



Shawn Colvin 'Covers' New Ground

PAGE 14

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 9, 1994

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## TICKETMASTER IS UNDER FIRE

### House Hearings Begin

■ BY BILL HOLLAND

WASHINGTON, D.C.—Although Pearl Jam may have lit the fuse on Ticketmaster pricing practices, there were few revelations during an oversight hearing on the issue before a House subcommittee

June 30. A second hearing is expected after the July 4 congressional recess.

Although stories and complaints about Ticketmaster service charges filled the hearing room, legislators drew no conclusions about Ticketmaster's pricing practices. Rep. Gary Condit, D-Calif.—chairman of the Information, Justice, Transportation, and Agriculture Subcommittee, which held the hearing—said he

(Continued on page 99)



### How David Became The Industry's Goliath

■ BY ERIC BOEHLERT

NEW YORK—Sometimes, Ticketmaster president/CEO Fred Rosen must long for the old days when his company didn't prompt Justice Department inquiries, inspire Congressional hearings, or spawn consumer lawsuits. Once upon a time, Ticketmaster was a struggling newcomer, given little chance of surviving in the ticket business, and zero chance of knocking off entrenched big gun Ticketron.

Ticketmaster did dethrone Ticketron, and with miraculous speed, emerging as an enviable giant with more than \$1 billion worth of tickets sold last year. But the company is paying the price for its astonishing

success and its hard-earned reputation as a blustering powerhouse.

This year has not been kind to Ticketmaster, at least not on the public relations front.

• In May, Pearl Jam claimed that Ticketmaster strong-armed promoters into boycotting the band's summer tour because the act insisted that Ticketmaster lower its service charge on Pearl Jam tickets to

\$1.80, a fraction of what Ticketmaster normally fetches (Billboard, June 11.)

• On June 1, the Justice Department's antitrust division announced that it is "looking into the possibility of anti-competitive practices in the ticket industry."

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### GRP Scores With King, Schuur Duet

■ BY J.R. REYNOLDS

LOS ANGELES—By blending the bluesy singing style of B.B. King



B.B. KING AND DIANE SCHUUR

with the precision jazz vocals of Diane Schuur, GRP Records has come up with a winning hybrid that is being embraced by a variety of con-

(Continued on page 95)

### Interactive Gamers Try To Follow Enveloping 'Myst'

■ BY MARILYN A. GILLEN

CHICAGO—The world of CD-based interactive entertainment has begun to take shape over the last year, but it remains a largely uncharted environment with few clearly marked paths to success.

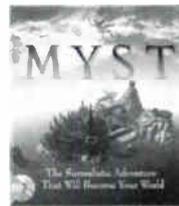
One of the early trailblazers now being followed is "Myst," a dazzling adult-oriented adventure game whose heartening lesson seems to be that high visual and narrative quality and low levels of violence can equal lofty sales. The Broderbund Software title's

surreal virtual world has resulted in sales that put it atop both Macintosh and PC entertainment software rankings, as compiled by PC Data.

"It's one of the best pieces of software that has hit retail in a long, long time," says Chuck Whitaker, divisional merchandise manager of the 344-store, Minneapolis-based Software Etc. retail chain, who adds he has

sold more than 7,000 copies of the PC version since its introduction in February. Broderbund declined to release sales numbers, but industry

(Continued on page 100)



### Barenaked Ladies Seek Sire Exposé

■ BY LARRY LeBLANC

TORONTO—Barenaked Ladies are looking to break out of their "media



BARENAKED LADIES

darling" status in the U.S. with their sophomore Sire Records album, "Maybe You Should Drive," due for worldwide release Aug. 16.

Produced by Ben Mink (k.d. lang's writing partner) at Jim Vallance's 48-track Armoury Studios in Vancouver, British Columbia, the album is a fol-

(Continued on page 90)



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# Juan Luis Guerra's Frenetic 'Fogaraté'

In the realm of the surreal, one speaks of a good time by using the wry language of a grim act. Thus, an evening spent tempting delirium in Santo Domingo—mixing Presidente Beer with shots of Barcelo Gold rum, while joining the city's young "movida" in a ballroom booming with the 2/4 tempo of merengue—is commonly termed "ripping the parrot."

Imagine a fierce cloud of feathers amidst a pounding sensual din, and you're getting close to the sensation of *perico ripiado*. But it helps to know that *perico* is slang for prostitute, as well as a near-extinct plumed bird indigenous to the Dominican Republic, and that *ripiado* also refers to this Caribbean country's rural poor. Lastly, *perico ripiado* is local musical lingo for the frenetic folk merengue that originated in the Dominican Republic's northern Cibao Valley, where Christopher Columbus landed on Hispaniola—the island the Spanish-speaking Dominican Republic shares with French-tongued Haiti.

If all these overlapping concepts seem linked in a cleverly earthy sensibility, than you've grasped the allure of Latino superstar Juan Luis Guerra and his group 440, the spectacular ensemble whose latest album, "Fogaraté" (Karen Records, due July 19), is one more racy piece of the puzzle.

"The word 'fogaraté' is the name of an acidic plant in the Dominican Republic," laughs the lanky, bearded Guerra, "so, like everything else in my country and my music, it has a double meaning. If the leaf of this plant rubs against your skin, it's gonna hurt you a lot, and you'll jump up and run around. So when a woman or a man's got fogaraté, they're pretty hot and can't stand it!"

"My biggest influence," he says, "is the surreal world I grew up seeing in Santo Domingo, during the time of the dictatorship of [Rafael] Trujillo and the political troubles after that. It was a time of the very rich next to the very poor, and a lot of extremes—the kind of world you read about in books by Gabriel García Márquez [like "The Autumn Of The Patriarch," based in part on the brutal last days before Trujillo's assassination in 1961]. And so I put local folksayings and surreal metaphors by Márquez, or poets like Federico García Lorca, into the lyrics of my music."

Arguably the most literate and inventive artist in Latino music today, Guerra became a sensation in 1989 when he released "Ojalá Que Llave Café" (Let's Hope It Rains Coffee), a boldly creative collection featuring such tracks as "La Galería," a meld of gospel and merengue unlike anything in the annals of Hispanic pop. The next record, 1990's "Bachata Rosa," combined the uniquely fast-paced Dominican merengue with rock, jazz, Cuban *son*, and *bolero* to reap sales of more than 5 million units and win a best tropical album Grammy for Guerra and his three-member vocal *grupo* 440 (the number refers to the frequency standard of perfect pitch: A above middle C at 440 cycles per second).

Guerra's 1992 "Areíto" album (named for the social gatherings of the Dominican Republic's pre-Columbian Taíno tribe) further strengthened his reputation as the "Tropical Mixmaster," incorporating elements of merengue, Haitian *compas*, Zairean *soukous*, and *bachata* (an austere country idiom with simple guitar and *güira* gourd scraper) to make powerful statements about economic inequality in the Caribbean, as well as the legacy of colonial genocide and exploitation accentuated by the 500th anniversary of Columbus' arrival in the Americas.

Now, with "Fogaraté," Guerra seems likely to complete his steady progression from native phenomenon to Latino sensation to singular international performer, able to sell out New York's Radio City Music Hall on recent successive nights. And the new album boasts his most novel *melange* thus far, featuring a *bachata* treatment of a song by soukous star Papa Wemba, two tracks reuniting Guerra with noted Zairean guitarist Dibo Dibala (who played on "Areíto"), and the central presence of guest artist Francisco Ulloa, the virtuoso accordionist whose sound virtually defines the rustic, squeeze box-propelled passion of *perico ripiado*.

"We recorded the new album in New York," says Guerra, "and to have someone so incredible as Francisco agree to come all the way from the northern town of Santiago with his band just to play with us was amazing. He's a perfectionist, and his playing is so quick on the first single, 'La Cosquillita (The Little Tickle)!' The *perico ripiado* is so Dominican—it makes me happy to bring such a common sound to a bigger audience. It's like discovering a new music. Sometimes what's greatest about ourselves is what's closest: our roots."

Born June 7, 1957, the youngest of three sons by respected Dominican basketball player Gilberto Guerra and his attorney wife Olga, Juan Luis grew up in the Gascue, the old-town precinct of the capital city of Santo Domingo, located across from the famous Parque de la Independencia, the point of the country from which all highway distance markers are said to be calculated. By day, Juan Luis played basketball in the streets, "pretending to be Wilt Chamberlain," and in the evenings his brothers played Beatles LPs on the family Victrola while he picked out the melodies on his Taya Spanish acoustic guitar.

"The Gascue was a magic place to be a boy," Guerra says. "It was filled with people talking, and vendors, and the big park on the sea." He smiles. "As I said: just like in a book by Márquez."

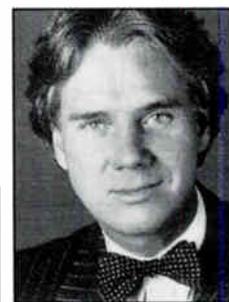
To quote, then, from a stream-of-consciousness passage in "The Autumn Of The Patriarch": "... The Babelic labyrinth of the commercial district, the pushcarts with cane juice, the strings of iguana eggs, the Turks and their sun-faded bargains, the fearsome tapestry of the woman who had been changed into a scorpion for having disobeyed her parents ... and suddenly there it was, the waterfront ... the dock and its spongy planks."

And beyond the waterfront was Boston's Berklee College of Music, where Guerra studied guitar in 1980-81. "But there were so many good guitar players, like Pat Metheny and John Scofield," he says with a shrug. "I learned a lot, and I had good teachers, and when I came home, I was ready to experiment with 440 [Adalgisa Pantaleón, Roger Zayas, and Marco Hernández], who are fine singers. At first we tried to be like a Latin Manhattan Transfer. But we kept growing, learning, mixing instead of imitating, and adding our Dominican roots. At 27 I wrote my first good song, 'Si Tú Te Vas' [If You Leave], and it was a merengue. I had remembered a party back in Boston where I tried to imitate Wes Montgomery and Pat Metheny—until I impressed people by playing merengue!"

"Fogaraté," which even has a lovely English-language *bachata-bolero* called "July 19th," is Juan Luis Guerra y 440's most impressive work yet.

"I'm touched by merengue because it's the music I have in my heart," he confides, "and I'm touched by surrealism because it's a belief in a perfect, impossible world."

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

### BAKER BREAKS NEW GROUND (AGAIN)

Legendary dance music producer Arthur Baker is back with a pair of new albums. One finds him teamed with vocalist Romel in the alternative-leaning duo Nation Of Abel; on the other, he works his magic with an all-star cast performing acid-jazztinged funk. Larry Flick sorts through the projects. **Page 27**

### CONFLICTS FOR COLLEGE STATIONS

Flush with their success breaking today's top modern rock acts, college radio stations across the country recently have butted heads with student governments and university administrators over issues such as poor bookkeeping, format changes, and indecent broadcasts. Steve Knopper reports. **Page 84**

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# Commentary

## C'right Protection Critical For Performers

BY BRUCE YORK

New digital technologies will entertain and excite us all in ways that we never dreamed possible, and the march of technology is not stopping or slowing. Music is, and will be, delivered to us through our computers, our phones, cable, and satellite. Soon new services will allow us to call up individual tracks or entire digital recordings on demand in our homes, or receive them in our cars, bypassing manufacturers of CDs and retail outlets altogether.

It is critical that artists are protected and rewarded when others profit from their work, and that they and their employers share in the economic rewards that digital technologies promise. But without changes in our present copyright law, artists and the entire recording industry will suffer.

The American Federation of Television and Radio Artists, and our colleagues at the American Federation of Musicians, are working to make sure that featured artists, as well as background singers and musicians—in essence, the creative community that brings all recordings to life—aren't left out in the cold. As AFM president Mark Tully Massagli remarks, "as technology makes its way down the superhighway, I don't want to see our artists left standing in the dust."

The labor relations process increasingly demands a vision of the future and, when it is most successful, a cooperative, problem-solving approach. Our world hasn't remained static, and neither has our strategy.

That's why AFTRA and the AFM are working with the Recording Industry Assn. of America to support legislation that will provide a digital performance right in sound recordings. Bills introduced in both houses of Congress are designed to change our copyright law to provide this right.

This long-overdue recognition for American vocal artists, musicians, and record companies—a right enjoyed by every other creator of a work capable of being performed—would close a glaring gap in U.S. copyright law. Under current law, when a song is played on the radio, the artist, musicians, and back-up singers receive no compensation other than what's generated by record sales. The music publisher and song-



**New technology will succeed only if the creative process survives.**

**Bruce York is national executive director of AFTRA.**

writer, however, are compensated for the performances of that musical composition.

AFTRA's support for this legislation (bill numbers HR2576 and S1421) centers on changes we must make in order to address performers' specific concerns. Most important among these concerns is making sure that a share of the proceeds that come from the use of performers' work is dedicated to them. Artists also need to be assured that they will receive that share. While we don't always agree with the record labels on every issue, we fully understand that none of us will succeed without working together to make this legislation happen.

Many in the industry today will remember that a similar coalition was formed to pass the Audio Home Recording Act of 1992. The unions, performing rights societies, music publishers, and the RIAA fought a long, hard battle to pass that land-

mark piece of legislation. As a result, artists won recognition as interested copy-right parties, as well as a substantial share of those audio home taping royalties.

There have been many attempts in the past to enact legislation that would amend our copyright law to provide for a performance right in sound recordings. None succeeded. We believe the chances for passage of this legislation are now better than ever. In April, the Clinton administration voiced its support of the legislation, and the bill's sponsor, Rep. William J. Hughes, D-N.J., has begun the mark-up process with his committee. As this page went to press, Hughes was to introduce a mark-up of the bill to his committee June 30. Hughes co-sponsored the House bill with Rep. Howard Berman, D-Calif., while Sens. Dianne Feinstein, D-Calif., and Orrin Hatch, R-Utah, co-sponsored similar legislation in the Senate.

For all members of the performing arts community concerned with creating music, and for all who depend on the recording industry for a livelihood, now is the time for action. Let your representatives in Congress know that you support legislation that provides a Digital Performance Right in Sound Recordings by calling 1-800-818-FAIR.

The future holds either great promise or the potential for economic disaster for the people we represent and the industry that employs them. Our crucial first task is to see that our work is protected and rewarded. The failure to adequately protect and reward this creative process will lead to its disappearance.

New technology will be appreciated and will succeed only if the creative process survives. The creative process will survive if we all work together to protect it.

## LETTERS

### NO STOMACH FOR HATRED

I can't tell you how much I appreciate what Timothy White had to say in his Music To My Ears column concerning bigotry in music (Billboard, June 25), especially the question that starts the column: "Can a record be excellent if, at its essence, its motives do not excel?" Thank God for people like him.

I work as a songplugger and often discuss the merits of hit songs, wondering how people can stomach all this hatred. He *does* have a grave responsibility writing this column, and he has done the world a great service in taking time to let bigots know how he feels.

Jeanne L. Renner  
New York

### ATTAINING WISDOM

"Truth, Lies, And The Getting of Wisdom"—Amen. It was beautifully written.

Kathryn Schenker  
Kathryn Schenker Associates  
New York

### BATTLING BIGOTRY

I wholeheartedly applaud Timothy White's June 25 column, in which he withdrew his earlier endorsement of a recording containing anti-gay lyrics—lyrics he was unaware of un-

til after his original review's publication. As a gay recording artist, I believe it is important to speak out against any and all bigotry and prejudice in the music industry, wherever it appears. Such a move on White's part is both awkward and brave: It is obvious that the easier path would have been to ignore the later discovery of Afro-Plane's hate-filled words.

The image presented of gay people in all forms of media has been consistently false because it has been formed most often by non-gay people who present us in shallow stereotypes or, worse, as the objects of hateful attacks. The invisibility felt by many gay people grows from our inability to recognize ourselves in these stereotypical images.

Tom McCormack  
Spotted Dog Records  
Brooklyn, N.Y.

### CONDEMNING DISCRIMINATION

As a gay man, I have been waiting my entire adult life for someone in this industry to speak out against homophobia. So you can imagine how thrilled I was to read a piece by the editor of the industry's most respected publication condemning the vile practice of discrimination against gays and lesbians. For

those of you who might have missed Timothy White's column, I urge you to find a copy of the June 25 issue of Billboard. It's an important document—a watershed in the music industry's attitude toward gay people. Artists like Guns 'N Roses and Afro-Plane could not release their hate-drenched songs without the acquiescence of label personnel at all stages.

Daniel Heller  
New York

### GAY-FRIENDLY ENVIRONMENTS

It is encouraging to see commentaries like "Bring Gay Music Out Of The Closet" and cover articles like "Labels Broaden Social Perspectives: Stonewall 25 and Gay Games Major Factors" (Billboard, June 18).

As a gay performing/recording artist, I am finding incredible success marketing myself to radio programs like "Bert Wylen's Gaydreams" on WXPN Philadelphia, gay-friendly environments like Philadelphia's Warehouse recording studios, and gay music festivals across the country.

Thank you for being one of the first publications to spotlight this trend.

Steve Cohen  
Founder  
Outmusic Philadelphia

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.

# Morgado To Keynote Music Vid Confab

## Buster Poindexter To Host Awards Show

Bob Morgado, chairman/CEO of the Warner Music Group, will keynote this year's Billboard Music Video Conference. The conference will be held Nov. 2-4 at a new site, the Loews Santa Monica Beach Hotel in Santa Monica, Calif.

The conference will feature a special appearance by jump-blues singer Buster Poindexter, who will host the 16th annual awards presentation. Poindexter is the host of "Buster's Happy Hour" on VH-1; his "Buster's Happy Hour" album was released in April on Forward/Rhino Records.



MORGADO

Morgado's Nov. 3 speech is expected to center on plans for the new music video network being formed by an alliance of Warner Music, Sony Music, EMI Music, PolyGram, BMG Music, and phone-ticketing agency Ticketmaster. Morgado has been a key player in the creation of the network.

Morgado's presentation will open a full day of sessions examining future uses of video and visual imagery in the marketing of music. The day's program is designed to appeal to a wide array of music marketers and program creators; a special one-day registration fee will be available.



POINDEXTER

Here is a run-down of the opening-day sessions:

- "Show & Sell" will examine the direct-marketing strategies of the various music video networks, including MTV, the Box, Q2, MOR Music, and others. Billboard music video editor Deborah Russell will moderate.

- "Creating Software For Multimedia" will feature industry leaders in the development of interactive programming and will include demonstrations of the latest creations. Ted Cohen, a music consultant to Philips Interactive Media, will moderate.

- "Visual Marketing" will look

## IFPI Raid May Have Netted 60,000

## Pirate Discs In Italy

BY JEFF CLARK-MEADS

The international record industry has taken another significant step in its attempt to clean up the Italian record market, with the seizure of 60,000 allegedly pirated live recordings from a Milan-based company.

Thirty officers were involved in one of the largest anti-piracy operations undertaken by the Italian authorities, when the premises of Sarabandas International SRL were raided and CDs and tapes from its On Stage label, which is distributed

(Continued on page 78)

at the many new ways video images are being used to help market music and create artist identity. The panel will explore such vehicles as interactive press kits, video games, CD-ROMs, screen savers, and more. Linda Ingrisano, VP of visual marketing at Capitol Records, will moderate.

The conference also will include a second day of panels and discussion groups of interest to music marketers, video programmers,

and producers; specific topics and participants will be announced in a future issue of Billboard.

Also on the agenda are several parties and the annual music video awards dinner and show, which closes the conference. Information on the annual awards competition will be announced soon.

For information on early registration and remaining sponsorship opportunities, contact Melissa Subbatch at 212-536-5018.

## BMG Joins Four Other Majors In Music Video Channel Venture

NEW YORK—As expected, Bertelsmann Music Group has become the fifth of the Big Six record companies to join a consortium that is expected to launch a new cable music video channel early next year.

MCA Music Entertainment Group is the only major not in the venture. The company declined to comment on its plans, if any.

The consortium—which also includes Warner Music Group, Sony Software, EMI Music, PolyGram, and Ticketmaster—is negotiating with cable operators to join the venture. Likely candidates are Time Warner Cable and Tele-Communications Inc.

Sources say the joint venture will choose a chief executive to head the new enterprise after a cable company comes aboard. A management team independent of the partnership's six companies will run the business and report to a board comprising the member firms.

Commenting on BMG's decision to join the venture, Joel Schoenfeld, the label's senior VP and gen-

eral counsel, says, "We think the future of music video broadcasting is very good, and we want to be part of that."

BMG will hold an equity position in the venture, but Schoenfeld declines to disclose the size of BMG's stake.

He says BMG will contribute "capital and ideas" in addition to videos produced by its labels, which include RCA, Arista, Zoo, and Imago.

The channel is expected to operate 24 hours a day and devote itself mostly to music. One of the labels' common complaints about MTV—for which this venture would provide the first well-capitalized competition—is that it has too much non-music programming.

A proposed music video venture between BMG and TCI was called off in recent weeks. BMG chairman Michael Dornemann said that having two new video channels debuting simultaneously made no sense.

DON JEFFREY

## Todd Rundgren Recycles Classic Rock, Interactively

BY JEFFREY JOLSON-COLBURN

LOS ANGELES—Producer/artist Todd Rundgren and manager Eric Gardner are launching an interactive record label. The Waking Dream label will release interactive versions of classic rock albums from major-label vaults, as well as sign artists for new interactive productions.

Waking Dream will be distributed by Electronic Arts, which intends to sell the recordings in music and mass-merchandise stores as well as computer software outlets.

Releases are expected to come in a variety of formats such as CD-i, CD-ROM, and 3DO. In addition, Rundgren and Gardner plan to offer material online via Time Warner's Orlando, Fla., experimental interactive TV system, Full Service Network.

Gardner says he has been in extensive negotiations with the six major-label groups to gain repertoire for Waking Dream. "We needed their cooperation with respect to licensing their catalog items. That's why we went with Electronic Arts for distribution—it's not in competition with any of

the labels."

The only label group that has declined to participate, Gardner says, is the Warner Music Group, which has an aggressive interactive unit of its own.

Compared to CD-ROM releases from artists such as Peter Gabriel and David Bowie, Rundgren's own title and those on his label are expected to have a higher degree of interactivity.

The Gabriel and Bowie releases feature videoclips, pictures, and a few songs. Rundgren's CD-i re-

## U.S. World Cup Kicks Up Interest In Soccer Videos

BY EILEEN FITZPATRICK

LOS ANGELES—World Cup soccer videos are experiencing healthy sales as the international event continues to garner media attention during its U.S. run. Retailers, however, aren't convinced that the heightened consumer interest will score any new goals at their cash registers.

PolyGram Video, which is the official licensor of 1994 World Cup video product, has had three titles on the market since May 17.

The company's "Great World Cup Superstars" is No. 2 on Billboard's Top Special Interest Video Sales

(Recreational Sports) chart, and "The Top 50 World Cup Goals" debuts at No. 7 this week.

"We have doubled our sales projections for the titles," says PolyGram director of sports marketing Sal Scarmado. "The TV ratings have been higher than anyone expected, and considering that the U.S. is in the second round, we don't expect interest to drop off."

Scarmado would not disclose initial U.S. shipment figures for the PolyGram tapes, but says the company expects most sales to come from international markets. A highlight tape of the tournament is due

(Continued on page 90)



Hard Rock Harmonica. At the Duke Ellington School Of The Arts in Washington, D.C., Stevie Wonder recently presented his harmonica to Hard Rock Cafe GM Mike Kneidinger. The donation was made as part of the 20th anniversary celebration for the arts school, where Wonder headlined a benefit concert that evening. The harmonica will be displayed at the Hard Rock Cafe in Washington. Shown, from left, are Duke Ellington students; Wonder; Kneidinger; and Peggy Cooper Cafritz, founder of the Ellington Fund.

lease, "No World Order," lets users steer through thousands of possible variations of each song, making them faster or slower and adding horns, lyrics, or other elements. He has a proprietary computer operating system he created for use on "No World Order," and will apply it to Waking Dreams' releases. "No World Order" has been available both as a CD-i and as a traditional music CD on Forward Records.

Five releases from the new label are planned between now and

Christmas. Rundgren says they also will be available on the Time Warner interactive TV system. The system could contain a nearly infinite number of recordings, according to the artist. "We are hoping to release several hundred a year and, after a while, many thousands a year. By 2005 the entire history of recorded music can be available online," Rundgren says.

That much downloadable music available on a computer database could make retailers nervous—or

(Continued on page 95)

## U.S. Castigates China On Continuing Piracy

WASHINGTON, D.C.—U.S. Trade Representative Mickey Kantor, finding no evidence of attempts by China to stem the rampant piracy of U.S. recordings in that country despite an April warning to the Asian giant of impending trade sanctions, identified China on June 30 as a priority foreign country under the Special 301 section of U.S. trade law.

In late April, Kantor gave China an extra 60 days to attempt remedies; at that time, he announced that he would move ahead with trade investi-

gations and possible sanctions if solutions were not reached.

"Ambassador Kantor and his team had negotiated tirelessly with the Chinese government in an attempt to avoid today's designation," says Jay Berman, chairman/CEO of the Recording Industry Assn. of America. "But there is no evidence that piracy is any less of a problem today."

In a report filed with USTR in mid-February, the RIAA listed losses to Chinese pirates of approximately \$345 million in 1993. The RIAA esti-

ated that millions of pirated CDs are being sold in China, and "probably even larger quantities are being exported abroad."

Figures show that while fewer than 5 million legitimate CDs were sold in the Chinese market, there are at least 26 CD plants in the country capable of producing an estimated 70 million CDs annually.

In a related (and more positive) copyright infringement development, Russian officials met in Moscow June

(Continued on page 99)



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*Rubet Music*

"Un Corazón  
Hecho Pedazos"

JOHNATHAN DWAYNE JIMÉNEZ

*Don Cat Music*

"Sentir"

JON SECADA

*Estefan Music Publishing Inc.*

"Piel Adentro"

ELENA RAMÍREZ

MANUEL TEJADA (SGAE)

*Sony Discos Music Publishing*

**SONGWRITERS  
OF THE YEAR**

**OMAR ALFANNO**

**JUAN CARLOS CALDERÓN**

"Al Final Del Arco Iris"

ILAN CHESTER (SACVEN)

RICARDO MONTANER (SACVEN)

*Jamuna Songs Inc.*

*Ricardo Montaner (SACVEN)*

"Guadalupe"

ALBERTO CAMPOY

ROBERTO LIVI

*Livi Music*

"Cree En Nuestro Amor"

JON SECADA

*Estefan Music Publishing Inc.*

"Atame a Tu Vida"

ADRIAN POSSE

DANIELA ROMO (SACM)

*EMI April Music Inc.*

"Eso Nomás"

ROBERTO LIVI

BEBU SILVETTI

*Bebu Music*

*Livi Music*

**TROPICAL**

"Hasta El Sol De Hoy"

GUSTAVO MÁRQUEZ

*Nueva Era Musical*

"Así Es Mi Amor"

VÍCTOR VÍCTOR

*Sony Discos Music Publishing*

"Tú Me Vuelves Loco"

CHEIN GARCÍA

*Unimúsica Inc.*

"Hasta Que Te Conocí"

JUAN GABRIEL (SACM)

*BMG Songs Inc.*

"Amiga"

JORGE LUIS PILOTO

*Lanfranco Music*

"Qué Hay De Malo"

OMAR ALFANNO

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*Lanfranco Music*

"Palabras Del Alma"

ILAN CHESTER

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**EMI Music PUBLISHING**

"Por Eso Está Conmigo"

RICARDO VIZUETE

*Caribbean Waves Music Inc.*

**TEJANO**

"Me Estoy Enamorando"

ARMANDO LARRINAGA

*Sony Discos Music Publishing*

"Ahora y Siempre"

RICARDO QUIJANO

*Lanfranco Music*

"Dile"

JOSÉ ANTONIO CORIA (SACM)

*BMG Songs Inc.*

d Annual



# Our 1994 Winners!

"Gracias"

JOSÉ ANTONIO CORIA (SACM)  
*Sony Discos Music Publishing*

"Traicionera"

JOE LÓPEZ  
*Golden Sands Enterprises Inc.*

## SONG OF THE YEAR

**"Me Estoy Enamorando"**  
**ARMANDO LARRINAGA**  
*Sony Discos Music Publishing*

"Mi Tesoro"

MARIO PÉREZ  
*Silcia Music Publishing Co.*

"Llorando"

ALEJANDRO VEZZANI (SGAE)  
*Sony Discos Music Publishing*

"La Charanga Costeña"

CALIXTO OCHOA  
*Vedisco Music Publishing*

"Popurrí De Boleros"

JUAN GABRIEL (SACM)  
*BMG Songs Inc.*

"Por Vida"

EMILIO NAVAIRA  
*Golden Sands Enterprises Inc.*

## REGIONAL MEXICANO

"Pídeme La Luna"

LEO DAN (SADAIC)  
*EMI April Music Inc.*

"Que Vengan Los Bomberos"

ELADIA BLÁZQUEZ (SADAIC)  
*EMI April Music Inc.*

"La Fiesta"

MANOLO MARROQUÍN (SACM)  
*Sociedad de Autores y Compositores de Música*

"Dos Mujeres Un Camino"

JOSÉ GUADALUPE ESPARZA (SACM)  
*Vander Music Inc.*

"Cascos Ligeros"

MANUEL EDUARDO CASTRO (SACM)  
*Golden Sands Enterprises Inc.*

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*Vander Music Inc.*

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*Unimúsica Inc.*

"Sexo Fuerte"

MANUEL EDUARDO TOSCANO (SACM)  
*Sociedad de Autores y Compositores de Música*

"Tres Heridas"

JOSÉ GUADALUPE ESPARZA (SACM)  
*Vander Music Inc.*

"Esta Carta"

VÍCTOR YUNES CASTILLO (SADAIC)  
*Del Angel Music Corp.*

## RAP

"Súbeme El Radio"

MANUEL JIMÉNEZ  
*Sony Discos Music Publishing*

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# Artists & Music

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## Warner Music Jumps Into Germany's Dance Scene

■ BY DOMINIC PRIDE

HAMBURG—Warner Music is plunging into the vibrant German dance market with a new label, MAAD, that brings together four highly rated figures responsible for many of the country's recent domestic and international successes.

The label bows officially July 1, although the first two singles "Move Your Body" by Unit featuring Red Bone, and "All Around The World" by Silvia Coleman, have already been released.

With a commitment to 15 singles and three album releases per year, as well as the marketing support of

the major, the label is expected to make a big splash in its home market.

The label's A&R will be coordinated by Andrea Grund, former A&R exec for Warner/Chappell Germany, and Andreas Kappel, former A&R chief of Intercord's dance label Blow Up!, which broke acts such as Dance 2 Trance, Intermision, and the Captain Hollywood Project on the national scene.

Both will work with Frankfurt-based producer Michael Eisele—responsible for, among others, Captain Hollywood Project, Intermision, and Loft—and his co-producer Dietmar Stehle. The two run DMP  
(Continued on page 92)

## Cavaliere Puts Comeback Dream In Motion, With Help From Was

■ BY ED CHRISTMAN

NEW YORK—Felix Cavaliere's career has come full circle, albeit in a counterclockwise manner: from superstar as a member of the Rascals in the '60s to developing artist in 1994 with the release of his first album in nearly 15 years, "Dreams In Motion."

Cavaliere was the main creative force in the Rascals, which had three No. 1 hits, six top 20 singles, and six top 20 albums from 1966-69. But in the '70s, Cavaliere fought with musical obscurity. The last two Rascals albums barely dented The Billboard 200, and three solo albums and one

group project (with a band called Treasure) failed to chart. He spent the '80s retired from the record business, earning a living making music for commercials.

"Dreams In Motion" was co-produced by Cavaliere and the prolific Don Was, who produced the Rolling Stones' new album and has produced the last three Bonnie Raitt albums. Was enlisted the vocalist/keyboardist to make the first project for his custom label, Karambolage Records, which is marketed, promoted, and distributed by MCA Records.

While the album features Cavaliere's trademark vocals, the instrumentation is different from anything with which the artist has been associated in the past. Most of the songs on the 10-cut album feature a thick layer  
(Continued on page 91)



CAVALIERE

## Expensive Tickets Don't Hinder Sales For Woodstock '94

■ BY MELINDA NEWMAN

NEW YORK—With more than a month to go before Woodstock '94, nearly \$15 million in tickets have already been sold.

Individual tickets went on sale June 26, and 81,000 tickets had been purchased as of June 28, sources say. That is in addition to the 35,000 tickets already purchased as part of travel packages that went on sale June 15. A total of 250,000 tickets are available for the Aug. 13-14 festival.

"This is an event unlike any other I've ever produced," says John Scher, president of PolyGram Diversified Ventures and co-producer of Woodstock '94. "What I came to learn is that the people buying the tickets to Woodstock are not making decisions based on the same criteria they would for buying a normal concert ticket; this decision is  
(Continued on page 78)

## Warner Int'l Has \$3 Bil Global View

■ BY THOM DUFFY

MONTREUX, Switzerland—By focusing on developing local repertoire around the globe and pushing sales of American product outside the U.S., Warner Music International achieved revenues of \$1.5 billion during its 1993 fiscal year, and projects up to 100% growth, to \$3 billion in revenue, by the year 2000.

Ramon Lopez, chairman/CEO of WMI, outlined the company's strategic and fiscal outlook at its June 19-24 worldwide managing directors' conference here. Also attending were Gerald M. Levin, chairman/CEO of Time Warner; Robert Morgado, chair-

## Canada's Moist Reigns With Gold Debut Perseverance Pays Off For EMI Rockers

■ BY LARRY LeBLANC

TORONTO—In the past 12 months, Canadian pop/alternative band Moist has gone from obscurity to domestic sales of 50,000 units, achieving gold record status here with a recording it made for about \$3,195 (\$4,500 Canadian).

Moist's 11-song debut CD, "Silver," released in April on EMI Music Canada, is a rerelease of the Vancouver, British Columbia-based band's indie cassette, remixed and featuring new songs. Chrysalis Records has scheduled the album for U.S. release Aug. 23, preceded by the single "Push" Aug. 9. EMI affiliates in the U.K., Germany, Australia, New Zealand, South Africa, Chile, Japan, Hong Kong, Taiwan, Singapore, Malaysia, South Korea, Thailand, and Indonesia have committed to issuing the album by Sep-



MOIST

tember.

While such Vancouver-based acts as Bryan Adams, Colin James, Sarah McLachlan, Mae Moore, 54-40, Spirit Of The West, and Pure have made their mark in the past decade, Canadian music industry observers say that Moist, along with such alternative-styled bands as Rymes With Orange, the Smugglers, She Stole My Beer, and Cub, could represent the wave of the '90s.

Originating from a remarkably eclectic and independent local mu-

sic scene that embraces punk, roots rock, metal, and alternative, Moist could be regarded as mainstream pop in contrast to many of the acts in Vancouver. "We get so many different opinions of what kind of band we are," says vocalist David Usher. "Some people say we sound British, while others tell us we're a grunge band. When we formed, we didn't want [the music] to be total pop. We wanted to be slightly alternative and have songs that rocked out."

Though the band members reside in Vancouver, only drummer Paul Wilcox is a local. The others—Usher, Mark Makowy (guitar), Kevin Young (keyboards), and Jeff Pearce (bass)—moved individually to the West Coast from Kingston, Ontario, over the past eight years. Makowy and Pearce also played  
(Continued on page 78)

## C+C Music Factory Ready To Come Back, 'Get Funky'

■ BY LARRY FLICK

NEW YORK—Three years after C+C Music Factory propelled dance music to the forefront of pop radio with its global smash "Gonna Make You Sweat," the groundbreaking act swings back into action Aug. 16 with "Anything Goes," its sophomore Columbia effort.

With all label hands on deck for an extensive multiformat attack, the key question is: Will platinum lightning strike twice?

If early response to the set's first single, "Do You Wanna Get Funky," is any indication, it will. Although the official radio add date for the track is not until July 18, white-label vinyl test-pressings and advance cassettes already are circulating and feedback is almost universally positive. In fact, the cut has begun to get preview spins at top 40 and rhythm-crossover stations in San



Painted Shirt. SBK artist Joshua Kadison is ready for summer in his Popular Uprisings T-shirt, awarded by Billboard when Kadison's "Painted Desert Serenade" album hit the top of the Heatseekers chart in the May 7 issue. The album is No. 73 this week on The Billboard 200.



CLIVILLES + COLE

Francisco, Boston, and Providence, R.I.

"We've actually had to ask some people to hold back a little," says Jerry Blair, VP of promotion at Columbia. KMEL San Francisco and WILQ Boston are testing the record, but executives at the stations were unavailable for comment at press time. The single has received 218 detections, according to BDS.

According to Jay Krugman, the label's VP of marketing, East Coast, the primary objective behind the "Anything Goes" promotion is to further strengthen the act's solid pop mainstream base while developing its presence in the urban/R&B field and maintaining its initial core club following. "What they created with their first album was so important and influential that I think it's fair to anticipate people across the board embracing this album," says Krugman. "They're giving people what they want, but they've also broken a lot of new and exciting ground at the same time."

To that end, C+C mastermind/producers Robert Clivilles and David Cole have assembled an album  
(Continued on page 92)

## Del-Fi To Reissue Classic '60s Catalog Long-Dormant Label Was Pioneer In Surf Music

BY CHRIS MORRIS

LOS ANGELES—Del-Fi Records, the Hollywood-based company that introduced Latino legend Ritchie Valens and Texas-bred rocker Bobby Fuller to the world, will attempt to splash back into the marketplace this month with reissues of a dozen of the label's classic '60s instrumental surf albums.

Del-Fi is operated by Bob Keane, the former big band musician who founded the label in late 1957 after splitting with his partners in the fledgling Keen label, which had signed Sam Cooke.

The Del-Fi catalog reverted to Keane after a long licensing relationship with Rhino Records that began in 1980. During that period, Rhino assembled a Valens boxed set and a compilation of Fuller's best-known material.



In 1963, Del-Fi promoted its product via the "Sufin' Hearse" with Los Angeles radio station KYA.

Keane will begin harvesting his catalog with the July release of four albums by the noted Whittier, Calif.-based surf unit the Lively Ones; "Surfers' Pajama Party," an album by the Bruce Johnston Surfing Band, an early group featuring future Beach Boys member Johnston; sets

by the Sentinals, Dave Meyers & the Surf Tones, and the Impacts; and three compilations.

While Del-Fi was reactivated in a limited fashion in the late '80s, the label has been largely dormant since 1970. "I kind of closed the doors," Keane says. "I had some problems with my family and everything... I had some bad luck because all my artists had been killed."

Valens, who scored a two-sided No. 2 hit in '58 with "Donna" and "La Bamba," lost his life in the 1959 plane crash that also claimed Buddy Holly and the Big Bopper, while Fuller, whose "I Fought The Law" rose to No. 9 in 1966, died under mysterious circumstances that year.

"At that point I was a little despondent, so I got into another business," Keane says.

(Continued on page 78)

## Symphony For The Devil: Classic Rock Goes Classical

BY TRUDI MILLER ROSENBLUM

NEW YORK—How do you promote orchestral versions of rock songs? That was the question facing RCA Victor in promoting its "Symphonic Music" series, which features songs by classic rock acts performed by classical orchestras.

The first recording in the series, "Symphonic Music Of Yes," was released last October and has sold 73,000 copies, according to SoundScan. The second, "Symphonic Music Of The Rolling Stones," features Stones songs performed by the London Symphony Orchestra with vocalists Maire Brennan, Marianne Faithfull, Jerry Hadley, Michael Hutchence, Mick Jagger, and two chil-

dren's choruses. The album came out May 24 and has sold 25,000 copies, according to SoundScan.

The target audience for these recordings is "the over-30 crowd," says Steve Vining, RCA Victor VP of sales and marketing. "These are people who feel disenfranchised from rap and heavy metal."

They still love music and want music in their lives, but their choices are more limited in a hip-hop world."

As a result, RCA Victor is targeting (Continued on page 101)



HUTCHENCE

## Billboard And Airplay Monitor Reorganize Sales Departments

NEW YORK—As part of the reorganization of Billboard and Airplay Monitor's sales departments (Billboard, May 7), the Billboard Music Group announces a number of relocations and new hirings.

Patricia Rod Jennings relocates to New York as Eastern advertising manager—music for Billboard. She was European advertising manager, based in Billboard's London office. Robin Friedman, who

had been Billboard's Western advertising representative in Los Angeles, relocates to London as U.K. sales manager.

Billboard also names two Western advertising representatives: Deborah Robinson, formerly a consultant, and Lezle Stein, formerly an account executive at The Hollywood Reporter. Robinson and Stein will be based in Los Angeles.

In the Airplay Monitor's sales department, Nancy Bowman is named senior account manager in New York; P. Robert Massey is named R&B account manager in Los Angeles; and Jack Fulmer is named top 40 and rock account manager in Los Angeles. They were, respectively, Eastern advertising manager for Billboard; national director of advertising for The Rap Sheet; and account executive for KROQ Los Angeles.



"Awake" From Dream Theater. Dream Theater takes a break at One On One Studios in Los Angeles, where the band is recording its upcoming EastWest Records America album "Awake," due out in October. Shown in back row, from left, are band members James LaBrie, John Myung, John Petrucci, and Kevin Moore. In front row, from left, are band member Mike Portnoy and producers Duane Baron and Jon Purdell.

## More Multiplatinum, Gold Highlight RIAA Mid-Year Totals

LOS ANGELES—Mid-year certification figures from the Recording Industry Assn. of America brought some good news—increases in multiplatinum albums and gold albums and singles, as well as a strong showing by new artists.

In certification news for June, Mariah Carey became the top female artist of the '90s, as her Columbia album "Music Box" hit the 7 million sales plateau.

In its six-month overview, the RIAA reported that 76 albums were certified multiplatinum between January and the end of June, as compared to 66 during the same period in 1993.

On the surface, multiplatinum singles appear to have declined during the same period, from 18 in '93 to just (Continued on page 90)

### FOR THE RECORD

In a June 4 story on BMI's annual awards dinner, performance rights affiliations for Jon Secada and Gloria Estefan were incorrectly stated. They are both BMI writers.

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Richard Leher is named senior VP of Hollywood Records in Burbank, Calif. He was head of the music department and senior partner at the law firm of Mitchell, Silverberg and Knupp.

Susan Collins is named VP of A&R for Virgin Records in Los Angeles. She was VP of A&R for Virgin Music.

Chuck Mitchell is named VP/GM of Verve Records in New York. He was a partner in Image Pie, an audiovisual marketing company.

MCA Records/Nashville appoints Katie Gillon VP of production and creative services in Nashville, and Bill Macky Western regional director of promotion in Los Angeles. They were, respectively, VP of production for MCA Records/Nashville and program director at WDSY-FM/WEPP-AM Pittsburgh.

Larry Khan is promoted to VP of R&B promotion for Jive Records in



LEHER



COLLINS



MITCHELL



GILLON



KHAN



COOPER



STAUB



SPANJICH

New York. He was senior director of R&B promotion.

Frank Cooper is named VP of business affairs for RAL/Def Jam Recordings in New York. He was director of business and legal affairs at Motown.

Allan Reid is promoted to VP of A&R for A&M/Island/Motown Records of Canada. He was director of A&R.

Capitol Records in Los Angeles appoints Clark Staub senior director of alternative sales and Steve Rosenblatt director of field sales. They

were, respectively, managing director for Alternative Distribution Alliance and director of marketing for Cema Distribution.

Scott Spanjich is named senior director of video production at Epic Records in New York. He was senior director of video production and development at Arista.

Columbia Records in New York appoints Yvette Noel-Schure director, media and Tim Holmes director of editorial services, media. They were, respectively, editor of Black Beat magazine and a freelance writer.

Rob Di Stefano is promoted to director of label operations/A&R for the Tribal America label, a division of I.R.S. Records, in New York. He was manager of dance promotions.

Aimee Gautreau is promoted to director of publicity and media relations for Angel Records in New York. She was publicity manager.

Pat Rustici is named label director of Cherry Lane's Guitar Recordings, Guitar Acoustics, and Guitar Records Classic Cuts labels in Port Chester, N.Y. He was VP/GM of Roco Music Group.

**DISTRIBUTION.** Paul West is promoted to VP of studio operations, engineering, and quality assurance for Uni Distribution Corp. in Los Angeles. He was director of studio operations, engineering, and quality assurance.

**RELATED FIELDS.** Brett Perkins is promoted to managing director of the National Academy of Songwriters in L.A. He was marketing director.

Barry Bongiovi is named GM of the Hit Factory Studios in New York. He was director of operations for Touchdown Studios Inc.

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# Shawn Colvin Models Others' Songs 'Cover Girl' Welcomed By Columbia, At Radio

BY JON CUMMINGS

NEW YORK—You're an acclaimed singer/songwriter whose first two albums have reeled in three Grammy nominations and one statuette, and you've earned a reputation as one of the top songwriters of your generation. What do you do next?

If you're Shawn Colvin, you put together an album consisting entirely of other people's songs, which Columbia Records will release Aug. 16 under the title "Cover Girl." And you do so without the slightest trepidation.

"This is a record we've been talking about making ever since Shawn signed with us," says Jay Krugman, Columbia's VP of marketing, East Coast. "Anyone who knows anything about Shawn knows how important covers have been to her development as a live performer, and it's always been part of the plan for her to do an album featuring other people's music."

Indeed, Colvin spent more than a decade playing the folk music circuit before she signed with Columbia in 1989. During those years, while building a devout cult following, she honed her live chops by picking up (and often

reworking) songs that she heard on her travels.

"When I was playing club gigs every night, I was always looking for new material—songs that I could do unexpectedly things with and interpret in ways that hadn't been thought of before," she says. "Even after I started writing the songs that have been on my records, I was always thinking about what I would do if this songwriting thing didn't work out."

"So as soon as I got signed, I let them know that I had this cover record that I've wanted to do, and I've been keeping notes on it ever since."

"Cover Girl" features songs as familiar as the Police's "Every Little Thing (He) Does Is Magic" (the album's first single), Talking Heads' "This Must Be The Place (Naïve Melody)," and Bob Dylan's "You're Gonna Make Me Lonesome When You Go." It also includes more obscure compositions by some of Colvin's favorite writers, such as Willis



COLVIN

Alan Ramsey ("Satin Sheets") and Judee Sill ("There's A Rugged Road"), as well as a duet with Mary Chapin Carpenter on Greg Brown's "One Cool Remove."

The latter track fulfills another goal of Colvin's. "It's about time Chapin and I did a proper duet," she says. "We've done gigs together and sung on each other's records, but the background vocals we've done for each other always got buried under the production."

Half of the album's 12 songs were recorded live during four nights of performances last August at the Bottom Line in New York. The rest were recorded in Los Angeles and New York studios over the past year, with production by Colvin, Stuart Smith, and David Kahne.

(Continued on page 18)



Blue Man Group. This unlikely trio hooked up at L.A.'s House Of Blues nightclub to tape a tribute to Les Paul, which will be broadcast next year as part of a PBS documentary series called "This History Of Rock N' Roll." From left are Slash, Jeff Healey, and Graham Nash.

# The Boys Are Back, And They're Still Jerky On New Select Set

BY CRAIG ROSEN

LOS ANGELES—Select Records hopes to spread Jerkymania across America as the label issues "Jerky Boys 2" Aug. 16, a few months before the abrasive comic duo makes its Caravan Pictures big-screen debut.

"Jerky Boys 2" features more



THE JERKY BOYS: Johnny B. and Kamal.

prank phone calls from characters such as Frank Rizzo and Sol Rosenberg, who let loose a barrage of verbal assaults, confusing nonsense, and just plain weirdness to unsuspecting businesses. The duo's self-titled 1993 debut has sold more than 623,000 copies to date, according to SoundScan.

"We have a real interesting opportunity with the film coming later this year," says Select Records VP of promotion Wyatt Cheek. The label plans to support "Jerky Boys 2" with more advertising muscle. Ad support will include retail accounts and consumer publications ranging from Rolling Stone and Skateboard to the Source and Vibe, Cheek says.

The label also hopes for support from the Box and MTV, and may even attempt to work a clip to BET.

In addition, the label will service a mix of bits to various radio formats; Cheek notes that the duo's fans range from "rock enthusiasts to rap fans."

In late June, the Jerky Boys com-

(Continued on page 18)

# Pop Radio Gives Garth A Great Big Kiss; News & Notes From The VH-1 Honors

HARD LUCK HIT? Garth Brooks' remake of "Hard Luck Woman," featured on the Kiss tribute record, is meeting with great pop success. The album cut is in the top 10 at top 40/mainstream stationWSTR in Atlanta, and is among the most-played songs on Tulsa, Okla.'s KHTT, Toledo, Ohio's WTWR, and Flint, Mich.'s WWCK. The tune is receiving play on 47 of the 79 top 40/Mainstream stations that report to Billboard.

Since Brooks has never courted pop radio, and because "Hard Luck Woman" is stealing thunder from his current country hit, "One Night A Day," the singer finds the success of the Kiss song a bit of a double-edged sword. "What's killing me is I've heard it more than the current single on country radio. It was never meant for that," he says. "That was part of a Kiss tribute, and I don't want the confusion out there of where my music is going. I've always enjoyed surprise, and people not being able to guess what I'm going to do next, but this is not what I'm going to do next."

What Brooks is doing next is starting to record his long-anticipated album of duets with Trisha Yearwood. The two will enter the studio July 11, but he warns it could be quite some time before the record comes out. "This is the album we've been working on for three years now, and we're just now [starting to record]; it could be '98 or '99 before it's out," he says. "It's getting these two schedules together and then finding songs that [we] like." In addition to songs on which the pair sing together, there are plans for each artist to perform solo on tracks that will answer each other. No word yet on whether the album will be on Liberty or MCA.

BROOKS WAS ONE of eight artists whose humanitarian efforts were feted during the first VH-1 Honors, held in Los Angeles June 26. Several of the inductees and honorees have upcoming releases to herald. In the "great news" department, Al Green will release his first U.S. R&B record in more than a decade by summer's end. Although it's not confirmed yet, MCA is where he'll most likely resurface... Members of Take 6, whose new album features the a cappella group accompanied by musical instrumentation for the first time, say they wrote 100 songs for the project and narrowed it down to the chosen few by testing songs on the road—and by using that scientifically approved method, the "goosebump factor." The group performed with honoree Stevie Wonder, who said he's working on a new album that will "hopefully be ready within a couple of months... I feel good about it. We're down to 20 songs, and we have to make

a decision between 14 and 17 songs to put on the album." Wonder says the new album "is me, but I've been inspired by a lot of the new music. It's impossible to not have been inspired by rap [and] hip-hop... and by events that have happened"... In the Lifestyles department, honoree Melissa Etheridge said that fans have been very supportive of her decision to announce that she's gay. She said, "The only thing different is that I talk about it to the press... a lot... all day long"... When honoree Kenny G. was asked if he had attended Woodstock, he replied, "No, I was just being bar mitzvahed then, so that was more important than being at Woodstock." His inductor, Jon Lovitz, jumped in and said, "I'm not as religious as [Kenny]; I'd rather have been at Woodstock."



by Melinda Newman

THIS AND THAT: Van Halen has named Ray Daniels its new manager. Daniels, who runs Toronto-based SRO Management, also manages Rush and King's X. He replaces Ed Leffler, who died last

year. The band is recording an album in Los Angeles with producer Bruce Fairbairn. No release date has been set... Although the label will not confirm it, word is that Bryan Ferry's next album will come out on Virgin Records... Kirsty MacColl has signed with Peter Asher Management. Her next I.R.S. album will be a greatest hits package in August, containing some new tracks... Black Sabbath will get the cover treatment on a September release titled "Nativity In Black," coming from Columbia Records and Concrete Marketing. Among the artists recording tracks are Megadeth, White Zombie, Sepultura, Biohazard, Ugly Kid Joe, 1000 Homo DJs, Bruce Dickinson with Godspeed, former Sabbath leader Ozzy Osbourne with Therapy?, and Corrosion Of Conformity.

WOMAD CHANGES: Because of slow ticket sales, the West Coast WOMAD dates slated for Los Angeles and San Francisco have been cancelled. Organizers will now concentrate on the festival's six East Coast dates, which begin July 12 (Billboard, May 21). Because of the change, Primus, Gipsy Kings, Manu Dibango, and Youssou N'Dour, all of whom had been slated to play the West Coast dates, are no longer on the bill. Added to the East Coast dates are Mexico's Caifanes, Native Americans the Songcatchers, and Morocco's Hassan Hakmoun & Zahar (New York and Boston only.) The festival will be headlined by Peter Gabriel (who was not on the West Coast dates), Midnight Oil, Live, and Arrested Development. Altogether, there will be more than 15 acts on the bill.

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Photography by: Mike Ramos

## Mercury Plants The Seeds For New Band Rusted Root

BY DON JEFFREY

NEW YORK—The first time Mercury Records president Ed Eckstine heard a live performance by his label's new signing, Rusted Root, was after the ribbon-cutting ceremony for PolyGram's new distribution center, which is next to a cornfield in Indiana. Warehouse workers and local dignitaries mingled with industry people to hear seven musicians play songs evoking the syncopated rhythms of the third world and the gritty spirit of an American steel town. "They blew me sideways," says Eckstine.

Now the band, which hails from Pittsburgh, has its first album, "When I Woke," coming out on Mercury Aug.



**RUSTED ROOT:** From left, Jim Donovan, Jenn Wertz, Michael Glabicki, Patrick Norman, John Buynak, Liz Berlin, and Jim Dispirito.

23. The record was produced by Bill Bottrell, noted for his work with the Traveling Wilburys, Madonna, Michael Jackson, and, recently, Sheryl Crow.

The band's highly percussive sound and ethereal ensemble of voices have drawn comparisons to Talking Heads, Arrested Development, and early Jefferson Airplane. In its own words, the group sums up its art as "primal aggressive acoustic body-moving music."

Before a recent show in New York, Rusted Root vocalist/guitarist and chief songwriter Mike Glabicki, and drummer/percussionist Jim Donovan talked about the band's evolution from contest hopefuls in Pittsburgh to baby act on a major label.

Band founders Glabicki and Liz Berlin hooked up with Donovan in 1990, when they asked him to help make a demo tape to enter a local battle of the bands contest. Donovan was studying classical percussion at the University of Pittsburgh. "I heard their music and dropped everything else," says Donovan. After the group's tape qualified it for the contest, Glabicki, Berlin, and Donovan recruited bass player Patrick Norman for their live act.

Glabicki recalls, "It was our first real gig... My heart was pounding. I put a can behind the speaker in case I had to throw up. But once we walked out on

(Continued on page 25)

## Songwriters Hall Of Fame Celebrates 25th

NEW YORK—The Songwriters Hall Of Fame held its gala 25th-anniversary dinner and induction ceremonies June 1 at the New York Sheraton Hotel and Towers. The Bee Gees, Carly Simon, Lionel Richie, and the late Otis Redding were inducted during the show. Other award recipients were Irving Caesar, who won the Johnny Mercer Award; Lena Horne, who was given a Lifetime Achievement Award; Buddy Morris, who accepted the Abe Olman Publishers Award; and Philip Dusenberry, who was presented with the Patron of the Arts Award.



The Bee Gees are congratulated by the Reverend Al Green, who performed a Bee Gees song during the ceremony, and Atlantic senior VP Arif Mardin, who made the presentation. Shown, from left, are Robin Gibb, Barry Gibb, Green, Maurice Gibb, and Mardin.



ASCAP president Marilyn Bergman, right, presents Carly Simon with her induction plaque.



Lena Horne chats with the band Take 6, which serenaded her and presented her with the Lifetime Achievement Award.



Socializing during the pre-induction festivities, from left, are Bobby Weinstein, president of the National Academy Of Popular Music; Frances Preston, chairman/CEO of BMI; Otis Redding III, son of the late Otis Redding; and Richie Havens, who performed an Otis Redding song during the induction ceremonies.



Rap artist Hammer, right, presents BBDO chairman/CEO Philip Dusenberry with the Patron of the Arts Award.



Lionel Richie proudly displays his Hall of Fame plaque.



Recording artist Peter Gabriel, left, makes the induction presentation to Otis Redding III, who attended on behalf of his late father, Otis Redding.



Carly Simon, center, talks with Warner/Chappell Music chairman/CEO Les Bider, left, and senior VP Frank Military. Simon recently signed a music print deal with the publisher.



Veteran music publisher Buddy Morris, winner of the Abe Olman Publishers Award, regales the audience with inside stories of the music industry.



Lionel Richie, left, mingles with the show's producers, Pat Philips, center, and Ettore Stratta, who have produced the show for five consecutive years.



Maestro Skitch Henderson, left, displays the Johnny Mercer Award, given to the veteran Broadway songwriter Irving Caesar. Accepting the award on behalf of Caesar was Jack Flosso, right, son of a longtime friend of Caesar's.

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# 'Lunch' A Happy Musical Meal For Dorff, Bettis

**LUNCH WITH THE STARS:** Two hitmakers, composer Steve Dorff and lyricist John Bettis, have realized a dream of great duration: to write a musical. Not only has the show, "Lunch," premiered at the North Shore Music Theatre in Beverly, Mass., but an unusual album of the score has been made available to attendees. It's not a cast album, but a collection of well-known performers singing 11 numbers. The album, with songs published by Warner/Chappell and Famous Music—listed as "presenters" of the album, along with F.L.A.C. Productions—is called "The Stars Sing . . ." Featured are Michael Rupert, Pamela Myers, Laurie Beechman, Brian Mitchell, Diane Delano, Mark Morales, Barney Martin, Kim Carnes, B.J. Tho-

**FROM SOAPS TO CDs:** Composer/pianist Earl Rose has just seen recordings of three of his songs from ABC-TV's daytime drama "All My Children" released on albums. Singer Peabo Bryson has included a Bryson/Rose collaboration, "I Found Love," on his new Columbia album; a printed copy is available from Warner Bros. Publications. Two other Rose songs—"I Guess If There's Love Enough," performed

by Kasey Cisyk, and "A Love So Strong," an instrumental performed by Rose—appear on the new album "Soap Opera's Greatest Love Themes—Vol. 3.," on the Scotti Brothers label, distributed in the U.S. by BMG and in Canada by Attic. Rose tackles the works of another composer, Frank Loesser, on an upcoming album of songs from "Guys And Dolls," with Jay Leonhart on bass.

**PRINT ON PRINT:** The following are the best selling folios from CPP/Belwin:

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## Words & Music



by Irv Lichtman

mas, Davis Gaines, Faith Prince, Melissa Manchester, Carol Burnett, and Richard Carpenter.

**MELODIES BY KERN:** The fall New York theater season will be filled with the melodies of Jerome Kern. First up, on Oct. 1, is the arrival of the much-awaited Toronto production of Kern & Oscar Hammerstein's classic "Show Boat." "Show Boat" already has a Toronto cast album on the Quality label.

From Oct. 19-23, musical director John McGlinn—the man behind Angel Records' magnificent three-CD rendition of "Show Boat"—returns to the Weill Recital Hall at Carnegie Hall for a concertized revival of another Kern-Hammerstein show, 1939's "Very Warm For May." The show—Kern's last full score for Broadway—was a failure, but it produced a pop masterpiece, "All The Things You Are," as well as such lovely songs as "In The Heart Of The Dark," "That Lucky Fellow," and "All In Fun." Typical of McGlinn's scholarly approach to these projects, he has gotten hold of the original orchestrations.

There is yet another concertized Kern-Hammerstein revival due in October: "Music In The Air," which James Hammerstein plans to present in the McGlinn/Weill concertizing tradition, which has included revivals of other Kern-associated shows such as "Sitting Pretty" and "Music In The Air." These performances have a tough time attracting label interest, although New World Records did release a studio version of "Sitting Pretty." As for general non-label interest in doing the Weill Recital Hall revivals, in musical theater circles, it's a crime.

**PLAY IT HIS WAY:** Billboard national ad director Jim Beloff is giving ukulele lessons again, via "Jumpin' Jim's Ukulele Tips 'N' Tunes" from Hal Leonard Corp. (\$9.95). It's Beloff's second effort for the music print company; the first was called "Jumpin' Jim's Ukulele Favorites." The book contains ukulele arrangements of 29 songs.

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# Artists & Music

## SHAWN COLVIN MODELS OTHERS' SONGS ON 'COVER GIRL'

(Continued from page 14)

"Cover Girl" comes in the wake of Colvin's closest brush with mainstream recognition to date, a slot as a presenter (with Carpenter) on last February's Grammy telecast. She and her 1992 "Fat City" album were nominated twice that night, for best contemporary folk recording and best pop vocal performance, female (for her single "I Don't Know Why"). The latter nomination was a rare achievement for a singer, categorized as a "folk" performer, who has never benefited from a Hot 100 hit.

"Fat City" has sold 272,000 copies to date, according to SoundScan data. Its predecessor, 1989's "Steady On," won the 1990 Grammy for best contemporary folk recording and is approaching gold sales status, according to the label.

Colvin should gain some added recognition from her duet with Tony Bennett on the standard "Young At Heart," featured in the TriStar motion picture "It Could Happen To You" and released to adult contemporary radio in early July.

Krugman says Columbia will try to capitalize on Colvin's recent high profile in its marketing efforts for "Cover Girl." However, the label will begin promoting the album by announcing her return to her core audience, with the release of "Every Little Thing (He) Does Is Magic" to album alternative and modern rock radio in early August.

"This album was a good way for Shawn to salute the core audience that has been with her all along, as well as bring new fans into the fold," Krugman adds. "Once we've established this album at her core radio formats and at

the mom-and-pop stores that have supported her in the past, we'll broaden things at both radio and retail, and eventually we'll take 'Every Little Thing' to top 40 in early October."

Album alternative radio consultant Dennis Constantine believes that several radio formats will bite on "Every Little Thing." "She really does a magnificent job with that song," he says. "I was really blown away. When you listen to her version, it sounds like the song was written for her."

"This single has the potential to be huge, and has a great chance of crossing over to several formats. It will definitely be big at triple-A, and they always really eat up covers at adult contemporary, so it should do well there, too. And this may well be just the thing to get her onto top 40."

Columbia's radio push may include a syndicated "Columbiacast" program featuring Colvin, and the label also plans to put her fan club to work in a

special marketing effort, Krugman says. Colvin has spent much of the summer playing solo acoustic gigs around the country, and will return to U.S. stages in early October with Smith and Larry Klein in tow.

Those concerts—as well as "Cover Girl" itself—should please Colvin fans who have flooded her fan club (and her label) with requests that she back away from the full-band arrangements of "Steady On" and "Fat City," and instead make records with the same feeling of intimacy that has been a hallmark of her solo acoustic performances.

"This album fills a nice niche," the singer says. "People have been asking me for a long time to release some live tracks and to do some recordings with just an acoustic guitar. This album has given me a way to do that, and at the same time to share songs by some writers I've really treasured over the years."

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## THE JERKY BOYS

(Continued from page 14)

pleted their film debut for Joe Roth's Caravan Pictures, which is distributed by Disney. The movie is expected to open in theaters before year's end. The soundtrack, featuring a number of alternative rock acts as well as the comedic duo, will be issued on Select/Atlantic.

Meanwhile, Select hopes to build upon the success of the duo's debut album with a second all-comedy set. Like the material on the first "Jerky Boys" album, parts of "Jerky Boys 2" have been circulating on bootlegged copies for a few years. The name of the opening bit, "Pablo Honey," was borrowed by British rock band Radiohead for the title of its 1993 debut album.

"We put some old favorites on it," says Jerky Boy Kamal, "because we get a lot of fan mail, and people were asking for it."

While recording some of the new material for the album, the Jerky Boys ran into some problems. "It was a little tougher," Kamal says. "A couple of times we'd make calls and people knew it was us."

Success also affected the duo's style. "At first we tried doing it a little more to please everyone," Kamal says. "Then we said, 'Oh, fuck it.' We are going to do it the old style. Everyone likes it when we are abrasive and wacky, so we got twice as silly."

Until now, the Jerky Boys' real identity has remained a secret, but

(Continued on next page)

## AMUSEMENT BUSINESS<sup>®</sup> BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Yankee Stadium Bronx, N.Y.	June 10-11	\$3,765,090 Gross record \$75/\$25	103,690 two sellouts	Concert Prods. International USA Delsener/Slater Enterprises
EAGLES	Fiddler's Green Amphitheatre Englewood, Colo.	June 14-16	\$3,059,544 Gross record \$113/\$73/ \$43	52,248 three sellouts	Fey Concert Co.
EAGLES	Sun Devil Stadium Arizona State University Tempe, Ariz.	June 19	\$2,430,060 Gross record \$80/\$42.50/ \$27.50	54,864 sellout	Fey Concert Co.
PINK FLOYD	Mile High Stadium Denver	June 18	\$2,375,714 Gross record \$66/\$22	69,788 sellout	Concert Prods. International USA Fey Concert Co.
EAGLES LOS LOBOS	Sam Boyd Silver Bowl University of Nevada, Las Vegas	June 18	\$1,924,570 \$140/\$90/ \$47.50/\$37.50	30,938 sellout	Fey Concert Co.
PINK FLOYD	Arrowhead Stadium Kansas City, Mo.	June 20	\$1,914,318 Gross record \$60/\$22.50	57,003 sellout	Concert Prods. International USA Contemporary Prods.
PINK FLOYD	Cyclone Stadium Iowa State University Ames, Iowa	June 16	\$1,514,838 \$50/\$22.50	46,273 sellout	Concert Prods. International USA Ogden Presents
PINK FLOYD	Hoosier Dome Indianapolis	June 14	\$1,487,448 \$60/\$22.50	44,762 sellout	Concert Prods. International USA Belkin Prods.
JULIO IGLESIAS OTTMAR LJEBERT & LUNA NEGRA	Radio City Music Hall New York	June 1-5	\$1,097,515 \$60/\$40/ \$35/\$30	25,898 29,210 five shows, three sellouts	Radio City Music Hall Prods.
DEPECHE MODE PRIMAL SCREAM STABBING WESTWARD	Jones Beach Theatre Wantagh, N.Y.	June 16-17	\$602,932 \$36/\$26	20,867 21,766 two shows	Delsener/Slater Enterprises

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## MUSIC PUBLISHING

### THEY'RE PLAYING MY SONG

Recording in Woodstock, N.Y., and mixing at Manhattan's Electric Ladyland, the members of Gumball were steeped in a heavy '60s vibe as they made their new "Revolution On Ice" album on Columbia Records. Reflecting on the fact that much of that era's "subversive" spirit has now been watered down into commercial jingles, the band decided to include a cover of the Richard Meltzer, Albert Boucard, and Allen Lanier-penned "She Is As Beautiful As A Foot," a prepunk classic from Blue Oyster Cult's seminal 1973 debut that was one of the band's early inspirations.

Edited By Peter Cronin

### SHE IS AS BEAUTIFUL AS A FOOT Published by B. O.'Cult Songs Inc. (ASCAP)

"Blue Oyster Cult was the third band that I ever got into," says Gumball singer/guitarist/co-producer Don Fleming. "The Beatles were first, then there was T Rex. That first Blue Oyster Cult album was truly mind-boggling for me at the time, and 'She Is As Beautiful As A Foot' has always been one of my favorite songs. It was through that band that I discovered what was then the New York underground—Richard Meltzer, Patti Smith, Lenny Kaye, Lester Bangs. I ended up learning a lot about music just by lucking into that album. I wanted to remember what got me into this in the first place. I can still listen to that song, and it still makes me feel glad to be making music. It was an added bonus that we got [original Blue Oyster Cult drummer] Al Boucard to sing background vocals on the song. None of us could quite hit it right, so we decided to invite Al to do it while we were mixing at Electric Ladyland. He told us a great story about the very room we were mixing in. Years before Hendrix built the studio there, it was a club, and Blue Oyster Cult were playing a gig there as Chuck Berry's backing band. They stayed late and did a little jamming, and somebody said, 'Do you mind if we have a go on your equipment?' It was Jimi Hendrix. So it was so cool to be mixing in that room. That was our payoff. It was like, 'Wow, we're a part of this song now.'"



DON FLEMING  
OF GUMBALL

### THE JERKY BOYS ARE BACK WITH 2ND SELECT SET

(Continued from preceding page)

the world will see the duo's faces when they make their film debut. Select hopes to have them reveal their identities in August to coincide with the album's release, a move that could be the biggest unmasking in the record industry since Kiss took off its makeup in 1980. "We're hoping that people are real anxious to know who they really are, and if we make that population aware of the event, it could be a pretty big deal," says Cheek.

Yet Jerky Boy Johnny B. downplays the unveiling. "We wore the bandannas when [the record] first came out because everyone was saying, 'This is my friend's friend, this is my uncle's cousin.' No one believed it was us. We wore the masks to perpetuate everyone's belief who it was, but it was just a short-term thing."

As for Select's planned event, Kamal breaks into one of his character voices, "I'd like to kick the record company in the fucking throat. They don't butter my bread, they butter my ass."

Johnny B., breaking into his Frank Rizzo character, has equally harsh words for those who might be offended by the duo's characters, which often play on ethnic and sexual stereotypes. "Fuck you," he says. "Shut your ass. Actually, if they're offended by it, they've got something wrong with their fucking brain, because we aren't out there to hurt no one, we're only out there to

make people laugh."

Kamal adds, "[If you're offended], move out of America. We are really not offensive to anyone. I do a lot of the Muslim stuff and Indian stuff, and my father's from Bangladesh and he's not offended by it. And we get a lot of fan mail from the gay community about the stuff that Johnny does."

According to Select Records president Fred Munao, the Jerky Boys'

victims are usually cooperative when contacted by the label, and sign clearances allowing the use of their voices on the album. "It's usually not a problem," Munao says.

Munao adds that clearing the Jerky Boys' bits is similar to working with samples on rap records, "but the cool thing is that you're not dealing with artists. These are everyday people who get a kick out of hearing themselves."

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★★ <b>No. 1</b> ★★★★★	
1	1	21	<b>THE MAVERICKS</b> MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
2	2	36	<b>ADAM SANDLER</b> WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
3	—	1	<b>THE BEATNUTS</b> VIOLATOR 1179*/RELATIVITY (9.98/16.98)	THE BEATNUTS
4	4	41	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98)	THE WAY THAT I AM
5	5	3	<b>BORN JAMERICANS</b> DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98)	KIDS FROM FOREIGN
6	8	70	<b>BIG HEAD TODD &amp; THE MONSTERS</b> GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
7	—	1	<b>MELVIN RILEY</b> MCA 11016 (9.98/15.98)	GHETTO LOVE
8	10	4	<b>69 BOYZ</b> DOWN LOW 6901/RIP-IT (9.98/15.98)	NINETEEN NINETY QUAD
9	3	2	<b>LUSH</b> 4AD/REPRISE 45578*/WARNER BROS. (9.98/15.98)	SPLIT
10	12	17	<b>RACHELLE FERRELL</b> MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
11	9	3	<b>PRIDE &amp; GLORY</b> GEFEN 24703 (10.98/15.98)	PRIDE & GLORY
12	11	28	<b>JEFF FOXWORTHY</b> WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
13	6	2	<b>BLUR</b> FOOD/SBK 29194/EMI (10.98/15.98)	PARKLIFE
14	15	22	<b>PRONG</b> EPIC 53019 (9.98 EQ/15.98)	CLEANSING
15	14	6	<b>CRYSTAL WATERS</b> MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
16	13	37	<b>BLACK MOON</b> WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
17	16	5	<b>FRANK BLACK</b> 4AD 61618/ELEKTRA (10.98/15.98)	TEENAGER OF THE YEAR
18	17	15	<b>12 GAUGE</b> STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
19	20	23	<b>ME'SHELL NDEGECELLO</b> MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
20	32	2	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES

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.

21	18	5	<b>CAUSE &amp; EFFECT</b> ZOO 11056 (10.98/15.98)	TRIP
22	28	8	<b>ANOTHA LEVEL</b> PRIORITY 53867* (9.98/15.98)	ON ANOTHA LEVEL
23	37	17	<b>MAZZY STAR</b> CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE
24	19	11	<b>JIMMIE VAUGHAN</b> EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
25	22	5	<b>AHMAD</b> GIANT 24548/REPRISE (10.98/16.98)	AHMAD
26	27	11	<b>CELLY CEL</b> SICK WID IT 1724 (8.98/13.98)	HEAT 4 YO AZZ
27	24	9	<b>LINDA DAVIS</b> ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON
28	23	30	<b>GABRIELLE</b> GO/DISCS/LONDON 28443/ISLAND (9.98/13.98)	GABRIELLE
29	7	6	<b>MANDY PATINKIN</b> NONESUCH 79330/ELEKTRA (10.98/16.98)	EXPERIMENT
30	25	7	<b>BLACKGIRL</b> KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT
31	21	12	<b>SUBDUDES</b> HIGH STREET 10323/WINDHAM HILL (9.98/15.98)	ANNUNCIATION
32	29	4	<b>THE IMMORTALS</b> VERNON YARO 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT
33	26	2	<b>VELOCITY GIRL</b> SUB POP 0247 (10.98/15.98)	SIMPATICO!
34	31	19	<b>PAVEMENT</b> MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
35	36	21	<b>MASTA ACE INC.</b> DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE
36	39	2	<b>FUGEES</b> RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98)	BLUNTED ON REALITY
37	—	1	<b>BIG MELLO</b> RAP-A-LOT 53897/PRIORITY (9.98/15.98)	WEGONEFUNKWICHAMIND
38	—	21	<b>LEE ROY PARNELL</b> ARISTA 18739 (9.98/15.98)	ON THE ROAD
39	—	11	<b>SAUSAGE</b> PRAWN SONG/INTERSCOPE 92361/AG (10.98/15.98)	RIDDLES ARE AROUND TONIGHT
40	35	16	<b>SAM PHILLIPS</b> VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS

## POPULAR ♦ UP RISING S

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

**SAUCY SOUNDS:** Epic is taking an intimate, grassroots approach to breaking G. Love & Special Sauce, which combines Delta blues and Philadelphia hip-hop grooves on its self-titled OKeh/Epic debut (Billboard, Feb. 12).

The album moves 24-17 among Heatseeker titles in the Northeast region.

"We've tried all along not to over-hype this, and it's worked,"

the first "official" offering to modern rock radio will be "Cold Beverage" in mid-July.

The Boston-based band has been touring consistently since the album's April 19 release, including a few dates with Cypress Hill. The band's first national tour runs July 18-Aug. 6.

Reaction to the band so far has been positive, with rave reviews in Rolling Stone and dailies such as the Philadelphia Inquirer. The band also was featured on "The Late Show With Conan O'Brien" June 17.

Poppe says the label is looking for a director for the "Cold Beverage" video.

**RADIO DRIVEN:** Australian pop alternative outfit Driver is making waves at modern rock radio and regional and local video outlets with "Sometimes," the first single and video from the band's self-titled U.S. debut on the recently launched Trauma Records.

"Sometimes" garnered 72 detections on 10 stations for the week ending June 26, according to Broadcast Data Systems.

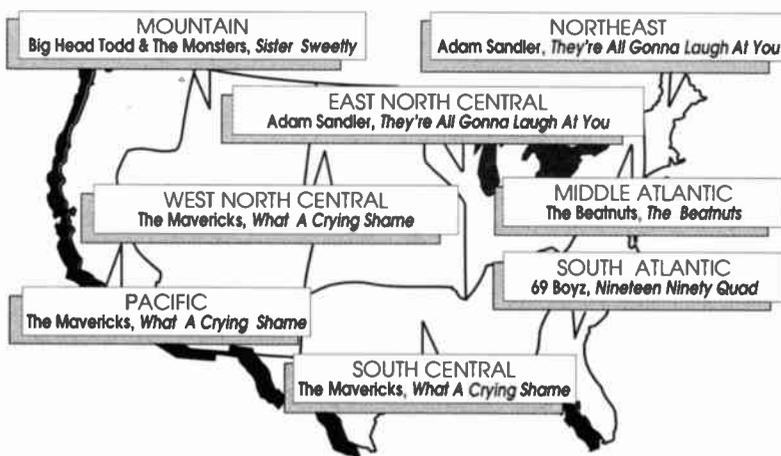
Paul Palmer, president of the Los Angeles-based Trauma, says the clip is airing on 27 regional and local video shows, including "Outrageous" in Boston, "Teletunes" and "Music Link" in Denver, and "Monster Rock" in Orange County, Calif.

In addition, the "Sometimes" clip has been added to MTV Latino.



**Flying Wright.** The just-completed, 161-station promotional tour by Orrall & Wright seems to have paid off. Robert Ellis Orrall and Curtis Wright's "She Loves Me Like She Means It" moves 63-56 with a bullet this week on Hot Country Singles & Tracks. The duo's self-titled Giant debut album is due July 19.

### 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*
  2. The Mavericks, *What A Crying Shame*
  3. Prong, *Cleansing*
  4. Martina McBride, *The Way That I Am*
  5. Melvin Riley, *Ghetto Love*
  6. Subdues, *Annunciation*
  7. Adam Sandler, *They're All Gonna Laugh...*
  8. Cause & Effect, *Trip*
  9. Blur, *Parklife*
  10. Lari White, *Wishes*

- NORTHEAST**
1. Adam Sandler, *They're All Gonna Laugh...*
  2. Big Head Todd/Monsters, *Sister Sweetly*
  3. The Beatnuts, *The Beatnuts*
  4. Born Jamericans, *Kids From Foreign*
  5. Collage, *Chapter One*
  6. Gabrielle, *Gabrielle*
  7. Frank Black, *Teenager Of The Year*
  8. The Mavericks, *What A Crying Shame*
  9. Pride & Glory, *Pride & Glory*
  10. Black Moon, *Enla Da Stage*

"We're thrilled with the reaction we've received so far," says Palmer. "Where the record is getting rotation, we're doing business."

Driver features the songwriting team of singer Steve Driver and guitarist Jim Reece, along with Tony Franklin, formerly with the Firm, on bass, and J.J.

Harris, formerly with the Di-vinyls, on drums.

**CHOICE CUTS:** The guys at Alternative Distribution Alliance took it to the highway to promote Tenderloin's Qwest/Warner Bros. debut, "Let It Leak," released June 14.

From June 10-18, ADA's David Lee and Jamie Fraser embarked on a five-city, Midwest "Tenderloin Turnpike" tour conducting listening parties for fans at mom-and-pop retail outlets.

Hundreds of fans of the Lawrence, Kan.-based hard rockers came out to engage in such activities as beer-spitting contests.

"I walked into a club in St. Louis and saw this band on stage. My first reaction was, 'Who the fuck is this?'" recalls Hugo Burnham, director of A&R at Qwest. "[Singer Ernie Locke] looked like a young David Thomas from

Pere Ubu. His shirt was off and he was blowing the most vicious blues harp I've heard since I saw Dr. Feelgood in '78."

Burnham says his philosophy with new rock bands is to sell "attitude, ideas, and a vibe. You don't need to spend a lot of money in a studio. We made this record in their hometown for under \$5,000."

The marketing plan is simply for the band to go out and play. "We gave them enough money to buy a van, good road cases, and repair and update their

equipment, and wherever there's a power socket and a light bulb, they'd plug in and play," he says.

Since an emphasis track hasn't been chosen, the whole album was serviced to college, modern rock, and album rock radio.

On June 30, the band will perform at the Capitol Bar in Omaha, Neb., where an Ernie Locke karaoke look-a-like con-



**Movin' On Up.** Des'ree hits the road for a radio and retail promotion tour July 11-15 in support of her sophomore effort, "I Ain't Movin'," on 550 Music/Epic, due Tuesday (5). Early believers in the first single, "You Gotta Be," include top 40 KKFR Phoenix, KKLQ-FM (Q106) San Diego, and WPRO-FM Providence, R.I. The London-bred singer is touring Europe now.

test will be held. The winner receives a trip for two to a Tenderloin show in Chicago, along with dinner with the band.

Assistance in preparing this article was provided by Silvio Pietrolungo.

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**Team Effort.** Life/Bellmark Records duo Tag Team was "puppetized" at Universal Studios in Orlando, Fla., for the taping of Nickelodeon's kid show "Weinerville." Pictured, from left, are Tag Team's DC, the Brain Supreme, and Steve Roll'n, and "Weinerville" host Marc Weinerville.

## EastWest Readies Billy Lawrence Emotional Appeal Made For Vocalist's Debut

■ MARLYNN SNYDER

The love, joy, and sorrow in vocalist Billy Lawrence's current romantic relationship are themes EastWest Records hopes will connect the artist's debut with record buyers.

The 21-year-old St. Louis native thinks the timely emotional content of her debut album—"One Might Say," due Aug. 16—will relate well to listeners because of its intensely personal nature.

The entire album deals with one specific relationship in which Lawrence is currently involved. She says that relationship has had an effect on her that comes through in her music, adding that everyone should be able to relate

to the different emotions she's feeling. Lawrence says these feelings also come through in her live performances, which she describes as "very moody, refreshing."

While acknowledging the high level of competition in the music business, Lawrence says she hates being compared to other artists. Instead, she chooses to rely on her own uniqueness and character. Her hope is that listeners can "make an emotional connection to my music."



LAWRENCE

Her diverse racial background—her ancestry includes African-American, Cherokee, French Moroccan, and German blood—together with her musical influences from R&B, funk, hip-hop, country, and rock, are traits she hopes will set her apart.

"Love and pain are universal concepts," says Karen Mason, director of marketing, black music, at EastWest, adding that "One Might Say" is a project with broad appeal.

Noting that Lawrence both co-produced and co-arranged "One Might Say," Mason says the label wants people to get a sense of the talent behind the work.

"The challenge is to take a brand-new artist as [diverse] as Billy and bring her to as wide an audience as possible," she says.

EastWest serviced the romantic

first single, "Happiness," to both R&B and top 40/mainstream radio June 27. Mason says the videoclip was released nationally two weeks prior to the single's release.

Merlin Bobb, EastWest's senior VP of A&R, says Lawrence is "a self-contained artist—one who writes and co-produces—which isn't all that prevalent today."

Lawrence's voice has a vulnerable quality to it that, on repeated plays, increasingly draws in the listener. "[She is] similar to successful vocalists of the '70s, but has a definite '90s flavor," Bobb says.

Lawrence's June promotional tour of radio, retail, and selected WEA distribution branches gave the label an opportunity to roll out its new Cafe EastWest concept.

Cafe EastWest, initiated to help break the Lawrence project, consists of a series of artist showcases in which the label "can exercise a greater degree of control in developing the image and feeling of artist interaction with the public," Mason says.

Black consumer publications will be targeted for initial print media exposure, Mason says, with mainstream media being approached as the record develops.

In addition to "Happiness," other standout tracks include the reflective "Boyfriend," the determined-to-move-on "Feelings Carry On," and the spacious, jazzy title track.

Among the producers tapped for the project are Kevin Dean, Kyle West, and Kevin Boogie.

## Top Writers Honored At ASCAP Celebration; All Sports (Except For Some Music) In L.A.

**G**OINGS ON: Jimmy Jam and Terry Lewis, Kenny "G-Love" Greene, and Dave "Jam" Hall were honored as songwriters of the year during ASCAP's 7th annual R&B Music Celebration Awards, held in Los Angeles for the first time, at The Palace. Warner/Chappell Music was honored as publisher of the year for having the greatest number of songs reach the top 10 on Billboard's Top R&B Albums chart in 1993. . . . The 4th annual Midwest Radio & Music Conference will convene July 21-24 at the Swissotel in Chicago. This year's theme is "Perception & Reality," with emphasis on marketing, research, and other industry topics. . . . Songwriter/producer Kashif is conducting an intensive three-day seminar titled "Contemporary Record Production With Kashif." The event will be held Sept. 9-11 at San Francisco State University. The seminar will cover a wide range of producer-related subjects, including recording techniques, music theory, and production budgets. . . . Hollywood Connections, a promotion company, is producing "Reflections: Rhythm & Blues & More" every Wednesday evening at the Hollywood Roosevelt Hotel in Los Angeles. The events showcase R&B talent, including such big names as Norman Brown and Linda Hopkins.



by J. R. Reynolds



tahs Speak Out. That community outreach discussion kicked off the Double Xposure Peer Awareness Tour, developed by Double Xposure president Angelo A. Ellerbee, who has been conducting these programs in New York and New Jersey public schools since 1987. During student roundtables, recording artists and other potential role models share personal experiences relating to social issues like drug abuse, teen pregnancy, staying in school, and deadbeat dads. . . . The All-Stars Talent Show Network held its national finals at Town Hall in New York City. More than 100 young musical performers from New York, Boston, Philadelphia, and New Jersey competed before celebrity judges. The All-Stars Network touts itself as one of the country's largest community-supported anti-violence programs for inner-city youth. The network announced its summer anti-violence initiative, Summer Stars, which involves kids planning and producing their own series of hip-hop talent shows at New York housing projects, parks, and block parties. . . . Shade Tree/Solar rapper Johnny "J" appeared as a special guest at the Stop The Violence/Increase The Peace Foundation Conference/Concert Unity Jam in Los Angeles. The benefit raised funds for a number of community-based organizations dealing directly with issues of violence in the inner city. Johnny "J" is Mexican- and African-American and uses his knowledge of both cultures in an effort to bridge the gap between rival ethnic gangs.

**O**N THE MOVE: Former Columbia promotion and marketing exec Eddie Pugh has formed Double Lady Productions, a management/promotion/publishing company based in Teaneck, N.J. . . . Longtime Bailey Broadcasting services sales and marketing director Greg Johnson has formed the Hannibal Group, a Los Angeles-based entertainment marketing services firm specializing in business relationships between ad agencies and record labels. The company is working in partnership with Omni Entertainment, a sales and distribution company. . . . Former Fox Records A&R staffer Joan Rim has formed Rim Entertainment, a Los Angeles-based management company. Her first client is Fox artist Simple.

**G**IVIN' IT UP: The All Sport L.A. Watts Summer Games, co-sponsored by the Nissan Motor Corp. U.S.A. and Pepsi-Cola's All Sport drink, were held over the weekends of June 18-19 and 25-26. The games featured more than 12,000 high-school students from across Southern California, competing in 15 athletic contests and a music competition.

Area high-school students submitted musical compositions that attempted to embody the spirit of the games in the fields of jazz, rap, and pop. The competition was judged by musicians and other industry professionals. The grand-prize winner earned the opportunity to record a track at Westlake Audio and perform during the games. . . . Newark councilman George Branch honored Epic artist Patra, Cold-Chillin artist Madame Star, Motown act 7669, and WQHT (Hot 97) New York air personality Lisa Sliwa during a city hall ceremony for their participation in a three-day speaking forum titled Sis-

## Pendulum Dives In With Debut Of Boogiemonsters' 'Underwater' Music

■ BY J.R. REYNOLDS

The members of the Boogiemonsters refer to their music as "underwater hip-hop" and lean toward liquid metaphors when talking about their debut album on Pendulum Records.

"Riders Of The Storm: The Underwater Album" features tracks that ebb and flow, like an ocean tide. Philosophically, the Boogiemonsters regard water not only as a force that bonds all life, but as musical content as well. "The essence of everything is water," says Mondo McCann, whose stage name is simply Mondo.

"When water is on the move, it runs over, under, and around everything near it. It doesn't fight to get through—it flows. That's what we do with our music, go with the flow. So we talk about anything. In that way, we feel the public can get to know us."

Joining McCann is Sean Pollard, whose stage name is Vex, along with brothers Al and Sean Meyers (Yodared and Myntric, respectively). McCann says the Boogiemonsters began as a dance group

but evolved into four MCs. "As far as the name goes, the 'bogymonster' has always been a creature that parents used to threaten kids: 'If you don't do this, or if you do that, the bogymonster will get you,'" says McCann. "We like to talk about things that people don't want to think about, so that's why we called ourselves the Boogiemonsters."

"Because of their underwater concept, we think the Boogiemonsters have a wide-ranging appeal, from college to the streets," says Ruben Rodriguez, president of Pendulum Records.

(Continued on page 24)



THE BOOGIEMONSTERS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	7	*** No. 1 *** ANY TIME, ANY PLACE/AND ON AND ON J.JAM,T LEWIS,J JACKSON (J JACKSON,J HARRIS,T LEWIS)	◆ JANET JACKSON (C) (T) (X) VIRGIN 38435
2	3	3	11	I MISS YOU G.CAUTION (G CAUTION,A HALL)	◆ AARON HALL (C) (T) (X) MCA 54847/MCA
3	2	2	11	BACK & FORTH ● R.KELLY (R.KELLY)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42174/JIVE
4	6	9	7	FUNKDAFIED J.DUPRI,M SEAL (J.DUPRI,DA BRAT)	◆ DA BRAT (C) (T) (X) SO SO DEF/CHAOS 77523/COLUMBIA
5	4	4	9	YOUR BODY'S CALLIN' R.KELLY (R.KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42220
6	5	5	13	WILLING TO FORGIVE BABYFACE,D SIMMONS (BABYFACE,D SIMMONS)	◆ ARETHA FRANKLIN (C) (D) (M) (T) ARISTA 1-2680
7	8	6	10	SENDING MY LOVE NAUGHTY BY NATURE (R NUDEVILLE,NAUGHTY BY NATURE)	◆ ZHANE (C) (D) (T) ILLTOWN 2242/MOTOWN
8	7	8	12	REGULATE (FROM "ABOVE THE RIM") ● WARREN G (WARREN G,NATE DOGG)	◆ WARREN G & NATE DOGG (C) (T) (X) DEATH ROW 98280/INTERSCOPE
9	11	16	3	ALWAYS IN MY HEART BABYFACE,D SIMMONS (BABYFACE,D SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18260/WARNER BROS.
10	12	12	8	THE RIGHT KINDA LOVER J.JAM,T LEWIS (J.HARRIS,T LEWIS,A BENNETT-NESEBY,J.WRIGHT)	◆ PATTI LABELLE (C) (T) (V) MCA 54673
11	10	11	12	I'M NOT OVER YOU S.HURLEY (S.HURLEY,J PRINCIPLE,M.DOC)	◆ CE CE PENISTON (C) (T) (X) A&M 0574/PERSPECTIVE
12	9	10	14	ANYTHING (FROM "ABOVE THE RIM") B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (T) (V) (X) RCA 62834
13	13	7	17	YOU MEAN THE WORLD TO ME L.A.REID,BABYFACE,D SIMMONS (L.A.REID,BABYFACE,D SIMMONS)	◆ TONI BRAXTON (C) (D) (M) (V) LAFACE 2-4064/ARISTA
14	14	15	10	I SWEAR ● D.FOSTER (F.J.MYERS,G.BAKER)	◆ ALL-4-ONE (C) (V) BLITZ 87243/ATLANTIC
15	16	14	9	EASE MY MIND SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (M) (T) (V) (X) CHRYSALIS 58158/EMI
16	24	27	7	90'S GIRL CHRISTIAN,T RILEY,SCOTT,SMITH (WARREN,RUSSELL,FOOTE,MCCANN,FIELDS,RILEY)	◆ BLACKGIRL (C) (T) (X) KAPER 62865/RCA
17	17	17	16	PART TIME LOVER/I'M STILL IN LOVE WITH YOU SURE,SWING (GREEN,JACKSON,M TCHELL,SWING,PEARSON)	◆ H-TOWN/AL B. SURE! (C) (M) (T) (X) DEATH ROW 98283/INTERSCOPE
18	15	18	15	I BELIEVE JAM,LEWIS (HARRIS,LEWIS,WEBSTER,NOLAND,MORRISON,JONES,BONNER)	◆ SOUNDS OF BLACKNESS (C) (M) (T) (X) PERSPECTIVE 7446
19	23	34	10	FANTASTIC VOYAGE ● DOBBS THE WING (WEY,DOBBS,ALEXANDER,BEAVERS,CRAIG,MCCAIN,SHELBY)	◆ COOLIO (C) (M) (T) (X) TOMMY BOY 617
20	22	29	5	BOOTI CALL T.RILEY,M.RILEY,E.SERMON (RILEY,SERMON,SYLVERS,RILEY,DICKEY,TROUTMAN,TROUTMAN)	◆ BLACKSTREET (C) INTERSCOPE 98255
21	18	19	17	GOT ME WAITING P.ROCK (L.VANDROSS,HEAVY D.,P.ROCK,C.L.SMOOTH)	◆ HEAVY D & THE BOYZ (C) (T) UPTOWN 54815/MCA
22	19	13	20	I'M READY BABYFACE,D SIMMONS (BABYFACE)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18264/WARNER BROS.
***GREATEST GAINER/AIRPLAY***					
23	29	33	3	WHAT ABOUT US D.SWING (SWING,D.MOORE,L.TROUTMAN,R.TROUTMAN,S.MURDOCK)	◆ JODECI (C) UPTOWN 54861/MCA
24	28	30	5	WHEN CAN I SEE YOU BABYFACE,L.A.REID,D SIMMONS (BABYFACE)	◆ BABYFACE (C) (D) EPIC 77550
25	31	31	7	ANYTIME YOU NEED A FRIEND W.AFANASIEFF,M CAREY (M.CAREY,W.AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77528
26	26	23	24	BELIEVE IN LOVE CALLOWAY,CALLOWAY,PENDERGRASS (CALLOWAY,CALLOWAY,PENDERGRASS,BECKHAM)	◆ TEDDY PENDERGRASS (C) (T) ELEKTRA 64574
27	21	25	10	CAN'T GET ENOUGH BABYFACE (BABYFACE,J.ROBINSON)	◆ EL DEBARGE (C) (D) (V) REPRISE 18155
28	25	20	19	THE MOST BEAUTIFUL GIRL IN THE WORLD ● RICKY P. (RICKY P.)	◆ RICKY P. (C) (D) (T) NPG 72514/BELLMARK
29	32	28	6	SOMEWHERE K.GRIFFIN,J.LEE,C.WILLIAMS (S.WILSON,C.WILLIAMS,K.GRIFFIN,J.LEE)	◆ SHANICE (C) MOTOWN 2240
30	27	22	23	BUMP N' GRIND ● R.KELLY (R.KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42207
31	35	35	11	SOMEONE TO LOVE MINT CONDITION (L.WADDELL)	◆ MINT CONDITION (C) PERSPECTIVE 7454
32	20	21	16	WORKER MAN C.DILLON,A KELLY (D.SMITH,A KELLY)	◆ PATRA (C) (M) (T) EPIC 77289
33	33	37	11	BACK IN THE DAY KENDAL (A.A.LEWIS,S.K.GORDY)	◆ AHMAD (C) (M) (T) (X) GIANT 18217/REPRISE
34	36	41	6	THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS COP III") C.MARTIN,D.VAN RENSALIER,M.GAY,G.BRIGHT (MARTIN,VAN RENSALIER,LORENZ,GAY,BRIGHT)	◆ SHAI (C) MCA 54807
35	38	38	20	TREAT U RITE C.BOOKER (C.BOOKER)	◆ ANGELA WINBUSH (C) (M) (T) ELEKTRA 64562
***HOT SHOT DEBUT***					
36	NEW ▶	1	1	WHEN I GIVE MY LOVE K.SWEAT,F.SCOTT,J.JEFFERSON (K.SWEAT,F.SCOTT,J.JEFFERSON)	◆ KEITH SWEAT (C) ELEKTRA 64525
37	30	24	14	LOVE ON MY MIND J.DUPRI,M SEAL (J.DUPRI,M SEAL)	◆ XSCAPE (C) (M) (T) (V) (X) SO SO DEF 77438/COLUMBIA
38	40	39	8	CROOKLYN (FROM "CROOKLYN") A TRIBE CALLED QUEST (ARCHER,BLAKE,CLEAR,DAVIS,MUHAMMAD)	◆ THE CROOKLYN DODGERS (C) (T) 40 ACRES AND A MULE 54837/MCA
39	37	32	18	FEENIN' D.SWING (D.SWING)	◆ JODECI (C) (T) UPTOWN 54824/MCA
40	47	62	3	NUTTIN' BUT LOVE HEAVY D.,KID CAPRI (KID CAPRI,HEAVY D.)	◆ HEAVY D & THE BOYZ (C) UPTOWN 54865/MCA
41	34	26	17	OLD TIMES' SAKE (FROM "ABOVE THE RIM") N.MILLER (MILLER,BRACE,STRONG)	◆ SWEET SABLE (C) (T) (X) STREET LIFE 75380/SCOTTI BROS.
42	42	50	11	100% PURE LOVE THE BASEMENT BOYS (C.WATERS,T.DOUGLAS,T.DAVIS,J.STEINHOOR)	◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
43	51	88	3	OLD TO THE NEW L.VEGA (D.BARNES,G.MAYS,L.VEGA)	◆ NICE & SMOOTH (C) (T) RAL 853 238/ISLAND
44	45	53	6	LET ME LOVE YOU B.A.MORGAN (B.A.MORGAN)	◆ LALAH HATHAWAY (C) (T) VIRGIN 38430
45	41	42	10	OUTSIDE YOUR DOOR D.GAMSON,M.NDEGEOCELLO (M.NDEGEOCELLO)	◆ ME'SHELL NDEGEOCELLO (C) MAVERICK/SIRE 18176/REPRISE
46	46	56	5	TOOTSEE ROLL 95 SOUTH (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) DOWN LOW 6911/RIP-IT
47	52	70	6	INFATUATION J.FOXX (J.FOXX)	◆ JAMIE FOXX (C) FOX 62886
48	55	71	4	BIGGEST PART OF ME TAKE 6 (D.PACK,A.CHEA,C.V.MCKNIGHT)	◆ TAKE 6 (C) (V) REPRISE 18122
49	49	58	6	INNER CITY BLUES R.ISLEY,A WINBUSH (M.GAYE,J.NYX)	◆ ANGELA WINBUSH (C) (D) ELEKTRA 61591

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	58	54	7	BLACK HAND SIDE/WEEKEND LOVE S.I.D.,KAY GEE (D.OWENS,S.REYNOLDS,T.REBEL)	◆ QUEEN LATIFAH (C) (T) (X) MOTOWN 2249
51	48	52	8	WHERE MY HOMIEZ? LG EXPERIENCE,LO RIDER (LG,ILL,A.SKRATCH,TONY P.)	◆ ILL AL SKRATCH (C) (M) (T) MERCURY 858 462
52	43	43	17	PUMPS AND A BUMP ● BAILLERGEAU,HAMMER (HAMMER,DUCE DUECE,BAILLERGEAU,CLINTON)	◆ HAMMER (C) (D) (T) (V) (X) GIANT 18218/REPRISE
53	57	49	8	IT'S YOU THAT I NEED M.J.POWELL (M.STOKES,V.LANIER)	◆ GUESS (C) WARNER BROS. 18223
54	39	36	16	SWEET POTATOE PIE DJ BATTLECAT (DOMINO,K.GILLIAM)	◆ DOMINO (C) (M) (T) OUTBURST/RAL 77350/CHAOS
55	44	40	17	HOW DO YOU LIKE IT? K.SWEAT,F.SCOTT (K.SWEAT,F.SCOTT)	◆ KEITH SWEAT (C) (M) (T) (X) ELEKTRA 64555
56	62	78	4	WHOSE IS IT? M.RILEY (M.RILEY)	◆ MELVIN RILEY (C) MCA 54849
***GREATEST GAINER/SALES***					
57	87	—	2	DIARY OF A MADMAN RNS,RZA (P.HUSTON,R.DIGGS,A.BERKELEY,A.HAMILTON,D.COLLINS,W.REED)	◆ GRAVEDIGGZ (C) (T) GEE STREET 854 062/ISLAND
58	59	60	9	I'LL REMEMBER YOU E.WOLFF,V.BENFORD (E.WOLFF,S.PIERSA)	◆ ATLANTIC STARR (C) (D) ARISTA 1-2678
59	56	48	18	ROUND AND ROUND G.JONES,R.WATKINS (G.JONES,R.WATKINS)	◆ GLENN JONES (C) ATLANTIC 87265
60	69	96	3	FUNKY Y-2-C C.MILLS II,C.MILLS (T.HAYES)	◆ THE PUPPIES (C) (M) (T) (X) CHAOS 77461/COLUMBIA
61	50	47	17	MY LOVE D.HALL (K.GREENE,D.HALL)	◆ MARY J. BLIGE (C) (T) UPTOWN 54789/MCA
62	61	75	5	NAPPY HEADS LIVE (N.JEAN,S.MICHEL,L.HILL,S.SCOTT)	◆ FUGEES (TRANZLATOR CREW) (M) (T) RUFFHOUSE 77431*/COLUMBIA
63	NEW ▶	1	1	SOUTHERNPLAYALISTICADILLACMUZIK ORGANIZED NOIZE (A.PATTON,A.BENJAMIN,ORGANIZED NOIZE)	◆ OUTKAST (C) (M) (T) (X) LAFACE 2-407/ARISTA
64	71	74	5	PEACE SIGN J.GOLDSTEIN,L.JORDAN,H.SCOTT (H.SCOTT,H.BROWN,M.MYRIK)	◆ WAR (C) (M) AVENUE 74441
65	78	—	2	SPEND THE NIGHT R.KELLY (R.KELLY)	◆ N-PHASE (C) MAVERICK/SIRE 18194/REPRISE
66	63	66	6	CAPTAIN SAVE A HOE STUDIO TON,E-40 (E.STEVENS)	◆ E-40 (C) (T) SICK WID' IT 42230/JIVE
67	NEW ▶	1	1	TAKE IT EASY KRS-ONE (MAD LION)	◆ MAD LION (M) (T) WEEDED 20094*/NERVOUS
68	60	57	11	I WISH J.DOUGLAS (GABRIELLE,J.DOUGLASS)	◆ GABRIELLE (C) (T) GO!DISCS/LONDON 857 520/ISLAND
69	68	65	5	LOVE WON'T LET ME WAIT A.FISCHER (B.ELI,V.BARRETT)	◆ NANCY WILSON (C) COLUMBIA 77542
70	73	85	4	I WANNA BE YOURS B.BURRELL (T.DAVIS,B.BURRELL)	◆ TRELLANI (C) (T) LUKE 480
71	65	67	6	PEOPLE MAKE THE WORLD GO ROUND (FROM "CROOKLYN") N.M.WALDEN (T.BELL,L.CREED)	◆ MARC DORSEY (C) 40 ACRES AND A MULE 54812/MCA
72	72	—	2	THE MOON BOOGALOO CAMILLE (BOOGALOO,CAMILLE,E.ROBERSON)	◆ ERIC ROBERSON (C) WARNER BROS. 18411
73	66	73	9	I'M SO PROUD R.ISLEY,A WINBUSH-ISLEY (C.MAYFIELD)	◆ THE ISLEY BROTHERS (C) WARNER BROS. 18146
74	74	81	4	THE WORLD IS YOURS P.ROCK (P.PHILLIPS,N.JONES)	◆ NAS (C) (T) COLUMBIA 77514
75	67	64	19	BORN TO ROLL ASE ONE (D.CLEAR,A.A.BROWN,E.MCINTOSH,T.J.KELISIE)	◆ MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 98315/EASTWEST
76	80	69	4	OH MY GOD A TRIBE CALLED QUEST (J.DAVID,A.MUHAMMAD,M.TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42212
77	70	61	14	I GOT CHA OPIN DJ EVIL DEE,MR. WALT (K.BLAKE,W.DEWARDE,E.DEWARDE)	◆ BLACK MOON (C) (T) WRECK 20083/NERVOUS
78	NEW ▶	1	1	GIVE IT UP G.G.WIZ,C.RYDER (G.G.WIZ,C.RIDENHOUR,STUDDAH MAN,A.ISBELL,M.THOMAS)(C) DEF JAM/RAL 853 316*/ISLAND	◆ PUBLIC ENEMY (C) (T) PERSPECTIVE 7458
79	82	—	2	SEE ME G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS)	◆ DRAMA (C) (T) PERSPECTIVE 7458
80	NEW ▶	1	1	DON'T LET IT GO TO YOUR HEAD/GIVE IT TO YA S.HURLEY,M.DOC,JERE MC (HURLEY,DOC,SAVAGE,PRINCIPLE,MCALLISTER,MILLER,MOHR)	◆ CHANTAY SAVAGE (C) (T) (X) I.D. 62788/RCA
81	76	72	3	NOTHING HAS EVER FELT LIKE THIS B.J.EASTMOND (R.FERRELL)	◆ RACHELLE FERRELL (C) MANHATTAN 58218/CAPITOL
82	88	90	3	PUMP BAKA BOYS (D.HAWKINS,E.VIDAL,N.VIDAL,A.MILLER,R.TROUTMAN)	◆ VOLUME 10 (C) (T) (X) IMMORTAL 62844/RCA
83	75	63	15	SATISFY YOU B.LOREN (B.LOREN)	◆ DAMION "CRAZY LEGS" HALL WITH CHANTE MOORE (C) (M) (T) SILAS 54572/MCA
84	99	—	2	I ONLY HAVE EYES FOR FOR YOU D.DARLINGTON (A.DUBIN,H.WARREN)	◆ FUNKY POETS (C) 550 MUSIC 77517/EPIC
85	90	—	2	WHAT U DO TO ME P.SCOTT,A.RICHARDSON (N.KIXX,P.SCOTT,A.RICHARDSON)	◆ NIKKI KIXX (C) (X) STREET LIFE 5384/SCOTTI BROS.
86	86	—	2	EASY TO LOVE J.HESS (J.HESS,N.BRAY)	◆ FOR REAL (C) (T) A&M 0670/PERSPECTIVE
87	77	77	9	BUCKTOWN EVIL DEE,MR. WALT (E.DEWARDE,D.YATES,T.WILLIAMS)	◆ SMIF-N-WESSUN (M) (T) WRECK 20069*/NERVOUS
88	64	59	13	LEAVIN' TONY!TON!TONE! (R.WIGGINS,J.SMITH)	◆ TONY! TON! TONE! (C) (V) WING 855 762/MERCURY
89	81	76	18	ALL OR NOTHING JOE (K.MILLER,JOE,D.T.GERRELL)	◆ JOE (C) (T) MERCURY 858 211
90	NEW ▶	1	1	DON'T STOP T.RILEY (T.RILEY,A.DAVIDSON,M.SMITH,I.DAVIDSON)	◆ HAMMER (C) (M) (T) (X) GIANT 18136/REPRISE
91	79	68	16	WHAT GOES UP F.BEVERLY (F.BEVERLY,A.BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18232
92	97	—	2	EASY COME, EASY GO L.JOB,JOE PUBLIC (J.CARTER,J.SAYLES,K.SCOTT,D.WYATT)	◆ JOE PUBLIC (C) (T) (X) COLUMBIA 77504
93	98	83	6	CODE OF THE STREETS DJ PREMIER,THE GURU (K.ELAM,C.MARTIN)	◆ GANG STARR (C) (T) (X) CHRYSALIS 58148/EMI
94	NEW ▶	1	1	TONIGHT ORGANIZED NOIZE (B.BENNETT,M.ETHERIDGE,ORGANIZED NOIZE)	◆ XSCAPE (M) (T) SO SO DEF 77304*/COLUMBIA
95	NEW ▶	1	1	SWEET FUNKY THING T.FARAGHER,L.GOLDEN (T.FARAGHER,L.GOLDEN,E.KING)	◆ ETERNAL (C) EMI 58242
96	83	—	2	CAN IT BE ALL SO SIMPLE PRINCE RAKEEM (WU-TANG CLAN,A.BERGMAN,M.BERGMAN,M.HAMLISCH)	◆ WU-TANG CLAN (C) (T) (X) LOUD 62891/RCA
97	93	95	5	THAT'S THE WAY LOVE GOES N.BROWN (J.JACKSON,J.HARRIS,T.LEWIS)	◆ NORMAN BROWN (C) MOJAZZ 2241/MOTOWN
98	85	94	9	WARRIOR'S DRUM RNS (KING JUST)	◆ KING JUST (C) (T) BLACK FIST 27491/SELECT STREET
99	NEW ▶	1	1	WE ROLL DEEP RNS (PARIS,CONSCIOUS DAUGHTERS)	◆ CONSCIOUS DAUGHTERS (C) (T) SCARFACE 53850/PRIORITY
100	92	89	19	IT AIN'T HARD TO TELL LARGE PROFESSOR (W.P.MITCHELL,N.JONES)	◆ NAS (C) (M) (T) COLUMBIA 77385

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

# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	1	10	I MISS YOU	AARON HALL (SILAS/MCA) 2 wks at No. 1	38	25	14	LOVE ON MY MIND	XSCAPE (SO SO DEF/COLUMBIA)
2	2	8	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)	39	34	21	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
3	3	12	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	40	45	5	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
4	5	9	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)	41	40	9	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
5	4	30	YOUR BODY'S CALLIN'	R. KELLY (JIVE)	42	62	2	LOVE SIGN	NONA GAYE & ♪ (NPG)
6	7	25	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)	43	44	11	OUTSIDE YOUR DOOR	ME-SHELL NDEGECCO (MAVERICK/SIRE)
7	8	12	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)	44	46	3	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
8	6	16	ANYTHING	SWV (RCA)	45	71	2	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
9	11	8	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)	46	47	5	LET ME LOVE YOU	LALAH HATHAWAY (VIRGIN)
10	10	22	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	47	38	10	DOGGY DOGG W/DOGG	SNOOP DOGGY DOGG (DEATH ROW)
11	9	11	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)	48	42	23	MY LOVE	MARY J. BLIGE (UPTOWN/MCA)
12	12	15	I BELIEVE	SOUNDS OF BLACKNESS (PERSPECTIVE)	49	49	6	THE PLACE WHERE YOU BELONG	SHAI (MCA)
13	13	21	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)	50	48	17	ROUND AND ROUND	GLENN JONES (ATLANTIC)
14	14	7	AND ON AND ON	JANET JACKSON (VIRGIN)	51	51	5	BIGGEST PART OF ME	TAKE 6 (REPRISE)
15	15	16	PART TIME LOVER	H-TOWN (DEATH ROW/INTERSCOPE)	52	50	7	BACK IN THE DAY	AHMAD (GIANT/REPRISE)
16	16	17	GOT ME WAITING	HEAVY D & THE BOYZ (UPTOWN/MCA)	53	58	7	IT'S YOU THAT I NEED	GUESS (WARNER BROS.)
17	20	11	WHAT ABOUT US	JODECI (UPTOWN/MCA)	54	56	6	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
18	30	9	90'S GIRL	BLACKGIRL (KAPER/RCA)	55	64	2	SPEND THE NIGHT	N-PHASE (MAVERICK/SIRE/REPRISE)
19	18	22	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)	56	52	7	BLACK HAND SIDE	QUEEN LATIFAH (MOTOWN)
20	17	10	EASE MY MIND	ARRESTED DEVELOPMENT (CHRYSALIS)	57	53	5	WHERE MY HOMIEZ?	ILL AL SKRATCH (MERCURY)
21	27	5	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)	58	59	6	INNER CITY BLUES	ANGELA WINBUSH (ELEKTRA)
22	21	8	BOOTI CALL	BLACKSTREET (INTERSCOPE)	59	—	1	INFATUATION	JAMIE FOXX (FOX)
23	23	13	REGULATE	WARREN G & NATE DOGG (DEATH ROW)	60	75	3	SUMMER BUNNIES	R. KELLY (JIVE)
24	33	21	TREAT U RITE	ANGELA WINBUSH (ELEKTRA)	61	65	2	THE MOON	ERIC ROBERSON (WARNER BROS.)
25	19	30	BUMP N' GRIND	R. KELLY (JIVE)	62	60	10	I WISH	GABRIELLE (GO!DISCS/LONDON/ISLAND)
26	31	5	WHEN CAN I SEE YOU	BABYFACE (EPIC)	63	74	2	GIVE IT UP	PUBLIC ENEMY (DEF JAM/RAL/ISLAND)
27	22	12	CAN'T GET ENOUGH	EL DEBARGE (REPRISE)	64	54	17	HOW DO YOU LIKE IT?	KEITH SWEAT (ELEKTRA)
28	32	6	SOMEWHERE	SHANICE (MOTOWN)	65	—	1	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)
29	24	3	WHEN I GIVE MY LOVE	KEITH SWEAT (ELEKTRA)	66	55	11	MY HEART BELONGS TO U	JODECI (UPTOWN/MCA)
30	35	10	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)	67	73	17	LOOK INTO YOUR HEART	WHITNEY HOUSTON (WARNER BROS.)
31	36	7	IT SEEMS LIKE YOU'RE READY	R. KELLY (JIVE)	68	68	2	SHHH	♪ (NPG)
32	28	20	SLOW WINE	TONY! TONI! TONE! (WING/MERCURY)	69	67	2	WHERE IS MY LOVE?	EL DEBARGE (REPRISE)
33	41	4	FEENIN'	JODECI (UPTOWN/MCA)	70	—	5	CROOKLYN	THE CROOKLYN DODGERS (40 ACRES/MCA)
34	39	23	WORKER MAN	PATRA (EPIC)	71	—	1	EASY TO LOVE	FOR REAL (A&M)
35	26	15	OLD TIMES' SAKE	SWEET SABLE (STREET LIFE/SCOTTI BROS.)	72	—	1	DON'T LET IT GO TO YOUR HEAD	CHANTAY SAVAGE (I.D./RCA)
36	29	14	THE MOST BEAUTIFUL GIRL IN...	♪ (NPG/BELLMARK)	73	66	3	PEOPLE MAKE THE WORLD GO...	MARC DORSEY (MCA)
37	37	19	ANYTHING	SWV (RCA)	74	—	1	OLD TO THE NEW	NICE & SMOOTH (RAL/ISLAND)
					75	72	3	LOVE WON'T LET ME WAIT	NANCY WILSON (COLUMBIA)

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

## HOT R&B RECURRENT AIRPLAY

1	—	1	AND OUR FEELINGS	BABYFACE (EPIC)	14	11	7	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PATEAU)
2	1	2	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE)	15	16	6	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)
3	2	10	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	16	10	11	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
4	—	1	COMIN' ON STRONG	SUDDEN CHANGE (EASTWEST)	17	13	36	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
5	3	2	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)	18	21	6	RIBBON IN THE SKY	INTRO (ATLANTIC)
6	5	17	RIGHT HERE (HUMAN NATURE)	SWV (RCA)	19	—	13	COME INSIDE	INTRO (ATLANTIC)
7	4	6	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)	20	20	9	CRY FOR YOU	JODECI (UPTOWN/MCA)
8	8	19	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	21	17	9	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
9	6	10	NEVER KEEPING SECRETS	BABYFACE (EPIC)	22	23	6	I'M IN THE MOOD	CE CE PENISTON (A&M/PERSPECTIVE)
10	19	5	STAY	ETERNAL (EMI)	23	22	3	NEVER FORGET YOU	MARIAH CAREY (COLUMBIA)
11	9	19	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	24	15	23	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
12	12	17	SHOOP	SALT-N-PEPA (NEXT PATEAU/LONDON)	25	14	3	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
13	7	17	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)					

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

## R&B SINGLES A-Z

- 42 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
- 16 90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Teuteazin' Type Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/Mr. Peanut Butter, ASCAP/Smokin' Sound, ASCAP/WB, ASCAP) CPP
- 89 ALL OR NOTHING (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP) CPP
- 9 ALWAYS IN MY HEART (Sony, BMIEcaf, BM/Boobie-Loo, BM/Warner-Tamerlane, BMI) HL/WBM
- 12 ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Interscope Pearl, BM/Bam Jams, BMI) WBM
- 1 ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BM/Flyte Tyme, ASCAP) WBM
- 25 ANYTIME YOU NEED A FRIEND (Sony Songs, BM/Rye Songs, BM/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
- 3 BACK & FORTH (Zomba, BM/R.Kelly, BMI) CPP
- 33 BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
- 26 BELIEVE IN LOVE (Tod-On, BM/Beck, BM/K-Rob, BM/Calloco, BM/EMI, BM/Sony, BM/Screen Gems-EMI, BMI) WBM
- 48 BIGGEST PART OF ME (Windswept Pacific, ASCAP/Longitude, BMI)
- 50 BLACK HAND SIDE/WEEKEND LOVE (Queen Latifah, ASCAP/S.I.D., ASCAP)
- 20 BOOTI CALL (Donril, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BM/Troutman, BMI) CPP/HL/WBM
- 75 BORN TO ROLL (DAMASTA, ASCAP/Varry White, ASCAP)
- 87 BUCKTOWN (Stolen Souls, ASCAP/Bucktown, ASCAP/Bootcamp, ASCAP/Misam, ASCAP)
- 30 BUMP N' GRIND (Zomba, BM/R.Kelly, BMI) CPP
- 96 CAN IT BE ALL SO SIMPLE (Colgems-EMI, ASCAP)
- 27 CAN'T GET ENOUGH (Ecaf, BM/Sony Songs, BM/BrownTown Sound, BM/Yab Yum, BM/Sony, BMI) CPP
- 66 CAPTAIN SAVE A HOE (Zomba, BM/E-Forty, BMI) CPP
- 93 CODE OF THE STREETS (Gifted Pearl, ASCAP/III Kid, ASCAP/EMI April, ASCAP)
- 38 CROOKLYN (FROM CROOKLYN) (Special Ed, BM/Misam, ASCAP/Target Practice, ASCAP/Varry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- 57 DIARY OF A MADMAN (Prince Paul, BM/Berkeley, ASCAP/Wu-Tang, BM/Hamilton, BM/Collins, BM/Reed, BMI)
- 80 DON'T LET IT GO TO YOUR HEAD/GIVE IT TO YA (Last Song, ASCAP/Third Coast, ASCAP)
- 90 DOWNTOWN (Donril, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, BM/Smokin' Sound, BMI)
- 15 EASE MY MIND (EMI Blackwood, BM/Arrested Development, BMI) HL
- 92 EASY COME, EASY GO (Harrindur, BM/Joe Public, BM/Ensign, BMI)
- 86 EASY TO LOVE (WB, ASCAP/EMS, ASCAP/Aimo, ASCAP/Fourth Power, ASCAP)
- 19 FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)
- 39 FEENIN' (EMI April, BM/DeSwing Mob, ASCAP) WBM/HL
- 4 FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
- 60 FUNKY Y-2-C (No Hassle, ASCAP)
- 78 GIVE IT UP (Suburban Funk, BM/Bring The Noise, BM/Def American, BMI)
- 21 GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL
- 55 HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BM/EMI Blackwood, BMI) WBM/HL
- 18 I BELIEVE (Flyte Tyme, ASCAP/Bridgeport, BMI) WBM
- 77 I GOT CHA OPIN (Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)
- 58 I'LL REMEMBER YOU (Eliot Wolf, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BM/Chrysalis, BMI) CPP
- 2 I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
- 11 I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)
- 22 I'M READY (Ecaf, BM/Sony, BMI) HL
- 73 I'M SO PROUD (Warner-Tamerlane, BMI) WBM
- 47 INFATUATION (Foxhole, BMI)
- 49 INNER CITY BLUES (Jobete, ASCAP) CPP
- 84 I ONLY HAVE EYES FOR FOR YOU (Warner Bros., ASCAP)
- 14 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
- 100 IT AIN'T HARD TO TELL (Large Professor, ASCAP/EMI April, ASCAP/III Will, ASCAP/Schematics, ASCAP/Zomba, ASCAP) HL/PPP
- 53 IT'S YOU THAT I NEEED (Desert Rain, ASCAP/Willow Girl, BMI)
- 70 I WANNA BE YOURS (Pac Jam, BMI)
- 61 I WISH (Perfect, BM/SPZ, BM/Rondor, PRS/Irving, BMI) CPP
- 88 LEAVIN' (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
- 44 LET ME LOVE YOU (Bam Jams, BM/Interscope Pearl, BM/Warner-Tamerlane, BMI)
- 37 LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Kael, ASCAP/Air Control, ASCAP) HL/WBM
- 69 LOVE WON'T LET ME WAIT (Warner-Tamerlane, BM/WIMOT, ASCAP)
- 72 THE MOON (Smoke Effects, ASCAP)
- 28 THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP/WB, ASCAP) WBM
- 61 MY LOVE (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/MCA, ASCAP)
- 62 NAPPY HEADS (Tete San Ko, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL
- 81 NOTHING HAS EVER FELT LIKE THIS (Aural Elixir, ASCAP/Rosalia, ASCAP)
- 40 NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duz-It, ASCAP) HL
- 76 OH MY GOD (Zomba, ASCAP/Jazz Merchant, ASCAP)
- 41 OLD TIMES' SAKE (FROM ABOVE THE RIM) (Nikke Duz It, ASCAP/MCA, ASCAP/Tabradaabra, ASCAP) HL
- 43 OLD TO THE NEW (Nice & Smooth, ASCAP/Phat Kat, BM/EMI Blackwood, BMI)
- 45 OUTSIDE YOUR DOOR (Warner-Tamerlane, BM/Revolutionary Jazz Giant, BM/Nomad-Norman, BMI) WBM
- 17 PART TIME LOVER/I'M STILL... (Irving, BM/AI Green, BM/Swing Mob, BM/EMI, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP) HL/WBM/PPP
- 64 PEACE SIGN (TMC, ASCAP/Far Out, ASCAP/Polygram Int'l, ASCAP)
- 71 PEOPLE MAKE THE WORLD GO ROUND (FROM CROOKLYN) (Warner-Tamerlane, BMI)

# Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	1	6	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS) 3 wks at No. 1	38	34	6	INFATUATION	JAMIE FOXX (FOX)
2	2	6	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)	39	46	3	WHERE MY HOMIEZ?	ILL AL SKRATCH (MERCURY)
3	3	10	REGULATE	WARREN G & NATE DOGG (DEATH ROW)	40	35	21	BUMP N' GRIND	R. KELLY (JIVE)
4	4	11	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	41	36	18	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)
5	6	11	I MISS YOU	AARON HALL (SILAS/MCA)	42	38	19	BORN TO ROLL	MASTA ACE INC. (DELICIOUS VINYL)
6	5	7	YOUR BODY'S CALLIN'	R. KELLY (JIVE)	43	33	16	HOW DO YOU LIKE IT?	KEITH SWEAT (ELEKTRA)
7	8	12	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)	44	45	4	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
8	7	9	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)	45	52	8	I'LL REMEMBER YOU	ATLANTIC STARR (ARISTA)
9	9	8	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)	46	39	12	I BELIEVE	SOUNDS OF BLACKNESS (PERSPECTIVE)
10	10	9	BACK IN THE DAY	AHMAD (GIANT/REPRISE)	47	49	4	OH MY GOD	A TRIBE CALLED QUEST (JIVE)
11	17	11	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)	48	—	1	TAKE IT EASY	BLACK LION (WEEDED/NERVOUS)
12	13	8	CROOKLYN	THE CROOKLYN DODGERS (40 ACRES/MCA)	49	50	3	WHEN CAN I SEE YOU	BABYFACE (EPIC)
13	22	7	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)	50	43	7	CAN'T GET ENOUGH	EL DEBARGE (REPRISE)
14	18	6	TOOTSEE ROLL	69 BOYZ (RIP-IT/RLC)	51	71	2	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
15	30	2	OLD TO THE NEW	NICE & SMOOTH (RAL/PGD)	52	41	18	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
16	14	8	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)	53	44	9	BUCKTOWN	SMIF-N-WESSUN (WRECK/NERVOUS)
17	11	19	THE MOST BEAUTIFUL GIRL...	♪ (NPG/BELLMARK)	54	42	12	LOVE ON MY MIND	XSCAPE (SO SO DEF/COLUMBIA)
18	59	2	DIARY OF A MADMAN	GRAVEDIGGAZ (GEE STREET/ISLAND/PLG)	55	65	6	PUMP	VOLUME 10 (IMMORTAL/RCA)
19	57	2	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)	56	51	15	OLD TIMES' SAKE	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
20	24	15	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	57	47	19	COMIN' ON STRONG	SUDDEN CHANGE (EASTWEST)
21	19	6	90'S GIRL	BLACKGIRL (KAPER/RCA)	58	48	14	I GOT CHA OPIN	BLACK MOON (WRECK/NERVOUS)
22	20	17	PUMPS AND A BUMP	HAMMER (GIANT/REPRISE)	59	—	1	WHAT ABOUT US	JODECI (UPTOWN/MCA)
23	21	12	ANYTHING	SWV (RCA)	60	58	22	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)
24	16	7	EASE MY MIND	ARRESTED DEVELOPMENT (CHRYSALIS)	61	55	21	C.R.E.A.M.	WU-TANG CLAN (LOUD/RCA)
25	26	3	BOOTI CALL	BLACKSTREET (INTERSCOPE)	62	61	2	WHOSE IS IT?	MELVIN RILEY (MCA)
26	12	14	WORKER MAN	PATRA (EPIC)	63	56	16	FEENIN'	JODECI (UPTOWN/MCA)
27	15	16	GOT ME WAITING	HEAVY D & THE BOYZ (UPTOWN/MCA)	64	53	8	WARRIORS DRUM	KING JUST (BLACK FIST/SELECT)
28	37	4	FUNKY Y-2-C	THE PUPPIES (CHAOS/COLUMBIA)	65	—	1	WE ROLL DEEP	CONSCIOUS DAUGHTERS (SCARFACE)
29	—	1	SOUTHERNPLAYALISTICADILLACMUZIK	OUTKAST (LAFACE/ARISTA)	66	62	3	THE WORLD IS YOURS	NAS (COLUMBIA)
30	28	5	NAPPY HEADS	FUGEES/TRANZLATOR CREW (RUFFHOUSE)	67	66	18	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)
31	25	14	PART TIME LOVER/I'M STILL...	H-TOWN/WAL B. SURE! (DEATH ROW)	68	54	21	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
32	29	5	PLACE WHERE YOU BELONG	SHAI (MCA)	69	70	2	SOMEWHERE	SHANICE (MOTOWN)
33	23	16	SWEET POTATOE PIE						



**THE RIGHT STUFF:** Although there was very little movement in the top 10 on the Hot R&B Singles chart, two singles wedge their way in. "Always In My Heart" by Tevin Campbell (Qwest) moves up 11-9, and "The Right Kinda Lover" by Patti LaBelle (MCA) rises 12-10. "Always" ranks in the top five in airplay points at 14 radio outlets and is No. 1 at five, including WGZB Louisville, Ky., KJMS Memphis, and KMJM St. Louis. "Lover" is top five at 15 stations and has No. 1 exposure at five, including WMYK Norfolk, Va., WCDX Richmond, Va., and WWDM Columbia, S.C. Each record's point total increased 13%.

**SAY IT LOUD:** "90's Girl" by Blackgirl (Kaper) makes a strong move up the singles chart, increasing 16% in total points. Radio pumps up the single, as airplay points increase 31%. (The song moves up 30-18 on the airplay-only chart.) It is already No. 1 at WQMG Greensboro, S.C., and it is top five at WQQK Nashville. Ten other stations give this song top 10 exposure, including WQUE New Orleans, WGCI Chicago, and WMYK Norfolk, Va.

**CHANGE, CHANGE, CHANGE:** Queen Latifah's "Black Hand Side" is now paired with "Weekend Love" on a just-released cassette single. As a result, the airplay points earned by both tracks are now being combined, and the single re-bullets and moves back up to No. 50. Sales of the old cassette single are no longer being counted for the chart entry; instead, we will count the sales for the double-sided cassette. While "Weekend Love" is the priority, "Black Hand" currently has the most airplay points and is listed first on the chart. If airplay on "Weekend" surpasses "Black Hand," the titles will be switched. "Black Hand" is No. 8 in airplay at WBSL New York, and "Weekend" is No. 4 at WUSL Philadelphia.

**"KEEPING WHAT MATTERS IN SIGHT"** is more than a catchy slogan for public broadcasting stations. Many industry professionals attend music conventions throughout the year and leave with little more than a hangover. The industry is going through enormous changes, partially due to technological advancements. Meanwhile, the FCC has changed its laws regarding how many stations one company may own in a market. Previously, a company could own only one AM and one FM station in one market. Duopoly is an FCC-approved ownership structure that allows ownership of two AMs and two FMs in a market. These new laws have now been employed in most major markets, with the most recent acquisitions taking place in New York and Chicago. Plans for possible programming changes at WRKS-FM New York, a former Summit Broadcasting station that recently was purchased by Emmis Broadcasting (owner of New York's Hot 97), have not been announced. On the other hand, in Chicago, Barry Mayo's Broadcast Partners Inc., which acquired Johnson Publications' WJPC-FM and WJPC-AM, already has made on-air changes. The simulcasted format will target the young end of WGCI's audience. A new programming staff for WJPC has not been selected; in the meantime, new music can be presented to Maxx Myrick, PD at WVAZ.

Duopolies and many other changes in FCC laws, as well as in the general marketplace, will be discussed at the Billboard/Airplay Monitor Radio Seminar Sept. 8-10 in New York. This is one conference any serious music professional cannot afford to miss.

## R&B

ARTISTS & MUSIC

# Rykodisc, Michael Ivy In Joint Venture Will Showcase Untapped Black Alternative Music

BY J.R. REYNOLDS

LOS ANGELES—Rykodisc has entered a joint venture with artist/producer Michael Ivy to form 13records, which will tap into black alternative music—a market both parties call underdeveloped.

"There's an untapped market out there, which might be described as black alternative, and Michael has made it his business to capture it," says Don Rose, president of Rykodisc.

Ivy, who remains signed to the Imago Recording Co. as a member of the producer/artist collective Basehead, is president of the new Ryko imprint.

Based in Washington, D.C., 13records' first act is BYOB. The group's self-titled debut is scheduled for release Aug. 16. "The act is sort of a showcase for several different new acts, like the Basehead thing," says Ivy.

Ivy says he wants 13records to experiment with different musical styles and help develop "true artists" who are self-contained, not vehicles for his own production talents.

"The primary goal is to reach the black consumers and expand their horizons," Ivy says. "I want to hit them in a way that you don't normally get through radio and video."

Says Jeff Rougvie, director of A&R for Rykodisc, "[Ivy's] idea is that there's room for a black alternative label, and we agree. But at the same time, he will not be restricted in the types of acts that he will be going after. He wants to be able to [sign] anything to the label, and we support him in that."

Rougvie says the imprint will market its acts from the street level and then expand. "We recog-

*'The primary goal is to reach the black consumers and expand their horizons'*

nized that we don't have a history of working the black alternative genre, and we want to develop that market," he says.

According to Rose, 13records will have its own marketing and promotion staff. Additionally, Rykodisc's own personnel will work in concert with the imprint to ensure market coverage.

Rose says Ryko will handle mainstream media, commercial radio, and national press "because those are the media we're already familiar with. But at the street

level is where Ivy's expertise comes in."

Rose says the label deal with Ivy resulted from a relationship formed when Ivy was shopping for a deal with Basehead. "We had attempted to sign Michael a couple of years ago with Basehead, and that was the genesis of our relationship."

Ivy says the most challenging aspect of his new venture is reaching the consumer. "College is always looking for something a little different, so we'll be targeting that market," he says. "And wherever folks hang out and want to hear that kind of music, we'll be there."

Ivy says that in spite of R&B radio's conservative approach to programming, he will also seek airplay from those stations. "We want to get at least a couple of spins and then let the consumer decide what they want to hear," he says. 13records will turn out two albums in 1994.

Ivy also plans to deliver a new Basehead album to Imago this year.

Staffing for 13records is still under way, but Ivy says James Nichols and Dave Dickerson will spearhead the marketing and promotion department. Nichols and Dickerson were street promo reps on the Imago Basehead project.

## MERCURY DIVES IN WITH BOOGIEMONSTERS

(Continued from page 21)

"Recognized Thresholds Of Negative Stress," the first single from the album, shipped to retail June 21, but Rodriguez says a lot of groundwork preceded its release. "We sent out white labels and 12-inch advance vinyl to mix shows, DJs, and retailers May 23."

Prior to that, he says, cassettes were issued for distribution through Cema and the EMI Records Group to key press and other tastemakers around the country. "Then we mailed one-sheets to begin developing a visual image of the group, and let [retailers] know the in-store dates for the single and album. On the back of the one-sheet, we had a brief history of the band."

Rodriguez says the video was serviced June 17, with the goal of solidifying the Boogiemonsters' image through the Box, MTV, and BET.

"The promotion goal is [for the Boogiemonsters] to be the premiere hip-hop group of '94 by creating synergy between rap, college, R&B, and [top 40/rhythm crossover] radio," he says.

With sobering lyrical themes—like thoughts from a serial murderer and his child victim on "Old Man Jacob's Well," and "Mark of the Beast," which discusses signs of the Apocalypse—the Boogiemonsters delve into the recesses of the human psyche, both the darker and brighter sides.

McCann says, "The lyrics might be too deep for some listeners to get the first time around. We challenged ourselves when writing [the album],

so we don't expect any less from the listener."

With soothing echoes of running water combined with eerie, underwater sound effects, the band issues innovative beats laced with healthy doses of original hip-hop rhythms. But McCann says that the music is built around the lyrics.

"Our style comes from the fact that we listen to anything that's different and provokes thought," says McCann. "It's not just hip-hop that influences us. Reggae, funk, R&B,

and alternative—like Pearl Jam and Nirvana—are all in us."

McCann says the group members haven't really thought about whether radio will play its music, and the one thing they hope listeners get out of the album is to "just be yourself."

"We just want to let everyone know that God is real," says McCann. "We want them to know that our message is coming from four black young men who strive to learn the truth."

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	9	PROPS OVER HERE	THE BEATNUTS (VIOLATOR/RELATIVITY)	14	16	11	FLOW ON	LORDS OF THE UNDERGROUND (PENDULUM)
2	9	3	OLD FASHION LOVE	BRIK CITI (MOTOWN)	15	23	2	WHY GOODBYE	PEABO BRYSON (COLUMBIA)
3	14	2	WHAT CAN I SAY TO YOU . . .	HI-FIVE (JIVE)	16	—	3	BUTT BOOTY NAKED	AMG (SELECT STREET)
4	19	2	YOU DON'T HAVE TO CRY	NIJU (ARISTA)	17	—	1	MARY JANE	THA ALKAHOLIKS (LOUD/RCA)
5	3	6	NOBODY RIDES FOR FREE	BIGGY SMALLZ (LIFE/BELLMARK)	18	—	1	ACTION	TERROR FABULOUS (EASTWEST)
6	17	2	DEEP DOWN	LADAE (POLYDOR/ISLAND)	19	13	8	INNER CITY BLUES	GARY (C-FOUR/PAR)
7	15	5	LATE NITE CREEP (BOOTY CALL)	MC BREED (WRAP/ICHIBAN)	20	—	1	UNDER THE SUN	TERMINATOR X (P.R.O. DIVISION/RAL/ISLAND)
8	—	1	NEVER LIE	IMMATURE (MCA)	21	—	1	DON'T FRONT	MISSJONES (STEP SUN)
9	12	12	BACK IN THE DAY	DRED SCOTT (TUFF BREAK/A&M)	22	21	2	PASS IT OFF	SHYHEIM (VIRGIN)
10	—	1	THROUGH THE RAIN	TANYA BLOUNT (POLYDOR/ISLAND)	23	22	2	IF YOU WANNA GROOVE	LIGHTER SHADE OF BROWN (MERCURY)
11	—	1	COLOR ME BLUE	TINA MOORE (STREET LIFE/SCOTTI BROS.)	24	—	1	ALL I THINK ABOUT IS YOU	KLYMAXX (1863 EP)
12	10	6	I'M KURIOUS	KURIOUS (COLUMBIA)	25	20	10	COME WITH ME	RONNY JORDAN (4TH & B'WAY)
13	4	6	LUV 4 DEM GANGSTA'Z	EAZY-E (MCA)					

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



**Party Memories.** Godfather of soul James Brown celebrated his birthday with a concert/party at the Augusta (Ga.) Civic Auditorium. Among the artists performing in honor of Brown was Perspective vocalist CeCe Peniston. Pictured, from left, are A.J. Savage, Southwest regional promotion manager for Perspective Records; Peniston; and Brown.

# Billboard<sup>®</sup> TOP R&B ALBUMS

FOR WEEK ENDING JULY 9, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** NO. 1 ***</b>						
1	1	1	3	WARREN G VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	3 weeks at No. 1 REGULATE...G FUNK ERA	1
2	2	2	14	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
3	3	4	5	AALIYAH BACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
4	5	3	5	HEAVY D & THE BOYZ UPTOWN 10988*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
5	6	6	9	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
6	4	5	33	R. KELLY ▲ 3 JIVE 41527 (10.98/15.98)	12 PLAY	1
7	7	8	3	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	7
<b>***HOT SHOT DEBUT***</b>						
8	NEW ▶	1	1	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	8
9	12	13	39	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
10	9	11	50	TONI BRAXTON ▲ 4 LAFACE 2 6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
11	10	—	2	ANT BANKS JIVE 41534 (9.98/15.98)	THE BIG BADASS	10
12	8	7	4	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
13	13	12	31	SNOOP DOGGY DOGG ▲ 4 DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
14	14	14	35	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
15	11	9	3	MC BREED WRAP 8133/ICHIBAN (9.98/17.98)	FUNKAFIED	9
16	15	17	11	ALL-4-ONE ▲ BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
17	18	15	7	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98/15.98)	'N GATZ WE TRUSS	4
18	16	16	4	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
19	17	10	6	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/14.98)	THE SUN RISES IN THE EAST	5
20	19	18	10	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	2
21	21	19	10	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98)	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
22	22	20	28	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	15
23	23	23	20	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
24	24	22	58	JANET JACKSON ▲ 6 VIRGIN 87825 (10.98/16.98)	JANET.	1
25	27	26	43	MARIAH CAREY ▲ 7 COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
26	20	—	2	ARRESTED DEVELOPMENT CHRYSALIS 29274*/EMI (10.98/16.98)	ZINGALAMADUNI	20
27	25	24	27	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
28	NEW ▶	1	1	THE BEATNUTS VIOLATOR 1179*/RELATIVITY (9.98/16.98) HS	THE BEATNUTS	28
29	NEW ▶	1	1	MELVIN RILEY MCA 11016 (9.98/15.98) HS	GHETTO LOVE	29
30	32	31	18	ARETHA FRANKLIN AR STA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	23
31	30	32	4	69 BOYZ DOWN LOW 6901/RIP-IT (8.98/15.98) HS	NINETEEN NINETY QUAD	30
32	28	25	17	HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	2
33	29	29	6	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
34	31	27	33	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
35	33	28	4	EL DEBARGE REPRISE 45375/WARNER BROS. (10.98/15.98)	HEART MIND & SOUL	24
36	26	21	7	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10.98/16.98)	CROOKLYN	10
37	34	30	7	SWV RCA 66401* (7.98/11.98)	THE REMIXES (EP)	9
38	NEW ▶	1	1	TERMINATOR X AND THE GODFATHERS OF THREATT P.R.O. DIVISION/RAL 52334*/ISLAND (10.98/15.98)	SUPER BAD	38
39	35	37	45	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
40	38	45	74	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	34
41	41	41	4	VARIOUS ARTISTS THUMP 4020 (10.98/15.98)	OLD SCHOOL VOLUME II	35
<b>***GREATEST GAINER***</b>						
42	48	44	4	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO VOLUME 5	42
43	37	34	15	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	11
44	NEW ▶	1	1	BIG MELLO RAP-A-LOT 53897/PRIORITY (9.98/15.98) HS	WEGONEFUNKWICHAMIND	44
45	40	38	22	TOP AUTHORITY TRAK 72576/SOLAR (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	21
46	NEW ▶	1	1	SHANICE MOTOWN 0302* (9.98/13.98)	21...WAYS TO GROW	46
47	44	33	5	AL JARREAU REPRISE 45422/WARNER BROS. (10.98/15.98)	TENDERNESS	25
48	36	36	3	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) HS	KIDS FROM FOREIGN	36

49	45	42	37	SALT-N-PEPA ▲ 2 NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
50	39	35	6	♀ NPG 71003*/BELLMARK (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	29
51	46	48	22	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
52	42	39	3	DAVID SANBORN ELEKTRA 61620 (10.98/16.98)	HEARSAY	39
53	49	50	30	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
54	55	65	27	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
55	53	52	3	WAR AVENUE 71736* (10.98/15.98)	PEACE SIGN	52
56	43	46	84	KENNY G ▲ 6 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
57	52	57	47	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
58	47	51	84	SOUNDTRACK ▲ 11 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
59	60	80	39	E-40 SICK WID' IT 41537/JIVE (8.98/11.98)	THE MAIL MAN	13
<b>***PACESETTER***</b>						
60	80	—	2	LITTLE BRUCE SICK WID' IT 1723 (9.98/13.98)	EXXXTRA MANISH	60
61	57	56	32	QUEEN LATIFAH ● MOTOWN 6370 (9.98/15.98)	BLACK REIGN	15
62	62	49	18	VARIOUS ARTISTS WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTUS MAYFIELD	17
63	75	71	8	NANCY WILSON COLUMBIA 57425 (10.98 EQ/15.98)	LOVE, NANCY	63
64	54	—	2	PEABO BRYSON COLUMBIA 52911 (10.98 EQ/16.98)	THROUGH THE FIRE	54
65	50	54	37	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	33
66	58	58	37	XSCAPE ▲ SO SC DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
67	56	40	4	LALAH HATHAWAY VIRGIN 39542 (9.98/15.98)	A MOMENT	40
68	66	67	33	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	1
69	76	55	25	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	35
70	65	69	14	CELLY CEL SICK WID' IT 1724 (8.98/13.98) HS	HEAT 4 YO AZZ	34
71	51	43	14	DFC ASSAULT/BIG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD	7
72	69	60	16	GANG STARR CHRYSALIS 28435*/EMI (10.98/15.98)	HARD TO EARN	2
73	61	59	29	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO	10
74	72	63	38	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
75	59	47	9	DAMION 'CRAZY LEGS' HALL SILAS 10996/MCA (5.98/15.98)	STRAIGHT TO THE POINT	22
76	63	61	30	US3 ● BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	21
77	74	78	80	DR. DRE ▲ 3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
78	73	66	5	AHMAD GIANT 24548*/WARNER BROS. (10.98/15.98)	AHMAD	56
79	71	70	86	SADE ▲ 3 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
80	81	72	14	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	59
81	89	88	9	ANOTHA LEVEL PRIORITY 53867* (9.98/15.98)	ON ANOTHA LEVEL	60
82	68	62	18	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	25
83	67	73	44	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
84	79	53	4	SEAGRAM RAP-A-LOT 53908/PRIORITY (9.98/15.98) HS	REALITY CHECK	53
85	77	75	35	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
86	85	79	9	BLAC MONKS RAP-A-LOT 53898/PRIORITY (9.98/15.98)	SECRETS OF THE HIDDEN TEMPLE	65
87	NEW ▶	1	1	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA	87
88	NEW ▶	1	1	GRAND DADDY I.U. COLD CHILLIN'/EPIC STREET 57866/EPIC (9.98 EQ/15.98)	LEAD PIPE	88
89	70	68	10	SHYHEIM VIRGIN 39385* (9.98/15.98)	AKA THE RUGGED CHILD	7
90	78	81	7	BLACKGIRL KAPER 66359/RCA (9.98/15.98) HS	TREAT U RIGHT	46
91	86	85	9	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	38
92	64	64	17	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	15
93	91	—	2	FUGEES (TRANZLATOR CREW) RUFFHOUSE 57462*/COLUMBIA (9.98 EQ/15.98) HS	BLUNTED ON REALITY	91
94	83	82	3	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
95	82	77	35	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
96	88	86	25	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET	25
97	87	83	14	THE BRAND NEW HEAVIES DELICIOUS VINYL/EASTWEST 92319/AG (10.98/15.98)	BROTHER SISTER	26
98	NEW ▶	1	1	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98)	CREEPIN ON AH COME UP	98
99	92	87	45	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
100	95	91	6	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER	73

○ 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. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

## MERCURY PLANTS THE SEEDS FOR RUSTED ROOT

(Continued from page 16)

stage, it was like we owned it. It was intuitive, how to project your message onto the audience."

Rusted Root came in fourth out of 152 entries.

During the next nine months, the band added backing vocalist and percussionist Jenn Wertz and flutist/percussionist John Buynak. Last year the band's seventh member, percussionist Jim Dispirito, joined.

Following the contest, the band set out on a four-year odyssey of touring and eventual recording, becoming her-

oes in Pittsburgh and attracting legions of fans in upstate New York. A self-made CD came out on the indie Blue Duck label. The title cut, "Cruel Sun," charted at some radio stations, and the album sold an impressive 26,000 units (Billboard, Nov. 7, 1992).

Mercury A&R rep Jill Goehringer caught the band in Cleveland and turned the label's senior VP of A&R, Bob Skoro, on to the group.

Skoro hooked up the band with its manager, Rob Kos, who also manages the Cranberries and Lucinda Williams.

He says, "We were looking at some Cranberries dates last fall, looking for supporting acts. I went to Bob Skoro and said, 'Who have you got?' He said, 'Rusted Root. We're probably going to sign them, and they don't have a manager.' I basically flipped over them... I [saw them] in Pittsburgh. It was like Beatlemania... I wouldn't leave until I had a deal."

Because the band is not easily categorized, the label has no plans now to release a single. Daniel Savage, Mercury's director of marketing, says the

full album will be serviced initially to album alternative and college radio stations. He adds, "We'll probably wind up getting a lot of response with 'Ecstasy,' 'Send Me On My Way,' and 'Cat Turned Blue.' Those are our three key reaction tracks."

Since everyone agrees that the band must be seen live, a big part of the marketing plan is to have the group play wherever possible. Its current tour—of indefinite length—includes a stint on the eastern U.S. leg of the H.O.R.D.E. tour this summer. Savage says the

group also will play at radio stations and music stores.

Besides its live appearances at retail, Rusted Root will be well represented at listening stations and with in-store play as part of PGD's developing-artist program.

Video is not part of the plan at present. "It would be really difficult to translate what you see live on film," says Savage.

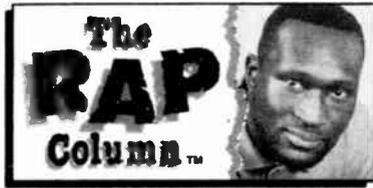
The media campaign will include ads in alternative magazines and regional weeklies.

# Wild Pitch Launches Classic Compilation; Hard Life Label Aims To Empower Artists

**OLD TO THE NEW:** Wild Pitch Records will release the compilation "Wild Pitch Classics" July 12. It contains some timeless jams, including Gang Starr's "Manifest," UMC's "Blue Cheese," Ultramagnetic MCs' "Raise It Up," Lord Finesse & DJ Mike Smooth's "Funky Technician," Chill Rob G's "Court Is Now In Session," and Main Source's fab four: "Fakin' The Funk," "How My Man Went Down In The Game," "Lookin' At The Front Door," and "Live At The BBQ," which generated Nas' first props.

Curiously, Rob G's mighty hit, "The Power" (which was involved in a power struggle with another single called "The Power" a few years back), isn't included. But "Time's Up," a new track by O.C., is. Over a bare-bones groove, the rapper tells us he keeps his rap mind pure and rails against MCs who front. Sample line: "Your persona's drama that you acquired in high school in acting class/Your whole aura is plexiglass."

Over the years, many Wild Pitch artists have moved on. Clearly, though, their association with the label was fruitful.



by Havelock Nelson

**NUTTIN' BUT LOVE:** "Creep Wit' Me" (Mercury), the upcoming debut from Ill Al Scratch, is one of my current favorite things. Anchored by crisp rhythms, fuzzy samples, hard-edged rhymes, and smooth, soulful singing, the songs on this set are full of life, and for y'all's cruising pleasure. First single, "Where My Homiez," is only the beginning. This album will be serving knots for quite a while.

Another crew that brilliantly fuses spiky street knowledge with warmer R&B sentiments is Fugitive. Consisting of Mayhem and Fix, this crew, calling its style "awareness rap," is on Orlando, Fla.-based CBW Records. "Danger Danger," their current single, attempts to dissolve the stereotype that all ghetto youths live a thug life. Tracks like "Peace To My Brothers" and "Raise 'Em Up," from their up-

coming, self-titled album, offer hope in the midst of urban chaos.

**IT AIN'T HARD TO TELL:** Kool Kim, from UMCs, has started an independent label, Hard Life Records, with partner Norrell Walker. "It's a concept we created to represent disgruntled artists," says Kim. "We're not going to follow any of the standards set up by the industry. Our focus will be on empowering our artists and increasing their profit potential. They will be partners with us in this venture, sharing 50% of everything."

The first act to emerge on the new label is 3-2-1, comprising Staten Island, N.Y., MCs Drew Black and Cisco. The group's first single, "Rock The Rough Raps," is a rugged track, more concerned with having fun than reporting a high booty/body count. Kim, who produced the cut with Hasan, the other half of UMCs, says, "We wanted to capture the essence of what we used to do back in the days. You could hear we had a ball in the studio."

**FANTASTIC VOYAGE:** Gang Starr, Jeru The Damaja, and Nas will hit the road together beginning July 20... Keith Murray has signed with Jive Records. His album, due in the fall, will be produced by Erick Sermon. Murray was introduced to the public via "Hostile," a cut from Sermon's solo debut... James Lopez of Los Angeles-based Maverick Records is seeking proposals from independent street promoters all over... Hip-Hoppin' Corp. is a tax-exempt, non-profit organization dedicated to preserving and promoting hip-hop culture, art, and history. It is located at 175 Eastern Parkway, Suite 2H, Brooklyn, N.Y., 11238... Chris Reade moves from Def Jam in New York to Interscope in L.A. as national director of rap & urban publicity.

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# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	6	<b>FUNKDAFIED</b> (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA	◆ DA BRAT 4 weeks at No. 1
2	2	2	10	<b>REGULATE</b> ● (C) DEATH ROW/INTERSCOPE 98280/AG	◆ WARREN G & NATE DOGG
3	3	10	10	<b>FANTASTIC VOYAGE</b> ● (C) (M) (T) (X) TOMMY BOY 617*	◆ COOLIO
4	4	3	10	<b>BACK IN THE DAY</b> (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	◆ AHMAD
5	6	8	8	<b>CROOKLYN</b> (C) (T) 40 ACRES AND A MULE 54837/MCA	◆ THE CROOKLYN DODGERS
6	9	12	6	<b>TOOTSEE ROLL</b> (C) (M) (T) (X) DOWN LOW 6911/RIP-IT	◆ 69 BOYZ
7	14	—	2	<b>OLD TO THE NEW</b> (C) (T) RAL B53 238/ISLAND	◆ NICE & SMOOTH
				*** GREATEST GAINER ***	
8	28	—	2	<b>DIARY OF A MADMAN</b> (C) (T) GEE STREET B54 062/ISLAND	◆ GRAVEDIGGAZ
9	10	7	18	<b>PUMPS AND A BUMP</b> ● (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.	◆ HAMMER
10	8	4	7	<b>EASE MY MIND</b> (C) (M) (T) (X) CHRYSALIS 58158/EMI	◆ ARRESTED DEVELOPMENT
11	5	11	17	<b>WORKER MAN</b> (C) (M) (T) EPIC 77289	◆ PATRA
12	7	5	16	<b>GOT ME WAITING</b> (C) (T) UPTOWN 54815/MCA	◆ HEAVY D & THE BOYZ
13	17	31	4	<b>FUNKY Y-2-C</b> (C) (M) (T) (X) CHAOS 77461/COLUMBIA	◆ THE PUPPIES
14	NEW ▶	1	1	<b>SOUTHERNPLAYALISTICADILLACMUZIK</b> (C) (M) (T) (X) LAFACE 2-4070/ARISTA	◆ OUTKAST
15	13	17	6	<b>NAPPY HEADS</b> (M) (T) RUFFHOUSE 77431*/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
16	11	6	16	<b>SWEET POTATOE PIE</b> (C) (M) (T) OUTBURST/RAL 77350/CHAOS	◆ DOMINO
17	16	16	7	<b>CAPTAIN SAVE A HOE</b> (C) (T) SICK WID' IT 42230/JIVE	◆ E-40
18	12	9	24	<b>PLAYER'S BALL</b> ● (C) (M) (T) (X) LAFACE 2-4060/ARISTA	◆ OUTKAST
19	15	13	32	<b>DUNKIE BUTT (PLEASE PLEASE PLEASE)</b> ● (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
20	20	27	7	<b>WHERE MY HOMIEZ?</b> (C) (M) (T) MERCURY 858 462	◆ ILL AL SKRATCH
21	18	14	23	<b>BORN TO ROLL</b> (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	◆ MASTA ACE INCORPORATED
22	23	15	4	<b>OH MY GOD</b> (C) (T) (X) JIVE 42212	◆ A TRIBE CALLED QUEST
23	NEW ▶	1	1	<b>TAKE IT EASY</b> (M) (T) WEEDED 2009*/NERVOUS	◆ MAD LION
24	37	—	2	<b>NUTTIN' BUT LOVE</b> (C) UPTOWN 54865/MCA	◆ HEAVY D & THE BOYZ
25	19	20	10	<b>BUCKTOWN</b> (M) (T) WRECK 20069*/NERVOUS	◆ SMIF-N-WESSUN
26	33	24	13	<b>PUMP</b> (C) (M) (T) IMMORTAL 62844/RCA	◆ VOLUME 10
27	21	19	19	<b>COMIN' ON STRONG</b> (C) (T) EASTWEST 98334/AG	◆ SUDDEN CHANGE
28	22	18	14	<b>I GOT CHA OPIN</b> (C) (T) WRECK 20083*/NERVOUS	◆ BLACK MOON
29	27	23	22	<b>GIN AND JUICE</b> ● (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	◆ SNOOP DOGGY DOGG
30	26	21	21	<b>C.R.E.A.M.</b> (C) (M) (T) (X) LOUD 62829/RCA	◆ WU-TANG CLAN
31	24	26	9	<b>WARRIOR'S DRUM</b> (C) (T) BLACK FIST 27491/SELECT STREET	◆ KING JUST
32	48	—	2	<b>WE ROLL DEEP</b> (C) (T) SCARFACE 53850/PRIORITY	◆ CONSCIOUS DAUGHTERS
33	30	30	4	<b>THE WORLD IS YOURS</b> (C) (T) COLUMBIA 77514	◆ NAS
34	25	22	21	<b>YOU KNOW HOW WE DO IT</b> (C) (T) PRIORITY 53847	◆ ICE CUBE
35	29	38	3	<b>CAN IT BE ALL SO SIMPLE</b> (C) (T) (X) LOUD 62891/RCA	◆ WU-TANG CLAN
36	39	—	3	<b>NOBODY RIDES FOR FREE</b> (C) (T) (X) LIFE 79521/BELLMARK	◆ BIGGY SMALLZ
37	32	25	18	<b>SOMETHING TO RIDE TO</b> (C) (T) SCARFACE 53851/PRIORITY	◆ CONSCIOUS DAUGHTERS
38	40	34	6	<b>BLACK HAND SIDE</b> (C) MOTOWN 2249	◆ QUEEN LATIFAH
39	35	37	30	<b>FREAKS/I-IGHT (ALRIGHT)</b> (M) (T) (X) GEE STREET 440 583*/ISLAND	◆ DOUG E. FRESH
40	36	29	15	<b>BACK IN THE DAY</b> (C) (D) (M) (T) ROWDY 3-5031/ARISTA	◆ ILLEGAL
41	34	28	20	<b>IT AIN'T HARD TO TELL</b> (C) (M) (T) COLUMBIA 77385	◆ NAS
42	NEW ▶	1	1	<b>WHAT U DO 2 ME</b> (C) (X) STREET LIFE 5384/SCOTTI BROS.	◆ NIKKI KIXX
43	43	40	44	<b>WHOOPI! (THERE IT IS) ▲*</b> (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
44	31	35	6	<b>LOVE 4 DEM GANGSTA'Z</b> (C) (D) (V) MCA 54870	◆ EAZY-E
45	42	39	22	<b>IT'S ALL GOOD</b> (C) (D) (T) GIANT/REPRISE 18271/WARNER BROS.	◆ HAMMER
46	41	33	6	<b>CODE OF THE STREETS</b> (C) (T) (X) CHRYSALIS 58148/EMI	◆ GANG STARR
47	45	—	6	<b>PROPS OVER HERE</b> (C) (T) VIOLATOR 1219/RELATIVITY	◆ THE BEATNUTS
48	47	36	25	<b>WHATTA MAN ▲</b> (C) (T) (X) NEXT PLATEAU/LONDON 857 390/ISLAND	◆ SALT-N-PEPA FEATURING EN VOGUE
49	RE-ENTRY	4	4	<b>LATE NITE CREEP (BOOTY CALL)</b> (C) (M) (T) (X) WRAP 94225/CHIBAN	◆ MC BREED
50	RE-ENTRY	3	3	<b>BUTT BOOTY NAKED</b> SELECT STREET 25029	◆ AMG

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

## Arthur Baker Inspires Awe With Pair Of New Albums

**GIVIN' PROPS:** After nearly four years of writing this column—and living through all of the jading experiences that go with it—we must confess to still feeling a bit like an awestruck novice whenever Arthur Baker's voice turns up on the other end of a telephone. After all, we spent much of our college years worshipping his visionary, often ballsy productions, and watching how the parameters of mainstream music expanded as a result of his work. Hanging with Baker has often felt



BAKER

ROMEL

like a contemporary pop fan's equivalent to chatting with Phil Spector.

Words of admiration aside, it is cool to note that Baker continues to plow through the current club underground, crafting projects that simultaneously connect with ongoing trends and test new ideas. At the moment, he is stomping in support of a pair of albums that require immediate attention.

Nation Of Abel is an act that has Baker teamed with vocalist/musician Romel, a charismatic newcomer whose quirky and thoroughly appealing delivery occasionally evokes mental images of Seal and the late Eddie Kendricks. Placed amid a flurry of wicked hip-hop, dance, and retro-funk rhythms, he wraps his voice around Baker's infectious hooks with the flair of a seasoned pro.

Preceded by the mid-sized club hit "Save Yourself," the duo's self-titled album has just shipped overseas on

Arista, though it is (unbelievably) still up for grabs in the U.S. As Baker accurately notes, there are so many different avenues through which a project like this can go. "It has the groove to work in dance, but I think there is also tremendous appeal for something like this on alternative radio. All we need is a label with a little imagination and a lot of commitment."

Baker also has lent his talents to the delicious debut of Brooklyn Funk Essentials, a clique of musicians and singers who dabble in acid-jazz attitude without being restricted by it. Available on the independent Dorado label, the set is highlighted by the individual contributions of Joi Cardwell, Maceo Parker, Lati Krunlund, and Bill Coleman, among numerous others.

At a time when disco nostalgia and dredging up oldies is in fashion, it warms the heart to see one of the architects of this generation's dance music moving forward and not resting on his laurels.

"Of course, it would be nice to sit on a perch and enjoy all of the riches in life," Baker says. "But so many people in the music business have a short memory. You've got to keep on pushing and hustling. It can be a real drag sometimes, but if you really love what you're doing, it's worth the work. And at this point, I still really love what I do."

**GATHERIN' RHYTHMS II:** Last edition, we offered a shopper's guide to the latest glut of dance compilations. Needless to say, we did not even scratch the surface of what is circulating. The encouraging news is that there are a bunch of quality packages to pick up.

"Bootcamp: The Official RCA Records Bootlegs Released" is a collection of previously unavailable and out-of-print gems that hints at the unheralded wealth of club-friendly acts on the label. Martha Wash's "Leave A Light On" is developed into a delicious, 13-minute treat by the Basement Boys, while the Eric "E-Smoove" Miller remix of Donell Rush's "If Only You Knew" leaves you wondering why this soulful belter is not being groomed for stardom. Retro-heads, meanwhile, will dig David Morales' resuscitation of the Imagination chestnut "Instinctual."

Epic comes to the table with a whopping three sets that will hit retail racks at the same time—each sporting a sharply different personality and market potential. "Club Epic 3" is a bright array of trinkets from the label's vault of '70s and '80s dancefloor hits, while "Welcome To The Future, Vol. 2" maintains the trippy trance and tribal themes of its predecessor. Key cuts include the genius, much-chatted-up "Activator" by Whatever Girl; "TSOP '94," the MFSB classic as interpreted by Johnny Vicious; and the hypnotic "Brainrush" by Burning Vinyl.

The third album of the Epic trio is "Brazen: The Original Soundtrack," which is actually among the best compilations of the year so far. Industry

insiders know that the album, initially conceived by A&R maven Cynthia Cherry, was due from Warner Bros. in 1993. When Cherry left the label, she took the set with her to Epic—bringing that label's dance department head, Frank Ceraolo, into the mix. The two have created a kinetic blend of underground house anthems and mainstream-conscious ditties. The first single is the previously impossible-to-find "Forever & A Day" by Brothers In Rhythm, which will be followed by the gorgeous Frankie Knuckles production of "Everyday Thang" by Melanie Williams. Also noteworthy is "It's In Your Smile" by ex-Innocence doyenne Gee Morris.

Big Beats is serving up the highly appetizing "Start The Party!," which is chock-full of rousing ditties, most notably the initial emphasis track "This Time" by Cleveland native Michelle Sweeney, which has been mixed by Stonebridge. Other acts in the lineup include Simply Red, En Vogue, and Sister Sledge.

Those who are tired of the disco revival should check out "Just Can't Get



**Divas For Life.** Legends of the disco era performed at a benefit for LIFEbeat, a music industry AIDS awareness/relief organization. The event, held at the Roxy in New York during the recent spree of Stonewall 25 and Gay Games celebrations, had a lineup that included, from left, Loleatta Holloway, Deborah Harry, Sharon Brown, and Vicki Sue Robinson. (Photo: Tina Paul)

as a whole, the set is worth a listen if only for Pete Arden's brilliant (and underrated) trance reconstruction of the William Burroughs think piece "Words Of Advice To Young People." This mind-expanding, butt-shagging jam could easily set peak-hour floors on fire given a fair shake.

**SIDEWALK TALK:** Although many thought the days of dance music at EMI were numbered, the label has squashed that rumor by hiring veteran New York DJ Kevin Doyle to handle promotion at club, retail, and mix-show levels. He comes to the gig after spinning at venues like Tattou and Laura Belle. Among his first projects are "Omen III" by Magic Affair, a European smash that has been remixed by Tony Garcia, and "Down That Road," the long-awaited stateside debut of fierce U.K. chanteuse Shara Nelson. . . The Orb continues to shoulder against the parameters of the ambient/chill-out movement on the forthcoming mini-album "Pomme Fritz." The Island



by Larry Flick

Enough: New Wave Hits of the '80s" on the ever-crafty Rhino Records. The five-volume flashback traces a variety of dance/pop movements including new romantic, goth, mod, and two-tone. Your mouth will water at the mere thought of such timeless jams as "I Love A Man In Uniform" by Gang Of Four, "Too Much Pressure" by the Selector, and "Warm Leatherette" by the Normal.

Finally, "Big Hard Disk, Vol. 2" on Smash/Island picks up the rave baton with material that grips the aggression of techno with the musical dexterity of pop, trance, and tribal. Solid



**Men With The Blues.** Joey Batts, director of A&R for the independent C4 Records, and producer Raiphi Rosario recently trekked along the West Coast to promote newcomer Gary's dance rendition of the Marvin Gaye classic "Inner City Blues." The track, which was produced by Batts and Rosario, is starting to generate regional club and mix-show heat. Pictured, from left, are Batts, Rosario, and San Francisco club DJ Pete Avila.

Red Label release flavors its feast of intricate, new age-like keyboard passages and electronic beats with intoxicating world-beat spices. For example, the title cut is awash in sweet Caribbean juices, while "More Gills, Less Fishcakes" rattles with ragga percussion. . . Hanging on a similar culturally charged tip is French composer Hector Zazou's eclectic "Songs From The Cold Seas," a musical reflection of his journey through Siberia, Alaska, and Finland, among other lands. Featuring the vocals of Bjork, Siouxsie Sioux, Jane Siberry, and Suzanne Vega, the 15-track TriStar album takes raw recordings of the natural sounds and music of these environments and sets them within an ambient context. For folks who require intelligence and adventure with their rhythms. . . After teasing import-wise punters earlier this year with her "Dusky Sappho" EP, onetime Young Disciples singer Carleen Anderson will finally step forward with "True Spirit," her hotly touted full-length solo set, on Virgin Records in early September. She has already enjoyed considerable pop and club success with several singles in her U.K. homeland, the latest being a house-minded rerecording of the title tune, produced by K-Klass. The project will be launched in the States later next month with "Mama Said." The 12-inch format likely will include well-regarded import mixes by K-Klass and Kenny "Dope" Gonzalez, as well as new versions that are still to be approved. Though it is good to hear that the label is spending time and money on positioning the single for club audiences, we advise anyone with a taste for good old-fashioned R&B and jazz to give the album a close listen. It bravely breaks the jack-swing/house mold, though it is totally danceable and accessible to programs that allow room for down-tempo wiggling. Besides the singles, be sure to investigate "Let Me Get My Feet Wet" and "Ain't Givin' Up." Plush beyond belief.

### Billboard. **Dance** **HOT Breakouts** FOR WEEK ENDING JULY 9, 1994 **CLUB PLAY**

1. INNER CITY BLUES GARY C-FOUR
2. EVERYBODY UP UNCANNY ALLIANCE A&M
3. COME TO ME, ECSTASY RED RED GROOVY CONTINUUM
4. LOVE SO STRONG WILD PLANET IMAGO
5. SHOT IN THE OAK ARLINE BURTON COLUMBIA

### MAXI-SINGLES SALES

1. BOMBAOIN 808 STATE TOMMY BOY
2. LIAR ROLLINS BAND IMAGO
3. I WANT YOU TONY "DR. EDIT" GARCIA WARLOCK
4. 20 MINUTE WORKOUT D.J. COOL CLR
5. ALWAYS IN MY HEART TEVIN CAMPBELL QWEST

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★ ★ ★ No. 1 ★ ★ ★</b>	
1	1	3	7	MISLED 550 MUSIC 77451/EPIC 2 weeks at No. 1	◆ CELINE DION
2	2	2	10	I'M NOT OVER YOU A&M 0575	◆ CE CE PENISTON
3	4	9	6	(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES") MCA PROMO	◆ THE B.C. 52'S
4	7	11	7	LOVE COME HOME CHAMPION 95907/EASTWEST	OUR TRIBE FEATURING FRANKE PHAROAH
5	8	15	6	WHEN YOU MADE THE MOUNTAIN EASTWEST 95906	◆ OPUS III
6	3	4	9	IN DE GHETTO MERCURY 858 657	DAVID MORALES & THE BAD YARD CLUB
7	15	23	4	CAUGHT IN THE MIDDLE REPRISE 41573/WARNER BROS.	◆ JULIET ROBERTS
8	17	26	4	FEEL WHAT YOU WANT CHAMPION 95899/EASTWEST	◆ KRISTINE W
9	18	25	4	THE RIGHT KINDA LOVER MCA 54851	◆ PATTI LABELLE
10	13	19	5	THAT SOUND MIAMI SDUL 004	RALPH FALCON FEATURING DOROTHY MANN
11	11	18	7	RENEGADE SOUNDWAVE MUTE PRDME/ELEKTRA	◆ RENEGADE SOUNDWAVE
12	6	7	9	ALWAYS MUTE 66225/ELEKTRA	◆ ERASURE
13	5	1	13	WORKER MAN EPIC 77290	◆ PATRA
14	14	17	8	NEVER LEAVE YOU LONELY RADIKAL Q 15002	DIVA CONVENTION FEAT. MICHELLE WEEKS
15	20	29	4	EMERGENCY ON PLANET EARTH CDLUMBIA 77529	◆ JAMIROQUAI
16	10	6	13	I WANT IT, I NEED IT (REAL LOVE) 8DLD! SOUL 25066/IMAGO	SAUNDRA WILLIAMS
17	26	39	3	BRING ME YOUR LOVE ELEKTRA 66223	DEEE-LITE
18	21	28	4	ANYTHING 550 MUSIC 77495/EPIC	◆ CULTURE BEAT
19	27	33	5	NO LOVE LOST GROOVE ON 06/STRICTLY RHYTHM	CE CE ROGERS
20	9	8	12	GOOD TIME LOGIC 62839/RCA	◆ SOUND FACTORY
21	30	38	3	HOLIDAY DEEP CRAP 3006D/CRAP	URBAN MOTION PROJECT II
22	12	5	10	IF 60'S WAS 90'S CONTINUUM 13315	◆ BEAUTIFUL PEOPLE
23	19	13	9	I'VE GOT THE MUSIC MOONSHINE MUSIC 88400	MOUNT RUSHMORE
24	31	36	4	YOU WON'T SEE ME CRY ATLANTIC 85657	B-TRIBE
25	25	27	5	TREE FROG ZYX 7228	◆ HOPE
26	38	—	2	BOMBADIN TDDMY 80Y 629	808 STATE
27	22	20	11	CHEBBA COH18A/MANGO 120 D27/ISLAND	KHALED
28	33	42	3	I CAN'T LET YOU GO EIGHT BALL 041	THE MACK VIBE FEATURING JACQUELINE
29	32	30	5	RHYTHM OF LIFE IMAGO 25063	◆ CAPTAIN HOLLYWOOD
				<b>★ ★ ★ Power Pick ★ ★ ★</b>	
30	46	—	2	LIFTED BY LOVE SIRE 41379/WARNER BROS.	K.D. LANG
31	23	21	6	REACH POSITIVA IMPORT	◆ JUDY CHEEKS
32	37	47	20	JUMP TO IT ARISTA 1-2702	ARETHA FRANKLIN
33	41	—	2	FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC	◆ PAULINE HENRY
34	34	40	4	FREE, GAY, & HAPPY PERFECT PAIR 02-94	THE COMING OUT CREW
35	29	16	10	DON'T LET IT GO TO YOUR HEAD RCA 62787	CHANTAY SAVAGE
36	36	37	5	VOILA VOILA FFRR 12D 021	RACHID TAHA
37	48	—	2	NEW YORK EXPRESS STRICTLY RHYTHM 12254	HARDHEAD
38	42	48	3	ONE 4 LOVE ASTRALWERKS 61.8/CAROLINE	MELLOW MELLOW
39	45	49	3	ACTIVATOR (YOU NEED SOME) VICIDUS MUZIK 004/EPIC	WHATEVER GIRL
				<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>	
40	<b>NEW</b>	1	1	IS IT ALL OVER MY FACE? CAJUAL 213	DAJAE
41	24	14	14	100% PURE LOVE MERCURY 858 485	◆ CRYSTAL WATERS
42	16	12	13	HOW LONG WARNER BRDS. 41415	◆ ULTRA NATE
43	49	—	2	CLOSER TO GOD NOTHING/TVT/INTERSCOPE 95905/ATLANTIC	◆ NINE INCH NAILS
44	35	22	9	GOIN' UP IN SMOKE COLUMBIA 77266	TEN CITY
45	39	34	8	IF YOU REALLY LOVE SOMEONE TRIBAL AMERICA 58086/IRS	LIBERTY CITY
46	<b>NEW</b>	1	1	SO CONFUSED GREAT JDNES 530 630/ISLAND	COLONEL ABRAMS
47	<b>NEW</b>	1	1	RIGHT IN THE NIGHT EPIC 77544	JAM & SPOON FEATURING PLAVKA
48	<b>NEW</b>	1	1	HOW GEE NEXT PLATEAU 12D D23/FFRR	BLACK MACHINE
49	<b>NEW</b>	1	1	ANYTIME YOU NEED A FRIEND CDLUMBIA 77499	◆ MARIAH CAREY
50	28	10	13	I'LL TAKE YOU THERE (FROM "THREESOME") EPIC SOUNDTRAX 7746D/EPIC	◆ GENERAL PUBLIC

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★</b>	
1	13	—	2	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS 1 week at No. 1	◆ MAD LION
2	1	1	7	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
3	50	—	2	CROOKLYN (FROM "CROOKLYN") (T) 40 ACRES 54883/MCA	◆ THE CROOKLYN DODGERS
4	4	4	6	ANY TIME, ANY PLACE/TROB (T) (X) VIRGIN 38435	◆ JANET JACKSON
				<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>	
5	<b>NEW</b>	1	1	OLD TO THE NEW (T) RAL 853 239/ISLAND	◆ NICE & SMOOTH
6	2	2	4	OH MY GOD (T) (X) JIVE 42211	◆ A TRIBE CALLED QUEST
7	7	6	10	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	◆ SMIF-N-WESSUN
8	8	11	7	FANTASTIC VOYAGE (M) (T) (X) TDDMY BDY 617	◆ COOLIO
9	3	3	11	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
10	6	10	4	FUNKDAFIED (T) SD SO DEFICHADS 77422/COLUMBIA	◆ DA BRAT
11	5	5	11	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	◆ AALIYAH
12	<b>NEW</b>	1	1	DIARY OF A MADMAN (T) GEE STREET 854 063/ISLAND	◆ GRAVEDIGGAZ
13	19	18	10	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
14	<b>NEW</b>	1	1	THE RIGHT KINDA LOVER (T) MCA 54851	◆ PATTI LABELLE
15	12	9	15	MOVING ON UP (T) (X) EPIC 77417	◆ M PEOPLE
16	33	34	6	WILLING TO FORGIVE/JUMP TO IT (M) (T) ARISTA 1-2702	◆ ARETHA FRANKLIN
17	9	14	3	CAN IT BE ALL SO SIMPLE (T) (X) LOUD 62890/RCA	◆ WU-TANG CLAN
18	16	12	7	YOUR BODY'S CALLIN' (T) (X) JIVE 42221	◆ R. KELLY
19	23	31	6	YOUR LOVE IS SO DIVINE (M) (T) (X) SUNSHINE 12822	◆ MIRANDA
20	11	8	4	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	◆ MARIAH CAREY
21	15	19	6	BACK IN THE DAY (M) (T) (X) GIANT/REPRISE 41416/WARNER BRDS.	◆ AHMAD
22	14	15	8	WHERE MY HOMIEZ? (M) (T) MERCURY 858 463	◆ ILL AL SKRATCH
23	18	13	7	EASE MY MIND (M) (T) (X) CHRYSALIS 58157/EMI	◆ ARRESTED DEVELOPMENT
24	10	7	4	THE WORLD IS YOURS (T) COLUMBIA 77513	◆ NAS
25	31	30	8	SENDING MY LOVE (T) HILLTOWN 4854/MOTOWN	◆ ZHANE
26	32	32	10	ALWAYS (T) (X) MUTE 66225/ELEKTRA	◆ ERASURE
27	26	21	32	FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 44D 583/ISLAND	◆ DOUG E. FRESH
28	20	28	12	I'M NOT OVER YOU (T) (X) A&M 0575	◆ CE CE PENISTON
29	17	16	13	WORKER MAN (M) (T) EPIC 77290	◆ PATRA
30	27	25	9	WARRIOR'S DRUM (T) BLACK FIST 27491/SELECT STREET	◆ KING JUST
31	36	44	14	EL TRAGO (THE DRINK) (M) (T) (X) CUTTING 297	◆ 2 IN A ROOM
32	30	27	6	90'S GIRL (T) (X) KAPER 62882/RCA	◆ BLACKGIRL
33	<b>NEW</b>	1	1	SOUTHERNPLAYALISTICADILLACMUZIK (M) (T) (X) LAFACE 2-6010/ARISTA	◆ OUTKAST
34	28	—	2	ZOOMIN' (M) (T) (X) SCOTTI 8ROS. 78005	NOMAR
35	24	22	7	CODE OF THE STREETS (T) (X) CHRYSALIS 58147/EMI	◆ GANG STARR
36	<b>NEW</b>	1	1	TOOTSEE ROLL (M) (T) (X) DOWN LOW 6911/RIP-IT	◆ 69 BOYZ
37	35	23	16	SWEET POTATOE PIE (M) (T) (X) OUTBURST/RAL 77349/CHADS	◆ DOMINO
38	45	—	2	ARE YOU SATISFIED?/SURRENDER YOURSELF (T) (X) TRIBAL AMERICA 58142/IRS	THE DAOU
39	25	26	10	GOOD TIME (T) (X) LOGIC 62839/RCA	◆ SOUND FACTORY
40	22	33	3	MARY JANE (T) LOUD 6288D/RCA	◆ THA ALKAHOLIKS
41	38	24	12	ANYTHING (FROM "ABOVE THE RIM") (T) (X) RCA 62823	◆ SWV
42	49	—	2	PASS IT OFF (T) VIRGIN 14159	◆ SHYHEIM
43	41	—	2	LIFTED BY LOVE (T) (X) SIRE 41379/WARNER 8ROS.	K.D. LANG
44	<b>NEW</b>	1	1	UNDER THE SUN (M) (T) P.R.D. DIVISION/RAL 853 229/ISLAND	◆ JOE SINISTR FEAT. TERMINATOR X
45	<b>NEW</b>	1	1	WE ROLL DEEP (T) SCARFACE 53850/PRIORITY	CONSCIOUS DAUGHTERS
46	21	43	4	FOLLOW ME (M) (T) STRICTLY RHYTHM 1288	ALY-US
47	46	37	13	I BELIEVE (M) (T) (X) PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
48	44	40	8	PART TIME LOVER/I'M STILL... (M) (T) (X) DEATH ROW/INTERSCOPE 98283/AG	◆ H-TOWN/AL B. SURE!
49	29	20	6	MISLED (T) (X) 55D MUSIC 77451/EPIC	◆ CELINE DION
50	<b>RE-ENTRY</b>	2	2	RHYTHM OF LIFE (T) (X) IMAGO 25063	◆ CAPTAIN HOLLYWOOD

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

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## By Any Name, RCA's Jon Randall Is A Good Bet

BY PETER CRONIN

NASHVILLE—Country fans know him as Randy Stewart, but, due to an overabundance of Stewarts (and at least one Stuart) in country music, the former guitarist for Emmylou Harris is calling himself Jon Randall (his first and middle names) as he embarks on a solo career.

Like any new country artist, he'll be playing on a crowded field, and he'll have to struggle to fit onto ever-shrinking playlists. But RCA is betting that Randall's pure country tenor voice, formidable picking skills, and impressive résumé will separate "What You Don't Know," his debut album due Aug. 30, from the growing pack.

By taking full advantage of the individual strengths of his co-producers, Garth Fundis and Sam Bush, the 25-year-old Randall has crafted an album that strikes a comfortable balance between age-old bluegrass and country traditions and youthful energy. That the record also sounds downright mainstream is a tribute to the synergy and respect that developed between artist and producers.

Bush brings years of experience as a multi-instrumentalist/bluegrass innovator to the project. He and Fundis go back to the late '70s, when Fundis produced several cutting-edge records with Bush's New Grass Revival. And Randall and Bush have formed a strong musical bond over the past four

years as members of Harris' bluegrass-flavored Nash Ramblers.

"Sam's influence upon Jon is evident, and I've always been a large fan of Sam's," says Fundis. "I also admire Emmylou and her musical tastes."

The trio had been tossing around ideas and considering working together on a project when, in January 1993, Fundis was hired as VP of A&R at RCA. Known around Nashville as a consummate "song man," he wasted no time signing Randall to the label, and, with the proper team assembled, began searching for the right material.

"Finding songs can be like guerrilla warfare," says Fundis. "You've got to find songs that have a spin on them and that will work. We had to make a pro-

gram that would stand up to Alan Jackson, Wynonna, Vince Gill. That's where the competition is, and that's the arena we were aiming for."

Fundis had already fit bluegrass influences successfully through the mainstream country keyhole while producing landmark records with the late Keith Whitley, and the producer called upon those same instincts in the making of "What You Don't Know."

"We all know that Keith Whitley was bluegrass-influenced, but we didn't make bluegrass records," says Fundis. "We've come a little bit more to the contemporary side of things, and there's a bit more country pop here—the Eagles, Emmylou, Linda Ronstadt, and those kinds of things."

Considering Randall's upbringing, the combination of styles is not surprising. Growing up outside Dallas with bluegrass-picking parents, the youngster was exposed to plenty of country music at home, but he was hearing everything from ZZ Top and Bad Com-

pany to Jim Croce in the car.

"She'd kill me for saying this, but I remember being a small child and listening to Emmylou's records," Randall says. "Her 'Roses In The Snow' album influenced me as much as any record I've ever owned."

When he arrived in Nashville fresh out of high school in 1987, Randall worked the usual assortment of survival jobs, including delivering balloons in a gorilla suit and picking mandolin at Opryland, before hitting the road as a guitarist/singer with Holly Dunn. When Randall heard that Harris was putting a band together, he sent her a tape, and, to his surprise, got the gig. Randall gives Harris credit not only for broadening his country music horizons, but also for forcing him to become a serious picker.

"Emmylou was looking for somebody with that bluegrass-picking background," says Randall. When I joined, I said to her, 'You know, I'm really not much of a flatpicker,' and she said, 'Well, you are now!' Emmylou also gave me a newfound respect for all that original country music. When I was listening to country music in high school, I wasn't hearing the great George

(Continued on page 31)



RANDALL

## Lorrie Morgan Breaks With Producer RCA's Schuyler Initiates Move As Singer Returns To Label

This week's column was written by Peter Cronin, with additional material by Edward Morris.

WE BOTH WALK: Lorrie Morgan and her longtime producer, Richard Landis, have parted ways. The switch precedes Morgan's move from the BNA label back to RCA, for which she recorded from 1986-92. Both labels are distributed by BMG. Her first release for RCA, according to label VP/GM Thom Schuyler, will be a greatest hits package with three new tracks.

"The notion of changing producers emanated from me," says Schuyler. "It wasn't Lorrie's idea, but it was certainly not thrust upon her. I called Lorrie a week ago and asked her to consider making this decision. In preparation for her impending return to RCA, I spoke to [RCA VP of A&R] Garth Fundis and to Dale Morris, Lorrie's new manager. I also called Richard and explained. He asked the appropriate and stern questions, as anyone would, but this was by no means an indictment of him at all. He and Lorrie have created the substantial body of Lorrie Morgan's work. I just wanted to make a change."

**MAKING The Rounds:** The Sukin Law Group has opened a Nashville office at the Third National Financial Center. Specializing in domestic and international entertainment, media, and intellectual property matters, the firm will draw principally on the services of Michael F. Sukin and F. Casey Del Casino . . . Rodney Crowell, George Jones, Mark O'Connor, K.T. Oslin, and photographer Les Leverett were inducted into the Grammy Starwalk at Opryland USA June 27 . . . The Bellamy Brothers will celebrate their 20th anniversary as a recording act by issuing a two-CD boxed set, "Let Your Love Flow—20 Years Of Hits" in August. The set is on the Bellamy Brothers Records label and will be distributed by Intersound . . . Rarely Herd, the award-winning, Ohio-based bluegrass band, will be featured in a Japanese documentary on bluegrass now being filmed by the NHK network . . . Just a few months before his death on May 23, jazz guitarist Joe Pass and Grand Ole Opry star Roy Clark finished recording their album "Roy Clark And Joe Pass Play Hank Williams." The album is on the Buster Ann Music label and currently is available only through the Americana Television Network in Branson, Mo.

Despite all the promiscuous displays of good fellowship at this year's Fan Fair, it was not entirely an all-smiles gathering. For grimaces, take the book Kari

Reeves was promoting to fairgoers: "My Billy Ray Cyrus Story: Some Gave Too Much" (Eggman Press, Nashville). Reeves is the daughter of Grand Ole Opry star Del Reeves and, by her account, Cyrus' clandestine lover for four years. In the book, she portrays herself as a nourisher and Cyrus as an opportunist. Despite its shortcomings as biography, Reeves' confession is a relief from the myth of lummo sweetness being erected around the singer. And it certainly demonstrates that Cyrus had to hustle as hard as anybody else to achieve the status he now holds . . . It is also worth noting that David Stewart has written the story of his 1,600-mile walk from Wyoming to Nashville in 1988. The walk—which took 84 days to complete—was a masterful publicity stunt, the aim of which was to earn Stewart the chance to perform on the Grand Ole Opry. It worked. For details, check out "Heart And Sole" (White/Boucke, Glendale, Cal.) . . . Finally, we are pleased to convey the news that Billboard's own plunkmeister, Jim Beloff, has his second instruction book out from Hal Leonard. It's called "Jumpin' Jim's Ukulele Tips 'N' Tunes."

Collin Raye will play himself in the first episode of "Robin's Hoods," a new syndicated TV series from Aaron Spelling. Starring

Linda Purl, the series involves a cop's widow who takes over a country bar her husband had owned as a hobby. Raye's publicist characterizes the show as a "high jinks whodunit" . . . Country legend Cliffie Stone called Scene to say that once-thriving L.A. country music club the Palomino has been renovated and will be featuring country music again . . . Step One Records has added Malverne Distributors to its distribution network . . . South Carolina has commissioned Buddy Killen and the Killen Entertainment Group of Nashville to serve as consultants in developing the state's music industry. Killen's partners in this undertaking are Ronnie McDowell and Joe Meador.

**MARK YOUR CALENDAR:** The Canadian Country Music Assn. holds its 13th annual awards ceremonies Sept. 19 at Jubilee Auditorium in Calgary. George Fox will host.

**SIGNINGS:** Jennifer Saint John to an exclusive songwriting agreement with Somewhere In Rhyme Publishing . . . Rick Bowles has renewed his writing contract with Maypop Music.



## Sixth Leadership Music Program Begins In Oct.

NASHVILLE—Leadership Music, an organization that brings Nashville's music industry leaders together for an intensive seven-month program dedicated to intra-industry discussion and the cross-fertilization of ideas, has announced its sixth session, scheduled to begin in October. The program includes an opening retreat, five monthly program days focusing on issues of songwriting/publishing, talent, studios, media, and record companies, and a closing retreat in May 1995.

Leadership Music was founded in 1989 by music-industry alumnae of Leadership Nashville, a community-building organization that draws participants from all facets of the Nashville business world.

"Leadership Nashville is not unique to this city," says Dale Franklin, executive director of Leadership Music. "There are leadership organizations for cities and towns all across the U.S. Six years ago, there were 12 of us in the entertainment industry here who were alumnae of that program, and [Warner Bros. Records president] Jim Ed Norman had the idea that what works well for our community could also work for our industry."

With the blessing of Leadership Nashville, Leadership Music was born, and the organization has attracted a steady stream of Music City movers and shakers since its inception.

At 42 members, this year's class is the largest ever, and Franklin says the program has reached its capacity class size.

"We can't go beyond this ceiling number," she says. "The class has to be small so the participants get the op-

portunity to bond with each other. Also, that's all that will fit on the bus!"

The new Leadership Music members are: Ronald Baird, agent, Creative Artists Inc.; William Beasley, director, music business development, Nashville Area Chamber of Commerce; Dale Bobo, senior director of creative, Warner/Chappell Music; Steve Bogard, songwriter/producer; Scott Borchetta, VP, national promotion, MCA Records; Darlene Brock, president, Brock & Associates; David Gales, VP, label operations, RCA Records; Tammy Genovese, director of operations, Country Music Assn.; Tara Griggs-Magee, director of A&R, Benson Music Group; Ree Guyer-Buchanan, president, Wrensong Publishing Corp.; Lisa Harless, VP/manager, music industry division, First American National Bank; Cheryl Harris, principal, O'Neil, Hagaman & Co.; Darrell Harris, president, Star Song Communications; Ned Horton, president, Tuned In Broadcasting (WRLT); Brian Hughes, manager, specials/outside projects, Gaylord Entertainment Co.; John Jarrard, songwriter; Wade Jessen, MD, WSM Radio; Kip Kirby, president, Media/Mark; Bruce Koblish, president, Gospel Music Assn.; Donald McLemore, VP, Gehl Force Management; John Lloyd Miller, director, Scene Three; Robin Mitchell Joyce, attorney, Wyatt, Tarrant & Combs; Tinti Moffat, VP, Balmur; Scott Moskowitz, president, Insignia Corp.; Michelle Myers, senior director of marketing & creative services, Asylum Records; David Nichols, executive director, Country Radio Broadcasters; Gary

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# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JULY 9, 1994

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 LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** NO. 1 ***</b>						
1	1	1	14	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77659 (9.98/13.98) 14 weeks at No. 1	NOT A MOMENT TOO SOON	1
2	2	2	3	<b>VINCE GILL</b> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
3	3	3	9	<b>REBA MCENTIRE</b> MCA 10394 (10.98/15.98)	READ MY MIND	2
<b>*** GREATEST GAINER ***</b>						
4	4	4	22	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
5	5	5	6	<b>SOUNDTRACK</b> ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
6	6	6	7	<b>TRAVIS TRITT</b> WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
7	9	9	70	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
8	8	8	43	<b>GARTH BROOKS</b> ▲ <sup>4</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
9	7	7	17	<b>VARIOUS ARTISTS</b> ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
10	10	10	7	<b>LORRIE MORGAN</b> BNA 66379 (9.98/15.98)	WAR PAINT	7
11	11	11	90	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
12	19	—	2	<b>DAVID BALL</b> WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	12
13	12	15	104	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>2</sup> COLUMBIA 48851 (10.98/15.98)	COME ON COME ON	6
14	14	16	22	<b>COLLIN RAYE</b> EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
15	15	14	9	<b>PAM TILLIS</b> ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
16	16	13	20	<b>NEAL MCCOY</b> ATLANTIC 82568 (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	13
17	13	17	39	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
18	17	12	62	<b>PATTY LOVELESS</b> ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
19	18	19	16	<b>JOHN BERRY</b> LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
20	21	18	59	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
21	27	22	14	<b>CONFEDERATE RAILROAD</b> ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
22	22	21	33	<b>FAITH HILL</b> ● WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
23	29	25	21	<b>BLACKHAWK</b> ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
24	25	26	93	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
25	28	28	37	<b>ALABAMA</b> ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
26	33	30	47	<b>CLAY WALKER</b> ● GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	8
27	20	20	6	<b>KATHY MATTEA</b> MERCURY 51852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
28	32	35	21	<b>THE MAVERICKS</b> MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	28
29	31	27	198	<b>GARTH BROOKS</b> ▲ <sup>11</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
30	26	31	3	<b>TRACY BYRD</b> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	26
31	24	24	37	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
32	30	23	95	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA 10650 (10.98/15.98)	I STILL BELIEVE IN YOU	3
33	34	34	66	<b>DWIGHT YOAKAM</b> ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
34	37	33	9	<b>RANDY TRAVIS</b> WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
<b>*** HOT SHOT DEBUT ***</b>						
35	<b>NEW</b>	—	1	<b>SAMMY KERSHAW</b> MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	35
36	36	38	150	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
37	40	40	46	<b>AARON TIPPIN</b> ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6

○ 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. **HS** indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/OISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	42	43	39	<b>GEORGE STRAIT</b> ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
39	23	32	9	<b>JOHNNY CASH</b> AMERICAN 45520*AVARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23
40	39	36	4	<b>HAL KETCHUM</b> CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
41	35	29	62	<b>TOBY KEITH</b> ● MERCURY 514421 (9.98 EQ/15.98) <b>HS</b>	TOBY KEITH	17
42	38	37	50	<b>CLINT BLACK</b> ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
43	43	42	53	<b>JOHN ANDERSON</b> ● BNA 66232 (9.98/15.98)	SOLID GROUND	12
44	41	39	269	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
45	45	45	41	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	40
46	44	41	85	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
47	48	44	113	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98) <b>HS</b>	CONFEDERATE RAILROAD	7
48	47	46	146	<b>GARTH BROOKS</b> ▲ <sup>19</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
<b>*** PACESETTER ***</b>						
49	51	50	18	<b>RICK TREVINO</b> COLUMBIA 53560/SONY (9.98 EQ/15.98) <b>HS</b>	RICK TREVINO	23
50	50	49	59	<b>WYNONNA</b> ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
51	58	—	2	<b>BILLY DEAN</b> LIBERTY 27760 (10.98/15.98)	MEN'LL BE BOYS	51
52	49	53	24	<b>JEFF FOXWORTHY</b> WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	49
53	46	48	16	<b>BILLY DEAN</b> LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
54	54	52	62	<b>JOE DIFFIE</b> ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
55	53	51	53	<b>MARK CHESNUTT</b> ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6
56	52	47	23	<b>SOUNDTRACK</b> MCA 10927 (10.98/16.98)	8 SECONDS	3
57	56	58	124	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
58	62	68	33	<b>TANYA TUCKER</b> ● LIBERTY 89048 (10.98/15.98)	SOON	18
59	57	55	68	<b>SAMMY KERSHAW</b> ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
60	60	54	24	<b>BOY HOWDY</b> CURB 77656 (6.98/9.98) <b>HS</b>	SHE'D GIVE ANYTHING	19
61	59	56	4	<b>SOUNDTRACK</b> EPIC SOUNDTRAX 64379/SONY (10.98/16.98)	THE COWBOY WAY	56
62	61	61	163	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
63	<b>NEW</b>	—	1	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES	63
64	66	63	7	<b>VARIOUS ARTISTS</b> K-TEL 6120 (8.98/14.98)	TODAY'S GREATEST COUNTRY	50
65	63	60	68	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82438/AG (9.98/15.98)	ALIBIS	5
66	64	57	110	<b>BILLY RAY CYRUS</b> ▲ <sup>7</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
67	65	59	9	<b>LINDA DAVIS</b> ARISTA 18749 (9.98/15.98) <b>HS</b>	SHOOT FOR THE MOON	28
68	69	62	13	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	62
69	72	72	44	<b>SHENANDOAH</b> RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
70	68	65	7	<b>VARIOUS ARTISTS</b> K-TEL 6121 (8.98/14.98)	TODAY'S NUMBER ONE COUNTRY	56
71	70	67	97	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
72	67	64	117	<b>WYNONNA</b> ▲ <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	1
73	71	71	90	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1
74	55	66	16	<b>SUZU BOGGUSS</b> LIBERTY 28457 (10.98/15.98)	GREATEST HITS	38
75	73	69	16	<b>CHRIS LEDOUX</b> LIBERTY 28458 (10.98/15.98)	BEST OF	51

# Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING JULY 9, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 127 (7.98/12.98) 142 weeks at No. 1	GREATEST HITS	164
2	2	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	164
3	4	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	149
4	3	<b>REBA MCENTIRE</b> ▲ MCA 49797 (7.98/12.98)	GREATEST HITS	162
5	5	<b>GEORGE STRAIT</b> ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	164
6	6	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 55677 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	162
7	8	<b>DAVID ALLAN COE</b> ▲ COLUMBIA 35627/SONY (6.98 EQ/9.98)	GREATEST HITS	70
8	7	<b>ALABAMA</b> ▲ <sup>1</sup> RCA 71707 (9.98/13.98)	GREATEST HITS	163
9	9	<b>CONWAY TWITTY</b> ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	53
10	10	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	40
11	12	<b>GEORGE STRAIT</b> MCA 10450 (9.98/15.98)	TEN STRAIT HITS	11
12	14	<b>WAYLON JENNINGS</b> ▲ <sup>4</sup> RCA 33787 (8.98)	GREATEST HITS	48
13	15	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	5

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/OISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	21	<b>KEITH WHITLEY</b> RCA 52277 (9.98/13.98)	GREATEST HITS	23
15	17	<b>ALABAMA</b> RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	25
16	16	<b>VINCE GILL</b> MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	37
17	13	<b>VINCE GILL</b> ● RCA 98147 (4.98/9.98)	BEST OF VINCE GILL	162
18	11	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	47
19	22	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	37
20	19	<b>REBA MCENTIRE</b> ● MCA 62947 (4.98/11.98)	SWEET SIXTEEN	134
21	25	<b>DWIGHT YOAKAM</b> ● REPRIS 25989*AVARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	115
22	18	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	32
23	—	<b>K.D. LANG</b> SIRE 25724*WARNER BROS. (9.98/13.98)	SHADOWLAND	8
24	23	<b>KENNY ROGERS</b> ▲ LIBERTY 51127*CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	69
25	—	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	15

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

# THE Billboard Latin 50™

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

SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
★ ★ ★ No. 1 ★ ★ ★				
1	2	14	SELENA	EMI LATIN 28803 3 weeks at No. 1 AMOR PROHIBIDO
2	1	53	GLORIA ESTEFAN	EPIC 51807/SONY MI TIERRA
3	3	12	LA MAFIA	SONY 81215 VIDA
4	4	53	SOUNDTRACK	ELEKTRA 961240 THE MAMBO KINGS
5	5	33	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA LOVE & LIBERTE
★ ★ ★ GREATEST GAINER ★ ★ ★				
6	7	2	RAUL DI BLASIO	ARIOLA 20238/BMG PIANO DE AMERICA 2
7	6	53	MANA	WEA LATINA 90818 DONDE JUGARAN LOS NINOS
8	8	53	GIPSY KINGS	ELEKTRA 60845 GIPSY KINGS
9	9	30	BRONCO	FONOVISIA 6015 PURA SANGRE
10	11	53	LINDA RONSTADT	ELEKTRA 60765 CANCIONES DE MI PADRE
11	12	6	LOS TIGRES DEL NORTE	FONOVISIA 6017 DOS PLEBES
12	13	44	M. A. SOLIS Y LOS BUKIS	FONOVISIA 6002 INALCANZABLE
13	10	53	LUIS MIGUEL	WEA LATINA 75805 ROMANCE
14	15	53	JULIO IGLESIAS	SONY 38640 JULIO
15	16	20	LOS TEMERARIOS	AFG SIGMA 3006 TU ULTIMA CANCION
16	17	18	BANDA MACHOS	FONOVISIA 6012 LOS MACHOS TAMBIEN LLORAN
17	14	35	JERRY RIVERA	SONY 81150 CARA DE NINO
18	20	32	MAZZ	EMI LATIN 27738 QUE ESPERABAS
19	24	53	GIPSY KINGS	ELEKTRA 61390 LIVE!
20	19	53	LUIS MIGUEL	WEA LATINA 92993 ARIES
21	30	14	LA TROPA F	MANNY 13034/WEA LATINA OTRO DIA
22	25	44	EMILIO NAVAIRA	EMI LATIN 42838 SOUTHERN EXPOSURE
23	27	53	GIPSY KINGS	ELEKTRA 60892 MOSAIQUE
24	18	18	THE BARRIO BOYZZ	SBK 27344/EMI LATIN DONDEQUIERA QUE ESTES
25	22	53	SELENA	EMI LATIN 42770 LIVE!
26	31	6	LOS FANTASMAS DEL CARIBE	ROOVEN 3095 MAS Y MAS
27	26	22	LIBERACION	FONOVISIA 6014 LIBERACION
28	38	53	SELENA	EMI LATIN 42635 ENTRE A MI MUNDO
29	33	38	VICENTE FERNANDEZ	SONY 81070 LASTIMA QUE SEAS AJENA
30	23	2	VARIOUS ARTISTS	SONY 81304 SALSA MAGIC
31	34	34	GARY HOBBS	EMI LATIN 27412 TE VAS A ACORDAR
32	32	26	EROS RAMAZZOTTI	ARISTA 14742/BMG TODO HISTORIAS
33	45	25	LOS PALOMINOS	SONY 81174 CORAZON DE CRISTAL
34	35	38	FAMA	SONY 81134 EN GRANDE
35	29	53	GIPSY KINGS	ELEKTRA 61179 ESTE MUNDO
36	41	52	JON SECADA	SBK 80646/EMI LATIN OTRO DIA MAS SIN VERTE
37	39	6	LOS FUGITIVOS	ROOVEN 3051 VANIDOSA
38	37	12	VARIOUS ARTISTS	ROOVEN 3093 MERENGUE EN LA CALLE 8 '94
★ ★ ★ HOT SHOT DEBUT ★ ★ ★				
39	NEW ▶		SHELLY LARES	MANNY 13044/WEA LATINA QUIERO SER TU AMANTE
40	21	15	CHARO	UNIVERSAL WAVE 1214 GUITAR PASSION
41	40	26	RICK TREVINO	SONY 81105 DOS MUNDOS
42	46	47	JULIO IGLESIAS	SONY 39568 MOMENTS
43	47	10	LA SOMBRA	FONOVISIA 9157 CALIENTE DULCE AMOR
44	42	8	CULTURAS	MANNY 13043/WEA LATINA BABA DICE
45	48	22	REY RUIZ	SONY 81185 MI MEDIA MITAD
46	49	52	LA MAFIA	SONY 80925 AHORA Y SIEMPRE
47	44	42	LINDA RONSTADT	ELEKTRA 61239 MAS CANCIONES
48	28	10	CARLOS VIVES	POLYGRAM LATINO 518 BB4 CLASICOS DE LA PROVINCIA
49	NEW ▶		STEFANI	SONY 81184 TE VOY A ENAMORAR
50	RE-ENTRY		V. FERNANDEZ/R. AYALA	SONY 80628 ARRIBA EL NORTE...

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LA MAFIA SONY VIDA	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 GIPSY KINGS ELEKTRA MUSICIAN LOVE & LIBERTE	2 SOUNDTRACK ELEKTRA THE MAMBO KINGS	2 BRONCO FONOVISIA PURA SANGRE
3 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	3 JERRY RIVERA SONY CARA DE NINO	3 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
4 MANA WEA LATINA DONDE JUGARAN LOS NINOS	4 VARIOUS ARTISTS SONY SALSA MAGIC	4 LOS TIGRES DEL NORTE FONOVISIA DOS PLEBES
5 GIPSY KINGS ELEKTRA GIPSY KINGS	5 VARIOUS ARTISTS ROOVEN MERENGUE EN LA CALLE 8 '94	5 LOS TEMERARIOS AFG SIGMA TU ULTIMA CANCION
6 M. A. SOLIS Y LOS BUKIS FONOVISIA INALCANZABLE	6 REY RUIZ SONY MI MEDIA MITAD	6 BANDA MACHOS FONOVISIA LOS MACHOS TAMBIEN ...
7 LUIS MIGUEL WEA LATINA ROMANCE	7 TONY VEGA RMM/SONY SI ME MIRAS A LOS OJOS	7 MAZZ EMI LATIN QUE ESPERABAS
8 JULIO IGLESIAS SONY JULIO	8 EL GENERAL RCA/BMG ES MUNDIAL	8 LA TROPA F MANNY/WEA LATINA OTRO DIA
9 GIPSY KINGS ELEKTRA LIVE!	9 OLGA TANON WEA LATINA MUJER DE FUEGO	9 EMILIO NAVAIRA EMI LATIN SOUTHERN EXPOSURE
10 LUIS MIGUEL WEA LATINA ARIES	10 MARC ANTHONY RMM/SONY OTRA NOTA	10 SELENA EMI LATIN LIVE!
11 GIPSY KINGS ELEKTRA MOSAIQUE	11 JUAN LUIS GUERRA Y 4.40 KAREN/BMG BACHATA ROSA	11 LIBERACION FONOVISIA LIBERACION
12 THE BARRIO BOYZZ SBK/EMI LATIN DONDEQUIERA QUE ESTES	12 JUAN LUIS GUERRA Y 4.40 KAREN/BMG AREITO	12 SELENA EMI LATIN ENTRE A MI MUNDO
13 LOS FANTASMAS DEL CARIBE ROOVEN MAS Y MAS	13 VARIOUS ARTISTS RMM/SONY LA COMBINACION ...	13 VICENTE FERNANDEZ SONY LASTIMA QUE SEAS AJENA
14 EROS RAMAZZOTTI ARISTA/BMG TODO HISTORIAS	14 JERRY RIVERA SONY CUENTA CONMIGO	14 GARY HOBBS EMI LATIN TE VAS A ACORDAR
15 GIPSY KINGS ELEKTRA ESTE MUNDO	15 OSCAR D'LEON SONY TOITICO TUYO	15 LOS PALOMINOS SONY CORAZON DE CRISTAL

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

## Artists & Music

### Latin Notas



by John Lannert

**A HEATED AFFAIR:** Amid suffocating humidity that withered the attendees, ASCAP staged its second annual "El Premio ASCAP" June 24 at Miami Beach's open-air nightclub Amnesia International. "El Premio ASCAP" honored member songwriters and publishers whose ASCAP-licensed songs reached the top of the Latin radio charts in 1993.



PUENTE

Why was "El Premio ASCAP" held in June at an outdoor site in Miami Beach? ASCAP membership manager Ivan F. Alvarez explains that the event originally was scheduled to take place earlier this year at Amnesia. The date of "El Premio ASCAP" subsequently was shifted, but the venue could not be changed.

So, faced with an evening of steam and swelter, the ASCAP brass made the best of it, soldiering on through a difficult 90-minute ceremony that—given the circumstances—went off as well as could be expected. Co-hosting the event were ASCAP president Marilyn Bergman and MTV Latino VJ Alfredo Lewin. Both performed admirably, even though the event was unnecessarily bogged down with a surplus of appearances from ASCAP executives and award presenters. But ASCAP does deserve a thumbs up for its bilingual presentation.

The high point of the ceremony occurred when master timbalero Tito Puente was awarded ASCAP's most prestigious honor, the Founders Award, handed out by Bergman and fellow ASCAP member Sheila E. As Puente stepped up to the microphone, a segment of the audience broke into an impromptu rendition of the Puente anthem "Oye Como Va." The diminutive performer then smiled to the choral group and quipped, "I would like to thank all of my Jewish friends for coming."

Trumpeter extraordinaire Arturo Sandoval closed out the proceedings with a brief set spiced by a bouncing take on the theme to "The Flintstones." Other awardees fêted at "El Premio ASCAP" were songwriters Omar Alfanno and Juan Carlos Calderón, each of whom earned songwriter of the year awards.

The ASCAP Latin Song of the Year was La Mafia's smash "Me Estoy Enamorando," penned by Armando Larrinaga and published by Sony Discos Music Publishing. ASCAP's Latin Publisher of the Year award went to EMI Music Publishing.

**ATLANTIC TO GO LATINO?** Not exactly ... and not yet. But Steve Yanovsky, Atlantic's A&R representative/special projects, says "there have been discussions" at Atlantic that may lead to the formation of a label that will house a variety of musical genres, including Latino music. "We're researching music, and we're taking some strides to get involved with different artists," says Yanovsky, who declines to identify the acts. "So we're going to take a stand in the instrumental area and, I think, the Latin area."

Atlantic already has released "Fiesta Fatal," an ear-perking flamenco/house album by Spain's Barcelona Tribe Of Soulsters, better known as B-Tribe. Although a remixed single of the band's Euro-dance hit "You Won't See Me Cry" could score an Enigma-style left-field hit, the

(Continued on next page)

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# Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
				COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.	
				*** No. 1 ***	
1	1	1	12	SELENA EMI LATIN	AMOR PROHIBIDO 5 weeks at No. 1
2	2	2	14	LA MAFIA SONY	VIDA
3	3	3	8	LOS FANTASMAS DEL CARIBE RODVEN	MAS Y MAS
4	5	7	7	JON SECADA SBK/EMI LATIN	SI TE VAS
5	4	4	10	LUIS MIGUEL WEA LATINA	TU Y YO
6	6	5	10	GLORIA ESTEFAN EPIC/SONY	AYER
7	12	14	6	RICARDO ARJONA SONY	TE CONOZCO
8	7	6	11	ANA GABRIEL SONY	HABLAME DE FRENTE
9	10	20	4	RICARDO MONTANER EMI LATIN	QUISIERA
10	8	9	7	THE BARRIO BOYZZ SBK/EMI LATIN	UNA NOCHE DE AMOR
11	9	12	10	OLGA TANON WEA LATINA	PRESENCIA TU AMOR
12	11	11	8	ALVARO TORRES EMI LATIN	TU MEJOR AMIGO
13	13	10	10	MARC ANTHONY Y INDIA RMM/SONY	VIVIR LO NUESTRO
14	15	34	3	TONY VEGA RMM/SONY	ELLA ES
15	14	21	5	PANDORA EMI LATIN	EL CANALLA
16	18	—	2	VICEVERSA MAX MUSIC	ELLA
				***HOT SHOT DEBUT***	
17	NEW ▶	1	1	JUAN GABRIEL ARIOLA/BMG	PERO QUE NECESIDAD
18	19	33	3	LORENZO ANTONIO WEA LATINA	CUANDO, COMO Y PORQUE
19	26	35	3	JULIO IGLESIAS COLUMBIA/SONY	CRAZY
20	22	23	4	TITO ROJAS M.P.	LO QUE TE QUEDA
				***POWER TRACK***	
21	38	—	2	KAIRO SDI/SONY	EN LOS ESPEJOS DE UN CAFE
22	20	25	3	BRONCO FONOVISIA	PASTILLAS DE AMOR
23	17	17	7	LOS TITANES FUENTES/VEDISCO	ZODIACO
24	16	26	12	M. A. SOLIS Y LOS BUKIS FONOVISIA	Y YO SIN TI
25	35	—	2	VERONICA CASTRO POLYGRAM LATINO	TU LA TIENES QUE PAGAR
26	28	30	4	LOS TEMERARIOS AFG SIGMA	LA MUJER QUE SONE
27	36	—	2	LOS TIGRES DEL NORTE FONOVISIA	LOS DOS PLEBES
28	21	22	4	YOLANDITA MONGE WEA LATINA	COMO PUEDES
29	31	39	4	BRAULIO SONY	ESTA CLASE DE AMOR
30	27	31	5	LAS TRIPLETS EMI LATIN	MI MUNDO ENTERO
31	NEW ▶	1	1	INDUSTRIA DEL AMOR UNICO/FONOVISIA	DOS ENAMORADOS
32	34	37	7	GRUPO NICHE SDI/SONY	UN ALTO EN EL CAMINO
33	25	27	6	MAGGIE CARLES RODVEN	HOY VOY A INVENTARTE MIO
34	NEW ▶	1	1	LOS BUKIS FONOVISIA	A AQUELLA
35	39	32	10	LUIS ANGEL SONY	BUENA FORTUNA
36	NEW ▶	1	1	LALO Y LOS DESCALZOS WEA LATINA	EL HIJO DEL AMOR
37	NEW ▶	1	1	ANTONIO AGUILAR HIJO EMI LATIN	POR TI NO VOY A LLORAR
38	24	19	8	BIG MOUNTAIN RCA/BMG	BABY TE QUIERO A TI
39	NEW ▶	1	1	LOS FUGITIVOS RODVEN	DIABLO
40	NEW ▶	1	1	WICHY CAMACHO WEA LATINA	DARIA EL ALMA

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

## Artists & Music

### LATIN NOTAS

(Continued from preceding page)

multiformat smash on this album is a remix of the melodious, mildly ethereal "Una Vez Más." The album's lone downside is its awkward, stop-and-go arrangements.

**RMM INVADES BRAZIL:** Salsa imprint RMM is taking its first steps toward cracking the Brazilian market with the release of seven titles next month in Brazil. Among the albums are "Azucar Negra" by Celia Cruz and "El Rey De Los Soneros" by Oscar D'León. Two duet singles featuring Caetano Veloso and Cruz, and Elba Ramalho and D'León, are expected to be released as well. Veloso and Ramalho will sing in Portuguese, and Cruz and D'León will sing in Spanish. RMM president Ralph Mercado says, "I want to prove that salsa and the Brazilian rhythms are as similar as Spanish and Portuguese."

**BRASILEIRA NOTAS:** Brazilian soccer star Romário is the subject of "Romário," a hit single for Rio de Janeiro rock band Bel. Taken from the group's second album, "Sambadrome" (Tinnitus/Warner), the song contains the verse: "Romário, weird angel/Demon of the adversaries/Enemy of the defense/You're an angel/You're the devil" . . . Gay rock singer Renato Russo has just released "The Stonewall Celebration Concert" (EMI-Odeon), an English-language album commemorating the 25th anniversary of the clash between police and gays that originated at the Stonewall bar in New York. Half of the album's royalties will benefit an anti-hunger campaign headed by Brazilian sociologist Betinho . . . Dominginhos, a nonpareil player of an accordion-like instrument called the sanfona, has just released "Choro Chorado" on Continental/Warner . . . Marisa Monte has re-signed with EMI Music International for three albums. Her new, as yet unnamed, album is due in August.

**SIGNINGS:** Sheila E. reportedly is nearing a deal with Sony Discos' still-unnamed Latin jazz imprint . . . Cuban singer/songwriter Albita Rodríguez, who has drawn enthusiastic crowds in Miami nightclubs for the past six months, has signed with Crescent Moon Records.

**CHART NOTES:** For the fifth straight week, Selena's "Amor Prohibido" (EMI Latin) rules the Hot Latin

Tracks roost, as Jon Secada's "Si Te Vas" (SBK/EMI Latin) rises 5-4 with a bullet and Ricardo Arjona's "Te Conozco" (Sony) jumps 12-7. Look for "Si Te Vas" to dislodge "Amor Prohibido" in three weeks.

Elsewhere, Juan Gabriel's first studio single in eight years, "Pero Que Necesidad" (Ariola/BMG), debuts strongly, coming in at No. 17. Other songs making sturdy northbound moves are Julio Iglesias' Sony ballad "Crazy" (26-19), Kairo's Sony entry "En Los Espejos De Un Cafe" (32-21), and Veronica Castro's PolyGram Latino single "Tú La Tienes Que Pagar" (35-25).

New artists debuting this week are Antonio Aguilar Hijo and Wichy Camacho. Aguilar, son of famous ranchera singer Antonio Aguilar and brother of Pepe, debuts at No. 36 with "Por Ti No

Voy A Llorar." The urgent mariachi ballad is taken from his EMI Latin debut, "Toda Mi Vida."

**RETAIL NOTES:** For the fifth consecutive week, Selena's EMI Latin album "Amor Prohibido" and Gloria Estefan's Epic/Sony record "Mi Tierra" switch places atop the Billboard Latin 50, with "Amor Prohibido" knocking out "Mi Tierra" this week. (Note: The Billboard Latin 50 publishes biweekly.) Raúl di Blasio's latest effort, "Piano De América 2" (Ariola/BMG), moves 7-6 with a bullet after entering the chart last week. Making debuts are two hot Tejana sirens: Shelly Lares, whose Manny/WEA Latina album "Quiero Ser Tu Amante" comes in at No. 39, and Sony artist Stefani, whose label debut "Te Voy A Enamorar" enters at No. 49.

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**Gerardo Es El Hombre.** Latin rap artist Gerardo, on a promotional tour supporting his label debut "Asi Es," recently stopped by the MTV Latino studios to be guest VJ for the channel's weekly program "InSitu." Pictured, from left, are "InSitu" producer Romulo Guardia, Gerardo, and Mariauxy Castillo, coordinator of talent and artist relations at MTV Latino.

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# Top Gospel Albums

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

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	55	MISSISSIPPI MASS CHOIR MALACO 6013 39 weeks at No. 1	IT REMAINS TO BE SEEN
2	2	51	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	11	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
4	4	33	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
5	7	9	JOHN P. KEE VERITY 43009	COLORBLIND
6	6	13	DARYL COLEY SPARROW 51390	IN MY DREAMS
7	8	31	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
8	9	13	THE CLARK SISTERS SPARROW 51368	MIRACLES
9	5	35	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
10	10	29	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
11	11	33	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
12	12	33	DOTTIE JONES BELLMARK 77005	ON MY OWN
13	29	3	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
14	13	31	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
15	16	17	CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
16	14	17	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
17	20	13	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
18	17	15	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
19	18	9	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
20	15	33	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 30195	NOTHING CAN BE BETTER
21	22	7	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
22	26	3	HEAVEN SENT INTERSOUND 9119	CLOSEST FRIENDS
23	24	59	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
24	19	35	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
25	21	15	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD
26	23	53	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
27	28	7	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006	IT'S OUR TIME
28	NEW		EDWIN HAWKINS FIXIT 9124/INTERSOUND	KINGS & KINGDOMS
29	NEW		TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
30	38	5	NEW HOME MINISTRY MASS CHOIR BORN AGAIN 1003	THE BLOOD
31	25	41	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
32	27	19	CARNELLE MURELL & THE NEWORK COMMUNITY CHOIR SAVOY 14815/MALACO	WAIT I SAY ON THE LORD
33	31	31	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
34	30	7	REV. GERALD THOMPSON & HI-PRAYZ CRUSADE ATLANTA INT'L 10197	DELIVERANCE IN THE PRAISE
35	35	57	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
36	37	15	THE PILGRIM JUBILEES MALACO 6016	IN REVIVAL
37	NEW		BISHOP BILLY ROBINSON & THE GARDEN OF PRAYER CATHEDRAL CHOIR VECTRON 19502	KEEP THE FAITH
38	NEW		TRAMAIN HAWKINS SPARROW 1429	ALL MY BEST TO YOU
39	33	5	GREATER EMMANUEL MASS CHOIR CGI 1094	THE SUN WILL SHINE AGIAN
40	39	7	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING

● 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



by Lisa Collins

**THEY'RE BACK!!!** One of gospel's hottest choirs—the Wilmington Chester Mass Choir—has returned with its latest album, "The Change Will Come." The disc, slated for release next week, features the same disciplined style of singing that won the group the attention of gospel lovers across the country... Another of this summer's sizzlers is Timothy Wright & the New York Fellowship Mass Choir. More than 350 members of top-notch choirs in and around New York City took part in the recording of "Come Thou Almighty King," which was released May 29. The project, an effort to unite New York's heavyweight choir directors, features Eric McDaniels & the Pentecostal Mass Choir; Donnie McClurkin & the New York Restoration Choir; Rev. Hezekiah Walker & the Love Fellowship Crusade; and Rev. Albert Jamison & the Tri-Boro Mass Choir... Due out next month are the latest releases from Dottie Peoples & the Peoples Choice Chorale ("He's An On-Time God") and James Bignon ("Heaven Belongs To You"). The latter teams Bignon with the Deliverance Mass Choir in an attempt to recapture the excitement Bignon generated during his extended stint as lead vocalist with the Georgia Mass Choir.

**COMING ON STRONG:** Intersound will introduce its spoken-word ministry series with the release of an album by evangelist Iona Locke, recorded June 29-30 at Atlanta's Gospel Tabernacle. Intersound created the se-

ries to make the ministry more readily available through Intersound's national distribution system. Locke, who is first in the series, is a nationally renowned evangelist affiliated with Marvin Winans' Detroit-based Perfecting Church. The release features Vicki Winans as guest soloist on two traditional hymns—"Great Is Thy Faithfulness" and "Jesus Loves Me." Intersound hopes to forge new ground with the spoken-word/music blend.

**TIDBITS:** Charlene Bell, elder sister to Vanessa Bell Armstrong, has signed a recording pact with AIR (Atlanta International Records)... Luther Barnes is back in the studio, at work on his next solo project. Fellow AIR recording artist Gerald Thompson remains hospitalized due to problems stemming from high blood pressure. Meanwhile, just released from the hospital is AIR exec and gospel air personality Juandolyn Stokes, who was treated for digestive problems as well as exhaustion... Gospel jazz pioneer Ben Tankard is keeping a low profile while in the studio at work on a new project entitled "Play Me In Your Key"... Ce Ce Winans, who is half of gospel's hottest duo, is prepping to do a solo church album... And taking a break from work on her upcoming Columbia set, Tramaine Hawkins joined a host of gospel luminaries in Toledo, Ohio, at the 13th annual Edwin Hawkins & Bishop Walter Hawkins Music & Arts Seminar. About 2,500 people took part in a musical that marked the opening of the seven-day event (June 26-July 2), which featured seminars, nightly musicals, and an annual recording session. Word is that Hawkins is looking to record a "duet" with Mahalia Jackson in the manner of Natalie Cole's "Unforgettable" teaming with her father, Nat King Cole.

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# Top Contemporary Christian™

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THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	2	37	CARMAN SPARROW 1387 3 weeks at No. 1	THE STANDARD
2	3	83	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
3	1	25	TWILA PARIS STARSONG 8805	BEYOND A DREAM
4	4	15	MICHAEL SWEET BENSON 2231	MICHAEL SWEET
5	5	21	POINT OF GRACE WORD 26014	POINT OF GRACE
6	7	37	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
7	6	17	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
8	10	17	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
9	9	17	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
10	11	39	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
11	8	17	STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
12	15	13	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
13	35	11	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
14	12	113	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
15	14	33	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
16	13	13	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
17	24	3	GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
18	NEW ▶		PHIL KEAGGY SPARROW 1459	WAY BACK HOME
19	21	37	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
20	18	15	CLAY CROSSE REUNION 972/WORD	MY PLACE IS WITH YOU
21	19	7	GOSPEL GANGSTAS MYX 9460/FRONTLINE	GANG AFFILIATED
22	31	21	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
23	NEW ▶		VARIOUS ARTISTS SPARROW 1434	PROMISE KEEPERS: A LIFE THAT SHOWS
24	16	9	LARNELLE HARRIS BENSON 2226	BEYOND ALL LIMITS
25	17	5	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138	CHANT
26	26	11	DINO BENSON 2262	MIRACLES
27	30	37	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
28	38	15	COMMISSIONED BENSON 2868/CGI	MATTERS OF THE HEART
29	32	101	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
30	40	7	KIDS CLASSICS BENSON 2217	ACTION BIBLE SONGS
31	39	11	KIDS CLASSICS BENSON 2218	SUNDAY SCHOOL SONGS
32	RE-ENTRY		VARIOUS ARTISTS BRENTWOOD 5401	AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES 2
33	20	61	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
34	29	9	ACAPPELLA WORD 6998	HEAR IT IN OUR VOICE
35	22	55	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
36	33	11	VARIOUS ARTISTS VINEYARD 9172	THE BEST LOVED SONGS FROM THE VINEYARD
37	25	11	SCOTT BLACKWELL N SOUL 9903	NITRO PRAISE
38	RE-ENTRY		MICHAEL CARD ● SPARROW 1179*	SLEEP SOUND IN JESUS
39	NEW ▶		SUSIE LUCHSINGER INTEGRITY 605/SPARROW	REAL LOVE
40	27	33	PETRA WORD 4238	WAKE-UP CALL

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

## Artists & Music



by Bob Darden

IT DIDN'T TAKE LONG for the booming praise and worship side of contemporary Christian music to produce its first superstar: Ron Kenoly.

Kenoly's current album on Integrity, "God Is Able," has been in the top 10 since its release a few months ago, while his previous offering, "Lift Him Up," is still in the top 40 after more than 100 weeks. Both projects should go gold soon.

What's surprising about all this is that P&W generally has been project- rather than artist-driven. But Kenoly's talent was simply too significant to ignore.

"It just evolved naturally," Kenoly says. "Integrity, from the beginning, concentrated their marketing on direct mail—they didn't have a whole lot of bookstores selling their product. When Sparrow began distributing Integrity [Integrity has since left Sparrow], that opened sales to the general public.

"Then the song 'Jesus Is Alive' got picked up by some DJs in Detroit and Washington, D.C., on their own. Integrity really hadn't had any radio airplay before. In fact, Integrity didn't even press CDs for radio promos—they had to specially print copies for radio. But so many requests were coming in to radio stations that the project took off by itself."

It was at this point that the decision was made to market Kenoly as an artist, rather than as a title.

But even Kenoly, who recorded for several mainstream labels in the '70s, admits that both "Lift Him Up" and "Je-

sus Is Able" have a secret weapon: one of the best bands in the business.

"Alex Acuna Justo Almario, Abraham Laboriel, Tom Brooks, Chester Thompson, and I are all friends, dating back in the mid-1980s," Kenoly says. "Some of them attended the Church On The Way in Van Nuys [Calif.], and played there occasionally. I'm like everybody else—I've admired them from afar. And from time to time I had the opportunity to sing in that church, and we became friends. One of us would say, 'It sure would be good to do this on a regular basis.'

"And, somehow, that unspoken prayer was answered years later. Now I feel like I have the band!"

Fortunately for fans and critics alike, Integrity stretched out the budgets, and the resulting projects stand at the apex of all praise and worship recordings released to date.

Kenoly—and much of his crack band—has continued to broaden the boundaries of praise and worship music. Last year, for example, he was booked for a five-city tour in South Africa.

"Half of the places were public venues, the other half were churches, and we had turnaway crowds everywhere we went," Kenoly says.

"In Durban, for instance, we sang under an outdoor tent that seated 5,000—but the crowd grew as the evening went on outside the tent until there were as many outside as inside—black and white and mixed.

"You can call it a phenomenon, but all over the world, from Australia, Africa, Korea, China—everywhere—praise and worship music is something that is really stimulating the body of Christ. There is a hunger for worship, a hunger for praise. People want to come together and worship the Lord. They don't want to come together and argue doctrinal issues, just to worship and praise God."

And like Esther in the Old Testament, Kenoly believes that his God-given gift has been waiting for such a time as this.



by Christie Barter

THE TOKYO STRING QUARTET celebrates its 25th anniversary next season with performances of the Beethoven quartets, beginning Oct. 26 at Carnegie Hall. The six concerts in the series, devoted to the complete cycle, will alternate between Carnegie Hall and Avery Fisher Hall, culminating with a May 10, 1995, date at Fisher. All proceeds from these concerts will be donated to Classical Action: Performing Arts Against AIDS, an organization founded by former artist manager Charles Hamlen to raise funds for community-level AIDS awareness.

Why is the Tokyo doing this? Let the quartet's first violinist, Peter Oundjian, explain: "It seemed to us that this would be an ideal opportunity to show our gratitude and appreciation to the city in which we have been based from the beginning . . . to find an area of need in which we all share a common interest.

"Three years ago, we lost a very close friend; John Duedich had worked with us in various important capacities for almost 15 years, and had become an extremely valuable confidant for all of us. To our great shock, we discovered that he had taken his own life.

"After his suicide, we received a letter from him, explaining that he had been fighting AIDS for several years—which nobody knew—and that he could no longer face the struggle. He asked us in the letter to do whatever we could to help fight this dreadful disease.

"From that moment, our mission for our anniversary was to try to help alleviate some of the pain and suffering that is so prevalent in our society today, by supporting at least a part of the wonderful programs that exist in this city, programs that counsel and support and advise."

The spirit of the Beethoven quartets, says Oundjian, "is

so closely connected with these sentiments . . . We felt that at a time when we want to celebrate and yet reflect, to make a contribution to a society into the arms of which we have been welcomed, that no other music could possibly be appropriate."

Upcoming from BMG Classics is a Tokyo Quartet 25th-anniversary CD, an all-Beethoven compilation of three previously recorded quartets—one early, one middle, and one late: Op. 18 No. 4, Op. 95 (the "Quartetto Serioso"), and Op. 135. This will be followed in October by an album titled "Impressions," combining the Debussy and Ravel quartets with the latter's Introduction and Allegro, featuring flutist James Galway, clarinetist Richard Stoltzman, and harpist Heidi Lehwalder.

ON THURSDAY EVENING, July 7, when Seiji Ozawa conducts the Boston Symphony in a gala concert opening the new hall at Tanglewood to which he has given his name, he will share the podium with pops conductor John Williams and Sony chairman Norio Ohga. Guest artists joining the BSO and Tanglewood Festival Chorus are pianist Leon Fleisher, cellist Yo-Yo Ma, and pianist Peter Serkin. There's talk that the whole concert—which is being sponsored by NEC—will be taped for future radio broadcast, telecast, and/or release.

Among the BSO's recording projects for the 1994-95 season is an album for EMI/Angel comprising the Violin Concerto of Samuel Barber; Leonard Bernstein's Sere-nade (after Plato's "Symposium"); and Lukas Foss's Three American Pieces, all with Itzhak Perlman as violin soloist and with Ozawa conducting.

For Philips, Ozawa and the orchestra will record Ravel's "Sheherazade," Berlioz's "Les nuits d'ete," and Debussy's "La damoiselle elue." Sylvia McNair is the featured soprano.

THE FOLKS AT Reference Recordings want us to know that Frederick Fennell, the founding conductor of the Eastman Wind Ensemble, is celebrating his 80th birthday July 2. His latest RR release, "Pomp & Pipes!" with the Dallas Wind Symphony and organist Paul Riedo, is well on its way to becoming the label's all-time best-seller.

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# Music Video

ARTISTS & MUSIC

## Hughes Brothers Survey Urban Blight Motown's 'Inner City Blues' Clip A 'Dream Project'

BY DEBORAH RUSSELL

LOS ANGELES—Children need very little inspiration to shed the inner-city blues. A pile of mattresses in a junkyard makes a good trampoline. One piece of rope provides hours of jumping pleasure.

The Hughes brothers-directed clip for "Inner City Blues (Make Me Wanna Holler)," from Motown's Marvin Gaye reissue "What's Going On," uses such scenes of youthful exuberance to temper the clip's unflinching examination of urban blight.

The streets of Harlem provide the backdrop for the video, which mixes documentary footage of everyday people with conceptual vignettes of heartache, hope, and despair.

"This was a dream project," says Allen Hughes, who co-directed "Inner City Blues" with his brother Albert. "But it was intimidating; this is a song that is really hard to do justice to."

The Hughes brothers attempted to do it justice by lensing a subtle, black-and-white overview of the inner-city experience. They packaged the clip in the letterbox format.

The five-day shoot comprised two days of documentary shoots and three days of staged conceptual shoots. Overhead shots of endless housing projects, garbage-strewn parking lots, and crowded city streets serve as transitions to blend the documentary and dramatic sequences.

Fictional vignettes follow a character living in a roach-infested apartment, sifting through bills he cannot pay. In one scene, the man is arrested and photographed for mug shots. Visions of oppressive, claustrophobic hallways serve as a metaphor for the prison-like atmosphere that characterizes the inner city.

"We didn't want to match every visual to every word; we wanted to make a mood piece," says Hughes, who has directed some 25 videos and the gritty urban film "Menace II Society" with his brother. "We're so used to going overboard with violent images, and our original video concept had some murder scenes in it. But we took them out. We decided we should be more mature about this."

That maturity comes out in a number of evocative (and often subliminally profound) scenes, from two athletes



Allen Hughes, shown at left, and Albert Hughes directed the new Motown video for Marvin Gaye's 1971 classic "Inner City Blues (Make Me Wanna Holler)." (Photo: Darren Michaels)

boxing in front of an American flag to a teen-ager jumping rope while holding her own child in her arms. In one segment, Gaye's silky vocals caress a collage of heart-rending stills, including a shot of a woman rifling through a pile of trash and a picture of several beaming children smiling gleefully at the camera.

"It's important not to preach or teach," says Hughes. "But if we have views, we like to bring them across subtly."

Several of those views were culled from unexpectedly significant opportunities; much of the "run-and-gun" street footage was reeled spontaneously, says producer Rubin Mendoza.

"We were on our way to film some-

thing one day and we could see a fire in the distance," he says. "It looked pretty large, and Allen wanted to go shoot it. The cops were giving us a hard time, so I told them we were making a documentary about the New York City Fire Department. We spent about an hour there, and we smelled like fire for the rest of the day."

Mendoza has worked as the Hughes brothers' producer for about three years. The trio is partnered in the commercial/video production house Underworld Films, which produces its clips through L.A.-based Oil Factory. Lisa Rinzier directed photography on "Inner City Blues"; Dan Lebental edited.

The clip exists in two versions, as the tune, originally released in 1971, is more than five minutes long. Hughes says he favors the full-length 5:26 video over the abbreviated 3:54 version. "I would hope people would play the longer version out of respect for Marvin Gaye and for us," he says.

Programmers coping with two versions of the same video have yet another option regarding "Inner City Blues," however. Just as the Hughes brothers were visualizing Gaye's classic ballad, Paul Hunter, another director represented by Oil Factory, was commissioned to shoot a video cover of the same tune for Elektra's Angela Winbush. Hunter shot his video on location in New Orleans.

## PRODUCTION NOTES

### LOS ANGELES

• Reba McEntire's latest MCA video, "Why Haven't I Heard From You," is a Picture Vision production directed by Jon Small. Ed Stephenson directed photography.

• Rainmaker Films director Neal Preston shot Dan Seals' new Warner Bros. clip, "All Fired Up." Stan Strickland produced.

• DNA Films' Kevin Bray is the eye behind For Real's A&M/Perspective clip, "Easy To Love." Joseph Yacoe directed photography and Mitzie Rothzede produced. Bray also directed Beres Hammond's new Elektra video, "No Disturb Sign." Patrick Darrin directed photography and Carrie Wy-

socki produced.

### NEW YORK

• Deee-Lite's new Elektra video, "Picnic In The Park," is an Oil Factory Films production directed by Wiz. Kim Mguni produced.

• Guy Guillet is the eye behind the Legion's latest Mercury video, "Legion Groove." Welles Hackett directed photography on the Notorious Pictures shoot. Marc Smerling produced.

• H-Gun Labs director Eric Matties shot Biohazard's Warner Bros. video "How It Is." Barbara Schwarz produced the shoot, which features Cypress Hill's Sen-Dog.

### OTHER CITIES

• Tori Amos' new video, "Past The Mission," is a Black Dog Films production directed by Jake Scott. He reeled the Atlantic clip on location in Spain. Scott also shot Love Spit Love's Imago video "Am I Wrong."

• Vince Gill's MCA clip "What The Cowgirls Do" is a Scene Three Inc. production directed by John Lloyd Miller. Denver Collins directed photography. Anne Grace produced.

• Notorious Pictures director Robert Curreri shot Total Devastation's Arista video "Skinz" on location in San Francisco. Marc Smerling produced.

• New Orleans is the site of Harry Connick Jr.'s new Columbia clip, "(I Could Only) Whisper Your Name." Oil Factory's Greg Masuak directed the video; Ron Mohrhoff produced.

## VH-1's Honorable Effort; 'TV 23' In Limbo In Akron

SWEET SUCCESS: VH-1 pulled off the first live concert event in its 10-year history with nary a hitch June 26. Set at L.A.'s Shrine Auditorium, the network's "VH-1 Honors" featured live music by charity-conscious artists Garth Brooks, Bonnie Raitt, Al Green, Melissa Etheridge, Stevie Wonder, Michael Bolton, Kenny G, and the artist formerly known as Prince, who bore a striking resemblance to Liza Minnelli.

Bruce Gowers directed the diverse talent lineup, with executive producers Jack Sussman and Ken Ehrlich at the helm. Together they created a quick and seamless musical showcase for some of the most selfless and philanthropically minded artists on the charts.

Each performing act was honored for contributing money to such organizations as Feed The Children, the United Negro College Fund, the Rhythm & Blues Foundation, L.A. Shanti, and more. And while the event veered dangerously close to telethon territory, with repeated requests for financial participation from viewers, it was tempered with enough humor from host Ellen DeGeneres and enough unique performances to keep the action going.

"The show surprised a lot of people—we included," says Tom Freston, chairman/CEO at MTV Networks.

Indeed, few people outside VH-1 could conceptualize the program before it happened, and most appeared pleasantly surprised by the smooth professionalism and high energy that ensued once it began. Highlights included a pairing of Brooks and his musical idol James Taylor at the top of the show, Wonder singing with a cappella wonders Take 6, and Raitt backing Green and Mavis Staples in a joyous tribute to the blues and soul of rock'n'roll.

Only one blatant security lapse marred the proceedings: Two idiotic members of the audience jumped on stage to dance during the Raitt/Green/Staples sequence. Their rude disregard for the talent they sought to upstage was obscene, and one can be sure VH-1 will not let the same thing happen if it revisits the live "Honors" format.

But it remains to be seen if the network, seemingly in a state of creative flux since its debut in January 1985, will make the concert an annual event. After all, this show was in the planning stages under former president Ed Bennett; with current president John Sykes at the helm, anything can happen.

"You'll see a whole new channel in September," promises Freston. "[This concert] was just a tease of what's to come."

Sykes' stated goal to skew the

channel toward an album alternative format has yet to fully materialize, but some evidence was apparent in the clip reel that preceded the live concert event. Videos by Toad The Wet Sprocket, US3, and Counting Crows entertained audience members as they found their seats. And one can only speculate that if Sykes green-lights the "VH-1 Honors" concept in the future, those acts (if they contribute to significant charities) would be more likely to perform than the likes of Bolton or Kenny G.

Freston sounds hopeful that VH-1 will finally find its niche as an "all-music" channel as the fourth quarter draws near. He says the network will bear a new logo soon as well.

In other news at MTV Networks: It's rumored that Rick Krim, VP of music and talent at MTV, has accepted a position at EMI Music Publishing... Lois Ruben, director of music programming at VH-1, is moving to London for the network's U.K. launch this fall... MTV Asia, which shuttered earlier this year (Billboard, May 14), is expected to be back on line by the fourth quarter, says Freston. The network is hiring about 100 employees for the Singapore-based operation... MTV's syndicated Spanish-language

program "MTV Internacional," which debuted six years ago and launched the career of Daisy Fuentes, aired for the last time June 25. Spanish-language programming is the domain of MTV Latino now.

REEL NEWS: Automatic Films is a new New York-based production company headed by Catherine Smith. Directors include Jesse Peretz, Dan Winters, David Perez, Jeb Brien, David Kleiler, Curtis Wehrfritz, Renee Johnston, and Ernie Fritz... Randi Wilens is now executive producer at L.A.-based Industrial Artists. Eric Zimmerman, Tony Peck, Kevin Donovan, and Steve Shainberg are the firm's directors... Neil Pollock is now directing for The End... Directors Michael Lucero and Kwame Nyanning of ?UC\*IS\*?U\*GET are now represented by Roberta Cruger.

ON SCREEN: The status of Billy Soule's 10-year-old "TV 23 Videos" is in question these days, ever since ownership of Soule's Akron, Ohio-based ABC affiliate WAKC changed hands in April. Soule officially closed up shop on the show in early June, and has been programming reruns ever since. But now he is shooting some original programming to fill the slots currently held by reruns, and hoping for a reprieve to keep the show alive.

The show was named best pop/AC regional video program at the Billboard Music Video Awards in 1993.

# THE EYE



by Deborah Russell



Big Easy Choirboy. Jimmy Buffett, left, and Planet Pictures director Jim Shea hooked up in New Orleans recently to lens two half-hour shows for "ABC In Concert."

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



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

- 1 Arrested Development, Ease My Mind
- 2 Mariah Carey, Anytime You Need A...
- 3 Queen Latifah, Black Hand Side
- 4 Tevin Campbell, Always In My Heart
- 5 Crystal Waters, 100% Pure Love
- 6 Aaliyah, Back & Forth
- 7 Patti LaBelle, The Right Kinda Lover
- 8 Da Brat, Funkdafied
- 9 Aaron Hall, I Miss You
- 10 Aretha Franklin, Willing To Forgive
- 11 Shal, The Place Where You Belong
- 12 SWV, Anything
- 13 El DeBarge, Can't Get Enough
- 14 Marc Dorsey, People Make The World
- 15 Angela Winbush, Inner City Blues
- 16 Patra, Worker Man
- 17 Janet Jackson, Any Time, Any Place
- 18 R. Kelly, Your Body's Callin'
- 19 Ce Ce Peniston, I'm Not Over You
- 20 Zhane, Sending My Love
- 21 Shanice, Somewhere
- 22 Rachelle Ferrell, Nothing Has Ever...
- 23 Repercussions/Curtis Mayfield, Let's Do...
- 24 Lalah Hathaway, Let Me Love You
- 25 Blackgirl, 90's Girl
- 26 Heavy D. & The Boyz, Nuttin But Love
- 27 Sounds Of Blackness, I Believe
- 28 Snoop Doggy Dogg, Doggy Dogg World
- 29 Tony! Toni! Tone!, Leavin'
- 30 For Real, Easy To Love

★ ★ NEW ADDS ★ ★

Salt-N-Pepa, Heaven And Hell  
F-Mob, Pump, Pump (The Vibe)  
Immature, Never Lie



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Neal McCoy, Wink
- 2 Blackhawk, Every Once In A While
- 3 Reba McEntire, Why Haven't I Heard...
- 4 John Anderson, I Wish I Could Have...
- 5 Tracy Byrd, Lifestyles Of The Not...
- 6 Travis Tritt, Foolish Pride
- 7 Tim McGraw, Don't Take The Girl
- 8 John Michael Montgomery, Be My...
- 9 David Ball, Thinkin' Problem
- 10 Kathy Mattea, Nobody's Gonna Rain...
- 11 Hal Ketchum, (Tonight We Just Might)...
- 12 Randy Travis, Whisper My Name
- 13 Vince Gill, What The Cowgirls Do
- 14 Sammy Kershaw, National Working...
- 15 Lari White, That's My Baby

- 16 Shenandoah, I'll Go Down Loving You
- 17 Alan Jackson, Summertime Blues
- 18 George Strait, The Man In Love With...
- 19 Billy Ray Cyrus, Ain't Your Dog No...
- 20 Dwight Yoakam, Pocket Of A Clown
- 21 Tracy Lawrence, Renegades, Rebels...
- 22 Joy Lynn White, Wild Lovet
- 23 Rodney Foster, Labor Of Lovet
- 24 Jon Randall, This Heart
- 25 Pam Tillis, Spilled Perfume
- 26 Greg Holland, Let Me Drive
- 27 Confederate Railroad, Daddy Never...
- 28 Collin Raye, Little Rock
- 29 Alabama, The Cheap Seats
- 30 Lorrie Morgan, If You Came Back...
- 31 John Gorka, Good Noise
- 32 Tish Hinojosa, I'm Not Through Loving...
- 33 Sawyer Brown, Hard To Say
- 34 Dan Seals, All Fired Up
- 35 Martina McBride, Independence Day
- 36 Ken Mellons, Jukebox Junkie
- 37 Aaron Neville & Trisha Yearwood, I Fall...
- 38 The Mavericks, O What A Thrill
- 39 Tanya Tucker, Hangin' In
- 40 Gibson/Miller Band, Mammams Don't...
- 41 Faith Hill, But I Will
- 42 Chely Wright, He's A Good Ole Boy
- 43 Pearl River, Hello Goodbye
- 44 Jesse Hunter, By The Way She's Lookin'
- 45 Orrall & Wright, She Loves Me Like...
- 46 Ricky Lynn Gregg, Get A Little Closer
- 47 Marty Stuart, Love And Luck
- 48 Lisa Roby, Give Me A Ring...
- 49 Diamond Rio, Love A Little Stronger
- 50 Jamie O'Hara, It Ain't Over

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Cleve Francis, Love Or The Lack Thereof  
Daron Norwood, If I Ever Love Again  
Kim Hill, Wise Beyond Her Tears  
Mark Chesnut, She Dreams  
Susie Luchsinger, For Pete's Sake  
Western Flyer, Western Flyer



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Warren G & Nate Dogg, Regulate
- 2 Coolio, Fantastic Voyage
- 3 Ace Of Base, Don't Turn Around
- 4 Stone Temple Pilots, Vasoline\*\*
- 5 Soundgarden, Black Hole Sun
- 6 Aerosmith, Crazy
- 7 John Mellencamp, Wild Night
- 8 Collective Soul, Shine
- 9 All-4-One, I Swear
- 10 Toni Braxton, You Mean The World...
- 11 Lisa Loeb & Nine Stories, Stay\*
- 12 Aaliyah, Back & Forth
- 13 Beastie Boys, Sabotage\*
- 14 Salt-N-Pepa, Heaven Or Hell
- 15 Mariah Carey, Anytime You Need A...
- 16 Smashing Pumpkins, Rocket
- 17 Candlebox, Far Behind
- 18 Offspring, Come Out And Play

- 19 Alice In Chains, I Stay Away
- 20 Gin Blossoms, Until I Fall Away
- 21 Live, Selling The Drama\*
- 22 Counting Crows, Round Here
- 23 Meat Puppets, Backwater
- 24 Toad The Wet Sprocket, Fall Down
- 25 Nine Inch Nails, Closer
- 26 Pink Floyd, Take It Back
- 27 Da Brat, Funkdafied
- 28 Janet Jackson, Any Time, Any Place
- 29 Mazzy Star, Fade Into You
- 30 Snoop Doggy Dogg, Doggy Dogg World
- 31 R. Kelly, Your Body's Callin'
- 32 Counting Crows, Mr. Jones
- 33 Cracker, Get Off This
- 34 Snoop Doggy Dogg, Gin And Juice
- 35 Arrested Development, Ease My Mind
- 36 Seal, Prayer For The Dying
- 37 Stone Temple Pilots, Big Empty
- 38 Ice Cube, You Know How We Do It
- 39 Whale, Hobo Humpin Sloba Babe
- 40 US3, Cartalooop
- 41 Janet Jackson, Again
- 42 SWV, Anything
- 43 Nirvana, Heart-Shaped Box
- 44 Smashing Pumpkins, Disarm
- 45 Salt-N-Pepa, Shoop
- 46 M People, Moving On Up
- 47 Bon Jovi, Good Guys Don't Always...
- 48 Dr. Dre, Nuthin' But A "G" Thang
- 49 James, Say Something
- 50 Guns N' Roses, November Rain

\*\* Indicates MTV Exclusive  
\* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

House Of Pain, On Point  
Green Day, Basket Case  
Aaron Hall, I Miss You  
Jon Secada, If You Go  
The Breeders, Saints  
Beck, Beer Can  
Western Flyer, Western Flyer



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Pam Tillis, Spilled Perfume
- 2 Tim McGraw, Don't Take The Girl
- 3 Blackhawk, Every Once In A While
- 4 Reba McEntire, Why Haven't I Heard...
- 5 Alabama, The Cheap Seats
- 6 Neal McCoy, Wink
- 7 John Michael Montgomery, Be My...
- 8 Collin Raye, Little Rock
- 9 David Ball, Thinkin' Problem
- 10 John Anderson, I Wish I Could Have...
- 11 Hal Ketchum, (Tonight We Just Might)...
- 12 Tracy Byrd, Lifestyles Of The Not...
- 13 Travis Tritt, Foolish Pride
- 14 Sammy Kershaw, National Working...
- 15 Tanya Tucker, Hangin' In
- 16 Diamond Rio, Love A Little Stronger
- 17 Maverick Choir, Amazing Grace

- 18 Dwight Yoakam, Pocket Of A Clown
- 19 Lorrie Morgan, If You Came Back...
- 20 Tracy Lawrence, Renegades, Rebels...
- 21 Faith Hill, But I Will
- 22 Clay Walker, Dreaming With My Eyes...
- 23 Shenandoah, I'll Go Down Loving You
- 24 Sawyer Brown, Hard To Say
- 25 Mariah Carey, Anytime You Need A...
- 26 George Strait, The Man In Love With...
- 28 Rodney Foster, Labor Of Love
- 29 Martina McBride, Independence Day
- 30 Billy Ray Cyrus, Ain't Your Dog No...

★ ★ NEW ADDS ★ ★

Kathy Mattea, Nobody's Gonna Rain On...  
Vince Gill, What The Cowgirls Do  
Randy Travis, Whisper My Name  
Lisa Brokop, Give Me A Ring Sometime  
Greg Holland, Let Me Drive  
Ken Mellons, Jukebox Junkie  
Michelle Wright, One Good Man



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Jon Secada, If You Go
- 2 Toni Braxton, You Mean The World...
- 3 Mariah Carey, Anytime You Need A...
- 4 Ace Of Base, Don't Turn Around
- 5 Meat Loaf, Objects In The Rear...
- 6 John Mellencamp, Wild Night
- 7 Janet Jackson, Any Time, Any Place
- 8 Counting Crows, Round Here
- 9 Seal, Prayer For The Dying
- 10 Gin Blossoms, Until I Fall Away
- 11 Collective Soul, Shine
- 12 All-4-One, I Swear
- 13 Bonnie Raitt, Love Sneakin' Up On You
- 14 ♪, The Most Beautiful Girl In The World
- 15 Melissa Etheridge, Come To My...
- 16 Joshua Kadison, Beautiful In My Eyes
- 17 Pink Floyd, Take It Back
- 18 Elton John, Can You Feel The Love...
- 19 Bonnie Raitt, You
- 20 Lisa Loeb & Nine Stories, Stay
- 21 Toad The Wet Sprocket, Fall Down
- 22 Bonnie Raitt, Something To Talk About
- 23 Sting, If I Ever Lose My Faith In You
- 24 Billy Joel, The River Of Dreams
- 25 Tom Petty, Mary Jane's Last Dance
- 26 Counting Crows, Mr. Jones
- 27 Bonnie Raitt, Thing Called Love
- 28 Paul Simon, You Can Call Me Al
- 29 10,000 Maniacs, Because The Night
- 30 Bryan Adams, Please Forgive Me

★ ★ NEW ADDS ★ ★

Melissa Etheridge, I'm The Only One  
Des'ree, You Gotta Be  
Richard Marx, The Way She Loves Me  
Roxette, Sleeping In My Car  
Take 6, Biggest Part Of Me  
U2, All I Want Is You

## Artists & Music



by Jeff Levenson

LES McCANN, who couldn't land a significant label deal during the '80s (don't know why—he's soulful, funky, funny, and a populist), has just signed with MusicMasters. His maiden effort is "On The Soul Side," a record the 58-year-old keyboardist says "is the one I've been waiting to make for years."

Regardless of how many people buy it, McCann knows of at least one fan who is solidly in his corner. He met him the other day in D.C.—winning smile, fancy crib, says he digs jazz, goes by the name Bill.

"He seemed to be a real good guy," McCann enthused, recalling the President's rap following a White House performance honoring soul sister Aretha Franklin. "He told me, 'I love your music, I love what you do with Eddie Harris.' I got the feeling he knew what he was talking about."

McCann first garnered attention in the early '60s, when his Pacific Jazz titles "Les McCann Plays The Truth" and "The Shout" evinced the gospel side of his personality. His breakthrough, however, was the live Atlantic album from Monterey, "Swiss Movement"; he and reedman partner Harris scored big with the hit track "Compared To What." A series of records on that label followed. (Last year, Rhino issued "Relationships: The Les McCann Anthology" that draws from those sides.)

Now, as a result of his MusicMasters title (and a poignant medley of "God Bless America" and "Lift Every Voice And Sing"—once known as the Negro National Anthem—done with Lou Rawls), he is getting invitations to wail before the President. "After we finished our number," he said of his patriotic moment during the command performance, "there was definitely a standing ovation. If I remember correctly, even my personal friend Bill was on his feet."

ONE MORE: MusicMasters also has the distinction of having Benny Carter on its roster. Makes sense to me: MusicMasters, Benny Carter. The 86-year-old saxophonist/composer/arranger, who is a tireless performer and all-around good guy, has just waxed another album for the label. "Elegy In Blue" is devoted to the works of players/composers Carter has known: Ben Webster, Thelonious Monk, and Django Reinhardt, among them. Expect it in August.

COMMUNITY SERVICE (TRUMPET-STYLE): The Lincoln Center Institute (the educational division of the Lincoln Center for the Performing Arts) is trumpeting the call for improving "aesthetic education." In July, brass wiz-meister Roy Hargrove will begin a program designed to teach kids how to look at and listen to art; specifically, he'll be performing and workshoping before an audience of teachers as he prepares for a 40-site tour of New York area grade schools. According to Andrew Berger, the program's artistic administrator, Hargrove's mission is "not just to help teach kids about a particular art form, but to teach skills pertaining to perception, thinking, and imagination, which are key to understanding works of art and life in general." Roy's got his work cut out for him, but so do the kids. Sounds like fun.

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 9, 1994.



Continuous programming  
12000 Biscayne Blvd,  
Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Sir Mix-A-Lot, Put 'Em On Da Glass

BOX TOPS

- Puppies, Funky Y-2-C  
Aaron Hall, I Miss You  
Warren G & Nate Dogg, Regulate  
MC Elht, All For The Money  
Aretha Franklin, Willing To Forgive  
Da Brat, Funkdafied  
E-40, Captain...  
Hammer, Pumps & A Bump (Vers 2)  
Ill Al Scratch, Where My Homiez  
All 4 One, I Swear  
2 Live Crew, Yo Go Girl  
Beatznuts, Props Over Here  
Jamie Foxx, Infatuation  
Nine Inch Nails, Closer  
Tevin Campbell, Always In My Heart  
2 Live Crew, Yeah, Yeah  
Blackgirl, 90's Girl  
Prong, Snap Your Fingers...  
Volume 10, Pump Pump  
Rage, Afro Puffs  
Coolio, Fantastic Voyage  
Terror Fabulous, Action  
Steffon, Frost Bit  
H-Town, Part Time Lover  
Janet Jackson, Any Time, Any Place  
Snoop Doggy Dogg, Doggy...  
R. Kelly, Your Body's Callin'  
R. Kelly, Bump 'N Grind

ADDS

- B-Tribe, You Won't See Me Cry  
Beck, Beer Can  
Fear Of A Black Hat, Ice Froggy Frog  
Naughty By Nature, Kickow Kickow  
Pretenders, I'll Stand By You  
Prong, Whose Fisk Is This Anyway  
69 Boyz, Tootsee Roll



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

- Vince Gill, What The Cowgirls Do  
Take 6, Biggest Part Of Me  
DiBasio, Hasta Que Te Conoci  
Kathy Troccoli, Tell Me...  
Norman Brown, That's The Way Love Goes  
John Mellencamp, Wild Night  
Yanni, Standing In Motion  
Alan Jackson, Summertime Blues  
Kenny Loggins, Return To Pooch Corner  
All 4 One, I Swear  
October Project, Return To Me  
Huz Lewis & The News, (She's) Some Kind...  
Dr. John, Television  
David Sanborn, Got To Give It Up  
Jon Secada, If You Go  
Babyface, When Can I See...  
Yousouf N'Dour, 7 Seconds  
David Wilcox, It's The Same...  
Mavenick Choir, Amazing Grace  
Dan Hill, Sometimes When We Touch



Continuous programming  
P O BOX 398,  
Branson, MO 65616

- Rick Trevino, She Can't Say I Didn't Cry  
Chely Wright, Good Ole Boy  
Norman Brown, That's The Way Love Goes  
Mary Karlsen, Hide  
Neal McCoy, Wink  
David Wilcox, Same Old Song  
Dan Seals, All Fired Up  
Tish Hinojosa, I'm Not Through...  
Hal Ketchum, Tonight We Just Might...  
Tim McGraw, Don't Take The Girl  
Aine Minogue, Laughter Of The Women

- Iona, Treasure  
Gene Watson, Your Uncharted Mind  
Lex de Azevedo, Islands In The Sky  
Wayne Watson, A Beautiful Place  
Bonnie Raitt, You  
Dave Ball, Thinkin' Problem  
The Main Attraction, I'll Be Whatever...  
John Gorka, Good Noise  
Jamie O'Hara, It Ain't Over...



Continuous programming  
1111 Lincoln Rd,  
Miami Beach, FL 33139

- ♪, The Most Beautiful...  
Aerosmith, Crazy  
Ace Of Base, Don't Turn Around  
Pink Floyd, Take It Back  
Meat Puppets, Backwater  
Spin Doctors, Cleopatra's Cat  
Crash Test Dummies, MMM...  
Haddaway, Rock My Heart  
Jon Secada, Si Te Vas  
Paralamas, Dos Margaritas  
General Public, I'll Take You There  
Blur, Girls And Boys  
Counting Crows, Round Here  
Soundgarden, Black Hole Sun  
Roxette, Crash! Bang! Boom!  
Beck, Loser  
Caifanes, Afuera  
Big Mountain, Baby I Love...  
Smashing Pumpkins, Rocket  
Toad The Wet Sprocket, Fall Down



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

- Out Of Eden, Lovely Day  
Commissioned, Love Is The Way  
Angela Winbush, Inner City Blues  
Maverick Choir, Amazing Grace  
Mariah Carey, Anytime You Need...  
Elton John, Can You Feel The Love...

- Kathy Troccoli, Tell Me...  
Take 6, Spread Love  
David Sanborn, Got To Give It Up  
Audio Adrenaline, Big House  
Michael Sweet, All This And Heaven...  
Eric Champion, Touch  
D.C. Talk, The Hard Way  
Lisa Keith, Love Is Alive  
The Story, Angel In The House



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

- Babyface, When Can I See...  
Tevin Campbell, Always In My Heart  
The Devlins, Someone To Talk To  
The Story, So Much Mine  
Culture Beat, Anything  
For Love Not Lisa, Slip Slide...  
Pulp, Do You Remember...  
Dr. John, Television  
Zane Massey, Autumn Leaves  
Tori Amos, Cornflake Girl  
Joan Jett & The Blackhearts, Go Home  
Eleven, Reach Out  
Alice In Chains, I Stay Away  
Melvin Relley, The Right Kind Of Love  
Crash Test Dummies, Afternoon...  
Miranda Sex Garden, Peep Show  
Pride & Glory, Losin' Your Mind  
Messiah, Thunderdome  
That Petrol Emotion, Detonate My Dreams  
Shanice, Somewhere



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

- Mariah Carey, Without You  
All-4-One, So Much In Love  
Richard Marx, Now And Forever  
Janet Jackson, Because Of Love  
Shaquille O'Neal, I'm Outstanding  
Crash Test Dummies, MMM...



JazzMania Gets Rich. Big-band leader Rich Szabo has signed an exclusive contract with JazzMania Records. The first release under the agreement will be "Manhattan At Dusk," featuring Szabo's 18-piece band. Shown at the signing, from left, are JazzMania CEO Ervin Litkei; Szabo; JazzMania president Ethel Gabriel; and Al Bauman, Szabo's manager.

# International

## Tower Records To Open In Seoul U.S. Chain Eyes Booming S. Korean Market

■ BY STEVE McCLURE

TOKYO—Tower Records has become the second major music retailer to announce plans to set up shop in South Korea, Asia's biggest music market after Japan.

The Sacramento, Calif.-based chain hopes to open a 6,000-10,000-square-foot store in the South Korean capital, Seoul, by the end of the year, according to Tower Far East managing director Keith Cahoon.

The retailer will enter through a partnership called Tower Korea, established with local firm Il Kyung Ltd., licensee for well-known foreign brands Ralph Lauren, Guess?, and Perry Ellis and closely affiliated with the Doosan Group business conglomerate.

The move follows Virgin Retail's February announcement of plans to open a store in Seoul before next March. That move is via a joint-venture deal with Saehan Media Corp., an affiliate of electronics conglomerate Samsung Corp.

Another expansionist international chain, HMV, also is known to be evaluating the market, which has the Pacific Rim's highest retail margins for music outside Japan.

## Competition Forces Virgin To Close Berlin Megastore

HAMBURG—Berlin's "Music Mile" on the city's main shopping drag, the Kurfurstendamm, has claimed its first victim, Virgin Retail Europe's Megastore.

Virgin faced heavy competition from French chain FNAC, plus local competitors WOM World of Music and Bote & Bock, in one of the country's most prestigious retail areas. Sources say competitors were able to offer a wider range of product at the point of sale than Virgin, which concentrated more on an attractive store environment than maximizing sales.

On June 17, Virgin began its closing down sale and is expected to be shuttered by July 30.

Virgin Retail Europe spokeswoman Susanne Danner says, "To be able to really get our concept off the ground, we would have needed more space. That wasn't possible in [current location] Gloria Passage."

According to Danner, Berlin is a difficult location "because the music scene is constantly changing and difficult to anticipate."

Some 20 staff members already have lost their jobs at Virgin Retail Berlin, although half are believed to have found new positions elsewhere.

In Germany, Virgin has stores in Hamburg and Frankfurt and plans to open outlets in Munich and Cologne.

WOLFGANG SPAHR

Tower hopes to find a good site by taking advantage of Il Kyung's real estate connections. Without giving details of the deal with Il Kyung, Cahoon says the U.S. firm will be involved in management of Tower Korea "at a store-level basis." He adds, "It's pretty much expected that an American manager will initially run the store."

Cahoon says there are "tons" of problems getting foreign product into South Korea. "Right now, there's substantial censorship, which we're quite used to dealing with. We respect their right to censor things, if that's what the government wants to do."

"The thing we don't like the most," he continues, "is that because there's so much red tape and there's quite a high tax on anything that's imported, the end result is usually that lots of product is smuggled into the country. My experience is that anything that's banned in Korea can still be found without looking very hard."

Because of this, Cahoon says Tower will buy product locally as much as possible. It also will pay especially close attention to what appears to be the South Korean government's gradual relaxation of laws forbidding Japanese-language product to be sold. "I've personally found there's a substantial interest in Japanese music in South Korea," he says.

Cahoon says that as in Taiwan, Hong Kong, and Japan, domestic product accounts for roughly 70% of the South Korean market. "Generally, we do buck that trend," he says, pointing out that in Japan, for example, international product accounts for about

70% of each store's stock.

"People do look to Tower more for international product, although we certainly don't try to ignore the local product. I think in Korea especially, more so than in Japan, local product will be important. But I still think we'll do more international product than Korean product."

Aside from its 19 stores in Japan, Tower has two outlets in Taiwan and one each in Hong Kong and Singapore. The company does not publicly break out its Pacific Rim business by country, but last year a corporate brochure noted that its sales in Asia—including Japan—were about \$90 million in fiscal 1992. Tower entered Taiwan in '92, Hong Kong and Singapore more recently.



Get A Grip! The foundations of picturesque Graz, Austria, were rocked when Aerosmith came by on its European tour, which included stops in Slovenia and Poland. Here, the band members hoist aloft platinum awards for 50,000 Austrian sales of "Get A Grip." BMG Austria's MCA/Geffen marketing manager, Turid Pichler, is shown fourth from left.

## EMI Electrola Restructures Divisions

■ BY DOMINIC PRIDE

MUNICH—EMI Electrola is shuttering one of its German satellite labels and revamping its marketing division as part of a process to change its position in the market.

Munich-based Synergy, which regroups most of the artists from the former Chrysalis Germany label, is to close July 1; its marketing activities will be brought back into EMI's Cologne headquarters.

Synergy's director/general manager Jochen Kraus will stay in Munich, acting as a freelance consultant to EMI for marketing and production. He also will act as consultant for artists such as Keely Hawkes, who is signed to Synergy. The label also has Dutch-born singer/songwriter Michel van Dyke under contract.

After EMI bought the 50% of Chrysalis Records it did not already own in 1991, Chrysalis' German label became part of EMI. The label was founded by Albert Slenderbroek, currently managing director of PolyGram label Metrophone in Hamburg.

EMI says it is changing to accommodate the needs of the new market, but competitors point out that EMI now

has three fully owned and autonomous record companies in Germany: the Cologne-based EMI Electrola operation, which also takes in manufacturing and distribution; Virgin, based in Munich; and Intercord, the Stuttgart-based former indie that EMI agreed to buy in March.

The company's marketing department is being restructured effective July 1, splitting into two new departments, pop and progressive, both of which will deal with international product. This move mirrors changes made in EMI Electrola's sales department, when separate sales forces for domestic acts through Electrola and international through EMI were replaced with a sales force geared toward dealing with different-sized retail customers (Billboard, May 28).

Headed by Erwin Bach, EMI Electrola's managing director, marketing, the revamped marketing department has two sub-departments, one for pop and one for progressive repertoire. The marketing departments also will handle A&R matters since the company has no director of A&R.

Marco Quirini is named director, marketing/A&R, of the pop department, which will handle domestic and

## Singapore Tycoon's Cash To Rescue Oz's Brashs Chain?

■ BY CHRISTIE ELIEZER

MELBOURNE—A troubled two months for the Australian retail chain Brashs appears to have come to an end, with Singapore-based property tycoon Ong Beng Seng agreeing to inject nearly \$30 million (U.S.) cash into Australia's largest music and electronics dealer.

Brash Holdings' voluntary administrators, David Beatty and Michael Humphris, say that Ong Beng Seng edged out the nearest competitor, U.S. giant Blockbuster Entertainment, by being able to deliver a \$29.6 million (\$40 million Australian) cash injection by the required June 30 deadline.

The administrators' recommenda-

tion to accept the bid was to be presented at a creditors' meeting as Billboard went to press June 30. The acquisition must be approved by the Foreign Investment Review Board. Beatty and Humphris have already made it clear that rejection of Ong's offer will result in liquidation of the 132-year-old chain.

Ong's private investment company, Reef Holdings, and the public company Hotel Properties (of which he is a substantial shareholder) will inject the \$29.6 million into Brash Pty. Ltd., the trading company of the Brash group. According to the administrators' report, this would leave a pool of \$34.8 million to be paid to creditors—which include most major and indie distributors—by July 1995.

The value of the agreement, Beatty says, is that "creditors will receive a realistic level of compensation for outstanding debts, and the Brash business will continue as a strong and dynamic force in Australian retailing."

The spirited bidding war saw daily media speculation on who was winning, with disgruntled losers threatening to complain about their treatment at the hands of the administrators. A company calling itself Franco-Anglo contacted shareholders, offering to buy their shares for \$1 Australian. This resulted in a stern warning from the Securities Commission, as Brash has been suspended from the Australian stock exchange.

Reef/HPL, which has assets worth \$1 billion and shareholders' funds of \$570 million, already owns a range of interests here. These include a luxury hotel in Melbourne, the Planet Hollywood restaurant in Sydney, and the local franchise to the Hyundai and Chrysler/Jeep motor companies.

HPL's restaurant, food distribution, and fashion retail interests extend throughout Southeast Asia. The company operates the Hard Rock Cafes in Singapore, Bangkok, Kuala Lumpur, Jakarta, Bali, Taipei, and Beijing. The company also has a 21% interest in the Planet Hollywood U.S. chain co-owned by Sylvester Stallone and Arnold Schwarzenegger.

Ong's spokesperson in Australia, Sebastian Lee, confirms that the Brash divisions would not be broken up. Current management, headed by chairman Mel Ward and managing director Adrian Kloeden, is being retained.

The two Brash administrators put together a deed of arrangement for creditors, outlining the offer from Ong along with the company's financial situation.

This document shows that its financial status worsened in recent weeks: The company lost \$28.4 million (U.S.) during the nine months ending May 31, compared to the budgeted loss of \$25.6 million. Although creditors (who are owed \$114.7 million) will share in a return of only \$35.9 million, a rejection of the Ong proposal would see that figure shrink to \$11 million, the

(Continued on page 61)

Assistance in preparing this story by Ellie Weinert in Munich.

# Italian TV Broadcaster Orbit Gives Arab World 'Music Now'

BY MARK DEZZANI  
and DOMINIC PRIDE

ROME—Potentially lucrative markets in the Middle East have begun to receive a dedicated music channel as the Rome-based pan-Arab broadcaster Orbit begins beaming programming into the region. The station started broadcasting May 25 with 16 channels—including "Music

Now," composed primarily of music video programs.

The station's musical output has been licensed by the local IFPI affiliate on an interim basis, but a question mark is hanging over the long-term approach that major record companies should take for seeking payment for use of the videos.

The question of how to pay and how much to pay is overshadowed by

a dispute between MTV Europe and the U.K.'s Video Performance Limited. The two are battling before the European Commission and the U.K.'s High Court over whether or not the channel should be forced to deal with VPL for its licenses or whether it should be allowed to deal directly with the rights owners (Billboard, March 26).

Under accepted practice, broad-

casters pay in the territory where the uplink is situated, hence MTV's negotiations with London's VPL and German channel Viva's agreement with performers and producers body GVL.

IFPI is unwilling to force Orbit to deal with a collective licensing body until the outcome of the battle with VPL is known. IFPI, MTVE, and VPL testified before the Commission

June 21-22, and a decision on the issue is not expected before fall at the earliest.

IFPI director of operations Mike Edwards says, "We were originally approached by Orbit, and at that time MTV's complaint was being heard by the Commission. The major record companies didn't give us a mandate to negotiate with [Orbit]. The companies each decided to ask the Italian [local group, FIMI] to license them, and they've struck an interim agreement."

EMI Music senior VP of business affairs/general counsel Guy Marriott says EMI has had some discussions with Orbit but has not agreed on the long-term amount or method of payment for use. "EMI is quite happy with the principles of collective licensing, but is also very happy to do individual deals when it's appropriate."

While some sources suggest that the MTV/VPL case must be decided first, Marriott says the issue does not necessarily depend on that dispute's outcome. "There are very different circumstances, namely the channel's footprint, which is outside Europe."

Music Now is one of 21 pay-TV satellite channels supplied by the broadcaster and is billed as "the world's first global music TV channel" by Alexander B. Zilo, chief executive of Orbit. "We have received tremendous support from record companies, and as a result have been able to conclude an interim agreement with FIMI," Zilo says. "This critical agreement will pave the way to a new and exciting outlet for the music industry." The broadcaster aims to beam encoded channels into 23 countries in the Middle East and North Africa from its Rome headquarters.

"Our theme is the celebration of life, so the music we will be playing is very upbeat. Whitney Houston will be one of our major artists," Zilo says. Other core artists in Music Now's predominantly adult-oriented format include Italy's Eros Ramazzotti, Algeria's Cheb Khaled, Spain's Gipsy Kings, and France's Patrick Bruel.

In addition to the general rotation of global acts, special programs are planned for the teen-age market (including such acts as Ace Of Base, Jeremy Jordan, Take That, and East 17). Dance music, classic tracks, regional chart shows, live concerts, and "on the road" location specials—all presented by English-speaking V.J.s—also are scheduled.

Orbit's philosophy will be to "respect the sensibilities" of the targeted Arabic population. Music Now is one of several channels produced in-house.

Debbie Adams has been hired from MTV Asia as the channel's director. Adams says she will bring the pan-continental experience she learned at MTV Asia to Orbit.

"The most important thing I learned there is that music crosses all boundaries," she says. "The first video we played [at MTV Asia], 'Trick Kee Noo' by Thailand's Bird, surprised me by its success. People were whistling it throughout the con-

(Continued on next page)

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## Singer Freed, Charge Dropped Ital Joe Arrest Derails Promo Tour

■ BY WOLFGANG SPAHR

HAMBURG—Prince Ital Joe, the Jamaican reggae star currently perched atop the German chart with "United," a single he recorded with U.S. rapper Marky Mark, was arrested here June 16 and accused of raping a 17-year-old girl in Cologne. The singer was released a day later, after police were unable to gather sufficient evidence to charge him. However, police say their investigation is continuing.

The arrest made headlines in the German press and disrupted a promotional tour of television stations by the two singers. A police spokesman says Prince Ital Joe was interrogated for several hours by vice squad officers, and denied the accusations against him. He later told the press that the accusations were a "misunderstanding."

Meanwhile, lawyers for Marky Mark directed the rapper to leave Germany following the arrest, and he returned to the U.S.

On June 13, the girl contacted police and accused Prince Ital Joe of raping her a few hours earlier in a Cologne hotel. Prince Ital Joe, Marky Mark, and their musicians had taken rooms in the hotel because they were due to make a number of TV appearances.

After questioning the young woman and conducting a medical examination, investigators ordered the arrest of the musician. He was arrested by Cologne police in Hamburg, where he had been working with Marky Mark at the Nemo Sound Studios owned by Frank Peterson and DJ Alex Christensen, who co-produced "United."

The singer (whose real name is Joe Paquette) and Marky Mark were working with the producers on demos for a follow-up album to their recent release, "Life In The Streets," which reached the German top 10 and has sold more than 150,000 copies, according to EastWest Records. "United" has topped the charts for three weeks,

and soon will receive a platinum award from EastWest Germany for sales of more than 500,000 copies.

Their first single together, "Happy People," sold more than 400,000 copies, according to EastWest.

## Lole Y Manuel Back On Flamenco Scene

■ BY HOWELL LLEWELLYN

MADRID—They still carry the same hippie air they had when their career was launched 20 years ago, and their music sounds much the same. But the return of legendary flamenco couple Lole y Manuel to the Spanish charts after a seven-year silence is causing

quite a stir here.

Virgin Records España is following up the positive response to the duo's album "Alba Molina" with a TV ad campaign that starts June 27. Lole y Manuel are one of Virgin's first Spanish signings, and the label is especially keen to see impressive results.

"Alba Molina," released this April,

is only the couple's sixth album in 20 years. Before the start of the ad campaign, "Alba Molina" had reached No. 11 and gone gold, with sales approaching 60,000 units, according to Virgin—even though the eight-song album is barely more than 30 minutes long. In the week beginning June 28, it stood

(Continued on page 44)

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### ORBIT

(Continued from preceding page)

continent in India, Taiwan, and China."

Adams emphasizes Music Now's mandate as a global music channel, but says, "We are not using the 'world music' tag because that's connected with Peter Gabriel's WOMAD concept. Instead, we're mixing pop music in all languages from around the world, concentrating on strong melodies and upbeat rhythms."

Orbit has not revealed its investors' identities, although Saudi Arabia's Marwid family group is known to be one of the principal backers. Managing director Zylo says Orbit has a goal of 100,000 subscribers by the end of its first year's operation, with breakeven anticipated after two to three years and 400,000 subscriptions.

# HITS OF THE WORLD



## JAPAN (Derma Publications, Inc.) 7/4/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BOY MEETS GIRL TRF AVEK TRAX
2	NEW	HITOMI O SORASANAIDE DEEN B-GRAM
3	1	SEKAIGA OWARU MADEWA WANDS B-GRAM
4	3	INNOCENT WORLD MR. CHILDREN TOYS FACTORY
5	4	SORA TO KIMI NO AIDANI MIYUKI NAKAJIMA PONY CANYON
6	2	TRF SURVIVAL DANCE AVEK TRAX
7	6	JUN AI RHAPSODY MARIYA TAKEUCHI EAST WEST JAPAN
8	5	NATSU O DAKISHIMETE TUBE SONY
9	9	AI GA UMARETA HI MIWAKO FUJITANI & YOSHIKI OHUCHI NIPPON COLUMBIA
10	8	NATSU GA KURU MAKI OHGURO B-GRAM
<b>ALBUMS</b>		
1	1	TUBE OWARANAI NATU NI SONY
2	2	ZARD OH MY LOVE BEGAM
3	NEW	TETUSYA KOMURO SELECTION TMN BLACK EPIC SONY
4	NEW	TAKASHI UTSUNOMIYA SELECTION TMN RED EPIC SONY
5	NEW	LINDBERG LINDBERG TOKUMA JAPAN
6	NEW	NAOTO KINE SELECTION TMN BLUE KING
7	NEW	IZUMI TACHIBANA KOBORO OCHIRU MONO SONY
8	3	MASAHARU FUKUYAMA ON AND ON BMG VICTOR
9	NEW	BOSTON WALK ON MCA VICTOR
10	NEW	ORIGINAL LOVE KAZENO UTA WO KIKE TOSHIBA EMI

## NETHERLANDS (Stichting Mega Top 50) 6/24/94

THIS WEEK	LAST WEEK	SINGLES
1	1	AS DICK ME HULLEP NODIG HEB JOHAN & DE GROOTHANDEL BUNNY MUSIC
2	10	DREAMS 2 BROTHERS ON THE 4TH FLOOR CNR MUSIC
3	3	7 SECONDS YOUSOU N'DOUR FEAT. NENEH CHERRY COLUMBIA
4	2	THE REAL THING 2 UNLIMITED BYTE
5	7	THE RHYTHM OF THE NIGHT CORONA DWAZYX MUSIC
6	NEW	U & ME CAPPELLA AXIS/RED BULLET
7	4	SWEETS FOR MY SWEET C J LEWIS BLACK MARKET/ MCA
8	6	ONE METALLICA MERCURY/PHONOGRAM
9	NEW	NO MORE MAXX BLOW UP/DURECO
10	8	BOMBTRACK RAGE AGAINST THE MACHINE EPIC
<b>ALBUMS</b>		
1	1	2 UNLIMITED REAL THINGS BYTE/SONY MUSIC
2	2	LAURA PAUSINI LAURA CGO/WARNER
3	3	MARIAH CAREY MUSIC BOX COLUMBIA
4	4	ACE OF BASE HAPPY NATION MEGA
5	5	JEFF TRACHTA & BOBBY EAKES BOLD AND BEAUTIFUL DUETS ARCADE
6	6	PINK FLOYD THE DIVISION BELL EMI
7	9	NORMAAL GAS D'R BI-J MERCURY/PHONOGRAM
8	10	ANDRE HAZES & NED ELFTAL GOOD LUCK ORANJE DINO
9	NEW	AEROSMITH GET A GRIP GEFEN
10	7	BJORK DEBUT MOTHER/POLYDOR

## AUSTRALIA (Australian Record Industry Assn.) 7/3/94

THIS WEEK	LAST WEEK	SINGLES
1	2	LOVE IS ALL AROUND WET WET WET PHONOGRAM
2	1	MMM MMM MMM... CRASH TEST DUMMIES ARISTA
3	5	STAY ETERNAL EMI
4	3	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL/ SONY
5	6	AROUND THE WORLD EAST 17 POLYDOR
6	4	THE MOST BEAUTIFUL GIRL... PRINCE FESTIVAL
7	9	LOVELY/BIZARRE LOVE TRIANGLE FREITE MUSHROOM/FESTIVAL
8	8	I'LL STAND BY YOU THE PRETENDERS WARNER
9	13	U R THE BEST THING D:REAM WARNER
10	12	I BELIEVE MARCELLA DETROIT POLYGRAM
11	10	MORE WINE WAITER PLEASE THE POOR COLUMBIA
12	17	SHAKA JAM KULCHA WARNER
13	16	PRAY TAKE THAT RCA
14	NEW	I LIKE TO MOVE IT REEL 2 REAL EMI
15	11	DOOP DOOP LIBERATION/FESTIVAL
16	7	THE SIGN ACE OF BASE POSSUM/BMG
17	15	ONE METALLICA PHONOGRAM/POLYGRAM
18	NEW	HIP HOP HOLIDAY 3 THE HARD WAY FESTIVAL
19	NEW	GIRLS AND BOYS BLUR EMI
20	14	I'LL REMEMBER MADONNA WARNER
<b>ALBUMS</b>		
1	2	MARIAH CAREY MUSIC BOX COLUMBIA
2	1	STONE TEMPLE PILOTS PURPLE WARNER
3	4	SCREAMING JETS FEAR OF THOUGHT WARNER
4	3	THE POOR WHO CARES COLUMBIA
5	7	CRASH TEST DUMMIES GOD SHUFFLED... RCA
6	NEW	VARIOUS KISS MY ASS POLYGRAM
7	6	JIMI HENDRIX BLUES POLYGRAM
8	13	SOUNDTRACK FOUR WEDDINGS & A FUNERAL POLYGRAM
9	8	ENIGMA THE CROSS OF CHANGES VIRGIN
10	11	THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL
11	5	SEAL SEAL ZTT/WARNER
12	12	D:REAM D:REAM ON VOL.1 WARNER
13	15	K.D. LANG EVEN COWGIRLS GET THE... WARNER
14	NEW	RED HOT CHILLI PEPPERS THE PLASMA SHAFT WARNER
15	9	JULIO IGLESIAS CRAZY COLUMBIA
16	17	BOB MARLEY AND THE WAILERS LEGEND POLYGRAM
17	14	VIKA & LINDA VIKA & LINDA MUSHROOM/FESTIVAL
18	20	TOMMY EMMANUEL THE JOURNEY... COLUMBIA
19	NEW	COUNTING CROWS AUGUST AND EVERYTHING AFTER GEFEN/BMG
20	10	DEFRYME PUREKILLER BMG

## CANADA (The Record) 6/13/94

THIS WEEK	LAST WEEK	SINGLES
1	1	IF YOU GO JON SECADA SBK/CEMA
2	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA/SONY
3	3	SLEEPING IN MY CAR ROXETTE EMI/CEMA
4	5	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY
5	7	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD
6	6	HEY DJ LIGHTER SHADE OF BROWN MERCURY/PGD
7	4	STAY ETERNAL EMI/CEMA
8	9	EASE MY MIND ARRESTED DEVELOPMENT CHRYSALIS/CEMA
9	8	MISLED CELINE DION EPIC/SONY
10	10	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD
11	13	ANYTIME ANYPLACE JANET JACKSON VIRGIN/CEMA
12	11	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON COLUMBIA/SONY
13	15	I LIKE TO MOVE IT REEL 2 REAL QUALITY/PGD
14	18	I'LL REMEMBER MADONNA SIRE/WEA
15	16	GET DOWN TO IT TBTBT ISBA
16	17	DREAMS THE CRANBERRIES ISLAND/PGD
17	19	THE POWER OF LOVE CELINE DION EPIC/SONY
18	NEW	YOLANDA REALITY QUALITY
19	NEW	NEVER LET YOU GO NKOTB COLUMBIA/SONY
20	12	GHETTO JAM DOMINO COLUMBIA/SONY
<b>ALBUMS</b>		
1	1	ACE OF BASE THE SIGN ARISTA/BMG
2	3	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGG/UNI
3	2	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY
4	10	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA
5	4	BEASTIE BOYS ILL COMMUNICATION CAPITOL/CEMA
6	5	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
7	7	CANTO GREGORIAN GREGORIAN CHANTS EMI
8	8	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTIC/WEA
9	6	VARIOUS ARTISTS THE CROW ATLANTIC/WEA
10	13	BOSTON WALK ON MCA/UNI
11	15	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
12	11	LOREENA MCKENNITT THE MASK AND MIRROR WEA
13	9	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA
14	16	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA
15	14	JON SECADA HEART, SOUL & A VOICE SBK/CEMA
16	12	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
17	NEW	VINCE GILL WHEN LOVE FINDS YOU MCA/UNI
18	18	YANNI LIVE AT THE ACROPOLIS PRIVATE MUSIC
19	17	SEAL SEAL ZTT
20	NEW	VARIOUS ARTISTS DJ CLUB MIX VOL. 5 POLYTEL

## GERMANY compiled by Media Control 6/28/94

THIS WEEK	LAST WEEK	SINGLES
1	1	UNITED PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST
2	3	MMM MMM MMM... CRASH TEST DUMMIES ARISTA
3	2	WITHOUT YOU MARIAH CAREY COLUMBIA
4	4	THE REAL THING 2 UNLIMITED ZYX
5	5	I LIKE TO MOVE IT REEL 2 REAL EMI
6	6	ALWAYS ERASURE INTERNAL
7	7	INSIDE STILTSKIN VIRGIN
8	NEW	IT TAKES ME AWAY MARUSHA MOM
9	8	MADCHEN LUCILECTRIC ARIOLA
10	9	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA
11	14	ACID FOLK PERPLEXER POLYDOR
12	12	JESSIE JOSHUA KADISON SBK/EMI
13	10	SOMEWHERE OVER THE RAINBOW MARUSHA URBAN/POLYDOR
14	11	NO MORE MAXX INTERCORD
15	13	THE COLOUR OF MY DREAMS B.G. THE PRINCE OF RAP COLUMBIA
16	18	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
17	16	AROUND THE WORLD EAST 17 METRONOME
18	NEW	U & ME CAPPELLA ZYX
19	NEW	EVERYBODY D.J. BOBO EAMS
20	NEW	LOSER BECK MCA
<b>ALBUMS</b>		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA
3	11	2 UNLIMITED REAL THINGS ZYX
4	4	JOSHUA KADISON PAINTED DESERT SERENADE SBK/EMI
5	3	FLIPPERS UNSERE LIEDER ARIOLA
6	5	PINK FLOYD THE DIVISION BELL EMI
7	6	ROXETTE CRASH! BOOM! BANG! ELECTROLA
8	7	ERASURE I SAY, I SAY, I SAY MUTE
9	15	MARUSHA RAVELAND MOM
10	10	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH
11	12	AEROSMITH GET A GRIP MCA
12	8	CHRIS DE BURGH THIS WAY UP POLYGRAM
13	9	MAGIC AFFAIR OMEN (THE STORY CONTINUES) ELECTROLA
14	18	BEASTIE BOYS ILL COMMUNICATION EMI
15	NEW	STONE TEMPLE PILOTS PURPLE EAST WEST
16	13	SOUNDTRACK PHILADELPHIA EPIC
17	14	PRINCE ITAL JOE FEATURING MARKY MARK LIFE IN THE STREETS EAST WEST
18	NEW	ALICE COOPER THE LAST TEMPTATION SONY
19	20	PUR SEILTANZERTRAMM INTERCORD
20	NEW	BBM AROUND THE NEXT DREAM VIRGIN

## FRANCE (Nielsen/Europe 1) 6/18/94

THIS WEEK	LAST WEEK	SINGLES
1	2	I CAN SEE CLEARLY NOW JIMMY CLIFF SQUAT/ SONY
2	7	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SONY
3	4	THE RHYTHM OF THE NIGHT CORONA AIRPLAY/ POLYGRAM
4	1	JE DANSE LE MIA I AM DELABEL/VIRGIN
5	3	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
6	5	HERO MARIAH CAREY COLUMBIA
7	6	IT'S ALRIGHT EAST 17 BARCLAY/POLYGRAM
8	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE SCORPIO
9	NEW	THE POWER OF LOVE CELINE DION COLUMBIA
10	9	LA SOLITUDE LAURA PAUSINI CARRERE
11	14	BLACK BETTY RAM JAM VERSAILL
12	8	AXELLE RED SENSUALITE VIRGIN
13	13	DOOP DOOP ARCADE
14	11	RETURN TO INNOCENCE ENIGMA VIRGIN
15	10	THE SIGN ACE OF BASE BARCLAY/POLYGRAM
16	12	SUR ET CERTAIN DAVID TONTO DELABEL/VIRGIN
17	18	LOOK WHO'S TALKING DR ALBAN BMG
18	16	GET-A-WAY MAXX DANCE POOL/SONY
19	15	WHAT'S MY NAME SNOOP DOGGY DOGG ATLANTIC
20	NEW	A FAIR AFFAIR MISTY OLDLAND COLUMBIA
<b>ALBUMS</b>		
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	3	ALAIN SOUCHON C'EST DEJA CA VIRGIN
3	2	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
4	5	MICHEL SARDOU SELON QUE VOUS SEREZ, ETC. ETC. TREMAYSONY
5	4	PATRICK BRUEL BRUEL RCA
6	NEW	BERNARD LAVILLIERS CHAMPS DU POSSIBLE BARCLAY
7	8	PINK FLOYD THE DIVISION BELL EMI
8	7	MARIAH CAREY MUSIC BOX COLUMBIA
9	9	ENIGMA THE CROSS OF CHANGES VIRGIN
10	11	FREDERICKS GOLDMAN JONES ROUGE COLUMBIA
11	10	2 UNLIMITED REAL THINGS SCORPIO/POLYGRAM
12	6	SOUNDTRACK PHILADELPHIA COLUMBIA
13	12	ALAIN BASHUNG CHATTERTON BARCLAY/POLYGRAM
14	14	M C SOLAAR PROSE COMBAT POLYDOR
15	16	KING COOL KING COOL VOGUE/BMG
16	19	PIERRE COCHEREAU & MAURICE ANDRE MUSIQUE A NOTRE-DAME POLYGRAM
17	13	EAST 17 WALTHAMSTOW POLYGRAM
18	NEW	EDDY MITCHELL RIO GRANDE POLYDOR
19	15	BILLY ZE KICK BILLY ZE KICK ET LES GAMINS EN FOLIE PHONOGRAM
20	17	HADDAWAY THE ALBUM SCORPIO/POLYGRAM

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION
2	7	I SWEAR ALL-4-ONE ATLANTIC
3	4	SWAMP THING THE GRID deCONSTRUCTION
4	2	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
5	3	YOU DON'T LOVE... DAWN PENN BIG BEAT/ATLANTIC
6	5	DON'T TURN AROUND ACE OF BASE METRONOME
7	NEW	GO ON MOVE REEL 2 REAL POSITIVA
8	6	NO GOOD THE PRODIGY XL RECORDINGS
9	19	SHINE ASWAD BUBBLIN'
10	12	U & ME CAPPELLA INTERNAL DANCE
11	NEW	SHAKERMAKER OASIS CREATION
12	9	GET-A-WAY MAXX PULSE-8
13	8	ANYTIME YOU NEED... MARIAH CAREY COLUMBIA
14	NEW	CAUGHT IN THE MIDDLE JULIET ROBERTS COOLTEMPO
15	NEW	BODY IN MOTION ATLANTIC OCEAN EASTERN BLOC
16	NEW	BACK AND FORTH AALIYAH JIVE
17	23	WILLING TO FORGIVE ARETHA FRANKLIN ARISTA
18	24	CRAZY FOR YOU LET LOOSE MERCURY
19	20	I WANNA BE... CHAKA DEMUS & PLIERS MANGO
20	11	COME ON YOU REDS MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM TV
21	NEW	AIN'T NOBODY (LOVES ME BETTER) KWS AND GWEN DICKEY XCLUSIVE
22	14	AROUND THE WORLD EAST 17 LONDON
23	10	ABSOLUTELY FABULOUS ABSOLUTELY FABULOUS PARLOPHONE
24	NEW	SHUT UP AND DANCE AEROSMITH GEFEN
25	27	MIDDLEMAN TERRORVISION TOTAL VEGAS
26	15	NO MORE TEARS (ENOUGH IS ENOUGH) KYM MAZELLE AND JOCELYN BROWN BELL/ARISTA
27	13	ANY TIME, ANY PLACE JANET JACKSON VIRGIN
28	17	INSIDE STILTSKIN WHITE WATER
29	26	DO YOU WANT IT RIGHT NOW DEGREES OF MOTION THE
30	21	MOVE YOUR BODY ANTICAPPELLA FEAT. MC FIXX IT MEDIA
31	16	EVERYBODY'S TALKING THE BEAUTIFUL SOUTH GODISCS
32	25	CARRY ME HOME GLOWORM GO BEAT
33	28	DOLPHIN SHED SEVEN POLYDOR
34	18	TAKE ME AWAY D:REAM PUMMAGH/ET
35	40	7 SECONDS YOUSOU N'DOUR FEAT. NENEH CHERRY COLUMBIA
36	NEW	GLORYLAND DARYL HALL/SOUNDS OF BLACKNESS MERCURY
37	NEW	NIGHT IN MY VEINS THE PRETENDERS WEA
38	NEW	I DON'T LIKE MONDAYS BOOMTOWN RATS VERTIGO
39	NEW	I CAN'T IMAGINE THE WORLD WITHOUT ME ECHOBELLY FAUVE/RHYTHM KING
40	NEW	GHETTO DAY/WHAT I NEED C. WATERS A&M

THIS WEEK	LAST WEEK	ALBUMS
1	7	ACE OF BASE HAPPY NATION METRONOME/LONDON
2	3	MARIAH CAREY MUSIC BOX COLUMBIA
3	1	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
4	NEW	EDDI READER EDDI READER BLANCO Y NEGRO
5	NEW	RIDE CARNIVAL OF LIGHT CREATION
6	2	DEACON BLUE OUR TOWN - GREATEST HITS COLUMBIA
7	4	2 UNLIMITED REAL THINGS PWL CONTINENTAL
8	11	BLUR PARKLIFE FOOD
9	5	PINK FLOYD THE DIVISION BELL EMI
10	NEW	THE ELECTRIC LIGHT ORCHESTRA THE VERY BEST OF DINO
11	12	JULIO IGLESIAS CRAZY COLUMBIA
12	10	ETERNAL ALWAYS & FOREVER EMI
13	9	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
14	8	SEAL SEAL ZTT
15	6	THE ORB POMME FRITZ INTER-MODO
16	14	THE BEAUTIFUL SOUTH MIAOW GO! DISCS
17	25	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET RCA
18	NEW	LITTLE ANGELS TOO POSH TO MOSH, TOO GOOD TO LAST ESSENTIAL
19	29	TAKE THAT EVERYTHING CHANGES RCA
20	28	THE BRAND NEW HEAVIES BROTHER SISTER ACID JAZZ
21	15	ENIGMA THE CROSS OF CHANGES VIRGIN
22	18	ALICE COOPER THE LAST TEMPTATION EPIC
23	17	ROXETTE CRASH! BOOM! BANG! EMI
24	23	STONE TEMPLE PILOTS PURPLE ATLANTIC
25	35	D:REAM D:REAM ON VOL 1 FXU/MAGNET
26	36	NIRVANA NEVERMIND GEFEN
27	16	BBM AROUND THE NEXT DREAM VIRGIN
28	24	CROWDED HOUSE WOODFACE CAPITOL
29	NEW	AEROSMITH GET A GRIP GEFEN
30	27	VANGELIS BLADE RUNNER EAST WEST
31	22	ERASURE I SAY, I SAY, I SAY MUTE
32	NEW	BEASTIE BOYS ILL COMMUNICATION GRAND ROYAL/ CAPITOL
33	20	EVERYTHING BUT THE GIRL AMPLIFIED HEART BLANCO Y NEGRO
34	NEW	BON JOVI SLIPPERY WHEN WET VERTIGO
35	30	GALLIANO THE PLOT THICKENS TALKIN'LOUD
36	33	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS
37	NEW	TONI BRAXTON TONI BRAXTON ARISTA/LA FACE
38	NEW	HELMET BETTY INTERSCOPE
39	NEW	THESE ANIMAL MEN TOO SUSED? HI-RISE RECORDINGS
40	NEW	M-PEOPLE ELEGANT SLUMMING RCA

## ITALY (Musica e Dischi) 6/27/94

THIS WEEK	LAST WEEK	SINGLES
1	1	IL CIELO FIORELLO E CATERINA RTI MUSIC/F.R.I.
2	5	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL
3	7	SWEET DREAMS LA BOUCHE SCORPIO
4	2	EINS, ZWEI, POLIZEI! MO-DO EXPANDED/DiaStika
5	6	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
6	4	I'LL REMEMBER MADONNA WARNER BROS
7	3	CHANGE MOLELLA TIME
8	8	THE 7TH ALLUCINATION DATURA FLYING
9	NEW	THINK ABOUT THE WAY ICE MC DWA
10	9	THE RHYTHM OF THE NIGHT CORONA DWA
<b>ALBUMS</b>		
1	1	PINK FLOYD THE DIVISION BELL EMI
2	4	VARIOUS FESTIVALBAR '94 EMI
3	2	883 REMIX 94 F.R.I.
4	5	JOVANOTTI LORENZO 1994 SOLELUNA/MERCURY
5	3	MARIAH CAREY MUSIC BOX COLUMBIA
6	7	VARIOUS DEEJAY PARADE 4 TIME
7	6	AMEDEO MINGHI COME DUE SOLI IN CIELO FONIT CETRA
8	NEW	LAURA PAUSINI LAURA CGO
9	8	MINA MAZZINI CANTA BATTISTI! PDU
10	9	UMBERTO TOZZI EQUIVOCANDO CGD

## SPAIN (TVE/AFVVE) 6/18/94

# HITS OF THE WORLD

CONTINUED

# GLOBAL

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**FRANCE:** Mano Negra has been described as "one of the most interesting bands ever to have emerged from France," by Martin Meissonnier, producer of the Megamix TV program for the cultural channel ARTE. Now, after a three-year hiatus, the group has returned with a new album on Virgin,



"Casa Babylon," which is surely its most ambitious project to date. Recorded in New York, Buenos Aires, and Cologne and mixed in Italy, the album could be for Mano Negra "what 'Sandinista' was for the Clash," according to an excited Emmanuel de Buretel, president of Virgin France. Latin-oriented in its sound (80% of the songs are sung in Spanish), with elements of salsa, reggae, and rock, "Casa Babylon" reflects the band's maturity, particularly that of its frontman Manu Chao, as well as its constant search for new experiences and sounds. The first single, "Santa Maradona," is a tribute to the Argentinian footballer. As drummer Santiago Casariego explained to the Pulse, the album's broad scope was made possible only by changing the band's hectic schedule. "Before, we were recording albums in between concerts around the world. We decided

to do things at a different pace." The band, which is famous for its riotous stage presence, is planning to tour before the year's end. In the meantime, it will devote its energies to promoting the album and developing a new stage show to match the splendor of the music.

EMMANUEL LEGRAND

**PORTUGAL/BRAZIL:** Few Portuguese acts manage to penetrate Brazil's popular music market, but a notable exception is singer/songwriter Eugénia Melo Castro. Armed with a demo cassette of her songs, she first traveled to Brazil in 1982 and persuaded top Brazilian musician Wagner Tiso to return with her to Portugal and produce her first album, "Terra De Mel." The album sold strongly on both sides of the Atlantic, and Castro won enormous respect from Brazilian fans, thanks in part to her charming presence on stage and TV, but mostly because of her unique singing style—a perfect combination of South American samba, Portuguese fado, and jazz. These days, she spends three or four months a year in Brazil participating in concerts and TV shows as a guest of top Brazilian acts. Castro's latest album, "Lisboa Dentro De Mim" on BMG Portugal, is dedicated to the town of Lisbon and boasts versions of old Lisbon songs, including "Cancão Do Encoberto" (1926), "Maldita Cocaína" (1929), and "Fado Lisboa" (1934), along with brand-new numbers, some of them featuring lyrics by famous Portuguese poets such as Antonio Botto, Fernando Pessoa, Cesario Verde, and Luis De Camoes. Highly rated by the Brazilian press, the album also includes versions of Cole Porter's "The Laziest Girl In Town" and the Brazilian song "Naô Sei Dançar"

FERNANDO TENENTE

**IRELAND:** "HMV Goes Live '94," a series of acoustic shows at the HMV shop on Grafton Street in Dublin, began last month with an appearance by the Corrs. The three-sister, one-brother Celtic rock band from Dundalk auditioned (unsuccessfully) for a part in the movie "The Commitments," but gained its first big audience on Bill Whelan's world music television series "An Eye On The Music" in 1991. At that time, a fellow guest, American songwriter Jimmy Webb, told Billboard, "I thought they were just splendid... very refreshing instrumentally. It was wonderful." More recently, Whelan asked the U.S. ambassador to Ireland, Jean Kennedy Smith, to listen to the group, after which she invited it to join the bill for a benefit concert last month at Boston's Kennedy Library. Managed by John Hughes, music coordinator for "The Commitments," the Corrs are attracting record company attention.

KEN STEWART

**SPAIN:** Teenage virtuosos of the Spanish guitar are not that rare in this country, but Antonio Rayo (stage name Rayito) is something else again. The boy, who turned 10 last month, has released his first album, "El Mundo Magico De Rayito," and recently played a few songs from the record at a ceremony in which he became the youngest composer to join Spain's 40,000-strong performing rights society (SGAE). Appropriately, Rayito was sponsored by SGAE's most senior member, 93-year-old Joaquin Rodrigo, composer of "Concierto De Aranjuez." Rayito exhibited surprising self-assurance and a broad, expressive range on his instrument. But then he already has more experience than might be expected. According to his father, the boy first picked up the guitar at the age of 11 months. He appeared on Japanese TV when he was three and gave his first live performance in Madrid at age four. He has since performed again in Japan, as well as in the U.S., the Netherlands, and Italy.



HOWELL LLEWELLYN

**BELGIUM:** Five months of events will commemorate Adolphe Sax, the inventor of the saxophone, who died 100 years ago. The program kicked off June 19 with the "Fete De La Musique" held in Sax's home town of Dinant in the south of the country, featuring performances by Urban Sax, Francis Cabrel, and David Linx. This was followed on June 25 by a "Saxophone Celebration," broadcast live on RTBF, Radio France, Radio Canada, and Radio Suisse Romande. On July 21-23, Dinant hosts "Jazz For Mister Sax—The Dinant International Jazz Festival," a series of 15 concerts by local artists including Jacques Pelzer and Steve Houben and international stars such as Chico Freeman, Joe Henderson, Joshua Redman and Nathan Davis. A concert by Norwegian sax star Jan Garbarek on November 4 in Dinant will mark the end of the Sax memorial. On the same day, a statue of Sax will be unveiled in the Place Adolphe Sax, and 1,000 saxophone players, directed by Alain Crepin, will play a final salute.

MARC MAES

### EUROCHART HOT 100 7/2/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	THE REAL THING 2 UNLIMITED BYTE
2	6	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
3	3	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
4	2	WITHOUT YOU MARIAH CAREY COLUMBIA
5	8	LOVE IS ALL AROUND WET WET WET PRECIOUS
6	5	I LIKE TO MOVE IT REEL 2 REAL POSITVA
7	NEW	DON'T TURN AROUND ACE OF BASE MEGA/METRONOME
8	7	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
9	NEW	INSIDE STILTSKIN WHITE WATER
10	4	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
<b>ALBUMS</b>		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	2	PINK FLOYD THE DIVISION BELL EMI
3	5	2 UNLIMITED REAL THINGS BYTE
4	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
5	4	ROXETTE CRASH! BOOM! BANG! EMI
6	7	ACE OF BASE HAPPY NATION MEGA/METRONOME
7	9	SOUNDTRACK PHILADELPHIA EPIC
8	6	SEAL SEAL II ZTT
9	10	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
10	NEW	THE ORB POMME FRITZ BIG LIFE

### IRELAND (IFPI Ireland) 6/23/94

THIS WEEK	LAST WEEK	SINGLES
1	1	RIVERDANCE BILL WHELAN SON
2	2	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION
3	4	COME ON YOU REDS MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM TV
4	6	SWAMP THING GRID RCA/CONSTRUCTION
5	3	WORKING MY WAY BACK TO YOU BOYZONE POLYDOR
6	5	NO GOOD (START THE DANCE) PRODIGY XL RECORDINGS
7	NEW	ONE METALLICA VERTIGO
8	NEW	I SWEAR ALL-4-ONE ATLANTIC/EAST WEST
9	9	DON'T TURN AROUND ACE OF BASE LONDON
10	NEW	MMM MMM MMM MMM CRASH TEST DUMMIES RCA
<b>ALBUMS</b>		
1	NEW	VARIOUS IRISH FOOTBALL SONGS DOLPHIN/SOLID
2	3	GARTH BROOKS NO FENCES CAPITOL
3	7	ANORAK ADVENTURE/VARIOUS SCORING IN THE USA OWL
4	1	VARIOUS DANCE HITS '94 VOL. 2 TELSTAR
5	2	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
6	4	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET RCA
7	6	VARIOUS A WOMAN'S HEART DARA
8	5	FRANCES BLACK TALK TO ME DARA
9	9	MARIAH CAREY MUSIC BOX COLUMBIA
10	NEW	MARY BLACK MARY BLACK - THE COLLECTION DORO

### BELGIUM (IFPI Belgium/SABAM) 6/17/94

THIS WEEK	LAST WEEK	SINGLES
1	2	THE REAL THING 2 UNLIMITED BYTE RECORDS
2	1	WITHOUT YOU MARIAH CAREY COLUMBIA
3	3	I LIKE TO MOVE IT REEL 2 REAL EMI
4	8	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
5	5	NO MORE (I CAN'T STAND IT) MAXX INTERCORD
6	4	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE RED BULLET
7	9	U & ME CAPPELLA RED BULLET
8	10	JOUEZ AU BALLON/SPEEL ME ADAMO FLARENASCH
9	7	TAKE MY LOVE GOOD SHAPE DINO
10	6	STRANI AMORI LAURA PAUSINI CGD
<b>ALBUMS</b>		
1	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	1	MICHEL SARDOU SELON QUE VOUS SERZ ETC. TREMA
3	5	LAURA PAUSINI LAURA CGD
4	6	BONZAI COMPILATION III RAVE NAT BONZAI BMG
5	7	2 UNLIMITED REAL THINGS BYTE RECORDS
6	4	MARIAH CAREY MUSIC BOX COLUMBIA
7	3	PATRICK BRUEL BRUEL RCA
8	10	LEOPOLD 3 DE EXPEDITE HKM
9	8	MARC ARYAN LES 20 CHANSONS VOL.2 ARIOLA
10	9	MARC ARYAN LES 20 CHANSONS VOL.1 ARIOLA

### AUSTRIA (Austrian IFPI/Austrian Top 30) 6/25/94

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	6	WIR SIND DIE SIEGER SUPERCHAMP & CASINO SALZBURG BMG
3	NEW	EINS ZWEI POLIZEI! MO-DO ECHO
4	4	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
5	2	ALWAYS ERASURE ECHO
6	3	MADCHEN LUCIELECTRIC BMG
7	8	THE REAL THING 2 UNLIMITED ECHO
8	NEW	UNITED PRINCE ITAL JOE FEAT. MARKY MARK WARNER
9	NEW	BABY I LOVE YOUR WAY BIG MOUNTAIN BMG
10	5	I LIKE TO MOVE IT REEL 2 REAL EMI
<b>ALBUMS</b>		
1	1	MARIAH CAREY MUSIC BOX COLUMBIA
2	6	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
3	3	PINK FLOYD THE DIVISION BELL EMI
4	NEW	TRACY D HEAVEN UNOHWER
5	7	ROXETTE CRASH! BOOM! BANG! EMI
6	4	ERASURE I SAY, I SAY, I SAY ECHO
7	2	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH
8	NEW	SEAL SEAL 2 WARNER
9	9	SOUNDTRACK PHILADELPHIA EPIC
10	5	WOLFGANG AMBROS WASSERFALL POLYGRAM

### DENMARK (IFPI/Nielsen Marketing Research) 6/21/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	COME ON YOU REDS MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM
2	1	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
3	3	BABY I LOVE YOUR WAY BIG MOUNTAIN BMG/ARIOLA
4	2	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG/MEGA
5	4	WITHOUT YOU MARIAH CAREY COLUMBIA
6	8	I CAN HEAR YOUR HEART BEAT MIRAH EMI/MEDLEY
7	NEW	UNITED PRINCE ITAL JOE FEAT. MARKY MARK WARNER
8	7	DROP DEAD BEAUTIFUL SIX WAS NINE VIRGIN
9	NEW	LOVE IS ALL AROUND WET WET WET POLYGRAM
10	NEW	AROUND THE WORLD EAST 17 POLYGRAM
<b>ALBUMS</b>		
1	3	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
2	1	MARIAH CAREY MUSIC BOX COLUMBIA
3	2	KIM LARSEN HVEM KAN SIGE NEJ TIL EN ENGEL EMI
4	7	SALOMONSEN SANNE LANGUAGE OF THE HEART VIRGIN
5	4	ELTON JOHN DUETS POLYGRAM
6	6	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
7	5	VENTER PA FAR VUPTI EMI/MEDLEY
8	9	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYGRAM
9	8	2 UNLIMITED REAL THINGS SCANDINAVIAN RECORDS
10	10	SORT SOL GLAMOURPUSS SONY

### NORWAY (Verdens Gang Norway) 6/21/94

THIS WEEK	LAST WEEK	SINGLES
1	1	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
2	2	DISSIDENT PEARL JAM SONY
3	3	LOSER BECK GEFEN
4	6	MAKES ME FEEL DEVOTION SONY
5	5	INSIDE STILTSKIN VIRGIN
6	4	SWEET LULLABY DEEP FOREST EPIC
7	9	BABY I LOVE YOUR WAY BIG MOUNTAIN BMG
8	NEW	NA ER DET VM NORSKE SLEIVSPARK SONY
9	10	COME ON YOU REDS MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM
10	7	THE REAL THING 2 UNLIMITED SCANDINAVIAN
<b>ALBUMS</b>		
1	1	VARIOUS ABSOLUTE CHAMPIONS EVA
2	3	VARIOUS REGGAE DANCE CNR
3	2	VARIOUS ABSOLUTE MUSIC 10 ARCADE
4	10	LISA EKDAHL LISA EKDAHL EMI
5	7	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET BMG
6	6	DIVERSE ARTISTER MORE SUMMER EVA
7	4	DEEP FOREST WORLD MIX SONY
8	9	PINK FLOYD THE DIVISION BELL EMI
9	8	BJELLEKLANG YPPER'U DUNK? BMG
10	NEW	VARIOUS SUNSHINE DANCE CNR

### HONG KONG (IFPI Hong Kong Group) 6/5/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	JACKY CHEUNG BORN TO BE WILD POLYGRAM
2	NEW	BEYOND SECOND FLOOR REAR PORTION ROCK HK
3	2	AARON KWOK STARING IN THE WORLD'S END WARNER MUSIC
4	3	VIVIAN LAI ON SUNSHINE ROAD POLYGRAM
5	4	ANITA MUI THAT IS CAPITAL ARTISTS
6	7	VARIOUS I HAVE A DATE WITH SPRING EMI
7	NEW	VARIOUS IN-POP CHART WARNER
8	NEW	VARIOUS PLATINUM HITS 8 FITTD
9	6	ANDY LAU THE BEST OF ANDY LAU WARNER
10	5	VIVIAN CHOW GROWING UP POLYGRAM

### PORTUGAL (Portugal/AFP) 6/22/94

THIS WEEK	LAST WEEK	ALBUMS
1	2	MARIAH CAREY MUSIC BOX COLUMBIA
2	3	GNR SOB ESCUTA EMI
3	1	VARIOUS DANCE MANIA '94 VIDISCO
4	4	ACE OF BASE HAPPY NATION METRONOME
5	6	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
6	NEW	VARIOUS MAXI POWER POLYSTAR
7	7	EROS RAMAZZOTTI TUTTE STORIE DDD
8	NEW	ONDA CHOC COMBOIO SEM VOLTA COLUMBIA
9	9	AEROSMITH GET A GRIP GEFEN
10	NEW	VARIOUS FILHOS DA MADRUGADA RCA

## Verve Tour Covers Europe; McKennitt Breaks In Germany

FOR VERVE RECORDS, the celebration of its 50th anniversary this past April at Carnegie Hall in New York was only the beginning. As summer festival season unfolds in Europe, the PolyGram-owned label is staging a series of "Verve Nights" across the Continent and in the U.K.

The most notable of these will be July 7, the eve of the North Sea Jazz Festival in Holland, where a gala dinner will feature the Dutch Metropolitan Orchestra accompanying sets by Peter Delano, Roy Hargrove, Herbie Hancock, and Shirley Horn. In all, 14 Verve Nights are planned, including those at the Montreux Jazz Festival in Switzerland and at events in Germany, Spain, Italy, France, Norway, Sweden, and the U.K.

A half-century after the label was founded, markets outside the U.S. account for 60% or more of Verve Records' total sales. Within the past two years, PolyGram reorganized its efforts for the label under Wulf Muller, international marketing director for jazz at PolyGram in London, allowing coordinated efforts on behalf of Verve releases in more than 30 countries.

However, Verve's role abroad involves not only marketing American jazz, but also finding and developing new jazz talent, regardless of nationality. The label boasts A&R centers in the U.S. (under Chris Roberts, president of PolyGram Classics & Jazz), in France (under Jean Philippe Allard at PolyGram Jazz France), and in Japan (under Hiroshi Itsuno at Polydor Japan and Kazu Yanagida at Phonogram Japan).

Each of these companies, moreover, is free to sign talent worldwide, resulting in some border-blurring opportunities. "Polydor Japan, for example, is signing acts for a [Verve-affiliated] label which is called JMT, Jazz Music Today, which is based in Munich, Germany," notes Muller. Similarly, Japan's progressive United Future Organization has been recorded by British producer Giles Peterson of Talkin' Loud Records for worldwide release on the Verve Forecast label. American artists such as John McLaughlin, Hank Jones, and Charlie Haden have been signed to Verve through PolyGram Jazz France. And the Verve World label, established largely to market Brazilian jazz, this spring released an entrancing album by Norwegian singer Mari Boine.

"These three repertoire centers have different philosophies of A&R," Muller says, "which is great because it gives us a wide range of different music within the art form jazz. And, of course, this opens the whole concept of Verve to a lot of younger musicians from Europe, Japan, Brazil,

or wherever."

At a time when American tastes in jazz are leaning decidedly toward the traditional, Verve is finding some of its most promising artists abroad: Japan's Yosuke Yamashita, Austria's Wolfgang Muthspiel, and South African expatriate Bheki Mseleku, to name but a few.

**PLUCKING SALES:** Loreena McKennitt's "The Mask And Mirror" had sold some 12,000 copies in Germany prior to a half-dozen spring tour dates by the Canadian singer/harpist in Europe's largest market. In the wake of those shows, however, the sense of an impending breakthrough for McKennitt in Germany was strong. Gerd Gebhardt, managing director of Warner Music Germany, recalls that he and deputy MD Bernd Dopp jointly agreed to build quickly upon McKennitt's momentum. A rush radio ad campaign was

launched, blanketing jazz, classical, and MOR-style stations with 20- and 30-second spots. Over a bed of McKennitt's melodic tracks, the spots stated simply: "The harp . . . The voice . . . Loreena McKennitt." After climbing into the top 20 on the German album chart, "The Mask And Mirror" has now surpassed 85,000 units in the market.

**THEY MAY BE** proud exports of the San Francisco Bay scene, but Huey Lewis & the News have a long history in London, from the days when Lewis played in the group Clover. The band had been signed by manager Jake Riviera, and backed Elvis Costello on "My Aim Is True." On tour now in Europe to promote the News' debut album for Elektra, "Four Chords & Several Years Ago," Lewis told an audience at the Hammersmith Apollo (nee Odeon) that Clover had first played that hall opening for Thin Lizzy—then proceeded to lead the News in a roof-raising cover of "The Boys Are Back In Town" . . . The following night, Lewis was back onstage at the Borderline club, blowing blues harp behind Verve guitarist Joe Louis Walker, while Austin, Texas' extraordinary lady of the blues, Angela Strehli, stepped in on vocals. Walker, promoting his new disc "JLW," is opening European dates for the News.

*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.*

**HOME & ABROAD**



by Thom Duffy

## Singapore's IMM Confab Gains Stature

### Indie Registrants Dominate Event

BY ADAM WHITE

SINGAPORE—Independent music companies from Europe, Australia, and Asia appear to have found a productive rendezvous at Singapore's annual International Music Market.

The second IMM, held June 12-15 at the Raffles Hotel here, attracted more than 300 registrants, mostly from the indie camp. The conference presented a dozen business seminars, a trade exhibit at the adjacent Westin Stamford Hotel, and a couple of dozen artist showcases around town. Yet it was clear that IMM's value to many—if not most—attendees was as a place to make introductions, to explore potential business links, and—for some—to close deals.

The strong European presence was a sign of these firms' interest in the Pacific Rim markets as an outlet for their products and artists; less clear was Asian companies' prospects in Europe (see story, this page).

Among the better-known firms represented at IMM were Mushroom, Possum, Alberts, and MMA from Australia; Avex, Pony Canyon, and King (Japan); Himalaya (Taiwan); Form Private, Chiang Huat, and Valentine (Singapore); The Entertainment Co. (Hong Kong); edel Co. (Germany); Gallo and Tusk (South Africa); and Pulse 8, Timbuktu, Windsong, Lightning, Charly, and M&G (U.K.).

By contrast, major labels kept low profiles; a few executives were present from BMG, MCA, and Sony. Representatives from multinational retailers HMV, Tower, and Virgin—all of which are expanding in Asia—were present, as was a contingent from STAR TV's post-MTV music channel, V. There were relatively few delegates from the United States.

"The objective was to introduce Singapore as a launching pad for business, to help people make the most of the marketing opportunities which exist here in Asia," notes Brian Batchelor, managing director of London-based International Music Markets Ltd. "In that, we feel we've succeeded—and especially so in this second year."

Batchelor says the registration count was close to 400, compared to 120 for IMM's debut last year. Twenty-two firms took exhibit space, up from a dozen in 1993.

The seminars covered a variety of subjects, including independent labels, music publishing, concert promotion, retailing, business affairs, media and marketing, and China. Among the most informative, according to a number of IMM delegates, were the publishing conclave chaired by BMG Music Publishing's regional director in Asia, David Loiterton, and the indie labels seminar overseen by Timbuktu Records' managing director, Peter Bond.

### Showcases Draw Sparse Crowds

BY PHILIP CHEAH

SINGAPORE—As a window on Asia, the second annual International Music Market, held June 17-21 at the Raffles Hotel here, met its target. Half of the 30-plus acts featured in the showcase program came from the region, and a variety of Singapore venues were employed, including the Hard Rock Cafe, Zouk, Sparks, and the Raffles' Jubilee Hall.

But were Western delegates interested in the talent from Thailand, Malaysia, Singapore, and Japan? Not really. At most of the shows, only a handful turned up each night. "It's still a Marco Polo mentality," says Stuart Weinstein, a U.S. attorney, referring to the lack of interest. "Most IMM delegates were more interested in Asia buying their product than in bringing Asian product to their own markets."

Yet the Asian acts showcased around Singapore displayed a range of pop music from world fusion to rap, techno to alternative rock. Bill Gilliam, managing director of Britain's Alternative Tentacles Records, says of Singapore hardcore band Stompin' Ground, "The energy and aggression level is comparable to any hardcore band in the West. And it's amazing that they have such an intensity, because it's difficult for a band to create a new mood when you have Michael Bolton as the background music before the band comes on."

Music & Movement director Lim Sek, who organized a Singapore pop showcase, says, "I expected the weak interest by Western delegates. From my experience marketing [well-known Singapore artist] Dick Lee in France and elsewhere in Europe, they don't know what to do with an Asian act, even if he sings in English.

"Instead, I get offers from Japan for my acts, because there is currently a Japanese trend for Asian music. The borders are still easier to cross from East to East."

Still, there is a foreseeable future for Asian music in Western markets. Simon Napier-Bell of Britain's Attuned Management said during an IMM business seminar, "The West has no interest in Eastern artists. The trend will be for Eastern companies to buy ownership into Western companies, for example, Sony and MCA, to create that interest for themselves."

The acts showcased during IMM included Singapore's Jimmy Ye (Sony Music) and Asiabeat (Pony Canyon), Australia's Robertson Brothers (BMG), Japan's TRF and m.c.A.T. (both Avex), and South Africa's Vicky Sampson (One World/Tusk), plus America's E.Y.C. (MCA).

Conference delegates were given a 19-track sampler of music and artists featured during the showcases.

## LOLE Y MANUEL BACK ON SPAIN'S FLAMENCO SCENE

(Continued from page 41)

at No. 12 on the Spanish album charts.

It is hard to overestimate the impact that Lole Montoya and Manuel Molina had when their first album, "Nuevo Dia" (New Day), was released in 1976 shortly after the death of dictator Generalissimo Franco. Franco had used flamenco as a national folklore emblem to combat any sign of "decadent" foreign cultural influence, which might have diluted Franco's image of Spanish patriotic music.

The gypsy couple—from two families with a rich flamenco history—were pioneers, especially in the lyrical sense, of what is now called new flamenco. "Flamenco has always been the product of sorrow, of jail, of the woman who leaves the man and the mother who abandons the child. But we began to sing that the sun had vanquished the moon, and that the butterfly flies over the flowers," Manuel says.

The couple were veterans before new flamenco got under way in the early 1980s with bands like Ketama and Peta Negra. Manuel was a good friend of Camaron de la Isla, the flamenco giant who died in 1992.

The new album is named after the couple's 15-year-old daughter, Alba



LOLE Y MANUEL

(Spanish for Dawn). Manuel attributes the duo's seven-year silence since the last album to the fact that he is a slow composer, and says, "We just didn't feel like recording before, that's all. Making a record is like having a kid—you've got to look after it and feed it."

The duo is contracted to Virgin to record three albums; the next one is scheduled to be a live recording of some of their hits. That album will be recorded during concerts in Barcelona and their home city of Seville.

Virgin marketing director Luis Francisco Garcia says "Alba Molina" is the company's first and most important domestic launch this year. "We are going full out on this one," he says.

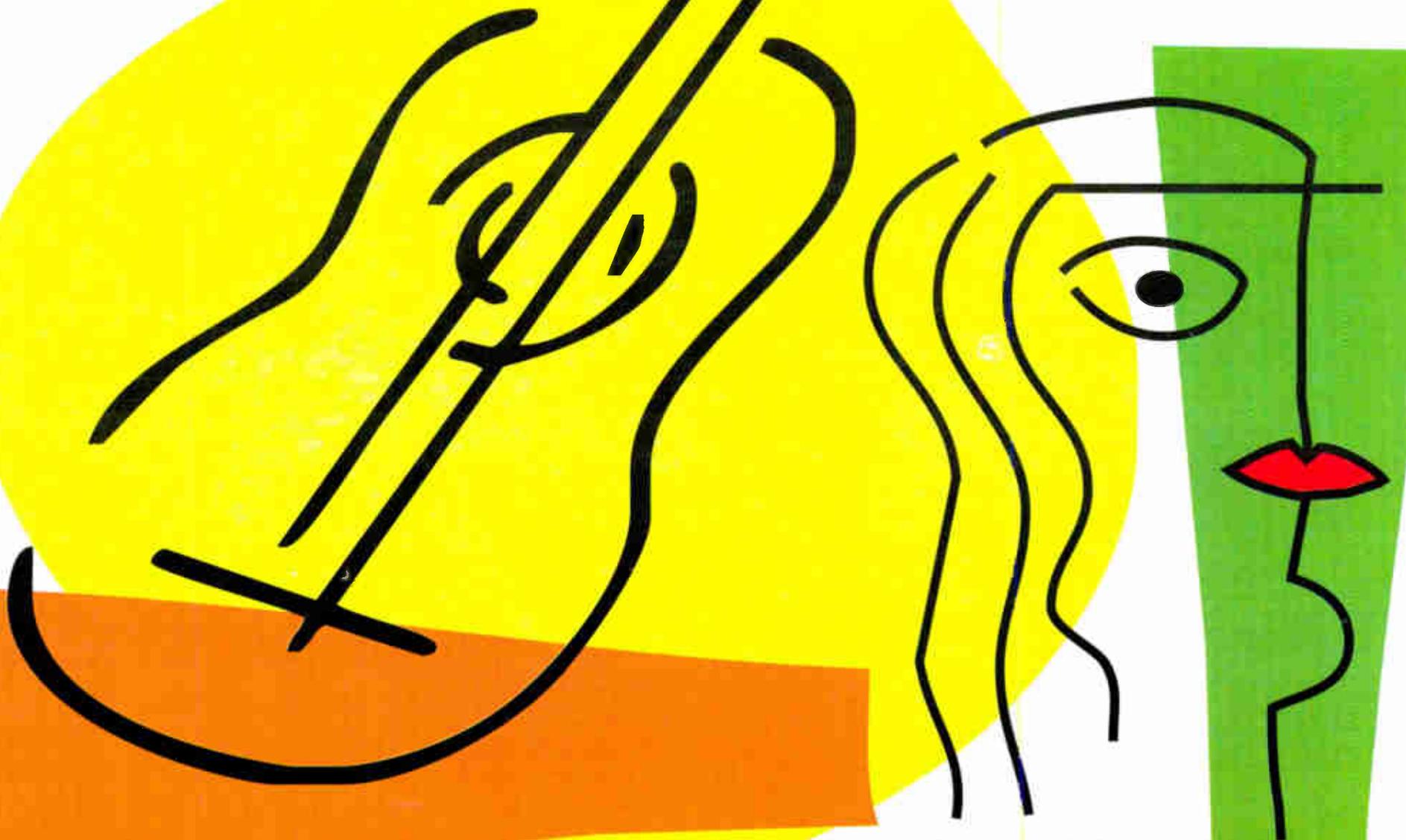
"These are two significant artists in flamenco history that Virgin is bringing back to the music scene. I'm hopeful that the album will make No. 1 this summer."

Given that every previous album by the couple has sold more than 100,000 copies, Virgin's achievement in returning the duo to the scene is notable, especially since the couple has had some personal problems. Their marriage broke up, although they are still good friends. Manuel was rumored to be addicted to heroin, though he and Lole both strenuously deny this. And Lole joined the Evangelical Church, to which many Spanish gypsies, including several flamenco artists, belong in Catholic Spain. In interviews, Lole tends to lose herself in mystical discussions while Manuel looks the other way.

"We spent five years planning to return to work, but only after finding a record company that could convince us they were right for us," says Manuel. "And the truth is that I can only say good things about Virgin; we did not want to tie ourselves to a record label that obliged us to aim for set commercial objectives."

Viva España

ff



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# Viva España

## Great Expeditions

Spain's Spirit Of Discovery Includes Promotion Of And Devotion To The World's Latino Music

BY HOWELL LLEWELLYN

Spain's music scene is rolling toward a cultural and geographical crossroads as the end of the millennium nears. Not for the first time in its history, Spain's spirit of discovery is alive, this time embracing the music industry. The message is not only "Go West!" It also cries out for the promotion of all Spanish-language musical forms arriving from across the Atlantic.

For "West," read Latin America and the growing Hispanic markets in the U.S. Ever since Spain "discovered" Latin America and held much of what is now the Southern U.S., not to mention other territories around the globe, which together encompassed the world's largest empire, Spain has absorbed cultural and musical influences from all points of the globe: Latin American and Afro-Cuban through colonization, Arab influences from North Africa to the south, flamenco origins from India to the east and, of course, pop rock from Europe to the north.

Recent events have indicated a reawakening of interest in Spain's most natural market, Latin America, including the Caribbean. A plan to boost awareness around the world of Spanish-language music—called Proyecto Latino—was launched earlier this year by the 40-label IFPI associate AFYVE and the influential performing-rights society SGAE, many of whose 40,000 members are from Latin America.

In May, SGAE and Spain's biggest radio network, Cadena SER, signed an accord, Dial Latino, whose aim is to support Spanish music by syndicating a four-hour weekly digital Spanish music program. It is already being played by more than 70 of the 250 Spanish-speaking stations in the U.S., as well as many others in nine Latin American countries.

Proyecto Latino is chaired by EMI Spain president Rafael Gil, who says, "Latin America is experiencing a big leap forward in technology and in the maturity of its social fabric, which will open up many opportunities for Proyecto Latino."

The plan is a two-way affair, explains SGAE VP Eduardo "Teddy" Bautista. There will be an equal effort to promote Latin American artists in Spain and then the rest of the world. The goal is increased awareness that Spanish- and Portuguese-language music is prolific, extremely varied, of superb quality—and the product of artists in 25 countries. And that's not to mention the burgeoning Hispanic scene in many U.S. cities.

Gil comments that, with acts such as Juan Luis Guerra, Jon Secada and Gloria Estefan, Spain is no longer exporting solely to other Spanish-speaking regions. "Don't forget that we're talking about a combined market of more than 500 million people," says Gil. "There's a lot of potential. One of our priorities is to give public recognition to several Latino acts who have exerted great influence over the years."

Proyecto Latino initially will concentrate on five cities: Los Angeles, Rio de Janeiro, Mexico City, Buenos Aires and Madrid. Attention then will be focused on three principal markets: Europe, the U.S. and Japan. Proyecto Latino and Dial Latino are, in fact, extensions of a policy evolved around 1990 by SGAE's Bautista, which has been prominent in two subsequent three-year plans.

The four main areas of the second plan, to last until December 1996, are 1) to set up a joint venture, probably through the Spanish commerce ministry, to create a Spanish Music Export Office (pending European Commission approval); 2) to provide practical aid and promotion for Latino tours; 3) to produce CD-ROMs with Latino music data for national sound archives across the world; and 4) to promote video clips, as it is impossible to penetrate foreign markets without them.



Heroes Del Silencio

"The defense and promotion of Spanish-language repertoire is SGAE's main aim," says Bautista. "The question is not the success of Spanish artists so much as the promotion of Latino repertoire. Some have called us visionaries, but the factors are all there—a huge natural market, enormous potential and undoubted quality."

Bautista concedes that to some extent SGAE's policy is about countering the worldwide domination of Anglo repertoire. "The Anglo-Saxon market functions extremely well, but our aim is to create the sensation among people who hear, say, Heroes Del Silencio or Gloria Estefan, that there is a parallel and growing Latino market," says Bautista. "The important thing is that the Latino world has an overwhelming amount of untapped and uncoordinated talent."

Among Latin American tours by Spanish acts that will receive promotion this year are those by Heroes Del Silencio, Miguel Bosé, La Unión, Manolo Tena, Maria Sanchez, Seguridad Social, Rosario, Joaquín Sabina and Los Rodríguez. Latin American acts due for a boost in Spain include Pablo Milanes, Fito Paez, Mercedes Sosa and Caifanes.

AFYVE director Carlos Grande says Proyecto Latino is "extremely important and very attractive" to the music industry in Spain. "Since the late 1900s, AFYVE has had the idea of promoting a Foundation of Spanish Music which, for many reasons, never took off. Proyecto Latino is a joint action with an institutional character that aims to establish Latino music in all major world markets. We're working with SGAE in particular to get the Spanish Music Export Office off the ground."

There is much evidence of this resurgence in Spanish-Latin American musical exchange. Santiago Auseron, probably Spain's most important



Los Rodríguez

1980s pop rocker as frontman for Radio Futura, has changed his name to Juan Perro and is spearheading a determined bid to strike a new formula around Spanish and Caribbean rhythms. Even Argentina's tango is enjoying a revival. And all of this, of course, follows the earlier salsa and merengue successes of Juan Luis Guerra and Gloria Estefan.

Juan Perro, whose Radio Futura set a 1980s benchmark for Spanish pop/rock, is touring Spain and Cuba this summer to present his mixture of bolero, guajira, cumbia, blues and rock. Explaining the changes in his music, Perro says, "I think that, for some time, Spanish rockers have been immersed in a profound reflection about what is happening to our language within the rhythms of rock 'n' roll.

"When we were adolescents, Latino sounds were old-fashioned and gauche to us. But in time we've opened our ears and are capable of detecting within English-language rock the facets that are more Hispanic. My idea is to examine in depth the diverse Hispanic roots in Latino and North American music. One of the basic virtues of Spanishness is its *mestizo*, its hybrid character. But this character is not a fashion, but a reality forged through many centuries and many peoples."

Perro, who studied philosophy at Sorbonne University in Paris and is part of that rare breed known as "intellectual rockers," adds, "Put another way, there is no axis between Madrid and New York except for a few Spanish artists who go there to improve their [résumés]. I also went there to piss against the base of the Rockefeller building. The Madrid-Havana axis is quite another thing, except it's not an axis, but a cord, a cable, a Cupid's arrow."

Manzana Discos, the largest importer of Spanish Caribbean music, has swiftly blossomed into a small empire. Pablo Milanes, Cuba's finest exponent of the "nueva trova" singer-songwriter form, has opened, in Madrid, the first office outside Cuba of his unique non-governmental music foundation.

When Milanes chose Madrid as the site of the first foreign office in April this year, the event was celebrated in Spain with two weeks of concerts, art exhibitions, theater, dance and conferences, which showed potential for the Spain-Caribbean-Latino musical axis.

Given Cuba's dire economic straits, the private foundation offers the island's talented musical community almost the only opportunity to record and produce new repertoire. And already Spanish musicians such as Juan Perro are said to be planning to record with Cuban musicians in the foundation's Havana studios. Latino musicologists here are licking their lips.

The foundation aims to promote and support all artistic projects that preserve Cuban identity; launch showcases to promote the legacy of Afro-Cuban music; and cooperate with cultural projects that enrich Cuban, Caribbean and Latin American cultures and consolidate links between them.

Milanes is a pro-Castro parliamentary deputy but is critical of many aspects of the government. The communist regime, however, has welcomed the foundation and is aware of Milanes' musical prestige built up in a career spanning 30 years with concerts in dozens of countries. The foundation includes studios, a record label, publisher, video workshop, data bank, a cultural magazine and a radio station.

Manzana Discos started as a tiny enterprise in 1975 on the Spanish-owned Canary Islands off West Africa, which has always had its own form of salsa. In 1988, it moved to Madrid and, in the words of director of promotion Inma Grass, "Manzana became the mainland pioneer of the generic term 'salsa,' which we are now expanding to cover all Latino forms."

The company has record outlets, a distribution network, recording

Continued on page 52

# JOAQUIN SABINA



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# Viva España

## Veterans Reign In Spain

Big Names Of The '80s Are Still  
Going Strong In The '90s

BY HOWELL LLEWELLYN

Spain's best-selling artists over the past 16 months or so are nearly all veterans of the 1980s, which was the first decade that Spanish pop/rock came into its own as the country shook off nearly 40 years of culturally stifling dictatorship under Generalissimo Franco.

Barely any new 1990s acts broke through, which left the way clear for artists who, in many cases, were big nearly a decade earlier. Plus there were one or two curiosities; for instance, a double CD of Gregorian chants recorded in the 1970s by the cloistered Benedictine Monks Of Santo Domingo De Silos was astoundingly successful, with sales this summer in Spain alone topping 500,000.

EMI Odeon couldn't believe its corporate luck when the record really took off around Christmas, especially as the monks have repeated their success in other territories—including the U.S.

And in terms of sales, Cuban-born Gloria Estefan took full honors with

"Mi Tierra," which after 50 weeks in the charts had sold around 850,000 units in Spain. This still doesn't reach the domestic record held by the group Mecano with 1991's "Aidalai" (BMG Ariola), which sold well over a million copies at home. But Mecano's lengthy sabbatical continues, with no sign yet of any scheduled return to the studios.

Once again, Barcelona's flamenco-tinged pop outfit El Ultimo De La Fila, whose name translates as "Last In Line," was first in line for 1993's awards at the major ceremonies. In addition, they were the top-selling act in Spain, with the album "Astronomia Razonable" (EMI Odeon) shifting 600,000 units during a 64-week chart spell. After a long 1993 tour, the band is also taking a 1994 sabbatical.

El Ultimo De La Fila has lost count of the number of awards it has won since first breaking through in the mid-1980s. In the three major 1993 awards ceremonies held between November '93 and April '94, El Ultimo De La Fila won awards for best Spanish group (twice), best album, best song and best live act. All rather odd, since the group seems to have lost much of the creative force that gave them their early impetus. And, despite an impressive stage set on their 1993 tour, El Ultimo De La Fila isn't the most exciting live act around.

But, on the positive side, the fact that the band continues to sweep up the awards is based largely on intelligent (and audible) lyrics and extensive radio play. Looking, as they do, like well-behaved students, the group's leaders, singer Manuel Garcia and writer/guitarist Quimi Portet, combine to perfection the frivolous and the serious.

The biggest-selling Spanish act worldwide last year was another veteran, Miguel Bosé. His album "Bajo El Signo De Cain" (Warner) has sold more than a million copies, although only 230,000 units were shifted in Spain. Mexico was his main outlet, with 400,000 units sold, plus a surprising 70,000 in the U.S. Hispanic market.



El Ultimo De La Fila

Bosé, an actor whose best-known role is the transvestite-detective in Pedro Almodovar's movie "High Heels," has an Italian mother and a former bullfighter father. An Italian-language version of his album hit No. 15 in the Italian charts in early June, and an English-language version was set for a late-June release in the U.K. Its U.S. release will depend on how "Under The Sign Of Cain" does in the U.K.

A bubbly and comparatively new act who scored a first major hit was flamenco-pop singer Rosario, a half-gypsy who comes from a family of stars. Her mother, Lola Flores, shared the front pages of the Madrid press with the 1944 Normandy D-Day landings, and her brother, Antonio, is busy relaunching a drugs-affected career this summer. Rosario's "Le Ley" (Epic) sold around 350,000 units during a 55-week chart stay last year, and she's been doing well in Latin America this year.

At least two acts who never quite pulled it off in the 1980s made impres-  
*Continued on page 52*

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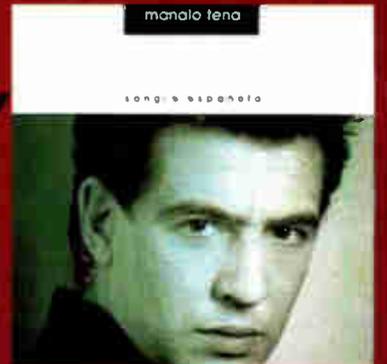
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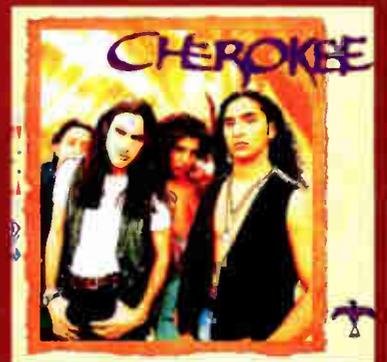
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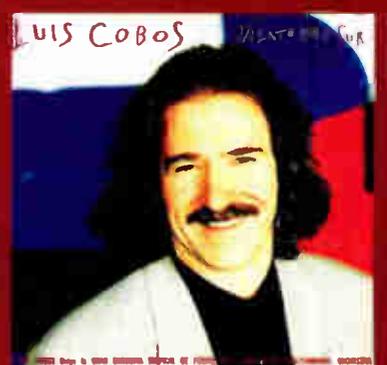
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# Viva España

## VETERANS

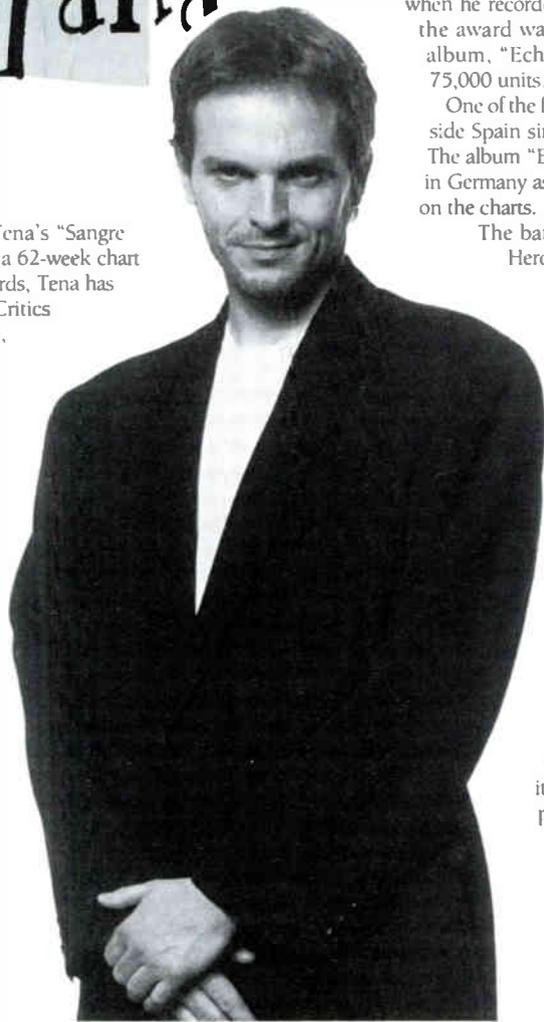
Continued from page 50

sive comebacks after low periods. Manolo Tena's "Sangre Espanola" (Epic) sold 250,000 copies during a 62-week chart residency. Although he won best new act awards, Tena has in fact been in bands since the late 1970s. Critics agreed then that his material was before its time, and "Sangre Espanola" was something of a last attempt at success.

A similar story affected Los Rodriguez, who at last found its biggest award-winning hit with "Sin Documentos" (DRO), which sold more than 200,000 worldwide, although just 70,000 in Spain. With an Argentine vocalist, it is not surprising that the band's main success came in that South American country, with 90,000 units sold.

Three male-female duos scored domestic hits. Amistades Peligrosas moved 250,000 units with "La Ultima Tentacion" (EMI Odeon), while veteran married couple Ana Belen and Victor Manuel went straight to No. 1 in May with "Mucho Mas Que Dos" (Ariola). In 1993, Ana Belen sold nearly 150,000 units of a solo album, "Veneno Para Corazon" (Ariola).

A couple with a very promising future is Presunto Implicados, whose "El Pay Y La Sal" (Warner) went Top 20 in May within a month of release. Warner's international exploitation director Yann Barbot says, "I've a feeling this band is going to do extremely well in Latin America—there's already a lot of



Miquel Bosé

interest ever there."

April's 1993 award ceremony organized by Radio Nacional De Espana's Radio 3 pop network voted Seville's Kiko Veneno as best Spanish act. Veneno has been around since the 1970s, when he recorded the seminal song "Volando Voy," but the award was based on something of a comeback album, "Echate Un Canteito" (RCA), which sold 75,000 units.

One of the few top Spanish rock bands to do well outside Spain singing in Spanish is Heroes Del Silencio. The album "Espiritu Del Vino" (EMI Odeon) sold well in Germany as well as in Spain, where it had 22 weeks on the charts.

The band Seguridad Social hopes to follow in Heroes Del Silencio's footsteps in Europe this summer, singing in Spanish. Its album "Furia Latina" (DRO) spent a year in the charts and sold approximately 140,000 units.

Another DRO hit was Gaelic-rock band Celtas Cortos, whose "Tranquilo Machete" shifted some 150,000 units. Celtas Cortos was playing in Mexico through June, but the band's label sees them as having more European potential than Latin American.

Another 1980s veteran making a determined comeback in the 1990s is Antonio Vega, who, as frontman of Nacha Pop, was one of the most influential pop figures of the last decade. His new solo album, "Oceano Del Sol" (Polydor), slowly was climbing the charts as of early summer. An exquisite songwriter, Vega is set to be a reference point in Spanish pop for a while.

With such established leaders as Mecano and El Ultimo De La Fila taking sabbaticals this year—and the return of "new" faces like Vega, Tena, Veneno and Los Rodriguez—there's reason to believe that 1994 could herald the end of the 1980s pop decade in Spain and the beginning of a braver new musical world. ■

## GREAT EXPEDITIONS

Continued from page 48

studios, a publishing arm and the rights to several small Caribbean labels as well as New York's 1960s pioneer salsa label, Fania.

How does Grass explain the "rediscovery" of Latin America? "Spain has recovered its racial pride, which it lost to Anglo-Saxon musical domination, and [has shed] its inferiority complex, which was due in part to our isolation under the 1939-75 Franco dictatorship," says Grass. "Also, Spaniards started traveling in large numbers to places like Cuba and the Dominican Republic in the 1980s and came back crazy about salsa. At a popular level, Spain has created a space for what's generally called salsa music in just the last five years."

An example of Spain reviving the fame of a Latino artist is given by Manzana Discos' release of two compilation albums of the late Cuban singer La Lupe, who died in New York in 1992. La Lupe had been a cult figure in Cuba, then New York, since the late 1950s—"a torrential artist in all senses," according to top Spanish music journalist Diego Manrique.

But, until her death, none of her recorded music was available in Spain. Now eccentric film director Pedro Almodovar dreams of filming her life story, noting that "as a precursor of punk, post-punk and trash, she surpasses any fiction."

Not all that prospers is Caribbean, however. Argentine tango is gaining popularity, and in April both Madrid and Granada staged international tango festivals. A Madrid band called Malevaje has played tango to full houses for the past 10 years. Of the rock bands likely to receive prominence in Spain via Proyecto Latino, the majority will probably be Argentine and Mexican.

With Bautista and SGAE, the world's fifth-largest performing-rights society, pushing their Latin American counterparts into action and with Spanish music getting more airplay in the United States, the future looks bright for Latino music creation.

Equally important, the consequential effect on Anglo creativity can only be beneficial. ■



Eduardo "Teddy" Bautista of SGAE

# Manzana

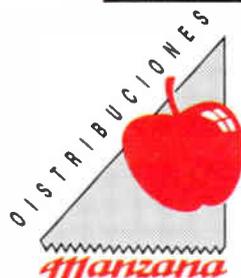
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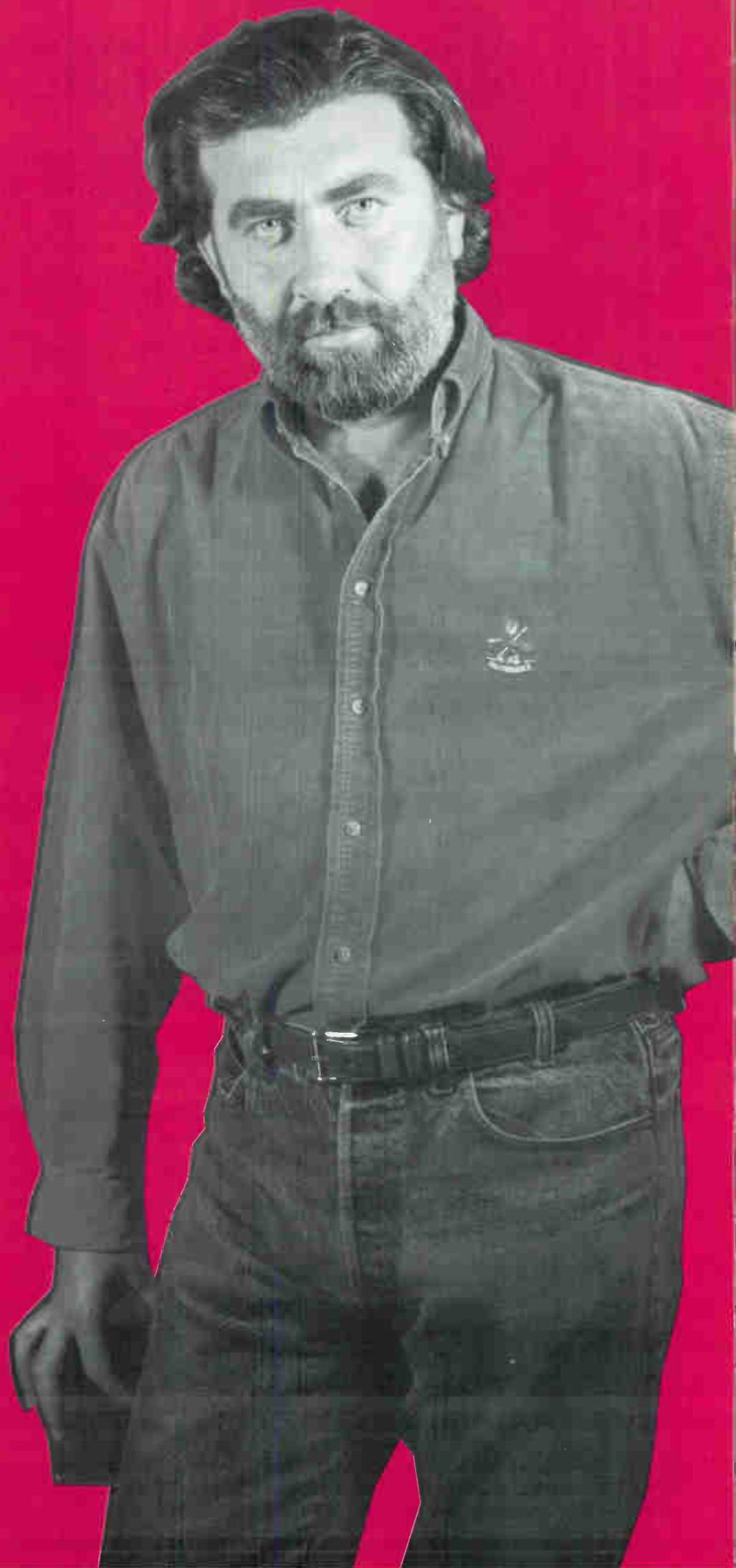
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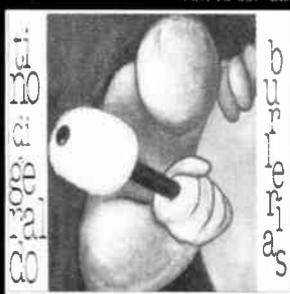
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# Viva España

## Timeless Success Story

### New Age Music Experiences Growing Gains In Popularity

BY HOWELL LLEWELLYN

Around the world, it's known as new age music. In Spain, they prefer to call it "new music (*nuevas musicas*)" to make it sound less modish. Whatever, new age has achieved a success in Spain that is probably unequalled in any other country. Why?

The phenomenon in Spain has come to world attention with the famous Gregorian chants CD recorded by a choir of cloistered Benedictine monks, which has since become a huge but barely explicable hit in many countries, including the U.S.

But since the early 1990s, such artists as Enya and Kenny G have sold vast numbers of units in Spain. Enya's "Watermark" spent an amazing 156 weeks on the charts, selling nearly 300,000 copies, and her "Shepherd Moons" sold almost 400,000 units during a 52-week residency on the charts. Kenny G's "Breathless" spent 65 weeks in the Top 50 and sold close to 200,000 units.

In 1992, Paul Winter recorded his "Spanish Angel" album in six Spanish cities, and it won this year's Grammy for Best New Age Recording. Then Michael Nyman baffled the experts by soaring to No. 1 with his film score for "The Piano," with sales expected to top 500,000 in Spain this summer—the highest in Europe.

As punters seemed to flee the normally noisy Spanish pop/rock scene, 1994 tours by such new age or back-to-roots acts as Nightnoise, Loreena McKennitt (another Top 10 success in Spain with "The Mask And Mirror"), Paul Horn, Win Martens, October Project and Capercaille played to full houses.

Meanwhile, the "Cantos Gregorianos" double CD by the Benedictine Monks Of Santo Domingo De Silos was surpassing 500,000 unit sales and keeping the likes of Pink Floyd's "The Division Bell" at bay. And SGAE, Spain's influential performing-rights society, launched a series of weekly new age concerts featuring the best Spanish musicians in the field.

The explanation that people are bored with pop/rock and are looking for something new is not enough, because that could apply to just about any major record-buying country. No, Spain is indeed different, as the tourist slogan goes.

"The fact that this is a Mediterranean country is important," says Jose de la Fuente, director of Spain's largest distributor of nuevas musicas, Arpa Folk Distribucion. "Certain sensibilities reach a Mediterranean audience more easily than, say, those in the more industrial northern Europe. We have more to do with North Africa than northern Europe, as is reflected in other roots forms such as flamenco."

Arpa Folk is associated with the Lyricon-Sonifolk label/publishers, which released Paul Winter's "Spanish Angel," and by the end of the year it plans to have its own label to give a boost to the many emerging Spanish nuevas musicas artists. In the meantime, it distributes product from many foreign labels, such as the U.S.' Heart Of Spades, Miramar, Real Music, Silver Wave and Living Music.

De la Fuente says that among the many important Spanish artists on the horizon are the excellent Radio Tarife, Suso Saiz, Javier Paxarino, Tomas San Miguel, Alberto Iglesias and Jesus Aunon. Arpa Folk sends a monthly newsletter to 15,000 subscribers in Spain, and the number is rising weekly.

Another factor in the success of new age in Spain is a daily one-hour nuevas musicas show on Radio 3, presented by Ramon Trecet. "His program has, without doubt, been a crucial catalyst for all those preoccupations that have led to Spain embracing nuevas musicas the way it has," says De la Fuente.

Says Trecet, "I started out as a regular rock 'n' roll disc jockey back in 1966, and my idols were Cliff Richard & The Shadows. I lived in London for four years around 1970—a great time for music—and hosted my Radio 3 program.

"But by 1983, when all the post-punk stuff was around, I decided that rock was absolutely dead. I actually abandoned music for 18 months and turned my program into a chat show. But slowly I was discovering people like Keith Jarrett and Chick Corea. It wasn't long before I was playing Philip Glass' synthesizer stuff, and I had discovered what is called new age. I've been playing it ever since to a regular audience of around 125,000 listeners."

Nyman and Trecet have been friends for nine years—since Trecet began playing Nyman's soundtrack to Peter Greenaway's film "The Draughtsman's Contract." "I told my audience then that the film without music is nothing, and the music without the film is nothing," says Trecet. "It's a very powerful combination of image and sound, which has been repeated with 'The Piano'."

Explaining his show's impact, Trecet says, "Our cultural attitude in this country is to receive—we long ago lost the zest for searching. Our musical attitude is 'Let's wait and see what's happening elsewhere.' It's a Mediterranean complex. Our weather and food are so good we can just sit back. People just wait for something new."

Trecet's theory boils down to this: The bulk of music released by labels and played on radio is only about one-quarter of what's available. People looking for something new—like he was 10 years ago—can choose from the different music genres that make up the other three-quarters.

Juan Alberto Arteche runs a top domestic new age label, Musica Sin-Fin, distributed by BMG-Ariola. Arteche himself is one of his company's acts, occasionally playing as Finis Africae. Other acts include Radio

Tarife, Javier Paxarino and Alberto Iglesias, who won this year's Goya Award (Spain's Oscar) for best soundtrack.

"Spain has a mixture of cultural roots, so people are more open to new sounds. The success of new age could also be explained by our inherent anarchistic nature," Arteche laughs. "Serious fans are seeking new frontiers, as Spain has done in the past with the Empire and so on."

Paco Gamarra, international head at GASA, an indie label within the Warner Spain group, agrees that "a rebel spirit is part of Spain's cultural heritage—look at Dali and Picasso in this century." But he adds that snobbery was probably involved in the new age boom here. "People are joining in the adventure of discovering new music," he says. "But the so-called Generation X and the over-40s have the purchasing power to acquire



Javier Paxarino

by inertia, without really knowing what they are acquiring."

Canadian Loreena McKennitt's "The Mask And Mirror" is in part inspired by Spain's 15th-century poet San Juan de la Cruz. During a March visit, McKennitt explained, "I toured Spain before and loved this place. I wanted to know about its history and began reading 15th-century poetry and books on the period. I wanted to know how the Christian, Jewish and Moslem religions could have lived together in peace. And in the poems and texts, images of masks and mirrors kept appearing."

After winning his Grammy award, Winter sent Arpa Folk's Lyricon-Sonifolk a message: "You have been, to a large degree, the parents of this project, and I am deeply grateful to you for launching 'Spanish Angel.' I want to share the honor of this Grammy with you all."

There are even signs of things getting out of hand—of Spain becoming a European mecca for all lost souls seeking to satisfy their spiritual needs through new age music. The first Congress of Spiritual Music organized by the International Center of Mystical Studies attracted Sephardic Jews, Indian classical instrumentalists, Arab dancers, plain-song choirs and flamenco performers to the Spanish city of Avila in March.

More than one new age expert dismissed the gathering as one of "old hippies." Has new age gone mainstream already? ■

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# Viva España

## Olé Barcelona

The Country's "Second Capitol" Is First Home To Numerous Labels And Publications

BY JORDI SANCHIS

When the last Barcelona-based major, Ariola, moved to Madrid in 1985, it confirmed the capital's pre-eminence among the multinationals and the supposedly "serious" side of the music scene. But Barcelona still controls important chunks of that scene and is without doubt a close runner-up to Madrid as the country's second music capital.

The leading players of Spain's small but active indie sector are, with few exceptions, based in Barcelona. On the dance side, there are three labels—Max Music, Blanco Y Negro and Ginger—that have historically dominated the market for both homegrown product, known as "maquina" or "bakalao" and the equivalent to techno, and for licensed foreign material.

A glance at the singles chart in any given week confirms their dominance. Their dance compilation albums also sell very well.

The ongoing rivalry between the country's two top dance labels, Blanco Y Negro and Max Music, is intense. Both cater to the same basic fast-turnover singles and compilation market. Over the last couple of years, Max has become the market leader in the dance field, largely due to its "Maquina Total" and "Max Mix" series.

But a close second is Blanco Y Negro, which improved its market standing in 1993 largely through pop duo OBK. However, this success

was largely offset by a drop in sales of its mainstay compilation series "Bolero Mix."

Both companies have, over two years, started bringing on their own acts. OBK sold 550,000 copies of their second album, "Momentos De Fe," including over 100,000 in Mexico.

Felix Bugar, Blanco Y Negro managing director, says, "The traditional markets for Spanish dance product have been expanding lately. Besides Latin America, which we have developed successfully, eastern European territories such as Hungary, Poland and the Czech Republic are importing in increasing numbers."

Max Music also has chosen its local artists well. Its first pop act, Vice-Verso, sold 350,000 units of "Un Amigo De Verdad," and newcomer Paco Pil's debut album, "Energia Positiva," sold 25,000 copies within two weeks of release. Having secured its position in the domestic market, Max opened an office in Miami in March to help develop its Latin American market. The operation, which is also intended to develop new markets in the U.S., is jointly distributed by MCA and Max's own network.

Ginger, which has always played second fiddle to Max and Blanco, has recently tried to make up lost ground with its own pop act Anon. With 20,000 units sold in the first three weeks of release, Anon could improve Ginger's market standing. Ginger also released—though some time after its main competitors—its own compilation series. "No Te La Perdidas: 1" came out last year and sold 50,000 units, and the second volume is set for release this summer.

The other mainstays of the Barcelona independent arena are labels such as Horus, PDI, AZ and Divucsa. Their material is a mixture of MOR, flamenco-crossover and reissues. Divucsa is especially strong in the latter category, with its TV-advertised "Best Of" and "50 Greatest" series. In the spring, the label released "El Rosario," a double CD of the

The leading players of Spain's small but active indie sector are, with few exceptions, based in Barcelona. On the dance side, there are three labels—Max Music, Blanco Y Negro and Ginger—that have dominated the market for both homegrown product and licensed foreign material.

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Horus has a big slice of the mainstream/flamenco market with acts such as Zapatos Velos and Maria Del Monte. Worldwide sales for both acts are into six-figure territory, thanks to a combination of domestic success and PolyGram distribution in Latin America.

Horus international manager Frank Andrada says, "Next, we're aiming to hit the European market with Alejandro Abad, Spain's candidate this year in the Eurovision Song Contest."

PDI's biggest artist is Peret, the man who invented Rhumba Catalana, a kind of beachside flamenco for tourists. Peret's now into his second career—after disappearing into the Arizona desert with a religious cult and returning disillusioned and without a dime. Peret's fan base is not limited to Catalonia; his albums each sell around 100,000 to 120,000.

Another label with flamenco-pop connections is AZ, which has impressive success across Europe with the group Jaleo, as well as Tradavirius and all-female a cappella outfit Stupendams. All three groups are active on the European concert circuit, and Jaleo has broken into the German market with the latest album "Paraiso De Color," which has sold 25,000 units.

Catalan language pop-rock first appeared 20 years ago with the pioneering group Dharma. Musically, the form has no particular distinguishing features, but its political importance can't be overstated. After centuries of cultural repression from the central government in Madrid, Catalans were finally allowed to use their language publicly following the 1975 death of Generalissimo Franco. Catalan-language protest singers had emerged years earlier, but pop took up catalan through Dharma and, later, Sau, Albert Pla, Lax 'N' Busto and Sopa De Cabra.

While this brought the bands a huge and loyal local following, they understandably had little commercial success outside Catalonia. So Albert Pla and Sopa De Cabra recorded their latest albums in Spanish. In Sopa De Cabra's case, it seems the move was too much of a sacrifice and their soon-to-be-released album "Al Lucinosi" marks a return to Catalan lyrics. Sau stuck to its cultural guns, and this year's "Junts De Nou Per Primer Cop" entered the album chart at No. 11 in its first week, with 20,000 sales.

Despite the fact that Catalonia's 6 million inhabitants are among the richest in the country, Catalan-language albums have a fairly short chart

*Continued on page 58*



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# Viva España

## BARCELONA

Continued from page 56

life, with sales for top artists such as Sau averaging 40,000 to 50,000.

Barcelona is also the home of the majority of Spain's music press, the only major exception being the recently revamped *Si:R* group publication *La Gran Musical*. The Barcelona-based national music press includes *Rock De Luxe*, *Smash Hits*, *Popular Uno*, *RPM* and *Five Rock*.

The lack of any weekly broadsheets means that Spain's rock press usually reflects only what is already happening. There are no real tastemakers, which adds to the problems of breaking new acts. More sophisti-

cated rock magazines include the broad-based *Ajo Bianco* and the underground garage favorite *Ruta 66*.

Barcelona's club scene divides into two interrelated but quite separate parts, both of which bear some influence on the singles and compilation charts. The *bakalao* scene's spiritual home is Studio 54, where some of Spain's dance music pioneers like Raul Orellana and Quim Quer started. Other popular places for revellers are Karma, Otto Zouks, Trocadero, Apollo and New York, although noise restrictions have forced many late-night clubs out into the suburbs.

A parallel club circuit is the thriving gay scene, which attracts a mixed crowd thanks to the clubs' excellent DJs. Apart from the predictable hi-NRG beats, clubs like Metro, Distrito Distinto and Distrito Marítimo play rare groove, garage, progressive house and techno. The big 5,000- to 10,000-capacity *bakalao* venues are generally way out of Barcelona, either down the coast toward Valencia or further north in Girona.

A point to bear in mind is that Spain as a whole has no strong dance scene, nor a dance music chart, and that it's only the eastern Mediterranean coast from Barcelona to Valencia where dance is a major aspect of the music scene. In this sense, Barcelona is musically more northern European, while Madrid and most of Spain is more Mediterranean and southern European. ■

# Standouts In The Crowd

## Propelled By Indies, Flood Of Fresh Talent Fights The Current Establishment

BY BERTA HERRERA

Following a period of creative drought in Spain as elsewhere, the confusion of the early 1990s is beginning to fade away and an avalanche of new groups, fanzines, independent labels and venues suggests that the domestic music scene is about to be revitalized.

But is there really a resurgence of popular music in Spain? People are comparing the current expectations with the movement that emerged around 1980, which became known at its frenetic height as *la movida*. This musical and cultural movement, of which little remains except the zany film director Pedro Almodovar, set new standards for Spanish pop and is looked back on with nostalgia.

Despite Spain's current economic recession, which arrived later than elsewhere—the end of 1992—and seems set to last longer, there are many who are optimistic. Servando Carvallar, a pioneer of the indie scene with the DRO label, founded in 1981, now runs his own indie La Fabrica Magnetica. He says that "at the creative level, this is a good time. For the past 18 months or so, a promising new indie scene has been breaking through.

"It's not as powerful as the scene that grew out of 1981," Carvallar



Santaje

adds, "basically because of the media, especially the radio networks, which are obsessed with their formulas and are very closed to independent product." Carvallar recalls that in 1981 "there was very active participation both by the radio formula networks and the rest of the media toward new talent, but that is not happening now."

The attitudes of the multinationals and the independents toward the national music world have always been divergent. In the present cli-

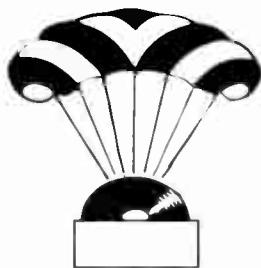
**"It's much more difficult to sell something new in Spain than it is in Seattle, where there's evidently a structure already in place for a new musical movement," says Servando Carvallar of La Fabrica Magnetica.**

mate, Spain is suffering a clash of interests that accentuates the imbalance between two forms of exploitation and artistic diffusion that really should complement each other.

Luis Miguel Fernandez, A&R chief at CBS Sony, insists, "This movement that many people predict as stable still has no real shape." He's even more negative about the indies' role in breaking new talent. "The independents do not function in Spain as a platform for these bands," he says. "They don't push them or make them grow. They simply squeeze them dry."

Santi Carrillo, editor of Barcelona-based *Rock De Luxe*, the top-selling specialist rock magazine, has a different view. "There is indeed a movement rich in talent, activity and stimulation," he insists. But the fact that about 70% of the bands who have emerged in the 1990s sing in English

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rather than Spanish is, he says, their big disadvantage.

"It's obvious these groups impose an anti-commercial dimension on themselves from the moment they decide not to sing in Spanish," says Carrillo. It's a Catch 22 situation—singing in English is an unconscious attempt to underline their independence, but it limits their chances of commercial success.

One subject about which there is no doubt is the sheer number of new bands. If in 1981 there were 25 new groups around, there are now something like 500. This has changed the infrastructure that allows this movement to operate, at least in Madrid. The continuing existence of venues like the 1,000-capacity Revolver Club, where such international bands as Suede, the Breeders and Radiohead alternate on stage with budding young Spanish outfits, signifies a very necessary stability.

Other long-standing venues include the tiny Siroco, the main launchpad for new bands, where barely 200 people at a time can enjoy a chancy yet brilliant program of acts. The totally different 2,500-capacity Aqualung is Madrid's best-equipped venue in terms of acoustics and lighting.

Besides these well-established venues are the newly reopened 200-capacity Sala Maravillas, whose past is similar to that of Siroco's, and El Col, which recently returned to its late-1970s origins as a live venue as well as a discotheque. Keeper is a "rich kids" live-music venue pro-



Hamlet

gramming interesting groups, and the "smart set" disco Pacha sporadically organizes concerts by the likes of Iceland's Bjork and the Cocteau Twins.

Asked about the success and sales capacity of Spanish bands, Servando Carvallar thinks that the problem about reaching the market is that "it's much more difficult to sell something new in Spain than it is in Seattle, where there's evidently a structure already in place for a new musical movement."

Whereas long-established bands like Barcelona's El Ultimo De La Fila, whose last album, "Astronomia Razonable," sold 500,000 units, are still winning "best band of the year" awards, there is also much talk of fresh



ASAP

blood such as El Inquilino Comunista, a Basque band from Bilbao. Critics and fans alike rate this band very highly, and their first album, released on small Bilbao indie Radiation Records, has sold more than 4,000 units.

Madrid is the home of several indies pushing promising talent. One is Romilar-D, who have released the first albums of two bands who tour Spain extensively to growing acclaim. They are Santafe, with sales over 4,000 units, and Hamlet, whose album has topped the 7,000 mark. Both are rock bands often compared to the Red Hot Chili Peppers.

At the same time, there's a resurgence of independent labels that once again are putting their faith in what is termed the "underground" scene. One of the most charismatic, Triquinoise, boasts among its homegrown talent cult figure Javier Corcobado, a singer-songwriter-guitarist variously compared to Nick Cave or Jim Morrison.

Corcobado this spring released two very different albums almost simultaneously. One, "Ritmo De Sangre," was recorded with his band, Los Chatarreros De Sangre Y Cielo, and sold 5,000-plus. On the other, he used musicians especially picked to play boleros. "Boleros Enfermos De Amor Vol. 1" quickly topped 4,000 sales.

Continued on page 60

# Marta Sanchez



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# Viva España

## STANDOUTS

Continued from page 59

The gap between the criteria adopted by the majors on the one hand and the indies on the other in selecting new talent is obvious. CBS Sony's Fernandez says, "The charts show that dance music is gaining strength," so CBS has sought out dance acts. An example is the duo ASAP, who's been given heavy label promotion and whose first album has initially shipped 20,000 units.

With the proliferation of new bands, it's not surprising that various initiatives have been launched by venues, magazines and official organizations. For example, a considerable number of demo-tape competitions have been held both locally and at the national level. In Madrid alone, two such contests recently created great interest. Circuitos has been organized annually since 1988 by the Madrid regional government, and 170 groups participated in the 1994 event.

At the national level, the magazine *Rock De Luxe* has organized a similar cassette contest for the last nine years. Past winners have included such key movida bands as Golpec Bajos.

Another Madrid competition was organized jointly by *La Guia Del Ocio*, a weekly leisure guide, and the Siroco venue. The finalists played at a May open-air concert in front of an audience of 30,000, confirming that this way of providing a platform for new bands outside the control of the majors does pay dividends.

Carlos Marcos, a music critic and member of the Circuitos '94 jury, says of the new groups, "There are many good instrumentalists around, and more and more women are taking over the lead singer role. The problem for them continues to be the multinationals who won't take risks. They put their faith only in safe acts that may be dull—but at least likely to succeed."

It's hoped that a balance will be reached between the opposing interests of the multinationals and the independents so that there can be justice for this multitude of new talents, which is adding much needed interest to the Spanish pop/rock scene of the '90s. ■



# Music News

## Specialist Publications And Fanzines Cover Both International And Hispanic Hits

BY ALBERTO VILA

Spain's music press has always ranged from the most extreme specialization on the one hand to the congenitally ill on the other. Internationally recognized names proliferate on the newsstands, co-existing with homegrown publications that are beginning to acquire some prestige.

But the fact is that the ailment preventing them from growing naturally is a well-known phenomenon and can be summed up simply: In the country of Cervantes, too few people purchase publications at kiosks, and fewer still read about music.

The current press panorama is very similar to what existed five, 10, 15 or even 20 years ago. Two of today's main publications have been hitting the streets regularly for more than two decades. The veteran pop magazine is *El Gran Musical*, published by Progress, which belongs to the PRISA media holding, as does the country's leading radio music network, Cadena 40 Principales, and its sister nets, Cadena Dial, M-80 and Radio Ole.

*El Gran Musical* was published for the first time on April 1, 1969, as a black-and-white broadsheet weekly. Through the years, it has under-

gone a series of modifications to adapt to the changing times and to the needs of the market. Its latest major format change came this spring, following a series of alterations even to its publication frequency. It has been weekly, fortnightly and monthly and has seen innumerable changes in its content.

The latest format, of course, concentrates on music, but it now brings in cinema, television, fashion, new trends and new products. It offers the official sales charts and the Hot Top 50—and sometimes gives away videos, CDs and CD-Is.

It is also the music magazine with the highest number of advertising pages. It sells for 395 pesetas (\$3) for 180 pages. According to survey group General Media Study (EGM), its readership through the first quarter of 1994 was 240,000.

The second-oldest music magazine in the Spanish market is *Popular 1*, founded in 1973 and dedicated almost exclusively to hard and pop rock, both national and international. This publication has been monthly since day one and regularly prints monographic supplements on artists or musical movements in vogue. Like most of Spain's music press, it is not monitored by EGM, which makes it impossible to assess sales. The insider guess is that it has approximately 150,000 readers of 100 pages costing just under \$3.

Also in the veteran category, though it's had various titles and facets, is *Rock De Luxe*, a direct heir of the legendary *Vibraciones* and *Rock Especial*. Founded in 1981, it specializes in avant-garde rock, mainly foreign. It has also just undergone a major format change. The monthly costs \$3 and has an average 64 pages. By its own calculation, it sells some 35,000 copies.

Even more specialist and always within the tightest rocker framework possible is *Ruta 66*. It's a minority magazine by vocation, given a Spanish market that pays close attention to American music of all periods as well as to both Anglo-Saxon and Hispanic indie scenes. Founded in 1983 by two journalists who broke away from *Rock De Luxe*, it maintains its militancy to the end, thanks to the loyalty of its public. For just under \$3, it offers 68 pages monthly.

A specialist sector much more deeply appreciated by Spanish readers is that of heavy rock and its idols. Among the most popular magazines of this type are *Heavy Rock* and *Metal Hammer*, both subject to EGM monitoring, which gives each more than 200,000 readers.

Each monthly has 68 pages, and the competition for the same audience is ferocious. Neither currently seems to be winning the battle. Only the occasional free CD seems capable of giving either one the brief advantage.

Supremacy within Spain's teen-pop market is hotly disputed by two long-established publications. One is *SuperPop*, founded in 1979 and dedicated to the youngest idols—whether musical, cinematic- or television-oriented. One of the keys to its success is its weekly "giveaways" of gadgets, gimmicks, calendars, posters or supplements. It belongs to the magazine group Ekdoseis SA, which specializes in low-priced weekly popular publications. *SuperPop* is fortnightly, has about 60 pages, costs around \$2 and, according to EGM, had about 778,000 readers in February and March of this year.

Dedicated to the same sector is *Smash Hits*, which first hit the streets in 1990 and currently has approximately 100,000 readers each fortnight. Its young teen-oriented content is similar to that of *SuperPop* but aimed more at the pop idols themselves. It costs about \$1.50 and has 48 pages.

Recently, a multitude of fanzines and magazines of various levels of ambition have appeared in the Spanish marketplace. Among them are *Factory*, dedicated to the avant-garde scene, and *Payola*. There's also a number of music magazines that translate articles from their foreign counterparts. They are of minority interest and highly specialized, and their names indicate accurately their areas of interest: *Guitar Player*, *Solo Blues*, *El Mansiero* (dedicated to salsa) and *Solo Country*, among them.

But what seems clear from current evidence is that to publish in Spain with the hope of topping the 100,000 sales mark is likely to prove a pipe dream. Most of the best-sellers manage barely half that figure. And if, as is happening now, there's a dearth of new superstars, then nothing much will be changing in the Spanish music press industry. ■

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# Innovative Jazzman George Koller Finally Releases An Album

BY LARRY LeBLANC

TORONTO—If not the most intriguing Canadian recording of the year, multi-instrumentalist George Koller's jazz-tinged cassette-only "Sunlight Rain," on his own label Zsan Records label, is surely one of the most innovative.

The tape recently beat out 2,500 entries in retailer HMV Canada's "Fresh Blood" contest. The national chain is paying for 3,000 copies of a compact disc of the album to be pressed and then distributed through its stores. In addition, one of Koller's tracks will be included on an upcoming HMV sampler.

"It was the most original tape we heard, and one of the most interesting productions I've heard in a long time," says Stewart Duncan of HMV Canada.

Produced by Koller and recorded over the past year at 16-track Gas Station Studios here, "Sunlight Rain," featuring the Toronto-based artist on scat vocals as well as cello, bass, violin, tamboura, esraj, piano, mbira, and sitar, is the 35-year-old musician's first release.

"I've done so many recordings in the past 10 years, but this is the first time I've released anything," Koller says. "Maybe I wasn't sure if this music wasn't too outside for people. However, after getting really good response from people when I've done small concerts over the past two years, I realized I had something valuable to share. It took so long because I was so immersed in other peoples' projects."

Born and raised in Edmonton, Alberta, Koller has a solid, if eclectic, musical background. He studied both classical and jazz bass while in high school, and performed extensively with local youth orchestras. After high school, he studied classical music at the University of Alberta, and studied North Indian vocal styles from a local teacher, Chandrakant Kapileshwari. After graduating from college, Koller studied jazz and creative music at Grant MacEwan College in Edmonton, and taught there. He also performed locally with the well-known Tommy Banks Orches-

tra (whose ranks once included David Foster and Jim Vallance), and with various local jazz bands. "The late '70s and early '80s were a real good jazz period in Edmonton," Koller says.

Now living in Toronto after a two-year stint in Calgary, Alberta, Koller is widely known and accepted in the city's mainstream jazz, avant-garde jazz, theatrical, world beat, and alternative circles. He's probably best-known for performing with the new wave jazz group the Shuffle Demons from 1988-1992 ("nine European tours in five years," he notes); and for accompanying Loreena McKennitt on five tours and appearing on three of her albums, including the current "The Mask And The Mirror."

Besides his work with the Shuffle Demons and McKennitt, Koller has backed such performers as Phyllis Diller, Eartha Kitt, and Gene Pitney in concert, and recorded with such top Canadian acts as country singer Ian Tyson, bluesman Clarence "Big" Miller, and alternative folk-based artist John Bottomly. Recently, he produced and wrote five songs for singer Judy Michels



KOLLER

album "Singing Naked," which will shortly be released on Zsan.

Acknowledging that the various musical communities in Toronto are polarized, Koller says, "In a large city like this, some people think you should state who you are and what camp you belong to. I refuse to do that. Also, [mainly] as a bass player, it's a little easier to cross the barriers of the different communities. It's understood that bass players dabble in a lot of different things."

With its prodigious musical scope, encompassing jazz, new age, and East Indian musics, "Sunlight Rain" doesn't fit existing record industry classifications, as Koller

readily admits.

"I'm going to have to define it musically in some way," he says. "I think I'm just going to call it 'Music for plants, animals, and humans.' That kind of covers how I feel about playing and hearing music. I try to maintain a sense of fluidity, with not too many hard edges—[I try for] soft edges with porous membranes that breathe. [It's also] not overly fixed by any rule system, meaning each piece bends to its own rules."

Explaining his individualistic and pure approach to music-making, Koller says he has been greatly influenced by visual art—and by nature.

"My favorite music is the music of nature," he says. "I'm into animal, wind, and rain sounds—all the elements. Nature music is very cellular. There's all these different cells, with different sounds and different organisms somehow coexisting in a sound ecosystem. If I can play a cello line that moves in the same way that a gust of wind would, so it moves freely but still obeys some kind of invisible law..."

Koller, who has studied Chinese brushwork, contemporary art, and classical calligraphy, says that the visual arts have given him a greater appreciation for composition, shape, and color. "I really go for

color blends when I'm playing music," he says.

Whereas several pieces on "Sunlight Rain" were recorded without compositional preparation—including "Wild Carrots," which features Koller playing three interwoven cello parts—the music didn't develop in a haphazard way. As he played each of the cello parts, one on top of the other, he says the composition evolved naturally.

"I knew the total composition was going to succeed, but didn't know how until it happened," he says. "I couldn't have succeeded without all my musical training, too. I still had to react instinctively to make all these melodies work."

Of the multi-musical influences on the album, particularly the strong presence of Indian-styled sounds, Koller says, "I have a universal liking for music that has good values in it. I love the feeling of Indian music. I can't play [sitar] as well as Ravi Shankar, but I can communicate something of the feeling I've uncovered [from listening to traditional Indian music]. If people want to get more into sitar music, if they want to know where this tradition is coming from, then perhaps my music will help them. That's the most I can do, because it takes about three lifetimes to learn how to play like Ravi Shankar."

## MAPLE BRIEFS

**MONTREAL COMPOSER** François Cousineau has been elected president of the Canadian performing rights organization SOCAN.

**FOR THE FOURTH YEAR** in a row, WEA country singer George Fox will host the Canadian Country Music Awards. Presented by the Canadian Country Music Assn., the show is set for Sept. 19 at the Jubilee Auditorium in Calgary, Alberta, and will be televised nationally by CTV.

**APPOINTMENTS:** Darryl Iwai has been appointed president of PolyGram Filmed Entertainment... Ron Morse has been named manager of import marketing at Warner Music Canada... Andrew Turner becomes director of artist services at Paquin Entertainment Group... At BMG

Music Canada, Nadine Gelineau becomes manager of artist marketing; Alison Mercer becomes associate manager, artist marketing; and Shelley Snell becomes senior coordinator, national sales, artist marketing.

## BRASHS RESCUED

(Continued from page 39)

administrators say.

The bank syndicate, which caused Brash's voluntary May 2 appointment of an administrator after it demanded \$42.1 million, will receive 61 cents on the dollar and provide the group with an \$11.1 million loan facility for ongoing operations.

Equity holders in the parent company, Brash Holding Ltd., have lost their entire investment. Shareholders will have to wait for several months to see any value in their shares, as HPL/Reef is considering a relisting and refloat of Brash Holdings within three months, subject to a turnaround in the group's performance.

Already some \$8 million has been shaved from overhead costs during Brash's two months under administrators, through the axing of 200 jobs and the closing of 20 stores. Crippling prime estate leases on the remaining 150 stores are to be renegotiated.

## FOR THE RECORD

A photo caption in last week's Canada section misidentified Cameron Carpenter of MCA Records. Carpenter was shown on the left; Meat Loaf was on the right.



**Soundgarden's "Super" Sales.** The members of A&M group Soundgarden receive double-platinum plaques in Vancouver, British Columbia, commemorating Canadian sales of more than 200,000 units of the band's album "Superunknown." Shown, from left, are band members Kim Thayil and Ben Shepherd; Tom Jones, A&M Vancouver branch manager; Susan Silver, the band's manager; band member Chris Cornell; Alfie Williams, A&M Vancouver promotion representative; and band member Matt Cameron.

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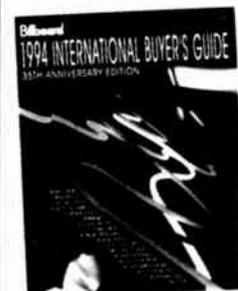
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## CD Vending Machines Go To Market Firm Targets ExpressStop At Lapsed Buyers

BY JIM BESSMAN

NEW YORK—Targeting those older music lovers who stay away from traditional record stores, Vending Intelligence Corp. has come up with a way to make shopping for CDs as easy as buying candy.

The Universal City, Calif.-based company is selling a CD vending machine—the ExpressStop Music Sales Center—that can stock 48 different titles and nearly 1,000 total discs. The unit allows a 30-second audio sampling of a CD prior to purchase, with the transaction handled via cash, credit card, or bank ATM card.

"It's a solution to the problem of the lapsed record buyer," says Pete Bolger, president of Vending Intelligence—whose principal stockholder is IRS Records chieftain Miles Copeland.

"As people grow older and life's chaos takes over, they abandon the purchasing experience of music—not the listening experience," Bolger adds. "They're still fans, and [they're] interested; they just don't have time. We think the vending machine offers the best chance for delivering product to these people outside the record store environment."

Using the CD cover art encased in a plastic, jewel box-sized "button," the ExpressStop displays a six-across, eight-down "mosaic" of the 48 titles stocked at any given time. The customer may press on the button to hear an audio sample from the chosen album; a keypad to the right of the mosaic allows the interactive exchange of information about the titles, and sets up the transaction.

"It's not a glass-front machine vending Milky Ways or Fritos, which I've seen one company try to do unsuccessfully," says Bolger. "It's a machine designed specifically to do what we're doing: mosaic presentation of cover art, sound bites, track listings, electronic funds transfer, and inventory control, since the machine can be hooked up to a host computer that can show the operator what each

machine does daily."

The first machine was installed in Los Angeles in November 1992. Bolger says that by the end of July, more than 80 machines will be in operation, mostly in endcaps or magazine racks at combination grocery store chains in Southern California, including Pavilions and Smith's Food & Drug. Combination grocery stores are stores that sell general merchandise as well as typical grocery product.

"Like Smith's and Von's [Von's Groceries, owners of Pavilions], more and more venues are embracing the viability of selling music within the grocery environment," says Vending Intelligence director of marketing Don Klosterman. "They have a heavy non-food philosophy, offering alternative services like banking, dry cleaning, photo finishing, and fast food to build traffic. They've experienced problems with shoplifting, so we came in with a turnkey service where we bring in the machine, buy and rack the product, and take care of everything there is to take care of, so the store is lifted of all burdens. It's like we roll in a record-department-in-a-can, and they're in business."

The ExpressStop vending machines generally cost around \$15,000, though Bolger says they can be "reconfigured and cheapened" to accommodate different merchandise and payment requirements. "It's expensive for a vending machine," he says, "but cheap for a store, if you figure how much it costs to staff the smallest store to sell 48 titles."

Vending Intelligence pays a "minimum monthly site fee," says Bolger, then shares profits with the site after a certain sales point is reached. He says that the company originally bought product from one-stop, but now buys direct from every supplier except one. Declining to divulge sales figures, Bolger believes his sales will soon be measurable by SoundScan.

The ExpressStop's pricing, Bolger says, "is aggressive to be competitive in the L.A. market," with frontline discs typically selling

at \$13.99. Title selection is changed every two weeks; usually four or five titles are replaced with different releases, depending on the site.

Grocery stores predictably slant toward more mass-market titles, including adult contemporary, top 40, juvenile, and sometimes jazz and classical. College campus sites, in bookstores or student unions, are heavier on alternative artists, while cinemas are an obvious location for emphasizing soundtracks.

Vending Intelligence also has experimented with machine placements in fast-food restaurants, hotels, drugstores, video outlets, and

(Continued on next page)



Sing Along With Jerry. Broadway composer Jerry Herman, center, celebrates the publication of the new "Jerry Herman Songbook," containing 70 of his songs from all 11 of his Broadway shows, at Colony Record & Radio Center in New York. With him are Helene Blue, left, GM of MPL Communications Inc., which administers the Jerryco catalog, and Richard Turk, manager of Colony Record & Radio Center.

## Rhino Store A Hub For College Students Claremont, Calif., Outlet Attracts Eclectic Constituency

BY BRETT ATWOOD

LOS ANGELES—Located in the college community of Claremont, Calif., Mad-Rhino Inc. has carved out a successful retail niche with its unique Rhino Records retail store.

Owner Mike Colestock, who has been in the retail business since 1959, opened the store in January 1981. Colestock bought the store and regional use of the Rhino name from Richard Foss and Harold Bronson, who founded the independent Rhino label.

The store has since expanded from 700 square feet to 7,000 square feet, but only 5,000 square feet are



Customers look over the merchandise at the Rhino Records store in Claremont. (Billboard photo)



used for retail space. The remaining 2,000 are used for storage and to house operations for parent company Mad-Rhino Inc.

(The store is independent of the Rhino chain, which recently shut down a store in Santa Monica, Calif., leaving one outlet in Los Angeles and two in upstate New York.)

Mad-Rhino also operates two Mad Platter stores, including a new store in Costa Mesa, Calif., that opened in late April; they average about 3,500 square feet. Colestock also co-owns three Record Surplus stores in the L.A. area and Chicago that deal primarily in used vinyl.

Competing stores in the Claremont area include Warehouse Entertainment and Music Plus. But large franchises are discouraged from building in the downtown area, known as "the village."

Five different colleges are located within a few blocks of the eclectic store, which is a popular student hangout.

Despite its large college customer base, the store also attracts an older

demographic that is drawn to its expansive classical, jazz, and world music catalog.

The Claremont store carries approximately 20,000 new and 2,000 used titles. The music sales breakdown by genre is: modern rock 55%, imports 10%, jazz 10%, classical 10%, reggae/world music 10%, and miscellaneous 5%.

Rhino also stocks music videos, T-shirts, books, magazines, stickers, and incense. Colestock estimates that 10%-15% of revenue comes from non-music items.

Annual store revenue is approximately \$2 million, with 20% coming from the sale of used music, according to Colestock.

"We specialize in alternative music, but we are not an alternative store," says store manager Rob DeChaine. "Besides, a lot of alternative music is now mainstream."

The store places a priority on keeping its consumers aware of upcoming releases, printing a new release flyer twice a month. The store also produces a monthly newsletter that contains more detailed information on upcoming releases. Both the newsletter and the flyer are bagged with each purchase, and are stacked near the entrance to the store.

"We look to local cable [TV] and college radio for a large part of our advertising," says DeChaine, who cites KSPC and KCRW Los Angeles as effective college audience outlets.

Rhino is located in the heart of an emerging Inland Empire music movement, where acts like Nothing Painted Blue and Ben Harper are popular with the college crowd. A large selection of independent releases reflects this trend, with popular indie sellers including Turning Keys, Refrigerator, and Mountain Goats.

Situated at the back of the store, a small performance stage is used for in-store appearances and occasional live shows. Recent guests in-

(Continued on next page)

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In the Rhino Records store in Claremont, Calif., from left, are Rob DeChaine, store manager, and Chuck Oken, general manager of three Mad-Rhino Inc. stores. (Billboard photo)

## CD VENDING MACHINES

(Continued from preceding page)

outdoor concert venues like the Greek Theater. But Bolger sees greater potential in transportation centers, like airports and train stations.

Bolger also sees a move toward different product lines. "We've tried audiocassettes, T-shirts, books, and video games, but the next effort will undoubtedly be CD-ROM," he says, noting that he will demonstrate the ExpresStop's capability to visually preview CD-ROM product at VSDA. "As it becomes a more mass-market product, mothers will pick up the latest CD-ROM 'storybook teller' for their kids at the grocery store."

Meanwhile, Vending Intelligence, which has four sites in the New York area in addition to its Southern California locations, looks to expand into central Florida and beyond. And besides owning and operating its machines, the company plans on selling them to customers both in the U.S. and overseas.

Bolger reports interest from entrepreneurs lacking experience in the music business or in vending, as well as traditional vending operators who have heretofore been reluctant to take on entertainment software vending. Surprisingly, music retailers also have shown interest in acquiring Bolger's machines.

"They envision it as an outpost for the store," he says, suggesting that the ExpresStop could become a music store's "satellite operation" in outside venues like cinemas. "Since our mission is to expand the record-buying base, giving the thirtysomethings any means of going back to the record stores again is good for everybody."

## RHINO RECORDS STORE

(Continued from preceding page)

clude popular modern rock acts Dig, Luna, and Miss Alans.

"We had about 43 bands appear last year, and expect as many this year," says Chuck Oken, who is general manager of the three Mad-Rhino retail stores. "The close proximity to the college campuses usually brings in a significant [audience]."

A 60-inch video monitor, attached to 18 speakers interspersed around the store, plays music videos and promotional video reels. "The sound system here is incredible," says Oken. "It immediately draws the attention of the consumer."

Three CD listening stations and two vinyl listening booths are available to consumers who wish to try before they buy.

The Rhino store, whose motto is "Music spoken here," seeks out employees who are true fans of the music they sell. "Rhino has a relationship with the customer," says Colestock. "We try to keep a diverse mix of music specialists on staff each shift. I think the key to our success is that everyone at the store truly loves music, and that good feeling ultimately comes through to the consumer."

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## Retail

### Strawberries Execs Exploring Options For Buying Out LIVE

**LET'S MAKE A DEAL:** Management at Strawberries continues to push for a way to buy the company from LIVE Entertainment. During the week of June 20, execs from Milford, Mass.-based Strawberries, which had sales of about \$106 million last year, were in New York to talk to potential investors for a private placement in the high-yield debt market. The meeting was put together by Dabney Resnick, a Los Angeles-based investment bank.

In addition to a junk bond offering, sources say that the chain may be exploring other avenues as well in their quest to pull off a management-led buyout. Whatever option the company decides to pursue, senior management, including Ivan Lipton and Al Wilson, senior VP of purchasing, is expected to stay in place. Company executives declined to comment.

**BEST DAY:** Sam Ginzberg, who runs the Los Angeles branch of Abbey Road, says the one-stop had its best will-call day ever on Tuesday, June 7, thanks to a lot of great urban releases, including Warren G, Patti LaBelle, War, and the "Inkwell" soundtrack. A big boost in sales for that day came "because the Warren G street date wasn't broken," he says. "PGD's Los Angeles branch did a good job policing that in the previous week."

**AS REPORTED** in last week's Billboard Bulletin column, Gerry Weber, president of Blockbuster Music, confirms that Mike Greene has joined the chain as VP of purchasing. His enrollment "completes the nucleus of our senior management team [at the corporate headquarters], with Mike Murray, VP of operations; Bruce Jesse VP of marketing; and Jan Tribbley, director of store planning. Mike will help us develop our strategy for merchandising and buying," Weber says, while Cindy Barr [manager of music purchasing] will oversee day-to-day management of purchasing.

**CONFABULOUS:** Track trekked to the City of Brotherly Love for the annual one-day convention held by Universal One-Stop, which was attended by hundreds of retailers, as well as many various label and distribution types. During the day, a number of acts, mainly urban oriented, performed: Vanessa Rubin, Take 6, Patra, Boney James, Black Street, Mom, the Fugees, O.C., Ted Hawkins, Afro Plane, Rachelle Farrell, Da Brat, Norman Brown, and Ill & Al Scratch. The event was held at Cat Mandou, a waterfront restaurant.

**TIME SHIFTING:** The ABC "In Concert" special segment that was filmed at the annual convention of the National Assn. of Recording Merchandisers will air July 15. According to NARM spokesman Jim Donio, the segment, which was postponed from April, will be hosted by Tony Bennett and will run for a half hour. In addition

to behind-the-scenes footage from the convention, the show will feature performances by Crowded House, Jackson Browne, Toad The Wet Sprocket, Terence Blanchard, Richard Thompson, Nancy Wilson, C.C. Adcock, and D'Cucoo.

**FORE:** In its attempts to cover all that's news in music retail and distribution, Retail Track would be derelict in its responsibilities if it didn't report about the Joe Bressi (golf) Invitational, which this year was held June 9-12 at Firestone Country Club in Akron, Ohio, and attracted 44 industry luminaries.

The scramble tournament was won by the team of Nate Wolk, BMG's Chicago branch manager; John Madison,

PGD's executive VP; Jim Swindell, GM at QWest; and Rich Mannarino, a local independent rep whose company is Current Sales.

For next year's event, Bressi, Camelot Music's senior VP, says that he is thinking of changing the name to the "CBS Reunion Golf Tournament." In addition to Epic senior VP of sales Jim Scully; Denny Kennedy, Sony Music Distribution's sales manager for the North Central branch in Cleveland; and Sony Music Distribution VP of field sales Ron Piccolo, this year's tournament featured such Sony graduates as Don Van Gorp (retired); PGD president Jim Caparro; Madison; Joe Mansfield, who heads up the Mansfield Group; Mike Greene, VP of purchasing at Blockbuster Music; Pete Anderson, VP of sales at Atlantic Records; BMG Distribution branch manager Nate Wolk; and Jim Urie, senior VP of sales at Arista. Bressi reports that at one meal function where many of them were sitting together, he quipped, "If Lawrence Tisch could see this table, he would still say it was a good deal to sell the company."

**MAKING TRACKS:** Bud Libman, who was heading up JEK's Atlanta sales office, has left the company... Gary Arnold, who previously was VP of sales with Hollywood Records and before that headed buying at Trans World Music Corp., is joining Best Buy as merchandise manager of prerecorded music, while Dusty Bowling, formerly VP of buying at Rank Retail Services, has joined the Minneapolis chain as senior buyer of prerecorded video... Larry Braverman, who was head of sales and marketing at Chameleon Records, is senior director of marketing at EMI Records Group... ZIA Record Exchange and Impact Music has promoted four longtime employees: Mike Myers is now VP of purchasing; Kevin Beringer, VP of retail operations; Rory Musil, VP of impact music; and Barry Barton, VP of finance... Bill Norman, GM at Atlanta-based One Stop Music House, has been promoted to VP of the company's wholesale division.

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by Ed Christman



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# Cocktail Culture Makes A Comeback; SCOTS' Reveling Rednecks

**COCKTAIL NATION:** In weeks like this one—slow news weeks, that is—we put behind us those mundane thoughts of distribution wrangles, bankruptcies, and litigation to ponder deeper questions. Such as: Why do a couple of olives at the bottom of a martini glass look so doggone good?

This is not a matter that is posited lightly—or by DI alone, for that matter. Journals as with-it as *Cake* in Minneapolis and as customarily oblivious as *Entertainment Weekly* have noted the recent rise of a neo-cocktail culture and its attendant musical styles. For some aberrant reason, post-punk dilettantes looking for fresh kicks have homed in on the looks and sounds of the late '50s and early '60s, when the drinks were cheap, the tech was low, and the fi was hi.

Needless to say, independent labels are on the cutting edge of this bewildering trend.

In search of the full-on cocktail music experience, DI recently trundled over to Jacks Sugar Shack, the West L.A. club that is fast becoming our second home, to experience former *Flag Waving* champs *Combustible Edison*, whose current Sub Pop release "I, Swinger" encapsulates the neo-cocktail ethos. The site couldn't have been more ideal: With its Tikiland decor and in-house waterfall (we kid you not), Jacks is the ideal spot for quaffing and bopping.

The Combustibles did not disappoint: The Rhode Island band tastefully essayed its period-hip originals and such apropos covers as "Cry Me A River" and "Surabaya Johnny." In a moment of high class, the elegantly toggled unit paid homage to the late Henry Mancini, who was then ailing in an L.A. hospital, with a letter-perfect

rendition of the composer's piquant theme from "A Shot In The Dark."

During the show, DI was seated at Jacks' long bar with an old friend, "Simpsons" creator and connoisseur of musical arcana Matt Groening, who nostalgically recalled seeking out old Esquivel LPs at the long-ago post-midnight swap meets held in Capitol



by Chris Morris

Records' Hollywood parking lot.

Groening and other fans of the Mexican mood-music maestro have cause for rejoicing: Hoboken, N.J.-based *Bar/None Records*—best-known as the home of cutting-edge pop and rock acts—has put together an ear-bending collection of Esquivel's best, the adroitly titled "Space Age Bachelor Pad Music."

Esquivel (*née* Juan Garcia Esquivel) recorded for RCA between 1957 and 1968, an era in which instrumental albums were designed to make woofers growl and tweeters chirp. The totally swinging *Bar/None* compilation contains 14 primo examples of this grand master's warped, full-stereo style, which crunched together brazen brass, ululating vocals, and such oddball instrumentation as steel guitar, theremin, and jew's-harp.

(Those seeking deeper insights into the bizarroid workings of Esquivel's style are directed to an in-depth inter-

view with the man himself in "Incredibly Strange Music, Vol. II," a dazzling new overview of Cocktail Age musical esoterica published by San Francisco's *ReSearch Publications*.)

While "I Dig Your Voodoo," the debut offering on *Continental Records* by Austin, Texas' the *Naughty Ones*, shares at least one track—the menacing "Harlem Nocturne"—with the Esquivel comp, the Lone Star State band's approach is derived from the sleazier end of the cocktail music spectrum.

The album, the first to be issued by the in-house label of Austin's marvelous *Continental Club*, is a fairly groovy compendium of the slick and the sordid. Vocalist *Ted Roddy* (the longtime leader of the boppin' *Teddy & the Tall Tops*) wraps his formidable vocal cords around such venerable lounge-lizard faves as "Boulevard Of Broken Dreams," while the instrumentalists (including guitarist *Mark Korpi*, sax man *Michael Sweetman*, and ex-*Fabulous Thunderbirds* and *LeRoi Brothers* skinman *Mike Buck*) savage such bop-era grooves as "Billie's Bounce" (converted here into "Charlie Parker Twist") and "Well You Needn't."

Moreover, "I Dig Your Voodoo" comes equipped with knowing liner-note praise by mood-sound expert *Dick Blackburn* (check his informative work on period intros in "Too Cool," edited by *Billboard's* own arbiter of hip *Gene Sculatti*).

Clearly, you should tune into these tall cool ones if you're looking for cheap thrills on the neo-retro beat. Pour us another, please . . .

**FLAG WAVING:** With a name like *Southern Culture On The Skids*, you

can tell that the Chapel Hill, N.C., band is pretty deeply immersed in unreconstructed redneckism.

Guitarist/vocalist *Rick Miller* notes, "My relatives were all dairy farmers, so I got into the barnyard thing early." Miller adds that he spent some time building mobile homes: "That's where I got my whole fashion sensibility from."

*SCOTS*—whose free-swinging, madly entertaining shows feature thrift-store clothes, vintage instruments, and occasional binges of on-stage fried-chicken eating—continues its slightly bent roots-music onslaught on the new album "Ditch Diggin'." The record is the trio's third full-length album for *West Lebanon, N.H.'s Safe*

*House Records* (whose *Jim Reynolds* confirms that the band is being courted heavily by *Geffen Records* at the moment).

As before, the *SCOTS* sound is an eclectic bouillabaisse of country music, rockabilly, hard-edged instro rock, and surf music.

"It's sort of a nut-gathering kind of thing," says Miller. "You pick things up, and they stick in your craw . . . Sometimes you don't know what you're eatin', but it tastes good."

With manic shows that feature instructional sessions on how to dig a ditch and a "Kudzu Limbo" line, it's unsurprising that things sometimes get out of hand. Miller recalls that dur-

(Continued on page 67)

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# The Tide Is Rising For New Kids' Titles

## Barney, Raffi, Muppets Ride The 4th-Quarter Wave

**HITSVILLE:** Retailers take note. Over the next few months, a slew of audio releases featuring the biggest names in children's music will be hitting the street, which promises glad tidings for fourth-quarter kids' sales. Barney, Raffi, Mary-Kate and Ashley Olsen, and the Muppets lead the charge.

First, though, there's Walt Disney Records' soundtrack to "The Lion King," which debuted May 31—almost a month before the movie's June 24 national rollout—and vaulted to No. 5 last week on The Billboard 200. Concurrently, "The Lion King Sing-Along" debuted at No. 145. According to Walt Disney Records spokesperson Amy Malsin, it's the first time a Disney audio product other than a soundtrack has charted. Also, it's Disney's first movie-related audio sing-along. Malsin describes it as a "soundtrack for kids," containing "Lion King" songs (but no underscore) along with an oversize, hard-bound lyric book. According to Malsin, Walt Disney Records has already shipped 2.4 million copies of "The Lion King" soundtrack and 750,000 of "Sing-Along." Once the movie hits its stride, there's no telling how big this thing might get.

Then there's "Barney's Favorites Vol. 2," street date Aug. 23. "Vol. 1," released last Aug. 31 on SBK/ERG, became the fastest-selling children's album ever released, hitting double platinum within four months and debuting on The Billboard 200 at No. 9; NARM named it the best-selling children's album of 1993-1994. "Vol. 2," on the Barney Music/EMI label, is cover-tagged "Featuring Songs From Imagination Island." It contains 26 songs culled from the prehistoric purple one's springtime NBC-TV special of the same name, as well as from the latest season of PBS's "Barney & Friends" and from Barney's sold-out concert stint at New York's Radio City Music Hall. Highlights include "Everyone Is

Special," "Just Imagine," and "The Barney Bag."

Steven Glass, director of special projects for EMI Records, paid Child's Play a visit last week while touring the country to promote the new release at retail. He noted that point-of-purchase support for "Barney's Favorites Vol. 2"—whose package contains stickers and song lyrics—includes a floor display that holds 75-90 blister packs



by Moira McCormick

and a gravity-feed countertop display with 25-cassette capacity. Glass said both volumes will be made available as a double gift pack, starting in October. Retailers have indicated they're committed to Barney for the long haul, Glass noted. "They've been telling me things like, 'When there are four or five Barney titles, we'll merchandise everything together.'"

Glass said EMI is working with Pasadena, Calif.-based Playground Entertainment Marketing, headed by Kathleen Bywater, on "micromarketing to the mom-and-pop and alternative accounts—places like Stroud's Linen Warehouse and the Right Start catalog. Some of these accounts may only order 10 cassettes a month, but they certainly add up."

In addition to expected blockbusters like "The Lion King" and "Barney's Favorites Vol. 2," there's the upcoming release from Raffi. This fall, the king of children's performers will unleash his first album in seven years. It's called "Bananaphone," and it has been described by one industry insider as "Baby Beluga" all over again.

Kermit the Frog, Miss Piggy, and fellow Muppets check in with "Kermit Unpigged" (Jim Henson Records/BMG Kidz) Sept. 27, an "Unplugged"-inspired celeb-o-rama featuring guest turns from Vince Gill, Linda Ronstadt, Don Henley, Jimmy Buffett, and—are you ready for this?—Ozzy Osbourne. Due Sept. 13 from Dualstar/BMG Kidz is the new audio release from Mary-Kate and Ashley Olsen, a companion to an upcoming pair of videos called "The Adventures Of Mary-Kate And Ashley." And pioneering kidrock duo Rosenshontz has released "Rosenshontz's Greatest Hits" (Lightyear Entertainment/BMG Kidz), a 15-song compilation of favorite selections from the pair's 20-plus-year career (like "Daddy Does The Dishes" and "Share It!"), plus a solo track each from Gary Rosen and Bill Shontz, and a live version of "Rock'n'Roll Teddy Bear."

All in all, this veritable avalanche of powerhouse releases makes for a potentially jolly holiday sales season.

**WONDERLY ROTH:** Kevin Roth, the tender voice of PBS' "Shining Time Station" theme, has been doing just fine, thanks, since being dropped by Sony last summer (along with equally

worthy colleagues Dan Crow, Tom Paxton, and Lois Young) during the Sony Wonder reorganization. First, there's his latest album, "Travel-Song Sing-Alongs," a "best of" compilation from Roth's 10 recordings, on his own label Marlboro Records (Unionville, Pa.). Next up, due in the fall, is another new recording, "Train Songs—12 New Tracks," including nine originals along with classics like "City Of New Orleans." Roth filmed a TV pilot/video called "Kevin's Place" in April, will release his first children's songbook this fall through Centerstream/Hal Leonard, and plans a 32-city tour starting in January, among other things. Plus, Roth's "Shining Time Station" theme is available on CDs from Quality Family Entertainment, one of the new audio labels launched by Video Treasures.

**KIDBITS:** SBK/ERG, which released the soundtrack to the animated Warner Bros. movie "Thumbelina" this past spring, will launch a major cross-promotion when the Warner Home Video release comes out July 26. EMI's Steven Glass says an insert will be included in video packages, initially in six territories... Lenny Graf, the Canadian nutball whose "A Forest Made Of Spinach" was one of 1993's most delightful (and sidesplitting) kids' releases, has a new album. It's called "It's A Hit" (Lenny Graf Music, Toronto; available through Silo Inc. and Music For Little People), and its title track has been in Radio AAHS's top 10 for weeks... Children's radio promotion firm Rock'N'Baby Boomers is pushing the upcoming release from New England-based Peggosus. "Diggin' In The Dirt" is due in August... New from Kid Rhino are "Bedrock Hop" and "The Flintstones Story." The former is a musical set by rap producer Steve Yano, and the latter is an audio biography complete with color photo album pamphlet... Sony Wonder's latest title in its book and tape "Storyteller Series" is adapted from Twentieth Century Fox's new comedy film "Baby's Day Out," narrated by one of the film's stars, Joe Mantegna... New from Harper Audio (a division of HarperCollins Publishers) are books on tape "Ali Baba And The 40 Thieves," "All The Little Toot Stories" (read by Hans Conried), "Bambi" (read by Glynis Johns), "Curious George" (read by Julie Harris), "The Little Prince" (read by Louis Jordan), and "The Story Of Peter Pan" (read by Glynis Johns)... A strikingly original new children's release by composer, musician, and educator Josh Greenberg, "Go With The Flow" by Greenberg's Mother Goose Jazz Band, offers straight-ahead jazz for kids (Music, By Gosh!, Albany, N.Y.)... Educational audio company Rock'N'Learn recently debuted its 15th release, "Multiplication Rap," in Spanish (Rock'N'Learn, Conroe, Texas)... Kids' duo Robin & the Giant have a new album, "Time To Travel"—at 90 minutes, an ideal length for those summer car trips (Robin MacBlane/Larry Whitler, Ocala, Fla.)... Ringmaster Eric Michael Gillett of the Ringling Bros. and Barnum & Bailey Circus has released his first album, "Sing A Rainbow" (Elba Records, Garden City, N.Y.).

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	<b>THE EAGLES</b> ▲ <sup>14</sup> ELEKTRA 105* (7.98/11.98)	<b>*** No. 1 *** GREATEST HITS 1971-1975</b> 8 weeks at No. 1	164
2	2	<b>THE EAGLES</b> ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	162
3	3	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	163
4	4	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>5</sup> TUFF GONG/ISLAND 846210/ISLAND (10.98/16.98)	LEGEND	153
5	5	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	164
6	7	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	164
7	12	<b>JAMES TAYLOR</b> ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	164
8	10	<b>NIRVANA</b> SUB POP 34* (8.98/14.98)	BLEACH	12
9	9	<b>THE EAGLES</b> ▲ <sup>9</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	70
10	11	<b>BEASTIE BOYS</b> ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	96
11	6	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	162
12	8	<b>JOURNEY</b> ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	164
13	13	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	164
14	17	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	155
15	14	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	141
16	15	<b>MEAT LOAF</b> ▲ <sup>9</sup> CLEVELAND INTL 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	164
17	20	<b>ELTON JOHN</b> ▲ <sup>10</sup> POLYDOR 512532*/ISLAND (7.98/11.98)	GREATEST HITS	154
18	22	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	118
19	19	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	73
20	21	<b>AEROSMITH</b> ▲ <sup>6</sup> COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	161
21	16	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	20
22	25	<b>METALLICA</b> ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	147
23	26	<b>GRATEFUL DEAD</b> ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	72
24	18	<b>WAR</b> AVENUE 70072/RHINO (7.98/11.98)	THE BEST OF WAR & MORE	2
25	27	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	150
26	24	<b>BILLY JOEL</b> ▲ <sup>4</sup> ELEKTRA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	164
27	30	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	146
28	29	<b>PINK FLOYD</b> ▲ <sup>4</sup> COLUMBIA 33453* (10.98 EQ/16.98)	WISH YOU WERE HERE	15
29	33	<b>NINE INCH NAILS</b> ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	42
30	28	<b>FLEETWOOD MAC</b> ▲ <sup>2</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	137
31	23	<b>YANNI</b> ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	14
32	34	<b>BONNIE RAITT</b> ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	19
33	41	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	43
34	35	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	159
35	36	<b>PINK FLOYD</b> ▲ <sup>3</sup> COLUMBIA 40599* (10.98 EQ/16.98)	A MOMENTARY LAPSE OF REASON	14
36	38	<b>AEROSMITH</b> ▲ <sup>3</sup> Geffen 40329 (7.98/12.98)	PERMANENT VACATION	18
37	42	<b>SMASHING PUMPKINS</b> ● CAROLINE 1705* (9.98/14.98)	GISH	23
38	43	<b>CHICAGO</b> ▲ REPRISE 2608Q/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	150
39	40	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	128
40	50	<b>VAN MORRISON</b> ▲ WARNER BROS. 3103 (7.98/11.98)	MOONDANCE	9
41	—	<b>SEAL</b> ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	1
42	31	<b>ORIGINAL LONDON CAST</b> ▲ <sup>3</sup> POLYDOR 83173/ISLAND (7.98 EQ/33.98)	PHANTOM OF THE OPERA	41
43	—	<b>NEIL YOUNG</b> ▲ <sup>3</sup> WARNER BROS. 2277* (7.98/11.98)	HARVEST	13
44	46	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293* (7.98/12.98)	BEST-SKYNYRD'S INNRYDS	49
45	37	<b>THE EAGLES</b> ▲ ELEKTRA 705 (13.98/19.98)	LIVE	4
46	48	<b>ELTON JOHN</b> ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	52
47	47	<b>BOSTON</b> ▲ <sup>11</sup> COLUMBIA 34188* (10.98 EQ/16.98)	BOSTON	24
48	39	<b>THE BEATLES</b> ▲ <sup>8</sup> CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	84
49	—	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 19129*/AG (9.98/16.98)	LED ZEPPELIN IV	147
50	—	<b>MARVIN GAYE</b> MOTOWN 6058* (7.98/11.98)	EVERY GREAT MOTOWN HIT	14

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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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			★★ NO. 1 ★★	
1	1	23	QUEEN OF THE PACK EPIC 53763*	PATRA
2	2	3	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG	BORN JAMERICANS
3	3	23	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
4	4	23	PROMISES & LIES VIRGIN 88229	UB40
5	5	23	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
6	NEW▶		YAGA YAGA EASTWEST 92327/AG	TERROR FABULOUS
7	6	3	THE GOOD, THE BAD, THE UGLY, & THE CRAZY COLUMBIA 53901	SUPER CAT, NICODEMUS, JUNIOR CAT & JUNIOR DEMUS
8	7	23	SONGS OF FREEDOM TUFF GONG 12280*/ISLAND	BOB MARLEY
9	8	22	BIG BLUNTS TOMMY BOY 1077	VARIOUS ARTISTS
10	9	23	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
11	10	23	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
12	NEW▶		REGGAE CULTURE: MORE HEARTBEAT REGGAE NOW! HEARTBEAT 13/ROUNDER	VARIOUS ARTISTS
13	11	8	NO, NO, NO BIG BEAT/ATLANTIC 92365/AG	DAWN PENN
14	13	13	DJ RED ALERT'S PROPMASER DANCEHALL SHOW EPIC 57135	VARIOUS ARTISTS
15	RE-ENTRY		STRONGG MESA 79074	BLACK UHURU

TOP WORLD MUSIC ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★★ NO. 1 ★★	
1	1	11	TALKING TIMBUKTU HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER
2	2	13	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
3	3	17	HOPE TRILOKA 7203	HUGH MASEKELA
4	4	11	THE MANSA OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND	SALIF KEITA
5	6	3	SABSYLMA LUAKA BOP 45537/WARNER BROS.	ZAP MAMA
6	5	31	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
7	8	15	N'SSI N'SSI MANGO 124 012/ISLAND	KHALED
8	9	9	GIFT OF THE TORTOISE MFLP 42553/EARTH BEAT	LADYSMITH BLACK MAMBAZO
9	7	35	ISLAND ANGEL GREEN LINNET 1137	ALTAN
10	10	15	ANGELUS WARNER BROS. 45499	MILTON NASCIMENTO
11	12	13	AFRICA: NEVER STAND STILL ELLIPSIS ARTS 63300	VARIOUS ARTISTS
12	11	3	ZEN KISS REAL WORLD 2342/CAROLINE	SHEILA CHANDRA
13	13	3	LIPH' IQINISO SHANACHIE 64053	LADYSMITH BLACK MAMBAZO
14	RE-ENTRY		BANBA ATLANTIC 82503/AG	CLANNAD
15	14	27	THE WORLD SINGS GOODNIGHT SILVER WAVE 0803	VARIOUS ARTISTS

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	15	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
2	2	13	ANOTHER STAR IN THE SKY NARADA 62014	DAVID ARKENSTONE
3	8	9	SUNDAY MORNING COFFEE II AMERICAN GRAMAPHONE 104	VARIOUS ARTISTS
4	4	9	TURN OF THE TIDE MIRAMAR 2806	TANGERINE DREAM
5	3	15	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIOUS ARTISTS
6	7	11	GUITAR PASSION UNIVERSAL WAVE 1214	CHARO
7	6	135	SHEPHERD MOONS ▲ <sup>3</sup> REPRISE 26775/WARNER BROS.	ENYA
8	5	43	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
9	20	3	ALTER EKO HIGHER OCTAVE 7063	EKO
10	15	9	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
11	25	3	RAIN DANCER BAJA 524/TSR	ARMIK
12	11	19	A DAY IN THE LIFE MOULIN D'OR 942	DANNY WRIGHT
13	9	266	WATERMARK ▲ <sup>2</sup> REPRISE 26774/WARNER BROS.	ENYA
14	10	37	NOTHING ABOVE MY SHOULDERS BUT THE EVENING WINDHAM HILL 11133	RAY LYNCH
15	14	213	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT

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

Barbra Makes A Name For Sony Signatures

BY TERRI HORAK

NEW YORK—In the year since Sony Signatures was formed as the licensing and merchandising arm of Sony Corp., it has made its most dramatic impression with "Barbra Boutiques" at department stores.

"The line of Barbra Streisand merchandise we developed is a very upscale line, and Barbra really wanted us to limit distribution to upscale department stores," says Sony Signatures senior VP of marketing and distribution Mark Coopersmith.

"We worked with retailers to create an event," adds Stuart Spiegel, Sony Signatures VP of retail distribution.

The boutiques ranged from 200 square feet to 600 square feet, and incorporated some of the visual elements of Streisand's stage set, says Spiegel. "We really made it fun and theatrical at the retail level."

While the boutiques had a limited run, Coopersmith says the merchandise "sold very well, and there's a lot of interest by the retailers to drive entertainment and bring people into their stores. There's significant potential for other entertainment boutiques."

In addition to Bloomingdale's, Macy's West/Bullocks, Dayton Hudson, and Marshall Field, merchandise was available at Streisand's concerts and through a direct-mail catalog.

The merchandise will be available through the catalog and 800 number for 60 days following the end of the tour this month, says Coopersmith.

Sony Signatures assisted the stores in a push for publicity, but some advertising was done by the boutiques on the local level. Full-page ads ran in The New York Times, the Washington Post, and the Los Angeles Times, according to Spiegel.

Sony Signatures also developed a sweepstakes for the boutiques. The prizes—given to winners from each of the more than 30 boutiques—were trips to New York to attend one of Streisand's concerts there.

"We pulled this whole product line together in less than 45 days, from the time she decided to tour to the time we actually had the products at the first concert and in the stores," says Coopersmith. "We did have a little bit of the benefit of having done her merchandise for the New Year's show [in Las Vegas], but the product line has turned over very significantly; there's very little overlap between the two."

The items in the recent line ranged from a deck of playing cards to a silk



Pictured are just some of the more than 40 items available at the "Barbra Boutique" at Bloomingdale's in New York that express Streisand's personal sense of style: the drawstring tote, baseball cap, and two styles of T-shirts.

scarf, tour jacket, and even a framed gold record. Streisand CDs and videocassettes also were available.

More than 20 of Streisand's music titles were available in the stores and from the catalog. Prices ranged from \$16.98 for the "Back to Broadway" CD to \$9.98 for some catalog CDs, such as "People" and "Color Me Barbra."

For Sony Signatures, music merchandising is only one element of the

business. "We consider ourselves a lifestyle merchandising company," says Coopersmith.

The diverse list of Sony Signatures licensees includes more than 30 recording artists, TV shows such as "Beekman's World" and "I Dream Of Jeannie," the Moscow Circus, and the House Of Blues nightclub chain.

"We're working with chains such as Musicland, Spencer Gifts, Camelot, WaxWorks, and Super Club," says Spiegel, who adds that the company is currently focusing on merchandise for its country artists. The roster includes Joe Diffie, Tim McGraw, and, for retail only, Ricky Van Shelton.

Non-country acts with which Sony Signatures is working include Ozzy Osbourne, Spin Doctors, and the Gin Blossoms. The merchandise consists mainly of T-shirts, baseball caps, and mugs.

Sony Signatures was formed by Sony Corp. "from scratch," according to Coopersmith. "We really wanted to create something new and innovative—something that allows us to service and integrate across film, television, and music."

NRM Sees Healthy Sales Jump  
Income Up 9% In 1st Year As Public Co.

BY DON JEFFREY

NEW YORK—National Record Mart reports that in its first full year as a public company, it enjoyed a healthy rise in sales.

For the fiscal year that ended March 27, the Carnegie, Pa.-based retailer says that its net income rose 9%, to \$2.5 million from \$2.3 million, on an 11% gain in sales, to \$80.6 million from \$72.7 million.

Same-store sales—for outlets open at least one year—were up 5.3%, which indicates strong operations.

Because of the improved sales, selling, general, and administrative expenses (SG&A) decreased to 31.35% of sales from 31.61% in 1992.

The fourth-quarter results were less impressive than the full year's. Same-store sales for the final three months of the fiscal year were up only 3.2%. The company says they were "impacted by severe weather conditions this past winter, especially in the Midwest, where NRM is heavily concentrated."

Sales in the fourth quarter jumped 14.3%, to \$19.5 million from \$17 million, but net profit fell to \$85,000 from \$391,000. The company points out that in the previous year's fourth quarter it booked an income tax benefit of \$292,000, inflating net profit.

SG&A as a percentage of sales rose to 36.6% in the fourth quarter, from 35.2% in the year-earlier period, because of "the increased number of newer stores opened later in the fiscal year," the company says.

Gross profit margins declined in the fourth quarter and for the year as a whole, the company reports, because of "a continued shift in sales mix from audiocassettes to compact discs," which have lower margins.

In the past fiscal year, the company

made an initial public offering of 1.5 million shares of stock and completed its first acquisition of a music chain, Leonard Smith Inc.

National Record Mart ended the year with 118 stores, 18 more than at the end of the previous year. Included are nine outlets acquired through Leonard Smith. The company expects to open 25-30 new stores in the current fiscal year.

In a statement of strategy, NRM says it is "developing non-mall-based concepts with the goal of becoming less dependent on the Christmas selling season, spreading the revenue base more evenly over the entire year, reducing capital investment required for peak selling periods and responding aggressively, competitively, and intelligently to its competition. In addition, the company will continue to grow its mall-based concept, which will act as an anchor while NRM tests and develops these non-mall-based alternatives."

The company's stock was trading at \$4.50 a share at press time. Its high is \$8.25.

INDEPENDENTS

(Continued from page 65)

ing the band's most recent show in L.A., an enormous food fight broke out during the chicken-noshing "Eight-Piece Box." He adds that at a set in a topless/bottomless joint in Atlanta, "the chicken-eatin' went way beyond chicken-eatin'!"

The band, which also includes bass goddess Mary Huff and drummer Dave Hartman, is continuing a cross-country trek that will take SCOTS through Southern California, the Southwest, Texas, and the Midwest in July.

TOP NEW AGE ALBUMS (CONTINUED)	
TITLE/ARTIST	
16. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE	
17. IN MY TIME YANNI PRIVATE MUSIC	
18. BRIDGE OF DREAMS DAVID LANZ & PAUL SPEER NARADA	
19. LOTUS ACOUSTIC SAMPLER 5 VARIOUS NARADA	
20. PURSUIT OF HAPPINESS PETER KATER SILVER WAVE	
21. THE KEY MICHAEL GETTEL NARADA	
22. NO WORDS JIM BRICKMAN WINDHAM HILL	
23. ONE THOUSAND & ONE NIGHTS SHAHIN & SEPEHR HIGHER OCTAVE	
24. CELTIC ODYSSEY VARIOUS NARADA	
25. RED NIGHT BLUE KNIGHTS INNOVATIVE COMMUNICATION	

# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### ★ FREEDY JOHNSTON

**This Perfect World**  
PRODUCER: Butch Vig  
Elektra 61655

Freedy Johnston, who won notice with 1992's "Can You Fly" on indie Bar/None, has made what looks like a breakthrough album—studded with keen, careening melodies and plainspoken lyrics that speak to the heart via Johnston's unadorned but affecting vocals. The collection of pretty, folk-tinged pop/rock songs is driven by layers of guitars, but the net effect—despite the presence of rock producer Butch Vig at the helm—is harmonious, not cacophonous. Marshall Crenshaw, who lends some 12-string to the terrific "Evie's Tears," may come to mind on some tunes, but so will Counting Crows and R.E.M. Beguiling leadoff single "Bad Reputation" (which boasts Vig on drums), "Evie's Tears," and sweetly melancholic title track are best of a bright bunch.

### ROGER DALTRY

**A Celebration Of The Music Of Pete Townshend & The Who**  
PRODUCER: Bob Ezrin  
Continuum 19402

Image maintenance has proved to be a heavy burden for rock legends who didn't die before they got old. Messrs. Daltrey and Townshend have opted for the Broadway/Carnegie Hall approach, which may endear them to mature audiences—and even lend an air of "legitimacy" to their music—but won't fly with fans who've got rock'n'roll in their blood. Overly orchestrated versions of smashes like "Pinball Wizard," "Baba O'Riley," and "Who Are You" are short on soul and spontaneity, two of the qualities that made the Who the titans they are. A disappointment.

### VELOCITY GIRL

**iSimpatico!**  
PRODUCER: John Porter  
Sub Pop 247

Noise-pop band from Maryland deftly eludes the sophomore jinx on its second album, presenting a smooth blend of jangling guitars and soaring harmonies. Singer Sarah Shannon's sweetly wailing voice is in great form throughout, conveying the band's cheery tales of dissolution and lost loves. Standout tracks include first single "Sorry Again," "I Can't Stop Smiling," and "There's Only One Thing Left To Say." Polished production doesn't take away the band's rough edge, and could lead this deserving group to breakout success on alternative and album-rock outlets.

### BETTY BUCKLEY

**With One Look**  
PRODUCERS: Kenny Werner, Betty Buckley  
Sterling 1007

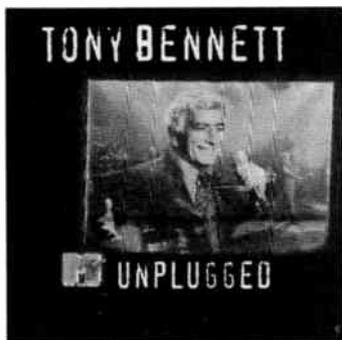
Theater/cabaret standout Buckley offers her second outing for the New York-based label. Her earlier "Children Will Listen" was largely a Stephen Sondheim program; here, the repertoire is more varied, ranging from Amanda McBroom, Mary Chapin Carpenter, Barry Manilow, and Joni Mitchell to Johnny Mercer, Henry Mancini, Ray Noble, and two selections from "Sunset Boulevard," in which Buckley performed in London. A medley of Manilow & Mercer's "When October Goes" and Mancini & Leslie Bricusse's "Two For The Road" is a standout. And, yes, Sondheim is around, too, with "Move On." Whatever the source of the songs, Buckley generates meaning and depth.

### KAREN AKERS

**Just Imagine . . .**  
PRODUCER: Hugh Fordin  
DRG 5231

One could say that Karen Akers gives it to the listener straight, but her directness in essaying a collection of (mostly) evergreens

## SPOTLIGHT



**TONY BENNETT**  
**MTV Unplugged**  
PRODUCER: David Kahne  
Columbia 66214

Tony Bennett didn't go looking for the MTV generation; it found him where he contentedly lives, in the land of the once and future standards. That's a large part of the greatness of this live set, which finds the inimitable Bennett simply being Bennett. And that's plenty wonderful. Running through a set list of 20 classics, such as "It Had To Be You" and signature song "I Left My Heart In San Francisco," Bennett exudes a palpable warmth that infuses both his tunes and his audience with a genial glow; there's even an occasional half-laugh or bit of happy patter. Guesting are k.d. lang ("Moon Glow") and Elvis Costello ("They Can't Take That Away From Me"), all supported by a dapper Ralph Sharon Trio. But Bennett stands firm, in the center spotlight.

shouldn't suggest that there are many singers out there you could call on to do a better job. Instrumental backing, in true cabaret tradition, is sweetly discreet, in keeping with Akers' wistful musings. It's great to hear two songs rarely done on the cabaret circuit: DeSylva, Brown & Henderson's wonderfully innocent "Just Imagine" (joined in a medley with Rodgers & Hart's "You're Nearer") and the late Henry Mancini and Leslie Bricusse's "Two For The Road."

## RAP

**NICE & SMOOTH**  
**Jewel Of The Nile**  
PRODUCERS: Various  
RAL 314 523 336

Album's first single, "Old To The New," is a neat summary of this set's funky concept. Over bouncy, well-oiled soundscapes, Greg Nice and Smooth Bee blend their jivey, often-abstract rhymes with Smooth Blend's doo-wop harmonizing, as well as soul singing (Mark C. Rooney and Jo Jo Hailey from Jodeci provide smooth vocal backing for Bee's crooning on the ballad "Cheri") and guest raps from Everlast (House Of Pain) and Slick Rick. This record is breezy and fun, a stoopid missile aimed at hip-hop kids of all ages.

## JAZZ

★ **KEVIN HAYS**  
**Seventh Sense**  
PRODUCER: John Scofield  
Blue Note 89679

A sharp, tasteful, John Scofield-produced debut from a pianist/composer whose spare harmonic structures provide a fine framework for his improvisations (and those of saxophonist Seamus Blake and vibist Steve Nelson). Best of a solid set are the smart, airy changes of "Take The D Flat Train" and the Afro-modal feel of the title track, plus Hays' rhapsodic soloing on Bobby Hutcherson's "Little B's Poem" and his luscious treatment of Joe

## SPOTLIGHT



**TAKE 6**  
**Join The Band**  
PRODUCERS: David Kahne  
Reprise 45497

Sextet takes a big step in its evolutionary process by marrying its exemplary six-part harmonies with full-bodied instrumental production. The end result is sonic intercourse that should set adult contemporary ears ablaze. Ambitious musical arrangements are tempered by the familiar staple of a cappella selections in which this group is deeply rooted. Set features soul-enriching accompaniment by Ray Charles, Queen Latifah, and Stevie Wonder to create a truly diverse harmonic wonderland.

Henderson's "Black Narcissus." Featured standards are a snappy, soulful version of "My Man's Gone Now" and a powerfully swinging take on "East Of The Sun."

### JIM McNEELY

**East Coast Blow Out**  
PRODUCERS: Wolfgang Hirschmann & Jim McNeely  
Lipstick 8907

This 1978 live date led by pianist Jim McNeely, who also composed and arranged, features John Scofield on guitar and backing from the German WDR big band. Scofield's fierce fretwork and McNeely's kinetic, progressive piano soar highest on the Ornetian "Skittish"; amid the rousing, unfolding harmonies of "Cantus Infirmus"; and framed by the splendid, powerful "Finally."

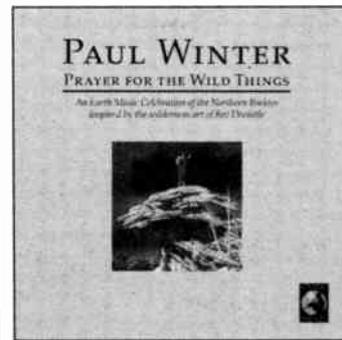
## WORLD MUSIC

### ▶ RARA MACHINE

**Voodoo Nou**  
PRODUCER: Clifford Sylvain  
Shanachie 66054

Leader/singer/songwriter/producer Clifford Sylvain proves a formidable world music talent whose expatriate Haitian combo creates a danceworthy hybrid incorporating African, Cuban, Caribbean,

## SPOTLIGHT



**PAUL WINTER**  
**Prayer For The Wild Things**  
PRODUCER: Paul Winter  
Living Music

Paul Winter's musical eloquence cannot be overstated. Alternately howling and mellifluous, his soprano sax sounds as natural in the wild—blending with the "voices" of coyotes, elks, eagles, wolves, and ravens—as it does in the vaulted interior of the Cathedral of St. John the Divine, where he leads a consort of musicians in an annual holiday festival. Winter's newest work is inspired by—and named after—a wilderness art print by Bev Doolittle, reproduced in the CD booklet. Twenty-seven animals, including those mentioned, were recorded in the wild, their noises blended perfectly into Winter's aural tapestry, which features such longtime collaborators as Eugene Friesen, Randy Wolfgang, and Paul Halley. Though nominally a new-age ensemble, Winter's musical collective is world music, in the truest sense of the phrase. Contact: 203-567-8796.

and Bahian sounds. Typical Rara machinations are the energizing rhythm assault of "Viktwa San Gloi," the sultry call-and-response of the title track, the Afro-influenced, chant-like "Bade," and the bounding horn charts of "Se Love." Reflecting the political unrest that plagues group's homeland, "Pan'n Se Pan" opens with sounds of civil strife that transform into a crackling beat.

## LATIN

### ★ VARIOUS ARTISTS

**Clásicos Originales Del Vallenato**  
PRODUCER: none listed  
Fuentes/Vedisco 1053

Timely release of impressive 16-song set dedicated to Colombia's contagious folkloric sounds should pique interest of music enthusiasts attuned to neo-vallenato vibe of Carlos Vives, genre's current star.

## VITAL REISSUES™

**THE ROLLING STONES**  
**Sticky Fingers**  
**Exile On Main St.**  
It's Only Rock 'N' Roll  
Goats Head Soup  
Black And Blue  
Some Girls  
Emotional Rescue  
Tattoo You  
PRODUCERS: Various  
Virgin 39498-39505

Setting the table for the Stones' upcoming "Voodoo Lounge" album and tour, Virgin has rereleased the bulk of the rock legends' Columbia catalog in newly digitally remastered versions. The reissues—overseen with meticulous detail by veteran engineer Bob Ludwig—span a decade of some of the greatest rock'n'roll ever recorded, from the trail-blazing "Sticky Fingers" (1971) to the double-

album epic "Exile On Main St." (1972) to the gritty "Tattoo You" (1981). The eight discs sound crisper and punchier than their CD predecessors and, in some cases, offer full versions of songs that had been edited to fit on vinyl. These subtle enhancements will silence critics who moaned that the best rock band on earth had not received the reissue treatment it deserved. And the improvements are not limited to the sound: Higher-priced collectors' editions are packaged in CD-sized replicas of the original covers, complete with die-cuts ("Some Girls") and functional zippers ("Sticky Fingers"). Furthermore, Virgin plans to rerelease the recent "Undercover," "Dirty Work," and "Steel Wheels" concurrently with the new album. A restoration program befitting the quality of the originals.

Included in this package is old-school version of Vives recent hit "La Gota Fria" by Los Trovadores de Guillermo Buitrago, along with vallenato nuggets by Luis E. Martinez ("El Cantor De Fonseca"), Lisandro Meza ("Matilde Lina"), and Calixto Ochoa ("Lirio Rojo").

### ★ ISIDRO INFANTE & LA ELITE

PRODUCER: Isidro Infante  
Marcas 002

Debut solo effort by highly regarded salsa arranger/producer is an appealing collection of romantic tales that—unlike most contemporary salsa albums—arrives at call-and-response choral segments with pleasing alacrity. Punchy brass and baritone sax lines add emotional thrust to infectious entries "San Fernando," "Vienes Y Luego Te Vas," and "Buscando Una Excusa." Contact 718-828-9859.

## COUNTRY

### SAMMY KERSHAW

**Feelin' Good Train**  
PRODUCERS: Buddy Cannon, Norro Wilson  
Mercury 314 522 125

Kershaw has become one of the more dependable sources of the kind of good-time anthems country radio loves, and on his third album he delivers the expected with songs like "National Working Woman's Holiday," "Never Bit A Bullet Like This" (his fairly unremarkable duet with George Jones), and a faithful remake of the Amazing Rhythm Aces' "Third Rate Romance." But the real gems here can be found sandwiched between the hits. Kershaw's heartfelt take on Mac McAnally's "Southbound" and Dean Dillon's "If You Ever Come This Way Again" are testimony to his way with a ballad, and he comes across like a redneck Ray Charles (that's a compliment, son) on the soulful "Too Far Gone To Leave."

## CLASSICAL

★ **ADAMS: HARMONIELEHRE, THE CHAIRMAN DANCES, TWO FANFARES**  
City of Birmingham Symphony, Simon Rattle  
EMI Classics CDC 55051

The major work here—the 40-minute "Harmonielehre," which is indeed a major 20th century American work—is brilliantly performed by the crack U.K. forces under Rattle's direction. This is more impressive, really, than the only competitive recording, by composer John Adams' hometown San Francisco Symphony under Edo De Waart (Nonesuch, 1985). Rattle opens the work up, placing greater emphasis on its mainstream influences—that is to say the influences of Mahler, Sibelius, and Stravinsky—while drawing a vital energy from its minimalist post-modern underpinnings. And the accompanying works are equally compelling, especially the giddy "Short Ride On A Fast Machine," the second of the two "fanfares." All were recorded at Birmingham's acoustically alive Symphony Hall last summer.

★ **BARBER: THE SONGS, COMPLETE**  
Cheryl Studer, Thomas Hampson, John Browning,  
Emerson String Quartet  
Deutsche Grammophon 435 867 (2 CDs)

There couldn't be a more fitting tribute to the late Samuel Barber than this collection of his songs, spanning nearly 50 years from the mid-'20s to the mid-'70s. Many of the songs were unpublished at the time accompanying pianist John Browning and the others set out to record this complete set in 1991, but we can be grateful for the success they had in flushing them out. Here's a body of work that virtually defines the parameters of American song over those five decades, and it's impeccably performed by all hands.

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 artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (◻): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ▶ ROLLING STONES Love Is Strong (3:46)

PRODUCERS: Don Was, the Glimmer Twins  
WRITERS: M. Jagger, K. Richards  
PUBLISHER: Promopub B.V., PRS  
Virgin 14180 (c/o Cema) (cassette single)

First peek into the legendary band's first Virgin album, "Voodoo Lounge," shows 'em in tip-top—if not instantly recognizable—form. From Charlie Watts' first kick-beat to the clang of Keith Richards and Ron Wood's unmistakable guitar trade-off, this is classic Stones—juicy, sexy, and ready to flood radio airwaves. Besides living for Mick Jagger's reliably salacious vocal delivery, what more can you do, except thank goodness that some things really never do change?

### ▶ TAYLOR DAYNE Original Sin (5:15)

PRODUCER: Jim Steinman  
WRITER: J. Steinman  
PUBLISHER: Lost Boys, BMI  
Arista 2728 (c/o BMG) (cassette single)

Dayne's over-the-top vocal style is a perfect match for Jim Steinman's melodramatic, kitchen-sink production. On this, the theme to the film "The Shadow," the two exhibit the same kind of synergy that Steinman shares with his steady collaborator, Meat Loaf. Dayne chews through an arrangement of grand piano lines, thunderous guitars, and shrill choir chants with impressive energy. Don't be surprised if this bombastic track propels her back onto the pop charts in a huge way.

### ★ SHERYL CROW All I Wanna Do (4:12)

PRODUCER: Bill Bottrell  
WRITERS: W. Cooper, S. Crow, B. Bottrell, D. Baerwald, K. Gilbert  
PUBLISHERS: WB/Ignorant/Zen Of Iniquity/Almo/Canvas Mattress, ASCAP; Warner-Tamerlane/Old Crow, BMI  
REMIXERS: Bill Bottrell  
A&M 8298 (c/o PGD) (CD single)

Critical darling is poised for a long-deserved top 40 breakthrough with this breezy hand-clapper. Crow has a friendly demeanor that adds extra bounce to a sweet instrumental setting of jangly guitars and toe-tapping beats. Live-sounding jam is a fitting soundtrack to a day at the beach or speeding down the highway with the top down. From the fab "Tuesday Night Music Club" collection.

### ★ DONNA SUMMER La Vie En Rose (3:43)

PRODUCER: not listed  
WRITERS: Louiguy, E. Piaf, M. David  
PUBLISHER: not listed  
REMIXER: Humberto Gatica  
Amherst 19 (CD single)

Dance music icon has a field day with this Edith Piaf evergreen. A highlight from the recently issued, star-studded tribute album to the late French chanteuse, the song suits Summer's own distinctive phrasing nicely as the tune rises above a chugging jack/funk groove. Die-hards will be in heaven, while everyone else will take this lovely single as a reminder of a talent that has been away from the pop mainstream for way too long. Contact: 716-883-9520.

### MICHAEL DAMIAN Time Of The Season (3:46)

PRODUCER: WBP  
WRITER: R. Argent  
PUBLISHERS: Verulam, PRS; Mainstay, BMI  
Wildcat 1750 (c/o Uni) (cassette single)

It's been 25 years since the Zombies took this melodic, breezy song to No. 3 in 1969. Former "Young And The Restless" star Damian hopes that top 40 radio will rock on his latest remake, peppered with an uptempo beat and a lot of soul. Damian's voice has improved significantly since his last hit in 1989, probably due to the demands of his recent lead role on Broadway in the Andrew Lloyd Webber musical "Joseph And The Amazing Technicolor Dreamcoat." The time is right to revisit Damian.

### Q-TE Just Another Day (no timing listed)

PRODUCERS: JoJo Gator, Stuart Kimball Jr.  
WRITER: not listed  
PUBLISHER: not listed  
Gator Bait 01 (CD single)

Charming new female duo makes the most of this forceful power ballad, coming across like a gritty equivalent to Wilson Phillips. Well-produced tune would be an excellent addition to top 40 playlists. A good bet for anyone looking to give something new a chance. Also, be sure to check out the jaunty and danceable bonus track, "Givin' Up My Love." Contact: 401-461-2520.

## R & B

### ▶ SOUNDS OF BLACKNESS Everything Is Gonna Be Alright (3:58)

PRODUCERS: Jimmy Jam, Terry Lewis  
WRITERS: J. Harris III, T. Lewis, B. Bacharach, H. David  
PUBLISHERS: Flyte Tyne Tunes/New Hidden/Valley/Casa David, ASCAP  
Perspective/A&M 8308 (c/o PGD) (cassette single)

Follow-up to "I Believe" is a similarly percussive, vocally rich entry that exudes optimism and inspiration without getting preachy. Although act is best known for its gospel leanings, that shouldn't turn mainstream or street minds off, since SOB can throw down with the tough wit and soul of any R&B radio top gun. Open your mind and ears, and indulge in one of the better urban singles out there.

### ★ TEENA MARIE Warm As Momma's Oven (4:20)

PRODUCERS: Teena Marie, Doug Grigsby  
WRITERS: T. Marie, D. Grigsby  
PUBLISHERS: 1994 Rosalia, ASCAP; Julie Mooskick, BMI  
Sarai 8887001 (c/o Valley Vue) (CD single)

It has been a hot second since Marie regaled the world with her incomparable blend of pop/funk. She deftly proves that she can kick it like few others on this easygoing midtempo ditty, which is rife with wriggling grooves and lip-smacking guitars. Still a triple threat as a producer, writer, and singer, Marie has honed her talent extremely well without losing touch with the street. Proper distribution and promotion will send R&B audiences into musical ecstasy. From the new "Passion Play" album.

### INCOGNITO Still A Friend Of Mine (4:00)

PRODUCERS: Jean-Paul Maunick, Richard Bull  
WRITERS: J. Maunick, R. Bull  
PUBLISHER: not listed  
Talkin' Loud/Verve 8919 (c/o PolyGram) (12-inch single)

Incognito links together jazzy rhythms and pure soul, producing a solid, slow-paced hip-hop derivative. On the smooth tip, this crooner takes its cue from the straightforward soul of the '70s, while adding the nervous '90s sensibilities of the street. Hopefully, rhythm-crossover and top 40 won't hide this one.

## NEW & NOTEWORTHY

### BOOGIEMONSTERS Recognized Thresholds Of Negative Stress (4:10)

PRODUCER: DJ  
WRITERS: D. Jackson, M. McCann, A. Myers, S. Myers, S. Pollard  
PUBLISHERS: Dysfunktional Family/Juggernaut Plastic/EMI, ASCAP  
Pendulum/EMI 19840 (c/o Cema) (cassette single)

Quartet's sterling debut is a much-needed reminder that not all rap music falls into violent gangsta or frivolous "booty" categories. Laid inside a deliciously funky, midtempo beat, four MCs take turns pondering the meaning and depth of life. Their rhymes are streetwise and credible, but also appropriately philosophical. Overall, single is several creative notches above a lot of what is circulating right now—and it has formidable commercial potential to boot. Bodes well for the forthcoming "Riders Of The Storm" album.

### STIMULATOR FEATURING LINKI DON

#### Are You A Freak? (3:30)

PRODUCER: Ted Sabely  
WRITERS: T. Sabely, C. Thomas  
PUBLISHER: DigiCoustics, ASCAP  
Pow Wow 489 (12-inch single)

Antsy, odd jam pumps out a dancehall style to a jumpy beat. The fast vocal and energetic pace will keep you sweatin' all summer long. For an underground sound, check out the pure house pleasures of the "Deep" mix.

## COUNTRY

### ▶ KATHY MATTEA Nobody's Gonna Rain On Our Parade (3:28)

PRODUCER: Josh Leo  
WRITERS: B. Parker, W. Rambeau  
PUBLISHERS: Longitude/Rio Zen/Reynson/Howe Sound, BMI  
Mercury 1245 (c/o PolyGram) (CD promo)

Her last single gave the 'ol' career a much-needed shot in the arm, so Mattea's not about to shift gears just yet. She returns with another optimistic lyric and an equally energetic performance that should keep the ball rolling at radio.

### ▶ VINCE GILL What The Cowgirls Do (3:03)

PRODUCER: Tony Brown  
WRITERS: V. Gill, R. Nielson  
PUBLISHERS: Benefit/Englishtown, BMI  
MCA 54879 (c/o Uni) (7-inch single)

Sophomore single from Gill's current album doesn't run too deep in the lyrics department. But get into this song's effortless groove and Gill's snappy Telecaster licks, and you'll be way too busy moving your butt back and forth to worry about depth.

### ▶ CONFEDERATE RAILROAD Elvis And Andy (3:30)

PRODUCER: Barry Beckett  
WRITER: C. Wiseman  
PUBLISHER: Almo, ASCAP  
Atlantic 5707 (7-inch single)

You don't have to be from the South to appreciate Confederate Railroad, but it helps. Here, the rowdy rebels sing with a sly wink and an irresistible sing-along chorus about that rare Yankee gal who's got her priorities straight.

### ▶ TRISHA YEARWOOD XXX's and OOO's (2:47)

PRODUCERS: Garth Fundis, Harry Stinson  
WRITERS: A. Randall, M. Berg  
PUBLISHERS: Sony Tunes/Mother Dixie Songs, ASCAP; August Wind/Great Broad/Longitude, BMI  
MCA 54898 (c/o Uni) (7-inch single)

With its rapid-fire rhyme scheme and assertive-woman references, this song is obviously supposed to mean something. But in the end, it comes out sounding like exactly what it is—the theme to a bad television show.

## DANCE

### ▶ EAST BEAT SYNDICATE Love Transmission (5:09)

PRODUCER: Mark Z  
WRITERS: Mark Z, A. Hahn  
PUBLISHER: Songs Of PolyGram International, BMI  
Epic 6236 (c/o Sony) (12-inch single)

First single from the label's new "Welcome To The Future 2" compilation is a saucy slice of rave/NRG, bonding giddy male rapping with chirpy female tweeting at the chorus. As formulae as they come, this ultimately engaging track will click with commercial-minded DJs and crossover radio programmers who dig the likes of Culture Beat and 2 Unlimited. Pick any of the varied, trendy remixes.

### JIM CARREY Cuban Pete (7:08)

PRODUCER: Eddie Arkin  
WRITER: J. Norman  
PUBLISHER: Hollywood Songs, ASCAP  
REMIXERS: Robert Clivilles, David Cole, Risky Crespo  
Chaos 77587 (c/o Sony) (12-inch single)

The wacky comedic timing of actor Carrey is the fuel on which this tribal/carrey trinket from the soundtrack to "The Mask" operates. Robert Clivilles and David Cole lay a fun, butt-shagging groove, but it really is all about Carrey's

off-the-wall reading of a tune that Desi Arnaz made famous on "I Love Lucy." Should have little problem following the B-52's "Flintstones" theme to the upper regions of the club chart.

### ★ MISBEHAVIN' FEATURING JOI CARDWELL

Hot Little Body (6:40)  
PRODUCERS: Fred Jorio, Benavior  
WRITERS: F. Jorio, S. Perez, J. Cardwell  
PUBLISHERS: Jorio/Perfect Joi, ASCAP; Test Tube, BMI  
Tribal America 58180 (c/o I.R.S.) (12-inch single)

The omnipresent Ms. Cardwell is at the forefront of yet another wonderful club entry. This time, she works up seductive sweat (with help from producers Fred Jorio and Behavior) on a deep-houser that is framed with subtle jazz colors. Oozing with a charming disco vibe, track scores on the strength of its memorable hook and sing-along chorus. Dabble in any of the four versions, though the lively "Erotic" mix is a fine place to start.

## A C

### ★ SAM PHILLIPS Baby I Can't Please You (3:30)

PRODUCERS: T. Bone Burnett, Colin Moulding  
WRITER: S. Phillips  
PUBLISHER: Eden Bridge, ASCAP  
Virgin 14175 (c/o Cema) (CD promo)

An eclectic assortment of influences infiltrate this pop gem from Phillips' fine, undiscovered "Martinis & Bikinis" album. Middle Eastern music merges with folk and melodic pop to form an unforgettable, multicultural hook for the masses. Top 40, adult contemporary, modern rock, and album rock are all missing the boat on this one.

## ROCK TRACKS

### ★ AFGHAN WHIGS What Jail Is Like (3:30)

PRODUCER: Greg Dulli  
WRITER: G. Dulli  
PUBLISHERS: Kali Nichta/Ultrasede, BMI  
Elektra 8977 (CD promo)

A master at rendering lover's angst into soulful hard rock, singer/songwriter/guitarist/producer Greg Dulli directs this typically potent slice of drama from the band's wondrous "Gentlemen" album. Dulli's emotive voice winds its way through a mix of keening guitars and bittersweet piano to spin an engrossing yarn of romantic claustrophobia. Programmers who missed the brilliant first single, "Debonair," and fine follow-up, "Gentlemen," should not let this be three strikes. Simultaneously hormonal and cerebral, talents like this will garner fans for years if afforded proper exposure.

### NICK CAVE & THE BAD SEEDS Do You Love Me? (4:27)

PRODUCERS: Tony Cohen, Bad Seeds  
WRITERS: N. Cave, M. Casey  
PUBLISHER: Mute Song  
Mute/Elektra 8939 (CD single)

This morose, monotone ballad is a study in musical contrasts. While the lyrics are seductive and inviting, they only slightly suggest the regret and despair that are undeniably evident in the angry vocal. It is a tempest of emotion, captured in Cave's trademark strung-out style, which testifies to the torment of love. Classic Cave.

### ★ CHRIS HERRIGES Don't Turn Me Away (4:54)

PRODUCER: not listed  
WRITER: G. Herriges  
PUBLISHER: Magnet GMB, ASCAP  
REMIXER: Magnet GMB 01 (cassette single)

Heavy props are due to Herriges, who continues to be among the most resilient and focused new singer/songwriters to hit the boards in the past year or two. After a few regionally embraced releases, he is poised for a national breakthrough with this strumming acoustic rocker, which displays his appealing vocal power and talent for pop-juiced hooks and

earnest lyrics. Cool single would be a nice addition to either album rock or AC playlists.

### MILKMONEY Leash (no timing listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Plumb 001 (7-inch single)

A promising debut that should please fans of the disturbed female grunge genre. The trashy lead vocals of Denise Monhahan are all over the place, starting out vulnerable and sweet and ending up evil and distorted. A sedate guitar strums through it all, unaffected by the unexpected outburst. Contact: 1085 Commonwealth Ave. #215, Boston, Mass. 02215.

### THE MARY JANES Telescope (4:09)

PRODUCER: Paul Mahern  
WRITER: J. Hoyt  
PUBLISHER: Bide-a-Wee  
Delmore 01 (7-inch single)

Here's a low-key, polite pop offering. This Indianapolis-based female duo creates an eclectic, acoustic sound from electric violas, sparse guitars, and innocent vocals. Singer Janas Hoyt's frail voice is both vulnerable and demanding. Also check out the engaging flip side, "Baby Honey."

## RAP

### ▶ JOE SINISTR FEATURING TERMINATOR X AND THE GODFATHERS OF THREATT Under The Sun (3:54)

PRODUCERS: Jam Master Jay, Tony "T-Funk" Pearyer  
WRITERS: C. King, J. Mizell, A. Pearyer  
PUBLISHERS: Joe Sinistr/III Posse, ASCAP; III Hill Billy's Muzik/Shap, BMI  
P.R.O. Division/RAL 1267 (c/o PolyGram) (CD single)

The second single from the Terminator X album "Super Bad" bows the underground sound of Joe Sinistr, best described as '70s funk-meets-gangsta rap. It's an intelligent vibe, fueled by some of the spiciest grooves since Parliament. Rhythm-crossover radio will want to investigate the Sinistr clean version.

### ▶ DREDKNOTZ Cousin A Menace (no timing listed)

PRODUCER: Richie Rich  
WRITERS: P. Hunte, L. Waldron, S. Porter, E. Brown  
PUBLISHERS: Iron Will Muzik/R. Lawson/Fears None Muzik/Hood, ASCAP  
Elektra 66214 (maxicassette single)

In the tradition of Cypress Hill and House Of Pain, Dredknotz drops some deranged stuff. The flow is sedated and stoked, making a menacing mix of old-school scratchin', tight-looped trumpet samples, and a hell-raisin' hook. For another hit of reefer rap, light up the bonus track, "Tha Anthem."

### POTNA DEUCE Dat's My Potna (4:52)

PRODUCER: Johnny Z  
WRITERS: P. Bryant, S. Cheshire, R. Drew, J. Zunino  
PUBLISHERS: Promuse/Funk Slave/Deep Groove Muzik, BMI  
Profile 7419 (CD single)

Straight outta Vallejo, Calif., this four-man posse cranks out a crafty, catchy tribute to full-frontin' fellowship. Produced by Johnny Z of N2Deep, a hesitant piano and funk guitar riffs build to a noisy, beat-heavy shout-out. For an old-school attitude, step to the bonus cut, "Funky Behavior."

### CRUSTIFIED DIBBS Bloodshed Hua Hoo (3:43)

PRODUCER: Poke  
WRITERS: R.A., J.C. Olivier  
PUBLISHERS: Zomba/Crusty Buttocks, ASCAP; Zomba/Twelve And Under, BMI  
Jive 42226 (c/o BMG) (12-inch single)

File this under splatter rap. A killer groove is carved out with a deep and cutting beat as R.A. The Ruggedman hacks a mad funk flow about, well, the female flow. It's too bad the mean-spirited lyrics lean toward the sexist side, because the spooky rap delivery is both clever and catchy. An eerie output with pubescent appeal.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## Sega, Nintendo Bring Big Plans To CES

BY MARILYN A. GILLEN

CHICAGO—Sega kept a low-profile at the June 23-25 Summer Consumer Electronics Show here—in the basement, to be exact—while archrival Nintendo was roaring like a 200-pound “Donkey Kong” gorilla in a massive exhibit-hall booth that literally could not be missed.

Both gaming giants, though, have equally large plans for the fall, and some interesting new marketing strategies designed to drive them home for retailers.

Sega's holiday season is keyed around two big-push products, one a piece of hardware and another an entirely new breed of “backward-compatible” software that will get its own \$15 million launch in October. Nintendo also will emphasize a new breed of high-end software with a \$10 million-plus launch for the visually stunning “Donkey Kong Country,” as well as a softened approach toward video



All the characters in Nintendo's forthcoming “Donkey Kong Country” were completely computer-rendered, for near-lifelike look and movement.

retailers and a sharper-edged advertising campaign that for the first time will include “brand” marketing.

The new Nintendo “imaging” TV ads, with quick-cut, MTV-style graphics and the tag line “Play It Loud,” will debut over the Fourth of July weekend and will boast cutting-edge music from bands the Butthole Surfers and Sweaty Nipples. Among the Surfers music included in the ads is “Who Was In My Room Last Night,” from their “Independent Worm Saloon” album on Capitol Records.

The “imaging” approach is one Sega has had great success with over the past year, as it has swallowed an ever-larger piece of the multibillion-dollar video game pie. A Sega executive says his company claimed 54% of the video game market last year; its goal this year, he says, is 60%.

Nintendo, of course, has other ideas on that subject.

### KONG IS KEY

Nintendo chairman Howard Lincoln unveiled “Donkey Kong Country” during his keynote presentation at CES. “‘Donkey Kong’ has come a heck of a long way in just a few years,” Lincoln said of the newest incarnation of the hit 1981 arcade game which includes some of the technology destined for its next-generation hardware machine, the newly named Ultra 64 (formerly dubbed “Project Reality”).



Sega's 32X upgrades existing hardware into the 32-bit realm for \$149.

The flagship “Donkey Kong Country,” due Nov. 21 for the 16-bit Super NES system at \$69.95, incorporates Nintendo's proprietary Advanced Computer Modeling technology, created on high-end Silicon Graphics workstations. In practice, that theory translates to 3D realism for the graphics and improved audio quality for the soundtrack.

“We believe this has true megahit potential,” says Peter Main, VP of marketing. “It is one of the key elements in Nintendo's investment in the future, and provides us with the first opportunity to showcase the truly evolutionary technological developments for the 16-bit platform.”

The Ultra 64, Nintendo's next-generation hardware platform, is slated for home introduction in the fall of 1995 at a retail price below \$250. It will bow first in arcades by year's end.

WMS, the company behind monster hits “NBA Jam” and “Mortal Kombat,” has signed on as the first developer of Ultra 64 arcade games; two games—“Cruis'n USA” and “Killer Instinct”—were previewed in Chicago.

Another hardware emphasis product for Nintendo this fall is just shipping to stores. The “Super Game Boy” is an adaptor that allows users to play their Game Boy cartridges on the Super NES system, displaying them in full color on TV screens. Suggested retail is about \$60.

Not a product, but an attitude, also will key into Nintendo's fall season. Previously hostile to the concept of video game rental, and generating a good deal of hostility itself from that retail base, Nintendo reversed its stance in May and now is selling directly to retailers who rent games.

“Research shows us that a healthy percentage of our consumers try games out at rental before they decide to buy,” says Lincoln.

### KNUCKLES' NICHE

Sega's flagship software title for the fall selling season will be “Sonic & Knuckles,” and at this point the name is about all Sega is willing to reveal about its semi-secret product.

Well, almost. “Two and a half years ago, when we were designing the ‘Sonic 2’ product, we decided to create a couple of holes in the product for future use,” says Paul Rioux, executive VP at Sega. “We also did that with ‘Sonic 3.’ ‘Sonic & Knuckles’ is a worldwide launch product that has a little trick to it, a little niche, that will allow people to use it to go back and

enhance the game play of ‘Sonic 2’ and ‘Sonic 3.’ This has never been done before, and it took a lot of planning over the last few years to achieve this breakthrough product.”

Steven N. Payne, director of marketing, adds by way of further explanation, “It's a great game in itself, but it's also backward-compatible so that it also enhances the game play of earlier games. That's about all we can say about it now, except that this will be our largest-volume title for the fall.”

For the record, Knuckles, who had a cameo role in “Sonic 3,” is a cross between an anteater and a hedgehog—a “hip cat with dreadlocks,” expected to appeal to a slightly older audience than Sonic currently does, says Sega's Rioux.

The other emphasis product for Sega this fall is its Super 32X, a \$149 add-on that upgrades existing Sega Genesis and CD platforms to the 32-bit realm. Eight cartridge titles and four CD titles will be available at launch in October/November, with 30 more due before December, according to Rioux. He also expects 15-20 third-party titles to be available in the first quarter after launch.

Describing it as a “supercharger” for the Genesis, designed to extend its life cycle for the next few years, Rioux says the 32X was culled from the development process for Sega's



Nintendo's new ad campaign, launching Monday (4), includes music from the Butthole Surfers' latest album, “Independent Worm Saloon.”

next-generation systems, the Saturn (home) and Titan (arcade). Both are due in 1995.

“In designing those new systems, we discovered we could pull out some of the chips from that architecture into a Super Genesis expander that makes Genesis 40 times more powerful than it is and move at 40 mips per second.”



Nintendo's Super Game Boy adaptor allows Game Boy titles to be played on TV screens.

More than an “interim” upgrade before the Saturn launch next year, Rioux sees a different market initially for the Super 32X. A mass one.

“Right now we've got about 13 million Genesis owners, and we expect to have 18 million by the end of the year. This offers them a really inexpensive way to upgrade to 32-bit gaming at what we believe is a mass-market price, unlike what is out there now in 32-bit, which are around \$400 and up.” Saturn also will fall into that latter price range at launch, leaving a market for the 32X.

Payne also points to at least six “must have” software titles due around the launch, including the big PC seller “Doom.”

“We will basically be saying to customers in our ads, ‘Don't wait for the next thing. You can afford this right now.’”

(Continued on page 73)

## Norris In Action; Hopper In ‘Hell’

CHUCK NORRIS is taking aim at games. From Hollywood comes word that the action star of films and the current TV show “Walker, Texas Ranger” has signed to appear in a series of three interactive, live-action games to be produced by Rembrandt Productions in association with Accent Media Productions and the actor's own Chuck Norris Co.

The first title under development is “Chuck Norris: The Assault,” pegged for a multiplatform release next spring. The titles also will be developed as virtual reality theme-park rides, the actor says.

IN OTHER MOVIE-STAR news, Dennis Hopper is slated to star in “Hell: A Cyberpunk Thriller,” due Oct. 1 from New York-based Take 2 Interactive Software; the PC and Mac title will list for \$79.95. Also starring in the “dark, futuristic mystery” are Grace Jones and Stephanie Seymour. The game will be distributed by Game-Tek.

Take 2 also has a TV star—Bill Cosby—on board for the forthcoming “Bill Cosby's Picture Pages,” which will include the actor's digitized voice and animated Cosby cartoon sequences. Based on the TV series, the acclaimed children's program will be translated to a three-volume interactive set due for release under the Take 2 Child's Play educational and edutainment banner. Exclusively distributed by Paramount Interactive, “Picture Pages” is due Oct. 1 for the PC platform and Nov. 1 for the Mac. Suggested retail is \$49.95.

COMPTON'S NEWMEDIA reports kingly numbers for the debut interactive title from the former Prince. The Carlsbad, Calif., company is distributing “[Prince] Interactive”—the result of a collaborative agreement between Graphix Zone, Warner Bros., and Paisley Park—and says that as of June 14, it had recorded sales of more than 30,000 copies. “These latest sales figures prove the voracious appetite in the market for rock entertainment titles,” says Compton's executive VP/GM Norman J. Bastin.

The disc, for PC and Mac platforms, lists at \$59.95.

WHO SAID VIDEO games were for couch potatoes? Not Life Fitness, which has teamed with Nintendo to introduce the Life Fitness Exertainment System, a combination stationary bike/video game package aimed at merging fun and fitness. The system, due in July at \$799, initially will offer two specifically designed software titles: “Mountain Bike Rally” and “Life Fitness Program Manager.”

MICROSOFT HAS completed its acquisition of Montreal-based Softimage, a developer of high-performance 3D computer animation and visualization software. Daniel Langlois, chairman, chief executive, and founder of Softimage, will join Redmond, Wash.-based Microsoft as senior director of advanced authoring tools.

## NEW RELEASES

**QUANTUM GATE**  
HyperBole Studios/Media Vision  
MPC2 standard, \$64.95

Interactive movie maker Greg Roach's full-length multimedia epic is an engrossing, groundbreaking adventure for the eyes and ears. Combining approximately two hours' worth of video footage with a detailed virtual environment, this is probably the closest any multimedia title has come to delivering a truly interactive, full-length cinematic experience. “Quantum Gate” functions more as a movie than as a traditional computer game. The story takes place in the year 2057, when the Earth is five years away from an irreversible state of ecological collapse. The user navigates through an intergalactic outpost to

mine Iridium Oxide, a rare substance that can help reverse the environmental decline. Some viewers may be upset that, despite the interactivity, the cinematic storyline will invariably reach the same conclusion, regardless of the direction of exploration. However, to fully experience the complexities of the storyline, the user would have to play “Quantum Gate” multiple times. Due to the extended video length and graphic detail, this MPC2 title carries a lofty recommended system requirement, working best with a 486SX PC, double-speed drive, a 16-bit sound card, and eight MB of RAM. In all, it's a fascinating peek into the future of the interactive cinema.

BRETT ATWOOD

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS



By Seth Goldstein

**ROM RULES:** These days, GoodTimes Entertainment is less interested in fitness than in CD-ROM. The New York-based company, which expects to press 2 million compact discs a month by year's end, may have a major hit on its hands with the fall release of "Doom II," marketed by subsidiary GT Interactive Software.

GoodTimes president Joe Cayre predicts North American sales of 500,000 units of the id Software creation; GT reportedly got at least to the halfway mark during the Summer CES show in Chicago. The title streets Oct. 10, a date designated "Doom's Day."

Even with Cindy Crawford, Richard Simmons, and another celebrity to be announced, GoodTimes no longer has the same enthusiasm for exercise. In a Billboard interview appearing later this month, Cayre says that intensified competition in the exercise field will dash everyone's hopes. "I don't believe sales of 3 million-4 million units are going to be there, because of so many SKUs" on retailer shelves, he says.

**GENRE JUGGLE:** Thanks to its new-media ventures, Prism Entertainment is retooling its production schedule. Video stores will notice the difference in the cassettes and games they're buying—or so president Barry Collier hopes.

Collier is cutting back on the heavy diet of erotic thrillers like "Scorned," starring Shannon Tweed, in favor of action-adventure features with lots of special effects. It's the subject matter he thinks will appeal to game makers who might license the titles to create product "for either CD-ROM or cartridge." Sequels would further strengthen a multimedia connection, he believes.

Prism's initial foray into what Collier calls "terror movies" is "Sleepstalker." The script, he says, has gone out to three game companies for consideration while Prism begins pre-production. Of its next 10 movies, nine are headed in this direction, only one toward the erotic.

(Continued on page 74)

## Licensed Properties Lead Kid Vid Boom Vendors Jockeying For The 'Next Big Thing'

BY MOIRA McCORMICK

CHICAGO—As children grow in numbers, so grows kid vid in size.

And the growing continues to be good, with no end in sight to the current baby boomlet—baby boomers having their own kids. Children's programming currently accounts for 50% of the non-theatrical sell-through market, a percentage driven by popular licensed properties like Barney the dinosaur and the Mighty Morphin Power Rangers.

"Each year, a different licensed character becomes really hot and leads the market," says Amy Innerfield, GM of Video Flash, a tracking service of New York-based Alexander & Associates. "Last year it was Barney—in November and December, over a million Barney titles were sold."

Now, Innerfield says, all vendors are "trying to figure out what the kids will want next year, and get the rights to the next big thing."

One of the most enduringly popular licenses of all time—Children's Television Workshop's "Sesame Street"—is currently at the center of a bidding war among Disney, Sony Wonder, Turner Home Entertainment, and PolyGram Video, according to Innerfield. Long held by Random House, the video and audio rights are not being renewed by the publisher, which holds the license until the end of 1995.

Disney remains the overall leader in the kid vid arena, worth \$210 million to retailers in the last two months alone, according to Innerfield. "There has been steady, slow growth from year to year, and 1993 was the biggest year we've seen yet," she says. "That was

due to Barney, but all indications show we're on the same pace this year. It's a stable market because there are always new kids being born. That's the reasoning behind Disney's strategy of seven-year moratoriums on its theatrical titles."

This year's hottest license, Saban Entertainment's "Mighty Morphin Power Rangers," sold more than 7 million units, notes PolyGram Video children's video marketing manager Joanne Singer. PolyGram held the North American rights until Saban sold them to A\*Vision Entertainment. "Losing the 'Power Rangers' won't be a disaster," predicts Innerfield, who says the "Mighty Morphins," along with Saban's popular "X-Men" series (which remains at PolyGram), "gave PolyGram a great base. I'm sure they've got something in the wings."

They do, Singer says: "Thunderbirds," the campy '60s TV action series featuring a cast of marionettes, being revamped for inclusion in Fox Television's Saturday-morning lineup. Singer says PolyGram is releasing four episodes in August, with more to follow in the fourth quarter. "We know kids will love it because it's on Fox—and we'll be targeting parents, too, because many of them were fans of the original series. Tyco is doing the toys; we'll be doing a lot of cross-promotion."

Losing the "Power Rangers" in North America "does and doesn't put a hole" in PolyGram's kid vid picture, Singer says. "Something always comes up and fills the gap," she says. Anyway, says PolyGram president Gene Silverman, "Our relationship with Saban continues many different ways."

Stuart Hersch, A\*Vision's president

and chairman, says negotiations with Saban began two years ago. A\*Vision agreed to distribute Saban's label of made-for-video movies, Libra Entertainment, and Hersch says "the next logical step was to form a kids' label and have a distribution agreement with an appropriate partner—us."

Under its new KidVision banner, which includes "The Baby-sitters Club" and "Shining Time Station," A\*Vision will start distributing Saban Home Video product Sept. 1. The catalog includes "hundreds of titles," according to Hersch.

Hersch says the company is excited about the prospects of new series "The Magic Schoolbus," which debuts in the fall as PBS' first fully animated series based on a successful book line. According to Hersch, the first 26 episodes carry a budget of over \$20 million. "We'll begin releasing the videos at the beginning of '95," he says.

A\*Vision obviously believes that "Power Rangers" has strong legs. Hersch says there is "no fear that the craze is over—if anything, it's getting stronger. The TV show has been

(Continued on page 76)

## 'Ace Ventura' A Surprise Again At Sell-Through

BY EILEEN FITZPATRICK

LOS ANGELES—When Warner Home Video announced that the teen-targeted comedy "Ace Ventura: Pet Detective" would go direct to sell-through, many distributors thought they were in for another "Wayne's World" disaster.

In 1992, dealers returned about half of the 5 million units of "Wayne's World" that Paramount Home Video had shipped, making the \$100 million box-office movie a retail embarrassment.

"Ace Ventura" just isn't something you want to watch over and over again if you're over 18," a wholesaler said back in May. "I just don't think it's going to sell."

Much to everyone's surprise, though, the market is indicating it's not *déjà vu* all over again. After two weeks in stores, consumers (both under and over 18) are buy-

(Continued on page 77)



**Veni, Vini, Vendor.** Representing FoxVideo, president Bob DeLellis, second from left, receives Target Stores' 1993 Video Vendor Award of Excellence from Robert Pollack, merchandise manager. Also on hand, from left, are Mary Thompson, FoxVideo sales director; Rick McCal, Target senior buyer; and Lori Reimler, Target buyer. Target, a leading mass merchant, cited FoxVideo for its spirit of cooperation, dependability, support, and superior service.

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** NO. 1 ***								
1	2	9	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
2	1	6	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
3	22	2	ACE VENTURA: PET DETECTIVE	Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
4	5	15	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
5	3	7	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
6	9	39	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
7	4	5	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
8	7	15	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
9	6	8	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
10	11	4	HERE'S JOHNNY: 1960-1970	Buena Vista Home Video 2733	Johnny Carson	1994	NR	14.99
11	10	4	HERE'S JOHNNY: 1970-1980	Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99
12	13	4	HERE'S JOHNNY: 1980-1990	Buena Vista Home Video 2781	Johnny Carson	1994	NR	14.99
13	8	8	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
14	12	16	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
15	15	3	HERE'S JOHNNY (BOX SET)	Buena Vista Home Video 2940	Johnny Carson	1994	NR	59.99
16	14	4	PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
17	16	33	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
18	19	3	PLAYBOY: SENSUAL FANTASY FOR LOVERS	Playboy Home Video Uni Dist. Corp.	Various Artists	1994	NR	29.95
19	32	2	SON OF FURY	FoxVideo 1890	Tyrone Power Gene Tierney	1942	NR	19.98
20	26	17	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
21	18	10	HEIDI	FoxVideo 8571	Shirley Temple	1937	NR	14.98
22	29	3	ACE OF BASE: THE SIGN	Arista Records Inc. BMG Video 15728	Ace Of Base	1994	NR	9.98
23	17	5	THE LONGEST DAY	FoxVideo 8590	John Wayne Robert Mitchum	1962	NR	24.98
24	28	14	WE'RE BACK!: A DINOSAUR STORY ◊	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
25	NEW ▶		GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
26	25	9	PENTHOUSE: WINNERS 1994	Penthouse Video A*Vision Entertainment 50659-3	Sasha Vinni Leslie Glass	1994	NR	24.95
27	23	11	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
28	24	3	ESCAPE FROM NEW YORK	New Line Home Video Columbia TriStar Home Video 76213	Kurt Russell Lee Van Cleef	1981	R	19.95
29	27	23	PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
30	30	17	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
31	21	20	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
32	34	2	PENTHOUSE: LETTERS VOLUME 2	Penthouse Video A*Vision Entertainment 50774	Various Artists	1994	NR	29.95
33	NEW ▶		RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
34	31	9	PENTHOUSE CLASSICS: VOL. 2	Penthouse Video A*Vision Entertainment 50569-3	Various Artists	1994	NR	19.95
35	20	12	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
36	38	87	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
37	RE-ENTRY		BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	19.98
38	37	2	THE RAINS CAME	FoxVideo 1662	Tyrone Power Myrna Loy	1939	NR	19.98
39	NEW ▶		NIRVANA: TRIBUTE TO KURT COBAIN	MVD Video 3049	Nirvana	1994	NR	14.98
40	NEW ▶		TONI BRAXTON: THE HOME VIDEO	Arista/LaFace Records BMG Video 25727	Toni Braxton	1994	NR	12.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## GAME MAKERS' PLANS

(Continued from page 70)

now," says Rioux. "We want to clarify that for the consumer who likely will be very confused in the fall period."

Sega executives say the company is also working on an adaptor that would allow 32X games to be playable on Saturn machines when they launch.

### EXTENDING BEYOND THE CORE

Extending beyond its core gaming base, Sega is launching a new children's initiative this fall with the debut of the Sega Club and the Sega PICO hardware system.

PICO is a new book-based video gaming platform that Sega VP/GM of Toys, Games, and Licensing Roberta Jacobs says is designed "to be like broccoli for moms and ice cream for kids." Geared to kids 3-6, the hardware unit, bundled with one interactive book, will cost \$160. Additional books will cost about \$50.

Sega Club is a line of hardware and software products targeted at children under 12, says Charlie Altekruze, Sega product manager for kids products. The hardware end of the equation is a kids' version of the Genesis that boasts a mouse instead of a traditional controller—easier for little hands, says Altekruze. The software titles will encompass a wide range of subjects, including Sega's first to skew toward "edutainment," though Altekruze says the emphasis still is on entertainment.

On the other end of the age spectrum, Sega will give a new push to two older-skewing arenas this fall—Sega Sports and "true video" cinematic titles.

"We've developed new sports engines for the product line," Payne says of Sega Sports, with a target of establishing the brand as the No. 1 sports line in a competitive field.

"Sports can be a third of the video game market," he adds, "so it's a very important area for us, and for everyone else." Sega's latest basketball title sold 200,000 units, even though it launched alongside the mammoth "NBA Jam" title, Payne notes. "So there is a huge market out there to be tapped into."

Sega also is doing additional "true video" film titles this year—"Fahrenheit," a "Backdraft"-type adventure; "Midnight Raiders," a flying game; and "Wirehead," a character-based live-action game that allows players to control the characters' responses and emotions.

Payne says the music in "Wirehead" is a key element, and that is something that increasingly will be stressed in all Sega product.

"We've discovered that many people hook up their systems through their home stereos," Payne says. "Music is a very important part of the experience to them."

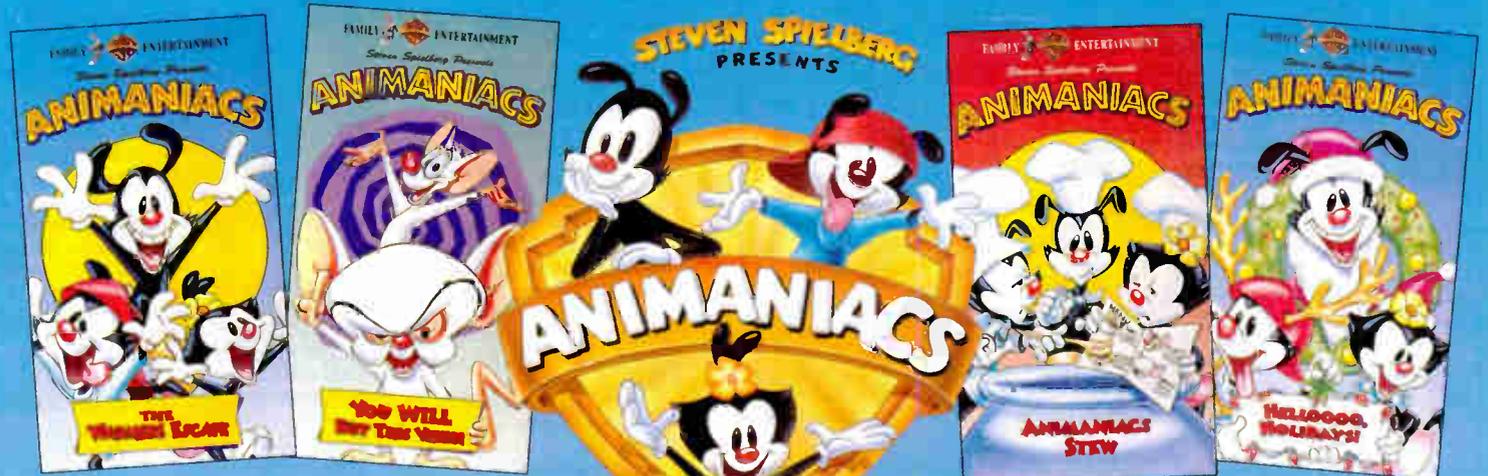
Sega is working with some "top recording acts" for upcoming Sega soundtracks, Payne says, and is exploring the release of singles to radio stations to promote the game.

The company also is building its own recording studio in San Francisco, primarily for use on Sega projects but also for outside work, and a postproduction video studio in Los Angeles. "We plan to be more vertically oriented in the future," Payne says.

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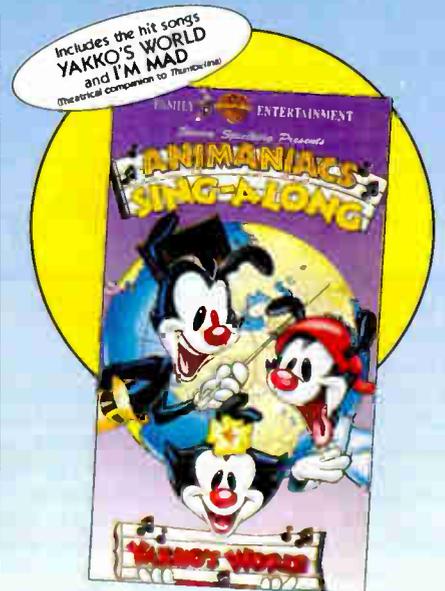
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## Penthouse's New CD-ROM Thrust Shouldn't Hurt Vid Sales

**CHANGING DIRECTION:** Sources at Penthouse Video say the supplier will put a "strong push" behind CD-ROM, but doubt that the video division will see any adverse effects.

Industry scuttlebutt indicated that Penthouse was shopping for a new distributor, but this was only a rumor, according to an insider, who adds, "There are changes happening, but it has to do with product focus, not distribution." The present contract calls for A\*Vision to distribute the Penthouse line through 1995.

Despite the focus on CD-ROM, video retains its status because "every month we keep seeing the numbers grow," the source says.

To date, Penthouse's best-selling title is "Passport To Paradise," which has sold 80,000 cassettes since its release in 1991. "Penthouse: 25th Anniversary Swimsuit Video," out since February, is up to 30,000 units, making it the company's fastest-selling title.

In January, Penthouse released its

first CD-ROM title, "Virtual Photo Shoot: Volume One," priced at \$99.95. Sales have been passable, distributors say, but the price point makes it hard for record stores to stock the title.

Also, computer discount stores don't carry adult titles, which has further hindered sales. "It's kind of caught in the middle," says one wholesaler.

The next two volumes of the "Virtual Photo" series are due in October. Each will be packaged with the cassettes "The Best Of Penthouse: Volume II" and "Volume III." The price point for the CD-ROM/video package remains \$99.95.

Meanwhile, Penthouse is repackaging the first CD-ROM with "The Best Of Penthouse: Volume I." Inserts advertising Penthouse merchandise are included in all three.

**'THUNDERBIRDS' FLY** On Video: Rebounding from the loss of "Mighty Morphin Power Rangers" to A\*Vision (Billboard, April 23), PolyGram Video



hopes to come back strong with "The Thunderbirds," a campy kids show from the 1960s.

PolyGram will release five titles from the original show Aug. 9, priced at \$9.95. Another group is expected before the end of the year.

For those who may have forgotten, the show features marionettes as a crew of ace pilots. The show has been airing on Fox's Children's Network since July 2.

"We fully anticipate that this will be the next big hit for FCN," says a Fox Television spokesman. "We're promoting the heck out of it, and if it does well, we'll keep it on the schedule for a long

time."

The Thunderbirds starred at the recent International Licensing and Merchandising Conference and Exposition, says PolyGram VP of sales and marketing Bill Sondheim. "It was a very big hit at the show. And Fox is giving it some good, and long, exposure as well."

**JOHNNY BE GOOD:** Based on increased sales activity over the Father's Day weekend, it seems a lot of dads may have gotten "Johnny Carson: His Favorite Moments From The Tonight Show, Vol. 1-4" instead of a tie.

A Buena Vista Home Video spokeswoman says 1.5 million copies have sold at retail, from an initial shipment of 1.7

million.

Sales of the Carson tapes are triple those of Buena Vista's Elvis Presley two-tape collection, which sold about 500,000 units. And genial Johnny also has outsold host-meister Ed Sullivan, who delivered about 300,000 copies to the market.

Buena Vista claims retailers have re-ordered another 800,000 Carsons, in stores since May 27.

**DON'T MESS WITH CHUCK:** Hemdale Home Video has been ordered by a Los Angeles Superior Court to cease distribution of "Full Contact," a martial arts program with Chuck Norris.

(Continued on next page)

### Billboard

FOR WEEK ENDING JULY 9, 1994

## Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
★ ★ NO. 1 ★ ★				
1	3	29	<b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98
2	13	3	<b>GREAT WORLD CUP SUPERSTARS</b> PolyGram Video 8006315353	14.95
3	1	9	<b>SIR CHARLES</b> FoxVideo (CBS/Fox) 5992	19.98
4	2	57	<b>NBA JAM SESSION</b> FoxVideo (CBS/Fox) 5559	14.98
5	6	9	<b>BEST OF HOCKEY'S HARDEST HITTERS</b> Quality Video, Inc. 3130	9.99
6	9	11	<b>1994 WINTER OLYMPIC FIGURE SKATING HLTS.</b> FoxVideo (CBS Video) 8117	19.98
7	NEW▶		<b>THE TOP 50 WORLD CUP GOALS</b> PolyGram Video 8006315333	14.95
8	16	3	<b>SHOOTING STARS OF THE NCAA II</b> FoxVideo (CBS/Fox) 5972	19.98
9	5	69	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98
10	10	61	<b>THE SECRET NBA</b> FoxVideo (CBS/Fox) 5789	14.98
11	NEW▶		<b>101 CLASSIC GOALS OF WORLD CUP</b> Parade Video 559	12.98
12	11	242	<b>MICHAEL JORDAN: COME FLY WITH ME ♦</b> FoxVideo (CBS/Fox) 2173	19.98
13	8	21	<b>MAGIC MEMORIES ON ICE II</b> ABC Video 44002	24.98
14	12	17	<b>DALLAS COWBOYS: SUPER BOWL XXVIII CHAMPIONS</b> PolyGram Video 4400876913	19.95
15	4	11	<b>1994 WINTER OLYMPIC HLTS.</b> FoxVideo (CBS Video) 5985	19.98
16	20	167	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98
17	17	23	<b>1992 WINTER OLYMPICS HIGHLIGHTS</b> FoxVideo (CBS Video) 5553	19.98
18	19	17	<b>HOCKEY'S GREATEST HITS</b> Simitar Ent. Inc.	9.95
19	7	7	<b>WRESTLEMANIA X</b> Coliseum Video WF132	59.95
20	RE-ENTRY		<b>NBA GUTS &amp; GLORY</b> FoxVideo (CBS/Fox) 5981	14.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
★ ★ NO. 1 ★ ★				
1	6	27	<b>BUNS OF STEEL STEP 2000</b> A*Vision Entertainment 230	14.95
2	2	29	<b>ABS OF STEEL 2000 WITH TAMILEE WEBB</b> A*Vision Entertainment 227	14.95
3	3	9	<b>STEP REEBOK: THE POWER WORKOUT</b> PolyGram Video 4400877673	19.95
4	5	9	<b>KATHY SMITH'S AEROBIC WORKOUT</b> A*Vision Entertainment 50518-3	19.95
5	4	43	<b>ARMS &amp; ABS OF STEEL</b> A*Vision Entertainment 142	9.95
6	9	115	<b>ABS OF STEEL WITH TAMILEE WEBB</b> A*Vision Entertainment 132	9.95
7	8	5	<b>KAREN VOIGHT: ENERGY SPRINT</b> ABC Video 44027	19.98
8	1	19	<b>JANE FONDA'S YOGA EXERCISE WORKOUT ♦</b> A*Vision Entertainment 55021-3	19.98
9	13	35	<b>JANE FONDA'S STEP AEROBIC WORKOUT</b> A*Vision Entertainment 3-50333	24.98
10	12	113	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> A*Vision Entertainment 133	9.95
11	16	81	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
12	11	45	<b>THIGHS OF STEEL</b> A*Vision Entertainment 158	9.95
13	10	13	<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	19.98
14	17	35	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99
15	RE-ENTRY		<b>BUNS OF STEEL 3: BUNS AND MORE</b> A*Vision Entertainment 131	9.95
16	7	89	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 0847853	29.95
17	RE-ENTRY		<b>BUNS OF STEEL WITH GREG SMITHEY</b> A*Vision Entertainment 111	9.95
18	RE-ENTRY		<b>JANE FONDA'S COMPLETE WORKOUT</b> A*Vision Entertainment 55006-3	19.98
19	RE-ENTRY		<b>LEGS OF STEEL WITH TAMILEE WEBB</b> A*Vision Entertainment 141	9.95
20	NEW▶		<b>ARMS &amp; ABS OF STEEL 2000</b> A*Vision Entertainment 229	14.95

♦ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1994, Billboard/BPI Communications.

## LICENSED PROPERTIES LEAD KID VID EXPLOSION

(Continued from page 71)

upgraded to better time slots around the country, and a feature movie and live tour are in the works. Look at the "Teenage Mutant Ninja Turtles"—they had a five-year run, and the catalog is still selling."

"The 'Turtles' were an industry phenomenon," says Beth Bornhurst, VP of sales, sell-through, and new technologies for LIVE Home Video, whose 400-title Family Home Entertainment catalog includes that line. "They were the first licensed property to take off like that. Whenever you look to acquire new properties, you look at all the ways they can be cross-promoted—TV, toy market, etc. The 'Turtles' video line has probably sold 10 million over six years. It's leveled off, but it still sells. We release eight titles a year."

Children's product accounts for a big portion of LIVE's sell-through business, which itself comprises 50% of the company's revenues. Bornhurst cites the "Robotech" series, based on the "Japanimated" cartoon series, as one of FHE's biggest current sellers, along with the classic "Speed Racer" episodes. In August, FHE debuts the first episodes in the syndicated cartoon series "The Stone Protectors."

"The key to a successful product," says Bornhurst, "is whether it has consumer awareness via TV, a toy, a star performer, or a popular story." At this point, Bornhurst says, FHE is developing "brand awareness," something Disney has had for years.

Brand awareness is also what Sony Wonder is after, through its Nickelodeon Collection. According to VP Wendy Moss, the "Ren & Stimpy" releases have proven to be "hot titles. The rest of the category hasn't moved as fast, but it is moving. We're receiving reorders."

Moss says it's tougher to sell to the "tweens"—the 6-to-11-year-olds—than to preschoolers or older kids. Cross-promotion has helped, she notes: "We did a 'Rugrats' promo with Mattel involving a plush toy, and Camp Nickelodeon T-shirts have been big with older kids."

Sony Wonder product also is featured in on-air Nickelodeon giveaways. "Our goal is to set up Nickelodeon as a brand, and setting up permanent retail displays is another important strategy for us," says Moss. "We have one in FAO Schwarz, and we're talking to four major retailers."

There probably isn't a kid-oriented retailer in the country that doesn't stock Barney product. Of all the Barney-related merchandise, video is the top moneymaker, according to Debbie Ries, sales director for producer The Lyons Group. "Barney is moving from the phenomenon stage to the classic-property stage, which was our aim from the start," she says. Ries notes that Barney was named license of the year by the Licensing Industry Manufacturers Assn.

Lyons Group will release "four or five" new Barney titles next year, says Ries. "We're introducing new characters and cast members; for instance, we're considering a physically challenged child."

For those companies whose product doesn't benefit from mass exposure, an ongoing retail education process is necessary. "Retailers do well with our products once they stock them," says Harold Weitzberg, sales and marketing VP at Los Angeles-based Wood Knapp Video, which distributes the top-flight, literature-based Children's Circle line as well as the award-winning children's how-to video company kid vidz. "But the trick is to get them to carry them. We do mailings, advertising, and promotion—and, one chain at a time, they're coming in. Musicland and most of the major chains carry our product. Those who are especially receptive tend to be smaller, five-store chains and supermarkets looking to build their children's departments."

Price Stern Sloan, the Los Angeles-based publisher whose eight-title "Wee Sing" children's musical video series has sold more than 4 million units (without consumer advertising), has found that some things have gotten easier since it was bought by publishing giant Putnam, owned by MCA Universal. "Now we deal directly with Handleman, Trans World, etc.," says Doug Cass, PSS' director of sales and marketing for video products. "It will be tough this fall, dealing with 'Jurassic Park' and 'Snow White,' but there's a lot of strength in quality product."

Cass, who notes that PSS has finalized a licensing deal with Brio toys for its most recent title, "The Wee Sing Train," says a line of plush toys based on Wee Sing characters will be available soon.

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★★ NO. 1 ★★★							
1	2	4	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
2	1	9	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
3	3	7	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
4	29	2	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
5	4	6	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG
6	6	10	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
7	5	11	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
8	10	2	WAYNE'S WORLD 2	Paramount Pictures Paramount Home Video 32845	Mike Myers Dana Carvey	1993	PG-13
9	NEW ▶		THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13
10	7	10	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
11	8	4	RUDY	Columbia TriStar Home Video 53723	Sean Astin	1993	PG
12	13	2	MY LIFE	Columbia TriStar Home Video 71143	Michael Keaton Nicole Kidman	1993	PG-13
13	11	7	THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hopkins Emma Thompson	1993	PG
14	9	6	ADDAMS FAMILY VALUES	Paramount Pictures Paramount Home Video 32806	Anjelica Huston Raul Julia	1993	PG-13
15	NEW ▶		THE GETAWAY	Largo Entertainment MCA/Universal Home Video 82019	Alec Baldwin Kim Basinger	1994	NR
16	12	12	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
17	17	3	SHORT CUTS	New Line Home Video Columbia TriStar Home Video 53533	Tim Robbins Jack Lemmon	1993	R
18	16	9	ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PG-13
19	14	5	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR
20	NEW ▶		THE AIR UP THERE	Hollywood Pictures Hollywood Home Video 2546	Kevin Bacon	1993	PG
21	15	15	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
22	19	11	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
23	18	11	A BRONX TALE	Savoy Pictures HBO Home Video 90954	Robert De Niro Chazz Palminteri	1993	R
24	20	12	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
25	21	5	ROBOCOP 3	Orion Pictures Orion Home Video 8796	Robert John Burke Nancy Allen	1993	PG-13
26	24	11	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffer	1993	PG
27	32	6	ORLANDO	Columbia TriStar Home Video 71543	Tilda Swinton Billy Zane	1993	PG-13
28	25	15	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
29	22	13	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R
30	26	5	A DANGEROUS WOMAN	Amblin Entertainment MCA/Universal Home Video 81723	Debra Winger Barbara Hershey	1993	R
31	30	11	THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	PG
32	27	9	MR. JONES	Columbia TriStar Home Video 52353	Richard Gere Lena Olin	1993	R
33	33	16	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
34	35	5	LOOK WHO'S TALKING NOW	Columbia TriStar Home Video 78373	John Travolta Kirstie Alley	1993	PG-13
35	NEW ▶		IRON WILL	Walt Disney Pictures Buena Vista Home Video 2545	MacKenzie Astin Kevin Spacey	1993	PG
36	28	16	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
37	23	19	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
38	NEW ▶		MAN'S BEST FRIEND	New Line Home Video Columbia TriStar Home Video 53513	Ally Sheedy Lance Henriksen	1993	R
39	40	2	DECEPTION	Live Home Video 69978	Andie MacDowell Liam Neeson	1993	PG-13
40	31	8	FLESH AND BONE	Paramount Pictures Paramount Home Video 32899	Dennis Quaid Meg Ryan	1993	R

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## Home Video

### 'ACE VENTURA' A SURPRISE AGAIN IN VIDEO

(Continued from page 71)

ing "Ace Ventura," which debuted at No. 22 on Billboard's July 2 sales chart.

"The title worried me a little because it's really for an under-20 audience, and they're not the biggest buyers of video," says Gary Ross, president of Musicland's Suncoast Motion Picture Co. "But we did meet our sales forecast the first day it was in stores, and we think sales will hold up."

Bob Pollack, divisional merchandise manager for music and movies at Target Stores, shared Ross' concern. However, he says the title "is tracking well above our expectations." Since the June 15 street date, Target has reordered "Ace" twice.

Francine Jacobs, video buyer at Spec's Music, says the chain had no doubts about the video's popularity. "We took it from the perspective that it would appeal to an 18-to-35 audience, rather than just teens."

Spec's outlets have sold 588 units against an initial order of 1,450. Jacobs says the chain has reordered about 200 copies to keep up with demand.

"It hits our demographic," notes John Thrasher, retail VP at Tower Video. "We were a little more open on the rental side, but have since bumped our sell-through orders." Tower, one of the few retailers to do well with

"Wayne's World," has reordered "Ace" twice.

So how could two titles of a similar genre, and with similar marketing campaigns, perform so differently?

Warner executives were unavailable to comment, but distributors and retailers say the studio was more realistic about sales expectations. Sources indicate that Warner set and met a goal of 2.5 million-3 million units.

"Paramount just went overboard with 'Wayne's World,'" a retailer notes. The consensus two years ago was that Paramount would have avoided returns if it had halved its shipments.

Wholesalers concur that Warner has measured market demand more accurately, and not just with "Ace Ventura."

"When Warner has put out many of their sell-through titles, they've been a little on the conservative side in terms of goals," says one. "Maybe there was a lesson learned from 'Wayne's World,' but there's not a glut of product with 'Ace,' and it's doing fine."

Others claim that retailers didn't realize the popularity of the title. "I think dealers just underestimated the wide appeal of the movie," says an East Coast distributor. "I sure did. But it works well with multiple viewers, because the humor is sort of infectious."

### SHELF TALK

(Continued from preceding page)

Norris was granted a restraining order on the grounds that his likeness and name were used without permission to sell the tape, compiled from a television kickboxing special for which he provided some commentary. The dispute originated when the production company licensed the home video rights to Hemdale without Norris' approval, as his contract required.

Hemdale is prevented from selling further copies. "Full Contact" has been in stores for about a year. Meanwhile, litigation continues.

"HONDO" UPDATE: MPI Home Video has set Sept. 20 as the street date for "Hondo." As reported here last week, the 1953 western is one of

the most-requested John Wayne titles yet to be released on cassette. Suggested list price is \$19.98.

**FREE AUDIO CASSETTES:** Orion Home Video will include free companion audio tapes with five titles in its "Storyteller's Classics" line, due Aug. 24.

Titles include "Peter And The Wolf," "The Nutcracker," "The Toy Symphony," "Swan Lake," and "Sleeping Beauty." Each is priced at \$12.98 and features clamshell packaging.

**CORRECTION:** The June 25 column inadvertently identified Warner Home Video's "Free Willy" as a Buena Vista title.

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## CANADA'S MOIST REIGNS WITH GOLD DEBUT

(Continued from page 11)

briefly in an early incarnation of Moist.

In November '92, the band, then with drummer Jamie Kaufmann, began writing songs, playing its first gig two months later. Moist recorded a nine-song demo tape (five songs from it wound up on "Silver," including "Push") at the 16-track 8th Avenue Sound Studio with engineer Kevin Hamilton. The two-day session set the band back about \$500 Canadian (\$360).

After having 500 copies of its untitled cassette pressed, the band found support from the staff at Sam The Record Man's Vancouver flagship store on Seymour Street. Operated by Roblan Distributors Ltd. and carrying some 400-600 Canadian indie releases, the store has been a tremendous booster of the local independent scene for years.

When the band was unable to afford a second pressing of the cassette after its first run sold out, Roblan's VP Jason Sniderman advance ordered enough product to cover the costs for a second run. "We were really grateful Jason did that," says Moist's manager Keith Maryanovich. "It's certainly pretty unusual for a retailer to step forward like that."

The cassette reached No. 1 on Sam's local independent chart. Distributed to other stores in the national chain, the release later entered the top 10 on Sam's national independent chart. "We sold 400-500 units alone through the one [Seymour Street] store when it was an independent release," says Richard Hobbs, Roblan's west coast representative.

Several of the tape's tracks were played on Canada's only commercial alternative radio stations, CFNY in Toronto and the now-defunct CKST in Vancouver.

"There was sporadic college airplay on all kinds of songs from that tape," says Maryanovich. "Push" was played on [university stations] CITR here and CIUT and CKLN in Toronto, but we had no push as far as a single."

### BANDS MUST TOUR

Despite its vibrant music scene, Vancouver is a tough market for new bands. There are fewer than 20 local clubs where acts can perform. "We played as many shows as we could and made sure we packed them," says Usher. "But we ran out of places to play, and playing twice a month wasn't enough to get better as fast as we wanted to. If a band here wants to get better, it has to tour."

Wilcox joined the band in early 1993, three weeks before Moist performed at an April MusicWest industry conference in Vancouver. When that showcase failed to spark label interest, Moist members embarked on a cross-country tour. Maryanovich and booking agent Steve Blair, VP at S.L. Feldman & Associates, coaxed skeptical club owners into giving the band a shot.

"For our first two tours, we drove one way [with no bookings] across the country," recalls Usher. "Nobody knew us."

The band also hired Toronto-based independent promotion rep Bobby Gale of B.G. Enterprises to spark interest in the band's cassette. He landed some crucial al-

bum rock airplay and spotlight features. The cassette was featured on CILQ Toronto, CITI-FM and CHIQ in Winnipeg, and CJAY Calgary, Gale notes. "The band also had a lot of college airplay and press."

Despite the substantial airplay and the cassette's ongoing sales, Canadian labels continued to ignore Moist. "We were pretty shocked that nobody wanted to sign us," admits Maryanovich.

Barbara Sedun, creative manager, EMI Music Publishing Canada, was impressed with the band after seeing it perform last June at the Cruel Elephant club in Vancouver. After a four-month courtship, EMI Publishing signed Moist.

"Push" was obviously a hit song, and I liked the feel of the whole tape," says Sedun. With EMI Music Publishing's endorsement, the band figured they would easily score a label deal in Canada, but it didn't happen that way. "We invited everybody [Canadian A&R reps] to see us when we toured, but only half of them showed up," says Maryanovich. "There were a few people interested, but they didn't think the band was quite ready enough to do a record deal."

## LONG DORMANT LABEL DEL-FI ISSUES SEVERAL CATALOG SETS

(Continued from page 12)

While the Rhino reissues kept Del-Fi in the public eye, it wasn't until the release of "La Bamba," the 1987 film biography of Valens that dramatized Keane's relationship with the young Chicano rocker, that the label owner considered re-entering the business in earnest.

"With the mail [about the movie], I started getting all these cassettes from young people that wanted to get something going for themselves," he says. "That's when I kind of discovered that people knew about Del-Fi and wanted to buy our merchandise."

Keane acknowledges that the re-birth of interest in surf music (Billboard, April 23) helped inspire a large-scale mining of Del-Fi's catalog: "This was the right moment for that, as far as we're concerned."

Keane plans to promote the surf titles, in conjunction with oldies station KRTH (K-Earth) Los Angeles, in July at the international surfing competition in Huntington Beach, Calif., and at a forthcoming Beach Boys concert at nearby El Camino College.

Del-Fi also has released such catalog items as "The Ritchie Valens Story" (which coincided with a Valens stamp issued by the U.S. Postal Service last year), a collection of Frank Zappa's earliest works, and "The Del-Fi & Donna Story," a label overview originally compiled by England's Ace Records.

The company—which in its heyday signed such Chicano acts as the Shadows, the Blue Satins, and Ronnie & the Pomona Casuals—has also established a Spanish line, Del-Fi Latina, with such signees as Lynx'e, Mirage, Eclipse, and Bambu.

Keane is signing Chicago-based R&B artist Juni, and also has high hopes for Filipino pop-dance act

At that point, Maryanovich and Michael McCarty, president of EMI Music Publishing Canada, decided the best way for the band to get a recording deal was to record a full-length compact disc. Five songs from the earlier cassette joined six new cuts recorded in 24-track at 8th Avenue Sound, again with engineer Hamilton. McCarty then suggested that producer Terry Brown (who has produced Rush) remix the record. Cost of the new work: \$3,000 Canadian (\$2,165).

"We recorded from Boxing Day [Dec. 26] to New Year's, mixed it two days later, and then mastered it," says Usher. "We shot the 'Push' video on Jan. 20, and then took three days to edit it." Moist released "Silver" independently on Feb. 8; EMI Music Publishing Canada distributed the release.

About the catchy "Push" video, directed by Brenton Spencer, Maryanovich says, "We didn't have much money. We pulled in every favor in the world and did it for \$3,000 Canadian."

The band had hoped the "Push" video would get one or two plays on MuchMusic, but Canada's national video channel immediately began playing the video in medium

rotation, bumping it to heavy rotation a month later.

"The video is very visually stimulating," says Denise Donlon, MuchMusic's director of music programming. "It's a very simple concept, wonderfully shot, and the performance is excellent."

"After MuchMusic added the video, we started getting adds at CAR [Contemporary Album Radio] right off," says Maryanovich. "Within six weeks, we'd sold almost 6,000 records."

By March, EMI Music Canada, impressed by the new recording and video, signed the band. The label relaunched the album and "Push" the first week of April. However, despite the earlier airplay on "Push" as an independent release, EMI has faced sizable difficulties in making inroads at either album rock or top 40 radio formats because of staggered airplay; as some stations added the track, those that had been early supporters have been looking to play something new.

"A lot of the album rock programmers had typified the band as 'alternative' or a campus-type act, [so] they needed convincing. And a lot of top 40 stations just added it five weeks ago," says Peter

Diemer, VP national promotion, EMI Music Canada.

"The album is now starting to chart well as a distributed product in our mall stores," says Hobbs. "It's become a legitimate phenomenon."

### TOUR CANCELED

EMI lost some of its sales momentum when Moist was forced to cancel its national tour in April after Usher collapsed before its third show in Montreal, Quebec, with a perforated appendix. A 19-date Canadian tour starts in Vancouver Thursday (7) and runs to Aug. 13. The band is slated for several U.S. dates, including Detroit July 16 and Los Angeles July 27, as well as performances with Frente! in Buffalo July 18 and Boston July 20.

EMI Music Canada serviced MuchMusic and other outlets with the video of the second Canadian single, "Silver," on June 29. A date has not yet been selected for the track's release as a single. "Video led the way last time, and we'll lead with it again," says Diemer. "In early July, we'll be going with 'Silver' to album radio and to top 40."

tion in Sacramento, Calif.; M.S. Distributing in Elk Grove Village, Ill.; Select-O-Hits in Memphis; and Action Music Sales in Cleveland.

Keane says, "From what I can see about the business, we're really the last diversified, genuine independent who has longevity, who's been around, who has a catalog of decent artists."

Keane also plans to make a low-budget film about the life of Bobby

Fuller. Restless Records principals William Hein and Joe Regis had a deal with Walt Disney to make such a feature a couple of years ago, but the project never came to fruition.

"I picked up the rights, and we are prepared to go forward," Keane says. "We have the first script, and we are now looking for financing. We want to do it ourselves."

Banig. "She is really a super talent," he says. "Everybody always asks me, 'Are you looking for a new Ritchie Valens?' which is a silly question, but this girl has got it all."

Keane, who maintains a four-person office in Hollywood and employs promotion staffer Kim Livingstone in Chicago, is remaining staunchly independent. Del-Fi is distributed by Bayside Distribu-

## BIG TICKET SALES FOR WOODSTOCK '94

(Continued from page 11)

more akin to making a decision to go on vacation. Where do I sleep? How much time do I take off? It actually brings a whole different decision-making process to buying a ticket or not buying a ticket."

In fact, the entire experience is similar to packing up the station wagon and going away for a few days. Tickets to the two-day Saugerties, N.Y., concert cost \$135 each, but are available only in packages of four. One parking pass is supplied for every quartet of tickets sold.

According to Scher, Ticketmaster was selling at 100% capacity the first 12 hours after tickets went on sale, meaning that every available operator was processing orders. "That's incredibly gratifying," he says. "People are understanding that Woodstock '94 is a seminal gathering and a once-in-a-generation opportunity."

Michael Lang, head of Woodstock Ventures and a co-producer of Woodstock '94, agrees. "I'm just sorry that we didn't have more operators on. The calls took a lot of time, because it's a complicated ticket to buy."

People are buying Woodstock '94 tickets from coast to coast, according to Scher. "We'd projected

the overwhelming amount would be from Virginia and [northward], and from Ohio eastward," he says, "but it seems to have a wider geographic dispersion."

He notes that more than 1,000 tickets have been sold in Califor-

nia, and that 42 states have registered ticket sales of 100 or more.

Scher says projections are for at least 10,000 overseas ticket sales. All international tickets are being handled as part of tour packages.

## IFPI RAID NETS 60,000 PIRATE CDs IN ITALY

(Continued from page 6)

by Saar SRL, were seized along with company documentation. A seizure order had been signed by the regional legal authorities.

The raid was coordinated by international labels group IFPI and conducted following complaints to the organization by member companies and Italian label group FIMI. Documentation filed with the Italian legal authorities by IFPI alleges that the seized material contravenes the Italian anti-piracy act, in that the discs and tapes had been copied from live records released by other record companies.

IFPI documents state that the source material includes the Cure's "Live" (Fiction Records), Simon & Garfunkel's "The Concert In Central Park" (Geffen), Eric Clapton's "Just One Night" (Poly-

Gram), Queen's "Live Killers" (EMI), "Bruce Springsteen And The E Street Band Live" (Sony), and "The Eagles Live" (Warner Music).

Neither Sarabandas nor Saar was available for comment at press time.

While this latest action is being brought under anti-piracy legislation, IFPI also is trying to persuade a Milan court to close Italy's bootleg loophole. Italian law allows domestic companies to reproduce concert recordings if appropriate mechanical royalties are paid (Billboard, July 2). IFPI argues that this infringes on European legislation and the artists' right to have their reputation protected.

Jeff Clark-Meads is London bureau chief of Music & Media.



**Studio With A View.** Noted engineer/producer Humberto Gatica, left, known for his work with Barbra Streisand, David Foster, and Celine Dion, visits with Carloquinto Talamona, owner of Italy's Capri Digital Studios and a member of the World Studio Group consortium. Recent projects cut at Capri Digital include the latest albums by INXS and Roxette.

## Studio Brings Jamaica Up To Date Clarke Opens Music Works II Complex

■ BY MAUREEN SHERIDAN

KINGSTON, Jamaica—An irony of the Jamaican music industry is that the caliber of production has always exceeded the technical level of the local studios. But the advent of producer Augustus "Gussie" Clarke's state-of-the-art studio complex, Music Works II, is likely to change all that.

Located in the uptown area of New Kingston, Music Works II contains features previously available only overseas. Designed by Francis Daniel and Victor Schwartz for ARCooustics and Shen, Milson & Wilke of New York, the three-room suite contains three consoles (TAC Mozart, TAC Matchless, and Soundcraft Sapphyre) and four



Producer Augustus "Gussie" Clarke, left, and partner Courtney Small in the new Music Works II studio.

Otari 24-track tape machines.

The main studio, an impressive and airy room with a raised console area, boasts Electronik Model 4000 monitors designed to meet the extraordinary low-frequency demands imposed by the combination of reggae music and a large room (11,000 square feet); a 29-foot-long, rear-wall diffusing system (RPG Diffractal); a special ceiling treatment of ARCooustics' Reflectsorber to control early loudspeaker reflections, yet allow the late-arriving sound field to come through; sound-absorptive wall treatments implemented

with ARCooustics Lineat 85; and double-shell concrete construction to ensure crisp and accurate sounds.

Acoustician Daniel, working on his first Caribbean project, says Music Works II is "one of those jobs where we couldn't have had more in our favor. We started with a flat piece of land, which is much easier than fitting a studio into an existing space, and we also had a great client who allowed us to do everything that needed to be done."

Citing the challenges of the job, Daniel specifically notes the specially built loudspeakers and Diffractal that were installed to "allow for the fact that reggae is such heavy-bottom music." Daniel also explains that the loudspeakers were placed on either side of the window to the recording booth, instead of in the more common overhead position. Also, space was provided in front of the console for producers and musicians, rather than behind.

"We did this to conform to the geometric ideal of drawing an imaginary triangle between speakers and listener," says Daniel. The final touch was depressing the floor so the "musicians wouldn't block the speakers," which resulted in the raised console

(Continued on next page)

## Producer/Engineer John Keane Nurtures Athens, Ga.'s Fertile Modern Rock Scene

■ BY RICK CLARK

Look at any hot musical scene and you will most likely find a studio with a producer/engineer that has played an important role in nurturing its artists. Since the early '80s, John Keane and his studio, Keane Recording Ltd., have performed that function for the creatively vital Athens, Ga., region.

Keane's production and engineering credits include R.E.M., Robyn Hitchcock, Billy Bragg, Lisa Germano, Concrete Blonde, Drivin' N' Cryin', Uncle Tupelo, Hindu Love Gods, and others.

"I started recording local bands for \$5 an hour," Keane says, laughing. "I was basically using my band's P.A., my four-track, some reverb units, and other junk, mounted in a Kroger shopping cart with some cords running up and down the hall. Most of the time, the bands would be in the front room or parlor and I would either be in the living room or one of the back bedrooms with the mixer and speakers.

"I gradually built this studio up, one piece at a time, until I got it to where it is now," Keane says of the 24-track analog facility, which features an array of outboard gear, a Trident board, and Pro Tools digital editing.

Keane's first important production credit came in 1987, when he did the Indigo Girls' debut, "Strange Fire."

"A lot of acoustic artists have come here as a result of hearing that album," says Keane. "It was pretty amazing, the amount of underground influence that album had on people."

Another Keane production was Widespread Panic's 1988 debut, "Space Wrangler." Fans of the band regard it as the band's finest work.

Six years later, Keane is back in the

producer's seat for Panic's fourth Capricorn album, tentatively titled "Ain't Life Grand."

"This album is more layers, with



JOHN KEANE

more background vocal work and experimenting with different guitar sounds," Keane says. "The previous albums were confined largely to what the band does live, which is a pretty big sound anyway.

"When they came in January, they had some new material that they hadn't played live, which gave me a chance to make some suggestions on the arrangements," Keane says. "It was a real blast, getting in on the ground level of the new songs."

Keane singles out an atmospheric, acoustic-oriented tune called "Raise The Roof," on which tuned tom-toms were used to play the bass line, with some high notes added on a bass.

Keane brought in an oboe player to play on "Liza's Apartment," which he laughingly says is "the first instrumental the record company has allowed [them to do]." Keane notes that "a typical Widespread Panic song is five minutes long—two minutes of singing, and the rest is jamming out."

Another recent Keane production is an album by G.W. McLennan, who was in the successful Australian pop group the Go-Betweens.

"Grant [McLennan] wanted to come to America with just an acoustic guitar and 30 songs in his head, and work with whatever musicians were around and available," says Keane. "He didn't want to record in one of the big centers, so he came here. We did the whole project, which was a double album, in 30 days. Two days after that, I started working on Widespread Panic."

Even though Keane takes on work outside his facility, he feels that Keane Recording's sound has an organic warmth that amply suits his recording and production needs.

"A lot of people connect me with this studio, because everything that comes out of here has a certain sound," he says. "Obviously, it's because of my taste and equipment. I try to capture the natural sounds of the room and the acoustic instrumentals. I like ambient drum sounds. That's why I have this room, which is pretty live. There's a lot of wood, not a lot of deadening materials."

Keane says all four members of R.E.M. have brought "a lot of cool projects over here to record at one time or another." Guitarist Peter Buck worked with Uncle Tupelo on "March 16-20 1992," while singer Nanci Griffith and Buck recently recorded eight songs together, some of which will appear on her upcoming album, according to Keane.

Even though Keane relishes his prolific major-label production work, he is still committed to providing an outlet for regional talent, as evidenced by his upcoming work with popular Athens band Catfish Jenkins.

"I think it is important to work with upcoming bands," says Keane. "I've been in their place, and I know that it is hard to get anyone's attention if you are not signed to a label. I like to work with groups that have a vision and something new to say, and I enjoy helping them translate and fulfill those ideas."

## newsline...

**THE U.S. AUDIO MARKET** experienced its best first quarter since 1989, according to the Electronics Industries Assn.'s Consumer Electronics Group. The growth was led by a 47% increase in March for the aftermarket autosound sector, which was fueled by an 81% sales increment during the quarter for in-dash CD players.

**THE ITA ESTIMATES** that U.S. shipments of magneto-optical disks totaled 1.364 million units in 1993, worth approximately \$88 million. The figures are derived from sales reports of ITA members—which include BASF Corp., KAO Infosystems, Maxell, 3M, Panasonic, and Sony—with estimates of sales made by non-member companies, according to an ITA statement. Because the 1992 data did not include these non-member estimates, they cannot be compared with 1993 figures, according to the ITA.

**MARK IV AUDIO** of Buchanan, Mich., has formed a new group called Mark IV Audio North America, which—despite its name—oversees North, Central, and South America. Among the company's brands are Altec Lansing, DDA, Electro-Voice, EV/Dynacord, Klark Teknik, Midas, and University. Electro-Voice president Paul McGuire has been named president of the new division, according to a Mark IV press release.

**PRO PEOPLE ON THE MOVE:** Opcode Systems of Palo Alto, Calif., has named E. James Hannon VP of sales and marketing; he was GM at venture capital firm Diadem. The company's multimedia division, Opcode Interactive, has named Andy Sells VP of multimedia development; Sells was director of product development at Time Warner Interactive Group... Dr. Harry Clark has been named national director of academic relations at Full Sail Center for the Recording Arts in Winter Park, Fla. He is past president of the International Network of Performing and Visual Arts School and former principal of the Pittsburgh School for Creative & Performing Arts... Audio Technica of Stow, Ohio, promotes Garry Elliott to international sales manager of the professional products division; he was the division's national sales director.

**GAMES PRO PEOPLE PLAY:** JBL Professional has been named official sound supplier of the upcoming XV Commonwealth Games, to be held Aug. 18-28 in Victoria, British Columbia... Bose Corp. will be the official sound system supplier for the 1994 Goodwill Games, scheduled for July 23-Aug. 7 in St. Petersburg, Russia.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 2, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	I SWEAR All-4-One/ D. Foster (Blitz/Atlantic)	ANYTIME, ANYPLACE Janet Jackson/ J. Jam, T. Lewis C. Jackson (Virgin)	WINK Neal McCoy/ B. Beckett (Atlantic)	FUNKDAFIED Da Brat/ J. Dupree M. Seal (So So Def/Chaos)	SHINE Collective Soul/ E. Roland (Atlantic)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKERS/ RUMBO (Los Angeles) David Reitzas Felipe Elgueta	FLYTE TYME (Edina, MN) Steve Hodge	OMNISOUND (Nashville) Pete Greene	KROSS WIRE (Atlanta, GA) Phil Tan	RISING STORM (Atlanta, GA) Ed Roland Matthew Serletic
RECORDING CONSOLE(S)	SSL 4000E/Trident 80	Harrison MR4	Trident A Range	DDA AMR24	AMR 1600 PB
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Studer A800	Sony APR24	Fostex 24 GS
STUDIO MONITOR(S)	Norberg/Custom TAD	Westlake HR1	Yamaha NS10 Tannoy LGM	Yamaha NS10	UREI 809 AMR 308
MASTER TAPE	Ampex 467	Ampex 499	Ampex 499	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Mick Gauzasky	FLYTE TYME (Edina, MN) Steve Hodge	SOUNDSTAGE (Nashville) Pete Greene	BOSSTOWN (Atlanta, GA) Phil Tan Jermaine Dupree	RISING STORM (Atlanta, GA) Ed Roland Matthew Serletic
CONSOLE(S)	Neve VR	Harrison MMR4	SSL 4000E G Computer	SSL 4000G	AMR 1600 PB
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Mitsubishi X-850	Studer A820	Foste24 GS
STUDIO MONITOR(S)	Norberg/Custom TAD	Westlake NS10	Hidley w/ TAD	Genelec 1035 Yamaha NS10	Yamaha NS10MS UREI 813C
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 499	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Bernie Grundman	GEORGETOWN MASTERS Denny Purcell	BERNIE GRUNDMAN Bernie Grundman	FRANKFORD WAYNE Calton Butts
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	Sony Manufacturing

© 1994, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



**Sony Blazes Trail To Oregon.** Sony has just broken ground on its new Sony Disc Manufacturing plant in Springfield, Ore. The optical disc and prerecorded digital media replicating facility is scheduled to open in the second half of 1995. The \$50 million complex initially will be capable of producing 3 million CDs and CD-ROMs per month, according to a Sony statement.

Furthermore, the 300,000-square-foot facility will employ approximately 300 people from the Springfield-Eugene metro area.

Sony's other optical disc factories are in Terre Haute, Ind. (Digital Audio Disc Corp.), Pitman, N.J., and Carrollton, Ga. Their combined capacity is approximately 25 million discs per month.

Shown at the groundbreaking ceremony, from left, are Thomas Costabile, senior VP of Sony Disc Manufacturing; Oregon governor Barbara Roberts; and Michael P. Schulhof, president and CEO of Sony Corp. of America.

## STUDIO BRINGS JAMAICA UP TO DATE

(Continued from preceding page)

area.

"It is technically superior to anything else on the island," says Clarke, who began his musical career straight out of high school, first importing and exporting records and then producing such reggae legends (and dancehall founding fathers) as U Roy, Big Youth, and I Roy, and was in the vanguard of the dancehall reggae movement with such classics as Gregory Isaacs' "Rumors" and J.C. Lodge's "Telephone Love." "It took us three and a half years to build the studio, but we did it ourselves with no outside assistance," Clarke adds.

Chief engineer at Music Works II is Clarke's partner, Courtney Small, supported by Delroy "Dr. Marshall" Harrison. Although the Music Works com-

plex is aimed primarily at the Jamaican music industry, international clients will be welcome (the studio rate is \$75 per hour). Clarke says several international groups have already contacted him.

The studio, due to begin operation July 1, will also service two in-house labels: Anchor Recording and Music Works. Both labels are working with artists like Freddie McGregor, Cocoa Tea, and saxophonist Dean Fraser. Music Works II also will work with Germany's SPV, Japan's JVC Victor, and the U.K.'s Greensleeves labels, according to Clarke.

Other equipment at Music Works II includes a MAC Quadra 650 Computer and extensive outboard gear.

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(Continued on page 82)

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# Update

## LIFELINES

### BIRTHS

Girl, Sarah Danielle, to Daniel Robert and Lyne Brien, May 8 in Montreal. He is sales representative for A&M Canada.

Girl, Annie Kendall, to Tommy and Fiona Steele, May 21 in Santa Monica, Calif. He is VP of art and design for Capitol Records.

Girl, Juliana Amelia, to Evan S. Cohen and Roseanne Klein, June 13 in Los Angeles. He is an entertainment lawyer who represents numerous clients in the record and music publishing industries.

Boy, Henry Jackson, to Rob Stevens and Andrea Green-Stevens, June 15 in New York. He is a record producer. She is an actress.

Boy, Miles Jordan, to Rudy Smith and Carmela McKeller, June 17 in New York. He is an entertainment attorney.

Boy, Wynston Reynolds McMartin, to Scott McMartin and Mary Reynolds McMartin, June 19 in Los Angeles. She is director of soundtracks, A&R, at Mercury Records.

Boy, Garrett Allan, to Mike and Phyllis Anderson, June 23 in Nashville. He is bassist in John Anderson's band.

Girl, Francesca, to Gilby and Daniella

## 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.

### JULY

July 7-10, Upper Midwest Communications Conclave, Downtown Hilton & Towers, Minneapolis. Tom Kay, 612-927-4487.

July 24-27, VSDA Convention, Hilton Convention Center, Las Vegas. 818-385-1500.

July 26, "Copyrights And Trademarks: How To Protect Your Creative Work," seminar presented by entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500.

### AUGUST

Aug. 4-6, International Country Music Workshop, Music City Sheraton, Nashville. 615-322-9897.

Aug. 18-21, Jack The Rapper Convention, Lake Bonavista Palace, Orlando, Fla. 407-897-6959.

Aug. 18-21, Sixth Annual POPKOMM Music And Trade Meet, presented by Musikomm, Cologne Messe, Cologne. 011-49-202-278-310.

### SEPTEMBER

Sept. 3-4, Music And Entertainment New Technology, Media And Business Affairs Conference, ABC Radio Centre's Goosens Hall, Sydney, Australia. 011-61-2-212-6677.

Sept. 8-10, Billboard/Monitor Radio Seminar, New York Hilton and Towers, New York. Melissa Subbatch, 212-536-5018.

Sept. 17-19, Focus On Video '94, International Centre, Mississauga, Ontario, Canada. Shane Carter, 905-564-1033, x232.

Sept. 18, MTV Music Awards, location to be announced, New York. 212-258-8000.

Clarke, June 23 in Tarzana, Calif. He is guitarist for Guns 'N Roses.

### MARRIAGES

Matthew Fritz to Michele Mohr, May 14 in Fire Island, N.Y. He is proprietor of Washington Square Studio and Matthew Fritz Productions. She is production manager for ILS, a division of PolyGram Group Distribution.

Jim Kozlowski to Lula Marie Shepard, June 11 in New York. He is director of artist development for independent label Viceroy Music. She is board technician for WFAN New York.

Woody Wahlen to Patty Collonia, June 24 in Konigstein, Germany. He is artist relations manager, Europe, for Kaman Music Equipment and Trace Elliott Amps. She is managing director of Off Course Travel, a travel agency for the music industry, and former assistant to promoters Marek Lieberberg and Ossy Hoppe.

### DEATHS

Suru Ekeh, 40, of complications from pneumonia, June 16 in San Rafael, Calif. Ekeh was a Nigerian drummer on Global Pacific Records. Though he spoke four languages, he expressed himself best through the rhythms of African drums, creating speechlike inflections through rapid, subtle pitch shadings—which can be heard on his album "Witch Doctor," recorded with vocalist Kandido Obajimi. He performed with such artists as Carlos Santana, Jerry Garcia, Barefoot, and Steven Kindler, and was featured on Peter

Apfelbaum's album "Hieroglyphics." An ethnomusicologist, he worked with the Anambra State Cultural Division of Nigeria on cultural exchange programs and taught hundreds of students.

Mark Charron, 50, of natural causes, June 17 in Nashville. Charron composed several B.J. Thomas hits, including "Billy And Sue" and "Mama." He also wrote hits for Bill Anderson, the Vogues, the Partridge Family, and others. He is survived by his daughter Amy, son Matthew, parents Raymond and Gladys, and sister Pat Surrey.

Kin Vassy, 50, of cancer, June 23 in Los Angeles. Vassy was a songwriter and musician. Over the course of his career, he was a member of Kenny Rogers & the First Edition, Frank Zappa & the Mothers, and the Back Porch Majority. Among his songs are "Stranger In My Place," recorded by Anne Murray, "Heed The Call," recorded by the First Edition, and "My First Night Alone Without You," recorded by Bonnie Raitt, Ray Charles, and Dionne Warwick. He is survived by his wife, Carole, and his daughter, Karla.

Vincent Faraci, 23, in a car accident, June 26 in Miami. He was the son of Vince Faraci, former executive of Atlantic Records and current head of Stay Tuned Communications. He is also survived by his mother, Elaine, and his sister, Stephanie, who is A&R administrative assistant for Atlantic Records.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## GOOD WORKS

**A MATCH FOR HOPE:** The Elton John AIDS Foundation's \$100,000 grant to the National Community AIDS Partnership will be matched five-to-one by AmeriCorps, the new national service initiative signed into law by President Clinton last September. The \$525,000 grant was among the partnership's first and one of 58 approved out of more than 400 applicants. AmeriCorps members will participate in a training program before leaving to serve in one of five communities: Dayton, Ohio, Birmingham, Ala., Sacramento, Calif., Tacoma, Wash., or Tulsa, Okla. For more info, contact Sarah McMullen at 310-281-3746.

**MORE HOPE:** George Michael's Concert Of Hope will have its U.S. television premiere exclusively on the Disney Channel's "Sunday Night Showcase" at 9 p.m. July 24. The show was taped at London's Wembley Arena Dec. 1, 1993, as a benefit for two British AIDS charities, Crusaid and National AIDS Trust. Hosted by David Bowie, the show features k.d. lang and Simply Red vocalist Mick Hucknall. For more info, call Tonya Hurley or Frances Johnson at 212-226-1050.

**SAYING Y.E.S. AGAIN:** In its eighth summer, Y.E.S. (Youth Entertainment Summer) To Jobs has completed a 12-city orientation tour to prepare more

than 300 students for work assignments. Founded in 1987, the organization targets 16- to 18-year-old minority students with a minimum 2.5 GPA, 90% school attendance, and an interest in music, business, or media. Y.E.S., created by past A&M president Gil Friesen, offers 10 weeks of full-time summer jobs with record companies, stores, broadcast stations, cable companies, and communications law firms. For more info, contact Patti Webster or LaJoice Warlix at 908-231-6767.

## FOR THE RECORD

In a story in last week's Billboard, information about the future role of PLG president Rick Dobbis should have been attributed to an unnamed source. The company only has indicated that Dobbis will have a senior position in Europe.

In the same story, the name of an act on the Atlas label was spelled incorrectly. The correct spelling is Fretblanket.

On the Single Reviews page in the July 2 issue, Steve Sandberg should have been credited as producer of "Coming," the single by Spotted Dog artist Tom McCormack.

## College Radio Suffers Growing Pains Stations Conflict With Sponsoring Groups

■ BY STEVE KNOPPER

BOULDER, Colo.—In recent years, former college rock mainstays like Nirvana, Pearl Jam, and Soul Asylum have become rich. But many of the stations that broke these acts have become locked in conflicts with student governments or university administrations.

Some of the conflicts involve FCC technicalities or an occasional on-air slip. Others are more serious.

One of the highest-profile examples of the growing clash over college radio occurred at KCOU, the student-run radio station at the University of Missouri-Columbia. That station brought what critics called a "minor miracle" to campus in April 1993. Two disc jockeys convinced the power-pop band Big Star, which hadn't played together in 20 years, to perform a reunion concert on the Columbia campus.

Five months later, KCOU was shut down and its entire staff fired. The campus Residence Halls Association, which owns the station, cited a \$2,000-\$3,000 debt from the Big Star show and a pending FCC fine for poor bookkeeping. The RHA, whose voting members are all students, returned a financially healthier KCOU to the airwaves after a month.

Though many of the fired KCOU staffers returned to the station, GM John Meyers says the RHA's decision "killed morale." He concedes, however, that the station had management problems and "tended to operate in a totally autonomous manner, kind of a renegade manner."

Therein lies the conflict. Although some college stations have switched to a top 40 format and emulate professional stations, most are still eclectic, non-commercial, and proud of it. But to stay afloat, and to grow, they must please their sponsoring campus groups.

Sometimes it is a student group, like MU's RHA. Often, it's the university administration. In either case, it's likely to be a group that doesn't understand college disc jockeys who put Pavement and the Jesus Lizard into regular rotation.

"One of college radio's great charms is its instability," says Cheryl Botchick, an associate editor at college radio tipsheet CMJ New Music Report and, until graduation a few weeks ago, an MD at her college station.

"You get people in there and they're young, passionate, and idealistic. You're going to have a clash. That's what makes it great," Botchick says. "But it's an Achilles' heel, to say the least."

Nancy Fisher, KCOU's staff adviser for the past two and a half years, says passion and idealism take a station only so far. "I can't for the life of me justify why [last fall's KCOU struggles] happened," she says. "The regulations that are being asked for them to follow are very easy. If any of the DJs were to go to any [commercial] station... the stuff that hap-

pened would not have happened. They would not have had a job. I don't know why that wasn't understood."

### STORIES OF STRUGGLE

KCOU's problems were nothing compared to those encountered by the University of Washington's listener-supported radio station, KCMU, a year and a half ago (Billboard, Dec. 19, 1992). When managers tried to boost the station's programming to professional industry standards, there were howls of community outrage, strikes, resignations, death threats, protest groups, and a lawsuit. The station has since slipped back to its old, eclectic format.

There are other, less apocalyptic, stories of struggle. The University of Colorado's student-run KUCB-AM, for now, is broadcast solely in campus residence halls. The station's managers have been trying vigorously over the past few months to raise money for more broadcast power. In recent campus elections, students voted to pass a couple of fee increases for student radio, but the university's student union later vetoed one increase that would have supplied a cumulative \$350,000.

WSUC, owned by the State University of New York College at Cortland, wound up in hot water last year after the FCC issued a \$23,750 indecency fine. University president James Clark, who says he makes a point of staying out of the radio station's affairs, says the indecency stemmed from a rap song—"really seuzzy stuff"—broadcast by a non-student air personality. Managers shut down the station to resolve the problem, he says, and generally "acted very responsibly."

Clark says, "I see a lot of raw stuff in my life, [but] I was taken aback. We did indicate that they would have to be more careful in the future."

### COLLEGE RADIO'S POWER

Why are these conflicts happening now? CMJ's Botchick says it is be-

cause, of late, college radio represents power. "Ten years ago, college radio existed in kind of a bubble," she says. Then came Jane's Addiction, Nirvana, Lollapalooza, Pearl Jam, and the lucrative marketing of alternative music. Now, Botchick says, "Everyone's stepping in, and they want control."

Mark MacLeod, executive director of the National Association of College Broadcasters, blames the early-'90s recession for campus radio stations' recent clashes with their governing boards. He says university governments around the country are looking at campus radio as a potential budget cut.

The Providence, R.I.-based NACB has been trying lately to help stations avoid situations like the ones at KCMU and WSUC. The solution, MacLeod says, is to create "a better sense of public relations to the campus community."

In other words, do what you want, but be sure to add programs that appease and serve groups on campus. Then, if a conflict occurs, a station can point to its educational shows.

"Not only do you have a program about what's going on in student affairs, but you have the president on to talk about it," MacLeod says. "It makes sense to have the president of the student council or the president of the university talking about student issues. You might have negative long-term effects on your operation if you don't."

Other student-radio programmers agree. Stephen Fisher, new music program coordinator at the University of San Francisco's KUSF, says providing "cultural programming," winning awards, avoiding radio violations, and operating with a sense of "what they don't know won't hurt them" staves off the budget cutters.

"Basically, they leave us alone," Fisher says. "More because they don't understand us, not because they want to leave us alone."



**Cha-Ching.** The third annual Radio Mercury Awards, honoring the year's best in radio advertising, was held June 16 at New York's Waldorf-Astoria. The night's top honor, a check for \$100,000, went to a Levi's 501 Jeans spot created by LANY Music for Foote Cone & Belding/San Francisco. Pictured during the presentation, from left, are presenter Charles Osgood; Fern Ramos and Mark Vieha of LANY Music; WABC New York host and former New York mayor Ed Koch; and Bob Caplan, senior VP at Levi Strauss.

## Clinton's Radio Comments Stir Conference Debate

■ BY BRETT ATWOOD

SANTA MONICA, Calif.—Talk radio executives and hosts, gathered for the sixth annual National Assn. of Radio Talk Show Hosts (NARTSH) convention, were not at a loss for words over President Bill Clinton's recent attack on the format's conservative slant.

The hot topic at the event, held here June 23-26, was Clinton's June 24 statements on a St. Louis call-in show. Clinton said talk radio "fed a sense of cynicism in the country."

Coincidentally, a "White House luncheon" was scheduled the same day at NARTSH, where Clinton assistant Mark Gearan fielded a flurry of angry responses from attendees who were upset with the President's negative statements.

"Please ask the President to be more judicious in his future comments," said WOR New York's syndicated host Gene Burns. "We do not feed the nation's cynicism. We convey it. We may share it, but it comes from our audience."

At a separate panel, KABC Los Angeles president George Green said, "Talk radio holds a mirror to the community it covers. We only aim to reflect the views of our listeners."

Gearan urged talk radio to keep the doors open to differing viewpoints, referring to the original spirit of the Fairness Doctrine, the deregulated FCC rule that once required equal on-air access time for opposing public opinions and political issues.

"It is not impossible that the commission could take it upon itself to reimpose the Fairness Doctrine by executive fiat," said Norman Pattiz, chairman of Westwood One. "The consequences of the Fairness Doctrine for talk could be devastating. Depending on the structure, it could be like forcing a classical music station to program heavy metal lunch hours because someone insists on an opposing musical point of view."

### HIGH-POWERED POLITICS

A Saturday morning session highlighted the high-powered political presence at the conference, with speeches by senate Republican leader Bob Dole and California Gov. Pete Wilson. Also in attendance were former California Gov. Jerry Brown and New York Gov. Mario Cuomo. Cable channel C-SPAN broadcast the event live.

Dole described the reaction to his recent appearance on Westwood One syndicated talk host Don Imus' show. "I've been on a lot of talk shows in my time," said Dole. "No one ever reported on what I said on them—until I appeared on Imus a few weeks ago. I can't even get into my office because there's so much mail waiting for me since that appearance."

Dole also expressed opposition to reinstating the Fairness Doctrine. "We want to keep a free market," he said.

Dole and Wilson mostly confined their speeches to their own political agendas, including attacking President Clinton's health care reform proposals and endorsing tougher crime bills.

### THE PROGRAM QUALITY ISSUE

Though both high-powered politics and politicians were present, it was program content and quality that reigned as the core theme of the convention.

"We need to be more in touch with our audience," said KFMB-AM San Diego host Rollye James. "That means being where everyday talk happens—in Sears, not Saks."

Many panelists attributed conservative radio's popularity to the strong personalities of the hosts in that genre.

"Rush [Limbaugh] opened a new market with his style," said American Entertainment Network host Michael Reagan. "When you are phony and are not coming across with passion and truth, the listeners will know it."

Various panels tackled broadcast issues ranging from the fragmentation of

(Continued on next page)



**Lucky 13.** Global Satellite Networks' syndicated "Rockline" show celebrated its 13th anniversary with a birthday party. Among the guests, from left, were host Steve Downes, Mike Inez of Alice in Chains, producer Jim Villaneuva, and Slash of Guns 'N Roses.

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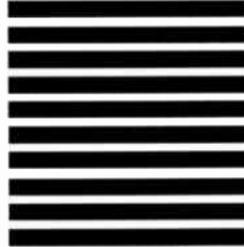
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# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 43 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	7	*** NO. 1 *** CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	ELTON JOHN 1 week at No. 1
2	1	1	15	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	MADONNA
3	3	4	10	IF YOU GO SBK 58166/EMI	JON SECADA
4	7	11	9	I SWEAR BLITZZ 87243/ATLANTIC	ALL-4-ONE
5	5	5	15	BEAUTIFUL IN MY EYES SBK 58099/EMI	JOSHUA KADISON
6	4	6	13	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	TONI BRAXTON
7	8	10	7	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
8	6	3	20	THE SIGN ARISTA 1-2653	ACE OF BASE
9	9	9	28	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
10	11	7	11	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
11	14	14	7	WILD NIGHT ♦ JOHN MELLENCAMP/ME'SHELL NDEGECELLO MERCURY 858 238	
12	10	8	18	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	BONNIE RAITT
13	12	12	28	EVERYDAY ATLANTIC 87300	PHIL COLLINS
14	13	13	17	BABY I LOVE YOUR WAY RCA 62780	BIG MOUNTAIN
15	17	24	4	AIN'T GOT NOTHING IF YOU AIN'T GOT... COLUMBIA ALBUM CUT	MICHAEL BOLTON
*** AIRPOWER ***					
16	22	22	9	TELL ME WHERE IT HURTS REUNION 62813/RCA	KATHY TROCCOLI
17	19	23	5	MAYBE LOVE WILL CHANGE YOUR MIND MODERN 98270/ATLANTIC	STEVIE NICKS
18	16	19	25	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
*** AIRPOWER ***					
19	21	21	8	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET
20	15	15	12	MISLED 550 MUSIC 77344	CELINE DION
21	23	26	11	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
22	33	—	2	THE WAY SHE LOVES ME CAPITOL 58167	RICHARD MARX
23	20	16	22	STREETS OF PHILADELPHIA COLUMBIA 77384	BRUCE SPRINGSTEEN
24	35	—	2	YOU CAPITOL 58195	BONNIE RAITT
25	29	34	4	DON'T TURN AROUND ARISTA 1-2691	ACE OF BASE
26	25	31	11	MR. JONES DGC ALBUM CUT/GEFFEN	COUNTING CROWS
27	27	29	10	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	
28	26	28	18	COMPLETELY COLUMBIA 77376	MICHAEL BOLTON
29	24	25	23	WITHOUT YOU COLUMBIA 77358	MARIAH CAREY
30	28	30	9	EVEN IF MY HEART WOULD BREAK ARISTA 1-2674	KENNY G/A. NEVILLE
31	31	37	3	STAY (I MISSED YOU) RCA 62870	LISA LOEB & NINE STORIES
32	30	33	12	THE WOMAN IN ME CAPITOL 58154	HEART
33	34	35	18	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
*** HOT SHOT DEBUT ***					
34	NEW ▶	—	1	RETURN TO POOH CORNER COLUMBIA ALBUM CUT	KENNY LOGGINS
35	37	—	2	I'LL REMEMBER YOU ARISTA 1-2678	ATLANTIC STARR
36	38	40	19	ROCK AND ROLL DREAMS COME THROUGH MCA 54757	MEAT LOAF
37	NEW ▶	—	1	HARD LUCK WOMAN MERCURY ALBUM CUT	GARTH BROOKS
38	36	38	20	LULLABY (GOODNIGHT, MY ANGEL) COLUMBIA 77363	BILLY JOEL
39	39	36	20	IN WALKED LOVE ARISTA 1-2679	EXPOSE
40	40	39	4	WILD WORLD ATLANTIC 87308	MR. BIG

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

## HOT ADULT CONTEMPORARY RECURRENTS

1	—	—	1	THE POWER OF LOVE 550 MUSIC 77230	CELINE DION
2	1	—	2	BREATHE AGAIN LAFACE 2-4054/ARISTA	TONI BRAXTON
3	2	—	2	BECAUSE THE NIGHT ELEKTRA 64595	10,000 MANIACS
4	3	2	10	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL
5	5	1	4	PLEASE FORGIVE ME A&M 0422	BRYAN ADAMS
6	4	—	2	HAVING A PARTY WARNER BROS. 18424	ROD STEWART
7	9	6	10	ALL ABOUT SOUL COLUMBIA 77254	BILLY JOEL
8	7	4	4	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	MICHAEL BOLTON
9	6	3	6	I CAN SEE CLEARLY NOW CHAOS 77207	JIMMY CLIFF
10	10	8	16	REASON TO BELIEVE WARNER BROS. 18427	ROD STEWART

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

## Knoxville Top 40 Outlet Debuts Impressively WNFZ Inherits Handle From Station That Left Format

ANY NEW STATION usually takes a while to catch on in its market. Knoxville, Tenn.'s newest top 40 station, WNFZ (Z94.3), is no exception, but it did make a fairly impressive debut in the first trends of the spring Arbitron book, checking in with a 1.3 share.

WNFZ's OM, Jonathan Pirkle, grew up in Knoxville and in radio. His father, John Pirkle, is the owner of both WNFZ and sister country station WOKI. Jonathan Pirkle says that while growing up he read articles in trade magazines about radio strategy, by legends like Mike Joseph.

Pirkle's professional career started inauspiciously in 1984 at Crosstown WATO, where he ran the station's satellite programming in overnights. In 1987, he became Clay Gish's sidekick in afternoons at WOKI, and was upped to MD there in 1991.

He signed on WNFZ (then known as WKNF) April 1, after Crosstown top 40 WWZZ (Z93) headed in a more adult direction with the new calls WWST and new handle "Star 93."

WKNF immediately picked up the "Z" handle, though it did not have that letter in its calls at that time. (The station got approval on the call letter change to WNFZ just last week.)

Since its debut, the station has centered its positioners on the "Z" frequency change, tying in with the current year with liners like "It's not 93 anymore... Welcome to Z94" and "It's the summer of 94 all year long."

In addition to the frequency, Pirkle says his station's music is different from that of Z93. He updated and doubled the station's oldies categories, dropping softer artists like Whitney Houston and adding more alternative-rooted rock bands like U2, R.E.M., and Spin Doctors.

To attract older listeners, Pirkle says he also has added "a heavy mix of the '80s new wave gold [as] a small lure to get the older demographic in there."

On currents, Pirkle says, "We tend to be a little earlier on most of the songs than other people, because we are new... We want to be on it before MTV has a chance to wear it out."

The station's music is now 80% current and includes

11 currents, two recurrents, and one oldie an hour. The turnover time on currents is two and a half hours.

Here's a recent afternoon hour: the Pretenders, "Night In My Veins"; Pink Floyd, "Take It Back"; Van Halen, "Love Walks In"; Morrissey, "The More You Ignore Me, The Closer I Get"; Sarah McLachlan, "Possession"; Prince, "The Most Beautiful Girl In The World"; Toad The Wet Sprocket, "Fall Down"; Tina Turner, "I Don't Wanna Fight"; Counting Crows, "Round Here";

Tom Petty & the Heartbreakers, "American Girl"; the Church, "Two Places At Once"; Bon Jovi, "Living In Sin"; Collective Soul, "Shine"; Sheryl Crow, "Leaving Las Vegas"; and Stakka Bo, "Here We Go."

Pirkle is expecting the summer Arbitron book "to be a real gainer for us." That book is traditionally the best of the year for top 40 stations, since their primary audience is out of school.

WNFZ initially was marketed with a large cable TV campaign on MTV, VH-1, BET, and CNN. That campaign will continue through the summer book, with a new spot hammering the "It's not 93 anymore" position.

The station is running a promotion aimed at switching over former Z93 listeners, who are invited to trade in their old Z93 merchandise for the new Z94.3 equivalent. Pirkle hopes to run that promotion until the end of the year.

WNFZ also is promoting a July 23 Tori Amos concert by having listeners guess how many corn flakes are in an 8-ounce box, a play on the artist's latest single, "Cornflake Girl." The contest winner gets a crate of corn flakes, plus concert tickets and backstage passes for the Amos show.

WWST remains Z94.3's biggest competitor, although Pirkle says he doesn't believe that station will be much of a threat long-term because it appears to be targeted at 25-49-year-olds, while Z94.3 is targeting teens and 18-34-year-olds.

WNFZ also competes to some extent with album rock WIMZ, although Pirkle says the latter station plays "nothing newer than 1980" and targets "older males, so we get younger males by default." **PHYLLIS STARK**



**JONATHAN PIRKLE**  
Operations Manager  
WKNF/Knoxville, Tenn.

## CLINTON'S RADIO COMMENTS STIR DEBATE

(Continued from preceding page)

talk radio to a plea for gender, minority, and political diversity.

"The hybridization of talk radio is not a negative," said New York-based radio consultant Valerie Geller. "Now we have rock talk, Christian talk, sports talk—there is now something for everyone."

Minority shows and special interest talk radio will continue to expand in the next decade, according to Advertising Age executive VP Joe Cappel.

"Fragmentation of the media marketplace began with cable, VCRs, and on-line computer services," said Cappel. "We have far more choices than we've ever had in the history of this country. We must now compete with new forms of media—including retailers who are creating their own media."

Cappel said that one of the most listened-to national programs is the Kmart in-store radio network, which is piped into more than 1,000 stores in the large retail chain.

## DIVERSITY PANEL SPARSELY ATTENDED

One of the more heated debates at the convention was also the least attended. A panel on gender, ethnic, and political diversity in broadcasting began with a sparse crowd of approximately 30 people, most of them female—a low turnout considering there were no other panels scheduled at the time. A general session in the same room, ending only minutes earlier, was attended by about 400 people.

An angry attendee at the diversity panel called attention to the white male snub, and noted with surprise that no NARTSH board members were present in the audience. Actress June Lockhart, who was the official conference host, hurriedly gathered together a few board members who, apparently, were still conversing outside the conference room.

Broadcasters who did attend the panel addressed the lack of minority voices on the radio, particularly Hi-

spanics, women, gays, and lesbians.

"There are some great talk show hosts who happen to be Hispanic," said Radio Labio president Juan Andres deHaseth. "We bring an important cultural spin from the Latino community to the issues that affect us all."

Attorney Gloria Allred, who also hosts a show on KABC Los Angeles, said, "It's important to have diverse voices. Women's issues are often not brought up at all in radio. Why aren't people asking white men to justify their place on the airwaves?"

WHK Cleveland host Buck Harris addressed the lack of gay programming on the airwaves. "I used to worry about being pigeonholed as a gay host," said Harris. "Maybe this is career suicide, but I'd like to think that is not the case."

Though announced earlier, NARTSH officially named Westwood One talk show host Bruce Williams "Talk Show Host Of The Year," while Cuomo received the Freedom Of Speech award.

# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	16	<b>SHINE</b> HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
2	2	2	9	<b>BLACK HOLE SUN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
3	3	3	12	<b>BIG EMPTY</b> PURPLE	STONE TEMPLE PILOTS ATLANTIC
4	4	4	13	<b>TAKE IT BACK</b> THE DIVISION BELL	◆ PINK FLOYD COLUMBIA
5	<b>NEW ▶</b>	1		<b>★★★ AIRPOWER/HOT SHOT DEBUT ★★★</b> <b>LOVE IS STRONG</b> VOODOO LOUNGE	ROLLING STONES VIRGIN
6	5	5	19	<b>BACKWATER</b> TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/ISLAND
7	6	6	12	<b>FAR BEHIND</b> CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
8	7	8	8	<b>CRAZY</b> GET A GRIP	◆ AEROSMITH Geffen
9	9	9	5	<b>VASOLINE</b> PURPLE	◆ STONE TEMPLE PILOTS ATLANTIC
10	12	17	6	<b>SELLING THE DRAMA</b> THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
11	8	7	6	<b>I NEED YOUR LOVE</b> WALK ON	BOSTON MCA
12	10	13	9	<b>I STAY AWAY</b> JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
13	13	14	8	<b>LONGVIEW</b> DOOKIE	◆ GREEN DAY REPRISE
14	11	11	10	<b>ROUND HERE</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
15	16	22	6	<b>FALL DOWN</b> DULCINEA	◆ TOAD THE WET SPROCKET COLUMBIA
16	19	25	5	<b>★★★ AIRPOWER ★★★</b> <b>SAIL AWAY</b> SAIL AWAY	GREAT WHITE ZOO
17	14	10	10	<b>NO ONE TO RUN WITH</b> WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND EPIC
18	18	20	10	<b>GET OFF THIS</b> KEROSENE HAT	◆ CRACKER VIRGIN
19	17	18	7	<b>WILD NIGHT</b> ◆ JOHN MELLENCAMP/ME'SHELL NDEGEOCHELLO DANCE NAKED	MERCURY
20	15	12	17	<b>DISARM</b> SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
21	26	27	5	<b>LOSIN' YOUR MIND</b> PRIDE & GLORY	PRIDE & GLORY Geffen
22	20	15	19	<b>SPOONMAN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
23	29	35	3	<b>DEUCE</b> KISS MY ASS	LENNY KRAVITZ MERCURY
24	22	19	22	<b>NO EXCUSES</b> JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
25	23	23	18	<b>DISSIDENT</b> VS.	PEARL JAM EPIC
26	24	26	5	<b>WALLS</b> TALK	YES VICTORY/ISLAND
27	21	16	15	<b>KEEP TALKING</b> THE DIVISION BELL	PINK FLOYD COLUMBIA
28	34	—	2	<b>LOW RIDER</b> "THE ENDLESS SUMMER II" SOUNDTRACK	◆ GARY HOEY REPRISE
29	30	33	5	<b>ELDERLY WOMAN BEHIND THE COUNTER...</b> VS.	PEARL JAM EPIC
30	25	24	6	<b>CLEOPATRA'S CAT</b> TURN IT UPSIDE DOWN	◆ SPIN DOCTORS EPIC
31	28	29	7	<b>SHE GETS TOO HIGH</b> ROB RULE	◆ ROB RULE MERCURY
32	32	30	26	<b>DEUCES ARE WILD</b> THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH Geffen
33	33	32	13	<b>WHAT DO YOU WANT FROM ME</b> THE DIVISION BELL	PINK FLOYD COLUMBIA
34	27	21	11	<b>NIGHT IN MY VEINS</b> LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
35	31	28	7	<b>GIRL IN A T-SHIRT</b> ANTENNA	ZZ TOP RCA
36	35	34	5	<b>PUT THE BLAME ON ME</b> BRAND NEW BAG	THE MOTHER STATION EASTWEST
37	<b>NEW ▶</b>	1		<b>ROCK IT</b> STEVE MILLER BAND BOX SET	STEVE MILLER BAND CAPITOL
38	37	—	2	<b>BUYING MY WAY INTO HEAVEN</b> UNBOXED	SAMMY HAGAR Geffen
39	36	39	3	<b>MAYBE LOVE WILL CHANGE YOUR MIND</b> STREET ANGEL	STEVIE NICKS MODERN/ATLANTIC
40	<b>NEW ▶</b>	1		<b>YOU LET YOUR HEART GO TOO FAST</b> TURN IT UPSIDE DOWN	SPIN DOCTORS EPIC

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	1	1	5	<b>LOW</b> KEROSENE HAT	◆ CRACKER VIRGIN
2	2	2	4	<b>ALL APOLOGIES</b> IN UTERO	◆ NIRVANA DGC/Geffen
3	3	3	11	<b>DAUGHTER</b> VS.	PEARL JAM EPIC
4	5	5	10	<b>MARY JANE'S LAST DANCE</b> ◆ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
5	4	—	2	<b>MR. JONES</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
6	6	4	6	<b>YOU</b> CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
7	7	6	38	<b>PLUSH</b> CORE	◆ STONE TEMPLE PILOTS ATLANTIC
8	8	7	10	<b>FOUND OUT ABOUT YOU</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
9	10	8	41	<b>ARE YOU GONNA GO MY WAY</b> ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
10	9	9	11	<b>BAD THING</b> BROTHER	◆ CRY OF LOVE COLUMBIA

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which have appeared on the Album Rock Tracks chart for 26 weeks and have not fallen below the top 20.

# Radio

## Contest Kiosks Facilitate Hi-Tech Promos

LOS ANGELES—The latest innovation in radio station contesting is the placement of interactive contest kiosks at retail sites. The kiosks not only provide income for stations, but also help them build a database and give listeners a fun way to participate in contests.

One company supplying the kiosks is San Jose, Calif.-based Fardella Engineering Enterprises, whose "Contest Lottery/Money Machine" is being used by stations such as KIXQ Joplin, Mo., and KWFS Wichita Falls, Texas. The machine is based on FileMaker Pro technology by Claris Corporation.

The company charges the stations approximately \$9,800 for the 2-foot by 6-foot-5-inch unit.

A full-color screen displays the station's call letters and slogan, directions on how to start the game, and sponsors' logos.

To get into the game, a player completes a personal questionnaire giving his name, address, phone number, and birth date. The player also can fill out a marketing survey, which may include up to 10 questions customized for the station. FEE's Anthony Fardella says it takes between one and three minutes to complete the game and questions.

KIXQ teamed with KSN-TV in its market for two promotions with the "Money Machine." Dave Clemons, GSM of KIXQ, says the TV station bought the unit and the radio station coordinated the promotion. KIXQ rented the machine to a client and secured two other client sponsors, whose logos appeared on the game screen. Clemons says it's an added-value tool for the client sponsors, and the station makes money from the rental fee it charges the remote vendor.

The first 100 people in line for KIXQ's game received a ticket securing them a turn to play the game. A player who matched five out of five numbers would have won a grand prize of \$100,000. A person who matched three out of five numbers would have won \$500. Each player won a free movie rental from the video store client.

Since no one matched three out of five, the station put all the names in a basket and picked a winner.

For the grand prize, the station takes out an insurance policy on the machine, which pays the grand prize to the winner. Clemons says the chances of a player hitting five out of five numbers is very slim.

"This is a lot of fun for our listeners," says Clemons. "It's also a way to give advertisers already running a schedule an added bonus and new advertisers an incentive to buy a schedule."

### DIRECT MAIL STUDY

The sunnier markets of the West Coast and South, such as San Jose, Calif., and Tucson, Ariz., are less oriented to direct mail than central and northern cities such as Chicago and Milwaukee, according to a study of direct mail readership conducted by The Media Audit.

Of all 18-plus adults in San Jose, 50.3% read less than 25% of direct mail. However, only 37.3% of 18-plus adults in Buffalo, N.Y., read less than



by Carrie Borzillo

25% of direct mail.

The study also showed that women are more inclined to read direct mail than men, and clerical workers read more than blue-collar workers.

### IDEA MILL: WOLFIN' IT

KIIS Los Angeles conducted a "Wolf It Down" contest at a Ben & Jerry's Ice Cream store to win tickets to a screening of the Jack Nicholson/Michelle Pfeiffer movie "Wolf." Whoever "wolfed" down the most ice cream in five minutes won.

The latest in radio station giveaways is "magic eye posters."

## Billboard®

WMTX-FM (Mix 96) Tampa, Fla., is giving away these computer-generated, stereoscopic prints with the station's logo.

Deutsche Grammophon violinist Gil Shaham and guitarist Göran Söllscher went on a four-market "Paganini For Two" radio station tour to promote the album of the same name. Contest winners heard the duo in "Cafe DG" showcases in May. DJs at stations such as WQXR New York, WGMS Washington, D.C., WFMT Chicago, and WCRB Boston hosted the shows.

KCBS-FM (Arrow) Los Angeles released its first CD June 21, featuring 12 rock'n'roll oldies heard on the station. "The Arrow 93 FM Rock'n'Roll Oldies, Vol. 1" CD will be featured in bin cards in Southern California Warehouse Entertainment stores.

CIMX (89X) Detroit hosted it.

(Continued on next page)

# Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	8	<b>FALL DOWN</b> DULCINEA	◆ TOAD THE WET SPROCKET COLUMBIA
2	4	6	7	<b>COME OUT AND PLAY</b> SMASH	◆ OFFSPRING EPITAPH
3	2	5	12	<b>BLACK HOLE SUN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
4	6	4	10	<b>SHINE</b> HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
5	7	8	6	<b>GIRLS &amp; BOYS</b> PARKLIFE	◆ BLUR SBK/EMI
6	3	2	14	<b>SELLING THE DRAMA</b> THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
7	5	3	17	<b>LONGVIEW</b> DOOKIE	◆ GREEN DAY REPRISE
8	10	11	4	<b>VASOLINE</b> PURPLE	◆ STONE TEMPLE PILOTS ATLANTIC
9	9	9	7	<b>BIG EMPTY</b> PURPLE	STONE TEMPLE PILOTS ATLANTIC
10	11	10	5	<b>PRAYER FOR THE DYING</b> SEAL	◆ SEAL ZTT/SIRE/WARNER BROS.
11	12	12	4	<b>STAY</b> "REALITY BITES" SOUNDTRACK	◆ LISA LOEB & NINE STORIES RCA
12	8	7	11	<b>NIGHT IN MY VEINS</b> LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
13	17	18	4	<b>IT'S OVER NOW</b> TRIP	◆ CAUSE & EFFECT ZOO
14	13	13	13	<b>ROUND HERE</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
15	15	17	8	<b>CORNFLAKE GIRL</b> UNDER THE PINK	◆ TORI AMOS ATLANTIC
16	18	23	5	<b>AFTERNOONS &amp; COFFEESPOONS</b> GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
17	26	—	2	<b>★★★ AIRPOWER ★★★</b> <b>LABOUR OF LOVE</b> MARVIN THE ALBUM	◆ FRENTE! MAMMOTH/ATLANTIC
18	20	24	4	<b>SABOTAGE</b> ILL COMMUNICATION	◆ BEASTIE BOYS CAPITOL
19	14	19	10	<b>CLOSER</b> THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TV/INTERSCOPE
20	19	16	7	<b>BULL IN THE HEATHER</b> EXPERIMENTAL JET SET, TRASH AND NO STAR	◆ SONIC YOUTH DGC/Geffen
21	<b>NEW ▶</b>	1		<b>SAINTS</b> LAST SPLASH	◆ THE BREEDERS 4AD/ELEKTRA
22	16	20	11	<b>UNTIL I FALL AWAY</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
23	28	—	2	<b>THE SUN DOES RISE</b> TAKE ME TO GOD	◆ JAH WOBBLE ISLAND
24	23	26	5	<b>HEY!</b> BOINGO	BOINGO GIANT
25	21	15	11	<b>ALWAYS</b> I SAY I SAY I SAY	◆ ERASURE MUTE/ELEKTRA
26	<b>NEW ▶</b>	1		<b>YELLOW LEDBETTER</b>	PEARL JAM EPIC
27	25	30	21	<b>BACKWATER</b> TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/ISLAND
28	24	21	8	<b>SAY SOMETHING</b> LAID	◆ JAMES FONTANA/MERCURY
29	22	14	9	<b>BREAKIN' UP</b> NEW TIMES	◆ VIOLENT FEMMES ELEKTRA
30	<b>NEW ▶</b>	1		<b>HEADACHE</b> TEENAGER OF THE YEAR	◆ FRANK BLACK 4AD/ELEKTRA

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 400 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

# Controversial Broadcast Bills Die In Summer Rush

■ BY BILL HOLLAND

WASHINGTON, D.C.—Faced with the long July 4 recess, the subsequent annual August recess, and the end of session soon following, Capitol Hill lawmakers have had to let go of several controversial communications proposals that have not gained enough support to pass in Congress.

Among the issues that won't see the light of day this session are codification of the Fairness Doctrine, an alcohol ad warning law that could have cost broadcasters an estimated \$800 million in lost ad revenue annually, and an administration FCC budget plan to tack on larger user fees to pay for illegal alien felons housed in the U.S., which could have cost an estimated \$350 million.

"Less dead, for now," as one insider puts it, is the administration's plan to pay for short-term GATT trade treaty tariff losses with funds gained from broad-

casters, who would have to pay a spectrum tax approaching \$4.8 billion.

However, top officials at the National Assn. of Broadcasters hint that lobbying has convinced the administration to offer alternative proposals—not including a budget waiver, mentioned earlier. "We'll wait until it happens to celebrate," said the source. "But I think we won."

## PERFORMANCE RIGHT MARK-UP

Rep. William Hughes, D-N.J., chairman of the House Intellectual Property Subcommittee and chief sponsor of the recording industry's performance right bill, called for a June 30 mark-up of the controversial bill, opposed by broadcasters, on the eve of the July 4 recess.

A final version of the bill was as hush-hush as a cold-war secret, but it was no secret that Hughes has not been pleased by the insistence of broadcaster lobbyists that they be carved out of the bill entirely.

Hughes, his staff, and private-sector groups exchanged counter-drafts all through the week with varying levels of exemptions for broadcasters. The debate focuses not on possible fees (they're out), but on whether traditional radio must limit the number of cuts if broadcasting in DAB, and whether it must back-announce the cuts.

Subcommittee members were not shown the final draft until June 28, and NAB sources say they will discuss the issue intensely with the California Democrats on the subcommittee (Reps. Howard Berman, Don Edwards, and Xavier Beccara).

"The final vote should reflect

their concerns," says a source.

However, the California members are also being heavily lobbied by the recording industry as well.

## NAB: LAWYERS' ADS PROTECTED

The NAB has told the American Bar Assn. panel June 24 that lawyers have a constitutional right to advertise on radio and TV.

## WASHINGTON ROUNDUP

The ABA is studying whether special rules restricting the advertising of legal services are necessary. The NAB said several Supreme Court decisions have removed similar restrictions.

Long disclaimers are also of concern, the NAB said, adding that the ABA should do "all it can to make legal services easier for the general public to access."

The NAB said there are already enough regulations on the books that obligate broadcasters to take measures to eliminate any false, misleading, and deceptive claims in broadcast ads.

Although legal services ads are a \$126 million market for local TV stations nationwide, the NAB admitted that at this time, "little is known about how much radio ad-

vertising for legal services exists across the country."

## HOUSE OKs INFO HIGHWAY BILLS

The House paved the way for the information superhighway June 28 with the passage of two bills that significantly overhaul U.S. communication policy.

The National Communications Competition and Communications Infrastructure Act, H.R. 3636, and the Antitrust and Communications Reform Act, H.R. 3626, passed by votes of 423-4 and 423-5, respectively.

The bills allow telephone companies to offer video and let cable companies offer telephone service. They also open up local telephone networks to competition and allow so-called Baby Bells to enter manufacturing and long-distance ventures.

NAB lobbyists have made sure that traditional radio and TV will have even footing under the new policy, though details on what new ventures the traditional broadcasters may pursue are still forthcoming.

## HUNDT TO SPEAK AT NAB SHOW

FCC Chairman Reed Hundt has accepted an invitation to speak at the NAB Radio Show, which is scheduled for Oct. 12-15 in Los Angeles.

Hundt will address broadcasters at 2 p.m. Oct. 13 at the Los Angeles Convention Center.

# Poe's Pop Music Survey Highlights Radio Changes

■ BY ERIC BOEHLERT

TYSON'S CORNER, Va.—Calling this an age of information and marketing based on reality, Virgin president/CEO Phil Quatararo urged attendees at the Bobby Poe top 40 convention to take advantage of what he sees as a crucial crossroads for the industry.

Pointing to the fact that the record business has seen more change in the last four years than in the previous 20 combined, Quatararo used his keynote address to urge people to embrace change, not be intimidated by it. He said broadcasters should push the envelope yet act responsibly, and record labels should encourage the up-and-coming within their ranks.

Held here June 23-25, the convention was the 23rd time Bobby Poe and his Pop Music Survey invited top 40 programmers and jocks to join record company promoters for a weekend of old-fashioned schmoozing, along with some serious discussion of the industry. ("I don't want to say Bobby is old," joked Bruce Tenenbaum, senior VP of promotion at MCA, "but his social security number is two.")

Quatararo was not alone in noting the subtle shift that has occurred at Poe's over the years. Once

known as a rowdy gathering, Quatararo pointed out that he now sees people exchanging baby photos in the hotel hallway. He said that years back, "We used to exchange other things in the hallway."

The age of information was highlighted by a string of technological presentations, with SoundScan, Broadcast Data Systems, and Radio & Records taking turns explaining their wares to the crowd.

As for discussions on the formatting of top 40 radio, not surprisingly the rise of rock and modern rock within the hit radio mix was addressed. Garrett Michaels, PD at WPLY Philadelphia (Y100), which like many stations has embraced more guitar sounds, said "Rock is definitely making a comeback."

Along with Mike Sommers, PD at WSTW Wilmington, Del., Michaels stressed that regular-sounding jocks are what listeners respond to, not "that hypey, top 40, '80s sound."

For Paco Lopez, APD at WQHT (Hot 97) New York, the key to the station's "hip-hop" format has been hitting the streets, going to the record shops, and talking to clerks. "We found out where people were going, what they were saying, what they were buying, and then gave it right back to them," he said.

## PROMOTIONS

(Continued from preceding page)

third birthday bash, featuring Afghan Whigs, Beck, the Odds, Superchunk, and other acts. The free show was open to the World Cup attendees in town for the games the weekend of June 25. The event included the "World Cup Village," with more than 15 restaurant and retail booths.

KRTH (K-Earth) Los Angeles' latest client gift is a magnet with the seating charts of three local venues.

WYNY New York and 7-Up sponsored a dream date giveaway with country star Doug Supernaw. Contestants mailed in a coupon found in local newspapers to win.

## Study Compares '70s Formats CBS Leans To Rock, Cox To 'Lost Hits'

NEW YORK—Hoping to offer a glimpse into the burgeoning world of the '70s-based oldies format (which claims more than 20 stations to date), Coleman Research undertook a detailed study of the different approaches taken by CBS Radio (KCBS-FM Los Angeles, KKRW Houston, KRRW Dallas, and WARW Washington, D.C.) and Cox Enterprises (WYSY Chicago and WCOF Tampa, Fla.). The research company recently shared its focus group and telephone interview findings with a group of radio executives in New York.

The most striking difference between CBS and Cox is that nearly 50% of CBS' '70s music leans toward rock (Fleetwood Mac's "Tusk," the Rolling Stones' "She's So Cold," Warren Zevon's "Werewolves Of London"), while Cox favors a more pop-oriented, "lost hits" approach (Jimmy Buf-

fett's "Come Monday," Hall & Oates' "Sara Smile," the Blues Brothers' "Soul Man").

Cox stations also play a heavy dose of former top 10 and top 20 hits, according to the study. Nearly one-third of CBS' playlist never charted as singles. Also, while CBS dabbles in late-'60s and early-'80s cuts, Cox stations spin almost exclusively '70s releases. Yet the average era of songs played by both companies' stations is nearly identical: 1974.

Videotape of focus groups indicated that both men and women (mostly in their 30s) enjoy the nostalgic aspect of the format, even though they cringe at the idea that these songs could be considered oldies.

Interestingly, few participants seemed to realize that CBS' '70s moniker, Arrow, stands for "All Rock'N'Roll Oldies."

ERIC BOEHLERT



# HITS! IN TOKIO

Week of June 19, 1994

- ① Drunk On Love / Basia
- ② Heartbeat / Aswad
- ③ Baby, I Love Your Way / Big Mountain
- ④ The Most Beautiful Girl In The World / ♀
- ⑤ Ease My Mind / Arrested Development
- ⑥ 7 Seconds / Youssou N'Dour
- ⑦ Goody Goody / Lisette Melendez
- ⑧ Gaia / Valensia
- ⑨ Aoi Chikyuuwa Tenohira / Kaori Kano
- ⑩ Have Mercy / Yaz
- ⑪ Dream On Dreamer / Brand New Heavies
- ⑫ I Swear / All 4 One
- ⑬ Back & Forth / Aaliyah
- ⑭ I'll Be The One / Boz Scaggs
- ⑮ Falling Forward / Julia Fordham
- ⑯ I'll Remember / Madonna
- ⑰ Get It Together / Beastie Boys
- ⑱ Long Time Gone / Galliano
- ⑲ 100% Pure Love / Crystal Waters
- ⑳ If You Go / Jon Secada
- ㉑ (She's) Some Kind Of Wonderful / Huey Lewis & The News
- ㉒ Doop / Doop
- ㉓ I'm Going All The Way / Sounds Of Blackness
- ㉔ Don't Turn Around / Ace Of Base
- ㉕ Will You Ever Save Me / Lisette Melendez
- ㉖ I Can't Help Myself / Julia Fordham
- ㉗ The Sign / Ace Of Base
- ㉘ Can You Feel The Love Tonight / Elton John
- ㉙ Wait For The Magic / Al Jarreau
- ㉚ Slow Love / Ice
- ㉛ La La La (Means I Love You) / Swing Out Sister
- ㉜ You Gotta Be / Des' Ree
- ㉝ Stay / Eternal
- ㉞ What's It Like To Be Beautiful / Lena Fiagbe
- ㉟ No Gunshot / Worl-A-Girl
- ㊱ Let Me Love You / Lalah Hathaway
- ㊲ La Vie En Rose / Donna Summer
- ㊳ Always / Erasure
- ㊴ Innocent World / Mr. Children
- ㊵ Heaven Come Down / Jennifer Brown
- ㊶ Oh Baby I ... / Eternal
- ㊷ That's The Way Love Goes / Norman Brown
- ㊸ Far Away / Cara Jones
- ㊹ Rocks / Primal Scream
- ㊺ Different Time, Different Place / Julia Fordham
- ㊻ Those Were The Days / Cara Jones
- ㊼ Nuttin' But Love / Heavy O & The Boyz
- ㊽ I'll Stand By You / Pretenders
- ㊾ I Need Your Love / Boston
- ㊿ Just When I Needed You Most / Randy VanWarmer

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



81.3 FM J-WAVE

## Secada To Perform During Radio Awards; WYKL Off 'Target,' Seeking New Handle

**GRAMMY AWARD-WINNING** SBK/EMI artist **Jon Secada** will perform at the Billboard/Airplay Monitor Radio Awards, Sept. 10 at the New York Hilton & Towers hotel.

In addition to winning two Grammys, Secada's achievements include previous Billboard honors as best AC artist of 1993 and best Latin pop artist of 1992 (in the Billboard Latin Music Awards). His self-titled debut album sold more than 6 million copies worldwide, and his recent follow-up, "Heart, Soul & A Voice," is currently at No. 32 on The Billboard 200.

The Radio Awards ceremony will be the closing event of the three-day Billboard/Airplay Monitor Radio Seminar. Ballots listing the award nominees appeared in last week's issue.

In other news, **WYKL** Memphis has agreed to drop its "Target 98" handle and bull's-eye logo as a result of threatened legal action by the Minneapolis-based retailer Target Stores (Billboard, June 25). The station is calling on listeners to come up with a new handle.

**WSUN** Tampa, Fla., and its **Hooters** midday show, featuring waitresses from the well-known "family" restaurant chain, find themselves in the middle of an internal dispute that could threaten the program's future. According to **Ross Reback**, who produces the show for WSUN, Hooters founders in Florida, who OK'd the radio show, are now battling Hooters franchise people in Atlanta over the future of the chain. Consequently, Reback says, the Atlanta Hooters faction is attacking everything the founders have done with the name, including approving the radio show.

Combined local and national radio revenues were up 12% in May over the same month last year, according to the Radio Advertising Bureau. That figure reflects 12% individual gains in both local and national revenues.

In addition, May was the first month radio advertising revenues exceeded \$1 billion, according to the RAB. Total revenues for the month topped out at \$1.07 billion—a startling figure compared to 1970, when it took all year for the industry to earn \$1.26 billion.

In year-to-date figures, combined revenues were up 12% through the end of May compared to the same five-month period in 1993. That figure is based on an 11% local revenue gain and a 13% national revenue jump.

Talk host **Rush Limbaugh's** questionable on-air factual findings were at the center of a report released June 29 by Fairness & Accuracy in Reporting, a left-leaning advocacy group. In its study, FAIR offers examples of the conservative host allegedly playing fast and loose with facts.

**PROGRAMMING: MURPHY KZOK'S PD**  
**Tim Murphy**, VP of regional programming for EZ Communications, adds PD duties at the company's recently acquired classic rock **KZOK**

Seattle. He replaces **Dave Richards**, who exits to program **WBBZ** Chicago.

**WCLB** Boston evening jock/music consultant **Harry Nelson** defects to the PD position at crosstown **WBCS**. Former **WBCS** PD **Jim Murphy** is out.

**Mike Thompson**, former **WABC** New York morning show producer, takes over as PD at **WCNN** Atlanta. He replaces **Randy Blake**, who remains as morning co-host.

**KUPL** Portland, Ore., PD **Bill Bradley** exits for **Deschutes River**



by **Phyllis Stark**  
with reporting by **Eric Boehlert**  
and **Brett Atwood**

Broadcasting. **APD**/afternoon jock **Keith Todd** is interim PD.

**WLUM** (Hot 102) Milwaukee director of operations and programming **Jamie Hyatt** joins **KMXZ** Monterey, Calif., and sister **KHSL** Chico, Calif., for the newly created VP of programming job. **KMXZ** **APD/MD** **Bobby Dee** is upped to PD, replacing **Christopher Lance**. **KYLD** San Francisco production director **Tony Valara** joins both stations for the new music coordinator position. **KMXZ** P/T jock **Rudy Alfaro** is upped to afternoons, replacing **Lance**.

**KATM** Modesto, Calif., **MD** **Greg Edwards** joins **KNAX** Fresno, Calif., for PD duties July 10. He replaces **Mike Brady**, now at **Epic**. **KNAX** **MD** **Rick Stewart** moves to newly acquired crosstown sister station **KSXY** for PD duties.

**KXTN-AM-FM** San Antonio, Texas, PD **Rudy Rocha** exits. **Jesse Rios**, **OM/PD** at sister stations **KCOR/KROM**, adds those duties at **KXTN**. **KROM** midday host **Esmerelda Medellin** is upped to **APD** of that station. **KCOR** **ND** **Armando Quintero** is upped to **APD** there.

**Larry Kahn** has been named director of talk programming for **Westwood One** Entertainment. He previously was executive producer/**APD** at **WOR** New York.

**KCKI** Tulsa, Okla., flips from local hot country to **WW1's** "Hot Country" format... **Kevin King** from **WMUS** Muskegon, Mich., is the new PD at **WCUZ** Grand Rapids, Mich., replacing **Brian Wright**.

**WMKS** Macon, Ga., **OM/PD** **Jim West** moves to **KASY** Albuquerque, N.M., for PD duties, replacing **Bruce Agler**, now at crosstown **KRST**. **Coyote McGee** remains **MD** at **KASY**.

**KRZY** Albuquerque flips from a simulcast of country **KRST** to all-sports and picks up syndicated morning man **Don Imus**. **KTUC** Tucson, Ariz., also becomes a new **Imus** affiliate.

Management at **KBCO-AM-FM** Denver has shelved plans to spin the **AM** off as all-talk **KBLD**. The station

will turn in those new calls to the FCC, and will continue to simulcast.

**WBBU** Baton Rouge, La., signs on at 107.3, programming **WW1's** **AC** format... **KKYK** Little Rock, Ark., flips from album to modern rock.

Although **WEZB** (B97) morning co-host **John Walton** is now paired with **Rick Rumble**, rather than longtime partner **Steve Johnson** (Billboard, June 25), both affiliates of **Walton & Johnson's** syndicated morning show will be keeping the program with the new co-host. The affiliates are **WTGE** Baton Rouge, La., and **WNWZ** Memphis.

**KRSQ** Billings, Mont., has signed on as "Rescue 102," with programming provided by **The Word In Music Satellite Network**.

**ABC/Satellite Music Networks'** "The Touch" affiliate **WMGL** Charleston, S.C., is set to go live in middays and afternoons. PD **George Hamilton** needs **R&B** adult record product.

### PEOPLE: COLE UPPED AT KIFM

**KIFM** San Diego night host **Kelly Cole** adds **MD** duties, replacing **Tony Schondel**, who is now PD at **KSSJ** Sacramento, Calif.... **KDWB** Minneapolis **MD** **Kevin Peterson** is promoted to **APD/MD**.

Midday jock **Geronimo** is upped to **APD** at **WZJM** Cleveland... **Lois Todd** joins **KBCO** Denver as **APD**/midday jock. She previously worked at crosstown **KBPI**.

**Doug McKnight** has been named **MD** at **WKZZ** and **WKRR** Greensboro, N.C., replacing **Jeff McHugh**, who is now PD. **McKnight** previously was swing jock at **WKRR**.

Illinois lieutenant governor **Bob Kustra** is resigning that post to join **WLS-AM** Chicago as co-host of the afternoon show. He replaces **Ed Vrdoiyak**, who exits, and will be paired with current co-host **Ty Wansley**.

Former **WYNY** New York jock **Del DeMontreux**, who has been doing P/T at crosstown **WQEW** for 10 months, is upped to full-time evening announcer at **WQEW**. He replaces **Bill Quinn**, who is now production director at crosstown **WBSL**.

New York City's first lady, **Donna Hanover Giuliani**, filled in for vacationing morning man **Dan Daniel** at **WYNY** and also has agreed to fill in at the station for other special occasions throughout the year... **WGCI-FM** Chicago weekend rap host **Pinkhouse** exits for late nights at crosstown **WJPC**.

As expected, **KLOS** Los Angeles morning show producer **Nicole Sandler** has been hired by crosstown album alternative **KLIT**, where she initially will do nights. Also, former **WNEW** New York jock **Maxanne Sartori** and former **KLIT** afternoon jock **Rich Guzman** have been retained as P/T jocks. **Guzman** also will be public affairs director.

Local radio veteran **Dan Walker** joins **WYSY** Chicago as morning host. He previously was morning sidekick at crosstown **WKQX**, and has been working P/T at **WYSY** since March.

**KYYS** Kansas City, Mo., weekender **Tommy Daniels** joins **KDGE** Dallas as sports and news director, replacing

## newslines...

**JAY GUYTHER**, Arbitron's VP, sales and marketing, radio station services, is upped to the newly created position of VP, radio development. The company also is looking to fill another new position, GM, Arbitron Radio.

**LARRY WERT**, VP/GM at **Evergreen Media's** Chicago stations, is upped to president of **Evergreen/Chicago**. His duties will include **WLUP**, **WMVP**, and syndication. Former **KZOK** Seattle VP/GM **Mike Fowler** becomes VP/GM of **Evergreen's** other Chicago station, **WBBZ**, which has changed its handle from "the Blaze" to "Rock 103.5." Look for new calls and a new, mainstream album rock format for **WBBZ** next week. Also, **Ed Coyle** is upped to director of sales for **Evergreen Media Syndication**. He previously was **NSM** for **WBBZ**.

**MICHAEL PACKER** is upped from PD to GM at **WXYT** Detroit following the closing on the sale of the station from **Fritz Broadcasting** to **Infinity Broadcasting**. Former GM Jock **Fritz** exits.

**JANE BARTSCH** is upped from VP/GM to president/GM of **WHLI/WKJY** Long Island, N.Y. Also, **Ben Mevorach** joins **WKJY** as ND. He arrives from crosstown **WGSM/WGBB**.

**DAVID DURON** is upped from GSM to VP/GM at **XHRM** San Diego. He replaces **Chuck Howard**, who exits.

**BARBARA DEAN** exits as GM at **KPSN** Phoenix. **Buzz Powers**, GSM at sister station **KZPS** Dallas, replaces **Dean**.

**EZ COMMUNICATIONS** has been granted court approval to purchase **WUSL** Philadelphia and **WTPX** Tampa, Fla., from the bankrupt **Tak Communications** for \$50 million. **EZ** begins programming the stations under a local marketing agreement in early July, pending FCC approval.

**SALE CLOSINGS:** **WNEZ/WRCH** Hartford, Conn., from **Radio Corporation of Hartford** to **American Radio Systems**, owner of crosstown **WZMX**; **WWDW** Columbia, S.C., from **Threshold Broadcasting** to **Radio Equity Partners** for \$13.75 million; **KUKQ/KUPD** Phoenix from **G&C Broadcasting** to **Sandusky Newspapers**, owner of crosstown **KDKB**, for \$20 million.

**Ernie Mills**, who exits. **KNIN-FM** Wichita Falls, Texas, midday personality **Steve Wilson** joins **KDGE** as production director, replacing **Chris Ryan**, who moves to weekends at crosstown **KEGL**.

**Dana Landon**, who recently was relieved of her **MD** and midday duties and moved to nights at **WTIC-FM** Hartford, Conn., is looking for a new programming or **MD** opportunity and can be reached at 203-870-9829. Shifts have been stretched to fill **Landon's** daytime slot, and production director **Damon Scott** is now heard from 4-8 p.m. **WTIC** is now using the slogan "today's top 40" to reflect its more adult lean.

**WALR** Atlanta morning man **Mitch Faulkner** leaves to concentrate on his production company. Afternoon jock **Tony Jackson** takes **Faulkner's** slot, and **GM** **Bob Huntley** is accepting **T&Rs** for afternoons.

**Mike Esparza** joins **KCBQ-FM** San Diego as morning co-host. He previously hosted that shift at **KSLY** San Luis Obispo, Calif. Veteran news anchor **Ted Tillotson** also joins the morning team at **KCBQ**.

**Michael Dixon** resigns from his morning show slot at **KFYI** Phoenix, but stays with the station for weekends. **Dixon's** wake-up partner, **Bill Haywood**, remains... **Bruce Kirk** joins **KTAR** Phoenix as morning co-host from crosstown **KPNX-TV**. **Jami McFerren** exits **KTAR** Friday (8).

**Schelby Sweeney** joins **KEZR** San Jose, Calif., as morning co-host, replacing **Michael Bennett**, who exits. **Sweeney** was last morning co-host at **WBSB** Baltimore.

**KEDG** Las Vegas **MD**/morning host **Freddy Snakeskin** moves to after-

noons, replacing former PD **Jay Taylor** on the air. No permanent replacement has been named in mornings... **KSSK-FM** Honolulu midday host **Bill Logan** exits and is replaced by former swing jock **Todd Gannett**.

**Jane Shapiro** is upped from director of research to senior director, research, at **ABC Radio Networks**... **KERN** Bakersfield, Calif., weekender **Joe Brown** joins crosstown **KKXX-FM** for overnights.

**WHYT** Detroit swing staffer **Ron Geronimo** joins **WVIC** Lansing, Mich., for night duties, replacing **Ryno**, who is now doing nights at **KRQQ** Tucson, Ariz.... **CILQ** (Q107) Toronto morning man **Scruff Connors** and sister **CJKR** Winnipeg, Manitoba, morning man "Brother Jake" **Edwards** swap stations.

**Jim Seagull**, who had been PD/MD/afternoon host at adult alternative **KXDC** Monterey, Calif., is looking for a new opportunity now that the station has gone dark. Reach him at 408-624-7551... Former **WCKI** New Haven, Conn., night jock **Kelly Nash** (203-469-7814) also is looking for a new opportunity.

**KWNZ** Reno, Nev., PD **Chuck Geiger** is looking for a morning sidekick and wants **T&Rs**... **KTWV** Los Angeles P/T jock **Julio Flores** adds weekend/fill-in duties at crosstown **KRLA** as well.

Finally, sad news from Detroit, where **WWWW** night jock **Skip Stevens** lost his battle with leukemia. **Stevens**, who had been with the station for three years, is survived by his wife **Jacque** and two children. Since **Stevens** left the air two months ago, his partner, **Kati O'Neill**, has been paired with **Steve Bertich**.

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SEPTEMBER 8-10, 1994

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 Company: \_\_\_\_\_ Address: \_\_\_\_\_  
 City: \_\_\_\_\_ State: \_\_\_\_\_ Country: \_\_\_\_\_ Zip: \_\_\_\_\_  
 Phone: \_\_\_\_\_ Fax: \_\_\_\_\_  
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 Credit card #: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

Signature: \_\_\_\_\_ (Not valid without Signature)

- Credit cards are not valid with out signature & expiration date
- Registration fees are non-refundable

## BARENAKED LADIES SEEK U.S. EXPOSURE

(Continued from page 1)

low-up to the five-member band's debut Sire album, "Gordon," released worldwide in July 1992. To date, that release has sold 92,000 units in the United States, according to SoundScan. In Canada, however, the album has been certified eight-times platinum (800,000 units) by the Canadian Recording Industry Assn.

"We've sold almost 1 million records worldwide, but with the bulk of that being in Canada, people outside the country have trouble taking [our success] seriously," says singer/guitarist Stephen Page.

Sire president Seymour Stein doesn't hide his disappointment over the U.S. sales of "Gordon." "I would have liked to have seen 'Gordon' do a quarter of a million [in the U.S.] at least," he says. "The most remarkable place [for the album] has been England, where it did 20,000 units. It helped that [Barenaked Ladies manager] Nigel Best is English and understands the market there."

Several sources say the lackluster U.S. performance of "Gordon" was due to a lack of commitment from Warner Bros. Anne Donoghue, product manager at Warner Bros. in New York, disagrees. "I don't think Warner made a conscious decision to not embrace the album. American radio just was not ready [for it]."

Some sources say the band's cartoonish image, a plus in Canada, hindered the group's ability to develop a strong base of support among skeptical American radio programmers.

However, Donoghue says the band did well at album alternative stations close to the U.S.-Canadian border, in markets such as Buffalo and Detroit. She notes that album alternative stations in Phoenix, Tucson, Ariz., Santa Fe, N.M., and Denver were supportive, as were some college and alternative stations.

"We are [still] playing Barenaked Ladies, and we are getting a tremendous response," says Judy McNutt, PD at album alternative KDCO Boulder, Colo. "Part of it, I think, is the name of the band, which is very attractive and funny. It just commands attention. It's a good band for us. We're looking forward to the album."

### RECORD-BREAKING INDIE RELEASE

If the reception to "Gordon" was luke-warm in the U.S., it was a media boil-over in Canada. The album topped The Record's retail album chart within two weeks of its release, staying there for six weeks, and was among the Canadian trade's top 10 albums for 43 weeks. Five singles charted on the paper's Contemporary Hit Radio chart. The band's 65-date, coast-to-coast "Mr. Rockin's All You Can Eat Salad Bar Tour" for MCA Concerts was one of the highlights of 1993's Canadian concert scene.

"Sales of the album have been steady right from the day of release," says Garry Newman, senior VP/managing director, U.S. division, Warner Music Canada. "It's been an extremely strong cassette [seller], over 40% of overall sales, which signifies a very young audience base."

Formed in the fall of 1988 by its prime songwriters, Page and Ed Robertson (guitar/vocals), the group also includes the Creeggan brothers, Jim (bass/vocals) and Andy (piano/percussion/vocals), as well as Tyler Stewart (drums/vocals).

Although "Gordon" was the band's major-label debut, the album actually was a follow-up to the band's self-titled five-song independent cassette,

released in August 1991. Carried by such national retail chains as Sam The Record Man, HMV, A&A's, Record On Wheels, and Sunrise, and boosted by airplay on the MuchMusic video channel and at alternative, album rock, top 40, and even country radio, the cassette made Canadian musical history as the first and only indie release to reach platinum status (Billboard, Jan. 11, 1992).

After its indie cassette success, Barenaked Ladies entered Toronto alternative station CFNY's "Modern Music Search" and walked away with \$100,000. The group used the winnings to finance the recording of "Gordon" with producer Michael Phillips-Wojewoda at Le Studio in Morin Heights, Quebec, and subsequently signed with Sire.

Though the Cowboy Junkies, Jane Siberry, Blue Rodeo, and Crash Test Dummies contributed to Canada's growing indie community profile, Barenaked Ladies' indie-driven success opened the doors for such quirky Canadian alternative acts as Moxy Fruvous, Sloan, the Waltons, Pure, Bourbon Tabernacle Choir, Tea Par-

ty, and Lowest Of The Low.

Stein predicts a strong American reception for "Maybe You Should Drive." "It's a fabulous album, and Warner Bros. has woken up, and [they now] know what they have," he says. "There's some great songs here. 'The Wrong Man Was Convicted' sends chills up my spine. It could have been a Lefty Frizzell song 40 years ago."

The lead single has yet to be determined; Sire is considering "Alternative Girlfriend" (the best bet) or "Jane," Donoghue says. "We're ready to go aggressively after triple-A and alternative [radio]," she says. "We're also planning on [top 40] and AC. Obviously, for videos we're approaching MTV and VH-1. The fact that MuchMusic is going to start broadcasting in the States in the summer will also help us."

Denise Donlon, director of music programming at MuchMusic, says the channel has supported the band since "Gordon." "We like them because they're easy to work with, and they understand television," she says. "There's a comedic side to them

which goes over really well on TV."

Despite the band's image, Best says it is crucial that people take Barenaked Ladies seriously. "In Canada, to a lot of people, we're a puff of fluff," he says. "However, this album makes the statement, 'We're musicians. Whether you think we've turned serious or not, that's your decision, but from here on in, we can go any direction we want.'"

### A NOTE OF CAUTION

Tim Baker, buyer for the 30-store Sunrise Records And Tapes web based in Toronto, says his stores will treat "Maybe You Should Drive" as a front-rack item. "But we're going to be a little cautious, simply because this is a sophomore album from somewhat of a novelty act. Up to now, they've been Barney for teenagers."

John Filion, director of marketing and merchandising with Roblan Distributors, which operates Canada's 100-store Sam The Record Man chain, says, "They've been a big deal in Canada, but I have no expectations of the new album. Coming off 800,000 units,

they'll probably do 300,000-400,000 units, but you can't have expectations off new records. Look at the last Allannah Myles album."

Warner Music Canada is leaning toward the conservative side in its initial servicing, which is a traditional approach for the company. "We went out with 50,000 copies of 'Gordon,' and with the new one, we'll go out between 60,000-75,000," says Newman. "By Aug. 30, we'll be at [100,000 units]. We want to build this thing."

In choosing longtime k.d. lang collaborator Mink to helm the album, Page says, "We were looking for someone who we knew had some knowledge as a musician." He notes that lang's "Ingenué" is frequently played by the band before its shows.

The group is set to perform in the U.K. in August, followed by a U.S. tour in the fall. "Obviously, we'd like to spend more time in America," says Best. "We'd also like to spend time in England at the right time, and over two months—rather than just spending a couple of weeks there and coming home."

## RIAA MID-YEAR REPORT: MORE MULTIPLATINUM, GOLD AWARDED

(Continued from page 12)

seven this year. However, last year's total included 16 Walt Disney children's records, so pop multiplatinum singles actually saw an increase this year.

Platinum albums and singles both slipped during the first six months of '94. Million-selling albums dipped slightly, from 72 in '93 to 71 this year, while singles slid from 28 last year to 12 in '94.

Gold album and single tallies soared this year: 154 albums were certified for sales of 500,000 (as compared to 103 in the first six months of last year), while 50 singles topped the gold mark (versus 37 last year).

Some of the major sellers of this year's first half were debutantes: Arista's Swedish act Ace Of Base sold 4 million units of its album "The Sign" between January and June, while R&B artist R. Kelly's Jive set "12 Play" topped 3 million. Country vocalist Tim McGraw's Curb bow, "Not A Moment Too Soon," went double-platinum during the same period.

In June, a veteran San Francisco band scored its first multiplatinum album after 27 years of recording: the Grateful Dead's 1974 Warner Bros. album "The Best Of/Skeletons From The Closet" went double-platinum.

Pink Floyd's Columbia album "The Division Bell" also topped the 2 million sales mark, after just two months in release. The record simultaneously became the group's seventh multiplatinum, 11th platinum, and 15th gold album.

First-time platinum album artists for the month included R&B harmony group Take 6 (Reprise), R&B unit All-4-One (Blitzz/Atlantic), modern rock band the Breeders (Elektra), and Seattle rock act Candlebox (Maverick).

With her 15th gold album, MCA's "Read My Mind," country singer Reba McEntire—in third place among female vocalists—gained ground on Linda Ronstadt, who owns 17 gold awards. Barbra Streisand remains solidly in first place, with 31 gold albums.

John Anderson scored his third and fourth gold albums simultaneously in June, with the certification of "Greatest Hits" (Warner Bros.) and "Solid

Ground" (RCA Nashville).

Achieving gold album status for the first time in June were contemporary Christian artist Michael Card (Sparrow), R&B vocalist Aaron Hall (MCA/Silas), San Francisco modern rockers Green Day (Reprise), guitar-flexing alternative act Helmet (Interscope), Georgia-based rockers Collective Soul (Atlantic), Southern rappers Outkast (LaFace), and—after 18 years on the charts—punk pioneers the Ramones (Sire).

Madonna, who grabbed her 13th gold single with "I'll Remember (From 'With Honors')" (Maverick), tied Janet Jackson as the No. 2 female artist in that category. Aretha Franklin remains the top artist, with 14 gold awards.

Debuting in the gold singles category were Aaliyah (Jive), Big Mountain (RCA), Warren G & Nate Dogg (Death Row/Interscope), and Coolio (Tommy Boy).

A complete list of June RIAA certifications follows.

### MULTIPLATINUM ALBUMS

Mariah Carey, "Music Box," Columbia, 7 million.  
Linda Ronstadt, "Greatest Hits, Vol. 1," Asylum, 5 million.  
Ace Of Base, "The Sign," Arista, 4 million.  
Neil Young, "Harvest," Reprise, 4 million.

R. Kelly, "12 Play," Jive, 3 million.  
Rod Stewart, "Greatest Hits," Warner Bros., 3 million.  
Various Artists, "Common Thread: The Songs Of The Eagles," Warner Bros., 3 million.  
Metallica, "Master Of Puppets," Elektra, 3 million.  
Grateful Dead, "The Best Of/Skeletons In The Closet," Warner Bros., 2 million.  
Pink Floyd, "The Division Bell," Columbia, 2 million.

### PLATINUM ALBUMS

ZZ Top, "Antenna," RCA, its sixth.  
Soundtrack, "Reality Bites," RCA.  
Soundgarden, "Superunknown," A&M, its second.  
Pink Floyd, "The Division Bell," Columbia, its 11th.  
Take 6, "Take 6," Reprise, its first.  
Enigma, "The Cross Of Changes," Charisma/Virgin, its second.  
All-4-One, "All-4-One," Blitzz/Atlantic, its first.  
The Breeders, "Last Splash," Elektra, their first.  
Reba McEntire, "Read My Mind," MCA, her ninth.  
Candlebox, "Candlebox," Maverick, its first.  
DC Talk, "Nu Talk," Forefront, its second.  
Pink Floyd, "The Division Bell," Columbia, its 15th.  
Michael Card, "Sleep Sound In Jesus," Sparrow, his first.  
Kathy Mattea, "Time Passes By," Mercury, her fourth.  
Aaron Hall, "The Truth," Silas/MCA, his first.  
Green Day, "Dookie," Reprise, its first.  
John Anderson, "Greatest Hits," Warner Bros., his third.

### GOLD ALBUMS

Soundgarden, "Superunknown," A&M, its second.  
DC Talk, "Nu Talk," Forefront, its second.  
Pink Floyd, "The Division Bell," Columbia, its 15th.  
Michael Card, "Sleep Sound In Jesus," Sparrow, his first.  
Kathy Mattea, "Time Passes By," Mercury, her fourth.  
Aaron Hall, "The Truth," Silas/MCA, his first.  
Green Day, "Dookie," Reprise, its first.  
John Anderson, "Greatest Hits," Warner Bros., his third.

John Anderson, "Solid Ground," RCA, his fourth.  
Mannheim Steamroller, "Yellowstone: The Music Of Nature," American Gramophone, its 11th.  
Helmet, "Meantime," Interscope, its first.  
Various Artists, "The Original Jazz Masters Series, Volume 1" (5 CD box set), Da Music.  
Various Artists, "The Original Jazz Masters Series, Volume 2" (5 CD box set), Da Music.  
The Pretenders, "The Singles," Sire, their fourth.  
The Ramones, "Ramones Mania," Sire, their first.  
Collective Soul, "Hints, Allegations, & Things Left Unsaid," Atlantic, its first.  
Outkast, "Southernplayalisticadillacmusic," LaFace, its first.  
Reba McEntire, "Read My Lips," MCA, her 15th.

### GOLD SINGLES

Aaliyah, "Back & Forth," Jive, her first.  
Madonna, "I'll Remember (From 'With Honors')," Maverick, her 13th.  
Big Mountain, "Baby I Love Your Way," RCA, its first.  
All-4-One, "I Swear," Blitzz/Atlantic, its second.  
Hammer, "Pumps And A Bump," Giant, his fifth.  
Warren G & Nate Dogg, "Regulate," Death Row/Interscope, their first.  
Coolio, "Fantastic Voyage," Tommy Boy, his first.  
Tim McGraw, "Don't Take The Girl," Curb, his second.  
Ace Of Base, "Don't Turn Around," Arista, its second.

This story was prepared by Chris Morris, with assistance provided by Brett Atwood.

## WORLD CUP IN U.S. NETS INTEREST IN SOCCER VIDEOS

(Continued from page 6)

in stores about three weeks after the Cup's July 17 conclusion.

At least a dozen companies have released about 50 additional "unofficial" World Cup videos, including PPI Entertainment Group/Parade Video.

The New Jersey-based supplier has shipped 100,000 combined units of its five World Cup tapes, according to senior VP of sales Shelly Rudin.

One of those, "101 Classic Goals Of World Cup," debuted at No. 11.

The supplier also conducted a national sweepstakes, awarding free soccer balls. In a promotion with Jamesway stores, World Cup jackets were given away.

"World Cup is doing surprisingly well," says Best Buy video buyer

Jimmy Hire. "They're not blowing out of the store, but I was against bringing them in, and now I think I should have brought in more."

But other dealers remain skeptical. "It seemed like extraneous product to us," says John Artale, home video buyer at National Record Mart. "If a store called us wanting it, we'd get it, but right now we're not carrying it."

Disc Jockey is one chain that did get a call from its store managers asking for World Cup titles.

"We don't have any in stores now, but we will by next week," says home video buyer Angie Woodward. "We'll probably get at least one copy of each per store, and in areas where the games are, we'll put in two copies."

Beginning next month, the retailer will be advertising the tapes.

Other mass merchants report limited consumer interest.

"We put in a few titles in the cities where the games were, but World Cup hasn't been a big seller," says Kmart spokesman Dennis Wigent.

World Cup venues are Pontiac, Mich., Los Angeles, Palo Alto, Calif., Chicago, Foxboro, Mass., East Rutherford, N.J., Washington, D.C., and Orlando, Fla.

"The best-selling titles are the tapes that highlight World Cup stars or best goals," says Richard Kentwell, president of Reed Swain Video and Books, a Pennsylvania-based distributor.

# CAVALIERE PUTS COMEBACK DREAM IN MOTION, WITH HELP FROM WAS

(Continued from page 11)

of lush, modern, R&B-styled keyboards.

The album, which carries a \$9.98/\$15.98 list price, will be released July 19; MCA expects to deliver 35,000-45,000 copies to record stores.

Randy Miller, senior VP of marketing at MCA Records, says MCA's marketing plan for the album is similar to one the label might use for oth-

er developing artists, but with one key difference: Cavaliere is "a very familiar voice, a voice that people love."

Consequently, Miller says, "Our first goal is to reconnect Felix in the marketplace to his old audience, and remind them that he is the voice of the Rascals."

MCA will go to adult contemporary

radio July 12 with the album's first single, "If Not For You." The label has long-term plans for the album and expects to take three or four singles to AC, with the hope that success at that format will help the tracks go to top 40 radio, Miller says.

MCA has Cavaliere on the road visiting AC stations in about 20 markets. Bill Terry, program director at WLIB Long Island, N.Y., says response to Cavaliere's on-air appearance at the station "was huge. His name recognition on Long Island [where the Rascals were discovered in 1965] is very strong. We got a good number of phone calls, with everybody asking Felix how he was doing."

Cavaliere says he's doing all right, thank you very much, and hadn't been interested in making a comeback until Was came along.

Cavaliere had retired from the record business after the release in early 1980 of "Castles In The Air," which provided him with his last top 40 hit, "Only A Lonely Heart Sees." "I had had enough; I had had the business up to here," he says. "The '60s were pregnant with music, and [the people involved] were music lovers, not accountants. We had fertile ground to put these beautiful seedlings in, and that changed in the '70s."

Cavaliere decided to explore other parts of the business, doing such work for corporations as advertising jingles and music for television. Most recently, he was coordinating music for Northwest Airlines' commercials and performing the occasional oldies gig. "I did anything to not be in the spotlight, where you can get banged up the most," he says. But in 1990, he got a phone call from the Lovin' Spoonful's John Sebastian (now a solo artist on Shanachie Records), who told him Was was looking for him.

Was says that when he was thinking about starting Karambalage, he told his manager, "There are these incredible voices that have this incredible warmth to them, like when you

hear 'A Beautiful Morning' on the radio and you say, 'What's going on with them now?'"

Was called Cavaliere and found that "he was writing great songs. The music business had moved away from an artist like him, but he said, 'OK, fuck it.' He hadn't moved away from music—he stayed contemporary; he has a MIDI [setup] and a studio in his home, and was making music."

Was calls Cavaliere an inspiration. "I based my life around him," he says. "He was this blue-eyed soul man who produced records like Laura Nyro's with Arif [Mardin], and at that time, it was still pretty unheard-of for an artist to produce. I thought, 'What complete mastery of the art form to play both sides, as an artist and producer.'"

In planning what would eventually become "Dreams In Motion," Cavaliere says he told Was, "I am really not interested in recapturing anything from the past. I'm sorry, that's just not for me... I don't want to do something old."

Was agreed, because "the fact of the matter is, [Cavaliere] remains vitally creative. If you want his old records, you can buy them. The beauty of Felix is that he is looking forward."

Cavaliere co-wrote nine songs on the album. "Don said, 'Look, you have to come up with 10 great songs. You sound great, don't get me wrong, but we gotta have the songs,'" says Cavaliere. "So he kept introducing me to different writers to collaborate with, which took quite a while. That was the most fun of the whole album. I was totally into it."

Was says his favorite moment came during the recording of "Stay In Love," which "we were having trouble with. At its core, it is retro, and we didn't want to go in that direction. [The late] Jeff [Porcaro] came in with an off-the-wall rhythm and turned the song inside out. That really exemplified the best in Jeffrey, and made that song happen."

Another song that came alive during recording was "Voices Calling," which Cavaliere co-wrote with Jon Lind, Nicky Brown, and Brock Walsh. The track—a cross between something the former Prince might record and something from Cavaliere's second solo album, "Destiny,"—was "put into place by Brown, who writes on a sampler."

How the market reacts to the emergence of the former Rascal remains to be seen. Cavaliere admits that he doesn't know "where [I] fit in now; that is a good question."

But he says, "There is a line of demarcation in music. Not that it bothers me, but apparently who you are and where you have been determines what bin they put you into."

Retailers, however, are welcoming him back. Jeff Abrams, VP of merchandising at Minneapolis-based Best Buy, says Cavaliere is "one of my personal favorites, a very influential songwriter of the '60s."

Howard Appelbaum, executive VP at Kemp Mill Records in Beltsville, Md., says, "Hopefully, he will pick up on his old fan base, while a new generation of people need to be turned on to him."

MCA will be working hard to accomplish that, according to Miller. "We will do a micro-marketing campaign, and as airplay develops, we will do an awareness campaign at retail, advertising with point-of-purchase materials. We will buy into local retail programs [which supply price and position in-store], particularly on the East Coast, where there is a higher level of awareness."

If that strategy is successful, MCA will move marketing plans to the national level.

"We will go nice and slow, and stay focused," says Miller. "We have a big job to do just to create awareness and try to establish him as an AC artist. Fortunately, we have a really good story to tell—a comeback story."

## Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 79 top 40/mainstream and 31 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			*** NO. 1 ***				*** NO. 1 ***
1	2	10	DON'T TURN AROUND ACE OF BASE (ARISTA) 1 wk at No. 1	1	2	10	BACK & FORTH AALIYAH (BLACKGROUND/JIVE) 1 wk at No. 1
2	1	11	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)	2	1	8	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
3	4	11	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	3	3	17	YOUR BODY'S CALLIN' R. KELLY (JIVE)
4	3	15	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)	4	4	12	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)
5	5	12	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	5	5	13	REGULATE WARREN G & NATE DOGG (DEATH ROW)
6	6	7	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)	6	6	8	DON'T TURN AROUND ACE OF BASE (ARISTA)
7	8	6	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	7	7	14	ANYTHING SWV (RCA)
8	7	9	IF YOU GO JON SECADA (SBK/EMI)	8	14	6	I MISS YOU AARON HALL (SILAS/MCA)
9	9	19	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	9	8	13	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
10	10	20	MR. JONES COUNTING CROWS (DGC/GEFFEN)	10	12	4	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
11	13	6	SHINE COLLECTIVE SOUL (ATLANTIC)	11	15	4	FUNKAFIED DA BRAT (SO SO DEF/CHAOS)
12	12	18	THE MOST BEAUTIFUL GIRL... 4 (NPG/BELLMARK)	12	10	13	GOT ME WAITING HEAVY D & THE BOYZ (UPTOWN/MCA)
13	16	5	CRAZY AEROSMITH (GEFFEN)	13	17	4	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)
14	11	16	RETURN TO INNOCENCE ENIGMA (VIRGIN)	14	11	28	BUMP N' GRIND R. KELLY (JIVE)
15	18	5	WILD NIGHT JOHN MELLENCAMP (MERCURY)	15	9	19	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
16	22	6	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	16	16	5	BACK IN THE DAY AHMAD (GIANT)
17	19	5	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)	17	21	5	AND ON AND ON JANET JACKSON (VIRGIN)
18	21	6	ALWAYS ERASURE (MUTE/ELEKTRA)	18	19	6	THE PLACE WHERE YOU BELONG SHAI (MCA)
19	23	4	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	19	26	4	WHEN CAN I SEE YOU BABYFACE (EPIC)
20	17	27	THE SIGN ACE OF BASE (ARISTA)	20	13	18	THE MOST BEAUTIFUL GIRL... 4 (NPG/BELLMARK)
21	25	3	PRAYER FOR THE DYING SEAL (ZTT/SIRE/WARNER BROS.)	21	20	5	100% PURE LOVE CRYSTAL WATERS (MERCURY)
22	14	8	MOVING ON UP M PEOPLE (EPIC)	22	18	5	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)
23	15	10	MISLED CELINE DION (550 MUSIC)	23	22	13	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)
24	20	14	I'LL TAKE YOU THERE GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)	24	23	5	YOUR LOVE IS SO DIVINE MIRANDA (SUNSHINE)
25	24	17	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND)	25	31	5	IF YOU GO JON SECADA (SBK/EMI)
26	27	3	AIN'T GOT NOTHING IF... MICHAEL BOLTON (COLUMBIA)	26	32	3	WHAT'S UP DJ MIKO (ZYX)
27	32	2	SLEEPING IN MY CAR ROXETTE (EMI)	27	30	12	RETURN TO INNOCENCE ENIGMA (VIRGIN)
28	31	3	FALL DOWN TOAD THE WET SPROCKET (COLUMBIA)	28	25	19	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
29	26	15	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	29	39	2	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)
30	28	8	BEAUTIFUL IN MY EYES JOSHUA KADISON (SBK/EMI)	30	24	24	THE SIGN ACE OF BASE (ARISTA)
31	34	2	BACKWATER MEAT PUPPETS (LONDON/ISLAND)	31	36	2	BOOTY CALL BLACKSTREET (INTEGRITY)
32	NEW		HARD LUCK WOMAN GARTH BROOKS (MERCURY)	32	27	10	LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA)
33	29	22	WHATTA MAN SALT-N-PEPA (NEXT PLATEAU/LONDON)	33	NEW		I'M NOT OVER YOU CE CE PENISTON (A&M)
34	30	9	REGULAR THANG OVIS (RESTLESS)	34	29	12	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS)
35	36	2	I NEED YOUR LOVE BOSTON (MCA)	35	34	4	SENDING MY LOVE ZHANE (ILL TOWN/MOTOWN)
36	38	2	REGULATE WARREN G & NATE DOGG (DEATH ROW)	36	28	9	EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS/EMI)
37	NEW		ROUND HERE COUNTING CROWS (DGC/GEFFEN)	37	35	11	I WISH GABRIELLE (GO!DISCS/LONDON/ISLAND)
38	NEW		I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)	38	40	2	GOOD TIME SOUND FACTORY (LOGIC/RCA)
39	NEW		WHEN CAN I SEE YOU BABYFACE (EPIC)	39	NEW		I ONLY HAVE EYES FOR YOU FUNKY POETS (550 MUSIC)
40	NEW		THE WAY SHE LOVES ME RICHARD MARX (CAPITOL)	40	38	16	I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUEZ (CLASSIFIED)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

## GLOBAL STRATEGIES INCREASE 1993 REVENUES FOR WARNER INTERNATIONAL

(Continued from page 11)

markets, but the marketing of non-U.S. acts across borders within Europe, Latin America, and Australasia. Since WMI shifted its focus toward development of local repertoire in international markets, its market share has risen from 7.4% in 1987 to 10.2% in 1993, and is projected to reach 15% by the year 2000, according to figures presented at the meeting.

In his comments to those gathered, Levin noted that for Time Warner as a whole, "there are two drivers of growth, and [WMI is] involved in both of them," referring to international expansion and exploitation of new entertainment technology.

Morgado picked up on this theme, discussing the importance of links between WMI and such ventures as Music Choice Europe, which delivers digital-quality music over cable television systems; proposed satellite television ventures in Asia and Latin America; and Warner's existing co-venture with Sony, PolyGram, EMI, and other partners in the German music television channel VIVA.

More than 100 attendees met at the Montreux Palace hotel, representing WMI's 46 affiliates in 33 countries. Since the previous Boston gathering of managing directors in 1992, WMI has established new companies in Hungary, Chile, the Philippines, Tai-

wan, and Thailand, and has acquired second companies in Hungary, Brazil, Spain, Sweden, and Finland. Counting its 31 licensees as well as its seven associated creative labels—including rooArt in Australia and China, and PWL and ZTT in the U.K.—Warner Music International operates in a total of 64 countries. It expects to expand into eight new territories in the next five years. Lopez described WMI's acquisition style as "strategic and selective."

Peter Ikin, senior VP of international marketing and artist development for WMI, highlighted the company's best-selling artists for January 1993-April 1994. The top 10 acts in the countdown, beginning in the 10th position, were Mana, from Mexico; Mick Jagger; Luis Miguel, in both the 8th and 6th positions; Prince; R.E.M.; 4 Non Blondes; Phil Collins; and Eric Clapton. Discussing international marketing, Ikin noted that the EPK, or electronic press kit, will become increasingly important as it becomes more difficult to schedule artists simultaneously for promotions in far-flung markets.

Product presentations were staged by WMI companies from the U.K., Continental Europe, Asia Pacific, Latin America, and Canada; by Warner Classics International; and

by the Warner Music Group labels from the U.S. One of the most talked-about campaigns was the one for "The Three Tenors" sequel album, to be released by Atlantic in the U.S. and Teldec Classics in international markets.

During the meeting, members of the Scorpions took time out from their U.S. tour to fly to Montreux and sign a new worldwide deal with EastWest Germany. The band's next album will be released by Atlantic Records in the U.S. The morning after the deal, the band flew from Montreux to Paris to New York (via the Concorde) and on to Cleveland to resume the tour that night.

Performing at the conference were a number of up-and-coming artists from WMI companies and Warner labels in the U.S., including the chart-topping a cappella quartet All-4-One, signed to Blitzz/Atlantic Records; husky voiced, Dublin-based singer Kattell Keineg, signed to Elektra; singer Me'shell Naegheocello, signed to Maverick/Sire Records; British dance-pop stars D:Ream, signed to Magnet/EastWest U.K.; and young Russian violinist Vadim Repin, signed to Erato Records, who gave a recital for the music executives at the 13th-century Chateau de Chillon on the shores of Montreux's Lake Lemman.

## VIRGIN VOWS TO PUSH SAM PHILLIPS TO THE TOP

(Continued from page 1)

Phillips' first album to chart on The Billboard 200, but has yet to make a major impact on that chart; the album debuted at No. 182 on March 26, before falling off the chart the next week.

The 13-song collection also debuted on the Heatseekers chart March 26 at No. 9; it is No. 40 this week.

The first single, "I Need Love," has not charted on Modern Rock Tracks, but Virgin says it did not promote the title heavily to that format, concentrating instead on the college and album alternative formats.

According to SoundScan data, "Martinis & Bikinis," the singer/songwriter's third album, has sold more than 45,000 copies.

Phillips' 1991 release "Cruel Intentions" has sold 30,000 units, while 1988's "The Indescribable Wow" has sold 8,000 units since SoundScan's inception in 1991.

### BUILDING A BASE

Virgin president Phil Quartararo says he's certain the label will break Phillips. "These kinds of artists break out of kids on the street, and not off radio," he says. "There traditionally isn't one big hit. It's usually the building of a fan base that ultimately makes it explode. I think we're doing that."

"This album is so beautiful and well received that we're getting close to blowing it out. We're just not there yet."

Quartararo says the strategy has been to build a fan base "one show at a time, one play at a time, and one fan at a time."

Quartararo likens Virgin's commitment to Phillips to the label's commitment to Cracker. "Low" came out in August last year; it took that long for it to break. "Low" peaked in November at No. 3 on the Modern Rock Tracks chart. The Cracker album "Kerosene Hat" entered Heatseekers at No. 8 in September and peaked at No. 59 on the Billboard 200 in March; the single peaked at No. 64 on the Hot 100 May 7.

"We've made a very big commitment to Sam in terms of time, energy, and money," says Quartararo. "Every once in a while you have the opportunity to throw

away the rule book and go beyond traditional means to break an artist. Sam is this kind of artist for us. We will break Sam Phillips."

The label's plan is simple: Virgin will service the second single, "Baby I Can't Please You," to modern rock radio July 11. The video for the song, which is being shot Tuesday (5) under the direction of Carlos Grasso (Cracker), will be serviced to VH-1 and MTV in mid-July. Also, the label will service a Phillips track to top 40 for the first time Aug. 9.

After Phillips wraps up her first extensive tour with a full band in July—she's the opening act for Counting Crows—she'll embark on her own national tour in August.

Phillips' managers, Steve Jensen and Martin Kirkup of Direct Management, cite the artist's extensive tour schedule as a major factor in spreading the word on her album.

They point out that even with minimal airplay in San Francisco, Chicago, and Los Angeles, Phillips played sold-out shows at small and medium-sized clubs in those markets in May and June.

"With all artists, everyone needs convincing," says Jensen. "We have a lot of friends at press and radio, but touring has been the most convincing aspect."

### MAJOR RADIO PUSH

"We're going much more aggressively to commercial alternative radio with 'Baby I Can't Please You' than we did with 'I Need Love,'" says Virgin product manager Margi Cheske. "This is a top priority for us. We've already laid a good base for her, so her time is due."

Jensen says the label and management have always felt that "Baby I Can't Please You" is the song to catch the attention of modern rock radio. "That's what we need to break this," he says. "Where there are commercial alternative stations on board, we're seeing SoundScan [numbers] move."

Adds Kirkup, "It doubled over the last week or so in D.C., because [modern rock] WHFS is all over ['I Need Love']."

Phillips also was featured on Global Satellite Network's syndicated "Modern Rock Live" show with Counting Crows June 21.

Rick Michaels, PD of modern rock WENZ (the End) Cleveland, says it's "quite possible that the next single will do it for her. There are so many PDs that don't give songs like these a chance. 'I Need Love' was a mediocre song for us at first, but we gave it time to build and it's still getting top phones. Many PDs give up after three weeks."

Bruce Ranes, who produces the syndicated "World Cafe" program based out of album alternative WXPX Philadelphia, agrees. "Sam has done great for us," he says. "There just aren't enough smart programmers who will take chances."

Phillips will be an important part of the playlist at the new FM 101.9 (call letters are pending FCC approval) in Los Angeles, which was set to debut July 1, says Dennis Constantine, an album alternative radio consultant who is working with the station.

"It's true that a lot of stations make decisions based on research," Constantine says. "We won't follow the traditional trappings of being over-researched. The station will benefit these kinds of artists in a major way."

Harry Levy of the Los Angeles-based independent promotion firm radioActive also is looking forward to FM 101.9's potential effect on Phillips and other album alternative artists.

"Sam's exposure and image has gone way up from the conglomerate of triple-A stations that have gotten behind her," notes Levy. "But having a big L.A. station will definitely have an impact on her and other artists."

Regardless of sales or chart positions, Phillips says she's very satisfied with her latest album and is having a blast on the road with a full band, which includes her husband, Burnett, on guitar.

"I don't worry about commercial success," says the singer. "I just want to sell enough to keep my head above water. My real goals are to just get better [artistically]."



Warner Music Germany bowed its new dance label, MAAD, in Hamburg June 30. Shown toasting the deal and inking contracts, in the back row from left, are Bernd Dopp, deputy managing director, WEA; Heinz-Gerd Lütticke, head of A&R, WEA; Andreas Kappel, MAAD; Udo Kornmeier, attorney for MAAD; Norbert Masch, managing director, Warner Chappell Germany; Michael Eisele, MAAD; Alexander Maurus, marketing manager, WEA; and Edward Will, attorney for WEA. In the front row, from left, are producer Dietmar Stehle; Warner/Chappell A&R executive Andrea Grund; and Warner Music Germany managing director Gerd Gebhardt.

## WARNER MUSIC JUMPS INTO GERMAN DANCE SCENE

(Continued from page 11)

Studios in Frankfurt.

Among them, the four have contributed to 16 top 10 domestic singles and have worldwide sales of 20 million records, according to WEA Germany, which will coordinate marketing for the label.

MAAD will operate as an independent entity within WEA in Germany, with its own telesales and promotion force, but it will have the backing of a license deal with WEA and access to its mainstream marketing prowess. MAAD will have the freedom to use local independent distributors and promotions companies such as Public Propaganda and DMC to reach DJs and dealers on a prerelease basis.

Says Kappel, "It's vital we have contact with the DJ, because if the record isn't going to happen and the DJ won't play it, we've got to know."

While international success is obviously a long-term goal—given the trail blazed by German acts Snap!, Culture Beat, and U96—MAAD's first priority will be to secure domestic acts and stimulate the creative side of things. Says Grund, "We need new ideas and styles in dance music. Right now, there's a big stop sign staring us in the face because everyone sounds like each other." Adds

Kappel, "We have a big commercial rave scene here, and between Euro-house and techno we think there's great potential for something which can go commercial."

With European DJs and producers creating hybrids of house and techno, adding hooks and vocals, a more accessible sound has emerged, says Grund. "With a lot of American house, it was underground music, and that didn't sell so well over here. It was originally white English producers who put that commercial touch on it. The English have always taken American ideas and put them into a more musical form, but right now there's a big hole in the English music scene. That's a good thing, because no one's watching them, and in six months they'll probably come up with something good."

As well as having its fingers in the Hamburg house and trance scenes, MAAD will be represented in Frankfurt by Eisele and Stehle, whose future output will go through the new label apart from the commercial obligations to Intercord regarding the Captain Hollywood Project.

Bernd Dopp, WEA deputy managing director responsible for A&R and marketing, says WEA is already equipped to deal with dance releases. "We've been working on dance through our Club Culture offshoot, and we've already got one product manager, Andreas Kebernik, who works on dance and also hip-hop product from the U.S. and U.K."

Warner Music and WEA managing director Gerd Gebhardt rejects arguments that dance music is best left to fast-moving indies. "The old story that major companies can't market dance music is history," he says. "This is the pop music of the '90s."

Warner Music joins other German majors in having a dedicated dance imprint with its own A&R and marketing. Sony Music has its Dance Pool, whose greatest success has been Culture Beat. Polydor's Progressive Music offshoot became the Motor Music label and had Europe-wide success with U96 and, more recently, Marusha. BMG owns a majority of the Frankfurt-based label Logic. Warner already has a license deal with Frankfurt's Eye Q Records, whose most successful act is ambient techno DJ Sven Väth.

## C+C MUSIC FACTORY READY TO 'GET FUNKY'

(Continued from page 11)

that tempers the pop-injected hip-hop and house tones of past hits with retro-funk and Latin flavors. The music also is delivered by a lineup of performers that balances familiar and new sounds. Singers Zelma Davis and Martha Wash both return in prominent roles, while rapper Freedom Williams has been replaced by longtime Clivilles protege Trilogy, a male trio that brings a hardcore rap and smooth crooning style to the material.

"We asked Freedom to work on the new album, and he said no," Clivilles says. "But Trilogy defines today's vibe the way FreeJom defined the vibe of the first album's time."

Bringing Wash back into the mix may surprise some, since she did not appear in the video for "Gonna Make You Sweat," even though she did, in fact, belt the song's memorable title. Davis appeared in the clip, mouthing Wash's vocal. An event-

al dispute between Wash and the producers resulted in a lawsuit that has since been dropped. "Mistakes were made, but I think it was time to go on and grow," says Cole. "Just to see that we are back together [shows that] you can work out your differences."

With the music firmly in place, the wheels of promotion are starting to spin. A videoclip of "Do You Wanna Get Funky," which features the entire cast of performers, has just been completed by director Kier McFarlane, who lensed Tom Petty & the Heartbreakers' "Mary Jane's Last Dance." It will be serviced simultaneously to both major and local outlets next week.

A series of personal appearances at radio and retail is planned, but is still to be scheduled, as is a lengthy concert tour. Linda Adams, Columbia's associate director of marketing, East Coast, says the tour likely

will be assembled with the aid of the Famous Artists Agency and will showcase a full live band fronted by Wash, Davis, and Trilogy.

"The idea is to further establish that this is not a track act, but rather a strong band with an incredible live presence," Adams says.

### VINYL AVAILABLE

In addition to CD and cassette, "Anything Goes" will have a vinyl pressing that spills 78 minutes of music over two records. Unlike other recent vinyl pressings, this release will not be a limited run. The single will be supported by a double 12-inch set of remixes. Although retail solicitations for the album have yet to begin, the outlook is bright.

"There is no doubt in my mind that this is going to be a very big record," says Jeff Abrams, VP of merchandising at Best Buy. "The first one did exceptionally well for

us, and it still moves."

The story of "Gonna Make You Sweat," which garnered a truckload of accolades including five Billboard Awards, began in nightclubs. Clivilles and Cole view their ongoing profile at the street level as crucial to the act's continued success.

"It's where we come from," Clivilles says. "You want to be able to go home and feel good about what you're doing. Hearing our records in a club is a lot like that."

DJs apparently agree. "[Clivilles and Cole] understand what mainstream kids want, but they are still plugged into what works on the street," says Darin Arrowood, who spins at the Armory in Atlanta. "They have stayed in touch through their mixes for other artists, and you can't deny their talent. I think DJs will have an open mind and give this new record a chance."

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 188 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	28	13	<b>GOT ME WAITING</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)
1	1	12	<b>I SWEAR</b>	ALL-4-ONE (BLITZ/ATLANTIC) 7 wks at No. 1	39	45	6	<b>BACK IN THE DAY</b>	AHMAD (GIANT)
2	2	12	<b>DON'T TURN AROUND</b>	ACE OF BASE (ARISTA)	40	34	33	<b>WHATTA MAN</b>	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
3	4	14	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)	41	25	11	<b>MISLED</b>	CELINE DION (550 MUSIC)
4	3	15	<b>I'LL REMEMBER</b>	MADONNA (MAVERICK/SIRE/WB)	42	30	14	<b>I'LL TAKE YOU THERE</b>	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)
5	5	8	<b>ANY TIME, ANY PLACE</b>	JANET JACKSON (VIRGIN)	43	38	5	<b>AND ON AND ON</b>	JANET JACKSON (VIRGIN)
6	6	10	<b>IF YOU GO</b>	JON SECADA (SBK/EMI)	44	42	9	<b>LONGVIEW</b>	GREEN DAY (REPRISE)
7	10	10	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)	45	55	7	<b>BLACK HOLE SUN</b>	SOUNDGARDEN (A&M)
8	11	11	<b>STAY (I MISSED YOU)</b>	LISA LOEB & NINE STORIES (RCA)	46	46	31	<b>THE POWER OF LOVE</b>	CELINE DION (550 MUSIC)
9	8	8	<b>ANYTIME YOU NEED A FRIEND</b>	MARIAH CAREY (COLUMBIA)	47	65	2	<b>THIS D.J.</b>	WARREN G (VIOLATOR/RAL/ISLAND)
10	7	20	<b>BABY I LOVE YOUR WAY</b>	BIG MOUNTAIN (RCA)	48	61	4	<b>WHEN CAN I SEE YOU</b>	BAFFYFACE (EPIC)
11	9	29	<b>THE SIGN</b>	ACE OF BASE (ARISTA)	49	—	1	<b>THE WAY SHE LOVES ME</b>	RICHARD MARX (CAPITOL)
12	14	8	<b>CAN YOU FEEL THE LOVE TONIGHT</b>	ELTON JOHN (HOLLYWOOD)	50	35	9	<b>MOVING ON UP</b>	M PEOPLE (EPIC)
13	12	25	<b>MR. JONES</b>	COUNTING CROWS (DGC/GEFFEN)	51	40	18	<b>LOVE SNEAKIN' UP ON YOU</b>	BONNIE RAITT (CAPITOL)
14	13	19	<b>THE MOST BEAUTIFUL GIRL IN...</b>	♯ (NPG/BELLMARK)	52	48	7	<b>SELLING THE DRAMA</b>	LIVE (RADIOACTIVE/MCA)
15	15	14	<b>REGULATE</b>	WARREN G & NATE DOGG (DEATH ROW)	53	49	15	<b>DREAMS</b>	THE CRANBERRIES (ISLAND)
16	16	16	<b>COME TO MY WINDOW</b>	MELISSA ETHERIDGE (ISLAND)	54	51	3	<b>COME OUT AND PLAY</b>	OFFSPRING (EPITAPH)
17	21	7	<b>WILD NIGHT</b>	JOHN MELLENCAMP (MERCURY)	55	52	5	<b>BACKWATER</b>	MEAT PUPPETS (LONDON/ISLAND)
18	18	9	<b>SHINE</b>	COLLECTIVE SOUL (ATLANTIC)	56	57	5	<b>BIG EMPTY</b>	STONE TEMPLE PILOTS (ATLANTIC)
19	17	18	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)	57	56	2	<b>WHAT'S UP</b>	DJ MIKO (ZYX)
20	22	11	<b>ALWAYS</b>	ERASURE (MUTE/ELEKTRA)	58	41	10	<b>SOME KIND OF WONDERFUL</b>	HUEY LEWIS & THE NEWS (ELEKTRA)
21	19	19	<b>RETURN TO INNOCENCE</b>	ENIGMA (VIRGIN)	59	59	4	<b>YOUR LOVE IS SO DIVINE</b>	MIRANDA (SUNSHINE)
22	23	12	<b>BEAUTIFUL IN MY EYES</b>	JOSHUA KADISON (SBK/EMI)	60	63	6	<b>THE PLACE WHERE YOU BELONG</b>	SHAI (MCA)
23	27	9	<b>UNTIL I FALL AWAY</b>	GIN BLOSSOMS (A&M)	61	62	4	<b>ROUND HERE</b>	COUNTING CROWS (DGC/GEFFEN)
24	20	18	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	62	54	21	<b>DISARM</b>	SMASHING PUMPKINS (VIRGIN)
25	24	15	<b>ANYTHING</b>	SWV (RCA)	63	66	3	<b>MAYBE LOVE WILL CHANGE...</b>	STEVIE NICKS (MODERN/ATLANTIC)
26	33	5	<b>PRAYER FOR THE DYING</b>	SEAL (ZTT/SIRE/WARNER BROS.)	64	—	1	<b>SLEEPING IN MY CAR</b>	ROXETTE (EMI)
27	31	6	<b>I MISS YOU</b>	AARON HALL (SILAS/MCA)	65	—	1	<b>IT'S OVER NOW</b>	CAUSE & EFFECT (ZOO)
28	37	5	<b>CRAZY</b>	AEROSMITH (GEFFEN)	66	68	12	<b>REGULAR THANG</b>	OVIS (RESTLESS)
29	32	5	<b>FUNKDAFIED</b>	DA BRAT (SO SO DEF/CHAOS)	67	67	8	<b>ALL I WANT IS YOU</b>	U2 (ISLAND)
30	47	4	<b>FANTASTIC VOYAGE</b>	COOLIO (TOMMY BOY)	68	60	26	<b>LOSER</b>	BECK (DGC/GEFFEN)
31	26	25	<b>BUMP N' GRIND</b>	R. KELLY (JIVE)	69	58	19	<b>AND OUR FEELINGS</b>	BAFFYFACE (EPIC)
32	39	3	<b>AIN'T GOT NOTHING IF YOU...</b>	MICHAEL BOLTON (COLUMBIA)	70	—	1	<b>HARD LUCK WOMAN</b>	GARTH BROOKS (MERCURY)
33	43	5	<b>ALWAYS IN MY HEART</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	71	64	11	<b>I WISH</b>	GABRIELLE (GO!DISCS/LONDON/ISLAND)
34	29	34	<b>FOUND OUT ABOUT YOU</b>	GIN BLOSSOMS (A&M)	72	73	3	<b>GIRLS &amp; BOYS</b>	BLUR (FOOD/SBK/EMI)
35	50	5	<b>100% PURE LOVE</b>	CRYSTAL WATERS (MERCURY)	73	72	13	<b>BIZARRE LOVE TRIANGLE</b>	FRENTE! (MAMMOTH/ATLANTIC)
36	44	6	<b>FALL DOWN</b>	TOAD THE WET SPROCKET (COLUMBIA)	74	74	11	<b>LOVE ON MY MIND</b>	XSCAPE (SO SO DEF/COLUMBIA)
37	36	26	<b>NOW AND FOREVER</b>	RICHARD MARX (CAPITOL)	75	—	1	<b>VASOLINE</b>	STONE TEMPLE PILOTS (ATLANTIC)

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

## HOT 100 RECURRENT AIRPLAY

1	3	4	<b>BREATHE AGAIN</b>	TONI BRAXTON (LAFACE/ARISTA)	14	17	20	<b>WHAT IS LOVE</b>	HADDAWAY (ARISTA)
2	6	47	<b>TWO PRINCES</b>	SPIN DOCTORS (EPIC)	15	11	4	<b>BECAUSE OF LOVE</b>	JANET JACKSON (VIRGIN)
3	1	9	<b>I'LL BE LOVING YOU</b>	COLLAGE (VIPER/METROPOLITAN)	16	12	24	<b>NO RAIN</b>	BLIND MELON (CAPITOL)
4	2	7	<b>BECAUSE THE NIGHT</b>	10,000 MANIACS (ELEKTRA)	17	—	1	<b>WITHOUT YOU</b>	MARIAH CAREY (COLUMBIA)
5	5	29	<b>HEY JEALOUSY</b>	GIN BLOSSOMS (A&M)	18	19	3	<b>ALL APOLOGIES</b>	NIRVANA (DGC/GEFFEN)
6	8	7	<b>ALL THAT SHE WANTS</b>	ACE OF BASE (ARISTA)	19	22	35	<b>SHOW ME LOVE</b>	ROBIN S. (BIG BEAT/ATLANTIC)
7	9	15	<b>SHOOP</b>	SALT-N-PEPA (NEXT PLATEAU/LONDON)	20	15	6	<b>CANTALOUPE (FLIP FANTASIA)</b>	US3 (BLUE NOTE/CAPITOL)
8	14	23	<b>THE RIVER OF DREAMS</b>	BILLY JOEL (COLUMBIA)	21	18	20	<b>DREAMLOVER</b>	MARIAH CAREY (COLUMBIA)
9	10	12	<b>DREAMS</b>	GABRIELLE (GO!DISCS/LONDON/ISLAND)	22	23	11	<b>ALL ABOUT SOUL</b>	BILLY JOEL (COLUMBIA)
10	4	4	<b>EVERYDAY</b>	PHIL COLLINS (ATLANTIC)	23	21	13	<b>WHAT MIGHT HAVE BEEN</b>	LITTLE TEXAS (WARNER BROS.)
11	16	11	<b>I CAN SEE CLEARLY NOW</b>	JIMMY CLIFF (CHAOS)	24	—	1	<b>STREETS OF PHILADELPHIA</b>	BRUCE SPRINGSTEEN (COLUMBIA)
12	13	31	<b>RUNAWAY TRAIN</b>	SOUL ASYLUM (COLUMBIA)	25	25	16	<b>HEY MR. D.J.</b>	ZHANE (FLAVOR UNIT/EPIC)
13	7	2	<b>DAUGHTER</b>	PEARL JAM (EPIC)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

## HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist. 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
- 98 90'S GIRL (Louis St., BMJ/Scrap Pyle, BMJ/Truteazn' Type Nite, ASCAP/Donri, ASCAP/Zomba, ASCAP/Mr. Peanut Butter, ASCAP/Smokin' Sound, ASCAP) CPP
- 89 AFTERNOONS & COFFEESPOONS (PolyGram International Tunes, SESAC/Door Number Two, ASCAP/Dummies Productions, SOCAN)
- 30 ALWAYS IN MY HEART (Sony, BMJ/Ecaf, BMJ/Boobie-Loo, BMJ/Warner-Tamerlane, BMI) HL/WBM
- 25 ALWAYS (Musical Moments/Minotaur, ASCAP/Sony, ASCAP) HL
- 73 AND OUR FEELINGS (Sony, BMJ/Ecaf, BMJ/Boobie-Loo, BMJ/Warner-Tamerlane, BMI) HL/WBM
- 27 ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMJ/Interscope Pearl, BMJ/Bam Jams, BMI) WBM
- 3 ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMJ/Flyte Tyme, ASCAP) WBM
- 12 ANYTIME YOU NEED A FRIEND (Sony, BMJ/Rye Songs, BMJ/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
- 14 BABY I LOVE YOUR WAY (FROM REALITY BITES) (Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP
- 6 BACK & FORTH (Zomba, BMJ/R. Kelly, BMI) CPP
- 29 BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
- 55 BACKWATER (Polygram Int'l, BMJ/Meat Puppets, BMI) HL
- 24 BEAUTIFUL IN MY EYES (Joshuasongs, BMJ/Seymour Glass, BMJ/EMI Blackwood, BMI) HL
- 56 BIZARRE LOVE TRIANGLE (WB, ASCAP) WBM
- 700TI CALL (Donri, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Cole It Funky, ASCAP/Saja, BMJ/Troutman, BMI) CPP/HL/WBM
- 78 BORN TO ROLL (DAMASTA, ASCAP/Vary White, ASCAP)
- 35 BUMP N' GRIND (Zomba, BMJ/R. Kelly, BMI) CPP
- 9 CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Walt Disney, ASCAP) HL
- 82 CLOSER (Leaving Home, ASCAP/TVT, ASCAP)
- 28 COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) CPP
- 23 CRAZY (Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
- 60 CROOKLYN (FROM CROOKLYN) (Special Ed, BMJ/Misam, ASCAP/Target Practice, ASCAP/Vary White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- 85 DIARY OF A MADMAN (Prince Paul, BMJ/Berkeley, ASCAP/Wu-Tang, BMJ/Hamilton, BMJ/Collins, BMJ/Reed, BMI)
- 22 DON'T TAKE THE GIRL (Eric Zanetti, BMI) CPP
- 4 DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edison Sunset, ASCAP/BMG, ASCAP) HL/WBM
- 59 DREAMS (Polygram Int'l, ASCAP) HL
- 57 EASE MY MIND (EMI Blackwood, BMJ/Arrested Development, BMI) HL
- 41 FALL DOWN (Sony, ASCAP/Wet Sprocket, ASCAP) HL
- 11 FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)
- 75 FEENIN' (EMI April, BMJ/DeSwing Mob, ASCAP) WBM/HL
- 49 FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM
- 13 FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
- 72 FUNKY Y-2-C (No Hassle, ASCAP)
- 87 GIRLS & BOYS (MCA, ASCAP)
- 34 GOT ME WAITING (E-Z-Dig-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL
- 71 HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMJ/EMI Blackwood, BMI) WBM/HL
- 10 IF YOU GO (Foreign Imported, BMI) CPP
- 7 I'LL REMEMBER (FROM WITH HONORS) (WB, ASCAP/No Tomato, ASCAP/Polygram Int'l, ASCAP/Global Cooling, ASCAP/Al-Jaja, ASCAP/Webo Girl, ASCAP) WBM/HL
- 70 I'LL REMEMBER YOU (Eliot Wolff, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMJ/Chrysalis, BMI) CPP/HL
- 40 I'LL TAKE YOU THERE (FROM THREESOME) (Irving, BMI) CPP
- 20 I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
- 53 I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)
- 26 I'M READY (Ecaf, BMI/Sony, BMI) HL
- 93 INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMJ/Acutt-Rose, BMI) CPP
- 51 I NEED YOUR LOVE (Hideaway Hits, ASCAP)
- 1 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
- 80 IT'S OVER NOW (Chrysalis, BMI/Chrysalis, ASCAP/Cause & Effect, BMI) CPP
- 76 I WISH (Perfect Songs, BMJ/SPZ, BMJ/Rondor, BMJ/Irving, BMI) CPP
- 47 LOSER (Nothin' Fluxin, ASCAP/BMG, ASCAP) HL
- 99 LOVE IS ALL AROUND (PolyGram International Tunes, SESAC)
- 61 LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM
- 58 LOVE SNEAKIN' UP ON YOU (Snow, BMJ/Sony, BMJ/Lapsed Catholic, ASCAP) CPP/HL
- 65 MAYBE LOVE WILL CHANGE YOUR MIND (MMA, ASCAP/Sweet Talk, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL
- 90 (MEET) THE FLINTSTONES (FROM THE FLINTSTONES) (Barbara-Hanna, BMI) HL/CLM
- 32 MISLED (Pez, BMJ/W & R Group, BMJ/Fancy Footwork, ASCAP) CPP
- 44 MMM MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL
- 19 THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP/WB, ASCAP) WBM
- 42 MOVING ON UP (BMC, BMJ/EMI, BMI) HL
- 92 NAPPY HEADS (Tete San Ko, ASCAP/Oversee Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL
- 95 NIGHT IN MY VEINS (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Billy Steinberg, ASCAP/Denise Barry, ASCAP)
- 43 NOW AND FOREVER (Chi-Boy, ASCAP) CPP
- 84 NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL
- 68 OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN... (Edward B. Marks, BMI) HL
- 63 OLD TO THE NEW (Nice & Smooth, ASCAP/Phat Kat, BMJ/EMI Blackwood, BMI)
- 67 PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Irving, BMJ/AI Green, BMJ/Swing Mob, BMJ/EMI, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP) HL/CLM
- 37 THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMJ/Gasoline

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	35	22	<b>GIN AND JUICE</b>	SNOOP DOGGY DOGG (DEATH ROW)
1	1	9	<b>I SWEAR</b>	ALL-4-ONE (BLITZ/ATLANTIC) 7 wks at No. 1	39	36	9	<b>WHENEVER YOU COME AROUND</b>	VINCE GILL (MCA)
2	2	10	<b>REGULATE</b>	WARREN G & NATE DOGG (DEATH ROW)	40	32	21	<b>LOSER</b>	BECK (DGC/GEFFEN)
3	6	6	<b>FANTASTIC VOYAGE</b>	COOLIO (TOMMY BOY)	41	42	22	<b>I SWEAR</b>	JOHN MICHAEL MONTGOMERY (ATLANTIC)
4	3	11	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)	42	53	5	<b>I'M NOT OVER YOU</b>	CE CE PENTON (A&M)
5	9	6	<b>FUNKDAFIED</b>	DA BRAT (SO SO DEF/CHAOS)	43	43	7	<b>SENDING MY LOVE</b>	ZHANE (ILLTOWN/MOTOWN)
6	8	6	<b>STAY (I MISSED YOU)</b>	LISA LOEB & NINE STORIES (RCA)	44	45	10	<b>ALWAYS</b>	ERASURE (MUTE/ELEKTRA)
7	4	8	<b>DON'T TAKE THE GIRL</b>	TIM MCGRAW (CURB)	45	47	60	<b>WHOOPI! (THERE IT IS)</b>	TAG TEAM (LIFE/BELLMARK)
8	5	6	<b>ANY TIME, ANY PLACE</b>	JANET JACKSON (VIRGIN)	46	75	2	<b>OLD TO THE NEW</b>	NICE & SMOOTH (RAL/ISLAND)
9	12	6	<b>CAN YOU FEEL THE LOVE TONIGHT</b>	ELTON JOHN (HOLLYWOOD)	47	39	19	<b>INDIAN OUTLAW</b>	TIM MCGRAW (CURB)
10	7	8	<b>DON'T TURN AROUND</b>	ACE OF BASE (ARISTA)	48	37	17	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
11	10	7	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)	49	40	21	<b>PLAYER'S BALL</b>	OUTKAST (LAFACE/ARISTA)
12	11	9	<b>I MISS YOU</b>	AARON HALL (SILAS/MCA)	50	46	8	<b>OBJECTS IN THE REAR VIEW...</b>	MEAT LOAF (MCA)
13	14	7	<b>SHINE</b>	COLLECTIVE SOUL (ATLANTIC)	51	48	16	<b>BORN TO ROLL</b>	MASTA ACE INC. (DELICIOUS VINYL)
14	27	3	<b>WILD NIGHT</b>	JOHN MELLENCAMP (MERCURY)	52	—	1	<b>DIARY OF A MADMAN</b>	GRAVEDIGGAZ (GEE STREET/ISLAND)
15	13	14	<b>I'LL REMEMBER</b>	MADONNA (MAVERICK/SIRE/WB)	53	67	2	<b>WHEN CAN I SEE YOU</b>	BAFFYFACE (EPIC)
16	25	8	<b>IF YOU GO</b>	JON SECADA (SBK/EMI)	54	56	7	<b>100% PURE LOVE</b>	CRYSTAL WATERS (MERCURY)
17	19	10	<b>WILLING TO FORGIVE</b>	ARETHA FRANKLIN (ARISTA)	55	59	7	<b>WINK</b>	NEAL MCCOY (ATLANTIC)
18	16	15	<b>RETURN TO INNOCENCE</b>	ENIGMA (VIRGIN)	56	72	2	<b>THE RIGHT KINDA LOVER</b>	PATTI LABELLE (MCA)
19	18	14	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)	57	70	2	<b>TOOTSEE ROLL</b>	69 BOYZ (DOWN LOW/RIP-IT)
20	15	19	<b>THE MOST BEAUTIFUL GIRL IN...</b>	♯ (NPG/BELLMARK)	58	51	24	<b>WHATTA MAN</b>	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
21	17	25	<b>THE SIGN</b>	ACE OF BASE (ARISTA)	59	50	5	<b>(MEET) THE FLINTSTONES</b>	THE B.C. 52'S (MCA)
22	20	15	<b>BABY I LOVE YOUR WAY</b>	BIG MOUNTAIN (RCA)	60	68	3	<b>I'LL REMEMBER YOU</b>	ATLANTIC STARR (ARISTA)
23	22	6	<b>CRAZY</b>	AEROSMITH (GEFFEN)	61	41	10	<b>WORKER MAN</b>	PATRA (EPIC)
24	21	17	<b>PUMPS AND A BUMP</b>	HAMMER (GIANT)	62	62	4	<b>I NEED YOUR LOVE</b>	BOSTON (MCA)
25	28	5	<b>ANYTIME YOU NEED A FRIEND</b>	MARIAH CAREY (COLUMBIA)	63	—	1	<b>FUNKY Y-2-C</b>	THE PUPPIES (CHAOS)
26	26	11	<b>BEAUTIFUL IN MY EYES</b>	JOSHUA KADISON (SBK/EMI)	64	49	21	<b>BUMP N' GRIND</b>	R. KELLY (JIVE)
27	31	7	<b>BACK IN THE DAY</b>	AHMAD (GIANT)	65	55	21	<b>YOU KNOW HOW WE DO IT</b>	ICE CUBE (PRIORITY)
28</									

# Billboard HOT 100 SINGLES

FOR WEEK ENDING JULY 9, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	12	<b>I SWEAR</b> D.FOSTER (F.J.MYERS,G.BAKER)	◆ ALL-4-ONE (C) (V) BLITZ 87243/ATLANTIC
★ ★ ★ No. 1 ★ ★ ★ 8 weeks at No. 1					
2	2	3	12	<b>REGULATE (FROM "ABOVE THE RIM")</b> WARREN G (WARREN G,NATE DOGG)	◆ WARREN G & NATE DOGG (C) DEATH ROW 98280/INTERSCOPE
3	3	2	7	<b>ANY TIME, ANY PLACE/AND ON AND ON</b> J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS,T.LEWIS)	◆ JANET JACKSON (C) (T) (X) VIRGIN 38435
4	4	4	10	<b>DON'T TURN AROUND</b> EKMAN,ADEBRATT (A.HAMMOND,D.WARREN)	◆ ACE OF BASE (C) (D) (M) (T) (V) ARISTA 1-2691
5	8	10	10	<b>STAY (I MISSED YOU) (FROM "REALITY BITES")</b> J.PATINO (L.LOEB)	◆ LISA LOEB & NINE STORIES (C) (X) RCA 62870
6	5	6	11	<b>BACK &amp; FORTH</b> R.KELLY (R.KELLY)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42174/JIVE
7	6	5	15	<b>I'LL REMEMBER (FROM "WITH HONORS")</b> MADONNA,P.LEONARD (P.LEONARD,M.CICCONI,R.PAGE)	◆ MADONNA (C) (D) (M) (T) (V) (X) MAVERICK/SIRE 18247/WARNER BROS.
8	7	7	15	<b>YOU MEAN THE WORLD TO ME</b> L.A.REID,BABYFACE,D.SIMMONS (L.A.REID,BABYFACE,D.SIMMONS)	◆ TONI BRAXTON (C) (D) (M) (V) LAFACE 2-4064/ARISTA
9	11	16	8	<b>CAN YOU FEEL THE LOVE TONIGHT (FROM "THE LION KING")</b> C.THOMAS (E.JOHN,T.RICE)	◆ ELTON JOHN (C) (D) HOLLYWOOD 64543
10	10	13	10	<b>IF YOU GO</b> J.SECADA,E.ESTEFAN,JR. (J.SECADA,M.A.MOREJON)	◆ JON SECADA (C) (D) (T) (V) SBK 58166/EMI
11	18	35	6	<b>FANTASTIC VOYAGE</b> DOBBS THE WINO (WEY,DOBBS ALEXANDER,BEAVERS,CRAIG,MCCAIN,SHELBY)	◆ COOLIO (C) (M) (T) (X) TOMMY BOY 617
12	12	12	7	<b>ANYTIME YOU NEED A FRIEND</b> W.AFANASIEFF,M.CAREY (M.CAREY,W.AFANASIEFF)	◆ MARIHA CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77528
13	16	20	6	<b>FUNKDAFIED</b> J.DUPRI,M.SEAL (J.DUPRI,DA BRAT)	◆ DA BRAT (C) (T) SO SO DEF 77523/CHAOS
14	9	9	20	<b>BABY I LOVE YOUR WAY (FROM "REALITY BITES")</b> R.FAIR (P.FRAMPTON)	◆ BIG MOUNTAIN (C) (T) (X) RCA 62780
15	14	15	9	<b>YOUR BODY'S CALLIN'</b> R.KELLY (R.KELLY)	◆ R. KELLY (C) (T) JIVE 42220
16	22	27	7	<b>WILD NIGHT</b> J.MELLENCAMP,M.WANCHIC (V.MORRISON)	◆ JOHN MELLENCAMP WITH ME'SHELL NDEGECELLO (C) (V) (X) MERCURY 858 738
17	17	18	10	<b>SHINE</b> E.ROLAND (E.ROLAND)	◆ COLLECTIVE SOUL (C) (V) ATLANTIC 87237
18	13	8	28	<b>THE SIGN</b> POP JOKER (POKER)	◆ ACE OF BASE (C) (D) (M) (T) ARISTA 1-2653
19	15	11	19	<b>THE MOST BEAUTIFUL GIRL IN THE WORLD</b> RICKY P. (RICKY P.)	◆ RICKY P. (C) (D) (T) NPG 72514/BELLMARK
20	21	23	9	<b>I MISS YOU</b> G.CAUTION (G.CAUTION,A.HALL)	◆ AARON HALL (C) SILAS 54847/MCA
21	19	14	19	<b>RETURN TO INNOCENCE</b> M.CRETU (CURLY M.C.)	◆ ENIGMA (C) (T) (V) (X) VIRGIN 38423
22	20	17	8	<b>DON'T TAKE THE GIRL</b> J.STROUD,B.GALLIMORE (C.MARTIN,L.W.JOHNSON)	◆ TIM MCGRAW (C) (V) CURB 76925
★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★					
23	25	30	8	<b>CRAZY</b> B.FAIRBAIRN (S.TYLER,J.PERRY,D.CHILD)	◆ AEROSMITH (C) (V) GEPFEN 19267
24	23	22	13	<b>BEAUTIFUL IN MY EYES</b> P.VAN HOOKE,R.ARGENT (J.KADISON)	◆ JOSHUA KADISON (C) (D) SBK 58099/EMI
25	27	29	11	<b>ALWAYS</b> M.WARE (V.CLARKE,A.BELL)	◆ ERASURE (C) (T) (X) MUTE 64552/ELEKTRA
26	24	19	18	<b>I'M READY</b> BABYFACE,D.SIMMONS (BABYFACE)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18264/WARNER BROS.
27	26	21	14	<b>ANYTHING (FROM "ABOVE THE RIM")</b> B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (T) (V) (X) RCA 62834
28	31	32	20	<b>COME TO MY WINDOW</b> H.PADGHAM,M.ETHERIDGE (M.ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (X) ISLAND 858 028
29	34	40	7	<b>BACK IN THE DAY</b> KENDAL (A.A.LEWIS,S.K.GORDY)	◆ AHMAD (C) (M) (T) (X) GIANT 18217
★ ★ ★ GREATEST GAINER/SALES ★ ★ ★					
30	54	79	3	<b>ALWAYS IN MY HEART</b> BABYFACE,D.SIMMONS (BABYFACE,SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18260/WARNER BROS.
31	42	53	5	<b>PRAYER FOR THE DYING</b> T.HORN (SEAL,ISIDORE)	◆ SEAL (C) (D) (M) (T) (V) (X) ZTT/SIRE 18138/WARNER BROS.
32	28	24	11	<b>MISLED</b> R.WAKE (P.ZIZZO,J.BRALOWER)	◆ CELINE DION (C) (D) (T) (V) (X) 550 MUSIC 77344
33	33	42	9	<b>WILLING TO FORGIVE</b> BABYFACE,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ ARETHA FRANKLIN (C) (D) (M) (T) ARISTA 1-2680
34	29	28	16	<b>GOT ME WAITING</b> P.ROCK (L.VANDROSS,HEAVY D.,P.ROCK,C.L.SMOOTH)	◆ HEAVY D & THE BOYZ (C) (T) UPTOWN 54815/MCA
35	30	25	23	<b>BUMP N' GRIND</b> R.KELLY (R.KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42207
36	43	47	7	<b>100% PURE LOVE</b> THE BASEMENT BOYS (C.WATERS,T.DOUGLAS,J.STEINHOUS,T.DAVIS)	◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
37	39	48	6	<b>THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS COP III")</b> C.MARTIN,D.VAN RENSALIER,M.GAY,G.BRIGHT (MARTIN,LORENZ,VAN RENSALIER,GAY,BRIGHT)	◆ SHAI (C) MCA 54807
38	36	33	25	<b>WHATTA MAN</b> H.AZOR (H.AZOR,D.CRAWFORD,C.JAMES)	◆ SALT-N-PEPA FEATURING EN VOGUE (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 390/ISLAND
39	52	63	4	<b>WHEN CAN I SEE YOU</b> BABYFACE,L.A.REID,D.SIMMONS (BABYFACE)	◆ BABYFACE (C) (D) EPIC 77550
40	32	26	14	<b>I'LL TAKE YOU THERE (FROM "THREESOME")</b> R.SALL,GENERAL PUBLIC,T.PHILLIPS (A.ISBELL)	◆ GENERAL PUBLIC (C) (T) (X) EPIC SOUNDTRAX 77452/EPIC
41	51	60	6	<b>FALL DOWN</b> G.MACKLLOP (T.NICHOLS,G.PHILLIPS,TOAD)	◆ TOAD THE WET SPROCKET (C) (D) (V) COLUMBIA 77474
42	35	34	10	<b>MOVING ON UP</b> M.PEOPLE (M.PICKERING,P.HEARD)	◆ M PEOPLE (C) (T) (X) EPIC 77392
43	40	36	25	<b>NOW AND FOREVER</b> R.MARX (R.MARX)	◆ RICHARD MARX (C) (D) (V) CAPITOL 58005
44	38	37	24	<b>MMM MMM MMM MMM</b> J.HARRISON,CRASH TEST DUMMIES (B.ROBERTS)	◆ CRASH TEST DUMMIES (C) (D) ARISTA 1-2654
45	47	43	16	<b>PUMPS AND A BUMP</b> BAILLERGEAU,HAMMER (HAMMER,DEUCE DEUCE,BAILLERGEAU,CLINTON,SHIDER)	◆ HAMMER (C) (D) (T) (V) (X) GIANT 18218
46	37	31	24	<b>LOSER</b> K.STEPHENSON,T.ROTHROCK (BECK,K.STEPHENSON)	◆ BECK (C) (V) (X) DGC 19270/GEFFEN
47	41	38	14	<b>SWEET POTATOE PIE</b> DJ BATTLECAT (DOMINO,K.GILLIAM)	◆ DOMINO (C) (M) (T) OUTBURST/RAL 77350/CHAOS
48	45	41	33	<b>THE POWER OF LOVE</b> D.FOSTER (G.MENDE,C.DEROUGE,J.RUSH,M.S.APPLIGATE)	◆ CELINE DION (C) (D) (V) 550 MUSIC 77230
49	48	49	34	<b>FOUND OUT ABOUT YOU</b> J.HAMPTON,GIN BLOSSOMS (D.HOPKINS)	◆ GIN BLOSSOMS (C) (V) A&M 0418

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	57	61	6	<b>SELLING THE DRAMA</b> J.HARRISON,LIVE (E.KOWALCZYK,LIVE)	◆ LIVE (C) (X) RADIOACTIVE 54816/MCA
51	58	66	5	<b>I NEED YOUR LOVE</b> T.SCHOLZ (T.SCHOLZ,F.SAMPSON)	◆ BOSTON (C) (V) MCA 54803
52	49	50	8	<b>SENDING MY LOVE</b> NAUGHTY BY NATURE (R.NEUFVILLE,NAUGHTY BY NATURE)	◆ ZHANE (C) (D) (T) ILLTOWN 2242/MOTOWN
53	67	73	4	<b>I'M NOT OVER YOU</b> S.HURLEY (S.HURLEY,J.PRINCIPLE,M.DOC)	◆ CE CE PENITON (C) (T) (X) A&M 0574
54	44	46	9	<b>(SHE'S) SOME KIND OF WONDERFUL</b> S.LEVINE (J.ELLISON)	◆ HUEY LEWIS & THE NEWS (C) (V) ELEKTRA 64542
55	64	68	5	<b>BACKWATER</b> P.LEARY,MEAT PUPPETS (C.KIRKWOOD)	◆ MEAT PUPPETS (X) LONDON 857 553/ISLAND
56	56	52	12	<b>BIZARRE LOVE TRIANGLE</b> S.AUSTIN,A.HART,P.JONES (NEW ORDER)	◆ FRENTE! (C) (X) MAMMOTH 98274/ATLANTIC
57	55	45	9	<b>EASE MY MIND</b> SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (M) (T) (V) (X) CHRYSALIS 58158/EMI
58	50	51	18	<b>LOVE SNEAKIN' UP ON YOU</b> D.WAS,B.RAITT (T.SNOW,J.SCOTT)	◆ BONNIE RAITT (C) (V) CAPITOL 58125
59	61	69	15	<b>DREAMS</b> S.STREET (THE CRANBERRIES)	◆ THE CRANBERRIES (C) (X) ISLAND 864 436
60	71	74	8	<b>CROOKLYN (FROM "CROOKLYN")</b> A TRIBE CALLED QUEST (ARCHER,BLAKE,CLEAR DAVIS,MUHAMMAD)	◆ THE CROOKLYN DODGERS (C) (T) 40 ACRES AND A MULE 54837/MCA
61	62	55	12	<b>LOVE ON MY MIND</b> J.DUPRI,M.SEAL (J.DUPRI,M.SEAL)	◆ XSCAPE (C) (M) (T) (V) (X) SO SO DEF 77438/COLUMBIA
62	59	65	11	<b>WORKER MAN</b> C.DILLON,A.KELLY (D.SMITH,A.KELLY)	◆ PATRA (C) (M) (T) EPIC 77289
63	90	—	2	<b>OLD TO THE NEW</b> L.VEGA (D.BARNES,G.MAYS,L.VEGA)	◆ NICE & SMOOTH (C) (T) RAL 853 238/ISLAND
64	74	92	4	<b>WHAT'S UP</b> D.J. MIKO (L.PERRY)	◆ DJ MIKO (C) (D) (T) (X) ZYX 6691
65	69	70	4	<b>MAYBE LOVE WILL CHANGE YOUR MIND</b> T.PANUNZIO,R.BITTAN (S.STEWART,R.NOWELS)	◆ STEVIE NICKS (C) (D) MODERN 98270/ATLANTIC
66	86	—	2	<b>SLEEPING IN MY CAR</b> C.OFWERMAN (P.GESSE)	◆ ROXETTE (C) (D) EMI 58210
67	72	57	13	<b>PART TIME LOVER/I'M STILL IN LOVE WITH YOU</b> AL B.SURE!,D.SWING (GREEN,JACKSON,MITCHELL,SWING,PEARSON)	◆ H-TOWN/AL B. SURE! (C) (M) (T) (X) DEATH ROW 98283/INTERSCOPE
68	53	44	9	<b>OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN...</b> J.STEINMAN (J.STEINMAN)	◆ MEAT LOAF (C) (V) MCA 54848
69	76	90	4	<b>YOUR LOVE IS SO DIVINE</b> W.KAHN (MIRANDA,QUICK,MORA,KAHN)	◆ MIRANDA (C) (D) (M) (T) (X) SUNSHINE 822
70	75	81	6	<b>I'LL REMEMBER YOU</b> E.WOLFF,V.BENFORD (E.WOLFF,S.PIERSA)	◆ ATLANTIC STARR (C) (D) ARISTA 1-2678
71	65	67	16	<b>HOW DO YOU LIKE IT?</b> K.SWEAT,F.SCOTT (K.SWEAT,F.SCOTT)	◆ KEITH SWEAT (C) (M) (T) (X) ELEKTRA 64555
72	91	—	2	<b>FUNKY Y-2-C</b> C.MILLS II,C.MILLS (T.HAYES)	◆ THE PUPPIES (C) (M) (T) (X) CHAOS 77461
73	60	54	19	<b>AND OUR FEELINGS</b> BABYFACE,L.A.REID,D.SIMMONS (BABYFACE,D.SIMMONS)	◆ BABYFACE (C) (V) EPIC 77394
74	78	94	3	<b>BOOTI CALL</b> T.RILEY,M.RILEY,E.SERMON (RILEY,SERMON,SYLVERS,RILEY,DICKEY,TROUTMAN,TROUTMAN)	◆ BLACKSTREET (C) INTERSCOPE 98255
75	82	75	18	<b>FEENIN'</b> D.SWING (D.SWING)	◆ JODECI (C) (T) UPTOWN 54824/MCA
76	63	64	11	<b>I WISH</b> J.DOUGLASS (GABRIELLE,J.DOUGLASS)	◆ GABRIELLE (C) (T) GO!DISCS/LONDON 857 520/ISLAND
77	73	82	4	<b>TAKE IT BACK</b> B.EZRIN,D.GILMOUR (D.GILMOUR,B.EZRIN,P.SAMSON,N.LAIRD-CLOWES)	◆ PINK FLOYD (C) (D) (V) COLUMBIA 77493
78	68	62	18	<b>BORN TO ROLL</b> ASE ONE (D.CLEAR,A.A.BROWN,E.MCINTOSH,T.J.KELSIE)	◆ MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 98315/EASTWEST
79	95	—	2	<b>THINKIN' PROBLEM</b> B.CHANCEY (D.BALL,A.SHAMBLIN,S.ZIFF)	◆ DAVID BALL (C) (V) WARNER BROS. 18250
80	88	97	3	<b>IT'S OVER NOW</b> M.PHILLIPS (R.ROWE,K.MILO)	◆ CAUSE & EFFECT (C) (T) (X) ZOO 14145
81	100	—	2	<b>THE RIGHT KINDA LOVER</b> J.JAM,T.LEWIS (J.HARRIS,T.LEWIS,A.BENNETT-NESEY,J.WRIGHT)	◆ PATTI LABELLE (C) (T) (V) MCA 54673
82	81	87	5	<b>CLOSER</b> FLOOD,T.REZTOR (T.REZTOR)	◆ NINE INCH NAILS (C) (X) NOTHING/TVT 98263/INTERSCOPE
83	83	80	10	<b>POSSESSION</b> P.MARHAND (S.MCLACHLAN)	◆ SARAH MCLACHLAN (C) (D) NETWERK 1-2662/ARISTA
84	99	—	2	<b>NUTTIN' BUT LOVE</b> HEAVY D.,KID CAPRI (KID CAPRI,HEAVY D.)	◆ HEAVY D & THE BOYZ (C) UPTOWN 54865/MCA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
85	NEW	1	1	<b>DIARY OF A MADMAN</b> RNS,RZA (P.HUSTON,R.DIGGS,A.BERKELEY,A.HAMILTON,D.COLLINS,W.REED)	◆ GRAVEDIGGAZ (C) (T) GEE STREET 854 062/ISLAND
86	80	76	8	<b>WHENEVER YOU COME AROUND</b> T.BROWN (V.GILL,P.WASNER)	◆ VINCE GILL (C) (V) MCA 54833
87	87	88	3	<b>GIRLS &amp; BOYS</b> S STREET (ALBARN,COXON,JAMES,ROWNTREE)	◆ BLUR (C) (D) FOOD/SBK 58159/EMI
88	85	83	12	<b>REGULAR THANG</b> OVIS (OVIS)	◆ OVIS (C) (D) RESTLESS 72760
89	NEW	1	1	<b>AFTERNOONS &amp; COFFEESPOONS</b> J.HARRISON (B.ROBERTS)	◆ CRASH TEST DUMMIES (C) (D) ARISTA 1-2706
90	70	56	8	<b>(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES")</b> D.WAS (W.HANNA,J.BARBERA,H.CURTIN)	◆ THE B.C. 52'S (C) (V) MCA 54839
91	79	72	20	<b>PLAYER'S BALL</b> ORGANIZED NOIZE (OUTKAST,ORGANIZED NOIZE)	◆ OUTKAST (C) (M) (T) (X) LAFACE 2-4064/ARISTA
92	92	—	2	<b>NAPPY HEADS</b> LIVE (N.JEAN,S.MICHEL,L.HILL,S.SCOTT)	◆ FUGEES (TRANZLATOR CREW) (M) (T) RUFFHOUSE 77431/COLUMBIA
93	84	78	19	<b>INDIAN OUTLAW</b> J.STROUD,B.GALLIMORE (T.BARNES,G.SIMMONS,J.D.LOUDERMILK)	◆ TIM MCGRAW (C) (V) CURB 76920
94	89	86	17	<b>YOU</b> K.GRAY,CANDLEBOX (K.MARTIN,CANDLEBOX)	◆ CANDLEBOX (C) (D) (V) MAVERICK/SIRE 18304/WARNER BROS.
95	77	71	8	<b>NIGHT IN MY VEINS</b> I.STANLEY (C.HYNDE,B.STEINBERG,T.KELLY)	◆ PRETENDERS (C) (D) (V) SIRE 18163/WARNER BROS.
96	96	—	2	<b>WARRIOR'S DRUM</b> RNS (KING JUST)	◆ KING JUST (C) (T) BLACK FIST 27491/SELECT STREET
97	NEW	1	1	<b>TELL ME WHERE IT HURTS</b> K.THOMAS (D.WARREN)	◆ KATHY TROCCOLI (C) (X) REUNION 62813/RCA
98	98	—	2	<b>90'S GIRL</b> CHRISTIAN,T.RILEY,SCOTT,SMITH (WARREN,RUSSELL,FOOTE,MCCANN,FIELDS,RILEY)	◆ BLACKGIRL (C) (T) (X) KAPER 62865/RCA
99	NEW	1	1	<b>LOVE IS ALL AROUND</b> WET WET WET (R.PRESLEY)	◆ WET WET WET (C) LONDON 857 580/ISLAND
100	NEW	1	1	<b>TOOTSEE ROLL</b> 95 SOUTH (DA'S,W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) DOWN LOW 6911/RIIP-IT

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

# HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

**HOLDING PATTERN:** "I Swear" by All-4-One (Blitz/Atlantic), now in its eighth week at No. 1, maintains its huge point lead over all challengers in the top five. "Swear" tops both Hot 100 component charts—sales and airplay—for a seventh week, with a big lead in monitored airplay points. It's likely to hold its No. 1 status for at least two more weeks. The third-biggest point-gainer on the entire chart is "Stay (I Missed You)" by Lisa Loeb & Nine Stories (RCA). It jumps 8-5, displacing "Back & Forth" by Aaliyah (Blackground/Jive), which is pushed down to No. 6 even though it makes a small point gain. "Can You Feel The Love Tonight" by Elton John (Hollywood) is the biggest point-gainer on the Hot 100, and moves 11-9. It's No. 1 on the Hot Adult Contemporary chart (which comprises the top 40/adult stations on the Hot 100 monitored radio panel) and is building rapidly at mainstream top 40.

**SALES-DRIVEN:** "Fantastic Voyage" by Coolio (Tommy Boy) is the second-biggest point-gainer overall and registers the biggest sales increase on the Hot 100 Singles Sales chart for the second straight week. "Fantastic" is No. 1 in airplay at KPWR (Power 106) Los Angeles and KKSS Albuquerque, N.M., and is No. 2 at KMXZ Monterey/Salinas, Calif. "Funkdafied" by Da Brat (So So Def/Chaos) is another rap single bound for the top 10. It's the fourth-biggest point-gainer overall, and moves 16-13. Like Coolio's single, "Funkdafied" is receiving strong airplay from the top 40/rhythm-crossover stations on the monitored panel. It ranks No. 1 at WHYT Detroit and No. 5 at KBXX (the Box) Houston.

**GREATEST GAINERS:** "Always In My Heart" by Tevin Campbell (Qwest/Warner Bros.) is the biggest point-gainer among developing singles (not yet in the top 20), and wins the Greatest Gainer/Sales at No. 30. It enters the sales chart at No. 34. "Always" is No. 2 at WFLZ (Power 93) Tampa, Fla., No. 4 at WIOQ (Q102) Philadelphia, and No. 5 at WQHT (Hot 97) New York. "Crazy" by Aerosmith (Geffen) wins the Greatest Gainer/Airplay at No. 23. It ranks No. 2 at WKCI (KC101) New Haven, Conn., No. 5 at WEDJ (the Edge) Charlotte, N.C., and No. 6 at WNVZ (Z104) Norfolk, Va.

**NEW ENTRIES:** "Diary Of A Madman" by Gravediggaz (Gee Street/Island) is the highest debut, at No. 85. The group consists of members of Wu-Tang Clan, De La Soul, Stetsasonic, and Too Poetic. It debuts on the sales chart at No. 52, with 80% of its points from sales... Two of the Hot 100 debuts are Airpowers on this week's Hot Adult Contemporary chart, and are now crossing over to top 40. "Love Is All Around" by U.K. group Wet Wet Wet (London/Island), the current No. 1 single in the U.K., enters at No. 99. Its exposure on the "Four Weddings And A Funeral" soundtrack has produced strong airplay at top 40/adult stations. It's No. 4 at KGBY Sacramento, Calif., No. 9 at WRQX Washington, D.C., and No. 9 at KHMZ (Mix 96.5) Houston. "Tell Me Where It Hurts" by Kathy Troccoli (Reunion/RCA), at No. 16 on the adult chart, enters the Hot 100 at No. 97. It's already No. 7 at WMJQ Buffalo, N.Y.

## GRP SCORES WITH B.B. KING, DIANE SCHUUR DUET ALBUM

(Continued from page 1)

sumers.

"Heart To Heart," which has held the No. 1 spot on the Top Jazz Albums chart for five weeks, is an album of firsts: It's King's first No. 1 album; it's Schuur's first duet album; it's producer Phil Ramone's first No. 1 jazz album; and it's GRP's first album to debut at No. 1 on the traditional jazz chart.

Released May 10, "Heart To Heart" has sold 21,000 units, according to SoundScan data. The album continues to gain momentum, selling 5,000 copies for the week ending June 19, according to SoundScan. That's up from 3,600 the week ending June 12, 3,200 the prior week, and 2,500 units the week before that.

Says John Kulstad, buyer for the 14-store, Plymouth, Minn.-based Title Wave Stores chain. "You would expect this kind of album to [alienate] its fan base. But when they hear it, they are very positive." Kulstad says the album is selling better than a typical solo Diane Schuur album, and expects to be working "Heart To Heart" into next year.

Taking advantage of the album's broad potential audience, GRP is promoting it to several radio formats, including the obvious jazz and blues stations. But GRP also went after adult standards stations, says Mark Wexler, GRP's senior VP, marketing and promotion, "because songs on the album are standards, making that also a target market."

Wexler says the set is being marketed solely as an album project, but the strategy could change if there is radio demand for a single.

"The jazz orientation of the set keeps us from playing all the tracks," says adult standards KJOI Los Angeles PD Chuck Southcott. "But there's more of a standard repertoire in the performance, even though the jazz feeling is also present, so we're

playing three or four selections."

Material on the album includes bluesy pop numbers, such as Aretha Franklin's "Spirit In The Dark," and standards such as Mack Gordon and Harry Warren's "At Last" and Irving Berlin's "I'm Putting All My Eggs In One Basket."

### DUET DILEMMA

GRP's Wexler says the heavy, separate touring schedules of King and Schuur have made it difficult to promote the duet nature of "Heart To Heart." "The main challenge was how to get the public to recognize that the two were behind this project as a team, even though they wouldn't be able to make a lot of appearances together," he says.

The label's solution was a 17-minute electronic press kit of the pair, which includes candid interviews about the album along with footage of Schuur and King performing together at King's Memphis nightclub. "We recorded the different segments separately, then sent it out around the world via satellite to 80 or 90 markets for the media to pick up and use as needed," says Wexler.

Wexler says the recorded footage focuses on the close relationship Schuur and King shared during the recording process. "Visual imaging of the artists' togetherness is important on this project," says Wexler, who adds that blues and jazz print publications, along with general music and consumer publications, have been targeted for advertising and editorial pitches. Posters, mailers, and other printed visuals are being used as well, with a heavy push for favorable placement at retail.

Wexler says that because of each artist's touring schedule, no music video has been shot yet.

"This project is based on a concept we can keep feeding on over eight or

nine months, and keep developing," says Wexler. "We're not chasing just one demographic. The main thing is to keep the project visible... the electronic press kit will help us do that."

### A MATING OF STYLES

Schuur says the most challenging aspect of recording "Heart To Heart" was adapting to the duet format. "My style is more intense than B.B.'s, and the music was flavored with R&B elements, which was also a little different for me," she says.

Schuur says King hadn't performed a lot of ballads in the past, but producer Ramone made both artists feel comfortable. Says Schuur, "Phil Ramone is an excellent producer, and I don't think I've had more creative input than while working with him."

Ramone became involved in the project after receiving a call from GRP president Larry Rosen. King and Schuur had been in touch with each other since 1985, when they met in Japan while performing at a music festival. It was during that encounter that the seed for recording together was planted.

"Heart To Heart" features King on guitar solos, while Schuur sits at the piano on two tracks.

Ramone reports that a lot of groundwork was laid for the project prior to its recording. "We used charts, and the music was arranged so that there was flexibility," says the Grammy-winning producer.

"During the actual recording, Diane would lay out [her vocals] while [King] would check it out in the control room. But then when he was comfortable, they went through together," he says.

Ramone says that one challenge to the project was getting Schuur involved in the creative process; another was making King feel as relaxed as possible in a musical realm in which he was not too familiar.

"I've played pop tunes before, but I had never tried to sing them," says King. "Diane was like the teacher, and I was the student. She has perfect pitch. She tried to show that I was there, and gave me confidence."

King says that because of his experience recording "Heart To Heart," he is adding one or two of the selections to his live repertoire.

While both artists have indicated an interest in performing live dates together, GRP's Wexler says the logistics of putting such a show on the road in the near future is "doubtful" because of each artist's demanding tour schedule.

The duo did manage to appear on stage together June 22 at a benefit/opening celebration for the new Los Angeles site of B.B. King's Blues Club, located at Universal CityWalk.

## RUNDGREN'S NEW SOUND FOR CLASSIC ROCK

(Continued from page 6)

angry. But Rundgren is not worried about a backlash.

"It's a moot point," he says. "This may drive them crazy, but people are going to be marketing music directly to the public if it's possible, which it will be in an interactive TV system."

The key to interactive music from the catalogs lies in access to the outtakes and alternate takes that artists invariably record, and that labels customarily keep.

"The record company gives us the original multitracks, and Todd goes into the studio and takes the different versions and alternate takes to provide interactive records with depth of music database," Gardner says. "Todd puts it through his operating system so consumers can reconfigure and reconstruct an infinite number of versions."

However, many artists are quite "picky" about the versions they want released, and may not want them tampered with. "Some will

continue to be picky," Rundgren says. "We don't want the artist to be uncomfortable. Some may be comfortable with dropping in or out at the chorus; maybe fewer will be comfortable with alternate mixes. But anyone who doesn't subscribe will essentially be a Luddite."

Gardner says artists will be consulted on each release, even if their recording contracts allow the producer to sell off this sort of ancillary right without their permission.

Jeffrey Jolson-Colburn is a staff writer with *The Hollywood Reporter*.

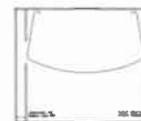
## BUBBLING UNDER HOT 100<sup>®</sup> SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	7	WINK	NEAL MCCOY (ATLANTIC)
2	8	5	CAPTAIN SAVE A HOE	E-40 (SICK WID' IT/JIVE)
3	4	10	WHY HAVEN'T I HEARD FROM YOU	REBA MCENTIRE (MCA)
4	16	2	WEEKEND LOVE	QUEEN LATIFAH (MOTOWN)
5	6	5	WHERE MY HOMIEZ?	ILL AL SKRATCH (MERCURY)
6	13	4	SAY SOMETHING	JAMES (FONTANA/MERCURY)
7	2	3	OH MY GOD	A TRIBE CALLED QUEST (JIVE)
8	—	1	SOUTHERNPLAYALISTICADILLACMUZIK	OUTKAST (LAFACE/ARISTA)
9	—	1	LIAR	ROLLINS BAND (IMAGO)
10	11	6	HOBO HUMPIN SLOBE BABE	WHALE (EASTWEST)
11	—	1	TAKE IT EASY	MAD LION (WEEDED/NERVOUS)
12	17	7	FOOLISH PRIDE	TRAVIS TRITT (WARNER BROS.)
13	15	3	HERE WE GO	STAKKA BO (POLYDOR/ISLAND)
14	12	5	GOOD TIME	SOUND FACTORY (LOGIC/RCA)
15	20	2	LIFESTYLES OF THE NOT...	TRACY BYRD (MCA)
16	14	4	THE WORLD IS YOURS	NAS (COLUMBIA)
17	10	6	LUV 4 DEM GANGSTA'Z	EAZY-E (MCA)
18	19	7	CORNFLAKE GIRL	TORI AMOS (ATLANTIC)
19	—	1	WHAT ABOUT US	JODECI (UPTOWN/MCA)
20	23	2	GIVE IT TO YA/DON'T LET IT GO	CHANTAY SAVAGE (I.D./RCA)
21	—	1	IF YOU WANNA GROOVE	LIGHTER SHADE OF BROWN (MERCURY)
22	18	7	CAN'T GET ENOUGH	EL DEBARGE (REPRISE)
23	—	1	DISTANT SUN	CROWDED HOUSE (CAPITOL)
24	22	3	EVEN IF MY HEART WOULD BREAK	KENNY G & AARON NEVILLE (ARISTA)
25	—	1	CODE OF THE STREETS	GANG STARR (CHRYSALIS/EMI)

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

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
JULY 9, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	3	STONE TEMPLE PILOTS ATLANTIC 82607*AG (10.98/16.98) 3 weeks at No. 1	***No. 1*** PURPLE	1
2	5	14	4	SOUNDTRACK WALT DISNEY 60858 (10.98/17.98)	***GREATEST GAINER*** THE LION KING	2
3	2	3	31	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
4	3	2	3	WARREN G VIOLATOR RAL 52335*ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
5	4	5	14	TIM MCGRAW ▲ CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
6	7	9	28	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
7	11	12	11	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
8	8	6	13	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
9	6	10	3	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
10	9	8	14	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
11	15	20	16	SOUNDGARDEN ▲ A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
12	10	4	4	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
13	NEW		1	JOHN MELLENCAMP MERCURY 522428 (10.98/16.98)	***HOT SHOT DEBUT*** DANCE NAKED	13
14	14	11	12	PINK FLOYD ▲ COLUMBIA 64200* (10.98/16.98)	THE DIVISION BELL	1
15	12	13	15	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 99139 (10.98/15.98)	CHANT	3
16	13	7	3	BOSTON MCA 10973* (10.98/16.98)	WALK ON	7
17	18	16	50	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
18	20	19	11	COLLECTIVE SOUL ● ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	18
19	NEW		1	VARIOUS ARTISTS MERCURY 22123* (10.98/16.98)	KISS MY ASS: CLASSIC KISS REGROOVED	19
20	22	23	33	CANDLEBOX ● MAVERICK/SIRE 45313*WARNER BROS. (9.98/15.98) HS	CANDLEBOX	20
21	16	18	17	YANNI ▲ PRIVATE MUSIC 82111 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
22	24	25	5	AALIYAH 8LACKGROUND 41533*JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
23	19	17	33	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
24	21	22	20	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
25	25	21	43	MARIAH CAREY ▲ COLUMBIA 53205* (10.98/16.98)	MUSIC BOX	1
26	23	24	48	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
27	17	15	5	JIMMY BUFFETT MARGARITAVILLE 11043/MCA (10.98/16.98)	FRUITCAKES	5
28	31	29	4	SEAL ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
29	27	27	9	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	2
30	28		2	SPIN DOCTORS EPIC 52907* (9.98/16.98)	TURN IT UPSIDE DOWN	28
31	32	34	22	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
32	29	28	5	JON SECADA SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
33	26	26	33	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98/16.98)	THE COLOUR OF MY LOVE	4
34	35	33	20	GREEN DAY ● REPRIS 45529*WARNER BROS. (9.98/15.98) HS	DOOKIE	29
35	33	37	62	AEROSMITH ▲ GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
36	46	51	4	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO, VOLUME 5	36
37	30	30	20	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
38	36	36	9	OUTKAST ● LAFACE 26010*ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
39	34	31	5	HEAVY D & THE BOYZ U-TOWN 10998* MCA (9.98/15.98)	NUTTIN' BUT LOVE	11
40	37	32	31	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*AG (10.98/15.98)	DOGGY STYLE	1
41	38	40	14	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
42	39	35	6	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	35
43	40	38	24	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
44	43	42	7	TRAVIS TRITT WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
45	NEW		1	HELMET INTERSCOPE 92404/AG (9.98/15.98)	BETTY	45
46	54	89	6	OFFSPRING EPITAPH 86432* (8.98/14.98) HS	SMASH	46
47	42	39	7	INDIGO GIRLS EPIC 57621* (10.98/16.98)	SWAMP OPHELIA	9
48	44	43	40	NIRVANA ▲ DGC 24607*GEFFEN (10.98/16.98)	IN UTERO	1
49	41	44	58	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET	1
50	45	41	37	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*ISLAND (10.98/16.98)	VERY NECESSARY	4
51	48	48	3	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	48
52	53	52	35	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
53	58	59	9	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	68	62	22	ALICE IN CHAINS ▲ COLUMBIA 57628* (7.98/11.98)	JAR OF FLIES (EP)	1
55	51	50	32	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
56	62	49	5	TOAD THE WET SPROCKET COLUMBIA 57744 (10.98/15.98)	DULCINEA	34
57	67	72	16	NINE INCH NAILS ● NOTHING/TVT INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
58	49	47	41	MEAT LOAF ▲ MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
59	64	57	36	PEARL JAM ▲ EPIC 53136* (10.98/16.98)	VS.	1
60	63	58	138	NIRVANA ▲ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
61	47	46	6	JULIO IGLESIAS COLUMBIA 57584 (10.98/16.98)	CRAZY	30
62	52	55	84	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
63	70	68	63	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
64	50	56	84	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
65	60	63	70	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
66	56	54	6	ERASURE MUTE 61633/ELEKTRA (10.98/15.98)	I SAY, I SAY, I SAY	18
67	71	75	16	SARAH MCLACHLAN NETTWERK 18725/ARISTA (9.98/15.98)	FUMBLING TOWARDS ECSTASY	50
68	73	69	132	PEARL JAM ▲ EPIC 47857 (10.98/16.98) HS	TEN	2
69	55		2	ARRESTED DEVELOPMENT CHRYSALIS 92741*EMI (10.98/16.98)	ZINGALAMADUNI	55
70	59	60	43	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
71	76	83	31	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
72	75	78	13	SOUNDTRACK MEDICINE GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	72
73	69	70	19	JOSHUA KADISON SBK 80920/EMI (10.98/15.98) HS	PAINTED DESERT SERENADE	69
74	78	71	15	MEAT PUPPETS LONDON 828484/ISLAND (9.98/13.98) HS	TOO HIGH TO DIE	62
75	77	80	9	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HS	MARVIN THE ALBUM	75
76	85	77	79	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
77	NEW		1	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	77
78	145		2	SOUNDTRACK CAST WALT DISNEY 40857 (10.98/16.98) Cassette	***PACESETTER*** THE LION KING SING-ALONG (EP)	78
79	57	53	17	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
80	84	81	150	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
81	72	61	17	HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
82	65	67	7	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	48
83	74	85	90	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
84	83	73	14	PANTERA ● EASTWEST 92302*AG (10.98/15.98)	FAR BEYOND DRIVEN	1
85	79	64	7	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294* COLUMBIA (10.98/15.98)	'N GATZ WE TRUSS	32
86	114		2	DAVID BALL WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	86
87	61	45	3	STEVIE NICKS MODERN 92246/AG (10.98/16.98)	STREET ANGEL	45
88	66	66	7	HUEY LEWIS & THE NEWS ELEKTRA 61500 (10.98/16.98)	FOUR CHORDS & SEVERAL YEARS AGO	55
89	87	99	104	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881 (10.98/15.98)	COME ON COME ON	31
90	86	79	33	BRYAN ADAMS ▲ A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
91	96	105	22	COLLIN RAYE EPIC 53062 (10.98/16.98)	EXTREMES	73
92	97	96	9	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
93	80		2	ANT BANKS JIVE 41534 (9.98/15.98)	THE BIG BADASS	80
94	107	117	40	MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98)	YES I AM	16
95	99	103	21	TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
96	94	87	27	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
97	100	94	20	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	84
98	92	88	32	MICHAEL BOLTON ▲ COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
99	88	86	52	THE CRANBERRIES ▲ ISLAND 514156 (10.98/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
100	104	126	53	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98/16.98)	SLEEPLESS IN SEATTLE	1
101	93	82	17	BECK ● DGC 24634*/GEFFEN (10.98/15.98)	MELLOW GOLD	13
102	102	93	176	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
103	81	74	7	PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98)	LAST OF THE INDEPENDENTS	41
104	91	76	11	ROLLINS BAND IMAGO 21034* (9.98/15.98)	WEIGHT	33
105	89	65	5	JERU THE DAMAJA PAYDAY 124011*FFRR (9.98/17.98)	THE SUN RISES IN THE EAST	36
106	95	98	8	ALLMAN BROTHERS BAND EPIC 64232 (10.98/15.98)	WHERE IT ALL BEGINS	45
107	90	107	39	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiple platinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

# THE TICKETMASTER SAGA: HOW DAVID BECAME THE GOLIATH OF THE INDUSTRY

(Continued from page 1)

• A seemingly never-ending parade of music fans in Massachusetts, Pennsylvania, New York (since dismissed), Washington, California, and Florida filed class-action suits claiming that Ticketmaster unfairly jacks up service fees.

• Capitol Hill, which feigned interest back in 1991 when Ticketmaster snatched up rival Ticketron, is holding hearings on whether the company enjoys too much control over the ticket industry (see story, page 1).

• Even Ticketmaster supporters, such as Cleveland concert promoter Jules Belkin, admit that ticket service fees have "gotten somewhat out of hand."

Rarely has a company captured so much of the marketplace and then been forced so often to defend its winnings. But some of Ticketmaster's problems are its own doing. Almost from day one—or more accurately, from the day Rosen arrived at Ticketmaster—the company, with its ferocious deal-making, has given aggressiveness a new meaning. On its way to the top, Ticketmaster made a lot of industry players happy and wealthy. But it also generated an enemies list as long as one of its computer databases. Now, Ticketmaster may be in the fight of its life.

## LAUNCHED BY COMPUTER STUDENTS

In 1978, two Arizona State University computer students, hoping for a piece of the expanding ticket business pie, created a software package and started their own company, Ticketmaster. The outfit soon moved to Scottsdale, Ariz., and struggled to gain its footing and land new accounts with venues and promoters. In 1981, Ticketmaster sold \$1 million worth of tickets. At that time, Ticketron was the industry's clear leader with over \$100 million in sales.

Ticketron, then known as Ticket Reservation Systems, had hung its shingle in New York in 1968. It offered concert, sports, and show fans the option of buying tickets at one of its many conveniently located outlets, rather than standing in box-office lines. For its service, the company charged a fee of 75¢ to \$1. By the late '70s, Ticketron had more than 700 locations around the country, arena and stadium rock shows were becoming the concert norm, and the market was shifting away from "hard" box office tickets toward computer-generated ones. Ticketron was a household name among entertainment-hungry fans. Although a giant, Ticketron was not untouchable. Many promoters recall its mediocre service and arrogant, take-it-or-leave-it management style. "They didn't seem to be spending money on R&D," says Claire Rothman, GM of the Los Angeles Forum in Inglewood, Calif.

Also, Ticketron customers could not be exactly sure which seats they were purchasing. Instead, they had to be content to buy the "best available seat," determined by two centralized computer systems, one run out of Hackensack, N.J., and the other out of Los Angeles. With Ticketron, the best seats often were available only through the box office.

## IMPROVED SERVICE

Ticketmaster set out to improve that system so that all tickets, drawn from the same computers, would be available at satellite locations as well as the box office. The move represented a marked improvement for

customers.

In 1978, Denzill Skinner, head of Facility Management Group, made an investment in Ticketmaster, but the young company continued to languish. Three years later, Chicago venture capitalist Burt Kanter and his group invested in the company and became the majority shareholder. Rosen, at the time a New York corporate lawyer, worked as Kanter's special counsel.

In 1982, Kanter offered Rosen the chance to take over the money-losing Ticketmaster. Rosen flew to Arizona to look at the company and its technology. He liked what he saw, determined that Ticketron was vulnerable, and went searching for badly needed backers. Over the years, Kanter had done business with fellow Chicago investor Jay Pritzker, who at the time owned Skinner's Facility Management Group. Rosen decided to approach the tycoon.

Pritzker, owner of the Hyatt Hotel Corp., was estimated by Fortune magazine last year to be worth \$2.3 billion. In 1982, he bought control of Ticketmaster with a \$4 million check. Rosen was named chairman and CEO. After a brief relocation to Chicago, Ticketmaster settled in Los Angeles and began eyeing hometown possibilities.

Rosen, a tough-talking New Yorker who looks to the ancient Chinese book "The Art Of War" for business guidance, quickly established himself as an industry force and put a brash public face on the up-and-coming Ticketmaster. Rosen, who seems to relish his pit-bull image, is fond of saying that whenever he walks into a room, the crowd instinctively divides into those people who want to salute him and those who want to slug him. (Rosen declined to be interviewed for this article.)

"He's a very smart and very aggressive businessman," says one executive who has dealt with Rosen over the years. "But as an individual, he's a slug." Says Joel O'Donnell, who owned the New England ticketing company TicketPro until Rosen bought him out last year, "He is the brightest, most energetic and ethical man I've ever dealt with." Doug Logan, who over the years has been a competitor of Rosen's and who now runs Ticketmaster Mexico, adds, "There's one reason and one reason only for Ticketmaster's growth: Fred Rosen is the finest salesman in the entertainment business."

Studying the ticket business in 1982, Rosen uncovered some important truths: the real money was in concerts, not sporting events; and concert promoters were the key to landing all-important venue contracts.

Concert tickets were not only more expensive than most regular-season sporting events, but too much of the hometown sports crowd was filled with season-ticket holders who didn't have to fork over service fees for every game. Concerts, on the other hand, were one-time events that attracted fanatic followers willing to shell out big bucks simply for the chance to attend. Since concerts were the key, promoters were the potential allies through whom Ticketmaster could deliver exclusive major-venue contracts, most of which were held by Ticketron at the time.

Perhaps most importantly, Rosen came to the conclusion that the \$1 service charge—the customer fee Ticketmaster pocketed with each



transaction—was too small, and that, if inflated, it could be divvied up among appreciative promoters and venue managers.

Before Ticketmaster, Ticketron simply pocketed its service fees. Rosen figured that the new profit-sharing arrangement would help Ticketmaster land more clients. He was right.

In the summer of 1983, Ticketmaster shocked the industry by snatching up the Forum in L.A., a longtime Ticketron client. While Forum executives told local reporters that the decision was made because Ticketmaster could assist in "getting our accounting system integrated with our computers," the fact was that Ticketmaster eventually offered the Forum a piece of the service-charge action, a crucial new revenue stream for the hall. According to former Ticketron executives, it was months before the company caught on to its competitor's revolutionary profit-sharing scheme.

## BIDDING WARS

For major-market arenas, Ticketmaster's new deals represented found money, a net of several hundred thousand dollars a year. Promoters, hurt at the time by the increasingly large guarantees demanded by artists, also welcomed Ticketmaster's generosity. In 1992, the Boston Globe estimated that local promoter and Ticketmaster client Don Law pocketed \$500,000 a year from his cut on area ticket service fees.

Critics have called the revenue-sharing deals nothing more than kickbacks that allowed Ticketmaster, through jacked-up service fees, to buy the market. Defenders insist that the fees are simply royalties and the price of doing business.

Eventually Ticketron began offering venues and promoters percentage cuts of its own. To again distinguish itself, Ticketmaster unveiled upfront guarantees. Ticketmaster estimated how many tickets a venue was likely sell for a year, determined its service charge cut, and then presented a check up front. Ticketmas-

ter "became a bank," says one observer, noting that Ticketron, without the luxury of Pritzker's billions, "didn't have that wherewithal."

By the late '80s, Ticketron executives realized the company was in trouble and knew that if they did not land a major new client, Ticketmaster would soon put the one-time champ out of business. The Horizon in Rosemont, Ill., the successful sports and concert arena northwest of Chicago, became the selected battle ground. "That was a wild and woolly one," recalls one local who witnessed the ticket fracas up close. "Big scar tissue on that one."

## THE BATTLE OF ROSEMONT

Back in 1980, the tiny burg of Rosemont (pop. 3,974), situated between Chicago and O'Hare International Airport, built an 18,000-seat arena. Home to virtually every major Chicago-area arena rock show since its opening, the Horizon has thrived. In 1985, Ticketron execs thought they had a verbal agreement from arena management to renew the venue's ticket contract. But at the eleventh hour, Rosen was able to re-submit an offer and successfully secured the contract.

Four years later, the contract expired, and Ticketron, hard-pressed for a high-profile victory, was back at the table offering an extraordinary deal that would have allowed the Horizon to essentially co-own its ticketing system, rather than simply collect a cut of service fees. If implemented, the arrangement would have guaranteed the Horizon more than \$1 million a year in service-fee profits, according to one Rosemont source. "It was a smokin' deal," he says. "They were desperate."

Ticketmaster, which had just suffered a rare setback when Ticketron picked up New York's Madison Square Garden, was not about to lose any more momentum and let the Horizon slip through its hands—particularly not in Pritzker's backyard. Of the 165 Hyatt hotels and resorts around the world that Pritzker's Hyatt Hotel Corp. manages, the billionaire personally owns only a handful. One is located in Rosemont. A mile and a half from O'Hare, the Hyatt Regency in Rosemont enjoys an enviable 73% occupancy rate. And as the thriving hotel's owner, Pritzker pays the town of Rosemont millions in taxes. Not surprisingly, over the years Pritzker paid close attention to the Horizon's ticketing operation.

In fact, since taking over Ticketmaster, Pritzker had not shied away from lobbying on the company's behalf, particularly in the Chicago area, where the Pritzker family clout is considerable. (Unlike Rosen's in-your-face business approach, the stately Pritzker is described as a "class act" by those who have dealt with him.) After landing the Forum in 1983, it surprised few in the business when the Chicago White Sox, the Chicago Cubs, and Chicago concert promoter JAM became the next important clients to sign on with Ticketmaster.

During a key juncture in the 1990 Horizon negotiations, Pritzker reportedly visited the mayor's office in Rosemont to make a case for Ticketmaster. According to a source close to town hall, Pritzker cemented the five-year deal by making a \$2.2 million contribution to Rosemont's general fund. A spokeswoman for Pritzker insists he "never got person-

ally involved" in landing Ticketmaster accounts. Rosemont town attorney Peter Rosenthal says "no donation to the village general fund" was made by Pritzker.

## TOO LITTLE, TOO LATE

By the late '80s, Ticketron's long-time owner, the Minneapolis computer manufacturing giant Control Data, put the ticketing company on the block. Former execs say the software-based Ticketron never fit in with Control Data's hardware-and-maintenance mindset. In early 1989, Control Data found a clutch of investors to tackle Ticketron. Interestingly, one of the new owners turned out to be one of Rosen's most public critics, not to mention a disgruntled former Ticketmaster associate.

Sports magnate Abe Pollin, owner of the USAir Arena outside Washington, D.C., the NBA's Washington Bullets, and the NHL's Washington Capitals, started up TicketCenter in the early '80s as the mid-Atlantic Ticketmaster franchise holder. TicketCenter quickly carved out a regional empire and, because the company was such an early Ticketmaster affiliate, it enjoyed a very favorable franchise contract.

According to a TicketCenter source, when Rosen arrived at Ticketmaster, he demanded that TicketCenter renegotiate its lucrative contract. Pollin refused, and relations quickly deteriorated. ("I won't lower myself to respond to Fred Rosen or get in the gutter with him," the D.C. mogul told a reporter in 1990). Pollin eventually sued Rosen.

At the time, TicketCenter executives refused to discuss specifics of the dispute, but a source tells Billboard that the suit sprang from the fact that each time Ticketmaster unveiled new, updated software—the heart of the ticket-distribution system—it routinely failed to arrive at TicketCenter headquarters. "Rosen bleeds you," says the source.

Pollin, with an eye on revenge, teamed with investors in the Carlyle Group and paid \$16 million for Ticketron's sports and entertainment division. (Ticketron's automated wagering division, which runs state lotteries and off-track betting, has since been sold to Video Lottery Technologies).

Despite pouring millions of dollars into new software (which was late in coming and failed to work as advertised), Ticketron continued to suffer. And when its new venture-capitalist owners at the Carlyle Group began taking a beating in unrelated real estate and airline deals, they approached Ticketmaster about purchasing Ticketron's key assets in early 1991.

At the time, "Nobody knew the depth of trouble" Ticketron was in, says one arena manager. When it became clear the end was near, "Nobody could fuckin' believe it," he says. "Nobody wanted to believe it."

Those last Ticketron promoters, arena managers, and box-office executives who had sworn off doing business with Rosen, whose phone calls with the president had ended in obscenities, now had no national alternative to Ticketmaster.

The Justice Department had to approve the deal, which appeared to clear the playing field of any significant competition. And thanks to Ticketmaster's superior technology, the company could dominate not just

(Continued on page 99)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	112	108	20	ZHANE • ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
109	101	90	41	PATTY LOVELESS • EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	63
110	105	113	13	JOHN BERRY LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	85
111	108	97	10	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	12
112	98	91	8	BASIA EPIC 64255 (10.98 EQ/16.98)	THE SWEETEST ILLUSION	27
113	103	111	46	BILLY JOEL ▲ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
114	119	112	58	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
115	113	100	6	♯ NPG 71003/BELLMARK (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	92
116	115	102	33	WU-TANG CLAN • LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
117	134	122	11	HOLE DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	55
118	111	92	29	DOMINO • OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	39
119	106	101	30	CRACKER • VIRGIN 39012 (9.98/13.98) <b>HS</b>	KEROSENE HAT	59
120	131	120	14	CONFEDERATE RAILROAD • ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	52
121	82	—	2	SUICIDAL TENDENCIES EPIC 57774 (10.98 EQ/15.98)	SUICIDAL FOR LIFE	82
122	123	116	24	FAITH HILL • WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	59
123	141	138	21	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
124	136	121	45	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
125	110	104	27	US3 • BLUE NOTE 80883/CAPITOL (9.98/15.98) <b>HS</b>	HAND ON THE TORCH	31
126	129	139	93	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
127	117	130	227	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/ISLAND (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
128	126	110	7	SONIC YOUTH DGC 24632*/GEFFEN (10.98/15.98)	EXPERIMENTAL JET SET, TRASH AND NO STAR	34
129	121	109	9	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	45
130	139	144	34	ALABAMA • RCA 66296 (9.98/15.98)	CHEAP SEATS	76
131	150	148	45	CLAY WALKER • GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	52
132	147	132	18	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
133	152	145	24	K7 TOMMY BOY 1071 (10.98/15.98) <b>HS</b>	SWING BATTASWING	96
134	118	114	6	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	87
135	144	156	16	THE MAVERICKS MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	135
136	140	140	93	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
137	109	84	7	SOUNDTRACK MCA 11045 (10.98/16.98)	THE FLINTSTONES	73
138	143	141	199	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
139	130	150	3	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	130
140	122	106	3	MC BREED WRAP 8133/CHIBAN (9.98/17.98)	FUNKAFIED	106
141	137	119	29	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
142	128	129	37	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
143	138	125	10	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	109
144	142	127	95	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
145	158	115	5	BIOHAZARD WARNER BROS. 45595* (9.98/15.98)	STATE OF THE WORLD ADDRESS	48
146	146	137	12	PATRA EPIC 53763* (9.98 EQ/15.98) <b>HS</b>	QUEEN OF THE PACK	103
147	151	128	7	SWV RCA 66401* (7.98/11.98)	THE REMIXES (EP)	92
148	148	133	52	TOOL • ZOO 11052 (9.98/15.98) <b>HS</b>	UNDERTOW	50
149	132	123	25	SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16.98)	PHILADELPHIA	12
150	160	134	55	RAGE AGAINST THE MACHINE • EPIC 52959 (10.98 EQ/16.98) <b>HS</b>	RAGE AGAINST THE MACHINE	45
151	157	135	4	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	106
152	159	142	35	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
153	127	161	7	KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	104

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
154	116	136	3	DAVID SANBORN ELEKTRA 61620 (10.98/16.98)	HEARSAY	116
155	149	124	5	AL JARREAU REPRISE 45422/WARNER BROS. (10.98/15.98)	TENDERNESS	114
156	164	154	66	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
157	162	160	215	VAN MORRISON ▲ POLYDOR 841970*/ISLAND (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
158	133	131	25	SOUNDTRACK • VIRGIN 88274 (10.98/15.98)	THE PIANO	41
159	168	153	9	RANDY TRAVIS WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	59
160	NEW ►	1	1	SAMMY KERSHAW MERCURY 522125 (10.98/15.98)	FEELIN' GOOD TRAIN	160
161	120	118	8	TRAFFIC VIRGIN 39490 (10.98/15.98)	FAR FROM HOME	33
162	124	95	7	SOUNDTRACK 40 ACRES AND A MULE 11036/MCA (10.98/16.98)	CROOKLYN	59
163	155	149	57	ROD STEWART ▲ WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
164	153	155	136	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
165	163	151	6	NORMAN BROWN MOJAVE 53030/MOTOWN (9.98/13.98)	AFTER THE STORM	140
166	167	165	135	BROOKS & DUNN ▲ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
167	180	178	37	AARON TIPPIN • RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
168	178	170	24	JAMES MERCURY 514943 (10.98/15.98) <b>HS</b>	LAID	72
169	184	—	38	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
170	169	159	23	ZZ TOP ▲ RCA 66317 (10.98/16.98)	ANTENNA	14
171	165	180	96	ERIC CLAPTON ▲ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
172	125	152	9	JOHNNY CASH AMERICAN 45520*/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	110
173	174	167	4	VARIOUS ARTISTS THUMP 4020* (10.98/15.98)	OLD SCHOOL VOLUME II	147
174	156	172	61	YANNI ▲ PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
175	171	158	4	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	146
176	177	157	31	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) <b>HS</b>	THEY'RE ALL GONNA LAUGH AT YOU	131
177	173	169	61	JIMI HENDRIX • MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
178	166	146	61	TOBY KEITH • MERCURY 514421 (9.98 EQ/15.98) <b>HS</b>	TOBY KEITH	99
179	135	147	12	BOZ SCAGGS VIRGIN 39489 (9.98/15.98)	SOME CHANGE	91
180	182	179	64	THE JERKY BOYS • SELECT 61495*/AG (10.98/15.98) <b>HS</b>	THE JERKY BOYS	80
181	172	168	86	SADE ▲ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
182	NEW ►	1	1	THE BEATNUTS VIOLATOR 1179/RELATIVITY (9.98/16.98) <b>HS</b>	THE BEATNUTS	182
183	154	143	6	SOUNDTRACK HOLLYWOOD 61606 (10.98/15.98)	WHEN A MAN LOVES A WOMAN	133
184	170	162	50	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
185	196	189	17	SHERYL CROW A&M 0126 (9.98/15.98) <b>HS</b>	TUESDAY NIGHT MUSIC CLUB	94
186	188	183	91	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
187	186	164	4	EL DEBARGE REPRISE 45375 (10.98/15.98)	HEART, MIND & SOUL	137
188	185	198	15	JOHN ANDERSON • BNA 68232 (9.98/15.98)	SOLID GROUND	75
189	NEW ►	1	1	TERMINATOR X AND THE GODFATHERS OF THREATT P.R.O. DIVISION/RAL 523343*/ISLAND (10.98/15.98)	SUPER BAD	189
190	176	181	5	DAVID BYRNE WARNER BROS. 45558 (10.98/15.98)	DAVID BYRNE	139
191	187	163	36	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	5
192	181	177	80	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
193	183	176	218	GARTH BROOKS ▲ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
194	198	—	2	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	194
195	191	171	13	PHISH ELEKTRA 61628 (10.98/15.98)	HOIST	34
196	190	175	49	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
197	192	193	105	SPIN DOCTORS ▲ EPIC 47461 (10.98 EQ/16.98) <b>HS</b>	POCKET FULL OF KRYPTONITE	3
198	193	186	77	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	27
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## THE TICKETMASTER SAGA: HOW DAVID BECAME THE GOLIATH OF THE INDUSTRY

(Continued from page 97)

ticket distribution, as Ticketron had done during its '70s heyday, but overall ticket inventory as well.

The sale of Ticketron assets encountered little resistance in President George Bush's Justice Department, which approved the deal within months. Today, some wonder why the deal was green-lighted, allowing one company to buy out its competition. No doubt Justice, which does not release reports when it OKs an acquisition, took into account the fact that Ticketron was in such poor shape that, with or without a purchase, it was a only matter of time before Ticketmaster stood alone. It also helped that Ticketron sold a software package to Broadway's Shubert Organization for \$1 million, allowing Ticketmaster to argue that a potentially viable alternative to Ticketmaster existed. (Shubert never chose to compete directly with Ticketmaster.)

At press time, officials at the Justice Department were unavailable for comment.

"The industry was extremely naive," says one music business observer, recalling the sale of Ticketron and its ramifications. "Some people spoke out—a couple of baseball teams, a couple with the balls to stand up. But most were Ticketmaster clients, and remained pretty quiet."

One assumption, perhaps a naive one, was that with one major player, ticket service fees would decline. That did not happen. Instead, fees have gone up virtually across the board, particularly for high-profile pop and rock shows. The increases have more than doubled the inflation rate, despite the fact that Ticketmaster is no longer forced to outbid a rival to secure most contracts. Some in the business assume that years of outbidding Ticketron took a toll on Ticketmaster, which is now recouping those costs via fatter service fees.

One concert industry source estimates that in the post-Ticketron era, for every dollar of service fee increases passed along to consumers, 75 cents goes to Ticketmaster. Company executives insist that is not so, and planned to release data during a June 30 Congressional hearing to back their claim that fees have remained steady over the last few years.

The seeming randomness of service fees often catches consumers off guard. A 1990 survey by the New York State Consumer Protection Board found that fees vary widely, with some climbing as high as 55% of the ticket price. In most cases, fees are determined through negotiations between Ticketmaster and individual venues, but sometimes the artists also are involved in the discussions. For this summer's Eagles tour, Ticketmaster worked out a fee with the act; that fee has not been disclosed to consumers.

But Ticketmaster has prompted fee increases in many cities. For instance, when Ticketmaster took over the Centrum in Worcester, Mass., fees jumped \$1 the next day. That pattern was repeated across the country as venues chose lucrative profit-sharing contracts that allowed Ticketmaster to up service fees.

Because fees differ from building to building and from event to event, it is difficult to generalize about the average pop show service charge. Generally, fans on the East and West coasts pay more—\$4-\$6 per ticket—than those in the rest of the country, where service charges fall in the \$3-\$5 range. For example, service

charges for John Mellencamp's summer tour range from \$5.75 in Los Angeles to \$3.25 in Cleveland.

Another disturbing trend for customers is the higher service fees charged for more expensive tickets, even though in practice it costs Ticketmaster no more to spit out \$80 tickets than it does \$20 ones. Granted, processing a credit card transaction for an \$80 ticket costs the company more than a \$20 ticket order; credit card companies make sure of that. But the base service fee, theoretically, should be the same. Ticketmaster executives insist that consumers are upset about ticket prices, but mistakenly blame Ticketmaster, the faceless giant, for runaway costs. And, they say, consumers wrongly blame Ticketmaster for additional show charges, such as parking fees, that are often tacked on to ticket prices. (Ticketmaster also adds on shipping fees when applicable.)

Ticket buyers' third major complaint is that by convincing venues not to open their windows the day big

shows go on sale, Ticketmaster effectively has squashed any way of getting around mounting service fees. Particularly in the last five years, according to those at the arenas, Rosen has been able to secure control of virtually all venue sales. Even though major arenas pay salaried box-office staffers, many venues simply do not open their windows for crucial shows. On the surface, they have little incentive to do so; after all, the arena receives a portion of profits from every Ticketmaster sale, but no percentage of box-office sales—although some venues have begun tacking "facility fees" onto box-office purchases.

A Ticketmaster representative insists that boarded-up box offices are a myth, and that if fans want, they can visit venues anytime to purchase choice tickets. One arena box-office manager responds that for the circus, ice shows, and monster truck competitions—events that do not sell out in a matter of minutes—the box office is still accessible. But for hot con-

certs, he says, it's simply not an option.

"The only thing we're guilty of is bad PR," one Ticketmaster executive says of the company's recent troubles. Indeed, public relations has never been a strong suit of Ticketmaster, a company that clearly prefers back-room negotiations to calculated gestures in broad daylight. "We're not in the entertainment business," one executive insists.

For instance, it took years for Ticketmaster to agree to return service charges to customers whose events were canceled. And while Rosen reportedly pays his top executives quite well and enjoys their loyalty, some of Ticketmaster's 1,800 phone operators do not consider themselves so well compensated. Last year, operators in New York went public with their complaint that very few of them receive any health care benefits. New York Times columnist Bob Herbert wrote about the conflict and blasted Ticketmaster in print.

Ticketmaster's public stumbles did

not stop Microsoft co-founder and Portland Trailblazer owner Paul Allen late last year from paying \$300 million, in cash, for control of Ticketmaster's empire. (Rosen reportedly pocketed \$15 million and picked up a 5% share of the company).

Allen has been on a shopping spree in the last 14 months, picking up a quarter of the home computer information network America Online, as well as investing \$27 million in the wireless data network Metricom. Allen's vision fits nicely with Rosen's stated goals of taking Ticketmaster into the interactive future.

While some consumers may see Ticketmaster as a monopoly on par with the electric company, Ticketmaster executives insist they are not invincible, and that if somebody else comes along and does ticketing better and cheaper, Ticketmaster could fall just as Ticketron did.

That's possible, but judging from the company's performance over the last 10 years, it's unlikely.

## CONGRESSIONAL SUBCOMMITTEE HEARINGS BEGIN ON TICKETMASTER PRICING

(Continued from page 1)

plans to hold another hearing.

The first two witnesses were Pearl Jam guitarist Stone Gossard and bassist Jeff Ament, who told the subcommittee that the band has always tried to set reasonable ticket prices so that teen-age fans have an opportunity to come to their concerts. Gossard also pointed out to the subcommittee that the band doesn't get a share of service charges imposed by Ticketmaster, "and doesn't seek them."

Other witnesses at the hearing included Aerosmith manager Tim Collins; Nitty Gritty Dirt Band manager Chuck Morris; Joe Rascoff, managing director of RZO Inc., which coordinates tours for the Rolling Stones and others; Bertis Downan, attorney for R.E.M. and an adjunct professor at the University of Georgia School of Law in Athens, Ga.; Claire Rothman, general manager of the Los Angeles Forum in Inglewood, Calif.; and rock critic Dave Marsh.

While press reports indicate that Ticketmaster's tickets often have surcharges as large as 25% of the base ticket price, Ticketmaster CEO Fred Rosen told subcommittee members that the average service charge over the last five years hovered around \$3. He testified that the company's profit margin is about 10 cents per ticket, and that the company does not have exclusive agreements with 99% of the promoters with whom it deals. His testimony went unchallenged at the hearing.

"We have a reasonable rate of return," Rosen said, "but not a great return."

Rosen also presented in his testimony a letter he said was from Pam Lewis, Garth Brooks' manager, who had criticized Rosen and Ticketmaster in press reports. Reading from the letter, in which he said Lewis apologized for the remarks, Rosen said that Lewis stated, "Garth Brooks does not have a quarrel with your company."

However, Collins told the subcommittee that he and Aerosmith do have a quarrel with Ticketmaster. "Yes, they have an efficient and profitable system," he said. "But its monopolistic aspects are unfair and hurtful."

Collins, who heads Collins Management in Cambridge, Mass., told Bill-

board in an exclusive interview on the eve of the hearing that the band typically works out volume discounts with the various trades involved in concert production, including the trucking, lighting, sound, and bus companies, in order to keep ticket prices down. Collins said that last year—knowing Ticketmaster would not lower its service charges—he met with Rosen to discuss the possibility of a volume discount from Ticketmaster that would serve to lower the net ticket price for Aerosmith's tour.

Collins told Billboard, "[Rosen] said, 'I'll tell you what I'll do. Let's raise the service charge a dollar, and I'll split it with you.' And I said, 'Freddie, you offering me a kickback?' He said, 'Call it what you want.' I said, 'We don't do business like that. We don't play that game.' So what happened was, we couldn't get a volume discount, because he's got a monopoly.

"I'm going to sell, literally, 2 million tickets through the Ticketmaster system this year," he added. "In any other business in this country—that's what capitalism's built on—he would have made a deal with me! ... Here he was at this meeting, trying to fuck the fans out of another dollar! Offering to put 50 cents in my pocket!"

Still, Collins said he had no choice but to use Ticketmaster. In most major markets, top ticket prices for the band's most recent U.S. tour, which began in June 1993, were \$30-\$35. The band is touring in Europe, and will resume its U.S. tour in September after an appearance at the Woodstock festival Aug. 13-14.

"We weren't in the position of not touring," said Collins. "I mean, how many years does Aerosmith have left? Pearl Jam has a zillion years. If we get momentum going, we have to seize the opportunity. But I wasn't going to stand up and boycott him with no one to support me. [Now that] somebody's willing to do it, hey, I'm there with them."

Collins says Aerosmith's attempt to circumvent Ticketmaster via its fan club met with resistance from Rosen. "We have a fan club that bypasses Ticketmaster on tickets. We take 1,000, 2,000 tickets [per show] and sell them to the fans—best seats

in the house—if you belong to the fan club. We charge [a \$4 service charge over the standard ticket price] for everybody to buy these tickets." An executive at Collins Management says that this service fee is re-invested in the fan club.

During the subcommittee hearing, Condit said, "We're not here to put anybody out of business. We want to make sure all parties have a chance to express their views."

Although at the hearing it appeared that no one, including Rosen, could come up with the name of any viable competitor (Rosen mentioned Home Shopping Network, Lasergate, and Prolog as new competitors), the subcommittee, aware of the Justice Department's probe, did not delve further into that area.

Condit said that "at a future date" the subcommittee would be asking the Justice Department "to explain the process" by which its antitrust division reached a 1991 decision to allow Ticketmaster to acquire its leading competitor, Ticketron.

The absence at the hearing of an official from the Justice Department, which is investigating anti-competitive practice charges lodged against Ticketmaster by Pearl Jam, was brought to light by Rep. Steve Horn, R-Calif. In fact, during a brief recess, Horn wondered aloud to reporters about the timing and necessity for the hearing, describing it as "obviously a political event."

Horn asked, "Why are we here, really? Why are we holding this hear-

ing? The Justice Department is not here; it's still investigating these charges. Plus, I think the [House] Judiciary Committee should have jurisdiction here."

His remarks clearly angered Condit, who interrupted Horn by banging the gavel to bring the hearing back to order.

The hearing followed a complaint that Pearl Jam filed against Ticketmaster last month with the Justice Department (Billboard, June 11). Billboard obtained letters bolstering Pearl Jam's complaint, dated March 24 and March 25, typed on North American Concert Promoters Assn. stationary and signed by the association's executive director, Ben Liss. The letters concerned the band's efforts to bypass Ticketmaster for its tour; sources say they were sent to NACPA members.

The March 25 letter stated: "TM will use all available remedies to protect itself from outside third parties that attempt to interfere with ... existing contracts ... If asked, you may want to consider and cite this fact: You and/or your venue have an existing contract with TM which precludes you from contracting with others to distribute tickets. I urge you to be very careful about entering into a conflicting agreement which could expose you to a lawsuit."

*Assistance in preparing this story provided by Melinda Newman in New York.*

## U.S. CASTIGATES CHINA ON PIRACY

(Continued from page 6)

21-23 to decide on a course of enforcement action to back up its new copyright law.

The Moscow symposium was organized by the Russian Supreme Court, the Supreme Arbitration Court, the Office of the Prosecutor General, various ministries, and the World Intellectual Property Organization, which includes the Washington-based IIPA.

IIPA announced that Russian officials at the symposium had decided to ask the Russian legislature, or

Duma, to ask for criminal penalties for copyright infringement and to develop an organized system so that police, prosecutors, customs officials, and Russian courts could go after the piracy stifling trade with neighboring countries.

Symposium figures showed that nearly 95% of Russian audio, video, and computer product is illegal.

The officials at the symposium also voted to join the international Berne Copyright Convention.

BILL HOLLAND

# Final Summer CES Is Precursor Of Confab's 'Interactive' Future

BY MARILYN A. GILLEN

CHICAGO—A smaller but focused Summer Consumer Electronics Show went out with a multimedia bang here June 25. The meet was sparked by some flashy new software titles from a showcase lineup of both veteran game companies and Hollywood newcomers, as well as a handful of key hardware unveilings.

The show itself briefly stole the spotlight during the opening session, when Gary Shapiro, group VP of the Consumer Electronics Group of the sponsoring Electronics Industries Assn., revealed the name of the new trade show that next year will replace Summer CES as the counterpart to the January Winter Consumer Electronics Show. "CES Interactive," to be staged May 11-13, 1995, in Philadelphia, will hone in on the burgeoning multimedia marketplace, Shapiro said, showcasing "the latest consumer offerings in computers, video games, software, multimedia products, and interactive video—the various tools and accessories that will enable consumers to go full-throttle down the information highway."

The move was expected: Nearly 70% of this year's 650 Summer CES exhibitors already were committed to that category, with many traditional audio/video dealers having opted out of the CES over the past two years in favor of the winter show alone. Those that have remained, among them Philips and Panasonic, have primarily highlighted multimedia-related hardware. Philips, as expected, took the wraps off a new model of its CD-i multiplayer, the sleek new \$299 Magnavox CDi450, and also introduced an equally streamlined \$399 model that includes a Digital Video cartridge for the playback of feature films (including newly announced Orion titles) and other full-motion video titles. The former unit is shipping now; the latter is due in September.

John Hawkins, president of Philips Media Distribution, says Philips is also planning to move the CD-i function beyond the stand-alone interactive marketplace into other consumer electronics products over the next year and a half. By year's end it will introduce an integrated TV/CD-i/digital video unit, and early next year it will launch a CD-i stack system incorporating CD-i player, tuner, amplifier, and double cassette deck. Another CD-i "stack" will include a seven-disc CD-i changer. Philips also is building a bridge to the computer world, with plans to introduce PC and Mac CD-i add-in cards in early 1995. "CD-ROM isn't as simple as it seems," Hawkins says. "This brings true plug-and-play capability to your PC."

Panasonic was on hand with its 3DO hardware, as were new entrants Sanyo, which will roll out its unit in Japan in September; Goldstar, which is targeting a fall U.S. release; and Creative Labs, which will launch its 3DO PC card in the fall, designed like Philips' to open up the marketplace for its dedicated software.

The audio hardware contingent did make some news here; the next-generation digital compact cassette players from Philips Consumer Electronics were unveiled. Among those products in the new lineup are the first recordable portable, due in October at around \$500, and a new home DCC deck with new features including microphone inputs, text recording, and 18-bit D-A conversion.

Franz Schmetz, Philips' VP of mar-

keting/audio, says the new product line is better focused and streamlined in terms of user-friendliness and positioning as a cassette upgrade, and that the marketing thrust will mirror that approach. "Instead of a mass launch like we did before, we will concentrate our efforts on getting a couple of successes in a few key regional markets" to build up positive word of mouth, Schmetz says.

He adds that DCC pricing is dropping to the level Philips believes it needs to reach in order to achieve mass-market penetration, which he pegs at about a 20% premium on analog cassette products—a move he sees as two years away. An audio stack system incorporating CD and one DCC and one analog tape deck, due next year, is expected to approach that price-premium point.

The shift for the 1995 CES show from summer to spring is designed to accommodate retailers planning their holiday buy-ins. The move will leave the new event jostling with the Video Software Dealers Assn.'s convention, which next year will also shift to May. The VSDA increasingly has been courting the interactive and vid-

eo gaming sectors as the worlds of consumer electronics, Hollywood, home video, and video games continue to converge.

Such convergence was greatly in evidence on the showroom floor in Chicago, and within the EIA itself, which has added "electronic gaming stand-alone hardware and software," "computer software," and "computer peripherals" to the product categories it now tracks. According to its latest figures, sales of electronic gaming hardware and software totaled \$4.3 billion in 1993 and are forecast to reach \$5.4 billion in 1994, an increase of 26%.

Disney was among the many film studios with titles to tout on the show floor. The studio revealed a pact with Sony Imagesoft to co-develop a "greatest hits"-type interactive Mickey Mouse video game, "Mickey Mania: The Timeless Adventures Of Mickey Mouse," which is based on classic moments from the character's oeuvre. Rich Robinson, executive producer for Sony Imagesoft, says the title boasts several new game-perspective "engines," or aspects, including "coming at you." It also marks the

first time Disney animators have drawn cels exclusively for a video game based on a non-theatrical Disney feature.

Disney also had a presence at the Time Warner Interactive booth, where a game based on the Disney film "The Lion King" was unveiled.

Nintendo, which also will have a strong presence at the VSDA event next month in Las Vegas, carried the traditional video game-company standard, rolling out a strong lineup of titles and revealing the name for its previously code-named "Project Reality" next-generation hardware player: Ultra 64 (see story, page 70). Chairman Howard Lincoln, who delivered the keynote address June 23, predicted that the traditional and computer software industries were on "the verge of what may perhaps come to be called the golden age of video games," but cautioned that challenges remain, among them ratings controversies and a rush toward emphasizing technology over content. "New technology must be tied to truly better content," he warned.

Lincoln also commended rival Sega for its "excellent" games and market-

ing over the past year, but promised that Nintendo would be a "much tougher competitor" now.

Another area of convergence was music and games, evident in a slew of new titles, among them Viacom New Media's "Beavis And Butt-head," which features an appearance by and music from GWAR; "Inferno," from Ocean of America, which features a soundtrack from Alien Sex Fiend that will be released by Cherry Red Records as a series of remixes and an album; "Rise Of The Robots," a 3D title from Mirage and JVC that includes music from Queen's Brian May; US Gold's "World Cup '94," which has music from the Scorpions; the first of a series of "I-Jam" titles from Paramount Interactive, which will let users jam along with videos and music from "major recording acts" (details are pending); and the first two Rhino Records releases from its pact with Compton's New Media, "Rock Expedition: The 1960's" and "Soul Expedition: The 1960's." Nintendo also has signed the Butthole Surfers to provide music for its new "image" TV campaign, to kick off over the July 4 weekend.

## 'MYST' DESCENDS OVER INTERACTIVE WORLD

(Continued from page 1)

estimates put them at more than 200,000 copies—achieved in real sales, not through bundling with hardware.

"Myst" has proven there is a big market out there for [material] other than your typical game—for a game in which you don't have to die or kill," says Bruce Friedrichs, senior marketing manager for Broderbund. "We have certainly discovered through this CD-ROM that we have reached critical hardware mass and we have a business here; you can make lots of money."

"Myst" also has become a handy adjective, heard throughout the June 23-25 Consumer Electronics Show here, as publishers took the wraps off an impressive slate of fourth-quarter CD-ROM wares.

"Myst-like graphics," says the exhibit-floor demonstrator about Viacom New Media's "Are You Afraid Of The Dark," an interactive fiction CD-ROM due this fall in which richly detailed graphics and 3D animation evoke an immersing environment.

"The subtle detail of a 'Myst,'" notes Keith Halper, producer of Simon & Schuster Interactive's "Star Trek: The Next Generation Interactive Technical Manual," referring to his product, which allows "virtual exploration" of a 3D spaceship. The title marks the first incorporation of Quicktime VR, a new virtual reality technology in development at Apple Computer that allows users to view a scene in 360 degrees.

"It's beyond 'Myst,'" says Mirage marketing manager Julia Coombs about Mirage/JVC's "Rise Of The Robots" game, "because for the first time, you can manipulate the 3D figures." "Rise Of The Robots" is the first game to incorporate Artificial Intelligence, Coombs says, allowing characters to learn and adjust.

An early demo of "The 11th Hour," a follow-up to the hugely popular "7th Guest" from Virgin Interactive, evoked various comparisons to "Myst" from an impressed audience.

At bottom, though, the benchmark success of "Myst" was a happy accident, though one its creators believe

was waiting to happen.

Rand and Robyn Miller are the braintrust of Cyan, the company behind "Myst." The brothers, both of whom have young children, began their work in interactive entertainment from the same starting point, at which they continue to operate: What would we like to find out there?

Their first title, for the children's market, was "Manhole," a virtual world. It was followed by two other children's titles, "Cosmic Osmo" and "Spelunx & The Caves Of Mr. Seudo." The latter began Cyan's publishing partnership with Broderbund.

"Myst" was an evolution of that work for the adult market, Rand Miller says. "We wanted to create a sophisticated world adults could get lost in. We didn't do market surveys. We did what seemed right."

The title is notable for its lack of violence in a gaming world where other top sellers are dripping with it. This, too, was something the Millers say just happened. "It wasn't a crusade," Rand Miller says. "Sometimes you can use violence almost like a comedian uses a dirty joke, to get an easy laugh and easy sales. It's a little harder to leave it out and accomplish the same thing."

The pair put their "hearts and souls into the title," Miller says, spending two years and sparing no expense—or detail.

God is indeed in the details of "Myst," which transports gamers to Myst Island. The storyline involves a world created by a man who perfected the art of writing books that transport readers into fantastic worlds. But something has gone wrong, and the vivid worlds are eerily empty. Discovering the culprit and untangling a web of deceit is part of the adventure.

This "gaming" element isn't intrusive, but is important. "It gives you the 'a-ha' feeling," Miller says. "And if you can do that where it doesn't seem like a game, where you are part of a world and naturally making logical connections, it feels real."

"Reality" also is in the surroundings, evoked via 3D and layers of sub-

tle details.

"A lot can be done with texture," Miller says. "Like finding an interesting texture you can map into the tapestry on the wall, spending a little extra time to actually put the bumps on the tapestry, putting screws in things. These are the things you don't necessarily notice, but if they weren't there, would flag to your subconscious that this is fake."

Music is another detail the creators sweated. Robyn Miller composed the haunting gothic soundtrack, which was created on MIDI keyboards.

"We were concerned that it not take away from the experience, so much so that we were going to leave it out," Miller says.

They found the opposite to be true, as the music helps cast the enchanting spell. The soundtrack may be released as a CD, Friedrichs says, although no deals have yet been set.

Friedrichs says the marketing campaign for "Myst" began with presentations at trade shows while the title was still being polished. A demo disc then was widely distributed to press and user groups. The early feedback,

he says, told them "we have a really big title here."

So they went back and tinkered. "Early on, we thought, 'Well, this is a really challenging game, so we will possibly get only the enthusiast segment of the market,'" Friedrichs says. "But then we saw it could have wide appeal—maybe mass appeal—so we brought out the story more, added music, gave away a few easy puzzles to hook the user—made it more accessible without alienating enthusiasts."

An ad campaign in gaming magazines followed with the title's Macintosh release. "It built. Steadily," Friedrichs says. "And then the MPC version came [at about \$55] and blew out the door."

With CD-ROMs pushing into stores like Blockbuster, Virgin, and Tower—which will include "Myst" when it launches CD-ROM departments in 20 stores in August—the "Myst" reach is likely to extend further as its success blazes retail inroads for other innovators to follow.

And the sequel to "Myst," says Miller, is waiting in the wings.

## Blockbuster Increases Stake In Virgin Interactive Unit

BY SETH GOLDSTEIN

NEW YORK—Blockbuster is concluding an acquisition begun in January, when the chain bought a 19.9% interest in Virgin Interactive Entertainment (Billboard, Jan. 29). According to terms of a deal announced late last month, Blockbuster has agreed to buy another 55% of Virgin from Richard Branson's Family Trusts and certain other shareholders.

The purchase, which should be consummated in July, immediately goes into turnaround. As a way of keeping all of its production ventures under one roof, Blockbuster

will sell its entire Virgin interest to Los Angeles-based subsidiary Spelling Entertainment Group. In return, Blockbuster is to receive \$165 million of Spelling common stock; Blockbuster will then own 77% of Spelling, up from 70.5%.

In a final piece of financial maneuvering, Spelling may buy from Blockbuster the remaining 10% Branson interest in Virgin Interactive that is still up for grabs. Toy manufacturer Hasbro has no plans to sell its 15% share.

Virgin has developed, published, and sold 13 million copies of 90 interactive software titles since its

(Continued on next page)

# BETWEEN THE BULLETS



by Geoff Mayfield

**IN PURSUIT:** Stone Temple Pilots are still kings of the hill, but the king of the jungle is closing in fast as the soundtrack from "The Lion King" shows The Billboard 200's largest unit gain for a third consecutive week. Showing admirable staying power, STP sees a third-week sales dip of less than 10%, ringing up a respectable 177,000 units to log the band's third week at No. 1. But the house that Mickey Mouse built is in position to snag the chart's crown, as—in the film's first week of wide release—the soundtrack posts a gain of more than 62%. With a one-week count of almost 163,000 units, "The Lion King" trails the Pilots by a mere 8% margin.

**LOUD ROAR:** Numbers on "The Lion King" are mighty impressive. It rules the box office, where the film rang up more than \$40 million, the third-largest weekend in cinema history. Elton John's lead single, "Can You Feel The Love Tonight," moves to No. 1 on the Hot Adult Contemporary chart and bullets 11-9 on Hot 100 Singles. The soundtrack becomes the first album to win Greatest Gainer three weeks in a row since Counting Crows counted to three in this year's Jan. 22-Feb. 5 issues. And this week's Pacesetter award, based on percentage gains, goes to the "The Lion King Sing-Along" cassette, which zooms 145-78 with an increase of more than 67%. One-week sales for "Sing-Along" exceed 15,000 units.

**THE STREAK:** John Mellencamp's "Dance Naked" scores the chart's Hot Shot Debut at No. 13 with 59,000 units. The entry is lower than that scored by his previous title, "Human Wheels," which bowed last September at No. 7 with roughly 83,000 units, but higher than his other SoundScan-era album, "Whenever We Wanted," which debuted at No. 17 in October 1991 with almost 50,000 units. Each of the three albums earned highest-debut honors in their respective chart weeks.

**MERCURY RISES:** In addition to Mellencamp, the Mercury label also claims the second- and fifth-highest debuts. At No. 19, with close to 48,000 units, is the all-star tribute to KISS. Besides the one listed on the chart, there is an alternate version—carrying the slightly censored title "Kiss My A\*\*\*"—intended to get wider placement at rackjobber-stocked stores (catalog number 22393). Meanwhile, Mercury's Nashville division sees Sammy Kershaw tip his hat at No. 160. On Top Country Albums, Kershaw scoops up the Hot Shot Debut at No. 35. . . . The still-young Interscope logo also shines this week, with five titles in the top half of The Billboard 200, including two in the top 10. Its Helmet (No. 45) and Blackstreet (No. 77) are the third- and fourth-highest debuts. Helmet's first Interscope album peaked at No. 68; rookie Blackstreet wins Top R&B Albums' Hot Shot Debut at No. 8.

**BACK PAGES:** The Top Pop Catalog chart always offers insights on the marketplace. Continued strong showings by the Eagles (Nos. 1, 2, 9, and 45) and Pink Floyd (Nos. 5, 6, 28, and 35) reflect the popularity of those acts' tours, as is the case with James Taylor's jump into the top 10 (12-7). War (No. 24), in the wake of its new release, "Peace Sign," made its first appearance on the catalog chart last week. Making a Top Pop Catalog debut this week is Seal (No. 41), whose new one also is cooking (it bullets 31-28 on The Billboard 200). Seal's spurt is the culmination of increased spins at radio and MTV, a June 21 shot on "The Late Show With David Letterman," and continued visibility on VH-1 and BET.

**FOR THE RECORD:** Contrary to an item this column ran in the June 25 issue, this year's March 26 issue was the last time, prior to Stone Temple Pilots and Warren G, that new albums debuted at Nos. 1 and 2 on The Billboard 200. Eagle-eyed Steve Berman, Interscope marketing maven, notes that the chart-topper that week was Soundgarden, followed by Nine Inch Nails. . . . When you analyze Market Watch, understand that the population-heavy New York Metro market is part of the mid-Atlantic region, not the Northeast. The map on Popular Uprisings (page 20) illustrates the regions.

MARKET WATCH				
A WEEKLY NATIONAL MUSIC SALES REPORT				
WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,462,000	12,812,000	DOWN 2.7%	11,661,000	UP 6.9%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
297,123,000	280,246,000	UP 6%		
FOCUS ON SALES BY:				
GEOGRAPHIC REGION		STORE LOCALE		
Northeast: 704,000 (5.6%)	South Atlantic: 2,107,000 (16.9%)	City: 2,899,000 (23.3%)		
Mid-Atlantic: 1,865,000 (15%)	South Central: 1,886,000 (15.1%)	Suburb: 5,448,000 (43.7%)		
E. North Central: 2,083,000 (16.7%)	Mountain: 776,000 (6.2%)	Rural: 4,116,000 (33%)		
W. North Central: 825,000 (6.6%)	Pacific: 2,216,000 (17.8%)			
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan				

## Merchants Broiling Over Fast-Food 'Lion' Promo Burger King Selling Disney Soundtrack At Discount

BY ED CHRISTMAN

NEW YORK—While Disney Records executives are enjoying the explosive sales power of "The Lion King" soundtrack, which this week jumps to No. 2 on The Billboard 200, some merchants are complaining that the album is being sold at Burger King with discount pricing.

John Manes, co-owner of CD Connection in Dayton, Ohio, says a Burger King in his market is offering the soundtrack for \$6.99 on cassette and \$11.99 on CD. Manes complains that the cassette price is less than what CD Connection pays for the release from its one-stop supplier.

Mark Jaffe, VP of Walt Disney Records, acknowledges Disney's marketing tie-ins with Burger King in which commercials promote both the movie and the chain. Customers buying special meals at the chain are rewarded with "Lion King" figurines.

But as for the sale of the album, Jaffe says the fast-food chain came

to the label on its own about selling the soundtrack, and "we told them we wouldn't sell them at any more favorable price than any other retailer. They bought the product under the same exact program as any other direct account." The boxlot cassette cost was \$6.38, and the boxlot CD cost was \$10.80.

"Like any other label, we don't dictate pricing to our accounts," Jaffe says. "The accounts can sell it for whatever price they chose."

Jaffe says he is sensitive to the controversy surrounding alternative outlets, and that's why he insisted that Burger King pay the full wholesale price. On the other hand, he points out that Disney Records generally has one of the most diverse account bases.

"In addition to record stores, we have 'Lion King' in department stores, toy stores, discount stores, warehouse clubs, baby stores, grocery stores, bookstores, drug stores, and airport and hotel gift shops," Jaffe says, not-

ing that many of those outlets are not tracked by SoundScan.

Despite that fact, "The Lion King" soundtrack, which was released May 31, had sales of about 160,000 units this week, according to SoundScan data. In the first three weeks of its release, SoundScan showed weekly sales of about 50,000, 70,000, and 100,000 copies, respectively; the title won the Greatest Gainer designation on The Billboard 200 each of those weeks. This week, "The Lion King Sing-Along" earns the pacesetter distinction by jumping to No. 78 with sales of about 15,000, up from sales of 9,000 units for a No. 145 showing in its chart debut last week.

Disney Records shipped about 2 million units of the soundtrack before the street date, and has shipped an additional 650,000 since then. The company also has shipped a total of 1 million units of the sing-along, read-along, and play-along versions of "The Lion King."

## CLASSIC ROCK GOES CLASSICAL

(Continued from page 12)

ing radio stations that cater to a baby-boomer demographic. "Our best success has been at classic rock," Vining says. "Classic rock doesn't get a lot of attention from labels anymore because they play older material. So we go to them and say, 'Try this new version of an old classic hit that you love.' We're also hitting all AOR, AAA, NAC, and adult contemporary stations."

In New York, classic rock station WXRK (K-Rock) is playing various cuts from the album, according to program director Tim Sabean. "People love the Rolling Stones," he says.

In April, the company sent stations three different promotional postcards, followed in May by the full CD, a five-cut sampler of radio edits, and a "Making Of" CD featuring tracks from the album interspersed with interviews with the artists and producer Chris Kimsey. The label will reservice

the stations with these recordings in August, when the Rolling Stones tour the U.S. in support of their new Virgin album, "Voodoo Lounge."

The label also did T-shirt/CD radio giveaways in major markets.

Advertising for the album ran in Billboard, Musician, Rolling Stone, CD Review, Classic CD, Spin, and Entertainment Weekly. Ads will run in People magazine in September and October.

Retailers were sent point-of-purchase materials including posters, T-shirts, and blow-ups, and regional branches of BMG Distribution conducted promotions with retailers.

The next release in the series is "Symphonic Music Of Procol Harum," due in October, which will feature Gary Brooker, Tom Jones, Robin Trower, and other artists performing with three orchestras.

To reach the target audience, Vining says, "We're trying to be pretty creative. These are mainstream entertainment consumers, so you've got to kind of shift your advertising and media in that direction. Our plans involve more TV tied back to retail."

RCA Victor also is looking at listening posts in retail stores for a promotional push, and will probably do a pro-

motional video as well, Vining says. Also in the works is a Procol Harum tour, in which the group will perform with regional orchestras in each city.

At retail, the "Symphonic Music Of The Rolling Stones" is doing fairly well, according to Al Wilson, senior VP of purchasing at Strawberries. "Some buy it because a specific artist they like is on it, like Marianne Faithfull; others buy it because of the whole scope of the project, a new twist on familiar music."

While Wilson says the Yes recording "did reasonably well, also," he notes that "the more they put out, the thinner they stretch it. Procol Harum I think is going a little bit deep into the well."

The next symphonic project will be a Who release, set to begin recording in October. The London Symphony Orchestra will perform with Pete Townshend, John Entwistle, Roger Daltrey, and guests. The album will be produced by Jon Astley, Townshend's brother-in-law. Another artist slated for symphonic treatment is Jimi Hendrix, whose work will be performed by the London Symphony with various guitar soloists. Eddie Kramer will produce.

## B'BUSTER/VIRGIN DEAL

(Continued from preceding page)

start in July 1990. It released 31 programs last year, such as the best-selling CD-ROM title "The Seventh Guest," and has struck a deal with Disney that will bring game versions of "Jungle Book" and "The Lion King" to the market.

The latter, on display at the recent Summer Consumer Electronics Show in Chicago, will be Virgin's most expensive project to date. Trade reports estimate the total outlay, including promotion and advertising, at \$20 million, more than twice the amount spent last year on the Sega-Virgin "Aladdin" video game.

Spelling, which took control of Republic Pictures in a recently concluded reorganization ordained by Blockbuster, is considered the proper home for the game maker. Opportunities are "far greater than they are for Blockbuster and Virgin," says Blockbuster spokesman Wally Knief.

Sources note that Spelling can bid for interactive rights, as well as theatrical, home video, and television, without licensors worrying that distribution would be limited to Blockbuster stores.

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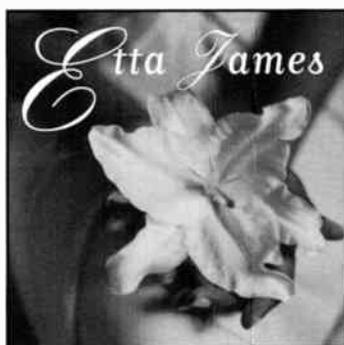
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-- Zan Stewart, *Los Angeles Times*

Billboard Top 5 Jazz Album



# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## ITALY GROUP ACTS UNILATERALLY

Italian authors' rights society SIAE has signed a unilateral deal with China for reciprocal protection of authors' rights—a move that's bound to raise controversy, as the international authors' rights community is known to favor a multilateral deal through CISAC. For more developments in China, see story, page 6.

## BISCEGLIA ADOPTS SENIOR VP STRIPES

Bulletin hears that Arista promo chief Rick Bisceglia will take over as senior VP, while continuing to help promo efforts. Along with executive VP/GM Roy Lott, he'll work with label president Clive Davis to ensure close coordination among the label's sales, marketing, promotion, and black music departments.

## INGRAM, MAJOR BACK ON B&T TRAIL

Distributors Ingram Entertainment and Major Video Concepts have moved back into contention for ownership of Baker & Taylor. B&T, which ships books, video, and computer software, came into play again after current owner the Carlyle Group and Follett Corp. decided not to go ahead with Follett's proposed acquisition (*Billboard*, May 28). Follett had little retail experience outside its chain of college bookstores.

## PRISM SEEKS TO RENEW DIST. TIES

Poor sales may be pushing Prism Entertainment back into the arms of a Hollywood major. Prism,

whose first-quarter video revenues were 50% below the previous year, reportedly is seeking a distribution deal similar to the one it once had with Paramount Home Video. That ended when Prism decided its "B" titles were strong enough to make it without studio support—and fees. Now the "B" market is collapsing, and the independent again needs help, sources say. An agreement could be reached in time for the Video Software Dealers Assn. convention in Las Vegas, July 24-27.

## MASTERSOUND'S NEW PACKAGING

Sony/Legacy's super-sound series MasterSound has a new packaging look; the line's former longbox-like approach has been replaced by a conventionally sized, deluxe slipcase design. The label feels the approach will make the product easier for retailers to place among regular CDs, and easier for consumers to locate and store in their CD libraries. The new design is being introduced with new titles featuring Robert Johnson, Johnny Mathis, Tony Bennett, Santana, and Journey, with upcoming catalog titles being planned from Duke Ellington, Blood, Sweat & Tears, Frank Sinatra, Basia, Roy Orbison, Van Morrison, and Boston. Three of the titles—Robert Johnson's "King Of The Delta Blues Singers," Johnny Mathis' "Open Fire, Two Guitars," and Tony Bennett's "In Person! With Count Basie & His Orchestra" are making their CD de-

buts. Twenty-six previous releases eventually will be repackaged.

## WARNER SETS NEW ANDERSON DISC

Warner Bros. will release "Bright Red," performance artist/singer Laurie Anderson's first album since 1989's "Strange Angels," Aug. 30. Anderson will support the release with a U.S. tour beginning in mid-October. The avant-garde star's latest book, "The Nerve Bible," was published recently by Harper Collins.

## CONFLICT HALTS TOURE CONCERTS

Political instability in the Timbuktu region of Mali has forced Ali Farka Toure to postpone his series of July concerts in the U.S., including those with Ry Cooder. According to reports from news agency Reuters, 150 people were said to have been killed



TOURE

in the first few days of fighting between Mali's ruling tribes and Tuareg nomads. Peace talks are being held between Malian officials and Tuareg representatives. Toure's label, Rykodisc, says he will stay in the region "as long as necessary, but hopes to return to the U.S. later in the year as the situation allows." His album "Talking Timbuktu," featuring Cooder, has had an 11-week run at No. 1 on *Billboard's* World Music chart.

## Suddenly, It's Alan Jackson's Summer

SOME SUMMERS ARE SUPERB for seasonal singles. Not every year produces a hit by a Mungo Jerry or a Bruce & Terry, but the summer of '94 is being very good to Alan Jackson. The man from Newnan, Ga., is moving up the Hot Country Singles & Tracks chart with his rendition of "Summertime Blues." In its fourth week on the chart, the single sprints eight places to No. 9.

The original version of "Summertime Blues" was the fourth chart single for rocker Eddie Cochran. His Liberty single peaked at No. 8 some 36 years ago. The song has revisited the Hot 100 twice: San Francisco's Blue Cheer took the summer song to No. 14 as its first chart entry in 1968, and the Who entered the Hot 100 exactly 24 years ago this week with their version, which peaked at No. 27.

Jackson isn't the first artist to bring "Summertime Blues" to the country singles chart. Jim Mundy, a singer from Oklahoma, had his eighth and final solo entry with the tune 17 summers back. His remake peaked at No. 70.

If "Summertime Blues" goes all the way to No. 1, it will be Jackson's eighth chart-topper. His most recent No. 1, "Chattahoochee," is his most successful single to date, spending four weeks at the top.

Jackson's label, Arista, may have the monopoly on summer songs this year. After "I'll Remember You" by Atlantic Starr completes its chart run, the company plans to follow with "Everybody's Got Summer."

AS GOOD AS A NOD: Neal McCoy tops the country chart for the fourth consecutive week with "Wink." That's the longest-running country No. 1 since Faith Hill spent the first four weeks of the year at the summit. But McCoy has the most weeks at No. 1 in this calendar year: his "No Doubt About It" spent two weeks at the top in March. Hill

earned an additional week at No. 1 when her second single, "Piece Of My Heart," topped the chart in April.

THE LION DOESN'T SLEEP TONIGHT: Elton John scores his 13th Hot Adult Contemporary No. 1 as "Can You Feel The Love Tonight" displaces Madonna's "I'll Remember" at the top. Oddly, only two of Elton's AC No. 1 singles were also No. 1 on the Hot 100: "Don't Go Breaking My Heart" with Kiki Dee and "Don't Let The Sun Go Down On Me" with George Michael. John's most successful AC single to date is "The One," which was the one for six weeks in the summer of 1992.

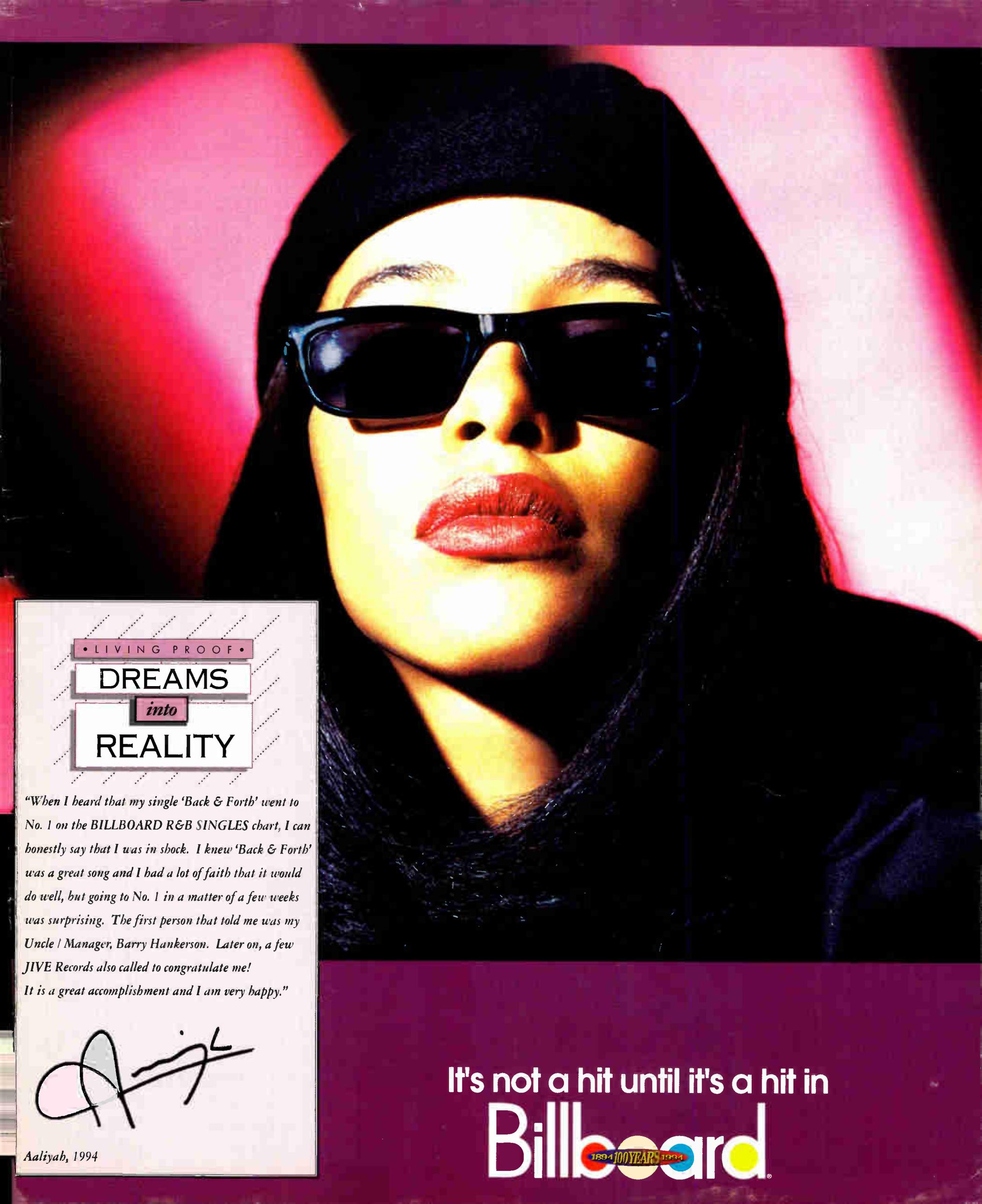
THE SUMMER OF 42: "Willing To Forgive" holds at No. 33 with a bullet on the Hot 100, giving Aretha Franklin her 42nd top 40 hit over a period of 32 years and nine months, dating back to her first top 40 hit, "Rock-A-Bye Your Baby With A Dixie Melody," which peaked at No. 37.

Franklin's latest is just one of six singles on the Hot 100 written and produced by Babyface, notes William Simpson of Los Angeles. Two of those titles enjoy major leaps this week: "When Can I See You" by Babyface himself is up 13 places to No. 39, and "Always In My Heart" by Tevin Campbell rockets 24 notches to No. 30.

NOT MARY TYLER MOORE'S THEME: Finally, "Love Is All Around" by Wet Wet Wet enters the Hot 100 at No. 99. The song, from the "Four Weddings And A Funeral" soundtrack, continues to reign over the U.K. singles chart for a fifth consecutive week. Its strongest challenger in the U.K.: "I Swear" by All-4-One, No. 1 in the U.S. for the eighth week.



by Fred Bronson



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