MIGUEL BOSÉ

World's Best-Selling Spanish Recording-Artist of the Year



In the course of his eleven album career, the stylistic evolution of Spain's renowned singer and film actor Miguel Bosé has set the standard for other Latin artists, and has won him a devoted international audience. His latest artistic triumph, "Bajo El Signo de Cain" (Under the Sign of Cain), shot straight to the top of the album charts in several countries, and has already been certified gold in Central America. The album is nearing the million mark, making Miguel the best-selling Spanish recording-artist of the past year with three major hit singles "Si Tu Non Vuelves".

'Nada Particular" and "Sol Forastero'

#### STEPHAN EICHER World's Best-Selling Swiss Recording-Artist of the Year



Stephan Eicher is definitely the best-selling Swiss recording artist of the 90's; In 1979, he began his musical career with the group Grauzone before joining Polydor in 1983 where he recorded his first album "Les Chansons bleues". In the last 10 years, Stephan has recorded five albums, and his success has grown steadily from one album to the next. In 1991, "Engelberg" was recorded in English, French and German. His latest release "Carcassone" is already double platinum in his native Switzerland, and has sold over 500,000 copies in France alone. With nearly 700,000 copies of his latest album sold in Europe, Stephan is Switzerland's best-selling recording-artist for the second year running.

A BILLBOARD ADVERTORIAL

#### STAR TURN OUT AT THE 1994 WORLD MUSIC AWARDS

The turnout of top recording-artists at the 1994 World Music Awards held in the Monte-Carlo Sporting Club on May 4 confirmed the event's growing stature. Hosted by Patrick Swayze, the show starred Whitney Houston, the artist formerly known as Prince, Placido Domingo, Kenny G, Ray Charles, Ace of Base, the Scorpions, 2 Unlimited, Dr. Alban, Chage & Aska, Stephan Eicher, Alexander Malinin, Miguel Bosé and Jordi.



Whitney performs "I will always love you".







Princess Caroline honours Placido Domingo with a Legend Award for his Lifelong Contribution to Classical Music.



David Fine, Chairman of IFPI, presents Whitney with the world's best selling Overall Recording-artist of the Year Award.





Patrick Swayze presents Kenny G with the world's best-selling Jazz Artist Award.



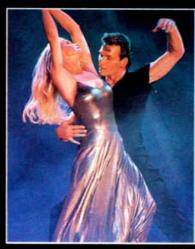


Child wonder Jordi receives the french best-selling award from Claudia Schiffer and french host Michel Drucker.



Miguel Bose receives the spanish award from rockstar Bill Wyman,





Patrick Swayze dirty dances with wife Lisa Niemi



Ace of Base receive their much deserved award for world's best-selling Pop Newcomers of the Year.

#### GLITZ AND GLAMOUR AT THE AFTER AWARDS PARTY

The After Awards Bash provided a rare occasion for Royalty, Superstars, Supermodels and top executives to mingle and congratulte eachother, and meet friends and associates. Seen here are a few of the 350 guests who attended the after-show party held at the Hotel de Paris in honour of the winners of the 1994 World Music Awards.



Mrs David Fine, Associate Producer David Houle, Kylie Minogue and Mr, David Fine.



Nicol David of the William Morris Agency, Mr. Gary Pudney, Executive Producer for ABC, Whitney Houston, Patrick Swayze, Clasy Houston, Executive Producers Melissa Corken and John Martinotti and Eliza Brownjohn, Director of Promotions Arista Records.



Vicky Oberfield, Bill Roedy, CEO MTV Europe and Ursula Andress.



John Martinotti, Sergei Lissovski, President of Premier sv and Producer of Alexander Malinin, Melissa Corken, Russian star Alexander Malinin and Gary Pudney.



Kenny G's wife Lindy, Kenny G, Michael Hutchence, Bill Wyman and Kenny G's manager Dennis Turner.



Jo Rigby of Granada Television, Jeff Ford, Head of acquisitions Carlton Television, Tim Riordan, Controler of Programmes Carlton Television, Kylie Minogue, INXS manager Chris Murphy, Paul Jackson, managing Director of Carlton Television, Adam White, International Editor-In-Chief Billboard Magazine and Melissa Corken.



Louise Veys, Senior Promotion manager EMI Music, Mitch Clarke, Director of Promotions EMI Music, Roxy Meade, Publicist to Whitney Houston, Chris Windle, VP International Marketing EMI Europe and Angelica Windle.



Uwe Block, The Scorpions, Wolfgang Rolli, Head of Special Events and PR Mercedes-Benz and Melissa Curken.



 $\ensuremath{\mathrm{Dr}}$  , Alhan, Eliza Brownjohn and Jenny Berggren of Ace of Base.



Director Lou Horvitz, Executive Producer John Martinot and Producer Tony Euton.

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Ray and Anita of 2 Unlimited.



Gary Pudney, Mellssa Corken and John Hamlin, Senior Vice-President of Specials ABC network.

## LIS'S and PREMIER SV are proud to congratulate

### ALEXANDER MALININ

on winning the award World's best-selling Russian Recording-artist of the year

> at the 1994 World Music Awards







International Canada

#### STIG ANDERSON RESTLESS FOR NEW PROJECTS

(Continued from page 66)

mains unchanged. "The base is the song, it has always been. There must also be some talent there. Then it's just hard work to market it. The marketing has changed through the years, because the picture is now as essential as the record to get the audience."

"I was really the first one to think of this. Back in 1974, when we had Waterloo' and we won the [Eurovision] song contest, I started to film. In those days we had 16mm film, and we sent it all over the world.

"Our people in Japan could take it to the TV station and show it. That was how it started in a big way with Abba in Australia. All of a sudden you could see the act; we were No. 1. That's why we have a film for every single since the beginning.

"We couldn't travel to all these countries, so we sent a film to 60 different countries and it was shown. This was

very important for Abba."

In founding the Polar Prize, Anderson is attempting to give the music community an internationally respected accolade. But he also believes the ceremony may have local repercussions. It think that musicians here will notice that Quincy Jones is so broadbased, that could give some Swedes a kick. Mathematically, being a small nation of 8 million, we'd be lucky if we had two artists successful internationally."

Anderson believes the success of Abba had a knock-on effect. "I think it's a kind of Bjorn Borg fever. He's a world-famous star. Young people say if he can do it, we can. It started every young guy playing tennis. Instead of 10 people playing, you get half a million It's a big chance that some of these are going to be good. That's what I think happened with Abba."

#### **COUNTERFEIT CDs**

(Continued from page 67)

popular in Germany—so much so that BMG Ariola Munich bought the catalog of Rondo Veneziano's Italian label, Baby Records, last year.

All the titles were manufactured in the U.K. and imported through a Hamburg wholesaler. BMG and IFPI acted in time to prevent most of the titles, some 288,000 CDs and cassettes, from being distributed.

DOMINIC PRIDE

#### **ASIA AGREEMENT**

(Continued from page 66)

Paul Ewing, chairman of the Hong Kong Music Publishers' Assn. and regional director of Warner Music International, says the enactment of the mechanicals deal is "one of the most important steps in legitimizing Asia's potential, because it will have a positive effect for everyone in the industry, not just [the multinationals]. The main thing now is to make sure the system works as well as it can."

## newsline...

SONY MUSIC Italy artist Alessandra Bono died May 15 after a heart attack caused by an AIDS-related illness. Bono, age 30, contracted the virus through a heroin addiction, which he said he was able to kick thanks to music. He was discovered by the songwriting and production team Mogol and Mario Lavezzi, for whom he worked as a studio technician. Bono's highly personal style centered on his passionate and powerful delivery of Italian rock/pop songs.

NDEPENDENTS AND MANAGERS will take part in this year's Umbrella Seminar "Independence Day" at London's Columbia Hotel, July 2-3. Indies organization Umbrella and the International Managers Forum have come together for the first time to create a seminar for the independent sector, rather than just for labels. Among topics to be discussed are attracting funds and resources; avoiding litigation; the rewards and risks of European licensing; and the dance industry and new business methods. For details, call 071 436 3666, or fax 071 436 8884.

BMI'S LONDON talent showcases have resulted in a signing. Arista's A&R team Chris Hill and Nigel Grainge pacted with Ezio May 23, one month after seeing the band live at London's Dingwalls. The band is due to start recording with Rupert Hines this month.

REE RECORD SHOP, the Dutch music retailer, reported sales up 18% to 138 million guilders (\$72.6 million) in the six months preceding March 31, with operating profit up 10.6% to 9.4 million guilders. The increase is partly due to the consolidation of the Van Leest chain, which was included in only three months of last year's interim figures, and positive sales trends. In the same period, Free opened three stores—one in the Netherlands and two in Belgium—and Van Leest opened one.

SCANDINAVIAN RECORDS, the Danish/Norwegian indie, has appointed Bjorn Johansen managing director of the Norwegian company. He formerly was marketing manager of Virgin Norway. Johansen reports to Gert Holmfred, who also is managing director of MCA Scandinavia.

HUNGARIAN CUSTOMS and police have raided premises in Budapest and seized 15,000 cassettes of international hit compilations. The cassettes, mainly produced in Poland, were being split up for distribution by Romanian gangs, says Mahasz, the Hungarian producers' association affiliated with IFPI.

#### Fogel, Sabourin Run A Multifaceted Empire

Promotion/Management Firm A Longtime Force In Quebec

■ BY LARRY LeBLANC

TORONTO—With anglophone Rubin Fogel a concert promoter and francophone Michel Sabourin an artist manager, the Fogel/Sabourin partnership has been a potent force in predominantly French-speaking Quebec for more than a decade.

From a penthouse suite in a St. Lawrence Boulevard office tower in Montreal, and with a staff of 20, the pair operates several of Quebec's bestknown entertainment firms. They include Fogel-Sabourin Productions, a concert production company that, often in conjunction with MCA Concerts Canada, promotes more than 200 shows annually; Musi-Art, a management and booking operation that oversees the careers of such top Quebec francophone acts as Richard Séguin, Marjo, Marie-Denise Pelletier, Joe Bocan, and Pierre Flynn; and, with partner Colette Brouillé, the record label Disques Musi-Art, which, since its formation last summer, has released albums by Pelletier, Bocan, Bundock-Lanoie, Daniel Weaver, and British singer/actor Murray Head.

In addition, Fogel and Sabourin own Club Soda, Montreal's premier showcase club, which will present more than 300 shows this year.

"We complement each other well," says Fogel. "Michel's the politician; I'm the diplomat. We both have a similar view of the arts and the [music] business, and of how to work with artists."

Says Sabourin, "We never have our up and downs at the same time because we're not doing the same thing at the same time. When one [of us] is in a slump, the other has a good move. We argue [often], believe me, but Rubin knows his aspect of the business. So if he feels strongly, I'll say, 'You're the one who knows.' If I feel strongly I want to do something with an artist, he'll say OK."

Interjects Fogel, "We're waiting for the year we have five summer festivals and three platinum albums at the same time."

The two met in 1975 while Fogel was working with local concert promoter Larry Mason, and Sabourin, as part of a student co-operative, was booking acts for the Cafe Campus club near the University of Montreal. When Sabourin left Cafe Campus, he started promoting shows on his own. In 1978, after finding themselves in bidding war for Mahavishnu Orchestra and Robert Gordon dates, the two joined forces.

While concert work remains at the core of their operation, their booking, management, and label activities have grown in recent years. Recently, the two moved into video production with Sarah McLachlan's 90-minute special, which aired nationally here in April on the Viewer's Choice network.

Fogel says that forming their own label was a natural progression for the team. "We'd been producing records and doing pressing and distribution deals for a long time, with such projects as Marjo and Me Mom and Morgentaler," he notes. "With Musi-Art, we've just put a name on the label, which made it more official."



Pictured, from left, are Rubin Fogel; Bonnie Brown, marketing director; Richard Sequin: and Michel Sabourin.

Sabourin contends that the duo's multiple business interests provide the label's artists with significant synergy. "Most labels don't have managers or concert promoters to set up the right showcases or tours," he points out. "It's a lot easier to get everything in harmony when you're making the decisions yourself. With Daniel Weaver right now, I don't have to look for a concert promoter or booking agency to take him across the country. We'll do our own concerts and our own showcases."

Sabourin soundly dismisses notions of conflicts of interest arising over their multiple roles in management decision-making. "There could be conflicts of interest, but in our minds the manager is not the boss of an artist," he says. "The artist is the boss of his own career. We advise, we do financial planning, all the management services, but the artist makes the large decisions."

Like several other Quebec-based independent labels, Disques Musi-Art is looking to Distribution Select to open retail doors in English-speaking Canada. Since last summer, the Montreal-based distributor, which handles 60% of Quebec's francophone product, has aggressively been trying to expand in Quebec to give Quebec-based artists a stronger national presence. Such a breakout is deemed necessary by many Quebec music industry figures because of the limitations of the market there.

"The Quebec music industry has made some good steps in recent years, but what will happen next I don't know," says Sabourin. "There is a lot of [Quebec] product on the market, and I'm asking myself, 'Is there too much?' A small market like Quebec cannot absorb it all. If Select can succeed in establishing national distribution, it will also be a lot easier to do our English projects. The [self-titled] Daniel Weaver album is our first national English release as a label, and I hope we can do some more."

Unlike some Quebec nationalists who view as alarming the trend among francophone artists like Celine Dion and Roch Voisine to record in English to reach audiences outside the province, neither Sabourin or Rubin is crit-

ical of the practice. Fogel, however, suggests it is more acceptable for popstyled francophone artists to record in English than roots-based francophone singer/songwriters. "You'd find more criticism if Richard Séguin picked up a tune and learned it phonetically," he says. "He's a poet first and, as great a musician he is, he's a musician second. It's like how you can see Mariah Carey singing in French, but you can't imagine Bob Dylan doing it."

On the other hand, Sabourin also argues that Quebec-based companies mustn't overlook foreign opportunities for their French product. "The idea that you can only go to France [with a French-speaking artist] is not exactly true," he says. "There's also been Asia, and Eastern Europe is now starting to open up. I will have a release in Japan in the fall with Marie-Denise Pelletier, and we had a release in Taiwan with Marjo."

#### MAPLE BRIEFS

ONTARIO PLACE CORP. has announced that the Ontario provincial government has approved its agreement with MCA Concerts Canada to build a 16,000-seat outdoor amphitheater. Privately funded by MCA Concerts Canada and Molson Breweries, the facility is scheduled to open in May 1995. MCA Concerts will manage and operate the facility under a revenue-sharing agreement with Ontario Place.

JUDGE HERBERT WEITZEL of the Vancouver Court Criminal Division fined Gurpal Mann \$17,000 May 17 for illegally reproducing and selling sound recordings owned by Multitone Records and BMG Music Canada. Mann pleaded guilty to 17 counts of copyright infringement.

UNDER A PROGRAM distribution agreement between DIRECTV Canada and MuchMusic, DIRECTV will now deliver Canada's national video network to its American subscribers.

## HITS OF THE WORLD

CANADA (The Record) 5/16/94 (Dempa Publications, Inc.) 5/30/94 GERMANY compiled by Media Control 5/24/94 ITALY (Musica e Dischi) 5/23/94 THIS LAST WEEK WEEK THIS LAST WEEK WEEK THIS LAST SINGLES SINGLES SINGLES SINGLES STREETS OF PHILADELPHIA BRUCE
SPRINGSTEEN COLUMBIAGRINY
THE POWER OF LOVE CELINE DION EPICSONY RA TO KIMI NO AIDANI MIYUKI NAKAJIMA PONY STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA I'LL REMEMBER MADONNA WARNER BROS WITHOUT YOU MARIAH CAREY COLUMBIA WANDER LUCILECTRIC ARIOLA
UNITED PRINCE ITAL JOE/MARKY MARK EAST WEST
I LIKE TO MOVE IT REEL 2 REAL EMI NATSU O DAKISHIMETE TUBE SONY WITHOUT YOU MARIAH CAREY COLUMBIA/SONY
GROOVE THANG ZHANE MOTOWNIPGD LOVE T-BOLAN POLYDOR

JUN AI RHAPSODY MARIYA TRAKEUCHI EAST WEST SOMEWHERE OVER.. MARUSHA URBAN/POLYDO STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA THE RHYTHM OF THE NIGHT CORONA OWA
PUPUNANNY AFRIKA BAMBAATAA EXPANDED/DFC
AUTOMATIK SEX EINSTEIN DR. DJ EXPANOED/plastika HEY DJ LIGHTER SHADE OF BROWN MERCURY/PGO DRAMATIC NI KOISHITE KOUMI HIROSE VICTOR STAY ETERNAL EMIZEMA
MISLED CELINE DION EPIC/SON SPRINGSTEEN COLUNBIA
GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA 10 NATSU NO HI CHISATO MORITAKA ONE LIP MILISIC CHANGE MOLELLA TIME
I'LL STAND BY YOU THE PRETENDERS WEA 7 8 NATSU GA KURU MAKI OOGURO BIGRAM MANATSU NO SANTA CLAUS MISATO WATANABE 10 SLEEPING IN MY CAR ROXETTE EMIZEMA NEW MMM MMM MMM CRASH TEST DUMMIES UNDERSTANDING XSCAPE COLUMBIA/SONY
GETTO JAM DOMINO COLUMBIA/SONY
SAID LOVED YOU... M. BOLTON COLUMBIA/SONY SERENATA RAP JOVANOTTI SOLELUNAMERCURY
THINK ABOUT THE WAY ICE MC OWA 6 11 THE MOST BEAUTIFUL GIRL IN... PRINCE EDEL 10 10 9 NEW MADA MINU KIMI ENO AINO UTA THE ALFEE PONY 10 LOOK WHO'S TALKING DR. ALBAN ARIOLA AI RUMS IF YOU GO JON SECADA SBIKCEMA
WHATTA MAN SALT-N-PEPA NEXT PLATEAU/PGO
DREAMS THE CRANBERRIES ISLANO/PGO NFW DOOP DOOP ZYX 10 6 AI GA UMARETA HI MIWAKO FUJITANI NIPPON PINK FLOYD THE DIVISION BELL FMI 12 14 ALWAYS ERASURE INTERN 883 REMIX 94 FRI SOUNDTRACK PHILADELPHIA EPIC DON'T TURN AROUND ACE OF BASE METRONOME **ALBUMS** NO MORE MAXX INTERCORO
JESSIE JOSHUA KADISON EMI
ROCK MY HEART HADDAWAY ARIOLA NEW I'M IN THE MOOD CECE PENISTON ASSURED 14 19 TRE HYPER MIX III AVEX TRAX
SING LIKE TALKING TOGETHERNESS FUN HOUSE UMBERTO TOZZI EQUIVOCANDO CCD MARIAH CAREY MUSIC BOX COLUMBIA LAURA PAUSINI LAURA CGO BLAME YOUR PARENTS 54.50 COLUMBIA/SONY
I'LL REMEMBER MADONNA SIRE/WEA 15 16 17 6 7 8 MIYA & YAMI LOVE IS DANGEROUS SONY 19 YOLANDA REALITY QUALITY/PGO NEW THE COLOUR OF MY DREAMS B.G. THE PRINCE BASIA SWEETEST ILLUSION EPIC JOVANOTTI LORENZO 1994 SOLELUNA/MERCURY 19 FEELS LIKE HEAVEN URBAN COOKIE MARIAH CAREY MUSIC BOX COLUMBIA
LISETTE MELENDEZ TRUE TO LIFE SONY 10 FABIO CONCATO SCOMPORRE E RICOMPORRE 18 EVERYTHING CHANGES TAKE THAT BOA I GOT TO GIVE IT UP MASTERBOY POLYGRAM
OMEN III MAGIC AFFAIR ELECTROLA 18 20 NEW NEVER LET YOU GO NKOTB COLUMBIA/SONY MINA MAZZINI CANTA BATTISTI EMI 9 10 ACE OF BASE THE SIGN RMG VICTOR 20 AL BUMS HIDETAKA YOSHIOKA BUNKITEN PONY CANYON
PRIDE AND GLORY PRIDE AND GLORY MCA VICTOR NEW PAOLO VALLEST NON METRADIRE PREMISICADO ALBUMS
MARIAH CAREY MUSIC BOX COLUMBIA PINK FLOYD THE DIVISION BELL COLUMBIASONY 1 2 3 COUNTING CROWS AUGUST AND EVERYTHING 10 MIYUKI NAKAJIMA SINGLES II PONY CANYON PINK FLOYD THE DIVISION BELL EMI
ROXETTE CRASH! BOOM! BANG! ELECTROLA
CRASH TEST DUMMIES GOD SHUFFLED HIS FEET SPAIN (TVE/AFYVE) 5/14/94 AUSTRALIA (Australian Record Industry Assn.) 5/29/94 ACE OF BASE THE SIGN ADISTA/BA CANTO GREGORIAN GREGORIAN CHANTS EMI SMASHING PUMPKINS SIAMESE DREAM VIRGIN 4 5 6 THIS LAST SINGLES 8 SINCLES 5 5 JOSHUA KADISON PAINTED DESERT SERENADE THE MOST BEAUTIFUL GIRL IN... PRINCE FESTIVAL HOODED ON FEELING TONY WILSON BLANCO Y 5 LOREENA MCKENNITT THE MASK AND WEA THE SIGN ACE OF BASE POSSUMBUG
RIGHT IN THE ... JAM & SPOON DANCE POOLSON SOUNDTRACK PHILADELPHIA EPIC
BIOHAZARD A STATE OF THE WORLD ADDRESS ENIGMA THE CROSS OF CHANGES VIRGINICEMA
CELINE DION THE COLOUR OF MY LOVE EPIC/SONY 4 SISTER GOLDEN AIR SPANIC LUCASIGNOER BREATHE AGAIN TONI BRAXTON ARISTA RIGHT IN THE NIGHT JAM & SPOON DANCE POOL SOUNDGARDEN SUPERUNKNOWN ASSIRCE ONE METALLICA PHONOGRAMIPOLYGRAM NEW 10 SOUNDTRACK THE CROW ATLANTIC/WEA SOUNDTRACK PHILADELPHIA EPIC/SONY CHRIS DE BURGH THIS WAY UP POLYGRAM NEW 8 DOOP DOOP LIBERATIONIFESTIVAL
MMM MMM MMM... CRASH TEST DUMMIES RCA
I'LL REMEMBER MADONNA WARNER TAKE THAT EVERYTHING CHANGES RCA
PRINCE ITAL JOE FEATURING MARKY MARK LIFE 5 10 THE MOST BEAUTIFUL GIRL IN THE WORLD 10 12 13 TONI BRAXTON TONI BRAXTON ARISTA/BM 8 CRASH TEST DUMMIES GOD SHUFFLED HIS FEET IN THE STREETS EAST WEST
ACE OF BASE HAPPY NATION METRONOMI 6 THE RHYTHM OF THE NIGHT CORONA BLANCO V 9 8 16 19 WITHOUT YOU MARIAH CAREY COLUMBIA 11 10 11 THE POWER OF LOVE CELINE DION EPIC
STAY ETERNAL EMI
I'LL STAND BY YOU PRETENDERS WARNER BRYAN ADAMS SO FAR SO GOOD A&M
HOWARD CARPENDALE ICH BIN DA POLYGRAM HOOKED ON FEELING SILENZI MAX MUSIC 14 15 13 14 BONNIE RAITT LONGING IN THEIR HEARTS THINK ABOUT THE WAY ICE MC BLANCO Y NEGRO 16 9 LOOK WHO'S TALKING DR. ALBAN ARIOLA
DIMENSION DIVERTIDA PACO PIL MAX MUSIC 9 10 DR. ALBAN LOOK WHO'S TALKING ARIOLA 13 14 15 11 FEEL LIKE MAKING LOVE PAULINE HENRY EPIC
THINGS CAN ONLY GET BETTER (REMIX) D:REAM 14 15 16 17 PUR SEILTANZERTRAUM INTERCO LUCILECTRIC MADCHEN ARIGUA PHIL COLLINS BOTH SIDES WEA 16 17 NIRVANA IN LITERO DO COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTICIVEA REBA MCENTIRE READ MY MIND MCAUNI AL BUMS ANA BELEN/VICTOR MANUEL MUCHO MAS QUE 1 NEW NEW I BELIEVE MARCELLA DETROIT POLYGRAM 13 MEAT LOAF BAT OUT OF HELL IL VIRGIN 16 13 STREETS OF PHILADELPHIA BRUCE 18 19 13 BECK: MELLOW GOLD, OGCIUNI ARZTE DIE BESTIE IN. 2 PRESUNTOS IMPLICADOS EL PAN Y LA SAL INGSTEEN COLUM MOIST SILVER EMICEMA 20 GROOVE THANG ZHANE MOTOWN
MOUNTAIN CHOCOLATE STARFISH ENT TOTEN HOSEN REICH & SEXY (BEST OF) VIRGIN NEW 3 3 HITS OF THE CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS EMIGDEON
EL CONSORCIO LO QUE NUNCA MUERE HISPAVOX
ACE OF BASE HAPPY NATION POLYGRAM 19 14 17 DUM DA DUM MELODIE MC VIRGINIEMI 4 5 6 7 8 9 20 SING HALLELUJAH DR. ALBAN BMG ALBUMS MARIAH CAREY MUSIC BOX COLUMBIA ROXETTE CRASH! BOOM! BANG! HISPAVOX MICHAEL NYMAN THE PIANO VIRGIN MARIAH CAREY MUSIC BOX COLUMBIA HUNTERS AND COLLECTORS DEMON FLOWER NEW THIS LAST WEEK 1 1 GLORIA ESTEFAN MITIERRA EPIG NEW ROXETTE CRASH! BOOM! BANG! FM 3 COME ON YOU REDS THE MANCHESTER UNITED 10 PINK FLOYD THE DIVISION BELL EMI/ODEON K.D. LANG INGENUE WARNER
PINK FLOYD THE DIVISION BELL COLUMBI ERASURE I SAY I SAY I SAY MUTE NEW FOOTBALL SQUAD POLYGRAM TV

LOVE IS ALL AROUND WET WET WET PRECIOUS **DEACON BLUE OUR TOWN - GREATEST HITS** 5 2 4 NEW BARRY MANILOW GREATEST HITS: PLATINUM 3 ETERNAL ALWAYS & FOREVER EM NETHERLANDS (Stichting Mega Top 50) 5/24/94 AROUND THE WORLD FAST 17 LONDON THE BADLOVES GET ON BOARD WISHROOM/FESTIVAL THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND CHRIS DE BURGH THIS WAY UP A&M INSIDE STILTSKIN WHITE WATER
GET-A-WAY MAXX PULSE 8 ENIGMA THE CROSS OF CHANGES VIRGIN
CHOCOLATE STARFISH CHOCOLATE STARFISH 13 SINGLES NEW I LIKE TO MOVE IT REEL 2 REAL featuring MAD STUNTMAN POSITIVA/EMI PINK FLOYD THE DIVISION BELL EMI
JUDITH DURHAM/THE SEEKERS CARNIVAL OF THE REAL THING 2 LINLIMITED PW SWEETS FOR MY SWEET C.J. LEWIS MCA
MORE TO THIS WORLD BAD BOYS INC. A&M
NO GOOD (START THE DANCE) THE PRODIGY XL PEARL JAM VS FRIC 10 11 2 2 THE MOST BEAUTIFUL GIRL IN THE WORLD 8 9 10 ACE OF BASE HAPPY NATION (U.S. VERSION) PRINCE NPGREO BULLET
ONE METALLICA MERCURYPHONDGRAM
MMM MMM MMM MMM CRASH TEST DUMMIES CRASH TEST DUMMIES GOD SHUFFLED HIS FEET 8 2 NFV 3 NEW VAN MORRISON A NIGHT IN SAN FRANCISCO 12 JUST A STEP FROM HEAVEN ETERNAL EM BLUR PARKLIFE FOOD
DUSTY SPRINGFIELD GOIN' BACK - THE VERY
BEST OF PHILIPS 10 8 THE REAL THING TONY DIBART CLEVELAND CITY
MMM MMM MMM MMM CRASH TEST DUMMIES 13 13 K.D. LANG EVEN COWGIRLS GET THE BLUES 11 12 10 5 WITHOUT YOU MARIAH CAREY COLUMBIA BEST OF PHILIPS
ENIGMA THE CROSS OF CHANGES VIRGIN STRANI AMORI LAURA PAUSINI CGD/WARNER DOELPUNT ANDRE VAN DUIN CNR MUSIC CRASH TEST DUMMIES GOD SHUFFLED HIS... RCA ELVIS PRESLEY THE ROMANTIC RCA NICK CAVE LET LOVE IN LIBERATION/FESTIVAL 6 7 8 12 14 15 15 PRETENDERS LAST OF THE INDEPENDENTS WEAT JAH WOBBLE'S INVADERS OF THE HEART TAKE ME TO GOD ISLAND MUSIC BOX MARIAH CAREY COLUMBIA 13 15 CARRY ME HOME GLOWORM courses 12 PRAYER FOR THE DYING SEAL ZTT ZANG LONG TIME GONE GALLIANO TALKIN LOUG 13 NEV LIEFDE IN DE NACHT NICO LANDERS RB/REO 16 17 TONI BRAXTON TONI BRAXTON ARISTA WATERFALL ATLANTIC OCEAN CLUBSTITUTE NORMAAL DOE EFFE NORMAAL PHONDGRAM CYPRESS HILL BLACK SUNDAY COLUMBIA
CELINE DION THE COLOUR OF MY LOVE EPIC 14 15 16 NEW NEW DISSIDENT PEARL JAM EPIC THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG 10 17 MARVIN GAYE THE VERY BEST OF MARVIN GAYE AI RUMS 20 BRAND NEW HEAVIES BROTHER SISTER CRAZY JULIO IGLESIAS COLUMBIA
BOB MARLEY LEGEND TUFF GONG
ACE OF BASE HAPPY NATION METRONOMELONDON SHOOP SALT-N-PEPA FFRR NEW NEW MARIAH CAREY MUSIC BOX COLUMBIA LIGHT MY FIRE CLUBHOUSE featuring CARL PWL 2 JEFF TRACHTA & BOBBY EAKES BOLD AND BEAUTIFUL DUETS ARCAGE NEW ZEALAND (RIANZ) 5/11/94 DIGNITY DEACON BLUE COLUMBIA
LEAN ON ME MICHAEL BOLTON COLUMBIA
LOST IN AMERICA ALICE COOPER EPIC NEW 18 LAURA PAUSINI LAURA COD/WARNER
PINK FLOYD THE DIVISION BELL EMI 14 NEW WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS

DES'REE I AIN'T MOVIN' SONY 52 19 33 3 4 5 SINGLES 20 21 22 I'LL STAND BY YOU THE PRETENDERS WEA
WHAT YOU'RE MISSING K-KLASS DECONSTRUCTION
SUCH A PHANTASY EP THE TIME FREQUENCY THE SIGN ACE OF BASE BMG
CAN'T GET ENOUGH SUPERGROOVE BMG 23 LAURA PAUSINI LAURA PAUSINI CGOWARNER ROBERT LONG UIT LIEFDE EN RESPECT EMI NIRVANA NEVERMIND GEFFEN CRASH TEST DUMMIES GOD SHUFFLED HIS FEET 24 25 EAGLES THE BEST OF THE EAGLES ASYLUM 15 22 17 26 23 20 25 ABBA GOLD - GREATEST HITS POLYDOR
TAKE THAT EVERYTHING CHANGES RCA
R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS SO MUCH IN LOVE ALL 4 ONE WAR 23 24 25 THE MOST BEAUTIFUL GIRL IN THE WORLD
PRINCE FESTIVAL
ONE ON ONE TO BE CONTINUED WARNER NEV MAMA SAID CARLEEN ANDERSON CIRCA 26 NEW M PEOPLE ELEGANT SLUMMING RCA
TONI BRAXTON TONI BRAXTON ARISTALA FACE
SIMON AND GARFUNKEL THE DEFINITIVE SIMON
AND GARFUNKEL COLUMBIA
QUEEN GREATEST HITS PARLOPHONE ALWAYS ERASURE MUTE
TEARS OF THE DRAGON BRUCE DICKINSON EMI 27 28 29 9 URBAN DANCE SQUAD PERSONA NON GRATA 5 6 26 27 STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA WITHOUT YOU MARIAH CAREY COLUMBIA MONNIKENKOO ST.DOMINGO CANTO GREGORIANO EMI 10 NEW NEW SATURDAY NIGHT PARTY (READ MY LIPS) ALEX CLEVELANO CIT TLIKE TO MOVE IT REEL 2 REAL featuring THE MAD STUNTMAN POSITIVA
HYMN MOBY MUTE
DEEP FOREST DEEP FOREST COLUMBIA GROOVE THANG ZHANE POLYGRAM
I'M READY TEVIN CAMPBELL WARNER 24 28 30 19 HONG KONG (IFPI Hong Kong Group) 5/15/94 LIONEL RICHIE BACK TO FRONT POLYDOR NIRVANA NEVERMIND GEFFEN 29 30 31 NEW 10 10 WHOOMP! (THERE IT IS) TAG TEAM FESTIVAL THIS WEEK 32 20 NEW ERASURE POP! - THE FIRST 20 HITS MUTE ALBUMS EASE MY MIND ARRESTED DEVELOPMENT
COOLTEMPO
100% PURE LOVE CRYSTAL WATERS ASM PRINCE THE HITS 2 PAISLEY PARK SIMPLY RED STARS EAST WEST VIVIAN LAI ON SUNSHINE ROAD POLYGRAM VIVIAN CHOW GROWING UP POLYGRAM 33 NFW 32 36 32 29 39 ACE OF BASE HAPPY NATION BMG
PINK FLOYD THE DIVISION BELL COLUMBIA 1 26 34 35 36 ROXETTE CRASH! BOOM! BANG! FMI ANITA MULTHAT IS CAPITAL ARTISTS THE MUTTON BIRDS SALTY VIRGI TRAFFIC FAR FROM HOME VIRGIN
ROD STEWART THE BEST OF ROD STEWART VARIOUS I HAVE A DATE WITH SPRING EMI ANDY LAU THE BEST OF ANDY LAU WARNER 35 NEW PAST THE MISSION TORI AMOS EAST WEST ENIGMA THE CROSS OF CHANGES VIRGIN
K.D. LANG INGENUE WARRER
JOHN MCDERMOTT OLD FRIENDS EMI NEW IN THE NAVY - 1994 REMIXES VILLAGE PEOPLE SALLY YEH WOMEN'S WEAKNESS WARNER NUMBER ONE EYC MCA UNDER THE BRIDGE RED HOT CHILI PEPPERS NEW 27 22 37 37 40 THE BRAND NEW HEAVIES BROTHER SISTER ACID ANDY LAU FORGET-LOVE WATER WARNER ERIC WOO TOO SILLY GREATEST HITS EMI ALAN TAM ALAN TAM CREATIVE COLLECTION NEW JOHN MCSWEENEY 22 ALL TIME GOSPEL FAVOURITES BMG 38 BEE GEES VERY BEST OF THE BEE GEES POLYDOR
MADONNA THE IMMACULATE COLLECTION SIRE FAVOURITES BMG
MARIAH CAREY MUSIC BOX COLUMBIA
JIM REEVES THE VERY BEST OF JIM REEVES BMG 38 39 40 NEW MARCELLA DETROIT & ELTON JOHN ROX DREAMS THE CRANBERRIES ISLANO 24 39 10 NEW ALAN TAM ALAN TAM AT CARNIVAL POLYGRAM 10 BONNIE RAITT LONGING IN THEIR HEARTS 40 31

Hits Of The World is compiled at Billboard/London by Julie Boodhoo and Elena Bernardinis. Contact 71-323-6686, fax 71-323-2314/2316

'New' Indicates first entry or re-entry into chart shown.

EU	ROC	HART HOT 100 5/28/94 MUSIC								
THIS	LAST	SINGLES	TI							
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA								
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA	ľ							
3	3	THE MOST BEAUTIFUL GIRL IN PRINCE NPG	1:							
4	4	I LIKE TO MOVE IT REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA								
5	9									
6	6	INSIDE STILTSKIN WHITE WATER	П							
7	19	COME ON YOU REDS MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM								
8	7	ALWAYS ERASURE MUTE								
9	12	ONE METALLICA POLYGRAM								
10	NEW	AROUND THE WORLD EAST 17 POLYGRAM	1							
11	5	LOOK WHO'S TALKING! DR ALBAN CHEIRON								
12	15	IT'S ALRIGHT EAST 17 LONDON								
13	13	SWEETS FOR MY SWEET C.J. LEWIS MCA	1 :							
14	NEW	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA								
15	11	ROCK MY HEART HAOOAWAY COCONUT/ARISTA	:							
16	10	DOOP DOOP CLUBSTITUTE								
17	14	OMEN III MAGIC AFFAIR ELECTROLA	1.5							
18	8	THE REAL THING TONY DIBART CLEVELAND CITY								
19	NEW	THE RHYTHM OF THE NIGHT CORONA DWA	1.							
20	NEW	NO MORE (I CAN'T STAND IT) MAXX BLOW UP ALBUMS								
1	1	PINK FLOYD THE DIVISION BELL EMI	Ι.							
2	2	MARIAH CAREY MUSIC BOX COLUMBIA	1							
3	3	ROXETTE CRASH! BOOM! BANG! EMI	1							
4	10	CRASH TEST DUMMIES GOD SHUFFLEO HIS FEET ARISTA	L							
5	4	SOUNDRACK PHILADELPHIA EPIC	}							
6	8	DEACON BLUE OUR TOWN - GREATEST HITS	П							
1	1	COLUMBIA	W							
7	5	TAKE THAT EVERYTHING CHANGES RCA								
8	6	BRYAN ADAMS SO FAR SO GOOD ALM								
9	11	ENIGMA THE CROSS OF CHANGES VIRGIN								
10	7	CORO DE MONJES DEL MONASTERIO DE SILOS LAS MEJORES OBRAS DEL CANTO GREGORIAN O								
111	14	ACE OF BASE HAPPY NATION MEGAMETRONOME								
12	9	BLUR PARKLIFE FOOD								
13	15	JOSHUA KADISON PAINTED DESERT SERENAGE	'							
14	NEW	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR	:							
15	NEW	THE CRANBERRIES EVERYBOOY ELSE IS OOING IT, SO WHY CAN'T WE? ISLAND	ĺ							
16	13	DR ALBAN LOOK WHO'S TALKING! CHERION								
17	17	LAURA PAUSINI LAURA CGD/WARNER								
18	18	MEAT LOAF BAT OUT OF HELL II VIRGIN								
19	NEW	THE PRETENDERS LAST OF THE INDEPENDENTS WEA								
20	19	PHIL COLLINS BOTH SIDES VIRGIN	1							

## **SWEDEN** (GLF) 5/13/94

THES	LAST	SINGLES						
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA						
2	2	DR. FEELGOOD COOL JAMES & BLACK TEACHER						
-	-	STOCKHOLM						
3								
4	5	NO MORE (I CAN'T STAND IT) MAXX REMIX						
5	3	TOUCH BASIC ELEMENT INHOUSE						
6	7	ALWAYS ERASURE MUTE						
7	4	STREETS OF PHILADELPHIA BRUCE						
1	1	SPRINGSTEEN COLUMBIA						
8	9	FORLIST NORDMAN SONET						
9	10	OMEN 3 MAGIC AFFAIR ELECTROLA						
10	8 THE POWER OF LOVE CELINE DION COLUMBA							
		ALBUMS						
1	1	ROXETTE CRASH! BOOM! BANG! EMI						
2	5							
3	3	ERIC CLAPTON THE CREAM OF CLAPTON POLYDOR						
4								
5	4	MARIAH CAREY MUSIC BOX COLUMBIA						
6	6	PINK FLOYD THE DIVISION BELL EMI						
7	7	CAJSA-STINA AKERSTROM CAJSA-SLINA						
1		AKERSTROM WARNER						
8	8	BLUR PARKLIFE PARLOPHONE						
9	NEW							
10	NEW	THE PRETENDERS LAST OF THE INDEPENDENTS						
		WEA						
DE	1 011	DEL OUISE CONTRACTOR						

10	NEW	THE PRETENDERS LAST OF THE INDEPENDENTS WEA	AU
BE	LGII	JM (IFPI Belgium/SABAM) 5/13/94	THIS
THIS	LAST	SINGLES	1 2
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA	
2	3	TAKE MY LOVE GOOD SHAPE DING	3
3	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	4
4	6	I LIKE TO MOVE IT REEL 2 REAL EMI	5
5	4	STRANI AMORI LAURA PAUSINI CGD	1
6	7	THE POWER OF LOVE CELINE DION COLUMBIA	6 7
7	10	UNITY MIX 3 UNITY MIXERS INDISC	8
8	9	LOOK WHO'S TALKING DR. ALBAN ARIOLA	9
9	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD	10
		PRINCE RED BULLET	10
10	NEW	ROCK MY HEART HADDAWAY ARIOLA	١.
	1	ALBUMS	1
1	1	PINK FLOYD THE DIVISION BELL EMI	2
2	3	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE	3
		COLUMBIA	4
3	2	MARIAH CAREY MUSIC BOX COLUMBIA	5
4	4	PATRICK BRUEL BRUEL RCA	6
5	6	ROXETTE CRASH! BOOM! BANG! EMI	6
6	8	LAURA PAUSINI LAURA CGD	8
7	5	SILOS CANTO GREGORIANO EMI	9
8	7	THE RADIOS BABY YES EMI	10
9	9	SOUNDTRACK PHILADELPHIA EPIC	10
10	10	LAURA PAUSINI LAURA PAUSINI CGD	
	_		

## RELAND (IFPI Ireland) 5/19/94

THIS		SINCI ES							
-									
2	2	SINGLES  RIVERDANCE BILL WHELAN MOTHER  COME ON YOU REDS MANCHESTER UNITED  FOOTBALL CLUB POLYGRAM TV  ROCK'N'ROLL KIDS PAUL HARRINGTON/CHARLIE  MCGETT ACORN  AROUND THE WORLD EAST 17 LONDON  NO GOOD (START THE DANCE) PRODIGY XL  RECORDINGS  THE REAL THING 2 UNLIMITED PWL CONTINENTAL  INSIDE STILTSKIN WHITEWATER  GET-A-WAY MAXX PULSE 8  MMM MMM MMM MMM CRASH TEST DUMMIES  RCA  DISSIDENT PEARL JAM EPIC  ALBUMS  FRANCES BLACK TALK TO ME DARA  THE CRANBERRIES EVERYBODY ELSE IS DOING  IT, SO WHY CAN'T WE? ISLAND  CRASH TEST DUMMIES GOD SHUFFLED HIS FEET  RCA  GARTH BROOKS NO FENCES CAPITOL  VARIOUS PURE MOOOS VIRGIN  SOUNDTRACK PHILADELPHIA EPIC  CHRIS DE BURGH THIS WAY UP AAM  DEACON BLUE OUR TOWN - THE GREATEST HITS  COLUMBIA  VARIOUS A WOMAN'S HEART DARA							
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7	8	INSIDE STILTSKIN WHITEWATER							
	NEW	GET-A-WAY MAXX PULSE 8							
9	5	MMM MMM MMM CRASH TEST DUMMIES							
	1	RCA							
10	NEW	DISSIDENT PEARL JAM EPIC							
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4	4	GARTH BROOKS NO FENCES CAPITOL							
5	2	VARIOUS PURE MOOOS VIRGIN							
6	5	SOUNDTRACK PHILADELPHIA EPIC							
7	NEW	CHRIS DE BURGH THIS WAY UP A&M							
8	NEW	DEACON BLUE OUR TOWN - THE GREATEST HITS							
-		COLUMBIA							
9	NEW	VARIOUS A WOMAN'S HEART DARA							
10	7	MARIAH CAREY MUSIC BOX COLUMBIA							

FIN	ILAN	(Seura/IFPI Finland) 5/13/94
THIS VEEK	LAST	SINGLES
1	9	INSIDE YOUR DREAMS U96 MOTOR
2	1	ONE METALLICA VERTIGO
3	NEW	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA
4	2	NO MORE MAXX K-TEL
5	NEW	KIDS IN AMERICA '94 KIM WILDE MCA
6	5	ALWAYS ERASURE MUTE
7	4	OMEN III MAGIC AFFAIR ELECTROLA
8	NEW	HIGH ON A HAPPY VIBE URBAN COOKIE COLLECTIVE PULSE 8
9	NEW	WALK ON WATER SIMONE ANGEL A&M
10	NEW	LOOK WHO'S TALKING DR. ALBAN BMG
		ALBUMS
1	1	KUMMELI ARTISTI MAKSAA PORKKANA RYHMA
2	2	J. KARJALAINEN YHTYEINEEN VILLEJA
		LUPIINEJA POKO
3	3	ROXETTE CRASH! BOOM! BANG! EMI
4	4	TAIKAPEILI SUURI SALAISUUS WARNER MUSIC
5	6	KAIJA KOO TUULTEN VIEMAA WEA
6	NEW	MARIAH CAREY MUSIC BOX COLUMBIA
7	5	PINK FLOYD THE DIVISION BELL EMI
8	NEW	DINGO VIA FINLANOIA FAZER
9	NEW	ERIC CLAPTON THE CREAM OF CLAPTON POLYGRAM
10	NEW	CORO DE MONJES DEL MONASTERIO DE SILOS CANTO GREGORIANO. EMI

## PORTUGAL (Portugal/AFP) 5/18/94

	IIIIS	MEEK	ALBUMS
	WEEK	WEEK	
	1	1 1	ACE OF BASE HAPPY NATION METRONOME
	2	2	VARIOUS FILHOS OA MADRUGADA RCA
	3	3	MARIAH CAREY MUSIC BOX COLUMBIA
	4	10	VARIOUS DANCE MANIA '94 vidisco
	5	NEW	PEDRO ABRUNHOSA/BANDEMONI VIAGENS
			POLYDOR
i	6	9	SOUNDTRACK PHILADELPHIA EPIC
	7	6	VARIOUS ELECTRICIDADE VIDISCO
	8	NEW	SONIC YOUTH EXPERIMENTAL JET SET GEFFEN
	9	NEW	EROS RAMAZZOTTI TUTTE STORIE BMG ARIOLA
	10	7	CORO DE MONJES CANTO GREGORIANO EMI

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ſR	(Austrian IFPl/Austrian Top 30) 5/21/94
ST	SINGLES
EK	WITHOUT YOU MARIAH CAREY COLUMBIA
;	STREETS OF PHILADELPHIA BRUCE
٠	SPRINGSTEEN COLUMBIA
wl	POWER OF LIVE IS LIFE OPUS EMI
w	WIR SIND DIE SIEGER SUPERCHAMP & CASINO
۱ '''	SALZBURG BMG
,	THE MOST BEAUTIFUL GIRL IN THE WORLD
	PRINCE EMI
9	ALWAYS ERASURE ECHO
5	SUGARDADDY BINGO BOYS WARNER
5	I LIKE TO MOVE IT REEL 2 REAL EMI
3	LOOK WHO'S TALKING DR ALBAN BMG
١	LATIN LOVER DECADANCE ECHO
	ALBUMS
1	MARIAH CAREY MUSIC BOX COLUMBIA
2	PINK FLOYD THE DIVISION BELL EMI
3	SOUNDTRACK PHILADELPHIA EPIC
4	ROXETTE CRASH! BOOM! BANG! EMI
EW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET
	BMG
EW	TORI AMOS UNDER THE PINK WARNER
5	HUBERT VON GOISERN OBNUNDUNTN BMG
EW	PANTERA FAR BEYOND DRIVEN WARNER
7	BRYAN ADAMS SO FAR SO GOOD A&M
6	ZILLERTALER SCHURZENJAGER REBELLION LIVE IN DEN BERGEN TYROLIS

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

## **EDITED BY DAVID SINCLAIR**

ETHIOPIA: The country's first-ever concert festival, which takes place at Addis Ababa Stadium on Sunday (29), comes 10 years after Bob Geldof's charity event Live Aid. Unlike Live Aid, where predominantly Western pop stars donated their services on behalf of the starving in Ethiopia, this charity show features African celebrities—some performing for free, some sponsored by foreign embassies-joining forces to help their own people. The main attraction is the leading Sudanese singer Muhammad Wardi, who is donating his performance as a gift to the people of Ethiopia. Revered as the father of modern music in the Sudan, Wardi was the first musician in the region to combine traditional with electric instrumentation. A prolific composer and a virtuoso on the tambour (an African stringed instrument), Wardi's trademark is his skilled deployment of complex rhythms, and even at 62 he remains one of the pioneers of modern Arabic music. Other performers include the local star Mulatu Astatke, who studied and performed in England before his return to Addis Ababa in the 1970s, where he co-founded one of the country's leading pop acts, the Wallias Band. Also on the bill are the Kotebe Dance Troupe from the Ivory Coast, performing a West African version of "West Side Story," and the Metzger Jazz Quartet. MUHAMMAD HUAZI

GERMANY: One of the country's most innovative and zaniest acts right now is funk-rock-trash band the Freaky Fukin' Weirdoz. The group's fourth album, "Mao Mak Maa" (Thai for Higher Than High), has won rave reviews in the specialist rock press (Metal Hammer, Rock Hard, Kerrang!,



etc.) and now looks poised to spill over into the mainstream. Already, MTV Europe's "120 Minutes" has featured the band, and the current single—a cover of the Ian Dury song "Hit Me With Your Rhythm Stick" featuring shock-rock vocalist Nina Hagenis a powerplay choice on VIVA, the German music TV channel. A product of the Munich underground, the four-piece band released its first two albums in 1989 and 1990 on the indie label Sub Up. Since signing with RCA/BMG Hamburg, FFW has rapidly built on its alternative/hard rock following, thanks to a combination of good musicianship and original ideas. Apart from a jam on the Sex Pistols' "Submission," most of the numbers on "Mao Mak Maa" are written and produced by the group, and many are irreverent spoofs. The album also has been released in Finland, France, Aus-

tralia, and Japan, with a U.K. release pending on Mushroom Records. Meanwhile, the band, renowned for its wild antics on stage, continues a marathon tour of Europe that began in March and continues through the fall, taking in several major open-air shows this month. ELLIE WEINERT

SPAIN: The indefatigable efforts of Mario Pacheco and his Nuevos Medios label to stretch and enrich New Flamenco are legion. The latest offering, "Songhai 2," comes from New Flamenco pioneers Ketama, together with several African musicians led by kora player Toumani Diabate from Mali. Co-produced by Pacheco with Joe Boyd and Lucy Duran, it is the follow-up to the acclaimed 1989 album "Songhai," which resulted from a chance meeting at a London party between gypsy band Ketama and Diabate and friends who were playing their traditional stringed and percussion instruments—kora, African gourd harp, balafon, and nguni. The Ketama musicians were mesmerized, and the admiration became mutual when Diabata later witnessed Ketama's dramatic flourishes on the Spanish guitar. Unsurprisingly, the second album is less spontaneous than the first, and the English jazz double-bass player, Danny Thompson, who gave such a memorable performance on the first album, was unavailable the second time around. Even so, "Songhai 2" stands as another fine achievement. "So many languages circulating around this project leave very little room for pedantry or conceptual pretension, and the music is the easiest way to understand it . . . a kind of primordial salsa," Pacheco muses, mysteriously.

HOWELL LLEWELLYN

FRANCE: It is more than 30 years since the death of Edith Piaf, but with posthumous record sales now outstripping those achieved during her career, the legend continues to grow. A 10-CD boxed set, "Edith Piaf," released by EMI, has become one of the best-selling collections this year. Now, Marc Exiga of radio station RTE has produced a double-CD of Piaf concert performances, "La Vie En Rose," also distributed by EMI, which includes unreleased material from RTE's vaults and features the voices of writers such as Joseph Kessel and Jean Cocteau. Meanwhile, various stars have paid homage to the il-

lustrious singer by recording their versions of Piat's songs for a collection entitled "Tribute To Edith Piat" (AB/BMG). Contributors include Donna Summer ("La Vie En Rose"), Pat Benatar ("L'Effet Que Tu Me Fais"), Willy DeVille ("Les Amants"), Emmylou Harris ("Mon Manege A Moi"), Chris Spedding, and Leon Russell. PHILIPPE CROCQ

IRELAND: Encouraged by Republic of Ireland's international success in recent years, the Northern Ireland music industry has formed a new organization called Northern Music. It will work in close cooperation with Belfast Rocks Again, an organization launched by Terri Hooley in response to a feeling that Northern Ireland had "too long been ignored, often in favor of Dublin's more established music business." However, since the success of Therapy? and Ghost Of An American Airman, and the emergence of new, attention-grabbing bands like Joyrider, Schtum, and Ash, the Northern Ireland scene has grown to such an extent that it now needs the support of a strong infrastructure, which it will be Northern Music's task to provide. This fall, the Belfast Rocks 4 festival will take place in various city venues, its aim being to showcase music in every form and style currently being performed in Northern Ireland. To coincide with the event, Northern Music will stage seminars and workshops with a view to educating, informing, and generating support for a cohesive music business in Northern Ireland. KEN STEWART

## **Homer's Holds The Pickles Chain After Buyout**

■ BY CATHERINE APPLEFELD

Music retailer Homer's has gotten itself into a pickle, literally. In mid-March, the Omaha, Neb-based company, which operates five Homer's stores, purchased the six-outlet Pickles chain. Company executives believe the acquisition will enhance its stature, and the chain is poised to take on the mass merchants and larger chains in its home state.

"I still believe that even though there's a lot of consolidation among the big players, there is still room for people who want locations near their homes that offer high selection and high service," Homer's president Tom Weidner says of the purchase. "The acquisition presented an opportunity to get into Lincoln, expand stores in Omaha, and take out a competitor at the same time."

Since opening its doors in 1971, Homer's has carved a niche in the Omaha market by providing a wide selection of musical genres as well as a strong stock of accessories and gift items, with a heavy emphasis on customer service.

In 1975, Homer's, founded by Bruce Hoberman, opened its wholesale business, known as RTI, a one-stop that now comprises much more than music and music accessories and serves a base of



Tom Weidner, pictured above, bought RTI/Homer's in June 1993.

## Quality Printing Quality Product Quality Service DIVIDER CARDS



12,000 customers.

A consumer electronics division, which Weidner says has experienced the "biggest amount of growth" in recent years, deals in televisions, VCRs, home and car stereos, mobile electronics, video games, CD-ROM, and the like.

Homer's third and newest wholesale division, which debuted six years ago, supplies products catering to the home office. "We don't carry Xerox copiers or anything like that," says Weidner. "It's more like fax machines, computers, printers, monitors, telephones."

In June 1993, Weidner purchased the company from Hoberman. "I had been with the company for 12 years," Weidner says. "I knew that Bruce had been doing this for 22 years, and I knew that if he could sell, he wanted to move on to the next thing. So I saw it as an opportunity for me and the current management to take it to the next level."

After completing the acquisition, Weidner upgraded systems—which proved to be more difficult than anticipated—and then, having successfully completed that task, began looking around to expand the company; thus, the Pickles acquisition.

Today, Homer's employs about 225 staffers. Aside from Weidner, the company's executive roster includes Rick Galusha, VP of retail operations; Darrell Metcalf, CFO; Mike Fratt, director of operations for retail; Bill Mulvey, VP of sales and merchandising; Gail Shiba, di-

visional manager in Lincoln; and Pam Murray, director of MIS.

Homer's stores are situated in strip shopping centers and typically stock about 30,000-plus SKUs. Although they carry deep catalog on a broad range of genres, each store caters specifically to the market it serves, according to Galusha

For example, the Homer's store in the touristy Old Market section of Omaha contains a separate classical music room, complete with atmospheric oak walls and fixtures. "When the classical music buyer goes in to shop there, they are sheltered from the rock section and the rest of the store," Galusha says. By the same token, he adds, "Our more urban stores have a whole different focus of selection from the others."

Despite their individual personalities, Homer's stores maintain some uniform design elements,

which gradually will be introduced in the Pickles stores, according to Weidner, who adds that the latter chain will adopt the Homer's name in the near future.

"We want to upgrade some of the thinking [at Pickles] and make it a more uniform shopping experience," he says. "As that happens, the signage will change."

To help the chain increase visibility as well as market share,
(Continued on page 86)



PolyGram Honors Its Own. PolyGram Group Distribution held its annual field staff awards dinner recently at the Copacabana in New York. Pictured, from left, are John Madison, senior VP, sales/branch distribution; Randy Ford, account service rep of the year, Southeast branch; David Philp, video sales rep of the year, New York branch; Aaron Talbert, sales rep of the year, New York branch; Ami Bennitt, college rep of the year, Northeast branch; Curt Carlson, sales rep of the year, Midwest branch; Lori Anderson, account service rep of the year, mid-Central branch; Donna Jean Rumbley, alternative artist development rep of the year, mid-Atlantic Branch; David Foster, sales rep of the year, Northwest branch; Ketrena Scoggins, black artist development rep of the year, Southwest branch; Phyllita Bolden, account service rep of the year, mid-Atlantic branch; Rick Rieger, sales manager, Los Angeles, branch of the year; K.P. Mattson, branch manager, Los Angeles; Pam Domico, single sales specialist of the year, Midwest branch; and Jim Caparro, president/CEO, PGD.

## **Companies Put More Time Into Audiobook Titles**

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—While the majority of abridged audiobooks keep to the two-cassette, three-hour standard, a number of companies have begun experimenting with four-cassette and six-cassette abridgements of selected titles.

Dove Audio has been particularly aggressive in using the longer versions; the company began releasing four-cassette titles five years ago, and currently has about 100 of them, including Stephen Hawking's "A Brief History Of Time" and Robert James Waller's "Slow Waltz In Cedar Bend."

Some books can be put on four cassettes in unabridged form, in which case Dove nearly always chooses that format.

Dove did have problems when it tried to release titles in both twoand four-cassette versions.

"It was confusing to buyers and stores, so we found it to be self-defeating," says president Michael Viner. (Generally, when a company chooses to put a title out on four cassettes, it forgoes the two-cassette option.) "We may try doing a four-cassette version, then later on doing a

two-cassette version as a Super Sound Buy [the company's budget line]," Viner says. "We're also doing more and more classics as four cassettes. We feel that there are a lot of badly abridged classics out there, so we're trying to do something different." Dove's four-cassette titles retail for \$19.95-\$24.95.

"When you abridge a title to two cassettes, you're getting about 150 pages of text. With some books, that means abridging it too much. People don't want to lose that much of the story," says Carolyn Willis, marketing manager of Harper Audio. "We've been doing more four-cassette packages for the big authors," since fans of those authors would rather get more of the story than pay

Harper's four-cassette abridgements retail for \$22.50. Recent releases in this format include titles by Anne River Siddons, Jeffrey Archer, Barbara Taylor Bradford, and Clive Barker, as well as "Star Trek Memories" by William Shatner and "Downing Street Years" by Margaret Thatcher.

"'Downing Street Years' is a 900page book. To even attempt to abridge it to two cassettes would be ridiculous," Willis says. Another example is "The History Of God," a book of comparative religion. "You can't abridge it so much that you leave out some religions," Willis points out.

Seth Gershel, VP/publisher at Simon & Schuster Audio, notes, "The whole issue started with the question, why abridge at all? Abridgement is directly related to retail price; when the business started, there was fear of a high price. Now, as the customer gets more used to spoken audio, as the retailer gets more comfortable with it, there is less and less resistance to higher prices for more recorded time."

Simon & Schuster releases six to eight titles a month, of which one is often a four- or six-cassette abridgement. "Schindler's List," for example, was a four-cassette title for \$25. "Historical books usually need more time," Gershel says. "Mysteries require more time because you need all the clues. If a novel has a lot of subplots, it's hard to abridge. Ultimately, [to warrant four cassettes] it has to have a good storyline or a lot of information that would be hard to cut out."

On the other hand, Gershel notes,

"Some books not only don't need six cassettes, it wouldn't even help. There are some books that you want to abridge, to help keep the flow."

Choosing which books warrant extra tapes "becomes sort of obvious: big-selling authors, larger books with more content, or something that just can use more time," says Susan Butler, director of promotions and publicity at Random House, which has several longer programs, among them Naomi Judd's autobiography, David Halberstam's "The '50s," and Michael Crichton's "Disclosure," at \$22.50. Random House also put out Tom Clancy's "Without Remorse" as a six-tape program for \$25.

"It's a title-by-title thing," agrees Patrick Hayes, GM of the American office of Canadian publisher Durkin-Hayes. "We've only got about a half-dozen [four-cassette titles]. But I think it's growing." Durkin-Hayes' four-cassette releases include "Shoeless Joe" by W.P. Kinsella and "Wild Swans" by Jung Chang. Retail price is \$24.99.

As customers get more familiar with audiobooks, says Simon & Schuster's Gershel, "I think we will see the day when all abridged audiobooks are four to six cassettes."

## Texas Record Buyers Find 'Big Bucks' In 8-Tracks & Bad Art

■ BY BOB DARDEN

DALLAS—There are those who say that 14 Records in Dallas is a nexus between dimensions, a retail twilight zone. It is world headquarters for the Mr. Ed and Tiny Tim fan clubs. It is the last remaining bastion of that most manly of musical configurations, the 8-track. It is a purveyor of used records, bad art, and televangelist Robert Tilton paraphernalia.

But mostly it is the domain of James "Big Bucks" Burnett. As a result, 14 Records is a tribute to man's indomitable spirit and man's innate bad taste. Burnett relishes the dichotomy.

Tucked away on busy Greenville Avenue, Dallas's premier people-watching district, 14 Records offers all kinds of used musical product but is best known for its vast collection of 8-tracks.

"I got into 8-tracks by accident four years ago," Burnett says. "I ran across a copy of the Beatles' 'White Album' in mint condition at a flea market. Besides the oddity of it, there was a physical appeal to the thing. Soon I was consumed with a desire to own every



Beatles album on 8-track—all 25 titles. Once I got into it, it just took off. There is an incredible 8-track collectors' network, both here in Dallas and nationwide. Many of my customers still have 8-track decks in their cars.

"I think the appeal is that it is very much a hands-on technology. You literally have to manhandle an 8-track into the player. Plus, they're a relic of a different time and place. Eight-tracks always provoke some kind of response in people."

Today, 8-tracks comprise 14% of 14 Records' business, Burnett says. The bulk of his income is derived from selling used CDs and, to a lesser degree, used records. Eight-tracks spill out from every corner, off every table in the small shop. By the door is a vintage RCA Mark 8 Stereo Automatic Changer with five 8-tracks already cued for the next customer.

In addition to the used music products, 14 Records also has areas of the store devoted to "Bad Album Cover Art," new releases by Dallas-area bands, black velvet paintings, Mr. Ed,

Tiny Tim, and televangelists.

"I am a longtime associate of Tiny Tim and president of his international fan club," Burnett says. "I produced his upcoming release [backed by Denton's Grammy-winning Brave Combo], which we're currently shopping around. It features songs like 'Stairway To Heaven' and my own '14.'

"It's a strong record, and Tiny Tim is the most fascinating person I've ever known. I believe he is ripe for a comeback—I've dedicated my life to it."

Burnett also is promoting a July 7 Tiny Tim concert titled "Tinypaloozagatestock, A Tribute To Tiny Tim." The concert calls to mind other likeminded Burnett-promoted concerts in Dallas that have drawn large, rowdy crowds and extensive media coverage.

The first was "Edstock" on July 7, 1984, a show that featured Joe Ely, Tiny Tim, T Bone Burnett, and "Mr. Ed" actor Alan "Wilbur" Young. It was followed by "Live Ed" in 1986 and "Ed A Go-Go" in 1988. In 1992, Burnett promoted a "tribute" to controversial televangelist Robert Tilton, called "Love That Bob." The Tilton concert was especially popular.

"The Christian subculture has become a big part of my business," Burnett says. "Christianity's a great spectator sport. In fact, our biggest-selling single item at 14 Records is a seven minute video of Tilton with flatulence noises added, called 'A Joyful Noise.' It is so amazingly powerful that I think it is an inside job—that God himself made it!"

Burnett began as owner of Forever Young Records in Denton, Texas, but returned to his hometown of Dallas in May 1991 to start 14 Records (named for a song he had written and, not coincidentally, his favorite number). Burnett, who would not disclose the store's earnings, says it began breaking even financially in early 1994.

"Our average customer ranges from mid-teens to mid-40s, with the bulk of them in their mid-20s," Burnett says. "It's split between neighborhood people and people who drive in from other parts of Dallas to go to the area's plentiful bars, restaurants, and live music clubs. A lot of the musicians from the clubs always stop by to go through the scraggly vinyl, black-light posters, and 8-track sections."

Burnett is the owner and only employee of 14 Records.
"Why not? It's something I'm good

"Why not? It's something I'm good at," he says. 'Where else should I be? This music, these products, are the

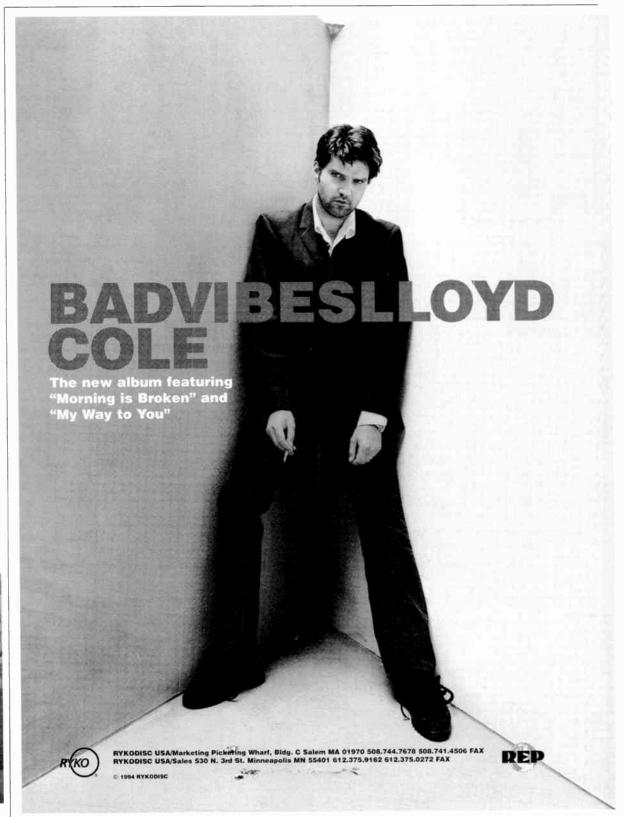
only things I can sell with any sincerity. I've added the concert promotion and management as a sideline, but the record store keeps me in the music business. After all, 'Edstock' lost \$20,000—which I'm still paying off. For all my faults, I'm not a quitter."

Burnett says the other pivotal moment in his life came when he found a near-mint copy of "Never Mind The Bollocks, Here's The Sex Pistols" on 8-track. It became his prized possession ("It was and is the coolest thing on earth," he says), and he proudly displayed it at 14 Records. As an afterthought, he added a \$100 price tag. Two months later, someone walked in and paid cash for the 8-track, no questions asked.

(Continued on page 86)

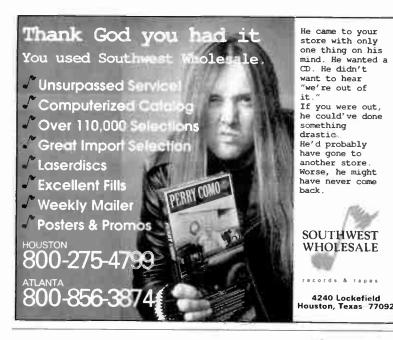


James "Big Bucks" Burnett, owner of 14 Records and president of the International Mr. Ed Fan Club. The bumper sticker reads: "Mr. Ed for President. Let's try the front end for a change." (Billboard photo)





Popular sellers at 14 Records in Dallas include 8-track tapes and wall hangings featuring the late President John F. Kennedy. (Billboard photo)





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## Retail

## **Retailers Gush With Optimism, Plot Post-Recession Expansion**

RETAIL—the broad category that includes music chains—is ready to rock'n'roll. That message came through loud and clear at the annual convention of the International Council of Shopping Centers, held May 15-20 in Las Vegas. The ICSC meet functions as a giant beehive, allowing retailers and shopping center owners to cut leasing deals. Retailers, in a display of unbridled optimism, came to the convention with growth plans so expansive that, possibly for the first time in their history, savvy developers were saying, "whoa, hold on."

Unfortunately (at least from the perspective of Phil Ward, head of real estate investments at CIGNA Investment Management), not enough developers are hitting the brakes. "Ev-

erybody here [at the ICSC convention] is talking about building millions of feet of more retail," Ward said at a convention seminar. "We don't need it. We have

to fix what we have already got."

Retail fared better than most other sectors in the real estate depression that hit the U.S. at the end of the '80s. But although it didn't suffer as big a downturn, the general consensus was that retail space was and is overbuilt.

by Ed Christman

Now, many anchor tenants and large category killers want to open stores, and industry observers are worried that unsophisticated lenders will finance new and unneeded shopping centers that will dilute sales, rather than provide incremental revenue.

ONE OF the things currently fueling growth, ironically, is the maturation of many retail sectors, which has served as a catalyst for a format frenzy, according to Therese Byrne, who heads a company named after herself and who moderated a panel at the convention. "Retailers are rolling out more formats faster than ever," she said. As an example, she pointed out that Saks Fifth Avenue has gone from running only full-line department stores to opening specialty stores and clearance stores, and selling through cable TV.

Music retailers certainly are participating in the format frenzy trend. At ICSC, Blockbuster Entertainment chairman H. Wayne Huizenga, a featured speaker, pointed out that the Fort Lauderdale, Fla.-based company is more than a video rental retailer, also running music stores, game stores, children's indoor playgrounds, amphitheaters, and family entertainment centers (Billboard, May 28).

Bruce Bausman, senior VP of real estate at the Minneapolis-based Musicland Group, says the company will continue to focus on its many formats—On Cue, Media Play, and Suncoast Motion Picture Co.—as well as its music stores, which operate under the Musicland and Sam Goody logos.

In total, the company expects to do about 200 projects this year between new stores, relocations, and expansions, increasing its nearly 5 million square feet of retail space by 20%.

Breaking out numbers, he said that the company will open about 40 On Cue outlets, bringing the total for those small-town multimedia stores to about 80 by year's end. It also will open about 30 Media Play outlets and about 60 Suncoast stores. However, he said it is likely that the chain will drop some music stores, letting leases expire on poorly performing stores or, in other malls where the company has two music outlets, combining them into a single location. Nevertheless, overall space for music stores will grow significantly because of expansions and relocations into much larger spaces.

"The 3,000-square-foot mall record store is a dinosaur," Bausman said. Musicland is opening much larger stores in malls, he said, such as a

17,000-squarefoot location planned for Peabody Mall in Massachusetts and an 11,000-squarefoot outlet planned for Bayside Mall in Florida. In San Diego's

Hortan Plaza, Musicland will do an event store—measuring 32,000 square feet, similar to the one it just opened at CityWalk in Universal City, Calif.

However, Bausman declined to comment on rumors that Musicland will experiment with mall-based Media Plays, up until now a strip-center or freestanding concept.

Greg Fisher, VP of real estate and development with Wherehouse Entertainment, said his company also will open bigger mall stores. The company will test a few 10,000-square-foot mall outlets, and will compare the results to the performances of some 6,000-square-foot stores.

In addition, Fisher reported that Wherehouse will "focus on new concept developments," without specifying.

The chain also will focus on repositioning existing stores, he said, adding that Wherehouse likely will finish up the year with a net negative three stores, since it will allow some leases to expire without seeking renewals.

Terry Woodward, president of Owensboro, Ky.-based WaxWorks, reported that he has increased the expansion rate of his new video sell-through-only format, Reel Collections, and probably will finish the year with about 40 such outlets.

Camelot Music, however, is resisting the format frenzy, according to Jim Bonk, president of the chain, who says that while it is adding and expanding product lines like sell-through video and video games, it will do so under one roof. But in going that route, Bonk says that the North Canton, Ohio-based Camelot will participate in the other trend—building bigger mall stores.

HMV USA, which already is in the big-store business, will expand into the malls, Peter Luckhurst, president of the Stamford, Conn.-based company, said at the ICSC convention. HMV mall stores will range in size from 6,000 square feet to 30,000 square feet, and the company will consider locating in malls in the eastern half of the U.S., anywhere from Florida to Chicago.



Q & A

## WHAT DO FAMILIES DO come summertime?

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## **Court Rules For Rita; Little Jimmy King Holds Back The Rain**

RITA 1, LABELS 0: Contract disputes are common on the major-label side—witness the current wrangles involving George Michael and Eagles Don Henley and Glenn Freybut litigation involving indies is far more rare these days.

However, on May 13, an L.A. Superior Court judge awarded veteran singer/songwriter Rita Coolidge more than \$750,000, settling a breach of contract action lodged by Coolidge against the L.A. indie Caliber Rec-

Coolidge, whose album "Love Lessons" was released by Caliber in 1992, filed suit against the label in May 1993. She claimed that Caliber failed to pay for the recording of the album and deprived her of licensing fees and royalties.

In a summary judgment against Caliber, Coolidge was awarded \$250,000 in compensatory damages and a whopping \$500,000 in punitive damages. The vocalist was relieved of any contractual obligations to the company and awarded the masters and copyrights to "Love Lessons." The court also said she was entitled to all monies derived from the sale of the album, and to royalties due her.

The story isn't over: In September, a trial date is set for Coolidge's action against the owners of Caliber and its joint venture partner, Critique Records.

SHORT STROKES: Ichiban Records in Atlanta has signed Maureen Tucker, drummer of the Velvet Underground . . . Allegro Corp. in Portland. Ore., will release 10 albums from the Memphis Archives label on June 1. Overseeing the project is

blues authority Richard Hite, brother of the late Canned Heat vocalist Bob Hite ... Rykodise in Salem, Mass., will market and distribute Black Arc, a new imprint run by bassist/producer Bill Laswell. Talent includes Buddy Miles. Stevie Salas. and a host of Parliament-Funkadelic alumni. First releases arrive June Reissue label Target Records in Melville, N.Y., has changed its name to Taragon Records. New anthologies from the Critters and Steve Lawrence land June 7 . . . Another



by Chris Morris

reissue outlet, Sundazed Music in Coxsackie, N.Y., has scored the rights to 10 classic 1961-1966 albums by country titan Buck Owens. Release is projected for January 1995 After two Warner Bros, albums, hard rock unit Rhino Bucket has signed with L.A. indie Moonstone Records. The band, which has always sported an AC/DC-derived sound, has recruited that band's former skinman Simon Wright for drum duties

The new Bakery Records label in Hoboken, N.J., dedicated to "modern psychedelic music," kicks things off with an album by Tadpoles produced by Shimmy-Disc maestro Kramer. Following the crash of Landmark Distributors, Chicago's Waterdog Records has signed with M.S. Distributing nationally ... New Yorkbased jazz label Postcards kicks things off in September with a strong slate of releases featuring Paul Blev. Alan Pasqua, Reggie Workman, and Ralph Simon ... Albertine Records, a new venture run by RED sales manager Frank Mazza, lifts off with "We Smoke," a hardcore album by Hoboken's Broke. The label is distributed, unsurprisingly, by RED.

LAG WAVING: In his cherry-red suit and matching shoes, you could see him the equivalent of three city blocks away, high atop the main stage at Memphis' Beale Street Music Festival.

As wind whipped the Mississippi River banks and black storm clouds threatened a second afternoon downpour, he uncorked a version of Elmore James' "The Sky Is Crying," ripping chorus after high-tension chorus from his Gibson Flying V. Perhaps intimidated by the performance, the rains never came; the fans screamed in delight.

That, friends, was Memphis' own Little Jimmy King.

While not as overwhelming as his live set, King's second Bullseye Blues album "Something Inside Of Me" gives an inkling of what makes him one of the most exciting young bluesmen playing today. Assured, soulful singing is mated with thrilling guitar work that combines strains of Jimi Hendrix, his mentor and former bandleader Albert King (who adopted the singer as his grandson), and Stevie Ray Vaughan.

Stellar backup is supplied by Vaughan's former rhythm section of Tommy Shannon and Chris Layton, augmented by producer-organist Ron Levy. King knew the former Double Trouble members through his friendship with Vaughan; when Levy approached the duo to play on the album, King says, "They were very excited.'

King, whose real name is Manuel Gales, has two brothers. Eugene and Eric, who play in the Eric Gales Band. But King's style, though rockskewed (he took his first name in tribute to Hendrix, and he plays with a wah-wah pedal), is still more tradition-based than his siblings' rockheavy sound.

"Man, I used to didn't play blues myself," he says. "I played jazz and rock'n'roll. But I put it in my own mind, I'm gonna stick to blues, with a rock style.

King is taking straight aim at the rock-bred young blues audience. "I think I got a lot to offer as far as the young people are concerned," he says. "When they see a show of mine, they say, 'Wow, this guy is really feelin' it."

Fans around the country and abroad can catch that feelin' this spring and summer. Following an East Coast tour that will include stops in New York and at House Of Blues in Cambridge, Mass., King will swing through the West Coast (where he will inaugurate B.B. King's new L.A. club in late June). He heads overseas in August for a series of

European dates.

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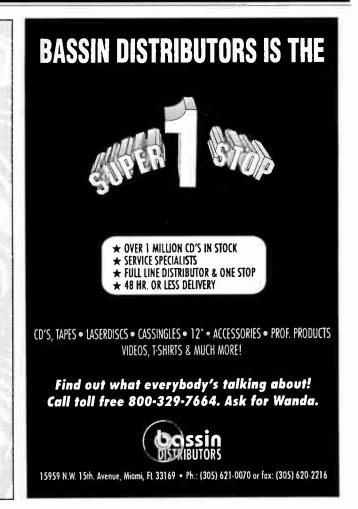


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## bum Reviews

## POP

## ► O'YABA One Foundation PRODUCER: West Nkosi Shanachie 45017

□ Featured in Music To My Ears, April 30.

## JULIO IGLESIAS

Crazy
PRODUCERS: Albert Hammond, David Foster, Ramon Arcusa Columbia 57584

Crazy? There is a whisper of the off-kilter to Julio Iglesias' first (mostly) Englishlanguage album in four years-a deliriously diverse assortment of heavy-cream riches Snug up against the simmering, sax-seethed cover of Willie Nelson's "Crazy" or the Spanish-language medley "Guajira/Oye Como Va," for instance, are pretty pop pairings with Art Garfunkel ("Let It Be Me"), Sting ("Fragile"), and Dolly Parton ("When You Tell Me That You Love Me"), as well as a French number, "Mammy Blue," and the soaring "Song Of Joy" (with the London Symphony). It all works beautifully, because it is all done gorgeously.

## **▶** ERASURE I Say I Say I Say PRODUCER: Martyn Ware Mute/Elektra 61633

U.K. dance/pop duo of Vince Clarke and Andy Bell sticks to its proven approach on new outing, operating in a techno-oriented, radio-friendly vibe. Lead single "Always" is building on the dance-club circuit, and others—particularly "Run To The Sun"-could easily follow it. On the pop and modern-rock tip, "Always" is as good a candidate as ebullient leadoff cut "Take Me Back" and township-influenced "Through The Years.

## ► TOAD THE WET SPROCKET

## Dulcinea

PRODUCER: Gavin MacKillop Columbia 57744

Santa Barbara alternative darlings' third major-label release rocks harder than their gold-selling predecessor, without compromising accessibility. Uptempo lead single "Fall Down" is a modern-rock hit with crossover potential (thanks to pop success of similar tunes from Gin Blossoms, Soul Asylum, etc.). Other prospects: trudging "Woodburning," jangly "Something's Always Wrong," enigmatic "Stupid," and Don Quixote-inspired "Windmills." Co-headlining summer tour with the Cranberries will sweeten the

## PAUL WELLER

Wild Wood
PRODUCERS: Brendan Lynch & Paul Weller
Go! Discs/London 828 513

Ex-Jammer and Style Council man Paul Weller's second solo outing is much like his first: a throwback to '60s Motown, early Steve Winwood, and Van Morrison. Weller's acute songwriting pen is evident only sporadically here, on opener "Sunflower," on lovely acoustic title cut, and on "Has My Fire Really Gone Out"—all candidates for modern-rock airplay. Elsewhere, the record shows a great artist operating at less than full potential.

## **▶** VIOLENT FEMMES

New Times PRODUCERS: Brian Ritchie & Gordon Gano Elektra 61553

Milwaukee trio with some swell albums under its belt has a new label, a new drummer (Guy Hoffman), and a bangup new disc of intelligent, insistently listenable songs. The opening shot is a killer: "Don't Start Me On The Liquor" is loose-limbed punkabilly studded with glorious plunk-plunky bass notes and overlaid with Gordon Gano's comingundone country-fried wail. In fact, they all

## SPOTLIGHT



## VARIOUS ARTISTS The Lion King Original Motion Picture Soundtrack

PRODUCERS: Various Walt Disney 60858

New entry in Disney's superstar soundtrack sweepstakes could be as big as "The Little Mermaid," "Beauty And The Beast," and "Aladdin." Calling card is Elton John, who wrote original tunes with lyricist Tim Rice (score is by Hans Zimmer). John sings three cuts, including closing epic "Can You Feel
The Love Tonight," which is already a
top 40 and AC hit. His other
performances, "I Just Can't Wait To Be King" and "Circle Of Life," also rate. Other highlights are cast versions of those tracks, plus "Hakuna Matata" and "Be Prepared," which features Jeremy Irons and Whoopi Goldberg.

hit the mark, bleeding veins from straight Talking Heads-esque rock to well beyond. Other highlights: "New Times," "I'm Nothing," "When Everybody's Happy," "I Saw You In The Crowd."

CRYSTAL WATERS
Storyteller
PRODUCERS: Various
Mercury 314 522 105

Crystal Waters' infectious "la-da-di" from first-album hit single "Gypsy Woman" was summer 1991's inescapable drone-along chorus, and there are a clutch of such memorable-monotone echoes to be heard on her fine album follow-up. Highly contagious "100% Pure Love" is already shaping up as a dance smash, but "Ghetto Day"—a languid, liquid sketch of a lazy city afternoon-gets the nod as the likeliest knockout contender. Other hits to be had: "Relax," "What I Need," "Regardless."

## **▶** BOINGO

PRODUCERS: Danny Elfman, Steve Bartek & John Avila Giant 24562

The oingo may be gone, but the sproing is still in the step of a propulsive group that shows a new side on its first studio set in four years: impulsive. Looser and more manic-expressive than ever, the grand band fronted by composer Danny Elfman swings with piercing wit and fizzy pop charm through moods, themes, and rhythmic textures. Dropping in a full orchestra for fun (beautiful "Mary," driving "Insanity") or an apt cover for inspirational penance ("I Am The Walrus"), the album explodes into a dazzlingly overblown 16minute close-"Change"-combining it all.

## **PHILLIP OFFICER**

Fancy Meeting You: The Lyrics Of E.Y. "Yip" Harburg PRODUCER: Dick Gallagher, Phillip Officer Pipo Reco 0001

The great lyricist is well served by singer Phillip Officer, whose velvet-fog voice sings authoritatively without overwhelming the material, consisting of 18 songs with winning whimsy and cheerful or bittersweet sentiment. Officer and his co-producer, also a pianist, wrote the innovative, intimate arrangements for the sextet. The label is distributed by Georgetown, Conn.-based

## SPOTLIGHT



## KATHY MATTEA Walking Away A Winner PRODUCER: Josh Leo Mercury 314 518 852

This record represents a musical makeover for Mattea, who suddenly finds herself competing in a country field full of female newcomers. She needn't worry. With producer Josh Leo providing the sonic sheen, Mattea connects with this material, milking every last drop of emotion from the lyrics. Highlights include the title song-in which the narrator is simultaneously fed up and upbeat—and the Andrew Gold-penned "Streets Of Your Town." But she saves the best for last with "Who's Gonna Know," an only child's song to her parents. It's the kind of heart-probing ballad that Mattea was born to sing, and like the rest of this record, it showcases an artist who has learned to successfully balance her creative and commercial instincts.

Original Cast.

## \* ATLANTIC STARR

Arista 18723

Abandoning its self-produced M.O., group gets helping hand on six of set's 10 tracks to re-energize its creative flow. The result is a more cutting-edge set, grounded solidly by signature vocals. Full-bodied arrangements like "My Best Friend" blend with more simple pleasures like the bumpin' "Everybody's Got Summer" to create a satisfyingly complete package. Highlights include mid-paced, hip-hoppish "Let's Just Sneak Around," feel-good ballad "So Good To Come Home To," and daringly rock-slanted midtempo "Animal Attraction" (guitar solo by Freddy Fox.)



## JAN KRIST Wing & a Prayer PRODUCERS: Paul Irwin and Jan Krist Storyville/R.E.X. 5000

Last year's best artist working from a Christian worldview returns with an equally stunning sophomore set. Krist's multifaceted voice is a marvel: soaring, cajoling, pleading—sometimes in the same measure. Virtually every song is a gem, though "Put Her To The Test" sounds like a crossover hit. This is brilliance on a budget, as two top mainstream producers are already interested in taking her the Shawn Colvin/Indigo Girls route-and with good reason. Highest marks.

## RAP

## ► BEASTIE BOYS

III Communication
PRODUCERS: Beastie Boys & Mario Caldato Jr.
Grand Royal/Capitol 28599

Fun-loving Beasties' new effort builds on the sound of predecessor "Check Your Head," floating smart, positive rhymes over a bed of sampled beats and funky, bass-and-drum grooves. Highlights are "Get 1t Together," featuring Biz Markie and Q-Tip; speedneathring biz Marke and Q-11p; speed-metal/rap odysseys "Tough Guy" and "Heart Attack Man"; phon-kee instrumentals "Sabrosa" and "Shambala"; and hard-driving "Sabotage." Like the best of the white rap trio's work to date, album revels in hip-hop attitude while wreaking havoc with it.

## JAZZ

## PONCHO SANCHEZ

VITAL REISSUES...

Para Todos
PRODUCERS: Carl E. Jefferson & Juhin Burk
Concord Picante 4600 Top-flight Latin percussionist leads a

swinging octet through an eclectic set of jazz themes. Among the most intriguing compositions undergoing Sanchez's rhythmic revitalization are Gerry Mulligan's "Five Brothers," Art Farmer's "Happy Blues," J.J. Johnson's gorgeous "Lament," and Mongo

## SPOTLIGHT

Santamaria's monolithic "Afro Blue." Pianist/ musical director David Torres adds the fine "(213) Cha Cha," and tenor sax veteran Eddie Harris guests on several tunes, including his classic "Cold Duck Time." LATIN

## RAM HERRERA

Neverending Love
PRODUCER: none listed
Sony 81288

Titular cover of Delaney & Bonnie's 1971 hit—a recent smash at Tejano radio for this soulful veteran vocalist—heads up a hit-laden array of polkas, cumbias, and ballads. Standout tracks are romantic odes "Si El Mañana Nunca Llega" and "No Podrás Escapar De Mi," along with conjuntoflavored "Tejanita" and synth-driven twostep "Acércate."

## SUPER BANDA RADAR El Encino Verde PRODUCER: Ramiro Leija Sony 81302

On its label debut, high-energy Mexican nonet neatly blends banda cadence with cumbia, country, and huapango-style grooves that often are anchored by climactic, stop-and-go arrangements. Peppy instrumentals "Trompeta Mágica" and "Chilito Piquin," plus emotive vocal entries "Ella" and "Mi Puro Amor," are solid single

## COUNTRY

## LORRIE MORGAN

War Paint PRODUCER: BNA 66379

Maybe it's the influence of her burgeoning acting career, but this time Morgan plays a wider variety of musical roles—from catwoman-in-heat in "My Night To Howl" to glad-to-be-spurned lover in "The Hard Part Was Easy." The variety suits her well, and she makes the "Nashville Sound" of Jeannie Seely's "Touch Me" sound comfortable next to the Liza-like drama of "Evening Up The Odds." It's only when she steps into those big shoes—playing Tammy to Sammy Kershaw's George on "A Good Year For The Roses"-that she finds herself on shaky

## CONTEMPORARY CHRISTIAN

## RUSS TAFF

We Will Stand, Yesterday And Today PRODUCERS: Various Myrrh 7016972615

Russ Taff's final Myrrh release-he's set to make his mainstream debut for Warner Bros.-is a collection of some of the trumpetvoiced singer's best work. His brilliant voiced singer's best work. His brilliant recordings with the Imperials are given short shrift (fortunately, "Praise The Lord" is included), while many of the tracks come from 1985's "Medals" and 1987's "Russ Taff." There's a previously unreleased cut ("Your Law New With Man,") Love Stays With Me"), but nothing from the Grammy-winning "Under Their Influence.' Still, the inclusion of songs like "I Still Believe" and "Trumpet Of Jesus" make this a good introduction to contemporary Christian music's most significant voice

## **VARIOUS ARTISTS** The Swingtime Records Story COMPILATION PRODUCER: Jimm Capricom 42024

The brief lifespan of enterpreneur Jack Lauderdale's Swingtime label—it existed from 1946-1952—belies its exalted place in the blues/R&B canon. Among the titans who recorded for Lauderdale were Lowell Fulson, Ray Charles, Jimmy Witherspoon, Big Joe Turner, Charles Brown, and Percy Mayfield. They're all represented here, some—like Charles—in youthful settings that only hinted at the greatness to come. Among the classics included are Witherspoon's "Ain't Nobody's Business," Fulson's "Everyday I Have The Blues," and Charles' Nat Coleinspired "I Love You, I Love You (I Will Never Let You Go)."

## "DOUBLETIME" REISSUE SERIES: Art Blakey And The Jazz Messengers At The Jazz Corner Of The World Stanley Turrentine Up At Minton's Freddie Hubbard The Night Of The Cookers, Joe Henderson, The

State Of The Tenor SERIES PRODUCER: Michael Cuscuna Blue Note 28888/28885/28882/28879

will follow.

These two-for-one "Doubletime" sets are gotta-haves. Legendary Blue Note jazz albums have gone in and out of print over the years, but this new series of classic, definitive Vol. 1 and Vol. 2 live star dates (most still on today's charts) shows a caretaking effort is under way. They'll gain extra attention as specially priced CD sets. All but the 1985 Henderson set date back to the '50s and '60s. More live and studio dates

## CLASSICAL

MOZART: VIOLIN SONATAS, K.296, 454 & 526 Isaac Stern, Violin; Yefim Bronfman, Piano Sony Classical SK 53972

There's hardly been a dearth of recordings of these appealing works in recent years, by artists of varying accomplishment. Often deceptively simple, the sonatas gain depth when played with the kind of distinction they receive here. Stern and Bronfman bring an uncommon sense of ensemble to their collaboration, along with beautiful sound and rare dramatic impulse. Collectors will impatiently await follow-up CDs.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic. archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (\*\*): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (\*\*): New releases deemed Picks which were leatured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## Single Reviews

## POP

## ROXETTE Sleeping In My Car (3:33)

PRODUCER: Clarence Ofwerman
WRITER: P. Gessle
PUBLISHERS: EMI-Blackwood/Jimmy Fun, BMI
EMI/ERG 19818 (c/o Cema) (cassette single)

That other popular act from Sweden ends a lengthy break from recording with a breezy pop/rocker that is easily its best single since "It Must Have Been Love." Crisp production is heavy on tightly woven electric/acoustic guitar swapping and thunderous drumming, while singer Marie Fredriksson proves her evolution into a pouty rock belter. First single from the forthcoming "Crash! Boom! Bang!" is a sunny li'l toe-tapper that has already done well all over the world. A similar fate in the U.S. is likely.

## ► SEAL Prayer For The Dying (4:15)

PRODUCER: Trevor Horn
WRITERS: Seal, Isudore
PUBLISHER: SPZ, BMI
ZTT/Sire 18138 (c/o Warner Bros.) (cassette single)

The artist who came into pop prominence several years ago with "Crazy" makes up for too-long absence from radio with a rhythmic, melodically complex effort. Smarter than your average top 40 hit, tune's chorus sneaks up on you when you're not looking and takes up permanent residence in your brain. First peek into Seal's glorious new album will elevate the hip quotient of any pop, AC, and album rock station it graces. Not to be missed.

## MYSTIC REVEALERS Religion (4:04)

PRODUCERS: Mystic Revealers WRITER: A. Wilmot PUBLISHER: Mystic Reggae Sounds, ASCAP RAS 7043 (CD single)

Song's fairly straightforward reggae is made something special (and given pop potential) by the wonderfully sweet-voiced Billy Mystic. Light musical vibe increases tune's pull. Extra track "Remember Romeo" also worth investigating for more of that great voice.

FEM 2 FEM Waiting In Tangier (4:09)
PRODUCER: Peter Rafelson
WRITERS: M. Lewis, P. Rafelson
PUBLISHERS: Mincing/EMI April, ASCAP
Avenue FoctvCritique 15524 (c/o BMG) (cassette single)

After creaking open the tightly sealed closet doors of radio with their almost-hit "Obsession," lipstick lesbian act Fem 2 Fem is out and about once more. This time, the Los Angeles quintet serves up a spacious, sultry ballad that will fit in well at adult contemporary and top 40 radio. A positive, progressive track that transcends sexual identity.

N-10-CITY Someway (no timing listed) PRODUCER: Steven Schani WRITER: S. Schani PUBLISHER: not listed Vision 2313 (CD single)

Up-and-coming producer Steve Schani is the brains behind this chipper pop/dance ditty, delivered by a saucy female belter who gives the track a necessary force and melodrama. A cute one for top 40/rhythm stations.

## R & B

## ► PATTI LaBELLE The Right Kinda Lover (4:31)

PRITI Labette The Night Kind Verific St. J. Harris III, T. Lewis, A. Bennett-Nesby, J. Wright WRITERS: J. Harris III, T. Lewis, A. Bennett-Nesby, J. Wright PUBLISHERS: Flyte Tyme/New Perspective, ASCAP REMIXERS: Darrin Friedman, Hex Hector, James Broadway, Def Jef, Meech Wells
MCA 3049 (c/o Uni) (cassette single)

At age 50, the divine Ms. LaBelle puts out more verve and energy than a lot of performers half her age. The juicy funk throwdown is featured on her new album, "Gems," as well as the soundtrack to "Beverly Hills Cop III," and is ripe for picking by R&B, pop, and club programmers. Producers Jam and Lewis surround LaBelle's distinctive voice with phat, rugged grooves and a lively, synthactivated melody. Fab single's bright future is sealed with an array of remixes that range from street hip-hop to hearty house.

## DAVID SANBORN Got To Give It Up (3:56)

PRODUCER: Marcus Miller WRITER: M. Gaye PUBLISHER: Jobete, ASCAP Elektra 8946 (CD promo)

Pity the fool who fails to move to this uppity remake of Marvin Gaye's 1977 chart-topping hit. Sanborn's slick saxophone is joined by guest vocalist Howard Hewett and Marcus Miller on bass, clarinet, and keyboards for a funky expedition that will heat up the airwaves at rhythm-crossover and R&B radio. Mix show programmers should investigate the Classic House Remix.

## DRAMA See Me (4:23)

PRODUCERS: Gerald Levert, Edwin Nicholas WRITERS: G. Levert, E. Nicholas PUBLISHERS: Zomba/Warner-Tamerlane/Ramal, BMI Perspective 8276 (c/o A&M) (CD single)

This gangsta-seekin', soul-filled trio has all the right ingredients. Smooth grooves, sex appeal, and street-savvy lyrics will keep rhythm-crossover and R&B radio programmers satisfied. For a softer Drama performance, seek out the "Melodic" mix. From the act's debut, "Open Invitation."

## KT, SILK & THE BIG MAN Pillow Talk (no timing listed)

PRODUCER: Kevin E. Taylor WRITERS: K. Taylor, B. Goggans PUBLISHER: Poor People's Theory Of Music/Kevin Taylor,

P.P.T. 11995 (CD single)

Cleveland, Ohio-based trio makes a smooth debut with this sleepy-eyed, casual crooner. The radio edit offers light harmonies that float alongside well-flexed, heartfelt vocals, while the remix version takes a slightly more energetic approach, adding a quicker pace and a seducing rap. R&B and rhythmcrossover radio should not sleep on this one.

## COUNTRY

## RANDY TRAVIS Whisper My Name (3:09)

PRODUCER: Kyle Lehning WRITER: T. Bruce PUBLISHERS: WB/Big Tractor, ASCAP Warner Bros. 6926 (CD promo)

Against a sparse backdrop of hushed organ and muted guitar, Travis' deep and heartfelt vocal comes to the fore. It's good to hear that voice on the radio again, and this gospel-ish ballad is sure to keep him there.

## CLAY WALKER Dreaming With My Eyes Open

(3:18)
PRODUCER: James Stroud
WRITER: T. Arata
PUBLISHERS: Famous/Pookie Bear/Bug, ASCAP
Giant 6094 (c/o Warner Bros.) (CD promo)

Walker has played a hell of a good game at radio, and, urged along by a relentless rhythm track, he hits this one right out of the park. It'll take a few more innings to know for sure, but with the right coaching Walker could become the next country music MVP.

## CLINT BLACK Half The Man (3:00)

PRODUCERS: James Stroud, Clint Black WRITERS: C. Black, H. Nicholas PUBLISHER: Blackened, BMI RCA 62878 (c/o BMG) (7-inch single)

The cowboy king of double entendre returns with a ballad full of mixed-up metaphors. This sounds an awful lot like a love song, but it may take a few listens to figure out

## NEW & NOTEWORTHY

THE PUPPIES Funky Y-2-C (3:00) PRODUCERS: Catvin Mills II, Carlton Mi WRITER: T. Hayes PUBLISHER: No Hassle, ASCAP Chaos 6610 (c/o Sony) (cassette single)

Though their name is a wee bit too cute for words, this videogenic preteen male duo oozes with giddy charm and contagious zeal. Amid a flurry of pop-drenched hip-hop break beats that are strongly reminiscent of "Whoomp (There It Is)," they warble, chant, and rap with enough energy to lead an army. Hook-lined ear candy is an easy bet for out-of-the-box props at several radio formats. Loads o' fun. exactly what Black is singing about.

## WYNONNA Girls With Guitars (3:14)

PRODUCER: Tony Brown WRITER: M.C. Carpenter PUBLISHERS: EMI April/Getarealjob, ASCAP MCA 10822 (c/o Uni) (7-inch single)

With musical quotes from "Sunshine Of Your Love" and "Smoke On The Water," this catchy Mary-Chapin Carpenter composition will strike a chord with new country listeners, many of whom have recently come over from the rock side.

## PEARL RIVER Hello Goodbye (2:52)

PRODUCER: Steve Gibson WRITERS: L. Wilson, K. Williams PUBLISHERS: Sony Cross Keys/Zomba Enterprises, ASCAP Liberty 79037 (c/o Cema) (CD promo)

If you're going to appropriate a Beatles song title, you'd better come up with something good, and on the debut single from its sophomore album, Pearl River has done just that. With soaring vocal harmonies and hooks to spare, this one has great radio potential.

## BILLY DEAN Cowboy Band (3:38)

PRODUCERS: Jimmy Bowen, Billy Dean WRITERS: M. Powell, J. Medders PUBLISHERS: Careers-BMG/Conasauga Troubadours, BMI Liberty 79034 (c/o Cema) (CD promo)

The fiddles and guitars are all in place as Dean celebrates the music he loves and sings about what he does for a living. A nice try, but in the end this track sounds too much like a generic, by-the-numbers cowboy band.

## DANCE

## ▶ JOI CARDWELL Trouble (7:22)

PRODUCERS: Joi Cardwell, Willy Washington WRITERS: J. Cardwell, J. Preston PUBLISHERS: Perryfect Joi/AK Favorite, ASCAP EightBall 40 (12-inch single)

The sultry voice behind the Li'l Louis classics "Club Lonely" and "Saved My Life" gets a long-deserved shot at solo stardom with this gorgeous, richly soulful house anthem. Her creamy tones and solid range add depth to the song's tale of love gone awry, complemented by a blistering organ solo by James Preston that takes the song to a most satisfying climax. A smash. Contact: 212-337-1200.

## ▶ DEEE-LITE Bring Me Your Love (no timing listed) PRODUCERS: Super DJ Dmitry, Lady Keir, Ani WRITERS: Super DJ Dmitry, Lady Keir, Ani WRITERS: Super DJ Dmitry, Lady Keir, Ani PUBLISHER: not listed REMIXERS: Super DJ Dmitry, Lady Keir, Ani, Johnny Vicious, DJ Digit, DJ EFX Elektra 66223 (12-inch single)

Brace yourself for a spankin' new Deee-Lite

vibe, as the quirky and cool trio reinvents itself with a flower-power rave attitude. The changes, however, are primarily cosmetic, since a familiar lyrical message of love and unity remains in place—as does a reverence for retro-funk and soul. Lady Kier has grown into quite the seductress, injecting a haughty sass into the song. DJs will dig the act's mixes with the way-hip Johnny Vicious, as well as a new incarnation of the set's underground preamble, "Party Happening

## BARBARA DOUST Dance In Neon Light (11:37)

PRODUCERS: Vince DeGeorgio, Mike Schell
WRITERS: Norell, Oson
PUBLISHER: Cloubery Songs
REMIXERS: Vince DeGeorgio, Mike Schell, Tom Moulton
Spinner 9401 (12-inch single)

Doust is a teasing, sexy vocal presence on this glossy pop/NRG jumper. Track will take longtime dance denizens on a sentimental trip back to the glory days of mid-'80s post-disco. Vince DeGeorgio does a fine job of bridging the time gap with rhythmic urgency, while Tom Moulton transforms the song into a sprawling club suite. Festive. Contact: 719-630-1452.

## WINX How's The Music (6:45)

PRODUCER: Josh Wink WRITER: J. Wink PUBLISHERS: Misac/Wink Like That, ASCAP Sorted 20091 (12-inch single)

Crafty trance track yields an intoxicating thrill as this sonic tease follows an unpredictable path. The "Go Higher" mix

messes up your mind, as an unsteady groove fluctuates fiercely between high and low pitch frequencies. The "Original Philly" version adds a definitive house beat, as the double meaning of the song title strongly suggests. Destined to rise above the club underground.

## WAYNE NUMAN Let's Go Dancin' (To The Rhythm Of Love) (5:42)

PRODUCER: Wayne Numan WRITER: W. Numan PUBLISHER: not listed Undercover 003 (12-inch single)

Numan continues to cultivate a following in hi-NRG sectors with a light, twirly invitation to dance. A more bass-heavy remix would add promise for a national breakout, but Numan does a valiant, credible job that should not go unnoticed. Contact: 804-745-5207.

## AC

## MITCH MALLOY How 'Bout Us (3:59)

PRODUCER: Christopher Neil WRITER: D. Walden PUBLISHER: Irving, BMI RCA 62863 (c/o BMG) (cassette single)

Malloy transforms Champaign's '80s pop chestnut into a dreamy, atmospheric odyssey that gives the song an entirely new personality. Malloy rises to the occasion with a vocal that is appropriately moody and brooding. Track builds slowly to a refreshing conclusion, with a rush of elongated guitar riffs and cushiony synths Mature nature of single makes this a comfy fit for AC outlets. Kudos to Malloy and company for avoiding the urge to duplicate an old hit, and for exercising those interpretive muscles.

## ROCKTRACKS

## THE SMITHEREENS Everything I Have Is Blue

(4:27)
PRODUCERS: Don Dixon, The Smithereens WRITER: P. DINIZIO PUBLISHER: Farnous Monsters, BMI RCA 62869 (c/o BMG) (CD promo)

This cut may not have the radio potential of previous single, but it remains an interesting effort. Metal-like riff always teeters on the edge of just settling into a groove, but the Smithereens—never a band to just settle for the norm-keep things on edge here. Melody remains subtle and secondary to guitars, so when harmonies chime in, they really sparkle.

## NINE INCH NAILS Closer To God (no timing listed)

PRODUCER: not listed
WRITER: T. Reznor
PUBLISHER: not listed
TVT/Interscope 95905 (CD single)

When not bogged down by tedious, by-thebook distortion, vocals on this album cut are incredibly engaging, bordering on the minimal funk falsetto perfected early on by Prince. CD boasts more remixes than you can shake a stick (or any other blunt instrument) at, and clubbers and other fans will find plenty to keep them occupied. Expletives deaden radio potential.

## FURY IN THE SLAUGHTERHOUSE Dead Before I Was

Born (3:01)
PRODUCER: Jens Krause
WRITERS: T. Wingenfelder, K. Wingenfelder
PUBLISHER: Abkco, ASCAP
RCA 62859 (c/o BMG) (CD promo)

German sextet balances hard rock with stringent pop melodies. A wavering, vulnerable vocal is strong on ability, adding an unconventional emotional edge to an otherwise straightforward rock offering. Add in jangly guitars and an unforgettable hook, and the result is a winning track that could have a long life span at album rock radio.

## GEORGE THOROGOOD & THE DESTROYERS

Killer's Bluze (5:52)
PRODUCERS: Terry Manning, The Delaware Destroyers
WRITER: D. Rogers
PUBLISHER: Del Sound, BMI
EMI/ERG 19842 (c/o Cema) (CD promo)

The name says it all. To a familiar stopstart blues beat, Thorogood details a

tongue-in-cheek tale of a man who has murder on his mind. Deadbolt your doors, hide the petty cash, and add this record-or else!

FUZZY Flashlight (no timing listed) PRODUCER: Tim O'Heir WRITERS: Fuzzy PUBLISHER: not listed Seed 9 (seven-inch single)

The A side doesn't break any new ground, pogo-pop-wise, but it's nonetheless a fun and speedy trip through the harmony-filled Fuzzy sphere. Second B side "Country Song" is the gem here, however, putting forth a little country charm and concluding in a beautiful mess that wraps itself around a surprisingly effective pop hook. Contact: 212-691-8805

## 38 SPECIAL The Squeeze (no timing listed)

36 SPECIAL THE SQUEEZE IN TIMES, 183 Special WRITERS: D. Barnes, J. Carlisi, D. Chauncey, R.W. Johnson, D. Van Zant PUBLISHERS: Rocknocker/RWJ/Sony Tunes, ASCAP 38 Special 001 (CD single)

Determined to make a comeback after 10 albums, 17 years, and eight top 40 hits, 38 Special is out to prove it can produce a solid rock song without a major label in this self-distributed offering. This antitax anthem might find limited airplay prospects beyond album rock radio, as the arena rock sound is a tough sell to more modern-minded rock radio programmers.

## DIXIE DREGS Shapes Of Things (3:46)

DIATE DREAS STREETS OF THINGS 15:307
PRODUCER: Steve Morse
WRITERS: P. Samwell-Smith, K. Relf, J. McCarly
PUBLISHER: EMI Unart, BMI
Capricorn 1021 (CD single)

This rapid-fire reworking of the 1966 Yardbirds hit has little to say—literally. This instrumental jam almost sounds as if it were conceived spontaneously, as it contains reckless riffs from hurried guitars. A violin tries to keep the pace as it duels with some highly aggressive, overpowering electric guitar work. For maximum effect, listen with your eyes closed, letting the sonic textures fully form in your mind.

## EVE'S PLUM Die Like Someone (no timing listed)

PRODUCER: Roger Greenswall
WRITERS: Eve's Plum, R. Greenswall
PUBLISHERS: Dinger & Ollie Music/Itchy Putschy Music,

550 Music/Epic (c/o Sony) (CD promo)

Force of intro is lost as song segues into vocal, which here sounds thinner and reedier than on past efforts; some affected "grit" in singer's voice doesn't help matters. Single's trouble is more a problem of production than of band's musicianship or songwriting chops.

## 700 MILES Unnatural (3:35)

PRODUCER: Matt Hyde
WRITERS: J. Carlin, 700 Miles
PUBLISHERS: Guip Music/Furry Poo Doo Music/Mr. Moo
Music Pake. Music, BMI RCA 62860 (c/o BMG) (CD promo)

Pairing of slap bass and odd guitar work helps create a captivating rhythmic chaos, but listeners may not find substance to sink their teeth into. More a study in texture than a candidate for hit single status.

## RAP

## ► GANG STARR Code Of The Streets (3:29)

PRODUCERS: DJ Premier, Guru WRITERS: K. Elam, C. Martin PUBLISHERS: Gifted Pear/III Kid/EMI-April, ASCAP Chrysalis/ERG 58148 (c/o Cema) (CD single)

This gangsta rap act proves that it is no musical menace to society as it tells a somber tale of street life, cleverly woven through a shady sample loop of Bobby Russell's "Little Green Apples." It's an eerie output of old-school scratchin' that deliberately clashes with the newer elements of roughneck rap. Programmers who want to get down and dirty should check out the raunchy, expletive-filled flip side, "Speak Ya Clout."

PICKS (): New releases with the greatest chart potential. CRITIC'S CHOICE (\*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## **Game Makers Finally Targeting Girls**

■ BY MARILYN A. GILLEN

NEW YORK—Considering they make up more than half the world's population, females would seem to be a market manufacturers would be loath to miss.

But in the early days of multimedia, few software publishers seemed to take much more than a passing shot at them, happy if women and girls bought their games but not especially concerned if they didn't. The prevailing market-research wisdom: Girls will play with boys' toys, but boys won't play with girls'.

All that may be changing, slowly, judging by a series of low-profile but potentially high-impact strategies being developed.

The giant Sega Corp., for one, has instituted a special "girls task force" made up of female executives, while

Viacom New Media executive VP Michele DiLorenzo has been a vocal industry proponent of gender-neutral titles. Others, like Sanctuary Woods and Hi-Tech Expressions, are zeroing in on girls with specific titles. Overall, the climate is shifting to one that looks at the girls' market a little more warmly.



"Rocko's Modern Life: Spunky's Dangerous Day" is a "gender-neutral" title from Viacom New Media.

The bottom line, of course, remains the bottom line: Who buys video games? And the answer remains "boys," who, though the gap is closing, account for three-fourths to four-fifths of the gaming public, depending on whom you ask.

"Someone asked me recently, how can this industry get away with ignoring 52% of the population?" says Renee Courington, director of product marketing at Sanctuary Woods, which has an office in San Mateo, Calif. "And I said they can get away with it right now because the economics make it so much more profitable to take the same amount of effort and put it into the other 48%."

However, Viacom New Media's Di-Lorenzo notes, "There is a definite amount of circular reasoning to this. Games are geared to boys because boys buy games. And boys buy games because games are geared to boys."

Even without any concerted effort to woo them, girls *have* been playing games in increasing—though still relatively small—numbers.

"In terms of our primary user profile for the Sega Genesis, in 1991 it was 8% females. In 1992, it was 13%. And last year it was 20% for both the Genesis and Game Gear," says Michealene Cristini Risley, Sega's group director of licensing and character development and a member of its Girls Task Force. "For the Sega CD, it's only about 4% female, though—because that primary player is about 19 on average, and girls, once you've lost them, don't start challenging stereotypes until 25."

Looking at that user profile, Sega realized there wasn't much out there designed to appeal to those girls, and what there was missed the mark.

"What I've found in numerous industries, coming from a TV and film background, is that when they've talked to girls it's usually been an interpretation of what girls want, and I think that hasn't necessarily been correct," Cristini Risley says. "I think maybe we have had a little too much of a stereotypic interpretation."

## **GIRLS TASK FORCE**

For that reason, the Girls Task Force was born about seven months ago, composed of the senior-level female executives from all areas of the Sega company. "It definitely caused a little heat here," Cristini Risley says with a laugh. "But the reason we did it that way was because of that interpretation issue. We wanted to have a very precise picture of what we wanted to develop. And the funny part, of course, is that [Sega president] Tom Kalinske has probably had more experience marketing to women than all of us combined, and we said,

sorry, you're a guy, so you can't be on this team. He understood."

The Girls Task Force, Cristini Risley says, first set out to compile all the research on gender it could get its hand on. "We wanted to figure



"HAWAII HIGH: THE MYSTERY OF THE TIKI"

out what those gender differences are, and how we can speak in a girl's language," she says.

Some of their findings: "Girls in game play are much more cooperative," Cristini Risley says. Boys are better at target-directed motor skills, while girls excel at precision movements—small and quick, Cristini Risley adds. Boys are better at navigating through mazes, while girls are better at navigating with visual landmarks. "If you need directions somewhere, nine times out of 10 men will say, go 10 miles. Girls will tell you, oh, it's past that red house."

One basic conclusion being drawn by a number of publishers recently is that girls like games featuring girls as characters. "And not as victims or someone who is being rescued," Courington says. "Girls like to see strong female characters who are bright and resourceful."

Sanctuary Woods introduced a CD-ROM title this year featuring just such protagonists. "Hawaii High: The Mystery Of The Tiki" is the first in a planned series of interactive mystery adventures developed especially for girls. It follows the adventures of two female high school friends, and is aimed at girls 8-12.

"Our research shows girls are going to be much more interested in a booktype approach to interactive games, as opposed to a competitive approach," Courtington says. "So this is in the Nancy Drew-type vein."

Courington says that while retailer reaction was positive, "sales have been about what we expected," which is not terrific. Courting a market not schooled to expect to find titles aimed at it is one hurdle, Courington says, though the box aims to stress the point by prominently featuring the female characters. "We knew this was not going to be a revenue-generating product," she adds. "This is an investment for the long haul. Until girls have had a chance to experience something just for them, they won't really know if they like to play video games."

While Courington stresses games "can't be all things to all people," there is some intra-industry debate about that. The girl-targeted approach has a clear drawback keyed to the maxim

(Continued on page 91)

## **Interactive Bob Dylan Disc Due**

GRAPHIX ZONE is turning its attention from the unpronounceable man to the freewheelin' man. The

Irvine, Calif.-based software publisher, which has just wrapped its debut music title featuring the artist formerly known as Prince (Billboard, May 21), begins produc-



DYLAN

tion this month on an interactive title focusing on Columbia Records artist Bob Dylan, according to Graphix Zone president Chuck Cortright. The title's due out by year's end.

BOOK PUBLISHER HarperCollins is launching a new interactive imprint, HarperReference Interactive. The line will produce software and CD-ROMs for the consumer marketplace. Many of the first such CD-ROMs will be based on or packaged with books published by HarperReference. The first two titles due from HarperReference Interactive are "The American Sign Language Dictionary On CD-ROM" (\$69.95/\$79.95 with book) and "Healthdesk," (\$59.95 on two diskettes).

In other book-based CD-ROM news. Sony Electronic Publishing this week released a CD-ROM companion to the G.P. Putnam's Sons book "The Haldeman Diaries: Inside The Nixon White House" by H.R. Haldeman. The ROM, which contains the full text of Haldeman's diaries, retails for \$69.95.

NTER-ACTIVITY: Emiel Petrone, recently named senior VP of entertainment acquisitions and development for Philips Media, has assumed the additional role of head of the company's Digital Video group worldwide. The former president of that group, Graham Williams, has resigned to pursue other opportunities, the company says. Petrone's duties include overseeing development of 5-inch digital titles.

STATS ENTERTAINMENT: CD-ROM drive shipments in Western Europe reached 850,000 units in 1993 and are likely to break the 2 million sales mark this year, according to U.K.-based industry analysts BIS Strategic Decisions, Germans lead in CD-ROM acquisition, with more than a quarter million already in use in German homes by the end of 1993; that number is expected to grow to 600,000 this year, or 2% of the population . . . A poll of industry executives in attendance at the Conference On Interactive Marketing/ East in Orlando, Fla., found that 37% were familiar with the use of "interactive television" and the same number with "video games."

## NEW RELEASES

## MULTIMEDIA MONITOR: 10TH ANNIVERSARY DISC

Future Systems Inc. (Macintosh/DOS/Windows, \$195)

For those who are curious about the origins and evolution of multimedia, this CD-ROM compendium is an invaluable resource and a fascinating look at 10 years of dreams, hits, flops, and the wild economic ups and downs of a young and restless interactive industry. On this disc you will find a decade's worth of issues of the monthly newsleter Multimedia Monitor, published by interactive guru Rockley L. Miller. His publication debuted in September 1983 as the Videodisc Monitor and eventually changed its name to Multimedia Monitor.

Ten years ago, 12-inch laserdisc was the dominant interactive format, and even today it remains solidly established in the educational and high-end video markets. Miller's newsletters in 1983 take us back to the days when the video game business was in a severe slump, but the interactive laserdisc arcade game "Dragon's Lair" was breathing fiery life into the moribund industry, at least for a while. Nintendo had not yet taken gaming to new heights. Browsing ahead to the last issue included on the disc—December 1993—brings us to the point where Compton's NewMedia had announced its controversial multimedia patent. In those intervening years, there was much remarkable consumer electronics history, and reading back issues gives us an important perspective on the booming CD-ROM and interactive market of today.

The disc can be played on Macintosh, DOS, or Windows systems, and the articles are extremely easy to access. Users also can search for any key wordbe it Apple, IBM, or Pioneer, interface, cyberspace, or installed base—and rapidly search through all the articles in which it is mentioned. Future Systems and Multimedia Monitor are both based in Falls Church, Va.

CHRIS McGOWAN

## A New Generation Of Pac-Man Arrives

NEW YORK-Pac is back.

Riding the wave of '70s revivals, the original video game hero with the yellow head and the voracious appetite is staging a comeback, though in a '90s guise. The cartoon character who first made waves in arcades 15 years ago has been fleshed out and spiffed up for his role in "Pac-Man 2: The New Adventures," due from San Jose, Calif.-based Namco in September for the Super NES system, and in October for the Sega Genesis platform. Both versions carry a suggested retail price of \$39.95.

In what Namco calls an "interactive cartoon," gamers guide the Pac-



A SCENE FROM "PAC MAN 2"

Man character through his animated adventures as he travels through the city, the countryside, the mountains, and a factory in order to defeat a ghost witch and re-

turn stolen bubble gum to the kids of Pac City.
"Guide" is the operative word,

"Guide" is the operative word, since this new incarnation of Pac-Man has been given a mind of his own. "Pac-Man 2" employs Namco's proprietary "Character Guidance Interface." which means, in essence, that gamers can use their controls only to influence the sometimesclumsy character as he goes about his tasks

And if all that seems a little too complicated and the tech a bit too high, gamers can go back in time to simpler days by slipping into the game's Video Arcade to play the original little yellow Pac-Man.

MARILYN A. GILLEN

## Home Video

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS. By Seth Goldstein

**B**EST BUY, BIG BUYERS: Mass merchants, take note. Best Buy, the Minneapolis-based consumer electronics chain, wants to be a player in sell-through.

Its 40 superstores carry 13,000-15,000 units of some 10,000 titles, the next step in a progression that began two years ago with 8,000 tapes of 5,000 releases. "We're in the third generation," says prerecorded merchandise manager Joe Pagano. Best's 110 basic outlets have smaller inventories: 1,700 selections, 2,200-2,300 cassettes. By year's end, there will be more of each kind of venue—Pagano expects to stock 50 new outlets, including 30-35 more superstores.

The chain divides its purchases among three distributors—Ingram Entertainment, Major Video Concepts, and M.S. Distributing—which drop-ship to stores. Pagano, who won't specify which wholesaler provides what lines, buys direct from Video Treasures, Starmaker Entertainment, and Simitar. They deliver to Best Buy's central warehouse at prices that make the extra step worthwhile.

While sell-through hits like "The Return Of Jafar" get the publicity, Pagano maintains, "We built the foundation of growth on catalog." It's "absolutely not" just a new-release business. Best Buy isn't shy about taking on mass merchants. "We view anyone who sells prerecorded cassettes as competition," Pagano says, "and that includes the warehouse clubs and discounters."

Best Buy isn't selling inventory bought from Rank Retail Services of America, the Pittsburgh-based rack that folded in May. Trade reports to the contrary, Pagano says he wasn't the buyer.

ODDS-ON FAVORITE? Poker-faced Warner Home Video will have a winning hand in "Maverick." It's no surprise (Billboard, May 28), and neither is the talk that surfaced immediately after the movie opened a week before Memorial Day. Here's what we heard: "Maverick" will be a late-1994 sell-through shoo-in if it finishes anywhere near its anticipated \$150 million box office.

WHV, meanwhile, can look forward to "Barney: The Movie" as an addition to its Family Entertainment line. Geffen Pictures, which (Continued on page 95)

## Forgotten Films Get New Video Life

## Aggressive Promos Back Studios' 'Lost Gems'

BY TRUDI MILLER ROSENBLUM

NEW YORK—Movies from the studios' vaults have been dependable but colorless—pun intended—performers in home video. Black-and-white oldies used to dull the senses of most retailers hawking a Technicolor inventory.

However, that attitude has changed in the past couple of years as studios have begun mining their libraries, releasing dozens of forgotten titles at sell-through prices—and backing their choices with aggressive promotion. "We're at a point now in the industry where all the big hits are out already. So they've got to go back and delve deeper into their catalogs, looking for the 'lost gems,' so to speak," says RKO Warner Video buyer Neal Machanic. That's good news for the studios, better news for suppliers like MGM/UA, Orion, and Republic, which don't produce much but have big libraries.

More important is the growth of the sell-through market and the opening up of new channels of distribution. "Sell-through is a huge growth opportunity, especially with all the groceries and mass merchants getting into it," says Alan Perper, senior VP of marketing for Paramount. "It's an impulse item that's simple for the consumer to understand." Corie Hazen, FoxVideo manager of marketing services, agrees, "Lately it seems that consumer interest in owning films has increased."

Retailers concur. "There is defi-



Deja Vu All Over Again. Shari Lewis and her Lamb Chop are used to posing. But Regina Kelland, director of chlidren's marketing at A&M Records, and Al Cafaro, president/CEO of A&M, must feel they're caught in a time warp. Currently, the foursome are celebrating Lewis' status as the only artist to have three videos certified gold last year by RIAA. Last September, they got together to honor her "Lamb Chop" series winning an A&M Gold Video sales plaque.

nitely a demand for these old titles," says Gary Ross, president of Suncoast Motion Picture Corp. Noting the recent MCA/Universal release, "I'm personally happy that 'Francis The Talking Mule' finally came out—if you're in your 40s, you remember going to the Saturday afternoon matinee and watching that. As the sell-through business continually grows, there's more room for business on those titles."

Kmart's in there pitching, as well. "We've put special displays of videos right at the checkout counter, and they certainly do seem to sell at the right price," says Dennis Wigent, the chain's manager of electronic communications.

In this instance, at least, cable is a help. When old movies are licensed to be shown on American Movie Classics, TNT, or Cinemax, the studios have a reason to remaster negatives. The additional cost of video is minimal.

But it's not enough to simply release a title. With customers gravitating to hits, catalog must be approached in a fresh way, executives say.

FoxVideo, for example, recently launched its Family Features line, which offers new and old features, beginning with a repriced "The Sandlot" April 5 for \$19.98 and continuing with three colorized Shirley Temples ("Bright Eyes," "Dimples," and "Heidi") April 26 for \$14.98 each.

Vault titles gain from appearing alongside a recent release, since "there is a real need for non-animated family product that mom, dad, and the kids can watch together," says Bruce Pfander, senior marketing VP.

The Shirley Temple Collection, augmented by one title on the first Wednesday of every month, was cross-promoted with the hit "Mrs. Doubtfire." Consumers who bought "Mrs. Doubtfire" and one of the three titles got a \$5 rebate; "Doubtfire" included a trailer for the Temples. "It was a good way to launch what might otherwise be perceived as a non-mainstream title," Pfander says. "Heidi" has reached the top 15 on Billboard's Video Sales chart.

FoxVideo had already done well with its "Studio Classics" line, which offers frequently requested titles—usually Academy Award winners—on the first Wednesday of the month.

"It makes marketing sense to give consumers and retailers a handle to put on the catalog, and a way for us to talk about movies that have something in common," says Pfander. "In the future, I can easily see us doing sci-fi lines, comedy lines, foreign classics."

At Republic Pictures Entertainment, "We're constantly revisiting our

catalog that's already out there, looking for ways to give those titles new life," says senior VP of marketing Glenn Ross. "And as the technology improves, you can digitally remaster titles, get crisper reproduction, or restore lost footage. Many of our titles we've repackaged and repositioned as many as five times."

Republic is trying previously unreleased product. This month it released a collection of early, new-to-video Alfred Hitchcock features for \$9.98 each: "Blackmail," "Murder," "Rich And Strange," "Skin Game," "No. 17," and "Farmer's Wife."

With its huge catalog, "We find that there have been many requests for titles centered on a particular star or genre," says MCA/Universal Home Video director of publicity Evan Fong. "We try to tie it in to an event; for example, our Marlene Dietrich collection came out shortly after her death, our Mae West collection was in celebration of her 100th birthday, our Bing Crosby collection celebrates the 50th anniversary of his film 'Going My Way.'"

MCA exploits catalog in a number of (Continued on next page)

## Merger Partners Join Forces And Blend Strengths

■ BY EILEEN FITZPATRICK

LOS ANGELES—In a stark contrast from recent video consolidations, the completed merger of Spelling Entertainment Group and Republic Pictures Entertainment has mixed and matched the strengths of both producers.

"The old Republic and Worldvision Home Video [Spelling's video unit] don't exist anymore," says Ron Castell, senior VP of programming, communication, and development at Blockbuster Entertainment, which owns 70% of Spelling.

But Castell, who oversaw the merger, says the changes are more cosmetic than the massive personnel layoffs of past consolidation efforts. Thus, the companies will be known as Republic Pictures Entertainment, discarding the Worldvision banner. Republic's eagle insignia also stays.

(Continued on next page)

## A NOVEL



When it comes to sensual entertainment, Playboy wrote the book. Now, enjoy a new chapter in eroticism. *Playboy's Private Diaries: Tales of Sex & Seduction*. No need to read between the lines—this one's sure to be a best-seller.

PLAYBOY HOME VIDEO

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## REPUBLIC, SPELLING JOIN FORCES

(Continued from preceding page)

Castell says the decision was made to continue with Republic because the name is better known within the trade.

There are changes at the top with the arrival of former Worldvision Home Video head Robert Sigman as president/CEO of the new venture and Gary Delfiner as marketing VP. However, Republic's sales and marketing team appears to be staying intact. Sigman was unavailable for comment about specific staff assignments.

Although the Republic name may be better known, Spelling's production unit will become the main source of product with the disbanding of Republic's television and movie divisions. The former produced the CBS series "Beauty And The Beast"; the latter made the feature "Knight Moves." Spelling gains both staffs, Castell says.

Among the first projects is the four-hour mini-series "Texas." Originally scheduled to premiere on ABC, the program will now debut on cassette Nov. 21, priced to rent. Dealers will receive a minimum 90-day exclusive window before the telecast.

"We couldn't have done 'Texas' with-

out the network involved," says Spelling vice chairman E. Duke Vincent. "But they had to commit a lot of money, and ABC couldn't afford to do it." As a compromise, the program's \$12 million budget will be offset by video revenues, allowing ABC to pay a lower licensing fee.

"Even if 'Texas' rents 800,000 times before it reaches ABC, that's only one rating point," says Vincent.

The program is scheduled to run during the 1995 network sweeps, either in February or May. If the release pattern works, Vincent says Spelling may have found a new source of financing.

Republic senior VP of marketing Glenn Ross says the company will spend \$1 million selling the title to dealers, more than for any single title it has released. "We're handling this title like a theatrical release," says Ross, "with extensive print and television buys and unique retail promotion."

Vincent acknowledges that the early rental window is a gamble. "Republic has to recoup most of the costs, and if no one rents or buys it, we're in deep trouble."

## FORGOTTEN FILMS GET NEW VIDEO LIFE

(Continued from preceding page)

ways. It's currently promoting three movies starring Deanna Durbin, who rescued Universal from bankruptcy in the '30s, on AMC via an 800 number. Afterward, the movies become available at retail.

Paramount introduced its "Great Movies, Great Price" catalog in 1989. It now consists of more than 350 titles at \$14.95 each, and Perper says, "Everything we have out for rental is at some point going to come out as part of this line." New titles, including current releases, arrive monthly. Each cassette is identified by a prominent dayglo sticker. The entire line is featured in an ongoing consumer advertising campaign in USA Today and People magarine.

The granddaddy of catalog promoters is MGM/UA Home Video,

which has been doing them "for many years," says senior VP/GM George Feltenstein. MGM/UA started its Family Classics and MGM Musicals lines in 1988, and was one of the first to do Oscar promotions. In 1990 it began its "Leading Ladies" line, with first-time video releases of movies starring Grace Kelly, Audrey Hepburn, Greer Garson, etc., and recently offered John Wayne movies—"real rarities most fans haven't gotten a chance to see," Feltenstein says.

Now retailers have a thirst that can't be easily slaked. "We welcome any time the studios put out their old films, because we sell a ton of them," says RKO Warner's Machanic. "And there are still thousands that haven't been put out yet."

## THE REPORTER TOP 10

THIS WEEK         PICTURE/(STUDIO)         WEEKEND GROSS (\$)         NO. OF SCRING PER SCRN NAVG (\$)         WKS IN GROSS TO DATE GROSS TO DATE GROSS TO DATE GROSS (\$)           1         Maverick (Warner Bros.)         17,248,545         2,537 6,799         —         17,248,545           2         The Crow (Miramax/Dimension)         7,921,491         2,119 3,738         1         23,946,800           3         When a Man Loves a Woman (Buena Vista)         6,515,896         1,486 4,385         4         20,581,544           4         Crooklyn (Universal)         2,458,140         1,035 2,375         1         7,741,935           5         Four Weddings and a Funeral (Gramercy)         1,912,615         1,045 10         37,155,329           6         With Honors (Warner Bros.)         1,609,039 1,191 3,351         3         15,526,429           7         3 Ninjas Kick Back (TriStar)         1,502,524 2,005 749         2         8,680,570           8         No Escape (Savoy)         811,006 1,277 635         3         13,378,272           9         You So Crazy (Samuel Goldwyn)         763,167 1,476         517 1,476         3         7,800,956           10         Clean Slate (MGM)         694,525 1,427 487         2         6,393,524						
(Warner Bros.)       6,799         2 The Crow (Miramax/Dimension)       7,921,491 2,119 1 23,946,800 3,738         3 When a Man Loves a Woman (Buena Vista)       6,515,896 1,486 4 4,385         4 Crooklyn (Universal)       2,458,140 1,035 1 7,741,935 2,375         5 Four Weddings and a Funeral (Gramercy)       1,912,615 1,045 10 37,155,329 1,830         6 With Honors (Warner Bros.)       1,609,039 1,191 3 15,526,429 1,351         7 3 Ninjas Kick Back (TriStar)       1,502,524 2,005 2 8,680,570 749         8 No Escape (Savoy)       811,006 1,277 3 13,378,272 635         9 You So Crazy (Samuel Goldwyn)       763,167 517 3 7,800,956 1,476         10 Clean Slate       694,525 1,427 2 6,393,524		PICTURE/(STUDIO)		SCRNS PER SCRN	IN	GROSS TO DATE
(Miramax/Dimension)         3,738           3 When a Man Loves a Woman (Buena Vista)         6,515,896         1,486         4 20,581,544           4 Crooklyn (Universal)         2,458,140         1,035         1 7,741,935           5 Four Weddings and a Funeral (Gramercy)         1,912,615         1,045         10 37,155,329           6 With Honors (Warner Bros.)         1,609,039         1,191         3 15,526,429           7 3 Ninjas Kick Back (TriStar)         1,502,524         2,005         2 8,680,570           8 No Escape (Savoy)         811,006         1,277         3 13,378,272           9 You So Crazy (Samuel Goldwyn)         763,167         517         3 7,800,956           10 Clean Slate         694,525         1,427         2 6,393,524	1		17,248,545		_	17,248,545
(Buena Vista)       4,385         4 Crooklyn (Universal)       2,458,140 1,035 2,375       1 7,741,935         5 Four Weddings and a Funeral (Gramercy)       1,912,615 1,045 10 37,155,329       37,155,329         6 With Honors (Warner Bros.)       1,609,039 1,191 3 15,526,429       3 15,526,429         7 3 Ninjas Kick Back (TriStar)       1,502,524 2,005 749       2 8,680,570         8 No Escape (Savoy)       811,006 1,277 3 13,378,272       3 13,378,272         9 You So Crazy (Samuel Goldwyn)       763,167 517 3 7,800,956       3 7,800,956         10 Clean Slate       694,525 1,427 2 6,393,524	2		7,921,491		1	23,946,800
(Universal)     2,375       5 Four Weddings and a Funeral (Gramercy)     1,912,615 1,045 10 37,155,329 1,830       6 With Honors (Warner Bros.)     1,609,039 1,191 3 15,526,429 1,351       7 3 Ninjas Kick Back (TriStar)     1,502,524 2,005 749       8 No Escape (Savoy)     811,006 1,277 3 13,378,272 635       9 You So Crazy (Samuel Goldwyn)     763,167 517 3 7,800,956 1,476       10 Clean Slate     694,525 1,427 2 6,393,524	3		6,515,896		4	20,581,544
(Gramercy)         1,830           6 With Honors (Warner Bros.)         1,609,039 1,191 3,351         3 15,526,429           7 3 Ninjas Kick Back (TriStar)         1,502,524 2,005 749         2 8,680,570           8 No Escape (Savoy)         811,006 1,277 3 13,378,272         3 13,378,272           9 You So Crazy (Samuel Goldwyn)         763,167 517 3 7,800,956         3 7,800,956           10 Clean Slate         694,525 1,427 2 6,393,524	4		2,458,140		1	7,741,935
(Warner Bros.)         1,351           7 3 Ninjas Kick Back (TriStar)         1,502,524         2,005 749         2 8,680,570           8 No Escape (Savoy)         811,006         1,277 3 13,378,272         3 13,378,272           9 You So Crazy (Samuel Goldwyn)         763,167 517 3 7,800,956         3 7,800,956           10 Clean Slate         694,525 1,427 2 6,393,524	5		1,912,615		10	37,155,329
(TriStar)     749       8 No Escape (Savoy)     811,006     1,277 635     3     13,378,272       9 You So Crazy (Samuel Goldwyn)     763,167 1,476     517 1,476     3     7,800,956       10 Clean Slate     694,525     1,427     2     6,393,524	6		1,609,039		3	15,526,429
(Savoy)     635       9 You So Crazy (Samuel Goldwyn)     763,167 517 3 7,800,956 1,476       10 Clean Slate     694,525 1,427 2 6,393,524	7		1,502,524		2	8,680,570
(Samuel Goldwyn) 1,476  10 Clean Slate 694,525 1,427 2 6,393,524	8		811,006		3	13,378,272
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	10		694,525		2	6,393,524

Billboard®

## **Top Video Rentals**...

~	×	ON CHART	COMPILED FROM A NAT	TONAL SAMPLE OF RETAIL STORE RENTAL REI	PORTS.					
THIS WEEK	LAST WEEK	WKS. ON	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating			
			*	* * No. 1 * * *	Balti MCV					
1	1	4	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13			
2	6	2	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13			
3	2	6	CARLITO'S WAY >	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R			
4	4	5	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R			
5	3	5	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG			
6	5	10	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13			
7	10	2	THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hopkins Emma Thompson	1993	PG			
8	7	7	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R			
9	9	8	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R			
10	-		ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PG-13			
11	NE	<b>N &gt;</b>	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG			
12	NE	<b>N &gt;</b>	ADDAMS FAMILY VALUES	Paramount Pictures Paramount Home Video 32806	Anjelica Huston Raul Julia	1993	PG-13			
13	13	6	A BRONX TALE	Savoy Pictures HBO Video 90954	Robert De Niro Chazz Palminteri	1993	R			
14	11	6	THE AGE OF INNOCENCE Columbia TriStar Home Video 52633 Daniel Day-Lewis Michelle Pfeiffer		1993	PG				
15	12	14	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R			
16	15	10	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R			
17	14	11	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R			
18	17	6	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R			
19	18	7	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R			
20	16	3	FLESH AND BONE	Paramount Pictures Paramount Home Video 32899	Dennis Quaid Meg Ryan	1993	R			
21	20	4	MR. JONES	Columbia TriStar Home Video 52353	Richard Gere Lena Olin	1993	R			
22	21	6	THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	PG			
23	19	11	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R			
24	22	10	JUDGMENT NIGHT+	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R			
25	32	9	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG			
26	26	11	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13			
27	25	3	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG			
28	24	13	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13			
29	27	10	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	PG			
30	23	12	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13			
31	35	7	FATHER HOOD	Hollywood Pictures Hollywood Home Video 2226	Patrick Swayze	1993	PG-13			
32	29	3	RUBY IN PARADISE	Republic Pictures Home Video 3470	Ashley Judd Todd Field	1993	R			
33	28	4	POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG			
34	31	10	SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52423	Mike Myers Nancy Travis	1993	PG-13			
35	NEW	<b>V</b>	ORLANDO	Columbia TriStar Home Video 71543	Tilda Swinton Billy Zane	1993	PG-13			
36	30	16	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR			
37	38	12	FOR LOVE OR MONEY◆	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabrielle Anwar	1993	PG			
38	40	9	UNDERCOVER BLUES	MGM/UA Home Video 903063	Kathleen Turner Dennis Quaid	1993	PG-13			
39	34	13	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R			
40	39	12	STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercurio Tara Morice	1993	PG			
_	_	_				1				

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## **GAMES FOR GIRLS**

(Continued from page 88)

about boys not liking "girl things."

"We tested this with 'Tiki,' and, yes, boys don't like the fact that we have two female protagonists," Courington says.

## **GENDER NEUTRAL**

"Gender neutral" is the phrase more likely to crop up, then, regarding general market expansion. Dil.orenzo uses the paradigm of Viacom sibling Nickelodeon as an example of how well this approach can work.

"The prevailing wisdom prior to Nickelodeon was that you made children's television geared to boys, because girls would watch anything, and that didn't seem right to Nickelodeon," she says. "They took the point of view of, why don't we just make great children's programming, period. And then you could get both girls and boys to watch it.

"And if you look at their [great] ratings, it tells you that when you program in a gender-neutral way you can get girls to watch and it's incremental viewership—you've not had any cannibalization," she adds. "You didn't lose the boys by making your programming such that it appeals to both. You just added girls. So it tells you that that's just very good business."

Viacom New Media has a running start on the field in being able to draw on that existing wealth of gender-neutral TV programming. Its first video game title, "Rocko's Modern Life: Spunky's Dangerous Day" for the Super Nintendo system, is based on the Nickelodeon TV show of the same name that follows the adventures of a young Australian wallaby (Rocko).

"We did a lot of consumer research with both boys and girls the entire way through our development process," Di-Lorenzo says, "and girls were as psyched about it as boys."

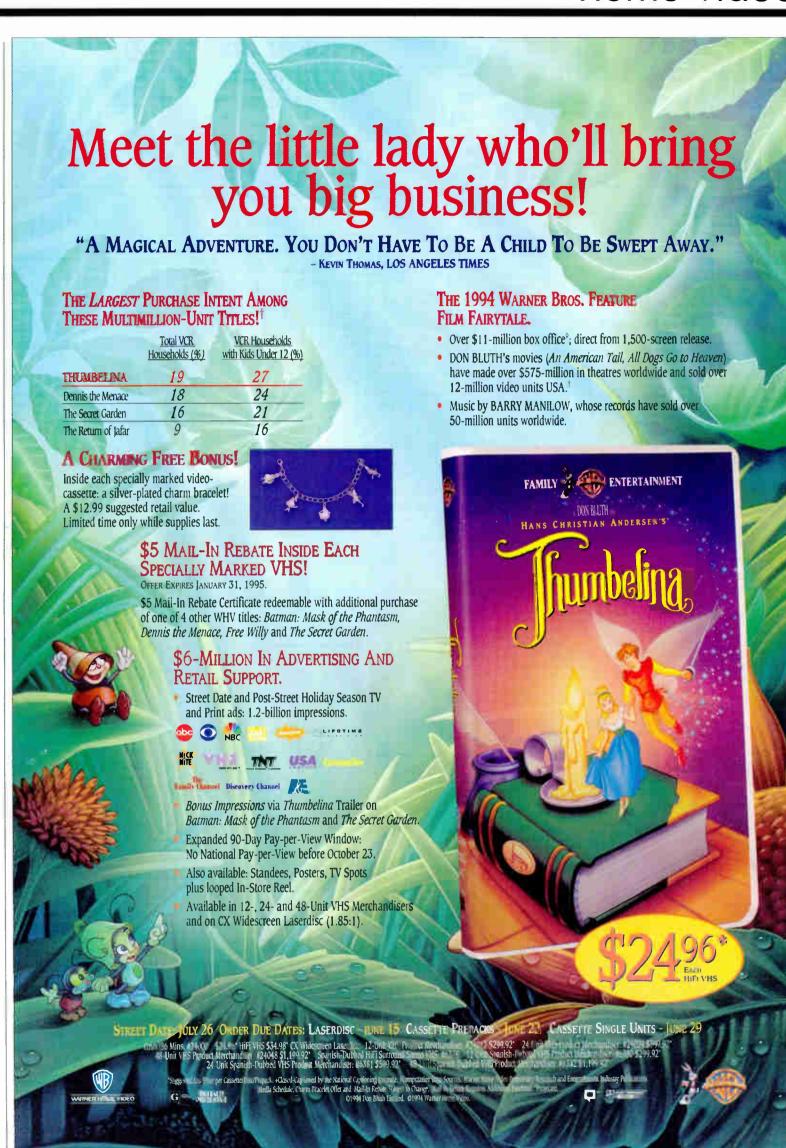
Humor is a major gender-neutral game element, DiLorenzo says, as are interesting characters and a great story, period. "While there are certain themes that are probably more popular with one gender or another. I think there is a whole category yet to be explored that would appeal to both equally," she says.

One of the first titles that will emerge from the Sega Girls Task Force, a game due in early fall based on the popular Berenstain Bears books, will straddle the gender fence by offering a choice of lead character—boy bear or girl bear; each choice will lead to a different set of adventures targeted at either girls or boys. But, says Cristini Risley, another title in development is a Sega-originated concept "very specifically geared to girls."

The challenge, most publishers will admit, is that there is still a lot of experimenting to be done about what that "gearing" means.

"There's not yet a standard," says Sanctuary Woods' Courington. "We don't know yet what's going to be the big hit for girls, and right now we do know, based on years of real clear market successes, what little boys are going to go crazy for, be it basketball games or race-car games. On girls, there's still a lot of research and trial and error to be done. And that's risky and costs money."

But, she adds, "There's a lot of girls out there."



## VSDA Gives Dallas A Hard Sell As 1995 Confab Site

COME ON DOWN: This year's Video Software Dealers Assn. convention is still weeks away, and people are already beginning to complain about the 1995 show.

A number of industry executives have told Shelf Talk that the new Dallas locale is causing a heap of trouble. For example, celebrities will be harder to book, since they won't be able to jet in and out in a day from Los Angeles.

Since the convention will be back in Las Vegas in 1996, shipping booths in and out of Dallas becomes

an extra, unwanted expense. Finally, and most importantly, what will entertainment-hungry conventioneers do in Dallas when the sun goes down?

The negative talk has put VSDA into such a tizzy that it invited the press and the board to Dallas for the weekend of May 21. (Reporters got three days' notice, no less.)

"The convention committee went down there, and they were quite impressed," says Bob Finlayson, VSDA director of marketing and public relations. "We need to get the message out there that the city is an interesting place to visit."

The itinerary included a tour of the city, convention center, hotels, and hot spots, plus a few meals at some four-star restaurants. "Obviously, our objective is to sell Dallas as a good place," Finlayson says.

Shelf Talk declined VSDA's invitation, but will check out the verdict from those who went.

HERE'S JOHNNY: It's been over a year since Johnny Carson hung up his talk show duties, but retailers still consider him the king of late night even if he's only on home video now.

As proof of his longevity, retailers ordered approximately 1.7 million units of his four-tape collection "Johnny Carson: His Favorite Moments From The Tonight Show," according to Buena Vista Home Video, which distributes the tapes. Even a Buena Vista executive was pleasantly surprised at the number, which more than doubled pre-order numbers for highlight collections of "The Ed Sullivan Show" and Elvis Presley.

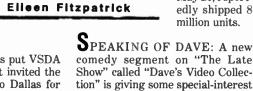
Credit goes to Buena Vista's marketing machine, which didn't sell Carson's final show as a separate tape. Retailers had to purchase Volumes I, II, and III in order to purchase the final episode. Individual tapes retail for \$14.99, the boxed set for \$59.99.

In the good timing category, the preorder deadline came just days after Carson made a guest appearance on "The Late Show With David Letterman," taped in Los Angeles. Carson received a 10-minute stand-

ing ovation. "He didn't even get to say a word, the crowd was cheering so loud," the Buena Vista executive says. "I guess that proves he's as popular as ever." Maybe some retailers were convinced as well.

Also popular is Buena Vista's "The Return Of Jafar." Consumers bought 4.6 million copies of the direct-to-video sequel to "Aladdin" during its first two days in stores, according to the studio. Some of the prices are astoundingly low. Caldor, the Northeast discounter, listed the title at \$14.79, which translated to

\$4.79 for buyers who took advantage of the \$10 in rebates. The title, available since May 20, reportedly shipped 8



videos their 15 minutes of fame.

In the segment, David Letterman picks an off-the-wall title, holds up the box, shows a clip, and makes a joke.

"The benefit is, he holds up the box, so the producer is thrilled the title is on Letterman," says Leslie McClure, president of 411 Video Information, a marketing consultancy that supplies the copies. "After the segment is over, he throws the box out the window."

"Dave's Video Collection" began about two months ago. Tossed-away titles include "What A Woman Really Wants," "Joel Asher's Getting The Part," and a re-upholstering video called "The Ottoman."

McClure, who is based in Pebble Beach, Calif., says a Letterman staffer calls every month to get a list of 10-15 quirky releases for upcoming segments. "They really don't look for specific subjects, just a list of off-the-wall tapes."

As an example, "Dave's Video Collection" is considering "Natural Health Care For Pets" for a future segment.

FREE 3DO TITLES: Through June 30, consumers who purchase Panasonic's FZ-1 Real 3DO Interactive Multiplayer will receive a free copy of Electronic Arts' "John Madden Football" and "Crash 'N Burn." the system's debut.

The offer will be supported by radio promotions in 11 cities, including Boston, New York, Philadelphia, Atlanta, Miami, Minneapolis, Chicago, Dallas, Seattle, San Francisco, and Los Angeles.

The 3DO Multiplayer retails for \$499.95 and plays audio CDs, photo CDs, and, with an MPEG-1 adaptor, video CDs.

BEST ADDS SPORTS LINE: Best Film & Video has picked up (Continued on page 96)

## Top Video Sales.

		E .	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.						
THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATION TITLE	Copyright Owner,	ORTS.  Principal	Year of Release	Rating	Suggested List Price	
Ė	5	*		Manufacturer, Catalog Number	Performers	Z e	S.	Su	
1	1	4	MRS. DOUBTFIRE	* * No. 1 * * *  FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98	
2	3	3	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96	
3	2	10	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96	
4	4	11	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99	
5	5	10	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98	
6	9	2	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.9	
7	8	3	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98	
8	7	34	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99	
9	6	9	WE'RE BACK!: A DINOSAUR STORY ♦	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98	
10	10	28	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95	
11	12	12	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95	
12	11	13	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96	
13	15	5	HEIDI	FoxVideo 8571	Shirley Temple	1937	NR	14.98	
14	13	12	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95	
15	16	15	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95	
16	18	6	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98	
17	14	4	PENTHOUSE: WINNERS 1994	Penthouse Video A*Vision Entertainment 50659-3	Sasha Vinni Leslie Glass	1994	NR	24.95	
18	22	18	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER $\diamond$	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95	
19	17	7	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95	
20	21	4	PENTHOUSE CLASSICS: VOL. 2	Penthouse Video A*Vision Entertainment 50569-3	Various Artists	1994	NR	19.95	
21	19	26	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96	
22	27	6	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment Polaris Communication 8006311373	Various Artists	1994	NR	12.95	
23	25	27	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95	
24	26	82	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99	
25	34	5	MIGHTY MORPHIN GREEN RANGER: PART 3	Saban Entertainment PolyGram Video 8006311393	Various Artists	1994	NR	12.95	
26	20	2	BLOOD AND SAND	FoxVideo 1073	Tyrone Power Rita Hayworth	1941	NR	19.98	
27	31	206	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99	
28	24	12	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95	
29	29	5	THE POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG	19.95	
30	NEV	<b>V &gt;</b>	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99	
31	NEV	<b>V</b>	WRESTLEMANIA X	Titan Sports Inc. Coliseum Video WF132	Various Artists	1994	NR	59.95	
32	NEV	<b>V</b>	NEW ORDER STORY	Warner Reprise Video 3-38374	New Order	1994	NR	19.98	
33	RE-EI	NTRY	MIGHTY MORPHIN GREEN RANGER: PART 5	Saban Entertainment PolyGram Video 8006311433	Various Artists	1994	NR	12.95	
34	RE-EI	NTRY	BRIGHT EYES	FoxVideo 8567	Shirley Temple	1934	PG	14.98	
35	33	19	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK ♦			1993	NR	9.95	
36	37	25	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98	
37	28	12	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95	
38	40	29	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95	
39	35	15	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98	
$\rightarrow$		NTRY	DIMPLES	FoxVideo 8570				14.98	

■ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ◆ 1994, Billboard/BPI Communications.

## AMERICA'S TOP DOG IS BACK... AND THIS TIME, HE'S BRINGING THE KIDS!

## A \$50 Million Box-Office Smash Hit Comes Home To Video!

Success breeds success! From Executive Producer Ivan Reitman, the comic genius behind such megahits as Beethoven, Dave, Ghostbusters, Kindergarten Cop, National Lampoon's Animal House, and many more! To date, Reitman's films have grossed more than \$2 Billion!

Star paw-er! Starring Charles Grodin, Bonnie Hunt and the best-selling, best-renting canine star in Hollywood: Beethoven!

**Research** shows **consumer intent-to-purchase** is even higher than the original Beethoven."\*

Media support with bark and bite! National TV and print campaign will run from Street Date through September and will resume in December to emphasize the holiday selling period. Massive advertising support will generate over 1 Billion consumer impressions!

Reach & Frequency: 92% of all Women 25-49, 4.9 times. 87% of all Kids 2-11, 4.5 times. 96% of all Women 55+ (targeting "Grandmothers"), 6.2 times.

































48 and 24-unit floor/counter merchandisers

Puppy standee

Static clings

One-sheet posters

Mini-sheet posters

Shelf talkers Counter cards

B/W line art "Beethoven's 2nd™ Coloring Fun-Sheet" for in-store coloring contests.

NO PAY-PER-VIEW OR PAY TV PRIOR TO JANUARY 31, 1995

48/24-unit floor/counter merchandiser includes two header cards! 40"W X 65"H X 14"D









GRODIN

CHARLES

## CONSUMER CASH-BACK OFFER!

Consumers get a \$5 mail-in rebate offer with the purchase of Beethoven's 2nd and one of the following MCA/Universal Home Video titles: Beethoven™, Cop and a Half, We're Back!™A Dinosaur's Story, Twins, Kindergarten Cop.

**Coming Your Way** August 9, 1994

Call Your Sales Representative and Order Today!

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Billboard.

## Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

New Order, "New Order Story," Warner Reprise Video, 58 minutes, \$19.98. Australian act Frente! appears to have written the latest chapter of the New Order story with its a cappella rendition of the band's "Bizarre Love Triangle." But this videoan example to all longform creators of how to present the proper blend of compelling interview clips. random band footage, and videoclips that aren't just run-of-the-mill MTV repertoire-details the band, the myth, and the legend stemming from its genesis in Joy Division (ves the clip for perennial fave "Atmosphere" is included). Video includes lots of offthe-cuff comment from the band members about the suicide of JD singer Ian Curtis and their 14 years of making music, as well as from fans like Bono, Pet Shop Roy Neil Tennant, and Quincy Jones, Longform comes on the heels of New Order's seventh album, "Republic," and a new release from New Order spinoff the Other Two, which features New Order keyboardist/guitarist Gillian

"The Cranberries Live," PolyGram Video, 66 minutes, \$19.95. Cranberries fans who can't get enough of the double-platinum album "Everybody Else Is Doing It, So Why Can't We?" will delight in this concert video, filmed on Valentine's Day in London. The live performance allows the band to dig much deeper into its hypnotic, ethereal side than does its debut album. Video also features six tracks from "Everybody Else," including hits "Linger" and "Dreams." plus seven brand-new tunes, five of which will be included on the Cranberries' followup album, due later this ear. Lead singer Dolores O'Riordan clearly mesmerizes the crowd at the Astoria II Theater and will strike a chord with viewers at home as well.

## CHILDREN'S

"Redbook Learning Adventures: Alphabetland," Video Treasures, approximately 30 minutes, \$12.98 New children's series under the Redbook magazine marquee succeeds in educating as it entertains. A little bit "Bedknobs & Broomsticks," a little bit "Sesame Street," the series revolves around the exploits of three young friends and their buddy Fluffly Duffy, a charismatic, lifesize bear, as they blast off on their grandfather's featherbed to parts unknown.
"Alphabetland" finds the quartet in a land of letters and words, where they learn

about the 26 magical letters via unique songs and games. The premiere Redbook collection also comprises "The Numberland Trail," "Exploring Colors & Shapes Of The Deep Blue Sea," and "Exploring The Rain Forest."



"Lassie To The Rescue,"
"Lassie: To Fetch A Thief," Sony Wonder/ Nickelodeon. approximately 55 minutes each, \$9.98 each. These classic black-andwhite titles starring television's most popular collie will provide children with a solid dose of good oldfashioned entertainment as well as a trip down memory lane for parents and older siblings. Not surprisingly, the creative team at Nickelodeon has come up with a way to update the videos, each of which contains two themeoriented episodes. "Lassie To The Rescue" concludes with a newly created, comical "docu-vignette" in which the programmers take some bizarre human feats and ask the question, "Could Lassie do it?" "To Fetch A Thief" features a video multiple-choice quiz about surviving in the wilderness. Price point is terrific, and enthusiasts can look forward to more canine adventures in the future as a result of Sony Wonder/ Nick's exclusive licensing agreement with Broadway

## HEALTH/FITNESS

Video for its "Lassie" library

of 500-plus episodes.

"Steppin' Out," New & Unique Videos (800-282-6126), 60 minutes, \$19.95.



Comprehensive, albeit moderately cheesy fitness routine combines step

aerobic moves with a weight workout. Fearless leader Carrie Weiland, who chooses to sport a pair of ripped Levi's shorts while she exercises, warns viewers at the outset, "You're gonna work your butt off." And yes, those who participate with vigor will find themselves working up a sweat with this challenging workout. Although she is a bit overzealous on the exercise floor. Weiland's intentions are good, and she deserves additional credit for writing and performing the "Steppin' Out" musical soundtrack. Weiland also has done some writing for popular fitness personality Tamilee Webb, an old friend with whom she used to teach aerobics

## DOCUMENTARY

"For The Living: The Story Of The United States Holocaust Memorial Museum," Atlas Video Inc. (301-907-0030), 57 minutes, \$19.95.



The fastidious research and

construction of any museum of magnitude is a daunting task. The U.S. Holocaust Museum, dedicated to keeping alive the memory of the events that surrounded the extinction of 6 million Jewish men, women, and children, took that task to a whole new level. Ed Asner, whose father was able to escape Nazi terrorism, narrates this story of the birth of the museum, which fittingly opened its doors on the 50th anniversary of the Warsaw Ghetto uprising. The program, which has been airing on PBS, paints way more than 1,000 words with its comprehensive footage-from Elie Wiesel's moving speech in the Rose Garden during the Carter administration, when the dream of the museum first took shape, to the first voyage of the founders to the Auschwitz-Birkenau death camp, to snippets of interviews with Holocaust survivors that are an integral feature of the museum. Fascinating from many angles, this video certainly will do its part to ensure that humankind never forgets.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

"Michael Caine: Breaking The Mold," MPI Home Video, 60 minutes, \$19.98. The story of Michael Caine's rise from a working-class neighborhood in the U.K. to Tinseltown is more than the average rags-to-riches tale, as this interesting documentary reveals. Caine's modest initial desire was to score some roles in British films and play a lower-class lad with dignity.



Now, some 20 years and numerous films later, the actor's story is still being written. Aside from lots of insight from Caine himself. tributes are paid by Bob Hoskins, Roger Moore, Ben Kingsley, Julie Walters Angie Dickinson, and wife Shakira Caine, whom he met on the set of one of his films. The latest addition to MPI's Hollywood Collection also features clips from asso teatures clips from some of Caine's most famous films: "Educating Rita"; "The Man Who Would Be King," which he remembers as his favorite film; "Alfie"; "Zulu"; "California Suite"; and "California Suite"; and
"Hannah And Her Sisters," which garnered Caine the Oscar for best supporting actor in 1986.

## ANIMATION

"Computer Animation Festival Volume 2.0," Miramar/BMG Video, 58 minutes, \$19.98. Multimedia is the buzzword of the decade, and this title, which brings together 22 diverse animated short films and music videos, will appeal to anyone with an appreciation for the marriage of art and technology. Peter Gabriel's never-before-released. computer-animated video "Liquid Selves" starts the ball rolling, and cyber-music fans will recognize Gabriel's Grammy-winning "Steam" as well as Todd Rundgren's "Theology." Clips run the gamut of cultures and themes-from humor to adventure to horror to fantasy-and children and adults alike are sure to find something they can identify with. Viewers will be able to identify their favorites selections, too, because each short is introduced with a listing of its title and creator. Shelf promos with Miramar/BMG's previous "Imaginaria" and "Mind's Eye" videos strongly suggested.

## Top Music Videos...

L.						
HIS WEEK	WEEK	ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan			ited
THIS	LAST	WKS.	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			* * NO. 1 * *			
1	1	5	Curb Video 177706	Ray Stevens	LF	16.98
2	2	11	Private Music BMG Home Video 82163	Yanni	LF	19.98
3	NEW		PolyGram Video 8006313733	U2	LF	19.95
4	3	57	COMEDY VIDEO CLASSICS ▲³ Curb Video 177703	Ray Stevens	LF	16.98
5	4	3	INDIAN OUTLAW Curb Video 177708	Tim McGraw	LF	16.98
6	8	33	OUR FIRST VIDEO ▲² Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
7	7	6	A°Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
8	5	4	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29.98
9	15	26	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
10	6	32	GREATEST HITS   MCA Music Video 10932	Reba McEntire	LF	19.98
11	9	90	REBA IN CONCERT  MCA Music Video 10380	Reba McEntire	LF	14.98
12	12	26	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
13	10	30	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX  Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
14	13	25	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
15	16	2	RAISING HELL BMG Home Video 80091-3	Iron Maiden	LF	19.98
16	11	101	THIS IS GARTH BROOKS ▲  Liberty Home Video 40038	Garth Brooks	LF	24.98
17	17	4	THE MAKING OF ESTRANGED HOME VIDEO Geffen Home Video 39545	Guns N' Roses	LF	16.98
18	14	67	I STILL BELIEVE IN YOU  MCA Music Video 10679	Vince Gill	SF	9.98
19	23	9	PAUL IS LIVE PolyGram Video 8006305273	Paul McCartney	LF	19.95
20	18	64	DELICATE SOUND OF THUNDER ▲  Columbia Music Video 24V-49019	Pink Floyd	LF	24.98
21	21	9	SO FAR SO GOOD (AND MORE) PolyGram Video 4400895413	Bryan Adams	LF	24.95
22	19	10	HILLBILLY ROCK MCA Music Video 10881	Marty Stuart	SF	9.98
23	26	27	VULGAR VIDEO	Pantera	LF	16.98
24	20	16	A*Vision Entertainment 50345-3  ALAPALOOZA: THE VIDEOS	``Weird Al'' Yankovic	SF	9.98
25	24	81	Scotti Bros. Video BMG Home Video 754923  BEYOND THE MIND'S EYE   2	Jan Hammer	LF	19.98
26	22	122	Miramar Images Inc. BMG Video 7233380018-3  GARTH BROOKS   4	Garth Brooks	LF	14.95
27	25	69	Capitol Video 40023  FOR MY BROKEN HEART ▲²	Reba McEntire	SF	9.98
28	31	60	MCA Music Video 10528  THE PREMIERE COLLECTION ENCORE •	Andrew Lloyd Webber	LF	19.95
29	NE\	-	PolyGram Video 4400861533 THE CRANBERRIES LIVE		-	
30	RE-E		PolyGram Video 8006316693  AND THE BAND PLAYED ON	The Cranberries	LF	19.95
31	30		Warner Reprise Video 38338 RHYTHM, COUNTRY & BLUES	Chicago	LF	19.98
32		11	MCA Music Video 10876  THIS IS MICHAEL BOLTON ▲	Various Artists	LF	19.98
-	27	77	Columbia Music Video 19V-49159  LIVE AT THE EL MOCAMBO	Michael Bolton	LF	19.98
33	37	86	Epic Music Video 19V-49111  NAOMI & WYNONNA-THE FAREWELL TOUR	Stevie Ray Vaughan	LF	19.98
34	28	32	MPI Home Video MP6350  A TOUCH OF MUSIC IN THE NIGHT	The Judds	LF	19.98
35	RE-EI		A*Vision Entertainment 50660  CALL OF THE WILD	Michael Crawford	LF	19.98
36	29	30	BMG Video 66311-3	Aaron Tippin	SF	9.98
37	32	31	THE VIDEO COLLECTION  PolyGram Video 4400877893  CREATEST VIDEO MITS, VOL. 2	Billy Ray Cyrus	SF	14.95
38	34	27	GREATEST VIDEO HITS: VOL. 2 Curb Video 777043	Sawyer Brown	LF	19.95
39	33	35	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98
40	NEV	<b>V</b>	LIVE Sparrow Video 72124	Kirk Franklin And The Family	LF	16.98
O PIA	14		r sales of 25,000 units for video singles.  RIAA gold cert			

O RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ♦ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1993, Billboard/8PI Communications.

## Fans Of U.K. TV **Get Cult Series On Laserdisc**

NO. 6 ON DISC: MPI Home Video will bring out the British TV series "The Prisoner" for the first time on laserdisc in June. Created by and starring Patrick McGoohan, "The Prisoner" debuted in 1968 and had a short run, but developed a strong cult following. McGoohan played the enigmatic show's central character, an ex-spy who finds himself a captive in the mysterious "Village" and is referred to thereafter only as "No.

The first volume of the series on disc-"The Prisoner: Arrival & The Chimes Of Big Ben"-includes two episodes and lists for \$29.98.

MPI has the rights to all 17 "Prisoner" episodes, plus a lost segment and "The Prisoner Video Compan-

## LASER SCANS.

by Chris McGowan

ion."

Three other titles due in June from MPI are "Beckett" (widescreen, \$39.98) with Richard Burton and Peter O'Toole, "Crosby, Stills & Nash: Long Time Comin' " (\$29.98), and "Connie Francis: A Legend In Concert" (\$29.98).

MGM/UA SUMMER LINEUP: "Moonstruck" (wide, \$34.98) and a collector's edition of "On The Town" (restored, CAV, \$59.98) are due on laser from MGM/UA in July. John Frankenheimer's "The Train." with Burt Lancaster and Jeanne Moreau (wide, \$59.98), and "The Outer Limits, Vol. 3" (three discs, six episodes, 312 mins., \$99.98) will bow in August. The collector's boxed set "Judy Garland: The Golden (Continued on next page)

## **PICTURE THIS**

(Continued from page 89)

distributes through Warner, is making the feature. But some trade sources think the purple dinosaur may be expiring at retail. "It's dino on the slide, quips one kid vid consultant, who says dubbing volume is down and "Barney" tapes can be found in closeout bins.

SHOW TIME: Conventioneers will be on the road early and often in 1995. VSDA in Dallas and the Consumer Electronics Show in Philadelphia are just days apart in May. They follow the first Electronic Entertainment Expo, set for April in Atlanta. E-Cube organizers claim commitments from key retailers like Best Buy and Kmart. The top 100 were wooed with welcome-to-Atlanta gift baskets and three free nights at the convention hotel. Sega and Nintendo hadn't agreed to exhibit as of late May, but Knowledge Industry Publications' Eliot Minsker says "just about everyone else" has, accounting for 50% of booth space.

## It's Music Video Month

AT PALM BEACH ENTER

Announcing our launch release of high quality, award-winning Music Video programs. Recorded at Standard Play for superior stereo sound.

## Heartland Reggae

starring Bob Marley

This film captures Bob Marley and other reggae superstars, at the height of their careers. The definitive reggae film, the performances in this film generate a get-up-and-dance quality, while exploring the roots and influence of reggae music, Includes:

Performances by Bob Marley and the Wailers, the I-Threes, Peter Tosh, Jacob Miller, Judy Mowatt, Dennis Brown and others.

95 minutes



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live in Australia

A 95 minute collector's edition concert featuring Elton John, live with the Melbourne Symphony Orchestra. Includes:

• 20 of his greatest hits

• Extended versions of "Rocket Man" and Benny and the Jets"

 Coincides with ELTON JOHN/ BILLY JOEL spectacular summer tour

95 minutes

A rocking animated comedy that goes back to rock's beginnings, featuring music by top artists.

 Music by Genesis, Clarence CLemons, Leo Sayer, Hall and Oates, Rick Wakeman, and MORE.

85 minutes



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## Home Video

## LASER SCANS

(Continued from preceding page)

Years At MGM" (three films, four discs, extras, \$124.98), plus special edition "The Complete Show Boat." with both the 1936 and 1951 versions (restored, extras, three discs, \$124.98), launch in September.

MCA offers "Reality Bites" with Winona Ryder and Ethan Hawke (wide, \$34.98) July 20, along with the off-beat Western "Dead Man's Revenge" (\$34.98), Kirk Douglas and Walter Matthau in Dalton Trumbo's "Lonely Are The Brave" (wide, \$34.98), the martial arts thriller "Back In Action" (\$34.98), and two Encore Edition Bing Crosby double bills: "We're Not Dressing"/"Rhythm On The River" (\$59.98) and "Blue Skies"/"Holiday Inn" (\$59.98).

RUMBLE DISC: One of Francis Ford Coppola's outstanding and underrated films is "Rumble Fish," which MCA has just debuted on laserdisc (1982, wide, \$34.98). Shot in an expressionistic black-and-white style, "Rumble Fish" is a gritty fever dream set against a Tulsa backdrop of stark-gray urbanity and violent teen-age gangs. Coppola's adaptation of the S.E. Hinton novel casts Matt Dillon as a dim and headstrong teenager who yearns for gang glory, Mickey Rourke as his older brother—the aloof and enigmatic 'Motorcycle Boy"-and Dennis Hopper as their shambling, drunken father, given to quoting the ancient

We see the world through the mythic perspective of the Motorcycle Boy, who is colorblind and rather hard of hearing. Behind it all is a quirky, driving soundtrack composed by Stewart Copeland. The inspired music, camera work, and ensemble acting, combined with Coppola's surreal treatment of conventional teen-age themes, produced one of the best American movies of the 1980s. "Rumble Fish" is a visually audacious and narratively original work that deserves a place in any serious laserdisc collection.

PIONEER has just bowed a spe-

cial edition of LIVE Home Video's "Glengarry Glen Ross" (wide, extras, \$59.95), James Foley's adaptation of the David Mamet play. The standout cast includes Al Pacino, Jack Lemmon, Alec Baldwin, Ed Harris, Alan Arkin, and Kevin Spacey. Pioneer's value-added presentation of the acclaimed film includes two audio commentaries: the left analog track has Foley's running thoughts, while the right track features Lemmon.

Pioneer also recently released the western comedy "Paint Your Wagon" (wide, \$49.95), which is based on the Lerner and Loewe production and brings together Lee

Marvin, Clint Eastwood, and Jean Seberg in one of the funniest and most peculiar musicals ever filmed.

A\*VISION has launched "Michael Crawford: A Touch Of Music In The Night" (40 mins., \$29.98), which features the lead of the "Phantom Of The Opera" stage hit singing his favorite standards

TUT TUT: Lumivision's "King Tut: The Face Of Tutankhamun" (200 mins., CAV, \$69.95) is a treasure in itself and a laser title that no aspiring Egyptologist can do without. Coproduced by the A&E network and BBC, this 1993 documentary tells

the entire story of the famed pharaoh, starting with archaeologist Howard Carter's 1922 discovery of Tut's tomb, moving through the reawakened "curse" of Tutankhamen that struck down Carter's sponsor and the "Tut Mania" that swept the world, and closing with modernday problems of conservation in

COLUMBIA TRISTAR just bowed "Mr. Jones" with Richard Gere and Lena Olin (\$34.95) and the noteworthy "Olivier, Olivier" (wide, \$34.95), from Agnieska Holland, director of "The Secret Gar-

## Billboard<sub>®</sub>

FOR WEEK ENDING JUNE 4, 1994

## **Top Laserdisc Sales**

X	99	_	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					_
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			* 1	<b>★ ★ No. 1 ★ ★ ★</b>				
1	1	3	MRS. DOUBTFIRE	FoxVideo Image Entertainment 8588-85	Robin Williams Sally Field	1993	PG-13	39.98
2	2	9	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98
3	NE	WÞ	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13	39.98
4	NEW >		THE THREE MUSKETEERS	Walt Disney Home Video Image Entertainment 2524	Charlie Sheen Kiefer Sutherland	1993	PG	39.99
5	NE	WÞ	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52636	Daniel Day-Lewis Michelle Pfeiffer	1993	PG	39.95
6	3	3	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 41630	Al Pacino Sean Penn	1993	R	39.98
7	8	3	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	34.98
8	NE	WÞ	ADDAMS FAMILY VALUES	Paramount Pictures Pioneer LDCA, Inc. 32806	Anjelica Huston Raul Julia	1993	PG-13	34.95
9	11	3	MALICE	New Line Home Video Columbia TriStar Home Video 71776	Alec Baldwin Nicole Kidman	1993	R	39.99
10	5	5	A BRONX TALE	Savoy Pictures Pioneer LDCA, Inc. 90954	Robert De Niro Chazz Palminteri	1993	R	39.95
11	9	5	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R	34.98
12	4	11	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R	34.98
13	12	3	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 6-38393	Madonna	1994	NR	39.98
14	6	5	GETTYSBURG	Turner Entertainment Co. Tom Berenger Image Entertainment 6139 Jeff Daniels		1993	PG	89.95
15	14	13	IN THE LINE OF FIRE	Columbia TriStar Home Video 52316	Clint Eastwood John Malkovich	1993	R	34.95
16	RE-E	NTRY	WHEN HARRY MET SALLY  New Line Home Video Columbia TriStar Home Video 2712 Meg Ryan			1989	R	39.99
17	7	7	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Image Entertainment 2011	Angela Bassett Larry Fishburne	1993	R	39.99
18	NEV	<b>N</b>	THE BEVERLY HILLBILLIES	FoxVideo Image Entertainment 8561-80	Lily Tomlin Cloris Leachman	1993	PG	39.98
19	16	113	TERMINATOR 2: JUDGMENT DAY- SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
20	25	3	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82116-6	Yanni	1994	NR	29.98
21	23	21	RISING SUN	FoxVideo Image Entertainment 8520	Sean Connery Wesley Snipes	1993	R	39.98
22	18	7	WE'RE BACK!: A DINOSAUR'S STORY ♦	Amblin Entertainment MCA/Universal Home Video 41907	Animated	1993	G	24.98
23	13	7	THE BRIDGE ON THE RIVER KWAI	Columbia TriStar Home Video 79616	William Holden Alec Guiness	1957	NR	49.95
24	10	5	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 41826	Jason London Rory Cochrane	1993	R	34.98
25	22	19	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 12992	Christian Slater Patricia Arquette	1993	NR	39.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

SHELF TALK (Continued from page 92)

retail distribution of the SyberVision catalog of sports and personaldevelopment titles in a multiyear

Previously, the programs were available only through direct-mail catalogs and infomercials.

Initial releases under the agreement include two Bobby Jones golf instruction titles available June 1

Prices are listed at \$19.99 for SP mode and \$14.99 for EP mode.

Another six titles, including "Tennis With Chris Evert," will be released within the next two months.

Founded in 1978, San Franciscobased SyberVision also produces motivational and educational audio and video titles.

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## Pro Audio

## MiniDisc Makes Inroads At Radio Format Ideal For On-Air Aps, Stations Say

■ BY STEVE TRAIMAN

NEW YORK—While the jury is still out on the MiniDisc as a consumer product, the first commercial recorder/players and players have been endorsed enthusiastically by a growing number of radio stations.

Both KXTQ (Magic 93) Lubbock, Texas, and WDBM (Impact 89) FM on the Michigan State University campus in East Lansing saw prototypes of the Sony Professional Audio system at the 1993 National Assn. of Broadcasters Convention. Each ordered an initial recorder/player and player and, based on early usage, both have ordered more units.

Both Sony Music and Sony Software are fully supporting the first stations in their exposure to MD. The former is providing a starter pack of major releases and ongoing new product, according to Jerry Shulman, VP of marketing development. The latter, in an effort headed by Bob Sherwood, VP of sound technology marketing, is encouraging other labels to release more titles on MD and providing a regular supply of promos to a growing list of radio stations.

However, it was not the new MD releases that attracted the format's trendsetters. Magic 93 PD Ben Gonzales and Impact 89 professional GM Gary Reid say factors like quick random access, quick track editing, memory start, and cueing functions for rapid playback—coupled with high-quality digital sound—make the MD ideal for on-air applications. As a long-sought successor to the obsolete

NAB tape cartridge, MD also is seen as an ideal medium for transfer complete "oldies" libraries, as both stations are doing.

Reid says, "Dave Howland of Audio Broadcast Group set up a demo for me, and I ordered one recorder and one player on the spot. They arrived this past January and have been in almost constant use for various aspects of our progressive-alternative format. The MD is replacing our aging cart machines, and the primary use is for IDs, bumpers, sweepers, PSAs, and promos."

Impact 89 also has transferred local bands' tapes to MD. Working with nearby studio Harvest Productions, the station accepts cassettes and DATs from local bands, according to Reid. "We transfer them to MD with the appropriate track code, and they may be integrated seamlessly into regular programming," he says, adding that students in the station's advanced audio course handle production of this material.

Reid says that MD stands out above all other equipment available to radio stations. "It offers great flexibility, sounds good, and has a reasonable price, which is why we ordered three more," he says.

At Magic 93, Gonzales and chief engineer Art Smith wholeheartedly agree. In fact, they believe that their enthusiasm sped up the delivery of the first MD units to any station.

"We were originally seeking a solution to our tape-cartridge problem—our 'aging beauties,' or ITC SP series cart machines," Smith notes. "We

were aware of the MD for home use, called our local Sony vendor for information on the pro line, and placed the first orders last fall before they were officially announced! We got the first recorder and player in the U.S. in late October, and started using them in mid-November."

"The learning curve was so short that we got on the air very quickly," adds Gonzales. "After some brief input from our Sony rep, it was very easy with the manual. We started with liners, shorts, and IDs to get an idea of how it would sound in playback. Then we added our AM weather sponsorship, and then all commercials. We've left cart machines in the production studio and control room as backups, but they've never been needed."

Gonzalez says the station is transferring older albums from the carts to MD, but still using CDs for new Tejano releases.

While the sound quality of the CD is theoretically superior to the MD's, Gonzales says both formats essentially "sound the same." Recording from one MD to another results in copies with "no audible deterioration in sound, and extremely low noise," he adds.

The 2.5-inch MD uses a new digital audio compression technology called ATRAC (Adaptive Transform Acoustic Coding) that provides the same 74-



WDBM (Impact 89) FM East Lansing, Mich., station manager Patrick Norager, left, and GM Gary Reid display two Sony professional MiniDisc players.

minute recording as a 5-inch CD by extracting only audible frequencies.

Smith extols the MD's programmability feature, "which lets us auto-program the cuts, enter a sequence of commercials or IDs, then take a break and be sure of a smooth, tight edit. We're still learning, and the more we work with the MDs, the more uses we find for them."

GM Brad Moran notes that MD has taken Magic 93—which was purchased by Romar Communications last September—from "the tape business" to "the digital age."

Sony Software's Sherwood observes, "As an ex-DJ and PD, I can see that MD could be the biggest single self-promotion in radio. We're accelerating our efforts with other la-

bels, and we'll be talking about it in every radio market with professional units. You'll see consumer promos starting in all these areas."

Sony Music's Shulman says the total MD catalog for the label topped 300 in late April, with about a half-dozen new titles monthly, mostly by superstar artists. He reports nearly 1,000 retail outlets participating in a "mini-money" promotion.

"If you buy a selected MD model, one portable, and two auto units, you get up to \$300 in MD mini-money coupons," he says. "We expect to give away more than 1 million MDs in the promotion. There's also a Rolling Stone promo that will polybag a multilabel, 10-cut sampler MD to 1.1 mil-

(Continued on page 99)

## **EUROSOUNDS**

A column by Zenon Schoepe on the European pro andio industry.

## U.K.

HE ROYAL SHAKESPEARE Company at Stratford-Upon-Avon has installed a Cadac J-Type console and Meyer sound system as part of an audio upgrade before the new season, which starts with "Macbeth." The 32-channel Cadac replaced a 9-year-old A-Type console and has a 16-by-32 matrix. "It is a desk designed for the theater environment, and it shows," says RSC head of sound Paul Slocombe. "We often work with studio and PA mixers on tour, and they simply are not up to the job."

The Meyer system comprises MSL2A and MPS355 loudspeakers with S1 and MPS3 controllers, and was analyzed with SIM II. "I kept a very open mind regarding the SIM analysis procedure, but having heard the results, I am now a very

firm convert," adds Slocombe.

In other U.K. news, machine control and synchronizer manufacturer Audio Kinetics has formed a new trading company called Kinetic Systems Limited. This will offer interfacing expertise to the U.K. pro audio industry, and also will distribute Augan DAWs. The team will be led by Peter McGuire and David Godsmank.

"We believe there is a need for a

technically focused distributor in the U.K.," says McGuire. "Our aim is to provide the combination of market knowledge, leading-edge products, and excellent technical backup."

## **GERMANY**

OTARI IS LAUNCHING the Status family of digitally controlled analog consoles as cheaper derivatives of the established Concept One range.

"We have noted the price point around 30,000 pounds [\$45,000], and some even say that the majority of activity is below 15,000 pounds [\$22,500]," says sales and marketing manager Harald Viering. "We have stripped down the Concept One to meet these demands. The Status offers levels of recall and automation [a derivative of DiskMix] that have not been seen at this level before."

The first model in the range will be the 12-buss RP (recording and production) version, offering 48 inputs for around \$30,000. Each module features two independent signal paths with assignable four-band EQ shared between them. with each signal path having its own insert and direct out. Most routing is digitally controlled, and the Status includes the Active Block Diagram for module status that was introduced on the Concept One.

## DENMARK

THE PROPOSED MERGER of three of Copenhagen's leading studios has fallen through. Easy Sound, Sweet Silence, and Werner Studios had been discussing the possibility of amalgamating their facilities at the massive Easy Sound complex in the center of the city because of market forces.

"The idea never came through, unfortunately," says Easy Sound co-(Continued on page 99)



"Unboxed" In The Studio. Geffen recording artist Sammy Hagar, left, was recently at L.A.'s Conway Recording Studios cutting a new track for his "Unboxed" album. Shown with Hagar is Geffen A&R veteran John Kalodner.

# eran Jim Long to head its pro sound team. His previous position as director of marketing services will be assumed by Terri Briggs, who was EV's creative director for nearly seven years. In other personnel changes, EV names Mark Blanchard applications engineer; he was previously a loudspeaker technician for the company . . . Evanston, Ill-based Shure Bros. Inc. promotes John F. Phelan to VP, international marketing and sales, and Alan G. Hershner to VP of domestic sales; they were, respectively, GM of international marketing and sales and director of sales . . . L.A.'s the Media Complex appoints David Devore GM. He is an engineer and producer who has worked Fleetwood Mac, Elton John, REO Speedwagon, Alice Cooper, and the Grateful Dead . . . Otari Corp. of Foster City, Calif., names Robert La Violette sales manager for industrial products . . . Mark Kaltman joins the Synclavier Co. as national sales manager, overseeing the North American sales program for the Synclavier and PostPro digital audio workstations. He previously was national sales manager for Audioarts Engineering . . . Fram-

ingham, Mass.-based Bose Corp., appoints Alex C. Campbell to VP of

marketing; he comes from Noma International . . . Katheryn Ridgley is

named GM of Lawson Productions of Seattle, operator of the Bad Ani-

mals studio complex. She was a consultant for Leonard Bernstein, en-

tertainment firm Padell Nadell Fine Weinberger, and architectural firm

PRO PEOPLE ON THE MOVE: Aiwa America of Mahwah, N.J., appoints

Yukio Yamamoto president/CEO; he had been acting president and ex-

ecutive VP. The company also promotes Yoshikazy İshii from VP to

senior VP ... Electro Voice of Buchanan, Mich., promotes 25-year vet-

newsline...

**SAKI MAGNETICS** of Calabasas, Calif., a subsidiary of TDK Electronics, is introducing ferrite magnetic tape heads into the Telex 6120 and ACC 4000 real-time, in-cassette, four-track duplicating systems, according to a Saki press release.

Richard Mier & Partners.

## Studio Bug Has Clearmountain Staying Home

■ BY ZENON SCHOEPE

LONDON-Bob Clearmountain is the latest big name to be bitten by the

Regularly associated with the finest rooms in the world, the revered mixer has given in to the concept of working at home with the installation of a 72-channel SSL G Plus console with Ultimation at his own Mix This! studio at his house in California.

However, Clearmountain did have initial reservations about such a drastic change in his lifestyle.

"Before making a final decision, I wanted to try working here to see if I would like it," said the globe-trotting Clearmountain. "Luckily, I was able to rent the portable studio which SSL built for Sting for six months as a trial. During that time, I mixed a variety of projects. Everything worked just fine, and I found that I really enjoyed it."

The "portable" SSL in question with folding wings was built for Sting's Steerpike operation as part of a complete studio package put together by SSL to satisfy the artist's requirement for a sophisticated studio setup that could be assembled quickly at his U.K. home. It was used to record the Grammy-winning "Ten Summoner's Tales" album with producer Hugh Padgham, and will be used again for the artist's next effort.

Clearmountain tested the desk at home by mixing Bruce Springsteen's "Streets Of Philadelphia" and tracks for the Pretenders' "Last Of The Independents" and Bryan Ferry's "Horoscope."

The success of Clearmountain's home experiment does not mean he'll never work in a commercial studio again. "I will always travel," he says. "I'll be back in London soon, I hope, because I really miss it, as well as Sydney, New York, and various other places.

"If people want to work here, then I will, because it's definitely more comfortable for me. But I don't want people to think that I won't work on a project that has to be done someplace else.

He describes the 19-by-21-foot ded-

icated mixing room, with acoustics by Bret Thoeny and Boto Design, as better than the studio of his dreams. There are no large monitors in the room, just Yamaha NS10Ms and KRK 9000s. The emphasis is on a "homey feel," with lots of daylight and comfortable chairs.

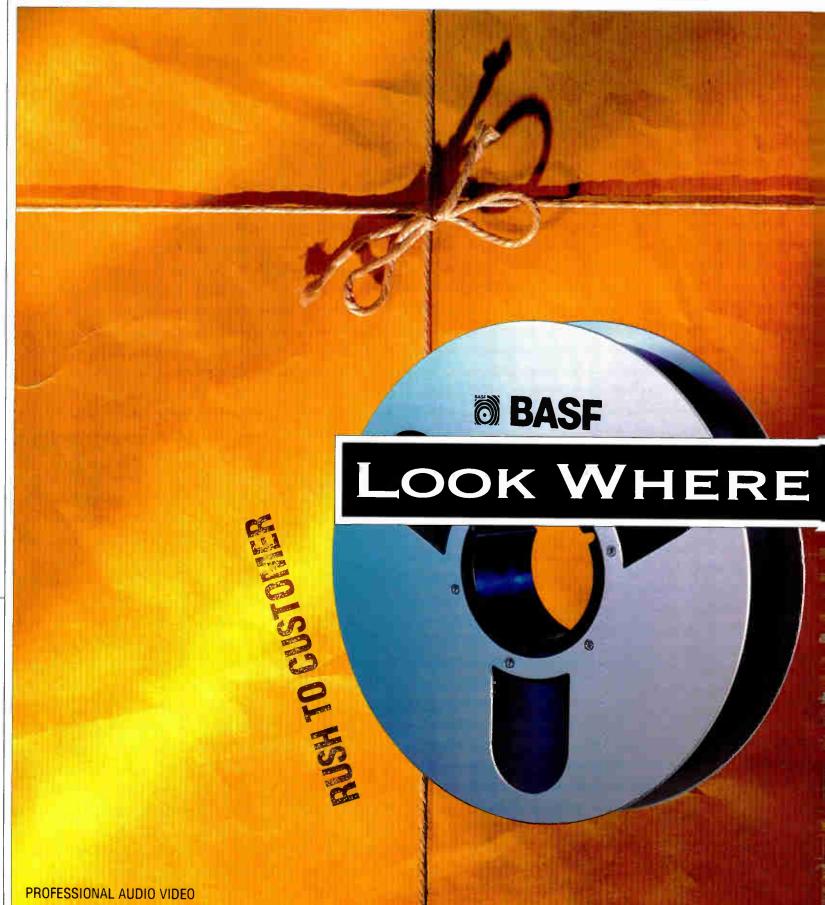
Clearmountain has had the chance to assemble his favorite equipment

from his portable racks, including Digidesign Pro Tools, Eventide units, AMS gear, BSS Dynamic equalizers, and old LA3A limiters. He's also in the process of adding Lexicon 480L and PCM70 units, plus two Pultec EQs that were given to him as a present by Bryan Adams. Multitrack needs are catered to by Sony PCM3348 and 3324A machines and by a Studer A800.

The first projects done in the room were Ferry's album and a Robbie Robertson soundtrack for a documentary. Clearmountain believes his productivity has increased considerably. "I feel I do better work and I work more efficiently [at home], because there are less distractions than in a commercial studio," he says. "Here I'm a lot more concentrated, because

there really isn't anything else for me to do but mix.

"I can work anytime I want," he adds. "I don't have the hassle of trying to book studio time for a last-minute project. Not only that, the food is fantastic! I can go upstairs and have a home-cooked meal every night, and I never have to worry about ordering lunch.



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## MINIDISC MAKES INROADS AT RADIO

(Continued from page 97)

lion subscribers. Winners are encoded in the MD, with the grand prize of a Ford Mustang with an MD

Courtney Spencer, VP of Sony Professional Audio Marketing, says that 12-20 radio stations should be operational with MD units as of early May.

"Since [the National Assn. of Broadcasters convention in March], when the first stations reported their enthusiasm for the new system, reac-

tions have been strong," he says. "We're feeling very good that we're fulfilling our main objective in providing a viable successor technology to the NAB cartridge with an affordable \$1,000 player and \$2,200 recorder/ player. When we in professional audio got an inkling of the MD development in Japan, a light bulb went off, as it seemed like such a natural fit for the cartridge-use situation. The rest is

## **EUROSOUNDS**

(Continued from page 97)

owner Niels Erik Lund. "We worked on it for a long time, and in the end we realized that the economic situation for all three studios was too stressed to really be able to put it together."

Duplication and mastering facility Tam Studios has moved to Odense after 35 years in London, specializing in small quantity cassette, CD, DAT, and MD duplication. The move has been desired for a number

of years because the company has a strong European business base, according to director Tony Batchelor, but only recent changes in European legislation and the breakdown of borders have permitted it to hap-

"If you put a pin in London and draw a circle that includes the whole of the U.K., then you'll also take in parts of Europe," says Batchelor. "It's all the same distance." He adds that Denmark is closer to new territories like Germany, and that Tam will take advantage of the opportunities offered by the European Community.

## **SWITZERLAND**

HE EUROPEAN Broadcasting Union has initiated a policy of active commercialization of its international telecommunications service. Users of international relays will be able to use EBU to route and coordinate transmissions alongside Eurovision's own traffic.

Eurovision's network covers Europe, North Africa, and the Middle East, linking all EBU members' TV channels, and consists of six channels on Eutelsat II F-4 satellite and 8870 km of terrestrial circuits with an extension from America to Europe. It handles some 45,000 transmissions per year.

## **FINLAND**

SUPPLIER HEDCOM, formed recently by Oy Hedengren Ab, has landed a 270,000-pound contract for a new, multipurpose Malmi Talo concert hall. "This is the first major contract to exploit the sound, lighting, and video aspects of our organization," says Hedcom marketing manager Jarmo Roivas.

The venue uses LCR Electro-Voice Deltamax with stereo EV S40 surrounds equalized through BSS Varicurves; it uses a TAC SR6000 as the house console. An additional, movable EV System 200 is included in an installation that will be completed by the summer.

## **RUSSIA**

Moscow's RADIO ROKS, the country's only national satellite radio station, has installed a Soundtracs FMB broadcast console courtesy of Russian distributor MS Max. The station covers music with hourly news bulletins. It was started four years ago in the former Soviet Union, and already runs commercials from Lufthansa, Philips, Sony, Siemens, and Reebok.

## **FRANCE**

PARISIAN FACILITIES Son Pour Son and Jack-Son have in-stalled 8- and 16-channel DAR Delta DAWs, respectively. Son Pour Son was founded by Sophie Tattischef, daughter of legendary filmmaker Jacques Tati, and one of the first projects for both systems will be the preparation of the soundtrack for a hitherto-unseen color version of Tati's film "Jour De Fete," which is being restored in time for the 1995 celebrations marking the centenary of film. It will be screened simultaneously in Berlin, Barcelona, London, and Rome.

"Jack-Son has also decided to install a DAR system," says Tattischef. "As we anticipate mixing our feature films there, we wanted to be completely compatible."

Meanwhile, the first of the new DAR SoundStation Gold systems has been installed at Wild Tracks Audio Studios in London,

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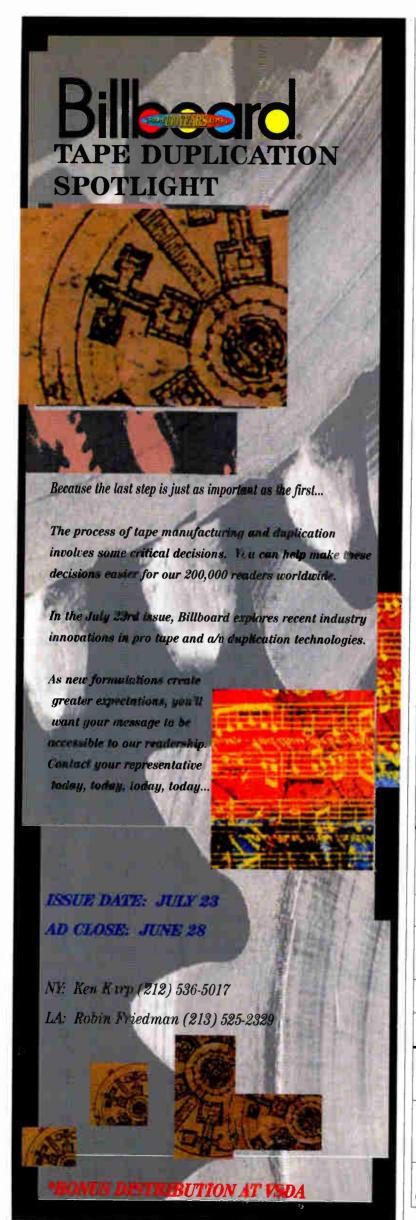
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## Pro Audio

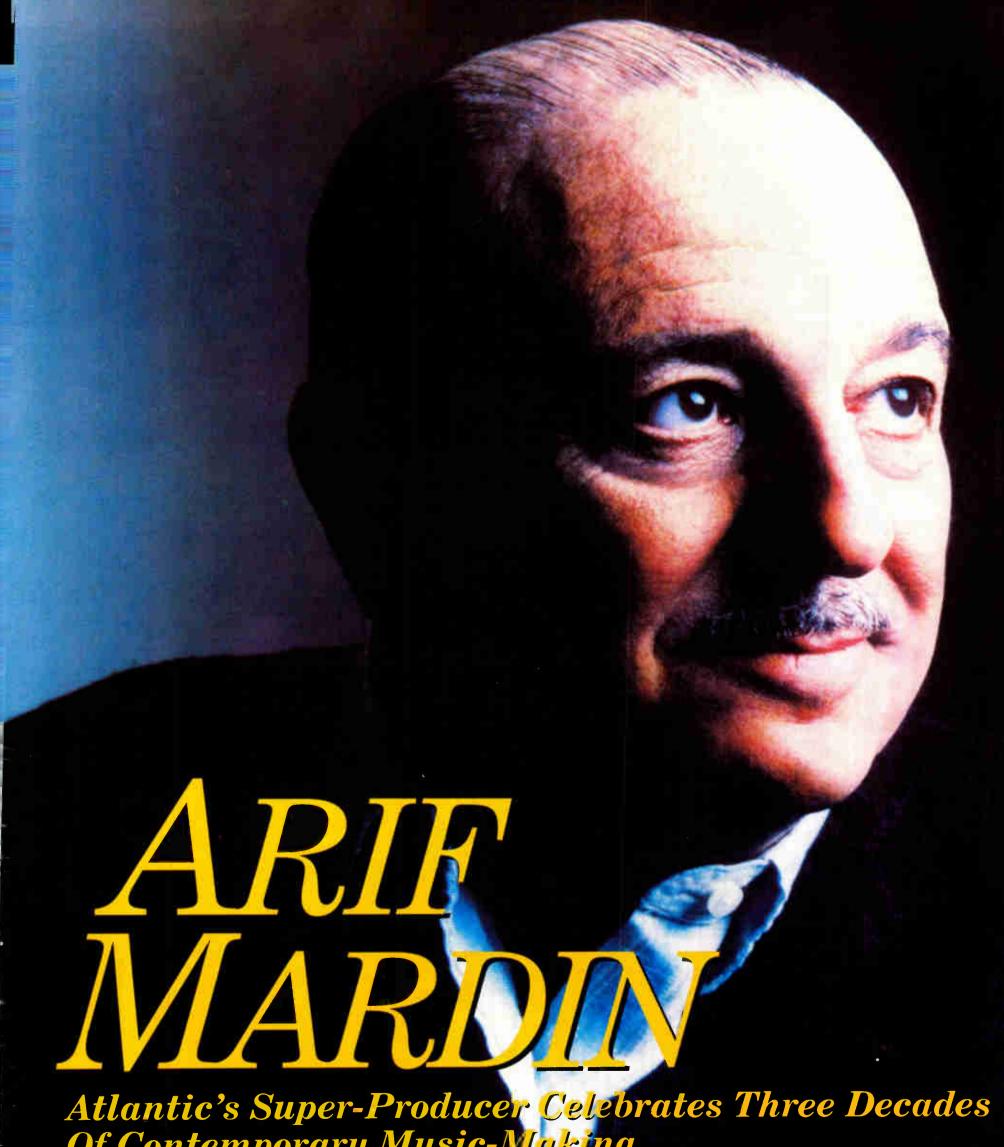


Prize Students. Sony Electronics Inc.'s Professional Media Division recently awarded cash prizes of \$1,000 (first place), \$750 (second place), and \$500 (third place) to the winners of the 14th annual New York University Video Festival. The event also was supported by Sony Music Studios and Sony's Business and Professional Products Group. Shown, from left, are John Steinhauer of Sony Professional Media; second-place winner Adi Sideman; first-place winner Eric Jacobson; thirdplace winner M. Blaine Hopkins, and Ken Dancyger, head of studies for undergraduate division of film and TV, Tisch School of the Arts. (Photo: Chuck Pulin)

## Billboard

## STUDIO ACTIO

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP	
TITLE Artist/ Producer (Label)	I SWEAR All-4-One/ D. Foster (Blitzz/Atlantic)	BACK & FORTH Aaliyah/ R. Kelly (Blackground/Jive)	DON'T TAKE THE GIRL Tim McGraw/ J. Stroud B. Gallimore (Curb)	SELLING THE DRAMA Live/ J. Harrison Live (Radioactive/MCA)	REGULATE Warren G. & Nate Dog Warren G. (Death Row/Interscope	
RECORDING STUDIO(S) Engineer(s)	CHARTMAKERS/ RUMBO (Los Angeles) David Reitzas Felipe Elgueta	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	LOUD (Nashville) Lynn Peterzell	PACHYDERM (Cannon Falls, MN) Lou Giordano	TRACK RECORD (Los Angeles) Greg Geitzenauer	
RECORDING CONSOLE(S)	SSL 4000E/Trident 80	Neve VR 72	SSL 4000 E G Computer	Neve 8068	SSI 6056	
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Studer A827	Otari DTR-900	Studer 827/820	ADAT	
STUDIO MONITOR(S)	Norberg/Custom TAD	Lakeside/TAD	Yamaha NS10	KRK	TAD	
MASTER TAPE	Ampex 467	3M 996	Ampex 467	Ampex 499	Ampex 499	
MIX DOWN STUDIO(S) Engineers(s)	RECORD PLANT (Los Angeles) Mick Gauzasky	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	LOUD (Nashville) Lynn Peterzell	MUSIC HEAD (Lake Geneva, WI) Tom Lord-Alge	TRACK RECORD (Los Angeles) Greg Geitzenauer	
CONSOLE(S)	Neve VR	SSL 4064G With Ultimation	SSL 4000E G Computer	SSL 4064E	SSL 6056	
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony 3348	Studer A827	Otari DTR900	Mitsubishi X-850	ADAT	
STUDIO MONITOR(S)	Norberg/Custom TAD	Lakeside/TAD	Yamaha NS10	Yamaha NS10	TAD	
MASTER TAPE	3M 996	3M 996/DAT	Ampex 467	Ampex 499	Ampex 499	
MASTERING ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	HIT FACTORY Tom Coyne	MASTERMIX Hank Williams	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Bernie Grundman	
PRIMARY CD REPLICATOR ALBUM)	WEA Manufacturing	BMG Manufacturing	EMI Manufacturing	Uni Manufacturing	WEA Manufacturing	
PRIMARY TAPE DUPLICATOR ALBUM)	WEA Manufacturing	BMG Manufacturing	EMI Manufacturing	Uni Manufacturing	WEA Manufacuring	



Of Contemporary Music-Making

The Billboard Interview

BILLBOARD ADVERT

## Arif Mardin

## INTERVIEW

Continued from page 103

Though Mardin has produced records for many other companies (adding to his collection of numerous Grammys and nominations), his list of Atlantic credits alone underscores the fact that as his fortunes rose, so too did those of the label. His initial production assignment, done in tandem with engineer Tom Dowd, featured the Young Rascals. Their 1965 session yielded "Good Lovin", "which proved to be the beginning of Mardin's 40-plus run of gold and platinum citations.

He went on to work with the likes of Dusty Springfield, Aretha Franklin, Hall & Oates, John Prine, Roberta Flack, Donny Hathaway, Willie Nelson and the Bee Gees. His success with the brothers Gibb, in particular, resulting in the 1975



Future "super-pro": a young Mardin with cousins



Prepping students for live performance at Berklee, 1962

album "Main Course" (with its smash, "Jive Talkin' ") and the subsequent soundtrack to "Saturday Night Fever," cemented his reputation as a hit maker.

He followed this fecund period with other winning collaborations: with Phil Collins, resulting in the No. 1 singles "Against All Odds" and "Separate Lives"; with Chaka Khan, which produced an instant classic of contemporary R&B, "I Feel For You"; and with Bette Midler, which yielded 1988's triple-platinum "Beaches" and 1990's "Some People's Lives" (the former included the hit "Wind Beneath My Wings," the latter "From A Distance").

Earlier this decade. Mardin enjoyed formal induction into the Hall of Fame of the National Academy of Recording Arts and Sciences; he has been named Man of the Year by the Assembly of Turkish American Associations; and he has been awarded the Shofar of Peace Award from the Sephardic Hebrew Academy. Not a bad run for a man who was expected to join the family's distribution company.

Instead, he made—and continues to make—records. In recent years he has worked with Michael Crawford, Bebe and Cece Winans, and the Modern Jazz Quartet. He's currently producing Bette Midler's new album and a guest-laden set with Manhattan Transfer. His recent production of the MJQ's "A 40th Anniversary Celebration" brings us full circle, in a sense, for it was Mardin's early infatuation with jazz that helped launch his career.

Below is an edited transcript of the conversation we had. Beyond his den, Central Park glistened—not as much, however, as the view inside.

BILLBOARD: I was surprised to learn that Dizzy Gillespie had taken an interest in you in 1958. Does that mean that early on you had hopes of becoming a jazz musician?

ARIF MARDIN: Yes. I bought my first Duke Ellington record when I was 10 years old because one of my sister's classmates was a jazz fan. I became a jazz fanatic, listening to records, taking down notes. I took piano lessons, but I decid-



Mardin's first hit: the Ruscals

ed that I wasn't going to be a player. Instead, I learned arranging, and eventually I played in a rehearsal big band. When Dizzy came through Turkey in 1956, that was the biggest event of my life. I was a groupie. And then Dizzy played one of my pieces and gave me some pointers, and I was on cloud nine.

## BB: Did that pave your way into the business?

AM: Quincy Jones, who was with Dizzy, sent a tape of mine to the Berklee School of Music, and I got a scholarship automatically. My dad asked me, "What do you want to be in life?" I said, "A big band arranger." He didn't quite understand. Boston? A music arranger? He thought I might as well go to Mars.

## BB: Instead, Massachusetts. What did it take for you to make the move?

AM: My wife encouraged me. We broke away and came here. We really lived on very little money. Sometimes we would get dressed beautifully and go to a club and then come back and wash our laundry. At one of the Grammys, years

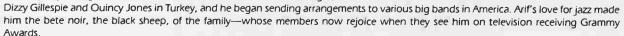
Continued on page 106

## Ahmet Ertegun

Founder & Atlantic Group Co-Chairman/Co-CEO:

Arif Mardin was born into a large, illustrious Istanbul family, one that had for many generations produced outstanding statesmen, diplomats and leaders in the civic, military and business sectors of the Ottoman Empire and the Republic of Turkey. Arif was sent to the best schools, where he learned foreign languages, liberal arts and sciences; nonetheless, his special interest was music. As he grew into adolescence, in spite of his classical training and much to the chagrin of old-school-minded family members, he developed a real love for American jazz.

He became part of a coterie of jazz lovers, collectors and musicians in Istanbul who kept up with jazz as it evolved in the '40s and '50s. As a teenager, Arif met



A distinguished gentleman, Arif is beloved by all who have worked with him. His style, elegance and honesty are matched only by his talent and his musicianship; Indeed, he has been an inspiration to most of the great Atlantic stars. All of us at Atlantic are proud to have had the good fortune to have been associated with him over the years.

## THE TOP 30 SONGS PRODUCED BY ARIF MARDIN

- Against All Odds (Take A Look At Me Now) Phil Collins (Atlantic 1984)
- 2. Separate Lives (a)
  Phil Collins (Atlantic 1985)
- 3. People Got To Be Free (b)
  The Rascals (Atlantic 1968)
- 4. I Feel For You Chaka Khan (Warner Bros. 1984)
- 5. From A Distance Bette Midler (Atlantic 1990)
- Until You Come Back To Me {That's What I'm Gonna Do) {c} Aretha Franklin (Atlantic 1974)
- 7. You Should Hear How She Talks About You Melissa Manchester (Arista 1982)
- 8. Wind Beneath My Wings Bette Midler (Atlantic 1989)
- 9. Waiting For A Star To Fall Boy Meets Girl (RCA 1988)
- Pick Up The Pieces
   Average White Band (Atlantic 1975)
- 11. Jive Talkin' Bee Gees (RSO 1975)
- Good Lovin' (d)
   The Young Rascals (Atlantic 1966)
- 13. She's Gone Daryl Hall & John Oates (Atlantic 1976)
- 14. Spanish Harlem (e) Aretha Franklin (Atlantic 1971)
- 15. Nights On Broadway Bee Gees (RSO 1975)
- Set The Night To Music Roberta Flack with Maxi Priest (Atlantic 1991)
- 17. Bridge Over Troubled Water (e) Aretha Franklin (Atlantic 1971)
- Rainy Night In Georgia Brook Benton Cotillion (1970)
- 19. You Belong To Me Carly Simon (Elektra 1978)
- 20. Cut The Cake Average White Band (Atlantic 1975)
- 21. Fanny (Be Tender With My Love) Bee Gees (RSO 1976)
- 22. Day Dreaming (e) Aretha Franklin (Atlantic 1972)
- 23. Where Is The Love (f)
  Roberta Flack & Donny Hathaway (Atlantic 1972)
- **24.** Son-Of-A-Preacher Man (e) Dusty Springfield (Atlantic 1969)
- 25. Don't Play That Song Aretha Franklin (Atlantic 1970)
- 26. Good Time Charlle's Got The Blues Danny O'Keefe (Signpost 1972)
- 27. Call Me (e) Aretha Franklin (Atlantic 1970)
- 28. You Know I Love You...Don't You? Howard Jones (Elektra 1986)
- 29. Rock Steady (e) Aretha Franklin (Atlantic 1971)
- 30. Move Away Culture Club (Epic/Virgin 1986) (g)

## Mardin co-produced with:

- (a) Phil Collins and Hugh Padgham
- (b) The Ruscals
- (c) Jerry Wexler and Aretha Franklin
- (d) Tom Dowd
- (e) Jerry Wexler and Tom Dowd
- (f) Joel Dorn
- (a) Lew Hahn

Arif Mardin's top hits from the Hot 100 were determined by a point system devised by Chart Beat columnist Fred Bronson for his book, *Billboard's Hottest Hot 100 Hits.* Mardin's Top 30 reflects his diversity as a producer, with hits by such artists as Aretha Franklin, Phil Collins, the Bee Gees, Culture Club, Brook Benton, Bette Midler, Chaka Khan, Carly Simon, the Rascals and many others gracing the list. The 30 titles span a period of 25 years, from "Good Lovin" by the Young Rascals in 1966 to "Set The Night To Music" by Roberta Flack with Maxi Priest in 1991.

Mardin with Ahmet and Nesuhi Erlegun



From Melissa Manchester

...to Hall and Oates

...to Dionne Warwick

...to Aretha Franklin

You've always
put your special touch
on a performance
and brought out the best
in an artist,
and for that
we are truly grateful.

Congratulations to a special talent and a true gentleman.

Happy 30th Anniversary.

Here's to many more collaborations.

From
Clive Davis
and everyone at ARISTA

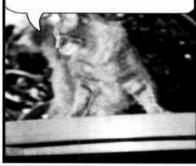
## IN... LOOKING FOR WORK



NOPE. HE'S NOT IN STUDIO C!



WOW! THERE HE IS .... V000000M!





HHMMMMMM..... MAYBE NEXT TIME...

**CONGRATULATIONS FROM ALL** YOUR FRIENDS AT CONWAY...

## MARDIN

Continued from page 106

Prine in Memphis. Hearned what a fiddle does. You don't call it a violin, by the way. That opened me up. I stored that knowledge. When we made a record this year with Robert Wallow, the author who wrote The Bridges Of Madison County, we used New York country [musicians], the Woodstock gang. It all tied together because the things I got in Memphis, the things I got from Willie. I took with me

BB: What about the idea that a producer is really a midwife, coaxing the artist to give birth?

AM: That's definitely a producer's job, but I'll make an exaggerated addition to that. I don't just want to be there to help give birth. I want quintuplets. I want artists to go the limit, to give me everything they have.

BB: Let's talk about this in relation to a specific record. I'm

I think everyone should know what a terrible driver Arif Mardin is. For example, one winter a few years ago he and Latife came up to Connecticut to check out their country house during a major snowstorm. When they got there, he backed onto a sheet of ice in an attempt to turn his car around. Hived 10 minutes away, so he called me for help, and I came down with my doormats to put under the wheels of his car. Our efforts failed. Thank God the tow truck came to pull him out. Latife told me as he was backing onto the ice that he said, as if awakening from a dream, "What am I doing?" That was maybe the only time in his life he had to ask that question. Musically, he always knows exactly what he's doing. His work is consistently intelligent, inventive, soulful and beautiful. There is always something good to steal from one of his records.

Arif, you are a gentleman in the truest sense of the word. You are a dear friend, a great teacher and an inspiration. In my opinion, you are simply the best. - RUSS TITELMAN

## **PRODUCTIONS**

Continued from page 106

## RICHARD HARRIS

"THE PROPHET" ("KAHLIL GIBRAN")

## **DONNY HATHAWAY**

- "DONNY HATHAWAY"
- "EXTENSIONS OF A MAN"
- "LIVE" (WITH JERRY WEXLER)

## OFRA HAZA

'DESERT WIND" (WITH JOE MARDIN)

MIKI HOWARD

## "LOVE CONFESSIONS"

FREDDIE HUBBARD 'BACKLASH'

## FREDDIE JACKSON

"ALL I EVER ASK" (FROM NAJEE ALBUM "JUST AN ILLUSION")

## HOWARD JONES

"ONE TO ONE"

## MARGIE JOSEPH

- "FEELING MY WAY"
- "MARGIE JOSEPH"
- "SWEET SURRENDER"

## JUNIOR

"ACQUIRED TASTE"

## CHAKA KHAN

"CHAKA"

"CHAKA KHAN"

"DESTINY"

"I FEEL FOR YOU"

"NAUGHTY"

"THE WOMAN I AM"

"WHATCHA GONNA DO FOR ME"

## **CHARLES LLOYD**

"DREAM WEAVER"

Continued on page 110

## **ARIF**

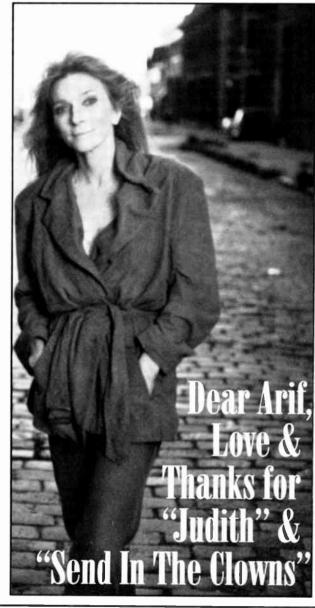
Congratulations on your 30th Anniversary

You have been an inspiration to me. It has been my privilege to work with you and have you as a dear friend.

Hugh Padgham

Tel: (44)-71-351 5167

Fax: (44)-71-352 1514



N Z

To a great friend and a true artist...

Arif, you're the greatest.

Love,
Ahmet and Doug



## **ARIF MARDIN**

Gentleman. Musical Wizard.

Thank you for making my dreams come true.

With Admiration and Respect-

From Any Distance-





## Arif Mardin

## INTERVIEW

Continued from page 108

partial to Brook Benton's "Rainy Night In Georgia."

AM: A beautiful song.

BB: But also a beautiful record, a three-minute novella in which the moody production compliments perfectly the song's story line. You feel the rain.

AM: Yes, that's because the strings are playing high tremolos, and because Toots Thielemans' harmonica provides a lonesome feeling, and because Cornell Dupree's guitar line is like a signature. It's all there, that character wants to leave Georgia. But really, it's the way Brook sang it.

BB: Fair enough, but you're being modest. Someone had to create the pictures that convey the song's sense of loss and melancholy.

AM: Well, yes, thank you. I admit that I thought it was a beautiful record. But Ahmet and Jerry were the ones who knew it was a hit, immediately, I just wanted to go with the Continued on page 114

I've known Arif for many, many years. He was a student [at the School Of Jazz] at Lenox, Mass. [in 1958], while I was the school's director. He stood out because, for one thing, he came from Turkey, so it was surprising that he knew anything about jazz in the first place. He reminded me of myself growing up in New Mexico getting acquainted with jazz; both of us depended on records for our information, enjoyment and pleasure. We've been friends since then. He's one of the finest producers I've worked with. He's very intelligent, he's a gentleman, he's civilized and he's a fine musician. He has always been a joy to be around. We have several things in common: We both like and play bridge. We usually play with our wives. We've been playing bridge together since I met him. We both like fine food and we both like fine wine.

— JOHN LEWIS, THE MODERN JAZZ QUARTET

## **PRODUCTIONS**

Continued from page 108

## LULU

"NEW ROUTES"
(WITH TOM DOWD AND JERRY WEXLER)

## MAMA'S PRIDE

"MAMA'S PRIDE"

## **MELISSA MANCHESTER**

"EMERGENCY"

"YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU" (FROM THE ALBUM "HEY RICKY")

## HERBIE MANN

"PUSH PUSH"

## ARIF MARDIN

"GLASS ONION"
"JOURNEY"

## .......

MARILYN MARTIN "MARILYN MARTIN"

## THE MENDOZA-MARDIN PROJECT

"JAZZPAÑA"

## **BETTE MIDLER**

"BEACHES

"BETTE MIDLER"
(WITH BARRY MANILOW)

"FOR THE BOYS"

"GYPSY" (ORIGINAL SOUNDTRACK)

"SOME PEOPLE'S LIVES"

"HOME ALONE 2"

(ORIGINAL SOUNDTRACK)

"THIGHS AND WHISPERS"

## MODERN JAZZ QUARTET

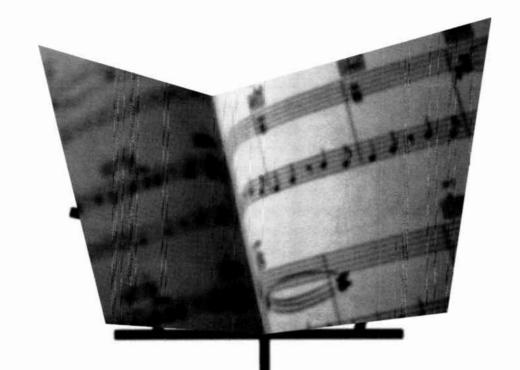
"MJQ AND FRIENDS" ("A 40TH ANNIVERSARY CELEBRATION")

"PLASTIC DREAMS"

Continued on page 112

## an old friend a great musician a real gentleman here's to another 30 years!

## daryl hall



Geniuses are the luckiest is the same as what to

of all mortals BECAUSE what they MUST do they most want do.

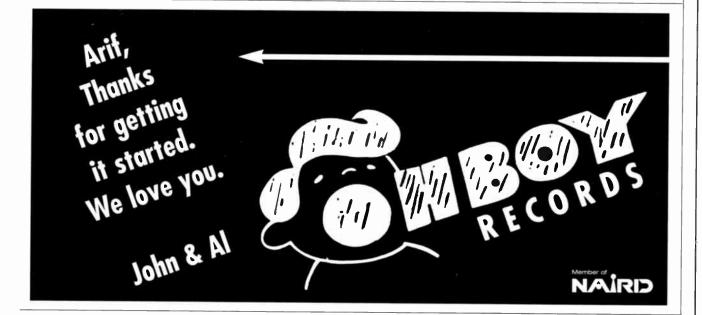
- W. H. AUDEN

WE SALUTE ARIF MARDIN ON THREE DECADES OF



## Dear Arif, You are always an artist.

## Ted Nussbaum



Arif,

Someday I hope to have as successful a career as you, so I can afford a bigger ad.

Love,

Marc Shaiman

## ARIF Mardin

## **PRODUCTIONS**

Continued from page 110

## WILLIE NELSON

"SHOTGUN WILLIE" (WITH DAVID BRIGGS)

"THE TROUBLEMAKER"

## LAURA NYRO

"CHRISTMAS AND THE BEADS OF SWEAT" (WITH FELIX CAVALIERE)

## DANNY O'KEEFE

"BREEZY STORIES"

"O'KEEFE"

## ANDY PRATT

"RESOLUTION"

"SHIVER IN THE NIGHT"

## JOHN PRINE

"DIAMONDS IN THE ROUGH"

"JOHN PRINE"

"SWEET REVENGE"

## **MAX ROACH**

"DRUMS UNLIMITED" (WITH TOM DOWD)

## DOUG SAHM

"DOUG SAHM AND BAND" (WITH JERRY WEXLER)

## "SATURDAY NIGHT FEVER"

(ORIGINAL SOUNDTRACK; BEE GEES' "JIVE TALKIN'")

## **LEO SAYER**

"HAVE YOU EVER BEEN IN LOVE"
"WORLD RADIO"

## **CARLY SIMON**

"BOYS IN THE TREES"

"SPY"

## DUSTY SPRINGFIELD

"DUSTY IN MEMPHIS"

(WITH TOM DOWD AND JERRY WEXLER)

## RINGO STARR

"RINGO'S ROTOGRAVURE"

"RINGO THE 4TH"

## SONNY STITT

"STITT PLAYS BIRD"

(WITH AHMET ERTEGUN AND JOHN LEWIS)

## ROBERT JAMES WALLER

"THE BALLADS OF MADISON COUNTY"

## DIONNE WARWICK

"DIONNE WARWICK SINGS COLE PORTER"

## BEBE & CECE WINANS

"IF ANYTHING EVER HAPPENED TO YOU"

## **IRENE WORTH**

"HER INFINITE VARIETY" ("THE WOMEN OF SHAKESPEARE")

(THE WOMEN OF SHAKESPEARE"

## THE YOUNG RASCALS

"THE YOUNG RASCALS"

(WITH THE YOUNG RASCALS AND TOM DOWD)

"FREEDOM SUITE"

(WITH THE YOUNG RASCALS)

"GROOVIN"

(WITH THE YOUNG RASCALS AND TOM DOWD)

"ONCE UPON A DREAM"

(WITH THE YOUNG RASCALS)

"SEARCH AND NEARNESS"
(WITH THE YOUNG RASCALS)

"SEE"



Dusty Springfield

Love You Arif!
Thanks for 20 years
of laughs & tears! l'a love to re (ord next week but my (ar is in the shop! 3049



A lovely man, musical master with serious credentials, a great wit, friend, and pleasure to work with.

Congratulations,

Always,

Your Friend

Aretha

## THANKS ARIF

For the music, and the friendship.

Most of all, thanks for the "Mardinis"!

Lang may yer lum reek.

**BA ROBERTSON** 

# CONGRATULATIONS THANK YOU FOR THE MUSIC



NATIONAL PROMOTIONS & ADVERTISING

## Arif Mardin

## INTERVIEW

Continued from page 110

flow. I'll tell you about a record that I'm proud of, that I feel responsible for in the way you're suggesting, and that still strikes me as cutting edge. It's Chaka's "I Feel For You." We used to joke at the piano, Chaka's brother and me, "Chaka Khan, Chaka Khan, taka boom, taka boom." I thought, why not use that as a percussive segment? We spliced a lot of tape on those sessions.

BB: Actual splices? Razor-blade style?

"To be in that studio [cutting

"Jive Talkin"] was like being

in a live dynamo chamber.

The electricity was all over the

place. [The Bee Gees] would

sing a line, I would take that

idea and add to it. It all came

out of the interaction in the stu
dio—pure excitement that devel
oped as we went along."

AM: Yes, physical cuts in the tape. I had a lot of fun with it. There are some segments that are backwards, random, pieced together. Add to the mix Stevie Wonder's harmonica, Chaka's voice, sound effects, applause, a little of this, a little of that, and all coming through a funky rhythm. When you listen to it, it isn't a hodgepodge, even though there are a lot of different elements. It was a construction that you could hum. It still sounds good. That kind of adventure is very precious to me.

BB: The quintessential modern record. Was the final product a realization of what you had in mind before you stepped into the studio?

AM: No, it was an accident, an experiment that produced a great art record. I didn't know it was going to be a hit. When I edited it down to three minutes, it took off.

BB: How often, then, is the master take totally different from what you expect at the beginning of a session?

AM: Often enough. You find yourself going with the projection.

AM: Often enough. You find yourself going with the project, in the direction it is taking you. It's not what you had in

Continued on page 116

Arif is one of the last gentlemen on earth. Besides his tremendous musicality, he is an unmatched font of goodwill to everyone he encounters. He loves a good joke, good music and a good martini; fortunately, my husband makes a great one. He also, although I shouldn't let this be known, is an inveterate reader of the **New York Post** (Page Six), and faxes the best items to me often. For this I will forever be in his debt. We love him and look forward to many happy productions and martinis to come. — **BETTE MIDLER** 

Sometimes there are very special people in our business who see as well as they hear, this to us is Arif Mardin. He is the best of the finest. — BARRY, ROBIN AND MAURICE GIBB

Arif is always prepared. He's a musician's producer who can play, write and orchestrate. He knows the voice, and he knows a good song. I'm so glad he doesn't sing too!

— ROBERTA FLACK



Fox Music Group

Fox Records
TCF Music Publishing Inc.
Fox Film Music Corporation
Fox Music Department

Thank you for asking me to be a part of so many great recordings. You are an inspiration to all of us. Congratulations on 30 years and the many more to come!

Jack Joseph Puig

Congratulations

ARIF MARDIN

on your accomplishments and contribution to the growth of Atlantic Records and the special recognition by Billboard magazine.

We are proud of the opportunity of working together.

HOWARD GLENER



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## MELISSA MANCHESTER MICHAEL LIPPMAN

DEAR ARIF:

YOU HAVE OUR DEEPEST RESPECT AND OUR HIGHEST REGARD.

LOVE AND CONGRATULATIONS,

MELISSA MANCHESTER

MICHAEL LIPPMAN

## Mardin

## INTERVIEW

Continued from page 114

mind, but it sounds good. A great example is when we did "Jive Talkin'." To be in that studio was like being in a live dynamo chamber or something. The electricity was all over the place. [The Bee Gees] would sing a line, I would take that idea and add to it. The modern bass sound was my idea, but it all came out of the interaction in the studio-pure excitement





Mardin and "Shotgun Willie"

that developed as we went along. You have certain ideas and

But sometimes you start with a dream. A good example is when we did "From A Distance" with Bette. It was such a beautiful song, and so many worthy people had recorded it. Without being sacrilegious, I knew that I wanted to use a certain orchestration that was radio-friendly, certain kinds of chords and keyboards. The idea was to get the song across. And that we did. I think I had a very clear dream on that one, because usually it's very difficult.

BB: Are there basic sonic ideas you have that remain constant from session to session? Can you identify your signature sound Continued on page 118

I think his energy strikes me more than most things about him. I thought I was a powerhouse of energy and could outlast most people at work, but when it comes to Arif...We start in the studio at about 10 a.m., but he's never there at 10, he's a five-past-10 man, so at least I have that on him. But as far as going home after it's finished, he's second to none. He'll sit there on a mix, and we'll be there to 1 a.m. or 2 a.m. Jack Joseph Puig, the engineer, he and I would be looking at each other and thinking "It's time to go home now," and suddenly you would see Arif's head and it would slightly go forward and you'd go past and spin his chair and he'd jump. If you gave him 10 minutes to recharge his batteries [you'd be there] another hour and a half, so we never let him close his eyes or we'd be there until 4 a.m. - MICHAEL CRAWFORD

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We look forward to the forthcoming release of our first collaboration.

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## ARIF A Thousand Congratulations

**IRENE WORTH** 

Arif. To the man who personifies class, both musically and otherwise. Congratulations. Love, Tommy & Gill LiPuma

## MARDIN

## INTERVIEW

Continued from page 116

in the same way we can identify Phil Spector's?

AM: Spector's productions were models for all of us. He's one of my idols, but I don't work like he did. My orchestrations and use of instruments are different. You might say that my work sounds like an Arif Mardin production, but because I work with so many different artists. I think the artists usually



"I like layers. I like to have the horizon or whatever is in the horizon recorded with more wetness, more echo. Then as we get closer, you get the dry stuff. I think that most of my songs have that effect, though it doesn't work for every song."

get the focus. My productions don't have my thumb print, so to speak. But I do have certain systems in the studio that I use. The mode of operation from project to project may be the same, but that's the mode, not the end result.

BB: What about recurring elements used as trademarks? Spector had percussion instruments-bells, blocks, things like that—and he recorded them with heavy echo.

AM: I like layers. I like to have the horizon or whatever is in the horizon recorded with more wetness, more echo. Then, as Continued on page 120

He's my mentor, and he once described me as his personal musical instrument, the highest compliment I've ever received—not counting the time Miles said I sang like his horn. He's also in possession of one of the sharpest wits and purest hearts in music or perhaps anywhere. He's all at once the catalyst and uncle I never had. I owe my highest jazz and contemporary achievements to him and him alone. I think he and I achieved musical and spiritual heights together that I'll probably never again experience—that is, at least until our next project! I love him with all my heart and I always will. - CHAKA KHAN



Culture Club's "Move Away" was a 1986 Mardin production.



Mardin produced Bowie on the "Labyrinth" soundtrack (1986).

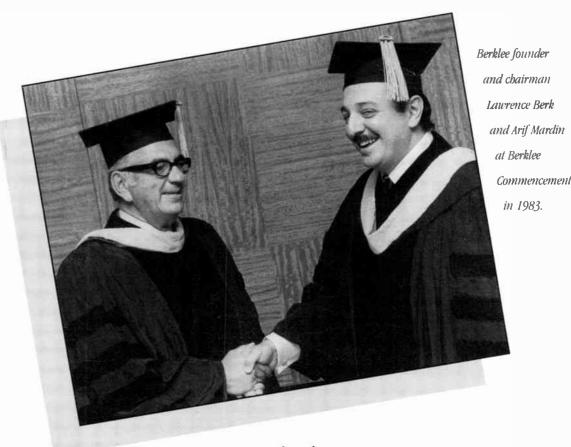
We are always joking in the studio. Around the time we were working with Aretha Franklin and King Curtis in the mid-to late '60s, we were kidding around about how we had the Queen of Soul and King Curtis, and I said to Arif, "We just have to get you a title." He said, "Just call me pasha." I said, "What the hell is that?" I knew a lot of curse words in Turkish, but I'd never heard that word. He looked at me and said, "It means revered one." This was said completely tongue-in-cheek. It's a nickname that has stuck to this day...Seriously, I think Arif, Quincy Jones and David Foster are producers who could all make a career out of being performing artists themselves. They are great artists who are giving their talent to create and facilitate [music] for other artists. They don't have that ego problem where they have to be the star. — TOM DOWD

Even in the midst of my troubles, I took pleasure in knowing that my favorites, Tom Dowd and Arif Mardin, were thriving...Better Midler had recently signed with Atlantic, and the records [Arif] produced—"Do You Wanna Dance" and "Boogie Woogie Bugle Boy"—were going through the roof and winning Grammys. He also hit big with the Average White Band and Chaka Khan. I had turned the Average White Band over to Arif after I heard them for the first time at my friend Alan Pariser's Laurel Canyon enclave of hi-fi equipment and high-octane fun...Their funk hit me where I lived, their tape was great, and I wanted to sign them on the spot. But they were already under contract to Uni....[AWB got out of their contract] and Arif recut the entire record...The results were smokers like "Pick Up The Pieces," "Cut The Cake" and "If I Ever Lose This Heaven," all produced by Arif with a little kibitzing on my part. Essentially, though, Arif no longer required any kibitzing." — JERRY WEXLER

(from his book Rhythm And The Blues, written with David

# "In order to succeed, to get the job done, you must never stop perfecting your art." "Art Mantin, Berblee Class of 161, in Commencement Speech" in Commencement Speech in Class of 183.

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Success is measurable and often fleeting - true class is timeless.

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Thus legends are created.

Please continue, Arif.

With love, The Average White Band

## ARIF MARDIN

INTERVIEW
Continued from page 118





"My productions don't have my thumb print, so to speak. But I do have certain systems in the studio that I use."

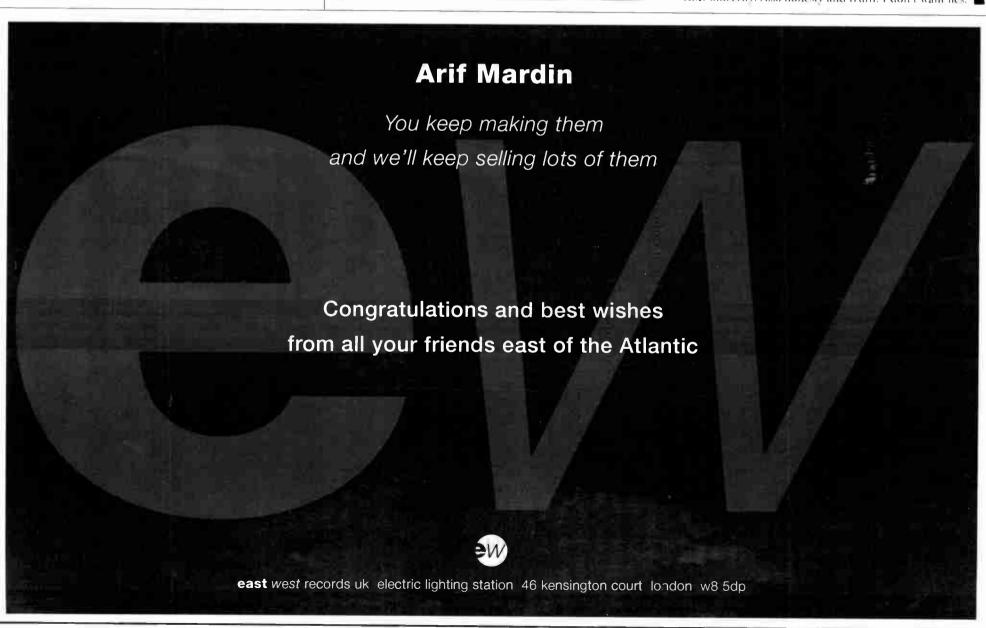
we get closer, you get the dry stuff. I think that most of my songs have that layered effect, though it doesn't work for every song.

BB: Where do the songs come from?

AM: From publishers. I'll see songs that are sometimes written for certain artists. They'll come my way, I'll hear them and say, "This would be perfect for Bette, or Michael or whoever." But good songs are hard to find, really. You look and look, and only if you're very lucky do you find a good one, not to mention a great one.

BB: With or without a great song, or a great performer for that matter, what's the one element you cannot do without when you enter the studio?

AM: Sincerity. Also honesty and truth. I don't want lies.



Sometimes there are very special people in our business who see as well as they hear, this to us is Arif Mardin. He is the best of the finest ".

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(Continued on page 124)

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## Radio



A Growing Fan Ctub. Lisa Loeb, left, whose single "Stay," from the "Reality Bites" soundtrack, is climbing the Billboard Hot 100 chart, gets a chance to meet the PD who first jumped on the song. Tom Poleman of KRBE Houston greets Loeb, along with his wife Ginny and son Michael.

### **Mel Karmazin To Keynote Billboard Radio Seminar**

NEW YORK—Mel Karmazin, president/CEO of Infinity Broadcasting and Westwood One Inc., will be the opening keynote speaker at the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 8-10 in New York.

The seminar will focus on many of the dramatic changes the radio business has undergone in the last several years. Karmazin, one of the most admired and respected executives in the business, is

## 91% Of Children Listen To Radio

NEW YORK—Arbitron's long-awaited study of children's radio listening habits has finally been released, revealing some surprising findings, including the news that radio reaches 91% of children ages 2-11.

The study, done in conjunction with the Children's Satellite Network, was conducted in Minneapolis between Oct. 7 and Nov. 3, 1993, and used Arbitron's standard seven-day diary methodology. The response rate for the study was 60%.

According to the findings, children ages 2-11 spend an average of seven hours a week listening to the radio, and 91% of children in this group ture in to radio for at least five minutes during an average week, somewhat less that the 98% average for adults 18-plus.

Children's radio listening levels are highest between 3-7 p.m. on weekdays and 10 a.m.-3 p.m. on weekends.

In addition to the children's radio format, programmed by CSN (Continued on page 127) eminently qualified to speak about those changes since he has been more involved in them than most other broadcasters.

Not only has Karmazin led the charge in the fight against the FCC's crackdown on indecency, he also has been one

of radio's most ardent and consistent supporters, and a major force behind the renewed health of the industry.

In January, Karmazin was named president/CEO of Westwood One, one of the nation's



KARMAZIN

largest networks, and immediately orchestrated the consolidation of Westwood and Unistar Radio Networks into a single entity. Westwood One Inc. is now the parent company for the Mutual Broadcasting System, NBC Radio Networks, CNN Radio, CNN Headline News, and CNBC Business Radio. The network also offers nine 24-hour formats and several syndicated personalities, including Howard Stern, Don Imus, and G. Gordon Liddy.

Karmazin also continues to operate the nation's largest radio broadcasting group. Infinity currently owns 23 stations, including 19 in the top 10 markets, and has applications pending for three additional acquisitions.

In March, Infinity was cited by Business Week as one of "America's most valuable companies" and was voted "America's most admired radio group" by station managers voting in this year's edition of Duncan's Radio Market Guide.

Karmazin will speak at 10 a.m. on Friday Sept. 9

day, Sept. 9.
Early bird registration for the seminar is \$245 and is available until July 22.
Registrations booked between July 23 and Aug. 12 will be \$275. After Aug. 13, the cost is \$325. Walk-up registration also will be \$325.

### Stunt Men Will Do (Almost) Anything Sidekicks Help Their Stations Stand Out

■ BY ERIC BOEHLERT

NEW YORK—Theater of the mind? More like vaudeville of the mindless.

In radio's never-ending quest to be original, outlandish, and just a bit childish, morning show sidekicks increasingly are taking to the streets and attempting bizarre feats. The radio pros who make a living having ice poured down their pants, stripping on street corners, and riding in clothes dryers say they get a kick out of their jobs, savor local media coverage, and clearly are not easily embarrassed.

Zig Gauthier, known as Zig The Thingamajig on top 40/rhythm KSFM Sacramento, Calif., has been street bound since last November, when the 22-year-old intern became a full-time stunt man. In just seven months, Zig has dressed up as Uncle Sam on April 15 to be whacked by listeners with toy bats; paddled a raft down a highway island in honor of an in-studio visit from a "Gilligan's Island" cast member; dressed up like Queen Elizabeth ("Whenever I dress up as a woman, listeners get off real well," says Zig); eaten dog biscuits; and somersaulted across the highway in his boxer shorts.

Gauthier arrives at the station every morning at 4:30. By 6 a.m. he's out prowling the streets. Working with morning host Roger Hudson and others, Gauthier comes up with that morning's hijinx. But Gauthier doesn't always have a lot of say in the matter, since the whole premise of Zig The Thingamajig is he'll do anything.

thing.

"He's a crazy fool, a punching bag. That's the role," says Gauthier, who mentions he is scheduled to take a dip in an ice-cold pool of Gatorade soon. ("That's pushing it. I don't like cold water.") Overall, though, "There's not a whole lot I won't do."

The same goes for John Hiefield, better known in Seattle as John The Stunt Guy on country KMPS, who recently mounted a restaurant's revolving rotisserie to become John The Human Buffet. In his brief career, Hiefield, 26, has ridden through a car wash strapped to the roof of a car; loitered at an intersection wearing a wedding dress; duct-taped himself to the outside of Seattle's Space Needle and ridden it to the top; and taken a spin in a clothes drier.

"It's just a kick to do," says Hiefield, who admits that his parents do not tire of reminding him that they bankrolled his college education so he could pull off mindless pranks for morning show listeners.

Before landing at KMPS, Hiefield performed stunts at crosstown top 40 KPLZ, and he says there's a differences between acceptable outlandish stunts on the two formats. One rule of Hiefield's for the country audience: "Stay away from anything sexual."

High-energy morning shows, par-

MiniDisc Makes Inroads At Radio ... see page 97

ticularly in the post-Zoo era, want that extra on-air juice to distinguish themselves from the competition. Howard Stern's intrepid stunt man, Stuttering John, created a sensation with stammering pranks. Another pioneer was Danger Boy on the now-defunct top 40 WAVA Washington, D.C. Former morning show producer Frank Murphy recalls that in late 1988 or early 1989 they convinced the overnight jock, Karl Philips, to don a superhero costume, complete with a WAVA T-shirt, and hit the streets. "He looked like a moron," Murphy recalls with pride. The gag and character caught on, and soon stations across the country were plotting actions for their own Danger Boys.

Listeners must wonder if stunt men get embarrassed doing the ridiculous, drawing crowds of onlookers who point and laugh. A rule of thumb seems to be that if listeners like the gag, there's nothing to be embarrassed about.

barrassed about.

"I like entertaining," says Moretti, who until recently was the on-air prankster at top 40 WKCI (KC101) New Haven, Conn. "So if people are talking about [the stunt], it's not embarrassing."

Gauthier takes a more detached approach. "It's almost like acting. You just become your character," he says.

While they may not get red in the face, stunt men do have occasional re-

grets. Hiefield's low point as a stunt man came while trying to become a human bowling ball. Whizzing down an alley face down on a skateboard, John The Stunt Guy looked up to sneak a peek just before hitting the pins. Problem was, his forehead caught the ball return machine. "There was blood gushing everywhere," he says. ("I'm very familiar with waiver forms," he adds with a sigh.)

Looking back, Psycho Robbie of KRBE-FM Houston says his St. Patrick's Day spent bar-hopping dressed as a leprechaun, complete with green tights, was a bit awkward.

From his files of woe, Gauthier still resents the security guard at a Sacramento bus station who arrested Zig when he started playing the harmonica and asking riders for money. "He was just getting his jollies," says Gauthier with lingering bitterness.

thier with lingering bitterness.

While at WKCI, Moretti got a police escort of his own, courtesy of a woman who found no humor in Moretti going door to door asking for a handful of salt to be donated to the city, since the rough winter had depleted New Haven's supply for the

As for successes, they're easy to determine; if other media cover them, they're winners. Local TV footage and front page newspaper photos are

(Continued on page 127)







The job of a morning show sidekick sometimes includes some hazardous duties. In top photo, KMPS Seattle's John The Stunt Guy gets cleared by a four-wheeler; above, left, John The Stunt Guy takes a ride through a car wash while broadcasting live; above, right, KSFM Sacramento, Calif.'s Zig The Thingamajig takes his whacks as Uncle Sam on April 15.

### Radio

## **bum Rock Tracks**

are ele	ectronical	ly monitor	red 24 ho	urs a day, 7 days a week. Songs ranked by number	of detections
ĭ.∀ WK	, K K	2 WKS	WKS	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
(1)	1	1	11		1 ★ ★ ★ shis at No. 1 ◆ COLLECTIVE SOUL ATLANTIC
(2)	3	5	14	BACKWATER	◆ MEAT PUPPETS
3	7	13	7	BIG EMPTY  THE CROWN SOURIDITESON	STONE TEMPLE PILOTS
4	2	2	10	THE CROW SOUNDTRACK  KEEP TALKING  THE DIVISION BELL	PINK FLOYD
(5)	6	7	12	DISARM SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
6	4	4	14	SPOONMAN SUPERUNKNOWN	◆ SOUNDGARDEN
1	8	8	5	NO ONE TO RUN WITH WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND
8	9	12	8	TAKE IT BACK THE DIVISION BELL	◆ PINK FLOYD COLUMBIA
9	11	11	7	FAR BEHIND CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
10	16	22	4	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
11	5	3	13	DISSIDENT VS.	PEARL JAM EPIC
<b>12</b> )	NE	w <b>⊳</b>	1	* * * AIRPOWER/HOT I NEED YOUR LOVE	SHOT DEBUT * * * BOSTON
<u>(13)</u>	13	15	6	NIGHT IN MY VEINS	◆ PRETENDERS
14	10	6	17	NO EXCUSES	SIRE/WARNER BROS.  ◆ ALICE IN CHAINS
(15)	14	20	5	ROUND HERE	◆ COUNTING CROWS
				AUGUST AND EVERYTHING AFTER  ★★AIRPO	DGC/GEFFEN WER★★★
16	18	30	3	CRAZY GET A GRIP	◆ AEROSMITH GEFFEN
17	12	10	5	HERE COMES A MAN FAR FROM HOME	◆ TRAFFIC VIRGIN
18	21	31	4	I STAY AWAY JAR OF FLIES	ALICE IN CHAINS COLUMBIA
19	19	17	28	LOW KEROSENE HAT	◆ CRACKER VIRGIN
20	31	_	2	WILD NIGHT → JOHN MELLENCA DANCE NAKED	MP/ME'SHELL NDEGEOCELLO MERCURY
21	27	34	3	LONGVIEW DOOKIE	◆ GREEN DAY REPRISE
22	17	19	7	MILES FROM NOWHERE A DATE WITH THE SMITHEREENS	THE SMITHEREENS
23	22	18	23	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
24	23	24	25	ALL APOLOGIES IN UTERO	◆ NIRVANA DGC/GEFFEN
25	20	14	21	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH GEFFEN
26	28	32	5	GET OFF THIS KEROSENE HAT	◆ CRACKER VIRGIN
27	24	27	5	MISUNDERSTOOD MOTLEY CRUE	◆ MOTLEY CRUE ELEKTRA
28	15	9	12	HIGH HOPES UNBOXED	SAMMY HAGAR GEFFEN
29	NE	NÞ	1	CLEOPATRA'S CAT TURN IT UPSIDE DOWN	◆ SPIN DOCTORS  EPIC
30	26	28	6	SOLD MY FORTUNE SUGARTOOTH	◆ SUGARTOOTH DGC/GEFFEN
31	32	21	8	WHAT DO YOU WANT FROM ME THE DIVISION BELL	COLUMBIA
32	NE	N D	1	DULCINEA	◆ TOAD THE WET SPROCKET COLUMBIA
33	35	35	4	DOWN WITH DISEASE HOIST	◆ PHISH ELEKTRA
34)	39	_	2	GIRL IN A T-SHIRT	ZZ TOP RCA
35	36	38	3	ANIMATE COUNTERPARTS	RUSH ATLANTIC
36	29	16	13	THE CALLING TALK	YES VICTORY/PLG
37	NEV	<b>V</b>	1	SELLING THE DRAMA THROWING COPPER SHE GETS TOO HIGH	RADIOACTIVE/MCA
38	38	_	2	SHE GETS TOO HIGH ROB RULE ALL AMERICAN GIRL	◆ ROB RULE  MERCURY  MELISSA ETHERIDGE
39	25	25	8	YES I AM ROCKS	MELISSA ETHERIDGE ISLAND/PLG  PRIMAL SCREAM
40	34	29	6	GIVE OUT BUT DON'T GIVE UP	◆ PRIMAL SCREAM SIRE/WARNER BROS.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Cor

A1 1311B.E	E3505*8/	ADE RESIDENCE MALE	TID A DUID
AI KIIM		KPI IIKKPIPNI	
WEDSHAL	11111111	RECURRENT	

			ALI	SUM RUCK RECURKENT	RACKS
1	1	1	5	MARY JANE'S LAST DANCE   TOM PETTY & THE HEARTBREAKERS GREATES	M PETTY & HEARTBREAKERS
2	2	2	33	PLUSH CORE	◆ STONE TEMPLE PILOTS  ATLANTIC
3	3	3	6	DAUGHTER vs.	PEARL JAM EPIC
4	_	_	1	YOU CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
5	6	5	5	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS
6	5	6	6	BAD THING BROTHER	◆ CRY OF LOVE COLUMBIA
7	7	7	36	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
8	4	4	4	CREEP	◆ STONE TEMPLE PILOTS ATLANTIC
9	9	9	27	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS
10	8	_	2	MOTHER THRALL-DEMONSWEATLIVE	◆ DANZIG AMERICAN/REPRISE

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have

## **Stations Cap Off Tie-Ins With Retail**

LOS ANGELES-Many radio stations are providing a service to their listeners and generating advertising revenues through tie-ins with music and other retail outlets.

These stations are going beyond simply doing co-op advertising or instore performances with retailers. KKSF and KITS (Live 105) in San Francisco, and WMMO Orlando, Fla., for example, sponsor end-cap displays in retail stores to showcase the music heard on their stations.

KKSF PD Steve Feinstein says the end-cap displays "give listeners a quick way to find the music they hear on the station in a sometimes bewildering environment. It also gives the station great visibility and cements the connection between KKSF and

KKSF has end-cap displays in 13 Bay Area Tower Records stores. Each display, decorated with the station's logo and containing its newsletter and some featured albums, directs customers to other parts of the store where jazz, world music, soundtracks. and other related genres of music are stocked. The 10 titles in the display are changed every two weeks.

"A few years ago we tried to make this a sales-driven thing, but it didn't work," Feinstein says. "It was too hard getting enough labels to cooperate, so we purposely made this programming-driven."

Jim Stout, director of promotions and special events at WMMO, on the other hand, says the station aims to use its "WMMO New Music File" display to lure record labels into buying a schedule on the station for its artists included in the end-cap. However, he says the station hasn't pursued the idea seriously yet.

KITS has succeeded in getting labels to buy schedules in support of its end-cap displays in Tower stores for the past three years.

The station features 10 titles, the station's playlist, and the music of one featured artist every two weeks at 20 Bay Area Tower outlets.

KITS promotion director Gabrielle Medecki says the station KITS has been successful in getting labels to support the displays because "we've been doing it for so long and the labels know what to expect, and they know the artist gets added airplay on the promotional mentions."

Medecki says labels usually plan to include three or four artists in the program per year, generally timed to coincide with the artists' performances in town.

The "WMMO New Music File" is in 11 Central Florida Target stores. Every month, Target and WMMO choose eight titles to be included in an end-cap display.

"We picked Target because some of the record retailers were doing something similar, but with several stations," says Stout. "We went with Target for better visibility and a higher volume of customers.'

KKSF attempts to drive listeners to the Tower outlets by running onair contests that also are advertised in the newsletters distributed at the

Adds Feinstein, "It's sometimes difficult working with retail, but the beauty of this is that the regional manager here, Wayne Ennes, is just





by Carrie Borzillo

as enthusiastic about this as we are. Without that, it wouldn't work.

Public radio station KUSC Los Angeles has taken retail tie-ins a step further. Its call letters have been added to the signs on two Learningsmith speciality stores in Los Angeles and Costa Mesa, Calif.

KUSC, the flagship for the radio stations of the University of Southern California, receives a percentage of sales on all Learningsmith products and can extend discounts to its listeners. In return, KUSC will host protomers into the outlets and to attract new listeners to the station.

Wallace Smith, USC radio president/GM, says KUSC will be able to sell its merchandise, such as audio products, in the Learningsmith outlets. Promotional events may include a "Kids Club" party at the stores, he

Learningsmith, which is also a partner with noncommercial WGBH Boston, specializes in educational products ranging from puzzles to interactive media systems. Smith says the formation of the stores was intended to generate some revenue for broadcasters. Television and radio stations across the country have created similar alliances with the chain.

#### **IDEA MILL: DECENCY TEST**

N/T KTRH Houston conducted (Continued to next page)

#### Billboard®

FOR WEEK ENDING JUNE 4, 1994

## Modern Rock Track

μ	∛ نـ ≸	2 WKS	WKS.	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
(1		Ι,		* * * NO. 1	★ ★ ★ 3 weeks at No. 1 ◆ LIVE
_		1	9	THROWING COPPER	RADIOACTIVEMCA
2	) 3	4	12	LONGVIEW DOOKIE	◆ GREEN DAY REPRISE
(3	2	2	6	NIGHT IN MY VEINS LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
4	5	11	3	FALL DOWN DULCINEA	TOAD THE WET SPROCKET
(5	) 6	6	5	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL
6	0 4	7	7	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN
7	9	8	8	ROUND HERE AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
8	10	9	6	ALWAYS I SAY I SAY I SAY	◆ ERASURE MUTE/ELEKTRA
9	20	-	2	BIG EMPTY THE CROW SOUNDTRACK	STONE TEMPLE PILOTS
10	8	5	11	POSSESSION FUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN NETTWERK/ARISTA
11	13	17	5	CLOSER THE DOWNWARD SPIRAL	◆ NINE INCH NAILS
(12	2) 18	24	3	CORNFLAKE GIRL UNDER THE PINK	NOTHING/TVT/INTERSCOPE  ◆ TORI AMOS
(1:	_	14	7	MISS WORLD	ATLANTIC ◆ HOLE
14	11	15	16	BACKWATER	◆ MEAT PUPPETS
(19	17	19	4	BREAKIN' UP	◆ VIOLENT FEMMES
16	16	18	6	NEW TIMES UNTIL I FALL AWAY	◆ GIN BLOSSOMS
(17	23	_	2	NEW MISERABLE EXPERIENCE  COME OUT AND PLAY	◆ OFFSPRING
18	_	13	9	BIZARRE LOVE TRIANGLE	◆ FRENTE!
(19	25	29	3	SAY SOMETHING	MAMMOTH/ATLANTIC  ◆ JAMES
20	_	12	11	CUT YOUR HAIR	FONTANA/MERCURY  ◆ PAVEMENT
	_			CROOKED RAIN, CROOKED RAIN  ★★★AIRPOWI	MATADOR MATADOR
(21	NE	w >	1	GIRLS & BOYS PARKLIFE	◆ BLUR FOOD/SBK/ERG
22	7	3	12	THE MORE YOU IGNORE ME, THE C	LOSER • MORRISSEY
23	26	25	3	HERE WE GO	SIRE/REPRISE  STAKKA BO

POLYDOR/PLG GENTLEMAN WHO FELL **(24)** 24 21 6 **◆ MILLA** 21 DISARM **◆ SMASHING PUMPKINS** 25 20 25 **RETURN TO INNOCENCE ◆ ENIGMA** 26 19 10 15 

**27**) **◆ SONIC YOUTH** 29 28 **CLEOPATRA'S CAT** NEW > SPIN DOCTORS 1 **(29) ANGELS**  DAVID BYRNE **NEW** 1 I'LL TAKE YOU THERE **◆ GENERAL PUBLIC** 30 22 16 10

Tracks showing an incre se in detections over the previous week, regardless of chart movement. Airpower awarded to hose records which attain 300 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Con

## FCC Fines Infinity But Approves D.C. Acquisition

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC both punished and accommodated Infinity Broadcasting May 20 by telling the company it plans to impose \$200,000 in indecency fines for broadcasts of Infinity's syndicated Howard Stern morning show, then giving the green light for Infinity to acquire Washington, D.C., stations WPGC-AM-FM.

The notice of apparent liability was for programming broadcast on Infinity's WXRK (K-Rock) New York, WYSP Philadelphia, WJFK-FM Washington, D.C., and WJFK-AM Baltimore on Dec. 6, 1993, and Jan 9, 1994

Unless Infinity is able to convince the FCC that cited broadcasts are not indecent, the company will have run up a total of \$1.8 million in indecency fines. With the ex-

#### **STUNT MEN**

(Continued from page 125)

prized stunt-man possessions.

For the most part, though, stunt men (and the vast majority are *men*) say listeners get a kick out of the antics, even if they are the ones embarrassed.

Along with attempting the unbelievable, some stunt men also dabble in Candid Camera-type gags. Moretti has tried to check into a hotel with a goat, board a city bus with a live turkey on Thanksgiving Day, and has also walked into businesses and just started working (i.e., taking orders at an unsuspecting restaurant) before a bewildered (or belligerent) boss approached him. (Always wired for broadcast, stunt men must get permission before bits are aired, but rarely run into resistance.)

Just as listeners are amazed at what stunt men will do, stunt men are stunned at what listeners will try in the name of cash and prizes. "You wouldn't think a 33-year-old mother of two would degrade herself for tickets or cash. But people show up," says Moretti.

The same goes for radio's hired guns. "I'd rather do this than be an accountant from 9 to 5," says Moretti.

ception of one small fine, none of the fines has been paid because Infinity is challenging them.

On May 23, Commissioner James Quello knocked the "troublesome precedent" set by the Washingtonarea African-American Business Assn., which decided to withdraw its petition to block the estimated \$60 million sale of Cook Inlet Radio's WPGC-AM-FM to Infinity after the buyer agreed to a \$2.7 million program to aid minorities in ownership and on-air talent development (Billboard, May 14).

Quello agreed broadcasters should be helping minorities, but questioned the "down the barrel of a gun" settlement approach.

#### **FCC INDECENCY RULES APPEAL**

In related news, a coalition of broadcast groups—including Infinity, the National Assn. of Broadcasters, Evergreen Media, Fox Broadcasting, Greater Media, and others—have asked the U.S. Appeals Court here to overturn "the statutory procedures" used by the FCC to assess fines for allegedly indecent broadcasting.

The appeal case, scheduled for oral argument Sept. 13, will be a review of the district court's May 1993 finding that the procedure

### WASHINGTON ROUNDUP

passed constitutional muster. The coalition challenges that ruling, saying there are both First and Fifth Amendment problems with the way the FCC handles indecency cases.

"The FCC threatens broadcasters with future sanctions unless they immediately comply with its own indecency determinations," states the brief, adding that at no time is there any adjudication

rocess

The broadcast groups call the procedures "an unconstitutional system of informal censorship."

#### **NEW COMMISSIONERS SWORN IN**

Republican Rachelle Chong and democrat Susan Ness were sworn in as FCC commissioners May 23 after the Senate approved the nominees.

The two commissioners will begin working at the commission immediately.

Chong, a communications attorney in San Francisco, will take over the five-year term vacated by Sherrie Marshall that expires June 30, 1997.

Ness, a Maryland investment banker, will not only fill her own five-year term but also will complete the final month of the term vacated by Ervin Duggan when he left the FCC last February to head the Public Broadcasting Service.

Both new commissioners have begun naming senior staff.

#### NARAS APPROVES NEW GRAMMY CATEGORIES

(Continued from page 15

become a Grammy category.

"We started a few years ago getting a better-quality Latin screening committee together that wasn't just a bunch of 'yes' people," says Greene, "and they started working with us on trying to make us smarter about what was going on in the Latin market.

"I must have gotten 1,000 letters over the past three years from members of the Latin jazz community who were interested in having some kind of home for the music. So this year, because we are getting so close to [establishing] our Latin Academy initiative, more [NARAS members] have been spending more time thinking about our Latin categories."

Many Latin jazz artists and record executives whose labels feature Latin jazz seemed both elated and vindicated.

Says GRP recording artist Arturo Sandoval, "Latin jazz has its own market and people, and that style deserves to have a category."

Echoing Sandoval's comment was

Carl Jefferson, president of Concord Jazz Records, whose Concord Picante imprint sports a Latin jazz roster including Tito Puente and Poncho Sánchez. "It's very exciting," says Jefferson. "For years Tito has been put in jazz against Miles [Davis for example], and it was terribly unfair."

Eddie Palmieri, elected as a member of NARAS' Board of Governors and a longtime advocate of a Latin jazz category, not only was ecstatic about the NARAS move, but also noted that the new category will help increase the academy's membership among Latin jazz artists.

"Now these young Latino musicians will join NARAS—they have no choice. I'm going to go to each and every one's house, because the category and recognition is finally available to them," he says.

During the upcoming screening committee meetings in October, members of the Latin and jazz screening committees will team up to determine Latin jazz nominees. Like

its jazz counterparts, the Latin jazz category will be an album-only category.

In addition to the category changes, the trustees established official branches in Philadelphia and Austin, Texas, and re-elected the following volunteer officers to a second one-year term: Hank Neuberger, chairman of the board of trustees; Stix Hooper, national vice-chairman; and Alfred Schlesinger, national secretary treasurer.

Moreover, the trustees voted to determine next year's lifetime achievement and trustees' awards, whose recipients will be announced later this year. They voted, as well, to empower the NARAS television committee to again select the host city for the 1995 Grammys ceremony. A decision and announcement are expected in late September or early October.

#### **JOE PASS**

(Continued from page 16)

Shearing for two years while continuing to release his own records.

In 1973, producer and Verve Records founder Norman Granz signed Pass to the Pablo label. Among his releases on that label are tributes to Fred Astaire and Duke Ellington.

Fantasy Records' Hinte says she does not know yet when any of Pass's existing material will be released.

#### KIDS & RADIO

(Continued from page 125)

and others, children listen to rock, country, AC, oldies, and N/T, the study found. This finding seems to prove that children's listening is linked with that of adults to some degree, since most children probably would not voluntarily choose some of the older-skewing formats.

The study also found that people in households with children ages 2-11 spend more time listening to radio in the car than the average population.

PHYLLIS STARK

## Week of May 15, 1994 Week of May 15, 1994 ① Drunk On Love Basia ② Ine Sign Ace Di Base ③ Goody Goody Lisette Melendez Brand New Heavies ③ Stay Elernal Selections can 6 So Much In Love All 4 One J SO MUCH IN LOVE ALL & UNE O COLL A A D D DILLE FOR THAN | I Can't Help Myself Julie Fordham | Girls And Boys Blur | | I'll Remember Medonne | | I'll Be The Dne Boz Scaggs D Loser Beck D Loser Beck The Most Beautiful Girl In The World Prince Rocks Primal Scream Doop Doop Asshi No Ataru Michi 00 Got Me A feeling Misty Oldland Feeling Peyr Joelle Ursull Each And Everyone Laura Fygi 100" every Sunday Baby I Love Your Way Big Mountain Big Mountain Spiritual Love Urban Species Take It Back Pink Floyd You Peter Frampton Don't Know Noa Mo Gunshot Wort-A-Girl D II You Go Jen Secada Heaven Come Down Jennifer Brown La Vie En Rose Donna Summer Believe Marcella Detroit Now And Forever Richard Marx Without You Mariah Carey Forever Now Level 42 11 Stand By You Pretenders Deve Lights The World Misled Celine Dion Onum Town Comments Misled Celine Dion Own Town Sugar Babe You Mean The World To Me ① Fil Take You There General Public Of Im Still In Love With You Al B. Sure Al to Sure 3 This Bitter Earth Andrew Strong A Gift for The Andrew Strong Mark Johnson S Just A Step From Heaven Sternal Forever Young Pretenders Hey D.J. Lighter Shade DI Brown You're All I Wanns Do Cheep Trick Kamisamano Houseki De Dekits Shima Miya & Yami

#### PROMOTIONS AND MARKETING

(Continued from preceding page)

"the great Houston decency test" to gauge Houstonians' honesty and willingness to be recipients of random acts of kindness. Morning reporter Laurie Kendrick pumped gas for motorists, handed out lottery tickets, and dropped money on downtown streets. These selfless acts were aired 20 minutes past the hour each morning from May 9-13.

CFOX (the Fox) Vancouver, British Columbia's recent axe-wielding promotion may be the most annoying event ever. In an attempt to break the Guinness Book Of World Records record for the most guitarists simultaneously playing one song for the longest time, a 1,322-member entourage played "Takin' Care Of Business" for 68 minutes and 40 seconds.

WLUP-FM Chicago midday host Garry Meier acknowledged the execution of John Wayne Gacy and the total eclipse of the sun May 10 by displaying a 35-foot clown balloon that passed out syringes and eclipse glasses.

KITS' "Live 105's BFD" (for big friggin' deal) has added Beck to the lineup as well as an array of activities, such as a mountain-climbing wall, a surf machine, a velcro wall, a bungee run, interactive computer games, Q-Zar laser tag, and a tattoo/piercing booth.

KROQ Los Angeles' second annual "KROQ Weenie Roast And Sing-A-Long" June 11 will feature Afghan Whigs, Candlebox, Counting Crows, Frente!, Green Day, James, Offspring, Pavement, the Pretenders, Rollins Band, and Violent Femmes.

Television producer Norman Lear and ABC News analyst Jeff Green-

field have been added to the PRO-MAX International Conference and Exposition program.

#### PRO-MOTIONS

WHIO/WHKO Dayton, Ohio, has combined its marketing and special projects departments into one entity. Special projects director Leslye Amber has been upped to director of marketing and special projects. Jennifer Martin, who comes from Good Samaritan Hospital, joins as promotion director. Programming assistant Tracey Peyton is upped to marketing and special projects coordinator. Marketing director Jackie Heitman exits

Former WWWW-AM Detroit promotion director Arcadia Letkemann joins WJJD/WJMK Chicago as sales marketing director, replacing Marssie Mencotti.

BILLBOARD JUNE 4, 1994

### Radio

## Hot Adult Contemporary™

compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service, 60 adult contemporary stations

T. WK.	VK.	2 WKS	WKS.	TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1		23	* * * NO. 1 * * * NOW AND FOREVER PRICHARD MARX
2	2	2	13	LOVE SNEAKIN' UP ON YOU  A BONNIE RAITT
3	3	3	15	THE SIGN ◆ ACE OF BASE
4	4	6	10	ARISTA 1-2653  I'LL REMEMBER
5	6	5	23	MAVERICK/SIRE 18247/WARNER BROS. <b>EVERYDAY</b> ◆ PHIL COLLINS
6	5	4	17	STREETS OF PHILADELPHIA   ◆ BRUCE SPRINGSTEEN
$\bigcirc$	7	13	10	BEAUTIFUL IN MY EYES   ◆ JOSHUA KADISON
8	8	15	5	SBK 58099/ERG  IF YOU GO   ◆ JON SECADA
9	12	12	6	SOME KIND OF WONDERFUL HUEY LEWIS & THE NEWS
10	9	8	28	ELEKTRA 64542  THE POWER OF LOVE   ◆ CELINE DION
11	10	10	12	550 MUSIC 77230  BABY I LOVE YOUR WAY ♦ BIG MOUNTAIN
(12)	14	17	8	YOU MEAN THE WORLD TO ME   ◆ TONI BRAXTON
(13)	20	_	2	CAN YOU FEEL THE LOVE TONIGHT ◆ ELTON JOHN
14	13	9	26	BREATHE AGAIN   ◆ TONI BRAXTON
15	11	7	18	WITHOUT YOU   ◆ MARIAH CAREY
16	15	11	13	COMPLETELY   ♦ MICHAEL BOLTON
17	16	14	32	COLUMBIA 77376  PLEASE FORGIVE ME   ◆ BRYAN ADAMS
18	18	18	24	BECAUSE THE NIGHT   ◆ 10,000 MANIACS
19	17	16	31	SAID I LOVED YOUBUT I LIED   ◆ MICHAEL BOLTON
20	19	21	20	COLUMBIA 77260  WHAT MIGHT HAVE BEEN  ♦ LITTLE TEXAS  WARNER BROS. 18385
				***AIRPOWER***
21)	27	32	4	I SWEAR BLITZZ 87243/ATLANTIC  ◆ ALL-4-ONE
22	23	23	7	MISLED 550 MUSIC 77344  ◆ CELINE DION
23	21	22	23	HAVING A PARTY  WARNER BROS. 18424  ◆ ROD STEWART
(24)	30		2	* * * AIRPOWER * * *  ANYTIME YOU NEED A FRIEND   MARIAH CAREY
(25)	25	27	10	IN THE TIME IT TAKES BETH NIELSEN CHAPMAN
26	24	25	7	THE WOMAN IN ME HEART
(27)	28	29	5	CAPITOL 58154  THE MOST BEAUTIFUL GIRL IN THE WORLD ♦ ♣
28)	29	30	4	NPG 72514/BELLMARK  TELL ME WHERE IT HURTS   ◆ KATHY TROCCOLI
(29)	36	_	2	REUNION 62813/RCA WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO
(30)	33	35	4	MERCURY 858 738  EVEN IF MY HEART WOULD BREAK KENNY G/A. NEVILLE
31	26	24	15	LULLABYE (GOODNIGHT, MY ANGEL)   ◆ BILLY JOEL
(32)	32	33	6	COME TO MY WINDOW   ◆ MELISSA ETHERIDGE
33)	35	37	3	ISLAND 858 028/PLG  LOVE IS ALL AROUND     WET WET WET
34	31	26	15	IN WALKED LOVE EXPOSE
(35)	38	36	6	ARISTA 1-2679  MR. JONES   ◆ COUNTING CROWS
(36)	34	34	13	FOUND OUT ABOUT YOU   ♦ GIN BLOSSOMS
37	39	38	22	WILL YOU BE THERE (IN THE MORNING) ◆ HEART
38	37	31	14	ROCK AND ROLL DREAMS COME THROUGH   ◆ MEAT LOAF
39	40	40	4	MCA 54757  STANDING RIGHT NEXT TO ME  ♦ KARLA BONOFF
(40)	NEV		1	* * * HOT SHOT DEBUT * * *  RETURN TO INNOCENCE

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to

nose rec	cords wh			ections for the first time.   Videoclip availabil	
		HO	DT A	DULT CONTEMPORARY	RECURRENTS
1	1	1	5	THE RIVER OF DREAMS	◆ BILLY JOEL
2	2	_	2	HERO COLUMBIA 77224	◆ MARIAH CAREY
3		_	1	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
4	4	2	6	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
5	3	3	11	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
6	5	4	22	I DON'T WANNA FIGHT	◆ TINA TURNER
7	8	7	16	HAVE I TOLD YOU LATELY WARNER BROS 18511	◆ ROD STEWART
8	9	6	4	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
9	7	8	5	ALL ABOUT SOUL	◆ BILLY JOEL
10	6	5	14	FIELDS OF GOLD	◆ STING

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

## **Bubba Soaks Up Approval At WFLZ**

### Jock's Controversial Talk Nails Down Teen Demo

Billboard<sub>®</sub>

OF THE WEEK

BUBBA THE

LOVE SPONGE

Air Personality

WFLZ/Tampa, Fla.

BUBBA THE LOVE SPONGE is a mass of contradictions. He's been fired from half a dozen jobs for being too controversial, but was the 1993 recipient of the Billboard Award for air personality of the year. Endearing in person, Bubba's on-air persona is that of a first-class jerk—but he seems genuinely surprised to be characterized that way.

He is currently holding down the night spot at top 40/rhythm WFLZ (the Power Pig) Tampa, Fla., where he can be heard hanging up on a caller when she confesses to being overweight, dismissing a teen-age caller's problems as "punk-ass fetus stuff," goading an unmarried contestant in the station's pregnant bikini contest to admit she's carrying an "unfathered bastard child inside my gullet," then launch prognant support used is course on the joys of experience to propose

ous discourse on the joys of sex with pregnant women.
"I don't think I'm an asshole," says Bubba in all seriousness. "I think I come across as being a real guy... I don't have anything to hide." When pressed, how-

ever, he admits he probably acts like an "asshole" on the air 60%-70% of the time.

"Look at your more successful DJs," he says. "The ones that are real act like an asshole sometimes and act cool sometimes, and let their emotions through."

A trip through Bubba's press clippings reveals headlines like "Advertisers on Bubba's bawdy radio show face pressure," "Bubba's act sparks some concern," and "Protesters blast Bubba's radio act." Despite it all, Bubba is loved by his fans, who wear T-shirts depicting their hero with the slogan "Planet Bubba: Where There Are No Rules! And On Thursdays There Are No Panties!"

In the winter Arbitron book, Bubba commanded a whopping 29.6 share of teens. Not only is he No. 1 in that demo, he also holds down the No. 1 spot in the 12-plus ratings, where he has a 13.4 share, and he's No. 2 in the 18-34 demo with a 17.2 share.

The 28-year-old jock got his start in 1986 at WPFR Terre Haute, Ind., when he was still "some stupid farm boy from Northern Indiana." In those days, Bubba recalls, he so hated the sound of his own voice that he'd wear his headphones on his knee turned up full-volume. After spending time in the production room practicing, Bubba eventually got the knack of wearing his headphones on his head and talking at the

Although he spent 2½ years at WPFR, he measures much of the rest of his career in terms of days. He lasted 91 days at WGRD-FM Grand Rapids, Mich., before he was fired. His next stop, KTFM San Antonio, was "one of the few jobs I wasn't fired from," Bubba says. But after just six months there, he got an offer to join WBBM-FM (B96) Chicago, where he lasted almost a year before getting the axe.

His next gig, afternoons at WIOQ (Q102) Philadelphia, was over in just 73 days. It took almost a year at WXXL Orlando, Fla., before he was fired. He returned to Chicago to do mornings at the former WYTZ; that job lasted 79 days before the station flipped to talk and Bubba was jettisoned.

After seven months in afternoons at WLUM (Hot 102) Milwaukee, he was fired again, and then he landed at WFLZ. At two years and counting, it appears to be a good fit, partly because the management at WFLZ's parent company, Jacor, has a reputation for being every bit as outrageous as the jock.

"These guys understand personality radio and understand that sometimes you can't be so formatted and [still] be highly successful," says Bubba of his Jacor bosses.

Working for Jacor also has afforded him the opportunity to try his hand at the talk format. He filled in on weekends at sister WFLA for several months before his FM schedule and personal appearances made the dual role difficult. Having had a taste of it, however, Bubba says talk radio is something he'd like to pursue in the future.

"I can't be doing top 40 radio forever," he says. "The most successful and highest-paid jocks in America are talk show hosts, [and] I have that shtick anyway. I talk more than [other jocks]."

In fact, he talks much more than other jocks. On WFLZ, the typical hour contains 13 records. For Bubba, a typical hour is more like seven or eight records with five or six on-air calls an hour.

Bubba says he has to follow only two rules at the Power Pig: "Don't lose the license, and run the legal ID"

Even following those rules, he had one brush with termination at WFLZ when he went on the air at Christmas time and announced there is no Santa Claus. "That just pissed people off so bad," he says.

"Advertisers were calling up and saying I ruined their children's Christmas. We got 740 complaint calls the next day."

The following year, station management sat him down and told him not to do it again.

Bubba, who has been hotlined by PDs as many as 14 times in one shift, describes his on-air style as "in-your-face radio." His pet peeves are bigvoiced jocks who sound phony on the radio ("nothing pisses me off more than hearing these fake jocks on the air") and jocks and programmers who believe they can still do top 40 at age 52.

"I've always been the black sheep of any radio station I've ever been at," confesses Bubba, whose hobby is wrestling. "I have something of a stigma about me, [but] I've never tried to misrepresent myself as a time-and-temperature jock."

Although he makes reference onair to the "Bubba Radio Network," he is not syndicated, although he hopes to be one day. So anxious is he to attain that goal that he says, "I'd do it free."

He's also not particular about which format he's doing. "Syndication as a whole is my goal, whether it be talk or top 40," Bubba says.

Born Todd Clem, the sturdily built jock has been known as Bubba since childhood "because I'm not a little Chip or Skip or Biff," he says. The "love sponge" handle came from his former PD in Terre Haute, Kerry Gray (now at KPOI Honolulu), who described on-air an incident in which Bubba was "soaking up love like a big sponge." Although Bubba claims to have told Gray he'd "kick his ass if he ever called me that again," the name stuck and Bubba ended up trademarking it in 1988. Since then, he and his lawyer have spent a great deal of time preventing others from using it.

"There have been a lot of infringers," he says. "I just actively eliminated ones in Columbus, Ohio, and Corpus Christi, Texas. If I find out about them, I sue them and they lose. It pisses me off that they don't have their own identity. I wish they'd just ouit it."

have their own identity. I wish they'd just quit it."
So serious is the jock about protecting his handle that he says his lawyer has actually contacted WBUB, a radio station in Charleston, S.C., that calls itself "Bubba" on the air.

Bubba the Love Sponge's self-titled debut album is scheduled to be released locally in mid-June and nationally the second week of July on Tampa-based All You Can Eat Records (the label's first release). The album contains rap songs written by Bubba and M.C. Boom, as well as phone bits. Not surprisingly, Bubba is already playing the first two singles, "40's And Blunt Make The World Go Round" and "Conceited," on his show.

PHYLLIS STARK

## Unearthing The 1948 Origins Of 'Vox Jox'; Radio Ad Bureau's New Dues Structure

TIME FOR A history lesson.

One of the questions I am most frequently asked is why this column is called "Vox Jox." My answer has always been that the column has a long history, and why meddle with tradition by changing the name?

I didn't know, however, exactly how long that history was until I began doing the research for Billboard's 100th anniversary special, running later this year. I came across the very first "Vox Jox" in an issue dated March 13, 1948.

The column was then billed as "a national accounting of disk jockey activities" and, in fact, was quite similar to what it is today. Only the names have changed...

In legal news, Chicago attorney and radio talent agent Saul Foos confessed during a May 25 federal bankruptcy hearing that he pocketed investors' money, including sums belonging to several radio clients, because he needed cash after losing \$1 million in various investments, according to the Chicago Tribune.

"I had no money," Foos said at the hearing. "I made a grevious mistake by starting to use other people's money. Before I knew it, it had gone on and on and it was impossible to stop it." Foos faces possible disbarment, the paper reports. He is also under investigation by the U.S. attorney's office (Billboard, Dec. 18, 1993, and Jan. 22, 1994).

In other news, the Radio Advertising Bureau is replacing the membership dues structure it has had in place since the 1950s with what it is calling a "more equitable classification system based on gross revenues."

The current dues structure is based on a multiple of each member station's average unit rate, as reported by the station. The new system will group member stations and sales organizations into one of 12 revenue classifications on an annual basis, using the previous year's gross revenues.

The RAB believes that the new structure better accommodates local marketing agreement and duopoly situations by treating commonly owned or managed stations in a market as a single entity, which is then classified based on total combined billings.

The RAB board of directors approved the new plan at its recent semiannual meeting. It goes into effect immediately for new members. Existing members will convert to the new system effective Jan. 1, 1995.

#### PROGRAMMING: WDRE SIMULCAST

Look for WDRE Long Island, N.Y., to begin simulcasting shortly in Albany, N.Y., on an as yet unidentified signal. Also at WDRE, midday host Donna Donna moves to mornings, replacing Dale Reeves. Afternoon host Malibu Sue moves to middays, night host Loscalzo moves to afternoons, and P/T jock Gary Cee is upped to nights.

KKFR (Power 92) Phoenix PD Rick Stacy becomes director of programming for KKFR and sister AM KFYI. Former KFYI PD Barry Young is upped to OM of both stations . . . WIMJ Cincinnati flips to the new calls WPPT for its new oldies format.

All-sports WAQS Charlotte, N.C.,

changes calls to WRFX-AM... WGY-AM Albany, N.Y., PD Kelly Carls exits for the PD job at WLAC-AM Nashville.

KEBC Oklahoma City PD Eric Logan has given notice. APD Dave Dodson takes over as interim PD ... KDEO-AM Honolulu flips from country to Japanese programming as KJPN, leaving the market with no country outlet.

Regent Communications, owner of WDJX-AM-FM Louisville, Ky., has



by Phyllis Stark with reporting by Eric Boehlert and Brett Atwood

moved its LMA partner WHKW from 103.9 to 107.7, a new spot on the dial. The old 103.9 will become '70s-based oldies, with new call letters to be determined. That frequency converts from an LMA to a sales marketing agreement with Regent.

Former modern rock outlet WLAV-AM Grand Rapids, Mich., has signed back on the air as WBBL, an all-sports station. WLAV-FM OM Tom Marshall is overseeing both stations, with Bret Bakita running the AM as operations coordinator. In the beginning, all the AM programming will be satellite-delivered (American Sports Network, ESPN, etc.). Marshall says local jocks and play-by-play are in the works.

WKDD Akron, Ohio, production director Chuck Collins is upped to PD/MD in the wake of Sue Cruze's exit...
Top 40 WWZZ Knoxville, Tenn., flips to the new calls WWST to go with its "Star 93.1" slogan. The format remains the same.

Spanish KSVE-FM El Paso, Texas, changes calls to KINT-FM ... R&B WWFO Roanoke, Va., picks up the new calls WJJS. Those calls previously belonged to what is now top 40/rhythm

KBIU Madison, Wis., flips from adult standards to classic country ... WZRX Jackson, Miss., flips from blues to black gospel.

Shadow Broadcast Services is now providing morning news for WPAT-FM New York ... KMOX St. Louis picks up the syndicated "Costas Coast To Coast" Sundays from 11 p.m.-1 a.m. Bob Costas will also be hosting the station's "Sports Open Line" show on a monthly basis, beginning in July.

#### **NETWORK NEWS**

CBS Radio Network has added a new daily business feature, "The New Economy," to its lineup. The one-minute show is hosted by Fortune magazine managing editor Walter Kiechel. The new feature replaces "Marshall Loeb On Business." Loeb, now Fortune's editor-at-large, will continue to anchor CBS's daily "Your Dollars."

Herbert Kaplow, a veteran of 43 years of network news coverage, is retiring. He has been with ABC Radio since 1972. Also, Gary Nunn has been named financial correspondent for ABC Radio News.

CBS picks up new affiliates WMC-AM-FM Memphis. WMC-AM had been an NBC Radio Network affiliate since 1927 . . . CBS's "Buenas Noches, America" picks up two new affiliates: KSAH San Antonio and KGBT McAllen, Texas. The weekly program now has 15 affiliates.

Country music producer/writer Winslow Stillman has been named producer of Tribune Entertainment Company's new two-hour radio series "The Road," which is set to debut in August. Stillman was co-creator of the NASCAR Country Radio Network. Also, John Cowan joins Tribune Radio Networks to head up the company's syndication efforts. He previously was a marketing and sales executive at WMAQ Chicago.

"St. Paul Sunday Morning," Public Radio International's (formerly American Public Radio) classical program, has topped the 200 affiliate mark. The program, which is produced by Minnesota Public Radio, is now heard on 207 PRI affiliates.

WFMT Fine Arts Networks' country lifestyle series, "At Home In The Country—The Radio Show," has been extended from 26 to 52 weeks. The program began national distribution in January and is currently heard in more than 50 markets.

#### PEOPLE: KTWV MORNING TEAM OUT

KTWV (the Wave) Los Angeles morning co-hosts Keri Tombazian and Sheryl Bernstein are out. The station will not replace the duo, as it plans to run a music-intensive morning show.

The Chicago Sun-Times reports that WLS-AM-FM afternoon co-host Ed Vrdolyak has threatened to quit the station if it spins off its FM with separate talk programming, as it is expected to do in the next few weeks. Vrdolyak says the momentum of his show would be lost if it was only heard on the AM band, which he says is hard to pick up in the part of town that houses City Hall and other government buildings.

The paper also reports that WBBM-AM Chicago afternoon news anchor Carol Ramos exits for morning news anchor duties at KFWB Los Angeles ... Lance McAlister, weekend/fill-in host at WMVP Chicago, joins the station's staff on a full-time basis June 13.

KPLX Dallas afternoon jock Chuck Boozer exits for mornings at WTDR Charlotte, N.C. KPLX evening jock Beth Wilson moves to afternoons. Weekend jock Eddie Coyle is handling evenings for now.

David Burd and Beverly Fox are the new morning team at WGAY Washington, D.C. Burd previously was with crosstown WASH. Fox previously was with crosstown WARW. They replace Steve Schy.

WXTR Washington, D.C., hires new morning team Johnny Holliday and Bobby Bennett. They'll start June 13, and plan to broadcast every weekday morning from the Watergate Hotel.

## newsline...

ROGER TURNER, VP/GM of WWWE/WLTF Cleveland, exits to form Bottom Line Broadcast Consulting, which will act as management consultant to Secret Communications. No replacement has been named at the stations.

**STEVE HATTER**, GSM at WMXB Richmond, Va., takes over as station manager. He replaces Bob Rich, now managing sister station WXTR Washington, D.C.

Holliday is currently the voice of ABC Radio Sports. Bennett, formerly PD at crosstown WHUR, is now VP/promotions and marketing at IEP Records. Midday host Mike McCay is upped to APD and comes off the air. Ex-crosstown WASH host Marilyn Thompson joins WXTR for the 9 a.m.-1 p.m. shift. Dave Kellogg moves from evenings to afternoons. Bob O'Brien, who had been filling in mornings, moves to evenings.

John "Shotgun" Kelly joins KNIX Phoenix for evenings from KGMY Springfield, Mo. He replaces Bobby Lewis, who is now afternoon co-host... KBCO Denver MD Ginger Havlat, a 12½-year station vet, has resigned effective June 15. She has not announced her future plans, and has not been replaced at KBCO.

Afternoon jock Lankford Stephens adds MD duties at WZAK Cleveland, replacing Bobby Rush, who is now PD. Interim MD Kim Johnson returns to her ND duties. At sister WZJM, afternoon jock Big Dave Eubanks is upped to MD. PD Jerry Mac had been handling both duties.

Kevin "Doc" Wolfe, the longtime sidekick on WLW Cincinnati afternoon host Gary Burbank's show, exits to pursue a cookbook-writing career, according to the Cincinnati Post ... KXIQ Bend, Ore., afternoon host John Perry joins KGON Portland, Ore., for overnights, replacing Jerome Fisher, now at KKHG Tucson, Ariz. Also, KKSN Portland midday personality Gloria Johnson joins KXIQ for weekends.

KQPT Sacramento, Calif., midday personality Carey Owens adds APD/MD duties, replacing David Anderson, who will now concentrate on his afternoon drive duties ... WTVN Columbus, Ohio, afternoon host John Corby exits to host a sports talk show at KDKA Pittsburgh.

KKAT Salt Lake City morning host Richard Cano joins crosstown KUTQ (Q99) for the same duties, replacing Scotty Christopher, who exits to mornings at KKAT... Former KHFI Austin, Texas, production director Doug Miller joins WEZB (B97) New Orleans in that capacity. He replaces Ron Carter, who segues to those duties at sister KSD/KYKY St. Louis.

WMC-FM Memphis morning personality Dana Daniels segues to overnights, replacing the now-defunct syndicated "USA Overnight" show ... KISM Bellingham, Wash., morning personality Kevin Murphy and WEEI Boston morning host Rob Buttery join KFMS Las Vegas for the same duties, replacing Bill Gardner, who exits. KFMS PD Eric Patrick adds afternoon duties as Dick Reilly shifts to evenings, replacing Joe Farmer, who exits.

Freddie Snakeskin is the new MD/ morning man at KEDG Las Vegas. Snakeskin was last doing overnights at

KROQ Los Angeles. As MD, he replaces John Griffin, who is now PD. KEDG had been picking up Mark Thompson and Brian Phelps' syndicated morning show from KLOS Los Angeles.

Following the arrival of new KBOS (B95) Fresno, Calif., morning man Rik McNeil from KEDG, B95 midday personality Lorraine Love segues to mornings as co-host, and crosstown KKDJ news correspondent Michael Bennett joins the B95 morning show for the same duties. No replacement has been named in middays.

Former WVIC Lansing, Mich., MD Tim Richards joins KRQQ Tucson, Ariz., as MD/midday jock, replacing Chris Kerr, who exited ... Former KHLT Little Rock, Ark., overnight jock Steve Medley joins sister station KKYK for the same duties, replacing MD Ken Reynolds, who is now in middays

WBLX-FM Mobile, Ala., afternoon jock Jimmy Mack is upped to APD/MD. He replaces J.B. Louis, who is now PD. Mack also moves to mornings, where he co-hosts with Louis. Mitch Henry, last at WVEE Atlanta, takes over in afternoons at WBLX.

Ed Buice takes over as the morning show co-host at WUSY Chattanooga, Tenn. Buice, who had been the station's ND years ago, arrives from WSB-AM Atlanta, where he handled news duties. Buice replaces Jim Copeland, who heads to Atlanta.

Charlie Maxx joins KZFM Corpus Christi, Texas, as MD/midday jock from WJRZ Monmouth, N.J. ... WTVQ-TV Lexington, Ky., news producer Joe Gillespie joins crosstown WVLK-AM for afternoons. He replaces Bill Bailey, who retired.

Eric Wellman joins WBAB Long Island, N.Y., as programing coordinator, and Audrey Kent joins as assistant promotion director. Wellman previously was PD at WBFL Brattleboro, Vt. Kent was with Trans World Music Corp.

Former KMXZ Monterey, Calif., PD Christopher Lance picks up fill-in duties at KFRC San Francisco while he looks for a full-time programming gig. He is still consulting KMXZ, and can be reached there at 408-757-2977.

Former KFAV Warrenton, Mo., morning man Hurricaine Stevens is looking for a new opportunity and can be reached at 314-731-2412... Former KKIS San Francisco PD/midday host Melissa McConnell is now doing weekends at crosstown KYCY (formerly KYA).

Market veteran Steve Clark joins KSSK-AM Honolulu for weekends ... Bill Arnovich of Bloomington, Minn.based talent booking agency Media Relations is now hosting and producing a weekly, 60-minute free-form album show, "Radio Rodeo," which airs Saturday afternoons on adult standards KDWA Minneapolis.

#### EMI INTERNATIONAL NAMES KEN BERRY NEW PRESIDENT/CEO

(Continued from page 5)

Group International, a new structure responsible for EMI Music's most profitable domain: the world outside North America. The shape and size of the unit have yet to be determined.

"This is intended to give me more time to work on the broader strategic issues facing EMI and the music industry," says EMI Music president-/CEO Jim Fifield, to whom Berry reports. "It will help me run the company more smoothly, while bringing Ken's successful, entrepreneurial style into the EMI structure."

Four EMI Music executives who report to Fifield will be accountable to Berry beginning in September: Rupert Perry, president of EMI Records Group U.K. and Eire; Alexis Rotelli, president of EMI Music/Continental

Europe; David Stockley, president of EMI Music International; and senior VP of logistics and supply Peter Knee. All are headquartered in London.

don.

"I would like the international group to be more seamless, more creatively driven," says Fifield. Berry will be "setting the priorities for our international acts, setting our international agenda" in tandem with Charles Koppelman, chairman/CEO of EMI Records Group North America, who also reports to Fifield.

Fifield adds, "I get a lot of phone calls from [artist managers] saying, 'You're the only guy I can talk to about the world.' They want priorities set. So this change will make our company a lot more efficient—and it will be a relief for me."

Fifield stresses that Berry's appointment is no reflection on the company's international team. "It's more a reflection of my recognition that I can't continue [to run EMI Music] this way. When I came into the music business, I wanted to learn everything first-hand. Now it's time to put it under someone like Ken. Charles Koppelman and Ken Berry are two

managers who put music first. That's what's important."

Perry says the appointment "sends a very positive message about EMI and what it wants to accomplish in the world. Ken was effectively running Virgin Records for the past 12 years—he was the one who put together its international network of companies from scratch. He was the person who built it worldwide."

In addition to his new post, Berry will continue to head the Virgin Music Group, working with executive VP Nancy Berry, Virgin Records America president Phil Quartararo, and Virgin Records U.K. managing director Paul Conroy, among others.

A 21-year Virgin veteran, Berry expands his duties barely two years after EMI's acquisition of the company (Billboard, March 21, 1992). Since then, the label has made significant contributions to the major's performance, including revenues of \$678 million and Virgin's highest profits to date: \$135 million in the 1993-94 financial year (see story, page 7).

Berry has won kudos for his dealmaking and creative skills, having personally negotiated the contracts of such Virgin acts as the Rolling Stones, Janet Jackson, Genesis, Peter Gabriel, Steve Winwood, and, most recently, Ice-T. (The rapper is signed to the label for the world outside North America; in North America, Ice-T as a solo artist is signed to Priority Records. But his controversial band Body Count has been signed to Virgin in North America and is tentatively set to release a second album, "Born Dead," in September.)

Insiders claim that Berry's broadened role has been a closely held development within EMI—indeed, one source says several senior international executives were only told of the specifics last week. For his part, Berry says he has been discussing the matter with Fifield since the end of last year. "The possibility was raised a few months ago, but it all finally happened very quickly."

Berry adds, "I'm inheriting an organization already well managed by a team that is more than competent. I have no fixed ideas about [the new role]. I'll be talking to the people already running the departments. All of them are very successful parts of

EMI"

## Top 40 Airplay.

Broadcast Data Systems

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 80 top 40/mainstream and 28 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications. Inc.

B	illbo	moni ard/l	tored 24 hours a day, 7 days a week. Self Communications, Inc.	ongs ra	nke	d by	number of detections. © 1994.
THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Mainstream TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Rhythm-Crossover TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
Г	Г		* * NO. 1 * *				* * NO.1 * *
Œ	1	6	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) 2 WAS RENO, 1	1	1	7	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) 3 wis at No. 1
2	2	10	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB.)	2	3	23	BUMP N' GRIND R. KELLY (JIVE)
3	3	15	MR. JONES COUNTING CROWS (DGC/GEFFEN)	3	5	8	REGULATE WARREN G. & NATE DOGG (DEATH ROW)
4	4	14	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	4	7	5	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
(3)	8	5	DON'T TURN AROUND ACE OF BASE (ARISTA)	5	4	9	ANYTHING SWV (RCA)
6	6	11	RETURN TO INNOCENCE ENIGMA (VIRGIN)	Œ	8	3	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
7	5	13	THE MOST BEAUTIFUL GIRL IN	7	2	14	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
8	7	22	THE SIGN ACE OF BASE (ARISTA)	8	6	13	THE MOST BEAUTIFUL GIRL IN
9	10	7	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	(9)	10	12	YOUR BODY'S CALLIN' R. KELLY (JIVE)
1	11	4	IF YOU GO JON SECADA (SBK/ERG)	10	9	8	GOT ME WAITING HEAVY O, & THE BOYZ (UPTOWN/MCA)
11	9	9	I'LL TAKE YOU THERE GENERAL PUBLIC (EPIC SOUNDTRAVEPIC)	Œ	11	8	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
(12)	12	6	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	12	12	14	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
13	15	10	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	13	14	19	THE SIGN ACE OF BASE (ARISTA)
14	13	13	MMM MMM MMM MMM CRASH TEST DUMMIES (ARISTA)	14	15	7	SWEET POTATOE PIE
(15)	17	5	MISLED CELINE DION (550 MUSIC)	(15)	16	5	LOVE ON MY MIND
16)	22	3	MOVING ON UP	16	13	4	XSCAPE (SO SO DEF/COLUMBIA)  EASE MY MIND
17	14	19	M PEOPLE (EPIC) WITHOUT YOU	(17)	23	3	ARRESTED DEVELOPMENT (CHRYSALIS/ERG)  DON'T TURN AROUND
18	20	27	FOUND OUT ABOUT YOU	18	17	7	ACE OF BASE (ARISTA) RETURN TO INNOCENCE
(19)	34	2	GIN BLOSSOMS (A&M)  ANYTIME YOU NEED A FRIEND	(19)	21	4	DOGGY DOGG WORLD
(20)	28	2	(MEET) THE FLINTSTONES	20	18	14	SNOOP DOGGY DOGG (DEATH ROW)  AND OUR FEELINGS
21	16	17	THE B.C. 52'S (MCA) WHATTA MAN	21	22	11	BABYFACE (EPIC) YOU KNOW HOW WE DO IT
22	18	20	SALT-N-PEPA (NEXT PLATEAU/LONDON)  NOW AND FOREVER	(22)	25	8	I'LL REMEMBER
23	19	11	LOVE SNEAKIN' UP ON YOU	23	19	11	MADONNA (MAVERICK/SIRE/WB)  BORN TO ROLL
24	21	12	BONNIE RAITT (CAPITOL)  LOSER	24	24	18	MASTA ACE INC. (DELICIOUS VINYL) GIN AND JUICE
(25)	24	7	BECK (DGC/GEFFEN)  BUMP N' GRIND	25	20	18	SNOOP DOGGY DOGG (DEATH ROW) WITHOUT YOU
26	25	12	R. KELLY (JIVE)  COME TO MY WINDOW	26	28	25	MARIAH CAREY (COLUMBIA)  CANTALOOP (FLIP FANTASIA)
	NE	_	MELISSA ETHERIDGE (ISLAND/PLG)	27	29		US3 (BLUE NOTE/CAPITOL)  I'VE BEEN THINKING ABOUT YOU
28	27	4	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN) REGULAR THANG			11	JOCELYN ENRIQUEZ (CLASSIFIED)
		H	OVIS (RESTLESS)  BECAUSE OF LOVE	28	32	6	GABRIELLE (GO!DISCS/LONDON/PLG)  WORKER MAN
29	26	19	JANET JACKSON (VIRGIN) THE POWER OF LOVE	29	27	3	PATRA (EPIC)  I MISS YOU
30	23	23	CELINE DION (550 MUSIC)  LEAVING LAS VEGAS	(30)	NE		AARON HALL (SILAS/MCA)  PUMPS AND A BUMP
(31)	32	3	SHERYL CROW (A&M)  CAN YOU FEEL THE LOVE TONIGHT	31	26	5	HAMMER (GIANT) FEENIN'
	NE		ELTON JOHN (HOLLYWOOD)  SHINE	32	30	17	JODECI (UPTOWN/MCA)
33)	NE	WÞ	COLLECTIVE SOUL (ATLANTIC)	(33)	39	2	MOVING ON UP M PEOPLE (EPIC)
34	29	4	OBJECTS IN THE REAR VIEW	34	35	9	COMIN' ON STRONG SUDDEN CHANGE (EASTWEST)
35)	36	3	BEAUTIFUL IN MY EYES JOSHUA KADISON (SBK/ERG)	35	33	11	HOW DO YOU LIKE IT? KEITH SWEAT (ELEKTRA)
36	35	2	I WISH GABRIELLE (GO!DISCS/LONDON/PLG)	36)	NE	N Þ	THE PLACE WHERE YOU BELONG SHAI (MCA)
37	33	8	DREAMS THE CRANBERRIES (ISLAND/PLG)	3	40	2	JON SECADA (SBK/ERG)
38	31	19	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)	38	31	22	GROOVE THANG ZHANE (ILLTOWN/MDTOWN)
39	NE	WÞ	ALWAYS ERASURE (MUTE/ELEKTRA)	39	38	20	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
40	39	2	THE MORE YOU IGNORE ME MORRISSEY (SIRE/REPRISE)	40	34	10	SOMETHIN' TO RIDE TO CONSCIOUS DAUGHTERS (SCARFACE)
_	_	ede e	boules on increase in detections are the				

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

VIRGIN FIGURES BOOST EMI'S YEARLY FINANCIALS

(Continued from page 7)

Pumpkins."

These 15 hits accounted for 26% of EMI's total sales volume, while new releases selling below that level accounted for 34% and the remaining 40% was in catalog, classed as releases more than 1 year old.

In addition to artist-driven successes, EMI's profits were boosted by more efficient use of resources, with economies of scale in manufacturing and advertising buys resulting in savings beyond expectations, says Fifield.

An increase in worldwide CD pressing capacity from 232 million units to 322 million enabled EMI to do all its manufacturing in-house.

While Fifield says he is "seeing some softness in markets in the first quarter of this calendar year, the markets generally did better in the second six months [of the company's] results."

EMI's sales in major world markets grew by 1.3% overall, with the U.K., France, and Japan producing the best results; the U.S. was slightly ahead (0.8%) of the previous year, and Germany was flat.

Although the year saw the CD's share of total album sales swing from 62% to 67% at EMI, "the glory days of CD replacement are over," says Fifield. "The future [increase] will be sales driven, and that means market share increases."

At retailer HMV, operating profits grew to 6.1 million pounds (\$9.1 million) from 2.6 million pounds (\$3.9 million), marking the first time since 1990 that HMV has contributed so much to Thorn income.

"We had a net gain of around 21 stores during the year," says HMV chief executive Stuart McAllister, "and they obviously assisted the sales growth, but underlying that, our established businesses have performed very well."

The chain's low profit margins were attributed to "the amount of investment we've made in new markets over the last three years," says McAllister. "You can't enter the North American or Japanese markets and make money from day one. But we've

made exceptional progress over the last year, and every [division] has beaten their budgeted targets."

McAllister says the chain's three U.S. stores showed a comparable year-on-year increase of 27% in sales, while the U.K. web (94 outlets) performed "strongly" in tough conditions. "We had a net gain of seven stores in Britain," says McAllister. "Our market share and revenues are improving."

In the current year, the HMV chief expects sales from international markets—that is, outside the U.K.—to exceed 50% for the first time. McAllister expects to re-enter Continental Europe during the next 24 to 36 months.

At other EMI Music units, the publishing division showed strong growth, with mechanical income up 12% and strong performances from Germany, France, and Sweden. EMI regained administration of the ATV Music catalog—including most of the Beatles' publishing—from MCA during the year.

The Thorn EMI results were an-

nounced May 25, the same day that the German Cartel Office approved EMI's takeover of German independent label Intercord, a deal previously agreed to in principle (Billboard, March 19).

EMI will continue to set up in emerging markets as copyright protection and enforcement continues, says Fifield, who pinpointed the Philippines, Indonesia, and Turkey as likely countries for investment in the coming year.

Thorn EMI, the parent company of EMI, posted sales down 3.6% to 4.3 billion pounds (\$6.45 billion), although operating profit was up 0.8% to 382 million pounds (\$573 million). Pretax profits were up 19.3% to 326.3 million pounds (\$489.45 million).

The exchange rate used in this story is 1 pound=\$1.5044, the average rate during Thorn EMI's financial year, according to the Bank of England.

Assistance in preparing this story was provided by Adam White.

#### DAYS INN TO OFFER VID REBATE COUPONS

(Continued from page 9)

living to 2,800 Texas retailers authorized to issue fish and game licenses.

"People have to buy this," says Saferin. "It's a first for us." Until now, all of Media Drop-In's goods have been swapped for losing lottery tickets. And until recently, Saferin had been limited to budget video titles that had been repriced several times.

That changed, he says, when he offered the Virginia and Pennsylvania lottery commissions a tiered prize structure requiring anywhere from two to 30 tickets for a movie. Highend rewards are "The Godfather" and "Star Wars" collections; Media Drop-In's catalog also includes recent releases like "Mrs. Doubtfire," "The Fugitive," and "Aladdin."

"We're working with everybody" among the studios, Saferin claims. "All the majors seem to be very happy. That's the way we're going to do it from now on."

Days Inn guests are beneficiaries. The Media Drop-In catalog will list 150 video and CD releases, redeemable for three to 20 coupons that are tied to length of stay and price of the rooms. "Mrs. Doubtfire" and "Aladdin" are included, says Saferin, and the fall blockbusters "Jurassic Park" and "Snow White" will be, too, if the program goes national. "We'll be offering those titles in October."

Welch, who thinks the CDs will prove the more popular of the two formats, considers the idea "goof-proof" for franchisees without "the agonizing problems" associated with most redemption plans.

Media Drop-In bills hotels for tapes and CDs only when coupons are submitted for redemption. There's no charge for unredeemed coupons.

SETH GOLDSTEIN

# Example of airplay supplied by Broadcast Data Systems' Radio Track service. 198 stations in four sub formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

-	_			1			
THIS WEEK	AST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			* * NO. 1 * *	38)	47	4	MOVING ON UP M PEOPLE (EPIC)
<b>(</b>	1	7	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) 2 w/s at No. 1	39	41	5	SOME KIND OF WONDERFUL HUEY LEWIS & THE NEWS (ELEKTRA)
2	2	10	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)	40	35	17	MMM MMM MMM CRASH TEST DUMMIES (ARISTA)
3	3	24	THE SIGN ACE OF BASE (ARISTA)	41	38	10	DREAMS THE CRANBERRIES (ISLAND/PLG)
4	4	15	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	(42)	43	29	DAUGHTER PEARL JAM (EPIC)
(5)	8	7	DON'T TURN AROUND ACE OF BASE (ARISTA)	43	32	14	AND OUR FEELINGS BABYFACE (EPIC)
<b>6</b>	6	9	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	44	46	23	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
7	5	14	THE MOST BEAUTIFUL GIRL IN	45	48	12	THE MORE YOU IGNORE ME MORRISSEY (SIRE/REPRISE)
8	7	20	MR. JONES COUNTING CROWS (DGC/GEFFEN)	46	55	4	DOGGY DOGG WORLD SNOOP DOGGY DOGG (DEATH ROW)
9	10	14	RETURN TO INNOCENCE ENIGMA (VIRGIN)	47	40	21	LOSER BECK (DGC/GEFFEN)
10	12	5	IF YOU GO JON SECADA (SBK/ERG)	48	52	6	LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA)
11	9	13	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	49	58	4	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)
12	11	21	NOW AND FOREVER RICHARD MARX (CAPITOL)	50	45	8	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS)
13	13	26	THE POWER OF LOVE CELINE DION (550 MUSIC)	51	50	8	BIZARRE LOVE TRIANGLE FRENTE! (MAMMOTH/ATLANTIC)
14)	20	3	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	52	44	4	EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS)
(15)	15	20	BUMP N' GRIND R. KELLY (JIVE)	53	53	16	DISARM SMASHING PUMPKINS (VIRGIN)
16)	19	5	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	(54)	61	4	LONGVIEW GREEN DAY (REPRISE)
17	16	10	ANYTHING SWV (RCA)	(55)	59	6	I WISH GABRIELLE (GO!DISCS/LONDON/PLG)
18	17	13	LOVE SNEAKIN' UP ON YOU BONNIE RAITT (CAPITOL)	56	57	7	REGULAR THANG OVIS (RESTLESS)
19	18	9	REGULATE WARREN G. & NATE DOGG (DEATH ROW)	57	54	14	YOU KNOW HOW WE DO IT
20	14	27	WITHOUT YOU MARIAH CAREY (COLUMBIA)	58	51	21	ALL APOLOGIES NIRVANA (DGC/GEFFEN)
(21)	22	9	I'LL TAKE YOU THERE GENERAL PUBLIC (EPIC SOUNDTRAVEPIC)	(59	72	2	WILD NIGHT JOHN MELLENCAMP (MERCURY)
(22)	28	6	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	60	64	6	LEAVING LAS VEGAS SHERYL CROW (A&M)
(23)	26	7	BEAUTIFUL IN MY EYES JOSHUA KADISON (SBK/ERG)	61	69	2	NIGHT IN MY VEINS PRETENDERS (SIRE/WARNER BROS.)
(24)	30	11	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND/PLG)	62	56	11	BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)
(25)	34	3	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)	63	\ -	1	FALL DOWN TOAD THE WET SPROCKET (COLUMBIA)
26	23	28	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	64	73	2	SELLING THE DRAMA LIVE (RADIOACTIVE/MCA)
27	25	29	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	65	1	1	1 MISS YOU AARON HALL (SILAS/MCA)
28	36	3	CAN YOU FEEL THE LOVE TONIGHT	66	60	4	WORKER MAN PATRA (EPIC)
29	24	39	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	67	65	10	12VE DEEN THINKING ABOUT YOU
30	21	17	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN (COLUMBIA)	68	1	1	AND ON AND ON JANET JACKSON (VIRGIN)
31	27	13	YOUR BODY'S CALLIN' R. KELLY (JIVE)	69	-	1	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)
(32	33	6	MISLED CELINE DION (550 MUSIC)	(70	-	1	GIVE IT UP PUBLIC ENEMY (DEF JAM/PLG)
33	31	8	GOT ME WAITING HEAVY D. & THE BOYZ (UPTOWN/MCA)	71	74	3	ALL I WANT IS YOU UZ (ISLAND/PLG)
34	29	23	EVERYDAY PHIL COLLINS (ATLANTIC)	72	67	4	OBJECTS IN THE REAR VIEW
(35	37	6	ALWAYS ERASURE (MUTE/ELEKTRA)	73	68	2	BLACK HOLE SUN SOUNDGARDEN (A&M)
(36	+	H	(MEET) THE FLINTSTONES	(74	1	- 1	BACK IN THE DAY
(37	49	4	THE B.C. 52'S (MCA)  SHINE	O.	+	- 1	THE PLACE WHERE YOU BELONG
31	1 49	4	COLLECTIVE SOUL (ATLANTIC)	43	1	11	SHAI (MCA)

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

#### HOT 100 RECURRENT AIRDI AV

			NUI IUU NEGU
1	1	2	BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)
2	2	2	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
3	6	3	HERO MARIAH CAREY (COLUMBIA)
4	3	5	PLEASE FORGIVE ME BRYAN ADAMS (A&M)
5	7	42	TWO PRINCES SPIN DOCTORS (EPIC)
6	5	18	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)
7	4	6	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)
8	10	10	SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)
9	12	7	DREAMS GABRIELLE (GO!DISCS/LONDON/PLG)
10	11	15	DREAMLOVER MARIAH CAREY (COLUMBIA)
11	_	1	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
12	8	7	SAID I LOVED YOUBUT I LIED MICHAEL BOLTON (COLUMBIA)
13	14	26	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)

NC	N	М	INPLAT
14	13	19	NO RAIN BLINO MELON (CAPITOL)
15	9	24	HEY JEALOUSY GIN BLOSSOMS (A&M)
16	15	9	WHAT MIGHT HAVE BEEN LITTLE TEXAS (WARNER BROS.)
17	19	4	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)
18	22	2	PLUSH STONE TEMPLE PILOTS (ATLANTIC)
19	17	3	HAVING A PARTY ROD STEWART (WARNER BROS.)
20	18	15	WHAT IS LOVE HADDAWAY (ARISTA)
21	20	27	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)
22	16	6	AMAZING AEROSMITH (GEFFEN)
23	-	21	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
24	23	13	JESSIE JOSHUA KADISON (SBK/ERG)
25	21	15	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

#### **HOT 100 A-Z**

- TITLE (Publisher Licensing Org.) Sheet Music Dist.
  100% PURE LOVE (Basement Boys, ASCAP/C-Water,
  ASCAP/Polygram Int'1, ASCAP) H.
  ALWAYS (Musical Moments/Mindax, ASCAP/Sony, ASCAP) H.
  AND OUR FEELINGS (Sony, BMI/Ecal, BMI/BoobieLoo, BMI/Warner-Tamerlane, BMI) HL/WBM
  ANTTHING (FROM ABOVE THE RIM) (WarnerTamerlane, BMI/Intersecon Pearl BMI/Bam Jams
- Tameriane, BMI/Interscope Pearl, BMI/Bam Jams,
- ANY TIME, ANY PLACE/AND ON AND ON (Black Ice
- ANY TIME, ANY PLACE/ANO ON ANO ON (Black Ice, BMU/Flyte Tyme, ASCAP) WBM
  ANYTIME YOU NEED A FRIEND (Sony, BMI/Rye Songs, BMI/WB, ASCAP/Wailyworld, ASCAP) HL/WBM
  BABY 1 LOVE YOUR WAY (FROM REALITY BITES)
  (Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP
  BACK & FORTH (Zomba, BMI/R Kelly, BMI) CPP
  BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
  REALITEIN IN MAY EVES (Jestiacean BMI/Sauren)
- 23 BEAUTIFUL IN MY EYES (Joshuasongs, BMI/Seymour
- Glass, BMI/EMI Blackwood, BMI) HL
  BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme

- ASCAP) WBM
  BIZARRE LOVE TRIANGLE (WB, ASCAP) WBM
  BORN TO ROLL (DAMASTA, ASCAP/Varry White, ASCAP)
  BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL
  BUCKTOWN (Stolen Souls, ASCAP/Bucktown,
  ASCAP/Bootcamp, ASCAP/Misam, ASCAP) 93
- RUMP N' GRING (Zomba BMI/R Kelly BMI) CPF CAN YOU FEEL THE LOVE TONIGHT (FROM THE
- CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Wath Disney, ASCAP) H. COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) CPP COMIN' ON STRONG (Rhythm Jazz, BMI/Sudden Change, BMI/Ninteen Eighty, BMI/Mizmo, BMI/Music Corp. Of America, BMI) HL
- COMPLETELY (Realsongs, ASCAP) WBM CRAZY (Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
- C.R.E.A.M. (CASH RULES EVERYTHING AROUND
- C.R.E.A.M. (CASH RULES EVERTHING AROUND ME) (BMG, BMI/Wu-Tang, BMU) HL CROOKLYN (FROM CROOKLYN) (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Arry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
  DON'T TAKE THE GIRL (Eric Zanetis, BMI) CPP
  CONT. TILBN AROUND (Albert Hampon) ASCAP/MB
- DON'T TAKE THE GIRL (Eric Zanetis, BMI) CPP
  DON'T TURN ARDUNO (Albert Harmond, ASCAP/WB,
  ASCAP/REslosongs, ASCAP/Edition Sunset,
  ASCAP/BMG, ASCAP) HL/WBM
  DREAM'S (Polygram Int'I, ASCAP) HL
  EASE MY MINO (EMI Blackwood, BMI/Arrested
  Development, BMI) HL
  EL TRAGO (THE DRINK) (Dose Rocks, ASCAP/Rice
  Boy, ASCAP/Cutiting, ASCAP/Kiss Conn, ASCAP/Castle
  Boy, ASCAP/Ti's Time, BMI)
  EVERYDAY (Philip Collins, ASCAP/Hit & Run,
  ASCAP/WB, ASCAP) WBM
  FALL DOWN (Sony, ASCAP/Wet Sprocket, ASCAP)

- 52
- ASCAP/WB, ASCAP) WBM
  FALL DOWN (SON, ASCAP/Wet Sprocket, ASCAP)
  FANTASTIC YOYAGE (T-Boy, ASCAP/Boo Daddy,
  ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)
  FEENIN' (EMI April, BMI/DeSwing Mob, ASCAP) WBM/HL
  FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus,
  ASCAD) WBM
- ASCAP) WBM FUNKOAFIED (So So Def, ASCAP/EMI April, ASCAP/Air
- 65 GIN AND JUICE (WB. ASCAP/Mari-Knight, 45
- ASCAP/Sony Tunes, ASCAP) WBM
  GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ror ASCAP) WBM/HL HEY D.J. (FROM MI VIDA LOCA) (Charisma,
- ASCAP/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Hip Hop To Pop, BMI/Hip Hop Loco, BMI/Chrysalis, ASCAP) CPP/WBM/HL
- HOW OO YOU LIKE IT? (Keith Sweat, ASCAP/E/A ASCAP/WB, ASCAP/Scottsville, BMI/EMI Black
- 98 MI) WBM/HL
  98 I BELIEVE (Fyte Tyme, ASCAP/Bridgeport, BMI)
  14 IF YOU GO (Foreign Imported, BMI) CPP
  95 I GOT CHA OPIN (Stolen Souls, ASCAP/Shades Of
  Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)
  2 I'LL REMEMBER (FROM WITH HONORS) (WB.
- ILL REMEMBER (FROM WITH MUMONS) (WB.
  ASCAP/NO Tomato, ASCAP/Polygram Int'l. ASCAP/Global
  Cooling, ASCAP/Ali-Aja, ASCAP/Webe Girl, ASCAP/W WBM/HL
  I'LL REMEMBER YOU (Elliot Worlf, ASCAP/EMI Virgin,
  ASCAP/Stary Piersa, BM/U/Chrysalis, BMI)
  I'LL TAKE YOU THERE (FROM THREESOME) (Irving,
  TALL) (CORE)
- BMI) CPP
  51 I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness,
- BMI) HL
  I'M READY (Ecaf. BMI/Sony, BMI) HL
  INDIAM OUTLAW (Edge O' Woods, ASCAP/Torniny Barnes,
  ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP
  I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP)
  MORADICIA (Morgan Active, ASCAP/Rick Hall, ASCAP)
- WBM/CLM

  1 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP)
- IT AIN'T HARD TO TELL (Large Professor, ASCAP/EM)
- pril ASCAP/III WIII ASCAP/SI ASCAP/Zomba, ASCAP) HL IT'S ALL GROOM (Ran & More RMI)
- 91 IT'S ALL GD00 (Rap & More, BMI)
  8 IYE BEEN THINKING ABOUT YOU (School Days, ASCAP/Rhythm Vision, BMI)
  81 I WANT YOU (Warner-Tamerlane, BMI/BMG, ASCAP/Chrysalis, ASCAP) CPP/HL/WBM
  66 I WISH (Perfect Songs, BMI/SPZ, BMI/Rondor, BMI/Irving, BMI) CPP
- LEAVING LAS VEGAS (Warner-Tamerlane, BMI/Old
- LEAVING LAS VEGAS (Warner-Tameriane, BM/OVId Crow, BM/Upproaran, ASCAP/Zen Of Inquity, ASCAP/Almo, ASCAP/WB, ASCAP/Canvas Mattress, ASCAP) CPP/WBM LEAVIN' (Polygram Int'I, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL LOSER (Nothin' Fluxin, ASCAP/BMG, ASCAP) HL LOYE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/EMI Keel ASCAP/Air Control aSCAP/EMI AVRIM
- ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM LOVE SNEAKIN' UP ON YOU (Snow, BMI/Sony, BMI/Lapsed Catholic, ASCAP) CPP/HL LOW (Biscuits And Gravy, BMI/Warmer-Tamerlane, BM
- (MEET) THE FLINTSTONES (FROM THE FLINT-
- STONES) (Barbera-Hanna, BMI) HL MISLEO (Pez, BMI/W & R Group, BMI/Fancy Footwork, 30
- MMM MMM MMM (Polygram Int'l, ASCAP/Door r Two ASCAP/Dui
- 55 THE MORE YOU IGNORE ME, THE CLOSER I GET
- (Warner-Tamerlane, BMI/Boorer, PRS) WBM
  THE MOST BEAUTIFUL GIRL IN THE WORLD
  (CONTROVERSY, ASCAP/WB, ASCAP) WBM
  MOVING ON UP (BMG, BMI/EMI, BMI) HL
  NEON MOONLIGHT (Petwoff, ASCAP/Unique Animal,
  BMI/Uno Mundo, BMI/Yikiko, BMI)

## Hot 100 Singles Sales...

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outly number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan

_	-	-		1		-	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
Ť			* * NO. 1 * *	(38)	56	2	SHINE COLLECTIVE SOUL (ATLANTIC)
D	1	4	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) 2 wks at No. 1	39	39	3	OBJECTS IN THE REAR VIEW
2	6	5	REGULATE WARREN G. & NATE DOGG (DEATH ROW)	40	34	11	MEAT LOAF (MCA)  FEENIN' JODECI (UPTOWN/MCA)
3	4	6	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	41	36	55	WHOOMP! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)
4	2	9	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)	(42)		1	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)
(5)	7	3	DON'T TAKE THE GIRL TIM MCGRAW (CURB)	43	40	7	PART TIME LOVER/I'M STILL H-TOWN/AL B. SURE! (DEATH ROW)
6	5	10	RETURN TO INNOCENCE ENIGMA (VIRGIN)	44)	-	1	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)
7	3	20	THE SIGN ACE OF BASE (ARISTA)	45	37	14	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN (COLUMBIA)
3	18	2	YOUR BODY'S CALLIN' R. KELLY (JIVE)	(46)	48	4	I'LL TAKE YOU THERE GENERAL PUBLIC (EPIC SOUNDTRAVEPIC)
9	9	14	THE MOST BEAUTIFUL GIRL	47)	57	5	WORKER MAN PATRA (EPIC)
10	10	16	LOSER BECK (DGC/GEFFEN)	(48)	51	3	CROOKLYN CROOKLYN DODGERS (40 ACRES AND A MULE)
11	11	16	MMM MMM MMM CRASH TEST DUMMIES (ARISTA)	49	32	21	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)
12	8	16	BUMP N' GRIND R. KELLY (JIVE)	50	49	6	LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA)
13	13	10	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	(51)	-	1	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)
14	12	12	PUMPS AND A BUMP HAMMER (GIANT)	52	44	12	AND OUR FEELINGS BABYFACE (EPIC)
(15)	_	1	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	53	47	9	COMIN' ON STRONG SUDDEN CHANGE (EASTWEST)
16	15	9	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	(54)	60	2	EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS)
17	14	10	GOT ME WAITING HEAVY D. & THE BOYZ (UPTOWN/MCA)	55	43	17	IT'S ALL GOOD HAMMER (GIANT)
18)	30	3	DON'T TURN AROUND ACE OF BASE (ARISTA)	56	42	19	NOW AND FOREVER RICHARD MARX (CAPITOL)
19	17	23	DUNKIE BUTT 12 GAUGE (STREET LIFE/SCOTTI BROS.)	(57)	59	3	BIZARRE LOVE TRIANGLE FRENTE: (MAMMOTH/ATLANTIC)
20	19	12	1°M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	58	50	11	C.R.E.A.M. WU-TANG CLAN (LOUD/RCA)
21	20	7	SWEET POTATOE PIE DOMINO (FEVER/RAL/CHAOS)	59	54	5	ALWAYS ERASURE (MUTE/ELEKTRA)
22	21	7	ANYTHING SWV (RCA)	60	-	1	CRAZY AEROSMITH (GEFFEN)
23	16	14	INDIAN OUTLAW TIM MCGRAW (CURB)	61	64	2	BACK IN THE DAY AHMAD! (GIANT)
24	23	16	PLAYER'S BALL OUTKAST (LAFACE/ARISTA)	62	62	2	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)
25	22	17	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)	63	-	1	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
<b>(26)</b>	35	5	WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA)	64	55	13	HEY D.J. LIGHTER SHADE OF BROWN (MERCURY)
27)	41	6	BEAUTIFUL IN MY EYES JOSHUA KADISON (SBIVERG)	65	53	12	SOMETHIN' TO RIDE TO CONSCIOUS DAUGHTERS (SCARFACE)
28	24	17	WITHOUT YOU/NEVER FORGET YOU MARIAH CAREY (COLUMBIA)	66	45	24	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
29	27	11	BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)	67	52	5	WHY HAVEN'T I HEARD FROM YOU REBA MCENTIRE (MCA)
30	25	16	YOU KNOW HOW WE DO IT ICE CUBE (PRIORITY)	68	<b>-</b>	1	MISLED CELINE DION (550 MUSIC)
31	26	26	THE POWER OF LOVE CELINE DION (550 MUSIC)	69	72	2	100% PURE LOVE CRYSTAL WATERS (MERCURY)
32	29	11	HOW DO YOU LIKE IT? KEITH SWEAT (ELEKTRA)	(70	70	2	WINK NEAL MCCOY (ATLANTIC)
(33)	38	4	HMISS YOU AARON HALL (SILAS/MCA)	71	58	16	MOTHER DANZ(G (AMERICAN/REPRISE)
34	31	4	WHENEVER YOU COME AROUND VINCE GILL (MCA)	72	68	6	LOW CRACKER (VIRGIN)
35	33	17	I SWEAR JOHN MICHAEL MONTGOMERY (ATLANTIC)	73	67	27	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING (A&M
36	28	19	WHATTA MAN SALT-N-PEPAYEN YOGUE (NEXT PLATEAU)	74	63	4	ROPE THE MOON JOHN MICHAEL MONTGOMERY (ATLANTIC)
37	46	3	IF YOU GO JON SECADA (SBIVERG)	(75	) -	1	BUCKTOWN SMIF-N-WESSUN (WRECK/NERVDUS)
0	Sing	gles v	with the greatest sale. © 1994, Billboard	/BPI	Comi	nunic	cations and SoundScan, Inc.

- 74 NIGHT IN MY YEINS (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Billy Steinberg, ASCAP/Denise Barry, ASCAP)
  16 NOW AND FOREVER (Chi-Boy, ASCAP) CPP
  38 OBJECTS IN THE REAR YIEW MIRROR MAY APPEAR
  CLOSER THAM (Edward B. Marke BMI) HIT
- CLOSER THAN,.. (Edward B. Marks, BMI) HL PART TIME LOVER/I'M STILL IN LOVE WITH YOU
- PART TIME LOYER/I'M STILL IN LOVE WITH YOU 
  (Irving, BMI/A) Green, BMI/Swing Mob, BMI/EMI, 
  ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP) HL/CPP 
  THE PLACE WHERE YOU BELONG (FROM BEVERLY 
  HILLS COP III) (Music Corp. Of America, BMI/Casoline 
  Alley, BMI/Vandy, ASCAP/MCA, ASCAP/Petrol Lane, 
  ASCAP/G. Spot, BMI/Yppahc, ASCAP/Sony, ASCAP) 
  PLAYER'S BALL (Organized Noize, BMI/Chrysalis, 
  ASCAP/Outhast, ASCAP)
  DSSESSION (Som. BMI/Yords, BMI) MI

- ASCAP/Outhast, ASCAP/ POSSESSION (Sony, BMI/Tyde, BMI) HL THE POWER OF LOVE (EMI Songs Musikverlag,
- THE POWER OF LOVE (E.M. Songs Musikveriag, GEMA/EMI April. ASCAP) HL PUMPS ANO A BUMP (Bust-It, BMI/Rap And More, BMI/Bridgeport, BMI/Southfield, ASCAP/Micon, ASCAP) REGULAT THANG (Schaelmfaud, ASCAP/Famus, ASCAP) HL REGULATE (RROM ABOYE THE RIM) (Suge,
- ASCAP/Warren G., ASCAP)
  RETURN TO INNOCENCE (Enigma, ASCAP/EMI Virgin,
- ASCAP) HL 100 THE RIGHT TIME (FROM FOUR WEDDINGS AND A
- FUNERAL) (MCA, ASCAP) HL

  ROCK AND ROLL DREAMS COME THROUGH (MCA, BMI) HL

  SELLING THE DRAMA (Loco De Arnor, BMI/Audible Sun, BMI)

  SENDING MY LOVE (9th Town, ASCAP/Naughty, ASCAP)

- 53 (SME'S) SOME KIND OF WONDERFUL (Dandelion, BMI) CPP
  33 SHINE (Roland, ASCAP/Lentz, ASCAP)
  3 THE SIGN (Megasongs, BMI/BMG, ASCAP) HL
  3 SOMETHIN \* TO RIDE TO (FONKY EXPEDITION)
- (Scarface, ASCAP)
  STAY (I MISSEO YOU) (FROM REALITY BITES)
- (Furious Rose, BMI)
  STREETS OF PHILADELPHIA (FROM PHILADEL-
- STREETS OF PHILADELPHIA (FROM PHILADEL-PHIA) (Bruce Springsteen, ASCAP) CPP SWEET POTATOE PIE (Ghetto Jam, ASCAP/Chrysalis, ASCAP/All Init, ASCAP/Cats On The Prowl, ASCAP) CPP/HL WHATTA MAN (Sons Of K-oss, ASCAP/Sandia, ASCAP/Next Plateau, ASCAP/Irving, BMI) CPP WHENEVER YOU COME AROUND (Benefit, BMI/Corphology, BMI/Liple Pete BMI) C1 M MISM
- BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM WILD NIGHT (WB, ASCAP/Caledonia Soul, ASCAP) WBM
- WILLING TO FORGIVE (Sony, BMI/Ecaf, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) HL/WBM
- WITHOUT YOU/NEVER FORGET YOU (100% Apple, PRS/WB, ASCAP) WBM
  WORKER MAN (Tony Kelly, ASCAP/Zomba,
- ASCAP/Aunt Hilda, ASCAP) CPP
- ASCAP/Aunt Hida, ASCAP) CPP
  YOU KNOW HOW WE DO IT (Gangsta Boogie, ASCAP/WB,
  ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
  YOU MEAN THE WORLD TO ME (Stiff Shirt,
- YOU MEAN THE WORLD TO ME CSTIT Shurt.
  BMI/Warner-Tamerlane, BMI/Ecaf, BMI/Sony Songs.
  BMI/Boobie-Loo, BMI) HL/WBM
  YOUR BOOY'S CALLIN' (Zomba, BMI/R.Kelly, BMI) CPP
  YOU (WB, ASCAP/Maverick, ASCAP/Skinny White Butt,
  ASCAP) WBM

# BILDORIA HOT 100 SINGLES FOR WEEK ENDING JUNE 4, 1994 COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FC	R W	EEK E	NDIN	IG JUNE 4, 1994
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	7	★ ★ NO. 1 ★ ★  I SWEAR  D.FOSTER (F.J.MYERS,G.BAKER)  ★ ★ NO. 1 ★ ★  3 weeks at No. 1  (C) (V) BLITZZ 87243/ATLANTIC
2	2	3	10	I'LL REMEMBER (FROM "WITH HONORS")  MADONNA, P. LEONARD (P. LEONARD, M. CICCONE, R. PAGE) (C) (D) (M) (T) (V) (X) MAVERICK/SIRE 18247/WARNER BROS
3	3	2	23	THE SIGN ▲         ♠ ACE OF BASE           POP, JOKER (JOKER)         (C) (D) (M) (T) ARISTA 1-2653
4	5	7	14	RETURN TO INNOCENCE   ◆ ENIGMA M CRETU (CURLY M.C.)  (C) (T) (Y) (X) VIRGIN 38423
5	4	4	14	THE MOST BEAUTIFUL GIRL IN THE WORLD 수 약.RICKY P (약) (C) (D) (T) NPG 72514/BELLMARK
6	6	6	15	BABY I LOVE YOUR WAY (FROM "REALITY BITES")  ♦ BIG MOUNTAIN (C) (T) (X) RCA 62780
(1)	12	19	5	DON'T TURN AROUND  EKMAN, ADEBRATT (A. HAMMOND D. WARREN)  C() (D) (M) (T) (V) ARISTA 1-2691
8	11	13	7	REGULATE (FROM "ABOVE THE RIM")  WARREN G. & NATE DOGG (C) DEATH ROW 98280/INTERSCOPE
9	7	10	10	YOU MEAN THE WORLD TO ME  LA.REID,BABYFACE,D.SIMMONS)  LA.REID,BABYFACE,D.SIMMONS)  C() (D) (M) (V) LAFACE 2-4064/ARISTA  (C) (D) (M) (V) LAFACE 2-4064/ARISTA
10	10	15	6	BACK & FORTH  R.KELLY (R.KELLY)  ALLIYAH  (C) (T) (X) BLACKGROUND 42174 JUYE
(11)	30	-	2	ANY TIME, ANY PLACE/AND ON AND ON  J.JAM.T.LEWIS,J.JACKSON,J.HARRIS,T.LEWIS)  O(17) (X) VIRGIN 38435
12	8	5	18	BUMP N' GRIND▲  R. KELLY  R. KELLY (R. KELLY)  (C) (T) (X) JIVE 42207
13	9	9	13	I'M READY  BABYFACE, D. SIMMONS (BABYFACE)  O(C) (D) (V) QWEST 18254/WARNER BROS.  O(C) (D) (V) QWEST 18254/WARNER BROS.
14)	16	22	5	IF YOU GO  J.SECADA,E.ESTEFAN,JR. (J.SECADA,M.A. MOREJON)  → JON SECADA (C) (D) (T) (V) SBK 5B1 66/ERG
<b>15</b> )	21	69	4	YOUR BODY'S CALLIN'         ♠ R. KELLY           R,KELLY (R KELLY)         (C) (T) (X) JIVE 42220
16	17	16	20	NOW AND FOREVER R.MARX (R.MARX)  R.MARX (R.MARX)  ROW AND FOREVER  RICHARD MARX (C) (V) CAPITOL 58005
17	15	14	28	THE POWER OF LOVE   □ CELINE DION  D.FOSTER (G.MENDE, C.DEROUGE, J.RUSH, M.S.APPLEGATE)  CC (D) (V) 550 MUSIC 77230
18	13	8	19	MMM MMM MMM ●
19	18	18	9	ANYTHING (FROM "ABOVE THE RIM")  B.A.MORGAN (B.A.MORGAN)  ♦ SWV  (C) (T) (V) (X) RCA 62834
20	14	11	19	WITHOUT YOU/NEVER FORGET YOU ●  w.afanasieff,m.carey (w.p.ham,T.evans,m.carey,babyface)  ◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77358
21	19	12	19	LOSER ●  K.STEPHENSON,T.ROTHROCK (BECK K.STEPHENSON)  (C) (V) (X) DGC 19270/GEFFEN
22	22	24	9	I'LL TAKE YOU THERE (FROM "THREESOME")  R.SALL,GENERAL PUBLIC,T.PHILLIPS (A ISBELL)  (C) (T) (X) EPIG SOUNDTRAX 77452/EPIG
23	27	28	8	BEAUTIFUL IN MY EYES  P.VAN HOOKE, R ARGENT (J.KADISON)  DESCRIPTION  P.VAN HOOKE, R ARGENT (J.KADISON)  DESCRIPTION  P.VAN HOOKE, R ARGENT (J.KADISON)
24	20	20	11	GOT ME WAITING PROCK (L. VANDROSS, HEAVY D., P. ROCK, C.L. SMOOTH)   HEAVY D. & THE BOYZ (C) (T) UPTOWN 54815/MCA
25)	26	61	3	DON'T TAKE THE GIRL  J.STROUD,B.GALLIMORE (C.MARTIN,L W JOHNSON)  ↑ TIM MCGRAW (C) (V) CURB 76925
26	33	56	5	STAY (I MISSED YOU) (FROM "REALITY BITES")   ◆ LISA LOEB & NINE STORIES J.PATINO (L.LOEB)  (C) (X) RCA 62870
27	23	21	20	WHATTA MAN ▲ SALT-N-PEPA FEATURING EN VOGUE H.AZOR (H.AZOR, D.CRAWFORD, C.JAMES) (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 390/PLG
28	50	86	3	***GREATEST GAINER/SALES & AIRPLAY***  CAN YOU FEEL THE LOVE TONIGHT (FROM "THE LION KING")  C.THOMAS (E.JOHN,T RICE)  **CAIRPLAY***  COLD HOLLYWOOD 64543
29	24	17	16	STREETS OF PHILADELPHIA (FROM "PHILADELPHIA") ● BRUCE SPRINGSTEEN B.SPRINGSTEEN,C.PLOTKIN (B SPRINGSTEEN) (C) (V) (X) COLUMBIA 77384
30	32	34	6	MISLED         ♦ CELINE DION           R:WAKE (P.ZIZZO, J.BRALOWER)         (C) (D) (T) (V) (X) 550 MUSIC 77344
31	25	23	13	LOVE SNEAKIN' UP ON YOU  D.WAS,B.RAITT (T SNOW,J SCOTT)  D.WAS,B.RAITT (T SNOW,J SCOTT)  C) (V) CAPITOL 58125
32)	45		2	ANYTIME YOU NEED A FRIEND  W.AFANASIEFF,M.CAREY (M.CAREY, W.AFANASIEFF)
(33)	43	66	5	SHINE  E.ROLAND (E.ROLAND)  COLLECTIVE SOUL (C) ATLANTIC 87237
34	28	27	9	SWEET POTATOE PIE  DJ BATTLECAT (DOMINO, K GILLIAM)  O(C) (M) (T) OUTBURST/RAL 77350/CHAOS
35	29	26	11	PUMPS AND A BUMP  BAILLERGEAU, HAMMER (HAMMER, DEUCE DEUCE, BAILLERGEAU, CLINTON, SHIDER)  (C) (D) (T) (V) (X) GIANT 18218
36)	37	37	15	COME TO MY WINDOW  H.PADGHAM,M ETHERIDGE (M.ETHERIDGE)  ← MELISSA ETHERIDGE (C) (X) ISLAND 858 028/PLG
37	34	30	34	BREATHE AGAIN ◆  LA.REID, BABYFACE, D. SIMMONS (BABYFACE)  C) (M) (T) (X) LAFACE 2-4054(ARISTA
38	38	45	4	OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN   ◆ MEAT LOAF (C) (Y) MCA 54848
39	42	49	6	ALWAYS  M.WARE (V CLARKE, A BELL)  M. WARE (V CLARKE, A BELL)  M. WARE (V CLARKE, A BELL)  M. WARE (V CLARKE, A BELL)
40	31	31	14	AND OUR FEELINGS  BABYFACE, L.A.REID, D. SIMMONS (BABYFACE, D. SIMMONS)  ◆ BABYFACE (C) (V) EPIC 77394
41	34	40	29	FOUND OUT ABOUT YOU  J. HAMPTON,GIN BLOSSOMS (D. HOPKINS)  ◆ GIN BLOSSOMS (C) (V) A&M 0418
42	57	58	5	MOVING ON UP  M PEOPLE (M.PICKERING,P.HEARD)
43	65	81	3	(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES")  → THE B.C. 52'S  D.WAS (W.HANNA, J.BARBERA, H.CURTIN)  → THE B.C. 52'S  (C) MCA 54839
24	36	33	17	YOU KNOW HOW WE DO IT Q.D.III (ICE CUBE, Q.D. III)  ♦ ICE CUBE (C) (T) PRIORITY 53847
45	35	29	19	GIN AND JUICE   ◆ SNOOP DOGGY DOGG DR DRE (SNOOP DOGGY OOG, DR DRE)  (C) (M) (T) (X) DEATH ROW 98318/INTERSCOPE
46	51	52	7	LOVE ON MY MIND
28	40	32	13	BORN TO ROLL ASE ONE (D. CLEAR, A. A. BROWN, E. MCINTOSH, T. J. KELSIE)  ◆ MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 98315/EASTWEST
48	47	43	10	DREAMS S.STREET (THE CRANBERRIES)  ↑ THE CRANBERRIES (C) (X) ISLAND 864 436/PLG
49	54	51	7	BIZARRE LOVE TRIANGLE  S.AUSTIN,A.HAT,JONES (NEW ORDER)  (C) (X) MAMMOTH 98274/ATLANTIC

WEEK	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIS  LABEL & NUMBER/DISTRIBUTING LAB
50	53	73	4	EASE MY MIND SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMEN (C) (M) (T) (V) (X) CHRYSALIS 58158/E
51	61	65	4	I MISS YOU G.CAUTHEN (G.CAUTHEN, A. HALL)	◆ AARON HAI
52	48	44	19	EVERYDAY P.COLLINS (P.COLLINS)	◆ PHIL COLLIN
<b>53</b>	63	67	4	(SHE'S) SOME KIND OF WONDERFUL S.LEVINE (J.ELLISON)	HUEY LEWIS & THE NEW (C) (V) ELEKTRA 645
54	49	41	19	BECAUSE OF LOVE J.JAM,T.LEWIS.J.JACKSON,J.HARRIS III,T.LEWIS)	◆ JANET JACKSO
55	55	46	12	THE MORE YOU IGNORE ME, THE CLOSER I GET S.LILLYWHITE (MORRISSEY, BOORER)	◆ MORRISSI (C) (X) SIRE 18207/REPR
56	59	59	6	I WISH J.DOUGLASS (GABRIELLE, J.DOUGLAS)	◆ GABRIELI (C) (T) GO!DISCS/LONDON 857 520/P
57	58	36	13	FEENIN' D.SWING (D.SWING)	◆ JODE
58	58	48	11	HOW DO YOU LIKE IT? K SWEAT,F SCOTT (K SWEAT,F.SCOTT)	(C) (T) UPTOWN 54B24IM  ◆ KEITH SWEA
59	62	62	6	WORKER MAN	(C) (M) (T) (X) ELEKTRA 645  ◆ PATE
60)	60	60	7	C.DILLON,A KELLY (D.SMITH,A.KELLY)  LEAVING LAS VEGAS	(C) (M) (T) EPIC 772 ◆ SHERYL CRO
<u>61</u> )	66	63	8	B.BOTTRELL (S.CROW, B.BOTTRELL, D.BAERWALD, K.GILBERT, D.RICKETTS)  PART TIME LOVER/I'M STILL IN LOVE WITH YOU	(C) A&M 05 ♦ H-TOWN/AL B. SUR
62)		97		AL B.SURE!, D.SWING (GREEN, JACKSON, MITCHELL, SWING, PEARSON) (C CRAZY.	(M) (T) (X) DEATH ROW 98283/INTERSCO ◆ AEROSMIT
63)	76		3	B.FAIRBAIRN (S.TYLER, J. PERRY, D. CHILD) SENDING MY LOVE	(C) (V) GEFFEN 192  ◆ ZHAN
	73	89	3	NAUGHTY BY NATURE (R.NEUFVILLE, NAUGHTY BY NATURE)  PLAYER'S BALL ●	(C) (D) (T) ILLTOWN 2242/MOTOV
64	64	42	15	ORGANIZED NOIZE (OUTKAST ORGANIZED NOIZE)	◆ OUTKAS (C) (M) (T) (X) LAFACE 2 4060/ARIS
65)	NEV	v	1	FUNKDAFIED ** * HOT SHOT DEB	UT ★ ★ ★
				J.DUPRI,M.SEAL (J.DUPRI,DA BRAT)  INDIAN OUTLAW	(C) (T) SO SO DEF 77523 CHA
66	H	38	14	J.STROUD B GALLIMORE (T.BARNES,G.SIMMONS, J.D.LOUDERMILK)	◆ TIM MCGRA' (C) (V) CURB 769
67)	71	80	4	BABYFACE C SIAM (SABYFACE, D.SIMMONS)	◆ ARETHA FRANKLI (C) (D) (M) (T) ARISTA 1-26
68	69	57	13	COMIN' ON STRONG  DA' MIC PROFESAN THE PROESTIN, MONDESTIN, PINARD, DAVIS, DA' MIC PRO	SUDDEN CHANG (C) (T) EASTWEST 983:
69)	87	_	2	BACK IN THE DAY KENDAL (A.A.LEWIS,S.K.GORDY)	◆ AHMAI (C) (M) (T) (X) GIANT 1B2
70)	88	-	2	WILD NIGHT   → JOHN MELLENCAMP  J.MELLENCAMP, M WANCHIC (V.MORRISON)	WITH ME'SHELL NDEGEOCELL (C) (V) (X) MERCURY 858 7:
71	68	55	12	COMPLETELY D FOSTER,M BOLTON (D,WARREN)	◆ MICHAEL BOLTO (C) (D) (V) COLUMBIA 7733
72)	78	79	7	REGULAR THANG	◆ OV (C) (D) RESTLESS 7276
73	85	98	3	CROOKLYN (FROM "CROOKLYN") A TRIBE CALLED QUEST (E. K. ARCHER, K. BLAKE, D. CLEAR, J. DAVIS, A. MUHAN	THE CROOKLYN DODGER
74	86	94	3	NIGHT IN MY VEINS I.STANLEY (C HYNDE, B STEINBERG, T. KELLY)	◆ PRETENDER
75)	NEV	V D	1	FANTASTIC VOYAGE  DOBBS THE WIND (IVEY, DOBBS, ALEXANDER, BEAVERS, CRAIG, MCCAIN, SHE	(C) (D) (V) SIRE 18163/WARNER BRO  ◆ COOLI
76	67	54	12	SOMETHIN' TO RIDE TO (FONKY EXPEDITION)	◆ CONSCIOUS DAUGHTER
77	72	85	3	PARIS (PARIS) WHENEVER YOU COME AROUND	(C) (T) SCARFACE 53851/PRIORIT
78	75	72	17	T BROWN (V GILL, P. WASNER)  I SWEAR	JOHN MICHAEL MONTGOMER
79)	89		2	S HENDRICKS (F.J.MYERS,G.BAKER)  100% PURE LOVE	(C) (V) ATLANTIC B728  ◆ CRYSTAL WATER
80)	84	84	5	THE BASEMENT BOYS (C.WATERS,T.OOUGLAS,J.STEINHOUR,T.DAVIS) POSSESSION	(C) (M) (T) (X) MERCURY B58 48  ◆ SARAH MCLACHLA
	-	-	-	P.MARCHAND (S.MCLACHLAN)  I WANT YOU	(C) (D) NETTWERK 1-2662/ARIST
81	70	53	12	DANCIN' DANNY D (ROBERTS, JONES)  ROCK AND ROLL DREAMS COME THROUGH	(C) (T) (X) REPRISE 1822  ◆ MEAT LOA
82	77	74	19	J.STEINMAN (J.STEINMAN)	(C) (V) (X) MCA 5475
83	79	70	9	D.SMITH (D.LOWERY, J.HICKMAN, D.FARAGHER)	◆ CRACKE (C) (V) (X) VIRGIN 3842
84	80	68	16	HEY D.J. (FROM MI VIDA LOCA") R.GUTIERREZ (S.HAGUE,M.MCLAREN,L.PRICE,R.LARKINS,R.GUTIERREZ,B.I	
85	82	82	4	LEAVIN' TONY!TONI!TONE! (R.WIGGINS, J.SMITH)	◆ TONY! TONI! TONE (C) (V) WING B55 762/MERCUR
86	81	76	13	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) PRINCE RAKEEM (WU-TANG CLAN)	(C) (M) (T) (X) LOUD 62829/RC
87)	NEW	/▶	1	FALL DOWN G.MACKILLOP (T.NICHOLS,G.PHILLIPS,TOAD)	◆ TOAD THE WET SPROCKE (C) (D) (V) COLUMBIA 7747
88	94	83	12	YOU K.GRAY,CANDLEBOX (K.MARTIN,CANDLEBOX) (C) (C)	◆ CANDLEBO (V) MAVERICK/SIRE 18304/WARNER 8RO
89	93	88	10	I'VE BEEN THINKING ABOUT YOU G.GUTIERREZ,M.L.AGUSTIN, JR. (G.GUTIERREZ,M.L.AGUSTIN, JR.)	◆ JOCELYN ENRIQUE (C) (T) CLASSIFIED 020
90	NEW	/▶	1	SELLING THE DRAMA  J.HARRISON,LIVE (KOWALCZYK,LIVE)	◆ LIV (C) (X) RADIOACTIVE 54B16/MC
91	92	78	17	IT'S ALL GOOD HAMMER,THE WHOLE 9,DEUCE DEUCE)	◆ HAMMEI (C) (D) (T) (v) GIANT 1827
92	NEW	<b>/</b>	1	THE PLACE WHERE YOU BELONG (FROM "BEVERLY I C.MARTIN, D.VAN RENSALIER, M.GAY, G. BRIGHT (MARTIN, LORENZ, VAN REN	HILLS COP III") ♦ SHA
93	97	_	2	BUCKTOWN EVIL DEE,MR. WALT (E.DEWGARDE, D.YATES, T. WILLIAMS)	◆ SMIF-N-WESSUI
94)	NEW	/	1	I'LL REMEMBER YOU	(M) (T) WRECK 20069*/NERVOU  ◆ ATLANTIC STARI
95	98	96	7	E.WOLFF, V. BENFORD (E.WOLFF, S. PIERSA)  I GOT CHA OPIN	(C) ARISTA 1-267  ◆ BLACK MOON
96	91	75	10	DJ EVIL DEE,MR. WALT (K.BLAKE,W.DEWGARDE,E.DEWGARDE)  NEON MOONLIGHT	(C) (T) WRECK 20083/NERVOU ◆ ROSCO MARTINE.
97	96	99	6	P.WOLF (P.WOLF,R.MARTINEZ,I WOLF)  EL TRAGO (THE DRINK)	(C) (D) ZOO 1412 ◆ 2 IN A ROOM
98	-	-		D.VARGAS, V. VARGAS (D. VARGAS, V. VARGAS, R. VARGAS, E. OVALLES, W. ROSA)  IT AIN'T HARD TO TELL	(M) (T) (X) CUTTING 297  ◆ NA:
98	95	91	8	LARGE PROFESSOR (W.P.MITCHELL, N.JONES)  I BELIEVE	(C) (M) (T) COLUMBIA 7738
33 )	NEW		_1	JAM, LEWIS (HARRIS, LEWIS, WEBSTER, NOLAND, MORRISON, JONES, BONNER	◆ SOUNDS OF BLACKNES: (C) (M) (T) (X) PERSPECTIVE 7446/A&F



by Kevin McCabe

SWEAR" BY All-4-One (Blitzz/Atlantic) is No. 1 with a bullet for a third week, and continues to surge in sales and monitored airplay points. It tops the Hot 100 Singles Sales chart with slightly more than 70,000 units. It's the second-biggest point-gainer overall, and greatly widens its point lead over the No. 2 single, "I'll Remember" by Madonna (Maverick/Sire/Warner Bros). "I Swear" is likely to hold at No. 1 for at least three more weeks. "Don't Turn Around" by Ace Of Base (Arista) is the third-biggest point-gainer overall and moves 12-7. "Don't Turn" gives the group two top 10 singles, as "The Sign" holds at No. 3.

THE BIG WINNER OF the week is Janet Jackson's double-sided "Any Time, Any Place"/"And On And On" (Virgin), which is the biggest pointgainer on the entire chart. Three factors vault the single 30-11 overall: 'Any Time" leaps 20-14 on the airplay chart; "And On And On" debuts on the airplay chart at No. 68; and the single explodes onto the sales chart at No. 15. "Any Time" is No. 1 in airplay at WHYT Detroit, No. 2 at KMEL San Francisco, and No. 3 at WIOQ (Q102) Philadelphia. "And On" ranks top 10 at KYLD (Wild 107) San Francisco and KBXX (The Box) Houston, and No. 13 at WQHT (Hot 97) New York.

LITON IS BACK: "Can You Feel The Love Tonight" by Elton John (Hollywood) is the fourth-biggest point-gainer overall and wins the Greatest Gainer/Sales and Airplay. It climbs 50-28 on the Hot 100. "Can You Feel" is receiving strong airplay at the top 40/mainstream and top 40/adult outlets on the monitored panel. It ranks No. 1 at WZPK Portland, Maine, No. 8 at WSTW Wilmington, Del., and No. 15 at WBBQ Augusta, Ga. Additionally, it's No. 10 in airplay at adult stations WKQI Detroit, WRQX Washington, D.C., and WNCI Columbus, Ohio. The runnerup for the sales award is "Stay (I Missed You)" by Lisa Loeb & Nine Stories (RCA). It's No. 3 in airplay at WXXL (XL106.7) Orlando, Fla., No. 4 at KRBE Houston, and No. 5 at WPST Trenton, N.J. The runner-up for the airplay award is "Anytime You Need A Friend" by Mariah Carey (Columbia). It's already No. 3 in airplay at KKRZ Portland, Ore., No. 7 at KRQQ Tucson, and No. 8 at WKSS Hartford, Conn.

HREE ARTISTS MAKE THEIR Hot 100 bows this week. The Hot Shot Debut is "Funkdafied" by Da Brat (So So Def/Chaos). Her real name is Shawntae Harris, and she got her start by winning a rap contest at a Kris Kross concert in Chicago. "Funkdafied" is breaking at WHYT Detroit, where it's already No. 7 in monitored airplay. Compton, Calif.'s Coolio enters at No. 75 with "Fantastic Voyage" (Tommy Boy). The original version by Lakeside peaked at No. 55 in 1981. The new "Fantastic" is No. 2 in airplay at his hometown station, KPWR (Power 106) Los Angeles. Rock band Live from Pennsylvania debuts at No. 90 with "Selling The Drama." It's currently No. 1 on Billboard's Modern Rock Tracks chart and enters the Hot 100 exclusively from airplay in that format. The commercial cassette single just arrived in stores. "Selling" is No. 1 in airplay at modern rock WDRE Long Island, N.Y., No. 4 at XHRM San Diego, and No. 7 at KDGE Dallas.

## BUBBLING UNDER... HOT 100° SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	4	WHAT'S UP DJ MIKO (ZYX)
2	8	3	I'M NOT OVER YOU CE CE PENISTON (A&M)
3	4	6	YOU DON'T WANNA MISS FOR REAL (A&M)
4	11	4	WARRIOR'S DRUM KING JUST (SELECT)
5	9	6	THE WOMAN IN ME HEART (CAPITOL)
6	-	1	GIRLS & BOYS BLUR (FOOD/SBIVERG)
7	1	5	WHY HAVEN'T I HEARD FROM YOU REBA MCENTIRE (MCA)
8	10	5	ROCKS PRIMAL SCREAM (SIRE/WARNER BROS.)
9	16	3	AMERICAN GIRL TOM PETTY & THE HEARTBREAKERS (MCA)
10	20	2	CLEOPATRA'S CAT SPIN DOCTORS (EPIC)
11	13	2	CORNFLAKE GIRL TORL/ MOS (ATLANTIC)
12	23	2	TELL ME WHERE IT HURTS KATHY TROCCOLI (REUNION/RCA)
13	18	2	WINK NEAL MCCOY (ATLANTIC)
$\overline{}$	_	_	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	-	1	HOBO HUMPIN SLOBE BABE WHALE (EASTWEST)
15		1	YOUR LOVE IS SO DIVINE MIRANDA (SUNSHINE)
16	12	3	CAN'T GET ENOUGH EL DEBARGE (REPRISE)
17	15	4	ROPE THE MOON JOHN MICHAEL MONTGOMERY (ATLANTIC)
18	7	9	FREAKS DOUG E. FRESH (GEE STREET/ISLAND)
19	_	6	COMPUTER LOVE ZAPP & ROGER (REPRISE)
20	19	11	BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA)
21	_	1	LUV 4 DEM GANGSTA'Z EAZY-E (MCA)
22	22	2	WHERE MY HOMIEZ? ILL AL SKRATCH (MERCURY)
23	24	3	FOOLISH PRIDE TRAVIS TRITT (WARNER BROS.)
24	21	3	OUTSIDE YOUR DOOR ME'SHELL NDEGEOCELLO (MAVERICK/SIRE)
25	-	1	PRAYER FOR THE DYING SEAL (SIRE/WARNER BROS.)

LABELS SEEK CUSTODY OF OFFSPRING

(Continued from page 15)

bel, Bongload, "needed a major to get a hit. Epitaph had solid relationships at retail and radio before this record was even released."

College and commercial modern rock radio stations are warming up to Epitaph. "Come Out And Play (Keep 'Em Separated)" is the first cut from the indie to crack the Modern Rock Tracks chart, where it moves from No. 23 to No. 17 this week, with 379 BDS detections at 23 stations.

"This song has exploded," says KROQ Los Angeles APD Gene Sandbloom. "It has been our No. 1 or No. 2 most-requested song since we put it on the air on March 30.'

KEDG Las Vegas and WZHR New Orleans report the song as their most-requested this week, and it is pulling top five phones at WKQK Chicago and KLZR Kansas City, Mo.

"We are getting very strong phone reaction to the song," says KXRK Salt Lake City MD Sean Ziebarth; he says it is the most-requested song at the station. "They had been scheduled to play a 500-seat venue locally, but they just moved it to a 2,000-seat theater because of the demand for tickets."

Epitaph plans to release a cassette

single of the track-its first commer-

cial single—in late June.
The "Smash" album was released April 11 and serviced region-by-region throughout the month. The album is on the Pacific, Mountain, South Atlantic, and East North Central Heatseeker regional charts.

The 55,000-unit initial shipment of

'Smash" exceeds total sales for the Offspring's first Epitaph album, "Ignition," which has sold 23,000 units, according to SoundScan. SoundScan reports sales of 17,000 units on "Smash" to date.

Interest in "Smash" has re-ignited sales of "Ignition," which is the No. 21 best-selling Heatseeker album in

the Pacific region this week.
"Radio is recognizing that the song is viable," says Kaulkin. "The Offspring are no different than they were a year ago. They are doing the exact same thing. It's consumer tastes that have changed.'

Gurewitz attributes the success of the Offspring to mainstream acceptance of harder acts like Nirvana and Green Day. "It restores my faith in the music business," says Gurewitz. "We don't have a lot of leverage or clout. It just goes to show that commercial radio isn't joined at the hips to major labels. They are willing to play a song because it's a good song.

Bob Bell, new release buyer for the 315-store, Torrance, Calif.-based Wherehouse Entertainment chain, reports the album as its top-selling in-

dependent rock release for the week.
"This is our biggest Epitaph seller, exceeding Bad Religion and Pennywise," he says.

Before signing with Epitaph, the act released a 1989 self-titled album on Nemesis, distributed by Cargo. Holland got the rights back to that recording last year, and expects to reissue it at some point in the future.

An even rarer find is its first recording, "I'll Be Waiting," released in 1987. Only 1,000 copies were pressed of the 7-inch vinyl single, which the band released on its own Black Label Records.

It's the independent spirit of the Offspring that Gurewitz says epitomizes Epitaph. "If some band can rehearse in their garage, cut a hit record for \$5,000, put it out on a dinky label, and have it go gold, then that's cool," he says. "It's good to know that the true spirit of rock'n'roll is still alive."

#### RCA AWAKENS INTEREST IN SLEEPER U.K.

(Continued from page 15)

the heart of it."

In her singing, songwriting, and conversation, Wener doesn't shy from nonconformity. "I see an air of conservatism dominating the British scene and popular culture right now," she says. "People seem very keen to adopt established ideas. It's strange, because you have this punk [revival] thing happening. But all it seems to have done is taken on the style, but not the spirit of what punk is.

After its debut with "Alice In Vain," Sleeper U.K. followed up with the single "Swallow" in February of this year, which reached No. 5 on the U.K. independent singles chart, set-

ting the stage for "Delicious." Along the way, the band gained some influential friends.

"Their songs are really insistent and exciting," says Graham Coxon, guitarist with Blur, who suggested that Sleeper U.K. open for Blur. "I go out and see an awful lot of bands. They're exciting and they're young, and I thought they would be the perfect band [to open the tour]. It's good psychologically for us.'

The tour exposure undeniably has also been good for Sleeper U.K., helping to propel sales of "Delicious." "This single has done better than the previous two, and the tour support has been a factor," says Scott Brown, manager of the indie-oriented Fopp record store in Glasgow. Brown noted that sales of "Delicious" picked up in the wake of the band's performance on a May 16 bill with Blur in Glasgow.

In the U.S., RCA has begun a lowkey campaign to build a base for Sleeper U.K. in America, releasing "Alice In Vain" to college radio. An RCA spokesperson deemed it premature at press time to attempt to gauge the album's response.

Tom Derr, director of artist development at RCA in the U.S., says that BMG college reps also are building awareness of the band at college press and independent retailers. In the late summer, RCA will service an EP containing "Delicious" to college radio outlets; in the fall, it will release the EP commercially. A debut album is not expected in the U.S. until early next year.

"We certainly believe in this band," says RCA's Dave Novik. "We're looking for this to happen organically. We can give it time to grow and breathe."

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

#### **WAL-MART BOOSTS GOODTIMES, DISNEY TITLES**

(Continued from page 9)

about 2,000 stores nationwide.

The sales potential is enormous, according to GoodTimes president Joe Cayre, who expects to double his Wal-Mart business. Cayre says the display, three years in the making, resulted from a Wal-Mart suggestion to its two strongest home video vendors. Both sell direct to the chain, but did not work together on the project.

GoodTimes and Disney each have one side of the display, about 40% of available space. Some of their titles overlap onto the endcaps, largely the province of rackjobber Handleman Co., which handles other suppliers' sell-through releases. Brooklyn's Allen also spotted television episodes featuring Mary Tyler Moore and Andy Griffith from another direct account, United American Video, among the mix.

Children's programming accounts for about 75% of the inventory, Allen estimates, with heavy emphasis on features like Disney's "Aladdin" and "Homeward Bound." The unit has given added impetus to Brooklyn sales of the studio's "Return Of Jafar," at 400 tapes as of deadline. Disney claimed that consumers across the country had snapped up more than 4.6 million copies a week after its release date.

GoodTimes' tight relationship with Wal-Mart would seem to make the independent an ideal candidate for licensing deals with the studios, giving it access to 40% of the display. Cayre distributes titles for Orion Home Video, MCA/Universal, and Columbia TriStar, but doubts there is much more to be had. Despite the allure of Wal-Mart shelf space, GoodTimes is viewed more as a competitor than as a help, he says.

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133 BILLBOARD JUNE 4, 1994

#### FIRST INTERNATIONAL MUSIC EXPERIENCE TO BE BROADCAST

(Continued from page 15)

ducer Tony Hollingsworth of Tribute, whose company previously has produced such televised musical events as the 1988 Nelson Mandela Tribute concert in London and the Wall concert in Berlin in 1990. "We wanted to change the type of shows that get internationally broadcast, and I think we did it."

The event, a joint production with the Japanese company Octagon, was broadcast live May 22 by NHK in Japan, SABC in South Africa, TV3 in Spain, RTV in Slovenia, and Canal 13 in Chile. Taped transmissions will air, or have already aired, in markets including Canada, Germany, Hong Kong, the Netherlands, and the U.K., where BBC 2 was set to air two hours of highlights from the performance on Monday (30). Live radio coverage was broadcast in Japan, Germany, Belgium, Poland, Portugal, Sweden, Austria, and Switzerland.

Negotiations continue for a U.S. television outlet, and Hollingsworth has said interested parties include PBS and the Fox Network.

An audience paying top prices of 28,000 yen (\$280) responded warmly

to an evening of musical collaboration in a city where the silk roads first opened up the trading routes between East and West. The show on the vast stage opened with the chanting monks of Todaiji Shomyo, while musical director Michael Kamen's overture accommodated their counterparts from the Hasedera temple.

During the week preceding the first run-through on May 20, Western musicians descended on rehearsal studios in Osaka to fine-tune their collaborations with contemporary and traditional Japanese musicians,

under the gaze of Kamen and musical consultant George Martin.

Martin described the series as "a means of binding people together more. In all my years in music, I've found that it's a great communicator. Whatever country I'm in, I've found that I can talk to people through music."

#### **MUSICAL MARRIAGES**

Successful musical marriages were arranged between the Chieftains, mainstays of traditional Irish music, and both the Tokyo New Philharmonic Orchestra and Chinese flutist Ryu Hongjun's traditional orchestra. The traditional orchestra also supported INXS.

The show featured a reunion of Shoukichi Kina and his singers from the Ryukyu Island of Okinawa with Cooder, who first worked with Kina 15 years ago. Cooder revived "Going Back To Okinawa" from his 1987 album, "Get Rhythm."

For Cooder, the musical inspiration overshadowed any language problems. "You just play," he said, "and somebody can always interpret the few little thoughts that come up. For me, it's just a good party."

Paddy Moloney of the Chieftains added, "It's aptly named. It's a great musical experience."

Mitchell, initially reticent about performing, said she was tempted into a rare live appearance by the promise of such a unique event, and was joined by longtime collaborator Wayne Shorter on saxophone, the Chieftains,

Cooder, Michael Hutchence of INXS, and superstar Japanese guitarist Hotei. Hotei also joined INXS for "What You Need" while the performance of his song "Fly Into Your Dream" featured Queen drummer Roger Taylor. Taylor also played on Jon Bon Jovi's set and took lead vocals on "Foreign Sand," a new collaboration with Yoshiki from Japan's leading rock band, X. Jon Bon Jovi's set was the only one that did not feature a collaboration with an Oriental musician.

Dylan, in outstanding form, contributed rousing performances of "Hard Rain's A-Gonna Fall," "I Shall Be Released," and "Ring Them Bells" with the Tokyo New Philharmonic Orchestra, conducted by Kamen. Veteran percussionist Ray Cooper starred in a stirring instrumental with his longtime heroes, Leonard Eto's Kodo Drummers, who also backed INXS on "Mediate." Other Japanese stars taking advantage of the worldwide spotlight included singer/guitarist Koji Tomaki and avantgarde trumpeter Toshinori Kondo.

Hollingsworth says there are plans for the concert to appear on CD and home video, although release dates and distributors have not yet been announced. The next Great Music Experience is to be staged in 1995 at the Pyramids of Teotihuacan in Mexico. Tribute Management says it hopes to stage future events at the Pyramids in Egypt and the Taj Mahal in India before completing the series at the Imperial Palace of the Ming and Qing Dynasties in China.

#### REGIONAL DIRECTORS OUT AS NARAS RESTRUCTURES

(Continued from page 7)

some of the local chapters."

To facilitate the restructuring, Greene says that transition committees have been formed at each chapter. In addition to conducting the executive director search, the transition committees are in charge of finding each chapter new, bigger offices that may eventually house up to four full-time staffers, as well as providing a library and meeting space for local music industry denizens.

When it came time to remake the seven local chapters as the arms of the national group, NARAS came up with an executive director job description that turned the position into a full-time post and placed more emphasis on business and leadership skills. Previously, the position had been part-time at some chapters, and the job description was determined by the individual offices.

"Job descriptions were reformulated, and applicants for these jobs were solicited, including the incumbents ... It was a typical personnel issue," says NARAS board chairman Hank Neuberger. "We're increasing the professionalism of the staff ... to execute better programming for our members."

Executive director candidates were interviewed, and then votes were held by the local committees to elect the new executive directors. However, the national chapter also had a huge say in the decisions.

"At any given point in time, if the transition committee didn't like someone, they wouldn't be hired or kept, and if [the national organization] didn't like someone, they weren't hired or kept," says Greene.

However, one of the displaced executive directors says she believes the national organization had the overriding vote.

"I was told that in my city, as well as a few others, the committees had been in favor of keeping the current executive director, but that Mike was given the final veto power since we were no longer chapter employees, but were national employees," she says. "I think because the chapters were no longer controlling the purse strings, they ultimately didn't have the firing or hiring power."

In the end, Nancy Shapiro, former Nashville chapter executive director, was promoted to Southeastern regional director, and five other executive directors either quit or were not re-elected. The San Francisco chapter has not yet made its decision whether to keep existing director Beverly Sommerfeld. The new executive directors are Monica Grayless, Chicago; Julie Clay, Nashville; Terri McIntyre, Los Angeles; Jon Marcus, New York; and Jon Hornyak, Memphis. Atlanta has not named a new execu-

tive director yet. The departing executive directors, in addition to Shapiro, are Wynette Smith, Atlanta; Lois Roewade, Chicago; Marla Hein, Los Angeles; Deborah Camp, Memphis; and Laurie Goldstein, New York. Other than Camp, who said she decided to quit once the Memphis post was turned into a full-time job, the other executive directors either had no further comment, would not speak on the record, or could not be reached by press time.

The fired executive directors are working out their severance packages with the national chapter.

Even though the majority of executive directors were voted out, Greene says it does not mean they did not serve the organization well.

"We can't say too strongly that the

work that had been done by the previous executive directors was very, very important," says Greene. "They positioned the organization to make these kinds of changes. I think the hardest part of my job is looking to take NARAS into the future. Sometimes it's a process where I end up looking like the antichrist."

Greene says the centralization ultimately will pay off. "There was no corporate way to share our success with the local chapters without doing this," he adds. "The basic cost of this reorganization per year is a couple of million dollars, but our goal is to be of better service to the industry."

Assistance in preparing this story provided by Chris Morris in L.A. and Ed Morris in Nashville.

#### **DINO-SIZE 'JURASSIC PARK' PROMOS ON TAP**

(Continued from page 5)

Park" could sell at least 20 million units

The dino-sized campaign contains more than a dozen elements with six tie-in partners, including McDonald's, Jell-O, Kenner Toys, Tiger Electronics, Ocean Of America, and Compuserve. The campaign will kick off in July and run for seven months.

Although the title will not be sold in McDonald's outlets, it will be promoted with a \$2.50 retail rebate available with the purchase of a sandwich and one of four other MCA/Universal titles. McDonald's has not decided on a price point for the titles, but in the past has sold them in the \$5.98-\$7.98 range.

Coupons for the "Jurassic Park" rebate, as well as \$15 worth of rebates on additional titles, will be packed inside "Field Of Dreams," "Back To The Future," "An American Tail: Fievel

Goes West," and "The Land Before Time." The titles are scheduled to go on sale at McDonald's Nov. 18,

In addition, McDonald's will support the retail availability of "Jurassic Park" with TV ads, tray liners, and table tents. Since McDonald's was a partner with the theatrical release, the promotion marks the first time the fast-food chain has repeated its marketing support for the release of the rides.

Among the other titles featured in the McDonald's rebate offer is the direct-to-video sequel "The Land Before Time: The Great Valley Adventure."

MCA will release the sequel to dealers Dec. 27, priced at \$19.98. The original, on moratorium since 1992, will have a one-day-only dealer sale June 29 and will be priced at \$19.98. Street date for "The Land Before Time" is July 12.

Other catalog titles with rebates are the second and third "Back To The Future" videos, "Opus 'N Bill In A Wish For Wings That Work," "Holiday Inn," "Going My Way," "The Little Engine That Could," and "Shelley Duvall's Bedtime Stories."

"We believe we've created the quintessential retail-friendly promotion with McDonald's," says Feola. "If consumers buy all of the rebated titles [in the McDonald's promotion], it is equivalent to \$130 worth of retail purchases."

Despite MCA/Universal's "retail-friendly" approach, the VSDA expressed "disappointment" with the campaign. "While we certainly appreciate MCA's effort to encourage consumers to visit video retailers by providing a rebate coupon, the McDonald's sales program disrupts the traditional video retail business," said VSDA president Jeffrey P. Eves in a prepared statement released May 25.

Suncoast Motion Picture Co. president and VSDA VP Gary Ross says consumers may redeem the "Jurassic Park" coupon, but sales will be significantly reduced for the other four titles. He says he doubts that consumers will redeem the coupons for the other catalog titles in the promotion.

Prior to the McDonald's campaign, nearly 20 million Jell-O boxes will tout "Jurassic Park" and a \$5 rebate available with the purchase of the title and six ready-to-eat gelatin and pudding snacks.

More than 10,000 grocery stores will advertise the offer in-store beginning Sept. 15.

The Jell-O rebate offer is good from Sept. 15 through Jan. 31, 1995. Mc-Donald's "Jurassic Park" rebate expires Feb. 28, 1995, with all others expiring March 31. Ocean Of America, the video game distributor of "Jurassic Park," Tiger Electronics, Kenner Toys, and Compu-Serve will provide advertising support before, during, and after the street date.

MCA/Universal also has designed a "free gift with reservation" pre-sell program for retailers, many of which had already begun taking consumer orders when the Oct. 4 street date was announced in March (Billboard, March 5)

Consumers who reserve a copy at their local video store will receive an exclusive "Dinosaurs Of Jurassic Park" mini-poster. Twenty-five posters are available free to dealers, and re-orders in quantities of 50 may be purchased for \$10, including postage and handling.

Two retail floor displays feature motorized gates like those in the movie, which open up to reveal a snarling T-Rex.

The title also will have a \$14.99 minimum advertised price point (MAPP) for the first 45 days of release. Letterbox, pan-and-scan, and Spanish-language versions are available. MCA also plans a Spanish-language advertising campaign.

The video will be distributed in all 44 of MCA's foreign territories within 10 days of the domestic release date, Feola says.

A consumer sweepstakes awarding 15 family vacations for four to Kauai will add in-store visibility.

Consumers also can enter the contest through CompuServe, an on-line service with 1.6 million subscribers. A variety of "Jurassic Park" merchandise, as well as the ability to talk with celebrities and special effects experts who worked on the film, also will be offered on-line.

#### B.B. KING'S BRINGS L.A. A DOSE OF BLUES

(Continued from page 16)

phis club. Audio contractors Sound Image and Smith-Faust are putting together a state-of-the-art sound system for the venue.

Regarding talent, Peters says, "It'll stick to blues, rhythm & blues, and Memphis music."

Name artists already booked into the club include Clarence "Gatemouth" Brown, Chris Cain, Luther "Guitar Junior" Johnson, Kenny Neal, and Tinsley Ellis. At present, the major name acts will be presented on weekend nights, with rotating house bands and local performers slated during the week.

"We know what works in Memphis, and we're going to have to see if it works here," Peters says.

He adds that while some House Of Blues bookings may be similar to King's, he doesn't see the two clubs competing head-to-head.

"We highly respect what House Of Blues is doing, and we think they can be highly complementary to what we're doing," Peters says. "[But] it's different from what we do ... We're not a concert hall. We'd like people to think of B.B.'s as a good, consistent place to come hear music—a place to eat good Southern food and go to a party every night."

He adds that he wishes Tigrett's club all the best. "If they can't succeed with what they do, we've got problems."

#### MUSHROOM ACTS SPROUTING IN FOREIGN MARKETS

(Continued from page 5)

Group of Companies, which, in the past year, has been quietly but aggressively growing to bolster its presence worldwide.

Branching out through co-ownership of New Zealand's widely lauded Flying Nun Records and Britain's upand-coming Infectious Records, Mushroom itself gained a new partner in the past year. Last summer, Rupert Murdoch's News Ltd. purchased 50% of the company (Billboard, July 24, 1993). The deal has given Mushroom, the leading independent record company in Australia, the financial resources for international expansion, including the opening last July of a fully staffed office in London run by company co-owner and managing director Gary Ashley.

Michael Gudinski, co-owner and chairman of Mushroom, says the company partnered with with Murdoch's News Ltd., rather than one of the half-dozen major labels, because "we've always been fiercely independent. And in order to develop a strong independent label throughout the world, we had to be independent of the 'Big Six.'"

The U.S. success of Frente!, originally signed to Mushroom's White Label in Australia by Simon Baeyertz, has reconfirmed Mushroom's ability to propel repertoire from Oz around the world. Although Mushroom has distribution deals with BMG in Europe and Asia, the company has chosen individual licensing agreements for specific artists in the U.S., after a disappointing labelwide A&R deal with A&M Records in the early '80s.

For Frente!, the right partner was Mammoth Records, an Atlantic Records label, which released "Marvin The Album" through WEA. The album has sold 43,000 copies in the U.S., according to SoundScan.

Jay Faires, president of Mammoth Records, says he was approached by Baeyertz in 1992 about distributing Mammoth in Australia, which grew into a reciprocal arrangement that saw Mammoth picking up the Bats from Flying Nun. Baeyertz sent over tracks from Frente! and the four-piece from Melbourne, fronted by the quirky and charming Angie Hart, won over Faires.

Thanks to Mushroom's efforts in London, the Frente! single "Bizarre Love Triangle" was reviewed in the U.K. music press. That exposure, says Ashley, helped the song gain airplay as an import track on KITS (Live 105) in San Francisco.

In March Frente! came to the U.S. to do press and promotion and a limited number of showcases, including performances at WEA regional branches. "Bizarre Love Triangle," meanwhile, was picked up by top 40 stations including WHTZ (Z100) New York. Entering the Hot 100 the week ending April 23, the single reached No. 49 this week. "Marvin The Album" has spent 4 weeks at No. 1 on the Heatseekers Album chart, and in May, crossed over to The Billboard 200, where it is No. 104 this week.

Radio and retail reaction to Frente! in the U.S. has been strong.

"We're doing real well with it," says Doug Smith, senior buyer for National Record Mart. He says he "saw a lot of action" on the title when it was independently distributed after a Cleveland radio station, The End [WENZ], broke it in NRM's markets. "When it went to WEA we bought it heavier than we would on other developing artists."

The acoustic "Bizarre Love Triangle" is getting airplay on 66 top 40 reporting stations and some 15 modern rock reporters like KDGE Dallas, KNDD Seattle, WHFS Washington, D.C., WNNX (99X) Atlanta, and CIMX Detroit.

Programmers say the single got a boost because audiences already were familiar with New Order's 1987 version of the song. Although not a hit in the U.S., the New Order record did get strong club play in some areas like New Orleans, where top 40 WEZB (B97) has been playing the Frente! version for 12 weeks.

"The response was pretty immediate from the first time we put the record on," says B97 PD Scott Wright. After just one spin on the station's evening "Make It Or Break It" feature, Wright says the record became one of the week's top 10 most-requested songs, and it has already expanded from airplay at night only to afternoons as well.

With Frente! on a U.S. tour that will include festivals sponsored by KITS, KROQ Los Angeles, and XTRA-FM (91X) San Diego, as well as summer dates with Counting Crows, Mammoth is releasing a sec-

ond single, "Labor Of Love," to commercial modern rock stations.

A longtime commitment to artists has marked Mushroom Records' philosophy (the current Hunters & Collectors album, "Demon Flower," is the band's 10th on the label).

Its artist-oriented approach made Mushroom an attractive partner to Flying Nun, the New Zealand label founded by Roger Shepherd that has achieved considerable cachet among modern rock fans in the U.S. for such artists as David Kilgour (see story, page 5), Straitjacket Fits, the Chills, Tall Dwarfs, Bailter Space, the 3Ds, and others.

After a decade of exporting and looking after Flying Nun from his base in New Zealand, Shepherd relocated to London to work alongside Ashley and the Mushroom staff. Flying Nun albums are sold on a consignment basis through independent labels in Europe.

#### INFECTIOUS RECORDS

Mushroom also has a co-venture with Infectious Records, an independent U.K. label launched last July by Korda Marshall, who signed Take That while an A&R executive at

BMG before striking out on his own. Leading his new roster is Pop Will Eat Itself, which has scored two top 40 singles for Infectious in Britain since last fall. PWEI is licensed to Nothing Records through Interscope Records for the U.S. and Canada.

Infectious also is working with four other acts—Quench, Satellite, F Machine, and Aura—for which it has set up licensing and distribution deals separate from those struck by Mushroom.

Mushroom's worldwide efforts have increased since the opening of its U.K. office and Ashley notes that Mushroom's relationship with BMG affiliates is more direct and effective than it was when Mushroom cut worldwide deals with U.S. labels and found its material languishing in corporate hierarchies.

By contrast, Ashley says Mushroom's direct dealings from London with BMG companies in Europe has benefited artists such as Barnes. "In particular, BMG Germany is really ready to focus on Jimmy [Barnes]," he says, recalling how the enthusiasm of the BMG staff in Germany helped persuade Bryan Adams' manager, Bruce Allen, to give Barnes the opening slot on Adams' summer tour. The live shows will coincide with the European release of Barnes' album "Flesh & Wood," produced by Don Gehman, known for his work with John Mellencamp and R.E.M.

Through its distribution agreements with BMG in Asia, Mushroom has had similiar success with its artists in those markets. Most recently, dance pop artist Peter Andre's singles "Gimme Little Sign" and "Funky Junky" have set the stage for his self-titled debut album due in Australia and Asia in May.

Ultimately, Mushroom executives say, they are determined to get noticed in America. The breakthrough of Frente! is one sign of the label's intentions to move into the U.S. market on its own terms.

"It's not a matter of wanting to break an act in America; we want to break a company there," says Ashley. "Michael and I would really love to go into America with our heads held high, with four or five acts that mean something in the world market."

Assistance in preparing this story was provided by Barbara Davies, Phyllis Stark, and Don Jeffrey in New York.

#### HEIRS TELL ASCAP: DELAY CHANGES

(Continued from page 5)

apartment of Marc Gershwin, one of the nephews of George and Ira Gershwin. The next day, they filed an affidavit with a federal judge in an effort to delay a hearing scheduled on May 31 on far-reaching changes in ASCAP's royalty payment structure.

In response to the petition, U.S. District Court Judge William C. Connor ordered ASCAP to show cause why the hearing should not be delayed for 60 days. Connor was to hear oral arguments May 27 on the order to show cause.

The petitioners claim they have not been given sufficient time nor cooperation to weigh the consequences of ASCAP's proposed changes. ASCAP's proposed overhaul of its royalty payment system benefits current hits, country music, jingles, and background music more than ASCAP's vast repertoire of old songs amassed since the performance rights society was formed in 1914. Operating under a consent decree, ASCAP rate changes require judicial sanction by a federal judge.

An ASCAP statement issued May 25 said that the society "[understands] and will address the concerns of the estates. However, we do not feel that a delay would be in the best interests of the ASCAP membership as a whole."

The petitioners received details on the proposed changes in mid-April; the deadline for their responses was May 24. But sources say those seeking the delay have broader gripes against ASCAP. Says a source who attended the Manhattan meeting: "They're not a bunch of rich old people trying to stay rich. They haven't had enough time to study the changes; maybe they're good, maybe they're bad. They need time to think about it.

"Sure, it's got something to do with money; we live in a capitalist society. They also feel that ASCAP has not done enough on [fighting for] term extension on these American treasures. They must stay in copyright. If they don't, they'll become public domain abroad. It's a balance

of trade issue."

The source adds that ASCAP detailed its proposed changes in a 40-page "book." "[The members] had only  $2^1/_2$  weeks to raise an objection on a book that was extremely dense," says the source. "They asked ASCAP for a hearing delay of 60 days. ASCAP refused. Even after [expressing a desire] to keep the matter from going public, they still said no."

Although the source indicates a strong desire on the part of those who met at the Gershwin apartment to work things out with ASCAP, the source says that one extreme possibility was discussed: moving their catalogs to another performing rights group, even one based in a foreign country.

An affidavit submitted by R. An-

An affidavit submitted by R. Andrew Boose of the New York law firm Kay Collyer & Boose, attorneys for ASCAP members seeking the delay, seeks to compel ASCAP to produce a copy of a report prepared by Booz, Allen & Hamilton and any underlying surveys or data used as a basis for the new royalty payment system. The Booz, Allen & Hamilton study of the ASCAP organization led to major executive and structural changes at ASCAP that were announced last September.

The affidavit notes that an April 18 affidavit from ASCAP president Marilyn Bergman explained ASCAP's motivation for the rate changes. According to Boose, Bergman wrote, in part: "There was a significant payment gap between ASCAP and [BMI], the principal competitor for membership, relating to royalties paid for frequently performed works on radio ... ASCAP has found itself at a competitive disadvantage to BMI; as a result, a significant number of ASCAP members who write 'hit' songs on radio have resigned and affiliated with BMI, or threatened to do so."

In his affidavit, Boose says, "Petitioners question whether changes aimed principally, if not exclusively, at enabling ASCAP to compete more directly with BMI to acquire new

members, are consistent with the underlying purposes of the Government's antitrust action [i.e., that ASCAP and BMI operate under various consent decrees], or have anything to do with the fairness or objectivity of the distribution system ... The proposed amendments also raise the question of whether ASCAP [is violating its requirement] not to discriminate between and among its members and to have objective, scientific evidence to support changes in its system of allocation and distribution of royalties."

The Boose affidavit notes that one of the ASCAP proposals, the new Radio Feature Premium, may give "undue emphasis to one particular type of use [and deny fair consideration] to use on television and to use in venues such as bars, cabarets, hotels, and live concerts."

Boose says he was denied access to the Booz, Allen report and "underlying data and survey evidence considered by ASCAP's board of directors" after requesting the documents March 23 from ASCAP attorney Ross Charlap, who, according to Boose, has been "intimately involved in the formulation of the proposed amendents."

The Boose affidavit also notes that, at ASCAP's request, the petitioners met with ASCAP representatives on the morning the order to show cause was filed. "We again requested that ASCAP consent to [the hearing's] adjournment; ASCAP declined."

Among those who met at the Gershwins' apartment were Elizabeth I. Peters, Linda Emmet, and Mary Ellen Barrett, the three daughters of Irving Berlin, one of the founders of ASCAP in 1914; Mary Rodgers, the daughter of Richard Rodgers; Jo Sullivan, the widow of Frank Loesser; Jamie Bernstein Thomas, Nina Bernstein, and Alexander Bernstein, the daughters and son of Leonard Bernstein; and Ellen Donaldson, the granddaughter of Walter Donaldson; and songwriter Jack Lawrence.

The Boose affidavit also was filed on behalf of those representing such stellar songwriters as Hoagy Carmichael, Lorenz Hart, Jerome Kern, Oscar Hammerstein II, and Cole Porter. Those representing the late classical composers Igor Stravinsky and Aaron Copland also are listed.

#### FOX INTERACTIVE LEAPS INTO GAME FRAY

(Continued from page 9)

ate separately, the unit will be supervised by Fox Merchandising and Licensing, an operating unit of Fox Inc. Sales and marketing will be handled by Fox Video.

Ted Hoff, former senior VP of marketing and sales for Tengen Inc.—a subsidiary of Atari Games Corp. recently folded into Time Warner Interactive—was named senior VP/GM of Fox Interactive. He reports to Al Ovadia, president of Fox Merchandising and Licensing.

While at Tengen, Hoff was one of the first game manufacturers to encourage video stores to rent games.

Ovadia's division "has the best experience for interactive," says Fox president Bill Mechanic. "And since a large part of the sell-through business is in video stores, sales and marketing will come out of video."

Mechanic says the studio will serve as the creative source for the games, and an in-house staff of game developers will not be hired; outside developers will be contracted to create specific game titles.

However, several Fox properties, including the upcoming Schwarzenegger adventure "True Lies," have been licensed to other game companies. In fact, all films from James Cameron's production company Lightstorm, which Fox distributes, fall into this category, Mechanic said.

"The Simpsons" and "Home Alone" are other examples, although Ovadia says the game rights to these

(Continued on page 139)

BILLBOARD JUNE 4, 1994

# Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

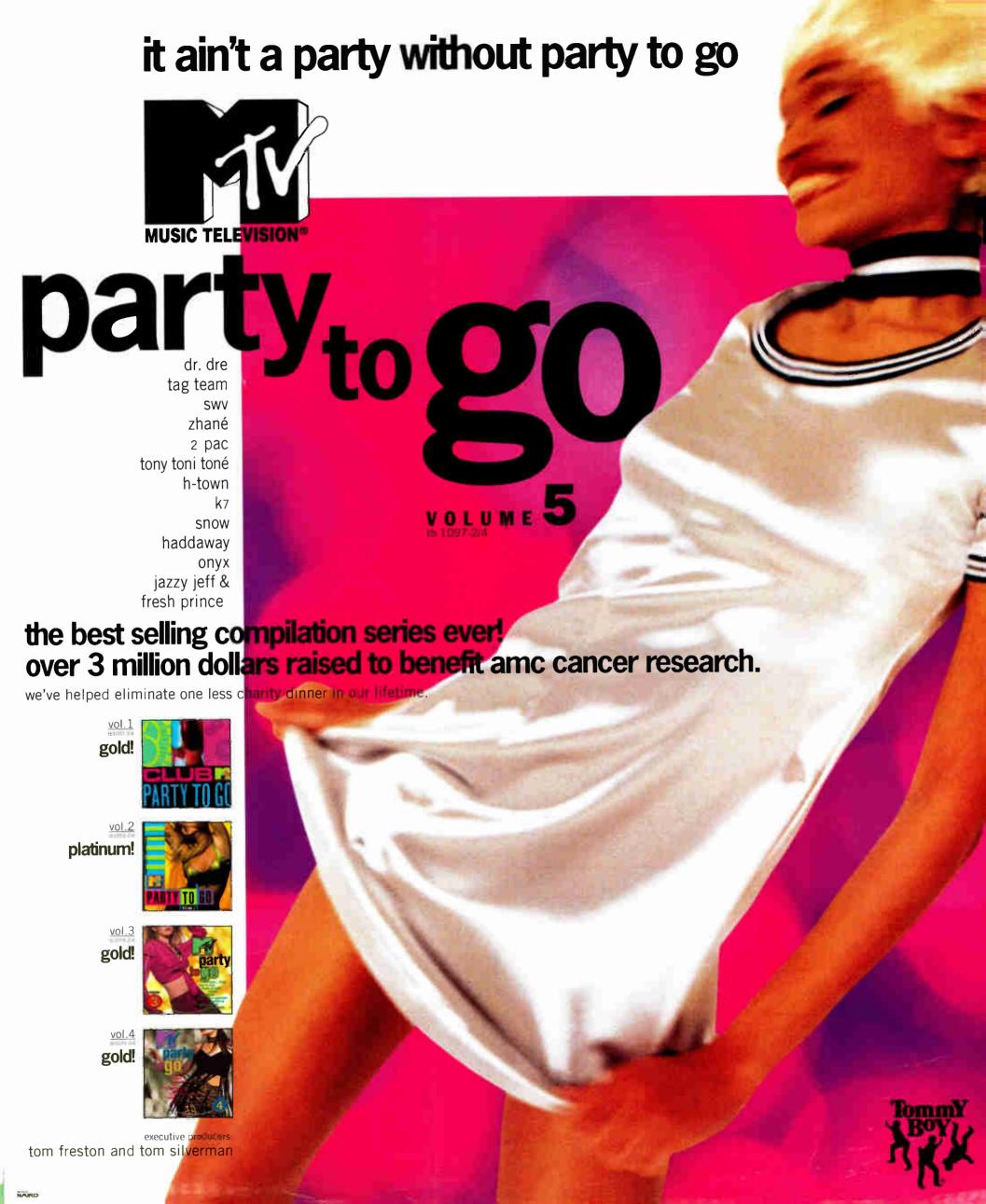
#### FOR WEEK ENDING JUNE 4, 1994



WEEK	LAST	2 WKS AGO	WKS. ON CHART	ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK		THIS	LAST
1)	6	15	8	* * * NO. 1/GREATEST GAINER * * * SOUNDTRACK A INTERSCOPE/ATLANTIC 8251 9/AG (10.98/16.98) 1 week at No. 1 THE CROW	1	J	54	47
2	1	1	9	TIM MCGRAW CUR8 77659 (9.98/13.98)  NOT A MOMENT TOO SOON	1	ty.	(55)	65
3	2	3	26	ACE OF BASE ▲ 3 ARISTA 18740 (9.98/15.98)  THE SIGN	1	¥.	56	60
4	3	5	10	RENEDICTINE MONKS OF SANTO DOMINGO DE SILOS A			57	51
				ANGEL 55138 (10.98/15 98) CHANT	3		58	83
5	8	7	9	SOUNDTRACK DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)  ABOVE THE RIM  COUNTING CROWS   AUGUST A SUPPLY DEATH OF THE RIM	2	ď		
6	7	6	23	DGC 24528/GEFFEN (10.98/15 98) HS AUGUST & EVERYTHING AFTER	4		(59)	107
7	4	4	7	PINK FLOYD COLUMBIA 64200* (10.98 EQ/16.98) THE DIVISION BELL	1		60	58
8	10	8	28	<b>R. KELLY ▲</b> <sup>2</sup> JIVE 41527 (10.98/15.98) 12 PLAY	2	3	61	61
9	5	2	4	REBA MCENTIRE MCA 10994 (10.98/15.98) READ MY MIND	2		62)	82
10)	14	20	6	ALL-4-ONE BLIT2Z/ATLANTIC 82588/AG (10.98/15.98) ALL-4-ONE	10		63	43
11	9		2	INDIGO GIRLS EPIC 57621* (10.98 EQ/16.98) SWAMP OPHELIA	9		64	55
2	11	10	45	TONI BRAXTON ▲ 4 LAFACE 26007/ARISTA (9.98/15.98)  TONI BRAXTON	1	Ì.	65	52
3	13	13	38	MARIAH CAREY ▲ 6 COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX	1	j.	66	66
4	12	12	15	ENIGMA ● CHARISMA 39236/VIRGIN (10.98/16.98) THE CROSS OF CHANGES	9	1	67	75
5)	19	14	12	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLIS	5	H	68	63
6	15	11	28	CELINE DION ▲ 2 550 MUSIC 57555/EPIC (10.98 EQ/16 98) THE COLOUR OF MY LOVE	4	2	69	57
7	21	16	43	SMASHING PUMPKINS ▲ 2 VIRGIN 88267 (9 98/15 98) SIAMESE DREAM	10		70	64
				***HOT SHOT DEBUT***		Ē		
8)	NEV	<b>V</b> ▶	1	ERASURE MUTE 61633/ELEKTRA (10 98/15,98) I SAY I SAY	18	1	(71)	NE
9	20	18	11	SOUNDGARDEN A&M 0198* (10.98/16 98) SUPERUNKNOWN	1		(72)	80
0)	23		2	TRAVIS TRITT WARNER BROS 45603 (10 98/15 98) TEN FEET TALL & BULLETPROOF	20		(73)	91
	18	17	19	CRASH TEST DUMMIES ▲ ARISTA 16531 (9 98/15 98) S GOD SHUFFLED HIS FEET	9		74	62
2)	24	25	15	SOUNDTRACK ● RCA 66364 (10 98/16 98)  REALITY BITES	13		75	70
3	22	21	26	SNOOP DOGGY DOGG ▲ 3 DEATH ROWINTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE	1		76	49
	16	9	9	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98) LONGING IN THEIR HEARTS	1	7	77	84
<u>.</u>	30	38	6	COLLECTIVE SOUL	-		78	79
	17	19		ATLANTIC 82596 AG (10.98/15 98) HS HINTS, ALLEGATIONS & THINGS LEFT UNSAID	25		79	50
<b>i</b>	31	36	17 28	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP	1	i	80	81
	27	23	35	CANDLEBOX ● MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) ★S CANDLEBOX	27	6	81	85
_	25	22	4	NIRVANA ▲ 3 DGC 24607*/GEFFEN (10.98/16.98)  IN UTERO	1		82	71
	NEV	-	1	OUTKAST LAFACE 26010-/ARISTA (9.98/15.98) SOUTHERNPLAYALISTICADILLACMUZIK  JULIO IGLESIAS COLUMBIA 57584 (10.98 EQ/16.98) CRAZY	20		83	68
					30	1	84	89
1 )	29	30	15	GREEN DAY REPRISE 45529*/WARNER BROS. (9.98/15.98)	29		85	87
2	26	24	32	SALT-N-PEPA ▲ ² NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98) VERY NECESSARY	4		(86)	94
	28	26	12	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)  RHYTHM COUNTRY & BLUES	18		87	90
	40	47	53	JANET JACKSON ▲ 6 VIRGIN 87825 (10.98/16.98)  JANET.	1	1	88	77
	36	28	30	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)  I'M READY	18	1.	89	72
	35	29	27	TOM PETTY & THE HEARTBREAKERS ▲ 2 MCA 10813 (10.98/17.98) GREATEST HITS	5		(90)	NE
7	39	32	17	AEROSMITH ▲ 4 GEFFEN 24455 (10 98/16 98)  GET A GRIP	1	,	(91)	101
-				ALICE IN CHAINS ▲ 2 COLUMBIA 57628 (7.98 EQ/11.98)  JAR OF FLIES (EP)	1		92	93
	32	21	2	SOUTH CENTRAL CARTEL COLUMBIA 57294* (10.98 EQ/15.98) 'N GATZ WE TRUSS	32		93	69
0		31	12	HAMMER ● GIANT/REPRISE 24545/WARNER 8ROS. (10.98/16.98) THE FUNKY HEADHUNTER	12		94	_
	38	27	3	BASIA EPIC 64255 (10.98 EQ/16 98) THE SWEETEST ILLUSION	27		-	76
2)	44	37	133	NIRVANA ▲ 5 DGC 24425*/GEFFEN (9 98/13 98)  NEVERMIND	1		95	88
3	41		2	PRETENDERS SIRE 45572/WARNER 8ROS (10.98/15.98) LAST OF THE INDEPENDENTS	41	-		103
1	45	57	6	ROLLINS BAND IMAGO 21034* (9,98/15,98) WEIGHT	33		97	97
•	33	34	38	GARTH BROOKS ▲ 4 LIBERTY 80857 (10.98/16.98)  IN PIECES	1		(98)	105
	46	41	31	PEARL JAM ▲ <sup>5</sup> EPIC 53136* (10.98 EQ/16.98) VS.	1		99	86
1	48	43	36	MEAT LOAF ▲ 4 MCA 10699 (10.98/15.98) BAT OUT OF HELL II: BACK INTO HELL	1		100	95
3.7	67	-	2	LORRIE MORGAN BNA 66379 (9.98/15.98) WAR PAINT	48		101	100
1	56	53	11	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)  THE DOWNWARD SPIRAL	2		102	73
,	59	58	14	SARAH MCLACHLAN	50		(103)	112
4			8	10/23/MISIN (3 70/13.30) ITE	30		104	108
	53	46	22	JODECI ▲ UPTOWN 10915,MCA (10.98/15.98)  DIARY OF A MAD BAND	3		105	74
	-							
1 2	54	39	9	PANTERA ● EASTWEST 92302*/AG (10.98/15.98) FAR BEYOND DRIVEN  SONIC YOUTH	1		106	78

×	×	s	. ON		PEAK
THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEA
54	47	35	79	SOUNDTRACK ▲ 11 ARISTA 18699* (10.98/15 98)  THE BODYGUARD	1
<u>55</u>	65	-	2	HUEY LEWIS & THE NEWS ELEKTRA 61500 (10.98/16.98) FOUR CHORDS & SEVERAL YEARS AGO	55
56	60	56	47	THE CRANBERRIES ▲ EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
57	51	54	65	ISLAND 514156/PLG (10.98 EQ/16.98)   S   BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)   HARD WORKIN' MAN	9
(58)	83	72	4	LIVE RADIOACTIVE 10997*/mca (10 98/15.98)  THROWING COPPER	38
	-	-		***PACESETTER***	00
59	107	_	2	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10 98/16.98) CROOKLYN	59
60	58	50	12	BECK ● DGC 24634*/GEFFEN (10.98/15.98)  MELLOW GOLD	13
61	61	62	28	BRYAN ADAMS ▲ <sup>3</sup> A&M 0157 (10.98/16.98) SO FAR SO GOOD	6
62)	82	80	10	MEAT PUPPETS LONDON 828484/PLG (9.98/13.98) HS TOO HIGH TO DIE	62
63	43	40	27	MICHAEL BOLTON & 3 COLUMBIA 53567 (10.98/16.98)  THE ONE THING	3
64	55	49	5	NAS COLUMBIA 57684 · (9.98 EQ/15.98) ILLMATIC	12
65	52	33	3	TRAFFIC VIRGIN 39490 (10 98/15 98) FAR FROM HOME	33
66	66	45	3	ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98) WHERE IT ALL BEGINS	45
67	75	71	127	PEARL JAM ▲ <sup>6</sup> EPIC 47857 (10.98 EQ/16.98)	2
68	63	65	36	PATTY LOVELESS ● EPIC 53236 (9 98 EQ/15.98) ONLY WHAT I FEEL	63
69	57	51	4	PAM TILLIS ARISTA 18758 (9 98/15.98) SWEETHEART'S DANCE	51
70	64	52	79	KENNY G ▲ 6 ARISTA 18646 (10.98/15.98) BREATHLESS	2
71)	NE	N	1	BOINGO GIANT 24555/WARNER 8ROS. (10.98/15.98)  BOINGO	71
72)	80	77	58	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) S NEW MISERABLE EXPERIENCE	30
73)	91	97	14		
74	62	42	20		73
	-			SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16 98) PHILADELPHIA WU-TANG CLAN ●	12
75	70	70	28	LOUD 66336* RCA (9 98 15 98) ENTER THE WU-TANG (36 CHAMBERS)	41
76	49	44	85	ALAN JACKSON ▲ ARISTA 18711 (10.98 15 98)  A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
77	84	79	171	ENIGMA ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98) MCMXC A.D.	6
78	79	75	24	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9 98/15 98)  DOMINO	39
79	50	48	34	REBA MCENTIRE ▲ 2 MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TWO	5
80	81	82	74	STONE TEMPLE PILOTS ▲ 3 ATLANTIC 82418/AG (9 98/15 98) HS CORE	3
81	85	76	22	US3 ● BLUE NOTE 80883/CAPITOL (9 98/15.98) HS HAND ON THE TORCH	31
82	71	66	24	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98) LETHAL INJECTION	5
83	68	55	4	JIMI HENDRIX MCA 11060 (10.98/16.98) BLUES	45
84	89	84	145	METALLICA ▲ 7 ELEKTRA 61113* (10.98/15.98) METALLICA	1
85	87	95	8	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS JOHN BERRY	85
86)	94	86	25	CRACKER ● VIRGIN 39012 (9.98/13.98) HS KEROSENE HAT	59
87	90	83	16	TORI AMOS   ◆ ATLANTIC 82567/AG (10.98/15.98)  UNDER THE PINK	12
88	77	60	41	BILLY JOEL ▲ 4 COLUMBIA 53003 (10.98 EQ/16.98) RIVER OF DREAMS	i
89	72	64	19	FAITH HILL ● WARNER BROS. 45389 (9 98/15 98) HS TAKE ME AS I AM	59
90)	NEV	V	1	VIOLENT FEMMES ELEKTRA 61553 (10.98/15 98)  NEW TIMES	90
91	101	101	8	SOUNDTRACK MEDICINE/GIANT 24533/WARNER 8ROS. (9.98/15.98) DAZED AND CONFUSED	91
92	93	_	2	SWV RCA 66401* (7.98/11.98) THE REMIXES (EP)	92
93	69	74	9	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98) NOTORIOUS	52
94	76	68	53	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15 98)  BIG TIME	55
95	88	100	15	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98)	84
96)	103	107	26	AARON HALL SILAS 10810/MCA (9.98/15.98)  THE TRUTH	47
97	97	85	6	HOLE DGC 24631/GEFFEN (10.98/15.98)  LIVE THROUGH THIS	55
98	105	106	15	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98) PRONOUNCED JAH-NAY	37
99	86	67	99	MARY-CHAPIN CARPENTER ▲ 2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON	31
100	95	92	35	MELISSA ETHERIDGE ▲ ISLAND 848660/PLG (10.98/15.98)  YES I AM	16
-	100	90	47		
101				TOOL ● 200 11052 (9 98/15.98) #\$ UNDERTOW	50
102	73	63	90	VINCE GILL ▲ 2 MCA 10630 (10.98/15.98)  I STILL BELIEVE IN YOU	10
-	112	132	7	PATRA EPIC 53763* (9.98 EQ/15.98) HS QUEEN OF THE PACK	103
104	108	109	4	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98)	104
105	74	59	4	RANDY TRAVIS WARNER BROS. 45501 (10.98/15.98)  THIS IS ME	59
106	78	69	32	VARIOUS ARTISTS ▲ <sup>2</sup> COMMON THREAD: THE SONGS OF THE EAGLES GIANT 24531/WARNER BROS. (10.98/16.98)	3
107)	NEV	V	1	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98) WALKING AWAY A WINNER	107
_1	_				- 10

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



## Billboard 200

#### continued

FOR WEEK ENDING JUNE 4, 1994

				TO CONTINUED FOR WEEK	END
THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
108	92	78	7	SOUNDTRACK EPIC SOUNDTRAX 57881/EPIC (10.98 EQ/16.98)  THREESOME	49
109)	NE	N D	1	SOUNDTRACK ATLANTIC 82595/AG (10 98/16 98) MAVERICK	109
110	116	116	5	SOUNDS OF BLACKNESS AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	109
111	96	87	40	CLAY WALKER ● GIANT 24511/WARNER BROS. (9 98/15 98) HS CLAY WALKER	52
112	102	108	194	GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98) NO FENCES	3
113	106	91	7	BOZ SCAGGS VIRGIN 39489 (9.98) 15.98) SOME CHANGE	91
114	99	73	48	SOUNDTRACK ▲ 3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE	1
115	109	104	17	COLLIN RAYE EPIC 53952 (9 98 EQ/15 98) EXTREMES	73
116)	124	123	50	RAGE AGAINST THE MACHINE ●  EPIC 52959 (10 98 EQ/16 98)   RAGE AGAINST THE MACHINE	45
117	115	98	30	10,000 MANIACS ▲ ELEKTRA 61569 (10 98/15 98) MTV UNPLUGGED	13
118	110	89	18	ZZ TOP ● RCA 66317 (10 98/16 98) ANTENNA	14
119	114	111	56	TOBY KEITH   MERCURY 514421 (9 98 EQ/15 98)   HS  TOBY KEITH	99
120	98	81	61	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER 8ROS (10 98/15 98) THIS TIME	25
121	111	102	88	GEORGE STRAIT ▲ + MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	6
122	125	125	40	BABYFACE ▲ EPIC 53558 (10 98 EQ/16 98)  FOR THE COOL IN YOU	16
123	113	88	52	ROD STEWART A WARNER BROS. 45289 (10.98/16.98) UNPLUGGEDAND SEATED	2
124	120	112	16	BLACKHAWK ARISTA 18708 (9.98/15 98)  BLACKHAWK	98
25)	NEV	<b>V</b>	1	VAN MORRISON POLYDOR 521290/PLG (19 98/27 98) A NIGHT IN SAN FRANCISCO	125
26)	169		2	SOUNDTRACK MCA 11045 (10 98/16 98)  THE FLINTSTONES	126
127	104		2	KENNY LOGGINS SDNY WONDER 57674 COLUMBIA (9.98 EQ.13.98) RETURN TO POOH CORNER	104
28)	151	159	19	JAMES MERCURY 514943 (10 98/15 98)	72
129	121	110	4	JOHNNY CASH AMERICAN 45520* WARNER BROS (9 98 15 98) AMERICAN RECORDINGS	110
130	127	93	222	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/PLG (10 98 EQ/16.98) PHANTOM OF THE OPERA HIGHLIGHTS	46
[31]	152	160	26	ADAM SANDLER WARNER BROS. 45393 (9 98/15, 98) ISS THEY'RE ALL GONNA LAUGH AT YOU	131
132	133	121	13	ARETHA FRANKLIN ARISTA 18722 (10.98/16/98) GREATEST HITS 1980 - 1994	
		1			85
_	NEV	V <b>&gt;</b>	1	SOUNDTRACK HOLLYWOOD 61606 (10 98/15 98) WHEN A MAN LOVES A WOMAN	133
33)	<b>NEV</b>	V ▶ 135	-	SOUNDTRACK HOLLYWOOD 61606 (10 98/15 98)         WHEN A MAN LOVES A WOMAN           PHISH ELEKTRA 61628 (10 98/15 98)         HOIST	_
33)			1		133
.33) .34) 135	138	135	1 8	PHISH ELEKTRA 61628 (10 98/15 98) HOIST	133 34
133 135 136 137	138 122 129 134	135 120 113 124	1 8 4 131 19	PHISH ELEKTRA 61628 (10 98/15 98)         HOIST           SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/16 98)         WITH HONORS	133 34 120
33) 34) 135 136 137	138 122 129	135 120 113	1 8 4 131	PHISH ELEKTRA 61628 (10 98/15 98)  SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/16 98)  ENYA A REPRISE 26775/WARNER 8ROS (10 98/15 98)  SHEPHERD MOONS	133 34 120 17
33) 34) 135 136 137	138 122 129 134 117 143	135 120 113 124	1 8 4 131 19	PHISH ELEKTRA 61628 (10 98/15 98)         HOIST           SOUNDTRACK MAVERICK 45549;WARNER 8ROS (10 98/16 98)         WITH HONORS           ENYA ▲ PREPRISE 26775;WARNER 8ROS (10 98/15 98)         SHEPHERD MOONS           K7 TOMMY 80Y 1071 (10 98/15.98)         SWING BATTA SWING	133 34 120 17 96
33) 34) 135 136 137	138 122 129 134 117	135 120 113 124 105	1 8 4 131 19 45	PHISH ELEKTRA 61628 (10 98/15 98)         HOIST           SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98 16 98)         WITH HONORS           ENYA ▲ I REPRISE 26775/WARNER 8ROS (10 98/15 98)         SHEPHERD MOONS           K7 TOMMY 80Y 1071 (10 98/15.98)         SWING BATTA SWING           CLINT BLACK ▲ RCA 66239 (10.98/15.98)         NO TIME TO KILL	133 34 120 17 96 14
33) 34) 135 136 137 138	138 122 129 134 117 143	135 120 113 124 105	1 8 4 131 19 45 88	PHISH ELEKTRA 61628 (10 98/15 98)  SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/16 98)  ENYA ▲ ¹ REPRISE 26775/WARNER 8ROS (10 98/15 98)  K7 TOMMY 80Y 1071 (10 98/15.98)  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16 98)  HOIST  WITH HONORS  SWING BATTA SWING  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  NO TIME TO KILL  QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16 98)  GREATEST HITS	133 34 120 17 96 14
33) 34) 135 136 137 138 33 140	138 122 129 134 117 143 139 119 123	135 120 113 124 105 137	1 8 4 131 19 45 88 81 9	PHISH ELEKTRA 61628 (10 98/15 98)  SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/16 98)  ENYA ▲ ¹ REPRISE 26775/WARNER 8ROS (10 98/15 98)  K7 TOMMY 80Y 1071 (10 98/15.98)  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  ROTIME TO KILL  QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16 98)  GREATEST HITS  SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98)  LOVE DELUXE	133 34 120 17 96 14 11 3
33) 34) 135 136 137 138 3 440 441 442 43)	138 122 129 134 117 143 139 119 123 147	135 120 113 124 105 137 139 99 94 153	1 8 4 131 19 45 88 81 9 15	PHISH ELEKTRA 61628 (10 98/15 98)  SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/16 98)  ENYA ▲ ¹ REPRISE 26775/WARNER 8ROS (10 98/15 98)  K7 TOMMY 80Y 1071 (10 98/15.98)  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  NO TIME TO KILL  QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16 98)  GREATEST HITS  SADE ▲ ³ EPIC 53178 (10 98 EQ/16 98)  LOVE DELUXE  MORRISSEY SIREJREPRISE 45451/WARNER 8ROS (10 98/15 98)  VAUXHALL & I  RICHARD MARX ◆ CAPITOL 81232 (10 98/15 98)  THE MASK AND MIRROR	133 34 120 17 96 14 11 3
33) 34) 135 136 137 138 33 140 141 142 43)	138 122 129 134 117 143 139 119 123 147	135 120 113 124 105 137 139 99 94 153	1 8 4 131 19 45 88 81 9 15 9	PHISH ELEKTRA 61628 (10 98/15 98)  SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/16 98)  ENYA ▲ ¹ REPRISE 26775/WARNER 8ROS (10 98/15 98)  K7 TOMMY 80Y 1071 (10 98/15-98)  CLINT BLACK ▲ RCA 66239 (10.98/15-98)  CLINT BLACK ▲ RCA 66239 (10.98/15-98)  NO TIME TO KILL  QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16 98)  GREATEST HITS  SADE ▲ ³ EPIC 53178 (10.98 EQ.16-98)  LOVE DELUXE  MORRISSEY SIRE/REPRISE 45451 WARNER 8ROS (10 98/15-98)  VAUXHALL & I  RICHARD MARX ◆ CAPITOL 81232 (10 98/15-98)  LOREENA MCKENNITT WARNER 8ROS 45420 (10 98/15-98)  THE MASK AND MIRROR  P NPG 71003*/8ELLMARK (8.98/13.98)  THE BEAUTIFUL EXPERIENCE (EP)	133 34 120 17 96 14 11 3 18
33) 34) 135 136 137 138 35 140 441 442 443) 444)	138 122 129 134 117 143 139 119 123 147 NEW	135 120 113 124 105 137 139 99 94 153	1 8 4 131 19 45 88 81 9 15 9	PHISH ELEKTRA 61628 (10 98/15 98)  SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/16 98)  WITH HONORS  ENYA ▲ ¹ REPRISE 26775/WARNER 8ROS (10 98/15 98)  K7 TOMMY 80Y 1071 (10 98/15.98)  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  NO TIME TO KILL  QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16 98)  GREATEST HITS  SADE ▲ ¹ EPIC 53178 (10.98 EQ.16.98)  LOVE DELUXE  MORRISSEY SIREIREPRISE 45451 WARNER 8ROS (10.98/15.98)  VAUXHALL & I  RICHARD MARX ◆ CAPITOL 81232 (10.98/15.98)  LOVE DELUXE  CORRENA MCKENNITT WARNER 8ROS 45420 (10.98/15.98)  THE MASK AND MIRROR  P NPG 71003¹/8ELLMARK (8.98/13.98)  THE BEAUTIFUL EXPERIENCE (EP)  SOUNDTRACK VIRGII 88274 (10.98/15.98)  THE PIANO	133 34 120 17 96 14 11 3 18 37
33) 34) 35 36 37 38 40 41 42 43 44) 45 46	138 122 129 134 117 143 139 119 123 147 NEW	135 120 113 124 105 137 139 99 94 153 V > 103 133	1 8 4 131 19 45 88 81 9 15 9 1 20	PHISH ELEKTRA 61628 (10 98/15 98)  SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/16 98)  ENYA ▲ ¹ REPRISE 26775/WARNER 8ROS (10 98/15 98)  K7 TOMMY 80Y 1071 (10 98/15.98)  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  ON TIME TO KILL  QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16 98)  GREATEST HITS  SADE ▲ ³ EPIC 53178 (10.98 EQ.16 98)  LOVE DELUXE  MORRISSEY SIREIREPRISE 45451/WARNER 8ROS (10 98/15 98)  VAUXHALL & I  RICHARD MARX ◆ CAPITOL 81232 (10 98/15 98)  LOREENA MCKENNITT WARNER 8ROS 45420 (10 98/15 98)  THE MASK AND MIRROR  P NPG 71003*/8ELLMARK (8.98/13.98)  THE BEAUTIFUL EXPERIENCE (EP)  SOUNDTRACK VIRGIN 88274 (10 98/15 98)  ANGELA WINBUSH ELEKTRA 61591 (10 98/15.98)  ANGELA WINBUSH	133 34 120 17 96 14 11 3 18 37 143 144 41
33) 34) 135 136 137 138 39 140 141 142 43) 44) 45 46 47	138 122 129 134 117 143 139 119 123 147 NEW 130 128	135 120 113 124 105 137 139 99 94 153 V > 103 133 117	1 8 4 131 19 45 88 81 9 15 9 1 20 10 63	PHISH ELEKTRA 61628 (10 98/15 98)  SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/16 98)  ENYA ▲ ¹ REPRISE 26775/WARNER 8ROS (10 98/15 98)  K7 TOMMY 80Y 1071 (10 98/15.98)  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  NO TIME TO KILL  QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16 98)  GREATEST HITS  SADE ▲ ³ EPIC 53178 (10 98 EQ:16 98)  LOVE DELUXE  MORRISSEY SIRE/REPRISE 45451/WARNER 8ROS (10 98/15 98)  PAID VACATION  LOREENA MCKENNITT WARNER 8ROS 45420 (10 98/15 98)  THE MASK AND MIRROR  ***POG 71003*/BELLMARK (8.98/13.98)  THE BEAUTIFUL EXPERIENCE (EP)  SOUNDTRACK VIRGIN 88274 (10 98/15 98)  THE PIANO  ANGELA WINBUSH ELEKTRA 61591 (10 98/15.98)  TEN SUMMONER'S TALES	133 34 120 17 96 14 11 3 18 37 143 144 41 96
33) 34) 135 136 137 138 33 140 141 142 43) 44) 45 46 47 48	138 122 129 134 117 143 139 119 123 147 NEW 130 128 136 135	135 120 113 124 105 137 139 99 94 153 V > 103 133 117 127	1 8 4 131 19 45 88 81 9 15 9 1 20 10 63	PHISH ELEKTRA 61628 (10 98/15 98)  SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/16 98)  WITH HONORS  ENYA ▲ 1 REPRISE 26775/WARNER 8ROS (10 98/15 98)  K7 TOMMY 80Y 1071 (10 98/15.98)  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  NO TIME TO KILL  QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16 98)  GREATEST HITS  SADE ▲ 1 EPIC 53178 (10.98 EQ.16.98)  LOVE DELUXE  MORRISSEY SIRE/REPRISE 45451/WARNER 8ROS (10.98/15.98)  VAUXHALL & I  RICHARD MARX ♠ CAPITOL 81232 (10.98/15.98)  LOREENA MCKENNITT WARNER 8ROS 45420 (10.98/15.98)  THE MASK AND MIRROR  ♣ 1 NPG 71003*/8ELLMARK (8.98/13.98)  THE BEAUTIFUL EXPERIENCE (EP)  SOUNDTRACK VIRGIN 88274 (10.98/15.98)  THE PIANO  ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)  TEN SUMMONER'S TALES  SHERYL CROW A&M 0126 (9.98/15.98)  TUESDAY NIGHT MUSIC CLUB	133 34 120 17 96 14 11 3 18 37 143 144 41 96 2
33) 34) 135 136 137 138 33 140 141 142 43) 44) 45 46 47 48 49	138 122 129 134 1117 143 139 119 123 147 NEW 130 128 136 135	135 120 113 124 105 137 139 99 94 153 V > 103 133 117 127 129	1 8 4 131 19 45 88 81 9 15 9 1 20 10 63 12	PHISH ELEKTRA 61628 (10 98/15 98)         HOIST           SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/16 98)         WITH HONORS           ENYA ▲ ¹ REPRISE 26775/WARNER 8ROS (10 98/15 98)         SHEPHERD MOONS           K7 TOMMY 80Y 1071 (10 98/15.98)         SWING BATTA SWING           CLINT BLACK ▲ RCA 66239 (10.98/15.98)         NO TIME TO KILL           QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16 98)         GREATEST HITS           SADE ▲ ³ EPIC 53178 (10.98 €Q.16 98)         LOVE DELUXE           MORRISSEY SIREIREPRISE 45451/WARNER 8ROS (10 98/15 98)         VAUXHALL & I           RICHARD MARX ◆ CAPITOL 81232 (10 98/15 98)         VAUXHALL & I           RICHARD MARX ◆ CAPITOL 81232 (10 98/15 98)         THE MASK AND MIRROR           LOVE DELUXE           LOVE DELUXE           VAUXHALL & I           RICHARD MARX ◆ CAPITOL 81232 (10 98/15 98)         THE MASK AND MIRROR           LOVE DELUXE           SOUNDTRACK VIRGIN 88274 (10 98/15 98)         THE BEAUTIFUL EXPERIENCE (EP)           SOUNDTRACK VIRGIN 88274 (10 98/15 98)         THE PIANO           ANGELA WINBUSH	133 34 120 17 96 14 11 3 18 37 143 144 41 96 2 94
33) 34) 135 136 137 138 39 140 141 142 43) 44) 45 46 47 48 49 50	138 122 129 134 117 143 139 119 123 147 NEW 136 135 141 126	135 120 113 124 105 137 139 99 94 153 V > 103 133 117 127 129 114	1 8 4 131 19 45 88 81 9 15 9 1 20 10 63 12 32 34	PHISH ELEKTRA 61628 (10 98/15 98)  SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/16 98)  WITH HONORS  ENYA ▲ REPRISE 26775/WARNER 8ROS (10 98/15 98)  K7 TOMMY 80Y 1071 (10 98/15.98)  SWING BATTA SWING  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  CLINT BLACK ▲ RCA 66239 (10.98/15.98)  NO TIME TO KILL  QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16 98)  SADE ▲ PIC 53178 (10.98 EQ.16.98)  LOVE DELUXE  MORRISSEY SIRE/REPRISE 45451/WARNER 8ROS (10.98/15.98)  VAUXHALL & I  RICHARD MARX ◆ CAPITOL 81232 (10.98/15.98)  PAID VACATION  LOREENA MCKENNITT WARNER 8ROS 45420 (10.98/15.98)  THE BEAUTIFUL EXPERIENCE (EP)  SOUNDTRACK VIRGII 88274 (10.98/15.98)  THE PIANO  ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)  THE PIANO  ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)  TEN SUMMONER'S TALES  SHERYL CROW A&M 0126 (9.98/15.98)  TUESDAY NIGHT MUSIC CLUB  XSCAPE ▲ SO SO 0EF 57107*COLUMBIA (9.98 EQ/15.98)  EASY COME, EASY GO  EASY COME, EASY GO	133 34 120 17 96 14 11 3 18 37 143 144 41 96 2
33) 34) 135 136 137 138 33 140 141 142 43) 44) 45 46 47 48 49 50	138 122 129 134 117 143 139 119 123 147 NEW 136 135 141 126	135 120 113 124 105 137 139 99 94 153 V > 103 133 117 127 129 114	1 8 4 131 19 45 88 81 9 15 9 1 20 10 63 12 32 34	PHISH ELEKTRA 61628 (10 98/15 98)         HOIST           SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/15 98)         WITH HONORS           ENYA ▲ ¹ REPRISE 26775/WARNER 8ROS (10 98/15 98)         SHEPHERD MOONS           K7 TOMMY 80Y 1071 (10 98/15-98)         SWING BATTA SWING           CLINT BLACK ▲ RCA 66239 (10.98/15-98)         NO TIME TO KILL           QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16-98)         GREATEST HITS           SADE ▲ ³ EPIC 53178 (10 98 EQ/16-98)         LOVE DELUXE           MORRISSEY SIRE/REPRISE 45451/WARNER 8ROS (10 98/15-98)         VAUXHALL & I           RICHARD MARX ● CAPITOL 81232 (10 98/15-98)         PAID VACATION           LOREENA MCKENNITT WARNER 8ROS 45420 (10 98/15-98)         THE MASK AND MIRROR           THE PIANO           ANGELA WINBUSH ELEKTRA 61591 (10 98/15-98)         THE BEAUTIFUL EXPERIENCE (EP)           SOUNDTRACK VIRGIN 88274 (10 98/15-98)         THE PIANO           ANGELA WINBUSH ELEKTRA 61591 (10 98/15-98)         THE PIANO           ANGELA WINBUSH           STING ▲ ³ A&M 0070 (10 98/16-98)         THE SUMMONER'S TALES           SHERYL	133 34 120 17 96 14 11 3 18 37 143 144 41 96 2 94
33) 34) 135 136 137 138 33 140 141 142 43) 44) 45 46 47 48 49 50	138 122 129 134 117 143 139 119 123 147 NEW 136 135 141 126	135 120 113 124 105 137 139 99 94 153 V > 103 133 117 127 129 114	1 8 4 131 19 45 88 81 9 15 9 1 20 10 63 12 32 34	PHISH ELEKTRA 61628 (10 98/15 98)         HOIST           SOUNDTRACK MAVERICK 45549/WARNER 8ROS (10 98/16 98)         WITH HONORS           ENYA ▲ ¹ REPRISE 26775/WARNER 8ROS (10 98/15 98)         SHEPHERD MOONS           K7 TOMMY 80Y 1071 (10 98/15.98)         SWING BATTA SWING           CLINT BLACK ▲ RCA 66239 (10.98/15.98)         NO TIME TO KILL           QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10 98/16 98)         GREATEST HITS           SADE ▲ ³ EPIC 53178 (10.98 EQ.16 98)         LOVE DELUXE           MORRISSEY SIRE/REPRISE 45451/WARNER 8ROS (10 98/15 98)         VAUXHALL & I           RICHARD MARX ◆ CAPITOL 81232 (10 98/15 98)         VAUXHALL & I           RICHARD MARX ◆ CAPITOL 81232 (10 98/15 98)         THE MASK AND MIRROR           LOVE DELUXE           LOVE DELUXE           NOTING MARK & CAPITOL 81232 (10 98/15 98)         THE MASK AND MIRROR           PAID VACATION           THE MASK AND MIRROR           PAID VACATION           THE PIANO           ANGELA WINBUSH           SOUNDTRACK VIRGIN 88274 (10 98/15 98)         THE PIANO	133 34 120 17 96 14 11 3 18 37 143 144 41 96 2 94 17 5
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PEAK	TITLE ENT FOR CASSETTE/CD)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVAL	WKS. ON CHART	2 WKS AGO	LAST	THIS
6	DIRT	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	86	161	157	156
5	RE 187UM) KILLA (EP)	EAZY-E ▲  RUTHLESS 5503*/RELATIVITY (7 98/11 98)  IT'S ON (DR. D	31	140	154	157
13	GARTH BROOKS	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 90897 (9 98/13.98)	213	149	132	158
10	BRAND NEW MAN	BROOKS & DUNN ▲ 1 ARISTA 18658 (9 98/13.98)	130	138	137	159
1	BACK TO BROADWAY	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98)	46	119	148	160
27	LIFE'S A DANCE	JOHN MICHAEL MONTGOMERY ▲	72	115	118	161
71	THINGS IN THA HOOD	ATLANTIC 82420/AG (9.98/15.98) [15]  DFC ASSAULT/BIG 8EAT 92320/AG (9.98/15.98)	9	128	145	162
51	UNBOXED	SAMMY HAGAR GEFFEN 24702 (10.98/15.98)	10	130	150	163
1	BLACK SUNDAY	CYPRESS HILL ▲ RUFFHOUSE 53931-/COLUMBIA (10.98 EQ/15 98)	44	154	163	164
3	THE CHRONIC	DR. DRE A 9 DEATH ROW/INTERSCOPE 57128* IPRIORITY (10 98 15 98)	75	158	159	165
2	DUETS	FRANK SINATRA A 2 CAPITOL 89611 (11 98/17 98)	29	96	131	166
9	Y'S FAVORITES VOL. 1		38	150	155	167
60	BLACK REIGN	QUEEN LATIFAH ◆ MOTOWN 6370 (9 98/15 98)	27	157	164	168
24	IN MY TIME	YANNI ▲ PRIVATE MUSIC 82106 (10 98/15 98)	56	134	156	169
25	HARD TO EARN	GANG STARR CHRYSALIS 28435*/ERG (10.98/15.98)	11	164	174	170
_				-		(171)
96	THOUGHT 'YA KNEW	CE CE PENISTON A&M 0138 (10 98/15 98)	17	187	190	
33	8 SECONDS	SOUNDTRACK ● MCA 10927 (10 98/16 98)	18	118	140	172
59	DEEP FOREST	DEEP FOREST   550 MUSIC 57840 EPIC (10 98 EQ 16 98)   WAN MARRISON A	24	146	172	173
41	T OF VAN MORRISON	VAN MORRISON ▲ POLYDOR 841970*/PLG (9 98 EQ 11, 98)  THE BES	210	167	181	(174)
53	FEDERATE RAILROAD	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9 98/15 %)   CON	79	141	144	175
80	THE JERKY BOYS	THE JERKY BOYS ● SELECT 61495* AG (10.98 15 98) HS	59	179	186	(175)
117	SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS ●	62	169	178	177
4	N WHERE YOU FIT IN	GIANT/REPRISE 24486/WARNER 8ROS. (9,98/15 98) <b>IS TOO SHORT</b> ◆ JIVE 41526* (10 98/15 98) GFT	30	162	170	178
72	TIMATE EXPERIENCE		56	175	185	(179)
95		THE BRAND NEW HEAVIES DELICIOUS VINYL 92319/AG (10 98/15	9	148	161	180
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-	ONIGHT MARAUDERS		28	172	180	182
8		PAUL HARDCASTLE JVC 2033 (8 98/14 98)	6	189	182	183
182	HARDCASTLE	AARON NEVILLE ▲ A&M 0086 (10 98/16.98)	57	145	160	184
37	GRAND TOUR		54	122	149	185
5	TELL ME WHY	WYNONNA ▲ CURB 10822/MCA (10 98/15.98)	31	163	188	186
111	COOL RUNNINGS	SOUNDTRACK CHAOS 57553*/COLUMBIA (10 98 EQ/16.98)  OFFSPRING EPITAPH 86432* (8 98/14 98)   SOUNDTRACK CHAOS 57553*/COLUMBIA (10 98 EQ/16.98)	1		NEW	187)
187	SMASH		30	144	166	188
25	SHAQ DIESEL	SHAQUILLE O'NEAL ▲ JIVE 41529* (10 98 15 98)	32	144	187	189
53	CALL OF THE WILD	AARON TIPPIN ● RCA 66251 (9 98 15 98)  VARIOUS ARTISTS				
56	O CURTIS MAYFIELD	WARNER 8ROS 45500 (10 98/16 98) A TRIBUTE	13	156	177	190
17	H IT (SOUNDTRACK)	TINA TURNER ● WHAT'S LOVE GOT TO DO WI	30	151	171	191
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#### by Geoff Mayfield

As 'THE CROW' FLIES: For the second week in a row, the all-star sound-track from "The Crow" earns The Billboard 200's largest unit gain, and this time, the increase pushes the title to the top of the heap. A 41% sales increase brings the album's chart-topping total to approximately 125,000 units, the lowest tally by a No. 1 since Ace Of Base ruled the chart in the April 2 issue. The relatively soft sum reflects the industry's sales pace; as shown below in Market Watch, overall unit sales decline for a second straight week, this time sliding 4.3%.

HOW IT FLEW: "The Crow" arrived in stores more than a month before the film hit screens, an unusually early release when compared to most soundtracks. This one, however, has mighty star power, with tracks by Pantera, Stone Temple Pilots, the Cure, Nine Inch Nails, and other rock attractions, which allowed Atlantic and Interscope to garner airplay in advance of the film's release. Now, with the film rolling strong numbers at the box office, the album is in high gear. Stone Temple Pilots' "Big Empty" races 20-9 on Modern Rock Tracks and 7-3 on Album Rock Tracks. A Helmet track is being worked at album rock and modern rock; the latter format is also being courted with a cut by Medicine.

PLAYING THE NUMBERS: In addition to overall unit sales, this week's Market Watch shows the upward or downward trends of specific Billboard charts. Hot Rap Singles and Hot R&B Singles Sales are among the few SoundScan charts that show gains over last week's volume. Our jazz lists also show modest gains, with Top Jazz Albums rising by 0.5%, and Top Contemporary Jazz making an even smaller climb. The drop in country album sales reflects the fact that the halo effect from the May 3 Academy of Country Music Awards telecast, and the related sales campaigns staged at numerous stores, has passed.

WHAT-CHA-MA-CALL-IT: First, we don't know how to pronounce his name. Then he comes up with a product that practically defies description, but what else would you expect from what's-his-name, the guy who used to be Prince? Bellmark, which markets the NPG title "The Beautiful Experience," calls it a maxi-single, and it contains seven mixes of "The Most Beautiful Girl In The World." Though it isn't a traditional EP, its price (\$13.98/\$8.98), its length (33 minutes and some change), and the fact that the product carries a different title than the song prompts us to track the item on our album charts. With more than 7,700 units, it enters The Billboard 200 at No. 144. It debuts at No. 36 on Top R&B Albums.

STORMIN' NORMAN: The sophomore album by guitar beau Norman Brown enters Top Contemporary Jazz at No. 2 and Top R&B Albums at No. 21, positions that merit Heatseeker Impact status. With approximately 7,000 units, he debuts at No. 153 on The Billboard 200.

COMING ATTRACTIONS: A strong slate of late spring and early summer releases should heat up the charts shortly. Although none are expected to enter at No. 1, look for healthy debuts next week by Toad The Wet Sprocket, Heavy D & the Boyz, Jimmy Buffett, and sophomore Jon Secada. Secada and Buffett each primed the pump with release-week television appearances, the former on "The Tonight Show With Jay Leno," the latter on "The Late Show With David Letterman." The new Beastie Boys will debut the week after next, and in subsequent issues, Stone Temple Pilots and Spin Doctors each threaten to debut in the top slot.

T TAKES TWO: Indigo Girls see a normal second-week decline, falling three places to No. 11, but the new title has stirred interest in the duo's debut, which re-enters Top Pop Catalog at No. 40 ... Diane Schuur and B.B. King hold court on Top Jazz Albums after debuting at No. 1 last week

#### OVERALL UNIT SALES THIS WEEK (1993) CHANGE THIS WEEK LAST WEEK DOWN 4.3% 10,215,000 UP 6.8% 10,912,000 11.392.000 YEAR-TO-DATE UNIT SALES YTD (1993) CHANGE YTD (1994) 224.561.000 UP 5.3% 236,666,000 **FOCUS ON SALES BY CHART:** THIS WEEK LAST WEEK CHANGE CHART HOT 100 SINGLES SALES 1.641.756 1,649,434 **DOWN 0.5%** 3,866,832 297,850 DOWN 6.1% DOWN 5.9% THE BILLBOARD 200 TOP POP CATALOG 280,350 TOP COUNTRY ALBUMS HEATSEEKERS 810.895 982,899 DOWN 17.5% 166 097 170 278 DOWN 2.5% 260.372 265,517 UP 2.1% DOWN 6.5% 265,823 HOT R&B SINGLES SALES TOP R&B ALBUMS HOT RAP SINGLES 108,856 107,405 ROUNDED FIGURES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND SAMPLED RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

#### DAVID KILGOUR'S 'SUGAn

(Continued from page 5)

is marked by simple, evocative lyrics as well as Kilgour's laidback approach to recording, which prompted his decision to let others working on the record have considerable sway over its sound.

Producer Nick Roughan, for one, placed an outright ban on Kilgour's beloved psychedelic pop sounds. "I love organ and percussion, and Nick hates organ and percussion. I tried to get [them] on this LP, and it just made him grimace every time," Kilgour laughs. "I let him have his way—this time."

The artist is much more determined to have his way when it comes to getting his music heard around the world, particularly in North America, where there is no licensing deal for "Sugar Mouth."

Nun, 1991's "Here Come The Cars," was critically well-received, but licensing talks stalled, and it was relegated to import status worldwide.

Since the release of "Cars," Flying Nun, through a joint venture with Australia's Mushroom Records, established a London office headed by Flying Nun founder Roger Shepherd, who moved from Auckland to oversee the setup (Billboard, April 2).

"We either had the option of letting some of our bigger acts go, or finding a partner with resources," Shepherd says. "Now at least there's someone over there, something solid."

Since entering the venture with Mushroom, Flying Nun also has established the option of distributing product through players including Rough Trade in Germany, RTM in the U.K., and Penguin in Greect. Through Mushroom, which has distribution deals with BMG in Europe and Asia, Flying Nun also can have its product distributed in Asia.

Kilgour's new album will go that route, following Flying Nun releases by the 3Ds, Tall Dwarfs, Bailter Space, and Chris Knox earlier this year. In the U.S., the label has chosen to seek separate licensing deals for each of those artists (see story, page 5)

The label's arrangement with Mushroom has Kilgour confident that his new album will get out and be heard. "There are guarantees that it will be released in Europe, and we'll find a label in America to ship the album out," Kilgour says. "There are people interested already." Flying Nun has sent copies of "Sugar Mouth" to several key executives at majors and prominent U.S. indies.

"When 'Sugar Mouth' is licensed around the world, I think it will sell more copies than 'Here Come The Cars' could have, because it's a much stronger album," says Paul McKessar of Flying Nun's Auckland office. "Its potential is vast, which doesn't mean that David's going to be the next world-conquering pop artist, but this is an album that could establish him as a serious artist."

Jeff Gibson, buyer for tastemaking independent music/import shop Kim's Underground in New York,

says the sw. past with imports as the Clean, a band a late '70s by a teen-age Kng. his brother, Hamish.

Gibson says it's time Kilgour succeeded on a new level. "This is an artist who's been doing significant work for 13-14 years. The songwriting is there, the performance is there. He's got all the elements to do well."

Kilgour's 1991 album sold approximately 50 copies at Kim's, a number that Gibson emphasizes is "a lot, especially for a New Zealand thing, which has a higher price" of about \$21. "['Here Come The Cars'] did really well. That was something where we're really big fans, so we gave heavy in-store play, and the music sold itself."

According to McKessar, the potential of "Cars" was dealt a serious blow by bad timing on the part of Flying Nun, which held out a little too long in its negotiations to license the record outside New Zealand. "We had unscrupulous characters who aren't even supposed to be selling our product exporting 'Cars' to other countries." McKessar says by the time Flying Nun was ready to make a deal, "there were too many imports around. It didn't get licensed anywhere, which was not good."

The album has sold 5,000 copies worldwide to date, according to McKessar, "which is a crying shame," he says. "The man's made more great music than just about anyone I can think of, especially in New Zealand, and he's got nothing to show for it"

The Clean's debut single, 1981's "Tally Ho!" (also Flying Nun's first release), cracked New Zealand's top 10, as did two subsequent EPs. The young trio found itself in a totally unexpected spotlight, and called it quits

record Zealand by U.K. by Rough

The various membe.

spread their influence through the Flying Nun family tree over the years as founders or members of bands including Bailter Space, the Chills, Stephen, and the Mad Scene. Clean bassists over the years included Peter Gutteridge, also of the Chills and the Great Unwashed, and Scott, who formed the Bats after the Clean's '83 split.

After Kilgour completed recording "Sugar Mouth" late last summer, he upheld his tradition of working on side projects, recording an EP as a member of cover band the Pop Art Toasters, which released an EP for Flying Nun this spring.

And the Clean has continued its tradition of reuniting, with the Kilgour brothers and Scott joining ranks in Dunedin in April to record a new Clean album. That session wrapped early in May.

As the video for "No No No," the lead track on "Sugar Mouth," gains airplay on New Zealand's music television channel Max, Kilgour is preparing for a two-week tour of the country. A European jaunt is set for fall, after the album is released there.

"Hopefully, after the European tour, we'll do America, and hopefully by then we'll have it licensed to somebody. Even if we haven't, we'll come do a few gigs," Kilgour says.

"It's definitely getting released in North America," McKessar says. "There's no way that's not going to happen. We're committed to that."

#### **FOX INTERACTIVE LEAPS INTO GAME FRAY**

(Continued from page 135)

properties will revert to the studio in the next 18 months.

In the meantime, game titles will be gleaned from every unit of News Corp., the umbrella company for the studio as well as Harper Collins Publishers, TV Guide, the cable net fX, Star TV, Sky, and Delphi Internet.

Fox Interactive will concentrate on the cartridge market, but will release its first CD-ROM title next year. The title is based on the British game/adventure show "Scavengers."

FoxVideo president Bob DeLellis says the video division will add one sales person and one marketing person exclusively for games. FoxVideo will market the titles as sell-through product with the standard video game practices, including no return allowances, DeLellis says.

"What we won't do is approach this as a rental product," he says, "but if retailers rent it, so be it."

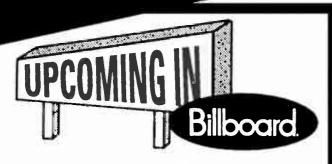
FoxVideo will depend on its traditional retail base, as well as on opening new accounts with computer software dealers such as Babbages.

Cross-promotions typical with video releases, including rebates with packaged-good companies, most likely will be part of video game marketing plans, DeLellis says.



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BILLBCARD JUNE 4, 1994



A glance ahead at Billboard Specials

#### **FRANCE**

ISSUE DATE: JUNE 11
CLOSED

#### PRODUCTION PEOPLE

ISSUE DATE: JUNE 18
CLOSED

#### **CES/KARAOKE**

ISSUE DATE: JUNE 25 AD CLOSE: MAY 31

#### "ENTER•ACTIVE FILE"

ISSUE DATE: JUNE 25 CLOSED

#### **BROADWAY**

ISSUE DATE: JUNE 25 AD CLOSE: MAY 31

#### **JAZZ**

ISSUE DATE: JULY 2 AD CLOSE: JUNE 7

#### **ITALY**

ISSUE DATE: JULY 2 AD CLOSE: JUNE 7

#### **VIVA ESPANA**

ISSUE DATE: JULY 9 AD CLOSE: JUNE 14

#### **FOLK/BLUE GRASS**

ISSUE DATE: JULY 16 AD CLOSE: JUNE 21

#### **HEATSEEKERS**

ISSUE DATE: JULY 16 AD CLOSE: JUNE 21

#### PRE-VSDA/ VIDEO PERSON OF THE YEAR

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## The Billboard Bulletin...

EDITED BY IRV LICHTMAN

#### MTV EUROPE COMPLAINT TO BE HEARO

The European Commission has set June 21-22 to hear MTV Europe's complaint against the major labels, IFPI, and U.K. video royalty collection agency VPL. The channel claims that the labels operate a cartel in setting fees for video play. The Brussels commission's competition department, DG4, may see the case as a test with implications for all pan-European collection groups.

#### **INOUSTRY SHUFFLES**

Joe Shults, formerly with Poly-Gram Video, is moving over to head up BMG Video . . . Jim Dobbe, director of sales at Abbey Road, has been named CEO of the Alliance Entertainment subsidiary.

#### A&M CANADA WINS MacISAAC BIO

A&M Records Canada, said to have edged out Warner Music Canada and EMI Canada in the 11th hour, has made a worldwide deal for 19-year-old Cape Breton traditional fiddler Ashley MacIsaac, the most sought-after Canadian newcomer in years (Billboard, Feb. 26). The bidding for MacIsaac started with his appearance at the East Coast Music Awards Feb. 10. He's recording his first A&M release with producer Gordie Sampson at Overtom Studios in Cape Breton. During the past year, he has performed with Philip Glass, Paul Simon, Edie Brickell, and the Chieftains.

#### PIONEER AOOS VHS SOFTWARE

Pioneer LDCA, a leader in laserdisc programming, is venturing into VHS. At the Video Software Dealers Assn. convention in July, Pioneer will introduce the first sellthrough tape editions of its Japanimation discs that have sold nearly 5,000 copies in the U.S. The line will sell at \$19.98 for the dubbed version and \$24.98 for the subtitled

#### VIO LABEL OFFECTS TO PARAMOUNT

WEA is losing one of its three major labels, Cap Cities/ABC Video Publishing, to Paramount Home Video, which takes over distribution July 1. The move bolsters Paramount's weakest sector, special interest, and the studio also gains access to ABC's new Summa line of direct-to-video movies. WEA is left with LIVE Home Video and A\*Vision, in the process of acquiring the Maier Group (Billboard, May 21).

#### NOW YOU SIGN HIM, NOW YOU OON'T

Bulletin hears that Polydor Records had already sent out press invitations to welcome its newest country act, English singer Graham McHugh. He was scheduled to arrive May 27 in pomp and triumph on the first direct American

Airlines flight from London to Nashville. But as the RSVPs were rolling in, McHugh pulled a lastminute switcheroo and signed with Giant Records, which promptly set up its own welcoming party at the airport.

#### GALLUP U.K. OWNERSHIP CHANGES

There are ownership changes at Gallup U.K., with its North American sister company recently taking a majority stake in the firm. The British unit continues to produce a weekly music chart to compete with the industry-standard CIN charts; it also produces sales rankings for the Irishunit of global label group IFPI.

#### IX HAS STARS SALUTE VIRGIN

fX, the new general entertainment network that programs a mix of live original programming and contemporary TV classics, puts the spotlight on "A Musical Celebration Of Virgin Records" June 18 in a 90-minute special starring Peter Gabriel, Phil Collins, Traffic, Lenny Kravitz, Janet Jackson, the Rolling Stones, and Meat Loaf, among others. fX says it has the exclusive U.S. TV rights to the concert, which celebrates the Richard Branson-founded label's 21st birthday. The presentation takes place 17 days after the launch of Fox Inc.'s new basic cable net (for more details on fX, see The Eye, page 63).

## **Erasure Says It All With Chart Entry**

THE NINTH TIME is the charm for Erasure, the British duo that enters The Billboard 200 at No. 18 with "I Say, I Say," It's the highest-charting album to date for Vince Clarke and Andy Bell, beating their previous best, a No. 29 ranking for "Chorus" in 1991. Seven of Erasure's eight previous albums appeared on the Sire label; "I Say" is the second U.S. release on Mute, following the "Abbaesque" EP in 1992.

Over on the Hot 100, Erasure scores its third top

40 hit as "Always" climbs three places to No. 39. "Chains Of Love" peaked at No. 12 in 1988, and "A Little Respect" went to No. 14 a year later.

As the Album flies: "The Crow" is the first soundtrack to top The Billboard 200 since "Sleepless In Seattle" last August. There are two soundtracks in the top five, as "Above The

Rim" moves back up three places to No. 5. It's a good week for soundtracks all around, as "Crooklyn" captures the Pacesetter award and "Maverick" and "When A Man Loves A Woman" make their debute.

HITS OF THE WORLD: After winning the Eurovision Song Contest for the third year in a row, you'd think Ireland would reward its winners with a No. 1 song. But Paul Harrington and Charlie McGett are stuck at No. 3 with "Rock'N'Roll Kids." Ironically, the song that remains No. 1 in Ireland is "Riverdance" by Bill Whelan. It was the music heard during the stunning dance performance that brought the Dublin audience to its feet after all of the Eurovision songs were performed and before the juries reported their votes. "Riverdance" appears on U2's Son label, an offspring of the group's Mother imprint.

MITS OF THE WORLD II: Back in 1965, the city of Manchester gave the U.S. three consecutive No. 1 singles, from Freddie & the Dreamers, Wayne Fontana & the Mindbenders, and Herman's Hermits. It's doubtful that the British city can return to the top of the Hot 100 with the current U.K. No. 1 single, "Come On You Reds" by the Manchester United Football Squad. It's safe to say the title won't even have an American release. It's the first U.K. No. 1 by a local club team, although the nation-

al England World Cup Squad topped the U.K. chart in 1970 with "Back Home" and again in 1990, teaming with New Order on "World In Motion."

Chart Beat readers will recall that the highest-charting single by an athletic team on the Hot 100 was "The Super Bowl Shuffle," No. 41 for the Chicago Bears Shufflin' Crew in 1986.



by Fred Bronson

RETURN TRIP: Three classic songs of the past are back on the Hot R&B Singles chart in new versions. Debuting at No. 78 is Angela Winbush's treatment of Marvin Gaye's "Inner City Blues." New at No. 87 is Marc Dorsey's updating of the Stylistics' "People Make The World Go Round," from the soundtrack to the Spike Lee film "Crooklyn." And moving up 16 notches to No. 46 is Coolio's take on Lakeside's "Fantastic Voyage."

MARX OF DISTINCTION: If "Now And Forever" can hold onto the No. 1 position on the Hot Adult Contemporary chart for one more week, Richard Marx will tie Billy Joel's "The River Of Dreams" and Michael Bolton's "Said I Loved You ... But I Lied" as the longest-running No. 1 single in that chart's history, at 12 weeks.



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Produced by Jimmy Jam & Terry Lewis

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# The Album is Split. Opinion is Not.





The new album

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