

ADVERTISEMENTS **Norman Brown Blows Onto Charts**

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1994

Artist's 'Storm' Has Wide Appeal BY CARRIE BORZILLO



RROWN

the artist who kicked off Motown's MoJazz label in 1992, has scored

with "After The Storm." Released May 17, the album debuted at No. 2 on the Top Contemporary Jazz Albums chart for the week ending June 4. With the debut of Al Jarreau's "Tenderness" at No.

to No. 3, but retains its bullet. "After The Storm" also is making a better showing on the Top R&B Albums chart than Brown's 1992 debut, "Just Between Us." The title is (Continued on page 95)

No 'Shame' For Mavericks

BY ERIC BOEHLERT

NEW YORK-Christmas 1993 was not shaping up as a merry one for the Mavericks, the swinging Nashville-



THE MAVERICKS

via-Miami country band with a trunkfull of press clips but very little radio airplay. But by this spring, the band had cleared a major hurdle, finally scoring a charting single. With a follow-up track, and a healthy dose of network TV exposure, the Mavericks will try to cement their stay

In November, the band released "What A Crying Shame," a single from its sophomore album of the

IN VIDEO NEWS BMG Kidz Banks On 'Full House' Stars PAGE 3

same name. After six weeks, the song, easily the Mavericks' most accessible to date, was wallowing with just 50 country stations giving it spins. "Obviously we were disappointed," say Raul Malo, the band's 28-year-old

decades or so was mostly folklorists

Today, that function is fulfilled by such indigenous independent blues labels as Rooster Blues Records and Fat Possum Records. Explains Rooster Blues founder Jim O'Neal, "The very little [recording] that was done over the past three

(Continued on page 85) or Europeans doing some kind of field

The Land Of 10,000 Guitars: **Beat Goes On In Minneapolis**

The

BY ERIC BOEHLERT

MINNEAPOLIS—"Everybody and their brother is in a band," says one local, summing up Minneapolis' music scene, which is

bursting with local acts and labels. Since the late '70s and early '80s, when ground-breaking hometown players like Hüsker Dü, the Replacements, and

Prince started finding national recognition for themselves and the city, Minneapolis' steady drumbeat has continued al-

And while locals debate whether the city's current crop ranks with past players, there is little doubt that fans here listen to more

records, attend more shows, start up more groups, and, in general. root for more hometown acts than in almost any other outpost its size. (Minneapolis' metropolitan population is approximately 2 million,

or about the same as St. Louis'). A current roster of influential (Continued on page 76)

Mississippi Labels Tap Into Wealth Of Local Blues Talent BY CHRIS MORRIS recording The contemporary

blues here-the blues you were hearing in the juke joints-wasn't getting recorded. There's a void to be filled. There's still a lot of great talent. It's



COBBS the birthplace of the blues, and it's

still giving birth to a lot of great artists Both the Clarksdale, Miss.-based

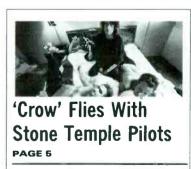
Rooster Blues and Fat Possum, in (Continued on page 95)

Cyberspies Track I-Way Bootleggers

BY MARILYN A. GILLEN

NEW YORK-The underground world of bootlegging has surfaced on the i-way, plugging into computer bulletin boards and setting up electronic shops from which to ply covert wares under the cover of cyberspace. Some bootleggers are even experimenting with electronic delivery, downloading entire "sound files" to customers' databases for a fee.

This isn't your father's bootlegger, (Continued on page 91)





most without interruption.

In an earlier chapter of American blues history, documentarians like John and Alan Lomax hauled bulky 2 this week, the album moves down

recording equipment into the Missis-

sippi Delta and captured bluesmen

playing in their native environment.

82607

12 gracious melodies featuring "big empty" and "vasoline" out june 7

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Stane fan

	No. 1 IN BILLBOARD VOLUME 106 • NO. 24	No.
	• THE BILLBOARD 200 • ★ THE SIGN • ACE OF BASE • ARISTA	92
	CONTEMPORARY CHRISTIAN * BEYOND A DREAM • TWILA PARIS • STAR SONG	35
T	COUNTRY	29
o P	GOSPEL * KIRK FRANKLIN & THE FAMILY KIRK FRANKLIN & THE FAMILY • GOSPO-CENTRIC	36
A L	HEATSEEKERS MARVIN THE ALBUM • FRENTEI • MAMMOTH / ATLANTIC	16
BU	THE BILLBOARD LATIN 50 * AMOR PROHIBIDO • SELENA • EMI LATIN	32
M S	NEW AGE LIVE AT THE ACROPOLIS • YANNI • PRIVATE MUSIC	62
	R&B * NUTTIN' BUT LOVE • HEAVY D. & THE BOY2 • UPTOWN	22
	REGGAE * OUEEN OF THE PACK • PATRA • EPIC	62
	WORLD MUSIC * TALKING TIMBUKTU ALI FARKA TOURE WITH RY COODER • HANNIBAL	62
	• THE HOT 100 • * I SWEAR • ALL-4-ONE • BLITZZ	90
	ADULT CONTEMPORARY * I'LL REMEMBER • MADONNA• MAVERICK / SIRE	86
	COUNTRY THAT AIN'T NO WAY TO GO • BROOKS & DUNN • ARISTA	31
	GOOD TIME • SOUND FACTORY • LOGIC	27
H O T	DANCE / MAXI-SINGLES SALES ANY TIME, ANY PLACE / THROB • JANET JACKSON • VIRGIN	27
s	AMOR PROHIBIDO • SELENA • EMILATIN	34
I N G	R&B BACK & FORTH • AALIYAH • BLACKGROUND	19
L E S	HOT R&B AIRPLAY * YOUR BODY'S CALLIN' • R. KELLY • JIVE	25
	HOT R&B SINGLES SALES * BACK & FORTH • AALIYAH • BLACKGROUND	25
	RAP * REGULATE • WARREN G. & NATE DOGG • DEATH ROW	24
	ROCK / ALBUM ROCK TRACKS * SHINE • COLLECTIVE SOUL • ATLANTIC	84
	ROCK / MODERN ROCK TRACKS * LONGVIEW • GREEN DAY • REPRISE	84
	TOP 40 AIRPLAY / MAINSTREAM i SWEAR • ALL-4-ONE • BUTZZ	88
	TOP 40 AIRPLAY / RHYTHM-CROSSOVER I SWEAR • ALL-4-ONE • BUITZZ	88
	HOT 100 AIRPLAY * I SWEAR • ALL-4-ONE • BLITZZ	89
	HOT 100 SINGLES SALES * I SWEAR • ALL-4-ONE • BUTZZ	89
т	• TOP VIDEO SALES • * MRS. DOUBTFIRE • FOXVIDEO	68
O P	HEALTH & FITNESS * JANE FONDA'S YOGA EXERCISE WORKOUT A*VISION	74
V I D	KID VIDEO * BATMAN: MASK OF THE PHANTASM • WARNER HOME VIDEO	73
E O S	RECREATIONAL SPORTS ★ SIR CHARLES • FOXVIDEO	74
	MRS. DOUBTFIRE • FOX/IDEO	70

BMG Kidz Ups Ante With 'Full House' Stars *Company's New Strategy Banks On Proven Talent*

BY SETH GOLDSTEIN

NEW YORK—BMG Kidz is betting a marketing bundle this fall that the Olsen twins, stars of ABC's hit sitcom "Full House," will shine as brightly on two videocassette releases. Their success trade sources say BMG is looking to ship more than 1 million units combined—is important beyond the numbers.

The Olsen twins, Mary-Kate and Ashley, represent the first effort of a radically new strategy BMG has adopted for the children's entertainment business. Instead of trying to develop new talent through joint ventures like Zoom Express and Discovery Music, sources indicate BMG has decided to focus its attention on established talent. Company executives were unavailable for comment.

The Olsens, whose first video has sold an estimated 380,000-390,000 units, are meant to lead the new efforts. The immediate result is the disbanding of Zoom and Discovery, in which BMG had controlling interests. As part of a major reorganization that includes the hiring of former PolyGram Video president Joe Shults (Billboard, June 4), BMG has taken control of Zoom Express and brought some of its executives in-house.

Former Zoom president Robert Hinkle is currently creative VP for the Kidz line of distributed product from suppliers such as Lightyear Entertainment; according to Hinkle, Greg Brodsky came aboard as a Kidz VP while Zoom partner Mike Cruzan continues as producer of the Olsen videos. Ellen and David Wohlstadter, meanwhile, are departing from Los Angeles-based Discovery Music, which they launched 10 years ago, but for a couple months will continue as consultants to assist "an orderly transition," according to a statement made available to Billboard.

Later, the Wohlstadters are expected to pursue children's entertainment on their own, under the terms of an agreement reached prior to Memorial Day. Discovery's catalog, including Joanie Bartels, its best-selling performer, becomes BMG property; audio accounts for the bulk of sales volume, but Bartels and performers Dennis Hysom and Bethie also have videos that have sold as many as 20,000 units. "Absolutely, it was an amicable split," says Ellen Wohlstadter. Under the new arrangement, Shults likely will be responsible for BMG Kidz and BMG Video, which has licensed and released a mix of nontheatrical programs. David Steffen previously held both positions following a mid-1993 reorganization, but got caught in the undertow of management changes, says a source, who thinks a single BMG marketing authority "does make some sense." Steffen left BMG earlier this year.

Hinkle says he's happy with the new arrangement, given BMG's emphasis on star value. "We've come in from the cold," he says.

It was more temperate three years ago when major labels wanted to develop child and family entertainers like Bartels "from scratch," Hinkle recalls. "There had to be a way to develop new artists, yet there really wasn't. I'm the eternal optimist, but it's difficult." Distributors then turned to television properties and personalities. When BMG decided to make its move, he adds, "we were fortunate to have the Olsens."

Trade observers question whether the simultaneous release of two Olsen cassettes will divide total sales in half. One executive at another children's label maintains BMG is trying the double launch in an attempt to more quickly recoup the multimillion advance paid the Olsens before their TV allure fades. Hinkle says the releases of multiple "Barney" and "Mighty Morphin Power Rangers" titles indicate otherwise.

"One of the reasons they're doing so well is that there are multiple home videos to purchase," he maintains. "The idea is to give people enough choices." BMG will be lending heavy marketing support, cross-promoting the titles with the twins' latest audio release. "They're putting a lot behind it," Hinkle says. "To get a significant foothold, they need to have their frontline [talent] deliver a certain amount of sales."

Foreign Distrib Closes Deal On Artec's Academy Entertainment

BY EILEEN FITZPATRICK

LOS ANGELES—Foreign film distributor Communications & Entertainment Corp. (ComEnt) has closed a deal to acquire Academy Entertainment from defunct Artec Distributing for \$3.55 million in cash.

Artec president Marty Gold is expected to be named COO of the subsidiary, which will continue to operate as Academy Entertainment.

According to a statement released by ComEnt, Academy revenues were \$17.5 million in 1993 with projected revenues of \$20 million for 1994.

ComEnt purchased the independent to establish a foothold in the domestic film and video market.

Based in New York, ComEnt also has an office in Los Angeles, where Academy is located. The two companies will consolidate into ComEnt's office.

Executives from both companies were unable to comment on the fate of Acade-

my's 35 employees or on other financial issues concerning debt-ridden Artec.

Although the deal closes another chapter of the Artec tailspin, a payback plan of the distributor's outstanding debts to suppliers, estimated at more than \$12 million, remains unresolved (Billboard Nov. 27, 1993).

Last fall, Major Video Concepts took over Artec's Shelburne, Vt., headquarters and three branch operations, but did not assume financial debts incurred from Artec's expansion activities (Billboard Nov. 20, 1993).

Academy's annual revenues had been estimated at \$20 million. Until last year, the independent had turned a profit. The downturn resulted largely from Artec's expansion into other distributors' territories in 1992 and 1993, causing many to boycott Academy product. Sales of Academy product during the Artec expansion mode dropped as much as 50%, according to some distributors.

THIS WEEK IN BILLBOARD

MUSIC, JEEPS, AND BEEPERS

The owners of Bernard's Records & Tapes in Atlanta try to meet all their customers' needs, from carrying the latest, hottest rap, R&B, and gospel music to selling beepers and providing a car wash facility. Bradley Bambarger reports on this unique retailer. **Page 58**

SOUNDING OUT THE MAINSTREAM

As president of MCA's Nashville division and a producer of hits for top-name country acts, Tony Brown has a considerable effect on Music City's output. It might seem hard to believe, then, that just a few years back, Brown was on the outside of the mainstream looking in. Peter Cronin has the story.

Page 77

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Independents
Enter*Active File
Executive Turntable
Global Music Pulse
Gospel Lectern
Hits Of The World
Home & Abroad
Home Video
Hot 100 Singles Spotlight
In The Spirit
International

Davia

64

97

98

74

13

42 98 57

6

28

26

61

66

10

U		
	Jazz/Blue Notes	35
	Latin Notas	32
	Lifelines	81
	Music Video	56
	Newsmakers	14
	Popular Uprisings	16
	Pro Audio	77
	R&B	18
	Radio	82
	The Rap Column	24
	Retail	58
	Rossi's Rhythm Section	20
	Shelf Talk	72
	Single Reviews	65
	Studio Action	78
	They're Playing My Song	13
	Top Pop Catalog	63
	Update	81
	Video Monitor	57
	Vox Jox	87
	CLASSIFIED	79
	REAL ESTATE	80

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WARNER BROS

Disney To Go With Hi-Speed **Vid Duplication?**

BY SETH GOLDSTEIN

1.

NEW YORK—Disney reportedly is about to become the first studio to fully commit to high-speed duplication of major home video releases.

According to trade sources, Technicolor Video Services, Disney's duplicator, has begun using Sony's Sprinter technology for selected ti-tles, possibly including the multimillion-unit "The Return Of Jafar." The idea would be to make room in an increasingly crowded sell-through schedule for real-time dubbing of Disney crown jewels like "Snow White And The Seven Dwarfs.'

If the studio goes to high speed, so might others, adopting a dubbing format that has been anathema to video retailers. Technicolor executives couldn't be reached for comment, but Ann Daly, president of Disney's Buena Vista Home Video, says she would consider high-speed dubbing provided there is no loss in sound or picture quality.

Suspicions of inferior quality have dogged Sprinter and the rival thermal magnetic duplicator (TMD), manufactured by Otari, since the systems were introduced in the '80s. Duplicators have installed both, and their use has grown, but consumer applications are limited to budget catalog and cartoon releases, generally priced from \$10-\$15.

High speed's big advantage is its ability to shave pennies off production costs in a sector of the sellthrough business known for extratight margins. Several years ago, Rank Video Services America inaugurated its Master Sharp TMD service. which is used for Paramount and LIVE Home Video budget catalog.

It isn't known whether Disney's acceptance of high speed encompasses extended play. Traditionally, there has been little call for high-speed, extended-play tapes. EP, which can pack six hours of video on a two-hour tape, has an inferior image, especially for live-action titles. "EP is more forgiving with animation," says an executive. "Bold colors tend to look good."

If Disney chooses extended play, "they're breaking new ground," the source says.

The studio may be adopting high speed in part because it has no choice. (Continued on page 95)

BY CRAIG ROSEN

LOS ANGELES—Much like the film it accompanies, Atlantic/Interscope Record's "The Crow" soundtrack has overcome various obstacles and flown to the top.

Last week, "The Crow" hit No. 1 on The Billboard 200 in its eighth week on the chart. This week, the modern rock compilation slips to No. 2.

The success of "The Crow" soundtrack follows the film's surprise No. 1 debut at the box office the weekend of May 13, with a gross of \$11.8 million.

Although the film subsequently cooled a bit at the box office-it dropped to No. 5 over Memorial Day Weekend, facing such stiff competition as "The Flintstones" and "Maverick"—the soundtrack continues to thrive. "The Crow" has sold more than 494,000 copies to date, according to SoundScan.

Atlantic Group chairman/CEO Doug Morris calls the album "a demographic bullseye. People who are going to see that movie like the music on the soundtrack. It's a lifestyle album.'

There is even talk of a sequel album featuring music inspired by "The Crow," since dozens of artists submitted material that didn't make the soundtrack album.

Atlantic A&R executive Tom Carolan, who also served as an executive producer of the soundtrack, credits the synergy between the label and the film's studio, Miramax, with the soundtrack's success.

After Rough Takeoff, 'Crow' Soars At Retail

Michael Krumper, director of product development for Atlantic, says the label launched a number of promotional tie-ins with Miramax's cooperation, including an in-store video reel featuring footage from the film backed with music by Nine Inch Nails, Stone Temple Pilots, Machines Of Loving Grace, and Helmet; a 900 phone number campaign; radio station screenings; and a promotion with Musicland/Sam Goody outlets and Cineplex Odeon and Loews Theaters.

Says Krumper, "We planned out every possible angle we could, and it really paid off.'

This week the Stone Temple Pilots' "Big Empty" is No. 3 on the Album Rock Tracks and No. 7 on the Modern Rock Tracks chart.

Modern rock WENZ (the End) Cleveland has found success with that track and has also aired the Cure's "Burn" and Nine Inch Nails' "Dead Souls.

WENZ PD Rick Michaels says "The Crow" is the best modern rock-leaning soundtrack to date. " 'Reality



Millions And Millions. Virgin recording artist Janet Jackson, center, receives a plaque commemorating worldwide sales of more than 10 million copies of her album "janet." Congratulating her are Ken Berry, chairman/CEO, Virgin Music Group Worldwide, and Nancy Berry, executive VP, Virgin Music Group Worldwide.

Greenaway To Head ASCAP In London Will Appointment Repair Society's U.K. Image?

LONDON—ASCAP has recruited one of the U.K.'s most enduring and publicly known songwriters to head its London operations.

Roger Greenaway has been confirmed as the senior U.K. and European membership representative of ASCAP, filling the vacancy created by the December departure of James Fisher (Billboard, Dec. 18, 1993). ASCAP says Greenaway will take his post sometime around July 1, when his precise title will be announced.

Hits penned or co-authored by Greenaway include Gene Pitney's "Something's Gotten Hold Of My Heart," The Drifters' "Kissin' In The Back Row Of The Movies," and the international hit for the New Seekers, "I'd Like To Teach The World To Sing." Greenaway and his longtime partner, Roger Cook, carried off a joint Ivor Novello Award last week, receiving the Jimmy Kennedy Prize for longstanding achievement.

Greenaway has been an active council member of the U.K.'s Performing Rights Society and was chairman of the council during the '80s. He has resigned from his position as deputy chairman/writer at the PRS. In recent years, he also has taken an active part in promoting the role of songwriters, assisting the Music Copyright Reform Group's efforts to lobby the British government on the issue of private copying, and testifying in the acrimonious 1991

Copyright Tribunal that fixed U.K. mechanicals rates.

Insiders see the surprise move as a way of restoring ASCAP's credibility among songwriters here, which has been damaged by the prolonged state of flux in the U.S. society's management. Sources here say the society has lost its edge in the last year in terms of licensing compositions from newer U.K. songwriters. Most U.K.-based writers elect to join the PRS and then choose the U.S. society they wish to represent them.

ASCAP's most-performed PRS writers include Elton John, Phil Collins, Chris de Burgh, Annie Lennox, and Howard Jones

Bites' was pretty good, but when you put it up against this, 'The Crow' blows it away," he says. "The Crow" soundtrack was re-

leased March 29, six weeks in advance of the film's May 13 opening. The album debuted on The Billboard 200 April 16, but sales didn't begin to surge until just before the film opened, says Natalie Waleik, senior buyer for the 11-store, Boston-based Newbury Comics chain.

"For the past four weeks it's been huge," she says. "When you hear the ad for the movie on TV and radio, it always mentions the soundtrack. That really has helped.'

"The Crow" soundtrack began to

take shape more than two years ago, before a studio had signed on to produce the film based on James O'Barr's cult comic book.

Jolene Cherry, who served as executive producer of the soundtrack with film producer Jeff Most and Carolan. became involved in the project through the film's other producer, Ed Pressman. Cherry and Pressman are partners in the music publishing companies PressmanCherryMusic and PressmanCherryBlossom.

Atlantic picked up the rights for the soundtrack after Morris saw the film's potential as a cult classic.

The film script and the comic book (Continued on page 93)

Hit Soundtracks Rule Despite Celluloid Duds

BY CHRIS MORRIS

LOS ANGELES-Atlantic's soundtrack album for "The Crow" winged its way into the upper reaches of The Billboard 200 buoyed by the film's box office performance. But for four other current soundtracks, chart life has been more dependent on radio and home video exposure than on box office punch.

The four soundtracks remain on The Billboard 200 despite disappointing theatrical showings by their celluloid vehicles, two of which have already disappeared from neighborhood movie houses. In all four cases, the albums have cracked the top half of the chart.

 "Above The Rim." New Line Cinema's inner-city basketball drama, has grossed a soft \$14.6 million after eight weeks in release. Yet the Death Row/Interscope soundtrack album has risen as high as No. 2 on The Billboard 200 (it drops to No. 7 this week) and held the No. 1 slot on Billboard's Top R&B Albums chart for nine weeks before dropping to No. 2 this week. Two singles off the album, SWV's "Anything" and Warren G. & Nate Dogg's "Regulate," have hit the top 20 on the Hot 100 Singles chart: the former has shot into the top five on the Hot R&B singles chart, while the latter has climbed to No. 9; Sweet Sable's "Old Times' Sake" is a top 20 entry on that chart.

• Despite a high-profile publicity campaign, "Reality Bites," Universal's Generation X romance, starring Winona Ryder, exited theaters after grossing only \$20 million. However, the RCA soundtrack album-the label's first movie-related hit since 1987's "Dirty Dancing" and "More Dirty Dancing" (Billboard, Feb. 5)-has climbed as high as No. 13 on The Billboard 200. This week, the album retreats to No. 23, with its sales stoked by ongoing radio action for Big Mountain's cover of Peter Frampton's "Baby, I Love Your Way," a top 10 hit on the Hot 100 Singles chart, and Lisa Loeb & Nine Stories' still-climbing "Stay," which is at No. 16 this week.

• Another Gen-X ménage à trois, Tri Star's "Threesome," is nearing the end of its theatrical life with a gross of \$14 million after six weeks. The Epic Soundtrax album, which rose as high as No. 49 on The Billboard 200 last month, dips to No. 126 this week; however, General Public's cover of the Staple Singers' "I'll Take You There" holds its spot in the top 40 at No. 26 this week. "Dazed And Confused," Gramercy

Pictures' '70s youth culture comedy directed by Richard Linklater ("Slacker"), expired in movie houses last fall, tallying a gross of only \$7.9 million. The Medicine Label soundtrack albumcomposed of period hits by Kiss, Black Sabbath, Alice Cooper, Ted Nugent, and others-logged just one week on The Billboard 200

last October while the film was in release. But this week the album clambers to No. 90, its peak to date, thanks to the feature's new popularity on video. The videocassette, issued by MCA/Uni-



versal Home Video, is No. 19 on Billboard's Top Video Rentals chart this week.

INTERSCOPE'S RIM SHOT

Interscope chief exec Jimmy Iovine was on the road and unavailable for comment about the success of the "Above The Rim" album. But R&B programmers say they are not bothered by the movie's slim gross

"It doesn't matter at all to us if nobody saw the movie," says KKDA-FM Dallas PD Skip Cheatham. "What's important to me is that the mu-



sic is good-and right now, 'Regulate' is doing really well for us. And so are the songs from Sweet Sable and SWV."

WHRK Memphis PD Bobby O'Jay says the success or failure of a film at the box office usually does not affect how stations program music from the soundtrack. "We at radio started playing the soundtrack before the film even came out," he says. "When you have names like H-Town and Warren G. on an album, people are going to go out and buy that album, even if they're not going to go to the movie.

WJLB Detroit PD Steve Hegwood says, "We judge each song on its own merits. ['Above The Rim'] has what the young people want to listen to. We're playing Sweet Sable, H-Town, Aaron Hall and Jewell, and SWV. They're all very strong songs, and it's coming from the street.

RCA'S TASTE FOR REALITY

Hugh Surratt, senior director of artist development at RCA, says that in (Continued on page 93)



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

<u>Commentary</u> **Preserve The Compulsory License**

ency toward monopolistic practices in the

music industry when it reviewed and re-

enacted the compulsory license in 1976, and

the same pressure to eliminate competition

BY KEN ANDERSON

On April 19, the Clinton administration called for the repeal of the compulsory license for musical works contained in Section 115 of the U.S. Copyright Law (Billboard, April 30). The Commerce Department's stated aim is to enhance competition and make U.S. law conform to that of other countries. A simple repeal of the compulsory license would open a Pandora's box of negative consequences without achieving its objectives. Let's take a look at what is at stake.

The compulsory license has a special purpose in serving copyright's constitutional mandate of promoting the arts. The compulsory license right, which has existed since 1909 under U.S. law, allows anyone the right to record his or her own "cover version" of a musical composition owned by another once the owner has permitted a first recording and distribution of the work. As long as the person recording the song follows the statutory procedure and pays the statutory rate, she or he can record and distribute his or her version without the owner's consent. (In practice, consents for cover versions are freely given because the user can always resort to using the statute.)

In most instances under our copyright law, the owner of a literary, visual, or musical work has the exclusive right to permit or refuse another the use of his or her property, for any reason whatsoever. This is not the case with recorded music. Why was it necessary for Congress to make this exception for records? Ironically, for the very reason the Commerce Department now wants the law repealed—to enhance competition. At the time the 1909 Copyright Act came

into being, manufacturers of piano rolls had developed the practice of requiring songwriters to grant exclusive mechanical reproduction rights as part of the agreement for recording the piano rolls. Once an agreement was made with the composer to "record" the song, the piano roll company could prevent someone else from recording the song forever. The 1909 Congressional Committee reported that in order to balance the protection of the composer with public interest concerns for liberal access to recorded music, others would be given the right to record music for a set fee through the compulsory license.

Congress recognized the continuing tend-

Bayside Distribution would like to thank

Billboard for helping us make the decision to distribute the "Voice Of The Homeless" proj-

ect. The promo package had been on my desk

for a couple of days, and I was interested be-

cause of the first-rate production quality and

amazing vocal performances. When I saw in-

formative article on the project in the April

16 issue of Billboard, I immediately went to

The profits from this piece are going to a

good cause, and Bayside is excited to be able

to assist with this release. We would like to

encourage all stores to participate in this

Product manager, Bayside Distribution

West Sacramento, Calif.

work on bringing in this release.

worthy cause.

ARTICLE AIDS HOMELESS PROJECT

'If the compulsorv license is abolished. mechanical rates would drop as applied to new artists' Ken Anderson is a partner in the New York office of the law firm Loeb and Loeb.

tion." This typically provides that the singer/ songwriter will not, until a period of several years after the expiration of his or her contract, rerecord for another company any song recorded while under that contract. Because of the existence of the compulsory license, record companies can't require the singer/songwriter to stop other performers from recording his/her song. But if the compulsory license were abolished, it would be a sound business practice for record companies to expand the rerecording restriction to prohibit the singer/songwriter from granting a mechanical license to anyone else to record the song, perhaps indefinitely, just as the piano roll manufacturers had done prior to 1909.

One might expect that publishers would be the first to use the repeal of compulsory licensing in a monopolistic manner by refusing to permit record covers as a bargaining chip to increase mechanical rates generally. However, it would make more sense for record companies to monopolize the right to record cover versions. Publishers must grant licenses for cover versions in order to profit. Record companies, on the other hand, will increase profits by obtaining control of this right from their singer/songwriters and pro-

LETTERS

WALKING ON AIR AFTER 'VOH' ARTICLE

Paul Verna reviewed our record, "Voice Of The Homeless" (Billboard, Jan. 15), and we were very excited to have received a star.

I have to share the reaction of the "formerly homeless" artists to Verna's subsequent front-page article on the "Voice Of The Homeless" and its follow-up (Bill-board, April 16). I stopped by an early morning rehearsal for one of the group's five "paying" gigs in April and read the "homeless" artists article. As I read, jaws began to drop. When I finished, there was a moment of stunned, disbelieving silence. This was immediately followed by a roar of applause, hooting, hollering, whistling, and a number of high-fives. These people were walking on air! After rehearsal, one

hibiting competing artists from recording covers.

There are other undesirable consequences of repeal. In the past, the compulsory license rate set by the Copyright Royalty Tribunal formed the basis of contractual provisions (the "controlled composition" clause) for the first use of songs contained in all recording agreements with singer/songwriters. (The CRT was disbanded in January under the Copyright Reform Act passed last year [Billboard, March 13, 1993]; a new body is soon to be established to supply this function). The controlled composition clause is the result of years of evolution and balancing of negotiating power among record companies, publishers, recording artists, and songwriters. Through years of custom and usage, the mechanical royalty rate paid under this clause has become linked directly to the statutory compulsory license rate as adjusted from time to time by the Copyright Royalty Tribunal. The statutory compulsory license rate acts to keep the controlled composition rate in recording agreements within a workable and predictable range both for superstars and new artists. If the compulsory license is abolished, mechanical rates would soar for a few superstars but, on the whole, would drop substantially as applied to new artists.

Both publishers and record companies should be wary of the potential effect of losing the compulsory rate on the evolving financial structure of interactive and other new media. Multiples of the compulsory license rate have already become tools in the early negotiations over mechanical rates for such media. Abolishing the compulsory license would be a destabilizing factor in these ongoing negotiations. Finally, there will be an enormous transactional cost to everyone in the industry in negotiating new rates and resolving disputes if the compulsory license is abolished. The cost will be greatest if there is no regulatory system with jurisdiction to settle disputes and set mechanical rates. None was proposed in the Commerce Department's recommendation, even though such systems are an important feature of the law of other countries. We have a responsibil-ity to very carefully consider the ramifications of the administration's recommendation. We could very well be disappointed with the results of fixing a system that isn't bro-

of the singers said, with watery eyes, "Ya just can't get here from where I used to be." It was a moment I'll never forget.

The "formerly homeless" artists are now being asked to sign autographs after their live shows and are receiving an impressive amount of national media attention. Thanks to Verna's article, I have just signed a distribution deal with Bayside Distribution in Sacramento. We are in all Tower Records stores across the country, and other retailers are jumping in.

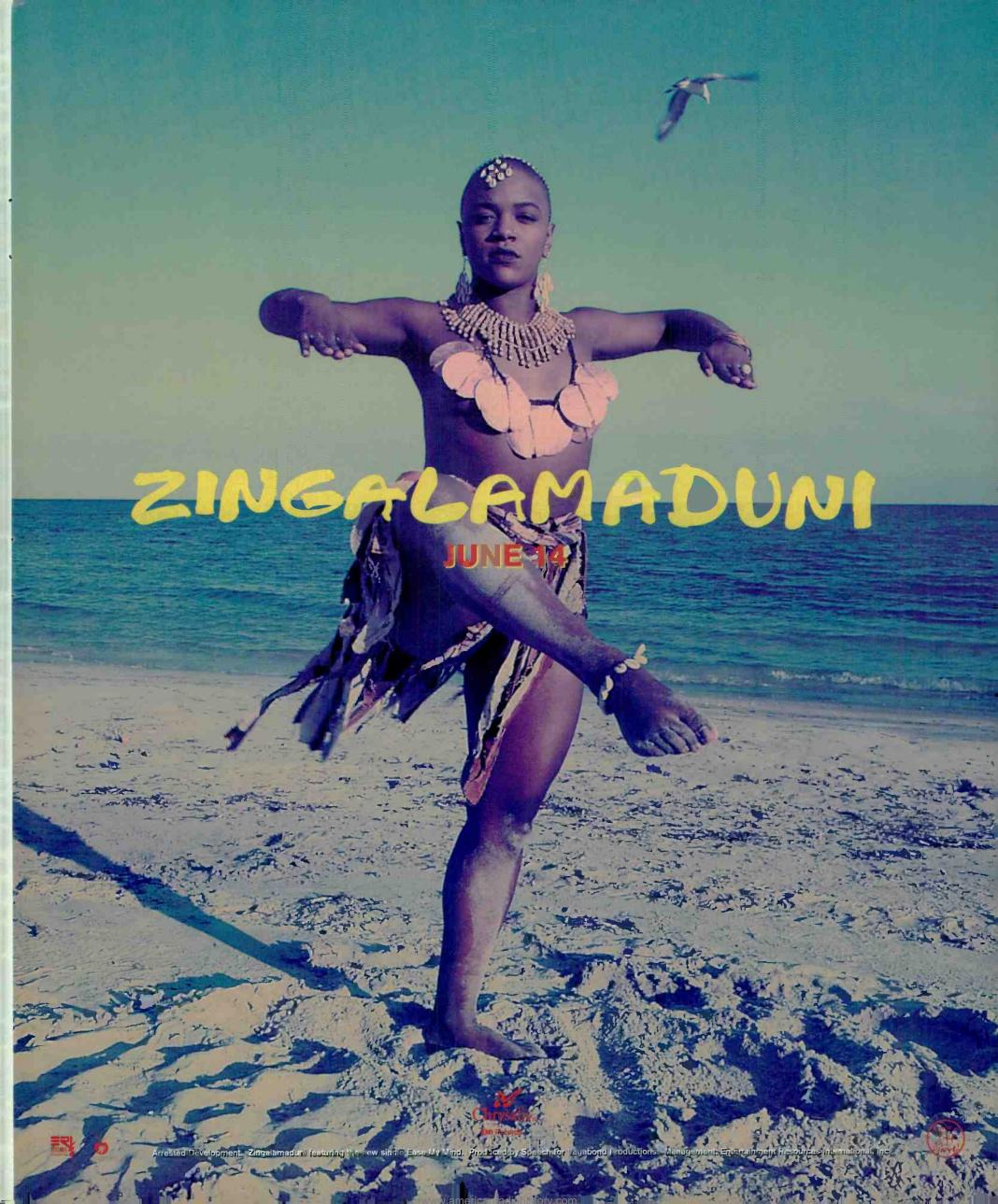
Thank you Billboard, and special thanks to Paul Verna from all of us.

The "Formerly Homeless" Recording Artists And Rex Neilson, executive producer, "VOH" MAG Records San Diego, Calif

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.

Doug Cox

continues in 1994. Repeal of the compulsory license will promote the resurgence of a similar practice to the old "piano roll" monopoly. The basis from which such a practice would develop is already contained in most recording contracts as the "rerecording restric-



Artists & Music video

Tribute Albums Becoming Big Business, Big Hassles

BY CRAIG ROSEN

LOS ANGELES—With the success of Giant Records' "Common Thread: The Songs Of The Eagles," tribute albums—once curious items released mostly on small, independent labels—have become big business.

In the coming months, major labels will enter the fray with tributes to Richard Thompson on Capitol, the Carpenters and Leonard Cohen on A&M, Led Zeppelin on Atlantic, Black Sabbath on Columbia, and Van Morrison on Polydor.

But major-label involvement has made it more difficult for some artists to pay homage to their heroes



FANTENA

Some labels also have attempted to keep their tribute projects under wraps, perhaps fearing that advance word could jeopardize the albums or artist clearances for the projects.

Atlantic executives, for example, (Continued on page 97)

Cruel Sea Leads Oz's Rock Liberation *Wave Of Newcomers Challenges Vet Acts*

BY GLENN A. BAKER and THOM DUFFY

SYDNEY—Innovative, alternative, and undeniably cool, the Cruel Sea is at the forefront of a phalanx of new Australian bands that are liberating Oz rock from the grip of its long-established, homegrown superstars.

Largely unknown to the mainstream even a year ago, the band made Australian pop history this spring by receiving nominations in 10 categories of the 1994 ARIA Awards (including two in one category) and then winning five of those awards, including best group, best album, best single, and song of the year (Billboard, April 16). The sweep came in the wake of a top five success on the Australian album chart for "The Honeymoon Is Over," the band's third album on the independent Red Eye imprint. The album was recorded for just \$60,000 Australian (\$44,000) and is closing in on double-platinum sales of 140,000 units in Australia, according to the label.

Along with other newcomers riding high on the Australian album chart such as the Badloves at No. 6 with their Mushroom Records debut, "Get On Board," and Chocolate Starfish at No. 11 with a self-titled debut on EMI Records—the success of the Cruel Sea has signaled a new vitality in Australian rock'n'roll. The challenge to the old guard of Australian rock was evident at the March 30 ARIA Awards where stalwarts of the Oz scene such as INXS, Midnight Oil, and John Farnham came away empty handed.

Moreover, via a deal between Red

Eye and Polydor Australia, the Cruel Sea also has become a priority for PolyGram International affiliates throughout Europe, where the band has been on tour during May and June, opening dates for Nick Cave & the Bad Seeds and headlining club shows. At a sold-out show in late May at the Borderline in London, the Cruel Sea rocked through a set spiced by blues slide guitar, relaxed and funkedged jams, and the gruff vocals of towering, tattooed, charismatic lead singer Tex Perkins.

The European campaign for the Cruel Sea has been aimed at challenging preconceptions about Australian rock, says Loraine Trent, who oversaw the project as international marketing manager at PolyGram International in London (prior to leav-*(Continued on page 88)*

Reggae Players Call Caribbean TV A Growth Industry

BY PAUL SINCLAIR

Campaigns to turn fledgling Caribbean music television into a growth industry are in the works for pioneer players in New York and Florida. Earl "Rootsman" Chin, host of

"Rockers" (WNYE-TV, Sundays 2:30-3:30 p.m.), his station-mate Jason "Ranger" Reid, executive producer of "Video Dub Ploto"



ecutive producer of "Video Dub Plate" (WNYT-TV, Saturdays noon-1 p.m.), and Delroy Cowan, president of Caribbean Satellite Network in North

Miami have announced plans to increase market coverage for their programming.

Jeff Sarge, a veteran reggae DJ on East Orange, N.J.-based WFMU, says this is the ideal time to push for more television exposure for reggae.

"The acceptance of reggae is at an all-time high," he says. "You can tell by the airplay on pop stations. Before, you would get maybe one reggae song in rotation. Now there are whole programs playing the music on WBLS, Kiss, and Hot 97. Another really good indicator of reggae's acceptance and popularity is its use in commercials. There is so much reggae influence in commercials these days. The Gap, 7-Up, the Wiz, Ford, Budweiser, Blue Cross/Blue Shield, and Miller are just a few that have used reggae in their ads, and of course there is the theme for the TV show 'Cops.

WNYE-TV, which airs "Rockers" and "Video Dub Plate," is owned by New York City and is run by the city's Board of Education. It is broadcast on (Continued on page 93)



Cool As The Cucumbers. Zero Hour recording artists the Cucumbers take a break at Ground Zero Studios in New York, where they are finishing the overdubs for their upcoming release, "Where We Sleep Tonight." The album is being mixed by Roger Moutenot and is due Aug. 16. The Cucumbers became MTV regulars in the late '80s with the song "My Boyfriend."

U2, Yanni, Monks Top Certs In RIAA's May Sales Awards

BY CHRIS MORRIS

LOS ANGELES—Multiple certifications for Irish rock band U2 and new age titan Yanni highlighted May sales awards from the Recording Industry Assn. of America.

U2's Island albums "The Unforgettable Fire" and "Under A Blood Red Sky" pulled in multiplatinum certifications, hitting the 2 million and 3 million marks, respectively. The group's first two albums, "Boy" and "October," went gold, bringing its total in that category to nine. Additionally, the quartet's 1985 short-form album, "Wide Awake In America," hit the 1 million sales mark.

Yanni's recent Private Music hit, "Live At The Acropolis," was simultaneously certified gold and platinum, while the Greek keyboardist's "Dare To Dream" (released in 1993) and "In My Time" (issued in 1992) also were certified platinum, bringing his total number of million-sellers to four.

Leading the multiplatinum pack in May, the Bob Marley & the Wailers compilation "Legend" hit quintuple platinum. The album—the best-selling reggae set of all time, according to the RIAA—has been a fixture on Billboard's Top Pop Catalog Albums chart for 149 weeks. The Wailers' 1974 album "Burnin'" also hit gold last month.

Arista enjoyed a big month with two hot new acts, as Toni Braxton's self-titled LaFace/Arista debut climbed to quadruple platinum and Swedish quartet Ace Of Base's "The Sign" went triple platinum.

The attention focused on Nirvana leader Kurt Cobain's suicide lifted the group's DGC album "In Utero" to sales of 3 million.

Tim McGraw's Curb debut, "Not A Moment Too Soon," had its moment last month, with simultaneous certifications for gold, platinum, and multiplatinum (for sales of 2 million).

Another first-time multiplatinum act receiving an RIAA nod was modern rock group Counting Crows, whose "August And Everything After" achieved double-platinum status.

Other platinum first-timers included Melissa Etheridge (on Island) and the Benedictine Monks of Santo Domingo De Silos, whose surprise Angel smash, "Chant," earned simultaneous gold and platinum awards.

Kiss' 1982 album, "Creature Of The Night," became the band's 19th gold album; that figure puts the hard rock act in third place among bands with the most gold albums, behind the Rolling Stones (with 34) and the Beatles (26).

(Continued on page 96)

www.americanradiohistory.com

EastWest Digs Into Dancehall Markets Deal With N.Y.'s VP Label Keeps Acts' Roots Strong

BY MAUREEN SHERIDAN

A deal with New York's VP Records for the exclusive distribution rights to vinyl versions of new dance hall reggae albums by EastWest Records acts Terror Fabulous and Born Jamericans will bring EastWest greater access to local ethnic markets and could grow to include other acts on the label.

The Terror Fabulous release, "Yaga Yaga," was slated for release Tuesday (7) and the Born Jamericans album, "Kids From Foreign," is due June 21.

"This agreement will make sure that we have full and immediate coverage with independent reggae outlets at the onset of the Born Jamericans and Terror Fabulous releases," says Karen Mason, EastWest's marketing director.

 RIDAN
 Reggae product distributed by majors labels often misses many sales in the music's core market. "Distribution by the majors is geared to the mainstream market," says VP's president
 tion," "sa sales Alar proached VP Record Cheris Cheris

Chris Chin, whose parents founded the firm. "And the artists who are signed to those companies lose a lot of ground, not only in sales, but in their stature with the music's hardcore fans." A major-label deal can leave an artist out of local distribution.

Stature in the dancehall market can be fleeting, and there are always a hundred up-and-coming DJs eager to replace each one that gets signed to an international deal. With a DJ's waning visibility in his or her original market comes diminishing credibility with fans. "We started discussing how to deal with this problem after we had put out Terror's second single and were about to release his third, 'Action," says EastWest senior VP of sales Alan Voss. "Chris Chin had approached us earlier and told us what VP Records could do for us, so we decided to give it a try."

Regarded by many as the premier independent distributor of reggae music in North America, VP Records has been a constant force behind the genre's growth. Most of the company's sales still come from vinyl (both 12-inch and 45s), but sales of CDs and cassettes are increasing, according to Chin. He estimates that an artist "loses up to 80% of vinyl sales and 20% of cassettes and CD sales if the ethnic market is not covered."

"The one concern we had before finalizing the VP link," says Voss, "was that although the reach VP had with the reggae market was perfect, we didn't know if the company could *(Continued on page 88)*



Street Angel

The new album

featuring Maybe Love Will Change Your Mind and



Executive Producer: Glen Parrish Management: Glen Parrish Management

Produced by Stevie Nicks and Thom Panunzio

In stores June 7th On tour this summer Distributed by Atlantic Recording Corp. The Atlantic Group ©1994 Atlantic Recording Corp. A Time Warner Company

Pearl Jam Vs. Ticketmaster In The Tour War Of 1994

BY ERIC BOEHLERT

NEW YORK—Ticketmaster may have won the first round, but the battle between Pearl Jam and the ticket service appears to be just heating up.

A source close to Pearl Jam's management company confirms that the band has postponed its '94 summer tour. But contrary to published reports, the source says the tour was scrapped because promoters would not accept the band's demand that tickets be sold for no more than \$18 and Ticketmaster receive a maximum \$1.80 service charge per ticket (Billboard, April 23). It has been reported elsewhere that the tour was postponed because the band members were exhausted from their spring tour and distraught over Nirvana front man Kurt Cobain's suicide.

The source said that while trying to put together a summer road show, the band ran into "unconscionable activity" and "outright greed" among the concert industry



players, which forced it to curtail its attempt at mounting a low-budget tour.

The battle between Pearl Jam and Ticketmaster already is shaping up as a monumental one, pitting one of rock's hottest bands against the industry's most powerful ticket agency.

Band members appear adamant that ticket prices remain affordable for their fans. (Lead singer Eddie Vedder "talks about it incessantly" says a source close to the band.) And one way to do that, they insist, is to keep service charges low.

(Continued on page 93)

Virgin Goes Home Again On 21st Birthday Special Performances & Promotion Mark Event

BY THOM DUFFY

SHIPTON-ON-CHERWELL, U.K.-In this Oxfordshire village where Mike Oldfield recorded "Tubular Bells" two decades ago, putting Virgin Records on the map, the record company staged performances by its superstars and upcoming acts as part of a wide-ranging, often off-beat, promotion of its 21st anniversary in the U.K.

Typical of the event's tone is a song composed by Loudon Wainwright III, released only as a promotional item, wryly tracing the history of the record label launched in 1973 by Simon Draper and Richard Branson: "Branson began / with some belief / Drive, a dream / Great hair, huge teeth . . .

Virgin's 90-minute television special, "In The Air Tonight," filmed primarily against the backdrop of the Manor studio 50 miles outside London, was broadcast May 30 in the U.K. It featured performances taped at the Manor by Mike & the Mechanics, Soul II Soul, Boy George, Carleen Anderson, Cracker, Roland Gift of Fine Young Cannibals and Jools Holland, and the newly formed trio of BBM—former Cream members Jack Bruce and Ginger Baker and guitarist Gary Moore. Segments were taped

elsewhere by Phil Collins, Traffic, Janet Jackson, Meat Loaf, Lenny Kravitz, Peter Gabriel, Iggy Pop, and the Rolling Stones.

The program also featured archive footage of Virgin acts including the Sex Pistols, Simple Minds, OMD,

Oldfield, the Human League, which scored the label's first No. 1 U.K. hit with "Don't You Want Me" in 1981, and Cutting Crew, which topped the U.S. chart for Virgin for the first time in 1987 with "(I Just Died) In Your Arms.'

In the retail focus of its U.K. campaign, Virgin has released a 35-track double-CD sampler of its repertoire. On Monday (6), the company is putting out three samplers, priced at 1.99 pounds (\$1.30) to showcase new artists including Anderson, the Smashing Pumpkins, the Future (Continued on page 97)

Jazz Mourns Red Rodney's Passing Bebop Master Was Bird's Early Foil

BY JEFF LEVENSON

NEW YORK—Red Rodney never lost his competitive spirit; in numerous jams heard at jazz festivals and clubs in the last few years, the trumpeter and band leader enjoyed wrangling with jazz's horn-playing elite, which included old-timers and members of the music's new guard.

Rodney, celebrated for his association with saxophonist Charlie Parker, died of lung cancer May 27 at his home in Boynton Beach, Fla. He was

Rodney was an imaginative improviser with an obvious mastery of the harmonic intricacies of bebop. Though his career peaked during the years 1949-51, when he was a member

of Parker's quintet, he came to be seen as an authentic voice from bop's developmental pe-



Rodney was born Robert Chudnick in Philadelphia. He began playing at the age of 13 and

two years later, toured with Jerry Wald's band. Stints with Jimmy Dorsey, Benny Goodman, and Les Brown soon followed, as did associa-(Continued on page 96)

Publishing Loses Pioneer In David Platz

BY NIGEL HUNTER

LONDON-The international publishing business is mourning the loss of one of its senior figures, David Platz, who died May 20 at age 65 after suffering from motor neuron disease in recent years. Platz is most famous for running British indie Essex Music, which was among the first to spot the talents of David Bowie, Marc

Bolan, and Procol Harum.

Born in Hannover, Germany, Platz came to the U.K. at age 10, as a wartime refugee in dire straits, not speaking a word of English. His formative years were spent overcoming the difficulties and obstacles of settling in a different culture and an unknown land at war.

His first job in the music industry (Continued on page 95)

WB Trims R&B **Roster, Beefs Up A&R Exec Staff**

BY J.R. REYNOLDS

LOS ANGELES-Following a paring down of their R&B rosters, Warner Bros. and Reprise Records have restructured their joint black music A&R department in hopes of attracting the next generation of "innovative rap and progressive R&B" acts.

Benny Medina, senior VP/GM of black music A&R for Warner Bros. says the changes allow greater mobility of senior A&R executives.

(Continued on page 91)

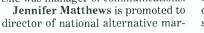
RECORD COMPANIES, David Cline is promoted to VP of sales and distribution for Motown Records in Los Angeles. He was West Coast regional sales manager.

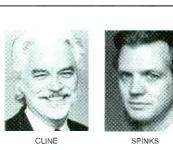
Paddy Spinks is named VP of international for Capitol Records in Los Angeles. He was head of the U.S. division of Hit And Run Music.

Pat Shields is promoted to VP of artist relations, black music for Warner Bros. Records in Los Angeles. She was director of artist relations.

Keith McCarthy is promoted to senior director of corporate and media relations for Sony Music Entertainment Communications in New York. He was director of press and public affairs.

Anita Hill is promoted to director of communications for MCA Music Entertainment Group in New York. She was manager of communications.





Columbia; and Fred Ehrlich, VP/GM, Columbia

keting for Virgin Records in Los Angeles. She was national alternative

marketing manager. Barry Benson is named national director of radio promotions for Tuff Break in Los Angeles. He remains an air personality on KUCR, the radio station of the University of California, Riverside.

A&M Records appoints Tracy Donihoo Midwest regional sales director in Chicago and John Kiernan Southeast/Southwest regional sales director in Atlanta. They were, respectively, director of music buying



Tony! Tony! Tony! Columbia recording artist Tony Bennett takes a break

backstage at Sony Music Studios in New York where he was taping an MTV

of music and talent, MTV; Bennett; Don lenner, president, Columbia; David

'Unplugged'' concert. Shown, from left, are John Cannelli, senior VP of music

Kahne, senior VP of A&R, Columbia; Jay Krugman, VP of East Coast marketing

and talent, MTV; Mark Ghuneim, VP of video promotion, Columbia; Rick Krim, VP

at Blockbuster Music in Dallas, and sales manager at PGD's mid-Atlantic branch.

McCARTHY

Jive Records names Marco Navarra national director of crossover promotion in New York, Denise George director of national pop promotion in Detroit, and Michael Patt regional director in Washington. They were, respectively, national promotion director for Next Plateau, national director of pop promotion for EastWest Records, and regional manager for Jive.

James Southgate is named managing director of Warner Music New



HILL

Zealand. He was sales and marketing director of EMI New Zealand.

MATTHEWS

Ceci Kurzman is promoted to director of licensing at Arista Records in New York. She was manager of internatonal business affairs

PUBLISHING. EMI Music Publishing in Nashville names Glenn Heflin-Middleworth creative director. He was professional manager at Forest Hills Music. The EMI Music Publishing film soundtrack division in Los Angeles promotes Stacey Palm to director and Steve Collins to manager.



SCHRAMI

They were, respectively, executive assistant to the executive VP/GM, and A&R coordinator.

RELATED FIELDS. Lisa Schraml is promoted to VP of marketing and sales for North America for JVC Disc America in New York. She was executive director of marketing.

Frances Moore is appointed director of European affairs for the IFPI in Brussels, effective mid-August. She is currently manager of European government relations for Texas Instrument Corp. in Brussels.

Congratulations to Green Day on selling a shitload of Dookie.

Dookie, Green Day's first album for Reprise, is GOLD.



Retail's Open Arms Greet Steve Perry Can Columbia Artist Journey Back To Fans?

BY CRAIG ROSEN

ANGELES-When Steve LOS Perry's video image appeared on screen during the Sony product presentation at the NARM convention, it generated a wave of welcome-back applause from retailers.

With the July 19 release of "For The Love Of Strange Medicine," Perry's first album since Journey's "Raised On Radio" in 1988 and his first solo album in 10 years, Columbia Records is hoping the public will have a similar response.

"There have been a lot of changes since the last Journey album," says Diarmuid Quinn, West Coast VP of marketing for Columbia. "Radio has changed. Journey used to be an automatic add, but it's not the same world. Retail has changed, and the climate, musically, has changed. However, what we are finding is that for Steve Perry there is a real strong respect from radio, retail, and the press.

Bob Bell, new-release buyer for the 315-store Torrance, Calif.-based Wherehouse Entertainment, says the Perry album "has the potential to do very well With a lot of '70s classic rock artists, there's a pent-up demand for those records, particularly when they've been away for a while.

With Perry on lead vocals, Journey

had huge commercial success from the late '70s through the mid-'80s, scoring five top 10 albums. According to Columbia, the band has sold more than 35 million albums and is the best-selling

group in the label's history. Yet success took its toll on Perry. After more than nine years with the band, he decided it was time to stop. "I wasn't quite sure what would still be

standing, as far as life goes, when I stopped ... It was a big tune-up for me.

Perry used the break to relax, catch up with old friends, and re-evaluate his personal relationships. "At that point, I had nothing in my heart to sing about anymore," he says. "I was sung out. I didn't feel passion for it anymore.

Meanwhile, Columbia was purchased by Sony and several of his key contacts departed the label.

Slowly, Perry began to get back into the music. "After dabbling in writing and singing a little bit, I realized that this was deeper in me than I thought.

Although Perry laid down some demos alone, the album really began to take shape when he assembled a new

band-guitarist Lincoln Brewster, keyboardist Paul Taylor, drummer Moyes Lucas Jr., and bassists Mike Porcaro and Larry Kimpel.

"They contributed so much," Perry says. "Great interaction comes from working with musicians. Journey was one of the finest interactive bands America has ever had."

The album took about a year and a half to complete, during which "people [thought] I was living in a darkened room beneath the ground like a mole, Perry says.

His first solo album, 1984's "Street Talk," in which Perry paid homage to American R&B, was an opportunity to take a break from Journey. With "For The Love Of Strange Medicine," the singer doesn't have the band to fall back (Continued on next page)



Happy Anniversary. Philo Records is celebrating its 20th anniversary with a national tour. Hooking up on the road, from left, are Sylvia Giannitrapani, REP Distribution; Joan Myers, Myers Media; artists Bill Morrissey, Vance Gilbert, Cheryl Wheeler, and Kristina Olsen; and BMI's Roger Sovine.

Producers Extend Songmasters' Reach; Great Pretender Takes The Stage In N.Y.

by Melinda Newman

SING A SONG: With the inaugural Songmasters Inside-Out series behind them, the organizers of the forum are pondering all the prospects before them. The 13-week event, which featured songwriters and singers in an intimate setting performing tunes focused on a theme, was a big hit at New York's Algonquin Hotel (Billboard, Dec. 25, 1993).

"For a first-year effort, I'm absolutely thrilled," says Jennifer Cohen, VP of product development at Warner Music International, who co-produced the Songmasters series with Camille

Barbone. "The level of cooperation and the spirit of the artists who participated was certainly a feat, but it was the interaction that was really special.

Indeed, as anyone who attended any of the shows knows, the programs often took on a life of their own as the performers improvised and deviated from the script to create great moments. Artists who might have been pri-

marily associated with a different genre constantly rose to the challenge of tackling a new form. One of the highlights was the gospel music night featuring Thelma Houston, Chaka Khan, CeCe Peniston, Phoebe Snow, and Mavis Staples.

And it was all done for a good cause. Thanks to donations from sponsors American Express, American Airlines, radio station CD 101.9, and the Rhiga Royal Hotel, most of the expenses for the series were covered, leaving much of the proceeds to go to three designated charities: LIFEbeat, Nordoff-Robbins Music Therapy, and Share Our Strength, one of AmEx's main charities, which helps funnel food from dining establishments to food banks.

Now Cohen is exploring ways to exploit the performances, all of which were taped, for educational means. A CD-ROM release is being prepared that will be serviced to schools, and may be used as a premium item by a luxury car dealership or a CD-ROM manufacturer as a way to raise more money for the selected charities.

Songmasters is also meeting with the National Music Foundation about producing a series of events next year at Tanglewood, the Massachusetts outdoor amphitheater that serves as the summer home of the Boston Symphony.

Another possibility organizers are exploring is working with the Harlem Development Fund and playing a role in the Empowerment Zone concepts. "I

can't think of a better way to take the Songmasters series to the schools," says Cohen. "We can even use lyrics to teach English.

Sandwiched between all this, Songmasters may take a gospel version of the show on the road to a limited number of markets and perform at small venues (with students in attendance), churches, and other applicable places. In addition to serving as an educational opportunity, each performance would serve as a fundraiser.

> **CHRISSIE HYNDE** and her music have a lot in common: there's not an ounce of fat on either one of them and they both capture the stripped-down essence of rock and roll. The two Pretenders shows here last week still have people talking about Hynde and her band, who managed to be tight and loose at the same time. Hynde was all macho swagger, swinging from one song

to the next with minimal chatter and maximum growl. The songs from the band's new album, "Last Of The Independents," went over well, especially the pulsing first single, "Night In My Veins," but the real treats were the snarly delivery of "Stop Your Sobbing," 'Middle Of The Road," and "Precious." After her long absence, it was hard to tell who was happier about her return-Hynde or the audience. Let's call it a draw and hope she doesn't go away again for a long time.

HIS & THAT: Perry Farrell and the Ford Motor Company have come to an agreement-the car manufacturer will no longer use the term "Lollapalooza," which Farrell and other organizers had trademarked for use as the name of their annual summer concert extravaganza. In addition, ad agency J. Walter Thompson-acting on behalf its client Ford, has made a donation to a rain forest charity ... Don Henley's favorite project, the Walden Woods Project, will host a June 13 fund-raising dinner preceding a screening of Jack Nicholson's new movie, "Wolf." Money raised from the event will go toward retiring the debt incurred in purchasing more than 68 acres of endangered land at Walden Woods, one-time residence of author Henry David Thoreau ... Isaac Hayes has signed with Virgin Records imprint Pointblank Sonia Dada, which is without a label since Chameleon folded, is opening for Traffic this summer

BILLBOARD JUNE 11, 1994

Elektra's Back In Garden Of Earthly Deee-Lites

BY LARRY FLICK

NEW YORK-As Deee-Lite prepares to stomp behind its third Elektra collection, "Dew Drops In The Garden," the dance/pop trio is altering its priorities considerably.

"No amount of success is worth sacrificing the quality of your life-or losing touch with friends and family who are important to you," says front woman Lady Kier, referring to the effects of riding the media rollercoaster sparked by the international success of its gold-selling 1990 debut, "World Clique," and the smash single "Groove Is In The Heart." "That kind of life-

Words & Music

appears this week

on page 57

style and pace tends to take you out of the loop, and wraps you in a strange, unrealistic cocoon.

To that end, Deee-Lite will embark on an extensive promotional campaign in support of the project this summer-but they will do so on their own terms. "We're excited about getting out there and connecting with people on a more personal, street vibe," says co-producer/musician Super DJ Dmitry. "It's kind of like going back to basics, and not getting too crazy about the pressures of the music business. Money is nice, but not when it's in exchange for things that are closer to our us, like creativity and spreading positive energy.

The launch of "Dew Drops In The Garden," the act's first album since "Infinity Within" in 1992, actually started in March, when Elektra dance department principles Leslie Doyle (Continued on page 23)









Everything But The Girl's Rebuilding Period Duo Gets To Heart Of The Matter On Atlantic Set

BY JON CUMMINGS

NEW YORK—British duo Everything But The Girl has spent more than a decade brewing its rich blend of jazz. folk, and pop styles. During that time, Tracey Thorn and Ben Watt have built a worldwide following and enjoyed success at modern rock radio in the U.S. They even broke into the U.S. mainstream—albeit briefly—with the 1990 adult contemporary and VH-1 hit "Driving."

However, the road traveled by the duo has been anything but smooth since then. Singer/guitarist Watt spent much of 1992 in a hospital bed, felled by a rare and life-threatening abnormality in his auto-immune system. While the disease eventually was contained, his incapacitation forced Everything But The Girl to cancel a U.S. tour and derailed much of the momentum

Venue

Stadium

Montreal

Montreal Olympic

Foxboro Stadium

Cleveland Municipal May 26-27 Stadium

Forhoro Mass

Cleveland

ARTIST(S)

PINK FLOYD

PINK FLOYD

PINK FLOYD



EVERYTHING BUT THE GIRL: Tracey Thorn and Ben Watt.

that he and Thorn had gained at American radio

Now, as Atlantic Records readies the duo's eighth U.S. album, "Amplified Heart," for July 19 release, everyone involved recognizes that such momen-

Attendance

Promote

Prods.

Concert Prods.

Concert Prods.

Don Law Co.

A21) Iconitement

Concert Prods. International USA Belkin Prods.

International USA Donald K. Donald

Capacity

187,302

three sellouts

137.175

three sellouts

108.205 110,000,

two shows

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BOXSCORE TOP 10 CONCERT GROSSES

Gross Ticket Price(s)

Gross record (\$7.302,288 Canadi

\$69.50/\$23.50

\$4,975,365

\$60/\$25

\$3,807,153

\$60/ \$22.50

\$5,301,117

Date(s)

May 22-24

May 18-20

tum cannot be rebuilt overnight. "We have to go back out and remind people who we are and why they liked us,' says Thorn.

Atlantic director of product development Michael Krumper adds, "We all feel really good about our chances of reintroducing Ben and Tracey. They have had success at a number of formats. It's just a matter of getting them out there in front of people again.

Watt's illness disrupted promotional plans for the act's two 1992 albums, "Worldwide" and "Acoustic," and neither set did as well as 1990's "The Language Of Life," which Atlantic says has sold more than 100,000 copies. The crisis also forced both Watt and Thorn to reassess the direction they were taking with their songwriting and production.

As a result, "Amplified Heart" strips away the glossy production and layers of strings that characterized the duo's most recent studio albums-and, as the title suggests, lays bare the emotions that gripped Thorn and Watt during his convalescence.

We felt we had said everything we wanted to say about pop production with the last two albums, and that it wasn't the best form of expression for the type of songs we naturally write. Watt says. "So we stepped back and said, let's deconstruct this, record it quickly and cheaply, and get back to (Continued on page 23)



You'd have to be a hardcore fan of reggae and ska music to know it. but the Staple Singers' "I'll Take You There," which was written by Alvertis Isbell and went to No. 1 in 1972, is a dead rinaer for 'The Liquidator," a ska classic that came out several years before. General Public makes the musical connection even more obvious, marrying the two songs on its version of "I'll Take You There," from the "Threesome"

soundtrack. Edited By Peter Cronin

I'LL TAKE YOU THERE Published by Irving Music, Inc. (BMI)

"As soon as I listened to 'I'll Take You There,' it brought to mind 'The Liquidator,' which was a big ska hit in the '60s for Harry J & the All Stars and a really famous soccer anthem in the early '70s in England," says General Public singer/guitarist Dave Wakeling. "The introduction to 'The Liquidator'

is about one note different from 'I'll Take You There.' It's odd because 'I'll Take You There' was a song we'd heard, but it wasn't particularly a hit in England. But 'The Liquidator,' which was an instrumental song about an assassin, was a top five single. Fans that have followed us through the English Beat and General

MUSIC PUBLISHING



GENERAL PUBLIC

Public tend to have all the various ska compilations from the '60s. We thought it would be fun for General Public fans and reggae fans because they would make the connection immediately, where probably most people wouldn't. 'The Liquidator' is a very gritty, dirty sounding recording, but you can see the similarities to 'I'll Take You There' immediately. We figured the song would be used in the film for 30 seconds in the background while they were having a pillow fight or something, so we were pleased and a bit shocked and frightened when the label heard it and went, 'Whoa, that's it, we've got a single, we're making the video next week.' It's a lovely way to reintroduce ourselves and a terrific start with Epic.'

RETAILERS GREET STEVE PERRY'S RETURN WITH OPEN ARMS (Continued from preceding page)

on. However, he says, having no backup doesn't add any stress that wasn't already there. "People who write music always feel some pressure to write the best songs they can," he admits.

He also says he is not concerned with the way the music scene has changed during his absence. "I love certain groups, but I can't chase after someone else's flavor of the month. I have to stay focused on what moves me person-

The belief shows on "For The Love Of Strange Medicine." The album, a mix of commercial rock numbers and power ballads, isn't a dramatic departure from Perry's work with Journey, and doesn't rely on current trends.

For material, Perry collaborated with others, but was careful in choosing his co-writers for the right reasons. "I met some writers, and I was disappointed when they asked calculated

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questions like, What are you missing? And what are you looking for?' I can't write that way."

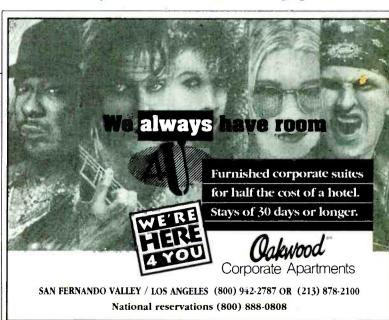
Instead, Perry turned to players in his band, such as Taylor and Lucas. One track, "Donna Please" was written with veteran songsmith Stephen Bishop.

First single, "You Better Wait," will be serviced to album rock, top 40, and AC on June 28. The ballad will be available at retail a week later.

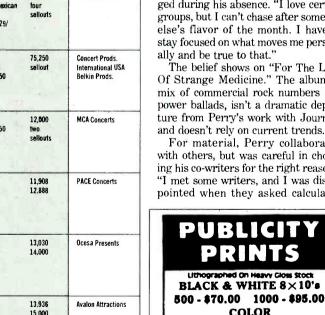
Columbia will market the album by going after the huge legion of fans familiar with Perry's work with Journey. "We'll start with the Journey core," Quinn says. "We have a pretty good handle where they are with the fan club, and we put out the boxed set ["Time 3'] in 1992, and that sold incred-ibly well for us." The package has been certified platinum.

Quinn adds that playing live will also be an essential part of the game plan. "Touring was one of Journey's biggest strengths," he says. "But there's the question of timing and waiting for the single and the album to become entrenched in the marketplace.'

Perry says he is open to riding the concert rollercoaster again, but allows, 'I want to make it fun and have a good time doing it. This business has gotten awful serious. So many people make decisions based on fear, rather than faith and having a good time.'



\$2.704.865 (8.006,400 M PHIL COLLINS 71,878 Sports Palace Mexico City May 17-18.20-21 Ocesa Presents four sellouts pesos) \$52.94/ \$35.29/ \$20 59 PINK FLOYD Ohio Stadium May 29 \$2 406 920 75,250 sellout Ohio State University \$32.50/ \$22.50 Columbus Ohio Universal Amphitheatre Universal City, Calif \$409.102 \$38.50/ \$32.50 YANNI May 20-21 12,000 PHIL COLLINS May 26 The Summit \$397,063 \$50/ \$29.50 11,908 \$393.965 \$50/ \$35.29/ \$29.41 PHIL COLLINS 13,030 14.000 Teatro Fundidora Monterrey, Mexico May 23 \$363,491 \$40/ \$32.50/ \$26/ \$18.50 DEPECHE MODE Irvine Meadows May 20 13.936 15,000 PRIMAL SCREAM Stabbing Westward Irvine, Calif ThunderDome St. Petersburg, Fla. PHIL COLLINS May 29 \$359.625 \$50/ \$25 12,055 16,500 Cellar Door Concert: Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4295. BILLBOARD JUNE 11, 1994



Hot Topics, Hotter Acts Highlight Billboard Latin Meet



Panel moderator Manuel Camero, president of the Asociacao Brasileira de Productones de Discos, introduces the Brazil panel. Shown, from left, are Phil Rodriguez, president, Water Brothers Production; Jose Fortes, president, Os Quatro Producoes Artisticas; Leo Gandleman, PolyGram Brazil recording artist; Camero; Marco Bissi, VP of Latin American marketing, Sony Music International; and Max Cavelera, member of the Roadrunner band Sepultura.



Cuban salsa artist Celia Cruz, left, who was inducted into the Billboard Latin Music Hall of Fame, chats with Gloria Estefan, who won three trophies at Billboard's Latin Music Awards.



Tom Freston, chairman/CEO of MTV Networks, discusses the programming of MTV Latino in his keynote speech.



EMI Latin artist Selena won two awards in the regional/Mexican category: female artist of the year and album of the year for "Live!"



Members of the Latin jazz panel consider the issues. Shown, from left, are Dr. Jazz, president, Dr. Jazz Operations; Geoff Fisher, program director, WLVE-FM Miami; and Larry Rosen, president, GRP Records.



Actor Steven Bauer, left, host of the Billboard Latin Music Awards, congratulates Sony Discos artist Marc Anthony, who was named new artist of the year in the tropical/salsa category.



Fonovisa artist Cristian accepts his award for pop song of the year for "Nunca Voy A Olvidarte."

MIAMI-Billboard's fifth annual Latin Music Conference was held May 16-18 at the Hotel Intercontinental here. The conference was highlighted by the inaugural Latin Music Awards, lively panel discussions, and three music showcases, including evenings devoted to Latin jazz and Brazilian music (see photos on facing page). Photos: Rosa Mari Alvarez.



TERMATIONAL MERTIN

Cuban bassist Israel "Cachao" Lopez is inducted into the Billboard Latin Music Hall of Fame.

EMI Latin artist Emilio Navaira, left, is

named regional/Mexican artist of the

Steven Bauer

year. Looking on is awards show host

Discussing music publishing are, from left, Bill Velez, senior VP of international, SESAC; Teddy Bautista, president, SGAE; and Rudy Perez, EMI Latin recording artist.



Recording Industry Assn. of America chairman Jay Berman announces his hologram program for the Latino market during his keynote address.



Epic artist Gloria Estefan accepts one of her three trophies in the tropical/salsa category. She won awards for album of the year for "Mi Tierra," song of the year for the title song, and female artist of the year.



Sony Discos artist Jay Perez wins the award for new artist of the year, regional/Mexican category.

BMG act El General is named rap

artist of the year.

Emilio Estefan, left, accepts the El Premio Billboard lifetime achievement award. At right is Billboard editor in chief Timothy White, who presented

the award.



BILLBOARD JUNE 11, 1994

BILLBOARD'S HEATS S E E Κ R ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FOR WEEK ENDING JUNE 11, 1994 FROM A NA SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COL COMPILED, AND PROV ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUI	
1	1	5	* * * NO. 1 * 1	★ ★ MARVIN THE ALBUM
(2)	-	1	FRANK BLACK 4AD 6)618/ELEKTRA (10.98/15.98)	TEENAGER OF THE YEAR
3	2	32		EY'RE ALL GONNA LAUGH AT YOU
4	5	6	OFFSPRING EPITAPH 86432* (8.98/14.98)	SMASH
5	3	17	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
6	4	66	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 244	86/WB (9.98/15.98) SISTER SWEETLY
7	6	7	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
8	7	33	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
9	9	11	12 GAUGE STREET LIFE 75439/SCOTTI BROS (9.98/15.98)	12 GAUGE
10	12	18	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
11	8	5	LINDA DAVIS ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON
12	14	37	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
13	13	26	GABRIELLE GOIDISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
14	10	19	ME'SHELL NDEGEOCELLO MAVERICK/SIRE 45333/WB (9.98/15	.98) PLANTATION LULLABIES
15	23	8	SAUSAGE PRAWN SONG/INTERSCOPE 92361/AG (10.98/15.98)	RIDDLES ARE AROUND TONIGHT
16		1	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
17	18	2	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
18	20	13	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
19		1	CAUSE & EFFECT ZOO 11056 (10.98/15.98)	TRIP
20	16	17	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTAHOUSE
		_		

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.

15 0 401	a valiable. O Albanis with the protect sets period a 1554, prinoda with a commentation.									
21	17	4	ANOTHA LEVEL PRIORITY 53867* (9.98/15.98)	ON ANOTHA LEVEL						
22	21	24	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF						
23	26	3	MILLA SBK 27984/ERG (10.98/15.98)	THE DIVINE COMEDY						
24	24	7	CELLY CEL SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ						
25	11	2	MANDY PATINKIN NONESUCH 79330/ELEKTRA (10.98/16.98)	EXPERIMENT						
26	28	8	SUBDUDES HIGH STREET 10323/WINDHAM HILL (9 98/15.98)	ANNUNCIATION						
27	19	3	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT						
28	15	15	PAVEMENT MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN						
29	29	27	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY						
30	38	12	SAM PHILLIPS VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS						
31	27	32	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD						
32	34	13	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE						
33	32	13	SASS JORDAN MCA 10980 (9.98/15.98)	RATS						
34)	_	1	THE IGUANAS MARGARITAVILLE 10993/MCA (9.98/15.98)	NUEVO BOOGALOO						
35	22	53	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE						
36	33	7	KOKANE RUTHLESS 5512*/RELATIVITY (9.98/16.98)	FUNK UPON A RHYME						
37	25	5	PRIMAL SCREAM SIRE 45538/WARNER BROS. (9.98/15.98)	GIVE OUT BUT DON'T GIVE UP						
38)		1	TISH HINOJOSA WARNER BROS. 45566 (9.98/15.98)	DESTINY'S GATE						
39		31	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG K	IDZ (9.98/15.98) I AM THE CUTE ONE						
40	_	1	THA MEXAKINZ MAD SOUNDS 37463/MOTOWN (9.98/13.98)	ZIG ZAG						

R K FOR THE CAPPIE HOT PROSPECTS HEATSEEKERS BILLBOARD'S WEEKLY COVERAGE OF

Solo Life. After serving as

Robert Plant's guitarist and

fronting the English band It

Bites, Francis Dunnery has

Summertime" is garnering

airplay at album rock KKRK

and modern rockers KNDD

Seattle and WDRE Long

released "Fearless," his

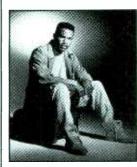
'American Life In The

Atlantic solo debut.

Island, N.Y.

AMILY AFFAIR: It's hard to decide what is more interesting-the fresh reggae sounds heard on Morgan Heritage's MCA debut, "Miracle," or the fact that the band is composed of eight of the 25 children of reggae artist Denroy Morgan. The group's members are between the ages of 14 and 25.

MCA introduced the act to its national staff with a perform-ance at last year's UNI conven-



Foxy. Comedian/actor Jamie Foxx is taking a shot at a recording career. "Infatuation," from his debut Fox Records release, "Peep This," due July 19, moves 97-83 on Hot R&B Singles. Early believers include KMJM St. Louis. Foxx plays Ugly Wanda and other characters on Fox-TV's "In Living Color.'

tion in San Diego. A sold-out showcase in February at the Roxy in Los Angeles followed, as did strong support from KROQ Los Angeles' Wayne Jobson, who hosts the station's "Reggae Revolution," and Swedish Egil, who hosts the syndicated "Planet Reggae."

Both shows are playing the

band's first single, "Unjust World," although the label isn't servicing it to reggae and modern rock radio until June. Egil also did a few of the alter-

native-leaning remixes for MCA, while veteran remixer David Morales handled the dance mixes

"We're focusing on the reggae market first," says Mindy Espy, MCA director of marketing. "The reason the album came out before the single is because they're playing some dates in front of large crowds, and we wanted to have the

album ready." The band performed May 30 at the WHUR- and WKYSsponsored "World Fest: The Taste Of D.C." and is scheduled to appear at several summer festivals.

The label also serviced an electronic press kit to radio, retail, video, and press representatives in April. Retail campaigns at such onestops at VP Records in New York and Abbey Road in

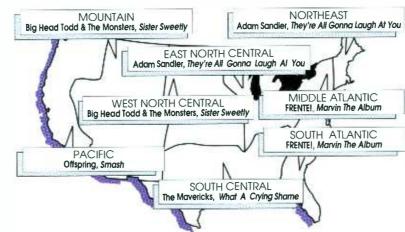
L.A. will take place this month. With MCA's growing reggae roster-Barrington Levy, Steel Pulse, Ed Robinson, the Drads-the label is planning to issue a reggae CD sampler, possibly for sale, later this year.

"We want to show that we support this music and spread the word about it," says Espy.

MASS APPEAL: When Celia Hirschman, executive director of marketing at A&M, says the Marxman project is unique,



REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists. MOUNTAIN 1. Big Head Todd/Monsters, Sister Sweetly Big Head Todd/Monsters, Sister Sweetl
 Offspring, Smash
 The Mavericks, What A Crying Shame
 Frank Black, Teenager Of The Year
 FRENTEL, Marvin The Album
 Sausage, Riddles Are Around Tonight
 Prong, Cleansing
 Cause & Effect, Trip
 Adam Shafler, They're All Grana Laugh 9. Adam Sandler, They're All Gonna Laugh. 10. Tha Mexakinz, Zıg Zag

she's not kidding.

The label is working the hiphop act's debut, "33 Revolutions Per Minute," simultaneously to practically every format: college, NORTHEAST 1. Adam Sandler, They're All Gonna Laugh. 2. Frank Black, Teenager Of The Year 3. FRENTE!, Marvin The Album 4. Big Head Todd/Monsters. Sister Sweetly 5. John Gorka, Out Of The Valley 6. Black Moon. Enta Da Stage 7. Gabrielle, Gabrielle 9. March et oler, Stauphtabuse 8. Masta Ace Inc., Slaughtahouse 9. The Mavericks, What A Crying Shame 10. Milla, Divine Corriedy modern rock, clubs, top 40/ rhythm, and top 40/mainstream. To execute this, the label is us-

NORTHEAST

ing 75 people to work the project, including independent pro-

moters, a street team in 12 markets, and nine alternative development representatives.

"We hardly have an opportunity to work an act to so many different formats," says Hirschman.

The barrage of product serviced includes a five-song sampler for alternative college radio; a 12-inch with six mixes of the first single, "All About Eve," for dance clubs and pools; a promotional CD for modern rock, top 40/rhythm, and key top 40 sta-

tions: and a cassette single and 12-inch for retail. The Irish-bred. London-based act opened on U2's Zoo TV tour and enlisted Sinead O'Connor for backing vocal duties on the album.

WELCOMING LOVE: Vigilantes Of Love's "Welcome To Struggleville," the first single and title track from the band's Capricorn debut.

is heating up request lines at album alternative stations WMNF Tampa, Fla., WRNX Amherst, Mass., and WXRT Chicago.

"Our efforts are based on their background, fan base, and radio," says Capricorn VP of sales Bob Goldstone. "They're from Athens, Ga., and have had success in the South."

The label set up several instores at retail in the area, such as Turtle's Rhythm And Views in Atlanta, and is focusing on album alternative radio airplay to help break the band.

Chicago stations on it, WXRT and WCBR, and Welcome To Struggleview' has gotten top five phones in Tampa and Amherst. The quintet will tour with Michael Been, formerly of the Call, in July.

"We're off to a good start,"

says Goldstone. "We have both

IDBITS: Red Light Records hard rockers the Skatenigs landed the opening gig for

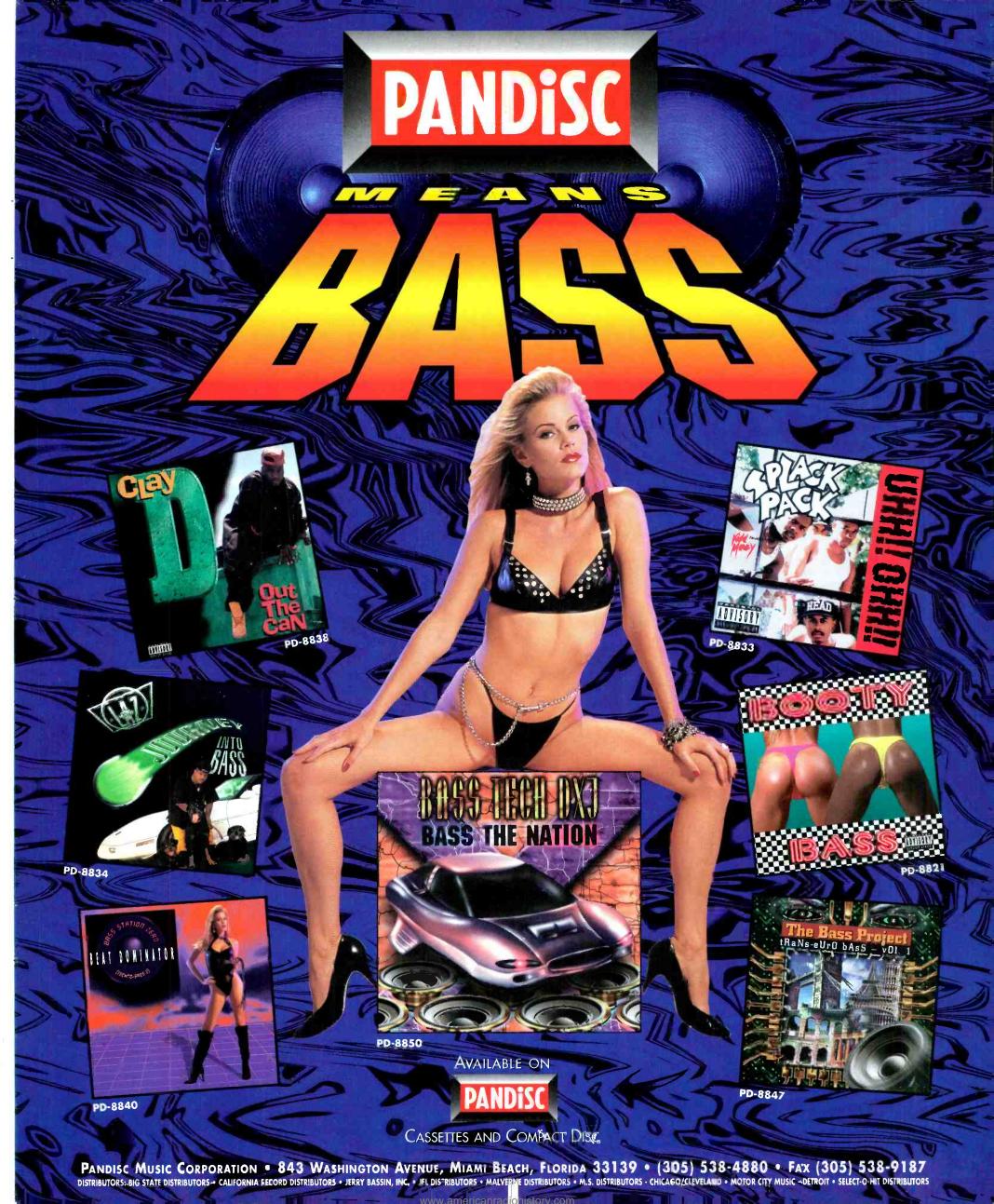


Pop Tales, London's Popiniavs, featuring lead vocalist Wendy Robinson and guitarist Polly Hancock, are back with the guitar-pop collection "Tales From The Urban Prairie," due June 21 on the 550 Music/Epic imprint, "When I Believed In You'' goes to modern rock radio Tuesday (7). This is the act's third album.

Tool's European summer tour . Clear View Records' plan to let consumers sample music from Syn's debut, "Matter Of Time," has finally come into place. Six tracks can be heard by calling 800-SYN-1SYN.

Assistance provided by Silvio Pietroluongo.

BILLBOARD JUNE 11, 1994



MUS

Diversity Adds Value To Miller Time Producer Keeps Busy With Range Of Acts

BY J.R. REYNOLDS

LOS ANGELES-Marcus Miller. one of the busiest producer/artists in the music business, is also one of the most versatile-and it's that diversity that keeps him in such high demand.

Miller has written and produced for such recording artists as Luther Vandross, Natalie Cole, Miles Davis, and Roberta Flack. He's also worked in film, scoring music for such movies as "Above The Rim," "House Party,'

and "Boomerang." Additionally, Miller co-wrote and produced the hit track "Da' Butt" from the soundtrack to Spike Lee's "School Daze." The song, performed by EU, sparked a rump-shaking phenomenon nationwide and rose to No. 1 on the Hot R&B Singles chart in 1988

"I've always had to have a lot of things going on with me," Miller says. "Even when I was younger, I wanted to experiment with every seat in the band-to see what it was like to sit in the horn section, and then in the drum section.

As a musician, Miller, with his bass

guitar, has sat in on numerous jazz albums, recorded two projects with funk collective the Jamaica Boys, and turned in three of his own solo alhums

> His latest set, "The Sun Don't Lie," his first instrumental album, was released last November by PRA Records. Miller says he ecorded "The

recorded

Sun Don't Lie" because he wanted to get closer to his artistry as a musician.

MILLER

The stellar list of featured players on the set includes Miles Davis, Joe Sample, David Sanborn, Wayne Shorter, Lenny White, Dean Brown, Paulinho Da Costa, Kenny Garrett, Jonathan Butler, Paul Jackson Jr., Everette Harp, Kirk Whallum, and Vernon Reid.

Miller dedicated "The Sun Don't Lie" to Miles Davis. He says the most important thing he learned about the trumpeter was that he was not as

cold-hearted as people liked to believe. "But the thing I noticed most was that the criticism [Davis received | never changed the way he was musically," he says.

Currently, Miller is on the road touring in support of the album. He recently completed production of new albums by Al Jarreau and David Sanborn.

Despite being one of the busiest producers in the business, Miller has maintained a degree of anonymity, which he welcomes. Miller says he knows producers and artists who have high profiles, and doesn't necessarily think they are in a better situation.

(Continued on page 21)



Sweet Success, Sweet Sable and Gerald Alston take a break from meetings at the offices of Street Life/Scotti Bros. in Los Angeles. Both artists are finishing their debut albums for the label. Sable's set is scheduled for release June 28, and follows her successful single, "Old Times' Sake," off the "Above The Rim' soundtrack. Alston's album, tentatively titled "First Class Only," drops Aug. 2.

Blanchard Keeps Cold Room Heated Up; Priority Hits The Road On Label Wheels

by J. R. Reynolds

MEMOREX IS NICE, BUT ... Recorded music has its place, but nothing takes the place of live music-especially when it is performed in an intimate setting. Conversely, a poorly planned venue can detract from an otherwise memorable performance. Such was the case at the Jazz Bakery in Los Angeles, which recently presented Columbia artist Terence Blanchard and his band.

Displaying an understated enthusiasm, the quartet was brimming with cool as Blanchard paced his crew with a

The

Rhythm

and the

Blues 🖬

blend of original music spiced with jazz standards. Compliments to Blanchard for making the best of a room devoid of any sort of creative ambience, and issuing a workable set.

Unfortunately, while the music was warm and friendly, the room itself was not. It had the feel of a freshly built classroom; the expansive walls swallowed the sketches and

paintings by the late Miles Davis that dotted the walls. And the seemingly endless rows of chairs, packing the audience sardine style, resembled a B film studio's basement screening room more than a jazz locale.

Ambience plays a certain aesthetic role in the arts, and spiritless, sterile setting turned what could have been a fulfilling emotional experience into what felt almost like an instructional music lecture.

WISH DEPARTMENT: Wouldn't it be great if top vocal artists would occasionally play smaller rooms and get closer to their audiences? The connection of said superstar singers with such an intimate crowd would be awe-inspiring on both sides of the microphone. Such performances could produce frenzied publicity and an electrifying atmosphere.

SPEAKING OF ELECTRIFYING: Veteran jazz trumpeter Maynard Ferguson wowed a captive audience at L.A.'s House Of Blues. And while pure technique was not the course of the day, supercharged brass play and infectious enthusiasm easily smoothed over any slip-slides of note. A true entertainer, Ferguson played off band members and the audience as he turned in a rousing, memorable show filled with brassdriven sonic acrobatics.

LATER THAT NIGHT: House Of Blues quickly has become the place to showcase live talent in L.A.-it's also a great place for a party, like the one thrown recently to celebrate the birthday of vocalist supreme Patti LaBelle. Industry soldiers were out in force, taking over the room that not 30 minutes earlier housed the frenzied fans of Ferguson

Among the party people partaking were artists/producers Nick Ashford and Valerie Simpson, who were not too

specific, but indicated that they were shopping a deal, and would soon be back on the scene.

Also present was R&B crooner Luther Vandross, who said to look out for his new album, slated for a September release. Says Vandross, "Look for a lot of surprises on the project.

Towering over the scene in an understated kinda

way was basketball star/rapper Shaquille O'Neal. Shaq says he's going back into the studio to record his second album. No word yet on whether he'll tour this summer. "I'm in negotiations about that right now," he says.

An interesting footnote is that LaBelle and Ferguson are among the most exciting performers around-and both are incredibly gracious with the public. Even Shaq, with all of his celebrity, seems to keep courtesy high on his list, issuing "yes ma'am" and "yes sir" to all his wellwishers.

KOLLIN' DOWN THE ROAD: In an effort to cover more ground and stay close to the streets, Priority Records has followed the lead of numerous radio stations and is employing an official Priority van to roam the 'hoods of Los Angeles, where the label is based. Says Alyssa Pisano. VP of marketing and creative services for Priority, "Because we're such a street-based company, and that's where our loval buyers are, we got the van and equipped it with a sound system and Priority logos." Pisano says the van will travel up and down the West Coast on road trips following artists. In addition, it will attend various events, bumping Priority music, and giving away product. With so many other record companies getting into rap, it's simply reinforcing our position in the streets, because we can't rely on radio to get our product out there."

'Playtime's Over' For Immature: Act Gets Serious On 2nd MCA Set

BY MARLYNN SNYDER

OAKLAND, Calif.—"Playtime's Over," the title of Immature's sophomore MCA set, describes the preteen group's goal of creating a more mature sound and image.

According to A.D. Washington, VP of promotions & marketing, black music division. MCA, "The feel is fresh and will initially appeal to a younger demo. But it should cross-



IMMATURE

over to older teens as well because of the set's subject matter."

The act's themes have evolved from playing roughneck games and kickin' it in the schoolyard on the first album, "On Our Worst Behavior," to the new release's calls for romance and the search for the perfect relationship. Tracks on "Playtime's Over," like "Broken Heart," "Walk You Home," and "Give Me Just A Little Bit," combine romantic messages with laidback grooves. The first single, "Never Lie Again," goes to R&B radio Tues-day (7); the album drops July 19.

Working with New Edition during

that group's early years taught MCA important lessons regarding the promotion of younger bands. "They were a turning point for young groups [in the industry]," Washington says, adding that New Edition's success made radio "more hospitable" toward younger groups.

Act members Marques "Batman" Houston, Jerome "Romeo" Jones, and new addition Kelton "LDB" (Little Drummer Boy) Kessee are all Los Angeles-based 12-year-olds. Says Houston of the group's new sound, "[It's more] like a Jodeci vibe-more mellow, and really soulful."

The band members' roles in New Line Cinema's January 1994 film release "House Party 3" launched the effort to reintroduce the group to the marketplace. Although the film was not a smash, it did provide a measure of visibility for the group. An Imma-ture track, "Wakes You Up (House Party)," was the first single from the film's Select Records soundtrack.

In addition to his role in "House Party 3," Immature's Houston recently earned the role of Roger in the new Paramount/ABC-TV series "Sister Sister," and also will appear in a still-untitled Disney film project.

Due to Immature's youth, MCA has a major challenge in marketing the project. "Working with kids often leads to keeping them out of school,' Washington notes.

He stressed that the label wants to keep the group's members in public school as much as possible, and not disrupt their education or time with (Continued on page 21)

ARTISTS & MUSIC

DIVERSITY ADDS VALUE TO MILLER TIME

(Continued from page18)

"My goal is just to play quality music," he says. "I've seen too many cats get destroyed by success because they forget what they got into it for.

"A lot of cats don't have fun anymore because of the pressure to perform," he adds. "They become so successful, it's expected that they turn in commercial winners, and soon making music becomes a burden rather than a pleasure. For me, I feel grateful that I'm doing a job that I love. Most people don't like their jobs."

Miller says the most important thing for him in music is feeling what's being played, rather than getting caught up with the tools of the trade or the trade itself. "What are you saying with the tools?" he asks. "[Music] scales, equipment, charts—a lot of guys use the hardest tools, like bebop for example, then say they play it because it's the hardest music. But they miss the whole point."

Miller adds that his wide-ranging tastes were developed through exposure to wide-ranging styles as a child growing up in the Jamaica section of Queens, N.Y. He also points to his formative years as a session musician.

"I've been on country dates, the rock scene—all sorts of situations when I was doing the studio thing," he says. "It's like speaking different languages."

'PLAYTIME'S OVER' FOR MCA'S IMMATURE

(Continued from page 18)

their friends. MCA also employs a full-time tutor to keep them up on their schoolwork while on the road.

The marketing campaign is geared toward gaining R&B airplay and summer radio festival appearances, "because kids' tastes usually dictate airplay in the summer months," says Washington.

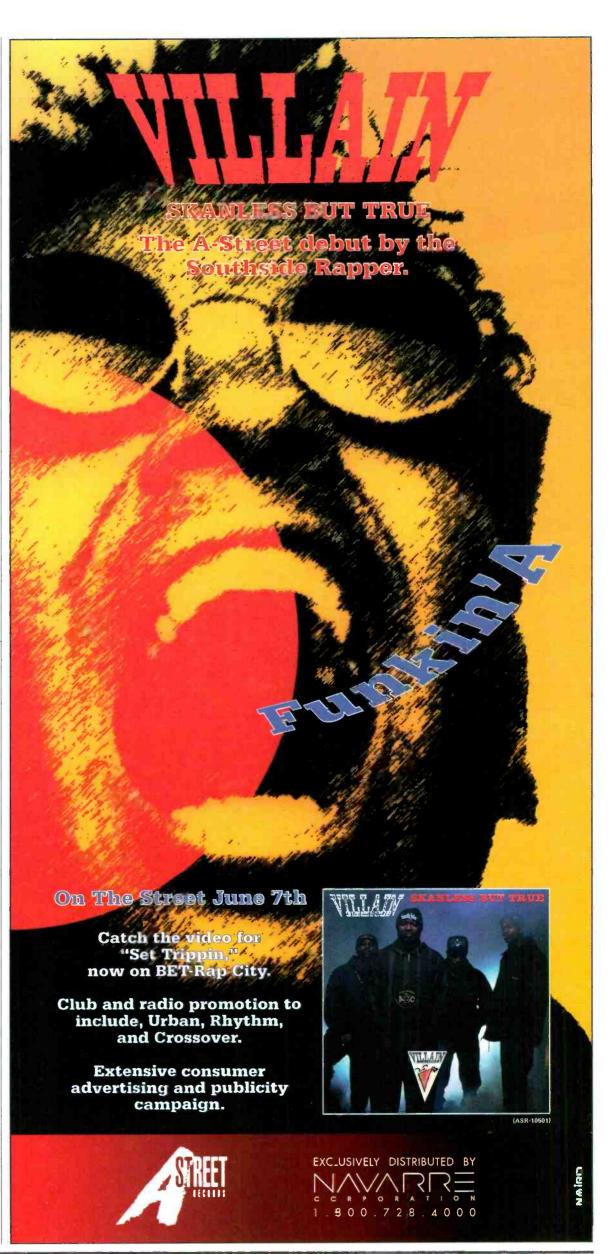
The label is scheduling many summer promotional events for the group in order to take advantage of Immature's break from school. The focus will be on daytime activities like a tour of youth centers, skating rinks, and other youth hangouts in select markets.

Television appearances will be used to further increase the group's exposure, with visits to "Soul Train" and BET already in the works; daytime talk shows may be targeted as well. Network late-night shows will be approached if the album takes off. "The loss of Arsenio Hall's show is a catastrophe for urban acts," Washington says, "and will be sorely felt."

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21 17 14 29 WU-TANC CLAN ● LOUD 6635 */RCA 19 98/15.98 ENTER THE WU-TANC 36 CHAMBERS 8 22 21 - 2 NORMAN BROWN MULL 2030/MOTOWI (9 98/15.98) AFTER THE STORM 21 23 19 17 39 MARIAH CAREY & 'C CULMBIA 5300° (10 98 EQ16.98) MUSIC BOX 1 24 20 22 16 ZHANE ● ILLTOWN 6369MOTOWN (9.9815.98) PRONOUNCED JAH-NAY 8 (25) NEW ▶ 1 AL JARREAU REPRISE 45422/WARKER BROS. (10.98/15.98) FOR THE COOL IN YOU 2 27 25 26 14 ARETHA FRANKLIN ARISTA 18722 (10.98/15.98) GREATEST HITS (1980-1994) 23 28 22 18 11 ANGELA WINBUSH ELETRA 6199 (10.98/15.98) THE BEAUTIFUL EXPERIENCE (EP) 29 30 29 24 33 SALT-N-PEPA A * NEXT PLATAULONON 828392*PLG (10.98/16.98) VERY NECESSARY 6 31 26 27 18 TOP AUTHORITY TRAK 7257650LAR (10.98/15.98) THE BEAUTIFUL EXPERIENCE (EP) 29 32 23 30 14 VARIOUS ARTISTS WARKER BROS. 45500 (10.98/15.98) THINGS IN THA HOOD 7	20	18	20	54	JANET JACKSON A ⁶ VIRGIN 87825 (10 98/16 98) JANET.	1	72	67		41	
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39 40 33 40 WARNER BROS 45297 (10.98/15.98) Edick TO BASICS 5 40 41 37 33 XSCAPE & So SO DEF 57107*/COLUMBIA (9.98 EQ/15.98) HUMMIN' COMIN' AT 'CHA 3 41 35 32 13 VARIOUS ARTISTS & MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES 15 42 37 36 9 PAUL HARDCASTLE JVC 2033 (9.98/14 98) HARDCASTLE 35 43 45 55 70 RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS RACHELLE FERRELL 34 44 31 29 6 SHYHEIM VIRGIN 39385* (9.98/15.98) AKA THE RUGGED CHILD 7 45 52 53 23 VARIOUS ARTISTS T HUMP 4010 (9.98/16.98) OLD SCHOOL 35 98 94 38 34 34 TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98) A LITTLE MORE MAGIC 13 99 94 90 99 90 99 90				ł							
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46 38 34 34 TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98) A LITTLE MORE MAGIC 13 99 94 90	44				SHYHEIM VIRGIN 39385* (9 98/15 98) AKA THE RUGGED CHILD			-		10	
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47 44 44 14 GERALD ALBRIGHT ATLANTIC 82552/AG (10,98/16.98) SMOOTH 25 100 93 -									90	41	\vdash
	47	44	44	14	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98) SMOOTH	25	100	93	_	43	

E	Sil	K		G JUNE 11, 1994 TOP R&B	A		B	U	N	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
						48	49	50	80	KENNY G ▲ 6 ARISTA 18646 (10.98/15.98) BREATHLESS	2
			z.		NO	49	47	49	28	QUEEN LATIFAH MOTOWN 6370 (9.98/15.98) BLACK REIGN	15
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	PEAK POSITION	50	42	38	29	A TRIBE CALLED QUEST ● JIVE 42197* (10 98/15 98) MIDNIGHT MARAUDERS	1
ΞŠ	Z Z	2 V AG	Ş₽	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	90	51	43	41	26	US3 ● BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS HAND ON THE TORCH	21
				* * * NO. 1/HOT SHOT DEBUT * * *		52	39	43	33		33
(1)	NE\	NÞ	1	HEAVY D. & THE BOYZ UPTOWN 10988*/MCA (10.98/15.98) 1 wk. at No. 1 NUTTIN' BUT LOVE	1	53	54	43	80		1 33
2	1	1	10	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) ABOVE THE RIM	1	(54)	60	58			24
3	2	2	29	R. KELLY ▲ ² JIVE 41527 (10.98/15.98) 12 PLAY	1		1	-	43	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98) LOVE'S THE PLACE TO BE	+
4	NE\	NÞ	1	AALIYAH BLACKGROUND 41533*/JIVE (9 98/13.98) AGE AIN'T NOTHING BUT A NUMBER	4	55 (56)	57	59	82	SADE ▲ 3 EPIC 53178 (10.98 EQ/16 98) LOVE DELUXE	2
				* * * GREATEST GAINER * * *			NE	T	1	AHMAD GIANT 24548*/WARNER BROS (10.98/15.98) AHMAD	56
5	77	_	2	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/14.98) THE SUN RISES IN THE EAST	5	57	50	39	9	GLENN JONES ATLANTIC 82513 (9.98/15.98) HERE I AM	39
6	3	3	5	OUTKAST LAFACE 2-6010*/ARISTA (9 98/15.98) SOUTHERNPLAYALISTICADILLACMUZIK	3	58	51	40	10	CELLY CEL SICK WID IT 1724 (8 98/13 98) HS HEAT 4 YO AZZ	34
7	5	5	27	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE	1	59	46	45	21	ME'SHELL NDEGEOCELLO MAVERICK/SIRE 45333/WARNER BROS. (9.98/15 98)	35
8	4	4	3	SOUTH CENTRAL CARTEL G.W K/CHAOS 57294*/COLUMBIA (10.98/15.98) 'N GATZ WE TRUSS	4	60	48	52	31	TOO SHORT • JIVE 41526* (10.98/15 98) GET IN WHERE YOU FIT IN	1
9	6	8	46		1	61	55	51	35	E-40 SICK WID' IT 41537/JIVE (8 98/11 98) THE MAIL MAN	13
		0			2	62	63	57	76	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10 98/15 98) THE CHRONIC	1
10	/	/	31	TEVIN CAMPBELL A QWEST 45388/WARNER BROS (10.98/16 98)	3	63	59	56	31	ZAPP & ROGER REPRISE 45143/WARNER BROS (10 98/15 98) ALL THE GREATEST HITS	9
11	9	12	35	AARON HALL SILAS 10810/MCA (9.98/15 98) THE TRUTH	7	64	62	61	41	EIGHTBALL & MJG SUAVE 0001 (9 98/15 98) HS COMIN' OUT HARD	40
12	10	19	3	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10 98/16.98) CROOKLYN	10	65	66	54	5	JIMI HENDRIX MCA 11060 (10 98/16 98) BLUES	38
13	8	6	6	NAS COLUMBIA 57684* (9 98 EQ/15 98) ILLMATIC	2	66	70	76	3	SOUNDTRACK MCA 11021 (10 98/16 98) BEVERLY HILLS COP III	66
14	13	13	7	ALL-4-ONE ● BLITZZ/ATLANTIC 82588/AG (10 98/15 98) ALL-4-ONE	12	67	58	47	10	THE BRAND NEW HEAVIËS DELICIOUS VINYL/EASTWEST 92319/AG (10 98/15 98) BROTHER SISTER	26
15	14	11	13	HAMMER GIANT/REPRISE 24545/WARNER BROS (10 98/16.98) THE FUNKY HEADHUNTER	2	68	53	46	3	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	46
16	15	16	24	PATRA EPIC 53763* (9 98 EQ/15.98) HS QUEEN OF THE PACK	15	69	61	60	5	ANOTHA LEVEL PRIORITY 53867* (9 98/15/98) ON ANOTHA LEVEL	60
17	11	10	23	JODECI A UPTOWN 10915/MCA (10.98/15.98) DIARY OF A MAD BAND	1	70	68	64	16	THE NEW 2 LIVE CREW LUKE 207 (9 98/14 98) BACK AT YOUR ASS FOR THE NINE-4	9
18	16	15	6	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9 98/15 98) AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15		00	04	10	LUKE 207 (9 98/14 98)	
19	12	9	3	SWV RCA 66401* (7 98/11.98) THE REMIXES (EP)	9	71	69	72	49	TONY! TONI! TONE! A WING 514933/MERCURY (10 98 EQ/15 98) SONS OF SOUL	3
20	18	20	54	JANET JACKSON & ⁶ VIRGIN 87825 (10 98/16 98) JANET.	1	72	67	62	41	JOE MERCURY 518016 (9 98 EQ/15.98) HS EVERYTHING	16
21	17	14	29	WU-TANG CLAN ● LOUD 66336*/RCA (9 98/15.98) ENTER THE WU-TANG (36 CHAMBERS)	8	73	65	73	5	BLAC MONKS RAP A-LOT 53898/PRIORITY (9 98/15.98) SECRETS OF THE HIDDEN TEMPLE	65
22	21	14	2		21	74	56	71	21	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13 98) HS EAR TO THE STREET	25
	19	17	39		1	75	74	66	4	NANCY WILSON COLUMBIA 57425 (10.98 EQ/15.98) LOVE, NANCY	66
23		17	+·····		8	76	64	63	10	INCOGNITO TALKIN LOUD 522036/VERVE (9 98/13 98)	59
24	20	22	16			77	72	70	7	KOKANE RUTHLESS 5512*/RELATIVITY (9.98/16.98)	56
25	NE\	-	1	AL JARREAU REPRISE 45422/WARNER BROS. (10.98/15.98) TENDERNESS	25	78	71	65	34	MINT CONDITION PERSPECTIVE 9005/A&M (9 98/13.98) FROM THE MINT FACTORY	18
26	27	28	41	BABYFACE ▲ EPIC 53558* (10.98 EQ/16 98) FOR THE COOL IN YOU	2	79	76	67	33	EAZY-E ▲ ² RUTHLESS 5503*/RELATIVITY (7.98/11 98) IT'S ON (DR. DRE 187UM) KILLA (EP)	1
27	25	26	14	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98) GREATEST HITS (1980-1994)	23	(80)	NE	1	1	ATLANTIC STARR ARISTA 1-8732 (9.98/15.98) TIME	80
28	22	18	11	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98) ANGELA WINBUSH	11				2		
				* * * PACESETTER * * *		81	73		2	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98) STORYTELLER	73
29	36	—	2	Image: Program with the second sec	29	82	81	86	42	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98) THE WORLD IS YOURS	1
30	29	24	33	SALT-N-PEPA ▲ ² NEXT PLATEAU/LONDON 828392*/PLG (10 98/16.98) VERY NECESSARY	6	(83)	91		2	D.J. MAGIC MIKE CRAP 9423* (7 98/10.98) REPRESENT	83
31	26	27	18	TOP AUTHORITY TRAK 72576/SOLAR (10 98/15.98)	21	84	79	88	4	GHETTO MAFIA POWER/FUNK TOWN 4184/ICHIBAN (9 98/15 98) DRAW THE LINE	79
32	30	30	14	VARIOUS ARTISTS WARNER BROS. 45500 (10 98/16.98) A TRIBUTE TO CURTUS MAYFIELD	17	85	80	80	25	MARY J. BLIGE UPTOWN 10942*/MCA (10 98/15 98) WHAT'S THE 411? REMIX ALBUM	22
33	23	21	26	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98) LETHAL INJECTION	1	86	97	98	49	SOUNDTRACK JIVE 41509 (10 98/15 98) MENACE II SOCIETY	1
34	24	23	10	DFC ASSAULT/BIG BEAT 92320/AG (9.98/15.98) THINGS IN THA HOOD	7	87	82	79	29	K7 TOMMY BOY 1071 (10 98/15.98) HS SWING BATTA SWING	54
35	28	25	25	DOMINO O OUTBURST/CHAOS 57701*/COLUMBIA (9 98 EQ/15.98) DOMINO	10	88	87	82	20	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9 98/15 98) HS SLAUGHTAHOUSE	32
+	32	42	18		20	89	84	75	83	SWV ▲ 2 RCA 66074 (9.98/13.98) HS	2
36				CE CE PENISTON A&M 0138 (10 98/15 98) THOUGHT 'YA KNEW	+	90	75	69	14	5TH WARD BOYZ RAP-A-LOT 53844/PRIORITY (6.98/9.98) GANGSTA FUNK	13
37	33	31	5	DAMION "CRAZY LEGS" HALL SILAS 10996/MCA (9.98/15 98) STRAIGHT TO THE POINT	22	91	85	74	40	TINA TURNER • WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
38	34	35	12	GANG STARR CHRYSALIS 284357/ERG (10.98/15.98) HARD TO EARN MAZE FEATURING FRANKIE BEVERLY ● BACK TO BASICS	2	92	89	68	11	VIRGIN 88189 (10 98/15.98) WHAT'S LOVE GOT TO DO WITH TI (SOURD FARCH) 12 GAUGE STREET LIFE 75439/SCOTTI BROS (9 98/15 98) IS 12 GAUGE	44
39	40	33	40	WARNER BROS 45297 (10.98/15.98)		93	86	87	36	SPICE 1 ● JIVE 41513 (9 98/15.98) 187 HE WROTE	1
40	41	37	33	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15 98) HUMMIN' COMIN' AT 'CHA	3	94	NE		1	GIL SCOTT-HERON TVT 4310* (9 98/15 98) SPIRITS	94
41	35	32	13	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES	15	95	NE	-	1	Construction Construction<	95
42	37	36	9	PAUL HARDCASTLE JVC 2033 (9.98/14 98) HARDCASTLE	35		<u> </u>	-	20	SHAQUILLE O'NEAL	10
43	45	55	70	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9 98/13.98) HS RACHELLE FERRELL	34	96	-	ENTRY	30	JIVE 41529* (10 98/15 98)	
44	31	29	6	SHYHEIM VIRGIN 39385* (9 98/15 98) AKA THE RUGGED CHILD	7	97	88	89	10	COMMISSIONED BENSON 1078/CGI (9 98/13 98) MATTERS OF THE HEART	65
45	52	53	23	VARIOUS ARTISTS THUMP 4010 (9 98/16 98) OLD SCHOOL	35	98	95	95	67	2PAC ● INTERSCOPE 92209/AG (9 98/15.98) STRICTLY 4 MY N.I.G.G.A.Z	4
46	38	34	34	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98) A LITTLE MORE MAGIC	13	99	94	90	41	FOURPLAY WARNER BROS. 45340 (10.98/16 98) BETWEEN THE SHEETS	15
47	44	44	14	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98) SMOOTH	25	100	93	_	43	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10 98 EQ/15 98) BLACK SUNDAY	1
		- 1	1.4				0.000.4				

Albums with the greatest sales gains this week.
Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs).
RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numerial 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. Is indicates past or present Heatseeker title. 1994, Billboard/BPI Communications, and SoundScan, Inc.

1994 Record

Retailing

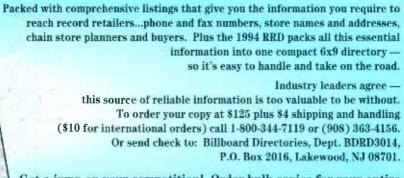
Directory



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ELEKTRA'S BACK IN THE GARDEN OF EARTHLY DEEE-LITES FOR ACT'S 3RD SET

(Continued from page 12)

and David Henney distributed a limited 12-inch promotional pressing of the house anthem "Party Happening People" at the Winter Music Conference, an annual dance music confab in Miami. The track, which has been remixed for the B side of the just-released commercial single, "Bring Me Your Love," generated underground DJ interest, and is still climbing the Billboard Club Play Chart.

The label will continue to woo Deee-Lite's club following by working "Bring Me Your Love" almost exclusively to that audience and by issuing a double vinyl set of the album two weeks prior to the July 26 streetdate of the CD and cassette formats.

"This group really understands its core market, and has remained loyal to their house music roots, while integrat-



DEEE-LITE. Ani, Lady Kier, and Super DJ Dmitry.

ing elements of rave culture into their music and style," notes Marcia Edelstein, senior director of marketing at Elektra. "We understand their need and desire to pay a lot of attention to their club base, and we are supporting that. We'll be looking to build from there into radio with the next single."

The top 40 push for this project will begin when "Picnic In The Park," a hip-hop/funk jam that will include remixes by the act and Gang Starr's Guru, ships to radio in mid-July. A video will be shot in New York later this month, directed by Wiz, who has previously helmed clips for the London Suede and Brand New Heavies.

Deee-Lite will also be revamping its live presentation when it hits the road in August. Embracing the rave movement's style of mounting expansive, multimedia events that include a broad line-up of DJs and performers, the act will produce a series tentatively titled the Moonrise Festival. The show will have Lady Kier on stage with dancers and an elaborate video backdrop, which will alternate between neo-psychedelic prepared footage and live shots of the crowd. Super DJ Dmitry and new group member Ani (who replaces the temporarily solo Towa Tei) will be in the DJ booth, spinning records that range in style from house and rave to funk and hip-hop.

Although still in the planning stages, the Moonrise Festival also will have coheadlining dance and rap performers, who will be announced shortly. Each show will use local underground rave promotional networks prior to standard radio/press advertising practices, which will go into effect 24 hours before each gig. The liner notes of "Dew Drops In The Garden" will also have telephone and Internet numbers fans can tap for updated tour information.

"This is a great way for us to stay in close touch with the kids who understand where we're coming from," says Lady Kier. "With the last album, we got really involved into using our success as a forum for sharing political beliefs. This time, we are more focused on the politics of human spirit."

Though the trio's sophomore release, "Infinity Within," failed to ignite a commercial flame similar to "World Clique," Deee-Lite has shrugged off any potential pressure for "Dew Drops In The Garden" to propel them back into general household consciousness by creating an album that is easily more musically textured and ambitious.

"When all is said and done, it is most important for us to feel like we've made music that we can be proud of," says Super DJ Dmitry. "Everything else is extra."

A REBUILDING PERIOD FOR EVERYTHING BUT THE GIRL (Continued from page 21)

the folk-rock orientation we started out with."

"Amplified Heart" was recorded in just two weeks, but the songwriting process was more drawn out. "I couldn't wait to start writing when I got out of the hospital, but we both found that what we were writing at first was very detached and formulaic," Watt says. "We wrote an album's worth of material, but they were just generic pop songs, and we didn't feel right about putting them out."

Thorn picks up the story: "We sat down and said, What are we going to do—are we going to let ourselves write songs or not?' We have always written very direct, confessional songs, and we figured, well, we couldn't just clam up now

"It wasn't so much a desire to write songs describing the trauma we'd been through, but to write about what it's like dealing with it," she says.

Typical of this approach is the album's first single, "Rollercoaster," which expresses the disconnection and alienation they felt during that period. Atlantic plans to send the song to AC, contemporary jazz, album alternative, and modern rock radio simultaneously in early July.

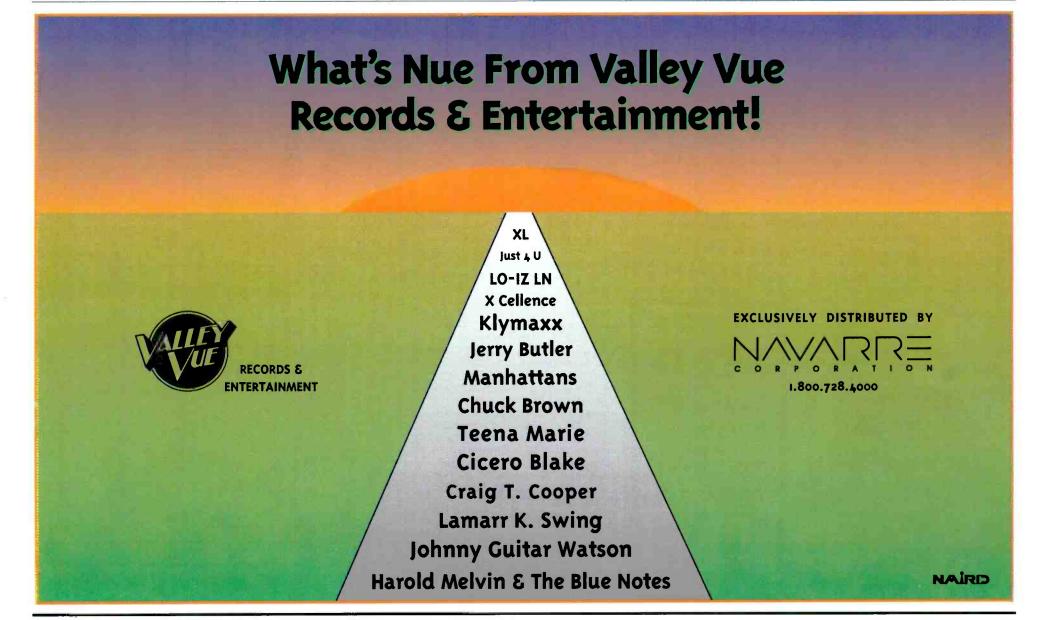
"We're going to try a real hybrid approach here," says Krumper. "We're going after all the formats where they have had success in the past, because there are a lot of people who appreciated this band, and our challenge is just to get to them again."

While at most formats Atlantic will focus on the single, Krumper says alternative outlets and retailers will receive a compilation CD combining new tracks with older cuts and interview snippets. "It's important to remember that Ben and Tracey were stars on alternative radio first," he says.

Atlantic hopes that Thorn and Watt will be featured in some of the summer festival concerts put on by contemporary jazz and album alternative stations. The duo will play acoustic shows in the U.S. in late summer, and the label is arranging club dates and an opening-act slot for the fall.

A videoclip for "Rollercoaster," directed by Katherine Dieckman (R.E.M., Aimee Mann, Kristin Hersh), will be sent to VH-1 in early July. And if the new album returns the duo to modern rock radio, both label and act say they would be happy to go after MTV play as well. "Maybe," Watt says, "we could do

"Maybe," Watt says, "we could do 'Everything But The Girl Unplugged— As Usual.'"



R&B ARTISTS & MUSIC

Payday Set Marks Jeru The Damaja's Rise; Guru's III Kid Sampler Bows Bahamadia

STEP IN THE ARENA: These days, I'm steady-feenin' for **Jeru The Damaja's** "The Sun Rises In The East" (Payday/Polydor). The set pours forth like potent rhythm wine for hip-hop minds. Tracks like "Jungle Music" and "You Can't Stop The Prophet" breathe life into dying memories of hip-hop during the days of mock-neck sweaters, Puma sneakers, and Technics beatboxes that weighed a ton.

Jeru, who produced the set with DJ Premier, hooked up with Gang Starr in 1989. Three years later, he rapped on "I'm The Man," from Gang Starr's "Daily Operation." He earned respect then, but it was last year—when "Come Clean" crashed domes—that he really began blowing minds.

Initially, the cut was part of a promo compilation tape on **Guru's** Ill Kid Records that was distributed among street dwellers, hip-hop jocks, and record-company execs. "I didn't want to mess around with fake A&R [reps]," says Guru. "And I was tired of shopping Jeru's tape around. What I did was take his track and put it with two other demos [Jeru and Premier] had done with other artists."

Thanks to a unique beat and Jeru's charismatic and "freaky, freaky" flow, "Come Clean," emerged as a bona fide ghetto bomb.

Now there's a second Ill Kid sampler, which includes "Total Wreck," a track by the female rapper **Bahama**dia. Over a thick and slickery molasses groove produced by Guru, she delivers mighty metaphors in a practiced freestyle manner. Her voice sounds babydoll soft, yet rough. "Bahamadia is from Philly, and doesn't sound like any other girl," says Guru. "Her flow is just some ol' creative shit."

Guru made Bahamadia's acquaintance when her manager slipped him a tape. "I don't usually listen to every tape that's handed to me because I'm not supposed to," he says. "Someone could be like, 'Oh, you used my music.' I usually refer everybody to my representatives. But this was a time that I took the tape and listened to it. I'm glad I did."

On the strength of "Total Wreck,"

which is already in rotation on some mix shows, Bahamadia should explode like Jeru did. EMI just signed her; she's about to shoot videos for "Total Wreck" and "The Joint," a new track.

The other performers on the new Ill Kid sampler are **Operation Radification, Stickeen Moove**, and **H.L. Rock**. They're still unsigned, but the two former groups are close to inking deals. **Group Home** and **Big Shug**, the other artists on the first Ill Kid set, are on Payday and EMI, respectively.

YABBA DABBA DOO: Kangol's Kreations, the production company re-



by Havelock Nelson

sponsible for 7669's refined R&B gem, 'Joy," has supervised two cuts ("Arroz Con Carne" and "Nino") for "Asi Es," the all-Spanish album by Gerrardo, who now is on EMI Latin. Asi es means that's how it is ... "Pass It On" is the latest single from Shyheim's "AKA The Rugged Child." The song features guest rappers Down Low Wrecka, Brown Hornet, and Rubberbandz, who are still unsigned. Wiggs, their manager, says he plans to include them in a configuration "similar to Wu-Tang Clan." He'll place them with "one or two other acts," shop them as a crew, then seek out individual recording deals ... Harvey-Gallagher Communications, the formidable New York PR company, has added Sean "Puffy' Combs and two of his Bad Boy artists to its client roster. The acts are the Notorious Big (formerly Biggie Smallz) and Craig Mack. Their albums are scheduled to hit retail racks this summer. Imago's Sha-Key also is in the Harvey-Gallagher fold ... Da Lench Mob and EastWest Records have parted ways. According to Lee Young, the attorney who represents Street Knowledge (the group's produclaw; Lench Mob rappers JD and T-Bone have both been charged in connection with murders . . . Scotty D., the newest rapper on Next Plateau, is out with his first single "Got Ya Heads Boppin'." The cut is harder-edged than what we've come to expect from the label. The low-frequency Mark Sparks remix will have ya head boppin', and you'll be shakin' your hips, too ... Recently, the Seattle hip-hop collective Turntable Bay won Mass magazine's best rap band prize. Also, it is one of 10 finalists (chosen from a field of 365 entries) in Seattle radio station KUBE's Home Jams contest ... The artful video for Coolio's "Fantastic Voyage" (Tommy Boy) is all over MTV like a cheap suit. The music network has it in stress rotation, and it's No. 10 on its BDS-monitored playlist. The clip is also doing well on the Box. The result of this video popularity is airplay and sales in Northern California, Cleveland, Jacksonville, Fla., Detroit, and Phoenix. Maybe Coolio's success will spark interest in the albums by W.C. & the Madd Circle, Coolio's former, underrated crew ... Emage, the singing trio on Black Sheep's One Love/ Mercury Records label, will debut with an interpretation of Black Sheep's "The Choice Is Yours." Dres and Mister Launge produced. Mercury president Ed Eckstine remixed ... Redness, a female rapper from Queens, will debut on Motor Jam Records this summer with a Miami-style bass jam named "Jiggle The Jewels." For a change, that sort of command gets aimed at the fellas, and Red delivers it with force and frankness. Go girl! ... West Coast journalist Cheo Coker says he was physically attacked by a member of Wu-Tang Clan. After interviewing members of the band for a Mouth 2 Mouth feature, Ghostface Killer allegedly punched Coker under his left eye. The reason? Apparently the rapper didn't like the illustration that accompanied Coker's Wu-Tang feature in the January issue of Rap-Pages. Coker says he didn't dig it either, but freelance writers usually don't have control over artwork. He had expressed his sentiments to Wu-Tang manager Mike McDonald "and I thought everything was cool," Coker says. Apparently it wasn't. Coker's new Wu-Tang profile will lead with thoughts on the incident. That's good. It proves Coker ain't no punk, and will send an important message to all artists: Ultimately, the pen is mightier than the fist. Coker doubts Killer would've challenged a writer from a magazine like, say, Time ... Da Brat's debut album, "Funkdafied" (So So Def/ Columbia), is scheduled to drop June 21. Over smooth, melodic boom-boom static, she tells listeners who she is ("I'm tha' baddest new bitch in this hiphop biz"), where she's from ("The city of C-H-I"), and where she's at ("I'm at the front with a blunt, never plavin' tha' back"). The first single, the title track, features producer and So So Def head man Jermaine Dupri.

tion company headed by Ice Cube), the

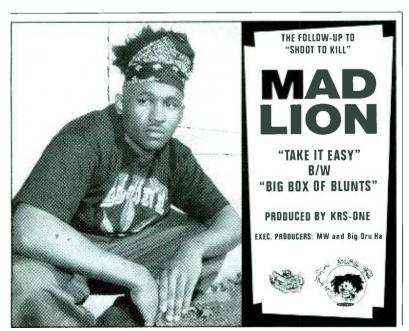
decision to break the alliance was mu-

tual. Still, one speculates that it had

something to do with trouble two of the

group's members have had with the

	ot		2	p Singles.
THIS WEEK	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 LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	6	★ ★ NO. 1 ★ ★ ★ REGULATE (C) DEATH ROW/INTERSCOPE 98280/AG WARREN G. & NATE DOGG 3 weeks at No. 1
2	3		2	★ ★ GREATEST GAINER★ ★ ★ FUNKDAFIED ◆ DA BRAT (c) (T) S0 S0 DEF/CHA0S 77523/COLUMBIA
3	2	2	12	GOT ME WAITING (C) (T) UPTOWN 54815/MCA
(4)	5	5	12	SWEET POTATOE PIE (C) (M) (T) OUTBURSTRAL 77350/CHAOS
5	4	4	14	PUMPS AND A BUMP (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.
6	6	3	20	PLAYER'S BALL OUTKAST (C) (M) (T) (X) LAFACE 2-4060/ARISTA
	8	9	4	CROOKLYN THE CROOKLYN DODGERS
8	9	10	13	WORKER MAN ♦ PATRA (C) (M) (T) EPIC 77289 ●
9	7	6	28	DUNKIE BUTT (PLEASE PLEASE PLEASE) • 12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.
10	12	17	6	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.
(11)	11	8	15	COMIN' ON STRONG (C) (T) EASTWEST 98334/AG
12	10	13	3	EASE MY MIND (C) (M) (T) (X) CHRYSALIS 58158/ERG
(13)	17	24	6	FANTASTIC VOYAGE COOLIO (M) (T) (X) TOMMY BOY 612*
14	13	7	19	BORN TO ROLL MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG
15	16	12	17	YOU KNOW HOW WE DO IT
(16)	19	15	10	(c) (T) PRIORITY 53847 I GOT CHA OPIN
(17)	27	_	2	(c) (T) WRECK 20083/NERVOUS TOOTSEE ROLL
18	14	11	17	(C) (M) (T) (X) RIP-IT 6911/ILC C.R.E.A.M. • WU-TANG CLAN
19	15	16	6	(C) (M) (T) (X) LOUD 62829/RCA SMIF-N-WESSUN
20	18	14	18	(M) (T) WRECK 20069*/NERVOUS GIN AND JUICE • • SNOOP DOGGY DOGG
(21)			-	(C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG
\leq	23	40	3	(C) (T) JIVE 42230 SOMETHING TO RIDE TO
22	20	18	14	(C) (T) SCARFACE 53851/PRIORITY
23	22	19	16	(C) (M) (T) COLUMBIA 77385 BACK IN THE DAY
24	21	26	11	(C) (D) (M) (T) ROWDY 3-5031/ARISTA NAPPY HEADS
25	45		2	(M) (T) RUFFHOUSE 77431*/COLUMBIA
(26)	30		2	(C) (D) (V) MCA 54870 HERE IT IS, BAM! TAG TEAM
(27)	28	21	4	(C) (D) (T) LIFE 79520/BELLMARK
28	24	20	14	(C) (T) (X) BEACON 10004/FOX IT'S ALL GOOD
29	26	25	18	(C) (D) (T) GIANT/REPRISE 18271/WARNER BROS. FREAKS/I-IGHT (ALRIGHT)
(30)	32	31	26	(M) (T) (X) GEE STREET 440 583*/ISLAND
(31)	33	29	5	WARRIOR'S DRUM
32	29	27	21	WHATTA MAN ▲ ◆ SALT-N-PEPA FEATURING EN VOGUE (C) (1) (X) NEXT PLATEAU/LONDON 857 390/PLG
33	36		2	CODE OF THE STREETS (C) (T) (X) CHRYSALIS 58148/ERG
(34)	42	42	9	PUMP VOLUME 10
35	25	22	4	D. ORIGINAL ♦ JERU THE DAMAJA (c) (T) PAYDAY 7022/FFRR
36	40	35	40	WHOOMP! (THERE IT IS) ▲ 4 (C) (M) (T) (X) LIFE 7900IBELLMARK
37)	49	_	2	BLACK HAND SIDE (C) MOTOWN 2249
38	34	32	5	CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG
39	31	28	4	U GO GIRL TAG TEAM (C) (D) LIFE 79522/BELLMARK
40	35	33	13	ELECTRIC RELAXATION
41	37	23	27	CANTALOOP (FLIP FANTASIA) ● ◆ US3 (C) (T) (X) BLUE NOTE 44945/CAPITOL
42	38	30	14	JUST ANOTHER DAY
43	41	36	15	HEY D.J. (C) (T) MERCURY 858 402
(44)	RE-E	NTRY	3	PROPS OVER HERE THE BEATNUTS (C) (T) VIOLATOR 1219/RELATIVITY
(45)	NE\	N 🕨	1	LATE NITE CREEP (BOOTY CALL)
46	43	47	4	YOU GO GIRL (C) (M) (T) LUKE 175 ♦ THE NEW 2 LIVE CREW
47	44	-	2	PARLAYIN' ♦ ANT BANKS (C) (T) JVE 42214
48	47	41	8	THE SHIT IS REAL (C) (T) RELATIVITY 1214
		24	17	MASS APPEAL
49	39	34	11	(C) (T) CHRYSALIS 58111/ERG



C Records with the greatest sales gains this week.

Videoclip availability.
Recording Industry Association
of America (RIAA) certification for sales of 500,000 units.
A 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 unavailability.
(C) Cassette single availability.
(D) CD single availability.
(M) Cassette maxi-single availability.
(T) Vinyl maxi-single availability.
(X) CD maxi-single

Billboard.

WEEK

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WEEKS

TITLE

ARTIST (LABEL/DISTRIBUTING LABEL)

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FOR WEEK ENDING JUNE 11, 1994 Hot R&B Airplay

s' Radio Track service, 74 R&B station

ARTIST (LABEL/DISTRIBUTING LABEL)

, computed by cro

WN)

R&B SINGLES A-Z

- 59
- TITLE (Publisher Licensing Org.) Sheet Music Dist. 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'I, ASCAP) HL 90'S GIRL (Louis St., BM/Scrap Pyle, BM/Truteazin' Type 30
- 60
- 37
- 90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Indeatin Type Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/Mr.Peanut Butter, ASCAP/Smokin'Sound, ASCAP (CP ALL OR NOTHING (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP) CPP AND OUR FEELINGS (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Intercome Paarl, BMI/Bam Lams 5 Tameriane, BMI/Interscope Pearl, BMI/Bam Jams
- BMI) WBM ANY TIME ANY PLACE/AND ON AND ON (Black Ice
- 47
- 92
- ASCAP/Nuthouse, ASCAP) 42
- ASCAP/WB. ASCAP/Kendal, ASCAP) WBM 82 BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme
- 21
- ASCAP) WBM BELIEVE IN LOVE (Ted-On, BMI/Beck, BMI/K-Rob, BMI/Calico, BMI/EMI, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM BLACK HAND SIDE (Queen Latifah, ASCAP/S.I.D, ASCAP) BOOTI CALL (Donril, ASCAP/Zomba, ASCAP/K-ICK Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Evolve, ASCAP) 54 49
- Funky, ASCAP) BORN TO ROLL (DAMASTA, ASCAP/Varry White, ASCAP)
- BUCKTOWN ID ROLL (DAMASI A, ASCAP/Varry Wnite, ASCAP/ BUCKTOWN (Stolen Soulds, ASCAP/Bucktown, ASCAP/Bootcamp, ASCAP/Misam, ASCAP) BUMP N' GRIND (Zomba, BMI/R kelly, BMI) CPP CAN'T GET ENOUGH (Ecaf, BMI/Sony Songs, BMI/Browntown Sound, BMI/Yab Yum, BMI/Sony, BMI) CAPTAIN SAVE A HOE (Zomba, BMI/F-Forty, BMI) CEASE #, SECKLE (Churde) Out, BMI/Murchide, BMI) 74

- 75 93 86
- 87
- 34
- CAPTAIN SAVE A HOE (Zomba, BMI/E-Forty, BMI) CEASE & SECKLE (Chizled Out, BMI/Mudside, BMI) THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI) CODE OF THE STREETS (Gifted Pearl, ASCAP/III Kid, ASCAP/EMI April, ASCAP) COMIN' ON STRONG (Rhythm Jazz, BMI/Sudden Change, BMI/Nintene Eighty, BMI/Mizmo, BMI/Music Corp. Of America, BMI) COMPUTER LOVE (Troutman, BMI/Saja, BMI) C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (BMG, BMI/Wu-Tang, BMI) HL
- 61 ME) (BMG, BMI/Wu-Tang, BMI) HL CROOKLYN (FROM CROOKLYN) (Special Ed, 39
- BMI/Misam, ASCAP/Target Practice, ASCAP/Varry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz
- White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP D0 ME (Strange Motel, ASCAP/Demarie, ASCAP) D. ORIGINAL (EMI April, ASCAP/Diffed Pearl, ASCAP) DREAM ON DREAMER (My Dog Luna, ASCAP/D. AR. P., ASCAP/EMI April, ASCAP) WBM/HL EASE MY MIND (EMI Blackwood, BMI/Arrested Development BNI) Hi 89 48
- 19
- Development, BMI) HL 78 ELECTRIC RELAXATION (RELAX YOURSELF GIRL)
- 38
- ELECTRIC RELAXATION (RELAX TOURSELF GIRL) (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) FEENIN' (EMI April, BMI/DeSmg Mob, ASCAP) WBM/HL FREAKS/I-GIBT (ALRIGHT) (Entertaining, ASCAP/Enterprising Scroggins Girls, BMI) FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control ASCAP)
- 24
- Control, ASCAP) GIN AND JUICE (WB, ASCAP/Suge, ASCAP/Sony 65
- Tunes, ASCAP/Mari-Knight, ASCAP) WBM GONNA LOVE YOU RIGHT (FROM SUGAR HILL) 43
- GONNA LOVE YOU RIGHT (FROM SUGAR HILL) (Kelande, SSCAP/Chapters Of You, BM/SI/R Ricky, ASCAP/BMG, ASCAP/Maestro, ASCAP/Daily Double, ASCAP/Polygram Int'i, ASCAP/ HL GOT ME WAITING (E-Z-Duz-II, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Puncle Ronnie's, 12 ASCAP) WBM/HL
- HERE IT IS, BAM! (Alvert, BMI) 81 HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwoo 26
- BMI) WBM/HL I BELIEVE (Flyte Tyme, ASCAP/Bridgeport, BMI) WBN IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT) (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI) WBM ort. BMI) WBM 99
- I GOT CHA OPIN (Stolen Souls, ASCAP/Shades Of 58
- Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP) 64 I'LL REMEMBER YOU (Eliot Wolft, ASCAP/EMI Virgin ASCAP/Stacy Piersa, BMI/Chrysalis, BMI) CPP I'M ALWAYS THINKING ABOUT YOU (Gamble-Huff,
- 96
- 95
- 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, Toolog) 18
- ASCAP
- I'M READY (Ecaf, BMI/Sony, BMI) H 70
- I'M SO PROUD (Warner-Tamerlane, BMI) WBM INFATUATION (Foxxhole, BMI) 83 67
- INNER CITY BLUES (Jobete, ASCAP) I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) 23
- WBM/CLM IT AIN'T HARD TO TELL (Large Professor, ASCAP/EMI 73
- April, ASCAP/III Will, ASCAP/Skematics, ASCAP/Zomba, ASCAP) HL 72 IT'S YOU THAT I NEED (Desert Rain, ASCAP/Willow Girl, BMI)
- I WISH (Perfect, BMI/SPZ, BMI/Rondor, PRS/Irving, BMI) CPP 53 41
- L WISH (Perect, BM/XSPZ, BM/XSpdar, PKS/Irong, BMU/CPP LEAVIN (Pobygram Ini', 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 Keel, ASCAP/Air Control, ASCAP) HL/WBM LOVE WON'T LET ME WAIT (Warner-Tamerlane, PMI/MUNDT ASCAP)
- 66 16
- 94 BMI/WIMOT, ASCAP)
- 14 THE MOST BEAUTIFUL GIRL IN THE WORLD
- (Controversy, ASCAP/WB, ASCAP) WBM MY LOVE (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/MCA, ASCAP) NAPPY HEADS (Tete San Ko, ASCAP/Obverse Consting ASCAP) 32 97
- Creation, ASCAP) NEVER FORGET YOU/WITHOUT YOU (Sony, BMI/Rye 62
- Songs, BMI/Ecaf, BMI) WBM 20 OLD TIMES' SAKE (FROM ABOVE THE RIM) (Nikke
- 20 OLD TIMES SARE (FRUM ABOVE THE NIM) (NIKKE Duz It, ASCAP/MC, ASCAP/Tabracadabra, ASCAP) HL
 45 OUTSIDE YOUR DOOR (Warner-Tamerlane, BMI/ Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI) WBM
 10 PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Irving, BMI/AI Green, BMI/Swing Mob, BMI/EMI, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP)
 - 44 SOMEWHERE (EMI April, ASCAP/Shanice 4 U, ASCAP/KG Blunt, ASCAP/Babydon, ASCAP/Sony, ASCAP/Zomba,

Co	mpil	npiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number nits sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.											
	units	5010		SoundScan									
THIS WEEK	LAST WEEK	WEEKS ON	TITLE		S WEEK	T WEEK	WEEKS ON	TITLE					
THI	LAS	WE	ARTIST (LABEL/DISTRIBUTING LABEL)		THIS	LAST	WE	ARTIST (LABEL/DISTRIBUTING LABEL)					
			* * NO.1 * *		38	29	17	C.R.E.A.M. WU-TANG CLAN (LOUD/RCA)					
1	1	7	BACK & FORTH AALIYAH (BLACKGROUND/JIVE) 4 wks at No. 1		39	31	12	JODECI (UPTOWN/MCA)					
2	4	2	ANY TIME, ANY PLACE/AND ON JANET JACKSON (VIRGIN)		40)	40	7	I'M NOT OVER YOU CE CE PENISTON (A&M/PERSPECTIVE)					
3	2	3	YOUR BODY'S CALLIN' R. KELLY (JIVE)		41	33	5	BUCKTOWN SMIF-N-WESSUN (WRECK/NERVOUS)					
4	3	6	REGULATE WARREN G. & NATE DOGG (DEATH ROW)		42	37	18	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)					
5	8	2	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)		43	44	5	100% PURE LOVE CRYSTAL WATERS (MERCURY)					
6	6	8	WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA)		44	45	2	CAPTAIN SAVE A HOE E-40 (SICK WID' IT/JIVE)					
7	5	15	THE MOST BEAUTIFUL GIRL 슈 (NPG/BELLMARK)		45	39	14	SOMETHIN' TO RIDE TO CONSCIOUS DAUGHTERS (SCARFACE)					
8	9	5	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)		46	41	14	GONNA LOVE YOU RIGHT AFTER 7 (BEACON/FOX)					
9	13	7	I MISS YOU AARON HALL (SILAS/MCA)		47	43	16	IT AIN'T HARD TO TELL NAS (COLUMBIA)					
10	11	11	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)		48	42	8	BACK IN THE DAY ILLEGAL (ROWDY/ARISTA)					
11	7	12	GOT ME WAITING HEAVY D. & THE BOYZ (UPTOWN/MCA)		<u>49</u>	54	4	I'LL REMEMBER YOU ATLANTIC STARR (ARISTA)					
12	14	12	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS)		50	50	13	TREAT U RITE ANGELA WINBUSH (ELEKTRA)					
13	10	17	BUMP N' GRIND R. KELLY (JIVE)		<u>51</u>)	_	1	NAPPY HEADS FUGEES/TRANZLATOR CREW (RUFFHOUSE)					
14	12	13	PUMPS AND A BUMP HAMMER (GIANT/REPRISE)		52	47	18	NEVER FORGET YOU MARIAH CAREY (COLUMBIA)					
15	16	19	PLAYER'S BALL OUTKAST (LAFACE/ARISTA)		53	49	15	AND OUR FEELINGS BABYFACE (EPIC)					
16	15	8	ANYTHING SWV (RCA)		54)	63	2	LOVE 4 DEM GANGSTA'Z EAZY-E (MCA)					
17	17	10	PART TIME LOVER/I'M STILL H-TOWN/AL B. SURE! (DEATH ROW)		55	57	4	HERE IT IS, BAM! TAG TEAM (LIFE/BELLMARK)					
18	20	4	CROOKLYN CROOKLYN DODGERS (40 ACRES/MCA)		56	48	12	PLAY MY FUNK SIMPLE E (BEACON/FOX)					
19	22	10	WORKER MAN		57	56	15	YOU DON'T LOVE ME					
20	18	30			58	53	18	DAWN PENN (BIG BEAT/ATLANTIC)					
(21)	25	5	12 GAUGE (STREET LIFE/SCOTT) BROS.) BACK IN THE DAY		59)	62	3						
22	21	14	AHMAD (GIANT/REPRISE)		60	65	14	EL DEBARGE (REPRISE)					
23	24	15	TÉVIN CAMPBELL (QWEST/WARNER BROS)		61)	66	2	INFATUATION					
24	19	12	SUDDEN CHANGE (EASTWEST)		62)	67	4	JAMIE FOXX (FOX)					
(25)	27	4	SENDING MY LOVE	H	63	61	9	KING JUST (BLACK FIST/SELECT)					
26	23	3			64)	71	8	ZAPP & ROGER (REPRISE/WARNER BROS.)					
(27)	36	4	ARRESTED DEVELOPMENT (CHRYSALIS)		65	59	21	DAMION "CRAZY LEGS" HALL (SILAS/MCA)					
28	30	14			66)	70	8	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)					
20	52	3	TEDDY PENDERGRASS (ELEKTRA)		67)	72	2	GLENN JONES (ATLANTIC)					
30		15	BORN TO ROLL		_			GANG STARR (CHRYSALIS/ERG) SO MUCH IN LOVE					
30	26	10	MASTA ACE INC. (DELICIOUS VINYL)	╎┟	68	58	22	ALL-4-ONE (BLITZZ/ATLANTIC)					

- I BELIEVE SOUNDS OF BLACKNESS (PERSPECTIVE) 2 PUMP VOLUME 10 (IMMORTAL/RCA) 31 34 8 69 – 90'S GIRL BLACKGIRL (KAPER/RCA) D. ORIGINAL 70 51 4 **32** 46 2 LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA) YOU DON'T WANNA MISS FOR REAL (A&M/PERSPECTIVE) 71 60 8 YOU KNOW HOW WE DO IT ALL OR NOTHING 72 75 17 5 WHOOMP! (THERE IT IS) TAG TEAM (LIFE/BELLMARK) OLD TIMES' SAKE SWEET SABLE (STREET LIFE/SCOTTI BROS.) 73) 55 11 I GOT CHA OPIN BLACK MOON (WRECK/NERVOUS 74) PLACE WHERE YOU BELONG 10 1 69 BOYZ (RIP-IT/IL BLACK HAND SIDE 75 37) 55 2 1 Singles with increasing sales. © 1994 Billboard/BPI Comm nications and SoundScan. Inc
 - ASCAP/Isaya He's Funky, ASCAP/Pencrysha, ASCAP) PEACE SIGN (TMC, ASCAP/Far Out. ASCAP/Polygram 27
 - ASLAP//Saya He's Funky, ASCAP/Pencrysha, ASCAP/ SWEET POTATOE PIE (Gheto Jam, ASCAP/Chrysals, ASCAP/All Init, ASCAP/Cats On The Prowl, ASCAP/Weni Nor, ASCAP/Famous, ASCAP) OPP/HL TAKE IT EASY (AII Pro, BMI/Flex, ASCAP) THAT'S THE WAY LOVE GOES (Black Ice, BMI/Flyte
 - 98 Tyme, ASCAP)
 - 69 TOOTSEE ROLL (Downlow Quad, BMI) 29
 - TOOTSEE ROLL (Downlow Quad, BMI) TREAT U RITE (Big Giant, BMI/Count Chuckula, BMI/Warner-Tamerlane, BMI) U SEND ME SWINGIN' (New Perspective, ASCAP) WARRIOR'S DRUM (Two Six Horror, BMI) WHAT GOES UP (Amazement, BMI) WHEN CAN I SEE YOU (Sony, BMI/Ecaf, BMI)
 - 35 85 46

 - 51 71 ASCAP/11C, ASCAP)
 - 7 WILLING TO FORGIVE (Ecaf, BMI/Sony, BMI/Warner 25

 - 68
 - WILLING TO FORGIVE (Ecat, BMI/Sony, BMI/Warne Tamerlane, BMI/Boobie-Loo, BMI) HL/WBM WORKER MAN (Tony Kelly, ASCAP/Comba, ASCAP/Aunt Hilda, ASCAP) CPP YOU DON'T LOVE ME (NO, NO, NO) (Jamrec, BMI) YOU DON'T WANNA MISS (Irving, BMI/John-Cole-Man, BMI/Ford-Payne, BMI) CPP YOU GO GIRL (Pac Jam, BMI) YOU KNOW WOW WE DO IT (Gangeta Boogie, ASCAP/M 56
 - 91 YOU KNOW HOW WE DO IT (Gangsta Boogle, ASCAP/WB 55
 - ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM YOU MEAN THE WORLD TO ME (Stiff Shirt. 4
 - BMI/Warner-Tameriane, BMI/Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI) HL/WBM

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

SOMEWHERE SHANICE (MOTOWN) 38 59 2 * * NO.1 * * YOUR BODY'S CALLIN' \bigcirc SOMEONE TO LOVE MINT CONDITION (PERSPECTIVE) 26 39 46 6 BACK & FORTH AALIYAH (BLACKGROUND/JIVE) DREAM ON DREAMER 2 40 36 17 8 YOU MEAN THE WORLD TO ME 41 34 SWEET POTATOE PIE DOMINO (OUTBURST/RAL/O 10 3 18 **(1**) 6 ANY TIME, ANY PLACE JANET JACKSON (VIRGIN) ROUND AND ROUND Δ 42 38 13 ANYTHING GONNA LOVE YOU RIGHT 43 42 4 12 18 I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS. OUTSIDE YOUR DOOR ME'SHELL NDEGEOCELLO (MAVERICK/SIRE) 5 17 44 43 7 I MISS YOU AARON HALL (SILAS/MCA) LEAVIN' TONY: TONI: TONE! (MERCURY) \bigcirc 8 **(45)** 48 7 6 SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN COMIN' ON STRONG SUDDEN CHANGE (EASTWEST) 8 10 46 44 16 5 PART TIME LOVER 5 I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) 11 12 47 45 BUMP N' GRIND R. KELLY (JIVE) WHAT GOES UP MAZE FEATURING FRANKIE BEVERLY (WB) 7 26 48 40 GOT ME WAITING HEAVY D. & THE BOYZ (UPTOWN/MCA) 49 WHEN CAN I SEE YOU BABYFACE (EPIC) 9 13 1 ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS. BLACK HAND SIDE 12 16 50 3 21 50 THE PLACE WHERE YOU BELONG BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA) 13 13 51 71 2 18 FEENIN' JODECI (UPTOWN/MCA) ANYTIME YOU NEED A FRIEND 14 15 19 **52** 52 3 WILLING TO FORGIVE SEVEN WHOLE DAYS 15 23 **53** 53 34 8 BACK IN THE DAY I'M NOT OVER YOU CE CE PENISTON (A&M/PERSPECTIVE) **(54)** 57 16 20 7 3 YOU DON'T WANNA MISS I BELIEVE SOUNDS OF BLACKNESS (PERSPECTIVE) 55 47 15 12 11 MY HEART BELONGS TO U TREAT U RITE ANGELA WINBUSH (ELEKTRA) 18 14 56 55 17 7 FANTASTIC VOYAGE 19 17 10 OLD TIMES' SAKE SWEET SABLE (STREET LIFE/SCOTTI BROS.) 57 68 2 THE RIGHT KINDA LOVER PATTI LABELLE (MCA) ALL OR NOTHING 20 24 Δ 58 49 11 LOOK INTO YOUR HEART EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS) 21 18 59 51 13 6 PUMPS AND A BUMP LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA) 22 60 61 11 19 10 INNER CITY BLUES ANGELA WINBUSH (ELEKTRA) MY LOVE MARY J. BLIGE (UPTOWN/MCA) **23** 26 **61** 73 2 19 THE MOST BEAUTIFUL GIRL ... CROOKLYN CROOKLYN DODGERS (40 ACRES AND A MULE) 24 22 15 **62** 70 2 U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE) WHERE MY HOMIEZ? 63 25 21 28 1 IT SEEMS LIKE YOU'RE READY 26 25 16 64 54 10 PLAYER'S BALL OUTKAST (LAFACE/ARISTA) WORKER MAN 21 32 11 65 58 6 1 WISH GABRIELLE (GO!DISCS/LONDON/PLG) CAN'T GET ENOUGH SATISFY YOU DAMION "CRAZY LEGS" HALL (SILAS/MCA) 66 28 29 62 3 8 HOW DO YOU LIKE IT? KEITH SWEAT (ELEKTRA) LET ME LOVE YOU LALAH HATHAWAY (VIRGIN) 29 27 13 67) 1 REGULATE WARREN G. & NATE DOGG (DEATH ROW) THE BIGGEST PART OF ME 30 28 9 68) 1 TAKE IT EASY DEBELAH (ATLANTIC) 31) 35 DOGGY DOGG WORLD SNOOP DOGGY DOGG (DEATH ROW 69 6 60 9 90'S GIRL BLACKGIRL (KAPER/RCA) FUNKDAFIED DA BRAT (SO SO DEF/CHAOS/COLUMBIA) 32 70 33 5 1 NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA) HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA) 33 30 17 1 34 AND OUR FEELINGS 72 NEVER FORGET YOU 31 18 63 18 YOU DON'T LOVE ME AND ON AND ON JANET JACKSON (VIRGIN 35 56 73 69 17 3 WHAT ABOUT US BECAUSE OF LOVE 36 39 7 74 64 27 NOTHING HAS EVER FELT LIKE ... 37 37 4 BOOTI CALL BLACKSTREET (INTERSCOPE/ATLANTIC) 75 75 2 Tracks moving up the chart with airplay gains. © 1994 Billboard/BPI Cor

referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart

WEEK

WEEKS ON

TITLE

NEEK

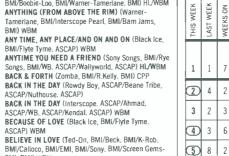
THIS LAST

HAT R&R RECURRENT AIRPLAY

1	2	GROOVE THANG ZHANE (ILLTOWN/MOTOWN)		14	14	13	ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY)		
_	1	STAY ETERNAL (EMI/ERG)		15	10	2	I'M IN THE MOOD CE CE PENISTON (A&M/PERSPECTIVE)		
2	6	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)		16	15	3	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)		
3	6	NEVER KEEPING SECRETS BABYFACE IEPIC)		17	22	13	SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)		
5	2	(LAY YOUR HEAD ON MY) PILLOW TONY! TON!! TONE! (WING/MERCURY)		18	18	10	BETCHA'LL NEVER FIND CHANTAY SAVAGE (I.D./RCA)		
11	2	RIBBON IN THE SKY INTRO (ATLANTIC)		19	13	15	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)		
9	32	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)		20	24	32	LOVE NO LIMIT MARY J. BLIGE (UPTOWN/MCA)		
4	7	YOU DON'T HAVE TO WORRY MARY J. BLIGE (UPTOWN/MCA)		21	21	11	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)		
12	5	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)		22	19	4	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)		
6	5	CRY FOR YOU JODECI (UPTOWN/MCA)		23	23	17	DREAMLOVER MARIAH CAREY (COLUMBIA)		
8	15	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)		24	20	20	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)		
7	13	RIGHT HERE (HUMAN NATURE) SWV (RCA)		25	-	32	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)		
16	42	I'M SO INTO YOU SWV (RCA)					itles which have appeared on the Hot R&B 20 weeks and have dropped below the top 50.		

FOR WEEK ENDING JUNE 11, 1994

Hot R&B Singles Sales. Compiled of units so



Billboard.

33 32

34 35

35 28

36 38

84

80

50

33

79

31

17

36

52

11

40

HI/WBM/CPP

Int'l, ASCAP) PEOPLE MAKE THE WORLD GO ROUND (FROM

CROOKLYN) (Warner-Tameriane, BMI) THE PLACE WHERE YOU BELONG (FROM BEVERLY

THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America. BMI/Gasoline Alley. BMI/Vandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G.Spot, BMI/Yppahc, ASCAP/Sony, ASCAP) PLAYER'S BALL (Organized Noize, BMI/Chrysalis. ASCAP/Outkast, ASCAP) CPP PLAY MY FUNK (FROM SUGAR HILL) (Tony Toni Tone, ASCAP/Polygram Int'i, ASCAP/TCF, ASCAP) WBM/HL PUMPS AND A BUMP (Bust-It, BMI/Rap And More. BMI/Bridgendt, BMI/Southfield ASCAP/Micon, ASCAP)

BMI/Bridgeport, BMI/Southfield, ASCAP/Micon, ASCAP) 9 REGULATE (FROM ABOVE THE RIM) (Suge,

ASCAP) CFF 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 YOU (Sorcerors Labyrinth, BMI/ATV, BMI) SENDING MY LOVE (9th Town, ASCAP/Naughy, ASCAP) WBM SOMEONE TO LOVE (New Perspective, ASCAP)

77 RIBBON IN THE SKY (Black Bull, ASCAP/Jobete

76 SOMETHIN' TO RIDE TO (FONKY EXPEDITION)

ASCAP/Warren G., ASCAP)

SCAP) CPP

arface ASCAP

Country/

Warner/Reprise N'ville Heats Up As New HQ Opens

BY EDWARD MORRIS

NASHVILLE—When Warner/Reprise Nashville dedicates its new headquarters Tuesday (7), it will have more to celebrate than access to larger and sunnier offices. After a long period of watching other labels break new acts and mine platinum from established artists, Warner Bros.' country division is hot again. Forecasts say this will be the division's best year since it set up shop.

Faith Hill's debut album, "Take Me As I Am," was practically gold on arrival, propelled by two successive No. 1 singles. Little Texas, airily ignoring the rap that it was a lightweight band, played on—and watched its "Big Time" album justify its title by climbing to platinum in less than a year.

Travis Tritt's "Ten Feet Tall & Bulletproof" entered the Top Country Albums chart at No. 4 and The Billboard 200 at No. 23. Randy Travis, with his



Warner/Reprise's new headquarters

long-awaited "This Is Me" album, has been recapturing some of the ground he owned in the late '80s, when he was the undisputed leader of the New Traditionalists.

Dwight Yoakam, on Reprise, has also been enjoying a sales resurgence. His current album, "This Time," has gone platinum. And the label has its fingers crossed that veterans David Ball (Warner Bros.) and Victoria Shaw (Reprise) will leap out of a chute now clogged with newcomers.

The company, which has 15 country acts on its roster, has even managed to break a comedian. Jeff Foxworthy, of "You Might Be A Redneck" fame, has sold 180,000 albums, according to one label official.

But besides serving as the artistic and marketing base for country stars, the Nashville division has also became adept at discovering and developing talent in other types of music.

The new 38,000-square-foot office building, located at 20 Music Square East, houses (in addition to the country operation) Warner Alliance Records (a contemporary Christian label), the progressive music department, and a WEA regional staff. In a separate building directly next door is WarnerSongs, a joint music publishing venture between Warner/Reprise Nashville and Warner/Chappell Music.

Label executives both in Nashville and at the Warner Bros. home office in Burbank, Calif., say there is extraordinary synergy between the two operations, each inspiring and aiding the other on a daily basis.

However, Jim Ed Norman, president of Warner/Reprise Nashville, says his division's services for other kinds of music are voluntary rather than mandated. "We've never been formally charged [with this duty]," he explains. "The whole aspect of developing noncountry talent has grown out of a desire on my part to recognize the vast depth of talent that exists here."

Norman says his label began extending itself artistically around 1985, the year he signed fiddle virtuoso Mark O'Connor. O'Connor's first four albums, Norman says, were jazz-oriented. Then the fiddler delivered his country-flavored "The New Nashville Cats," which earned him a Grammy in 1992 for best country instrumental performance.

Recognizing virtuosity, Norman says, has been his rationale for signing such hard-to-classify acts as Take 6 and Bela Fleck & the Flecktones. "Out of this nod toward talent, we developed the progressive [music] department."

Other acts now being nourished by Warner's progressive music department are pop vocalist Beth Nielsen Chapman, Texas singer Tish Hinojosa (whose new album, "Destiny's Gate," Norman co-produced), guitarist Shawn Lane, and native American Bill Miller, who is signed to the Warner Western affiliated label.

Beginning with Take 6, an a cappella gospel act that came to the label in 1987, Norman says the progressive division began to experience "some really substantial success commercially."

Norman explains that he has never sought to act as a substitute for Warner's pop division. "I really tried to make the decisions in the noncountry area [in a way] that was not competitive with Burbank. What I mean by this [is that for the artists I signed] there was not already a clearly defined structure in Burbank to take this talent and develop it." Artists who might fit into Burbank's existing structure, he adds, are referred there.

There is nothing parochial or boosterish in his approach to music, says Norman, who has headed the Nashville division since 1984. "I'm a firm believer in the practitioner of the art form deciding what the art form ought to be and what ought to be done with it."

Chris Palmer, VP of progressive music, was such an O'Connor enthusiast that, around 1987, he persuaded Norman to let him switch from promoting records to promoting the exotic new music. Take 6 won two Grammys the next year. The group would be the genesis for the Warner Alliance Christian music label, which takes part of its name from the name under which the group earlier sang, Alliance.

From being a one-man operation, the department has expanded to a staff of three: a national marketing director, a publicist, and a national promotion manager. But, adds Palmer, "We certainly utilize the other departments [at Warner/Reprise Nashville]."

Getting exposure for his acts can be difficult, Palmer admits. "When you have artists like Bela Fleck and Bill Miller, who aren't pigeonholed, you can assume that they're not going to be driven by radio. You must, then, come up with other alternatives. The biggest asset we have with artists who aren't going to be format-driven is live performances."

Miller, for example, has been opening shows this year for Tori Amos and has just gotten a video, "Trail Of Freedom," in rotation on CMT. Fleck and his band log in hundreds of live shows a year.

"We have a database for retail

stores," Palmer says. "On any particular date, within a 25-mile radius, we know what the retail base is. We'll contact them—maybe it's a personal call, maybe we'll use our WEA distribution company. We'll make sure there's instore play material and that the record's up front and on sale. If we can spend a little advertising money, we make sure there's merchandising material in place. If there's any radio format—noncommercial or commercial that we can participate in, we certainly do. And we just saturate [the market], publicity-wise."

Warner/Reprise Nashville is also working Iris DeMent's new album, "My Life."

DeMent was signed by Warner Bros.

at the urging of Andrew Wickham, a 27-year veteran of the label. An A&R executive who joined the company in California in 1967 and worked with artists including Joni Mitchell, Wickham was head of Warner Bros. Nashville from 1974 to 1982, and is now VP of worldwide A&R for the U.S. company, based in London.

Wickham recalls that he was introduced to DeMent's music by photographer Michael Ochs while visiting Ochs' home in California in 1992. "I asked him if had heard anything new and exciting," recalls Wickham. Ochs responded by playing two songs, "Let The Mystery Be" and "Mama's Opry," from DeMent's album "Infamous An-(Continued on page 30)

Tree Is Source Of Label Life For Sony *Emmylou Harris Rambles Through London Gig*

IFE HEREAFTER: Sony Tree is getting back into the contemporary Christian music business in a big way, and with a new name, president Donna Hilley tells Nashville Scene. Henceforth, the company's activities in this genre will be carried out under the Sony Life rubric. In the early '80s, when Tree was still an independent, Hilley was a founder of its enormously successful gospel division, Meadowgreen Music. "We have been quietly signing people for about the last six months," Hilley explains. The new division, which Jim Scherer heads, has already racked up four top contemporary Christian hits. Hilley says the giant publisher is returning to the fiercely competitive contemporary Christian music scene "to enhance the industry-not in any threatening way." Scherer will concentrate initially on signing writer/artists and writer/ producers. Reunion/RCA artist Kathy Troccoli recently signed to the new operation. As Hilley sees it, "We can

take our songs not only into the contemporary Christian marketplace, but also into the country and pop markets, if they fit." As a part of its gospel comeback, Sony Tree has also started a joint venture with **Randy Cox** (another Meadowgreen founder) and his Randy Cox Music. "We hope in five years to have another Meadowgreen Music," Hilley says.

LETTER FROM LONDON: When **Emmylou Harris** formed her ace backup band **the Nash Ramblers** four years ago, the first date they played was in London, she recalls. No wonder then that Harris and the band put on such an outstanding performance May 29 at London's Hammersmith Apollo in support of her new Asylum album, "Covgirl's Prayer." It was part of an overseas tour that also reunited Harris with guitarist **Carl Jackson**. Meanwhile, to promote its new direct service from Nashville to London, American Airlines had flown in planeloads of fans from Music City for the show. As Harris and her band literally unplugged and played one number without amplification, it was clear that, under Harris's care, bluegrass flourishes on British soil.

WAKING THE ROUNDS: The word is that Arista Nashville president **Tim DuBois** will launch another country label if he can assemble the right executive team ... Officials at BNA Entertainment confirm that the label is putting together a tribute to the late **Keith Whitley** with plans for a September or October release. Among the artists already secured or being sought after for the project are **Alison Krauss, Tracy Lawrence, Ricky Skaggs,** Shenandoah, Diamond Rio, Joe Diffie, Mark Chesnutt, and Alan Jackson. A specially written tribute to Whitley will be sung by an all-star chorus and may be the album's only single. We've also heard that four previously unrecorded Whitley songs are being eyed for inclusion. Whitley died May 9, 1989, at the age of 33. At the time of his death, he was married to singer Lorrie Morgan. Her current single, "If You Came Back From Heaven," is also a tribute.

Mercury Records is putting together an album of Mel Street hits. The label has asked singer and Street fan Sammy Kershaw to select the songs and write the liner notes. No title or project release date yet, although a source at the label says it could be out before year's end. Like Whitley, who died of alcohol poisoning, Street was a tragic figure. He broke into country music as a recording artist in 1972 with the song "Borrowed Angel." During

Nashville Scene

by Edward Morris

the next few years, he would chart with such memorable pieces as "Lovin' On Back Streets," "Lovin' On Borrowed Time," "Smokey Mountain Memories," "I Met A Friend Of Yours Today," and "If I Had A Cheating Heart." He committed suicide in 1978 on his 45th birthday. From England, Lee

From England, Lee Williams writes to take issue with the claim that

Country 1035, set to begin broadcasting from London in July (Billboard, May 14), will be Britain's first country music radio station. He says his station, CMR. now located in Hampshire, went on the air last May and that via satellite, it now reaches "throughout Europe"... Norma Morris, general manager of the Nashville's Press Office publicity agency, is upped to senior publicist.

MARK YOUR CALENDAR: The newly opened Wildhorse Saloon in downtown Nashville will host Red Cross Night Thursday (9) to benefit the local chapter of that organization. Liberty Records' **Cleve Francis** will participate . . . Country Radio Broadcasters has scheduled its "Casino Nights At The Movies" fund-raiser for June 23 at Opryland Hotel's Jefferson Ballroom. Proceeds will go to the CRB scholarship fund . . . The Nashville Entertainment Assn. will hold its Music City Music '94 showcases July 6 and 7 at 328 Performance Hall. The event, which features developing country music artists, is being sponsored by CMT, TNN. Nashville radio station WSIX, and Wrangler. Tickets are available from Ticketmaster.

Assistance in preparing this column was provided by Thom Duffy.

Billboard TOP COUNTRY ALBUNS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	PEAK POSITION
		5	>	* * * No. 1 * * *	<u>ц</u>
1	1	1	10	TIM MCGRAW & 2 CURB 77659 (9.98/13 96) 10 weeks at No. 1 NOT A MOMENT TOO SOON	1
2	2	2	5	REBA MCENTIRE MCA 10994 (10.98/15.98) READ MY MIND	2
3	3	4	3	TRAVIS TRITT WARNER BROS. 45603 (10,98/15.98) TEN FEET TALL & BULLETPROOF	3
4	4	3	18	JOHN MICHAEL MONTGOMERY A ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP	1
(5)	23		2	* * * GREATEST GAINER * * * SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98) MAVERICK	5
6	5	5	13	VARIOUS ARTISTS A MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES	1
7	6	6	39	GARTH BROOKS & 4 LIBERTY 80857 (10.98/16/98) IN PIECES	1
8	7	12	3	LORRIE MORGAN BNA 66379 (9.98/15.98) WAR PAINT	7
9	8	9	66	BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN	2
10	10	10	5	PAM TILLIS ARISTA 18758 (9.98/15.98) SWEETHEART'S DANCE	6
11	9	11	58	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98) ONLY WHAT FEEL	9
(12)	22	11	2	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98) WALKING AWAY A WINNER	12
13	11	7	86		1
14	13	20	12	ARISTA 18711 (10.98/15.98) A LOT ABOOT LIVIN (ARD A LITTLE BOOT LOVA)	13
15	13	20	12	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) HS NO DOUBT ABOUT IT	14
16	12	8	35	REBA MCENTIRE ▲ 2 MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TWO	1
17	18	19	100	MARY-CHAPIN CARPENTER ▲ ² COME ON COME ON	6
18	16	17	55	COLUMBIA 48881/SONY (10.98 EQ/15.98) COLVINE OF COMPLET LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98) BIG TIME	6
19	14	14	29	FAITH HILL © WARNER BROS. 45389 (9.98/15.98) HS TAKE ME AS I AM	7
20	20	16	5	RANDY TRAVIS WARNER BROS. 45501 (10.98/15.98) THIS IS ME	10
21	15	13	10	CONFEDERATE RAILROAD ATLANTIC 82505/AG (10.98/15.98) NOTORIOUS	6
22	19	15	91	VINCE GILL ▲ ² MCA 10630 (10.98/15.98) I STILL BELIEVE IN YOU	3
23	21	18	33	VARIOUS ARTISTS A 2 COMMON THREAD: THE SONGS OF THE EAGLES	1
24	26	25	18	GIANT 24531/WARNER BROS. (10.98/15.98) COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98) EXTREMES	12
25	25	24	194	GARTH BROOKS ▲ 10 LIBERTY 93866 (5,98/13,98) NO FENCES	1
26	24	22	43	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98) HS CLAY WALKER	8
27	27	27	58	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98) HS TOBY KEITH	17
28	29	26	89	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	1
29	30	30	17	BLACKHAWK ARISTA 18708 (9.98/15.98) BLACKHAWK	17
30	31	31	5 *	JOHNNY CASH AMERICAN 45520*/WARNER BROS. (9.98/15.98) AMERICAN RECORDINGS	26
31	28	23	62	DWIGHT YOAKAM A REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME	4
32	32	28	46	CLINT BLACK A RCA 66239 (10.98/15.98) NO TIME TO KILL	2
33	34	39	17	THE MAVERICKS MCA 10961 (9.98/15.98) HS WHAT A CRYING SHAME	30
34	35	36	33	ALABAMA RCA 66296 (9.98/15.98) CHEAP SEATS	16
35	37	34	146	BROOKS & DUNN A ³ ARISTA 18658 (9,98/13.98) BRAND NEW MAN	3
36	36	33	265	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98) GARTH BROOKS	2

37 33 32 35 GEORGE STRAIT ▲ MCA 10907 (L0.9815.98) EASY COME, EASY COM 2 38 38 29 81 JOHN MICHAEL MONTGOMERY ▲ LIFE'S A DANCE 4 (38) 43 45 42 ARRON TIPPIN ● RCA 66231 (9915.98) CALL OF THE WILD 6 40 40 37 109 CONFEDERATE FAILROAD ▲ ATLANTIC 823300 (0.9815.98) CONFEDERATE RAILROAD ▲ 7 41 41 141 GARTH BROOKS ▲* LIBERY 96330 (10.9815.98) CONFEDERATE RAILROAD ▲ 7 42 39 35 19 SOUNDTRACK MCA 10927 (10.9815.98) CONFEDERATE STHITS 29 43 42 38 55 WYNONA ▲ CUBE 10981.589 GEDATEST HITS 29 44 44 42 12 BILLY DEAN URERY 93.915.980 GERATEST HITS 29 45 46 49 OMAR A CUBE 10981.5891 GENATEST HITS 29 45 44 48 80 DED HOPE 265 SHED GIVE ANYTHING 10 46 47 43 58 JOE DIFFIE emc 50.90050W10.9815.981 Emc HONKY TONK	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	PEAK POSITION
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66 71 71 36 SUZY BOGGUSS LIBERTY 89261 (10.98/15.98) SOMETHING UP MY SLEEVE 27 67 62 52 86 GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98) THE CHASE 1 68 67 65 159 ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98) DON'T ROCK THE JUKEBOX 2 69 70 66 49 BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98) IT WON'T BE THE LAST 1 70 68 57 76 REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98) IT WON'T BE THE LAST 1 71 74 — 9 HANK WILLIAMS, JR. CURB 77638 (6.98/9.98) GREATEST HITS, VOL. 1 66 72 72 68 86 LORRIE MORGAN ▲ BNA 66047 (9.98/13.98) WATCH ME 15 73 66 60 52 DOUG SUPERNAW BNA 66133 (9.98/13.98) HS RED AND RIO GRANDE 27 74 69 64 28 DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98) MORE LOVE 20	64	61	67	12	CHRIS LEDOUX LIBERTY 28458 (10.98/15.98) BEST OF	51
66 71 71 36 SUZY BOGGUSS LIBERTY 89261 (10.98/15.98) SOMETHING UP MY SLEEVE 27 67 62 52 86 GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98) THE CHASE 1 68 67 65 159 ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98) DON'T ROCK THE JUKEBOX 2 69 70 66 49 BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98) IT WON'T BE THE LAST 1 70 68 57 76 REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98) IT'S YOUR CALL 1 71 74 — 9 HANK WILLIAMS, JR. CURB 77638 (6.98/9.98) GREATEST HITS, VOL. 1 66 72 72 68 86 LORRIE MORGAN ▲ BNA 66047 (9.98/13.98) WATCH ME 15 73 66 60 52 DOUG SUPERNAW BNA 66133 (9.98/13.98) HS RED AND RIO GRANDE 27 74 69 64 28 DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98) MORE LOVE 20	65	65	63	168	VINCE GILL A MCA 10140 (9.98/15.98) POCKET FULL OF GOLD	5
67 62 52 86 GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98) THE CHASE 1 68 67 65 159 ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98) DON'T ROCK THE JUKEBOX 2 69 70 66 49 BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98) IT WON'T BE THE LAST 1 70 68 57 76 REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98) IT'S YOUR CALL 1 71 74 9 HANK WILLIAMS, JR. CURB 77638 (6.98/9.98) GREATEST HITS, VOL. 1 66 72 72 68 86 LORRIE MORGAN ▲ BNA 66047 (9.98/13.98) WATCH ME 15 73 66 60 52 DOUG SUPERNAW BNA 66133 (9.98/13.98) RED AND RIO GRANDE 27 74 69 64 28 DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98) MORE LOVE 20	66	71	71	36		27
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74 69 64 28 DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98) MORE LOVE 20	<u> </u>					
	<u> </u>					+
	75	75	72	31	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98) THE SONG REMEMBERS WHEN	+

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

Heatsee	ker Impa	ict shows artists removed from Heatseekers this week. 🎛 indicates past or presen	t Heatseeker title. © 1994, Billboard/B	PIComm	iunica	mons, a	ing soun
B	illb	mard. Top Country (Catalog A	h			S _{TM}
THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR	CASSETTE/CD)	WKS. ON CHART		THIS WEEK	LAST WEEK
1	1	PATSY CLINE 4 4 MCA 12* (7.98/12.98) 138 weeks at No. 1	GREATEST HITS	160		14	16
2	2	REBA MCENTIRE A MCA 4979* (7.98/12.98)	GREATEST HITS	158		15	12
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	160		16	17
4	6	VINCE GILL RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	158		17	24
5	4	GEORGE JONES • EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	145		18	22
6	5	GEORGE STRAIT A MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	160		19	15
7	7	CONWAY TWITTY A MCA 31238 (4.98/11.98) THE VER	RY BEST OF CONWAY TWITTY	49		20	25
8	9	VINCE GILL MCA 42321 (8,98/13.98)	WHEN I CALL YOUR NAME	33		21	18
9	8	GEORGE STRAIT \$ 2 MCA 5567* (7.98/12.98) GEOR	GE STRAIT'S GREATEST HITS	158		22	20
10	11	DAVID ALLAN COE A COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	66		23	_
11	10	REBA MCENTIRE MCA 6294* (4.98/11.98)	SWEET SIXTEEN	130		24	21
12	13	ALABAMA A RCA 6825 (7.98/11.98)	ALABAMA LIVE	36		25	19
13	14	MARY-CHAPIN CARPENTER COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	33		Catalog al	lburns are

FOR WEEK ENDING JUNE 11, 1994										
		WKS. ON CHART								
WAYLON JENNINGS ▲ 4 RCA 3378* (8.98)	GREATEST HITS	44								
THE JUDDS A 2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	43								
ALABAMA A 3 RCA 7170* (9.98/13.98)	GREATEST HITS	159								
ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	21								
GEORGE STRAIT MCA 10450 (9.98/15.98)	TEN STRAIT HITS	7								
KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	19								
WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	29								
DWIGHT YOAKAM REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	112								

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK

36	25	19	THE JUDDS CURB 52070/RCA (9.98/13.98)	LOVE CAN
33	Catalog a	lburns are	older titles which are registering significant sales. © 1994, Billboard/E	PI Communications and SoundScan, Inc.

REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)

DOUG STONE EPIC 47357 (5.98 EQ/9.98)

PAM TILLIS ARISTA 8642 (8.98/13.98)

37

1

102

20

REBA

I THOUGHT IT WAS YOU

PUT YOURSELF IN MY PLACE

LOVE CAN BUILD A BRIDGE



by Lynn Shults

THE NUMBERS 7 AND 11 have taken on new meaning for the award-win-ning duo Brooks & Dunn. "That Ain't No Way To Go" (2-1) is their seventh No. 1 single out of 11 Arista releases. Two other titles from outside projects have charted, but they were never released as singles. Brooks & Dunn seemed to explode onto the country music scene. "Brand New Man," the duo's first No. 1, hit that mark in the Sept. 7, 1991, Billboard Hot Country Singles & Tracks chart. Three more No. 1s followed.

HE MOST ACTIVE TRACK on the singles chart is "Dreaming With My Eyes Open" (debut-51) by Clay Walker. Radio stations paving the way for Walker are KASE Austin, Texas; KDRK Spokane, Wash.; KXXY Oklahoma City; WAMZ Louisville, Ky.; WXBQ Bristol, Tenn.; and WDRM Decatur, Ala. Also showing strong gains are "Love A Little Stronger" (50-44) by Diamond Rio; "Renegades, Rebels, And Rogues" (45-38) by Tracy Lawrence; "National Working Woman's Holiday" (41-33) by Sammy Kershaw; "Lifestyles Of The Not So Rich And Famous" (27-20) by Tracy Byrd; "Spilled Perfume" (9-7) by Pam Tillis; "Daddy Never Was The Cadillac Kind" (14-9) by Confederate Railroad; "Half The Man" (65-54) by Clint Black; "Girls With Guitars" (68-57) by Wynonna; and "Stop On A Dime" (37-30) by Little Texas.

ALBUM SALES ARE SOFT for the second consecutive week. With Sound-Scan's point-of-sale data now arriving from more than 14,000 retail accounts, seasonal and holiday consumer buying patterns are no longer a mystery. Three albums went against the grain, however. The Greatest Gainer album is "Maverick" (23-5), the motion picture soundtrack album, and the Pacesetter album is "I Never Knew Lonely" (73-53) by Vince Gill. "Walking Away A Winner" (22-12) by Kathy Mattea increased in retail sales by more than 20%.

 ${f T}_{
m IS}$ THE MONTH OF JUNE, and country music's die-hard fans are flocking to the Capital of Country Music. Not unlike migratory birds, many Summer Lights and Fan Fair attendees have been here before, some having circled the date on their calendars for several consecutive years. This year's Fan Fair is taking on a different vibe for those of us who have been involved since its inception. There are those who foresee the extravaganza moving to Nashville's new downtown arena, once it is completed. This could be as early as 1996, but more likely '97. As heavy equipment operators work daily to prepare the new arena, one begins to realize that Fan Fair soon may embark on a new course. The changes will be difficult for many. There will be those who will want the annual June event to stay as they know it. Others will be filled with excitement as Fan Fair enters its new era.

WITH OPRYLAND LEADING THE WAY, the city of Nashville, the country music industry, Fan Fair, and all that embodies country music's historic past and brilliant present will change. This journey would have already been under way if former Nashville political leaders had been able to visualize the future. So it is hats off to Opryland's chief executive, Bud Wendell, mayor Phil Bredesen, and their staffs for stepping forward and energizing the city of Nashville and its music and entertainment industries. This year's Fan Fair registrants and participants won't notice it, but change is on the way.

BILLBOARD LAUNCHES 2ND EDITION! Nashville 615/Country Music Sourcebook 1994

This dual-directory centralizes a network of non-Country and Country entertainment contacts under one cover exploding the myth that Nashville is just Country!

NASHVILLE 615 is the only "one-stop" listing of entertainment related companies in Nashville -- from record companies and radio stations, to recording studios and, limousines.

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5174. In NJ call 908-363-4156. Or mail this ad with your payment to: Billboard Directories, Dept. BDCD3044, P.O. Box 2016, Lakewood, NJ 08701. BDCD3044

WARNER/REPRISE N'VILLE HEATS UP AS HQ OPENS

(Continued from page 28)

gel," on Rounder Records. "When I got home to England, both songs just stayed with me," he says. "They wouldn't go out of my mind." He also read the biographical liner notes DeMent wrote for that Rounder album. "Her story seemed remarkable and beautifully written."

On a later trip to the U.S., Wickham says he went with Carl Scott, senior VP of artist relations at Warner Bros., to see DeMent perform at McCabe's in Santa Monica. "There was a queue going back to the beach," he recalls.

Wickham recalls that he went back to Lenny Waronker and Mo Ostin at Warner Bros. and urged them to buy DeMent's contract from Rounder, a record company he expresses "the greatest respect for."

Although $\mathbf{\tilde{h}e}$ says he sees \mathbf{DeMent} as a traditional country artist. Palmer adds that the label will not attempt to work it on "mainstream" country radio. Nashville promotion did work Chris Isaak's "Dark Moon" single from the "Perfect World" soundtrack at radiobut with little success.

Palmer points to several albums his department will soon help take to the marketplace. Take 6's "Join The Band" is due out June 28. It is the first time the group has done an album with instrumental backing. It was A&R'ed out of the black music department in Burbank and cut in various studios with various producers, among them David Foster, Take 6, and Ray Charles. Guest artists include Charles, Stevie Wonder, and Queen Latifah.

"It is still a gospel record," Palmer reports, "but sonically it's a little bit more contemporary." The first single is a reworking of the 1980 hit for Ambrosia, "The Biggest Part Of Me."

Mark O'Connor's next album, still in the planning stages, will be built around his "Fiddle Concerto," which

he has already performed with several symphony orchestras.

Bela Fleck, says Palmer, is nearing completion of a solo album with a wide array of guest artists, including Flecktones' Victor and Roy Wooten, Chick Corea, Bruce Hornsby, Branford Marsalis, Jerry Douglas, Sam Bush, and Leon Russell.

Palmer says the album is a "very warm, very melodic" acoustic showcase of Fleck compositions. Fleck is producing the set, due in early 1995.

Acclaimed rock/jazz guitarist Shawn Lane is recording an album for release during 1995's first or second quarter. Palmer likens Lane's skill and inventiveness to O'Connor's fiddle facility.

Bob Saporiti, senior VP of marketing and former VP of international for the label, says country music abroad finally "seems to be taking hold." He notes that 15 representatives from Warner's international offices will be in town for the building dedication.

"We're also expanding into South America," Saporiti continues. "Brazil is looking like a very good market for us Little Texas not only has a release in Brazil, but their song 'My Love' was picked to be the theme song for a soap opera—which is the main way records get promoted down there." He adds that there is discussion about holding Warner Bros.' international meeting in Nashville next year.

Vic Faraci, senior VP of marketing, serves as Nashville's man in Burbank. "I attend all meetings [there] and can therefore keep the company informed as to the day-to-day happenings in our Nashville operations. And, of course, we get involved in other genres of mu-sic in addition to the country side of it." He says he works with "everyone" in the Nashville office rather than with one or two designated contacts.

Norman estimates that Warner's

country division accounts for 10%-15% of profits for the parent label. Some Nashville-based efforts are slow but steady movers, he says.

The Warner Western label was set up two years ago to preserve and capitalize on Old West culture by recording indigenous music and cowboy poetry.

While Warner Western is not yet self-sustaining financially, Norman proclaims it a success. Its relatively slow growth, he says, can be attributed to the necessity of finding new ways to distribute the specialized subject matter beyond conventional record stores. It is now being sold through clothing stores, tackle shops, feed stores, and other nontraditional outlets.

Self-sufficiency for Warner Western, Norman says, particularly as it builds a catalog, is "real close."

On the downside, operations at Warner Discos, the Nashville-based Spanish music label, have been "deferred," Norman says, until more attention can be devoted to it.

And Warner Alliance, after years of building Michael English into a gospel superstar, made the tough decision to recall all his records recently when he admitted to having had an affair with another gospel singer.

According to Norman, Warner Bros. hasn't decided yet if it will follow the lead of the other country majors in Nashville and spin off an affiliated country label. But he says, "We're looking at it constantly.'

Assistance in preparing this story provided by Thom Duffy in London.

Wichita's Two **Country Radio Kings** See page 82

Humble Artist, ASCAP/AI Andersongs, BMI/Mighty Nice,

SPILLED PERFUME (Ben's Future, BMI/Sony Tree,

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 40 ADDICTED TO A DOLLAR (Bekool, ASCAP/Brian's Dream, ASCAP/That's A Smash, BMI)
- Dream, ASCAP/I hat's A Smash, BMI) 62 ALL OVER TOWN (Edge O' Woods, ASCAP/Taguchi, ASCAP/Richard Rankin, ASCAP) CPP 58 BABY NEEDS NEW SHOES (Gibron, BMI/Atlantic, BMI/ Hows Sound, BMI/Frankly Scarlett, BMI/Stork, BMI/EMI Blackwood, BMI) HL
- Blackwood, BMI) HL 23 BEFORE YOU KILL US ALL (Careers-BMG, BMI/Breaker Maker, BMI/Famous Island Bound, ASCAP) HL/CPP 69 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, DMI/GE 15512) BMI/OF ASCAP)
- BETTER YOUR HEART THAN MINE (Sister Elisabeth, 68 53
- BLITER YOUR HEART I HAR MITE COSCI. ELECTED BMI/Sluggo Songs, BMI) CPP BUT I WILL (WB, ASCAP/East 64th, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI/Yasa, BMI) THE CHEAP SEATS (Careers-BMG, BMI/With Any Luck, 17
- BMI) WBM/HL COWBOY BAND (Careers-BMG, BMI/Conasauga Troubadors, BMI) COWBOYS DON'T CRY (Jim's Allisongs, BMI/16 Stars, 63
- 27
- Generation (Control and Control and Contr
- 5 DON'T TAKE THE GIRL (Eric Zanetis, BMI) CPP 51 DREAMING WITH MY EYES OPEN (Famous, ASCAP/ Pookie Bear, ASCAP) 16 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/ Stroudcaster, BMI/WB, ASCAP) CPP/WBM/HL 49 FALLING OUT OF LOVE (Fat'N'Brite, BMI/Santeela,
- FOOLISH PRIDE (Post Oak, BMI) GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob, 15 57
- SCAP) A GOOD RUN OF BAD LUCK (Blackened, BMI) CPP 26 54
- A GOD RUN OF DAD LUCK (Didketied, Bmi) HALF THE MAN (Blackened, BMI) HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP HONKY TONK CROWD (Songs Of PolyGram, BMI/Tubb's Rus BMI) HI 48 74
- HOW CAN I HELP YOU SAY GOODBYE (Reynsong, BMI/ Burton B. Collins, BMI/W.B.M., SESAC/K.T. Good, SESAC) HL 3
- SESAC) HL I FALL TO PIECES (Sony Tree, BMI) IF BUBBA CAN DANCE (I CAN TOO) (Sugar Bend, BMI/ 75 32
- Polygram, ASCAP/Ranger Bob, ASCAP) HL 41 IF THE GOOD DIE YOUNG (Sony Tree, BMI/Almo,

BMI/Acuff-Rose, BMI) HL/CPP STOP ON A DIME (Square Lake, ASCAP/Howlin' Hits, 30 ASCAF7 CFF TAKE THESE CHAINS FROM MY HEART (Milene, ASCAP) CPP 39

7

71 1

- 52 IF YOU CAME BACK FROM HEAVEN (Englishtown, BMI/ BMG, BMI) HL
- BMG, BMI) HL 42 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL 37 IN MY OWN BACKYARD (Texas Wedge, ASCAP/ Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI) HI

ASCAP) CPP/HI

- 14 I TAKE MY CHANCES (EMI April, ASCAP/Getarealjob,
- ASCAP/Don Schitz, ASCAP/Almo, ASCAP) HL/CPP 55 IT IS NO SECRET (Music Corp. Of America, BMI/Mark Collie, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP/HL 21 IT WON'T BE OVER YOU (MCA, ASCAP/Kicking Bird,
- 22 I WISH I COULD HAVE BEEN THERE (Almo, ASCAP/
- Holmes Creek, ASCAP/Irving, BMI/Colter Bay, BMI) CPP 36 JUST ONCE (N2D, ASCAP/Irving, BMI/Colter Bay, BMI) CPP 20 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP) HL LITTLE ROCK (Sony Tree, BMI) HL
- LITTLE ROCK (Sony Iree, BMI) HL
 LOYE A LITTLE STONGER (Great Cumberland, BMI/ Diamond Struck, BMI/Circle Of Life, BMI/Heart Doctor, ASCAP/Angela DeLugo, ASCAP) CPP
 LOYEDUG (Glad, BMI/Blackjack, BMI)
 MAMMAS DON'T LET YOUR BABIES GROW UP TO BE...
- (Sony Tree, BMI) HL
- (Sony Tree, BMI) HL
 33 NATIONAL WORKING WOMAN'S HOLIDAY (Murrah, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP
 19 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/ Foreshadow, BMI/Uncle Pete, BMI) CLM/HL
 56 O WHAT A THRILL (Musique Chanteclair, ASCAP/Bug, ASCAP)
- 34 PIECE OF MY HEART (Unichappell, BMI/Web IV, BMI)
- HL/WBM 72 RADIO ACTIVE (Sony Tree, BMI/Bucknote, BMI/Sony Cross Keys, ASCAP) HL 70 RED AND RIO GRANDE (J-Keys, ASCAP/Supernaw,
- ASCAP) 38 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/ Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL 45 ROCK BOTTOM (BCL, BMI) HL/CPP 11 ROPE THE MOON (Almo, ASCAP/Bamatuck, ASCAP/Just
- A Dream, ASCAP/Emilio, AscAP) CPU Material Control (1997) 66 RUNAWAY TRAIN (Mighty Nice, BMI/Blue Water, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI) HL 60 SHE CAN'T SAY DIDN'T CRY (Starstruck Angel, BMI/
- Stroudacaster, BMI) 47 SOMETHING ALREADY GONE (High Steppe, ASCAP/

- ASCAP) CPP TALK SOME (Millhouse, BMI/Songs Of PolyGram, BMI) THAT AIN'T NO WAY TO GO (Sony Tree, BMI/Buffalo Prairie Songs, BMI/Don Cook, BMI) HL THAT'S MY BABY (Almo, ASCAP/LaSongs, Ascap/Taste Auction, BMI/Wacissa River, BMI) CPP THEY DON'T MAKE 'EM LIKE THAT ANYMORE (Farren 24 13
- INFT DUN'T MARE EM LINE THAT ANYMOUNE (FAITEN Curtis, BMU/KNIKe Curt, BMU/Full Keel, ASCAP/Faitenuff, ASCAP/Curbsongs, ASCAP) WBM THINKIN' PROBLEM (New Court, BMU/Low Country, BMU/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) HL/CPP THE TIN MAN (Acuti-Rose, BMU/Songwriters Ink, BMI/ 29
- 73
- THE TIN MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/ Texas Wedge, ASCAP) CPP
 (TOMICHT WE JUST MIGHT) FALL IN LOVE AGAIN (AI Andersongs, BMI/Mighty Nice, BMI/Hecktone, BMI/ Foreshadow, BMI) CLM
 TRY NOT TO LOOK SO PRETTY (Coal Dust West, BMI/ Songs Of PolyGram, BMI/Seven Angels, BMI/Warner-Tameriane, ASCAP) HL/WBM
 WALKING AWAY A WINNER (Great Cumberland, BMI/ Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI) WBM/CPP
 WHENEFEP XOIL COME ABOUND (Benefit BMI/
- 2 WHENEVER YOU COME AROUND (Benefit, BMI/
- Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM 43 WHERE DO I FIT IN THE PICTURE (Linda Cobb, BMI/
- Lori Javne, BMI) 67 WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP) 35 WHOLE LOTTA LOVE ON THE LINE (Acuff-Rose, BMI)
- CPP 50 (WHO SAYS) YOU CAN'T HAVE IT ALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM
- 12 WHY HAVEN'T I HEARD FROM YOU (Bash, ASCAP/Life
 - WHT HAVEN I THERN FLOW FOR THE STATEMENT OF THE RECORD, ASCAP)
 WINK (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/CPP
 WISH | DIDN'T KNOW NOW (Songs Of PolyGram, BMI/ The DIDN'T KNOW (Songs Of PolyGram, BMI/ The DIDN'T KNOW (Songs Of PolyGram, BMI/ The DIDN'T KNOW (Songs Of PolyGram) (Song Of PolyGram)
- (okeco, BMI) HL
- Tokeco, BMI) HL 25 WOMAN, SENSUOUS WOMAN (Acoustic, BMI) CPP 59 WORDS BY HEART (Englishtown, BMI/Warner-Tamerlane, BMI) WOM 18 YOUR LOVE AMAZES ME (Gila Monster, SESAC/Great Cumberland, BMI/Diamond Struck, BMI) CPP 46 YOU WOULDN'T SAY THAT TO A STRANGER (August Wind RMI/Mondreshat RMI/Ionejude BMI/Lazy Kato nd, BMI/Hendershot, BMI/Longitude, BMI/Lazy Kato
 - BMI) WBM



BMI) HL 64 CRY WOLF (BMG, ASCAP/Manor House, ASCAP/

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.

P	Sil	ŀ	x	HINE 11 1994 HOT	COUNT	FR		Y		SINGLES
FOF	WE	EK EI	1DIN 1	G JUNE 11, 1994	UUUII			ТМ		TRACKS
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)
				* * * No. 1 *	* *	39)	44	47	4	TAKE THESE CHAINS S.HENDRICKS (F.ROSE.H.HEAT
\bigcirc	2	7	10	THAT AIN'T NO WAY TO GO 1 weeks at No. D.COOK,S.HENDRICKS (R.DUNN,K.BROOKS,D.COOK) 1	(V) ARISTA 1-2669	40	34	26	16	ADDICTED TO A DOLL J.STROUD,D.STONE (D.STONE)
2	5	9	9	WHENEVER YOU COME AROUND T BROWN (V.GILL,P.WASNER)	VINCE GILL (C) (V) MCA 54833	41	36	35	19	IF THE GOOD DIE YOU J.STROUD (P NELSON, C.WISEN
3	3	5	13	HOW CAN I HELP YOU SAY GOODBYE E.GORDY.JR. (B.B.COLLINS.K.TAYLOR-GOOD)	◆ PATTY LOVELESS (V) EPIC 77416	(42)	42	46	6	INDEPENDENCE DAY P WORLEY,E SEAY,M MCBRIDE
4	7	10	12	WALKING AWAY A WINNER J.LEO (T.SHAPIRO,B.DIPIERO)	◆ KATHY MATTEA (C) (V) MERCURY 858 464	43	30	11	16	WHERE DO I FIT IN T J.STROUD (C.WALKER)
5	1	1	11	DON'T TAKE THE GIRL J.STROUD,B.GALLIMORE (C.MARTIN,L W.JOHNSON)	◆ TIM MCGRAW (c) (v) CURB 76925	(44)	50	65	3	LOVE A LITTLE STROI M POWELL, T. DUBOIS (C JONES
6	8	12	8	WINK B.BECKETT (B DIPIERO.T.SHAPIRO)	◆ NEAL MCCOY (C) (V) ATLANTIC 87247	45	39	32	17	ROCK BOTTOM T.BROWN (J.R.COBB.B.BU(E)
	9	13	12	SPILLED PERFUME SFISHELL,P,TILLIS (P TILLIS,D DILLON)	◆ PAM TILLIS (v) ARISTA 1-2676	(46)	43	45	6	YOU WOULDN'T SAY J.BOWEN,S BOGGUSS (P.BUNG
8	12	15	10	LITTLE ROCK J HOBBS,E SEAY,P.WORLEY (T DOUGLAS)	◆ COLLIN RAYE (v) EPIC 77436	(47)	49	52	5	SOMETHING ALREAD
9	14	17	14	DADDY NEVER WAS THE CADILLAC KIND B.BECKETT (B.NELSON.D.GIBSON)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87273	(48)	53	71	3	HANGIN' IN J.CRUTCHFIELD (S.BOGARD,R
10	4	2	13	WISH I DIDN'T KNOW NOW N.Larkin.H.Shedd (T.KEITH)	◆ TOBY KEITH (V) MERCURY 858 290	(49)	47	50	7	FALLING OUT OF LOV
11	6	4	13	ROPE THE MOON S.HENDRICKS (J BROWN, J.DENTON, A BROWN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87248	50	46	42	20	(WHO SAYS) YOU CAN K STEGALL (A JACKSON, J.MCB
(12)	13	16	10	WHY HAVEN'T I HEARD FROM YOU T.BROWN,R.MCENTIRE (S.KNOX,T.W.HALE)	◆ REBA MCENTIRE (C) (V) MCA 54823			I		
13	15	18	11	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE,C.FARREN)	BOY HOWDY CURB ALBUM CUT	(51)	NE\	NÞ	1	DREAMING WITH MY J.STROUD (T.ARATA)
14	17	23	7	I TAKE MY CHANCES J.JENNINGS.M.C.CARPENTER (M.C.CARPENTER, D SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77476	(52)	51	57	4	IF YOU CAME BACK F R.LANDIS (L.MORGAN,R.LAND
(15)	18	24	8	FOOLISH PRIDE G BROWN (T.TRITT)	TRAVIS TRITT (C) (V) WARNER BROS. 18180	(53)	59		2	BUT I WILL S HENDRICKS (T.SEALS.E SETS
				* * * AIRPOWER *		(54)	65		2	HALF THE MAN J STROUD,C.BLACK (C.BLACK,
16	20	25	9	EVERY ONCE IN A WHILE M.BRIGHT,T.DUBOIS (H.PAUL,V.STEPHENSON,D.ROBBINS)	◆ BLACKHAWK (C) (V) ARISTA 1-2668	(55)	56	55	6	IT IS NO SECRET
	19	21	9	THE CHEAP SEATS J.LEO,L.M.LEE,ALABAMA (M.HUMMON,R SHARP)	◆ ALABAMA (v) RCA 62623	(56)	58	61	5	D.COOK (M.COLLIE, M REID)
18	10	3	18	YOUR LOVE AMAZES ME C.HOWARD (A.HUNT,C.JONES)	◆ JOHN BERRY LIBERTY ALBUM CUT	(57)	68	_	2	D.COOK (J.WINCHESTER)
				* * * AIRPOWER *		58	52	56	7	T BROWN (M.C.CARPENTER)
(19)	24	29	6	ONE NIGHT A DAY A.REYNOLDS (G.BURR, P.WASNER)	GARTH BROOKS LIBERTY ALBUM CUT	59	54	51	20	J LEO,G JENNINGS,RESTLESS
(20)	27	30	7	LIFESTYLES OF THE NOT SO RICH & FAMOUS J CRUTCHFIELD (B.HILL,W.TESTER)	 TRACY BYRD (C) (V) MCA 54778 	(60)	66	_	2	J.SCAIFE, J COTTON (R NIELSO SHE CAN'T SAY I DID
(21)	25	28	10	IT WON'T BE OVER YOU S.HENDRICKS (T.BRUCE,T.MCHUGH)	STEVE WARINER (V) ARISTA 1-2672	(61)	61	64	3	S.BUCKINGHAM (T MARTIN,T. MAMMAS DON'T LET
(22)	28	31	8	I WISH I COULD HAVE BEEN THERE J.STROUD.J ANDERSON (J.ANDERSON,K.ROBBINS)	◆ JOHN ANDERSON (V) BNA 62795	62	55	53		D JOHNSON (E.BRUCE, P.BRUC ALL OVER TOWN
23	16	6	14	BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE,M.T.BARNES)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18208	63)		55	10	R.PENNINGTON (T.BARNES,R COWBOY BAND
24)	29	34	10	THAT'S MY BABY G.FUNDIS (L.WHITE,C.CANNON)	◆ LARI WHITE (C) (V) RCA 62764		73		2	J.BOWEN (M POWELL, J.MEDD CRY WOLF
25	21	22	11	WOMAN, SENSUOUS WOMAN M.WRIGHT (G.S.PAXTON)	MARK CHESNUTT (C) (V) MCA 54822	64	60	59	6	A BYRD, J.E. NORMAN (V SHAW TRY NOT TO LOOK SC
26	22	14	15	A GOOD RUN OF BAD LUCK J STROUD,C, BLACK (C, BLACK, H. NICHOLAS)	◆ CLINT BLACK (C) (V) RCA 62762	65	57	49	17	P.ANDERSON (D.YOAKAM.KOS RUNAWAY TRAIN
(27)	31	33	9	COWBOYS DON'T CRY J.STROUD.J.CARLTON (J.ALLISON, J.RAYMOND, B.SIMON, D.GILMORE)	DARON NORWOOD (c) (v) GIANT 18216	66	62	62	6	M.WRIGHT (K.RICHEY,T BURN
28	11	8	16	LOVEBUG T.BROWN,G.STRAIT (C.WAYNE,W.KEMP)	GEORGE STRAIT (C) (V) MCA 54819	67	NE\	-	1	K LEHNING (T.BRUCE)
(29)	35	39	9	THINKIN' PROBLEM B.CHANCEY (D. BALL, A:SHAMBLIN, S.ZIFF)	◆ DAVID BALL (C) (V) WARNER BROS. 18250	68	64	63	19	G.FUNDIS (L.ANGELLE.A.GOLD BE MY BABY TONIGH
(30)	37	44	4	STOP ON A DIME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT	69	74	75	4	S.HENDRICKS (E.HILL,R.FAGAI
(31)	33	38	8	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN	♦ HAL KETCHUM	(70)	69	69	19	RED AND RIO GRAND R.LANOIS (D.SUPERNAW, L.ATI
32	26	20	18	AREYNOLDS, J. ROONEY (A. ANDERSON, H KETCHUM) IF BUBBA CAN DANCE (I CAN TOO)	(C) CURB 76922 ◆ SHENANDOAH	71	63	_	2	TALK SOME J.SCAIFE, J.COTTON (D.V.TRES
(33)	41	48	4	D,COOK (M.RAYBON,M.MCGUIRE,B.MCDILL) NATIONAL WORKING WOMAN'S HOLIDAY	(C) (V) RCA 62761 SAMMY KERSHAW	(72)	71	73	3	RADIO ACTIVE K.STEGALL (B.JONES.D.LEWIS
34	32	27	18	B.CANNON.N.WILSON (R.MURRAH,P.TERRY,J.D.HICKS)	(C) (V) MERCURY 858 722 ◆ FAITH HILL	73	70	70	5	THE TIN MAN B.BECKETT (K CHESNEY.D LOV
35	40	41	8	S HENDRICKS (B.BERNS, J.RAGAVOY) WHOLE LOTTA LOVE ON THE LINE	(C) (V) WARNER BROS. 18261 AARON TIPPIN	74	67	67	18	HONKY TONK CROWI S.BUCKINGHAM (M STUART)
(36) (36)	38	41	° 15	S HENDRICKS (A.TIPPIN, D.KEES)	(V) RCA 62832 ◆ DAVID LEE MURPHY	75	72	_	2	I FALL TO PIECES D WAS (H.COCHRAN.H.HOWAI
37	23	19	13	T.BROWN (D.L.MURPHY,K.TRIBBLE)	(C) (V) MCA 54794 ♦ JOE DIFFIE					ease in detections over the p
37	45	58	3	J.SLATE, B.MONTGOMERY (A.SPOONER, K.K. PHILLIPS, J.DIFFIE) RENEGADES, REBELS AND ROGUES	(V) EPIC 77380 ◆ TRACY LAWRENCE	(C) Case	sette sin	igle avai	lability.	or the first time. Videoclip a (D) CD single availability. (M)
	77	50	J	T.LAWRENCE,C.ANDERSON (P.NELSON,L.BOONE,E.CLARK)	ATLANTIC ALBUM CUT			_	_	availability. © 1994, Billboar
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رم بنا م	⊢₩	XS (WKS. ON CHART		
THIS WEEK	LAST WEEK	2 WKS AGO	WK: CHP	TITLE PRODUCER (SONGWRITER)	ARTIST
39	44	47	4	TAKE THESE CHAINS FROM MY HEART S.HENDRICKS (F.ROSE.H.HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
40	34	26	16	ADDICTED TO A DOLLAR J.STROUD.D.STONE (D.STONE.R HOOD.R MADDOX.K TRIBBLE)	 DOUG STONE (c) (v) ÉPIC 77375
41	36	35	19	IF THE GOOD DIE YOUNG J.STROUD (P. NELSON,C.WISEMAN)	TRACY LAWRENCE ATLANTIC ALBUM CUT
(42)	42	46	6	INDEPENDENCE DAY P WORLEY & SEAY, M MCBRIDE (G PETERS)	MARTINA MCBRIDE
43	30	11	16	WHERE DO I FIT IN THE PICTURE J.STROUD (C.WALKER)	◆ CLAY WALKER (V) GIANT 18210
(44)	50	65	3	LOVE A LITTLE STRONGER M POWELL, LDUBOIS (C JONES, B CRITTENDEN, G.SWINT)	◆ DIAMOND RIO (C) (V) ARISTA 1-2693
45	39	32	17	ROCK BOTTOM T.BROWN (J.R.COBB.B.BUIE)	WYNONNA (C) (V) CURB 54809/MCA
(46)	43	45	6	YOU WOULDN'T SAY THAT TO A STRANGER J.BOWEN'S BOGGUSS (P.BUNCH.D.CRIDER)	SUZY BOGGUSS (V) LIBERTY 17907
(47)	49	52	5	SOMETHING ALREADY GONE JSTROUD,C,CARTER (C CARTER, A ANDERSON)	◆ CARLENE CARTER (v) ATLANTIC 82595
(48)	53	71	3	HANGIN' IN	 TANYA TUCKER (v) LIBERTY 79033
(49)	47	50	7	J.CRUTCHFIELD (S.BOGARD,R GILES) FALLING OUT OF LOVE	◆ JOHN AND AUDREY WIGGINS
50	46	42	20	USCAIFE, LOTTON (J W.WIGGINS) (WHO SAYS) YOU CAN'T HAVE IT ALL	(C) (V) MERCURY 858476 ◆ ALAN JACKSON (V) ARISTA 1 2649
				k stegall (a Jackson,J.McBride) ★★★HOT SHOT DEB	
(51)	NE\	N►	1	DREAMING WITH MY EYES OPEN	CLAY WALKER GIANT ALBUM CUT
(52)	51	57	4	IF YOU CAME BACK FROM HEAVEN	◆ LORRIE MORGAN
(53)	59	57	2	R.LANDIS (L.MORGAN,R.LANDIS)	(V) BNA 62864 ◆ FAITH HILL
(54)			2	S HENDRICKS (T.SEALS.E SETSER.L STEWART)	(C) (V) WARNER BROS 18179 CLINT BLACK
	65	-		J STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	(v) RCA 62878 ◆ MARK COLLIE
55	56	55	6	D.COOK (M.COLLIE, M REID)	(C) (V) MCA 54832 THE MAVERICKS
(56)	58	61	5		(C) (V) MCA 54780 • WYNONNA
(57)	68		2		(C) (V) CURB 54875/MCA ♦ RESTLESS HEART
58	52	56	7	ULCO, JEDNINGS, DESTLESS HEART (R GUILBEAU, B CRAIN, T MCHUGH)	♦ BILLY RAY CYRUS
59	54	51	20	J.SCAIFE, J COTTON (R NIELSON.M.POWELL)	(C) (V) MERCURY 858 132
(60)	66	—	2	SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T MARTIN,T.MARTIN,R.WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77535
(61)	61	64	3	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE D JOHNSON (E.BRUCE,P.BRUCE)	GIBSON/MILLER BAND (C) (V) EPIC 77488
62	55	53	10	ALL OVER TOWN R.PENNINGTON (T.BARNES,R RANKIN)	DON COX (V) STEP ONE 474
63	73		2	COWBOY BAND J.BOWEN (M POWELL, J.MEDDERS)	 BILLY DEAN (C) LIBERTY 79034
64	60	59	6	CRY WOLF a Byrd, J.E.NORMAN (V SHAW, J.LEARY)	♦ VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.
65	57	49	17	TRY NOT TO LOOK SO PRETTY P.ANGERSON (D.YOAKAM,KOSTAS)	DWIGHT YOAKAM (C) (V) REPRISE 18239/WARNER BROS
66	62	62	6	RUNAWAY TRAIN M.WRIGHT (K.RICHEY,T BURNS)	DAWN SEARS (C) (V) DECCA 54834
(67)	NE\	NÞ	1	WHISPER MY NAME K LEHNING (T.BRUCE)	RANDY TRAVIS (c) (v) WARNER BROS 18153
(68)	64	63	19	BETTER YOUR HEART THAN MINE G.FUNDIS (LANGELLE.A.GOLD)	TRISHA YEARWOOD (C) (V) MCA 54786
(69)	74	75	4	BE MY BABY TONIGHT S.HENDRICKS (E.HILLR:FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
(70)	69	69	19	RED AND RIO GRANDE R.LANDIS (D.SUPERNAW, L.ATKINSON)	DOUG SUPERNAW
71	63	_	2	TALK SOME	 BILLY RAY CYRUS (V) MERCURY 858 746
$\overline{(72)}$	71	73	3	J.SCAIFE, J.COTTON (D.V.TRESS) RADIO ACTIVE K.STEGALL (B.JONES, D.LEWIS, K WILLIAMS)	(V) MERCURY 858 746 ♦ BRYAN AUSTIN (C) (V) PATRIOT 79024/LIBERTY
73	70	70	5	THE TIN MAN	 KENNY CHESNEY (c) (v) CAPRICORN 49223
74	67	67	18	B.BECKETT (K CHESNEY,D LOWE,S.SLATE) HONKY TONK CROWD	RICK TREVINO
75	72		2		(C) (V) COLUMBIA 77373 N NEVILLE & TRISHA YEARWOOD
	12			D WAS (H.COCHRAN.H.HOWARD)	(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. (X) CD maxi-single availability. (W) Cassette Communications.

1	2	_	2	MY LOVE J.STROUD.C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	LITTLE TEXAS WARNER BROS.
2	3	—	2	I CAN'T REACH HER ANYMORE B.CANNON,N.WILSON (M.PETERSEN,B.THEIEN)	SAMMY KERSHAW MERCURY
3	1	1	3	I'M HOLDING MY OWN S.HENDRICKS (T.ARATA)	◆ LEE ROY PARNELL ARISTA
4	4	2	6	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERRILL,S.SESKIN)	NEAL MCCOY ATLANTIC
5	8	7	6	I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	JOHN MICHAEL MONTGOMERY ATLANTIC
6	6	3	6	STANDING OUTSIDE THE FIRE A.REYNOLDS (J.YATES,G.BROOKS)	GARTH BROOKS LIBERTY
7	9	6	7	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT
8	7	4	7	I'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES)	JOHN ANDERSON BNA
9	5	5	6	HE THINKS HE'LL KEEP HER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY-CHAPIN CARPENTER COLUMBIA
10	10	12	15	WILD ONE S.HENDRICKS (P.BUNCH, J.KYLE, W.RAMBEAUX)	 FAITH HILL WARNER BROS.
11	11	9	7	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	BROOKS & DUNN ARISTA
12	12	14	37	CHATTAHOOCHEE K.STEGALL (A.JACKSON,J.MCBRIDE)	ALAN JACKSON ARISTA
13	13	17	13	LIVE UNTIL I DIE J.STROUD (C.WALKER)	CLAY WALKER

HOT COUNTRY	R	ECU	RRE	NTS			
 LITTLE TEXAS WARNER BROS. 		14	16	10	11	A LITTLE LESS TALK AND A LOT MORE ACTION N.LARKIN,H.SHEDD (K.HINTON,J.STEWART)	TOBY KEITH MERCURY
SAMMY KERSHAW MERCURY		15	14	16	19	FAST AS YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE
LEE ROY PARNELL ARISTA		16	15	13	10	GOODBYE SAYS IT ALL M.BRIGHT, T.DUBOIS (J.MACRAE, C.BLACK, B.FISCHER)	BLACKHAWK ARISTA
NEAL MCCOY ATLANTIC		17	17	11	3	TRYIN' TO GET OVER YOU T.BROWN (V.GILL)	VINCE GILL
N MICHAEL MONTGOMERY		18	18	15	10	STATE OF MIND J.STROUD,C.BLACK (C.BLACK)	CLINT BLACK
GARTH BROOKS		19	20	20	23	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	 LITTLE TEXAS WARNER BROS.
MARK CHESNUTT		20	21	8	3	LIFE #9 P.WORLEY,E.SEAY,M.MCBRIDE (KOSTAS,T.PEREZ)	MARTINA MCBRIDE RCA
JOHN ANDERSON	Γ	21	19	19	7	THAT'S MY STORY P.WORLEY,J.HOBBS,E.SEAY (L.R.PARNELL,T.HASELDEN)	COLLIN RAYE
MARY-CHAPIN CARPENTER COLUMBIA		22	_	_	1	INDIAN OUTLAW J.STROUD,B.GALLIMORE (T.BARNES,G.SIMMONS,J.D.LOUDERMILK)	TIM MCGRAW CURB
◆ FAITH HILL WARNER BROS		23	22	18	11	JOHN DEERE GREEN J.SLATE,B.MONTGOMERY (D.LINDE)	JOE DIFFIE
BROOKS & DUNN ARISTA		24	23	21	25	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	MARTINA MCBRIDE RCA
ALAN JACKSON ARISTA		25	24	22	29	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORRALL)	CLAY WALKER
CLAY WALKER						rents are titles which have already appeared on the top 75 Singles & Trac nmercial availability is not indicated on the recurrent chart.	ks chart for 20 weeks and have

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Hot Latin Tracks

SELENA

LA MAFIA

PIMPINELA

LUIS MIGUEL

ANA GABRIEL

CARLOS VIVES

LOS FUGITIVOS

OLGA TANON

JERRY RIVERA

REY RUIZ

JON SECADA

LUIS ANGEL

VICENTE FERNANDEZ

M. A. SOLIS Y LOS BUKIS

ALVARO TORRES

EDNITA NAZARIO

RICARDO ARJONA

LAS CHICAS DEL CAN

BIG MOUNTAIN

MAGGIE CARLES

JESSICA CRISTINA

MARTA SANCHEZ

FRANCO DE VITA

LAS TRIPLETS

SERGIO DALMA

LUCIA MENDEZ

GRUPO NICHE

LOS TEMERARIOS

EROS RAMAZZOTTI

RICARDO MONTANER

LUCERO

LOS TIGRES DEL NORTE

PANDORA

LOS TITANES

MA77

MARC ANTHONY Y INDIA

HECTOR TRICOCHE

GLORIA ESTEFAN

ARTIST

LOS FANTASMAS DEL CARIBE

FOR WEEK ENDING JUNE 11, 1994

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

* * * NO. 1 * * *

* * * POWER TRACK* * * THE BARRIO BOYZZ • UNA NOCHE DE AMOR

*** HOT SHOT DEBUT ***

Artists & Music

LATIN NOTAS

TITLE

MAS Y MAS

TU Y YO

AYER

AMOR PROHIBIDO

HABLAME DE ERENTE

PRESENCIE TU AMOR

NO HIERAS MI VIDA

VIVIR LO NUESTRO

BUENA FORTUNA

TU MEJOR AMIGO

Y YO SIN TI

ZODIACO

TE SIENTO

EL CANALLA

Y TE PIENSO

♦ DESESPERADA

MI MUNDO ENTERO

SOLO PARA TI

CARICIAS DE HUMO

LA PEQUENA VENEZIA

TU ULTIMA CANCION

YA NO HAY FANTASIA

UN ALTO EN EL CAMINO

♦ ME ESTAS QUEMANDO

TE CONOZCO

TE QUIERO VER

SIN TI NO PUEDO VIVIR

NI CON LA VIDA TE PAGO

PENSANDO SIEMPRE EN TI

BABY TE QUIERO A TI

HOY VOY A INVENTARTE MIO

SI NO ME FALLA EL CORAZON

LUNA NEGRA

SOY CULPABLE

SI TE VAS

♦ LA GOTA FRIA

MI LINDA AMIGA

◆ CON UN NUDO EN LA GARGANTA

(Continued from page 32)

Line" Aug. 9. The album will contain six English-language tracks, five of which were penned by **Timbuk 3's Pat Mac-Donald** and one of which was co-written by Lima and MacDonald. The two met last year during a songwriter workshop at the castle of recording maven **Miles Copeland**.

The Brazilian counterpart to "A Tug," "O Chamado," went gold (100,000 units sold) this month. The sensuous song stylist, by the way, has become a hot concert attraction in Rio de Janeiro, where her three-week run that began in May at Canecão has been stretched another three weeks to June 19.

BRASILEIRA-NOTAS: The "Doces Baianos" concert, featuring BMG's Gal Costa, PolyGram's Maria Bethânia and Caetano Veloso, and Warner's Gilberto Gil took place June 1 at Royal Albert Hall in London. Unfortunately, there are no plans for the legendary quartet to perform other shows. "Paratodos," the latest album from BMG's resurgent troubadour Chico Buarque has struck platinum (250,000 units sold). Due out on BMG this month are releases from Lulu Santos ("Assim Caminha A Humanidade"), Fagner ("Caboclo Sonhador"), and Roupa Nova ("Vida Vida"), plus a compilation tribute to baião luminary Luis Gonzaga entitled "E Forró, E Xote, E Baião, Viva Gonzagão"... Just out on EMI is "Revendo Amigos," a splendid collection of pop/jazz duets from Joyce featuring piquant vocal contributions from Gil, Costa, Ney Matogrosso, Beth Carvalho, Boca Livre, Emilio Santiago, and Sandra de Sá. A supremely gifted singer/songwriter, Joyce currently is on tour in the U.S. Longtime PolyGram artist Leila Pinheiro has inked a three-album deal with EMI. Her first album under the pact is due in late September. Paralamas is in the middle of an Argentinian tour. after which the band embarks on a four-month trek in Brazil. The band has just released "Severino," and its Spanish-language counterpart "Dos Margaritas." Due out Sept. 6 is Marisa Monte's latest Blue Note effort, "Rose And Charcoal," produced by Arto Lindsay. The diverse EMI-Odeon diva is expecting to launch her world tour this September in Europe ... Just shipped on Warner Music Brazil is 'Ná," a superb, eclectic Brazil-pop album from Ná Ozelli. "Ná" is the first album in six years from the expressive mezzo. Also released is a new, self-titled album from sertaneja queen Roberta Miranda, now in the studio cutting a Spanish-language album.

HELEASE UPDATE: BMG U.S. Latin is set to release **Juan Gabriel's** aptly titled "Gracias Por Esperar" June 24. The album is Gabriel's first album of new material in nearly nine years ... While "A Million To Juan," a low-budget flick starring **Paul Rodriguez** is getting hammered by film critics, the eclectic salsa/Tejano/mariachi soundtrack is drawing deserved rave reviews. The spunky RMM/Sony soundtrack, sporting tasty entries

> Keeping Score Will Return Next Week



Executives from Sony Brasil and Columbia Tristar Pictures Brasil celebrate the gold disc award given to the soundtrack of the Oscar-nominated film "Philadelphia" for sales exceeding 100,000 units in Brazil. Pictured, from left, are Vitorio Tamburini, general manager, Columbia Tristar Pictures Brasil; Telma Gadioli, manager, Columbia Tristar Pictures Brasil; Rodrigo Saturnino, marketing director, Sony Music Brasil; Rodrigo Vieira, A&R international manager, Sony Music Brasil; J.A. Eboli, marketing director, Sony Music Brasil; and Ana P. Rosa, marketing supervisor, Sony Music Brasil.

from Little Joe, John Peña, and Mariachi Sol De José Hernández, hits retail this week ... Also released on Qbadisc is "Ayer Y Hoy," the last album recorded by Cuba's famed jazz pianist Emiliano Salvador ... Due out June 21 on GRP Records is Dave Valentin's latest self-titled album. Valentin delivered a delectable solo during Arturo Sandoval's sizzling showcase May 18 at Billboard's fifth annual Latin Music Conference in Miami ... Shipping July 19 on Windham Hill Records is "Deseo," a Spanish- and Portuguese-language effort from former Yes frontman Jon Anderson, who teams up with Milton Nascimento, María Conchita Alonso, Glenn Monroig, and Boca Livre, the sterling vocal quartet that performed May 17 at Billboard's Latin Music Conference.

MISCELLANEA: WEA Latina's singer/soap actor Raúl Alberto ("Muchachitas") currently is filming a new telenovela with Sony's vocal notables Chayanne and Yuri ... English loudspeaker manufacturer B&W Music is releasing 50 titles stateside, including two albums from samba-based world music outfit Fourth World, whose members are Airto Moreira and Flora Purim.





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



DISTRIBUIDOR ONE-STOP MAS GRANDE DE MUSICA LATINA

Artists & Music Billboard



by Bob Darden

BENSON ARTIST Al Denson has quietly built a solid career, mostly on the strength of his live concerts, which usually wind up with the fervor of a World Cup soccer match. With the release of "Reasons," Denson took it one step

further: He's taking a live band on the road for most of his virtually nonstop touring dates.

'There's nothing like touring with a live band," he says. "It makes it easier to continue to hold the crowd's attention. for one thing. And that makes you perform so much better because that gives you the luxury of concentrating all of your power into the lyric presentation. Most band musicians are performers in their own right-that enables you to concentrate on the message."

As part of the "Reasons" tour, Denson is cutting back on the songs from previous albums-and the ones he's performing are radically changed. At one point, he does a medley of nine popular cuts from earlier releases. But it's the newer material that's generating the most response. "'Stand' is a huge hit in concert," Denson says. "I was

looking for a cover song for 'Reasons' and a friend said. You gotta do it-it's got a great beat and a good message.' To be honest. I'd never heard it before-not one word! So we went right to a store, bought the Sly & the Family Stone album and once I heard it and read the lyrics I was pretty well hooked.

"The other song that's really connected in concert is 'Alcatraz.' I think that's due, in part, to the video that accompanies it.'

That's something of an understatement. Denson (along with Billy Crockett) is one of the pioneers in the use of video in his live shows. All of his concerts feature videos

and computer-generated and -controlled live shots. The touring show features three \$90,000 cameras and a stillframe camera. The end result? No matter where you sit, you've got a good seat.

"'Alcatraz' is a mini-movie, synced up to a quick track, so we watch our monitors while we perform and we know where we are in the video," Denson says. "The storyline takes you back to Alcatraz-I'm the guy fixing to die.

"I've never experienced anything like performing with a live band with my full video presentation. It has such an impact. We definitely lead the way on this-there's nobody else in my industry that's doing anything close to it. I can't really tell you why, except that it's an upfront \$200,000 commitment-and that's just with gear and production. I have to have separate engineers for the video, and I have to update some of the equipment each year."

Denson's musical ministry pays cash for every piece of equipment—or he doesn't buy it. Consequently, the organization isn't carrying a heavy debt for state-of-the-art PA systems or video equipment. "Of course, that makes it tight from time to time, because this is a huge financial commitment," he says. "But I've always had it, even from the beinning, so I don't know any different. Plus, I don't live like Mick Jagger-everything I make all goes into the gear."

The word is getting out. Eight weeks after its release, 'Reasons" passed the total sales of Denson's previous Benson release, which had been out two years. And that was before the release of the videos for "Reasons." "I can't say nicer things about Benson," Denson says. "We have a good working relationship. I can come in, sit down, ask questions, and they'll always come back with answers. Plus I have a really good staff on my end as well-and that helps.

Finally, why "Reasons" as a title for an album? "Well, was flying somewhere and got to talking to the guy and he said he wasn't a Christian," Denson recalls. "When I asked him why, he said it was because he'd known too many Christians. When he left, I began thinking of 10 different reasons why he should become a Christian—and that's how the album started. That's kind of what we're hoping to do: Project 10 positive reasons people should investigate this thing called Christianity."

by Jeff Levenson

WHISPER YES: Benny Golson, who is one of jazz's underappreciated saxophonists and composers ("Whisper Not," "Along Came Betty," and "I Remember Clifford" are three of his chestnuts), has been commissioned to write music for BalletMet's 1994-95 season in Columbus, Ohio. He was also awarded a Guggenheim Fellowship for a symphonic work. Should more execs from high-profile. domestic labels be courting this acclaimed jazzman because he'd add prestige and stature to their rosters and because we need to hear him? Yes, absolutely, of course. (Don't mean to be so wishy-washy.)

HE CAT'S OUT OF THE BAG: In keeping with our great tradition of spotlighting deserving souls who possess the goods, but not necessarily the machinery to sell 'em, keep an ear out for Kitty Margolis, a Bay Area vo-calist whose "Evolution" on Mad-Kat (released earlier this year) evinces her warmth, swing, and playfulness. Margolis is a classic jazz singer who mixes her moods from gutsy to seductive-with compelling musicality. Need more?

MINING THE MOTHERLODE: Following the huge success of US3's sample-happy "Hand On The Torch,' Blue Note has decided to issue the classic tracks from which those samples were taken. "Straight, No Chaser" contains Horace Silver's "Song For My Father" and Herbie Hancock's "Cantaloupe Island," among other original "torch" songs. Is this slick marketing? Or merely

an opportunity to exploit a value-rich catalog? Yes.

GUITAR HEROES, GONE: File this under Joyless Ironies. Guitarist Sonny Sharrock, who was found dead last week from an apparent heart attack (see Lifelines, page 81), was on the verge of a career breakthrough. He'd been signed by RCA to make the kind of record he always wanted to make: a blue-heat burner that blurred the distinctions between free jazz and rock'n'roll. Sharrock was in a better position than most musicians to make the point that the industry's accepted lines of stylistic demarcation are not really about music. His play could not be categorized, yet it was inspirational, as much for its intensity as for the way he ignored standard jazz technique. What camp did he fit in? I never had a clue, which is precisely why I dug him. At age 53, his time was now.

If Sharrock's style was early-period chainsaw, than the play of Joe Pass, who died a few days earlier, was thorny rose clusters on linen. Pass mastered a chord-melody approach to that prized orchestral fullness; his complex fretboard inversions, coupled with metronomic bass lines, proved that true self-sufficiency was no easy state. He was a virtuoso, to be sure, but also a cranky individualist-an odd mix of "fuck you" and luxurious major sevenths. His loss, and that of Sharrock, diminishes us all.

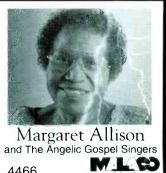
UNE MORE (AND ONE TOO MANY): I hate to end this thing on a sad note, but the word just arrived that trumpeter Red Rodney died (see story, page 10). He'd been suffering from lung cancer for a number of years. Red, you might know, was the puckish Albino Red characterized in Clint Eastwood's biopic on Charlie Parker, 'Bird." He ran with Bird early on, and he delighted in telling stories about their various scams. He was hip and funny, and he blew fiery and sweet. I enjoyed his company.

EK	AGO	7	Compiled from a national sam and one-stop sales r	
THIS WEEK	2 WKS.	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITL
			* * NO. 1	* *
1	1	21	TWILA PARIS STARSONG 8805 13 weeks at No. 1	BEYOND A DREAM
2	3	79	DC TALK FOREFRONT 3002/STARSONG	FREE AT LAS
3	2	33	CARMAN SPARROW 1387	THE STANDARI
4	5	11	MICHAEL SWEET BENSON 2231	MICHAEL SWEE
5	4	33	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-199
6	6	13	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABL
7	7	13	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNE
8	10	13	STEVE GREEN SPARROW 1334	WHERE MERCY BEGIN
9	8	17	POINT OF GRACE WORD 26014	POINT OF GRAC
10	9	13	RAY BOLTZ WORD 57868 EPIC	ALLEGIANC
11	11	35	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOF
12	12	9	OUT OF THE GREY SPARROW 1405	DIAMOND DAY
13	14	29	SUSAN ASHTON SPARROW 1388	SUSAN ASHTO
14	16	9	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELIN
15	13	57	MICHAEL ENGLISH WARNER ALLIANCE 4148/	
16	23	11	CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU
17	34	109	RAY BOLTZ DIADEM 2094	MOMENTS FOR THE HEAR
18	24	5	LARNELLE HARRIS BENSON 2226	BEYOND ALL LIMIT
19 20	17 39	7	DINO BENSON 2262	MIRACLE HEAR IT IN OUR VOIC
20	20	7	ACAPPELLA WORD 6998 AUDIO ADRENALINE FOREFRONT 3012/STAR	
21	19	5		ER ANNIVERSARY CELEBRATION
23	15	11	COMMISSIONED BENSON 2868/CGI	MATTERS OF THE HEAR
24	36	33	WHITE HEART STARSONG 8277	HIGHLAND
25	28	7	ANDRAE CROUCH QWEST 4159/WARNER ALL	
26	29	7	CHARLIE DÁNIELS SPARROW 1428	THE DOO
27	18	29	PETRA DAYSPRING 4238/WORD	WAKE-UP CAL
28	NE	wÞ	BENEDICTINE MONKS OF SANTO DOMING	O DE SILOS
29	31	3	77'S MYRRH 0538/WORD DRO	WNING WITH LAND IN SIGH
30	21	33	RICH MULLINS REUNION 0087/WORD A LITURGY, A LEGA	CY & A RAGGAMUFFIN BAN
31	27	97		T HIM UP WITH RON KENOL
32	26	33	GEOFF MOORE & THE DISTANCE FOREFRO	ONT 3011/STARSONG EVOLUTIO
33	RE-E	NTRY	KIDS CLASSICS BENSON 2218	SUNDAY SCHOOL SONG
34	33	7	SCOTT BLACKWELL N SOUL 9903	NITRO PRAIS
35	30	51	VARIOUS ARTISTS BRENTWOOD 5342 AMERICA'S 25 FAVORITE PI	
36	40	3	GOSPEL GANGSTAS MYX 9460/FRONTLINE	GANG AFFILIATE
37	25	7	VARIOUS ARTISTS	SONGS FROM THE VINYARI
38	22	17	KIRK FRANKLIN AND THE FAMILY	****
39	38	3	GOSPO-CENTRIC 2119/SPARROW KIDS CLASSICS BENSON 2217	KIRK FRANKLIN & FAMIL
00	1 30	1 2	DENSON ZZ1/	ACTION DIDLE SONG

Ton Contemporary Christian

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





4466

BILLBOARD JUNE 11, 1994

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FOR WEEK ENDING JUNE 11, 1994



by Lisa Collins

ERE COMES ANOTHER ONE Just Like The Other One: Kirk Franklin won't have to spend much time worrying if his next album will top his self-titled debut, which according to her label, sold more than 200,000 units. That's if the phenomenal response to Franklin's live recording of new material at the Mount Calgary Church in Dallas May 20 is any indication. The capacity crowd of more than 3,000 got to their feet and stayed there for most of the three-hour concert, which is now being prepped for a fall release. Franklin was electrifying, and at least nine of the 13 tunes laid down are sure to become gospel standards, as the 24-year-old GospoCentric gold mine continues to mesmerize the gospel community. Meanwhile, Franklin's GospoCentric label mate **Stephanie Mills** has almost finished her gospel debut, which is slated for a late summer/early fall release. Mills is being backed by the Tri-City Singers and the Company-both acts headed by Mills' musical director, Donald Lawrence.

DARING TO BELIEVE: Well, they've finally found it— "Dare To Believe," the hottest single on Commissioned's latest album, "Matters Of The Heart." And some of them (those ever-so-wise secular programmers)-are actually playing it. It is cuts like these that have earned Commissioned co-founder Fred Hammond the distinction of being one of the most sought after producers in gospel, and Commissioned the reputation as one of gospel's most in-

novative contemporary talents. Hammond's gift is in bridging the worlds of R&B and gospel, without compromising either. Finally, some are catching the vision. (Ah, there is hope ... and all things are possible to them that helieve.)

NEW BEGINNINGS: More than 200 invited guests turned out at Remi Restaurant in New York for the official launch of Verity Records, the gospel arm of the Jive/ Zomba Music group. Guests were treated to live performances from John P. Kee (who sang the title track to his newly released "Colorblind" set), the New Life Community Choir, and Vanessa Bell-Armstrong, who wowed the crowd with her famed rendition of "Nobody But Jesus

According to label director **Demetrus Alexander**, prep-arations are under way for Bell-Armstrong's upcoming alhum—a live church concert to be recorded in Los Angeles. (There also is talk of enlisting Andrae Crouch to produce.) Says Alexander, "We're really excited about Vanessa's album. It will be a major turning point for her.

However, it's no secret that this party was timed as much to promote Kee's latest release as to launch the newly staffed label. "We're working on taking John P. Kee to the next level," Alexander reports. "Thus far, we're getting phenomenal response from his 'Colorblind' album, which was released April 26." Jive also recently released a longform concert video, "We Walk By Faith," featuring Bell-Armstrong in a duet with Kee on the title track. Additionally, the label is nearing completion on a project from the New Life Community Choir, which is expected this fall. But a homesick Alexander is not likely to oversee it. She's tendered her resignation as label director at Verity Records and plans to return to Nashville and Warner-Alliance in July as general manager of its growing gospel division.



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Both albums available on cassette, compact disc and video. God Is Able Cassette HMC055 + CD HMD055 + Video HMV055 Lift Him Up Cassette HMC044 + CD HMD044 + Video HMV003



_			acopor maa						
EEK	AGO	NO	Compiled from a national sam and one-stop sales r						
THIS WEEK	2 WKS.	WKS 0	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE					
1	2	47	* * NO. 1 KIRK FRANKLIN AND THE FAMILY						
2	1	51	GOSPO-CENTRIC 2119/SPARROW 13 weeks at No. 1 MISSISSIPPI MASS CHOIR MALACO 6013	KIRK FRANKLIN & FAMILY					
3	3	31	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL					
4	4	29	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD					
5	5	25	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY					
6	13	7	BISHOP NORMAN L, WAGNER/MT. CALVAI	RY CONCERT CHOIR					
7	8	9	WORD 57869/EPIC DARYL COLEY SPARROW 51390	IN MY DREAMS					
8	6	29	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD					
9	16	5	JOHN P. KEE VERITY 43009	COLORBLIND					
10	12	9	THE CLARK SISTERS SPARROW 51368	MIRACLES					
11	15	27	RUDOLPH STANFIELD & NEW REVELATIO	N LINE AND IN DRAIDE I					
11	9	29	SOUND OF GOSPEL 211 DOTTIE JONES BELLMARK 77005	LIVE AND IN PRAISE II ON MY OWN					
12	9 11	29	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME					
13	7	13		MATTERS OF THE HEART					
	-		COMMISSIONED BENSON 1078/CGI						
15	18	29	ATLANTA INT'L 10195 CHICAGO COMMUNITY CHOIR	NOTHING CAN BE BETTER					
16	17	13	AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE					
17	19	11	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW LAWR						
18	10	31	REV. MILTON BRUNSON & THE THOMPSO WORD 57465/EPIC	N COMMUNITY SINGERS THROUGH GOD'S EYES					
19	24	5	CALVIN BERNARD RHONE CGI 1092	LIVE I'M A WINNER					
20	14	55	THE CANTON SPIRITUALS BLACKBERRY 160	00/MALACO LIVE IN MEMPHIS					
21	23	11	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD					
22	29	3	SOUNDS OF BLACKNESS PERSPECTIVE 9006 AFRICA TO AMERICA: THE JOURNEY OF THE DRUM						
23	27	9	ANDRAE CROUCH QWEST 4159/WARNER ALLI						
24	21	15	CARNELLE MURELL & THE NEWORK COM	MUNITY CHOIR WAIT I SAY ON THE LORD					
25	20	37	SAVOY 14815/MALACO HELEN BAYLOR WORD 57463/EPIC	START ALL OVER					
26	22	49	DOTTIE PEOPLES & THE PEOPLES CHOICI	E CHORALE					
-			ATLANTA INT'L 10187 RICKY DILLARD & THE NEW GENERATION						
27	30	53	MALACO 6014 BISHOP PAUL S. MORTON, SR. & GREATER	A HOLY GHOST TAKE-OVER					
28	33	27	BLACKBERRY 1603/MALACO	WE OFFER CHRIST					
29	34	3		MUSIC 3006 IT'S OUR TIME					
30	NE	w►	GREATER EMMANUEL MASS CHOIR CGI 1094	THE SUN WILL SHINE AGIAN					
31	37	3	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING					
32	31	15	THE GMWA NATIONAL MASS CHOIR BENSON 1079/CGI	LIVE IN INDIANAPOLIS					
33	NE	w►	NEW HOME MINISTRY MASS CHOIR BOR	RN AGAIN 1003 THE BLOOD					
34	25	13	ALLEN & ALLEN CGF 1077	ALLEN & ALLEN					
35	28	49	HEZEKIAH WALKER/FELLOWSHIP CRUSAI BENSON 0121/CGI	DE CHOIR LIVE IN TORONTO					
36	32	11	THE PILGRIM JUBILEES MALACO 6016	IN REVIVAL					
37	40	3	REV. GERALD THOMPSON & HI-PRAYZ CR						
38	26	11	ATLANTA INT'L 10197 KIM MCFARLAND CGI 1082	DELIVERANCE IN THE PRAISE NEW LIFE					
30 39	36	45	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS					
39 40		-		WE NEED A MIRACLE					
40	39	33	TIMOTHY WRIGHT TRIBUTE 282	WE NEED A WIRACLE					

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



International



Sydney Girls. EMI U.K. act Eternal was recently in Australia promoting its album "Always And Forever." Seen here posing in front of the Sydney Harbour Bridge and the Opera House, from left, are Vernie Bennett, Easther Bennett, Kelle Bryan, and Louise Nurding.

Warner Extends Asian Quest With Malaysian Joint Venture

BY MIKE LEVIN

HONG KONG—Warner Music International has moved to gain a bigger part of Malaysia's music industry through a joint venture with local giant Roslan Aziz Productions (RAP).

The deal was signed May 19, but Warner's stake in RAP was not revealed due to the sensitive nature of foreign ownership laws in Malaysia. Sources say Warner has an option to purchase 100% of the company.

Paul Ewing, the major's Hong Kongbased regional director, says the purchase will not affect the operations of its local affiliate, Warner Music Malaysia. "There is no problem with competition, because the market is still very much wide open. Our own office will continue with its A&R activities and may co-develop some acts with RAP."

The move follows Warner's 100% purchase of Thailand's D-Day Entertainment and Taiwan's UFO within the past year. Ewing says the company's acquisition streak is not over, but déclined to indicate which company might be next.

RAP is one of the biggest independent producers in a \$65 million domestic market. Its artists include Zainal Abidin, a consistent 250,000-unit seller, and Sheila Majid and Freedance, youth-oriented stars whose music mixes local rhythms with politically and religiously neutral rock (Malaysia is a Muslim country).

The company was formed five years ago by managing director Kamarudin Meranum, who will remain in charge of the joint venture. He says he was most attracted by Warner's "financial stability and wide international network," and hopes to use the partnership to move his artists outside Malaysia, to Indonesia and Singapore.

Tony Fernandes, managing director of Warner Music Malaysia, says the deal took four years to complete. "We knew they had as good a management team as you can find. [With our reach], there's no reason that RAP's artists can't make their mark overseas," he says. "It's a natural partnership of talent and international resources."

Publishers Seek Way to Increase Clout May Create Single Body For Int'l Negotiations

BY DOMINIC PRIDE

LONDON—Publishers are seeking ways to use their international clout more effectively and looking to form a supra-national organization that will represent their interests.

Such a body could play a vital role in the upcoming BIE M/IFPI negotiations over mechanical rights, fighting music users for better payments and more effectively lobbying of international organizations including the European Commission, the World Intellectual Property Organization, and those overseeing the GATT agreement.

Members of individual national Music Publishers Assns. from 10 European countries met in Frankfurt, Germany, April 27 to discuss ways of redoubling the strength of publishers.

While some who met there were known to favor the establishment of a European MPA, the 28 major and indie publishers represented decided to use the Paris-based International Confederation of Music Publishers to act in publishers' interests, rather than establish another organization.

If major publishers decide to back the organization, it would provide a powerful force alongside IFPI. Peermusic Europe president Michael Karnstedt, who played a significant role in bringing the publishers together, says the aims of such an organization would be complementary to the operations of IFPI and in most cases, would work alongside it.

"We have to sit on the same side of the table, as representatives of the music industry, and deal with the music users such as cable companies," Karnstedt says. "This is an historical opportunity for us to get more money from those who use music."

With regard to the prolonged BIEM/IFPI negotiations in 1991, finally settled in early 1992, Karnstedt says, "We can't afford to waste our time and our money like that again." The three-year

We have to sit on the same side of the table, as representatives of the music industry'

deal is due for renewal or renegotiation in the final quarter of 1996.

For some time, record companies have addressed national issues through bodies such as the RIAA in the U.S., BPI in the U.K., BPW in Germany, and SNEP in France. International issues have been dealt with by the IFPI.

By contrast, publishers' interests, and those of the songwriters they represent, mostly have been dealt with at a national level, says Karnstedt.

"The national MPAs have their own agenda. But with so many songs represented worldwide by the larger publishers, it makes sense to talk on an international level," he says.

Ronald Mooij, secretary general of international mechanicals federation BIE M, points out that publishers have never been represented through the organization, which negotiates using the authors' and composers' rights.

"Any input in negotiations is always welcome," says Mooij, "but it's a question of strategy as to who represents the interests in negotiations. I would question whether it's a good thing to have, say, EMI Music Publishing negotiating with EMI Records."

Publishers present at the Frankfurt meeting included Andrew Heath of the U.K.'s MPA, Jonathan Simon of the Really Useful Group, and Freddie Bienstock representing Carlin Music. German representatives of Warner/Chappell and EMI Music Publishing also were at the meeting.

Aerosmith Rocks Poland *Concert Could Herald New Era*

BY RICK RICHARDSON

WARSAW—Aerosmith's highprofile concert here could not have come at a more opportune time. Poland's new copyright law came into effect May 23, and on the following Sunday, May 29, Aerosmith arrived with a long-awaited dose of authentic American hard rock.

To many observers here, the concert, sponsored by Pepsi and held under starry summer skies in Warsaw's Gwardi football ground, seemed to signal Poland's status as a legitimate rock'n'roll venue after years of neglect.

Many say the Aerosmith extravaganza was the biggest event here since the Rolling Stones played Warsaw in the late 1960s. Some 25,000 fans got a taste of rock'n'roll American style. Other labels are now looking to add Poland to their European tour schedules.

At a press conference in a converted bomb shelter housing Warsaw's most popular club, Ground Zero, members of Aerosmith seemed excited about their trip to Poland.

Lead singer Steven Tyler told Billboard that performing in Poland was an honor. "We've seen a lot of people that aren't happy with the way things are going and a lot that are. We just want to say that it's a great honor to be able to rock'n'roll here."

Despite the recent enactment of the copyright law, the band re-

fused to use the occasion to denounce the piracy that has ravaged the business since the liberalization of the economy. Tyler said, "On some levels, if that's what it takes to get our music heard by people then I don't give a shit. I'm real happy about it."

BMG, which owns the current rights to Aerosmith through the international licensing deal with MCA, is among those hoping to pick up the extra cash from legitimate sales now that copyright law—which provides for fines and prison sentences for offenders—is in place.

The heavily promoted gig generated huge interest in Aerosmith, says Roman Rogowiecki, A&R and marketing manager at BMG Poland. "The band did a wonderful promotion job, appearing in clubs and signing records in the shop. We've seen a big increase in sales before the concert and expect more in the aftermath."

In 1993, Poland's music sales grew by 44.7% and by 465% in 1992, according to IFPI figures. In four or five years, the music market should be close to \$100 million, say labels here. In 1992, more than 80% of the Polish market was pirated product.

This was Aerosmith's second appearance in central Europe. The band was in the Hungarian capital of Budapest last fall. Rumor has it that Bob Dylan will be appearing in Poland this summer.

Flat Market Hits Dynamic Laserdisc

BY WILLEM HOOS

AMSTERDAM—Dynamic Laserdisc, one of Holland's five CD factories, is in serious financial trouble. The plant, located in Hilversum, some 20 miles east of Amsterdam, applied for a suspension of payment in the Amsterdam business court May 13. The petition is the Dutch equivalent of protection from creditors.

The company is still trading and attorney Tony van Hees has been appointed administrator. Six companies, including CD makers Dureco and Europe Optical Disc, are said to be interested in acquiring its assets.

Dutch industrialist Frits Kroijmans, who owns Dynamic Laserdisc, refuses to comment on the situation and is unwilling to give information on the outstanding debts.

According to managing director Jan

Uylings, the factory was in the red during the final months of last year. That was less than six months after Kroijmans invested in a bigger location with more facilities for the plant.

Uylings says overcapacity in the Dutch CD market is the main reason for the financial problems at Dynamic, which has been operating since June 1990. Another reason is cheap CD repertoire from Eastern European countries.

The five Dutch CD factories have a total annual output of 66 million discs, says Uylings. Of those, some 16 million are manufactured by Dynamic Laserdisc. Last year, says Uylings, Dutch-made CDs sold at an average price of 2.75 Dutch guilders (about \$1.50). In recent months, the average price has dipped to two guilders, according to Uylings.

It is not known whether the finan-

cial problems of Dynamic Laserdiscs will have any influence on P.T. Dynamitra Tara, Indonesia's first CD factory (Billboard Jan 23, 1993), in which Kroijmans has a 60% stake. The remaining 40% is owned by Indonesian industrialist Hendro Hartawan and his wife, Tjandra.

The P.T. Dynamitra Tara plant, located in Jakarta, was opened officially December 12, 1992. Nine million Dutch guilders (\$4.9 million) were invested in the enterprise. Of the CD output, some 50% is for the Indonesian market; the rest is for the Far East.

Frits Kroijmans owns or has interests in more than 20 companies and organizations, which have total annual sales of more than 200 million guilders (\$108 million). Among his other interests are import concessions for Ferrari, Lotus, Jaguar, and Aston Martin cars.

Australia's ABC Music Shifts Distribution To EMI

BY GLENN A. BAKER

SYDNEY—ABC Music, the record company arm of the Australian Broadcasting Corp., has ended its six-year relationship with Phonogram and switched to EMI for distribution. The change came after ABC put the deal out for tender at contract renewal time-a method considered revolutionary in this country's record industry.

Announcing the change, ABC Music officially stated, "The opportunity and cost effectiveness of utilizing a partner who can provide reduced recording/ studio costs, local production facilities to speed up the manufacture process and turn-around time for ordering, and the leading industry distribution facility has led to the decision to change to EMI Music Australia effective July 1, 1994.

IFPI Promo Lures Finns Into Shops

BY ANTTI ISOKANGAS

HELSINKI-"Buy two, get three" is a slogan Finns are seeing and hearing daily in print and broadcast media, urging them to buy two normal-priced recordings-CDs, cassettes, or vinyl LPs-to get a free promotional CD.

The Finnish music industry hopes the offer is just the thing to get customers back to the record shops and, eventually, the lagging sales figures back on the rise.

The campaign is the second step in the generic music marketing project started last year by record industry association IFPI Finland in cooperation with the country's music retailers. The current promotion, as well as the record catalog published before last Christmas, both have the short-term target of activating current music buyers. In the long run, the project also aims to find new customers and raise Finland's relatively low CD player penetration level.

(Continued on next page)

The change could result in a new order in the Australian music industry: the \$6 million in sales is likely make EMI the market leader, replacing PolyGram.

Phonogram beat the ABC press release by a day with their own announcement, declaring, "This decision releases resources previously devoted to the ABC deal to specifically source, sign, develop, record, and distribute Australian music . . . To compete, grow, and lead in the field of Australian music, we must move forward."

In addition to losing the ABC label, Phonogram has also lost one of its most valued veteran executives. ABC label manager Rex Barry, who has been with PolyGram for 23 years, will take up the same position at EMI June 30. Says ABC Music head Meryl Gross, "We're very relieved because he really is one of the few people in the record industry who understands the culture of the ABC

"[The decision] came down to the fairly simple fact that PolyGram is a hit-driven company while EMI is a catalog-driven company which looks outside the square for sales. We were also drawn by the fact that EMI has entered into an arrangement with Roadshow, the film distribution company, to distribute music videos, and it has got off to a very strong start with a Seekers reunion video and CD pack. That sort of cross-packaging is something that I have been wanting to do for some time now and I can see us using the Roadshow connection very effectively,'

ABC Music has only six staff members but turns over \$6 million Australian (\$4.4 million) a year. It has become the dominant force in Australia for country and children's recordings and a leading player in jazz, classics, soundtracks, and adult contemporary.

The children's catalog, which accounts for more than 50% of the annual sales, is spreading internationally. The ABC "Bananas In Pyjamas" TV series has been sold to most foreign markets. The accompanying recordings, which have sold 20,000 units here, now have the potential for worldwide appeal.

Belgian Court Cracks Down On Piracy Stops Unauthorized Distribution Of Aryan's Songs

BY MARC MAES

BRUSSELS-BMG Ariola Belgium is claiming success in the fight against piracy here after the Brussels Court of Commerce's decision to stop distribution and sales of unauthorized "protection gap" material from the late Belgian singer Marc Arvan on the album Les Meilleurs Succès.'

The court ruled May 27 that Luxembourg-based Discover Enterprise, set up by Hans Breys, must pay 1 million Belgian francs (about \$30,000) per copy of "Les Meilleurs Succès" shipped either directly or indirectly to the market, a sum unprecedented in Belgium and designed to encourage swift recall of product.

The decision was taken by the court on the basis of competition law, and effectively ruled that the Discover CDs were unfairly competing against BMG's product. The court also made the decision after a unilateral petition from BMG-Discover was not present at the hearing, but has one month to appeal the decision.

The Aryan repertoire is in the public domain in Luxembourg, where producers enjoy a 20-year protection. However, Belgian law demands that companies must have the express permission of the copyright owner in order to distribute the repertoire.

Aryan's first successful singles date from the 1960s, when he topped the Belgian and French charts with hits like "Ballade," "Kathy," "Le Numero 1 Au Hitparade," and "Volage Volage" on his own label, Markal, distributed by EMI Music.



The Wilde Ones. Kim Wilde and her family celebrate the award of gold discs for Danish sales of 60,000 copies of "Singles Collection 1981-93," presented by Danish National TV host and program director Joergen de Mylius. In addition, Kim started her "Hits Tour" last week in Copenhagen at the famous Tivoli Gardens in front of 16,000 loyal fans. The tour will take in Germany, Austria, Switzerland, and the Baltic states. Pictured here, from left, are Marty Wilde, Joyce Wilde, de Mylius, Ricky Wilde, and Kim Wilde.

Since Aryan's death in 1985, his repertoire has been administered by his widow, Marianne Bouriez, who until now has refused to allow any masters to be cleared for CD release, despite the fact that many record companies have applied for the rights.

Recently, special marketing at BMG Ariola Belgium licensed two 20-title compilations featuring the artist's greatest hits. "We have also invested in a 2.5 million Belgian franc TV-advertising campaign and paid substantial copyright advances to Marianne Bouriez, says BMG's Rudio Aelbers. "And suddenly, a few weeks before the release of our compilation, 'Les 20 Chansons D'Or, Volumes One And Two,' the market was flooded with a compilation, 'Les Meilleurs Succès,' released by Discover Enterprise,"

Aelbers says Discover Enterprise obtained permission to start manufacturing the CD from the Luxembourg authors' rights society, SACEM (which is separate from the French society of the same name). The original application to SACEM mentions a dealer price per CD of 100 francs (\$3), whereas retailers were invoiced 300 francs per copy, thus avoiding proper copyright payments as well. An initial application was made to manufacture 2,000 CDs and 500 cassettes, although the numbers pressed went beyond this figure.

Discover Enterprise also failed to disclose to SACEM that its album was meant for export purposes and took care of compiling Aryan's hits dating back to 1973 and before.

A spokesman working as an anti-piracy inspector on behalf of Belgian IFPI says the court's decision is an important precedent that could become jurisprudence for similar cases. "In view of the forthcoming Lallemand legislation updating our copyright laws, we think this decision will help us fight piracy.

Discover Enterprises could not be reached by press time.

Ivors Spotlight Take That's Barlow BY DOMINIC PRIDE

LONDON-The songwriter behind one of the U.K.'s international success stories in 1993, Gary Barlow of Take That, received double honors at the Ivor Novello Awards, held May 25 here.

Barlow scooped up two of the 14 Ivors, for the songwriter of the year and for the best contemporary song, awarded for "Pray."

On receiving the award, presented by Elton John, Barlow said, "On my 11th birthday, my mum asked me whether I wanted a BMX bike or a keyboard. I'm glad I chose the keyboard.'

In a star-filled ceremony at London's Grosvenor House Hotel, the British Academy of Songwriters and Composers (BASCA) honored songwriters who had excelled in their individual fields. The highest accolade for British songwriters, the awards are in their 39th year.

U2's Bono and the Edge received the special award for international achievement, based on the success of "Zooropa," which went top 10 in 26 countries

Handing over the award, Brian Eno paid tribute to U2 for "not being trapped by the inevitable pressure of success. The pressure is often there to do the same thing. They have sidestepped that railroad and done things which pessimists said would not work."

A daringly clad Helen Mirren presented Michael Nyman with his Ivor for best film theme or song for "The Piano," while Sting picked up the award for best song musically and lyrically, for "If I Ever Lose My Faith In You."

Cliff Richard presented Tim Rice with an award for outstanding contribution to British Music. Lyricist Rice quipped that he accepted the award "on behalf of all those who can't write music.'

His former collaborator, Sir Andrew Lloyd Webber, received the award for outstanding contribution to British musical theater.

EMI Music Publishing U.K. manag-

ing director Peter Reichardt collected awards on behalf of Duran Duran, which won the Performing Right Society award for the year's most performed song ("Ordinary World") and on behalf of Freddie Mercury, who was given a posthumous award for international hit of the year ("Living On My Own").

Another posthumous award was made to TV composer Stanley Myers, who died last November, having mostly completed the score for the BBC's adaptation of "Middlemarch," which won best TV/Radio theme.

Other award winners were David Rodgers and Paul Shaw, who wrote the U.K.'s best-selling song in 1993, "Mr. Blobby" by TV character Mr. Blobby; Paul Weller, for outstanding contemporary song collection; Roger Cook and Roger Greenaway, who shared the Jimmy Kennedy award for sustained success: and Ron Goodwin, composer of film tunes, including "633 Squadron," who won the Lifetime Achievement Award.



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Raitt Takes To The Road In Europe, With 'Longing'

COULD SUCCESS And Happiness cure the road fever of **Bonnie Raitt?** Achieving the former with three hit albums, including her new Capitol Records release, "Longing In Their Hearts," and finding the latter with her 1991 marriage to actor **Michael O'Keefe**, Raitt surely might not feel driven to tour as constantly as she has for the past two decades. But she's still out there and currently over here.

On a European concert tour including two shows at the Hammersmith Apollo in London this Wednesday (8) and Thursday (9), Raitt is enjoying the strongest international campaign yet on her behalf by Capitol Records, Parlophone

and EMI Records in the U.K., EMI Continental Europe, and EMI affiliates worldwide. This tour marks the first time Raitt has played international dates on an album before touring the U.S.

Mark Collen, divisional marketing director of Parlophone Records in London, notes that Raitt's 1989 breakthrough album "Nick Of Time" has been certified silver in the U.K. with sales exceeding 60,000

units, and its 1991 follow-up, "Luck Of The Draw" is closing in on that mark. "We've always been very committed to Bonnie here," he says.

Yet Capitol Records international VP **Paddy Spinks** emphasizes the further potential of Raitt's worldwide audience. "What we're trying to achieve with this album is a sort of coordinated campaign, which I think will make a big difference," he says.

For its part, Capitol began setting up press coverage of "Longing In Their Hearts" not only in the U.S. but also in Europe, Japan, Australia, and New Zealand, well in advance of the album's April release. An open rehearsal and tour launch party was set for Munich. where Raitt began her European swing May 21 at the Rock in Riem Festival. Her bookings abroad this spring have included 15 dates in Germany, Denmark, Sweden, Norway, the U.K., and Ireland. The single "You" has been released across Europe to coincide with the tour.

In the U.K., Spinks notes how Parlophone also has taken such steps as distributing a prerelease sampler of Raitt's music to some 20,000 consumers from the record company's database on the singer's likely target audience.

A television advertising campaign has been set up in France, Germany, Italy, and the U.K., supplemented by press and radio spots in each stop on Raitt's tour. The singer also is performing on the highly rated German TV program "Geld Oder Liebe" and in Britain on "Later With Jools Holland." Also, MTV Europe is airing a 30-minute profile of Raitt that is due to be repeated in September to coincide with the European launch of VH-1 Europe.

None of this would have happened, of course, without Raitt's road-ready attitude and the singer's representatives at Gold Mountain Management, who were willing to forgo higher concert fees in the U.S. in order to invest in Raitt's future abroad. It is a strategy that is increasingly common among up-andcoming acts but still too rare among Raitt's peers in the platinum ranks of American artists.

"I do a lot of talking to managers explaining that there is life outside the U.S. if they're will-

the U.S. if they're willing to invest the time," says Spinks. "A lot of American acts in the past have ignored Europe, and now they're taking it a lot more seriously. With an act like Bonnie, if she sets the foundation now, in three to five years, she will have a very loyal audience in Europe."

HE MOST Beautiful chart position in the world, No. 1, has been achieved in the U.K. and

Australia by the current single from the former **Prince** while "The Most Beautiful Girl In The World" was still climbing the top 5 on the Billboard Hot 100 Singles chart.

NEW MANAGERS OUTSIDE the U.S. may have good reason to view America as a massive, mysterious market where they could use a good guide. Enter **Vince Faraci**, who has launched Stay Tuned Communications, with 25 years of promotion and marketing experience in the U.S. record business, primarily at the Atlantic Group. Among the services Faraci aims to provide is that of a liaison between managers abroad with U.S. record labels. Stay Tuned can be reached at 212-455-8825.

BORDER CROSSINGS: As All-4-One was topping the Hot 100 Singles chart with "I Swear," the Blitzz/Atlantic Records act made its debut in the U.K. with a booking on Top Of The Pops ... Jackson Browne plays three nights June 12-14 at London's Royal Albert Hall as part of a U.K. tour to promote his Elektra Entertainment album "I'm Alive."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street. London, WC1E-7AH, or faxed to 071-323-2314.

Tokyo Indie Makes Trax For New Sounds *Cutting Edge Brings Overseas Music To Core Fans*

BY STEVE McCLURE

TOKYO—Independent record company Avex Trax aims to expand beyond techno by setting up two specialist labels under a new subsidiary called Cutting Edge.

The first label, also called Cutting Edge, will concentrate on overseas acts licensed to Avex, targeting "core music fans," according to Avex chairman Tom Yoda. The second label, New Pulse, will specialize in teaming up Japanese pop acts with overseas engineers and producers.

Cutting Edge's first releases are a single by Italian house music act Capella, compilation album "Miami Bass— Bass Patrol Vol. 1," the ultralow-frequency sound of which Yoda thinks will strike a chord with hardcore music fans in Japan, and a CD mini-album featuring different reggae versions of the song "Oh Carol."

New Pulse's main act is female pop vocalist Noriko Tachikawa, whose first release on the label, single "Anata To Nara (Kimi Ga Ireba)," is an "answer" song to Avex male vocalist Masanori Nagaoka's "Kimi Ga Ireba (Anata To Nara)."

Yoda says Avex decided to establish the two new labels because the volume of product being handled by Avex was too much for one label.

While Avex has achieved its greatest success with techno compilations stressing the company's image as well as that of popular Tokyo disco Juliana's, "With the new labels, we're trying to push the artists' image or their cutting-edge sound," Yoda says. "We're trying to expand our market."

He says that to help the new labels

FINNISH PROMO (Continued from page 38)

Continued from page 58)

"We want to catch people's attention, but also make them aware of music they are not necessarily familiar with. Therefore, there are both established hits and potential ones on the CD," says project manager Jussi Keinonen.

The 50,000 promotional CDs include 20 Finnish-language tracks by artists from 12 record labels, both domestic independents and international majors. Alongside such stars as J. Karjalainen, Kaija Koo, and Hector are several new and less-known acts.

Virtually all retailers in Finland are involved in the CD promotion. Record companies—which receive no royalties—and the performing right society TEOSTO also take a mostly favorable stance.

Next in line in the marketing project are more record catalogs and promotional CDs, perhaps including international music, and less adult contemporary music. Yet there are some who would like to see measures with more long-term goals.

"Many people besides the buyers will hear the CD. And a lot of cassette buyers who get an interesting CD for free also get another reason to start looking into buying a CD player. That way, the promotion will surely have some positive effects in the long term as well," Keinonen says. develop distinct identities, ad campaigns and promotions will downplay the Avex name.

And while Avex product will continue to be distributed by record company Nippon Crown, Cutting Edge and New Pulse releases will be handled by Toshiba-EMI.

"We're satisfied with the marketing power of Nippon Crown," says Cutting Edge managing director Tomoaki Sato. "But we expect Toshiba-EMI's majorlabel sales power to help in marketing Cutting Edge and New Pulse releases."

Next on Avex's release schedule is Prince's "The Most Beautiful Girl In the World," which comes out Sunday (5). The Japanese firm obtained the licensing rights from Germany's Edel for a rumored \$200,000. Future Avex releases also include material by singers Jocelyn Brown and Jaki Graham, with whom Avex has a five-year worldwide contract, as well as an album and two 12-inch singles by Osaka DJ/producer Shiro Amamiya, best known outside Japan for his work with dance-music unit Ecstasy Boys. Amamiya's singles, "Holy Spirit Dance" and "Building A Maitreya Land," was set to be released in North America and Europe on the Strictly Rhythm label late last month. Cutting Edge will release them in Japan Aug. 25 along with an album by Amamiya ("Moondance").

Avex will hold its second Ayex Rave dance event in the 50,000-seat Tokyo Dome Aug. 29, with admission once again free. Some 30 acts are already signed to appear at the event.

newsline...

ITALY'S MARKET free-fall appears to have bottomed out according to figures from industry trade group FIMI. Members' sales in the first four months show sales down 1.2% to \$81.25 million (130 billion lire), while total unit shipments were flat. Album unit shipments were up 0.1% to 10.2 million units.

FAZER MUSIIKKI is merging with Warner Music Finland seven months after being acquired by Warner Music International. Fazer and Warner Music Finland will remain separate entities, with the Warner company being renamed WEA Finland and led by Marita Kaaslainen. WEA and Fazer will report to Hans Englund, named managing director of Fazer in March. In an interview with Finland's daily Helsingin Sanomat, Englund stressed the two would continue to act independently.

PINK FLOYD and Volkswagen have donated a Golf Cabriolet car to the Nordoff-Robbins Music Therapy Center for auction at the charity's Silver Clef Award lunch, June 24 at the Intercontinental Hotel London. Sealed bids exceeding 17,000 pounds (\$24,000) can be sent to the Appeals Organizer, NRMTC, 55 Fulham High Street, London SW6 3JJ, before June 23.

VIRGIN BENELUX is setting up a retail campaign for the Real World label to tie in with the WOMAD festival date in Holland, July 6. The campaign features a promo CD and samplers featuring the 12 acts on the WOMAD bill this year. The campaign will last until the end of the year.

NUOVA FONIT CETRA, the record label of Italy's state-owned broadcaster, RAI, faces an uncertain future since RAI's board rejected a restructuring plan to shed debts of 8 million lire (\$5 million). The plan involved privatizing RAI's publishing and record interests. Italy's largest indie, Dischi Ricordi, holds a 10% stake, but it reportedly pulled out of talks to buy a majority share.

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3	NEW	CANYON FUTATSU NO NEGAI NORIYUKI MAKIHARA WEA	2	2 5	THE POWER OF LOVE CELINE DION EPIC/SONY HEY DJ LIGHTER SHADE OF BROWN MERCURY/PGD	3	2	EAST WEST MADCHEN LUCILECTRIC ARIOLA	3	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
4	2	JAPAN NATSU O DAKISHIMETE TUBE SONY	4 5	6 3	STAY ETERNAL EMI/CEMA WITHOUT YOU MARIAH CAREY COLUMBIA/SONY	4	4 5	I LIKE TO MOVE IT REEL 2 REAL EMI SOMEWHERE OVER MARUSHA URBAN/POLYDOR	4	4	THE RHYTHM OF THE NIGHT CORONA DWA I'LL REMEMBER MADONNA WARNER BROS
5	4	JUN AI RHAPSODY MARIYA TAKEUCHI EAST WEST	6	8	SLEEPING IN MY CAR ROXETTE EMI/CEMA	6	7	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA	6	5	PUPUNANNY AFRIKA BAMBAATAA EXPANDEO/DFC
6	7	NATSU GA KURU MAKI OHGURO B-GRAM	7	4 7	GROOVE THANG ZHANE MOTOWN/PGD MISLED CELINE DION EPIC/SONY	7	8	ARISTA	7	6 9	AUTOMATIK SEX EINSTEIN DR. DJ EXPANOED/plaStika SERENATA RAP JOVANOTTI SOLELUNA/MERCURY
7	3 NEW	LOVE T-BOLAN POLYDOR ITSUNOHIKA EIKICHI YAZAWA TOSHIBA/EMI	9 10	9 12	UNDERSTANDING XSCAPE COLUMBIA/SONY IF YOU GO JON SECADA SBK/CEMA	8	6	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	9 10	8 NEW	I'LL STAND BY YOU THE PRETENDERS WEA RIGHT IN THE NIGHT JAM & SPOON DANCE POOL
9	10	AI GA UMARETA HI MIWAKO FUJITANI & YOSHIAKI OHUCHI NIPPON COLUMBIA	11	11	SAID I LOVED YOU M. BOLTON COLUMBIA/SONY	9 10	NEW	THE REAL THING 2 UNLIMITED ZYX ALWAYS ERASURE INTERNAL		142.44	ALBUMS
10	NEW	SWEET SILENCE ACCESS FUN HOUSE	12 13	10 14	GHETTO JAM DOMINO COLUMBIA/SONY DREAMS THE CRANBERRIES ISLAND/PGD	11	14	NO MORE MAXX INTERCORO	1	1	PINK FLOYD THE DIVISION BELL EMI 883 REMIX 94 FRI
1	NEW	ALBUMS ACCESS DELICATE PLANET FUN HOUSE	14 15	13 NEW	WHATTA MAN SALT-N-PEPA NEXT PLATEAU/PGD 100% PURE LOVE CRYSTAL WATERS MERCURY/PGD	12 13	9 10	THE MOST BEAUTIFUL GIRL IN PRINCE EDEL LOOK WHO'S TALKING DR ALBAN ARIOLA	3	4	UMBERTO TOZZI EQUIVOCANDO CGO
2	NEW	STARDUST REVIEW GAKUDAN ONE UP MUSIC	16	16	BLAME YOUR PARENTS 54.50 COLUMBIA/SONY	14	11 15	DOOP DOOP ZYX JESSIE JOSHUA KADISON SBK/EMI	4	9	MARIAH CAREY MUSIC BOX COLUMBIA MINA MAZZINI CANTA BATTISTI EMI
3 4	1 NEW	TRF HYPER MIX III AVEX TRAX KIICHI YOKOYAMA K'S LIKE DIS polystar	17 18	17 NEW	I'LL REMEMBER MADONNA SIRE/WEA I LIKE TO MOVE REAL II REEL QUALITY	16	13	DON'T TURN AROUND ACE OF BASE METRONOME	6	7	JOVANOTTI LORENZO 1994 SOLELUNA/MERCURY LAURA PAUSINI LAURA CGD
5	6 NEW	LISETTE MELENDEZ TRUE TO LIFE SONY TMN GROOVE GEAR 1984-1994 EPIC	19 20	15 18	I'M IN THE MOOD CECE PENISTON A&M/PGD YOLANDA REALITY QUALITY/PGD	17 18	NEW 17	AROUND THE WORLD EAST 17 METRONOME THE COLOUR OF MY DREAMS B.G. THE PRINCE	8	3	SOUNDTRACK PHILADELPHIA EPIC NON MI TRADIRE PAOLO VALLESI RTI MUSIC/SUGAR
7	NEW	BLANKEY JET CITY SHIAWASE NO KANE GA NARIHIBIKI BOKUWA TADA TOSHIBAYEMI			ALBUMS	19	16	OF RAP COLUMBIA ROCK MY HEART HADDAWAY ARIOLA	10	8	FABIO CONCATO SCOMPORRE E RICOMPORRE
8	4	BASIA SWEETEST ILLUSION EPIC MARIAH CAREY MUSIC BOX COLUMBIA	1	2	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI	20	NEW	SIX DAYS INTERMISSION INTERCORD		1	MERCURY
9 10	3	MIYA & YAMI LOVE IS DANGEROUS SONY	2	1 3	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY ACE OF BASE THE SIGN ARISTA/BMG	1	1	MARIAH CAREY MUSIC BOX COLUMBIA	SP	AIN	(TVE/AFYVE) 5/21/94
		ALIA (Australian Record Industry Assn.) 6/5/94	4	4 5	CANTO GREGORIAN GREGORIAN CHANTS EMI SMASHING PUMPKINS SIAMESE DREAM VIRGIN/	23	4	CRASH TEST DUMMIES GOD SHUFFLED ARISTA PINK FLOYD THE DIVISION BELL EMI	THIS	LAST	
THIS WEEK	LAST WEEK	SINGLES			CEMA	4	3 5	ROXETTE CRASH! BOOM! BANG! ELECTROLA JOSHUA KADISON PAINTED DESERT SBK/EMI	WEEN	WEEK	SINGLES HOOKED ON A FEELING TONY WILSON BLANCO Y
1	1 3	THE MOST BEAUTIFUL GIRL IN PRINCE FESTIVAL RIGHT IN THE JAM & SPOON DANCE POOL/SONY	6	7 9	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA SOUNDGARDEN SUPERUNKNOWN A&M/PGD	6	8	CHRIS DE BURGH THIS WAY UP POLYGRAM	2	2	NEGRO SISTER GOLDEN AIR SPOANIC LUCAS/GINGER
3	7	MMM MMM MMM CRASH TEST DUMMIES	8	6	LOREENA MCKENNITT THE MASK AND MIRROR WEA	7	6	SOUNDTRACK PHILADELPHIA EPIC BIOHAZARD A STATE OF THE WORLD WEA	3	9	LOOK WHO'S TALKING! DR. ALBAN ARIOLA
4	2	RCA THE SIGN ACE OF BASE POSSUM/BMG	9 10	8 10	CELINE DION THE COLOUR OF LOVE EPIC/SONY SOUNDTRACK THE CROW ATLANTIC/WEA	9	NEW	JULE NEIGEL BAND HERZLICH WILLKOMMEN	4	3	DOOP DOOP BLANCOY NEGRO RIGHT IN THE NIGHT JAM & SPOON DANCE POOL
5	6 5	DOOP DOOP LIBERATION/FESTIVAL ONE METALLICA PHONOGRAM/POLYGRAM	11	13	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET	10	9	TAKE THAT EVERYTHING CHANGES RCA	6	8	SONY THINK ABOUT THE WAY ICE MC BLANCD Y NEGRO
7	4 8	BREATHE AGAIN TONI BRAXTON ARISTA	12	17	ARISTAVBMG COLLECTIVE SOUL HINTS, ALLEGATIONS &	11	10	PRINCE ITAL JOE FEATURING MARKY MARK LIFE IN THE STREETS EAST WEST	7	NEW 5	I LIKE TO MOVE IT REAL 2 REAL EMI THE MOST BEAUTIFUL GIRL IN THE WORLD
9	11	STAY ETERNAL EMI	13	20	THINGS ATLANTIC/WEA MOIST SILVER EMI/CEMA	12 13	11 12	ACE OF BASE HAPPY NATION METRONOME BRYAN ADAMS SO FAR SO GOOD A&M			PRINCE FONOMUSIC
10 11	9 10	WITHOUT YOU MARIAH CAREY COLUMBIA POWER OF LOVE CELINE DION EPIC	14 15	12 11	TONI BRAXTON TONI BRAXTON ARISTA/BMG SOUNDTRACK PHILADELPHIA EPIC/SONY	14 15	16 14	LUCILECTRIC MADCHEN ARIOLA DR. ALBAN LOOK WHO'S TALKING! ARIOLA	9 10	NEW 7	ALWAYS ERASURE RCA HOOKED ON FEELING SILENZI MAX MUSIC
12 13	12 15	I'LL STAND BY YOU THE PRETENDERS WARNER I BELIEVE MARCELLA DETROIT POLYGRAM	16	NEW	YANNI LIVE AT THE ACROPOLIS PRIVATE MUSIC	16	NEW	AEROSMITH GET A GRIP MCA	1	NEW	ALBUMS JULIO IGLESIAS CRAZY SONY
14	14	THINGS CAN ONLY GET BETTER (REMIX) D:	17 18	18 19	REBA MCENTIRE READ MY MIND MCAUNI BECK MELLOW GOLD DCC/UNI	17 18	13 NEW	HOWARD CARPENDALE ICH BIN DA POLYGRAM LOREENA MCKENNITT THE MASK AND MIRROR	2	1	ANA BELEN/VICTOR MANUEL MUCHO MAS QUE
15	13	REAM WARNER FEEL LIKE MAKING LOVE PAULINE HENRY EPIC	19 20	16 15	NIRVANA IN UTERO DGC BONNIE RAITT LONGING IN THEIR HEARTS	19	15	WEA PUR SEILTANZERTRAUM INTERCORD	3	4	DOS ARIDLA EL CONSORCIO LO QUE NUNCA MUERE HISPAVOX
16 17	NEW 19	THE BEAUTIFUL EXPERIENCE PRINCE FESTIVAL DUM DA DUM MELODIE MC VIRGIN/EMI			CAPITOL/CEMA	20	18	MEAT LOAF BAT OUT OF HELL I VIRGIN	4	2	PRESUNTOS IMPLICADOS EL PAN Y LA SAL WARNER
18	NEW	LONELY/BIZARRE LOVE TRIANGLE FRENTE! MUSHROOM/FESTIVAL			ITS OF TH				5	5 6	ACE OF BASE HAPPY NATION POLYGRAM MARIAH CAREY MUSIC BOX COLUMBIA
	NEW	RETURN TO INNOCENCE ENIGMA VIRGIN/EMI					F		7	3	CORO MONJES MONASTERIO DE SILOS CANTOS
20	NEW	IS IT LOVE TWENTY 4 SEVEN POSSUM/BMG ALBUMS			© 1994, Billboard/BPI Communica				· · ·	8	GREGORIANOS EMI/ODEON MICHAEL NYMAN THE PIANO VIRGIN
1 2	1 8	MARIAH CAREY MUSIC BOX COLUMBIA ENIGMA THE CROSS OF CHANGES VIRGIN	THIS	LAST		THIS			9 10	7	ROXETTE CRASH! BOOM! BANG! HISPAVOX GLORIA ESTEFAN MI TIERRA EPIC
3	2	HUNTERS AND COLLECTORS DEMON FLOWER	WEEK	WEEK 2	SINGLES LOVE IS ALL AROUND WET WET WET PRECIOUS	WEEK 1	NEW	ALBUMS SEAL SEAL ZTT			
4	3	ROXETTE CRASH! BOOM! BANG! EMI	2	1	ORGANISATION COME ON YOU REDS THE MANCHESTER UNITED	2	2	DEACON BLUE OUR TOWN—GREATEST HITS COLUMBIA			RLANDS (Stichting Mega Top 50) 5/29/94
5	NEW 7	JIMI HENDRIX BLUES POLYGRAM THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL	3	3	FOOTBALL SQUAD POLYGRAM TV AROUND THE WORLD EAST 17 LONDON	3	4	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND	WEEK	LAST WEEK	SINGLES
7	5 6	PINK FLOYD THE DIVISION BELL COLUMBIA BARRY MANILOW GREATEST HITS: PLATINUM	4	5 9	GET-A-WAY MAXX PULSE-8 NO GOOD (START THE DANCE) THE PRODIGY XL	4	1 3	ERASURE I SAY I SAY I SAY MUTE ETERNAL ALWAYS & FOREVER EMI	1	2	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG/RED BULLET
9	14	COLLECTION ARISTA CRASH TEST DUMMIES GOD SHUFFLED HIS RCA			RECORDINGS	6	NEW	FUTURE SOUNDS OF LONDON LIFEFORMS VIRGIN	2	NEW 1	THE REAL THING 2 UNLIMITED BYTE I LIKE TO MOVE IT REEL 2 REAL featuring MAD
10	4	K.D. LANG INGENUE WARNER	6 7	4 NEW	INSIDE STILTSKIN WHITE WATER BABY, I LOVE YOUR WAY BIG MOUNTAIN RCA	7	14 6	MUSIC BOX MARIAH CAREY COLUMBIA PINK FLOYD THE DIVISION BELL EMI	4	3	STUNTMAN POSITIVA/EMI ONE METALLICA MERCURY/PHONOGRAM
11		CHOCOLATE STARFISH CHOCOLATE STARFISH	8	7 13	SWEETS FOR MY SWEET C J LEWIS MCA CARRY ME HOME GLOWORM GO BEAT	9 10	16 NEW	CRAZY JULIO IGLESIAS COLUMBIA BEASTIE BOYS ILL COMMUNICATION CAPITOL	5	4	MMM MMM MMM CRASH TEST DUMMIES
12 13	10 18	PEARL JAM VS. EPIC CYPRESS HILL BLACK SUNDAY COLUMBIA	10 11	6 NEW	THE REAL THING 2 UNLIMITED PWL SWAMP THING THE GRID deconstruction	11	9	BLUR PARKLIFE FOOD	6	7	ARISTA/ARIOLA DOELPUNT ANDRE VAN DUIN CNR MUSIC
14	11	ACE OF BASE HAPPY NATION (U.S. VERSION) POSSUM/BMG	12	8	MORE TO THIS WORLD BAD BOYS INC. A&M	12 13	15 8	CHRIS DE BURGH THIS WAY UP A&M CRASH TEST DUMMIES GOD SHUFFLED HIS FEET	7	5	WITHOUT YOU MARIAH CAREY COLUMBIA STRANI AMORI LAURA PAUSINI CGD/WARNER
15 16	NEW 12	CULTURE BEAT SERENITY COLUMBIA	13 14	18 16	SHOOP SALT-N-PEPA FFRR DISSIDENT PEARL JAM EPIC	14	7	RCA JUDITH DURHAM/THE SEEKERS CARNIVAL OF	9	8	LIEFDE IN DE NACHT NICO LANDERS RB/RED BULLET
		POLYGRAM	15	NEW	EVERYBODY'S TALKING THE BEAUTIFUL SOUTH	15	11	HITS EMI ENIGMA THE CROSS OF CHANGES VIRGIN	10	NEW	WHERE IS THE LOVE TIMELESS DINO ACTION
17 18	17 19	CELINE DION THE COLOUR OF MY LOVE EPIC	16 17	10 NEW	OMEN III MAGIC AFFAIR ELECTROLA	16 17	NEW 19	STEVIE NICKS STREET ANGEL EMI WET WET WET END OF PART ONE (THEIR	1	1	ALBUMS MARIAH CAREY MUSIC BOX COLUMBIA
19	NEW	METALLICA AND JUSTICE FOR ALL PHONOGRAM/ POLYGRAM	18	NEW	THE BEAUTIFUL EXPERIENCE PRINCE NPG			GREATEST HITS) PRECIOUS	2	3	LAURA PAUSINI LAURA CGD/WARNER JEFF TRACHTA & BOBBY EAKES BOLD AND
20	13	K.D. LANG EVEN COWGIRLS GET THE WARNER	19 20	NEW 17	THE SISTERS EP PULP (SLAND THE MOST BEAUTIFUL GIRL IN THE WORLD	18 19	18 10	ACE OF BASE HAPPY NATION METRONOME/LONDON DUSTY SPRINGFIELD GOIN' BACKTHE VERY	4	4	BEAUTIFUL DUETS ARCADE PINK FLOYD THE DIVISION BELL EMI
		EALAND (RIANZ) 6/1/94	21	12	PRINCE NPG MMM MMM MMM CRASH TEST DUMMIES	20	15	BEST OF PHILIPS MARVIN GAYE THE VERY BEST OF MARVIN GAYE	5	5	LAURA PAUSINI LAURA PAUSINI CGD/WARNER
THIS WEEK	WEEK	SINGLES	22	NEW	RCA SINCE I DON'T HAVE YOU GUNS N' ROSES GEFFEN	21	NEW	MOTOWN FRANK BLACK TEENAGER OF THE YEAR 4AD	6	8	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
1 2	2 1	THE SIGN ACE OF BASE BMG CAN'T GET ENOUGH SUPERGROOVE BMG	23	NEW	TAKE IT BACK PINK FLOYD EMI	22 23	NEW	JON SECADA HEART, SOUL & A VOICE SBK BOB MARLEY LEGEND TUFF GONG	7	9	URBAN DANCE SQUAD PERSONA NON GRATA
3	4	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE FESTIVAL	24 25	11 24	THE REAL THING TONY DIBART CLEVELAND CITY WHAT YOU'RE MISSING K-KLASS DECONSTRUCTION	23	12	THE PRETENDERS LAST OF THE INDEPENDENTS	8	NEW NEW	DULFER BIG BOY MONSTERS OF JAZZ ACE OF BASE HAPPY NATION MEGA
4	3 NEW	SO MUCH IN LOVE ALL-4-ONE ATLANTIC WHEN THE SHIP GOES DOWN CYPRESS HILL	26 27	14 25	PRAYER FOR THE DYING SEAL 2TT SUCH A PHANTASY EP THE TIME FREQUENCY	25	21	WEA EAGLES THE BEST OF EAGLES ASYLUM	10		ROBERT LONG UIT LIEFDE EN RESPECT EMI
		COLUMBIA	28	23	INTERNAL AFFAIRS	26 27	22 23	ABBA GOLD-GREATEST HITS POLYDOR TAKE THAT EVERYTHING CHANGES RCA	un	NC	KONG (IFPI Hong Kong Group) 5/22/94
6	NEW 5	SKOUNDRELS GET LONELY DRS EMI ONE ON ONE TO BE CONTINUED WARNER	29	NEW	BEGGIN' TO BE WRITTEN WORLDS APART BELI/	28 29	25 24	M PEOPLE ELEGANT SLUMMING deconstruction R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS	-		
8	NEW	MMM MMM MMM CRASH TEST DUMMIES	30	26	ARISTA MAMA SAID CARLEEN ANDERSON CIRCA	30	29	LIONEL RICHIE BACK TO FRONT MOTOWN		WEEK	ALBUMS VIVIAN LAI ON SUNSHINE ROAD POLYGRAM
9	9 7	GROOVE THANG ZHANE MOTOWN	31 32	35 15	PAST THE MISSION TORI AMOS EAST WEST LONG TIME GONE GALLIANO TALKIN LOUD	31	27	SIMON AND GARFUNKEL THE DEFINITIVE SIMON AND GARFUNKEL COLUMBIA	2	2	VIVIAN CHOW GROWING UP POLYGRAM
10	<i>'</i>	ANIMAL PEARL JAM EPIC ALBUMS	33	NEW	PATIENCE OF ANGELS EDDI READER BLANCO Y	32	13	JAH WOBBLE'S INVADERS OF THE HEART TAKE ME TO GOD ISLAND	3 4	4 3	VARIOUS I HAVE A DATE WITH SPRING EMI ANITA MUI THAT IS CAPITAL ARTISTS
1 2	1 2	ACE OF BASE HAPPY NATION BMG PINK FLOYD THE DIVISION BELL COLUMBIA	34	29	SATURDAY NIGHT PARTY (READ MY LIPS) ALEX	33 34	30 NEW	NIRVANA NEVERMIND GEFFEN EYC EXPRESS YOURSELF CLEARLY MCA	5	5 NEW	ANDY LAU THE BEST OF ANDY LAU WARNER SALLY YEH SALLY YEH MANDARIN BEST HITS
3	3	THE MUTTON BIRDS SALTY VIRGIN	35	33	EASE MY MIND ARRESTED DEVELOPMENT	35	34	ROXETTE CRASH! BOOM! BANG! EMI	7	8	SALLY YER SALLY YER MANDARIN BEST HITS WARNER ERIC WOO TOO SILLY GREATEST HITS EMI
4 5	6 4	MARIAH CAREY MUSIC BOX COLUMBIA ENIGMA THE CROSS OF CHANGES VIRGIN	36	19	COOLTEMPO LIGHT MY FIRE CLUBHOUSE featuring CARL PWL	36 37	NEW 32	THE BEAUTIFUL SOUTH MIAOW GO! DISCS PRINCE THE HITS 2 PAISLEY PARK	8	6	SALLY YEH WOMENS' WEAKNESS wARNER
6	9 8	CHAKA DEMUS & PLIERS TEASE ME ISLAND PEARL JAM VS. EPIC	37 38	NEW 22	CRASH! BOOM! BANG! ROXETTE EMI LOST IN AMERICA ALICE COOPER EPIC	38 39	26 40	TONI BRAXTON TONI BRAXTON ARISTA'LA FACE MADONNA THE IMMACULATE COLLECTION SIRE	9 10	NEW NEW	VARIOUS MOST POPULAR POLYGRAM K.C.LEE K.C. REAL CHARACTER GOLDEN PONY
8	5 NEW	K.D. LANG INGENUE WARNER HUNTERS AND COLLECTORS DEMON FLOWER	39	21	LEAN ON ME MICHAEL BOLTON COLUMBIA	40	33	SIMPLY RED STARS EAST WEST			
9	INCW	MUSHROOM	40	30	I LIKE TO MOVE IT REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA						
1 !											
10	NEW	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC. orld is compiled at Billboard/London by Julie Boodhoo an	. =								'New' indicates first entry or re-entry into chart shown

HITS OF THE WORLD

EU	ROC	HART HOT 100 6/4/94 MUSIC & MEDIA	IR	ELAN	(IFPI Ireland) 5/26/94
THIS			THIS	LAST	
	WEEK 2	SINGLES WITHOUT YOU MARIAH CAREY COLUMBIA		WEEK 1	SINGLES RIVERDANCE BILL WHELAN SON
2	1	STREETS OF PHILADELPHIA BRUCE	2	2	COME ON YOU REDS MANCHESTER UNITED
3	3	SPRINGSTEEN COLUMBIA THE MOST BEAUTIFUL GIRL PRINCE NPG	3	3	FOOTBALL CLUB POLYGRAM TV ROCK'N'ROLL KIDS PAUL HARRINGTON/CHARLIE
4	4	I LIKE TO MOVE IT REEL 2 REAL FEATURING T	ΗE		MCGETTIGAN ACORN
5	NEW	MAD STUNTMAN POSITIVA THE REAL THING 2 UNLIMITED MCA	4	4 NEW	AROUND THE WORLD EAST 17 LONDON LOVE IS ALL AROUND WET WET WET PRECIOUS
6	5	MMM MMM MMM MMM CRASH TEST DUMMIE	s		ORGANISATION
7	7	ARISTA COME ON YOU REDS MANCHESTER UNITED	6	5	NO GOOD (START THE DANCE) PRODIGY XL RECORDINGS
		FOOTBALL SQUAD POLYGRAM	7	10	DISSIDENT PEARL JAM EPIC
8	10 8	AROUND THE WORLD EAST 17 POLYGRAM ALWAYS ERASURE MUTE	8	8	GET-A-WAY MAXX PULSE 8 INSIDE STILTSKIN WHITEWATER
10	NEW	LOVE IS ALL AROUND WET WET WET POLYGRAM	10	6	THE REAL THING 2 UNLIMITED PWL CONTINENTAL
11 12	11 NEW	LOOK WHO'S TALKING! DR. ALBAN CHEIRON MADCHEN LUCILECTRIC SING SING		4	ALBUMS
13	9	ONE METALLICA POLYGRAM	1 2	3	GARTH BROOKS NO FENCES CAPITOL CRASH TEST DUMMIES GOD SHUFFLED HIS FEET
14	6	INSIDE STILTSKIN WHITE WATER	3	2	RCA THE CRANBERRIES EVERYBODY ELSE IS DOING
15 16	16 14	DOOP DOOP CLUBSTITUTE GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTRY	-	2	IT, SO WHY CAN'T WE? ISLAND
17	12	IT'S ALRIGHT EAST 17 LONDON	4	1 7	FRANCES BLACK TALK TO ME DARA CHRIS DE BURGH THIS WAY UP A&M
18 19	NEW 15	GET-A-WAY MAXX BLOW UP ROCK MY HEART HADDAWAY COCONUT/ARISTA	6	6	SOUNDTRACK PHILADELPHIA EPIC
20	20	NO MORE (I CAN'T STAND IT) MAXX BLOW UP	7	9	VARIOUS A WOMAN'S HEART DARA
		ALBUMS	8	NEW 5	VARIOUS ENERGY RUSH—XTERMING DINO VARIOUS PURE MOODS VIRGIN
1	1 2	PINK FLOYD THE DIVISION BELL EMI MARIAH CAREY MUSIC BOX COLUMBIA	10	NEW	
3	3	ROXETTE CRASH! BOOM! BANG! EMI		_	
4	4	CRASH TEST DUMMIES GOD SHUFFLED ARIS SOUNDRACK PHILADELPHIA EPIC	TA DE	NM/	ARK (IFPI/Nielsen Marketing Research) 5/24/94
6	NEW	ERASURE I SAY I SAY I SAY MUTE	THIS	LAST	
7	NEW	CHRIS DE BURGH THIS WAY UP A&M CRANBERRIES EVERYBODY ELSE IS DOING IT.	WEEK	WEEK	SINGLES THE MOST BEAUTIFUL GIRL IN THE WORLD
8	15	CRANBERRIES EVERYBODY ELSE IS DOING IT, WHY CAN'T WE? ISLAND			PRINCE NPG/MEGA
9	7	TAKE THAT EVERYTHING CHANGES RCA	2	2	LOOK WHO'S TALKING DR. ALBAN BMG/ARIOLA
10	6	DEACON BLUE OUR TOWN-GREATEST HITS COLUMBIA	3	NEW NEW	DISSIDENT PEARL JAM EPIC THE RHYTHM OF THE NIGHT CORONA
11	8	BRYAN ADAMS SO FAR SO GOOD A&M			PLADECOMPAGNIET
12 13	11 9	ACE OF BASE HAPPY NATION MEGA/METRONOME ENIGMA THE CROSS OF CHANGES VIRGIN	5	6	NO MORE (I CAN'T STAND IT) MAXX SCANDINAVIAN RECORDS
14	10	CORO DE MONJES DEL MONASTERIO DE SILO		7	THE REAL THING 2 UNLIMITED SCANDINAVIAN
		LAS MEJORES OBRAS DEL CANTO GREGORIAN	D 7	NEW	RECORDS ONE METALLICA POLYGRAM
15	13	JOSHUA KADISON PAINTED DESERT SERENAD		NEW	MMM MMM MMM CRASH TEST DUMMIES
16	19	SBK PRETENDERS LAST OF THE INDEPENDENTS V	EA 9	NEW	RCA OMEN III MAGIC AFFAIR EMI
17	NEW	BIOHAZARD STATE OF THE WORLD ADDRESS	10	3	WITHOUT YOU MARIAH CAREY COLUMBIA
18	14	WARNER BROS. ERIC CLAPTON THE CREAM OF POLYDOR			ALBUMS
19	14	LAURA PAUSINI LAURA CGD/WARNER	1	1 2	MARIAH CAREY MUSIC BOX COLUMBIA KIM LARSEN HVEM KAN SIGE NEJ TIL EN ENGEL
20	16	DR. ALBAN LOOK WHO'S TALKING! CHERION			EM)
			3 4	4	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI ERIC CLAPTON CREAM OF ERIC CLAPTON
NO	RW	(Verdens Gang Norway) 5/21/94			POLYGRAM
	LAST	SINGLES	5	5	GOOMBAY DANCE BAND THE GOLDEN HITS ELAP/
1	WEEK 1	LOSER BECK GEFFEN	6	NEW	PRINCE THE BEAUTIFUL EXPERIENCE MEGA
2	7	DISSIDENT PEARL JAM SONY	7	8	SCANDINAVIA SORT SOL GLAMOURPUSS SONY
3	3	SWEET LULLABY DEEP FOREST EPIC MMM MMM MMM MMM CRASH TEST DUMMIE		10	SALOMONSEN SANNE LANGUAGE OF THE HEART
	2		9	7	VIRGIN THE SANDMEN IN THE HOUSE OF SECRETS EMI
5		STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA	10	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET
6	6	THE REAL THING 2 UNLIMITED SCANDINAVIAN GUMMIHATT BJELLEKLANG BMG	CV		
8	10	AGOLO ANGELIQUE KIDJO MANGO/ISLAND	<u> </u>		ERLAND (Media Control Switzerland) 5/29/94
9	5	ONE METALLICA POLYGRAM		LAST	
10	NEW	NO MORE MAXX SONY ALBUMS	1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
1	1	VARIOUS ARTISTS ABSOLUTE MUSIC 10 ARCAI	E 3	3	OVER THE RAINBOW MARUSHA POLYGRAM DOOP DOOP PHONOGRAM
2	2	VARIOUS ARTISTS MEGA DANCE MIX ARCADE PINK FLOYD THE DIVISION BELL EMI	4	NEW	THE BEAUTIFUL EXPERIENCE PRINCE NPG
3 4	5	DEEP FOREST WORLD MIX SONY	5	6	I LIKE TO MOVE IT REEL 2 REAL/MAD STUNT
5	NEW	VARIOUS ABSOLUTE CHAMPIONS EVA	6	5	THE MOST BEAUTIFUL GIRL IN THE WORLD
6 7	NEW	VARIOUS REGGAE DANCE CNR BJELLEKLANG YPPER'U DUNK? BMG	7	4	PRINCE PHONAG STREETS OF PHILADELPHIA BRUCE
8	6	JOSHUA KADISON PAINTED DESERT SERENAD	E		SPRINGSTEEN COLUMBIA
9	4	EMI DUM DUM BOYS LUDIUM OH YEAH!/EMI	8	NEW	PRINZ/I SCHANKE DIR ZURI WEST SOU THE RHYTHM OF THE NIGHT CORONA ZYX
10	9	CRASH TEST DUMMIES GOD SHUFFLED HIS FE		NEW	THINK ABOUT THE WAY ICE MC POLYGRAM
ļ	1	BMG		,	
BE	LGI	(IFPI Belgium/SABAM) 5/20/94	1	1	ZURI WEST ZURI WEST SOUND SERVICE MARIAH CAREY MUSIC BOX COLUMBIA
THIS			3	3	PINK FLOYD THE DIVISION BELL EMI
WEEK	WEEK	SINGLES WITHOUT YOU MARIAH CAREY COLUMBIA	4	4	CAPPELLA U GOT 2 KNOW PHONOGRAM
2	4	I LIKE TO MOVE IT REEL 2 REAL EMI	6	5	LAURA PAUSINI LAURA CGD/WARNER
3	5	STRANI AMORI LAURA PAUSINI CGD TAKE MY LOVE GOOD SHAPE DINO	7	9	ZAP MAMA SABSYLMA RECREC
4	2	STREETS OF PHILADELPHIA BRUCE	8	NEW 8	CHRIS DE BURGH THIS WAY UP POLYGRAM JOSHUA KADISON PAINTED DESERT SERENADE
		SPRINGSTEEN COLUMBIA	10		EMI
6	NEW	SLAM INTERACTIVE RCA THE MOST BEAUTIFUL GIRL IN THE WORLD	10	1 /	SOUNDTRACK PHILADELPHIA EPIC
	-	PRINCE RED BULLET	CI		(APF Chile) 4/94
8	6 NEW	OMEN III MAGIC AFFAIR ELECTROLA	THIS		
10	NEW	JE DANSE LE MIA I AM VIRGIN	MNTH	. MNTH	ALBUMS
		ALBUMS	1	NEW	PINK FLOYD THE DIVISION BELL SONY CORO DE MONJES MON. BEN. DE STO DOMINGO
1	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERR COLUMBIA	-		DE SILOS CANTO GREGORIANO EMI
2	4	PATRICK BRUEL BRUEL RCA	3	8 NEW	BRONCO PURA SANGRE BMG
3	3	MARIAH CAREY MUSIC BOX COLUMBIA PINK FLOYD THE DIVISION BELL EMI	4	I NEW	ROXETTE CRASH! BOOM! BANG! EMI MANA DONDE JUGARAN LOS NINOS WARNER
4 5	6	LAURA PAUSINI LAURA CGD	6	9	ACE OF BASE HAPPY NATION BMG
6	NEW	MICHEL SARDOU SELON QUE VOUS SERZ ETC	. 7	NEW 6	PABLO HERRERA MAS ARRIBA POLYGRAM
7	5	ROXETTE CRASH! BOOM! BANG! EMI	9	7	LOS FANTASMAS DEL CARIBE CARAMELO UNION
8	7	SILOS CANTO GREGORIANO EMI	10	NEW	MIGUEL BOSE BAJO EL SIGNO DE CAIN WARNER
9	10	LAURA PAUSINI LAURA PAUSINI CGD SOUNDTRACK PHILADELPHIA EPIC			



EDITED BY DAVID SINCLAIR

GERMANY: The avant-garde jazz duo of **Hellmut Hattler** and **Joo Kraus**, better known as **Tab Two**, has a long track record of innovation. Hattler, who has been voted best bass player in various polls for several years, is a founding member of rock group **Kraan**, while



Kraus is a skilled trumpeter and one of the few musicians able to play the EVI (Electronic Valve Instrument), an obscure and out-of-production synthesizer with MIDI connections, designed to be played like a brass instrument. This odd twosome is renowned for combining classical influences with pop and jazz to create music equally suitable for dancing or spacing out. Tab Two's current release, "Hip Jazz" (IRS/Intercord), combines jazz elements with the technology of hip-hop to create what has been termed "dancefloor jazz." The album was CD of the month in lifestyle magazine Der Wiener and the

video of the single "This Beat Goes Boom," a song reminiscent of the style of Yello, is on medium rotation on the music television channel Viva. Having completed a 20-city concert tour of Europe, the duo (plus drum computer) is scheduled to perform June 13 at the Jubilee Theater during the International Music Market in Singapore, before returning to play further festival dates in Europe.

FRANCE: Voted newcomer of the year at the Victoires De La Musique awards, **Native** is a duo that brilliantly fuses black soul music with French *chanson* to achieve a completely original sound. Born in France of Antillan origins, classically trained sisters **Laura** and **Chris Mayre** turned toward pop, and thanks to their personalities and vocal prowess they could make listeners believe that they come from a gospel background in Harlem. However, the sisters do not sing about their ancestral origins, but about everyday life here in the country of their birth. The resulting music is unique: both a new form of *chanson*, and a new black French music that has moved on from the African traditions of, say, **Mory Kante** to create a sort of indigenous French blues that you can dance to. Its originality and popular appeal is such that Native was named the best-selling new act of 1993 for its album "Native" (65,000 copies) and single "Si La Vie Demande Ca" (If Life Asks For It; 19,000 copies), both on BMG/Ariola. The duo has repeated its success with "Tu Planes Pour Moi" (You're Good For Me), already one of the top-selling singles of this year.

IRELAND: Eileen Ivers is one of America's leading fiddle players and an all-Ireland champion fiddler. She was named among the top 100 Irish-Americans in Irish-America magazine, while **Don Heckman** wrote in the Los Angeles Times that "her originality and rhythmic swing may well provide the bridge Irish music needs to break through to a mainstream audience." Ivers, who has recorded with **Luka Bloom** and **Hothouse Flowers** and toured for a year with **Hall & Oates**, played here in July 1992 and returned last month with her band for a tour. Her self-titled solo debut on Green Linnet is an album of Irish tunes with contributions from guests including African percussionist **Kimati Dinizulu**, saxophonist **Charles DeChant**, and various sidemen from **the Waterboys** and the bands of **Todd Rundgren** and **Wynton Marsalis**. It includes a trio of reels by her mentor, the late **Martin Mulvihill**; uileann piper **Gerard Fahy's** "Magh Seola" (the site of a battle west of Ireland); "Pachelbel's Frolics," based on the German composer **Johann Pachelbel**'s Canon; and a selection of Scottish Gaelic and Cape Breton tunes.

ROMANIA: Under the banner of "Country & Eastern," Romania hosted an ambitious 10day collaboration between American and East European composers. A contingent of Nashville composers including **Rick Beresford**, **Peter McCann**, and **Gary Burr** arrived here along with the Czech composer **Vaso Patejdi** and **Zdenek Bartak** from Slovakia. After a wonderful time spent in the mountain resort of Sinaia, there was a concert featuring local celebrities at the Casino Victoria Theatre. The 20 or so songs written during the sojourn are destined for an album to be recorded in Nashville ... **Madalina Manole** swept the board in the readers' poll of weekly magazine Pop Rock & Show, winning in no fewer than five of the categories: singer of the year, best album, most valuable song (both titled "Ei Si Ce?" [So What?]), best TV clip, and sexiest singer. The most popular male singer was **Laurentiu Cazan** (who lives in the Netherlands) and best rock group was **Holograf**. OCTAVIAN URSULESCU

FINLAND: In 1984, five colorfully clad young men charmed the country, particularly its teenaged female population, with their guitar and synthesizer-driven modern pop. The band was called **Dingo**, and its appropriately titled debut album, "Nimeni On Dingo" (My Name

Is Dingo), was an overnight success, spawning several hit singles and selling more than 100,000 copies. The 1985 followup, "Kerjäläisten Valtakunta" (Kingdom Of Beggars), fared even better, and with sales of 180,000 copies still stands as the second biggest-selling Finnish album ever. The bubble had to burst, and Dingo's third album "Pyhä Klaani" (Holy Clan) was a relatively modest success, and by the end of 1986 the band had decided to call it a day. Lead singer **Neumann** had a few solo hits in the late 1980s, but it was not until last year when, encouraged by the chart success of a dance remix of an old hit, "Levoton Tuhkimo" (Restless Cinderella), four of



the five original members regrouped for a series of concerts and released two surprisingly well-received compilation albums. Now, 10 years down the road, Dingo is finally back in full swing, touring the country to promote "Via Finlandia," an album of new material on the Finnlevy label.

New Law Makes MTV Europe 'Technically Illegal' In Turkey

BY ADRIAN HIGGS

ISTANBUL-MTV Europe's broadcasts in Turkey have been rendered technically illegal, according to the Radio & Television Foundation and Broadcast law, enacted April 20, The London-based music channel, however, is interpreting the law differently and is still transmitting here.

Suheyl Atay, an Istanbul-based entertainment industry lawyer, told Billboard that the law is explicit in banning the rebroadcast of foreign stations. Section 5 article 29 prohibits the new Broadcast Commission from allocating any "frequency, channels or cable capacity to any company broadcasting from a foreign country.'

MTV signed a five-year rebroadcasting contract with the Turkish company Prime Holding in September 1993, making MTV available to 5 million homes, according to MTV estimates. Prime Holding claims an audience of 1.5 million viewers in the cities of Istanbul, Ankara, and Izmir.

A spokeswoman for MTV Europe says the channel continues to transmit through Prime and is optimistic that MTV, as a nonpolitical broadcaster, will be allowed to continue showing programs "because the law is only directed against channels which are seen as anti-Turkish.'

"Both MTV and us are hoping [the Commission] will be flexible," says an executive officer of Prime Holding. "They don't have to be strict about MTV," he says, because MTV is not compelled "by ideological motives.

Turkish Prime Minister Tansu Ciller is one of several politicians

who will take part in MTV's "Vote Europe" debate to coincide with the June 9 European elections. Also participating are European president Jacques Delors, Norway's Prime Minister Gro Harlem Bruntland, and former Soviet Premier Mikhail Gorbachev.

Turkey's Broadcasting Commission, which has very broad regulatory powers, is composed of political appointees and is balanced evenly between liberals and conservatives. Its role in part is to rein in the plethora of private TV and radio channels that have hit the airwaves during the past three years. The Turkish Interior Ministry reports that 19 of the 71 private TV channels and 45 of the 454 private radio stations are operated by Islamic fundamentalists. causing concern in official circles.

Even though commission chairman Ali Berensel is considered a liberal, how far the law can be pushed on this point is unclear. Should an exception be made for MTV, then other foreign broadcasters or conservatives could mount a legal challenge.

A revolution has been going on in the Turkish contemporary music scene, with the opening of new radio stations and MTV's presence inflaming it-directly influencing viewers and indirectly affecting radio station programming. National pride was stirred when a Turkish video finished 12th in the 1994 MTV Eurovideo Grand Prix.

Should the rebroadcast of MTV be banned, MTV's Turkish audience will be reduced to the 100,000 or so households that Prime Holding estimates have satellite receivers.

TORONTO—What is it about the Canadian psyche that seems reluctant, or at least timid, about recording nonwhites, many of whom work in dance, rap, and hip-hop. Despite Canada's growing cultural and ethnic diversity, Canadian A&R remains overwhelmingly lily white. Not only are visible minority artists largely invisible on major label rosters, but the national indie boom, which launched Barenaked Ladies, Moxy Fruvous, and others into the mainstream, so far has not extended itself to support nonwhite artists.

BY LARRY LeBLANC

Longtime black music activist David Bendeth, VP of A&R at BMG Music Canada, concedes that most of his A&R peers likely would pass over dance, rap, and hip-hop acts in favor of signing artists making music more familar to them. "The black community in Canada is a victim of its own circumstances," he says. "Most people at Canadian record companies didn't grow up with the Caribbean-styled black music that's around today in Canada, and don't know much about it. However, even if the labels choose to ignore the black scene here, they should at least know what's going on because it's their business to. And they don't know."

Now looking to turn the heads of major-label A&R reps is Trinidad-born singer/keyboardist Michelle Blade. Pryme Inc., co-owned by Blade, Colin Sankar, and Blade's co-writer and pro-ducer Francis "S-Sky" Escayg, recently released Blade's remarkably engaging, soul-based debut album, "Cheatin' Game."

Blade says multinational companies based in Canada will focus on domestic

black acts only after there's been some indie-driven mainstream market breakthroughs. "If we can establish there's a need for [Canadian-based] black music, companies will bring in an A&R guv who knows the music to satisfy that need," she says. "For now, they think they don't have to hire someone because there's not a big line of musicians putting out a lot of discs.

Michelle Blade: A New Look For Canada

Singer Aims To Expand Strict Musical Borders

In making "Cheatin' Game," Escayg recorded instrumental bed tracks and Blade's vocals at the couple's home studio here on a Fostex eight-track through a 16-channel Mackie mixer. There was also some overdubbing at 16-track Studio A in Brampton, Ontario, and for two songs, at 24-track Wellesley Sound here. "In studio time,

Escayg,

keyboard

keyboards, guitar,

says

who

pro-

&



BLADE

"Pleasure Pride," vocals. "The biggest expense was purchasing equipment we needed, but it's equipment which will take us throughout our career.

Says Blade, "The difficulty was getting the initial money to begin. We did it by me working a nine-to-five job. No entertainment for quite a while." Adds Escayg, "This CD is a ray of

hope which we hope will take us onto the next level or at least lift us up out of our world. I'm not going to lie to you, man. it's been tough.

An unabashed and powerful Blade admirer is Sharon Kavanaugh, producer of MuchMusic/CITY-TV's nationally viewed weekly dance program, 'Electric Circus." She gives the album high marks. "I'm really shocked Michelle hasn't been picked up by a major label," she says. "She's so beautiful, and her sound is very different from what I've heard in this country before. There's not a lot of that smooth, R&B soul coming out.'

Blade grew up in the towns of Diego Martin and Carenage on the northwest tip of Trinidad. Following high school, she took advantage of a decade of classical piano lessons and played keyboards and sang backup with various local pop bands, including Paradise and Taxi, before meeting Escayg in 1988. After leaving Taxi. Blade received offers from four prominent Trinidad bands, including FireFlight, Escayg's band. Blade agreed to join Escayg after he revealed that he and two band mates were planning to leave FireFlight and Trinidad to form RS Jam

Recalls Blade, "Francis said to me, 'I want to go international,' and I thought, 'Here is the right guy.' I trusted him right away." Soon after, RS Jam moved to Toronto, where Escayg and FireFlight had several times played the annual Caribana, the city's analogue to Trindad's annual pre-Lenten Carnival. "I felt if we came here, it would not be as competitive as going to the United States," says Escayg. "It seemed like a lot of music was going on here but it was being kept underground."

Although RS Jam broke up in Toronto within a year, Escayg found remix work with such Canadian acts as Sheree Jeacocke, Kidd Sister, Chris Barbiere, SiSi & the Beat, and Nancy Martinez. Meanwhile, Blade, who did keyboard work on the remixes, dogged him about recording her as a soloist. The result was the 1990 single "Tonight," penned by the two, on Somersault Records. The track garnered strong club play locally and led to Blade's appearance on "Electric Circus."

In writing the songs for "Cheatin' Game," Blade set out to craft the lyrics from a first-person, female perspective. While the album certainly tackles the challenges and heartbreak women can experience in relationships, the songs also touch on emotions universal to both sexes.

Blade and Escayg say they hope the album's lead-off track, "U The Man," with a video directed by Allan Mestel of Round House Films, will get noticed by a major label. "Michelle just can't pick up herself and go out there and start a gig," says Escayg. "We have to do it with the support of a major record company."

Hitmaker Takes Stock Of U.K.'s Pop

BY DOMINIC PRIDE

LONDON-Mike Stock, the producer and songwriter who was part of the hitmaking team of Stock, Aitken, and Waterman, says the British pop industry is inflicting harm on itself with its introspective fixation on DJ culture.

Stock is back in business with a label deal with Arista in the U.K., under which he will provide 17 productions every year for his Ding-Dong label, which will be handled through the Bell imprint, revived last year at Arista U.K.

The deal also gives him the flexibility to produce other artists for his own label, Love This Records, which is not affiliated with Arista.

Stock says he once again wants to get involved with dance-edged pop. The Stock, Aitken, Waterman team had 70 top 40 hits with the genre in the U.K. and substantial international commercial success with Kylie Minogue, Jason Donovan, Mel & Kim, and Rick Astley

"I think the British pop industry is second rate now," says Stock. "The music doesn't cross over any

more. I don't expect us to govern the world from a tiny island, and there are areas which we should not be developing. Those areas are the ones where the Americans are strong, for example, in swing beat. But the Belgians, Italians, and the Dutch are beating us at pop, within the restrictions of their language.'

Stock believes the move in recent years from dance-based pop to eclectic DJ culture in the U.K. is one reason for the music's lack of exportability.

We're so involved with the cult of the remixer these days. It's almost an element of suicide, as if we've opened up a vein in our wrist and watched it bleed."

The producer has recently been working with Kym Mazelle and Jocelyn Brown on a remake of the '70s classic "No More Tears (Enough is Enough)," released on Arista in the U.K. Stock also is putting the finishing touches on his south London studio, where he will produce acts that do not necessarily have to go through the Arista label deal.

"If I find a new band, I have the

license to develop it myself and take it somewhere else," says Stock.

Stock parted company with PWL's Pete Waterman last fall after 10 years together. Stock and former partner Matt Aitken have since struck a deal with BMG Music Publishing in the U.K. for their compositions.

Aitken went his own way in 1991, the same year Waterman signed the PWL label to an international license deal with Warner Music International, which also bought a stake in PWL.

"I've always felt that being an independent was the best way to says Stock. "Warners ended be," up being a bank for the company and that's where it all went wrong. Apart from Sybil, none of [PWL's] records has been a hit abroad. I wish the majors would look at things differently instead of just buying things."

Stock says he chose Arista over other interested labels because they gave me the deal I was looking for. I know Simon Cowell [Arista A&R], and he was the first on the phone.'

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PATRICIA KAAS EASES ACROSS THE BORDER TO GERMAN STARDOM

BY ELLIE WEINERT

German critics initially hailed French star Patricia Kaas as the new Edith Pial. Then they decided she had a lot of a Marlene Dietrich aura about her. Now they say she's a true original and—after a career confidently and carefully planned



Patricia Kaas

for her over five years in Germany—they accept her as a superstar.

In fact, Kaas is of Franco-German descent. Her 1989 album, "Scene De Vie," made the German Top 20, stayed in the chart for 44 weeks and earned her the first of two gold discs (250,000 sales) in *Continued on page F-52*



THE NEW CROP OF FRENCH STARS Labels Select Only The Best And Brightest Who Will Shine The Longest

BY EMMANUEL LEGRAND & PHILIPPE CROCQ

new generation of French talent is hitting the airwaves and grabbing space on retailers' racks. From rap to pop, from traditional French variete to straightforward rock 'n' roll, virtually every kind of music is covered by these fame-seeking newcomers. But they should all be warned: times are tough for new acts.

In 1993, according to research by the French daily newspaper *Le Monde*, some 30 new acts were signed to the six major record companies: BMG, EMI, PolyGram, Sony Music, Virgin and Warner. Berween them, the big six represent 16 labels: RCA, Ariola, Vogue, EMI, Chrysalis, Barclay, Polydor, Phonogram, Remark, Columbia, Epic, Squatt, Virgin, Delabel, WEA Music and Carrere Music. So the number of new acts signed to each label was limited, to say the least.

The record company talent-signing policy is tight because the exposure available for new acts has narrowed down alarmingly. Instead of playing hunches on possible one-hit wonders, most top executives say they are opting for talent with long-term career potential.



Sinclair

That's certainly the view of Antoine Chouchani, managing director of BMG's RCA label. "The simple notion of getting a hit single is way out-of-date," says Chouchani. "In today's music business, you need six to eight months to establish just one song. French radio stations are even slower than their Swiss counterparts. These days, you have to work on acts who can release albums with at least one potential hit—preferably several.

"At RCA, more than ever before, we believe that the career of a contract singer needs long-term investment, and we anticipate that it'll take a long time to reach a break-even point. We can't just count on media

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exposure and base our promotion on that."

Chouchani says this philosophy was at the heart of signing acts like Yassine Dahai, rock band Les Wampas and, from the city of Toulouse, Faubert. He believes Faubert, former guitarist for Columbia act An Mengo, is an artist in the same mold as Swiss star Stephan Eicher. To counter limited airplay, RCA focused Faubert promotion on the retail side, and he's doing a series of 25 showcase appearances in FNAC outlets.

"Commitment" is a favorite word for Herve Defranoux, managing director of EMI's subsidiary Chrysalis France. Launched less than a year ago, that label had to build its local roster from scratch. *Continued on page F-48* THE DUTCH TREAT PATRICK BRUEL TO A FAIR SHARE OF SUCCESS

BY WILLEM HOOS

olland was the first non-Frenchspeaking country in which Patrick Bruel became a major star. The breakthrough, after a long spell of hard work by BMG's Dutch division, came in 1992 through the studio album



Patrick Bruel

"Alors Regarde," the live double album "Si Ce Soir" and the Top 10 single "Casser La Voix "

Further boosted by sell-out concerts at Holland's top venue, the Rotterdam Ahoy *Continued on page F-50*



Q&A WITH JACQUES TOUBON

The Minister Of Culture Champions Music Made In France

ince his appointment one year ago, Jacques Toubon, France's minister of culture and French language, has embarked on an active partnership with the music industry. In this exclusive interview with **Emmanuel Legrand**, he outlines his department's policy and his ambition to see French talent cross borders.

Billboard: There is no such thing as a ministry of culture in the U.S., nor do world governments have a global policy in favor of music. Why do you feel the need to be active in this field? Jacques Toubon: In France, the action of the state on music's behalt covers different aspects. First is the educational aspect: Teaching music is something far too fundamental to leave only to private enterprise. There are some 500,000 children and young students who attend music courses in some 1,300 schools.

"My policy encompasses

lowering the Value Added Tax

on recordings, implementing a

minimum retail price for

recordings and creating a

fund to develop the production

of new artists."

Secondly, the ministry of culture supports all kinds of institutions active in classical music, opera and chorcography. Without this support, they wouldn't be able to survive—they wouldn't be economically viable. Without help, these forms of creation and diffusion would dry up.

Thirdly, we have actively supported the musical industries—music publishers and producers, concert promoters and program suppliers—in order to encourage the production of more artists, especially new talents.

BB: What is your policy? And what makes it different from that of your predecessor?

JT: 1 am, first and foremost, active in expanding culture's access to different audiences through a policy of supporting the spreading of that culture. That is part of the cultural development of the country. And in the case of popular music, it amough for me to distribute subsidies to artists, associations or fixed

isn't enough for me to distribute subsidies to artists, associations or festivals. Instead, I want a global approach, based on supporting the creative community.

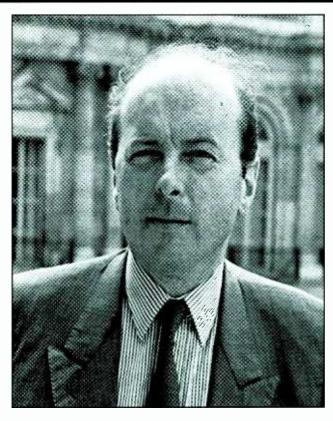
This policy encompasses lowering the Value Added Tax on recordings, implementing a minimum retail price for recordings, creating a fund to develop the production of new artists and so on. What was lacking until now was this global approach.

BB: During the last MIDEM, you mentioned these measures. How far have you gone with them?

 $J\tilde{T}$: We have continued to work on these issues with the industry professionals, and I have just submitted these proposals to my colleagues, namely the ministers of economy and budget.

BB: From the outside, there is the view that your policy is, above all, defensive—and also anti-Anglo/American. For example, the implementation of broadcasting quotas for French music on radio... Can you build a policy based exclusively on cultural exceptions?

JT: That is a narrow-minded view of our goals. In fact, our policy would make no sense at all if we weren't supporting production.



With the measures we are working on, I don't think we will need radio quotas in a few years. Being strictly defensive would be a confession of failure.

BB: Should Europe have a global policy in favor of music, in the same way it does for the audiovisual industry?

JT: Of course. We could be much stronger in this field collectively than individually. But while we try to export all forms of European music, we must simultaneously work toward a harmonization of the different legal and economic systems within the European Union and enhance pan-European exchanges.

BB: Would you favor the creation by MTV Europe of a music channel with programming adapted to the French market?

 \vec{JT} : Why not? I am even awaiting their proposals. I have always thought that the existence of a real music channel—preferably using a terrestrial channel—was the missing link between the creative community and the public.

"We have actively supported

the musical industries—

music publishers and

producers, concert promoters

and program suppliers—

in order to encourage the

production of more artists."

BB: Your department financially supports the French Music Office in New York, whose task is to promote French production in the U.S. What do you think of its activities so Jar? JT: It is hard work and a long-term task. You cannot expect that in just a lew years a small team based in New York, helped by French professionals, would successfully export French music

to the United States—a market that is basically protectionist. Nevertheless, 1 note with satisfaction that the French Music Office has become an increasingly efficient base for commercial operations set

up by French record companies, and not just an information office on the American market.

BB: France is largely absent from the world's musical scene. How do you plan to increase the export of French production?

JT: That is not completely accurate. We are starting to get some Continued on page 46

U.S. AD USE ADDS TO COMMERCIAL SUCCESS OF DEEP FOREST

BY CARRIE BORZILLO

When French composers Michel Sanchez and Eric Mouquet teamed to create the music of Deep Forest, commercial success was not their priority.

"When we began the project, the idea was just to play the **m**usic we want and to preserve the emotion of the music," says Mouquet, who mixed indigenous vocal music, including pygmy chants. with house grooves and ambient rhythm tracks on "Deep Forest."

"It was important for us to preserve the tribal voices and **not** let the music overpower it."

"Deep Forest," released in May 1993 on 550 Music/Epic, peaked at No. 59 on The Billboard 200 on March 12 and received a Grammy nomination for Best World Album this year. "Lullaby" peaked at No. 78 on the Hot 100 Singles chart on March 5.

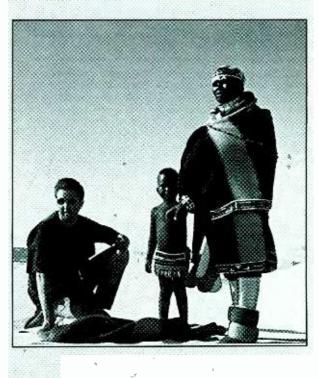
Polly Anthony, 550 Music GM, says the success of the "Deep Forest" video, directed by acclaimed director Tarsem, is another example of how MTV support can influence album sales. "MTV fell in love with it right away and before the holidays put it in breakthrough video," says Anthony. The label created anticipation for the album by

The label created anticipation for the album by introducing a green 12-inch version of different mixes of "Sweet Lullaby" at the Winter Music Conference in Miami last year. The album also benefited from exposure on a television commercial for the Sony Trinitron XBR TV, which included "Sweet Lullaby" on it.

Modern rock radio's support, followed shortly after by Top 40 support, helped bring the album to gold status:

The label is gearing up for a second single and a promotion with beauty supply chain Body Shop this summer to push "Deep Forest" even further. The Body Shop will include Deep Forest music in its "docu-mercial" history of the chain

Additionally, Porsche has included Deep Forest music on 75,000 copies of a promotional video for Porsche dealers.



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• HOLLAND

May 21st - Amsterdam

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FRANCE C'EST LA VIDEO Growth In Business Is Slow But Steady

BY PHILIPPE CROCQ

ver the past year, the French home video sector has undergone drastic restructuring as it faces up to a continuously uncertain economic situation. Yet the underlying outlook is still one of growth though far from the heady results posted regularly at the turn of the decade.

That's the summary. The hard statistics show a home video growth of 11% in unit terms last year, compared with 15% in 1992 and a high of 34.5% in 1991. In value terms, the gross was 2,551 million francs (some \$430 million), compared with 2,340 million (\$395 million) in 1992.

Of the 1993 total video market, sell-through represented just over 87% (worth \$380 million), against the \$395 million of 1992. This left nearly 13% to the rental share (316 million francs, or \$50 million), a drop of 7.6%. Rentals had, in fact, already fallen by 11% in 1992.

Industry estimates put the volume of video sales at 27 million units last year—including sales to rental outlets—which is below the golden years of 1990 and 1991. As a result, the video industry, faced like its partners in the record business with near-recession, sought to achieve a parity in revenue gross as actual sales dipped.

All this built up after a catastrophic first quarter in 1993 during which the Chambre Syndicale de l'Edition Audiovisuelle (CSEA), the national video-trade organization, had predicted zero growth for the whole of the year.

The fact that business recovered so well was largely due to "Les Visiteurs" and the Buena Vista releases "The Jungle Book" and "Cinderella." Without them, prospects would have been decidedly bleak.

> "Les Visiteurs" had already broken box-office records by attracting some 13 million customers, and the video benefited from a cut-back in the usual 12-month delay between theater and

> > video release.

The Gaument Columbia TriStar combine, GCTS, headed by Thierry Rogister, also made a strong contribution to the much-needed recovery. "Les Visiteurs," by Jean-Marie Poirier, topped the 2 million unit sales mark and grossed some \$34 million. This beat Buena Vista's figures of 1.3 million sales for "The Jungle Book," and GCTS confidently predicts the video will hit 4 million sales by the end of this year

"Les Visiteurs" had already broken box-office records by attracting some 13 million customers, and in this case the video release benefited from a cut-back in the 12-month delay between theater and video release normally stipulated by the ministry of culture. As a result, the video market performance sale-wise ended up some \$70 million better off.

Additional statistics prove that not all video companies were badly hit by that ongoing recession. In market share terms, Buena Vista, with 21.9%, narrowly headed off GCTS (19.3%) for the top spot, followed by Warner Home Video (10.1%), TF1 (9.7%), Fox (8.1%), CIC (6.8%) and PolyGram (6.8%). Those seven companies made up more than 80% of the total market. Jean-Paul Commin, VP of the trade group CSEA, says the video business has gone through what audio endured in France 10 years agomajor restructuring and an attendant tough outlook for the independents.

In 1993, such internationally known indies as WMV, Antares, Scherzo, Proserpine and Fil A Fil either disappeared or started liquidation proceedings. Alongside that ever-present economic recession, one key reason for the failures was a spate of mergers within the distribution sector.

The notion that "small is beautiful" may have worked for the production companies once upon a time, but not for the distributors. A major element in video distribution in France is the sheer weight of hypermarket sales—especially of the most popular titles.

In music video, veteran

rock star Johnny Hallyday's

1993 concert sold 150,000

units. Other successes came

from Jean-Jacques Goldman

"The Jungle Book"

and Patrick Bruel.

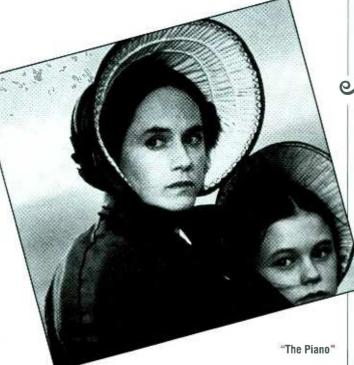
Pierre Brossard of TF1 Video, which is linked to one of the main French TV channels, rates 1993 as a "more than satisfactory year." His aim has been to create a French video company capable of countering the multinational majors in the same way that the FNAC retail, production and distribution chain has done for the audio sector—and without the benefit of mass-selling releases.

TF1 Video is compact, with a good foothold in all the main film categories. It rarely achieves sales of more than 150,000 units (Jean-Claude Annaud's "L'Amant" was one of the few that has topped that mark). But the company has a catalog of 190 films plus 160 non-feature films, a part of the video market which Brossard describes as "still very underexploited" in France, where it has a share of only 6% to 7% compared with 20% in the U.S.

TF1 has done well in the laserdisc sector, where France has performed considerably better in recent years than neighboring countries. The company sold 6,000 copies of "Indochine" and 5,000 of "Talons Aiguilles." On the music side, the live concerts of singer-songwriter Michel Sardou in 1991 and 1993 topped 250,000 sales.

Brossard forecasts that the video sector will overtake audio by 1997 and says TF1's gross was up by 27% in the last financial year. Plans for 1994 include Bertolucci's "Little Buddha" and "The Piano," already an international cinema success.

Jose Covo, president of PolyGram France Audiovisual, reckons that, by 1998, one-quarter of the resources of PolyGram International will come from cinema and video. During the past year, PolyGram acquired a 50% share in the Linea catalog of Philippe Carcassone, who produced *Continued on page 54*



Q & A Continued from page 44

successes in western Europe, from north to south. In terms of export, why should we focus only on the United States? To meet this end, we have great expectations for the Paris-based Export Office of French Music, created through the joint will of music professionals and the government. We have also launched a plan to send French radio programs, recordings and, pretty soon, videos to hundreds of operators outside France. We also can count on the fantastic global network of the Ministry of Foreign Affairs' cultural and audiovisual attaches within the embassies.

"The essential strength

[of the French music industry]

lies in its extraordinary

diversity, which is probably

pre-eminent in the world

after anglophone creativity."

BB:In your opinion, what are the strengths and the weaknesses of French production?

JT: Its essential strength lies in its extraordinary diversity, based on the variety of French and francophone creativity—the latter mainly from northem and western Africa—which is probably pre-eminent in the world after anglophone creativity.

And France has always been an open land, which means that many artists from other regions, such as Spain, Greece and Eastern Europe, as well as world-music acts, are produced in France. The result is that in our own market, we are not doing too badly, with local production almost matching foreign imports in terms of sales.

Can this vitality be exported? This is the problem we face, and I really hope that French professionals can develop collective actions serving this purpose.

"We are starting to get some

successes in western Europe.

In terms of export, why

should we focus only on the

United States?"

BB: A personal question to finish this interview: Are there any Anglo artists who you are particularly fond of? And which francophone artists would you recommend to an international audience?

JT: It is easier for me to answer the first part of the question! I like—among dozens of others—Elton John, for the high quality of his work, sung also by many other artists; Mick Jagger, for the constantly renewed vitality of his performances; Peter Gabriel, for his support of music from around the world; Midnight Oil and their ecologist rock...

Among new acts, I would mention Jamiroquai, Arrested Development and all these forms of fusion between rap and jazz. This list is far from comprehensive. I am also fond of great jazz singers and vocalists like Linda Ronstadt, Barbra Streisand and Emmylou Harris.

As for France, what can I tell you? I like Cabrel, Goldman, the creations of Berger/Plamondon, such as their fantastic musical "Starmania," and the team of Julian Clerc & Etienne Roda Gil. And I'm glad to see a new generation rise with acts like MC Solaar, Nina Morato, Bruno Maman and Thomas Fersen.

And how can I not mention all those bands playing music that blends different styles—and have a real export potential?



Keep an eye on the charts...



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NEW CROP OF STARS

Les Valentins

Continued from page 43

So far, it has signed five acts: Rock band Blonde Amer, which has had a Top 30 hit and sold 15,000-plus units of the debut album; ethereal duo Juliette & Les Independents; bassist Christine Lidon; the band De Palmas, who are heavily into U.S. Southern rock and will support Chris Isaak on his next French tour; and CharlElie Couture

Besides CharlElic Couture, whose career started in the early 1970s and who has 14 albums out, all the others are new acts. For Defranoux, that's the natural pattern. "When we started, our aim was to develop a roster of French acts who would grow with us as the company grows, he says. "We know only too well how hard it is to get promotion for new acts, and that's unlikely to change. So what do we do-just give up and stop signing new acts?

> Instead of playing hunches on possible one-hit wonders, most top executives say they are opting for talent with

long-term career potential.

"No, what counts is the commitment to the actnever losing faith in it. You have to be selective and avoid mistakes of the past—like signing too many acts, hoping that maybe one will become a star. With marketing and promotion costs rising, you can't do anything and erything. And what's the point in having 18 acts on your roster if you don't have

enough staff to deal with them all?

Even if decent exposure is hard to find, some new acts do break through to success

Such is the case of Jordy, rated as the "baby rapper" by some, and a lair ground freak by others. This 6-year-old star emerged in 1992-93 amid waves of controversy and became one of the biggest sellers both in France and abroad. Jordy, signed to Sony Music France's special marketing division, then headed by Christian de Tarle (now with MCA), has outsold Sony's Patricia Kass to become the major's best export act Jordy's "Dur Dur D'etre Un Bebe" made it into the Billboard Hot 100 Jean Mareska, who took over from De Tarle, says Jordy was respon

sible for 5% of Sony Music's revenue, generating a gross of \$11.8 million. Jordy earned a French Victoires award as Best Music Export, after 1.6 million units of his first album, "Pochette Surprise," sold globally outside France. Yet when Jordy received that prestigious award, he and (mostly) his mether were booed by the public, proving again how hard it is to be a prophet in your own country

But 1993 was also the year of another teen phenomenon, AB Productions' Helene, a successful TV soap opera actress turned singer who proved that good synergy between audio and visual can be a win ner. Jean-Michel Fava, managing director of AB, says Helene's single "Je M'Appelle Helene" went gold (250,000 units).

Helene's following is strongest among teenagers, and she comes across as a kind of French equivalent to the U.S.'s Tilfany of a lew years back. Helene's recent French tour attracted thousands of screaming kids who knew all the lyrics and sang along with her efficiently simplistic songs.

In a different music scene, Virgin successfully launched the act Sinclair, whose first album has funky roots, with Sly Stone and Funkadelic being the apparent musical godfathers.

Virgin also scored one of the biggest hits of last year with "Met De L'Huile," by Regg'lyss, a Montpelier-based band that plays reggae a la Francaise

Virgin managing director Emmanuel de Buretel says the label has regained its hot-ticket tag in the French market with an aggressive A&R policy. A year ago, the major set up a



aim of developing new rock acts Label chief Alain Artaud says he wants it to be "a home where new French acts can be marketed and promoted in the same way U.K. or U.S. rock acts are.

To counter limited airplay,

RCA focused Faubert

promotion on the retail side,

and he's doing a series of

25 showcase appearances in

FNAC outlets.

So far, Artaud has signed three acts: Les Occidentaux; Silvain Vanot: and Philippe Pascale, a duo comprising former Marc Seberg frontman Pascal and keyboard player Pascale Le Berre. All three albums are introspective, lyrically strong and favorably reviewed. Though Artaud admits they haven't yet translated into big sales ligures, he says

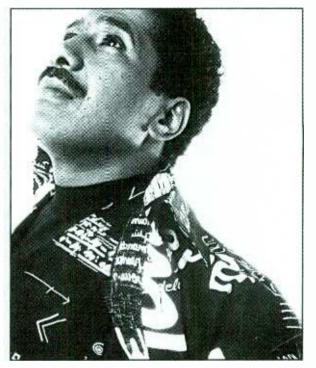
Continued on page 51



KHALED'S "DIDI" **PROVIDES** PASSAGE TO INDIA

BY ANIL CHOPRA

t was Khaled's very catchy composition "Didi" that became an instant hit in India and made him a star in this vast territory. The effect of that song was near magical. Basically, it sounded very Indian, with an energy and rhythmic formula familiar to north Indian music styles that appealed to Hindi fans as well as followers of Western music. Hindustani, the



language of the sub-continent, has strong Arabic and Persian influences, and much Indian music con-

tains those west Asian ingredients. That's why "Didi" has been such a stupendous success since its March launch by Music Indian Ltd. and PolyGram.

The remarkable success of that song cut across all Indian social classes and musical tastes. Discos picked up on the track, as did local cabbies who didn't understand a word of English. Despite the huge sales, the lyrics were still not really understood by most buyers. But the overall "feel" was Indian, and that was good enough.

Leslie D'Souza, then international product manager, recalls, "We didn't spend at all on advertising. We just linked up with PolyGram in Hong Kong. When MTV Asia-then newly launched and Hong Kong-based—was looking for videos to hit the Indian market, 'Didi' was a natural choice. That exposure gave Khaled the mileage to score

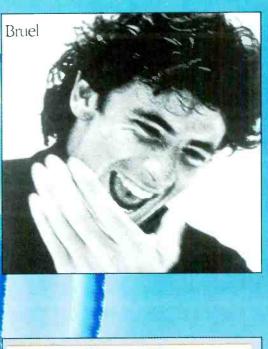
That's all we did by way of promotion, but it worked. The video also helped popularize MTV-and Khaled was guest of honor at the channel's first-anniversary bash in Bombay.

Since then, PolyGram has released a follow-up Khaled album, which has still to exceed its initial pressing of 17,000 units. But that first one sold 232,000 cassettes at the rupee equivalent of \$1.55. Pirate tapes were selling for just \$1

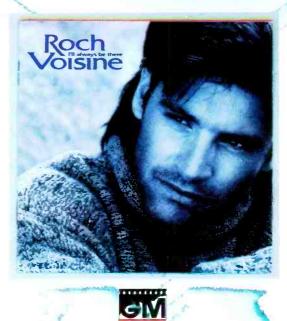
Khaled has collected a triple-platinum award, and "Didi" has been recorded in Hindi. That version has sold over 100,000 units.











And also : Gilbert Bécaud • Frédéric Berthelot • Jean-Pierre Bucolo Yassine Dabbi • Faubert • Gérard Presgurvic • Roselend • Les Wampas...

MUNDO: Rosco Martinez · Poupa Claudio · Solenza · Claude Turne



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FRANCE

DANCE A LA FRANCE

Major Labels Catch The Rave Of A Growing Genre

BY PHILIPPE CROC9

fter a slow start (France always seems somewhat reluctant to adopt any new pop music trends) dance has arrived, and industry experts reckon it is now nearing the heady success enjoyed by disco in the 1980s.

In 1993, dance music

generated one-third

of the best-selling French records,

with a gross market value

of \$302 million.

In 1993, dance music in its various genres generated one-third of the best-selling French records, with a gross market value of \$302 million. What's more, it has generated a new wave of record labels and its presence is spurring the major record companies into action.

The NWB label established by BMG marks the first time in France that a major has given so much financial and creative backing to such an initiative. Headed up by former PolyGram executive Nanou Lamblin, NWB is now set up to move as quickly as an indie when it comes to snapping up a new title, while also being a full partner in the muscular setting of a major. The NWB initiative of BMG France president Bernard Carbonez is

seen as proof enough that, in France, dance has already developed well

Scorpio Music's Henri Belolo

argues that the

signing of a dance act is

essentially an emotional

decision, by no means based

on budgetary considerations.



Captain Hollywood Project

beyond being just a seasonal fantasy. It's now an established creative music form. But if a major like BMG wants to regain territory occupied from the start by the independents, then the battle must be fought with indie flexibility Despite all the encouraging signs, French dance is still



Haddaway pean context. Its market share is well

and speed.

rated a junior partner in a pan-Euro-

below those in Germany, Belgium and Scandinavia. But the truth is that France has always been a follower of trends rather

than a trendsetter. It takes the best of what's available from other countries and rarely succeeds with its own domestic product. Says NWB's Lamblin, "French dance successes are certainly rare,"

though she cites Patrick Juvet and Cerrone for their hits during the disco boom and, more recently, the chart action of Laurent Garnier (FNAC Music) and Rod (Atoll).

If a major wants to regain

the dance territory occupied

from the start by the

independents, then the battle

must be fought with indie

flexibility and speed.

She admits, "France has always preferred to receive rather than give in this branch of the pop industry. Perhaps that's because the careers of most dance artists are so short. Only the majors have the necessary muscle power to create real stars, but they need them to build long careers in order to recoup the financial investment.'

So the independents stepped into the emergent dance industry, and most industry pundits agree they'll now be hard to dislodge In the first eight months of 1993, dance titles filled a third of the

places in the Top 50 singles chart—and the indies got a very satisfying 70% share of those. Among the biggest names in the indie scene are Scorpio Music, Atoll Music and Flarenasch.

French industry veteran Henri Belolo, now heading up Scorpio Music, oversees a roster that includes 2 Unlimited, Bass Bumper, Jadee, Haddaway, Melomania and Key Motion. He says the company grossed \$11 million last year-some \$7 million up from 1992-which is, he adds, 10 times the gross of the majors' dance labels

"But that's not surprising," says Belolo. Dance music is like a series of commando raids. You have to react immediately: sign, record and manufacture as fast as you can. It's virtually an impossible task for a major, which so often has to seek authorization from the States before signing an artistor even buying a page of advertising to support an act once signed.'

Belolo argues that the signing of a dance act is essentially an emotional decision, by no means based on budgetary considerations.

His views are shared by Charles Ibgui, head of Atoll Music and owner of three independent labels distributed by different major companies: Ouragan, Ring and Ascot. He argues that, while the majors may have initially missed out on dance music, they are now trying to hit back by setting up their own dance departments.

But do they really have the power to succeed?" Ibgui asks. "I signed Captain Hollywood Project only days after hearing the record; now that act has been named dance artist of the year. And my company, accord-

Nanou Lamblin recently

organized a simultaneous rave

in Paris, Frankfurt, Berlin and

Antwerp under the banner of

the independent Bonzai label.

ing to French industry publication Show magazine, had more acts in the Top 50 than WEA France.'

. While the indies control the French dance market because of their ability to act so quickly, two factors weigh heavily against them: their limited means of investment and an alarming lack of exposure of product in the media.

Says Belolo, "A product under license, including manufacture, costs about \$20,000—which is a large amount of money for a small company. And it can be as much as \$40,000 if the act happens to be in a foreign chart.

"Prospects of making the public aware of that product have been severely curtailed by the disappearance of the specialist FM indie station Maxximum. This leaves just the traditional rock FM networks, such as NRJ and Skyrock. But as our product isn't their chosen format, it's virtually impossible to get any airtime.

Perhaps, he says, one network might pick up a title here and there. If not, the indie dance labels target the 2,000 clubs in France that play nothing else

We work closely with the clubs, and for sure a title has virtually no chance of radio airtime unless it's been successful in the club scene, says Belolo.

Lamblin says that, even for a major company, dance promotion starts in the clubs. "If TV advertising is efficient, it's also expensive," says Lamblin. "Ten 30-second spots on the M6 channel cost 300,000 francs-well over \$50,000. But we don't get MTV in France anyway, and we still haven't got the music TV channel we've been promised by so many successive governments.

Continued on page 52

BRUFI

Continued from page 43

Hall, Bruel hustled into the big-time. After one of the shows, he was handed a special trophy by the BMG team "in recognition of three years of hard work, faith and determination on your way to stardom in Holland.

Yvanka Wester, RCA label manager for BMG in the Netherlands, admits, "Breaking a French-language act here was tough, especially with the radio stations-since World War II-being dominated by Anglo-American repertoire. Former marketing chief Maarten Stenikamp invested some \$85,000 promoting Bruel over the early years; his successor, Jan-Willem Volbeda, stresses that the French star today "gets the same treatment as other RCA mega-stars like Annie Lennox and Take That."

Bruel's eponymous third RCA album, released April 25, and the single "Bouge" have been boosted by prime-time television, a "listening party" for key retailers and a hectic promotional visit by the star, who is back for major TV spots in June.

The new album is predicted to go gold (50,000 sales) in the Netherlands. Leading retail chain Free Record Shop (with 103 outlets in Holland, 25 in Belgium) is running a special marketing campaign for the album, along with Maison Descarte, which promotes French culture in Holland on behalf of the French embassy. Bruel is one of the top French names on a compilation CD under the "Nouvelle Generation Francaise," or "New French Generation," banner, which is aimed at boosting interest in French pop music

The majority of Bruel's Dutch fans are women in the 20-to-25 age group. But the BMG Wester-Volbeda team is confident the new album, with more rock-slanted songs than in the first two," will enable him to reach a much broader Dutch audience.

FRANCE

LIANE FOLY IS TURNING JAPANESE POPULARITY INTO SALES

BY STEVE MCCLURE

French artists are a bit of an unknown quantity in the Japanese market, where there's no set formula for marketing them. Sometimes French albums sell well, sometimes not.

So Toshiba-EMI, the Japanese licensee for Virgin, was faced with a tough choice when Virgin France announced that it wanted to promote Liane Foly in other countries and was planning an album comprising both English- and French-language songs.

Toshiba-EMI decided it was less risky to go with the "international" album, titled "Sweet Mystery," which is an adaptation of Foly's September 1993 release, "Les Petites Notes." The album was originally scheduled to come out in Japan in January 1994, but when Toshiba -EMI staff members heard an advance cassette copy, they were so impressed that they insisted "Sweet Mystery" be released as soon as possible.

Toshiba-EMI Virgin product manager Yuri Ishii explains that the Japanese romantic image of France made autumn—which in Japan, as elsewhere, is associated with a sense of melancholy and nostalgia—a suitable time to release Foly's album. So while other countries had to wait until spring for the album to come out, "Sweet Mystery" was released in Japan October 20.

Toshiba-EMI expects the album to receive a further boost when a coffee commercial featuring a version of Foly's song "Comme Dans Un Reve" airs on Japanese TV in May, Foly recorded the TV-commercial version of the song, titled "Entre Chien Et Loup," during a promo tour of Japan in January. Toshiba-EMI made plans to re-release "Sweet Mystery" in May, this time including "Comme Dans Un Reve," as well as releasing the track as a CD single.



NEW CROP OF STARS Continued from page 48

"We're into long-term commitment, and we really want to give time to these artists." $\space{-1.5}$

Another label to beet up its A&rR policy is Polydor, with the arrival two years ago of a new director, Didier Varrod, who was a journalist and radio personality. Alongside such established acts as MC Solaar, Maurane and Mylene Farmer, the label is signing a new generation of artists with particularly strong personalities. That's definitely the case with Nina Morato, who is in the tradition of the chanteuse style. She was voted Best New Fernale Singer at the last Victoires De La Musique. Michel Rouyre is another new act at Polydor, and his melodic and personalized music has already earned him a big following.

Jordy earned a French

Victoires award as Best Music

Export, after 1.6 million units

of his first album,

"Pochette Surprise,"

sold globally outside France.

At WEA Music, home of established stars like Michel Jonasz, France Gall and Veronique Sanson, a new generation is also moving into the household-name category. Dany Brillant was one of the most talkedabout new talents in 1992, and her first album sold over 300,000 units. Now hopes are similarly high for Thomas Persen, named Best New Male Singer in the Victoires.

WEA's roster also includes boogie blues band Daran Et Les Chaises and Les Tetes Raides, an interesting group that blends traditional French music and cabaret style with rap and rock—plus a leavening of humor.

At PolyGram's Barclay, diversity is the keyword. The label developed Stephan Eicher and

Soon E-MC

the Red Hot Chili

Noir Desir into major

stars and plans to do

the same for No

One Is Innocent a group of an

gry young men

who clearly

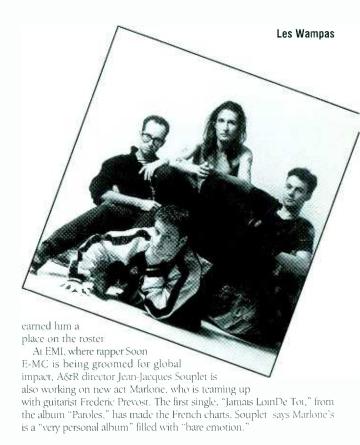
have listened

keenly to bands like

Peppers Barclay MD Pascal Negre has high hopes for Les Valentins, a rock band by aujurist Edith Pambuena, who's been

fronted by guitarist Edith Panbuena, who's been admired for her work with Virgin artist Etienne Daho. Barclay's new release list focuses on Ludovic Triaire, former frontman for Les Loups, plus Dominic Sonic, a passionate rocker whose guitar-driven music has roots in Anglo-American rock.

When he left PolyGram almost two years ago, Jean-Pierre Weiller, former president of Island France, did what he does best—launching and running a record label (Uno Mondo), inking deals with RCA in France, Zoo in the U.S. and BMG International for the rest of the world. One of his acts, Roseo Martinez, is starting to make waves in the U.S. charts. Now he's hoping for a similar reception for French artist Claude Turner, whose bluesy music, lyric realism and powerful stage presence



Les Tetes Raides

blend traditional French music

and cabaret style with rap

and rock—plus a

leavening of humor.

And emotion is very much part of Mano Solo, one of the strongest personalities to emerge in the French music world in recent months. Signed to Carrere Music by A&R manager Dominique Nee, Solo moved quickly past the 10,000 sales mark in France. Solo's music, says Nee, could be described as "French blues," for it has a very strong national flavor, with accordion-driven songs—something like the popular songs from the 1930s and 1940s, but with "hyper-realistic" lyrics.

Says Nee of his protege, "Media attention did come quickly for Solo. He plays popular

Solo. He plays popular music, but by 'popular I mean in the dictionary definition sense of the word. He is an artist who wants to please the largest possible public But his music is un compromising He writes about im portant topics and, musically speaking, he s a melting pot himself.

Ludovic Triaire

€€₩

BILLBOARD May 27, 1994

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PATRICIA KAAS

Continued from page 43

that territory. (The second was "Je Te Dis Vous," which, four years later, has sold 300,000.)

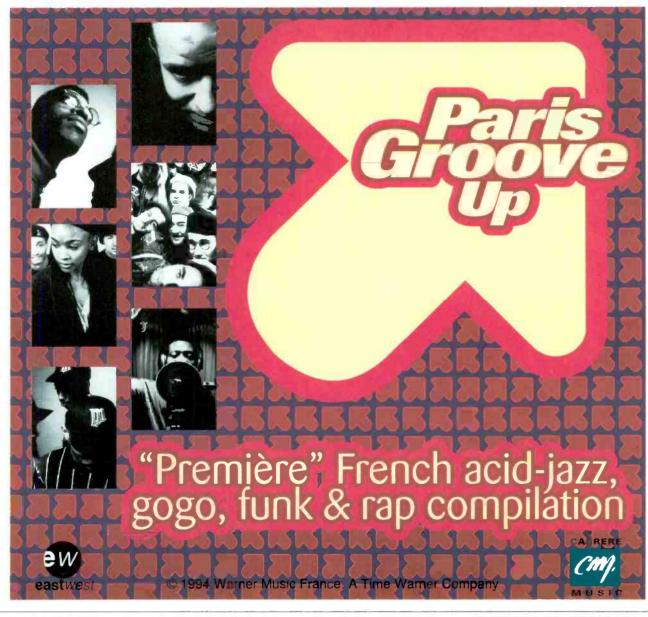
Kaas is big in many other territories outside her native France. Sales have reached 4.5 million in Canada, and she's one of the biggest international sellers within the former Soviet Union. But she has a special relationship with German fans, receiving a Bambi Award as Artist Of The Year in 1991. The following year, she collected a German Echo Award as the most successful international female artist.

Mike Heisel, marketing manager, pop/rock international, at Sony Music in Frankfurt, says, "It's a success story based not only on a great voice and songs but also a strong personality and a stage presence that transfers perfectly to television." He notes continuing sales for her 1991

double live album, "Carnet De Scene."

"She's performed live from the real roots of the business," adds Heisel, "starting in small clubs, then moving on to bigger venues." She played five gigs in rock clubs in late 1989, returning the next year to play 14 shows in 1,800-to-4.000 capacity venues, then played a full-scale major tour. She's enjoyed excellent airplay backing—and has played 23 TV shows in a country where small-screen entertainment slots are few and far between.

Kaas virtually sold out the 23 dates of her early 1994 tour, "Tour De Charme." There's another live album due in the fall, featuring performances from that highly successful trek.





DANCE A LA FRANCE

Continued from page 50

"What's more," she complains, "neither the domestic M6 channel nor MCM/Euromusique are living up to what we hoped for. The harsh fact is that there's a real lack of promotion vehicles for dance music in France. And the 40% quota of French music on radio—which the government wants to help protect the national music industry—won't get us out of the mess."

A toll Music's Ibgui pinpoints what he sees as another weakness: the lack of a sales-based chart in France. "How can we successfully export product without a recognized hit parade?" he asks. "We have to have a sales chart and a by-category chart." Ibgui says the existing

charts, compiled by Thierry Savignac and Media Control, are "internal barometers for the industry. They help us prepare the compilations that comprise more than half our sales. But they're not enough. A producer who records a new artist at the present time is simply lost."

One of the few helpful indicators for a music sector without media or chart back-up is the "rave" sessions that regularly bring together thousands of techno fans. Lamblin re-

cently organized a simultaneous

rave in Paris, Frankfurt, Berlin and Antwerp under the banner of the independent Bonzai label. "It was a massive success," she says. "There's a real market out there that can survive without the media because of the crowd-pulling power of techno and house music."

Eric Grimaud, of Media 7, one of the last surviving independent labels in the genre, says techno/house results arcn't yet "fantastic," but his company nevertheless grossed \$1 million last year, with 100 titles of his "dance alternative" product placed abroad on maxi vinyl and CD. Among labels distributed in France by Media 7 are Tresor, Rough Trade, Eye Q, Rising High, Instinct, UMM and Rotterdam Records of Holland.

"Today's rave sessions echo the

huge following jazz had in

Paris in the 1940s and

1950s. It's the music of our

time, and it'll get bigger and

bigger," says Daniel Goldsmith

of Fairway Records

Daniel Goldsmith, general manager of Fairway Records, has no doubts about the future of techno/house among French youth. "Today's rave sessions echo the huge following jazz had in Paris in the 1940s and 1950s," he says. "It's the music of our time, and it'll get bigger and bigger."

He reports that Fairway, set up only last June, already has grossed \$1.8 million, adding that "all 10 albums released in that time have sold between 20,000 and 25,000 units—all without media support."

He says that, with the dominance of indie labels in the dance sector, major record companies "will find it hard to jump on the moving train. That's our very good fortune."



Scorpio Music

Henri Belolo of



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PRONIQUE SANSON

rebranc

THOMAS FERSEN

VICTOIRES" for his debut album.

France's "BEST FEMALE SINGER" in 1992, her latest studio album has sold over 500 000 units, with "ZENITH 93" already over 250 000.

eg b beroy



Her latest studio album "DOUBLE JEU", has sold over 600 000 units, while her two current live albums have both passed 300 000.



CHARLES TRENET The rebirth. A new live album in his 60 year career. His last studio album "MON COEUR S'ENVOLE" sold 200 000 un ts.





NATHALIE FISHER Her debut album of instrumental pianc melodies is already securing worldwide releases.





Winner of "BEST NEW MALE ARTIST" at this year's

DANY BRILLANT Over 300 000 units and three top 3 hits from his debut album, "C'EST TOI" is DANY's second release.

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FRANCE

VIDEO Continued from page 46

such French successes as "Un Coeur En Hiver.

And this year PolyGram will be fully taking over the Pan Europeene theater distribution company, headed by Philippe Godeau, which plans an all-out attack on such major distributors as Gaumont and UGC. Pan Europeenne will distribute PolyGram productions but will also continue buying domestic and international films.

Covo claims PolyGram's policy of diversification will "build bridges between film, video and record." He cites the music of the movie "Les Nuits Fauves," with theater distribution by Pan Europeenne, which sold 1.5 million tickets at the box-office and is also out on PolyGram records, video and laserdisc

"It's logical," he says. "Having achieved the basic structure, we'll now



The Serge Gainsbourg Series

concentrate on medium-budget films with big box-office potential and steer clear of the mega-productions with their hit-or-miss background.

French music industry association SNEP estimates that the sellthrough music video part of the business was worth some \$24 million last year, some 7% of the total market. However the poor start to 1993 made a recovery near impossible to predict. But as happened in the film sector, just one title turned everything around. In music video it was veteran rock star Johnny Hallyday's 1993 concert, which sold 150.000 units. Other successes came from Jean-Jacques Goldman (Sony) and BMG's Patrick Bruel. But, generally speaking, sales rarely top 10,000.

The most eagerly awaited package this year is the video boxed-set of the late Serge Gainsbourg, which includes filmed interviews, on **PolyGram**

In France, the laserdisc is something of an anomaly. It represents only

In the laserdisc sector,

France has performed

considerably better in

recent years than

neighboring countries.

3.5% of the total sell-through video market, yet France is still the thirdranked country, behind the U.S. and Japan, in the world, with an estimated 150,000 players.

There's going to be growth in the laserdisc market, despite the format battle being fought out

Interactive compact disc, CD-1, is the liveliest area. PolyGram is about to release its first product in the format, the Gainsbourg and Hallyday titles and "Les Nuits Fauves," even though it's estimated there are only 37.000 players in France.

Among main video-industry events in the past year was the imposition of a 2% (ax on software to help support French national film production. Gaumont Columbia's Thierry Rogister says, "It's an unhealthy tax because the problems of video in France are not French in origin. Really, it's a disguised way of telling American producers that they are helping to finance French films.

This year sees the return of Video Expo (Sept. 21-25, in Paris). A market aimed at bringing together professionals and the public, Video Expo has not been held since 1988. The 1994 event is in conjunction with the 19th Salon de la Musique and is organized by the DIP company



A Year In France





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Music Video

No Art To Making Vid A Class Act **Channel Appeals To Masses With Vignettes**

BY DEBORAH RUSSELL

LOS ANGELES-When Peter Brightman, president of the Classic Music Channel, describes the classical music video service he plans to launch in late 1995, he makes a point of choosing his words carefully.

"I don't even want to hear the words 'arts' or 'culture,' " says Brightman. "This will be a rock'n'roll channel that plays great music."

Brightman, a London-based entertainment entrepreneur who's worked with everyone from Michael Jackson to Willie Nelson, announced his plans for the network May 23 during the National Cable Television Assn. convention in New Orleans.

"I've found there are two types of audiences," says Brightman, who has presented shows by leading ballet, orchestra, and opera companies from the Bolshoi Ballet to the Dance Theatre of Harlem. "You have the stalwarts and you have those who would never go to an opera house in their lives.

The Classic Music Channel, he stresses, will not be aimed at the stalwarts. The key demographic for the cable service will be the 30-50-year-old viewer, who wouldn't watch a whole ballet or opera, but who might be attracted to abbreviated vignettes of those art forms. The secret. claims Brightman, is presenting the music in an engaging format laced with the fastpaced visual imagery that characterizes contemporary music television.

Steven Lippman, manager of video production and marketing at Elektra International Classics, says for years he has been observing the efforts of programmers who want to launch classical music services. Brightman's concept, he says, is the one approach that could break the market wide open.

"In order for classical music to reach beyond its core audience, it needs to be presented in a viewer-friendly situation," Lippman says. "With the right visual presentation, records with crossover appeal can really go the distance."

The 24-hour network will feature onair hosts who will introduce clips packaged in specific dayparts that appeal to various segments of the audience. Brightman foresees a schedule in which clips of music by Chet Baker, Kenny G, and Bach could play side by side. Latin music, blues, jazz, Broadway show tunes, and music from film soundtracks will be incorporated into the music mix.

Specific programs will include "Good Morning, Music Lovers," the latenight "Lovers' Hour," and the "Classic Countdown."

In addition, "Music Emporium" will be a 30-minute home-shopping segment in which viewers can purchase audio and video product, as well as concert tickets and electronics equipment. The regular direct-marketing element will serve as an incentive to cablers who will share in profits from product sales, says Brightman.

A segment titled "Performance Of The Week" will be culled from footage reeled by the network's crews who will travel to festivals, concert halls, and opera houses.

Other shows that will juxtapose animated commentary with the classical sensibility include a news show, a childrens' show, a gossip segment, and an events show.

One obvious limitation the network does face, admits Brightman, is a lack of existing videoclip programming

from the labels.

Lippman concurs, but notes, "The only reason labels don't do clips is because there has been no outlet.

But Brightman already has instituted solutions to fill the programming pipeline

On the grass roots level, the New York-based operation will be tied to a video production and editing facility that will lens clips exclusively for the network. In addition, Brightman has made a pact with with National Video Corp. of London, which provides access to a catalog of high-profile longform ballet and opera programs.

Many of the 3-10-minute videos to air on the Classic Music Channel will be excerpted from such shows, Brightman says.

"If you really play the greatest pieces and you rarely go longer than seven or eight minutes, you could open a whole new market," Brightman says, emphasizing the timeless appeal of the classical genre.

"This music is not charts-driven; if you make a wonderful video to accompany a piece of Chopin, it will not be out of fashion in three months.'

Brightman is tapping the expertise of Newberger, Greenberg & Associates of Westlake, Calif. to launch the cable music network. The firm assisted in the development and startup campaign of the Sci Fi Channel and the Golf Channel

PRODUCTION NOTES

LOS ANGELES

Brooks & Dunn's new Arista video, "That Ain't No Way To Go," is a DNA production directed by Piers Plowden. Pat Darrin directed photography in downtown L.A.; Rhonda Hopkins produced.

In addition, DNA's Jodi Wille directed London/PLG's the Meices in "Daddy's Gone To California." Maria Demopolous produced the shoot; Terry Stacey directed photography.

The End's Drew Carolan recently reeled the INXS video "Keep The Peace," which comes from the MCA soundtrack to "Beverly Hills Cop 3," and the War video "Peace Sign," for Avenue Records. David Palmer produced both clips. In addition, The End's Storm Thorgerson directed "Shine On," "Money," and "High Hopes," three pieces that currently are being used as background projections on the Pink Floyd tour.

Portfolio Artists Network director Marcus Nispel lensed Tevin Campbell's Warner Bros. video "Always In My Heart." Marc Reshovsky directed photography, and Ellen Jacobson was supervising producer. Wet, Wet, Wet's new video, "Love Is All Around," also is a Portfolio Artists Network production directed by Nispel. Jim Fealy directed photography on the Warner Bros. shoot; Ethan Wolvek was supervising producer; Anouk F. Nora executive produced both clips.

M-Ocean Pictures director Lindy Heymann recently shot Inspiral Carpets' Mute video "Uniform" with producer Richard Spalding. In addition, M-Ocean Pictures' Zanna directed Atlantic's Francis Dunnery in "American Life In The Summertime." Paul McNally produced

Cablers Meet In New Orleans To Peddle Hi-Tech Wares

THE

by Deborah

Russell

THE BIG EASY: New Orleans is a town rich with history, steeped in mystery, and brimming with aromatic coffees, spicy food, and some of the friendliest folk this nation has to offer. And from May 22-25, it was overrun with some 20,000 delegates representing the cable television universe. They'd converged for "Ca-ble '94," a presentation of the National Cable Television Assn.

The Eye joined the blue-suited masses to wander in and out of booth after booth touting interactive channel after channel, hi-tech wonder after wonder. The glittering exhibit floor served as an overwhelming display of the vivid imagina-

tion this industry represents and its collective ability to redefine electronic entertainment as we've come to know it.

Unfortunately, the Federal Communications Commission cast a pallor on the 1994 gathering, as the legacy of recent restrictive legislation and cable rate rollbacks loomed large on the conference agenda. More than 100 of the conference exhibitors represented services desperately seeking a home in a 500-channel universe that has yet to materialize.

Decker Anstrom, pres-

ident/CEO of the NCTA, described the FCC's actions as a "political caning," but he urged cable operators to remain optimistic and look to the future. "It's time to make peace with the policy makers in Washington," he said in the conference's opening session. "We've got a highway to build and a whole universe of programming to develop.'

HOW AND SELL: Home shopping was on the lips of numerous exhibitors, and the music services were among the most aggressive on the floor.

When we stopped by the E! Entertainment Television booth to dis-cern the status of "MaxMusic," a shopping series launched by musician John Oates and entrepreneur J.W. Roth, who bought time on the E! Network, we learned "MaxMusic" had left the cable world to sign a broadcast syndication deal with All American Television. The deal marks the first time an entertainment and home shopping music show will air in broadcast syndication

All American will launch a 10week test in 25 top broadcast markets beginning July 11, and the syndicator has made an initial commitment to the music shopping program through the 1994-95 broadcast season. The 60-minute shows, aimed at the 25-54 demographic, will showcase music in the classic rock, pop country, and R&B genres. Bill Curry and Leeann Viera will cohost the advertiser-supported se-

All American is a subsidiary of All American Communications Inc., whose divisions include Scotti Bros. Records, All American Music Publishing, and the Baywatch Production Co.

Meanwhile, a number of cable channels, including a new venture backed by catalog retailing giant Fingerhut Companies, are poised to appear on the music/home shopping horizon, Fingerhut's S: The Shopping Network Inc. is scheduled to bow in September and will reach 4 million homes via long-term affiliate agreements with Time Warner Ca-

ble and Continental Cablevision Inc. Music product will be presented in dayparted programs designed to target specific consumers.

Fingerhut Companies is also serving as the fulfillment arm in the home shopping tests set to appear on MTV, VH-1, and Nick At Nite later this summer

Another network trekking into music territory is Catalog 1, set to launch within a year. The home shopping service, cur-rently in a test phase, offers products from Spiegel, Sharper Image, Crate & Barrel, and the Nature Company. Books and mu-

sic will appear in the programming mix, and we've heard Warner Music Group may align with the shopping network in the near future.

MOR MUSIC For The Money: MOR Music TV used the NCTA to unveil its plans to provide greater financial incentives to cablers who carry the music video/shopping service. The MOR Music 2-The Price Club is designed much like the discount price clubs at retail, in which consumers pay a membership fee to gain access to a warehouse stocked with heavily discounted items.

MOR Music 2-The Price Club members would pay a monthly fee of \$3.33 in order to receive discounts of up to 60% on titles offered through MOR's mail-order service. Cablers would split the unregulated money with MOR Music TV, and could receive up to \$20 per year per MOR Music 2-The Price Club members.

MUSIC VIDEO ON DEMAND will soon be a reality for Cox Cable subscribers in Omaha, Neb. The nation's sixth-largest cable operator recently made a 28.6% equity investment in Santa Clara, Calif.-based ICTV, a developer of interactive TV systems. The companies project that they will roll out a test of interactive services, including music video on demand, later this year. The test is designed to determine viewers' habits in terms of programming and payment.

Dig It. Big Dog Films director Hype Williams, seated at left, is the eye behind the Gravediggaz' Gee Street Records debut video, "Diary Of A Mad Man." Taking a break during shooting, from left, are Gravediggaz members the Rza, Prince Paul, Poetic, and Fruitkwan. Seated to the right of Williams is Gee Street president/CEO Jon Baker



Video Monitor Billboard 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

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 Snoop Doggy Dogg, Dogg, Dogg...
 Arrested Development, Ease My Mind
 Marc Dorsey, People Make The World
 Marchard Carey, Anytime You Need A Friend
 Angela Winbush, Treat U Rite
 Janet Jackson, Any Time, Any Place
 Xscape, Love On My Mind
 Ce Ce Peniston, I'm Not Over You
 Hammer, Pumps And A Bump
 R. Kelly, Your Body's Callin'
 Sounde Of Blackness, L Believe 11 SWV, Anything 12 Sounds Of Blackness, I Believe 13 Crystal Waters, 100% Pure Love 14 Heavy D. & The Boyz, Got Me Waiting 14 Heavy D. & The Boyz, Got Me Waiting 15 Maze/Frankie Beverly, What Goes 16 Keith Sweat, How Do You Like It 17 Aretha Franklin, Willing To Forgive 18 Aaliyah, Back & Forth 19 Lalah Hathaway, Let Me Love You 20 Toni Braxton, You Mean The World... 21 Zhane, Sending My Love 22 Joe, All Or Nothing 23 Aaron Hall, I Miss You 24 Queen Latifah, Black Hand Side 25 Al B. Surel, I'm Still In Love With You 26 El Debarge, Can't Get Enough 27 Patti LaBelle, The Right Kinda Lover 28 Mint Condition, Someone To Love 28 Mint Condition, Someone To Love 29 Smif-N-Wessun, Bucktown 30 Domino, Sweet Potatoe Pie

* * NEW ADDS * *

Tevin Campbell, Always In My Heart Shai, The Place Where You Belong Shai, The Place Where You All-4-One, I Swear Shello, West Coast Boogie Drama, See Me Debelah, Take It Easy Seal, Prayer For The Dying



Continuous programming 2806 Opryland Dr., Nashville, TN 37214

- Patty Loveless, How Can I Help You
- Party Loveless, How Can I Help You...
 Kathy Mattea, Walking Away A Winner
 Tim McGraw, Don't Take The Girl
 Reba McCoy, Wink
 Randy Travis, Before You Kill Us All
 Brooks & Dunn, That Ain't No Way...
 Confederate Railroad, Daddy Never...
 Parn Tillis, Soilled Perfume.
- Pam Tillis, Spilled Perfume
- 10 Toby Keith, Wish I Didn't Know Now 11 Joe Diffie, In My Own Backyard **HE CLIP**

Blvd

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BOX TOPS

Hammer, Pumps & A Bump (Vers 2)

Hammer, Pumps & A Bump (Vers 2 Puppies, Funky Y-2-C Warren G. & Nate Dog, Regulate Da Brat, Funkdafied 2 Live Crew, You Go Girl Aretha Franklin, Willing To Forgive 2 Live Crew, Yeah, Yeah 12 Gauge, Dunkie Butt Coolio, Fantastic Voyage E-40, Captain... Beatnuts, Props Over Here Snoop Dorey Dorey Doray Doray

E-40, Captain... Beatnuts, Props Over Here Snoop Doggy Dogg, Doggy Dogg... Janet Jackson, Any Time, Any Place H-Town, Part Time Lover Illegal, Back In The Day Sweet Sable, Old Times' Sake Jeru The Damaja, D. Original Aaliyah, Back And Forth R. Kelly, Your Body's Callin' Fat Joe, Da Real MC Ren, Forget What Ya Heard Prong, Snap Your Fingers... R. Kelly, Bump 'N Grind Joi, Sunshume & The Rain Stuttering John, I'll Taik My Way... Frente, Bizarre Love Triangle Maggie Estep, Hey Baby

ADDS

Continuous program 12000 Biscayne B Miami, FL 33181 ous programming

Aaron Hall, I Miss You

S SUBMITTED BY THE OUTLET
12 Collin Raye, Little Rock
13 Travis Tritt, Foolish Pridet
14 Jesse Hunter, By The Way She's Lookin'
15 Martina McBride, Independence Day
16 Sawyer Brown, Hard To Say
17 Diamond Rio, Love A Little Strongerf
18 Tanya Tucker, Hangin' Int
19 Faith Hill, But I Wilt
20 Maverick Choir, Amazing Gracet
21 Clay Walker, Dreaming With My...
22 Orrall & Wright, She Loves Me Like...†
23 John Michael Montgomery, Rope...
24 John Gorka, Good Noiset
25 Billy Ray Cyrus, Talk Somet
26 Sammy Kershaw, National Working...†
27 Aaron Neville & Trisha Yearwood, I Fall...†
28 Jakama, The Cheap Seats
30 Cartene Carter, Something Already Gone
31 Dans Sals, All Fired Up
28 Blackhawk, Every Once In A While 30 Carlene Carter, Something Already Gone
31 Dan Seals, All Fired Up
32 Blackhawk, Every Once In A While
33 Hai Ketchum, (Tonght We Just Might)...
34 Lari White, Thart's My Baby
35 Daron Norwood, Cowboys Don't Cry
36 Suzy Bogguss, You Wouldn't Say That...
37 David Ball, Thinkin' Problem
38 Tracy Byrd, Lifestyles Of The Not So...
39 Mark Collie, It Is No Secret
40 Dawn Sears, Runaway Train
41 Shaver, Georgia On A Fast Train
42 Kenny Chesney, The Tin Man
43 Bryan Austin, Radio Active
44 Charlie Major, Nobody Gets Too Much...
45 Emmylou Harris, Crescent City
46 Rick Trevino, She Can't Say I Didn't Cry
47 Marty Brown, Cryin', Lovin', Leavn'
48 Pearl River, Heilo Goodbye
49 Kimber Clayton, I Know That Car
50 John Anderson, I Wish I Could Have ...
† Indicates Hot Shots † Indicates Hot Shots

* * NEW ADDS * *

Alan Jackson, Summertime Blues Dwight Yoakam, Pocket Of A Clown Jimmy Buffett, Fruitcakes Jimmy Buffett, Fruitcakes Joy Lynn White, Wild Love Lorrie Morgan, If You Came Back From ... Marty Stuart, Love And Luck Nitty Gritty Dirt Band, Cupid's Got A Gun Shenandoah, I'll Go Down Lovin' You Tracy Lawrence, Renegades, Rebels, And...



Continuous programming 1515 Broadway, NY, NY 10036

Janet Jackson, Any Time, Any Place 2 Aerosmith, Crazy** 3 Warren G. & Nate Dogg, Regulate 4 Green Day, Longview* 5 Collective Soul, Shine 6 Coolio, Fantastic Voyage 7 Snoop Doggy Dogg, Doggy Dogg. 8 Pink Floyd, Take It Back 9 Counting Crows, Round Here 10 Ace Of Base, Don't Turn Around

LIST

 Mariah Carey, Anytime You Need A ...
 Candlebox, Far Behind
 Beastie Boys, Sabotage*
 Gin Blossoms, Until I Fall Away
 Ice Cube, You Know How We Do It
 John Mellencamp, Wild Night
 Domino, Sweet Potatoe Pie
 Big Mountain, Baby I Love Your Way
 Madonna, I'll Remember
 Live, Selling The Drama
 Arrested Development, Ease My Mind
 Spin Doctors, Cleopatra's Cat
 Toni Braxton, You Mean The World...
 Smashing Pumpkins, Disarm
 Gracker, Low
 Be Aline Arone, I Swear
 Frentet, Bizarre Love Triangle
 Meat Puppets, Backwater
 Rollins Band, Liar
 Sarah McLachlan, Possession
 Whale, Hobo Humpin Slobo Babe 32 Sarah McLachlan, Possession
33 Sarah McLachlan, Possession
34 Whale, Hobo Humpin Slobo Babe
35 Stone Temple Pilots, Plush
36 Aaliyah, Back & Forth
37 SWV, Anything
38 Hammer, Pumps And A Bump
39 Bon Jovi, Good Guys Don't Always...
40 The B.c. S2's, (Meet) The Flintstones
41 Aerosmith, Amazing
42 Nirvana, All Apologies
43 Stone Temple Pilots, Creep
44 M People, Moving On Up
45 Pretenders, Night In My Veins
46 Toad The Wet Sprocket, Fall Down
47 Mariah Carey, Without You
48 Hole, Miss World
49 Aerosmith, Janie's Got A Gun
50 Heavy D. & The Boyz, Got Me Waiting
** Indicates MTV Exclusive

11 Mariah Carey, Anytime You Need A ...

** Indicates MTV Exclusive Indicates Buzz Bin

* * NEW ADDS * * Smashing Pumpkins, Rocket Nine Inch Nails, Closer Tevin Campbell, Always In My Heart Seal, Prayer For The Dying



2 Martina McBride, Independence Day 3 Kathy Mattea, Walking Away A Winner 4 Randy Travis, Before You Kill Us All 4 Randy Travis, Before You Kill US All 5 Collin Raye, Little Rock 6 Toby Keith, Wish I Didn't Know Now 7 Brooks & Dunn, That An't No Way... 8 Jae Diffle, In My Own Backyard 9 Patty Loveless, How Can I Help You Say... 10 Pam Tillis, Spilled Perfume 11 Tim McGraw, Don't Take The Girl

Stang, H. Lee Lose My Fallin In You
 Pink Floyd, Take It Back
 Meat Loaf, Rock And Roll Dreams...
 Billy Joel, The River Of Dreams
 Adams/Stewart/Sting, All For Love
 Etton John, Can You Feel The Love...
 Faul Simon, You Can Call Me Al
 Tom Petty, Mary Jane's Last Dance
 Steve Winwood, Higher Love
 Better Gabriel, Stedgehammer
 Don Henley, The Boys Of Summer
 George Michael, Somebody To Love

* * NEW ADDS * * Bonnie Raitt, You Milla, The Gentleman Who Fell

12 Reba McEntire, Why Haven't I Heard... 13 John Anderson, I Wish I Could Have... 14 Alabama, The Cheap Seats 15 Neal McCoy, Wink 16 Travis Tritt, Foolish Pride 17 Clay Walker, Dreaming With My Eyes... 18 Billy Ray Cyrus, Talk Some 19 Garth Brooks, Standing Outside The... 20 George Jones, I Don't Need Your Rockin' 21 Blackhawk, Every Once In A While 22 David Ball, Thinkin' Problem

21 Blackhawk, Every Once In A While 22 David Ball, Thinkin' Problem 23 Hal Ketchum, (Tonight We Just Might)... 24 Tracy Byrd, Lifestyles Of The Not So... 25 Sammy Kershaw, National Working ... 26 Tanya Tucker, Hangin' In 27 Rick Trevino, She Can't Sayl Didn't Cry 28 Gibson/Miller Band, Mammas Don't ... 29 Diamond Rio, Love A Little Stronger 30 Faith Hill, But I Will

* * NEW ADDS * *

Dan Seals, All Fired Up The Statler Bros., What We Love To Do Terry McBride & The Ride, Been There

VIDEO HITS ON

Sawyer Brown, Hard To Say Linda Davis, Love Didn't Do It

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8 Madonna, I'll Remember

foni Braxton, You Mean The World.

2 Jon Secada, If You Go 3 Ace Of Base, Don't Turn Around 4 Mariah Carey, Anytime You Need A ... 5 Meat Loaf, Objects In The Rear... 6 ?, The Most Beautiful Girl In... 7 The B.c. 52°s, (Meet) The Flintstones

8 Madonna, I'll Remember 9 John Mellencamp, Wild Night 10 Janet Jackson, Any Time, Any Place 11 Celine Dion, Misled 12 Counting Crows, Round Here 13 Bonnie Raitt, Love Sneakin' Up On You 14 Lisa Loeb & Mine Stories, Stay 15 Sarah McLachlan, Possession 16 Seal, Prayer For The Dying 17 Counting Crows, Mr. Jones 18 Sting, I'l Ever Lose My Faith In You 19 Pink Floyd, Take It Back 20 Meat Loaf, Rock And Roll Dreams...



Beastie Boys, Sabotage Biohazard, Tales From The... Indigo Girls, Touch Me Fall Motley Crue, Misunderstood Culture Beat, Anything Whale, Hobo Humpin' Slobo Babe Stakka Bo, Here We Go Sam Phillips, I Need Love Zane Massey, Autumn Leaves Tori Amos, Conflake Girl Pretenders, Night In My Veins Elton John, Can You Feel The... Toad The Wet Sprocket, Fall Down

Toad The Wet Sprocket, Fall Down in Blossoms, Until | Fall Away The Church. Two Places At Once El Salsero, Baia Mami El Salsero, Baia Mami Ice Cube, You Know How... Le Mystere De Viox Bulgaros, Pippero Dog Eat Dog, No Fronts Tanya Tucker, Hangin' In



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Film Songs Score Wins; **Glover Estate Files Suit**

Words&Music

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mp file geigen fieren

by Irv Lichtman

WO SPECIALS: The Assn. of Independent Music Publishers presented its second annual AIMP Music Awards to writers and publishers of songs that have been performed in films but are ineligible for Oscars or Grammys. Edward Heyman and Victor Young's perennial "When I Fall In Love" won as best film song following its performance by Celine Dion and Clive Griffin in "Sleepless In Seattle"; Warner/Chappell is the publisher. The award for best pop cover song went to George David Weiss, Hugo Peretti, and Luigi

Creatore's 'Can't Help Falling In Love," which perwas formed by UB40 on the Virgin label and appeared in the movie 'Sliver'': the

publisher is Gladys Music, with administration by Williamson Music. The awards ceremonies took place May 19 in two venues, first at AIMP's monthly luncheon at Hotel Sofitel Ma Maison in Hollywood and at the offices of Warner/Chappell Music, where Les Bider, chairman/CEO, accepted the award.

SUIT: The estate of songwriter Henry Glover says that a "security arrangement" involving 109 copyrights in which he had co-authorship did not mean he had given up his rights to his share of the songs

In a legal action filed in U.S. district court in New York, Leslie Glover, Henry Glover's daughter and the administrator of her father's estate, charges that publisher Windswept Pacific Entertainment had been wrongfully assigned the copyrights. She further claimed that performing rights group BMI had made improper payments to its co-defendant

The issue began with a "security arrangement" signed in 1980 by Glover with Adam R. Levy & Father Enterprises to secure a loan of \$15,000 to Glover. In 1988, the company and other publishing assets of the late Morris Levy were sold to Windswept Pacific. Leslie Glover claims the defendants are in violation of the Uniform Commercial Code. which does not allow the secured creditor to retain the collateral in satisfaction of the obligation without first sending written notice after default, and that Adam R. Levy & Father Enterprises and Windswept Pacific Entertainment did not have title to the copyrights and that the estate was entitled to the "fair market value of the property." BMI has denied the charges, filed April 4, in an answer filed May 5.

Glover, who died in 1991, was the co-writer of such hits as "Peppermint "California Sun," and "Peggy Twist." Sue Got Married," among others.

GREAT WORK, GOOD WORKS Through an unusual agreement to rearrange writer royalty splits, the Fats Waller estate will get more dollars on the 65-year-old standard 'Ain't Misbehavin'" and so will a fund for scholarships and lectures at Howard University's Law School under terms of Waller's son Tom Waller Jr.'s will naming music industry attorney M. William Krasilovsky as a co-trustee with Dean Henry Ramsey, the Howard Law School Dean.

In fact, the new royalty split followed a lecture at the university

given by Krasilovsky in 1986 called The Arithmetic Of Musical Collabora. tion.

With lyrics by Andy Razaff and some help on

the tune from arranger Harry Brooks-Brooks filled in when Waller was jailed for non-payment of child support—the song, written in 1930 for a revue called "Connie's Hot Chocolates" and used later as the title of a hit Waller retrospective on Broadway, had Razaff getting 50% as the lyricist, while Waller and Brooks split the other 50%. Now, with agreement from copyright owners EMI Music Publishing (successor to the original publisher Mills Music), Warner/ Chappell Music, and the estate of Harry Brooks, Waller's share has been upped to 30%, as has Brooks' share, while Razaff's is now at 40%. "Ain't Misbehavin' " has 10 years of copyright life left in the U.S., and several more than that in other territories,

"Perhaps some deserving scholar will join the music industry based on the sizable funds generated by this [increased royalty rate]," says Krasilovsky.

BE THERE: The third annual luncheon of the Assn. of Independent Music Publishers takes place June 9 at the New York Sheraton, where the keynote speaker will be BMI president/CEO Frances Preston. Tickets are \$35 for members, \$45 for nonmembers ... At its June 7 gathering at the Park Lane Hotel, the New York Publishers' Forum will hear from U.S. Secretary of Education Richard W. Riley on the issue "Music In The Schools: The Crucial Challenges And Opportunities Facing The American Music Community.

PRINT ON PRINT: The following are the best-selling folios from Warner/Chappell

- 1. Prince. The Hits 1 & 2 2. Candlebox
- 3. Blind Melon
- 4. Gin Blossoms, New Miserable
- Experience
- 5. James Taylor, Live.

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Steffon, Frost Bit Sugartooth, Soid My Fortune

Yanni, Standing In Motion All 4 One. I Swear Terence Blanchard, Solitude Chanticleer, Jerusalem Maverick Choir, Amazing Grace Jon Secada, If You Go Ace Of Base, Don't Turn Around Mariah Carey, Anytime You Need... Chaka Demus & Pilers, Twist & Shout Julio Jelesias Crazy Chaka Demus & Pilers, Twist & Sho Julio Iglesias, Crazy Brian Setzer Orch., Lady Luck Patty Loveless, How Can I Help... Sarah McLachlan, Possession Traffic, Here Comes The Man Wet Wet Net, Love Is All Around Dr. John, Television Jimmie Vaughn, Boom Bapa Boom Benedictine Monks, Chart Prestre & Jung, That Joit No. Way Brooks & Dunn. That Ain't No Way Tim McGraw, Don't Take The Gir



is programming P 0 BOX 398 Branson, MO 65616

John Hiatt, Buffalo River Home John Hiatt, Buffalo River Home Hal Ketchum, Fall In Love Again Cassandra Wilson, I Can't Stand The Rain Deborah Allen, Break These Chains Kenny Loggins, Return To Pooh Corner Rachelle Ferrell, Nothing Has Ever... Dawn Sears, Runaway Train Bruce Carroll, The Good Life Lex de Azevedo, Black Diamond Inspirations, Stepping On The Clouds Becky Hobbs, Mama's Green Eyes... Fric Chamoion Touch Eric Champion, Touch David Wilcox, Same Old Song



Peligrosos Gorriones, Escafandi Pink Floyd, Take It Back Paralamas, Dos Margaritas

Lightmusic

Outkast, Southern... Shanice, Somewhere

Blur, Girls And Boys Candlebox, Far Behind Changing Faces, Stroke You Up Chanticleer, Jerusalem N-Phase, Spend The Night Odd Squad, Fo Sho Outbact Soutbarn

Retail

Records, Tapes . . . And Beepers? *Ga.'s Bernard's Offers One-Stop Shopping*

BY BRADLEY BAMBARGER

ATLANTA-Situated in a former gas station, the flagship Bernard's Records & Tapes here in the city's East Lake section serves as a booming hip-hop lifestyle boutique, where you can buy a new beeper, have your jeep washed, and drop off your dry cleaning, as well as fill up on the



hottest 12-inch vinyl singles line the wall

play cases, and the

From this vibrant outlet at 2355 Glenwood Road, Bernard's has fueled a formidable operation, becoming a Southeastern market leader in black music-particularly the sale and distribution of indie rap—by aggressively cultivating its niche through industrious expansion, promotion, and community involvement.

Bernard's has six locations in urban Atlanta and another in Morristown, Tenn., with plans for franchises in south Georgia and Alabama. The chain-named for the middle names of owners Hiram and Leonette Hall's three sons-has forged an impressive regional reputation by dealing exclusively and expertly in popular black



Converted from a former gas station, the Bernard's Records & Tapes at 2355 Glenwood Road in Atlanta features a car wash. (Photos: Deborah Celecia)



music. With most titles selling at \$15.98 for CD and \$10.99 for cassette, superior service and an up-to-the-minute selection are the store's main draws. "Our sales and standing in the community are based on our selection and expertise, not price," says Hiram Hall. "People come in and say, What you got that's new,' and if we like something we tell them: 'This is the shit.'

"We get everything before anyone else, a few days to a week ahead. When a new record comes out, people come to Bernard's because they know we'll have it," says Chris Austin, Bernard's director of marketing. "The Glenwood store is the source for underground rap; in fact, we're known as the U.G.K.-the underground kings."

Similarly sized Atlanta chain Third World Enterprises is considered the friendly competition, and area super chain Turtles isn't even considered, says Austin. "Someone who wants the deep stuff, someone who wants the new Dru Down, won't even think about going to Turtles because they know they can't get it there. They come to us."

Bernard's role has become especially distinct in the 12-inch market. "When Turtles stopped selling vinyl, that was the best thing that ever could've happened," Hall says. Bernard's sales breakdown by format comes to 50% CDs, 25% cassettes, and 25% vinyl, according to Austin. The high vinyl percentage stems from the chain's substantial DJ client base. Most DJs buy two or three copies of each title on vinyl, Hall explains, because they know stock is limited. But Bernard's tries aggressively to fulfill its customers' demands. For example, "There are only 600 copies of [R. Kelly's] 'Bump N' Grind' left [at the label], and we're going to get them all," Hall says.

Located at the juncture of three black colleges-Spelman, Clark, and Morehouse-the Bernard's at 819 Gordon St. in West End is the chain's No. 1 store in sales, doing brisk business in rap, reggae, and R&B. Austin says the West End store is the favorite among

the college-area DJs, who snap up reggae artists like Mega Banton and fusion divas such as Me'Shell Ndege-Ocello in addition to underground hiphop artists like Dru Down. Also, Bernard's recently started carrying accessories, and Hall says he plans for the chain to be an area source for DJ supplies

Currently, the soundtrack to the film "Above The Rim" on Death Row/ Interscope Records (featuring SWV, Al B. Sure!, and H-Town) is the chain's best-selling item. Bernard's features not only multiple listening stations in its stores-late April saw Wu-Tang Clan, Shadz Of Lingo, and Casual on



Ecstasy At Tower. The Tower Records in Boston held an in-store recently with Sarah McLachlan to celebrate her latest album on Arista, "Fumbling Towards Ecstasy." Pictured from left are Dave Smith, BMG sales representative, Boston; Don Cosgrove, BMG Alternative PDC, Boston; Judy Lucarelli, BMG PDC, Boston; McLachlan: Bob Walsh, buyer, Tower Records; Sharon Vitro, floor supervisor, Tower Records; Marc Zimet, Arista regional marketing director; and Dave Fitzgerald, promotions coordinator, Tower Records

(Continued on next page)

Kemp Mill Moves Beyond Pop Territory 'Hip Heritage' Promo Aims To Widen Buyers' Horizons

BY SARI BOTTON

Kemp Mill Music has launched a promotion aimed at expanding its customers' listening horizons beyond much-talked about pop hits and up-and-coming alternative rock tracks to into current offerings from long-established grassroots genres

Kemp Mill, the Beltsville, Md.based retailer with 36 stores in Maryland, Virginia, and Washington, D.C., has dubbed the promotion-which features the latest in blues, bluegrass, folk, jazz, rockabilly, and music from various cultures around the world-'hip heritage.

Robin Wolfson, Kemp Mill's director of advertising, promotions, and merchandising, she was inspired to start the promotion by a personal listening experience she had while driving to the beach last November.

"I heard this great blues show on the radio," Wolfson says. "I was thinking, 'This music is great, and work in the music industry yet I don't really know about it.' So I wrote down the name of the show and sent away for their playlist, and decided to learn about it. Then

a friend of mine turned me on to bluegrass music, which I used to hate, and I realized that once you learn about some of the music that's off the beaten path, you can begin to like it. I figured there must be other consumers out there who are interested in discovering music they don't know about. I think a record store should be able to help people to find this kind of music, and help them to learn about it.'

For record labels, it means an opportunity to promote "hard-tomarket," eclectic music at retail.

For the promotion, launched May 5, Kemp Mill has designated a small area in each of its stores as the "hip heritage" section. Under a large sign that reads, "hip heritage-keeping you in touch with blues, bluegrass, folk, jazz, and more," the store features six artists, mainly from small, independent labels, each month, and sale prices that merchandise for 30 days

The first titles to be featured by "hip heritage" in May, were "Tree On A Hill" by bluegrass act Peter Rowan & the Rowan Brothers, on the Koch/Sugar Hill label; "The Ultimate Session" by New Orleans R&B act Crescent City Gold on BMG's High Street; "Wade In The Water Vol. 1" by various African-American university choirs on Koch/Smithsonian Walkways; "Blue Blazes" by blues harpist Sugar Blue on REP/Alligator; "Round Our Way" by the Mint Juleps, a six-woman a cappella group from London on Koch/HighTone; and "Solas" by Talitha MacKenzie, a singer specializing in Gaelic mouth music, on Koch/Shanachie.

Inclusion in the promotion costs the artists' labels \$450. Part of that fee goes toward promotion outside of the store.

"We've made an arrangement with WAMU, a public radio station with a very eclectic audience that is part of American University, for underwriting mentions," Wolfson says, explaining that public radio stations do not take advertisements, but can mention their supporters. "Our artists are mentioned 96 times over the course of the month."

"We take a two- to three-page ad in the Washington City Paper," a weekly covering the arts and entertainment, Wolfson adds. The



Kemp Mill Music, the 36-store chain based in Beltsville, Md., has developed a new, ongoing promotion called "hip heritage" that focuses on blues. bluegrass, folk, jazz, rockabilly, and world music.

covers of the six albums featured in "hip heritage" appear in the ads, along with a paragraph about each of the artists.

The store puts the same photographs and information on two-sided postcards and "table tent" cards, which are placed on tables in local nightclubs and bars featuring live musical acts. "Three pieces of product are featured on each side," Wolfson said. The cards also are available in bins in the "hip herit-

age" areas. "The promotion works in two ways," Wolfson says. "We send each of our stores the featured CDs for in-store play, plus information for the sales associates, so some consumers discover it while they're in the store, either from the display, from in-store play, or (Continued on page 60)



Retail

BERNARD'S RECORDS (Continued from preceding page)

one and Babyface, Ralph Tresvant, and CeCe Peniston on another—but also a mixing desk behind the counter to blast both hot product and customer requests, which lately have included Top Authority, Geto Boyz, and "Above The Rim."

According to Hall, "midnight madness" sales have been a powerful way of generating customer attention to new releases. "We've sold a lot of music that way, man," Hall says. "Sales are so good with those, I don't want any more stores in malls." Bernard's held midnight madness sales for the releases of the Snoop Doggy Dogg debut and current Janet Jackson album as well as for the most recent disc by Luke, who showed up to sign autographs at the Glenwood store. "There were so many people then, we couldn't fit them all onto the premises," he says.

A new method of raising the chain's profile is Bernard's Records & Tapes World Party on 89.3 WRFG, hosted by Austin and Mike Music, the resident "mixologist" at the West End store. The show broadcasts classic R&B and current rap, reggae, and hip-hop cuts. Bernard's also sponsors community events such as last year's picnic for the East Lake Meadows housing project, with hot dogs, music giveaways, and performances by area artists. To further instill community loyalty, the chain puts on free dances at area high schools. Also, Bernard's distributes a bimonthly coupon book to area beauty salons, barber shops, laundromats, and housing projects.

Having built their own listening stations, the folks at Bernard's also intend to place video kiosks in each of the stores to promote current hits, Hall says. There also are plans to market music vending machines that will offer the chain's top sellers on college campuses and in other remote, high-traffic areas. Other future investments include putting up 10 billboards near Bernard's locations, as well as renovating and expanding the Glenwood store to provide more warehouse and office space.

space. With Bernard's stores averaging 1,200-1,500 square feet, Hall says his staff has to be smart with limited merchandising room. He says his recipe for success is displaying product simply and clearly, putting most merchandise behind the counter to minimize theft, and locating gospel on the opposite side of the store from rap. He adds that location is everything. The true key to retail, according to Hall, lies in opening a store "where four lanes run into one another—it's idiot-proof."



Behind the counter, Chris Austin, Bernard's director of marketing, tips customers to the latest rap releases. (Photo: Deborah Celecia)



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KEMP MILL 'HIP HERITAGE' PROMO (Continued from page 58)

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from the staff. And some consumers become aware of the 'hip heritage' artists when they're out in clubs, and come into the store looking for them."

Wolfson says Kemp Mill started to see results from the promotion in the first two weeks. "For different artists, sales increases have been from 35% to 500% above their sales in our store prior to the promotion," she says, noting that

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Crescent City Gold's sales climbed 60% in the first week. "And the sales get stronger as the promotion continues and people become more aware of the music. For example, from the first week of the promotion to the second, Talitha MacKenzie's sales went up an additional 300%."

Kemp Mill Music, a privately held company, does not release specific sales figures.

īt

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Blockbuster's Music Store Dress Code Draws Fire

LIFE IN A FISH BOWL: In the past 18 months, Blockbuster Entertainment has changed from just another retail company into a corporate force to be reckoned with. But now that Blockbuster has such a high profile, whether it likes it or not, its every move is scrutinized, even its employee policies.

Blockbuster has apparently initiated a dress-code policy for its music stores. According to the Hollywood Reporter, Blockbuster Music's male employees must keep their hair trimmed to no more than two inches past their collars and cannot wear earrings.

Not only did that policy send the media into a frenzy, it also immediately put the music manufacturing community on guard. A number of label types had a

by Ed Christman

similar reaction to the Blockbuster policy: "Today, Blockbuster is cracking down on long hair. How long will it be before

they stop carry-

ing stickered product?"

Track doesn't know why one has anything to do with the other, but would like to remind readers that Blockbuster is not the only chain with a dress code. Most of the large chains-Musicland Group, Wherehouse Entertainment, Camelot Music, and Trans World Music Corp.-have dress codes of varying degrees and have had them for some time. The main difference here is that Blockbuster's policy is being applied to current employees, as opposed to potential employees who have the freedom to choose whether they want to work for a company with that type of policy.

Anyway, Track will move on to other things, and let Blockbuster sort that one out.

OTHER THINGS, however, include Blockbuster: Wavne Huizenga may have been a featured speaker at the annual convention of the International Council Of Shopping Centers, held May 15-20 in Las Vegas (Billboard, May 28)-but at the meet, Track heard a few things about the Fort Lauderdale, Fla.-based company that weren't included in the Blockbuster chairman's speech. One of the main things (of interest to Track) making its way around the convention's leasing mall is that Blockbuster has a new 4,000-square-foot mall music store prototype. Calls to Blockbuster seeking further enlightenment weren't returned by press time. But if such a format is rolled out, it would underline Huizenga's comments to Track that Blockbuster is committed to the mall format . . . However, Blockbuster may not be committed to every mall music store it owns. According to sources, Blockbuster real estate personnel were making inquiries about whether they could change the "use" clause in certain music store leases. Sources say Blockbuster will convert a Tracks record store in Florida's Tampa Bay Center into a video-game sell-through store.

ALSO HEARD AT ICSC: HMV will open a 15,000-square-foot store on Winter Street in downtown Boston . . Bob Higgins, chairman of Albany, N.Y.-based Trans World Music Corp., declined to comment on reports that his company will open a 50,000square-foot FYE, the Trans World home entertainment store, in East View Mall, an enclosed mall in Rochester, N.Y. But he did tell Track that his company has just unveiled a new mall prototype store in North Park Mall in Dallas. The store is a 6,000square-foot combo Record Town/Saturday Matinee outlet ... Leasing reps for Melvin Simon, the Indianapolis-based mall developer that also owns the Pacers, are working hard to lure a music retailer into taking space

in the company's five projects planned for Mexico. So far, music retailers have resisted the bait . . . Musicland will open two more stores in the U.K., bringing

the total count there to 13 ... Jim Bonk, president of Camelot Music, said the chain will open at least 30 new stores this year. At ISCS, Track took the occasion to run by Bonk some acquisition rumors that have been circulating. He said, "We have accelerated the installation of TRIMS [the company's inventory management sys-tem] to get ready for future growth," and he acknowledged that the North Canton. Ohio-based company will grow through acquisitions as well as organic growth. He declined to comment on specific rumors.

WAKING TRACKS: Trans World is beefing up its buying staff. Gary Davis, formerly with Morse Shoe, has been brought in as VP of merchandise planning and allocation; Yigael Toubes, previously with Claire's Boutique, is now merchandising director; Jack Cross, formerly a cutout distributor, is budget music product buyer; Mark Jenkins, from Chicago-based Rose Records, is a classical buyer; Rick Moses, from Trans World's field staff, is urban product coordinator; Mark Dibner, who formerly ran his own independent record label, is merchandising communications coordinator; Ish Cuebas, who came from the New York-based Record Explosion chain, is Latin buyer; and Steve Eck, from the Minneapolis-based Title Wave, is a classical buyer ... Dick Wingate, VP of marketing development at intouch, will become senior VP of marketing at Arista ... Al Kal-



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M.S./Twinbrook Deal Fizzles Out; Conan's Restless Band Search

UNDONE DEAL: It now appears that the proposed purchase of New York-based Twinbrook Music by M.S. Distributing of Elk Grove, Ill. (Billboard, April 16), will not come to pass.

Twinbrook head Jay Baney says, "I think that's officially dead ... Some secondary issues came up that we couldn't get together."

Baney says that while the two firms agreed on all the major deal points, "there were certain warranties and guarantees they were looking for we could not sign on.

"Our attorney said, 'If you sign this contract, I'm not going to represent you.' I said, 'Wow, I'm gonna take this as a strong recommendation."

John Salstone of M.S. acknowledges the terminus of the deal, which would have given the expanding Chicago-area firm a foothold on the East Coast.

Salstone says, "We kept running into some problems with the contract with them. We're at the point that we can't wait any more."

There's no bad blood in this split; Salstone says, "[For] some of the lines we have nationally, we're still using Twinbrook ... It's very amicable."

M.S., which recently opened offices in the Pacific Northwest and Southern California and moved into the South via an agreement with Memphis' Select-O-Hits, now plans to open its own warehouse and office in New Jersey.

Salstone says the firm is "really close" to hiring an East Coast manager, and will ultimately hire "roughly eight people on the street, including sales and promotion."

Twinbrook plans to stay in the regional business. Says Baney, a little ruefully, "We're finding in the last couple weeks that national distribution may not be the way to go."

CONAN GETS RESTLESS: The winner of NBC-TV talk show host Conan O'Brien's whimsically named "9th Annual College Band Search" will be receiving a small but significant award: A seven-inch single to be released, marketed, and promoted by L.A.-based Restless Records.

The "Late Night With Conan O'Brien" talent search was already on when Restless got involved, says label president Joe Regis



by Chris Morris

"Keith Moran, who does college radio for us, became aware of it," Regis says. "He suggested to [publicity director | Michelle [Roche] that we ought to put out the single. The people at NBC loved the idea, and thought it was a good match."

Band entrants (which must be at least 75% composed of enrolled college students) were supposed to submit VHS performance tapes by May 31. The winner will be announced by O'Brien on the air in June.

Regis says the TV show makes a great fit with Restless' modern rock roster: "They definitely are the best national television platform for alternative acts." He adds that signing the winning act to a long-term contract isn't

out of the question: "Who knows-it could be the next big thing.'

RRATA: All sorts of little gremlins crept into our NAIRD coverage two weeks ago.

First, Rykodisc sales and marketing VP Bob Carlton points out that REP Co. was in fact very much in attendance at the Chicago confab. Very quietly in attendance. Or maybe they just did a very good job of dodging us

Second, our apologies and congratu-lations to both Rounder Records in Cambridge, Mass., and the aforemen-tioned Rykodisc in Salem, Mass., both of which collected three NAIRD Indie Awards, tying them with Sugar Hill Records of Durham, N.C. (Rounder won two categories and tied with itself in a third, so call it three.) The moral in all this: Never try to add up anything without that second cup of coffee.

LAG WAVING: It's rare when a singer/songwriter as talented and prolific as Townes Van Zandt-the author of "Pancho And Lefty" and other modern classics-records an album of other people's songs. But that's what the talented Texas-born songsmith has done.

Van Zandt's new Sugar Hill album "Road Songs" is a compendium of live recordings captured during the last three or four years in diverse U.S. venues. Releasing these scattered tracks was the inspiration of Van Zandt's longtime road manager, Harold Eggers.

"Harold does a lot of taping from the board, and he wound up with this box of cassettes," Van Zandt savs. "It was his idea—'Why don't we put together an album of songs you didn't write?" He adds, "I don't like to listen to my

own stuff, but this one I can listen to,

'cause I didn't write 'em."

Four of the 15 songs on the album were originally composed (extemporaneously) and performed by the late, great Texas bluesman Lightnin' Hopkins, one of Van Zandt's major models.

"You can tell I learned a lot from Lightnin', in my guitar playin'," Van Zandt says. "I switched from strummin' to playin' notes. I also learned about gettin' the money up front and splittin'.'

Two numbers are drawn from the Bob Dylan songbook. "He's been such an influence on everybody," Van Zandt says. "We're pretty good friends, but we don't run around together ... He likes me, and I like him."

"Road Songs" also contains a cover of the Rolling Stones' "Dead Flowers." "I guess ['Sticky Fingers,' which contains the song] is still my favorite Stones record," Van Zandt says. "I got a real good finger-pickin' pattern on [the song].

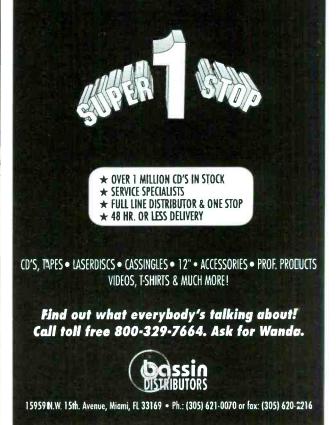
Tunes by Peter La Farge, Joe Ely, Bruce Springsteen, A.P. Carter, and Clarence Ashley round out the set.

Van Zandt, who recently returned from a tour of the U.K. and the Northwest and West, says he plans to go to Austin to record an album of impro-vised "sky songs" (to use the term coined by the late bluesman Bukka White). He says, "I have a few notes. The hardest thing is to not make 'em all blues. That's too easy.'

Another tour is set for September, after the release of an album he cut with guitarist/producer Philip Donnelly.



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FOR WEEK ENDING JUNE 11, 1994

Handleman Labels On Treasure Hunt Company Mines Unusual Sources For Kids' Music

TREASURE CHEST: The recent launch of three new audio labels by Handleman subsidiary Video Treasures, in Troy, Mich., is a heartening development in the children's music industry. At a time when major labels are playing it very safe, if at all, with kids' audio—sticking primarily to television- and movie-driven product— Video Treasures has cast its lot with material from live performers and book properties as well. Strand Music, Backyard Audio, and Quality Family Music are the three Video Treasures audio labels; all debuted April 27.

When Video Treasures acquired distribution of Strand Home Video in December, it took on "rights to a lot of audio product which had never been exploited," says **Mitch Perliss**, the Los Angeles-based VP of audio programming for Video Treasures. Perliss, who most recently served as VP of merchandising for Strand Home Video, notes that "most of these projects are licensed from well-known properties, not all of them TV."

The only television property is the popular PBS preschool show "Shining Time Station," whose audio releases are available on Quality Family Entertainment, a member of the **Britt Allcroft Group**, producer of the **TV** show. Its first two releases are "Sleepytime SingSongs" and "Rainy Day SingSongs," both performed by the program's Juke Box Puppet Band. The live performers, **Hap Palmer** and **Chic Street Man**, come courtesy of Backyard Audio, and the book properties— Scholastic Inc.'s Clifford The Big Red Dog and The Baby-sitters Club—have audio releases on Strand Music.

"Clifford The Big Red Dog—We Love You Clifford!" and "The Baby-sitters Club Songs For My Best Friends" were both produced in association with Big Kids Entertainment, featuring original music by Songwriters' Hall of Fame member Jeff Barry ("Da Doo Ron Ron," "River Deep, Mountain High"). Both titles were previously re-



leased on the now-defunct Warner Bros. Family Entertainment label. The toddler/preschooler Clifford books have sold more than 35 million copies, while The Baby-sitters Club series has moved a jaw-dropping 95 million books.

Backyard Audio, a new division of L.A.-based Backyard Productions, has bowed "Hap Palmer's The Best Of Baby Song," "Hap Palmer's Super Baby Songs," and Chic Street Man's "Everybody Be Yoself." Palmer is the voice of the perennially in-demand "Baby Songs" video series, while Chic Street Man, who also performs for adults, is one of the few African-American artists in the children's business.

Perliss says that Video Treasures' considerable experience in selling children's video gives it an advantage with the audio products. "We know where to sell and who the players are," he says, noting that "with one exception, all the major music chains have brought in some of our line. Our salespeople have expertise in working with kids' product, and it's not the bottom thing on their list, as it would be if they had five important pop records to push."



by Moira McCormick

Still, Perliss acknowledges, "Getting music stores to stock and merchandise children's product is a challenge. So far, they've been more open to carrying children's video than the same product on audio." Video Treasures is currently working with children's radio promotion company Rock'N'Baby Boomers on national campaigns for "Rainy Day SingSongs" and "We Love You Clifford." Rock'N'Baby Boomers president **Pamela Benjamin** says the promos target 25 children's radio stations and independent program producers, and involve radio giveaways.

Chic Street Man will be the subject of specialized in-house promotions, notes Backvard Productions president Amy Weintraub. "Everybody Be Yoself," a delightful, upbeat collection of Chic's original songs alongside traditional African-American tunes, pres-ents "a marketing challenge." For starters, a mall tour of urban areas around the country is planned, and it's very likely the first of its kind. Weintraub observes that the artist already enjoys a certain amount of parent recognition, as his title track also appears on the soundtrack album to TV's "Northern Exposure." In any case, she says, "The great thing about kids' music is that it keeps building in sales; it doesn't get outdated like hit-driven product."

NAIRD NEWS: Child's Play had the honor of presenting six trophies at the May 14 awards banquet held by the National Assn. of Independent Record Distributors and Manufacturers, whose annual convention was held here in Chicago. We congratulate the winners in the kids' categories: Sally **Rogers'** "At Quiet O'Clock" (Round River) for best children's music, "A River Of Stars" by **Marcia Lane** (A Gentle Wind) for best children's storytelling, and **Peter Alsop's** "Wake Up!" (Moose School) for best children's video. All the nominees were worthy contenders; we wish we had the space to name them all.

A stellar Festival of Children's Music and Storytelling, featuring eight children's acts who are NAIRD members, was held the day of the banquet at Chicago's Harold Washington Library Center. Kudos to festival organizers Michael Frank (Earwig Music Co., Chicago) and Pennie (Songs & Company, San Francisco), as well as Chicago-based publicist Lynn Orman, for pulling off a first-rate multi-artist event, free to the public and very wellattended. Child's Play caught performances by singers Pennie, Dave Kinnoin, Tim Cain, Sooz, Paul Lippert, and Fred & Teddi Koch, and storytellers Jim Weiss and Laura Simms.

KIDBITS: In honor of the nine Tony Awards nominations for "Beauty And The Beast: A New Musical," Walt Disney Records and WPLJ New York plan an autographing session with cast members Friday (10) at Sam Goody, 1211 6th Avenue. Walt Disney is also on the verge of launching a new association with Reading Is Fundamental, the nation's largest children's literary advocate. A three-month literary drive called Back To School With Walt Disney Records' Read-Alongs entails Disney donating to RIF a portion of the proceeds from sales of classic readalongs, RIF stickers on all of said product, distribution of a free RIF brochure via Disney read-along prepacks, instore displays, and bag stuffers, and Walt Disney direct mail offers ... The charming release "Starfishing," by the Green Chili Jam Band (Green Chili Jam Inc., Albuquerque, N.M.) is a 1994 ALA Notable Children's Recording ... Not only is there a new Barney the Dinosaur feature film in the works, but the Purple One also releases his second album, "Barney's Favorites Vol. II" (SBK/ERG) in August ... Torrie Dorrell, formerly with Disney, is the new director of marketing for Rhino Records, and oversees Kid Rhino ... Sony Wonder releases the summer-themed 'Songs From The Backseat" and "Peanut Butter Jam," June 7; both titles are under the Camp Nickelodeon banner.

TOP NEW AGE ALBUMS (CONTINUED)
TITLE/ARTIST
16. ACOUSTIC HIGHWAY CRAIG CHAQUICO
17. SHADOW OF TIME NIGHTNOISE
18. PURSUIT OF HAPPINESS PETER KATER SILVER WAVE
19. LOTUS ACOUSTIC SAMPLER 5 VARIOUS NARADA
20. CELTIC ODYSSEY VARIOUS NARADA
21. FLIGHT OF THE PHOENIX
ERLEND KRAUSER HIGHER OCTAVE
22. NO WORDS JIM BRICKMAN WINDHAM HILL
23. THE KEY MICHAEL GETTEL NARADA
24. SACRED SITE MICHAEL STEARNS HEARTS OF SPACE
25. FOREST RAIN DEAN EVENSON SOUNDINGS OF THE PLANET

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THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail st reports collected, compiled, and prov	vided by
⊢ 1	1	≥0 19	LABEL & NUMBER/DISTRIBUTING LABEL * * NO. 1 * * QUEEN OF THE PACK	PATRA
2	2	19	EPIC 53763* 7 weeks at No. 1 COOL RUNNINGS	SOUNDTRACK
2	2	19	CHAOS 57553*/COLUMBIA PROMISES & LIES	UB40
4	4	19	VIRGIN 88229 BAD BOYS	INNER CIRCLE
5	5	4	BIG BEAT 25282/AG	DAWN PENN
6	7	18	BIG BEAT/ATLANTIC 92365/AG	VARIOUS ARTISTS
7	6	2	TOMMY BOY 1077/ STRONGG	BLACK UHURU
8	10	19	MESA 79074 SONGS OF FREEDOM TUFF GONG/ISLAND 12280*/PLG	BOB MARLEY
9	9	19	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
10	12	19		CHAKA DEMUS & PLIERS
11	8	9	DJ RED ALERT'S PROPMASTER DANCEHALL SI	HOW VARIOUS ARTISTS
12	11	19	EPIC 57135 12 INCHES OF SNOW EASTWEST 92207/AG	SNOW
13	13	10	FIRST POSITION	MEGA BANTON
14	15	10	VP 1343 BEST OF REGGAE	VARIOUS ARTISTS
15	14	11	K-TEL 6067 DANCEHALL MASSIVE NOVEMBER 1106	VARIOUS ARTISTS
			TOP WORLD MUSIC ALB	
EK	1GO	_	Compiled from a national sample of retail store	sales reports.
THIS WEEK	2 WKS. AGO	WKS, ON CHART	TITLE	ARTIST
1	1	7	★ ★ NO. 1 ★ ★ TALKING TIMBUKTU HANNIBAL 1381 7 weeks at No. 1	OURE WITH RY COODER
2	2	9	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
3	3	13	HOPE TRILOKA 7203	HUGH MASEKELA
4	4	27	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
5	6	7	THE MANSA OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND	SALIF KEITA
6	7	11	N'SSI N'SSI MANGO 124 012/ISLAND	KHALED
7	5	31	ISLAND ANGEL GREEN LINNET 1137	ALTAN
8	10	5		SMITH BLACK MAMBAZO
9	8	11	ANGELUS WARNER BROS. 45499	MILTON NASCIMENTO
10	13	9	AFRICA: NEVER STAND STILL ELLIPSIS ARTS 63300	VARIOUS ARTISTS
11	9	23	THE WORLD SINGS GOODNIGHT SILVER WAVE 0803	VARIOUS ARTISTS
12	NE	NÞ	SILVER WAVE 0803	TALITHA MACKENZIE
13	14	13	ANDADAS XENOPHILE 4009/GREEN LINNET	INTI-ILLIMANI
14	12	49	BANBA ATLANTIC 82503	CLANNAD
15	_	3		IUSRAT FATEH ALI KHAN
	!		TOP NEW AGE ALBUN	AS
			* * NO. 1 * *	
1	1	11	LIVE AT THE ACROPOLIS A PRIVATE MUSIC 82116 9 weeks at No. 1	YANNI
2	3	9	ANOTHER STAR IN THE SKY NARADA 62014	DAVID ARKENSTONE
3	2	11	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIOUS ARTISTS
4	5	39		LIEBERT + LUNA NEGRA
5	8	5	TURN OF THE TIDE MIRAMAR 2806	TANGERINE DREAM
6	7	131	SHEPHERD MOONS A ³ REPRISE 26775/WARNER BROS.	ENYA
	<u> </u>		NOTHING ABOVE MY SHOULDERS BUT THE EV	

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

NOTHING ABOVE MY SHOULDERS BUT THE EVENING

A DAY IN THE LIFE

GUITAR PASSION

IN MY TIME A PRIVATE MUSIC 82106

UNIVERSAL WAVE 1214

WATERMARK A² REPRISE 26774/WARNER BROS

NOUVEAU FLAMENCO .

SUNDAY MORNING COFFEE II

BRIDGE OF DREAMS

CELTIC TWILIGHT

RAY LYNCH

ENYA

CHARO

YANNI

DANNY WRIGHT

OTTMAR LIEBERT

VARIOUS ARTISTS

VARIOUS ARTISTS

DAVID LANZ AND PAUL SPEER

	~	FOR WEEK ENDING JONE 11,	
T	Op	Pop. Catalog Album	S.
THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) TITLE	WKS. ON CHART
1	5	★ ★ NO. 1 ★ ★ ★ THE EAGLES ▲ ¹⁴ GREATEST HITS 1971-1975 ELEKTRA 105* (7,98/11.98) 4 week at No. 1	160
2	1	PINK FLOYD ▲ ¹³ DARK SIDE OF THE MOON CAPITOL 46001* (9.98/15.98)	160
3	4	BOB MARLEY AND THE WAILERS ▲ 5 TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	149
4	6	JIMMY BUFFETT A 2 MCA 5633* (7.98/11.98) SONGS YOU KNOW BY HEART	159
5	2	NIRVANA BLEACH SUB POP 34* (8.98/14.98)	8
6	3	PINK FLOYD & 8 THE WALL COLUMBIA 36183* (15.98 EQ/31.98)	160
1	7	THE EAGLES GREATEST HITS VOL. 2 ELEKTRA 60205 (7,98/11.98)	158
8	10	BEASTIE BOYS ▲ 4 LICENSED TO ILL DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	92
9	8	JOURNEY 4 COLUMBIA 44493 (9.98 EQ/15.98)	160
10	11	MEAT LOAF ▲ 9 BAT OUT OF HELL CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98) BAT OUT OF HELL	160
11	9	ENYA 4 2 WATERMARK REPRISE 26774/WARNER BROS. (10.98/15.98)	137
12	13	STEVE MILLER BAND ▲ 6 GREATEST HITS CAPITOL 46101 (7:98/11:98)	158
13	12	JANIS JOPLIN ▲ 2 GREATEST HITS COLUMBIA 32168 (5.98 E0/9.98)	114
14	14	ERIC CLAPTON ▲ 3 TIME PIECES - THE BEST OF ERIC CLAPTON POLYDOR 825382* (7.98 EQ/11.98)	160
15	21	THE EAGLES & 9 HOTEL CALIFORNIA ELEKTRA 103 (7.98/11.98)	66
16	15	METALLICA 3AND JUSTICE FOR ALL	151
17	17	AEROSMITH & 6 GREATEST HITS COLUMBIA 36865 (7.98 EQ/11.98)	157
18	16	JAMES TAYLOR & 4 GREATEST HITS WARNER BROS. 3113* (7.98/11.98)	160
19	18	CREEDENCE CLEARWATER REVIVAL▲ ² CHRONICLES VOL. 1 FANTASY 2* (10.98)17.98)	69
20	19	BILLY JOEL ▲ 4 GREATEST HITS VOL. I & II COLUMBIA 40121 (11.98 EQ/28.98)	160
21	20	YANNI▲ REFLECTIONS OF PASSION PRIVATE MUSIC 2067 (9.98/15.98)	16
22	23	THE DOORS A2 BEST OF THE DOORS ELEKTRA 60345 (12.98/19.98) DIDE THE HOLITANIA	146
23	24	METALLICA ▲ 2 MEGAFORCE 60396/ELEKTRA (9.98/13.98) NINE INCH NAILS ● PRETTY HATE MACHINE	143
24	27	TVT 2610* (9.98/15.98)	38
25	26	BONNIE RAITT▲° LUCK OF THE DRAW CAPITOL 96111 (10.98/15.98) ELTON JOHN▲1° ELTON JOHN▲1° GREATEST HITS	_15
26	25	PINK FLOYD ▲ 4 GREATEST HTTS POLYDOR 512532*/PLG (7.98/11.98)	150
27	22	COLUMBIA 33453* (10.98 EQ/16.98) FLEETWOOD MAC ▲ 2 GREATEST HITS	11
28	31	MARNER BROS. 25801 (9.98/15.98) METALLICA 2 MASTER OF PUPPETS	133
29	30	CRIGINAL LONDON CAST ▲ 3 PHANTOM OF THE OPERA	142
30	33	ALICE IN CHAINS ▲ FACELIFT	37
31	29	COLUMBIA 46075 (9.98 EQ/15.98) THE JOSHUA TREE	39
32	36	ISLAND 842298*/PLG (10.98/16.98) HILE SOUTION THEE PINK FLOYD ▲ 3 A MOMENTARY LAPSE OF REASON	124
33	28	YANNI ● DARE TO DREAM	10
34	32	CRASH TEST DUMMIES GHOSTS THAT HAUNT ME	10
35	34	ARISTA 16531 (9.98/13.98) PATSY CLINE ▲ 4 GREATEST HITS	5
36	35	MCA 12* (7,98/12.98) SMASHING PUMPKINS ● GISH	155
37	37	CAROLINE 1705* (9.98/14.98) ■ GRATEFUL DEAD ▲ THE BEST OF SKELETONS FROM THE CLOSET	19
38	39	WARNER BROS. 2764 (7.98/11.98) GREATEST HITS 1982-1989	68
39	43	REPRISE 26080/WARNER BROS. (9,98/15,98) INDIGO GIRLS ▲ INDIGO GIRLS	146
40	40	EPIC 45044 (7.98 EQ/11.98) SOUNDTRACK ▲ 5 TOP GUN	25
41	38 45	COLUMBIA 40323 (7.98 EQ/11.98) LED ZEPPELIN ▲ 10 LED ZEPPELIN ▲ 10 Diamon (2000) LED ZEPPELIN ▲ 10	56
42		ATLANTIC 19129"/AG (9.98/16.98) CAROLE KING ▲ 2 COLUMNE A 100 E011 00	144
43	46	COLUMBIA 34946 (7.98 EQ/11.98) SANTANA▲2 GREATEST HITS COLUMBIA 3056 (7.98 EQ/11.98) GREATEST HITS	23 12
44	_	COLUMBIA 33050 (7.98 EQ/11.98) GUNS N' ROSES & 10 APPETITE FOR DESTRUCTION CEFEEN 2148 (0.990) F 0.90 APPETITE FOR DESTRUCTION	151
45		GEFFEN 24148 (9.98/15.98) BLONDIE ● THE BEST OF BLONDIE CURYSNIK 21337(FPC (7.98/11.98))	151
40	47	CHRYSALIS 21337/ERG (7.98/11.98) PINK FLOYD▲ COLUMBLA 44464 (15.98/28.98) DELICATE SOUND OF THUNDER	7
47	47	COLUMBIA 44484 (15.98/28.98) LYNYRD SKYNYRD ▲ BEST - SKYNYRD'S INNYRDS MCA 42293* (7.98/12.98)	47
40	41	McA 42293* (7.98) AEROSMITH ▲ 3 GEFFEN 40329 (7.98/12.98) PERMANENT VACATION	14
50	- TT	VIOLENT FEMMES ▲ SLASH 23845WARNER BROS. (9.98/15.98)	57
Catalog		s are older titles which have previously appeared on The Billboard 200 Top Albums ing significant sales — Becording Industry Assn. Of America (BIAA) certification for	chart

FOR WEEK ENDING JUNE 11, 1994

Billboard®

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.



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BILLBOARD'S 3-IN-1 SPOTLIGHT

BEFORE THE BUYERS' MAKE THEIR LISTS ...

WITH THE HOLIDAY SEASON APPROACHING, BUYERS ARE ALREADY ON THE LOOK-OUT FOR PREDICTED MARKET TRENDS AND PRODUCT PREVIEWS. OUR AUGUST 27TH SPOTLIGHT HELPS GUIDE THEM IN THEIR BUYING DECISIONS. WELL COVER THE FULL GAMUN

OF PRODUCT—FROM CARRYING CASES AND HOME STORAGE UNITS TO MUSIC AND VIDEO RELEASES, CHILDREN'S ENTERTAINMENT PRODUCTS AND VITAL REISSUES. AN ADVERTISEMENT IN OUR SPOTLIGHT WILL INSURE YOUR SUCCESS BY MAKING YOUR PRODUCT KNOWN TO OUR 200,000 READERS WORLDWIDE --WHILE GET TING YOUR NAME ON EVERY BUYERS' LIST.

GIVE YOURSELF A GIFT. RESERVE SPACE TODAY AND MAKE THIS YOUR MOST PROFITABLE HOLIDAY SEASON YETI SSUE DATE: AUGUST 27 AD CLOSE: AUGUST 2 LA: JODIE LEVITUS GARY NUELL 213-525-2300

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EUROPE: CHRISTINE CHINETTI 44-71 323-6686

bum Reviews MARILYN A. GILLEN, AND PETER CRONIN

POP

DAVID BYRNE PRODUCERS: Arto Lindsay, Susan Rogers & David Byrne Luaka Bop/Sire/Warner Bros. 45558 Featured in Music To My Ears, May 14

► THE AUTEURS Now I'm A Cowboy PRODUCERS: Phil Vinall & Luke Haines Hut USA/Vemon Yard/Virgin 39597

Featured in Music To My Ears, March 26

AALIYAH Age Ain't Nothing But A Number PRODUCER: R. Kelly Blackground/Jive 41533

If the soaring multiformat success of the single "Back & Forth" is any indication, the commercial future of this urban teenage siren's debut is wrapped with bright, platinum ribbons—and rightly so. The golden production touch of mentor R. Kelly is strongly felt here, and he has a field day with Aaliyah's warm and silky voice, which has a depth and range that belie her youth. Essential for those fiending for Mary J. Blige-style hip-hop/ R&B, set is brimming over with potential

follow-up hits. starting with the anthemic, up-tempo "Throw Your Hands Up." and including the sweet ballad "At Your Best (You Are Love)."

► AL JARREAU Tenderness

PRODUCER: Marcus Miller Reprise/Warner Bros. 45422

Pop, jazz, R&B? Jarreau, who has walked off with best-vocal Grammys in all three categories, eschews the choice on his latest album, or, rather, he chooses them all. The smooth singer with a penchant for quirky jazz phrasings wraps his satin pipes around classics culled from the pages of the Everygenre songbook. "Try A Little Tenderness," "Summertime," "Go Away Little Girl"—all are given a Jarreau spin here, with pleasing, if sometimes heady, results (opera singer Kathleen Battle guests on "My Favorite Things," for a forinstance). Among other notables lending support is saxman David Sanborn, who blows heat into "We Got By."

★ VARIOUS ARTISTS In Their Own Words: A Bunch Of Songwriters Sittin' Around Singing, Vol. 1 Razor & Tie Music 2813

This Bottom Line series has been a hot ticket since 1990, and the first volume of 15 performances shows why. Here are writers whose songs others have made famous putting their own voice to them (Jimmy Webb's "Wichita Lineman"), putting their vocal spins on others' words (Lucinda Williams with "Positively 4th Street"), or putting fresh twists on their own hits (Joey Ramone's stripped-down "I Wanna Be Sedated"). Each is preceded by loose discussion led by host Vin Scelsa. Though the intros are fun, it's niftier still that they're on separate tracks-the easier to breeze over for repeat spins.

► LLOYD COLE

Bad Vibes PRODUCER: Adam Peters Rykodisc 10306

Label debut by the indefatigable British popsmith features many of Cole's previous cohorts, such as New York rockers Anton Fier, Matthew Sweet, and Fred Maher, as well as former Commotion Neil Clark. Modern rock outfits should take note of this strong set, which includes the '60s-styled big beat hooks of "Love You So What," the evocative wah-wah emanations of "Wild Mushrooms," the seamless, smooth harmonies of "Mister Wrong," and the rocking, hypnotic grooves of "Fall Together" and 'Seen The Future."

SPOTLIGHT

ABVISORY

REPLICENT OFRICE

BIOHAZARD State Of The World Address PRODUCER: Ed Stasi Warner Bros. 45595

Straight out of Brooklyn and mad as hell about everything from nuclear arsenals to urban ones, Biohazard tests metal's limits on its jolting third album, the follow-up to 1992's "Urban Discipline" on Roadrunner. The message is brutal and forcefully delivered—straight talk that is straight-on, especially "Five Blocks To The Subway," about a working man's nervous journey five days a week, and "Lack There Of," which is peppered with dialog from the film "Reservoir Dogs." The music is equally edgy, though anything but straight-on. Thrashing righteously but never simply thrashing in place, there's a powerful, penetrating rhythm here that, mixed with unexpected bits of lilting beauty, sets this band and its album ahead of the pack.

VAN MORRISON A Night In San Francisco PRODUCER: Van Morrison Polydor/PLG 314 521 945

On this two-disc set, recorded in December 1993. Morrison shows off the showman behind his fabled shy persona, conducting a concert that never drops in energy or slips much below its stunning highpoints. The fare is primarily R&B, and the mix about half Morrison-penned and half well-chosen covers. Guests augmenting Morrison and bis circle triace bravel instude Condy. Duffor his eight-piece band include Candy Dulfer on sax and vocals from John Lee Hooker ("Gloria"), Junior Wells ("Heip Me," "Good Morning Little School Girl"), and Jimmy Witherspoon on a bunch.

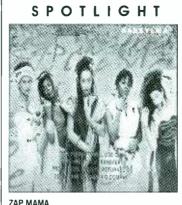
SAM HARRIS

Standard Time PRODUCER: Peter Matz ZHQ 3001

Sam Harris, currently starring in a revival of "Grease" on Broadway, is a strong, versatile singer who had a label deal with Motown in the '70s. He's completely at home in a musical theater or cabaret setting. With Peter Matz providing polished orchestral backing, Harris covers lots of ground, as well as lots of songs (22), in this two-CD package. There are mostly show tunes, including a rare, revival-like number from the pens of Harold Arlen, E.Y. Harburg, and Johnny Mercer called "Satan's L'il Lamb." Harris, along with Bruce H. Newberg, also contributed a nice original, "Never Will She Answer." The artist doesn't waste the many moments he's given here.

BILL LLOYD Set To Pop PRODUCER: Bill Lloyd East Side Digital 80892

First Bill Lloyd album of the post-Foster era marks a return to his pure-pop proclivities, joined by noted sidemen Al Kooper and Garry Tallent, and canny co-writers Marshall Crenshaw ("The Man Who Knew Too Much"), Greg Trooper ("Trampoline"), and Cindy Bullens ("In A Perfect World"). Other Lloyd-penned standouts include the beautifully chiming



Sabsylma PRODUCER: Marie Dauine Luaka Bop/Warner Bros. 45537

Zap Mama came crashing into the musical consciousness last year with their critically lauded American debut and its wondrous multicultural stew of Afro-Cuban, Arabic, and American rhythms. Their return visit, equally welcome, proves the women haven't been stylistically stymied by the weight of strong approval. With the addition of two new members, the Zap Mamas have also expanded their menu, infusing an ear-catching smooth groove onto their joyous a cappella mix of languages and cultures—forging a cool new vibe from those same hot rhythms. Standouts in a Australia," and African-flavored "Mamadit."

The Sun Rises In The East PRODUCERS: Kendrick Jeru Davis, DJ Premier Payday/ffrr 124011

SPIKE JONES Spiked! The Music Of Spike Jones

COMPILATION PRODUCER: Paul Williams Catalyst/BMG Classics 61982

into Spike-adelia features wild,

Spike Jones was the Stravinsky of novelty

music, and the profound impact of his

recognized by a new music label-and

literary legend Thomas Pynchon, who

nutty, convention-shattering genius is no

wrote the liner notes. This satisfying trip

percussive, shtick-studded arrangements of "Holiday For Strings" and (renamed)

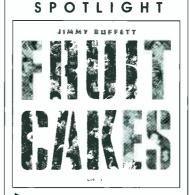
version of "The Nutcracker," fitted stem-

to-stern with lyrics. Jones and his City Slickers put torch songs to the torch with "Serenade To A Jerk," and fracture other

Russian folk theme "Hotcha Cornia

(Black Eves)," as well as a 20-minute

chocolate cities, the word "bitch", and his



► JIMMY BUFFETT Fruitcakes PRODUCER: Russell Kunkel Margaritaville/MCA 11043

Buffett's latest dispatch from Margaritaville is salty and sweet and sticky, with witty lines and looping little melodies. It's easy to take, and displays an apparent ease in delivery lacking in many of Buffett's earlier pop efforts, which drowned in boisterous beachparty attitude the casual beach-bar spirit that made his initial string of '70s albums so right. Title track (with its undeniable man-on-the-street logic and pointed humor) and rousing Latin beats of "Everybody's Got A Cousin In Miami" are likeliest liftoffs, but it's the quieter likes of calypso-esque, Kinksderived "Sunny Afternoon" and harmonica-tinged "Six String Music" that anchor the album.

hometown of Brooklyn, N.Y. It's all brilliant.

JAZZ

DUKE ELLINGTON The Great Chicago Concerts PRODUCER: Mercer Ellington MusicMasters 65110

Duke and his men blow mightily on these two Windy City concerts from 1946, featuring saxmen Jimmy Hamilton, Johnny Hodges, and Harry Carney, with rhythm section Oscar Pettiford and Sonny Greer. Although not of optimal sound quality, this still highly listenable two-CD set features such greats as a ballistic "Blue Skies" and a romp through the possible permutations of "Frankie And Johnny." Lesser-known originals, like the manic "Air Conditioned Jungle" and the lush, dreamy "Sultry Sunset," are matched with Duke standards, like a smoldering "Caravan." Includes his "Deep South Suite" and excerpts from "The Perfume Suite," "Black, Brown & Beige," and "The Tonal Group." Most notable is guest soloist Django Reinhardt, whose unmistakable fretwork graces "Honeysuckle Rose" and three other tracks

VITAL REISSUES_{TM}

hits, such as "Laura." Includes two previously unreleased tracks: "Powerhouse," by cartoon composer Raymond Scott, and "Frantic Freeway," where car horns bleat to a Latin beat.

BOBBY BLAND Turn On Your Love Light Compilation Producer: Andy McKaie MCA 10957

Second installment in a comprehensive reissue of Bland's early recordings, this two-volume set picks up with the years 1960-64. Remastered from the original Duke Records masters, the 50 tracks, including some previously unreleased and others long unavailable, gloriously convey the power and enduring appeal of a voice that is like no other.

WORLD MUSIC

JORGE BEN JOR

PRODUCER: Pena Schmidt WEA Latina 94199

Hotter than ever in his native Brazil, humorous and much-beloved author of '60s global samba hits "Mas Que Nada" and "Pais Tropical" now purveys a singular African/Brazilian/R&B/soul melange that Arricar/Braziliar/R&B/Soli melange that label hopes to spin to adventurous dance/ NAC audiences. While standout NAC candidates are slow, syncopating jongo entry "Moça Bonita" (featuring fab soulster Tim Maia), lazy samba ode "Bumbo Da Mangueira," and throbbing, samba-soul number "Goleiro (Eu Vou Lhe Avisar)," the arresting cut on the album is locomotive. funk stomp "Mulheres Ao Volante."

LATIN

VARIOUS ARTISTS Salsa Magic PRODUCER: Not listed Sony 81304

Backed by an extensive TV promo campaign, this two-CD package of large hits by top contemporary salseros should make a decisive entry into the Billboard Latin 50. Top tracks among this cornucopia of recent classics are dance-floor favorites by Frankie Ruiz ("Bailando"), Jerry Rivera (Qué Hay De Malo"), Rey Ruiz ("Mi Media Mitad"), and Pedro Conga ("Te Quiero Amor"), plus tasty lesser-known entries from Willie Colón ("Atrapado") and Andy Montañez ("Larga Distancia").

TONY VEGA Si Me Miras A Los Ojos PRODUCER: Humberto Ramírez RMM/Sony

Hard-working, veteran sonero returns with an infectious, varied set wonderfully seasoned by Ramirez's on-time production sensibilities. Though several embraceable numbers suffer from lengthy arrival to choral patterns, "Ella," "Estoy En Proceso De Olvidarte," and "Fui La Carnada" are worth the wait, with quick-step club special "Dices" being the prime single bet.

COUNTRY

KENNY CHESNEY In My Wildest Dreams PRODUCER: Barry Beckett Capricom 42023

Newcomer sounds a little rough around the edges, which is not necessarily a bad thing considering all the slicked-up country hunks clogging the airwaves. From the uptempo honky-tonk musings of "Somebody's Callin' " and "I Finally Found Somebody" to the tear-stained balladry of "The Tin Man" and "When She Calls Me Baby," Chesneywho co-wrote six of the 10 tracks-displays a formidable talent. As a singer, he sounds a bit derivative at times, but his go-forbroke, rowdy delivery more than makes up for that. He may look a bit lost in that big cowboy hat, but it's a good bet Chesney will grow into it.

CONTEMPORARY CHRISTIAN

🖈 MORRIS CHAPMAN AND THE MARANATHA! SINGERS

The Best Of Morris Chapman And The Maranatha! Singers

PRODUCERS: Various Maranatha! Music 38597-1027

Chapman's heartfelt, richly expressive voice and accessible, believable stage presence make him second only to Ron Kenoly as a praise and worship song leader. "The Best Of" surveys several Maranatha! releases and runs the gamut of styles from lush orchestral and choral accompaniment to simple piano and voice. About the only quibble is the dearth of Chapman originals, including his masterful, towering "Bethlehem Morning."

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 (**b**): 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 (**J**): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

universally strong set include the Moroccan-tinged "Fi Dunia," Aboriginal-inspired "Awakening In

guitars of "I Went Electric," the country-rock harmonies of "I Know What You're Thinkin'," and various great songs with goofy titles like "The S.W.A.T. Team Of Love" and "Channeling The King."

RAP

► IFRU THE DAMAIA

Artist is newest link in Gang Starr's mighty musical chain. He hooked up with the crew in 1989 and later performed on "I'm The Man," from its "Daily Operation" album. Next, he tracked the ghetto gem "Come Clean," which is included here. Like that cut. whose beat sounded like torture on the heads of wack MCs, the rest of the songs here emphasize the basics of hip-hop-dusty loops and raw mike skills. With his molass smooth, metaphoric flow, the rapper also addresses such issues as violence in

Single Reviews DITED BY LARRY FLICK

POP

MICHAEL BOLTON Ain't Got Nothing If You Ain't Got Love (4:28)

Ain t Got Love (4:28) PRODUCERS: Robert John "Mutt" Lange, Michael Bolton WRITERS: M. Bolton, R.J. Lange PUBLISHERS: Warner-Chappell, PRS; Mr. Bolton's Music/ Warner-Tamerlane, BML; Zomba Enterprises, ASCAP Columbia 6135 (c/o Sony) (cassette single)

This bouncy, guitar/horn-rooted tune from "The Only One" is released just in time to benefit from Bolton's active summer touring schedule. A fun, buttshaking pop-rocker, this is easily the singer's most appealing single to date, thanks in large part to a relaxed but striking vocal. A true sparkling gem that will not only please diehards, but will also win the approval of even the strongest Bolton detractor. A real winner.

CRASH TEST DUMMIES Afternoons & CRASH (12) DUMMES Alternoons & Coffeespoons (3:50) PRODUCER: Jerry Harrison WRITER: B. Roberts PUBLISHERS: PolyGram International/Door Number Two, ASCAP; Dummis, SOCAN Arista 2706 (c/o BMG) (cassette single)

After breaking into the top 40 with that addictive "Mmmm" song, this Canadian quintet tackles caffeine and compromise, old age and good reading. With its trademark hormone-heavy vocal style. Crash Test Dummies drive home another winner. Very hummable, even if it doesn't quite measure up to the catchiness of its predecessor.

SPIN DOCTORS Cleopatra's Cat (3:58) PRODUCERS: Spin Doctors, Peter Denenberg, Frankie La Rocha WRITERS: Spin Doctors PUBLISHERS: Sony Songs/Mow B'Jow, BMI Epic 77525 (c/o Sony) (cassette single)

Spin Doctors return with an interesting excursion into blues rock, which should cop crossover success at top 40, modern, and album rock radio. A scat vocal opens the track, followed by some sly guitar work that seamlessly merges blues, folk, and grunge. From the forthcoming album, "Turn It Upside Down."

DARYL HALL & SOUNDS OF BLACKNESS Gloryland (4:06)

WRITERS: C. Skarbek WRITERS: C. Skarbek, R. Blaskey PUBLISHER: not listed Mercury 858756 (c/o PolyGram) (cassette single) Patterned after "The Battle Hymn Of The Republic," single from the just issued "Soccer Rocks The World" compilation is awash in dewy-eyed sincerity. With Hall trading off lead lines with various members of S.O.B., this sweet and slow pop/R&B track builds to a blasting, gospel-like climax. Expect this one to connect with the same folks who tear up during Whitney Houston's "One Moment In Time.'

BABYFACE When Can I See You (no timing

listed) PRODUCERS: Babyface, L.A. Reid, Daryl Simmons WRITER: Babyface PUBLISHER: Sony Songs/ECAF, BMI Epic 6173 (c/o Sony) (cassette single)

Just when you think you've heard the best possible single from Babyface's lush "For The Cool In You" collection, a more potent entry is presented. This time, he reels in his acrobatic delivery and offers a delicate, stirring performance over a spare acoustic pop arrangement. Album version of the track derives its motion from a subtle folk-like percussion, though a fleshier remix is included for R&B radio. Pick either mix, and play it like crazy

► LIVE Selling The Drama (3:26) PRODUCERS: Jerry Harrison, Live WRITERS: Kowalczyk, Live PUBLISHER: Radioactive (c/o MCA) (CD promo)

Band's deft balance of soaring, anthemic chorus and more understated, acousticbased guitar passages has already earned this cut weeks atop the Modern Rock Tracks chart. Now making tracks on the Hot 100 Singles, Live looks set for pop success, too, with a proper push from the label.

★ ME'SHELL NDEGEOCELLO Outside Your

PRODUCERS: David Gamson, Me'Shell NdegeOcello WRITER: M. NdegeOcello WRITER: M. NdegeOcello UBLISHERS: Warner-Tamerlane/Revolutionary Jazz/ Nomad Noman, BMI REMIXERS: Goh Hotoda, Me'Shell NdegeOcello Maverick/Sire 18176 (c/o Warner Bros.) (cassette single)

Follow-up to "If That's Your Boyfriend" is a languid pop/R&B rhythm ballad that showcases artist's talent as a hip-hop chanteuse. The chorus slowly seeps into the brain as the spoken verses sooth and caress the senses. Warm, smart entry is raw enough to work at top 40 street level, but complex enough to appeal at adultoriented R&B stations.

DeANNA EVE Cease Belief (4:21) PRODUCERS: SoulShock & Karlin WRITERS: SoulShock, Karlin, Eve PUBLISHER: not listed REMIXERS: SoulShock & Karlin Pure Music/Warlock 154 (CD single)

Incredibly photogenic newcomer has the vocal power to make you forget her external beauty. She slinks and slides over an elastic pop/funk groove with the agility and finesse of a seasoned pro. Eve is further aided by a cute melody and a chorus that stays with you after the first spin. Five cool remixes by her phat collaborators, SoulShock & Karlin, hold promise for play at several club and radio formats.

TAG TEAM Here It Is, Bam! (4:30) PRODUCERS: Tag Team WRITERS: Tag Team PUBLISHER: Alvert, BMI Life 79520 (c/o Bellmark) (CD single)

Responding to the tag "one-hit wonder," the Team returns with this sound-off to critics. A deep bass beat bounces

NEW & NOTEWORTHY

JAM & SPOON FEATURING PLAVKA Right In

JAM & SPOON FEAT URING PLAVKA Right In The Night (7:21) PRODUCERS: Jam El Mar, Mark Spoon WRITERS: J. El Mar, M. Spoon PUBLISHERS: BMG Songs, ASCAP, Sony Entertainment Germany REMIXERS: Marc "MK" Kinchen, Kid Paul, Joe Jam, Stalker, Jam & Spoon Epic 6185 (c/o Sony) (12-inch single) Popular European production team/ recording act finally gets a shot at U.S. stardom with a jumpy, disco/pop ditty that strobes with bright synths and a killer hook. At first, singer Plavka will have you thinking of Madonna, though her own unique tones and nuances eventually shine

through. She has a field day with the song, more than holding her own against the track's busy array of sound effects. A solid run in the clubs is assured—thanks in part to Marc "MK" Kinchen's fab remixes-with top 40 programmers following closely behind.

GROOVE COLLECTIVE Rentstrike (4:16) PRODUCER: Gary Katz WRITERS: Roseman, Maron, Shur, Siraisi PUBLISHER: not listed PUBLISHER: not listed Giant Step/Reprise 6931 (c/o Warner Bros.) (CD

Musicians regularly featured at New York's famed Giant Steps/Groove Academy traveling acid-jazz soiree gather for a track that casts an oh-soreverent eye toward the roots of traditional jazz. Instrumental jam undercuts brassy horn solos and agile piano riffing with a spine-crawling funk beat that swerves from steady hip-hop into looser free-associated patterns without losing its balance. While single is a tad sophisticated, success of acts like US3 prove that young minds are starting to open. Start at R&B and AC formats.

between a pounding drum and funkflavored guitar, rounded out with some spacey keyboard sounds. While this track lacks a contagious "Whoomp!"-like hook, it does pack a passable and playable "Bam!

LINEAR Let's Go All The Way (4:04) PRODUCERS: Ivan Kopas, Charlie Steele WRITER: G.L. Cooper PUBLISHERS: Lifo, BMI Raw 12546 (c/o Hot Productions) (12-inch single)

This funky track was a big hit in the '80s for Sly Fox, and Linear is determined to take it to the top again. This time, they replace the "slip and slide" beat with a contemporary pop/hip-hop sound. The result is impressive enough, though it doesn't come close to topping the original, groundbreaking dance classic

R & B

LALAH HATHAWAY Let Me Love You (4:06) PRODUCER: Brian Alexander Morgan WRITERS: B.A. Morgan PUBLISHERS: Bam Jams/Interscope Pearl/Warner-Tameriane REMIXERS: Chris Parks, Arvel McClinton, Tim Carmon, Bread & Butter, Allen Gordon Virgin 14128 (c/o Cema) (cassette single) Hathaway is finally back on active duty, and kicks it lovely with an easy-paced jack/pop ditty created by SWV mastermind Brian Alexander Morgan It's such a pleasure to hear that dark and rich alto flex and swoop that we predict this single will bring listeners by the bunch to her fine new album-after flooding R&B radio, natch.

FOR REAL Easy To Love (4:11)

PRODUCE: Jason Hess WRITERS: J. Hess PUBLISHERS: WB/EMS/Almo/Fourth Power, ASCAP REMIXERS: Steve "Silk" Hurley, In Da Soul, Jason Hess Perspective/A&M 8305 (cassette singel) The best new-jill swingin' act to hit the

boards since En Vogue dips into its noteworthy debut, "It's A Natural Thing," and pulls out this breezy pop/ funk gem. A smoky lead vocal is enhanced by super-tight harmonies that are prominent, but not overshadowing. The groove is nice and thick, but an instantly memorable melody stands as the cut's focal point. A perfect summer single. Cross your fingers that smart R& B and top 40 programmers get a clue real fast.

* BRAND NEW HEAVIES Brother Sister (4:10) PRODUCERS: Brand New Heavies WRITER: not listed PUBLISHER: not listed

Delicious Vinyl/EastWest 5684 (c/o Atlantic) (cassette single)

The previous "Dream On Dreamer" made inroads at pop radio for one of the most successful acts to rise from the acidjazz movement. This time, they pull the title track from their excellent current album, opting for a saucier retro-funk musical mode. It may be a less commercial choice, but single keeps the band's underground integrity intact. Besides, who says you can't click with an adult-sounding record?

+ FUNKY POETS | Only Have Eyes For You (no

timing listed) PRODUCERS: David Darlington, Funky Poets WRITERS: A. Dubin, H. Warren PUBLISHER: Warner Bros. ASCAP

REMIXER: Allen Gordon 550 Music/Epic 6111 (c/o Sony) (cassette single)

It's such a shame that more people haven't taken a chance with this delightful new clique of soul singers. Although this dreamy, almost a cappella classic pop cover is a more than worthwhile contender for play at R&B, pop, and AC formats, it does not even hint at the creative reach of their sterling, underappreciated "True To Life" debut set. Embrace this one, and maybe we'll get to hear the better original material.

'NITA WHITAKER Luv Me Down Slowly (3:58) PRODUCER: Myles E. Mangra WRITER: not listed PUBLISHER: not listed Black Lion 01 (CD single)

Whitaker is a vibrant and sexy presence on this softly percussive jazz/R&B ballad. She soars over a fluid sax solo with impressive power and range. R&B radio programmers aiming to please an intelligent and older audience would be wise to add this one immediately. Contact: 213-874-2777.

TRELLINI I Wanna Be Yours (no timing listed) PRODUCER: Bishop Burrell WRITERS: T. Davis, B. Burrell PUBLISHER: Pac Jam, BMI Luke 480 (cassette single)

Here's an unlikely offering from the usually raunchy Luke Records camp. This smooth debut is smart, sexy, and extremely soulful. Trellini integrates a familiar lyrical flow with a seductive, heartfelt delivery. R&B and rhythm crossover will want to add this

COUNTRY

MARTY STUART Love And Luck (3:48) MARTT 51 DARTI LOVE AND LUCK (3:45) PRODUCERS: Tony Brown, Marty Stuart WRITERS: M. Stuart, B. DiPiero PUBLISHERS: Song Of PolyGram International/Tubb's Bus/Luttle Big Town/American Made, BMI MCA 54840 (c/o Uni) (seven-inch single)

Co-producer Tony Brown lays down a solid sonic foundation and Stuart brims with energy and attitude on a midtempocountry rocker. Actually more a ditty than a song, this one won't change the world, but it'll sure sound great in the car.

SHENANDOAH I'll Go Down Loving You (3:25) PRODUCER: Don Cook WRITERS: C. Hartford, S. Hogin, M. Powell PUBLISHERS: Sony Tree/Careers-BMG, BMI RCA 62867 (c/o BMG) (7-inch single)

Life is a fight, and nobody knows that better than Shenandoah, which has managed to rise again as a radio contender by delivering strong records. Marty Rabon knocks himself out with a soulful lead vocal on this stone country ballad.

JESSE HUNTER By The Way She's Lookin' (3:34)

PRODUCER: Barry Beckett WRITERS: J. Hunter, R.M. Bourke PUBLISHERS: Nocturnal Eclipse Music and Minnetonka Music/More Songs DeBurgo, BMI BNA 62857 (c/o BMG) (seven-inch single)

Hunter is one of the young guns who comes to the party with a songwriter's edge and attitude. Although he failed to connect at radio his first time out, this strong sophomore single, which takes full advantage of his lower-than-low country voice, should do the trick.

DOUG STONE More Love (3:19) PRODUCERS: James Stroud, Doug Stone WRITERS: D. Stone, G. Burr PUBLISHERS: That's A Smash, BMI; MCA/Gary Burr, Epic 77549 (c/o Sony) (7-inch single)

A by-the-numbers song of lost love by one of Music City's premier balladeers. While there are few who can get behind a slow number like Stone, far too often, as in this case, his songs border on the ordinary.

DANCE

BAD BOYS BLUE Go Go (Love Overload) (5:08) PRODUCER Horst Schnebel WRITERS: H. Schnebel, S. Herbold PUBLISHERS: Wildthings Editon/PolyGram ReMIXERS: Constantino Padovano, Martin Aurello Radikal 12542 (12-inch single) Hi-NRG enthusiasts, brace yourselves for the return of these charming European artists, who strut and pose all over a frenetic rave/NRG groove. An arrangement of racing rhythms and blippy synths owes a tip of the hat to the influential Giorgio Moroder. A twirlin' good time that will keep beach parties in high gear. Do not miss the giddy 'Dream" remix.

ARLINE BURTON Shot In The Dark (5:57) PRODUCER: Eddie "Love" Arroyo WRITERS: E. Arroyo, D. Cole PUBLISHERS: Lovemixx, ASCAP: Dot-n-Bud, BMI REMIXERS: DJ Digit, DJ RaSoul, DJ EFX, Eddie "Love" Arroyo Columbia 77473 (c/o Sony) (12-inch single) Burton comes on like a haughty diva from the disco era on this retro, percussion house track. Producer Eddie Arroyo does a fine job of weaving vintage '70s elements into a '90s tribalesque fabric. Added pleasure comes from reconstructions of the record by DJ's Digit, EFX, and RaSoul.

AC

+ OCTOBER PROJECT Return To Me (4:16) PRODUCER: Glenn Rosenstein WRITERS: J. Flanders, E. Adler PUBLISHERS: October Project/Famous, ASCAP Epic 5662 (c/o Sony) (CD promo) Ya gotta hand it to Epic for sticking with this left-of-center band and its beautiful eponymous debut album. Third try could be the charm, as this single has a nice balance of sullen rhythms, soft acoustic strumming, and dusky lead vocal. Moody, romantic entry is a fine fit for AC playlists.

MESA Sara Smile (When Will I See You Smile) (4:11) MESA Safa Smile (When Will i See You Smile) (4:11) PRODUCERS: Dartell Oliver, Rodney Oliver WRITERS: D. Hall, J. Oates, T. Gatling, A. Stewart PUBLISHERS: Unichappell, BMI; Whole Nine Yards/Tim Tim/ Wokie, ASCAP Riot/Quality 614 (CD single)

The Hall & Oates pop chestnut is transformed into a glossy doo-hop ditty by a limber Detroit-based male trio. The arrangement clips along at an easy, R&B/ pop pace, which opens up programming possibilities at AC radio, as well as olderskewed top 40 and R&B radio.

ROCKTRACKS

JULIANA RAYE I'll Get You Back (3:42) PRODUCER: Jeff Lynne WRITER: J. Raye PUBLISHER: Ziffy Music, BMI Reprise 6041 (CD promo)

Odd bird of a pop cut will intrigue and possibly endear itself to listeners with its charming vocal, quirky Middle Eastern-tinged tune, and rinky-dink rhythms. Kind of cool but also annoying-a formula that has propelled many a pop tune up the charts. Remember "Break My Stride"?

LOTION Head (3:40) PRODUCER: Kurt Ralske WRITERS: Lotion PUBLISHER: Fur Beret, BMI Spin Art/Chaos 6002 (c/o Sony) (CD promo)

Vulnerable rock rules. Lotion tosses aside the attitude and puts forward a telling account of internal struggle. The vocal recalls an edgier Counting Crows. Modern and album rock programmers should put this Lotion on and rub all over.

RAP

BLACKSAM Mr. Phat (3:19) PRODUCER: Jump Slamm WRITER: F. Lenon PUBLISHERS: Selective Collective/Estrogen/Sam Blak, BMI Max'n 3001 (c/o Maxi) (12-inch single) Mr. Phat is all that. With its funk-filled, main is an unact with his funk-lined, manic jazzy style and hip-hop beat, this rap will please old- and new-school addicts alike. Add a dash of dancehall, toasted by Z.D. Ranking, and let the phat flavor flow. Contact: 212-366-0950.

K-SQUAD Haul And Pull It (4:04) PRODUCER: Hugo "Boss" WRITERS: K-Squad PUBLISHER: Cykus Tree, ASCAP Atlantic 5619 (CD promo single) This creative trio is off to an impressive start with a tribute to the DJs who "haul and pull it" in the mix nightly. The dancehall rhythm is murderous, while the razor-sharp rap is raspy and energetic. Don't overlook the killer dancehall sounds of the extra track, "Something New."

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 MES & RETAIL-TECH MEDIA

'SNL' Now Showing On GameTek CD-ROM

BY MARILYN A. GILLEN

NEW YORK-TV and films are going into CD-ROM reruns, much to the delight of fans who can't get enough footage of their favorites.

One small-screen spinoff due this fall comes from North Miami Beach, Fla.-based software company Game-Tek, which will launch a two-disc, 20th-anniversary retrospective of "Saturday Night Live" as the centerpiece of what chairman/founder Irving Schwartz calls "the largest new-product rollout in GameTek's history." That rollout also will include the debut of a new film line, GameTek Cinema, which the company will preview at this month's Summer Consumer Electronics Show in preparation for a September debut.

Says Schwartz, "GameTek Cinema will take movies in linear form and put them on CD with an interactive interface." The interface, he says, provides a 3D rendering of a theater environment, which users enter as if entering the lobby of a theater. "You can visit the candy counter, play with an arcade-type video game machine, click onto billboards and see ads or coming attractions," Schwartz adds. Once inside the "theater" itself,

viewers can choose to passively view the movie, but also have such options as stopping the action, accessing any particular scene, or printing out scenes from the movie

The full-length films will not be MPEG-standard full-screen. Schwartz says, but rather feature Apple's Quick Time technology. "Maybe next year, when the MPEG board market heats up, we will go to MPEG coding," he adds.

Initial titles, six to 12 of which are due in September, will include "Metropolis" and "Night Of The Living Dead," as well as full-length, animated children's cartoons that will be marketed under a separate Kid Stuff Cinema banner.

"We will primarily be featuring cult



The early "Saturday Night Live" cast.

movies hitting the 18-35 demographic," Schwartz says. Titles will be for the IBM PC and Macintosh platforms; pricing has not been set.

LIVE FROM GAMETEK

Speaking of cult, the cult of the "Saturday Night Live" fan is what GameTek is counting on to spur sales of its two-disc show retrospective. which is being produced in conjunction with Broadway Video, a co-producer of the television series with NBC Productions.

"Broadway Video has the complete archives of 'Saturday Night Live'; it has the producers of the show working there," says Stephan Curran, creative director at GameTek. "In producing this, they worked in conjunction with the writers and passed all the conceptual stages of the product through them to make sure that they were going in the right direction.

The CD-ROM retrospective uses extensive footage from the show, Curran says, including full sketches or best-of bits from them. "That's why we had to go to two discs-we wanted to pack all this great stuff in there.'

The first disc in the set features "the classic years," Curran says, with cast members such as Chevy Chase and John Belushi. In the "current years" disc, viewers meet up with the

likes of Eddie Murphy, Billy Crystal, and Dennis Miller.

The interactive interface of the discs is a 3D rendering of the stage set. Viewers use icons to explore the various layers of the environment. "We have made it a very visual, intui-tive experience," Curran says. "We tried to keep the text to a bare minimum.'

In addition to accessing show footage, users also can peek behind the scenes, delve into the history of who wrote the first-ever sketch, or flip through a scrapbook of 20 years of cast photographs, among other elements.

The two-disc set, which likely will priced around \$79-although no offical tag has been established—will be packed along with a companion booklet boasting photos and excerpts from a Houghton-Mifflin "Saturday Night Live" 20th anniversary coffee-table book, which also will be published in October. Curran says the two products will cross-promote one another.

GameTek, which is publicly traded on the Nasdaq exchange, distributes its own titles internationally. According to GameTek, its products are currently available in more than 15,000 retail locations in the U.S. and Canada.

'Rangers' Set To Bow On CD-ROM

MARK THIS DATE: June 23. That's when the wildly popular "Mighty Morphin Power Rangers" will make their debut on CD-ROM. So says Eric Doctorow, president of domestic home video for Paramount Home Video, which will distribute the title developed by software publisher Xiphias. The multimedia CD-ROM, based on Saban Entertainment's top-rated children's TV show, contains five episodes from the show. Children have a choice of viewing each of the stories in its entirety, accessing individual segments, or "editing" scenes together.

Five additional video segments take a socially proactive stance, with topics such as learning to work as a team and not submitting to peer pressure. The disc closes with a graphic tag from D.A.R.E. (Drug Abuse Resistance Education).

The dual-platform disc (compatible with both Macintosh and Windows PC systems) will retail for \$39.95.

UOMPTON'S NEWMEDIA has signed on as exclusive distributor for Graphix Zone's interactive CD-ROM based on the artist formerly known as Prince. The title, due to ship June 7 at \$59.95, can be played on Macintosh, PCs, and audio CD players.

■I-TECH EXPRESSIONS IS running a numbers game. Into the market,

that is. The New York-based software publisher's latest video game, just out for Nintendo, is "Mickey's Adventure In Numberland," an interactive adventure/ learning game for children ages 3-6.



GTE Plans Entry Into Video Delivery four rollout cities alone will be \$250 and interactive television such as on-NEW YORK-Telephone giant million, GTE says, required to build GTE is dropping a dime into the demand movies and video games to a new hybrid fiber-optic and coaxial an estimated subscriber base of 2

video-delivery arena with a planned rollout within the next decade of a video network linked to 7 million homes in 66 markets.

GTE says that within a year it will begin construction on the network, which will deliver broadcast, cable, million customers.

The initial rollout in 1995 will be to the four markets of Thousand Oaks, Calif., St. Petersburg/Clearwater, Fla., Honolulu, and Woodbridge, Va. The investment for the cable network to approximately 550,000 homes in the target cities.

The "new wire" option chosen by the company-as opposed to attempting to deliver video by upgrading existing phone lines to video standards-will keep the two GTE delivery services of telephone and cable "neat and clean" in terms of separating costs to customers, the company says.

GTE is currently in discussion with various program providers and manufacturers of set-top boxes.

'America's television sets are evolving from providing passive entertainment to delivering an interactive experience of on-demand movies and television, games, education, shopping, banking, travel, investment, and video telephone services, says VP of video services Robert Calafell. "GTE intends to play a major role in this evolution.

In other cable news, Redmond, Wash.-based computer company Microsoft says it has signed a letter of intent with Canadian cabler Rogers Cablesystems to provide software for its interactive cable system, which is slated to debut in 1996

Microsoft already has reached a similar agreement in the U.S. with Telecommunications Inc. for its interactive-TV tests, which are slated for Denver and Seattle.

Hudson Soft To **Issue Disney's 'Beauty' As Game**

Disney's "Beauty And The Beast" makes its long-awaited video-game bow July 15 via San Francisco-based publisher Hudson Soft.

The action game, spun off from the highly successful animated film, which has since become a highly successful home video release, will be available for Nintendo's Super NES and NES svstems. The SNES version is \$64.95; the NES is \$44.95.

The video game boasts all the characters from the film, as well as music from the Academy Awardwinning soundtrack.

Gamers assume the identity of the Beast—a prince caught in the spell of an enchantress-in his quest to reach Belle and break the spell before the last petal falls from a magic rose. In exploring 12 different levels of game play, gamers-as-Beasts are guided by the candle Lumiere via a game technology known as real-time light-sourcing: As the Beast gets closer to Lumiere, the light grows brighter; as the Beast moves away, the screen becomes dimmer.

Villains that confront the Beast on his quest through the forest and the castle range from frogs and wolves to swordsmen and the evil Gaston. Among the weapons in the Beast's repertoire is his roar, which paralyzes his foes with fear. company children in solving a series of puzzles. Suggested retail is \$65 for SNES, \$54 for Sega Genesis. SEGA, which earlier this year announced it would bow out of the Summer Consumer Electronics Show, apparently hasn't so much gone away as gone underground. Literally. The major player in the game arena is mount-ing a "media booth" in the basement of McCormick North Hall, site of the June 23-25 CES. The company plans to showcase it upcoming Genesis 32X

Price is \$44.95. Also just out from Hi-

Tech is another Mickey Mouse title,

"Mickey's Ultimate Challenge," in

which a host of Disney characters ac-

add-on, as well as new software. In other SCES news, the sponsoring Electronics Industries Assn. says international attendance will be heavyand that those attendees are coming to buy. A survey of the 2,446 international attendees shows more than one-third are coming to place orders, the EIA says, attributing the increased interest in part to passage of the North American Free Trade Agreement.

NTER-ACTIVITY: John J. Gilstrap has been appointed senior director of new business development and strategy at Philips Media, reporting to president/CEO Scott Marden.



This Is Rocket Science. Representatives of Bertelsmann Music Group and Rocket Science Games gathered recently at the Bertelsmann Building in New York to announce BMG's decision to invest in Rocket Science and act as an international marketer for the Palo Alto, Calif.-based software publisher, whose first three titles are due this fall (Billboard, June 4). Pictured, from left, are Laverne Evans, senior director, legal and business affairs, BMG; Tom McIntyre, senior VP/CFO, BMG; Steven Blank, president/CEO, Rocket Science Games; Christian Jorg, VP, BMG New Technologies; and Jim Wickett, VP, business development and affairs, Rocket Science Games.



ILLBOARD'S VIDEO NEWSWEEKLY

PICTURE THIS ... By Seth Goldstein

RETHINKING: Kmart is having second thoughts about who should be running the rental concessions at the chain's newest, biggest outlets. Currently, they're operated as stores within stores by Trans World Music in Latham, N.Y., and First Row Video in Cleveland.

Now, "the whole rental thing is being renegotiated," says Kmart spokesman **Dennis Wigent**; so far, no new contracts have been let. Trans World executive **Paul Cardinal** acknowledges, "We're working our way out of that. I guess we just weren't making money."

EXERCISED: New York-based Lightyear Entertainment, which has a prestigious kidvid label, is taking advantage of a Jane Fonda connection to bring out its first fitness title, "Broadway Workout," starring Stefanie Powers. It's due later this year at sell-through.

The video's producer, Galanty & Co., is the same company that turned out about a dozen Fonda releases. RCA's CED videodisc venture was an investor in those "Workout" workhorses. Lightyear president **Arne Holland** spent several years with RCA providing programs for CED, and remained in touch with **Mark** and **Sid Galanty** after the project shuttered.

BMG is distributing "Broadway Workout" as it does the rest of Lightyear's line. A half-dozen accounts will largely determine the title's success. Powers is expected to pitch hard: She'll be at VSDA and visiting retailers later.

DECISION TIME? MCA/Universal reportedly decides by mid-June whether "Schindler's List" will go rental or sell-through. It's said the studio has made its formal recommendation to director Steven Spielberg, who has the last word. Distributors we've talked to assume MCA suggested rental and hope Spielberg accepts its rationale of content, R-rating, and the 20 million-plus copies of "Jurassic Park" that will absorb most of their energies.

REPLACEMENTS: VSDA has cleared the egg left on its face when several titles in contention for the 1994 Homer Awards turned out to be ineligible. The reason: They first (Continued on page 74)

SIVA Seminar Serves Up Boilerplate *Old Stats, Vague Promises Rule The Day*

BY SETH GOLDSTEIN and TRUDI MILLER ROSENBLUM

NEW YORK—With specifics lacking, the information highway often seems paved with boilerplate.

Thus at the Special Interest Video Assn.'s one-day Super Seminar, held May 24 here, Frederic De Wulf, Microsoft's director for strategic business development, ladled out 2-year-old statistics about the CD-ROM market. Ameritech product marketing senior VP Susan Platner, filling in for corporate strategy and development executive VP Patrick Campbell, could only talk about the Baby Bells' commitment to interactive services and the "great synergies" it and program suppliers can create in home education, entertainment, and health care.

Robert Dorf, a video retailer and managing partner of Stamford, Connbased 1:1 Marketing, ended his presentation with a plug and an 800 number. He pitched his partner's book describing a marketing paradigm for the '90s, which says retailers must satisfy the needs of individual customers. Special interest programmers may have the answers, but that wasn't readily apparent to several attendees. "It was a waste of time," says one.

The SIVA forum was better off later in the day when sessions dealt with bread-and-butter issues such as infomercials and direct response.

Consultant Michael Cimino, estimated 300-400 longform infomercials and two to four times that number of shortforms are produced annually. Videos, screened during the infomercial, are a more dominant factor than ever. Cimino said 80% of 1993's top 25 infomercials included videos as part of the presentation, up from 60% in the previous year.

While it costs \$100,000-\$150,000 to make a longform and another \$50,000 to test it, "getting the money is not the hard part," Cimino noted. "There are people throwing fistfuls of money at infomercials." The difficulty, he continued, is finding and hitting the target audience. Shortforms are the better length, fitting comfortably into soap operas, sports shows, and the like. "With a longform, you're broadcasting, not narrowcasting. But the advantage of a longform is that you have the time to demonstrate the product," he said.

Cimino claimed his shortform for a video of N.Y. Giant linebacker Lawrence Taylor made six-fold what it cost for media time, which, he noted, is three to four times more expensive than it was five years ago. "So if you're selling an item for \$100, it better not cost more than \$25 to manufacture."

Prerecorded cassettes meet that requirement and can use the infomercial sales boost. "As nice as the box is," said Cimino, "it can only say so much. On TV, you can actually see it, you show it, you get to experience the emotion that's on the tape. A good marketer can sell any tape." Cimino suggested program suppliers get a partner who knows the ropes, has retail connections, and is committed to media and testing.

National Geographic skips infomercials but uses direct response because "we're fortunate to have great film footage to show," said home video director Bob Potter, appearing on a SIVA panel. "Once you get the first order, the hard work really begins in a continuity business. Make sure your fulfillment effort is equal to your mar-

keting effort."

Smithsonian Video's Terrance Afer-Anderson got plenty of marketing help from "Jurassic Park" for the museum's "Dinosaur" cassette. The museum tested the offer in a 60,000-piece mailing before rolling out to 1 million homes. Because Smithsonian spent \$250 on direct mail, "Dinosaur" couldn't be pegged below \$19.95. Afer-Anderson, who has 12 titles in a 3-yearold catalog, said his biggest competition "are the other Smithsonian videos I don't control"—those the museum makes.

Marian George of Reel Productions, which did "Hot Country Dancing," considers infomercials "only the first step of an integrated marketing campaign, which should include TV, print, and radio." Her big concern: cost per order. "[It's] your barometer of success." CPO should be kept under \$10 per order; if it starts rising, reposition the product or pick another outlet, she says.

With success comes the need for a production, fulfillment, sales, and legal team, she said. "You have to be intensely involved, day in and day out."

Paramount Gains Cap Cities/ABC Vid Publishing

BY SETH GOLDSTEIN

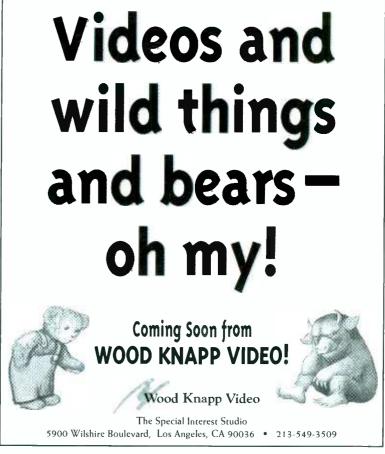
NEW YORK—WEA is losing a major video account just weeks after gaining the Maier Group, which is being acquired by A*Vision (Billboard, May 21).

Capital Cities/ABC Video Publishing announced it was moving to Paramount Home Video effective July 1, leaving WEA with a revived LIVE Home Video and a rapidly expanding A*Vision as its prime vendors. Paramount gains a fledgling venture, just a year on the market, that will strengthen the studio where it has been weakest: special interest programming.

ABC Video has tapped its network parent for a soap opera cassette series and Cap Cities-owned ESPN for a line of sports and physical fitness titles. Meanwhile, ABC Video is launching its Summa movie label (originally called Signet) that *(Continued on page 70)*



Good Guys In Black Leather Jackets. John O'Donnell of Central Park Media, center, poses with other founders of Media Industry Motorcyle Enthusiasts who will ride to raise money for charities. He's joined, from left, by Dan Hirsch of Famous Artists Agency; Masumi Homma of Venture Group International; Lewis Gersh, law student and son of publicist Richard Gersh; and Jerry Ade, Famous Artists. New York-based MIME plans to hold its first event in late summer.



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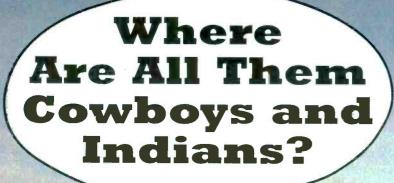
> LOOK FOR ONE OR MORE NEW STUDIO CLASSICS ON THE FIRST WEDNESDAY OF EACH MONTH



			ı Video	Sales				
THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIO	DNAL SAMPLE OF RETAIL STORE SALES REP Copyright Owner, Manufacturer, Catalog Number	ORTS. Principal Performers	Year of Release	Rating	Suggested List Price
1	1	5	MRS. DOUBTFIRE	★ NO. 1 ★ ★ ★ FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
2	30	2	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
3	2	4	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
4	6	3	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
5	3	11	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
6	4	12	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
7	5	11	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
8	7	4	THE GIRLIE SHOW-LIVE DOWN	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
9	8	35	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
10	10	29	PLAYBOY CELEBRITY CENTERFOLD; DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
11	9	10	WE'RE BACK!: A DINOSAUR	Amblin Entertainment	Animated	1993	G	24.98
12	NEV	-	STORY \diamond U2: ZOO TV-LIVE FROM SYDNEY	MCA/Universal Home Video 81289 PolyGram Video 8006313733	U2	1994	NR NR	19.95
13	13	6	HEIDI	FoxVideo 8571	Shirley Temple	1937	NR	14.98
14	13	13	PLAYBOY: COLLEGE GIRLS	Playboy Home Video	Various Artists	1994	NR	19.95
15	11	13	PLAYBOY VIDEO CENTERFOLD 40TH	Uni Dist. Corp. PBV0750 Playboy Home Video	Anna Marie Goddard	1994	NR	19.95
16	-		ANNIVERSARY PENTHOUSE: 25TH ANNIVERSARY	Uni Dist. Corp. PBV0748 Penthouse Video Various Artists		1994	NR	19.95
10	15	16		A*Vision Entertainment 50549 Various Artists FoxVideo 8500 James Earl Jones		1994	PG	19.95
17	16	7		Penthouse Video	Mike Vitar Sasha Vinni	-		
_	17	5	PENTHOUSE: WINNERS 1994 MIGHTY MORPHIN GREEN RANGER:	A*Vision Entertainment 50659-3 Saban Entertainment	Leslie Glass	1994	NR	24.95
19	19	8	PART 1	PolyGram Video 8006311353 Warner Bros, Inc.	Various Artists. Kate Maberly	1994	NR	12.95
20	12	14	THE SECRET GARDEN MIGHTY MORPHIN: VOL. 1-DAY OF	Warner Home Video 19000	Andrew Knott	1993		24.96
21	18	19	THE DUMPSTER O	PolyGram Video 4400881193 Capella Intl. Inc.	Various Artists Maria Bonnevie	1993	NR	9.95
22	29	6	THE POLAR BEAR KING PLAYBOY 1994 VIDEO PLAYMATE	Hemdale Home Video 7206	Jack Fieldstad	1994	PG	19.95
23	23	28	CALENDAR	Uni Dist, Corp. PBV0744 Warner Bros, Inc.	PBV0744 Various Artists		NR	19.95
24	21	27		Warner Home Video 18000	Jason James Richter	1993	PG	24.96
25	22	7	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment Polaris Communication 8006311373	Various Artists	1994	NR	12.95
26	20	5	PENTHOUSE CLASSICS: VOL. 2	Penthouse Video A*Vision Entertainment 50569-3	Various Artists	1994	NR	19.95
27	26	3	BLOOD AND SAND	FoxVideo 1073	Tyrone Power Rita Hayworth	1941	NR	19.98
28	34	3	BRIGHT EYES	FoxVideo 8567	Shirley Temple	1934	PG	14.98
29	NE	NÞ	THE LONGEST DAY	FoxVideo 8590	John Wayne Robert Mitchum	1962	NR	24.98
30	40	3	DIMPLES	FoxVideo 8570	Shirley Temple	1936	PG	14.98
31	33	5	MIGHTY MORPHIN GREEN RANGER: PART 5	Saban Entertainment PolyGram Video 8006311433	Various Artists	1994	NR	12.95
32	RE-E	NTRY	IN OLD CHICAGO	FoxVideo 1351	Tyrone Power Alice Faye	1938	NR	19.98
33	RE-E	NTRY	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
34	24	83	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
35	RE-E	NTRY	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
36	NE	NÞ	TALES OF THE CITY (BOX SET)	PolyGram Video 4400888773	Olympia Dukakis Chloe Webb	1994	NR	59.95
37	37	13	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
38	38	30	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
39	32	2	NEW ORDER STORY	Warner Reprise Video 3-38374	New Order	1994	NR	19.98
40	NE	NÞ	THE MAKING OF ESTRANGED HOME	Geffen Home Video 39545	Guns N' Roses	1994	NR	16.98

● 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 sales 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. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical titles. ◆ ITA platinum certification for a suggested retail for nontheatrical titles. ◆ ITA platinum certification for a suggested retail for nontheatrical titles. ◆ ITA platinum certification for a suggested retail for nontheatrical titles. ◆ ITA platinum certification for a suggested retail for nontheatrical titles. ◆ ITA platinum certification for a suggested retail for nontheatrical titles. ◆ ITA platinum certification for a suggested retail for nontheatrical titles. ◆ ITA platinum certification for a suggested retail for nontheatrical titles. ◆ ITA platinum certification for a suggested retail for nontheatrical titles. ◆ ITA platinum certification for a suggested retail for nontheatrical titles. ◆ ITA platinum certification for a suggested retail for nontheatrical titles. ◆ ITA platinum certificatio

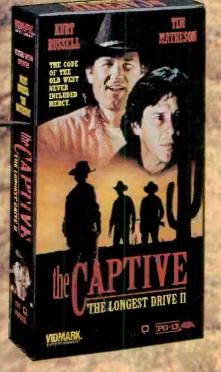
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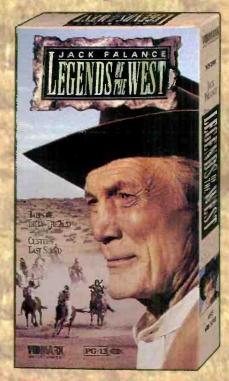
the Kid") and Sally Kirkland

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Home Video

Year of Release

1993 PG-13

1993

1993

1993

1993

1993

1993 PG

Rating

PG-13

R

R

PG

PG

B'buster Downplays Viacom In Favor Of Music Biz Plans

FORT LAUDERDALE, Fla.-Blockbuster played down the imploding Viacom merger at its annual meeting earlier this month, where the top brass outlined plans to duplicate their video success in the music industry. Business has never been better, said chairman Wayne Huizenga, who saw Blockbuster's rise continuing unabated with or without Viacom.

"Back in January, we weren't sure whether or not this annual meeting was going to take place," he commented. "We thought that by now, the Viacom-Blockbuster merger would have been completed, and you'd be the shareholders of one of the leading entertainment companies in the world.

"Well, here we are. And while things with Viacom are still uncertain, one thing is clear: You are shareholders of one of the leading entertainment companies in the world."

When the merger was announced in January, Viacom shares were \$31 and the Blockbuster merger was valued at \$8.4 billion. That figure has fallen to \$6.3 billion, as Viacom's

stock declined to \$23 in the wake of a successful but costly bidding wa for Paramount Communications Viacom wanted Blockbuster's cash flow to pay off debt incurred in th acquisition.

Several Blockbuster officials con firmed that if the merger does fa apart, the retailer would conside buying Paramount's theme parks d vision and possibly Madison Squar Garden from Viacom, which is shop ping assets to raise cash.

George Johnson, president of th domestic consumer services div sion, said Blockbuster would look t run Paramount Parks, but resell th Garden. "We're not going to operat an entertainment center in the mic dle of New York City," he said.

Blockbuster is expected to open 250 video and 100 music stores this year. Revenues from the video side should reach analysts' estimates of \$3 billion, up from \$2.2 billion in 1993. Including music, sales will top 1993's systemwide total of \$2.9 bil-(Continued on page 73)

PA

(Con

president fect fit for

Accord timing is right. "Paramount doesn't have a full plate," he says. The problem for WEA, which recently counted ABC Video among the three labels putting annual sales over \$200 million, is that its plate may have been too full.

They have a lot of stuff to sell," the source continues. "I think it's confus-ing." Another distributor comments, "I think WEA needs to establish an identity. There'a lot of confusion about who's carrying what." WEA executives weren't available for comment.

ABC Video went to WEA 18 months ago in a deal due to expire June 30. "They have been servicing us well," says Peisinger, but he believes Paramount can best exploit "the new directions our program is taking." ABC product won't get lost in the shuffle thanks to the studio's limited schedule of theatrical releases, Peisinger comments. "We're not going to be in a situation where we're going to be the seventh or eighth movie delivered every month," he says.

According to Peisinger, he and WEA president Dave Mount had "candid, forthright discussions" about the likelihood that the contract would not be renewed long before the announcement.

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ole matrix of issues" that out of the running, Pei-They very much" wanted to keep the line.

Video's product flow. Over the last three months, ABC Video held back stronger titles in anticipation of the transition, he says. "We were very careful in what we released."

Paramount was an aggressive suitor. "The arrangement is competitive," says Peisinger, referring to distribution terms. "We weren't preaching to the unconverted. Eric [Doctorow, Paramount Home Video president] certainly gave us the impression and he and his staff are fully committed to our product."

That includes the Summa titles. which Peisinger maintains will be a "very important new label for us. It's reaching for a higher level of the rental market than just TV movies." Distributors agree even the most obscure made-for-video features generally score better than any titles available at retail following TV exposure.

Indicative of Paramount's inside position, Paramount screened the first Summa titles and was "generally excited," Peisinger adds. He doubts WEA was given the same opportunity.

_		CHART	COMPILED FROM	A NATIONAL SAMPLE OF RETAIL STORE RENTAL REP	PORTS.
THIS WEEK	LAST WEEK	WKS. ON CH	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principał Performers
				* * * NO. 1 * * *	
1	1	5	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williar Sally Field
2	2	3	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costne Clint Eastwoo
3	3	7	CARLITO'S WAY	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn
4	4	6	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidma
5	5	6	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug
6	11	2	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheer Kiefer Suther
7	7	3	THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hop Emma Thom
8	12	2	ADDAMS FAMILY VALUES	Paramount Pictures Paramount Home Video 32806	Anjelica Hust Raul Julia
9	6	11	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee

RAMOUNT	GAINS	CAP	CITIES/ABC	
atinued from na	ae 67)			

• • •	
Jon Peisinger thinks is a per-	"It was a who
Paramount.	forced WEA
ing to one wholesaler, the	singer adds. "

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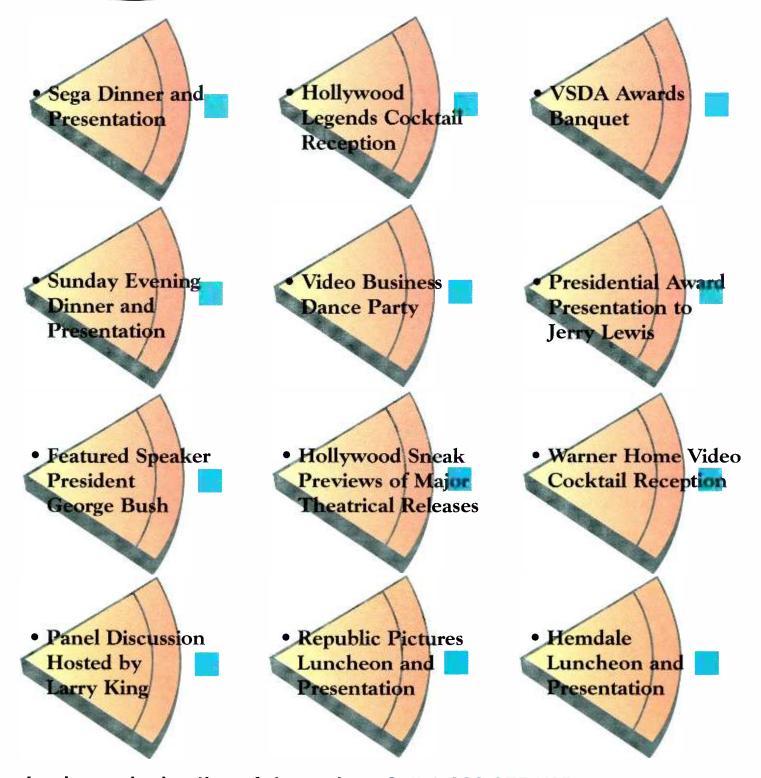


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BONUS DISTRIBUTION AT VSDA.

Home Video

Retailers Ponder Profit Potential Of 'Park' Promo

MIXED REVIEWS: Taking a few days to digest MCA/Universal Home Video's "Jurassic Park" five-course meal, retailers are left trying to figure out whether they will make any profit from the titles headed for McDonald's. And distributors are trying to figure out whether they'll make any money with the razor-thin margins expected on the dino-hit.

"This is not a movie distributors are going to make a killing on," says **Rich Goffman**, Star Video marketing VP. "And we'll probably move 500,000 to 1 million units."

Usually con-

servative when it comes to return allowances and discounting, MCA will have to ease up on those restrictions to make its num-

make its numbers, distributors say. "There are a lot of variables, and

MCA will have to be willing to be flexible on returns," says Goffman.

Many dealers are concerned that the bargain prices at McDonald's will make it almost impossible to sell the tapes at the normal price of \$14.95 when the promotion is over.

"Once again this raises the question of what's the real price of a tape," says John Thrasher, Tower Video VP of video retail.

"Obviously, McDonald's is offering a tremendous amount of media that the video industry can't compete with," one major retail executive notes. "But why not set up a program and offer us a \$5.95 deal?"

The idea presents an interesting challenge to a supplier: create a national retail program based on the McDonald's model. Disney has had great success with titles available for a "limited time," so why not throw in a pricing element as well?

To properly detail the "Jurassic Park" plan, MCA flew about 200 retailers and distributors to Los Angeles for a dinner event. The studio converted a soundstage into a jungle setting that would have made Tarzan feel at home.

Earlier in the day, studio sales reps got an advance look and actually applauded when the P-O-P materials were unveiled, according to an MCA staffer. "I think they were surprised we could pull something like this off."

More kudos came when MCA Motion Pictures chairman **Tom Pollock** visited the video division to personally congratulate them on a job well done.

Guests also got to take a look at the "Jurassic Park: Behind The Scenes" exhibit at the Universal Studios Theme Park. Tour guides demonstrated many of the computer graphic techniques used to create the dinosaurs in the movie. Retailers had their pictures taken next to one of several giant dino-models.

DALLAS, PART TWO: Dallas pulled out all the stops to impress VSDA board members who came down to visit its convention facilities (Billboard, June 4). It sounds like they did a good job. "The response from the city was

"The response from the city was tremendous," says board member **Larry DeVuono**. "We're just not a major player in Las Vegas anymore and it was nice to be appreciated."

DeVuono was "amazed" by how many things there are to see in Dallas, including Texas Stadium, Six Flags Amusement park, and Wet 'N Wild. The "West End" has jazz, blues, and country clubs, plus plenty of restaurants. History buffs can visit the Kennedy



Texas Book Depository. Southfork Ranch, made famous by the TV show "Dallas," is available for parties. How-

museum at the

ever, it's about 40 miles outside of town.

Fellow board member and Blockbuster Entertainment senior VP Ron Castell thinks Dallas will provide a much-needed alternative to Las Vegas. "People have complained about Vegas for years. And Dallas is a good convention town."

DeVuono says moving to Dallas may be cheaper for studios, considering it is a non-union town and has better air-freight rates.

In addition to seeing the sites, the board members kicked around the idea of selecting three different sites and rotating the convention among them each year.

According to one board member, VSDA would like to pick a Western, Central, and Eastern city for the show, expected to become a May fixture. Dallas has a good shot at being the central pick; the others are still in flux.

Orlando was eliminated because VSDA considers it too expensive. The association also worries that attendees will spend all day at Walt Disney World or the Universal Studios Tour instead of attending the show.

FOR YOUR CONSIDERATION: Members of the Academy of Television Arts and Sciences can take a look at HBO's Emmy considerations at Wherehouse Entertainment.

HBO has selected nine programs it considers Emmy-worthy, including video releases "And The Band Played On," "Laurel Avenue," and "State Of Emergency." Other programs include "The Larry Sanders Show," and "Dream On."

Four Wherehouse locations in Los Angeles are participating in the preview program. ATAS members who present their membership cards can check out the tapes free of charge. As an added incentive, members who take advantage of the offer receive a free HBO coffee mug.

In conjunction with the video release of "And The Band Played On," Wherehouse donated \$1 for each rental during its first three weeks of release to local AIDS charities.

Video Previews

from master storyteller

kennel full of canine fun

Shelley Duvall unleashes a

"Mo The Dog," narrated by Richard Dreyfuss, is a

cold winter's week—and his

blah mood-around with a

little imagination and some

"Amos" tells the uplifting story of the antics of a tired old pooch who gets a new

lease on life when he begins

venturing out on his jetpropelled couch. Both

stories are true to their

spark imagination and creativity among young viewers. MCA/Universal is

simultaneously releasing two other bedtime tales:

"Tugford Wanted To Be

Bad/Little Penguin's Tale' and "My New Neighbors/

"What Do You Want To

Heavy Equipment Operator," Big Kids

Productions Inc. (800-

477-7811), 30 minutes.

\$15.95.

Be When You Grow Up?:

Premiere video in Big Kids' series of live-action videos

featuring real people-not

actors—talking about their careers delves into a

children, particularly little boys: the world of building

vehicles, earth movers, and more. Filmed in Cincinnati,

Orlando, Fla., and Austin,

Texas, home of the video's

production team, "Heavy Equipment Operator" is a

fact-filled, if a bit under-

narrated, half-hour that

incorporate heavy

about, too.

offers children a glimpse of

a variety of occupations that

machinery. In addition to

the explanations offered by

have the opportunity to ask

questions, and likely hit on

the same angles viewers at

SPORTS

"Super Duper Baseball

Bloopers 2," Orion Home Video/Major League

home want to know more

adults, children on screen

fascinating topic to

cranes, construction

Rotten Island."

book roots and are sure to

help from his friend. Told by Morgan Freeman,

charming tale of a warm-

hearted dog who turns a

MUSIC

Al Jarreau, "Tenderness," Warner Reprise Video, 60 minutes, \$19.98.

Video counterpart to Jarreau's eclectic new album and his premiere longform finds the crooner in tip-top vocal form. In an interview clip shown early in the proceedings, Jarreau expresses his desire to experiment a bit and mesh jazz, pop, and R&B sounds. Thus viewers are treated to a pastiche of melody, from the title tune to Elton John's "Your Song" to George Gershwin's "Summertime." Jarreau's live performance, recorded on a Hollywood soundstage and letterboxed here, also features an all-star band composed of what Jarreau refers to as "sensitive musicians": Joe Sample, Marcus Miller, and David Sanborn, who guests on sentimental favorite "We Got By.

"Guys And Dolls Off The Record," RCA Victor/ BMG Video, 57 minutes, \$14.98.

Frank Loesser's acclaimed musical celebrated its 24th birthday recently, and this video documenting the making of the Broadway cast album from its most recent, Tony-winning incarnation shows why "Guys And Dolls" has remained a perennial favorite. Fans old and new will get a behind-the-scenes look as cast members, including Peter Gallagher as Sky Masterson and Faith Prince as Miss Adelaide, put their own imprint on the proceedings to ensure they get it just right. Of course all the hits that make the musical are here, too: "The Oldest Established," "A Bushel And A Peck," "Guys And Dolls," "Luck Be A Lady," and more, although many of them are seen and heard in bits and pieces and in several takes



Iron Maiden, "Raising Hell," BMG Video, 110 minutes, \$19.98.

Fans who want to relive lead singer Bruce Dickinson's final Maiden voyage will cherish what amounts to a greatest-hits

concert video, filmed earlier this year in London. The video features 17 numbers, including all of the metal mavens' finest: "Bring Your Daughter ... To The Slaughter," "Be Quick Or Be Dead," "Fear Of The Dark," and more. As the band launches into "Fear Of The Dark" about halfway through the concert, Dickinson tells video viewers they will wish they had a big-screen television to catch all the onstage wizardry. Actually, the small screen works quite nicely, as the camera crew managed to capture the intensity and bottle it in a fashion that still leaves plenty of edge. True to its metal form, the show also includes several gruesome pyrotechnic visual moments courtesy of horror illusionist (now there's a job title) Simon Drake.

CHILDREN'S

"Robocop: Crime Wave, Best Film & Video, approximately 30 minutes, \$14.99/\$9.99.



The animated antics of Robocop are fast-paced and geared toward an audience that skews slightly younger than the PG-13 crowd spending time with the video release of the feature film. "Crime Wave" concerns the chaos that ensues when a jealous higher-up in the police force sets out to do whatever he can to turn the heroics of the crime-fighting man of steel into a Robo-flop. Yes, there's some violence here but it is kept to the level of Saturday-morning cartoons and is presented in context. Also new in the Robocop series are "The Man In The Iron Suit" and "A Robot's Revenge." All three are available in extended and

"Mo The Dog In Tropical Paradise/Amos, The Story Of An Old Dog And His Couch," MCA/Universal Home Video, 45 minutes, \$12.98.

standard play versions.

Latest two-tale video in the "Bedtime Stories" series

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. Baseball Home Video, 80 minutes, \$14.95. Billboard®

Let's face it-part of the joy of a trip to the ballpark is the chance to see baseball's embarrassing moments on the big screen during the seventh-inning stretch. If we're really lucky, we may even witness a real live blooper. This video will score a home run with those with an appetite for "unsportsmanlike" conduct. Among the highlights: Texas Ranger David Hulse's four consecutive fouls into the California Angels' dugout; "The Tale Of The Tarp," which occurred during a Miami downpour when the field crew couldn't get the tarp to cooperate; and a Hitchcockian scene in which a flock of seagulls descended upon the Milwaukee Brewers County Stadium and Gus the Wonderdog and friends were called in to keep them at bay. Speaking of dogs,



the video spends some time behind the scenes of a Milk Bone promo featuring players and their pooches. There's also plenty of the anticipated: head-on collisions, tumbles, and shattered windows, plus a few philosophical thoughts from Bill Murray. It's a trip.

INSTRUCTIONAL

"Let's Play Baseball," ABC Video/ESPN Home Video, 50 minutes, \$14.98.

St. Louis Cardinals shortstop Ozzie Smith is the master of ceremonies in this instructional video aimed at boys with a basic knowledge of the game and a desire to conquer its finer points. The video is divided into segments such as "playing the outfield" and "running bases," and Smith wisely suggests viewers watch the entire program and then rewind to the parts that are most pertinent to them before they hit the back yard. Also new from ABC and ESPN are "Let's Play Tennis" and "Let's Play Soccer." The "Soccer" and "Tennis" titles are particularly timely: The first coincides with the beginning of the World Cup, the second with the French Open.

		CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Γ	
THIS WEEK	2 WKS. AGO	WKS. ON CH	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release		
			* * * NO. 1 * * *		Γ	
1	4	3	BATMAN: MASK OF THE PHANTASM Warner Bros. Inc./Warner Home Video 15500	1993	1	
2	1	11	THE FOX AND THE HOUND Walt Disney Home Video 2141	1981	2	
3	2	35	ALADDIN Walt Disney Home Video 1662	1992	1	
4	NE	WÞ	THE RETURN OF JAFAR Walt Disney Home Video 2237	1994	2	
5	3	9	WE'RE BACK!: A DINOSAUR STORY Amblin Entertainment/MCA/Universal Home Video 81289	1993	2	
6	5	83	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	2	
7	6	7	MIGHTY MORPHIN GREEN RANGER: PART 1 Saban Entertainment/PolyGram Video 8006311353	1994	1	
8	7	7	MIGHTY MORPHIN GREEN RANGER: PART 2 Saban Entertainment/PolyGram Video 8006311373	1994	1	
9	22	3	BARNEY'S ALPHABET ZOO The Lyons Group 2001	1994	1	
10	11	11	THERE GOES A BULLDOZER! Kidvision/A*Vision Entertainment 50701	1994	ļ	
11	9	19	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER Saban Entertainment/PolyGram Video 4400881193	1993		
12	13	240	PINOCCHIO♦ Walt Disney Home Video 239	1940	2	
13	10	7	MIGHTY MORPHIN GREEN RANGER: PART 3 Saban Entertainment/PolyGram Video 8006311393	1994	1	
14	17	3	THE FLINTSTONES: HOORAY FOR HOLLYROCK Hanna-Barbera Prod. Inc./Turner Home Entertainment 1206	1994	1	
15	21	3	THE FLINTSTONES: FEARLESS FRED STRIKES AGAIN Hanna-Barbera Prod. Inc./Turner Home Entertainment 1205	1994	1	
16	16	9	THERE GOES A FIRE TRUCK! Kidvision/A*Vision Entertainment 50700	1994	1	
17	8	13	THE MAGIC VOYAGE Hemdale Home Video 7215	1993	1	
18	25	9	CHILDREN'S CIRCLE: HAROLD AND THE PURPLE CRAYON Wood Knapp Video 1198	1994	1	
19	12	7	MIGHTY MORPHIN GREEN RANGER: PART 5 Saban Entertainment/PolyGram Video 8006311433	1994	1	
20	15	111	101 DALMATIANS Walt Disney Home Video 1263	1961	2	
21	23	3	THE FLINTSTONES: BABE IN BEDROCK Hanna-Barbera Prod. Inc./Turner Home Entertainment 1204	1994	1	
22	RE-E	NTRY	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK Saban Entertainment/PolyGram Video 4400881113	1993	ć	
23	NEV	VÞ	THE FLINTSTONES: WACKY INVENTIONS Hanna-Barbera Prod. Inc./Turner Home Entertainment 1207	1994 12.98		
24	14	7	MIGHTY MORPHIN GREEN RANGER: PART 4			

FOR WEEK ENDING JUNE 11, 1994

◆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. © I 994, Billboard/BPI Communications.

B'BUSTER DOWNPLAYS VIACOM MERGER (Continued from page 70)

lion.

Since it entered the business in late 1992, the chain has become "a dominant force in the music industry," with six chains and more than 500 stores, said president Steve Berrard. Blockbuster Music Stores intends to be the first "customer-focused music retailer" in the industry, he continued, applying the management information system in place in its video stores.

Blockbuster already tracks the rental and purchase habits of some 50 million customers, who are being issued universal membership cards good at any location, including the Discovery Zone child recreation centers.

A next step, Berrard said, is to amass a CD and cassette data base that will allow the company "to better understand the demographics of music customers. This information about what customers are buying by age, gender, income level, and family size, will assist the record companies in discovering and promoting artists and also aid them in the distribution of product."

He predicts that "we'll know which artists to stock and how many copies to carry. Our data base capabilities will help us to maximize revenue and increase margins and give us a competitive edge over everyone else in the business. Our goal is simple. To become the No. 1 music retailer in the world."

Blockbuster and IBM continue to plug away at their NewLeaf joint venture, which will enable retail customers to create their own CDs in stores from a music database. While the partners strive for music label clearances, the emphasis has shifted to video games. Berrard said copies of out-of-stock games can be made in less than a minute at two Blockbuster stores in nearby Boca Raton.

Home Video

Starmaker Extends Its Reach With Budget Titles, Miniseries

BY STEVE TRAIMAN

EATONTOWN, N.J.-From one licensed title that became the first million-unit video in low-priced sellthrough. Starmaker Entertainment has grown in five years to more than 800 titles, including miniseries in leading grocery and music chains, warehouse clubs, and discount giants, as well as direct marketing catalogs.

Starmaker had sales in excess of \$20 million in 1992, and with conservative increases of 6%-8% last year, and similar growth forecast for 1994, the total should approach \$25 million by year's end. "Most important, our bottom line will also be im-proved," says president Ken Palmer.

Palmer recalls the growth was a "building block" process that required a dedicated staff of about six, now grown to 28, in sales, marketing, and support. Working mainly through distributors and rackjob-

Billboard,

13 20 86

14 RE-ENTRY

18 NEW

RE-ENTRY

15 238

15 14 21

16 RE-ENTR

17 RE-ENTR

19

20

hers. Starmaker now reaches leading mass-market outlets across the country with extended play videos priced to sell for less than \$10. including miniseries of up to six hours.

Introduced at last year's VSDA convention in Las Vegas, a 36-unit prepack floor display features 18 titles with a suggested retail value of about \$360-and a conservative 40% return on investment, according to Palmer. Featuring full-length TV miniseries such as "Rage Of An-gels," "East Of Eden," "Blind Faith," and "Princess Daisy," the compact 18-by-16³/₄-by-55-inch fourcolor stand has attracted a blue-chip clientele.

Key accounts noted by Palmer include the Camelot, Musicland, and Trans World Music chains; Blockbuster, sold direct; Sam's, Price/ Costco, and BJ's warehouse clubs; Kmart, Wal-Mart, Target, and Phar Mor discount groups; and the Best Buy consumer electronics chain.

In the rapidly expanding grocery area. Starmaker is in such majors as Grand Union, Pathmark, and Waldbaum's in the New York-New Jersey metro area; Alpha-Beta, Lucky Stores, and Vons in California; Dominick's in Chicago; Albertson's in Texas, Oklahoma, and Utah; Kroger in Houston, Memphis, and Columbus, Ohio; Piggly Wiggly in Alabama: Kash & Karry in Baltimore; and Safeway in Washington State.

Palmer credits much of the growth to executive VP Al Schiefelbein, co-founder of the company. and sales VPs Ed Berson, rack sales; Jay Douglas, music chains and warehouse clubs; Jon Altpeter, grocery chains; and Steve Comm, distributors and some grocery groups.

Technicolor Video Services' Livonia, Mich., plant gets the credit for extended-play duplication. Its output has expanded to include Starmaker re-releases of \$14.95 and \$19.95 standard play cassettes in the slower mode at \$9.95 suggested list.

FOR WEEK ENDING JUNE 11, 1994

Also targeted for budget extended play are \$39.95, three-tape sets "Noble House" and "Peter The Great." They will reappear on a single cassette for "extended life in the market," Palmer notes

His first key acquisition was an animated "The Little Mermaid" from GG Communications, timed to ride the coattails of the Disney mega-hit. Most recently, Starmaker bought rights to all the Danielle Steel titles that first aired on NBC. Worldvision has them for the rental trade. Palmer's first venue for the four titles are direct marketing outlets, with low-priced sell-through to follow in about two years, he says.

Other major acquisitions include about 135 titles from Prism Entertainment, the New World Library of close to 300 titles, and worldwide rights to the "Saturday Night Live" library from NBC and Broadway Video. Palmer recalls his first miniseries hit was "Shaka Zulu" from Prism, "but it was the debut of the prepack display at last year's VSDA that has helped that market really take off."

At this year's VSDA, the company will have four to six new "SNL" titles in standard play at \$14.95 and extended play at \$9.95. There also will be some new holiday product, and several major titles are close to being signed, he says. Starmaker should have 48 new releases this year, about the same as in 1993.

"I don't think the consolidation in distribution and retailing has really hurt us," Palmer says, "because we have a solid impulse product at a low price. The volume of business being done by nontraditional retail ac counts is phenomenal. In the last 18 months, our grocery business has expanded to nearly 75 major chains, and represents an increasingly larger share of our volume.

"Looking at both mail order and direct marketing, the business is just thriving. As an example, Time Life Video had a huge offer on 'Saturday Night Live' tapes on TV with results that were just extraordinary. And I feel the Danielle Steel product might make a good continuity series

Noting video stores' traditional inability to add budget releases, Palmer observes, "They have only so many open-to-buy dollars which are gobbled up by top studio titles and sell-through monsters like 'Mrs. Doubtfire.' It really comes down to the fact that specialty video stores have not really been successful at making a statement that they are in the sell-through business."

	DC								FOR WEEK ENDING JUNE
]) Special Int	61	1	B	S	t	Video Sale
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports. TITLE Program Supplier, Catalog Number	Suggested List Price		THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports. TITLE Program Supplier, Catalog Number
		RE	CREATIONAL SPORTS						EALTH AND FITNESS
1	1	5	* * NO. 1 * * SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98		1	2	15	* * NO. 1 * * JANE FONDA'S YOGA EXERCISE WORKO A*Vision Entertainment 55021-3
2	9	7	1994 WINTER OLYMPIC HLTS. FoxVideo (CBS Video) 5985	19.98		2	7	5	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673
3	2	53	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98		3	1	25	ABS OF STEEL 2000 The Maier Group TMG227
4	4	25	BAD GOLF MADE EASIER ABC Video 45003	19.98		4	9	85	STEP REEBOK: THE VIDEO PolyGram Video 0847853
5	3	65	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98		5	10	39	ARMS AND ABS OF STEEL The Maier Group TMG142
6	10	3	WRESTLEMANIA X Coliseum Video WF132	59.95		6	4	23	BUNS OF STEEL STEP 2000 The Maier Group TMG1142
7	7	5	BEST OF HOCKEY'S HARDEST HITTERS Quality Video, Inc. 3130	9.99		7	8	111	ABS OF STEEL The Maier Group TMG132
8	6	7	1994 WINTER OLYMPIC FIGURE SKATING HLTS. FoxVideo (CBS Video) 8117	19.98		8	17	5	KATHY SMITH'S AEROBOX WORKOUT A*Vision Entertainment 50518-3
9	8	57	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98		9	6	41	THIGHS OF STEEL The Maier Group TMG158
10	5	13	DALLAS COWBOYS: SUPER BOWL XXVIII CHAMPIONS PolyGram Video 4400876913	19.95		10	RE-E	ENTRY	BUNS OF STEEL The Maier Group TMG111
11	12	9	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98		11	RE-E	ENTRY	JANE FONDA'S STEP AEROBIC WORKOU A*Vision Entertainment 3-50333
12	11	17	MAGIC MEMORIES ON ICE II ABC Video 44002	24.98		12	15	9	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088

	TITLE Program Supplier, Catalog Number	Suggested List Price		THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
	CREATIONAL SPORTS					п	EALIN AND FIINE35	
	★ ★ NO. 1 ★ ★ SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98		1	2	15	* * NO. 1 * * JANE FONDA'S YOGA EXERCISE WORKOUT A*Vision Entertainment 55021-3	19.98
	1994 WINTER OLYMPIC HLTS. FoxVideo (CBS Video) 5985	19.98		2	7	5	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98		3	1	25	ABS OF STEEL 2000 The Maier Group TMG227	14.95
	BAD GOLF MADE EASIER ABC Video 45003	19.98		4	9	85	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98		5	10	39	ARMS AND ABS OF STEEL The Maier Group TMG142	9.95
	WRESTLEMANIA X Coliseum Video WF132	59.95		6	4	23	BUNS OF STEEL STEP 2000 The Maier Group TMG1142	14.95
	BEST OF HOCKEY'S HARDEST HITTERS Quality Video, Inc. 3130	9.99		7	8	111	ABS OF STEEL The Maier Group TMG132	9.99
	1994 WINTER OLYMPIC FIGURE SKATING HLTS. FoxVideo (CBS Video) 8117	19.98		8	17	5	KATHY SMITH'S AEROBOX WORKOUT A*Vision Entertainment 50518-3	19.95
	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98		9	6	41	THIGHS OF STEEL The Maier Group TMG158	9.95
	DALLAS COWBOYS: SUPER BOWL XXVIII CHAMPIONS PolyGram Video 4400876913	19.95		10	RE-E	NTRY	BUNS OF STEEL The Maier Group TMG111	9.99
	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98		11	RE-E	NTRY	JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333	24.98
	MAGIC MEMORIES ON ICE II ABC Video 44002	24.98		12	15	9	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
1	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98		13	18	3	BUILDING STRENGTH WITH SUSAN POWTER A*Vision Entertainment 50601-3	19.95
1	HOCKEY'S GREATEST HITS Simitar Ent. Inc.	9.95		14	5	109	ABS OF STEEL 2 The Maier Group TMG133	9.99
	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95		15	3	31	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	19.98		16	RE-E	NTRY	JANE FONDA'S COMPLETE WORKOUT A*Vision Entertainment 55006-3	19.98
	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98		17	11	39	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493	19.95
	NBA SUPERSTARS 3 FoxVideo (CBS/Fox) 5996	14.98		18	RE-E	NTRY	SUSAN POWTER: LEAN, STRONG & HEALTHY A*Vision Entertainment 50466-3	19.95
	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98		19	13	35	KATHY SMITH'S GREAT BUNS AND THIGHS A*Vision Entertainment 50446-3	19.95
-	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98	1	20	NE	wÞ	KAREN VOIGHT: ENERGY SPRINT ABC Video 44027	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at sug-al titles. \Diamond ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released progested retail for nontheatric grams, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1994, Billboard/BPI Communications.

PICTURE THIS (Continued from page 67)

came to market before the May 1, 1993 cutoff date. VSDA's Bob Finlayson attributes the "good faith" errors to confusion over whether the dates referred to rental release or sell-through rerelease, and the fact that some nominees were "just a few weeks" over the line.

The nominating committee dipped into its basket of also-rans as replacements: New Line's "National Lampoon's Loaded Weapon" for LIVE's "Reservoir Dogs," independent video of the year; Hemdale's "Magic Voyage" for Republic's "Body Bags," favorite direct-to-video release; MGM/ UA's "Ben Hur 35th Anniversary Edi-tion" and Republic's "Sands Of Iwo Jima 45th Anniversary Edition" for Disney's "Pinocchio" and "101 Dalmatians," favorite classic video (reissue). Also, Lyons Group's "Barney's Let's

Pretend" for "Barney's Magical Music Adventure," favorite children's video; Warner's "The Secret Garden" for Dis-ney's "The Mighty Ducks," favorite family video; and Paramount's "The Hairdresser's Husband" for Fox Lorber's "The Killer," favorite foreign language video.

T	HE HE	PORT	ER®	To	р10
THIS WEEK	EEKLY MO	WEEKEND GROSS (\$)	G R NO. OF SCRNS PER SCRN AVG (\$)	WKS IN REL	SSES TOTAL GROSS TO DATE (\$)
1	The Flintstones (Universal)	37,182,745	2,498 14885	_	37,182,745
2	Maverick (Warner Bros.)	18,645,527	2,537 7,349	1	41,828,936
3	Beverly Hills Cop III (Paramount)	15,276,224	2,748 5,559	—	18,804,054
4	When a Man Loves a Woman (Buena Vista)	6,962,329	1,501 <i>4</i> ,638	5	30,079,495
5	The Crow (Miramax/Dimension)	6,573,900	2,114 <i>3,110</i>	2	32,871,502
6	Four Weddings and a Funeral (Gramercy)	2,793,788	984 2,839	11	40,774,304
7	Crooklyn (Universal)	1,818,630	1,002 1,815	2	10,176,705
8	With Honors (Warner Bros.)	1,190,532	1,017 <i>1,171</i>	4	17,204,963
9	Little Buddha (Miramax)	873,983	126 6,936	_	1,002,854
10	3 Ninjas Kick Back (TriStar)	800,524	1,474 543	3	9,773,773





TAKING CARE **OF BUSINESS**









Billboard's annual VSDA special is the editorial centerpiece for VSDA. Providing in-depth coverage of the VSDA convention, a state-of-the-market report, and highlights on new releases and games, Billboard tells all.

Producing significant readership impact, Billboard's VSDA edition not only reaches decision makers at retail, but also the entire spectrum of industry executives worldwide, who collectively determine long term survival in your competitive marketplace.

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BONUS DISTRIBUTION AT VSDA.

MINNEAPOLIS: THE LAND OF 10,000 GUITARS

(Continued from page 1)

locals includes the Hang Ups (Clean-Twin/Tone), Arcwelder (Touch And Go), Fat Tuesday (Red Decibel), Balloon Guy (Generator), Guzzard (Amphetamine Reptile), Lily Liver, Fauna (Prospective), ZuZu's Petals (Twin/Tone), Walt Mink (Columbia). Run Rusty Run, and Mint Condition (Perspective/A&M).

In fact, a loose count of hometown acts with either local or national label backing approaches four dozen. And the variety is vast, from the jarring postpunk assaults of Hammerhead and Babes In Toyland to the countrified sounds of the Sycamores and the Carpetbaggers. From the catchy pop/rock of the Delilahs, the Hang Ups, and the reunited Suburbs, to the wholly original offerings of Legendary Jim Ruiz Group, the minimalist musing of Low (from nearby Duluth, Minn.), the improvisational trio Eight Head, and the trance-like guitar of Steve Tibbetts, virtually every sound is covered.

Yet some in town, while grateful for the beehive of activity, wonder how much is too much. Despite approving nods from the likes of club fixture and Babes In Toyland drummer Lori Barbero ("There are so many good local new bands I can't keep up with them"), others are wary of the sheer volume of recordings being produced these days. "The quality is sometimes questionable," says Mary Retzloff, director of sales and marketing for Minneapolis' East Side Digital label. Terry Katzman, Hüsker Dü's onetime sound man and owner of Garage D'or Records in town, puts it more bluntly: "There are more horrible bands than ever before."

While major labels still regularly mine the Minneapolis territory (locals Walt Mink inked with Columbia last summer; plenty are now busy chasing Balloon Guy), some around town wonder if acts will ever be able to recapture the magic of the early '80s when loud, fast Minneapolis bands ruled not only the city but also college radio coast to coast.

"I've been told [the city] has been on its way out since 1987," says Ellen Stewart, who runs the Go-Ahead booking agency in town. "It's so subjective." Peter Jesperson, one of the founders of Minneapolis' Twin/Tone Records, insists the town "still has one of the most consistently strong scenes" in the country.

Either way, few outside the record business in Minneapolis are overly concerned about who is or isn't breaking out nationally. After all, one of the city's most beloved rock outfits, the Gear Daddies never made much of a dent outside Minnesota's neighboring five-state area. Yet the late, great beer-soaked band was treated like royalty at hometown shows. (Gear Daddies leader Martin Zeller is expected to record with Rykodisc later this year.) The attitude around town seems to be that as long as local clubs have cool bands lined up, that's what counts. And if the rest of the country wants to listen in now and then, that's fine, too. Getting caught up in the record industry derby carries little interest for many here.

TEXTBOOK INFRASTRUCTURE

Few cities have nurtured new music the way Minneapolis has. But that wasn't always the case.

Back in early 1977 a group of local rock fans gathered for a meeting at a friend's apartment in order to plot their future. The young band of college-aged musicians, record store clerks, and scenesters, wowed by their new Patti Smith and Television singles, were frustrated that no clubs in town would book local bands playing original songs, let alone bring in hip national acts.

The group drew up a list of club owners in town and approached each one with the same sales pitch: If they'd turn over their room to the music junkies, let them spin rock records, and slam to Minneapolis' first punk band, Suicide Commandos, music-hungry patrons would fill the bar and boost sagging bar tabs. Jay Berine, owner of a downtown haunt, the Longhorn Bar, took the players up on their offer, and Minneapolis rock scene was born.

Much of today's enthusiasm and activity is rooted in those early Longhorn days when Elvis Costello, the Stooges, the Buzzcocks, and hundreds more poured through the comfortably run-down club where Steve The Dancing Bartender poured drinks. The acts played to energized crowds of kids, suddenly connected to an emerging rock generation nationwide. "It was amazing," remembers Jesperson, who at the time managed the city's vanguard record store. Oarfolkiokeopus and spun records as many as seven nights a week at the Longhorn. (He later discovered and managed Minneapolis heroes the Replacements.)

"I remember the B-52's came through in '77 and played for four nights," says Jesperson. "And they only had one set of music. But the headliner at the Longhorn was required to play two sets. So the B-52's did the same set twice each night for four nights and the same people came all four nights and packed the place.

Soon, more local acts, taking their do-it-yourself cue from the Commandos, were pocketing \$25 as opening acts at the Longhorn. Groups such as the Suburbs, Hüsker Dü, and the Replacements became de facto house bands. (The bar closed down before other hometown hits Soul Asylum. the Javhawks, and Trip Shakespeare could reach the stage.)

By taking action, the rebels of the '70s not only made their social mark but also laid a rock-solid foundation for future fans. Within years of establishing the Longhorn beachhead, scores of new rock clubs (First Ave./7th Street Entry, the Uptown, Speedboat Gallery) record labels (Twin/Tone, AmRep, East Side Digital, Crackpot, Big Money), adventurradio stations (KUOM, 0118 KREV/WREV), professional music video makers (Harder/Fuller Films), and top notch record stores (Northern Lights, Let It Be, Garage D'or), filled the city. A textbook rock infrastructure had been built.

STRONG LABELS

"When I got here there were strong local acts. Now there are more strong industry people [i.e. record labels]," says Go-Ahead's Stewart, who moved to Minneapolis as a sort of modern rock Mary Richards, just out of college and dying to land a job with her favorite indie, Twin/Tone.

Like the new Minneapolis rock clubs and record stores that sprang from the '70s surge, local labels around town can point to the creation of Twin/Tone in 1977 as their touchstone.

At the time, founding partner Paul Stark realized the Longhorn crowd was large enough to support pressings from local acts. So together with Jesperson and Charlie Hallman, a

sports writer for the nearby St. Paul Pioneer-Press, the three formed Twin/Tone, Chris Osgood, then a member of the Commandos, and later "distribution czar" for the label says, "People immediately realized how important [the label] was to everybody." It had been more than a decade since Minneapolis' late Soma Records pressed local pop hits such as the Castaways' "Liar, Liar" onto the national scene.

Over the years, Twin/Tone helped break virtually every major Minneapolis rock act, including the Suburbs, Soul Asylum, Babes In Toyland, the Jayhawks—except Hüsker Dü. "They left me cold," says Jesperson of Bob Mould's blazing trio.

Twin/Tone has since expanded and now includes subsidiary labels, Clean and Medium Cool.

Arguably the label's-and the city's-most important rock find came in May of 1980 when Paul Westerberg dropped off a tape of his band, Amphetamine Reptile and East Side

talent for the most part, has made a name for itself nationally with a handful of recent releases, including the gritty trailer park sounds of the Bottle Rockets, the ripping country chords of Blood Oranges, and Bill Lloyd's pure guitar pop. (ESD is bankrolled by Rob Simonds, one of Rykodisc's three owners. Rykodisc's sales and distribution arm is housed in Minneapolis.)

Before the lightning-fast style of Hüsker Dü or the sloppy guitar mayhem of the 'Mats changed the lives of



An early '80s flier, left, announces a showcase for three local acts at Sam's, which eventually became First Ave. Mint Condition, top right, carries the torch of Minneapolis R&B bands, while the Hang-Ups chart new pop territories.

the Replacements, and pestered Jesperson into listening to it. From his cluttered office at the Twin/Tone building (a one-time funeral home) Jesperson recalls giving the Replacements (often called simply the 'Mats) tape a listen: "Finally, one day when I was feeling real guilty, I took a big pile of tapes back into the office and I was doing book work and popped them into a boom box one after the other. About six tapes into the thing. I put on the Replacements and the first song was 'Raised In The City.' It just sounds so bogus to say it now, but honest to God, it was about maybe less than a minute into that song and I just went crazy. And I called up my three closest musical friends and said come down here right away, either I'm out of my mind or this is really something. The 'Mats tape . . . wasn't a dumb slogan-shouting, punk rock thing. It was a real songwriter and it was fast and loud and it was punk rock. But these were real songs

The Replacements not only cemented Minneapolis' national reputation as a rock hotbed but also established Twin/Tone as a major indie player. Today, local talent is being pressed on scores of small labels including OXO, Generator (Balloon Guy), Red Decibel (Fat Tuesday, whose new record, "Everybody's Got One," is distributed through Columbia), Spanish Fly (Dumpster Juice, Milk), October (the Delilahs), Big Money (Venison), and Crackpot (John Eller & the DTs).

Labels of particular note include

Digital. In 10-plus years AmRep has been able to do what most indies strive to but few achieve: have its name become synonymous with a sound and an attitude. AmRep. which pressed Helmet's first singles, is home to fiercely uncompromising music such as the sonic assaults from locals Guzzard and Hammerhead. ESD, while staying away from local

college rock hounds, Minneapolis, for

many, meant R&B-or, more pre-

TIMING AND INFLUENCES

ter thanks mostly to the sea of hits

produced at Flyte Tyme, the sound

factory found in a nondescript indus-

trial park just south of the city. Run by the native production team of Jim-

my Jam and Terry Lewis, the studio

has been the place where the duo

helped shape hits for out-of-towners

like Janet Jackson, Johnny Gill,

Karyn White, and scores more. Also,

Jam and Lewis run Perspective

Records, their 3-year-old joint ven-

ture with A&M. Perspective was giv-

en responsibility for A&M's R&B ros-

ter under president Sharon Heyward

Sitting in his plush Flyte Tyme cor-

ner office, Jam, sporting his trade-

mark black baseball cap, does his best

to explain how a city with a 5% minor-

ity population became a R&B hotbed.

says, was born out of timing and influ-

ences. The city simply produced a

handful of exceptionally talented

black artists during the late '70s. Jam

recalls the landscape: "I had Mind

And Matter, Terry [Lewis] had Flyte

Time flater the Timel, Sonny Thomp-

son had a band called the Family, and

Prince [had] Grand Central, which in-

That concentration lead to intense

competition. "You couldn't rest on your laurels. Everybody was trying to

cluded Morris Day.

The music and its popularity, he

(Billboard, Oct. 23, 1993).

Minneapolis remains an R&B cen-

cisely—Prince.



As for the swinging "Minneapolis sound" the bands created, Jam points out local R&B players were raised on pop and rock radio, since no full-time R&B outlet could be found on the dial back then. (Those with relatives in Chicago occasionally got wind of hot new R&B singles.) "You grew up hearing guitars, you grew up hearing pop melodies and that kind of thing. Our influences were just so different, and I think that came across when we even-

tually had the chance to do something." The number of Minneapolis R&B bands has dwindled today, with Mint Condition (Perspective/A&M) one of the few torch carriers.

Meanwhile, the city's fledgling hiphop community is growing. "There will be some things that come out of here, rap-wise, that will probably be quite successful," says Jam, who notes the local scene is expanding. "They just haven't broken out nationally yet.'

MINNESOTA NICE

Along with maintaining a sturdy new music base (clubs, labels, stores, etc.), there are other reasons why Minneapolis has thrived for nearly two decades.

"[Minneapolis] is a very strong artistic city in every way," says Jam. "The city government has always put a lot of money into the arts, and I think that filters through the community. You have a lot of people encour-aged [at public schools]."

That sense of wonder, of wanting to pick up a guitar, is only reinforced by the city's rich, recent past. "It doesn't hurt to have a bunch of [local] high school kids saying, 'Yeah, the Replacements did it, Soul Asylum did it, the Jayhawks are doing it,' " says Chris Osgood from the Commandos.

The city itself, resting on the banks of the Mississippi River and located a six-hour drive from Chicago, has always been an independent outpost of sorts. Flooded in the 19th century by Scandinavians who frowned upon liquor and celebrated hard work, Minneapolis still has some antiquated drinking laws on the books. Yet Minnesotans are overwhelmingly openminded and reluctant to pry into other people's lives. Says Jam, "It's probably one of the most progressive cities, but on the other hand, it's one of the most conservative. It's the weirdest thing.'

Cheap rent and friendly neighbors practicing their brand of Minnesota Nice (as the local charm is called) helps explain why so few musicians, even those who break nationally, move away from the city. Minneapolis "is just the right size," says Gary Louris of the Jayhawks. "Everybody knows each other, plus you have the benefits of a large city. There's nothing I'd rather be doing than going to the Uptown or the Entry," he says.

Another key is the monster-sized University of Minnesota, which is home to 50,000 students and sits just across the river from downtown.

Naturally, bitter cold winters and record snowfalls are also central to Minneapolis life. And more than a few natives think the annual parade of sub-zero weeks contributes to the city's musical happenings. Louris suggests cold climates simply produce hot scenes (e.g., Chicago, Seattle, Minneapolis). Dave Biljan of Crackpot Records factors in the freeze this way: "It's so fucking cold, you just stay in your basement and play.'

Pro Audio

Restoration Work Brings New Luster To Sony Catalog

BY BEN CROMER

NEW YORK-Sony Classical takes a caretaker approach to the restoration of its vintage recordings. Owner of the legendary CBS Masterworks catalog, Sony Classical recently completed restoration of the entire Leonard Bernstein catalog and is currently working on recordings by Vladimir Horowitz and Glenn Gould.

We like to give the same level of attention which is paid to new products because these are treasures in our catalog," says Christian Con-stantinov, VP/GM for audio operations at Sony Classical Productions here. "Bernstein deserves equal attention as any contemporary great conductor-sometimes even more,' he insists.

Opened in January 1989, Sony Classical's studios are designed for both restoration of archival material and for remixing new on-location recordings. Sony records direct to twotrack using 20-bit recorders with 20bit multitrack for back-up. This minimalist approach, as Constantinov puts it, "eliminates unnecessary steps in the recording process to make it as transparent as possible." Sony claims its 20-bit technology

using specially designed 16-bit PCM recorders increases dynamic range by as much as 20 dB while reducing noise and quantization distortion. Super Bit Mapping (SBM) is the process Sony employs to convert 20-bit recordings to the 16-bit standard.

Sonv describes SBM as psychoacoustic, because noise inherent in the conversion process is redirected to frequencies beyond normal hearing. Asw a result, the company believes that CDs derived from 20-bit masters sound more spacious and detailed.

Sony keeps storage facilities on each side of the Atlantic to eliminate the possibility of damage to tapes shipped overseas. "What would happen if the tape gets lost or damaged during transportation? We prefer to do it as close as possible to the archives," says Constantinov.

Because many of the tapes are deteriorating, Sony often has to bake a tape in a specially built oven before the original can be transferred to digital.

"The magnetic material doesn't adhere anymore to the base; it's gradually peeling," says Constantinov. "We might have only several hours to copy them before the tapes go back to the old state. Digital quality cannot improve something that has already been transferred in a poor way.'

Moreover, Constantinov warns, if restoration is postponed, more damage will occur. "This is an effort in saving our archives," he says.

Sony attempts to locate original session tapes, a task made more difficult when three-track, four-track, or eight-track session masters were mixed to two-track, equalized, and edited. Consequently, poor quality second- or third-generation copies were often used to prepare albums.

"We try to fix things that were never possible to fix in the older Constantinov says, citing tapes." noisy edits, dropouts, changes in ambience, and abrupt endings as typical problems.



Shown, from left, are David Smith, director of audio operations, Sony Classical Productions, and Christian Constantinov, VP/GM of audio operations, Sony Classical Productions.

As a result of these efforts, Constantinov sees an improvement in the current crop of CD reissues. "Four or five years ago the argument was, 'Well, this analog tape already has distortion, what can you do?' There's more on this analog tape which could be taken out if it is handled properly." Sony also consults the original ses-

sion producers or hires them to su-

pervise the restoration. "The only way to maintain good quality is to have good people who know how to use the latest technology," says Constantinov.

He explains that Sony Classical's digital restorations can be released in any current or future format. "We plan years in advance. It's an investment in the future as well.'

'Cubby' Collins Sheds Light On Phil Collins' Hi-Tech Tour Setup

BY MIKE LETHBY

A Phil Collins tour is always a major event on the international touring calendar, and his latest 11-month schedule, which began in Holland in May and ends next April in Australia, is no exception.

This is a sophisticated show that artfully evokes the look and ambience of a big-budget Broadway production, and it has the designer credits to match the hype.

Jeremy Railton has conjured up an entertaining, multilayer set that's enhanced by lighting designer Patrick Woodroffe's vibrant feast of visual effects. The show is in two halves: Part one showcases the more reflective songs from Collins' back catalog, and part two sees the band in "party mode

Most of the array of hi-tech lighting hardware, like the audio production, comes from Texas. The state-of-the-art lighting rig above Collins' head includes both Vari-Lite luminaries and the new, acclaimed Cyberlight from Austin-based High End.

The audio side of the tour, like that for Genesis, is in the hands of those

FOR THE RECORD

The Studio Action Chart entry for the Shenandoah track "If Bubba Can Dance (I Can Too)" should have contained the following information: recording and mixing engineers-Mike Bradley and Mark Capps; multitrack/two-track recorders-Sony 3348/Studer A80; monitors-Westlake BBSM15/Yamaha NS10.

other Dallas veterans, Showco Inc. Top front-of-house sound engineer Robert "Cubby" Collins is mixing the tour on a pair of Midas XL-3 consoles-one of which is customized with Outboard Electronics' fader automation system.

The band consists of top-class session hands-some Collins band veterans and some new faces-and attention to detail in the production reflects a substantial tour budget.

Alongside Cubby, the team (headed by production director Morris Lyda, who accompanied the tour in Europe) consists of monitor mixers Peter Buess and Randy Williams, lighting director Vince Foster, and Vari-Lite operator Tellson James.

Cubby, renowned for his work with Genesis and Prince, fronts Showco's Prism system, here flown six columns per side, plus ground fill (Showco's new SRM Studio Reference Monitors) and four blocks of sub bass. In fact, this show sees Showco's PA wings flown some 25% wider from stage center than standard, to accommodate Railton's set design.

Cubby exploits this extra width to its full advantage in pursuit of a clearer image. "It gives everybody a very nice stereo picture," he says. "The only bummer is the roof height."

The latter is a reference to Utrecht's new exhibition hall, where Cubby was outlining his role. The latest addition to Europe's arena circuit, it is unexpectedly neutral acoustically, and not too reverberant, but the ceiling is low compared to the 17,000-seat venue's vast floor space.

To accomplish his sought-after separation—and successfully convey that famous Collins horn sound-Čubby claims a "tricky little thing" involving 20-millisecond-delay returns: "We do that with the backing vocals too," he (Continued on next page)

Producer Tony Brown's Country Concept Flows Into Radio's Mainstream Sound

BY PETER CRONIN

NASHVILLE-Now that his name is attached to so many country hits, it's amazing to think that just a few years ago Tony Brown was known around

Nashville as a producer who made nice little records that didn't sell.

After overseeing critically acclaimed, left-of-center albums by Nanci Griffith, Lyle Lovett, and Steve Earle in the late '80s, the Nashville powers that be had Brown pegged as a bit too edgy for the mainstream.

"I really, really thought I could make an impact on country radio with those artists," Brown says. "I didn't end up making an impact on country radio, but I did make an impact on country music."

With their rock'n'roll and singer/ songwriter sensibilities front and center, those records helped broaden the boundaries of what was then considered "country," and their influence is reflected in today's wider-ranging playlists. And Brown didn't have to wait long for his opportunity to directly affect country radio. Within a few years of his 1988 commercial breakthrough, Rodney Crowell's "Diamonds And Dirt" (an album that spawned a record-breaking five consecutive No. 1 singles), he had produced megahits for George Strait, Reba McEntire, Wynonna, and Vince Gill, to name a few.

Everybody had always considered Rodney Crowell to be like a Lyle Lovett or a Steve Earle, and I always thought of him as mainstream,

Brown says. "We cut a mainstream record, and it proved that I had mainstream tastes.

BROWN

Today, the unassuming and selfeffacing preacher's son is one of Music City's most successful and soughtafter producers and, as president of MCA's Nashville division, one of the most respected and musically enlightened record executives in town.

Brown's circuitous route to country music began in his family's gospel group, where he perfected the gospel piano style that would keep him on the road for vears with top acts like the Stamps Quartet and the Oak Ridge Boys. When gospel enthusiast Elvis Presley hired the Stamps as backup singers in 1972, Brown found himself in the King's inner circle, eventually replacing Glen D. Hardin as pianist in Presley's Vegas-era band.

A few years later, when Hardin left Emmylou Harris' Hot Band to hit the road with John Denver, Brown took his chair once again and fell in with the country crowd—including Harris. bassist Emory Gordy Jr., drummer Larrie Londin, pedal steel player

Hank DeVito, and guitarists Albert Lee, Crowell, and Ricky Skaggswhich would influence his musical direction from that point forward and help groom him as a producer. Even back then, Brown felt he had more than his piano to add to the proceedings, but he chose to bide his time.

Working with people like Emmylou and Rodney, I wanted to speak up, but I definitely felt at the bottom of the totem pole," he says. "Hank and Emory were always very vocal about things, so I just kept my mouth shut and listened to how it all went down." They didn't call it the Hot Band for

nothing, and the improvisatory, gofor-broke musical attitude that Brown absorbed as a member of Harris' outfit (and later with the Cherry Bombs, which backed both Crowell and Rosanne Cash), can be heard on all his productions and, for that matter, on most of what gets played on today's country radio.

In 1978, Brown took a break from full-time roadwork and took an A&R position at RCA Nashville. At that point, he knew what he wanted to do. but breaking into record production proved a tough challenge.

"That's when I realized that to become a producer, the people in charge have to trust you with the artist's career and the label's money," he says. "I just kept trying to figure out ways to break down the door.'

He finally got his shot in 1983, producing Steve Wariner's "Midnight Fire," a hit single that, according to (Continued on next page)

Pro Audio

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 4, 1994)

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 Dogg 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 Manufacturin g	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	BMG Manufacturing	EMI Manufacturing	Uni Manufacturing	WEA Manufacuring

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MORE ALBUMS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES PUT TOGETHER



TONY BROWN'S COUNTRY CONCEPT

(Continued from preceding page)

Brown, "set Steve's career in the right direction." Brown signed Vince Gill, Deborah Allen, and Alabama to RCA before leaving in 1984 to work at MCA with the label's then-president Jimmy Bowen. Although Bowen gave Brown free rein to produce nonmainstream artists like Griffith, Lovett, and Earle, the two men's production methods were not at all similar.

"Bowen's gripe with me was that I wouldn't learn how to run the board, but I'm not a hands-on guy," says Brown. "For me, producing is a feel thing, and it's contributing to what's happening in the room. Country music is not a producer's forum like pop music is. Country is an artist's forum."

For Brown, a typical tracking session involves a lot more listening than talking, and when he does hit the talkback button, it's usually to gently nudge the players in a particular direction. That way, he feels, the final product bears more of the artist's stamp than his own. He applies that same reasoning when choosing an engineer.

"I hesitate to bring in a ringer from L.A. or New York when I cast my engineer on a project," he says. "In country, I don't want a star engineer. I want the star to be the star and the rest of us to be a nice support group."

Judging from his track record, the formula seems to be working, and by giving greater weight to his artists' instincts, Brown's projects avoid some of the sameness that creeps into the work of many Nashville producers. The pop/ country blend Brown has forged with Reba McEntire is a world away from the unique mix of country and gospel heard on Wynonna's records.

"The puppet syndrome went on for so long in Nashville, and it still exists," he says. "I never want to do that. The artists I work with are very involved."

Though he admits he's uneasy with country radio's narrow strictures, Brown thrives on the challenge of getting his artists on the air.

"Radio is frustrating to me only because I want to think there's nothing you can't do, but these rules exist in all forms of music," he says. "I accept the perimeters of country radio to the point that perimeters can always be pushed out. You can't demand it, have to gradually become an influence. If there are no limitations then we don't have a genre anymore."

Brown recently took a break from his regular multiplatinum chores to produce newcomer Todd Snider's debut record for MCA. And sure enough, it was the young rocker's love of those Steve Earle and Lyle Lovett records that made him adamant about getting Brown as his producer.

"Those records sure did shape what people thought about me," Brown says. "I got known as this visionary, gambler kind of guy, but that wasn't it at all. It was just me going, 'Man, this guy's good!"

PHIL COLLINS' HI-TECH TOUR SETUP

(Continued from preceding page)

says, "to make them really big and wide. I'm trying to paint a three-dimensional picture \dots it's fun!"

He adds, "Phil pretty much leaves the mix up to me but he does have some great ideas, with his experience in recording studios and producing. Because of our working ethics before, I pretty much knew exactly what he expected of his show and me. I produce the live sound as best as I can and anything he might not like he'll catch in a rehearsal tape and tell me. It's a joint effort—for anything that I may have done experimentally, he always comes back with a yes or no."

On the hardware front, Cubby says, "We're using XL-3s, one of them with moving faders. The beginnings of all the songs were preset during production rehearsals, so at the end of one song I just select 'go-to' and the desk is instantly set up for the basic channel fader mix for the beginning of the next

song."

New York's Mercury Sound supplied the Outboard-fitted XL-3 in which eight stereo and 32 mono input faders are automated. This setup was used by engineer Lars Brogard on a recent Rod Stewart tour.

Cubby says he's interested in exploring the use of more automation live. It's a trend that only slowly has been taken up by the industry, cautious of entrusting unrepeatable live work to computers. "It's worked out very handy," says Cubby. "I'd like to try more, now that the technology is more reliable."

The North American Collins tour opens in Austin, Texas on May 24: other key dates include Miami (May 30), Atlanta (June 4 and 5), Boston (9 and 10), Toronto (15 and 17), New York (July 6 and 7), and Las Vegas (July 30). West Coast dates follow in August.



Jayhawks' Habitat. Members of American Recordings act the Jayhawks were recently at Ocean Way Recording in Hollywood with producer George Drakoulias working on the still-untitled follow-up to their acclaimed 1992 release, "Hollywood Town Hall." Shown, from left, are Jayhawks member Mark Olson; Drakoulias; Jayhawks Marc Perlman and Gary Louris; and engineer Cliff Norrell.



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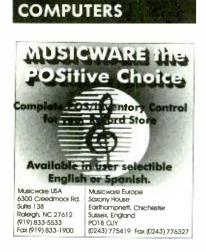
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<u>Update</u>

LIFELINES

BIRTHS

Boy, Addison McDonald, to Margaret and Neil Pond, March 20 in Des Moines, Iowa. He is entertainment editor for Country America magazine.

Girl, Claire Mairead, to Michael Hill and Susan Murcko, May 5 in New York. He is associate director of East Coast A&R for Warner Bros. Records. She is features editor at Details.

Boy, Connor Dean, to **Jeff** and **Jami Beck**, May 5 in Los Angeles. He is a graphic arts director for Sony Music, West Coast.

Boy, Tyler Walter, to Fredric and Lana Traube, May 14 in New Milford, Conn. He is director of marketing and affiliate relations for Mediastar International, a radio syndicator in New York.

Girl, Alexandra Joy, to David and Ellie Levin, May 27 in New York. He is a partner at Padell Nadell & Co., a business management firm for entertainers. She is an independent licensing consultant for various entertainment entities.

MARRIAGES

Thomas Ryan to Donna Cournoyer, April 10 in Amityville, N.Y. He is a singer/songwriter. She is traffic manager at Bob Ludwig's Gateway Mastering studio in Portland, Maine.

Daniel Ho to Teresa Wong, May 28 in Westwood, Calif. He is leader/composer/keyboardist of the contemporary jazz group Kilauea, which recently released its fourth album, "Midnight On The Boulevard," on BrainChild Records.

DEATHS

Eric Gale, 55, of unknown cause, May 25 in Baja California, Mexico. Gale was a guitarist, composer, arranger, and studio musician. In the '60s, he worked as a guitarist with Maxine Brown, King Curtis, Little Anthony and the Imperials, and other R&B artists. In 1976, he joined the group STUFF, whose other members were Cornell Dupree, Gordon Edwards, Steve Gadd, Chris Parker, and Richard Tee. The group appeared on "Saturday Night Live" and in the film "One Trick Pony," and toured with Paul Simon. In addition to his own recordings, Gale performed on releases by Aretha Franklin, Ashford & Simpson, Marvin Gave, Roberta Flack, Frank Sinatra, Quincy Jones, Bob James, and Ron Carter. More recently, he was a regular band member on the TV shows of Pat Sajak, Carol Burnett, and Chevy Chase. He is survived by his wife, Masako, his mother, two brothers, four daughters, and a granddaughter.

Sonny Sharrock, 53, of a heart attack, May 26 in Ossining, N.Y. Sharrock was the leading proponent of an art-based guitar style that married fiery cacophony with unabashed spiritualism. Long known as a leader among free-jazz players, he was preparing to record for RCA on a project targeted to the rock audience, many members of which saw him as a founding figure in the development of avant-grunge guitar. Sharrock got his start in the mid-'60s, when he joined forces with the likes of Byard Lancaster and Pharoah Sanders. Though later that decade he played intermittently in the groups of flutist Herbie Mann, he established his own credentials as a free-thinking instrumentalist through associations with Don Cherry, Wayne Shorter, and Milford Graves. His style was greatly influenced by the saxophone playing of his heroes-John Coltrane, Ornette Coleman, and Albert Ayler among them. In recent years, he became a prominent fixture on the small but influential circuit of guitarists who favored an ener getic, raw-to-the-bone attack. Sharrock's tone clusters, achieved with little regard for conventional jazz-guitar technique, possessed an ethereal, hallowed quality, at once wide and intimate. He was given to high-speed expression, with a roots

sensibility that freely plumbed the blues. During the '90s, his recorded output increased considerably, due in large part to his union with producer Bill Laswell. Titles include "Ask The Ages" on Axiom, "Highlife" and "Seize The Rainbow" on Enemy, and "Last Exit," a group effort featuring longtime mates Laswell, Peter Brotzmann, and Ronald Shannon Jackson, also on Enemy. Sharrock is survived by his wife, Nettie, his daughter, Jasmyne, and his mother, Arruth Artis.

Red Rodney, 66, of lung cancer, May 27 in Boynton Beach, Fla. Rodney was a jazz trumpeter and group leader. (See story, page 10.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

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.

JUNE

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 7, "Music In The Schools: The Crucial Challenges And Opportunities Facing The American Music Community," panel sponsored by the National Music Publishers' Assn. Park Lane Hotel, New York. Sharyn McLeod, 212-370-5330.

June 8, **ASCAP R&B Music Celebration**, the Palace, Los Angeles. 213-883-1000.

June 8-11, **PROMAX International Seminar**, New Orleans Convention Center, New Orleans. 213-465-3777.

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 Performance 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.

June 23-25, **Bobby Poe Convention**, Sheraton Premiere, Tyson's Corner, Va. 301-951-1215.

JULY

July 24-47, **VSDA Convention**, Hilton Convention Center, Las Vegas. 818-385-1500.

GOOD WORKS

MAKING MOVIE MUSIC: Eight film composers and directors will discuss their collaborations in making a movie and its musical score Monday (6) at the Beverly Hilton Hotel as a fund-raising event for the American Diabetes Assn. The composers are Danny Elfman, Dave Grusin, Michael Kamen, David Newman, and Alan Silvestri. The directors are Danny DeVito, Sydney Pollack, and Bob Zemeckis. The discussions begin at 8 p.m., with a 6 p.m. reception and a dinner starting at 7 p.m. For more info, call Sharri Davis at 818-888-1514 or Carolyn Hicks at 213-381-3639.

BATTLING AIDS: LIFEbeat, the music industry group battling AIDS, will kick off a week's worth of benefit concerts—"A 25-Year Fight for Civil Rights, A 13-Year Crusade Against AIDS ... And the Beat Goes On"—beginning June 22 and coinciding with the Gay Games and Stonewall 25 activities in New York. The Stonewall, a popular Greenwich Village bar, was the site of the 1969 riots involving gays and police. For more info, call Jody Miller or Susan Burkat at 212-532-4099.

Radio

Two Country Kings Call Wichita Home Stations Continue 8-Year Battle For No. 1

BY ERIC BOEHLERT

NEW YORK-How could two country PDs who battle each other in the confines of the No. 88 market, each routinely knocking the other off the top ratings spot, insist they do not program against one another?

The answer is that in Wichita, Kan., country kings KFDI-FM and KZSN are so different (not to mention powerful) that the PDs don't bother monitoring each other's every move. And for the last eight years, in one of the more unusual head-to-head radio battles, both stations have been equally rewarded by Wichita listeners.

"Record company people tell me all the time this market is so unusual, and that they've never seen two country stations do so well and be so vast-ly different," says KZSN PD Pat Moyer.

KFDI-AM signed on the air with its country sounds 30 years ago this summer. Ten years later, KFDI-FM was acquired and by the '80s, the FM country had replaced its sister country AM as the dominant player in town. Together, the two routinely garnered 12-plus ratings in the 20 range

In 1986, KSKU's owners flipped the top 40 station to country as KZSN. They were hardly the first to take on the mighty KFDI. According to KFDI-FM PD John Speer, a Wichita native, three out of four Wichita stations have tried country at one time or another. But he admits none have been as successful as KZSN.

KZSN's timing could not have better in terms of riding country's wave of success. (Randy Travis' debut album, "Storms Of Life," cracked the Billboard charts five months after KZSN signed on.) In its first Arbitron book, the station grabbed a seven share and has expanded it over the years into double digits. (In the win-



Here's a typical afternoon hour at KFDI-FM:

Neal McCoy, "Wink" Johnny Lee, "Looking For Love" Dwight Yoakam, "A Thousand Miles From Nowhere"

Shaver, "Georgia On a Fast Train'

Kathy Mattea, "Walk The Way

The Wind Blows" Vince Gill, "Whenever You Come Around" Don Williams, "Some Broken

Hearts Never Mend" Little Texas, "My Love"

Aaron Tippin, "Whole Lotta Love On The Line"

Alan Jackson, "Midnight In Montgomery'

Boy Howdy, "They Don't Make 'Em Like That Anymore" Asleep At The Wheel, "Red

Wing"



Here's a typical afternoon hour from KZSN:

Travis Tritt and Marty Stuart, "The Whiskey Ain't Workin' ' Vince Gill, "Whenever You

Come Around" Alan Jackson, "Dallas"

Clint Black, "A Good Run Of Bad Luck'

Joe Diffie, "Ships That Don't Come In"

Daron Norwood, "Cowboys Don't Cry

The Judds, "Change Of Heart" Clay Walker, "Dreaming With

My Eyes' Pam Tillis, "Spilled Perfume" Tracy Byrd, "Holdin' Heaven" Steve Wariner, "It Won't Be

Over You" Doug Supernaw, "I Don't Call Him Daddy'

Martina McBride, "Independence Day'

John Anderson, "Seminole Wind" Lorrie Morgan, "I Guess You Had To Be There"

ter '94 Arbitron book, KFDI-FM climbed 11.9-12.0, while KZSN took a hit 13.1-10.5).

Since 1990, KZSN and KFDI-FM (along with top 40 KKRD, which bettered both country outlets with a 12.3 share in the last book) have dueled for the top spot. That's unusual because often, when a newcomer takes on an established player, the rookie either dethrones the champ or eventually falls by the wayside. In Wichita, the newcomer and the grand-daddy go toe-to-toe and neither has been able to deliver any sort of knockout punch.

Another thing that makes Wichita unique is that the two stations are so different or, more precisely, that KFDI-FM is so different. At a time when many country stations follow each other's lead and wind up sounding identical, KFDI-FM, says PD Speer, has not changed its approach in 20 years. For instance, instead of disc jockeys the station employs onair "ranch hands" (the station itself is known as the Radio Ranch); the news is delivered by the Pony Express, and Nashville Bluegrass Band and Hank Williams Sr. records get spun from time to time right alongside cuts by Garth Brooks and Reba McEntire.

Much of the on-air staff has been with KFDI-FM since day one. (The station's last full-time opening came in 1986. Station co-owner/CEO Mike Oatman has held morning man duties for decades.) Speer, who's been PD for 19 years, boasts that the station's news department dwarfs that of the "so-called news/talk station in town."

Not surprisingly, with that strong sense of community and tradition ("Country's not our format, it's our

lifestyle," says Speer), the station enjoys an intensely loyal following.

Those listeners have been there 30 vears; they're not going anywhere,' admits KZSN PD Pat Moyer. So instead of battling the Goliath head-on, KZSN opted for what Moyer calls a "music-intensive country station. We recognize people coming to us are not all farmers and ranchers," he says. "We try to focus on being inclusive."

While KFDI dominates among older listeners, KZSN has made inroads with 18- to 45-year-olds. Consequently, Moyer spends much of his time keeping tabs on local album rock, AC, and even top 40 stations

Speer concedes KFDI-FM has very few listeners under 25. (KFDI-AM has even fewer; the station skews older than the FM with its classic country format.) But he's not con-(Continued on page 85)



It's The Story . . . WENZ (the End) Cleveland welcomed the "The Real Live Brady Bunch" show to town with a Jan Brady look-alike contest. Pictured, from left, are morning co-host Joe Cronauer, winner Casey Early, and morning co-host Brian Fowler.

Dr. Elmo Injects Humor Into Radio

BY BRETT ATWOOD

LOS ANGELES-When morning radio needs a good doctor, they call on novelty song performer Elmo Shropshire, better known as Dr. Elmo.

As creator of the classic counterculture Christmas hit, "Grandma Got Run Over By A Reindeer," Dr. Elmo is a well-seasoned favorite of morning radio.

With the May release of "Twisted Tunes," a novelty album of songs about everything except Grandma, Dr. Elmo hopes to be in demand yearround. Comedy titles on the new al-

> ty Ford Clinic" and "Lose That Lard."

"The morning shows have been good to me," says Dr. Elmo. "I guess they like lighthearted and funny stuff. The hard

thing is when they don't listen to the newer material-but I'll take what I can get. I'd rather be famous for something than nothing at all.'

DR. ELMO

Dr. Elmo estimates that he made 150 appearances last December. "It's a funny thing," says Dr. Elmo, whose Laughing Stock label is based in Larkspur, Calif. "Five days a week, I would get up at 4 a.m. to do interviews for the East Coast. At first, I was more reserved, but I've since learned to have fun with it—even if it is as early as 4 a.m.²

Dr. Elmo's schedule for his newest collection isn't quite so grueling, but hopes it will spark interest in his unique brand of humor during the coming summer months, which traditionally are the coldest in his on-air career.

"My new songs don't fit into any special category," he says. " 'Twisted Tunes' is satirical and very funny, and hopefully, morning radio will respond to it."

www.americanradiohistory.com

"Grandma Got Run Over By A

Reindeer" first appeared in 1979 on Oink! Records. "It was Gene Smith at KSFO in San Francisco who gave me my first break," recalls Dr. Elmo. 'Gene was the first DJ to put 'Grandma' on the air. His PD at the time told him to stop playing it, but he refused to take it off. It started a landslide of calls and became a bit of a local phenomenon."

It wasn't until 1980 that the song spread to its now-infamous popular status at a national level. It consistently ranks as the top-requested Christmas novelty song on the syndicated "Dr. Demento Show."

Epic picked up the rights to "Grandma Got Run Over By A Reindeer" in 1983 and issued an album of the same name by "Elmo & Patsy," a

duo that included Dr. Elmo's now exwife. That effort charted at No. 8 on the Top Christmas Albums chart in 1987, returning to the seasonal chart three of the four following years.

Dr. Elmo is actually a practicing doctor, though his patients are of the four-legged sort. He balances his offcenter comedy recording career with part-time duties as a veterinarian.

"A lot of my clients know about my other job," says Dr. Elmo. "They are supportive and always want to know who I have interviewed with. Though I haven't had anyone bring in a reindeer yet."

Besides garnering the attention of local radio, Dr. Elmo has appeared on MTV, CNN, "Entertainment (Continued on page 85)

22% Of U.S. Stations Program Country

NEW YORK-Of the United States' 11,894 radio stations, 22% program country music, according to a format study compiled by the editors of the M Street Journal

That format is well ahead of the rest of the pack, including secondplace finisher mainstream AC, which is programed by 11.1% of stations. That AC figure is upped considerably, however, when it is combined with soft AC's 2.8% and hot AC's 1.9%, giving the format a total of 15.8% of all stations.

Rounding out the top nine mostprogrammed formats are N/T (9%), religious (6.5%), oldies (6%), variety (3.9%), adult standards (3.6%), Spanish (3.5%), and top 40 (3.5%). Finishing in 10th place is the 'silent" category since a total of 387 licensed stations (or 3.3% of all U.S. stations) are currently off the air.

The study also groups formats into seven categories. Of those, the most programmed is "popular hits," which includes all permutations of AC, as well as oldies, standards, and

top 40. That category accounts for 29% of the total.

The second most-programmed category is Christian, under which the M Street study groups the religious, contemporary Christian, Southern gospel, black gospel, and mainstream gospel formats. That category accounts for 11.6% of all programming. The N/T category, which includes

N/T, sports, and all-news, comprises 9.7% of stations.

The rock category, which is made up of alternative and modern rock as well as album rock and classic rock, is programmed by 8.4% of stations.

The easy listening category, which includes that format as well as classical, jazz, and adult alternative, is programmed by 4.5% of stations.

The ethnic category, including Spanish and other ethnic stations, is programmed by 4.1% of all stations.

The R&B category, including mainstream R&B, as well as R&B adult and R&B oldies, is programmed by 3.1% of stations, according to the study. PHYLLIS STARK

bum include "Bet-



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Radio

bum Rock Tracks, om a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 album rock stations cally monitored 24 hours a day. 7 days a week. Songs ranked by number of detections.

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2	2	3	15	BACKWATER TOO HIGH TO DIE	♦ MEAT PUPPETS LONDON/PLG
3	3	7	8	BIG EMPTY "THE CROW" SOUNDTRACK	STONE TEMPLE PILOTS ATLANTIC/INTERSCOPE
4	12	_	2	I NEED YOUR LOVE	BOSTON
5	10 .	16	5	BLACK HOLE SUN	SOUNDGARDEN
6	8	9	9	TAKE IT BACK THE DIVISION BELL	◆ PINK FLOYD COLUMBIA
	9	11	8	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
8	5	6	13	DISARM SIAMESE DREAM	SMASHING PUMPKINS
9	4	2	11	KEEP TALKING THE DIVISION BELL	PINK FLOYD COLUMBIA
10	7	8	6	NO ONE TO RUN WITH WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND
11	6	4	15	SPOONMAN SUPERUNKNOWN	♦ SOUNDGARDEN
(12)	15	14	6	ROUND HERE AUGUST AND EVERYTHING AFTER	 COUNTING CROWS DGC/GEFFEN
13	11	5	14	DISSIDENT vs.	PEARL JAM EPIC
14	16	18	4	CRAZY GET A GRIP	◆ AEROSMITH GEFFEN
15	14	10	18	NO EXCUSES JAR OF FLIES	◆ ALICE IN CHAINS
16	13	13	7	NIGHT IN MY VEINS LAST OF THE INDEPENDENTS	PRETENDERS SIRE/WARNER BROS_
					OWER * * *
(17)	18	21	5	I STAY AWAY JAR OF FLIES	ALICE IN CHAINS
18	21	27	4		◆ GREEN DAY
10	20	31	3		CAMP/ME'SHELL NDEGEOCELLO
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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 Communications.

				ALL	SUM KUCK KELUKKENI II	1AUR5
[1	_		1	LOW KEROSENE HAT	◆ CRACKER VIRGIN
	2	1	1	6	MARY JANE'S LAST DANCE TOM TOM PETTY & THE HEARTBREAKERS GREATEST	
	3	2	2	34	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
	4	3	3	7	DAUGHTER vs.	
	5	4	_	2	YOU CANDLEBOX	♦ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
	6	5	6	6	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS
	7	7	7	37	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
	8	6	5	7	BAD THING BROTHER	CRY OF LOVE COLUMBIA
	9	9	9	28	HEY JEALOUSY NEW MISERABLE EXPERIENCE	
	10	8	4	5	CREEP	♦ STONE TEMPLE PILOTS
- 1		<u>. </u>				

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

FCC's Hundt Seeks More Funding, Staff

BY BILL HOLLAND

WASHINGTON, D.C.—FCC Chairman Reed Hundt appeared before the House Subcommittee on Telecommunications and Finance May 26 which was hearing testimony on the FCC's fiscal 1995 budget.

After listening to concerns by Hundt that the commission is all but stymied by a smaller staff and increased duties, subcommittee chairman Ed Markey, D-Mass., put forward an increased budget of \$188.4 million.

Hundt said he needs more.

Though he didn't specify the figure, the budget proposal sent to the Office of Management and Budget by Hundt and FCC planners calls for more than \$200 million.

Hundt did tell the subcommittee that the commission needs to have at least 2000 full-time employees the number of workers the commission employed in 1980. The staff has dwindled, despite what Hundt called a decade of "extraordinary industry growth," to 1,724.

Hundt told the subcommittee that "there is simply not enough staff for the commission to do the work envisioned by Congress and the public to spur the economic opportunity that the telecommunications industry holds."

He added that "more critically, the agency is woefully short of human resources" and "staff must be marshalled from around the entire agency to ensure expeditious resolution of any significant matter."

Hundt also agreed with some subcommittee members that the FCC should be entirely funded by user and spectrum fees in the future.

Broadcasters oppose such a future of new fees, which will probably be based on market size, a percentage of annual revenues, or both.

Hundt, who has been on the job for six months, was received warmly by chairman Markey, who told him, "I am convinced you listened and understood . . . gave serious thought . . . then reviewed the record and the law and reached your conclusion" on issues such as spectrum auctions, access charges, and cable rates.

"I think that is all anyone can ask and expect of a conscientious legislator," Markey concluded.

Also appearing at the hearing were all five sitting commissioners, including Susan Ness and Rachelle Chong, who recently were sworn in.

REPEAL OF OPINION RULES?

The National Assn. of Broadcasters has filed comments in support of a proposal by the Small Business Administration to repeal so-called "opinion molder" rules that have made many broadcasters ineligible for SBA loan guarantees.

The NAB has been working for several years to explain to federal



Her Networks And Syndication column will return next week. regulators that many lenders do not understand the nature of the broadcast business.

Most broadcast stations have few "hard" assets, such as a manufacturing company does.



Such a repeal by the SBA, in conjunction with recent rule changes that raise the revenue-based standard for radio and television station SBA eligibility, could result in almost 90% of radio stations (and 50% of TV stations) becoming eligible for

SBA loans.

NAB also explained that "the inability of broadcasters and broadcast applicants to gain SBA financial assistance also works against the efforts of minorities and women to enter the broadcasting business."

FCC chairman Hundt told a House Subcommittee May 20 that lack of access to capital such as SBA loans is a primary cause of minority "under-representation" in the industry.

SBA's John Cox also told the subcommittee that public comments are running heavily in favor of repealing the rule that bars government-insured loans to broadcasters. That repeal could take place by summer's end.

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				of airplay supplied by Broadcast Data Systems' Radio urs a day, 7 days a week. Songs ranked by number of c I	
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\bigcirc	2	3	13	* * * NO. 1 LONGVIEW DOOKIE	★ ★ ★ 1 week at No. 1 ◆ GREEN DA REPRI
2	4	5	4	FALL DOWN DULCINEA	TOAD THE WET SPROCKE
3	1	1	10	SELLING THE DRAMA THROWING COPPER	♦ LI\ RADIOACTIVE/M
4	3	2	7	NIGHT IN MY VEINS LAST OF THE INDEPENDENTS	PRETENDEF SIRE/WARNER BRG
5	5	6	6	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOL
6	6	4	8	BLACK HOLE SUN SUPERUNKNOWN	♦ SOUNDGARDE
$\overline{\mathbb{O}}$	9	20	3	BIG EMPTY THE CROW' SOUNDTRACK	STONE TEMPLE PILOT
8	17	23	3	COME OUT AND PLAY	OFFSPRIN EPITAL
9	7	9	9	ROUND HERE AUGUST AND EVERYTHING AFTER	COUNTING CROW
10	8	10	7	ALWAYS I SAY I SAY I SAY	◆ ERASUF MUTE/ELEKT
11	11	13	6	CLOSER THE DOWNWARD SPIRAL	♦ NINE INCH NAII
(12)	15	17	5	BREAKIN' UP New TIMES	VIOLENT FEMME
13	16	16	7	UNTIL I FALL AWAY NEW MISERABLE EXPERIENCE	♦ GIN BLOSSON
14	12	18	4	CORNFLAKE GIRL	TORI AMO ATLAN
(15)	27	29	3	BULL IN THE HEATHER EXPERIMENTAL JET SET, TRASH AND NO STAR	SONIC YOUT
16	21	-	2	GIRLS & BOYS PARKLIFE	♦ BLL SBK/E
17	10	8	12	POSSESSION FUMBLING TOWARDS ECSTASY	 SARAH MCLACHLA NETTWERK/ARIS
18	13	15	8	MISS WORLD LIVE THROUGH THIS	♦ HOI DGC/GEFF
19	14	11	17	BACKWATER TOO HIGH TO DIE	MEAT PUPPET LONDON/P
20	23	26	4	HERE WE GO SUPERMARKET	 STAKKA E POLYDOR/P
21	19	25	4	SAY SOMETHING	● JAME FONTAN∜MERCU
(22)	28	_	2	* * * AIRPOW CLEOPATRA'S CAT TURN IT UPSIDE DOWN	ER★★★ ◆ SPIN DOCTOF
23	18	12	10	BIZARRE LOVE TRIANGLE	FRENT
24)	29	_	2	ANGELS DAVID BYRNE	DAVID BYRN LUAKA BOP/SIRE/WARNER BRO
25	25	21	26	DISARM SIAMESE DREAM	 SMASHING PUMPKIN VIRC
26	20	14	12	CUT YOUR HAIR CROOKED RAIN, CROOKED RAIN	PAVEMEN MATAD
(27)	NE\	NÞ	1	AFTERNOONS & COFFEESPOONS GOD SHUFFLED HIS FEET	CRASH TEST DUMMIE
(28)	NE	NÞ	1	PRAYER FOR THE DYING	SE/ ZTT/SIRE/WARNER BRO
(29)	NE\	N >	1	HEY BOINGO	BOING
30	24	24	7	GENTLEMAN WHO FELL THE DIVINE COMEDY	♦ MILL SBK/E

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Radio

U.K. Authority Grants Regional FM Frequencies

BY JEFF CLARK-MEADS

LONDON—The U.K.'s big cities are about to get a radio bonanza.

The U.K. Radio Authority has decided to allocate the country's final batch of FM frequencies to new regional stations, which will mean up to three additional services for the main population centers. The decision also means, though, that there will not be a new countrywide FM rock station, despite a 600,000-signature petition calling for one.

The Radio Authority made its decision at the end of a three-month consultation period. It had asked for views on whether it should give frequencies in the 105 to 108 MHz range to local, national, or regional services. National AM rock station Virgin 1215 had sought to persuade the authority to go the national route with an on-air campaign under the banner, "Let's get Virgin on FM." This resulted in the petition. However, in announcing the authority's decision, chairman Lord Chalfont said, "The 600,000 people who signed seemed to assume that if we did devote the sub-band to a new national station that it would go to Virgin. That was by no means the

"There was a slight confusion in the minds of some of those 600,000 peo-ple," he added. "We could not regard them as 600.000 voices totally in favor of a new national station. We had to take into account the reasons why they had taken this view."

Chalfont emphasized, though, that the arguments by Virgin and others for a national station were taken seriously and given full consideration. He added that, other than the petition, the authority received more than 450 responses to its consultation document. and that these reflected a broad range of opinions. Support for the authority's final choice came from advertisers, trade unions, and investors in radio. He said advertisers generally were not in favor of a national station.

Chalfont argues that regional stations provide the most flexibility and-foremost in the authority's thinking-the greatest potential for enhancing listener choice. The authority now hopes to advertise licenses during the fall. Pressed to identify areas ripe for a regional station. Chalfont points to London/Southeast England. Sheffield/South Yorkshire. the East Midlands (Nottingham/Derby/Leicester), and East Anglia (Norwich/Ipswich/King's Lynn).

Chalfont says new regional services will not necessarily have to produce programming that is not supplied by one of the existing local stations in the region. He says potential new licensees "will have to put forward a program plan and we will then consider that plan in the context of enhancing listener choice.

The new frequencies will be split into three packets in each designated region. One packet will go to one large station and one to a network of community stations. The third packet will be allocated to a large or small broadcaster depending on demand for services and potential suppliers.

Virgin, meanwhile, says it is making the best of the AM frequency it already has. A spokeswoman says that, far from planning to close down, as some media speculation suggests. Virgin is continuing to invest in improving its signal in areas of the country where reception is poor, notably the far Southwest.

Virgin Group chairman Richard Branson comments, "It is ironic that the Radio Authority's decision has occurred in the same month that Virgin 1215 has achieved its highest-ever listening figures."

Chalfont responds, "Virgin should not be too devastated because in 1996 digital audio broadcasting will become available and there is no reason why Virgin should not be broadcasting on DAB as well as AM.'

COUNTRY KINGS

(Continued from page 82)

cerned. That's because KFDI's owner, Great Empire Broadcasting, recently brought crosstown rock outlet KICT into the family.

"To change our FM in order to get a vounger audience, that's something we wouldn't be able to sacrifice," says Speer. "KICT is such a successful rock station within the [Great Empire] group, we don't feel we need to tackle the younger country demographic.' (Ironically, it's KZSN, more than KFDI, that's now trying to fend of a new local young country player, KYQQ.)

Speer emphasizes that both KFDI-FM and KZSN do well because they "do such different things. Our only similarity is both of us play country music."

DR. ELMO

(Continued from page 82)

Tonight," and a host of other national shows

He does manage to link his two passions-animals and radio-as a recurring guest on a KSFO call-in talk show hosted by Peter Collins. Dr. Elmo appears several times a year on the afternoon show, offering animal advice to callers and, occasionally, playing a live rendition of one of his comedy tunes.

Dr. Elmo put together a half-hour radio special last December at the station and had moderate success with it nationwide. "Dr. Elmo's Twisted Christmas Party" was syndicated to about 35 stations and will be available again this year.

"Grandma's Killer Fruitcake." a new seasonal single and video, also will be serviced to radio later this year. "I hope that radio doesn't throw it out," Dr. Elmo says.

NO 'SHAME' FOR MAVERICKS AT COUNTRY RADIO

(Continued from page 1)

lead singer and chief songwriter.

Any act whose single stiffs is bound to feel frustrated. The problem for the Mavericks was that after one critically acclaimed but commercially disappointing record (1992's "From Hell To Paradise"), the band members were painfully aware of how the country game was played. They realized adoring press could not pay their rent and that charting with a single was crucial, not only to the band's growth, but to its very survival. (The band had just delivered the second of its tworecord deal with MCA.)

Label executives, too, were despondent over the band's dilemma. "It's important to me to take one of these left-of-center acts and have them accepted by the mainstream," says Nashville label president Tony Brown. By signing Nanci Griffith, Lyle Lovett, and Steve Earle during the '80s, Brown became synonymous with "left-of-center" country acts, only to watch them walk away from Nashville after being met with resounding indifference at radio. (More recent "alternative" Brown singers Marty Brown and Kelly Willis also have enjoyed little luck on radio.) Now Tony Brown was watching the Mavericks, whom he signed during a sound check in 1991, fight the same losing battle. "I've got to pull one of these off," he remembers thinking to himself.

By early January, "What A Crying Shame" appeared spent. During the first week of the month, eight stations added the single, but four dropped it, including influential KASE Austin, Texas.

Then, slowly, the tide began to turn. Over a period of more than 20 weeks (unusually long by country standards, particularly for a nonsmash) culminating this spring, MCA took the Mavericks, a hip, urban fourpiece that many assumed would never break into the mainstream, to No. 25 on the Billboard Hot Country Singles & Tracks chart, with almost 2,000 radio spins a week. "Frankly, it's one of the finest jobs by a promotion department I've ever seen," says MCA Nashville chairman Bruce Hinton.

The move, albeit modest, represented a breakthrough not only for

the Mavericks, but for country radio as well. After all, the Mayericks are arguably the first "left-of-center" act since Dwight Yoakam to break down the mainstream radio barrier. Throughout the country boom of the last four years, there's been much talk about "new country." But musically, very little of it has qualified as such

What turned the Mavericks' fortunes around was, interestingly enough, its strong live shows. While scores of rock bands have built careers on word-of-mouth praise and endless touring, the costly road option is almost unheard of on Music Row, where radio airplay virtually dictates the winners and losers. But MCA, urged by A&R director Larry Willoughby and director of A&R, creative development, Susan Levy, felt so strongly about the band's live appeal that the company decided to fly in programmers for small clubs gigs almost as a last-ditch effort to save the project.

Dates for early '94 were scheduled at Chicago's Whiskey River, Nashville's Ace Of Clubs, and an annual radio trade convention in San Francisco. The move paid off handsomely.

"Seeing them live really brought it home for me," says EZ Communications' VP of regional programming, Tim Murphy, who eventually put "What A Crying Shame" into heavy rotation at KMPS Seattle Wade Jessen. MD at WSM-FM Nashville, who considers himself "one of the most traditional-minded programmers in the format," caught the Mavericks live and soon increased spins of the single. And Larry Pareigis, OM at KRAK/KNCI Sacramento, Calif., says the band's show "pretty much kicked my butt." Pareigis vividly recalls Malo's version of Kris Kristofferson's "For The Good Times."

"It was just him and a guitar and he transfixed the room [of radio pros]. Pareigis says, "Everyone was totally taken by this charismatic guy." Says Mavericks producer Don Cook of Malo, "His potential is absolutely terrifving

The trade showcase, where the band transformed a nondescript hotel

suite into a sweaty saloon, "was the turning point," says Scott Borchetta, MCA's VP of national promotion. "These PDs were really accepting [of a band] that six months earlier wasn't even an issue."

What moved PDs at the trade show, and weeks later at the Country Radio Seminar in Nashville, was a live country show unlike any other. Born of Miami South Beach bars such as the Cactus Cantina Grill and the Island Club, where bands hit their stride at 3 a.m., the Mavericks still deliver three-hour live epics from time to time.

"If we're having fun and the place is rockin', we'll keep playing," says Malo. Attending a marathon Bruce Springsteen concert during the "Born In The U.S.A." tour at the Miami Orange Bowl influenced Malo's idea of what a concert should be. "When I saw Springsteen, he changed my whole life basically. He really inspired me to do [exhaustive, roller coaster shows], but with country music," he says. (The Mavericks cover Springsteen's "All That Heaven Will Allow" on "Crying Shame.")

At a time when most country concerts, while entertaining in their own right, are often predictable, 90minute run-throughs featuring a hefty chunk of new material, a smattering of old, by-the-number hits, and a Hank Williams Sr. cover, the Mavericks' loopy, careening, and occasionally stunning shows, complete with late-night covers of "Stir It Up," "Sweet Dreams," and "Return To Sender," continue to separate the band from the pack.

That programmers became fans didn't necessarily ensure airplay for the Mavericks, though. As Jessen points out, there are plenty of country artists PDs fall in love with but, afraid they won't fit into the station's sound, are hesitant to share with listeners (e.g. Shaver, Jimmie Dale Gilmore). "But a lot of [radio] guys went out on a limb [on 'Crying Shame'], and they're glad they did," says Jessen. CMT and VH-1 support proved crucial as well. (Interestingly, other early radio backers included WYNY New York and KSON San Diego, nei-(Continued on page 88)



Hitsi in in Tokio

Week of May 22 1994 O Drunk On Love Basia O oream On Oreamer Brand New Heavies O Lown thelp Myself Julia Fordham G Goody Coody Lisente Melendez The Sign Ace Of Base

⁵⁾ Girls And Boys Blur
 ⁽²⁾ Gor Me A Feeling Misty Oldland
 ⁽³⁾ Doop Doop
 ⁽³⁾ The Most Beautiful Girl In The World Prince
 ⁽³⁾ I'll Remember Madonna

D I Believe Marcella Detroit
 D I Want You Julies Roberts
 B Stay Eternal
 So Much In Lave All 4 One
 If You Go Jen Secada

() Su much in Luve Arra oni () If You Go Jen Secada Baby I Love Your Way Big Mountain
 Asahi No Ataru Michi Original Love

Original Love I'll Be The One Boz Scaggs

D No Gunshot Worl-A Girl

No Gunshoi Wori-A-Giri
 Each And Everyone Laura Fygi
 I'm Still in Love With You AI B Sure

Al & Sure Rocks Primal Scream

Wiecynny in my san nozena
 Just When I Needed You Most
 Randy Vanwarmer
 O Ion Know Noa
 Shint By You Pretenders
 Spiritual Love Urban Species
 A Fair Affair Misty Oldiand

(1) Hey D.J. Lighter Shade Of Brown

Joser Beck
 Forever Young Pretenders
 Without You Mariah Carey
 Mariah Carey

Hey D.J. Lighter Shade Of Brown
 Heaven Come Down Jennifer Brown
 Take It Back Pink Royd
 Hymn To Love Carey Hart
 You Peter Frampton

Sleeping In My Car Roxette

^(b) I'll Be I he Une Boz Scaggs
 (c) Brother Urban Species
 (c) Feeling Peyi Joelle Ursuil

Selections can

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heard on

"Pioneer Tokio Hot

100"

every

Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in

TOKYO

Billboard®

Radio

	UL		111	uit oontginiporary™
				arrplay supplied by Broadcast Data Systems' Radio Track service. 60 adult contemporary stations irs a day, 7 days a week. Songs ranked by number of detections.
T. WK.	L. WK.	2 WKS	WKS. ON	TITLE ARTIST
1	4	4	11	* * * NO. 1 * * * I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS. 1 week at No. 1
2	1	1	24	NOW AND FOREVER CAPITOL 58005
3	3	3	16	THE SIGN ACE OF BASE
4	2	2	14	LOVE SNEAKIN' UP ON YOU
5	7	7	11	BEAUTIFUL IN MY EYES
6	8	8	6	IF YOU GO
7	5	6	24	EVERYDAY ATLANTIC 87300 PHIL COLLINS
8	12	14	9	YOU MEAN THE WORLD TO ME TONI BRAXTON
9	13	20	3	CAN YOU FEEL THE LOVE TONIGHT
10	9	12	7	SOME KIND OF WONDERFUL HUEY LEWIS & THE NEWS ELEKTRA 64542
11	6	5	18	STREETS OF PHILADELPHIA COLUMBIA 77384
12	10	9	29	THE POWER OF LOVE CELINE DION 550 MUSIC 77230
13	11	10	13	BABY I LOVE YOUR WAY RCA 52780
14	14	13	27	BREATHE AGAIN LAFACE 2-4054/ARISTA TONI BRAXTON
(15)	24	30	3	ANYTIME YOU NEED A FRIEND
16	15	11	19	WITHOUT YOU COLUMBIA 77358
(17)	21	27	5	I SWEAR ALL-4-ONE
18	17	16	33	PLEASE FORGIVE ME
19	19	17	32	SAID I LOVED YOUBUT I LIED AMICHAEL BOLTON COLUMBIA 77260
(20)	22	23	8	MISLED CELINE DION 550 MUSIC 77344
21	18	18	25	BECAUSE THE NIGHT
22	20	19	21	ELEKTRA 64595 WHAT MIGHT HAVE BEEN
23	16	15	14	WARNER BROS. 18385 COMPLETELY
24	23	21	24	COLUMBIA 77376 HAVING A PARTY
25	27	28	6	WARNER BROS. 18424 THE MOST BEAUTIFUL GIRL IN THE WORLD
(26)	29	36	3	NPG 72514/BELLMARK WILD NIGHT ← JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO
27	28	29	5	MERCURY 858 738 TELL ME WHERE IT HURTS KATHY TROCCOLI
28	26	24	8	THE WOMAN IN ME HEART
29	25	25	11	CAPITOL 58154 IN THE TIME IT TAKES BETH NIELSEN CHAPMAN
(30)	33	35	4	REPRISE ALBUM CUT
31	30	33	5	LONDON ALBUM CUT/PLG EVEN IF MY HEART WOULD BREAK KENNY G/A. NEVILLE
31	35	38	7	ARISTA 1-2674 MR. JONES
33	35	30	7	DGC ALBUM CUT/GEFFEN COME TO MY WINDOW MELISSA ETHERIDGE
34	34	31	16	ISLAND 858 028/PLG EXPOSE
34	31	26	16	ARISTA 1-2679 LULLABYE (GOODNIGHT, MY ANGEL)
36	36	34	10	COLUMBIA 77363 FOUND OUT ABOUT YOU
				A&M 0418 ***HOT SHOT DEBUT *** MAYBE LOVE WILL CHANGE YOUR MIND STEVIE NICKS
37		W >	1	MODERN 98270/ATLANTIC
38	37	39	23	CAPITOL 58041
39	39	40	5	STANDING RIGHT NEXT TO ME
40	38	37	15	ROCK AND ROLL DREAMS COME THROUGH

Hot Adult Contemnorary

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to
 those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

1	1	1	6	THE RIVER OF DREAMS COLUMBIA 77086	♦ BILLY JOI
2	3	_	2	I CAN SEE CLEARLY NOW CHAOS 77207	♦ JIMMY CLIF
3	2	2	3	HERO COLUMBIA 77224	MARIAH CARE
4	4	4	7	JESSIE SBK 50429/ERG	JOSHUA KADISO
5	5	3	12	DREAMLOVER COLUMBIA 77080	◆ MARIAH CARE
6	6	5	23	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNE
7	10	6	15	FIELDS OF GOLD	♦ STIN
8	9	7	6	ALL ABOUT SOUL COLUMBIA 77254	♦ BILLY JOE
9	8	9	5	ALL THAT SHE WANTS ARISTA 1-2614	ACE OF BAS
10	7	8	17	HAVE I TOLD YOU LATELY WARNER BROS. 18511	ROD STEWAR

BP Group's Albright: Country At Crossroads *Big-Name Product Can Push Genre Past Plateau*

Billboard

OF THE WEEK

JAY ALBRIGHT

General Manager

BP Consulting Group

WITH RATINGS off from last year for two recent country television specials, the Academy of Country Music Awards and the Garth Brooks special, some country broadcasters are concerned that the format may be in the early stages of a decline. Jay Albright, GM of the Seattle-based BP Consulting Group, is not one of them.

Albright is convinced the format will continue to be healthy, although he is realistic about its potential for further growth. "There's no question that country music has plateaued," Albright says. "Our high-water mark occurred about a year ago, [but] we're still extremely strong."

Part of the format's problem, Albright believes, is that, until recently, it had gone for more than a year without a new album project from many of its biggest stars. Although that gap was filled to some extent by newcomers like Faith Hill, Tracy Byrd, and John Michael Montgomery, there appears to be a growing feeling among country listeners that they can't possibly absorb too many more

new names and faces.

"There is a certain amount of declining loyalty because of a sense of 'who are all these people?' "Albright says. "A lot of listeners are saying that. In fact, a lot of artists are saying that, too.

"For four to six months, country music has been replete with cover songs, novelty songs, and ballads," Albright continues. "When the best song of the entire format is 'I Swear,' it makes you wonder if we've lost our edge, our bite."

As a result, Albright believes country is now at a crossroads. "It's extremely vulnerable to incursion by another format because our biggest artist [Garth Brooks] has just announced he's going to take a break for a while," he says. "It's my hope we're going to get back on track here, but the music had gotten too bland, too boring."

New albums from Randy Travis, Reba McEntire, and Travis Tritt will help, says Albright, who also is heartened by his observation that no other format seems to be emerging to take country's place at the top of the heap. Nevertheless, he warns, "Country had better get its act together, because we're very vulnerable right now."

Albright also takes issue with consultant John Parikhal's prediction at this year's Country Radio Seminar that '80s-based country will become a hot niche in the next five years (Billboard, March 19). "The cume of country music has grown for 40 years, so why would you [target a smaller cume] with an oldies format?" he asks.

According to data he's seen from several different radio research companies, "the percentage of the country core or life group who would actually listen to [classic country] frequently is about 8%. Even those older people who remember that music fondly like today's country music a lot. Maybe John is right, but I just don't see it on the horizon," Albright says.

One thing working in mainstream country's favor, according to Albright, is its adaptability. "The great thing about country that gives me so much confidence in it is we have never stopped evolving," he says. "It's a format that has successfully evolved with the 25-54 demo for 20-30 years, and I don't know another format that can say that."

Albright should know. He's been involved in country radio for the past 20 years. He got started in the business in his home town of Salem, Ohio, at WSOM, and continued to work in radio while attending Kent State University. After stints at WCUE Akron, Ohio, and WNOB (now WENZ) Cleveland, he joined the Air Force and served in Thailand, setting up the Armed Forces Radio and Television Network services there.

After his discharge, Albright worked at then-album rock KTBT (now KIKF) Anaheim, Calif., and later as morning man at KLUC Las Vegas. In 1974, the owners of KLUC bought country KHOS (now N/T KNST) Tucson, Ariz., and brought Albright in as PD.

He's worked exclusively in country ever since, including programming stints at KUZZ Bakersfield, Calif., KEEN San Jose, Calif., and KMPS Seattle. Between station jobs, he spent five years as country consultant for Drake-Chenault in Los Angeles.

After leaving KMPS, he started his own consultancy, Let's Talk. But when Broadcast Programming purchased Drake-Chenault three years ago, Albright was lured back, and folded his company into what became BP Consulting Group. BP now consults approximately 40 country stations.

Although the addition of BP country consultants Becky Brenner and Ken Moltrie in the last several years has helped Albright considerably with the client

load, he still personally handles 19 stations on an ongoing basis and visits about 10 more each year. That leaves Albright, like many consultants, spending much of his life on the road. A typical week includes three or four days traveling and two or three days in the office, which frequently works out to six- and sevenday work weeks.

With so many established country consultants out there, you might expect competition to be fierce among them, but Albright believes there's plenty of business to go around, and actually welcomes more consultants into the format. "Say there are 10-15 country consultants consulting a total of 400 country stations," he says. "That means there's still 1,700 or 1,800 country stations that aren't consulted. So, as far as I'm concerned, anyone else who thinks they can bring something to the party, come on in."

Albright's programming guidance is anything but cookie-cutter. "There is no Jay Albright format," he

says. "If you listen to my stations, they range all over the board from hot, new, young country stations to full-service heritage stations." Although his clients get plenty of correspondence from BP Consulting Group, including weekly re-

from BP Consulting Group, including weekly research, morning show and promotional ideas, and calendar and artist bio information, Albright says a blizzard of paper is not what consulting is all about. "We provide a lot of stuff to our clients," he says, "but that's not consulting. That's marketing to keep me in their face." The important part of consulting, Albright says, is the phrase his former company was so aptly named for: "Let's talk."

One of the things he's been talking about to his clients lately is finding and exploiting alternative marketing methods, which Albright believes is country radio's future. He points to KMPS as an example of a station that has successfully done this.

"KMPS is not a radio station, it's 'System 94," he says. "They have the largest circulation local magazine in Seattle. They also have an interactive phone line, events, and direct mail, so their system of marketing [is] very interactive." Albright estimates that the system has brought in a significant amount of money for the station, all of which came from selling ads somewhere other than on the air. "Radio stations that [just] bonus the promotion and sell the spots are out of date," he says. "[They] need to become smarter about building real loyalty, not loyalty marketing. If you can do that in the '90s, you're not going to have any problem with diminishing loyalty at all.

"Identity, character, and values are the future," he adds. "I don't think we're going to be able to differentiate ourselves in a competitive marketplace with just our music." PHYLLIS STARK

Privacy Suit Against W'wood 1 DJs Settled; Howard Stern Bringing Show To E! Channel

WESTWOOD ONE syndicated personalities Don Geronimo and Mike O'Meara have settled the \$50 million invasion of privacy suit brought against them last summer by WWMX Baltimore director of public relations Dawn Tritaik, according to the Washington Post.

The duo had reportedly called Tritaik a lesbian and an "obese, grotesque, wild beast" during a live broadcast, causing the plaintiff "extreme emotional distress" (Billboard, June 26, 1993).

Terms of the sealed settlement are reportedly confidential.

Syndicated morning man Howard Stern will bring his radio show to television in a half-hour broadcast on cable network E! Entertainment Television, where he previously hosted a celebrity talk show. The new show, tentatively titled "Howard Stern On The Air," kicks off in mid-June with footage provided by six robotic cameras in the studios of **WXRK** (K-Rock) New York, where Stern originates his show.

Following his ratings victory on WNCX Cleveland, Stern will host one of his now-traditional mock funerals for the competition in that city Friday (10). This time, the funeral will be for crosstown WMJI morning man John Lanigan. A crowd of 5,000 is expected for the event, which will be broadcast live.

Combined local and national radio advertising revenues were up 9% in April compared to the same month last year, according to the Radio Advertising Bureau. Local revenue was up 9% and national rose 7% in April.

In year-to-date figures, combined local and national revenues from January through April were up 12% over the same period last year, the RAB reports. That figure is derived from an 11% local revenue gain and a 13% national gain.

The FCC has issued new guidelines on how stations in local marketing agreement and duopoly situations should report employees on their annual employment reports, and also has extended the deadline for those stations to file the reports to 30 days after the ruling is published in the Federal Register. (The previous deadline was May 31.)

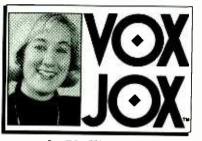
The FCC ruled that employees should be reported by the licensee that employs them. If the broker is not a licensee, it need not file an employment report with the FCC. Also, licensees operating AM-AM or FM-FM combos in the same market should file separate reports for each station, dividing employees between the stations according to their primary duties.

Choice call letters may become a bit more scarce now that the FCC has modified its rules to allow low-power television stations to use standard broadcast call signs, instead of the present alphanumeric call signs (e.g. K23EF). Presently, there are 1,250 licensed LPTV stations.

Forty finalists have been announced for the third annual Radio-Mercury Awards, scheduled for June 15 at New York's Waldorf Astoria Hotel. Finalists for the awards, which recognize excellence in radio advertising, were chosen from a field of 947 entries.

Finalists in the "radio station-produced" category are KRMG/KWEN Tulsa, Okla., KMTT Seattle, WEBN Cincinnati, and WMRN-AM-FM Marion, Ohio.

Among the co-hosts and presenters at the ceremony, sponsored by the Radio Creative Fund, will be Gary Owens, Charles Osgood, Wolfman Jack, and former New York mayor Ed Koch. Nine cash prizes totaling \$200,000 will be awarded, including the



by Phyllis Stark with reporting by Eric Boehlert and Brett Atwood

\$100,000 first prize.

The RAB will conduct an international sales seminar June 10 during the International Radio Montreux Symposium in Switzerland. The seminar, titled "Maximizing Advertising, Sponsorship, And Sales Income," will be cohosted by RAB president **Gary Fries** and executive VP of training **George Hyde**, and will feature more than a dozen U.S. speakers.

PROGRAMMING: BOSTON SHUFFLE

Following the closing of Pyramid Broadcasting's acquisition of WJMN Boston, Matt Mills, VP/GM at Pyramid's crosstown WXKS-FM (Kiss 108), adds those duties at WJMN, replacing Alan Chartrand, who remains as GSM. WJMN's top 40/rhythm format remains. Kiss 108 MD Cadillac Jack McCartney becomes PD at WJMN, replacing Mike Colby. Cat Collins, formerly of sister WPXY Rochester, N.Y., joins WJMN as MD, replacing Eric Anderson.

Senior producer Diana Bodkins is upped to the long-vacant PD position at WLS-AM-FM Chicago. Still no word on a date for the now-simulcast FM's anticipated talk spinoff. Also no word on the fate of afternoon co-host Ed Vrdolyak, who has threatened to quit if the FM is spun off (Billboard, June 4).

Steve Nicholl joins WIOD Miami as PD, replacing Gary Bruce. Nicholl previously was PD at WCKY and WWEZ (now WPPT) Cincinnati and national PD of then-parent company Federated Media.

Look for **KFMB-FM** San Diego to end the stunting and put its new format on the air Monday (6).

Jarad Broadcasting, owner of WDRE New York and WIBF Philadelphia, has entered an LMA with an option to purchase WWCP Albany, N.Y., from WV Broadcasting Inc., for a undisclosed price. WWCP, which had been AC, will simulcast modern rock WDRE. Also, WDRE chief engineer John Caracciolo is upped to VP of engineering. WATJ Cleveland flips from N/T to adult standards . . . Top 40 KISF Kansas City, Mo., has licensed the "Hot Hits" name from consultant Mike Joseph.

The new Denver sign-on at 96.5 (Billboard, May 28) may debut as soon as Wednesday (8), most likely with an adult-targeted modern rock format programmed by ex-crosstown **KBCO** PD **Doug Clifton**, and overseen by SBR Consulting.

John Hager moves up from WGRF Buffalo, N.Y.'s PD job to OM for WGRF and sister WUFX. Hager will continue to oversee programming at WGRF, while Vince Richards takes over PD duties at WUFX, arriving from WQLZ Springfield, Ill., where he was PD. Vince Richards replaces Bob Richards, now PD at KBPI Denver. Meanwhile, at sister station WGR Buffalo, Darryl Parks becomes PD, replacing Chuck Finney. Parks comes from KTDY Lafayette, La., where he was OM.

Full-service AC WHAS Louisville, Ky., drops its last daytime music block Monday (6), according to Louisville's Courier-Journal. The 9 a.m.-noon show will now be talk oriented and hosted by Jane Norris, last at WINK Fort Myers, Fla. She replaces Jack Fox.

Cliff Nash leaves his longtime afternoon slot on WPYX Albany, N.Y., to become OM/morning man at WZRQ Glens Falls, N.Y. Nash's morning slot will be the ABC/Satellite Music Networks' "Z-Rock" affiliate's first live shift... Former KCLX-FM San Diego PD Dave Park joins KWFM Tucson, Ariz., for those duties, replacing Andy Beaubien, now PD at KLOL Houston.

WLMX-AM Chattanooga, Tenn., flips from N/T to ABC/SMN's "Urban Gold" format with the new calls WCVT ... WIBU Madison, Wis., flips from adult standards to classic country.

Former WKSF Asheville, N.C., PD J.J. Cook has been named national programming consultant at Seattle-based Broadcast Programming, where he will oversee the contemporary formats; hot AC, top 40, and rock 40.

NETWORK NEWS

CBS Radio Networks, in conjunction with Courtroom Television Network, will launch a new 90-second weekly commentary series, "A Matter Of Opinion With Fred Graham," June 3. Graham, a former trial lawyer, is Court TV's chief anchor/managing editor. His commentaries will focus on legal issues and newsworthy trials in progress.

CBS has been providing affiliates with audio cuts from Court TV cases since September 1993.

Westwood One has restructured its international division in an effort to help develop new international business. Under the new structure, international director of development **Richard Rene** will oversee new business ventures while director of operations **Bill Stolier** will conduct international business affairs.

New to the division is **Hal Rood**, from Voice of America Europe, who will be regional sales manager for Europe and the Middle East. Former WW1 International sales assistant **Holly Cantos** is upped to regional

newsline...

BOB BOLINGER has been named GM at KFMB-AM-FM San Diego, replacing Paul Palmer. Bolinger previously was GM of crosstown KKLQ-AM-FM.

DINO IANNI, GM of KHOW/KBCO Denver, shifts to new duties at parent Noble Broadcasting's new sports syndication division, Noble Sports Marketing. Former Fairmont Communications head Mark Hubbard is interim GM. GSM Mary Rawlins adds VP/station manager duties. KRXQ Sacramento, Calif., PD Judy McNutt lands the PD job at KBCO, replacing Doug Clifton. Group PD Stacy Cantrell has resigned.

AMOS BROWN joins Shirk, Inc., parent company of WXLW/WHHH/WGGR Indianapolis, as director of strategic research. He previously was station manager at crosstown WTLC-AM-FM.

JOHN SCHALLER has been upped from director of sales to GM of the Interstate Radio Network.

STATION SALES: KXYQ Portland, Ore., from KXYQ Broadcasters (which includes members of Van Halen), to Trumper Communications, owner of cross-town KKCW, for \$5.6 million; KTCL Denver from U.S. Media to Tsunami Communications Inc., whose principals are Anthony and Christine Galluzzo, for an undisclosed price; WTKX-AM-FM Pensacola, Fla., from Holt Communications Corp. to Southern Broadcasting Company, for an undisclosed price.

SALE CLOSINGS: WCWA/WIOT Toledo, Ohio, from Reams Broadcasting to Enterprise Media Partners, for \$6.9 million.

sales manager for the division, overseeing Canada and Latin America.

CBS is covering the 50th anniversary of D-Day with special reports, updates, and live event coverage June 2-8... American Urban Radio Networks will begin airing President Bill Clinton's weekly radio addresses effective June 4. The broadcasts take place on Saturdays.

PEOPLE: NUGENT RADIO?

Rocker **Ted Nugent** is following a new career path as a syndicated jock after his successful two-week stint hosting ABC/SMN's "Z-Rock" morning show. According to his public relations firm, Nugent is "aiming to be on hundreds of radio stations by early '95."

KQRC Kansas City, Mo., morning man Trent Tyler joins WAXQ New York for the vacant morning slot ... WTMX Chicago afternoon jock Greg Brown is out.

Former WHFS Washington, D.C., swing jock Jeff Gibson joins WKQX (Q101) Chicago for overnights using the air name "Zoltar, the Brother from Another Planet." He replaces Samantha James, who moved to middays a month ago. Also, the weekend "Sound Opinions" show, hosted by local journalists Bill Wyman and Jim De-Rogatis, moves from crosstown WLUP-FM to Q101.

WMZQ Washington, D.C., morning host Sandy Weaver exits at the end of the book to move to Atlanta. PD Gary McCartie is looking for a replacement and wants T&Rs ... WGAY Washington P/T jock Sue Michaels is upped to afternoons, replacing Dave DeForest, who exits.

Longtime WBCN Boston creative services director **David Bieber** exits to become director of special projects at the Phoenix Media/Communications Group, which owns the Boston Phoenix and WFNX.

KRBE Houston MD/night jock Paul "Cubby" Bryant and 2-4 p.m. jock Ryan Chase swap shifts ... At WVEE Atlanta, Rajeeyah Shabazz moves up from programming assistant to MD, replacing **Thomas Bacote**, now at sister station **KJMZ** Dallas.

Lee Rogers joins KIRO-AM Seattle as midday talk host. He arrives from KGO San Francisco, where he was evening host... In the wake of KSDO San Diego's addition of the syndicated Tom Leykis evening talk show (Billboard, May 28), talk host Ken Kramer moves to afternoons.

"Big" Mike Johnson is upped from P/T to nights at WXYV (V103) Baltimore, replacing Frank Ski, who is now in mornings. Former crosstown WERQ jock Tanya Parker joins V103's sister station, WCAO (Heaven 600), for afternoons. Also, Anastasia Jones joins V103 for weekends. She was with crosstown station WBGR.

In a rather nastily worded release, WENZ (the End) Cleveland announced it will not renew the contracts of morning men Brian Fowler and Joe Cronauer, which expire July 12. The decision, the release says, was based on "stagnate [sic] ratings and numerous programming and promotional differences between the station and the duo."

KXOA-FM Sacramento, Calif., night jock Phil Brooks takes the longvacant MD position for KXOA-AM-FM. Sister KQPT overnight jock Laura Joyce moves to KXOA-FM for middays, replacing Tom Nakashima, who segues to afternoons. Former KXOA-FM afternoon host Jeff Thomas exits.

Kathy Hart joins WNCI Columbus, Ohio, as morning co-host from KDKB Phoenix. She replaces Shawn Ireland.

WTVN Columbus midday host John Lane moves to afternoons, replacing John Corby, now at KDKA Pittsburgh.

KMXZ Monterey, Calif., midday personality and interim PD **Bobby Dee** also adds APD duties in the wake of **Jason Silva's** exit for director of national promotion duties at Oakland, Calif.based rap label Scarface Records.

Former WQMG-FM (Power 97) MD/night jock Bobby G. joins WMHG Muskegon, Mich., as assistant MD/ night jock.

CRUEL SEA LEADS OZ ROCK LIBERATION

(Continued from page 8)

ing the company last month). "Instead of letting the repertoire owner in Australia push the band from there, and fighting against that Oz band prejudice, PolyGram International took it over for them. Over a period of six months, the Australian company has been feeding us information on how the band has been building up. And what we've done,

territory by territory, is kept this information coming through so it didn't look like the band was being pushed down anybody's throat.'

The low-key development of the Cruel Sea in Australia, and now in Europe, has undeniable parallels to the growth of modern-rock stars in the U.S., say observers.

"It's awfully refreshing to have a

Cor	mpil o 40	ed fre	D 400 Airph om a national sample of airplay supplied Monitor. 80 top 40/mainstream and wonitor. 80 top 40/mainstream and 40 tops a week. So	by Br 28 top	oado p 40	rm cast l //rhyt	Broadcast Data Systems Data Systems' Radio Track service to hm-crossover stations are electroni- jumber of detections.
THIS WEEK	AST WEEK	MEEKS ON	Top 40/Mainstream	THIS WEEK	AST WEEK	WEEKS ON	Top 40/Rhythm-Crossover
Ŧ	P	N.	ARTIST (LABEL/DISTRIBUTING LABEL)	÷	P	M	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	7	* * NO. 1 * * I SWEAR	1	1	8	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) 4 WKs at No. 1
2)	2	11	ALL-4-ONE (BLITZZ/ATLANTIC) 3 wks at No. 1 I'LL REMEMBER	2	4	6	BACK & FORTH
3	5	6	MADONNA (MAVERICK/SIRE/WARNER BROS.) DON'T TURN AROUND	3	6	4	AALIYAH (BLACKGROUND/JIVE) ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
4	3	16	ACE OF BASE (ARISTA) MR. JONES	4	3	9	REGULATE
5	4	15	COUNTING CROWS (DGC/GEFFEN) BABY I LOVE YOUR WAY	5	2	24	WARREN G. & NATE DOGG (DEATH ROW) BUMP N' GRIND
6	6	12	BIG MOUNTAIN (RCA) RETURN TO INNOCENCE	6	5	10	R. KELLY (JIVE)
,	7	14	ENIGMA (VIRGIN) THE MOST BEAUTIFUL GIRL IN	7	7	15	SWV (RCA)
8)	9	8	수 (NPG/BELLMARK) YOU MEAN THE WORLD TO ME	8	9	13	TEVIN CAMPBELL (QWEST/WARNER BROS. YOUR BODY'S CALLIN'
9)	9 10	5	TONI BRAXTON (LAFACE/ARISTA)	9	9 8	13	R. KELLY (JIVE) THE MOST BEAUTIFUL GIRL IN
=	10	7	JON SECADA (SBK/ERG) STAY (I MISSED YOU)	, (10)	° 11	9	
<u>0)</u>	-	23	LISA LOEB & NINE STORIES (RCA) THE SIGN	11	10	9	TONI BRAXTON (LAFACE/ARISTA)
1	8		ACE OF BASE (ARISTA)	(12)	10	4	HEAVY D. & THE BOYZ (UPTOWN/MCA)
2	11	10	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC) ANYTIME YOU NEED A FRIEND	-			ACE OF BASE (ARISTA) BABY I LOVE YOUR WAY
3)	19	3	MARIAH CAREY (COLUMBIA) MISLED	13	12	15	BIG MOUNTAIN (RCA) THE SIGN
-	15	6	CELINE DION (550 MUSIC)	14	13	20	
5	13	11	TEVIN CAMPBELL (QWEST/WARNER BROS.)	(15)	22	9	MADONNA (MAVERICK/SIRE/WARNER BROS. RETURN TO INNOCENCE
6)	16	4	MOVING ON UP M PEOPLE (EPIC)	16	18	8	ENIGMA (VIRGIN)
D	27	2	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	17	14	8	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS)
8	14	14	CRASH TEST DUMMIES (ARISTA)	18	16	5	EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS/ERG
9	20	3	(MEET) THE FLINTSTONES THE B.C. 52'S (MCA)	19	19	5	DOGGY DOGG WORLD SNOOP DOGGY DOGG (DEATH ROW)
0	18	28	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	20	15	6	LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA)
1	17	20	MARIAH CAREY (COLUMBIA)	21	36	2	THE PLACE WHERE YOU BELONG SHAI (MCA)
2	21	18	WHATTA MAN SALT-N-PEPA (NEXT PLATEAU/LONDON)	22	21	12	YOU KNOW HOW WE DO IT ICE CUBE (PRIORITY)
3	33	2	SHINE COLLECTIVE SOUL (ATLANTIC)	23	20	15	AND OUR FEELINGS BABYFACE (EPIC)
4	22	21	NOW AND FOREVER RICHARD MARX (CAPITOL)	24)	30	2	AARON HALL (SILAS/MCA)
5	32	2	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	25	28	7	1 WISH GABRIELLE (GO!DISCS/LONDON/PLG)
6	24	13	LOSER BECK (DGC/GEFFEN)	26	23	12	BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)
7	26	13	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND/PLG)	27	29	4	WORKER MAN PATRA (EPIC)
8	28	5	REGULAR THANG OVIS (RESTLESS)	28	24	19	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)
29	35	4	BEAUTIFUL IN MY EYES JOSHUA KADISON (SBK/ERG)	29	27	12	I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUEZ (CLASSIFIED)
30	36	3	I WISH GABRIELLE (GO!DISCS/LONDON/PLG)	30	NE	wÞ	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)
31	25	8	BUMP N' GRIND R. KELLY (JIVE)	31	26	26	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
32	23	12	LOVE SNEAKIN' UP ON YOU BONNIE RAITT (CAPITOL)	32	31	6	PUMPS AND A BUMP HAMMER (GIANT)
33)	39	2	ALWAYS	33	NE	wÞ	100% PURE LOVE CRYSTAL WATERS (MERCURY)
4		wÞ	WILD NIGHT	34	32	18	FEENIN' JODECI (UPTOWN/MCA)
35	31	4	JOHN MELLENCAMP (MERCURY)	(35)		wÞ	AND ON AND ON JANET JACKSON (VIRGIN)
36)		wÞ		36	35	12	HOW DO YOU LIKE IT?
37	34	5	AEROSMITH (GEFFEN) OBJECTS IN THE REAR VIEW	37	37	3	KEITH SWEAT (ELEKTRA)
37 38)	-	w Þ	MEAT LOAF (MCA)	38	33	3	JON SECADA (SBK/ERG)
-	-	1	GIN BLOSSOMS (A&M) THE POWER OF LOVE	30	-	w Þ	M PEOPLE (EPIC) YOUR LOVE IS SO DIVINE
39	30	24	CELINE DION (550 MUSIC) BECAUSE OF LOVE	E	-	wÞ	BACK IN THE DAY
40	29	20	JANET JACKSON (VIRGIN) showing an increase in detections over the	(40)	1		AHMAD! (GIANT)

C Records showing an increase in detections over the previous week, regardless of chart invertient. A record which has been on either chart for more than 20 weeks will not receive a builtet, 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.

band like the Cruel Sea break through," says Geoff Holland, music director of 2MMM-FM radio in Sydney. "It's our own little version of what happened in the U.S. with Nirvana. There was no great marketing plan, at least that I could see-it just happened because it should have. I suppose we like the fact that the Cruel Sea are not the sort of band that would bother to pander to commercial tastes in music, or even to commercial radio's tastes in music. They're going to open some doors for other bands and maybe a new sound in Australian rock.

There may not have been a calculated marketing plan for the Cruel Sea, but the band did fit into Polydor Australia managing director Paul Dickson's strategy of developing more local talent . "We didn't have a great track record with Australian music, but this is a new decade and a new attitude," says Dickson. "We're backing away from the world of heavy advertising and hobnailed-boot marketing and using word of mouth, college radio, and good instincts. We decided we wanted developing acts, not assembled pop sensations.

After considering three promising small indie concerns, Polydor signed a distribution deal three years ago with John Foy's Red Eye Records, an operation that grew out of a legendary Sydney record shop specializing in independent music and imports. The agreement enabled Red Eye to find a wider audience for an intriguing catalog of impressive recordings by the likes of the Church leader Steve Kilbey, the Surrealists, the Clouds, and Perkins' side project, the Beasts Of Bourbon.

Foy reports that the Beasts Of Bourbon have sold 75,000 albums in Europe "on the quiet," and PolyGram's Trent notes that the previous success of that band, particularly in France, gave the Cruel Sea a head start in Europe.

The Cruel Sea will make its entry into the American market when "The Honeymoon Is Over" is released by A&M Records in the late summer or early fall. Toward the end of the year, they will start work on a fourth album, for which they have already written five new songs.

"They've really blurred the categories of mainstream and alternative" says Foy. "I hate the compar-isons to Nirvana that everyone makes, but maybe the Cruel Sea have become catalysts in Australia for a new wave of thought, like [Nirvana] were in America.'

With the Badloves, Chocolate Starfish, Frente!, and others setting the pace, the same could be said for Red Eye's entire stable. The Cruel Sea, the Clouds, and the Surrealists are all touring overseas and selling records. "John Foy is a passionate man, but he is also a very clever one," says Dickson. "He's taught us that if you've only got \$3,000 [\$2,000 U.S.] to make a video clip, it will still get made, usually by people who really care about the act. Polydor has been able to give Red Eye the resources as they've needed them and not before. I suppose we've kept them lean and mean.

EASTWEST DIGS INTO DANCEHALL MARKET (Continued from page 8)

Banton's 'Killing' Remix

Gives VP First Mega Hit

properly service one-stops." Chin countered this concern, assuring that "VP's streetwise sense of the market" would extend to one-stops. "We will make sure that the one-stops get the releases on the street date," he says.

The EastWest/VP vinyl alliance (Billboard, May 28) initially is limited to the two cited releases, "But if it works as planned, we could put a lot more 12-inch product through VP,"

BY MAUREEN SHERIDAN

A hip-hop remix of Mega Ban-

ton's dancehall hit, "Sound Boy

Killing," by Salaam Remi for Dashi-

ki Productions is the first Billboard

chart entry for independent reggae

The remixed single, which in

early May broke into the R&B Sin-

gles, Rap, and Dance/Maxi Singles charts, propelled Banton's VP Records album, "First Position," to No. 13 on Billboard's reggae

chart for the week ending Satur-

day (11). The remix "took the orig-

inal vocal and ran it over an old Barry White rhythm, 'Playing Your Game Baby,'" says VP

Records' VP of sales and market-

big hit on the dancehall circuit and

was still selling, but this new mix opened up sales in the hip-hop

market and then it just totally

Remi, whose father, Van Gibbs,

manages Banton, already had a

rep as a reggae/hip-hop remixer on

tunes for such artists as Super Cat

and Bobby Kondors when he was called in to revamp "Sound Boy

"It was kind of slow compared

with other hip-hop/reggae things out there, and the Barry White

thing was really a joke-I was just

playing around with it," says

"The song had already been a

distributor VP Records.

ing, Dave Sanguinetti.

flew," he says.

Killing.'

Mason says

VP Records, named for founders Vincent and Pat Chin, commenced business as a distributor in Kingston, Jamaica, in 1959. In 1979, the company relocated to New York and soon established itself as a crucial link between Jamaica's many independent labels and an ever-growing market of Jamaican immigrants in the U.S. That year, the company also formed a sepa-

Remi. "But then I kind of liked it, so I kept it. The whole thing just

VP Records released the "Sound

Boy Killing" remix on 12-inch vinyl

together with the original version

produced by Jack Scorpio, "giving

hip-hop buyers the chance to hear

ti.

have come in," says Sanguinetti,

'and it's given us many new ideas

to move in different directions."

(One direction aggressively pur-

sued, says VP president Chris Chin, is the urging "of our reggae

retailers to convert to SoundScan

so that Billboard's reggae chart

And for Banton, a 21-year-old

'ranking" member of Kingston's

DJ posse whose dancehall talent

was honed with the Black Scorpio Sound System, "Sound Boy Killing" (whose lyrics pay tribute

to a top sound boy or record spin-

ner), has given him crossover ex-

posure as well as a substantially

increased currency in the dance-

will reflect ethnic sales.

hall elite

the hardcore dancehall cut,"

says Sanguinet-

For VP Rec-

ords, the Banton

hit has "opened

up a lot of doors.

A lot of new ac-

counts on the

hip-hop level

naturally blended together.'

BANTON

"Sorry." The label also released Shabba Ranks' first two albums. The EastWest deal is VP's first with a major record company, but it distributes a number of independent labels, including Main Streat, Music Works, and J.R. Productions. Artists whose work passes through VP includes Beres Hammond, Freddie Mc-

rate label, which became known as a

dancehall pioneer by licensing seminal acts like Yellowman as well as dance-

hall tracks including J.C. Lodge's

"Telephone Love" and Foxy Brown's

Gregor, Gregory Isaacs, and Junior Reid. The company has opened branches in Hollywood, Fla., and Mississauga, Ontario, and further expansion is planned for later this year.

THE MAVERICKS (Continued from page 85)

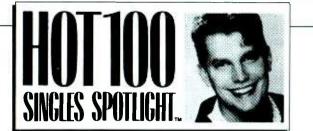
ther of which have a reputation for breaking acts.)

While the Mayericks have managed to get their foot in the radio door, they still have a way to go before solidifying a position as consistent Nashville players. To achieve that in '94, MCA president Brown hopes for two more hit singles, a gold album ("Crying Shame" has sold 100,000 to date, according to SoundScan), and a Horizon Award nomination from the CMA. The Mavericks' current single, "O, What A Thrill," appears to be another slow builder, this week at No. 56 with a bullet on the Billboard Hot Country Singles & Tracks chart.

A boost for that single will no doubt be ABC television's "Day One" feature on the Mavericks, set to run June 27. The prime time news magazine hardly qualifies as a new music pipeline, but a "Day One" producer read a Sunday New York Times profile on the Mavericks, went to the band's show in town two days later. loved what she saw, and pitched a story on the band to her bosses. "We're going to get anywhere from seven to 13 minutes [of national air time]," says MCA's Hinton with genuine awe. That national exposure will be followed by performances on "The Late Show With David Letterman" (June 27), and "The Today Show" (June 28), unusual for a non-superstar country act.

www.americanradiohistory.com

88



by Kevin McCabe

⁶¹ SWEAR" BY All-4-One (Blitzz/Atlantic) holds at No. 1 for the fourth week, up slightly in sales, but off slightly in monitored airplay points. In total points, "I Swear" is way ahead of the other bulleted challengers in the top 10, and should hold its position for at least two more weeks. Janet Jackson's double-sided "Any Time, Any Place"/"And On And On" (Virgin) is far and away the biggest point-gainer on the chart, climbing 11-3. Its 15-5 jump on the Hot 100 Singles Sales chart fuels the big move overall. Jackson's single is likely to challenge for No. 1 in two or three weeks. "Any Time" is No. 1 in airplay at WIOQ (Q102) Philadelphia, KSFM (FM102) Sacramento, Calif., and WFLZ (Power 93) Tampa, Fla. "Regulate" by Warren G. & Nate Dogg (Death Row/Interscope) is the second-biggest point gainer overall and leaps 8-4.

HE THIRD-BIGGEST POINT gainer on the Hot 100 is "Anytime You Need A Friend" by Mariah Carey (Columbia), which is the biggest airplay gainer on the chart, but just misses winning the Greatest Gainer/Airplay by landing at No. 20. (Only singles below No. 20 are eligible for the Greatest Gainer awards). It moves 25-16 on the Hot 100 Airplay chart. "Anytime" is No. 4 in airplay at KKRZ Portland, Ore., No. 6 at WSTR (Star 94) Atlanta, and No. 7 at WOVV West Palm Beach, Fla. "Stay (I Missed You)" by Lisa Loeb & Nine Stories (RCA) is the fourth-biggest point-gainer overall, leaping 26-16. It's No. 1 in airplay at KRBE Houston, WXXL (XL106.7) Orlando, Fla., and WPST Trenton, N.J.

GREATEST GAINERS: "Funkdafied" by **Da Brat** (So So Def/Chaos) wins the Greatest Gainer/Sales and makes a big chart jump, 65-43. It was the Hot Shot Debut last week. "Funkdafied" is the biggest point-gainer among developing singles (not yet in the top 20). It's breaking at the top 40/rhythm-crossover outlets on the monitored panel, already ranking top 10 in airplay at WHYT Detroit (No. 4) and KMEL San Francisco (No. 6). "100% Pure Love" by **Crystal Waters** (Mercury) wins the Greatest Gainer/Airplay at No. 67. It's No. 14 at KUTQ Salt Lake City and No. 15 at WPGC Washington, D.C.

QUICK CUTS: Two singles debut with a strong airplay base at modern rock stations on the monitored panel. "Closer" by **Nine Inch Nails** (Nothing/TVT/Interscope) is the highest debut at No. 75. The commercial single contains the original album version and a dance remix titled "Closer To God." It's top 10 in airplay at modern outlets KWOD Sacramento, Calif., (No. 2), KEDG Las Vegas (No. 4), and WDRE Long Island, N.Y. (No. 8). Veteran rock band **Meat Puppets** (London/PLG) makes its Hot 100 debut with "Backwater" at No. 89. It's No. 4 in airplay at top 40/mainstream WHHY Montgomery, Ala., No. 10 at WYCR York, Pa., and No. 17 at WNVZ (Z104) Norfolk, Va..., Several titles climbing the airplay chart do not appear on the Hot 100 because they don't have commercial singles. "Until I Fall Away" by **the Gin Blossoms** (A&M) jumps 49-44, with early strength at WEZB (B97) New Orleans (No. 6) and KKFR (Power 92) Phoenix (No. 15). "Longview" by **Green Day** (Reprise) moves 54-48 on the radio airplay chart; it's also top 10 in airplay at MTV.

BUBBLING UNDER HOT 100° SINGLES

	-					-	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	10	3	CLEOPATRA'S CAT SPIN DOCTORS (EPIC)	14	9	4	AMERICAN GIRL TOM PETTY & THE HEARTBREAKERS (MCA)
2	15	2	YOUR LOVE IS SO DIVINE MIRANDA (SUNSHINE)	15	-	1	WHEN CAN I SEE YOU BABYFACE (EPIC)
3	2	4	I'M NOT OVER YOU CE CE PENISTON (A&M)	16	13	3	WINK NEAL MCCOY (ATLANTIC)
4		1	MAYBE LOVE WILL CHANGE STEVIE NICKS (MODERN/ATLANTIC)	17	-	1	THE RIGHT KINDA LOVER PATTI LABELLE (MCA)
5	1	5	WHAT'S UP DJ MIKO (ZYX)	18	_	1	NAPPY HEADS THE FUGEES (RUFFHOUSE/COLUMBIA)
6	6	2	GIRLS & BOYS BLUR (FOOD/SBK/ERG)	19	5	7	THE WOMAN IN ME HEART (CAPITOL)
7	14	2	HOBO HUMPIN SLOBE BABE WHALE (EASTWEST)	20	_	1	CAPTAIN SAVE A HOE E-40 (SICK WID' IT/MCA)
8	12	3	TELL ME WHERE IT HURTS KATHY TROCCOLI (REUNION/RCA)	21	20	12	BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA)
9	4	5	WARRIOR'S DRUM KING JUST (SELECT)	22	11	3	CORNFLAKE GIRL TORI AMOS (ATLANTIC)
10	3	7	YOU DON'T WANNA MISS FOR REAL (A&M)	23	17	5	ROPE THE MOON JOHN MICHAEL MONTGOMERY (ATLANTIC)
11	8	6	ROCKS PRIMAL SCREAM (SIRE/WARNER BROS.)	24		1	GOOD TIME SOUND FACTORY (LOGIC/RCA)
12	21	2	LUV 4 DEM GANGSTA'Z EAZY-E (MCA)	25	16	4	CAN'T GET ENOUGH EL DEBARGE (REPRISE)
13	7	6	WHY HAVEN'T I HEARD FROM YOU REBA MCENTIRE (MCA)				r lists the top 25 singles under No. 100 t vet charted.

CYBERSPIES TRACK BOOTLEGGERS ON INFO SUPERHIGHWAY

(Continued from page 1)

and this isn't your grandfather's paycheck. Worldwide, "CD piracy, a combination of mostly back-catalog and bootlegs, doubled in 1993 to about 75 million units, valued at \$700 million," says Margo Langford, a legal adviser to international record group IFPI who has worked closely with the group on anti-piracy operations. "It's exploded, and advancing technology had a lot to do with that."

Labels are listening. "It's important to know what's going on out there," says Don Biederman, senior VP/general counsel at Warner/Chappell. "We can't just ignore the problem. But with new technologies, it's like finding a needle in an electronic haystack."

Enter the GrayZone, a specialist company designed to find those needles buried in the networks.

Warner Bros. signed on with the Brooklyn, N.Y.-based firm several years ago, after "we realized we were having a particular problem with piracy," says Biederman. "We took on [GrayZone president] Dorothy Sherman on a trial basis, and she has proven to be very adept, especially at ferreting out piracy via computer networks, where it's important to understand the language."

"We're the bootbusters of the business," says Sherman, who founded her company as a business-management concern in 1986. "What I will do is join some of the private [computer] digests for the artists that I'm working on on behalf of Warner. I find out what's hot, what's selling, how many, who's buying."

Sherman says she also "net-surfs" on the Internet, on the lookout for anonymous sites and sound-wave activity that alert her to the transfer of music files.

The average bootleg price for a single CD, she says, is \$25; doubles go for \$50-\$100. In more than one instance, she says, she's uncovered more than 400 different bootlegs available on a single artist.

Her first report back to Warner opened some eyes, she says. "It wasn't a complete revelation as much as a confirmation of what we had suspected," says Biederman. "But certainly it was more extensive than we had originally thought."

Although Warner is her only label client so far, Sherman says GrayZone is "in talks" with another major label and gets assignments from non-Warner artists interested in taking a particular piece of bootleg product off the market. She declines to identify any of the artists she is working with, citing problems that could cause her and them.

"Plus, it's not considered cool for them to go after bootleggers," she adds. "But the artists do care."

SPIES IN CYBERSPACE

Sherman had her eyes opened to the world of bootlegging when she sought to feed her own appetite for music rarities. "I had gone into a little independent record store in Manhattan and discovered that nothing in the store was legal—*absolutely* nothing," she says, laughing. "And the aisles were packed with people, and the people's hands were packed with money. A light went off: This was a whole other world operating out there at the edges of the picture."

WB TRIMS R&B ROSTER, BEEFS UP A&R STAFF (Continued from page 10)

Medina has appointed two new senior executives: Carolyn Baker, who was promoted to VP of A&R development, and Kerry Gordy, a former A&R executive for Paisley Park who was appointed VP of black music A&R.

The A&R staff also includes Leonard Richardson, senior director of black music A&R; and newcomers Adrian Miller, director of A&R, and Ian Alexander, director of East Coast A&R. All five of the A&R executives report directly to Medina.

The promotion of Baker and the addition of Gordy will put two senior A&R executives in place, allowing more time for Medina to focus on new talent. "It frees me from a lot of administrative duties and allows me to go out on the road more," he says.

In addition to the corporate restaffing, Medina says he's planning to hire regional A&R personnel in selected markets, pointing to talent coming out of such cities as Atlanta, Houston, and Dallas. "If you're going to find the kinds of creative acts I want signed to this label, we have got to be out there more," he says.

Medina says he wants to sign new R&B and hip-hop/street talent that can do more than just perform. "We're looking for self-contained entities that can write and produce, as well as record," he says.

Warner Bros. would not reveal the extent of the roster cuts. The Warner label now has 10 R&B acts and five rap acts; Reprise, which has its own marketing and promotion departments, has 10 R&B acts and two rap acts. Among the key acts on the two imprints are Tevin Campbell, Maze featuring Frankie Beverly, Earth, Wind & Fire, James Ingram, Chaka Khan, Al Jarreau, El DeBarge, and Karyn White.

By trimming the Warner/Reprise R&B roster, Medina says the labels can now sign "innovative rap and progressive R&B" acts.

Medina says the biggest challenge for the restructured A&R department will be focusing on long-term objectives, and not "forcing" success. "Because of the nature of the new music we want to introduce, things will not happen overnight," he says. "The kinds of artists we're looking for might not happen too quickly, and we have to be prepared for that."

Medina points to the career of Warner Bros.-distributed Maverick Records artist Me'Shell NdegeOcello as an example of the kind of artist development required when an act is unconventional.

Says Medina, "Our goal is to learn how to operate our black music department as a sort of indie entity." As the president of GrayZone, Sherman still visits record stores, as do operatives in her worldwide network, and checks in with a dozen online "cyberpunk operatives" to keep an eye on the global bootleg picture for any of the artists she is tracking.

But it is nascent sound delivery that is the most fascinating—and potentially devastating—bootleg arena

GrayZone is watching, Sherman says. Sound files can be downloaded by anyone with a computer equipped with a soundcard and the software needed to decompress the stored, digitized music. They can then be stored on any recordable medium.

"There is a lot of primitive soundtransmission going on right now," she says. "So we'll track it down to the various electronic addresses and download the file to see what kind of quality we are dealing with.

"Normally it's not very good," she adds. "But I have discovered that these sites can lead you to private bulletin boards, where you can download samples of bootlegs and from there, if you like what you hear, you can mailorder the products." This transmission technology also allows the big rings to transfer originals across borders—without having to worry about customs, Langford adds.

PULLING THE PLUG

When Sherman and her crew have assembled as much factual documentation of bootlegging activity as they can collect, they turn it over to the client.

"There are levels of offenders," she says. "Some, like college kids, it's easy to scare them off—let them know you're watching. But with multinational, multimillion-dollar operations, you call in the troops."

Biederman says Warner/Chappell refers bigger cases to IFPI, the Recording Industry Assn. of America, or another appropriate agency "because usually they are not just doing Warner's stuff, they are doing everyone's stuff."

Sherman tells of one U.K. raid based on her files that nailed a \$500 million-company shipping product to 50 countries. Another, in California, led to a house "crammed floor to ceiling with bootlegs," she says. "We would rather deal with the

"We would rather deal with the people that are putting this stuff out than make trouble for the services," Biederman notes. "Although we would like the services to police what they are doing."

And as for the casual bootleggers, in it for the fun of sharing the experience of a great live show? "It's probably true some people don't know what they are doing is wrong," Biederman says, "and so we need to educate them about the fact that it's illegal.

"But first we have to find them."

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THE Bilboard 2000. FOR WEEK ENDING JUNE 11, 1994

The Top-selling Albums compiled from a National Sample of Retail Store and Rack Sales Reports Collected, compiled, and provided by



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
	3	2	27	★ ★ ★ No. 1 ★ ★ ★ ACE OF BASE ▲ ³ ARISTA 18740 (9.98/15.98) 2 weeks at No. 1 THE SIGN	1
2	1	6	21 g 💎	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98) THE CROW	1
3	2	1	10	TIM MCGRAW ▲ ² CURB 77659 (9.98/13.98) NOT A MOMENT TOO SOON	1
4	4	3	11	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ CHANT	3
				HOT SHOT DEBUT	
5	NEV		1	JIMMY BUFFETT MARGARITAVILLE 11043/MCA (10.98/16.98) FRUITCAKES COUNTING CROWS ▲ ²	5
6	6	7	24	DGC 24528/GEFFEN (10.98/15.98)	4
7	5	8	10	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) ABOVE THE RIM PINK FLOYD COLUMBIA 54200* (10.98 F0/16.98) THE DIVISION BELL	2
8	7 8	4	8 29	PINK FLOYD COLUMBIA 64200* (10.98 EQ/16.98) THE DIVISION BELL R. KELLY A 2 JIVE 41527 (10.98/15.98) 12 PLAY	2
(10)	10	14	7	ALL-4-ONE BLITZZ/ATLANTIC 82588/AG (10.98/15.98) ALL-4-ONE	10
	NEV	_	1	HEAVY D. & THE BOYZ UPTOWN 10998*/MCA (9.98/15.98) NUTTIN' BUT LOVE	11
12	12	11	46	TONI BRAXTON ▲ 4 LAFACE 26007/ARISTA (9.98/15.98) TONI BRAXTON	1
13	13	13	39	MARIAH CAREY ▲ ⁶ COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX	1
14	11	9	3	INDIGO GIRLS EPIC 57621* (10.98 EQ/16.98) SWAMP OPHELIA	9
15	14	12	16	ENIGMA Charisma 39236/virgin (10.98/16.98) THE CROSS OF CHANGES	9
(16)	19	20	12	SOUNDGARDEN A&M 0198* (10.98/16.98) SUPERUNKNOWN	1
	16	15	29	CELINE DION ▲ 2 550 MUSIC 57555/EPIC (10.98 EQ/16.98) THE COLOUR OF MY LOVE	4
18	9	5	5	REBA MCENTIRE MCA 10994 (10.98/15.98) READ MY MIND	2
19	17	21	44	SMASHING PUMPKINS ▲ 2 VIRGIN 88267 (9.98/15.98) SIAMESE DREAM	10
20	15	19	13	YANNI▲ PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLIS	5
(21)	NEV		1	JON SECADA SBK 29272/ERG (10.98/16.98) HEART, SOUL & A VOICE	21
(22)	25	30	7	COLLECTIVE SOUL ATLANTIC 82596/AG (10.98/15.98)	22
23	22	24	16	SOUNDTRACK A RCA 66364 (10.98/16.98) REALITY BITES	13
24	NEV	· ·	1	AALIYAH BLACKGROUND 41533*/JIVE (9.98/15.98) AGE AIN'T NOTHING BUT A NUMBER	24
25	21	18	20	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) IS GOD SHUFFLED HIS FEET	9
26	27	31	29 10	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (9 98/15.98) CANDLEBOX BONNIE RAITT CAPITOL 81427 (10.98/16.98) LONGING IN THEIR HEARTS	1
27	24 23	16 22	27	SNOOP DOGGY DOGG ▲ 4 DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE	1
29	20	23	3	TRAVIS TRITT WARNER BROS. 45603 (10.98/15.98) TEN FEET TALL & BULLETPROOF	20
30	31	29	16	GREEN DAY REPRISE 45529*/WARNER BROS. (9.98/15.98)	29
31	29	25	5	OUTKAST LAFACE 26010*/ARISTA (9.98/15.98) SOUTHERNPLAYALISTICADILLACMUZIK	20
32	26	17	18	JOHN MICHAEL MONTGOMERY A ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP	1
33	32	26	33	SALT-N-PEPA ▲ ² NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98) VERY NECESSARY	4
(34)	NE	NÞ	1	TOAD THE WET SPROCKET COLUMBIA 57744 (10.98 EQ/15.98) DULCINEA	34
35	28	27	36	NIRVANA ▲ 3 DGC 24607*/GEFFEN (10.98/16.98) IN UTERO	1
36	NE\		1	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/17.98) THE SUN RISES IN THE EAST	36
27	109		2	* * SQUADTRACK ATLANTIC 82595/AG (10.98/16.98) MAVERICK	37
(37)					1
38	34	40 28	54 13	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98) JANET. VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES	1
39 40	33 18	20	2	ERASURE MUTE 61633/ELEKTRA (10.98/15.98) ISAY, ISAY, ISAY	18
40	37	42	58	AEROSMITH ▲ * GEFFEN 24455 (10.98/16.98) GET A GRIP	1
41	30	44	2	JULIO IGLESIAS COLUMBIA 57584 (10.98 EQ/16.98) CRAZY	30
42	36	35	28	TOM PETTY & THE HEARTBREAKERS ▲ 2 MCA 10813 (10.98/17.98) GREATEST HITS	5
44	35	36	31	TEVIN CAMPBELL▲ QWEST 45388/WARNER BROS. (10.98/16.98) I'M READY	18
45	41	38	4	BASIA EPIC 64255 (10.98 EQ/16.98) THE SWEETEST ILLUSION	27
46	40	37	13	HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER	12
47	38	39	18	ALICE IN CHAINS ▲ ² COLUMBIA 57628* (7.98 EQ/11.98) JAR OF FLIES (EP)	1
				*** HEATSEEKER IMPACT ***	48
(48)			1	BIOHAZARD WARNER BROS. 45595* (9.98/15.98) STATE OF THE WORLD ADDRESS	
(49)	47	48	37	MEAT LOAF ▲ 4 MCA 10699 (10.98/15.98) BAT OUT OF HELL II: BACK INTO HELL	41
50	43	41	3	PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98) LAST OF THE INDEPENDENTS	
51	42	44	134	NIRVANA & 5 DGC 244257/GEFFEN (9.98/13.98) NEVERMIND	32
52	39	32	3	SOUTH CENTRAL CARTEL COLUMBIA 57294* (10.98 EQ/15.98) 'N GATZ WE TRUSS	1
53	46	46	32	PEARL JAM ▲ 5 EPIC 53136* (10.98 EQ/16.98) VS. SARAH MCLACHLAN FUMBLING TOWARDS ECSTASY	50
(54)	50	59	15	NETTWERK 18725/ARISTA (9.98/15.98)	
55	55	65	3	ELEKTRA 61500 (10.98/16.98)	55
\frown	1	the sea	arnotor	et sales gains this week Recording Industry Assn. Of America (RIAA) certification for shipment of	at 500.0

			®	JUNE 11, 1994	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST TITLE	PEAK POSITION
(56)	58	83	5 '	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98) THROWING COPPER	38
57	45	33	39	GARTH BROOKS ▲ 4 LIBERTY 80857 (10.98/16.98) IN PIECES	1
58	49	56	12	NINE INCH NAILS THE DOWNWARD SPIRAL	2
59		45	7	NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	33
59 (60)	44		N		30
\subseteq	72	80	59		
61	48	67	3	LORRIE MORGAN BNA 66379 (9,98/15,98) WAR PAINT	48
62	52	54	10	PANTERA • EASTWEST 92302*/AG (10.98/15.98) FAR BEYOND DRIVEN	1
63	59	107	3	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10.98/16.98) CROOKLYN THE CRANBERRIES ▲ FVFRYBODY ELSE IS DOING IT. SO WHY CAN'T WE?	59
64	56	60	48	THE CRANBERRIES ▲ EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND 514156/PLG (10.98 EQ/16.98)	18
65	51	53	23	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98) DIARY OF A MAD BAND	3
66	57	51	66	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN	9
67	60	58	13	BECK • DGC 24634*/GEFFEN (10.98/15.98) MELLOW GOLD	13
68	66	66	4	ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98) WHERE IT ALL BEGINS	45
69	65	52	4	TRAFFIC VIRGIN 39490 (10.98/15.98) FAR FROM HOME	33
70	54	47	80	SOUNDTRACK ▲ ¹¹ ARISTA 18699* (10.98/15.98) THE BODYGUARD	1
71	62	82	11	MEAT PUPPETS LONDON 828484/PLG (9.98/13.98) HS TOO HIGH TO DIE	62
72	61	61	29	BRYAN ADAMS ▲ ³ A&M 0157 (10.98/16.98) SO FAR SO GOOD	6
73	67	75	128	PEARL JAM ▲ ⁶ EPIC 47857 (10.98 EQ/16.98) HS TEN	2
74	70	64	80	KENNY G ▲ ⁶ ARISTA 18646 (10.98/15.98) BREATHLESS	2
75	69	57	5	PAM TILLIS ARISTA 18758 (9.98/15.98) SWEETHEART'S DANCE	51
76	63	43	28	MICHAEL BOLTON ▲ 3 COLUMBIA 53567 (10.98/16.98) THE ONE THING	3
77	73	91	15	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	73
78	80	81	75	STONE TEMPLE PILOTS A 3 ATLANTIC 82418/AG (9.98/15.98)	3
79	64	55	6	NAS COLUMBIA 57684* (9.98 EQ/15.98)	12
80	68	63	37	PATTY LOVELESS ● EPIC 53236 (9.98 EQ/15.98) ONLY WHAT I FEEL	63
			29	WU-TANG CLAN ENTER THE WU-TANG (36 CHAMBERS)	41
81	75	70		LOUD 66336*/RCA (9.98/15.98)	39
82	78	79	25	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98) DOMINO SONIC YOUTH	-
83	53	34	3	DGC 24632*/GEFFEN (10.98/15.98)	34
84	84	89	146	METALLICA ▲ 7 ELEKTRA 61113* (10.98/15.98) METALLICA	1
(85)	96	103	27	AARON HALL SILAS 10810/MCA (9.98/15.98) THE TRUTH	47
86	74	62	21	SOUNDTRACK A EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16.98) PHILADELPHIA	12
(87)	107		2	KATHY MATTEA MERCURY 518852 (10.9B EQ/15.98) WALKING AWAY A WINNER	87
88	77	84	172	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98) MCMXC A.D.	6
89	87	90	17	TORI AMOS • ATLANTIC 82567/AG (10.98/15.98) UNDER THE PINK	12
90	91	101	9	SOUNDTRACK MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98) DAZED AND CONFUSED	90
91	126	169	3	* * PACESETTER * * * SOUNDTRACK MCA 11045 (10.98/16.98) THE FLINTSTONES	91
92	81	85	23	US3 ● BLUE NOTE 80883/CAPITOL (9.98/15.98)	31
93	82	71	2 5	ICE CUBE A PRIORITY 53876* (10.98/15.98)	5
94	86	94	26	CRACKER VIRGIN 39012 (9.98/13.98)	59
(95)	122	125	41	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98) FOR THE COOL IN YOU	16
96	83	68	5	JIMI HENDRIX MCA 11060 (10.98/16.98) BLUES	45
97	98	105	16	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98) PRONOUNCED JAH-NAY	37
98	76	49	86	ALAN JACKSON A 3 A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
-		77		ARISTA 18/11 (10.98/15.98)	10
99	88		42		16
100	100	95	36		
101	85	87	9	JOHN BERRY LIBERTY 80472 (9.98/13.98)	85
102	95	88	16	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98)	84
(103)	113	106	8	BOZ SCAGGS VIRGIN 39489 (9.98/15.98) SOME CHANGE	91
104	79	50	35	REBA MCENTIRE ▲ 2 MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TWO	5
105	99	86	100	MARY-CHAPIN CARPENTER ▲ 2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON	31
106	97	97	7	HOLE DGC 24631/GEFFEN (10.98/15.98) LIVE THROUGH THIS	55
		1	2	NPG 71003*/BELLMARK (8.98/13.98) THE BEAUTIFUL EXPERIENCE (EP)	107
(107)	144	-	4		+
(107) 108	1 44 94	76	54	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98) BIG TIME FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS TAKE ME AS I AM	55 59

O Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. Image indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

REGGAE PLAYERS CALL CARIBBEAN TV A GROWTH INDUSTRY

(Continued from page 8)

UHF and Channel 25 on cable in the New York area; its UHF broadcast coverage is a six-mile radius from the Empire State building in Manhattan. The station has a weekly cumulative viewership of approximately 200,000-250,000 and has been added to 25 additional cable systems, which is expected to increase its number of viewers by at least 50,000.

Meanwhile, Chin is actively seeking distribution deals for "Rockers" that would include both U.S. and overseas markets. He says his aim is to get away from marketing only to Caribbean communities and reach out to the general population. Chin has just signed his first major satellite distribution deal with Showcase America Communications of Englewood, Colo., which could increase the show's audience from its estimated 300,000 via NYE to a potential 15 million households. (The transponder channel is No. 15 on Satcom F2). There also are ongoing talks with two Japanese cable stations, and Chin is even eyeing the newly opened East European market.

'I see reggae music—or 'rockers' as I call it—as a vehicle that can bring all of the different races and peoples together," says Chin. "Sure, it originated in Africa and manifested in Jamaica, but the overall content, motive, and effect is to merge people of all ethnic compositions together.

"Rockers," which first aired June 6, 1993, blends videos, lip-sync, news, and features on fashion with Chin's upbeat banter and interviews. Segments on health, cuisine, and business have been added to the show, and the first issue of a monthly magazine, titled "Rockers," is due in June. Through a career that dates back to 1977, Chin has accumulated an extensive archive of interviews with such artists as Bob Marley, Peter Tosh, Mick Jagger, Keith Richards, Sting, the Police, Jacob Miller, Tony Rebel, Snow, Shabba Ranks, and Dennis Brown, some dating back to his early days

Chin's first television program aired in 1978 on WWHC, Channel 68, New York, and he considers himself the first to bring reggae to the home screen. His broadcasting career began in 1977 on WHBI radio. "Since then, I've gotten to know many of the major reggae artists quite well," he says. "They seem to feel comfortable with me and I've gotten some really remarkable interviews.'

Chin owns dozens of lip-sync clips done in his own studios before videos were readily available. In addition to its mainstay, reggae, the show plays other Caribbean music genres including calypso, ska, and Spanish reggae, as well as some African music. Artists in heavy rotation on "Rockers" include Marley, Rebel, Ranks, UB40, Lady Petra, Baaba Maal, Angelique Kidjo, and Carlene Davis.

"I did the last television interview with Bob Marley before he died," Chin says. "I asked him what he thought about Caucasians doing reggae music. He said 'That's what we want!' It's not just a Jamaican music. Babylon is not a race, it's a lifestyle. There is as much 'Babylonian' activity going on in Harlem as anywhere else!'

According to Chin, "Rockers" is financed independently, a joint venture of his business partner, Dr. Patrick Pitter, "some silent partners," and himself. The show is supported by local sponsors including Carib News newspaper and Sundial Herbal products, but Chin and Pitter are aggressively seeking multinational corpowith AT&T is in the works.

Chin says "Rockers" is and will always remain a family show, and that this can mean widespread acceptance in the general marketplace. "We try to stay away from the lewdness [slackness] of dancehall," he says. "I'm trying to sell something that's more uplifting."

Reid's strategy for "Video Dub Plate" is more cautious than Chin's, a market-by-market approach to building viewership gradually in selected communities. The show is hosted by Desmond George and coproduced by Reid and Joyann 'Essence" Comena. Reid describes "Video Dub Plate" as primarily music and entertainment (although there are news and new artist feature segments), and 100% reggae. The show first aired January 1.

Some of the videos in rotation on Reid's show are by Ranks, Rebel, Terror Fabulous, Steel Pulse, Third World, Buju Banton, Black Uhuru, Born Jamericans, and, of course, Jimmy Cliff and Marley. "We like to do our interviews on lo-

cation rather than in the studio to get more of a live feel," says Reid, noting that some of the artists interviewed have included Ranks, Rebel, Sammy Dreadlock, Junior Cat, Terror Fabulous, and Brigadier General.

'Television is definitely the New Frontier for island music," says Reid. "This is the age of MTV, and the window of opportunity is definitely open for us. We are looking at some syndication deals very carefully. We'd love to go global, but right now we're going step by step just to

nered airplay of tracks by U2, World

Party, Squeeze, and the Posies. "Radio

ing the Loeb and Big Mountain tracks,

will appear at the front of the

MCA/Universal Home Video version of

the picture, which will be released as a

rental title in August. "That'll tweak it

on the "Threesome" soundtrack's suc-

cess. However, radio programmers say

the album's General Public track, "I'll

Take You There," has proven a winner

top 40 WYCR York, Pa., says, "There

wasn't a lot of word-of-mouth on [the

movie] . . . It must have been pretty

But Roteman says "I'll Take You

There" has been "a real good balance

type of song for what we do here ... It

Trenton, N.J., says the General Public

cut is tied with Loeb's "Stay" for No. 1

Dave McKay, MD at top 40 WPST

sounds real good with what we do.

Jeff Roteman, music coordinator at

despite the movie's flat performance.

Epic Soundtrax declined comment

A TV spot for the album, emphasiz-

got all over it," he says.

again," Surratt says.

bad.'

see if the society is ready for reggae music at this time.

Reid notes that while a lot of people really like the music, "for some, it's still kind of hard to understand, like rap was when it first came out. We want to build an audience in Florida, California, and Chicago by way of syndication. We're primarily looking at areas in the States that have a sizable enclave of West Indian people who listen to reggae music."

Reid says the show is being financed largely out-of-pocket, and its primary need is more corporate sponsorship; thus far its only ongoing sponsor is Shear Perfection hair care products. According to Reid, he and his partners have presented proposals to AT&T, Sony, Epic, Coca-Cola, and Pepsi. "Our production values are good, but there's always room for improvement. With corporate sponsorship, we can upgrade our presentations, and this, in turn, would help us in getting our syndication deals in place.'

Reid, a London native, plans to market the "Reggae Dub Plate" in England and other overseas markets in the future.

Meanwhile, Caribbean Satellite Network, which is available on TCI and Continental Cable Networks in Florida as well as via satellite in North and South America, is seeking to expand in the U.S. and Europe. According to CSN VP of finance Gary Cedeno, the service is talking with Time Warner and other major cable operators in the States. "The problem for us right now in the States is channel availability, but when expanded access comes we'll be there with a unique and necessary service," says Cedeno.

HIT SOUNDTRACKS RULE DESPITE CELLULOID DUDS (Continued from page 5)

the case of "Reality Bites," the label was "able to create a life of its own" for the album.

"We rolled out track after track to [modern] rock and AOR that drove attention to the music on the soundtrack," Surratt says. "We carefully orchestrated the singles [for] a long string of music at radio ... It's very plain to see that the hit singles are driving the sales."

The key to continuing prominence for the album was Big Mountain's Frampton cover, which at one point was the most-played song at mainstream top 40 stations, according to Broadcast Data Systems.

Now, Surratt says, Loeb's "Stay" is turning into "a major top 40 smash. It's also at [modern rock] and [album alternative], and it's also being worked at adult top 40."

The album also benefited early on from heavy spins of a remixed version of the Knack's "My Sharona" at outlets like WHTZ (Z100) New York and KIIS Los Angeles.

Surratt adds that the set has gar-

'CROW' SOARS AT RETAIL (Continued from page 5)

lent themselves to an alternative rock-leaning set. "In the comic book, it refers to the Cure and Joy Division," says Cherry. (In fact, comic artist O'Barr is a member of industrial act Trust/Obey, signed to NIN leader Trent Reznor's Nothing imprint).

The first artist Cherry approached for the album was Reznor. "He was familiar with the comic book," says Cherry, who met with Reznor while he was writing material for Nine Inch Nails' "The Downward Spiral.

Cherry, who also supervised, compiled, and sequenced the soundtrack with Leslie Reed, says NIN was the cornerstone of the record. The band recorded a cover of the Joy Division song "Dead Souls" for the album.

With Nine Inch Nails signed on, Interscope Records also became involved in the project, with some of the label's other acts, Helmet and My Life With The Thrill Kill Kult, contributing tracks. It's the first time Atlantic and Interscope have joined forces on an album project.

Several acts on the set contributed material recorded specifically for the film, including the Cure, Machines Of Loving Grace, and STP. Others, such as Rollins Band, Rage Against The Machine, and Violent Femmes, contributed previously unreleased tracks.

All of the songs, save for Jane Siberry's "It Can't Rain All The Time," were recorded prior to the death of the film's star Brandon Lee, who was killed by a blast from an improperly loaded prop gun during the filming of "The Crow.

The soundtrack, like the film, is dedicated to the memory of Lee.

Following Lee's death, the film and soundtrack album were in limbo, and there was talk of shelving both. Instead, the release dates for the film and the soundtrack were pushed back, making for possible conflicts with the artists' own albums. For example, the STP track "Big Empty" is included on the band's new album, "Purple," due Tuesday (7).

"All the bands involved in this project were very brave to stay aboard," says Cherry. "There were so many bumps along the way. There was a lot of bad press, accidents on the set, and Brandon's death. They could have panicked and dropped out, but they stuck with it, and now they are being rewarded for it."

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at his station.

Of the movie "Threesome," McKay says, "It seemed to really disappear. We did a small promotion, gave away tickets. It was around two or three weeks, and then it was gone.'

But "I'll Take You There" is an enduring song at WPST. "It was a real good springtime, feel-good record.' McKay says. "Plus, it's the first new song from General Public, [a group that] a lot of our 18-34 listeners remember.

McKay notes that his station also gave significant play to cuts off the soundtrack albums for "I Married An Axe Murderer" and "Coneheads," even though "the movies, you couldn't pay people to see them."

NO CONFLISION AT MEDICINE

Kevin Patrick, president of Giant's Medicine imprint, attributes the new sales for the "Dazed And Confused' soundtrack to the movie's cult status among young fans who have discovered the feature on video. "We get calls and letters from kids

every day—this is their new Bible," Patrick says. "It's wild, and a little depressing ... Kids, when they call, want to know if we have T-shirts and roach clips for sale. It's all very skewed toward pot."

Medicine's initial marketing push for the soundtrack was minimal. The company made a video for the Kiss cut 'Rock And Roll All Night," with footage from the feature edited in. "[MTV] aired it maybe twice," Patrick says, but he adds that the video channel is putting the clip back on the air now that the film has become a video hit.

Now Medicine has hitched its wagon to the feature with a 15-second commercial for the album appended to the beginning of the home video. Patrick says he plans to exploit the cult audience in other ways as well.

"I'm buying a full-page ad in [the drug-celebrating magazine] High Times," he says. "I think it is the party soundtrack for the year.'

Assistance in preparing this story was provided by J.R. Reynolds.

PEARL JAM VS. TICKETMASTER IN TOUR WAR (Continued from page 10)

But Ticketmaster has contracts with most of the major venues around the country, guaranteeing that the service company typically earns twice the \$1.80 per ticket limit Pearl Jam is seeking.

"The contracts exist," explains a source close to Ticketmaster, who labels the brouhaha "a tempest in a teapot." "You can't just walk in and say [to promoters], 'Ignore your contracts.

To sidestep those Ticketmaster agreements, Pearl Jam asked promoters to explore using nontraditional facilities, such as open fields and speed tracks, for the band's summer shows.

Andy Cirzan, senior talent buyer for JAM Productions in Chicago, says in order to pull off something that "unbelievably complicated"--creating alternative ticket distribution, building temporary facilities, dealing with unfamiliar unions in city after city-the band would have needed complete cooperation from promoters across the country, which Pearl Jam did not receive.

Cirzan estimates that only "a handful" of promoters (including JAM) were actively trying to meet Pearl

Jam's elaborate requests before the tour was abandoned. "Maybe people didn't want to deal with it during the summer of '94. But [ticket pricing/service fees] is a dynamic that's not going away," says Cirzan, adding, "It's not easy to change the rules of rock'n'roll overnight.'

A Pearl Jam management source confirms a recent Los Angeles Times report that lawyers for the band sent the Justice Department's antitrust division a memo last month claiming Ticketmaster had pressured promoters not to handle Pearl Jam shows. A Justice Department spokeswoman would not comfirm Pearl Jam's complaint, but did acknowledge the antitrust division is looking into "the possibility of anticompetitive practices in the ticket industry.'

Ticketmaster executives would not comment on the claim, but a source close to the company suggests Pearl Jam simply gave up too quickly. "Get more creative," says the source. "Go do something in a high school or a college or Central Park [where Ticketmaster has no contracts]. Just get around it. But don't say its antitrust. That's absurd.'

rate sponsorship. They say a deal

		X	X	rd 200 continued FOR WEEK	ENDI
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST TITLE	PEAK POSITION
≤ 10	103	∾ <i>≪</i> 112	×∪ 8	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) PATRA EPIC 53763* (9.98 EQ/15.98)	103
10			5	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98)	104
11	104 92	108 93	3	SWV Rca 66401* (7.98/11.98) THE REMIXES (EP)	92
12	92 145	93 130	21	SOUNDTRACK ● VIRGIN 88274 (10.98/15.98) THE PIANO	41
4	NEV		1	AL JARREAU REPRISE 45422/WARNER BROS. (10.98/15.98) TENDERNESS	114
15	101	100	48	TOOL ● 200 11052 (9.98/15.98)	50
16	101	74	- 5	RANDY TRAVIS WARNER BROS, 45501 (10.98/15.98) THIS IS ME	59
17	93	69	10	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98) NOTORIOUS	52
18	102	73	91	VINCE GILL A ² MCA 10630 (10.98/15.98) I STILL BELIEVE IN YOU	10
19	110	116	6	SOUNDS OF BLACKNESS AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	109
20	106	78	33	VARIOUS ARTISTS ▲ ² COMMON THREAD: THE SONGS OF THE EAGLES	3
21	114	99	49	GIANT 24531/WARNER BROS. (10.98/16.98) SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE	1
22	114	124	51	RAGE AGAINST THE MACHINE ● RAGE AGAINST THE MACHINE	45
				EPIC 52959 (10.98 EQ/16.98)	73
23	115	109	18	COLLIN RAYE EPIC 53952 (9.98 EQ/15.98) EXTREMES 10.000 MANIACS A FLEKTRA 61569 (10.98/15.98) MTV UNPLUGGED	13
24 25)	117	115	31		85
26	132 108	133 92	14 8	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98) GREATEST HITS 1980 - 1994 SOUNDTRACK EPIC SOUNDTRAX 57881/EPIC (10.98 EQ/16.98) THREESOME	49
20	90	92	° 2	VIOLENT FEMMES ELEKTRA 61553 (10.98/15.98) NEW TIMES	90
21	90	102	195	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98) NO FENCES	3
28 29	112	96	41	CLAY WALKER Giant 24511/WARNER BROS. (9.98/15.98) CLAY WALKER	52
29 30	111	90 114	41 57	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98) HS TOBY KEITH	99
<u>31)</u>	NEV		1	FRANK BLACK 4AD 61618/ELEKTRA (10.98/15.98) IS TEENAGER OF THE YEAR ROD STEWART ▲ 2 WARNER BROS. 45289 (10.98/16.98) UNPLUGGED AND SEATED	131
32	123	113	53		
33	130	127	223	POLYDOR 831563*/PLG (10.98 EQ/16.98) PHANTOM OF THE OPERA HIGHLIGHTS	46
34	121	111	89	GEORGE STRAIT A ³ MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	6
35	124	120	17	BLACKHAWK ARISTA 18708 (9.98/15.98) BLACKHAWK	98
	164				110
	129	121	5	JOHNNY CASH AMERICAN 45520*/WARNER BROS. (9.98/15.98) AMERICAN RECORDINGS	110
37	129 118	110	19	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA	14
37 38	129 118 120	110 98	19 62	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME	14 25
37 38 39	129 118 120	110 98	19 62 1	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE	14 25 139
37 38 39) 40	129 118 120 NEV 125	110 98	19 62 1 2	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO	14 25 139 125
37 38 39 40 41	129 118 120 NEV 125 153	110 98 • •	19 62 1 2 2	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN MOJAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM	14 25 139 125 141
37 38 39 40 41 42	129 118 120 NEV 125 153 128	110 98 ♥ ► 151	19 62 1 2 2 20	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN MOJAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM JAMES MERCURY 514943 (10.98/15.98) IS	14 25 139 125 141 72
37 38 39 40 41 42 43	129 118 120 NEV 125 153 128 134	110 98 ✓ ► 151 138	19 62 1 2 2 20 9	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN M0JAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM JAMES MERCURY 514943 (10.98/15.98) IS LAID PHISH ELEKTRA 61628 (10.98/15.98)	14 25 139 125 141 72 34
37 38 39 40 41 42 43 44	129 118 120 NEV 125 153 128 134 139	110 98 ✓ ► 151 138 143	19 62 1 2 2 20 9 89	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN MOJAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM JAMES MERCURY 514943 (10.98/15.98) IS LAID PHISH ELEKTRA 61628 (10.98/15.98) QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS	14 25 139 125 141 72 34 11
37 38 39 40 41 42 43 44 45	129 118 120 NEV 125 153 128 134 139 136	110 98 ✓ ► 151 138 143 129	19 62 1 2 2 20 9 89 132	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN MOJAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM JAMES MERCURY 514943 (10.98/15.98) IS LAID HOIST QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS ENYA ▲ 3 REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS	14 25 139 125 141 72 34 11 17
37 38 39 40 41 42 43 44 45 46	129 118 120 NEV 125 153 128 134 139 136 127	110 98 ✓ ► 151 138 143 129 104	19 62 1 2 2 20 9 89 132 3	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN M0JAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM JAMES MERCURY 514943 (10.98/15.98) IS LAID PHISH ELEKTRA 61628 (10.98/15.98) QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS ENYA ▲ 3 REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98) RETURN TO POOH CORNER	14 25 139 125 141 72 34 11 17 104
37 38 39 40 41 42 43 44 45 46	129 118 120 NEV 125 153 128 134 139 136	110 98 ✓ ► 151 138 143 129	19 62 1 2 2 20 9 89 132	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN MOJAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM JAMES MERCURY 514943 (10.98/15.98) LAID PHISH ELEKTRA 61628 (10.98/15.98) LAID QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS ENYA ▲ ³ REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98) RETURN TO POOH CORNER ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU	14 25 139 125 141 72 34 11 17 104 131
37 38 39 40 41 42 43 44 45 46 47	129 118 120 NEV 125 153 128 134 139 136 127	110 98 ✓ ► 151 138 143 129 104	19 62 1 2 20 9 89 132 3	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN M0JAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM JAMES MERCURY 514943 (10.98/15.98) LAID PHISH ELEKTRA 61628 (10.98/15.98) LAID QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS ENYA ▲ 3 REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98) RETURN TO POOH CORNER ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98) THE MASK AND MIRROR	14 25 139 125 141 72 34 11 17 104 131 143
37 38 39 40 41 42 43 44 45 46 47 48	129 118 120 NEV 125 153 128 134 139 136 127 131	110 98 ✓ ► 151 138 143 129 104 152	19 62 1 2 20 9 89 132 3 27	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN MOJAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM JAMES MERCURY 514943 (10.98/15.98) LAID PHISH ELEKTRA 61628 (10.98/15.98) LAID QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS ENYA ▲ ³ REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98) RETURN TO POOH CORNER ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU	14 25 139 125 141 72 34 11 17 104 131 143 133
37 38 39 40 41 42 43 44 45 46 47 48 49	129 118 120 NEV 125 153 128 134 139 136 127 131 143	110 98 ✓ ► 151 138 143 129 104 152	19 62 1 2 20 9 89 132 3 27 10	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN M0JAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM JAMES MERCURY 514943 (10.98/15.98) IS LAID PHISH ELEKTRA 61628 (10.98/15.98) QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS ENYA ▲ 3 REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98) RETURN TO POOH CORNER ADAM SANDLER WARNER BROS. 45939 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU WARNER BROS. 45420 (10.98/15.98) THE MASK AND MIRROR	14 25 139 125 141 72 34 11 17 104 131 143 133
37 38 39 40 41 42 43 44 45 46 47 48 49 50	129 118 120 NEV 125 153 128 134 139 136 127 131 143 133	110 98 ✓ ► 151 138 143 129 104 152 147 	19 62 1 2 20 9 89 132 3 27 10 2	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN M0JAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM JAMES MERCURY 514943 (10.98/15.98) IS LAID PHISH ELEKTRA 61628 (10.98/15.98) PHISH ELEKTRA 61628 (10.98/15.98) IS LAID HOIST QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS ENYA ▲ 3 REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98) RETURN TO POOH CORNER MARRER BROS. 45393 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98) THE MASK AND MIRROR SOUNDTRACK HOLLYWOOD 61606 (10.98/15.98) WHEN A MAN LOVES A WOMAN	14 25 139 125 141 72 34 11 17 104 131 143 133
37 38 39 40 41 42 43 44 45 46 47 48 49 50 51	129 118 120 NEN 125 153 128 134 139 136 127 131 143 133 140	110 98 ✓ ► 151 138 143 129 104 152 147 139	19 62 1 2 20 9 89 132 3 27 10 2 82	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN MOJAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM JAMES MERCURY 514943 (10.98/15.98) LAID PHISH ELEKTRA 61628 (10.98/15.98) LAID QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS ENYA ▲ ³ REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98) RETURN TO POOH CORNER ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98) THE MASK AND MIRROR SOUNDTRACK HOLLYWOOD 61606 (10.98/15.98) WHEN A MAN LOVES A WOMAN SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE	14 25 139 125 141 72 34 11 17 104 131 143 133 3 37
37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52	129 118 120 NEV 125 153 128 134 139 136 127 131 143 133 140 142	110 98 ✓ ► 151 138 143 129 104 152 147 139	19 62 1 2 20 9 89 132 3 27 10 2 82 16	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN M0JAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM JAMES MERCURY 514943 (10.98/15.98) LAID PHISH ELEKTRA 61628 (10.98/15.98) LAID QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS ENYA ▲ 3 REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS KENNY LOGGINS SONY WONDER 57674/CQLUMBIA (9.98 EQ/13.98) RETURN TO POOH CORNER ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU UCREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98) THE MASK AND MIRROR SOUNDTRACK HOLLYWOOD 61606 (10.98/15.98) WHEN A MAN LOVES A WOMAN SADE ▲ 3 EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE RICHARD MARX ● CAPITOL B1232 (10.98/15.98) PAID VACATION	14 25 139 125 141 72 34 11 17 104 131 143 133 3 37 71
36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 152 153 154	129 118 120 NEV 125 153 128 134 139 136 127 131 143 133 140 142 71	110 98 ✓ ► 151 138 143 129 104 152 147 139 123 	19 62 1 2 20 9 89 132 3 27 10 2 82 16 2	ZZ TOP ▲ RCA 66317 (10.98/16.98) ANTENNA DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME DAVID BYRNE WARNER BROS. 45558 (10.98/15.98) DAVID BYRNE VAN MORRISON POLYDOR 521290/PLG (19.98/27.98) A NIGHT IN SAN FRANCISCO NORMAN BROWN M0JAZZ 530301/MOTOWN (9.98/13.98) AFTER THE STORM JAMES MERCURY 514943 (10.98/15.98) LAID PHISH ELEKTRA 61628 (10.98/15.98) LAID QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS ENYA ▲ 3 REPRISE 26775/WARNER BROS. (10.98/16.98) SHEPHERD MOONS KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98) RETURN TO POOH CORNER ADM SANDLER WARNER BROS. 45393 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98) THE MASK AND MIRROR SOUNDTRACK HOLLYWOOD 61606 (10.98/15.98) WHEN A MAN LOVES A WOMAN SADE ▲ 3 EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE RICHARD MARX ● CAPITOL 81232 (10.98/15.98) PAID VACATION BOINGO GIANT 24555/WARNER BROS. (10.98/15.98) BOINGO	14 25 139 125 141 72 34 11 17 104 131 143 133 3 77 96

JUN	E 11,	1994	Ļ		
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
156	148	135	13	SHERYL CROW A&M 0126 (9.98/15.98)	94
(157)	187	_	2	OFFSPRING EPITAPH 86432* (8.98/14.98)	157
158	151	153	12	THE MAVERICKS MCA 10961 (9.98/15.98)	146
159	154	142	30	ALABAMA RCA 66296 (9.98/15.98) CHEAP SEATS	76
160	149	141	3 3	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98) HUMMIN' COMIN' AT 'CHA	17
161	135	122	5	SOUNDTRACK MAVERICK 45549/WARNER BROS. (10.98/16.98) WITH HONORS	120
(162)	NEV	V 🕨	1	SOUNDTRACK MCA 11021 (10.98/16.98) BEVERLY HILLS COP III	162
163	165	159	76	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98) THE CHRONIC	3
164	155	1 4 6	92	ERIC CLAPTON ▲ 7 DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98) UNPLUGGED	1
165	167	155	39	BARNEY ▲ ² SBK 27115/ERG (9.98/15.98) BARNEY'S FAVORITES VOL. 1	9
166	157	154	32	EAZY-E ▲ ² RUTHLESS 5503*/RELATIVITY (7.98/11.98) IT'S ON (DR. DRE 187UM) KILLA (EP)	5
167	156	157	87	ALICE IN CHAINS ▲ 2 COLUMBIA 52475 (10.98 EQ/15.98) DIRT	6
168	146	128	11	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98) ANGELA WINBUSH	96
169	141	1 19	10	MORRISSEY SIRE/REPRISE 45451/WARNER BROS. (10.9B/15.9B) VAUXHALL & I	18
170	152	176	22	NIRVANA DGC 24504*/GEFFEN (10.98/15.98) INCESTICIDE	39
(171)	174	181	211	VAN MORRISON ▲ THE BEST OF VAN MORRISON	41
172	159	137	131	POLYDOR 841970*/PLG (9.98 EQ/16.98) THE DEDITION MINIMUM MINI	10
173	171	190	18	CE CE PENISTON A&M 0138 (10.98/15.98) THOUGHT 'YA KNEW	96
174	158	132	214	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98) GARTH BROOKS	13
175	168	164	28	QUEEN LATIFAH MOTOWN 6370 (9.98/15.98) BLACK REIGN	60
176	164	163	4 5	CYPRESS HILL & RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98) BLACK SUNDAY	1
177	166	131	30	FRANK SINATRA ▲ ² CAPITOL 89611 (11.98/17.98) DUETS	2
178	176	186	60	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	80
179	150	126	35	GEORGE STRAIT A MCA 10907 (10.98/15.98) EASY COME, EASY GO	5
180	173	172	25	DEEP FOREST 550 MUSIC 57840/EPIC (10.98 EQ/16.98)	59
181	160	148	47	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98) BACK TO BROADWAY	1
182	179	185	57	JIMI HENDRIX MCA 10829 (10.98/16.98) THE ULTIMATE EXPERIENCE	72
183	163	150	11	SAMMY HAGAR GEFFEN 24702 (10.98/15.98) UNBOXED	51
184	161	118	73	JOHN MICHAEL MONTGOMERY▲ LIFE'S A DANCE	27
185	170	174	12	GANG STARR CHRYSALIS 28435*/ERG (10.98/15.98) HARD TO EARN	25
(186)	199	_	94	JON SECADA ▲ ² SBK 98845/ERG (10.98/15.98)	15
187	169	156	57	YANNI A PRIVATE MUSIC 82106 (10.98/15.98) IN MY TIME	24
188	178	170	31	TOO SHORT ● JIVE 41526* (10.98/15.98) GET IN WHERE YOU FIT IN	4
(189)	RE-E	NTRY	28	PHIL COLLINS ▲ BOTH SIDES	13
190	162	145	10	DFC ASSAULT/BIG BEAT 92320/AG (9.98/15.98) THINGS IN THA HOOD	71
191	177	178	63	BIG HEAD TODD & THE MONSTERS SISTER SWEETLY	117
					56
192	190	177	14	WARNER BROS. 45500 (10.98/16.98) A TRIBUTE TO CORTIS MATFIELD	
193	186	188	32	SOUNDTRACK CHAOS 57553*/COLUMBIA (10.98 EQ/16.98) COOL RUNNINGS	111
194	182	180	29	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98) MIDNIGHT MARAUDERS AARON TIPPIN ● RCA 66251 (9.98/15.98) CALL OF THE WILD	53
195	189	187	33		
(196)	NE1	r	1	RCA VICTOR 62526 (9.98/15.98)	196
197	184	160	58	AARON NEVILLE ▲ A&M 0086 (10.98/16.98) GRAND TOUR	37
198	175	144	80	ATLANTIC 82335/AG (9.98/15.98)	53
(199)	RE-E	NTRY	101	SPIN DOCTORS ▲ ³ EPIC 47461 (10.98 EQ/16.98)	3
200	181	162	131	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98) ROPIN' THE WIND	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs124Garth Brooks 57,Aaliyah24Brooks & DunnAce Of Base1Jimmy BuffettArcs Of Base1Jimmy BuffettBryan Adams72David ByreAerosmith41Jimmy BuffettAlabama159Tevin CampbellAlice In Chains47, 167Marian CareyAlliman Brothers Band68Mary-Chapin CareyTori Amos89Donny CashBabyface95Eric ClaptonBasia45Contederate RaifrooBasia45Contederate RaifrooBeck67Counting CrowsJohn Berry101Cortederate RaifrooBiohazard48Cortederate RaifrooChint Black Navk135Deep ForestFrank Black131Deep ForestBoinbazard48Corte 190Ginta Black Navk132Dr. DreFrank Black131DreBoinbazid132Dr. DreTori Braxton12Dr. Dre

 Garth Brooks 57, 128, 174, 200
 Eazy-E 166

 Brooks & Dunn 66, 172
 Frigma 15, 88

 Norman Brown 141
 Eray 145

 David Byrne 139
 Melissa Etheridge 100

 Tevin Campbell 44
 Aretha Franklin 125

 Candlebox 26
 FRENTE! 111

 Mariah Carey 13
 Kenny 6 74

 Johnny Cash 136
 Gang Starr 185

 Collective Soul 22
 Gine Blossoms 60

 Phil Collins 189
 Gorntderzte Raitroad 117, 198

 Counting Crows 6
 Sarmy Hagar 183

 Cracker 94
 The Cranberries 64

 Cracker 94
 Toe

 The Cranberries 64
 Faith Hill 109

 Deep Forest 180
 Ice Cube 93

 DFC 190
 Julio Iglesias 42

 Celine Dion 17
 Indigo Grifs 14

 Dr, Dre 163
 Alan Jackson 98

Janet Jackson 38 James 142 AI Jarreau 114 The Jerky Boys 178 Jeru The Damaja 36 Jodeci 65 Billy Joel 99 K7 153 Joshua Kadison 77 Toby Keith 130 R. Kelly 9 Huey Lewis & The News 55 Little Texas 108 Live 56 Kenny Loggins 146 London Symphony Orchestra 196 Patty Loveless 80 Richard Marx 151 Kathy Mattea 87 The Mavericks 158 Neal McCoy 102 Reba McEntire 18, 104 Tim McGraw 3 Loreena McKennitt 148 Sarah McLachlan 54 Meat Loaf 49 Meat Puppets 71 Metallica 84 John Michael Montgomery 32, 184 Lorrie Morgan 61 Morrissey 169 Van Morrison 140, 171 NAS 79 Aaron Neville 197 Nine Inch Nails 58 Nirvana 35, 51, 170 Offspring 157 ORIGINAL LONDON CAST Phantom Of The Opera Highlights 133 Outkast 31 Pantera 62 Partar 110 Pearl Jam 53, 73 Ce Ce Peniston 173 Tom Petty & The Heartbreakers 43 Phish 143 Pink Floyd 8

Pretenders 50 † 107 Queen 144 Queen Latifah 175 Rage Against The Machine 122 Bonnie Raitt 27 Collin Raye 123 Rollins Band 59 Sade 150 Salt-N-Pepa 33 Adam Sandler 147 Boz Scaggs 103 Jon Secada 21, 186 Frank Sinatra 177 Smashing Pumpkins 19 Snoop Doggy Dogg 28 Sonic Youth 83 Soundg arden 16 Sounds Of Blackness 119 SOUNDTRACK Above The Rim 7 Beverly Hills Cop III 162 The Bodyguard 70 Cool Runnings 193 Crooklyn 63

The Crow 2 F Dazed And Confused 90 A The Flinitstones 91 T Maverick 37 C Philadelphia 86 F Reality Bites 23 Sleepless In Seattle 121 Threesome 126 When A Man Loves A Woman 149 With Honors 161 S South Central Cartel 52 C Spin Doctors 199 F Rod Stewart 132 Sting 155 Stone Temple Pilots 78 S Stone Strait 134, 179 S George Strait 134, 179 S Barbra Streisand 181 S SW 112 F Pam Tillis 75 C Aaron Tippin 195 A Too Short 188 Tool 115 Traffic 69

Randy Travis 116 A Tribe Called Quest 194 Travis Tritt 29 US3 92 VARIOUS ARTISTS Common Thread: The Songs Of The Eagles 120 Rhythm Country & Blues 39 149 A Tribute To Curtis Mayfield 192 Violent Femmes 127 Clay Walker 129 Angela Winbush 168 Wu-Tang Clan 81 Xscape 160 Yanni 20, 187 Dwight Yoakam 138 Zhane 97 ZZ Top 137

MISSISSIPPI LABELS TAP INTO WEALTH OF DELTA BLUES TALENT

(Continued from page 1)

Oxford, Miss., have been diligent in introducing modern Delta talent to a wider audience.

Rooster Blues has issued albums by Greenville, Miss., juke joint rocker Roosevelt "Booba" Barnes; Helena, Ark., soul-blues stylist Lonnie Shields; and Eden, Miss.-born acoustic blues guitarist James "Son" Thomas, as well as anthologies by Clarksdale and Arkansas bluesmen.

In August, the company will release "All Around Man," the first fulllength album by Lonnie Pitchford, a one-string "diddley bow" master, Robert Johnson acolyte, and electric guitarist born in Lexington, Miss. Albums by harmonica ace Willie Cobbs (who wrote "You Don't Love Me," a number covered famously by the Allman Brothers Band) and guitarist Big Jack Johnson (a longtime member of juke joint band the Jelly Roll Kings) will follow.

Fat Possum has released two sets by Holly Springs, Miss., guitarist R.L. Burnside; a collection of juke joint stompers by Burnside's former neighbor, Junior Kimbrough; an album by W.C. Handy Award-winning harmonica player John "So Blue" Weston; and an astonishing set by the unique singer/guitarist CeDell Davis.

Kimbrough's new "Sad Days And Lonely Nights" is due this week; it will be followed later this year by an album by Davis and Atlanta rocker Col. Bruce Hampton, and the debut of Kimbrough's son David Malone.

Both labels are operated by onetime blues journalists linked by their involvement with Living Blues magazine. In 1970 O'Neal co-founded Living Blues, the best-known American publication devoted to the genre, and started Rooster Blues, when the magazine was still based in Chicago. In 1983, the University of Mississippi in Oxford took over publication of the magazine; O'Neal continued as editor, relocating to Oxford in 1986. He quit later that year and was succeeded as editor by Fat Possum's Peter Lee, a South African journalist who pursued his master's degree at the University of Mississippi. Lee left the magazine in 1991.

O'Neal had cut albums up North with such high-energy Windy City talents as Magic Slim, Eddy Clearwater, and Johnny Littlejohn. In 1988, after leaving Oxford (where he cut a single and an album with guitarist Shields) and settling in Clarksdale following his divorce from wife Amy, who cofounded the magazine and label, O'Neal began to change Rooster Blues.

"I'd wanted to record more Mississippi and Southern blues all along, but it was just kind of hard to do it from Chicago," O'Neal says. "That's one reason we started a studio here, so we could do it on a flexible basis, because all the musicians have day jobs, and it's not always easy to set up things on a tight schedule, like it is in Chicago."

Finances for building a studio were limited, but O'Neal got some unexpected aid from some of the local blues artists.

"A whole crew of blues musician/ carpenters built the studio," O'Neal says. "Lonnie Pitchford, Lonnie Shields, Arthneice Jones the harmonica player, Terry Williams, Norman Clark. Some of those are members of Big Jack Johnson's band." Booba Barnes' "The Heartbroken Man" was the first Rooster album featuring local talent to be cut in Mississippi. "He, at that time, was probably the hottest of the juke joint acts that I had seen," O'Neal says. Pitchford, whose uncanny replication of the legendary Robert Johnson's style on a 1992 Columbia tribute album attracted national attention, shows the electric side of his style on the aptly titled "All Around Man."

Like the traveling documentarians of old, O'Neal scored a major coup with his rediscovery of harp player Cobbs, who was working at a barbecue joint in Greenwood. "I'd been collecting his records for years-45s, O'Neal says. "He'd never had an album out in the United States." O'Neal, who plans to record regional artists J.C. Holmes and Robert Walker in the immediate future, is propping up his bottom line with his small Clarksdale retail store, Stackhouse Records (named after bluesman Houston Stackhouse), and his mail order operation, Delta Record Mart. He runs the businesses in partnership with his wife. Patty Johnson

Like O'Neal, Fat Possum's Lee segued naturally from writing about blues music to recording it. He started the label in 1991, when the current blues boom developed, with Matthew Johnson, a fellow Ole Miss student and a Living Blues writer.

Lee says, "We knew all these people around our area that either didn't have anything recorded or had a 45 out or had stuff out on overseas labels, and it didn't look like anyone in the near future was going to do anything with them. We thought they were

PUBLISHING LOSES PIONEER IN DAVID PLATZ (Continued from page 10)

in 1946 was as an office boy at Southern Music (now peermusic) in London's Tin Pan Alley, Denmark Street. Platz rose to be manager of Southern's Latin American Music subsidiary. In 1955, he left Southern, founding Essex Music in partnership with Howard Richmond of the Richmond Organization.

This move began an era of outstanding success, as Platz displayed an astute knack for anticipating popular trends. Whether it was skiffle, traditional jazz, folk, or a Latin fashion like the cha-cha, Platz was geared to go with it—while simultaneously establishing Essex in the vanguard of general pop and rock music.

Essex published skiffle hits such as "Rock Island Line" and "Cumberland Gap" recorded by Lonnie Donegan as well as the major international hit recording of Sidney Bechet's instrumental "Petite Fleur" by Chris Barber's jazz band.

Platz also forged links with the late Denis Preston, the independent producer whose Record Supervision enterprise found time and recording space for the esoteric along with more obviously commercial music.

The Essex Music publishing roster was a pantheon of mid-century pop and rock music, with names such as the Rolling Stones, the Move, the Who, Joe Cocker, and Bolan.

His relationship with Howard Richmond went sour in 1979, and a bitter dispute arose over the division of the catalog between the two erstwhile partners. The wrangle reached the U.K. High Court in 1985 for further acrimonious exchanges and an ultimate ruling that the contesting parties should "de-merge." This tortuous process was not completed until June 1993, by which time Platz was too ill to attend the final meetings. Nevertheless, he reached a personal reconciliation with Richmond during the same year.

After the split, Platz concentrated on running Bucks Music, which had been formed in 1967. Its projects include LWT Music, specializing in TV themes and background music used by the London Weekend Television company. Platz also looked after the publishing of leading film and TV composers such as Laurie Johnson, Nigel Hess, and Rachel Portman. The Bucks subsidiary Onward Music contains his share of the Essex copyrights.

Platz is survived by his sister, Gina, his children Paul, Rachel, and Simon, as well as four grandchildren. Simon Platz continues to run Bucks Music. great, and we wanted to get their music out to the blues-buying public."

Lee had booked dates for Burnside, and had seen Kimbrough perform in the bluesman's Holly Springs house a decade earlier. ("They used to clear the furniture out of the front room," he recalls.) Both artists' albums were cut live in their natural habitat— Burnside's in the Oxford club Syd's, and Kimbrough's in his Holly Springs juke joint, Junior's Place.

Lee says, "Our underlying philosophy was we wanted to capture what we thought was lacking in a lot of blues that was put out—the feeling and sound that we heard when we went to a juke joint."

With Kimbrough's debut, "All Night Long," Lee and Matthew Johnson-acquired a third partner-John Herman, the keyboard player for Capricorn Records' Southern rock act Widespread Panic, and a fan of the bluesman. The album also began an ongoing relationship with former New York Times critic Robert Palmer, who has since produced sets by Burnside and Davis, as well as the new Kimbrough record. (Palmer and director Robert Mugge had featured Kimbrough, Burnside, Barnes, and Pitchford in "Deep Blues," a 1992 documentary inspired by Palmer's 1981 book).

CeDell Davis' arrival at Fat Possum was spurred by Palmer and Herman, both of whom knew the eccentric Arkansas bluesman who plays his irregularly tuned guitar left-handed with a table knife. At the time, Davis was represented on record by a handful of tracks on a Rooster Blues anthology and a couple of other compilations.

"We thought he was ill and had stopped playing, but [Herman] suggested we give him a call," Lee says. "He'd moved out of this home he was in. His wife had just recently died, and he'd gotten his own little apartment. And he was ready to play."

Both Rooster Blues and Fat Possum are forging ahead with the development of their catalogs: The former plans to issue 10 albums this year (including CD re-releases of earlier LPs), while Fat Possum expects to deliver six albums this year and 10 in 1995.

Despite the explosion of blues sales that has followed the 1990 release of

Sony Legacy's Robert Johnson boxed set, the financial rewards so far have been slim for both labels. Lee says that Kimbrough's "All Night Long," his best seller, has moved just 5,000 units. O'Neal, whose original partners, Mick and Cilla Huggins, departed the label in discouragement in 1984, says, "I don't think we've had anything that's sold more than 10,000 [units] or so."

Is there an audience for contemporary down-home blues? Lee says tentatively, "I guess we're gonna find out in the next few years whether there is a market or not."

O'Neal is more optimistic: "The market is growing. I was actually surprised to the reaction the Booba Barnes record got . . . I think the whole Robert Johnson phenomenon, in conjunction with the rest of the blues boom, has focused a lot of attention on Clarksdale. So it's a good place to be. It's nice just to have a Clarksdale address on the label. It's about as romantic as you can get in the blues, I guess."

DISNEY GOES HI-SPEED

(Continued from page 5)

Technicolor is seeking full employment for its several dozen Sprinters, especially with "Snow White" due in October. Sources estimate the duplicator will turn out 23 million-24 million copies on real-time VCRs.

Disney probably needed as many units of "Aladdin" last year when high speed wasn't an issue. In the interim, however, sell-through demand has grown significantly, "and there's no way to get everything else done" without Sprinter, according to a source.

Sony claims to have significantly upgraded Sprinter quality, particularly in extended play, to the point where its output can't be readily distinguished from real time. "It's no longer an issue," says Sony duplication products director Michael Mc-Causland.

McCausland says several studios have approved broad use of Sprinter. High speed is strong in Europe, he says, "and the U.S. market will mirror that utilization in 1994."

MOJAZZ ARTIST NORMAN BROWN'S 'STORM' ALBUM BLOWS ONTO CHARTS (Continued from page 1)

No. 22 on the R&B chart this week; "Just Between Us" peaked at No. 51 on that chart Nov. 28, 1992. "After The Storm" also is Brown's

"After The Storm" also is Brown's first showing on The Billboard 200, where the album moves from No. 153 to No. 141 with a bullet this week.

SoundScan reports sales of 15,000 for "After The Storm" and 59,000 for "Just Between Us."

Bruce Walker, senior director of MoJazz, says the album's out-of-thebox pace is due to its accessibility to jazz and R&B audiences. In addition, Walker cites the promotion staff—senior VP of R&B promotion James Cochran; co-national director of R&B promotion Tony Rice; and independent jazz and NAC promoter Doc Remer—as a key factor.

The label used a three-week teasercard campaign to alert radio to the first single, a guitar rendition of Janet Jackson's "That's The Way Love Goes." The single was serviced April 19 to Brown's core, adult alternative and jazz audiences and to R&B and top 40 (Billboard, March 26).

"On his last tour, he played in front of so many people and we found that he had mass appeal," says Walker. "The R&B community liked him as much as jazz enthusiasts."

In addition to Jackson's hit, Brown covers Luther Vandross' "Any Love" and the Isley Brothers' "For The Love Of You" in an effort to better reach the R&B market. The remaining tracks are original compositions written by Brown, who also handles lead vocals on "It Costs To Love."

MORE CAPABILITIES

Brown says "After The Storm" is different from "Just Between Us" in that he showcases more of his musical capabilities, including singing, which he didn't do on his last album. "There's more scatting in the writing, and there's Latin, Afrocentric, and dance music in it," says Brown. "I wanted to show different sides to what I do. I feel like there's a little on this album for everyone." Violet Brown, urban music new release buyer for the 346-store Torrance, Calif.-based Wherehouse Entertainment chain, agrees. "This is definitely something people want," she says. "Sales have been picking up and there is more of an interest with this album, probably because of the single that's out now."

According to Broadcast Data Systems, there were 174 detections on 39 R&B stations of "That's The Way Love Goes" for the week ending May 30.

"The song's been doing great here in middays, [on our] 'Quiet Storm' [show], and overnights," says Toni St. James, MD of KJMS Memphis. "He did an outstanding job on it. I think he's one of the most underrated instrumentalists and I'm looking for more to come from this release."

The videoclip for "That's The Way Love Goes" has been on VH-1's "Sunday Brunch" show for a month. BET also added the clip a month ago and it is airing on that station's "The Heart & Soul Of R&B" program.

Walker says the label is working on a promotion with BET in which an Ibanez guitar autographed by Brown will be given away. The promotion also is being planned with retailers in eight markets.

ROAD PLANS

The Kansas City, Mo., native has been on the road since May and has dates scheduled through September, including a Monday (5) performance at the Capital Jazz Festival and a June 12 performance at the WJJZsponsored Melon Jazz Festival in Philadelphia.

He performed Jan. 20-21 at the opening of the House Of Blues in New Orleans.

Walker says the label is editing a live MoJazz television program that will feature all the label's artists. The roster includes Terra Sul, Eric Reed, Foley, J. Spencer, Wayne Johnson, and the label's newest signing, Frank McComb.

U2, YANNI TOP MAY CERTIFICATIONS FROM RIAA

(Continued from page 8)

Gold album first-timers included modern rock eccentric Beck (DGC), country vocalist Faith Hill (Warner Bros.), world music unit Deep Forest (Epic), and R&B act All-4-One (Atlantic).

The artist formerly known as Prince tallied his 12th gold single in May with "The Most Beautiful Girl In The World" (NPG/Bellmark). This latest award pulled the symbolic singer into a tie with Elton John and Michael Jackson for second place among male singers with the most gold singles. Elvis Presley still has a solid lock in the category with 50 gold discs. Rap group Outkast (LaFace/ Arista) was the month's lone firsttime gold singles act.

A complete list of May RIAA certifications follows.

MULTIPLATINUM ALBUMS Bob Marley & The Wailers, "Legend," Island, 5

nillion. Toni Braxton, "Toni Braxton," Arista, 4 million.

Snoop Doggy Dogg, "Doggystyle," Death Row/Interscope, 4 million. Ace Of Base, "The Sign," Arista, 3 million.

U2, "Under A Blood Red Sky," Island, 3 million. Sting, "Dream Of The Blue Turtles," A&M, 3 mil-

Bryan Adams, "So Far So Good," A&M, 3 million.

Nirvana, "In Utero," DGC, 3 million. Counting Crows, "August And Everything After," DGC, 2 million

U2, "The Unforgettable Fire," Island, 2 million. Tim McGraw, "Not A Moment Too Soon," Curb, 2 million.

PLATINUM ALBUMS

Various Artists, "Rhythm, Country & Blues," MCA. Yanni, "Live At The Acropolis," Private Music, his second.

Yanni, "In My Time," Private Music, his third. Yanni, "Dare To Dream," Private Music, his fourth. Soundtrack, "Above The Rim," Death Row/Interscope.

Melissa Etheridge, "Melissa Etheridge," Island, her first.

Frank Sinatra, "The Sinatra Christmas Album," Capitol, his fourth. Bonnie Raitt, "Longing In Their Hearts," Capitol.

bonnie Kant, Longing in Their Hearts, Capitol, her third. Various Artists, "MTV Party To Go, Volume 2,"

Tommy Boy. Benedictine Monks Of Santo Domingo De Silos,

"Chant," Angel, its first. Soundtrack, "The Crow," Atlantic/Interscope.

Tim McGraw, "Not A Moment Too Soon," Curb, his first.

MULTIPLATINUM SHORT-FORM ALBUM U2, "Wide Awake In America," Island, 1 million.

GOLD ALBUMS Statler Brothers, "Holy Bible—Old Testament,"



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ISSUE DATE: JULY 23 AD CLOSE: JUNE 28 NY: Norm Berkowitz (212) 536-5016 LA: Jodie LeVitus (213) 525-2300 MidWest: Ken Karp (212) 536-5017 Mercury, their ninth

Various Artists, "Rhythm, Country & Blues," MCA Beck, "Mellow Gold," DGC, his first. Motley Crue, "Motley Crue," Elektra, its seventh.

Motley Crue, Motley Crue, Elektra, its seventi. Yanni, "Live At The Acropolis," Private Music, his third.

Various Artists, "Above The Rim," Death Row/Interscope.

Pantera, "Far Beyond Driven," EastWest, its third. Kiss, "Creatures Of The Night," Mercury, its 19th. Hammer, "The Funky Headhunter," Giant, his third

Faith Hill, "Take Me As I Am," Warner Bros., her.

first. Tanya Tucker, "Soon," Liberty, her sixth. Abba, "Gold," Polydor, its seventh.

Robert Palmer, "Addictions, Volume 1," Island, his third.

U2, "October," Island, its eighth. U2, "Boy," Island, its ninth.

The Wailers, "Burnin'," Tuff Gong/Island, their second.

Deep Forest, "Deep Forest," 550 Music/Epic, its first.

Yanni, "In Celebration Of Life," Private Music, his

fourth. Bonnie Raitt, "Longing In Their Hearts," Capitol, her sixth.

Michael Nyman, "The Piano," Virgin, his first. Various Artists, "MTV Party To Go, Volume 1," Tommy Boy.

Various Artists, "MTV Party To Go, Volume 4," Tommy Boy.

Benedictine Monks Of Santo Domingo De Silos, "Chant," Angel, its first. Soundtrack, "The Crow," Atlantic/Interscope.

Soundtrack, "The Crow," Atlantic/Interscope. Tim McGraw, "Not A Moment Too Soon," Curb, his

first. All-4-One, "All-4-One," Atlantic, its first.

GOLD SINGLES

Outkast, "Player's Ball," LaFace/Arista, its first. Enigma, "Return To Innocence," Charisma/Virgin, its second.

Prince, "The Most Beautiful Girl In The World," NPG/Bellmark, his 12th.

RED RODNEY

(Continued from page 10)

tions with Gene Krupa, Claude Thornhill, and Woody Herman. Though originally inspired by swing trumpeter Harry James, it was with those latter three orchestras that he gained recognition as a disciple of Parker and Dizzy Gillespie; he was heralded as one of bop's fine young players, a sweet balladeer who enjoyed painting with tender, sweeping strokes.

After his years with Parker, Rodney became addicted to drugs. He drifted out of the limelight, but later began a triumphant return to action. In 1980, a meeting with reed master Ira Sullivan resulted in a partnership that remains one of Rodney's enduring legacies. His records on Muse— "Live At The Village Vanguard" and "Night And Day"—attest to the leaders' musical chemistry.

In recent years, he enjoyed recognition as a legendary Parker confrere; his exploits with the altoist were characterized in the Clint Eastwood movie "Bird," for which he served as a consultant. His most recent recording was "Then And Now," released on Chesky in 1992.

He is survived by his wife, Helene, and two sons from a former marriage, Jeff and Mark.

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S IGN LANGUAGE: The soundtrack from "The Crow" experiences a small drop in sales from last week's tally, while Swedish rookie Ace Of Base sees a double-digit percentage increase, a turn of events that puts the latter back on top of the deck. If Ace's return to the No. 1 slot catches you by surprise, you haven't been paying attention. In the nine weeks following the first reign of "The Sign" atop The Billboard 200, it has never ranked lower than No. 3, has seen sales gains in four of those weeks, and earned bullets in three of those four plus weeks.

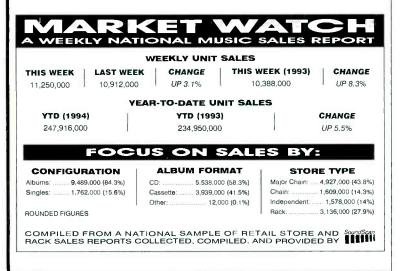
URUNCHING THE NUMBERS: Unit sales on "The Sign" grow by 13% over last week, placing its tally at roughly 126,000, a sum that is 18% greater than the total that placed Ace at No. 1 in the April 2 issue. It appears that Arista's publicity machine has cranked up the pop act's visibility a notch, and that effort is paying some dividends. "The Crow" is practically even with its prior-week total, showing a decline of less than 2%. In the range of 123,000, the soundtrack trails Ace by 2%.

LLSEWHERE IN THE top 10, a large gain at Target Stores makes the Benedictine Monks Of Santo Domingo De Silos that department store chain's No. 1 music seller, which helps the "Chant" album regain its bullet at No. 4 on The Billboard 200 with approximately 114,000 units. Jimmy Buffett gives his legion of Parrot Heads cause to celebrate, as an openingweek rush of 94,000 units gives him a career-high peak at No. 5. With almost 56,000 units, Heavy D. & the Boyz (No. 11), another MCA-distributed act, barely miss the top 10. All-4-One leads Heavy's Boyz by a margin of less than 500 units and retains its bullet at No. 10.

UPWARD SPIRAL: In each of the five weeks that we have published Market Watch (see below), volume has been ahead of that posted in the comparable 1993 week. That feat has been especially impressive in the last two chart weeks. Last week's Market Watch beat the numbers posted a year ago, when **Janet Jackson's** "janet." made a first-week splash with more than 350,000 units. This week's industrywide total betters the 1993 chart that saw top 10 album debuts by **Rod Stewart**, **Anthrax**, and **Don**ald **Fagen** combine for an infusion of more than 200,000 units. Aside from the aforementioned **Jimmy Buffett** and **Heavy D**. debuts, this week's numbers are bolstered by top 50 debuts from **Jon Secada** (No. 21, 41,000 units), **R. Kelly protege Aaliyah** (No. 24, 38,000 units), **Toad The Wet Sprocket** (No. 34, 30,000 units), **Jeru The Damaja** (No. 36, 28,000 units), and **Biohazard** (No. 48, 22,000).

AT THE MOVIES: Two box-office winners, the record-breaking "The Flintstones" and the previous No. 1 film "Maverick," see their multi-artist soundtracks soar. The "Maverick" soundtrack has the largest unit gain on both Top Country Albums and The Billboard 200 (its sales more than double as it jumps 23-5 on the former, 109-37 on the latter), while "The Flintstones," with a 49% sales boost, wins the big chart's Pacesetter award (126-91). "Maverick" has two tracks bulleted on Hot Country Singles & Tracks: one by Tracy Lawrence (45-38) and another by Carlene Carter (49-47). Another single, by Clint Black, garners airplay (No. 26). The radio picture for "The Flintstones" is not as rosy. The BC-52's (aka the B-52's) track has spent but one week on Modern Rock Tracks, although it is still getting good spins from WDRE New York . . . "The Piano" hit video stores May 25, which accounts for its soundtrack's resurgence (145-113 on a 43% hike).

PUMPING IT UP: The charts will heat up in the next couple of weeks, thanks to an infusion of new blood. Next week's list will see entries by the **Beastie Boys**, who have a shot at a chart-topping debut, and the sound-track from "The Lion King," which includes songs co-written by Elton John and Tim Rice. The issue after that promises big debuts by Stone **Temple Pilots, Warren G, Vince Gill, and Tracy Lawrence**. Fasten your seatbelts!



TRIBUTE ALBUMS BECOMING BIG BUSINESS, BIG HASSLES

(Continued from page 8)

have consistently refused to comment on the forthcoming Led Zeppelin tribute. A source says the album, due either this fall or in early 1995, will include tracks by Stone Temple Pilots, Rollins Band, 4 Non Blondes, Sting, Tool, and Cracker. There are ongoing negotiations with Aerosmith regarding the band's participation in the project.

On the other hand, Polydor announced the lineup for the Morrison tribute, "No Prima Donna," due Aug. 23. Artists featured on the set include Sinead O'Connor, Brian Kennedy & Shana Morrison, Liam Neeson, Cassandra Wilson, Hot House Flowers, Elvis Costello, the Phil Coulter Orchestra, Marianne Faithful, and Lisa Stansfield.

In some cases, artists are told they can't participate in a competing label's album, but they are often encouraged to contribute material to their own label's projects.

For example, EastWest heavy metal band Pantera initially was set to be included on Columbia's Black Sabbath tribute, "Nativity In Black," due Sept. 13, but due to politics was prevented from appearing by its label. The album will include Megadeth, Biohazard, White Zombie, Sepultura, Godspeed with Bruce Dickinson on vocals, Therapy? with Ozzy Osbourne on vocals, Ugly Kid Joe, and Faith No More.

Pantera's recording of the Sabbath song "Planet Caravan," made before the band learned it could not contribute to the album, "turned out killer," according to Pantera drummer/producer Vinnie Paul. "When we found out we couldn't put it on the tribute album, we said, 'Fuck it, let's put it on our album.' "

The song wound up as the closing track on "Far Beyond Driven," which debuted at No. 1 on The Billboard 200.

Stone Temple Pilots, Nine Inch Nails, Skid Row, and Alice In Chains were acts that reportedly were interested in contributing to Mercury's "Kiss My Ass" tribute, due Tuesday (7), but were prevented from participating due to label politics (Billboard, April 23).

Says Stone Temple Pilots frontman Scott Weiland, "Gene Simmons called us up, and we were into doing it because we were all Kiss fans growing up, but it became a political issue between our record company and the record company doing the project. Contractually, we were not allowed to be on the album, which was unfortunate. We were going to record 'Watching You,' but we weren't allowed to."

Various factors, including previous business dealings, go into receiving artist clearances, says one source. "It all goes back to relationships and the quality of the product that you're creating."

Some labels have been notoriously hard to deal with, but things have changed over the years, the source adds. "[Sony] was one of the most difficult to deal with in the past, but not now. In some cases, you can understand a label's hesitancy to lend an artist to another label if that artist is going to be responsible for the tremendous success of a project," the source says.

Warner Bros. senior VP of creative services Jeff Gold notes that jockeying for artists for tribute albums has become more difficult.

While at A&M in the late-'80s, Gold was involved in such Hal Willner-produced tribute albums as "Lost In The Stars: The Music Of Kurt Weill" and "Stay Awake: Various Interpretations Of Music From Vintage Disney Films."

"It was a lot easier back then," Gold says. "We were doing stuff that people realized would not compete with their bread and butter. Lou Reed doing 'September Song' wasn't going to compete

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with Lou Reed's other stuff."

Gold adds that negotiating for artist clearances on those albums was only "one step beyond granting an artist permission to work as a sideman, but now it's a different world, with some of these things selling 1 million copies."

Gold didn't run into major stumbling blocks while compiling "Stone Free: A Tribute To Jimi Hendrix" (Billboard, Nov. 13), but there were provisions he had to abide by. The label was prohibited from using the name Pearl Jam in the liner notes, although the band's Mike McCready and Jeff Ament performed on "Hey Baby (Land Of The Rising Sun)" with Soundgarden's Chris Cornell and Matt Cameron.

Also, Warner Bros/Reprise faced restrictions on which tracks it could issue as promotional and commercial singles.

Capitol Records VP of A&R Tim Devine likens the process of clearing artists for a tribute album to compiling a soundtrack. "Certain artists are available at certain times, given release schedules and commitments, and you just work with it," he says.

Devine, who is overseeing Capitol's Thompson tribute, "Beat The Retreat," due in early fall, says the label hasn't hit any snags, despite the fact that the album features some non-Capitol acts, such as R.E.M. Other acts include X, Shawn Colvin, Los Lobos, Dinosaur Jr., Graham Parker, Bob Mould, Syd Straw with Evan Dando of the Lemonheads, and Capitol's Bonnie Raitt.

"All of the artists on this album are very big fans of Richard's work, and we've had no real problems with label clearances," says Devine.

Others are optimistic that they will be able to steer clear of label politics while completing their tribute albums.

A&M is readying tributes to the Carpenters and Cohen, both due in September. The Carpenters tribute is set to include the Cranberries, Sonic Youth, Smashing Pumpkins, American Music Club, Bettie Serveert, Babes In Toyland, Redd Kross, Sheryl Crow, Shonen Knife, and Stone Temple Pilots. Its executive producers, journalist David Konjoyan and producer Matt Wallace, are handling the artist clearances, and so far haven't experienced any difficulties, according to David Anderle, senior VP of A&R for A&M.

The Leonard Cohen album, tentatively titled "Tower Of Song," is set to include Bono, Aaron Neville, Tori Amos, Peter Gabriel, Sting, Billy Joel, Elton John, Willie Nelson, Suzanne Vega, Don Henley, Trisha Yearwood, and Daniel Lanois.

The A&M Cohen album also has not

run into any trouble, Anderle says.

"I have always found that if the artist really wants to do the record, nothing will get in the way of that," says Jon Tiven, the mastermind behind tribute albums to Otis Blackwell (Billboard, Aug. 7, 1993) and Curtis Mayfield, released on the independent Shanachie label.

Tiven will go the independent route again with "Adios Amigo," a tribute to the late Arthur Alexander, due July 19 on Razor & Tie. The album includes such major-label talents as Elvis Costello, Robert Plant, Frank Black, and Corey Glover of Living Colour.

He also has another take on the project, which he believes is the true purpose of tributes: "It's not about the big business aspects. It's about bringing to light a composer or an artist who is important, but under-appreciated."

VIRGIN'S BIRTHDAY

(Continued from page 10)

Sound Of London, Duke, Liane Foly, and Shelia Chandra. Through June 18, a photo exhibit in Kensington is presenting prints from a 200-page book highlighting Virgin's history. The campaign emphasizes Virgin's Music Group's distinct identity two years after it was sold to Thorn/EMI (Billboard, March 21, 1992).

Branson, who is no longer affiliated with the label, quietly showed up at the record company party to celebrate, despite suffering setbacks in two of his business ventures in the days preceding the May 26 event; his bid to run Britain's new national lottery was rejected in the same week that the Radio Authority in the U.K. turned down the request for a national FM frequency for Branson's AM album-rock station, Virgin 1215.

"We've had 21 great fun years and I think the record company has come up with some very good bands," says Branson. "It very much reflected [cofounder] Simon Draper's good taste. The bands have been proud to be with Virgin and we've been proud to have them."

However, Branson suggested there is still room in the music industry in the '90s for the growth of new independent labels. "Hopefully there will be new Virgins, new Island Records, new Chrysalis Records, new A&Ms, with people who are willing to go out all night on the town and be in touch. I'm beginning to sound like an old man, but you need to be sort of 18-21 to do that."



Private Music

Headed in a

NEW DIRECTION



The Billboard Bulletin....

ASCAP APPOINTS CEO

ASCAP has named Daniel E. Gold, who has served as senior VP of operations at Century Cable Corp., to a newly created position of CEO, reporting directly to current president **Marilyn Bergman**, who will shortly take the title of chairman of the board. Gold, who has a law degree from Harvard Law School, will assume the post July 1, concluding a search process that began in September 1993. He also worked as a legislative assistant to **Richard Neuberger**, the former senator from Oregon.

VIACOM TO SELL FAMOUS MUSIC

Buyers with investment clout in the \$150 million-\$200 million range are waiting for a prospectus from Viacom outlining the assets of Famous Music, the 65-year-old music publishing firm established by Paramount Pictures. Viacom hopes to raise the cash to help pay off debt from its hard-fought battle to acquire Paramount Communications earlier this year. At press time, a prospectus had not been issued. The price of the company could be tempered by the number of its standard copyrights that have limited life spans due to their age. The company has been undergoing a restructuring during the last two years under veteran publishing exec Irwin Robinson, who headed Chappell Music and EMI Music Publishing after the sale of the former and the restructuring of the latter when it acquired the SBK/CBS Catalogue

firms. Robinson's contract is believed to run another year.

GERMAN DISC UNITS FLAT

German record sales grew by 1.9% in units in the first quarter, according to industry federation BPW. Album units were down 1.6% to 47.8 million, although CD sales grew by 5.1% to 37.3 million, with growth mainly in midprice product. Growth of CD singles fueled a 21.8% increase in the total single market to 10.6 million. No value was given, but it is understood to have mirrored unit growth.

SAM GOODY STORES IN JAPAN

Musicland Group's Sam Goody concept will soon have outlets in Japan via a franchise agreement with the Japan Record Sales Network Co., a consortium formed by 12 Japanese record companies including Sony Music Entertainment Japan, Warner Music Japan, Polydor, Toshiba/EMI, and Victor International. The network distributes music and video product in Japan. The franchise agreement calls for three stores to be opened within a year, and more than 100 within five years The Handleman Co. and Grupo VideoVisa have formed a joint venture company that will provide rack and distribution services in Mexico. In addition, the joint venture company, which will require funding of about \$20 million during the next few years, will set up a music and video label to license and/or buy music and video rights, as well as exploit the catalogs already owned by the two companies.

WARNER GERMANY'S MAAD! LABEL

Warner Music Germany will be the latest major company to open a dance imprint. Provisionally named Maad!, the label's first release is due at the end of this month in Hamburg and will work with Frankfurtbased producers In another Warner development, the Finnish company it acquired seven months ago, Fazer Musiiki, is to report to Warner Music Finland under managing director Hans Englund. The existing Warner Music Finland company, founded in 1989, will be renamed WEA Finland, and both WEA and Fazer will work as separate subsidiaries of the umbrella company.

JUDGE DELAYS ASCAP HEARING

Plaintiffs representing the estates of top ASCAP songwriters won a 21-day delay for a scheduled May 31 hearing in New York federal court concerning major changes in the society's royalty payment system (Billboard, June 4). Judge William C. Connor, who had been asked for a 60-day extension, also ordered ASCAP to turn over certain documents related to the changes requested by the plaintiffs. In an affidavit and memorandum from ASCAP staffers, the society told Judge Connor that the plaintiffs had sufficient time to absorb the changes as outlined to ASCAP members.

Album Chart Bears Fruit For Buffett

YOU CAN ALMOST FEEL THE Key West breezes waft over you as you peruse The Billboard 200, where Jimmy Buffett makes a splash at No. 5 with his latest, "Fruitcakes." That shouldn't be a surprise, especially if you noticed a few weeks back that his boxed set, "Boats Beaches Bars & Ballads," is the No. 3 best-selling album since SoundScan started keeping score in 1991. "Fruitcakes" is Buffett's highest-charting album in a

"Fruitcakes" is Buffett's highest-charting album in a chart career that spans 20 years, three months, and one week, dating back to "Living And Dying In 3/4 Time," a Dunhill release that peaked at No.

176. It's also only his second top 10 album ever, following "Son Of A Son Of A Sailor," a No. 10 album from 1978.

Although Buffett has appeared on three different labels, it should be noted that he really hasn't moved around much in 20 years. Dunhill was absorbed into parent company ABC, which later was sold to MCA, Buffett's current home.

HEAR HIM ROAR: "The Lion King" has brought Elton John back to the upper reaches of the Hot 100 after two disappointing singles from his "Duets" disc. "Can You Feel The Love Tonight," co-written with Tim Rice ("One Night In Bangkok," "A Whole New World"), is up seven places to No. 21. As **Steve Hocker** of Phoenix points out, this is the 25th consecutive year that John has had a top 40 hit, the longest run of any artist in the rock era. John surpassed Elvis **Presley**'s 22-year top 40 streak in 1992.

OREVER CAME TODAY: Richard Marx can't be very happy with Madonna, as she ends his 11-week

reign over the Hot Adult Contemporary chart. "Now And Forever" is now tied with "Love Is Blue" by Paul Mauriat as the second longest running No. 1 hit in the history of the AC chart. "I'll Remember" is Madonna's fourth AC chart-topper. On the Hot 100, "I'll Remember" holds at No. 2 for the third week in a row. Chris Bigham of Buffalo, N.Y., notes that this is Madonna's 26th top 10 hit, the most collected by any solo female artist in the rock era. Bigham adds that this is Madonna's 30th top 40 hit. Only three female artists in the rock

era have collected more: Dionne Warwick (31), Connie Francis (35), and Aretha Franklin (41).

Bronson They Are" is the longest title of a top 40 song since

They Are" is the longest title of a top 40 song since 1984, when Joe Jackson peaked at No. 15 with "You Can't Get What You Want (Till You Know What You Want)," according to William Simpson of Los Angeles. Simpson adds that Meat Loaf has the longest nonparenthetical title since the Bellamy Brothers went to No. 39 in 1979 with "If I Said You Have A Beautiful Body Would You Hold It Against Me." And Larry Cohen of Trumbull, Conn., points out that Meat Loaf's 12word title is two words short of the top 40 single with the most words in its title: Ray Stevens' 1961 opus, "Jeremiah Peabody's Poly Unsaturated Quick Dissolving Fast Acting Pleasant Tasting Green And Purple Pills." Guess those were the days before they decided Polyunsaturated was one word.



by Fred Bronson

THE SOUND THAT'S CAPTURED THE WORLD

Simply put, they possess the most original pop sound in years.

The World Pop phenomenon of Ace Of Base began with their back-to-back Platinum #1 hits "ALL THAT SHE WANTS" and "THE SIGN," the first song in eleven years to hit #1 and reclaim the position several weeks later.

Their current single "DON'T TURN AROUND" has already zoomed to Top 10 in little more than a month.

In just 6 months, their debut album <u>The Sign</u> has soared past Triple Platinum. With more hits to come, there's no sign of letting up for the year's hottest new group.



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Featuring "Low Rider"

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