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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 policies, 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 would continue (Continued on page 59)

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 could just get on with business. But the company’s recent prompt Justice Department inquiries, in- spire 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 blistering 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 buying 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.” (Continued on page 97)

GRP Scores With King, Schuur Duet

BY J.R. REYNOLDS

LOS ANGELES—By blending the bluesy singing style of B.B. King 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 55)

Interactive Gamers Try To Follow Enveloping ‘Myst’

BY MARYLynn 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 trail-blazers 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.

“ ‘Myst’ is the one of the best pieces of software that has hit retail in a long, long time,” says Chuck Whidaker, divisional mer- chandise 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 November. Broderbund declined to release sales numbers, but industry (Continued on page 100)
One million and multiplying.

the Breeders

Last Splash

Platinum. Lollapalooza.

Produced by Kim Deal and Mark Frequent.

Management: Gold Mountain Entertainment.
In the realm of the surreal, one speaks a good time of using the drives of a grim art. Thus, an evening spent at squirming delirium in Santo Domingo—mixing Presidente Beer with shots of Barcelo Gold rum, while joining the city’s young “movida” in a hallroom booming with the 24/2 tempo of merengue—is commonly termed “ripping the world.”

Imagine a fierce cloud of feathers amidst a pulsating 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-external pursuit of the independently living. This ripiado also refers to this Caribbean country’s rural poor. Lastly, perico ripiado is local musical lingo for the frentic 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 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 special grupal album, “Fogaraté” (Karen Records, due July 19), is one more racy piece of the puzzle.

“Want the ‘Fogaraté’ is the name of an ancient plant in the Dominican Republic,” laugh 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, you’re gonna hurt a lot, and you can’t put it up and run anymore. 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 northeastern part of the country, and a lot of the very poor, rural people...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 folksaying 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 Latin music today, Guerra became a sensation in 1988 when he released “Ojalá Que Llueva Café” (Let’s Hope It Rains Coffee), a boldly creative collection featuring such tracks as “Loca Lluvia,” a week of gospel and merengue; a tape song based on the Mexican band’s renditions of Hispanic pop. The next record, 1990’s “Bachata Rosa,” combined the equally funny and fast-paced Dominican merengue with rock, jazz, Cuban son, and boleos to reap sales of more than 5 million units and win a best album Grammy for Guerra and his three-member vocal group 440 (the number refers to the frequency standard of perfect pitch: A above middle C at 440 cycles per second).

Guerra’s 1992 “Arello” album (named for the social gatherings of the Dominican Republic’s pre-Columbian Tainos tribe) further strengthened his reputation as the “Tropical Mimarster,” incorporating elements of merengue, Haitian soukous, and kizomba (an austere Caribbean idiom with simple guitar and giti/m 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.

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**Baker Breaks New Ground (Again)**

Legendary dance music producer Arthur Baker is back with a pair of new albums. One finds himself with vocalists Romethee in the alternative/dance duo Nation Of Abi, on the other, he worked with an all-star cast performing acid-jazz tinged funk. Larry Flick sorts through the projects. Page 27

**Conflict For College Stations**

Flush with their success breaking today’s top modern rock acts, college radio stations are being courted by indie rockers recently have buttressed heads with student governments and university administrators over issues such as poor bookkeeping, format changes, and indendent broadcasts. Steve Knopper reports. Page 84

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**Juan Luis Guerra’s Frenetic ‘Fogaraté’**

Now, with “Fogaraté,” Guerra seems likely to complete his steady progression from native phenomme to 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 boomet treatment of a song by soulful songstress Papa Wemba, two tracks reuniting Guerra with noted Zairean guitarist Diblo Dibala (who played on “Arello”), and the central presence of guest artist Francisco Uloa, the virtuoso accordionist whose sound virtually defines the rhythmic, squeezy 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 part of this island to play with us was amazing. He’s a perfectionist, and his playing is so quiet on the first single, ‘La Cosaquilla (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 world. Sometimes what’s greatest about ourselves is what’s closest; our roots.”

Born June 3, 1957, the youngest of three sons by respected Dominican basketball player Gilberto Guerra and his attorney wife Olga, Juan Luis grew up in the Gaese, 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 Bebop LPs on the family Victrola while he picked out the melodies on his Tays Spanish acoustic guitar.

“The Gaese 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 uggana eggs, the Turks and their sun-baked beggars, the fearsome tapestry of the woman who had been changed into a scorpio for having dis oyed 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 [Adalupia Fantalec, 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 Tu Te Vas’ [If You Leave], and it was a merengue, but I have 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-boleiro called “July 19th,” is Juan Luis Guerra’s 400’s most impressive work yet.

“I’m touched by merengue because it’s the music I have in my heart,... and I’m touched by surrealism because it’s a belief in a perfect, impossible world.”
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New digital technologies will entertain and excite us in all the 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, phones, tablets, and satellite. Soon new services will allow us to call 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 laws, the entire recording industry will suffer.

The American Federation of Television and Radio Artists, and the unions at the American Federation of Musicians, are working to make sure that featured artists, as well as background singers and musicians in–ear, receive compensation for all recordings that bring all recordings to life—aren’t left out in the cold. As AFTRA president Mark Tully Massaglia has pointed out, the lawmandy makes its way down the superhighway, I don’t want to see our artists left standing in the dust.”

The labor processes increasingly demand a vision of the future and, when it is most successful, a cooperative, productive work environment. Our work that we are trained and steered, and neither has our strategy.

That’s why AFTRA and the American Federation of Recording Industry are working 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.

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 26), especially the question that starts the column: “Can a record be excellent if, at its essence, its motives do not excite?” Thank God for people like him.

I work as a songwriter 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

CON’T

BY BRUCE YORK

This long-overdue recognition for American vocal artists, musicians, and record companies—a right enjoyed by every other creator of content being performed—would close a glaring gap in U.S. copyright law. Under current law, when a song is played on the radio, the musician, artist, and back-up musicians share in any compensation other than what’s generated by record sales. The music publisher and songwriter take in most of the revenue.

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, the fact is they are the ones we 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, bookstores, and the RIAA fought a long, hard battle to pass that landmark piece of legislation. As a result, artists and songwriters won recognition as interested copyright 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 right to perform music in recorded form. None of these were successful. We believe the chances for passage of this legislation are now better than ever. In April, the Clinton administration gave it 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 Sen. Diane Feinstein, D-Calif., and Orrin Hatch, R-Utah, co-sponsored similar legislation in the Senate.

For all of the performing arts community concerned with the potential for all who depend on the recording industry for their livelihood to adequately protect and reward this creative process will lead to its disappearance.

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

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 26), especially the question that starts the column: “Can a record be excellent if, at its essence, its motives do not excite?” Thank God for people like him.

I work as a songwriter 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”—Amem. It was beautifully written.

Kathryn Skencher
Kathryn Skencher
New York

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 is an important editorial—a wake-up call to the industry’s attitude toward gay people. Artists like Guns ‘N Roses and Afro-Prime could not release their hate-drenched songs without the acquiescence of label personnel.

Daniel Hepler
New York

GAY-FRIENDLY ENVIRONMENTS
It is encouraging to see commentaries like “Bring Gay Music Out Of The Closet” and cover articles like “Labels: Early-American Perspectives: Stonewall 25 and Gay Games Major Factors” (Billboard, June 18). As a gay performer/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

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Letters should be submitted to the Letters Editor, Commentaries should be submitted to Commentary Editor Susan Nuzzoita, 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. 24 at a new site, the Loews Santa Monica Beach Hotel in Santa Monica, Calif. Morgado's keynote address will feature a special appearance by jump-bus singer Buster Poindexter, who will host the 16th annual awards presentation. Poindexter is the host of the VH-1 series "Buster's Happy Hour" on VH-1, his "Buster's Happy Hour" album was released in April on Forward/Rhino Records.

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 Time Warner Cable and Telecommunications Inc.—is negotiating with cable operators to join the venture. Likely candidates are Time Warner Cable and Telecommunications Inc.

Says he will join the venture will choose a chief executive to lead the new enterprise after a cable company comes aboard. A man has been chosen as 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 general 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 video 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 is too much non-music programming.

A proposed music video venture between Warner 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, Intimately

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 tends 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 CD. In addition, Rundgren and Gardner plan to offer material online via Time Warner's Orlando, Fla., experimental TV system, Full Service Network.

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

The 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 video clips, pictures, and a few songs. Rundgren's CD-i release, "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 85)

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 record market, with the seizure of 60,000 alleged 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 Sar- abdaz International SRL were raided and CDs and tapes from its On Stage label, which is distributed (Continued on page 70)

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" debuted at No. 7 this week.

We have doubled our sales projections for the titles," says PolyGram director of sports marketing Sai 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 high-light tape of the tournament is due (Continued on page 30)
Ahh...the exquisite, distinctive scent of a hit at the moment of its unfolding. For thirteen years we've practiced the art of sniffing out new talent and new styles. In fact, our nose for the new helps the industry enjoy the sweet smell of success every day.

The Essence of New MTV
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"Nunca Voy a Olvidarte"
ROBERTO BELESTER (SACM)
Sociedad de Autores y Compositores de Música

"Ayer"
RUDY PÉREZ
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 CAMPAY
ROBERTO LIVI
Livi Music

"Cree En Nuestro Amor"
JON SECADA
Estefan Music Publishing Inc.

"Atame a Tu Vida"
ARMANDO LARRINAGA
Daniela Romo (SACM)
EMI April Music Inc.

"Eso Nomás"
ROBERTO LIVI
BERBU 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 Conoci"
JUAN GABRIEL (SACM)
BMG Songs Inc.

"Amiga"
JORGE LUIS PILOTO
Lanfranco Music

"Qué Hay De Malo"
OMAR ALFANNO
EMOA Inc.
Lanfranco Music

"Palabras Del Alma"
ILAN CHESTER
Sony Discos Music Publishing

**PUBLISHER OF THE YEAR**

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"
JOSE ANTONIO CORIA (SACM)
BMG Songs Inc.
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
Silicia 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

“Pídemte 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

THE ASCAP FOUNDERS AWARD

Tito Puente
Whose innovation, leadership and talent have inspired generations of composers, musicians and fans and have helped make Latin Music a great American art form.

“Dos Mujeres Un Camino”
José Guadalupe Esparza (SACM)
Vander Music Inc.

“Cascos Ligeros”
Manuel Eduardo Castro (SACM)
Golden Sands Enterprises Inc.

“Recuérdame Bonito”
José Manuel Figueroa Figueroa (SACM)
Vander Music Inc.

“Sangre De Indio”
Josue (SACM)
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
magnapop

hot boxing

the new album
in stores july 5

featuring the debut
single and video:
"slowly, slowly"

produced by bob mould
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 produced.

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 Andreas Grund, former A&R exec for Warner/Chappell Germany, and Andreas Kappel, former A&R chief of Intercord's dance label Blow Up!, which born acts such as Dance 2 Trance, Turn-again, and the Captain Hollywood Project on the national scene.

Both will work with Frankfurt-based producer Michael Eische—responsible for, among others, Cap- 

tain Hollywood Project, Intercord, and Loth—and his co-producer Dietmar Stehle. The two run DMP

(Continued on page 99)

Cavaliere Puts Comeback Dream
In Motion, With Help From Was

■ BY ED CHRISTMAN

NEW YORK—Cavaliere's career has come full circle, albeit in a counterclockwise manner. From super-
pimp 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 1964-66. 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

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 $1 billion in tickets have already been sold.

Individual tickets went on sale June 23, and 36,000 tickets had been purchased as of June 29, sources say. That is in addition to the 30,000 ticket-
el package 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 Diver-
sified 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 nor-
mall concert ticket: this decision is

(Continued on page 78)

Warner Int'l Has $3 Bil Global View

■ BY THOM DUFFY

MONTREUX, Switzerland—By fo-
cusing 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 presents its 100
goal, $3 billion in revenue, by the year 2000.

Ramon Lopez, chairman/CEO of WMI, detailed the company's strategic and fiscal outlook at its June 19-24 worldwide managing directors' con-
ference here. Also attending were Gerald M. Levin, chairman/CEO of Time Warner; Robert Morgado, chair-
man/CEO of the Warner Music Group; Mo Ostin, chairman of Warner Bros. Records; Doug Morris, co-chairman/CEO of the Atlantic Group; and Bob Krause, chairman of Elektra Entertainment.

WMI was presented as a company that "only has become increasingly-
ly important to the fortunes of its U.S. parent, but also is increasingly looked to for artist development out-
side the U.S.

Warner Music International's strong projections for the next decade follow revenue growth of 350
during the period between 1989-90 to 1990-91, to $5 billion in revenue, but 2000.

Although the volume of sales of WMI's titles is expected to con-
tinue growing, non-U.S. repertoire will account for an increasingly large share of the company's revenue, rais-
ing from roughly one-third between 1989 and 1990, to 2000, projected to reach 65% in the year 2000.

Those sales reflect not only the strength of artists within their native (Continued on page 91)

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 $13,195 (44,000) for its British label, EMI. Moist's 11-track debut CD, "Sil-
ver," released in April on EMI Mu-

sic Canada, is a reissue of the Vancouver, British Columbia-based band's indie cassette, reworked and featuring new songs. Chrysalis Re-
cords has scheduled the album for U.S. release Aug. 29, preceded by the single "Push" Aug. 9. EMI affi-
lates in the U.K., Germany, Austra-
lia, New Zealand, South Africa, Chili, Japan, Hong Kong, Taiwan, Singapore, Malaysia, South Korea, Thailand, and Indonesia have com-
mitted to issuing the album by Sep-
tember.

While such Vancouver-based acts as Bryan Adams, Colin James, Sar-
rah McLachlan, Mae Moore, 54-40, Spirit Of The West, and Pur have made their mark in the past decade, Canadian music industry observers say that Moist, along with such al-

ternative-styled bands as Rynnes With Orange, the Smugglers, She Stole My Beer, and Cub, could rep-
 resent 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 got 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 local. The others—Ush-

er, Mark Makowy (guitar), Kevin Young (keyboards), and Jeff Pearce (bass)—moved individually to this West Coast from Kingston, Ontario, over the past eight years. Makowy and Pearce

(Continued on page 78)

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

■ BY LARRY FLYCK

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 ground-breaking act swings back into ac-

tion Aug. 16 with "Anything Goes," its sophomore Columbia effort.

With all label hands on deck for an extensive multi-format attack, the key question is: Will platinum lighting strike twice?

If early response to the set's first single, "Do You Know That You're Beautiful," is any indication, it will. Although the official radio add date for the track is not until July 18, white-label vinyl test-promos and advance cassettes already are circulating and feedback is almost universally positive. In fact, the cut has begun to play regularly at adult contemporary, rhythm-crossover stations in San

(Continued on page 84)
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 record 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 fledging Kean label, which had signed Sam Cooke.

The Del-Fi catalog reverted to Keane after a long licensing relationship with Rhino Records that began in 1990. During that period, Rhino assembled a Valens box set and a compilation of Fuller’s best-known material.

In 1963, Del-Fi promoted its product via the “Su芬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’ 3ama Party,” an album by the Bruce Johnston Surfing Band; an early group featuring future Beach Boys member Johnston; sets of 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 ‘60s, 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 1958 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 dependent, so I got into another business,” Keane says. (Continued on page 78)

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 hires.

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 Leslie 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.

Executive Turntable

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 Knopp.

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/CM of Verve Records in New York. He was a partner in Image Pie, an audiovisual marketing company.

Vanessa Shipman of Nashville appoints Katie Gillon VP of production and creative services in Nashville, and Bill Mackey Western regional director for Shipman in Los Angeles. They were, respectively, VP of production for MCA Records/Nashville and program director at WEFS-FM/WEFP-AM Pittsburgh.

Larry Khan is promoted to VP of R&B promotion for Jive Records in 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/Ireland/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 Spanjuch 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 of 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.

Almes Gauntt 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/CM of Roco Music Group.

Distribution. Paul West is promoted to VP of studio operations, engineering, and quality assurance at Music 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 Recording Arts & Sciences in L.A. He was marketing director.

Barry Bonfigli is named GM of the Hit Factory Studios in New York. He was director of operations for Touchdown Studios Inc.
The dealers say, "Put the dollars into promotions, not advertising."

The fastest way to kill a brand is to stop advertising. Do it and you're letting your dealers get away with murder.

Advertising generates strong brand awareness and builds brand preference. Such preference is particularly critical for marketers who have little or no control over the sales follow-up process.

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This advertisement prepared by Sawyer Riley Compton, Atlanta.
**Artists & Music**

**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 following, she hosed 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—I would fill up my notebook with ideas, and then write 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 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 (Naive 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 Alan Ramsey ("Satin Sheets") and Jodee Bill ("There's A Rugged Road") as well as a duet with Marcia Chapin Carpenter on Greg Brown's "One Cool Remove."

The other 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 always in situations we've done for each other already, and not 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 for studio work, and produced by Colvin, Steuart Smith, and David Kahne.

(Continued on page 18)

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

**Hard Luck Hitt? 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 stations on WTWR, Tulsa, Okla.'s KHTT, Toledo, Ohio's WTWX, and Flint, Mich.'s WWCR. 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 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-awaited 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 to do their own tracks that will answer each other. No word yet on whether the album will be on Liberty or RCA.

Brooks was one of eight artists whose humanitarian efforts were featured during the first VH-1 Honors, held in Los Angeles June 26. Several of the inductees and honorees have upcoming releases and all of 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, the new group features 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 "grosehump 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 influenced by rock, 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."

**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 prank phone calls from characters such as Frank Rizzo and Bob Rosenberg, who let loose a barrage of verbal assaults, confusing nonsense, and just plain weirdness to unsuspecting businesses. The duo's self-titled 1995 debut has sold more than 625,000 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 hip-hop fans."

In late June, the Jerky Boys com-

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**The Jerky Boys: Johnny B. and Kamali.**

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**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 live nationwide next year as part of a PBS documentary series called "This History Of Rock N' Roll." From left are Slack, Jeff Healey, and Graham Nash.
You’ve mesmerized millions of Home Shopping Club members with your latest album, Crazy, which you introduced on the Club, May 15 and 16.

Congratulations, Julio Iglesias, on Crazy’s meteoric rise in the charts — and on the success of your new Only Crazy fragrance.

Keep on making us Crazy — we love it!
Mercury Plants The Seeds For New Band Rusted Root

BY DON JEFFREY

NEW YORK—The first time Mercury records president Ed Eckotine 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 Eckotine.

Now the band, which hails from Pittsburgh, has its first album, "When I Woke," coming out on Mercury Aug. 21. 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 Jef ferson 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 line 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 35)

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Mercury Plants The Seeds For New Band Rusted Root

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.

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

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.

Carly Simon, center, talks with Warner/Chappell Music chairman/CEO Les Bider, left, and senior VP Frank Havens, who accepted an Otis Redding song during the induction ceremonies.

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.

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.
**'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 there been 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 attendies. 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 P.I.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-

**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 Kern-Hammerstein's show. Kern'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-Well 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.

**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—"If There's Love Enough," performed by Kasey Clayik, 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:
1. Smashing Pumpkins, Siamese Dream
2. Duff McKagan, Believe In Me
3. Jimmy Buffett, Songs You Know By Heart
4. Sleepless In Seattle Soundtrack
5. Creedence Clearwater Revival, Anthology.
SHAWN COLVIN MODELS OTHERS' SONGS ON 'COVER GIRL'  

"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, 1986'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 Bennet 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 Colvin 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 adult contemporary 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 attracting new fans into the fold," Krugman adds. "Once we've established this album at her core radio format 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. 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 with some writers I've really treasured over the years."
SHE IS AS BEAUTIFUL AS A FOOT

"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 fucking 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 Bouchard 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.'"

THE JERKY BOYS ARE BACK WITH 2ND SELECT SET

(Continued from preceding page)

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.”
On The Rise. Jah Wobble’s “The Sun Does Rise” moves 28-23 on Modern Rock Tracks this week. A founding member of Public Image Ltd., Wobble mixes dub reggae, South American rhythms, and other sounds on “Take Me To God,” his third solo album and first for Island. A U.S. tour is in the works.

 says Chris Poppe, marketing director at Epic. “We haven’t really gone for radio, per se. It’s a band you really need to see first. We’ve focused on press early on and touring in their fan-base markets.

While the label did service college radio and modern rock minimally, with a 10-inch vinyl version of “Blues Music” on a replica of an old Okeh sleeve, 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 song so far has been positive, with rave reviews in Rolling Stone and dai-

linear and local video shows including "Outrageous" in Bos-

ton, "Teletoons" and "Music Link" in Denver, and "Monster Rock" in Orange County, Calif.

On the recently launched troubled Record.

“Sometimes” garnered 72 de-
tions on 10 stations for the week ending June 25, according to Broadcast Data Systems.

Paul Palmer, president of the Las Angeles-based band, says the clip is airing on 27 re-
lar and local video shows including “Outrageous” in Bos-

on "Teletoons” and "Music Link” in Denver, and “Monster Rock” in Orange County, Calif. During the "Sometimes" clip has been added to MTV Lin-

Paciﬁc.

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

Northwest.

NORTHEAST

Adam Sandler, They’re All Gonna Laugh At You

Adams. They’re All Gonna Laugh At You

South Atlantic.

SOUTH ATLANTIC

Big Head Todd & The Monsters, Sibling Rivalry.

Adams, They’re All Gonna Laugh At You

PACIFIC

The Mavericks, What A Crying Shame.

The Mavericks, What A Crying Shame.

The Mavericks, What A Crying Shame.

The Mavericks, What A Crying Shame.

Adams, They’re All Gonna Laugh At You

The Mavericks, What A Crying Shame.

The Mavericks, What A Crying Shame.


canical," Palmer says. "When the record is getting rotation, we’re doing business.

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 lists, 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. Asterisks indicate vinyl LP is available. Albums with the greatest sales gains . c. 1994, Billboard/BPI Communications.

20 11 5 CAUSE & EFFECT 200 1 00 (1.08.01.93)

11 28 8 ANOTHER LEVEL PRIDEY (5.00) 5.00 (1.08.01.93)

11 37 17 MAZZY STAR CAPITO 925.05 5.00 (1.08.01.93)

18 29 6 MANDY PATINKIN NOVELLO (11.00) 11.00 (1.08.01.93)

28 29 7 BLACKGIRL KAPER 653.00/15.98 15.98 (1.08.01.93)

70 12 17 RACHELLE FERRELL MANHATTAN 575.00/15.98 15.98 (1.08.01.93)

41 9 3 PRIDE & GLORY GEPENT 47.00/10.00 10.00 (1.08.01.93)

8 11 28 JEFF FOXWORTHY WARRIOR BROOKS 45.00/14.98 14.98 (1.08.01.93)

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3 5 3 BORN JAMERICANS DELICIOUS VEINS VINYL/10.00/18.00 .

6 8 70 BIG HEAD TODD & THE MONSTERS GRAMOPHONE 248.00/19.00 19.00 (1.08.01.93)

7 7 1 MELVIN RILEY RCA 1516/11.00 11.00 (1.08.01.93)

8 10 4 69 9179 DON LOWE VINYL 18.00/13.00 13.00 (1.08.01.93)

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14 15 6 CRYSTAL WATERS MERCURY 522.00/10.00 10.00 (1.08.01.93)

16 13 27 BLACK MOON WEX 2002 NETWORK 19.00/15.00 15.00 (1.08.01.93)

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20 12 2 LARI WHITE RICA 65.00/14.98 14.98 (1.08.01.93)

THE REGIONAL ROUNDUP

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 debut album is due out July 19.

Harris, formerly with the Di-
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Recycled Paper
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," which she describes as "very moody, refreshing." While acknowledging the high level of competition in the music business, Lawrence says she's being nominated for the win. Instead, she chooses to rely on her own uniqueness and character. Her hope is that listeners will appreciate the emotional connection to her music.

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 video clip was released nationally two weeks prior to the single's release.

Martin 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 spastic, jazzy title track.

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

**Pendulum Dives In With Debut Of Boogiemonsters’ ‘Underwater’ Music**

By J. R. REYNOLDS

The members of the Boogiemonsters recently released their debut album, "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 fuel as well," "That's why all 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. It goes where it wants to go. 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 (V'jarde and Myntrie, respectively). McCann says the Boogiemonsters began as a dance group but evolved into four MCs. "As far as the name goes, the 'boogiemonster' has always been a creature that parents used to threaten kids: 'If you don't do this, or if you do that, the boogiemonster 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**

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

**EastWest Readies Billy Lawrence**

**Emotional Appeal Made For Vocalist's Debut**

**MARLYNN SNYDER**

EastWest Records is gearing up to launch its first single by the R&B artist Billy Lawrence, who has been awarded the Billboard R&B Artists of the Year award. The single, "One Might Say," is set to be released in June 27, along with the debut album of the same name.

Billy Lawrence, a 21-year-old native of St. Louis, is known for her diverse musical influences, which range from R&B, funk, hip-hop, country, and rock. Her voice is considered vulnerable and draws in listeners on repeated plays. The album "One Might Say" features a variety of tracks that reflect the artist's emotional content.

Lawrence is sure to make a mark in the music industry, thanks to her unique style and talent. She is the first vocalist to be nominated for the win this year. The single "Happiness" was serviced to both R&B and top 40/mainstream radio on June 27.

Mason, EastWest's senior VP of A&R, describes Lawrence as "a self-contained artist—someone who writes and co-produces—which isn't all that prevalent today."

Lawrence's voice has a vulnerable quality to it that makes it increasingly enjoyable for listeners. "She is similar to successful vocalists of the '70s, but has a definite '90s flavor," Bobb says.

Lawrence's promotional tour included visits to radio, retail, and selected WEA distribution branches. The label took the opportunity to roll out its new Cafe EastWest concept.

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

Black consumer publications were targeted for initial print media exposure, and the album was serviced to mainstream media as well.

Additional songs included "Happiness," which has several standout tracks, like "Boyfriend," "Feelings Carry On," and a jazzy title track. Some producers involved were Kevin Dean, Kyle West, and Kevin Boogie.

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

GOINGS ON: Jimmy Jam and Terry Lewis, Kenny "Love" Greene, and Dave "Jammal" 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 company specializing in artists and other music industry friends, 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.

**Givin' 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 Slain
# Billboard Hot R&B Singles

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| | 54 | 39 | 36 | 16 | DOMINO | SWEET POTATO PIE | BALLERA/ TASHA KAY/ LM/R.
| | 55 | 44 | 40 | 17 | KEITH SWAIN | HOW DO YOU LIKE IT | BALLERA/ TASHA KAY/ LM/R.
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| | 57 | 87 | 82 | 1 | BRADY CAT | DIARY OF A REGULATED WOMAN | A&M/WARNER BROS |
| | 58 | 59 | 60 | 9 | ATLANTIC Starr | I'M GONNA BE STRONG | SIRE/RECORDING ARTIST |
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### Greatest Gainer/Airplay

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| | 59 | 56 | 48 | 18 | GLENN JONES | ROUND AND ROUND | BOWIE/ SONY |
Hot R&B Airplay

Compiled from a national sample of six cities supplied by Broadcast Data Systems Radio Track Service. 74 R&B stations were monitored electronically from 2pm-7pm, 7 days a week. 139,765 songs were monitored. The chart is ranked by like-kind songs. Crossed refers to different charts

Hot R&B Singles A-Z

Compiled from a national sub-sample of 505 (out of 2105) key R&B retailers which report store sales to SoundScan, Inc. This data is used in the Hot R&B Singles chart.
**BY J.R. REYNOLDS**

**LOS ANGELES—** Rykodisc has entered a joint venture with artists Michael Ivy and Jeff Rose, director of A&R for Rykodisc, to launch 13records, which will tap into black alternative music—a market both parties call underdeveloped.

"There is a huge market out there, which might be described as black alternative, and Michael has made it his business to explore that," 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 one of a showcase of the first group of new artists, called "Black Hand," according to Basehead leader, 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," says Ivy. "I want to put them in a way that you don’t normally get through radio and video."

**THE ‘PRIMARLY GOAL IS TO REACH THE BLACK CONSUMERS AND EXPAND THEIR HORIZONS’**

Says Jeff Roggie, 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.

Roggie says the imprint will market its acts from the street level and then expand. "We recognize 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 he 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 tour 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 copies to nos. DJs, and retailers May 23.

Prior to that, he says, cassettes were issued for distribution through Censa and the EMI Records Group to key press and other tastemakers around the country. "Then we mailed one-sheets to get beginning 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 the child victim of "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 want to say 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 "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."

**THE 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 vocalistCeCePeniston. Pictured, from left, are A.J. Savage, Southwest regional promotion manager for Perspective Records; Peniston; and Brown.
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 102 bands.

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

Following the content, the band set out on a four-year odyssey of touring and eventual recording, becoming heroes 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, “Crest,” charted at some radio stations, and the album sold an impressive 30,000 copies (Billboard, Nov. 7, 1992).

Mercury/A&M rep Bill Goehringer bought the band in Cleveland and turned the label’s senior VP of A&R, Bob Skoro, on to the group.

Skoro looked up the band, picked the manager, Bob 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, ‘I wish you have your disc on A&M’s 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 yet 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 with a lot of radio cuts, the Rusted Root will. For ‘We’ll Be Back’ in the R&B section.”

Since everyone agrees that the band should 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 five appearances at retail, Rusted Root will play at a number of in-store listening events and in-store plays as part of P&G’s developing-artist program.

The media campaign will include ads in alternative magazines and regional weeklies.
Wild Pitch Launches Classic Compilation;
Hard Life Label Aims To Empower Artists

By Havelock Nelson

UTTIN' BUT LOVE: "Creep Wit' Me" (Mercury), the upcoming debut from Ill Ali Scratch, is one of my current favorite things. Anchored by crisp rhymes, 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 Homies," is only the beginning. This album will be serving knots for quite a while.

Another crew that brilliantly fuses apathy street knowledge with warmer R&B sentiments is Fugitive. Consisting of Mayhem and Fix, this crew, calling its style "aware rap," is on Orlando, Fla.-based CBW Records. "Danger, Their current single, attempts to dissolve the stereotype that all ghetto youths live a thugs life. Tracks like "Peace To My Brothers" and "Raise Em Up," from their upcoming, self-titled album, offer hope in the midst of urban chaos.

IT AIN'T HARD TO TELL: Kool Keith of UMC's hair started as independent label, Hard Life Records, with partner Norrell Walker. "It's a concept we created to represent downtrodden 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 2-3, 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 Hasaan, the other half of UMC's MCs, 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, Jera The Damana, 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 Read moves from Def Jam in New York to Interscope in L.A. as national director of rap & urban publicity.


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-choss groove, the rapper tells us he keeps his rap mind pure and rails against MCs who front. Sample line: "You're persona's drama that you acquired in high school in acting class/Your whole aura is plexiglass."

The years, many Wild Pitch artists have moved on. Clearly, though, their association with the label was fruitful.
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 asestruck novice whenever Arthur Baker’s voice turns up on the other end of a telephone. After all, we spent much of our college years worshiping his visionary, often ballyhoo productions, and watching how the parameters of mainstream music expanded as a result of his work. Hanging with Baker has often felt 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 blow 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 wraaps 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 enough musical connotations for something like this on alternative radio. All we need is a label with a little imagination and a lot of commitment.”

“Paul Baker’s aesthetic is 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 individuals’ contributions to Joi Cardwell, Maceo Parker, Latif Krunlund, and Bill Coleman, among numerous others.

At a more recent disc nostalgia and dredging up oldies in fashion, it warms the heart to see one of the architects of this generation’s dance music moving forward and not rest- ing 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 Bootleggs Release” 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 hypnotic 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’ resurrection of the Imagination chestnut “Institutional.”

Epic comes to the table with a whopping three sets that will hit retail at the same time—each sporting a sharply different personality and market potential. “Club Epic” 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” by McFadden & Whitehead as interpreted by Johnny Vicious; and the hypnotic “Brainwash” 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 1996. When Cherry left the label, she took the set with her to Epic—brining that label’s dance department head, Frank Condolezzi, into the mix. The two have created a kinetic blend of underground house anthems and mainstream-conscious ditties. The first and at this lent his talents to the delightful 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 individuals’ contributions to Joi Cardwell, Maceo Parker, Latif Krunlund, and Bill Coleman, among numerous others.

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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 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 Ta- tou 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. chan- teuse Shara Nelson … The Orb con- tinues to shoulder against the param- eters of the ambient/chill-out movement on the forthcoming mini- album “Pomme Fritz.” The Island

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)

Red Label release flavors its feast of intricate, new-age 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 serpent percussion. “Hollin’ Down” is a notably import- wise captures the energy” of the French composer Hector Zazou’s eclectic “Songs From The Cold Seat,” a musical reflection of his journey through Siberia, Alaska, and Finland, among other lands. Featuring the vocals of Bjork, Sloane Sloane, Jane Si- berry, and Suzanne Vega, the 15- track TriStar album takes raw re- cordings of the natural sounds and music of these environments and sets them within an ambient context. For folks who require intelligence and ad- venturesome to tease import-wise punters earlier this year with her “Dusky Saskpy” EP, onetime Young Disciples singer Carleen Anderson will finally step forward with “Truth 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 proj- ects 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 wigglng. Besides the singles, be sure to investigate “Let Me Get My Feet Wet” and “Ain’t Givin’ Up.” Plug beyond belief.

Billboard HOT Dance Breakouts for Week Ending July 9, 1994

1. INNER CITY BLUES (GARY CODY)
2. EVERYBODY UP (UNCANNY ALLIANCE)
3. GOOD TIMES (THE ROLLER DARTS)
4. LOVE SO STRONG (WILFRED)
5. SHOT IN THE DARK (ARLIE BUTTON)

MAXI-SINGLES SALES

1. BOMBADIGGIDY (BOB STATE)
2. UMB ROLLING BAND (MAZ"
3. I WANT YOU TONY "DR. EDIT" VANDERHLEM"
4. 20 MINUTE WORKOUT (D.J. COOL CURT"
5. ALWAYS IN MY HEART (TEVIN CAMPBELL)

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

27
*** No. 1 ****

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<th>WEEK</th>
<th>TITLE / LABEL / DISTRIBUTING LABEL</th>
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<tr>
<td>1</td>
<td>MISLED 500 MUSIC 774106C</td>
<td>Celine Dion</td>
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<td>2</td>
<td>I'M NOT OVER YOU 500 MUSIC 774105</td>
<td>CE Peniston</td>
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<td>3</td>
<td>WE TO THE FLINTSTONES (FROM THE FLINTSTONES) MCA FROMO</td>
<td>The B.C. 52's</td>
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<td>4</td>
<td>LOVE COME WHERE YOU ARE WESTM</td>
<td>TRIBE CALLING</td>
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<td>5</td>
<td>WHEN YOU MAKE THE MOUNTAIN FALCON</td>
<td>OPUS III</td>
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<td>6</td>
<td>IN THE Ghetto MERCURY 657</td>
<td>David Morales &amp; The Bad Yodel</td>
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<td>7</td>
<td>CAUGHT IN THE MIDLE 415TARMAN.BROS</td>
<td>Juliet Roberts</td>
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<td>8</td>
<td>FEEL WHAT YOU WANT 500 MUSIC 774102</td>
<td>Kristie X</td>
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<td>9</td>
<td>THE RIGHT KINDA LOVER MCA 54651</td>
<td>Pati Labelle</td>
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| 10   | THAT SOUND WHO DOO Doo 2 RALPH FALCON featuring Dorothy Man |}

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<td>2</td>
<td>HAPPY HEADS (IN) RUTHIE HOUSE 77443</td>
<td>Fugues (Translator Crew)</td>
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<td>3</td>
<td>CROOKLIN (FROM CROOKLIN) 40 ACRES 54855MCA</td>
<td>The Crooklyn Dodgers</td>
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<td>4</td>
<td>ANY TIME, ANY PLACE/TWRD. (IN) VIRGIN 383</td>
<td>Janet Jackson</td>
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*** Hot Shot Debuts ****

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<td>OLD TO THE NEW (ZYX 3751)</td>
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<td>2</td>
<td>OH MY GOD (IN) JIVE 42211</td>
<td>A True Called Guest</td>
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<td>BUCKTOWN (IN) WICKED 2000SHEN</td>
<td>Smit-M-Mussen</td>
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<td>FANTASTIC VOYAGE (IN) TOMMY 607 617</td>
<td>COOLIO</td>
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<td>100% PURE LOVE (IN) MERCURY 854 440</td>
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<td>WHAT'S UP (IN) 24X 6881</td>
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<td>THE RIGHT KINDA LOVER MCA 54651</td>
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<td>8</td>
<td>MOVING ON UP (IN) N-People</td>
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<td>WILLING TO FORGIVE/TO JUMP M(A) (IN) ARTIST 12702</td>
<td>Arefu Kentum</td>
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<td>CAN'T IT BE ALL SO SIMPLE (IN) LOUD 62280RCA</td>
<td>Wil-Tang Clan</td>
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<td>YOUR BODY'S CALLING (IN) JIVE 42211</td>
<td>R. Kelly</td>
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<td>YOUR LOVING IS SO DIVINE (IN) SUNSHINE 12022</td>
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<td>ANYTIME YOU NEED A FRIEND (IN) COLUMBIA 77499</td>
<td>Marsha Carey</td>
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<td>BACK IN THE DAY (IN) QUADREX 416 (LOWANDERBROOK)</td>
<td>A-HA</td>
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<td>WHERE MY HOMESET (IN) MERCURY 854 463</td>
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<td>EASE MY MIND (IN) NEW ANDERSON 707751</td>
<td>I'll Still Shrink</td>
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<td>17</td>
<td>THE WORLD IS YOURS (IN) COLUMBIA 77513</td>
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<td>18</td>
<td>SENDING MY LOVE (IN) LATINLY 4854</td>
<td>Zane</td>
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<td>19</td>
<td>ALWAYS (IN) MUTE 62280VLA</td>
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<td>FREAKS I'M LIGHT (ALRIGHT) (IN) ISEE STREET 440 5837/ALAND</td>
<td>Doug E. Fresh</td>
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<td>21</td>
<td>I'M NOT OVER YOU (IN) JIVE 42211</td>
<td>CE Peniston</td>
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<td>WARRIOR'S DRO (IN) BLACK 2494/SELECT STREET</td>
<td>King Just</td>
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<td>EL TRAGO (THE DRINKS) (IN) O'90 CUTTING 27</td>
<td>2 in a Room</td>
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<td>90'S GIRL (IN) KAPER 62280RCA</td>
<td>Blackgirl</td>
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<td>SOUTHERNPLAYLIST/STARCLAD/LACRUZ/MAN (IN) (ZYX LABEL) LAFACE 2 6573/STARCLAD</td>
<td>OUTKAST</td>
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<td>ZOOMIN' (IN) MOTOWN 3809</td>
<td>Nor-Mah</td>
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<td>CODE OF THE STREETS (IN) CRYSTALS 58141</td>
<td>Gang Starr</td>
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<td>TOOTSE ROLL (IN) LOW 639 LOW 1P</td>
<td>69 Boyz</td>
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<td>SWEET POTATO PIE (IN) OUTMARTIANS 77425/ISLAND</td>
<td>Tommio</td>
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<td>ARE YOU SATISFIED? (IN) TRIBE 4000</td>
<td>The Tribe</td>
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<td>31</td>
<td>GOOD TIME (IN) EIGHT 12022</td>
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<td>32</td>
<td>MARY JANE (IN) LOUD 62280RCA</td>
<td>Tha Alkaholiks</td>
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<td>ANYTHING (FROM 'ABOVE THE RIM') (IN) RCA 62823</td>
<td>SWV</td>
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<td>PASS IT OFF (IN) VIRGIN 14159</td>
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<td>LIFTED BY LOVE (IN) MUTE 4139/ARMOR 18000</td>
<td>K.D. Lang</td>
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<td>36</td>
<td>UNDER THE SUN (IN) VIRGINS 452 2526/ISLAND</td>
<td>Joe Sinatra feat. Terminator X</td>
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<td>37</td>
<td>WE TO THE FLINTSTONES (FROM) 415TARMAN.BROS</td>
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<td>38</td>
<td>FOLLOW ME (IN) SCARFACE 5821/91</td>
<td>Conscious Daughters</td>
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<td>39</td>
<td>RIGHT AT THE PLACE (IN) EPIC 77444</td>
<td>All-Us</td>
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<td>I BELIEVE (IN) PERCEPTION 74144</td>
<td>Sounds of Blackness</td>
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<td>PART TIME LOVER/I'M STILL... (IN) DEATH ROW/CONTENDER 69289/ISLAND</td>
<td>H-Town/L.B. Sure</td>
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<td>42</td>
<td>MISLED (IN) 500 MUSIC 774106C</td>
<td>Celine Dion</td>
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<td>43</td>
<td>I'LL TAKE YOU TO THE GARDEN (FROM 'THREEHILLS') ZYX 774106C/EPIC 774046C</td>
<td>General Public</td>
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**ZYX MUSIC PUMPING OVER 130 BEATS PER MINUTE**

- "One More Time" by Mafioso
- "Phantom of the Opera" (ZYX 6671-6672) by Queen
- "On My Own" by Les Misérables
- "A Word of Love" by Okei
- "Take It Easy" by ZZ Top

This man came to us last year from Belgium with the Club Smash "SHINE ON" (ZYX 70569-8/4-32) Just like the last one, the Muses ran from Ultra High NRG to Underground House. All the Muses are UPTEMPO and should be served Peak of the Evening!
NASHVILLE—Country fans know him as Randy Stewart, but, due to an (at least one Stuart) in country music, the former guitarist for Emmylou Harris is cutting his own “Randy (first and middle names) as he embarks on a solo career.

Like any new country artist, he'll be pressed to rise above the clutter, 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 old-school bluegrass and country traditions and youthful energy. That the record also sounds downhome mainstream is a tribute to the synergy and respect that developed between artist and multi-instrumentalist.

But凭借 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. Randall's "Sam's influence upon Jon is evident, and I've always been a large fan of Sam. This is a chance to experience Emmylou and her musical tastes."

The trio had been toasting around ideas and co-writing together on a project when, in January 1988, 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 plan 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."

"Her "Rose Garden" was an homage to Emmylou and her musical tastes."

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/publication, talent, studios, media, and record companies, and a closing retreat in May 1996.

Leadership Music was founded in 1989 by music-industry alumni 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 alumni of that program, and [William] McRaven, records division 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 the attention 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 opportunity 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; Scott Bogard, songwriter, BMI; Scott Borchetta, VP, national promotion, MCA Records; Darlene Brock, president, Brock & Associates; David Goulet, VP, label sales, RCA Records; Tammy Genovese, director of operations, Country Music Assn.; Tara Griggs-Magee, director, A&R, Benson Music Group; Ree Guyer-Buchanan, president, Wrensong Publishing Corp.; Lisa Harlesi, VP/manager, music industry division, First American National Bank; Cheryl Harris, principal, O'Neil, Hagaman & Co.; Darrell Harris, president, Star Song Communications; Neil Horton, president, Tuned In Broadcasting (WRLT); Brian Hughes, manager, Antioch; John Kirk, BMI; John Kirby, president, Media/Mark; Bruce Konig, BMI; Michelle Kline, BMI; Donald McMure, VP, Gelt Force Management; John McNeil, BMI; Ken Miller, director, ASCAP; Robin Mitchell Joyce, attorney, Wyatt, Tarrant & Combs; Tinti Moffat, VP, Balmur; Scott Moskovitz, president, Insignia Group; Michelle Myers, senior director of marketing & creative services, Asylum Records; David Nichols, president, Nashville Country Radio Broadcasters; Gary Randall (Continued on page 31)
### Billboard Top Country Albums

**FOR WEEK ENDING JULY 9, 1994**

<table>
<thead>
<tr>
<th>WEEK #</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
<th>IMPORTANT HIGHLIGHTS</th>
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<tr>
<td>4</td>
<td>TIM MCGRAW</td>
<td><em>No. 1</em></td>
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<td><strong>Greatest Gainer</strong></td>
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<tr>
<td>2</td>
<td>VANCE GILL</td>
<td><em>No. 2</em></td>
<td>3</td>
<td><strong>Super Hits</strong></td>
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<td>3</td>
<td>REBA McENTIRE</td>
<td><em>No. 3</em></td>
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<td><strong>No. 1</strong></td>
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<tr>
<td>4</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td><em>No. 4</em></td>
<td>4</td>
<td><strong>Kicked It Up</strong></td>
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<td>SOUNDRACK</td>
<td><em>No. 5</em></td>
<td>6</td>
<td><strong>Notable</strong></td>
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<td>6</td>
<td>TRAVIS TRITT</td>
<td><em>No. 6</em></td>
<td>7</td>
<td><strong>TEN FEET TALL &amp; BULLETPROOF</strong></td>
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<td><strong>Jobs</strong></td>
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<td>GARTH BROOKS</td>
<td><em>No. 8</em></td>
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<td><strong>In Pieces</strong></td>
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<td>10</td>
<td>LORRIE MORGAN</td>
<td><em>No. 10</em></td>
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<td><strong>War Paint</strong></td>
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<td>11</td>
<td>ALAN JACKSON</td>
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<td>11</td>
<td><strong>A Lot About Livin' (And a Little 'Bout Love)</strong></td>
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<td>DAVID BALL</td>
<td><em>No. 12</em></td>
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<td><strong>Thinkin' Problem</strong></td>
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<td>MARY CHAPIN CARPENTER</td>
<td><em>No. 13</em></td>
<td>15</td>
<td><strong>Come On Come On</strong></td>
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<td>COLLIN RAYE</td>
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<td><strong>Sweetheart's Dance</strong></td>
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<td>MCCOY</td>
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<td><strong>No Doubt About It</strong></td>
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<td><strong>Greatest Hits Volume Two</strong></td>
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<td>BLACKHAWK</td>
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<td>GEORGE STRAIT</td>
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<td>ALABAMA</td>
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<td>28</td>
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<td>KATHY MATTEA</td>
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<td>THE Maverick Band</td>
<td><em>No. 28</em></td>
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<td><strong>What a Shame</strong></td>
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<td>30</td>
<td>TRACY BYRD</td>
<td><em>No. 30</em></td>
<td>36</td>
<td><strong>No Ordinary Man</strong></td>
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<td><strong>Common Thread: The Songs of the Eagles</strong></td>
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<td>32</td>
<td>VINCE GILL</td>
<td><em>No. 32</em></td>
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<td><strong>I Still Believe in You</strong></td>
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<td>DWIGHT Yoakam</td>
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<td><em>No. 34</em></td>
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<td><strong>This Is Me</strong></td>
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<td>35</td>
<td>SAMMY KERSHAW</td>
<td><em>No. 35</em></td>
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<td><em>No. 36</em></td>
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<td>37</td>
<td>AARON TIPPIN</td>
<td><em>No. 37</em></td>
<td>40</td>
<td><strong>Call of the Wild</strong></td>
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</table>

**Notes:**
- Albums with the greatest sales gains this week.
- Recording Industry Assoc. Of America (RIAA) certification for sales of 500,000 units.
- **Greatest Hits** certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Artist* indicates LP is available.
- Most tape prices, and CD prices for RCA 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 chart shows charted unit increase. Pacesetter indicates biggest percentage growth. Heartbreaker Impact shows artists retirees from Heartbreaker this week. **Week** indicates past or present Heartbreaker title. © 1994, Billboard-BPI Communications, and SoundScan, Inc.


### Billboard Latin 50

**WEEK ENDING JULY 9, 1994**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>SELENA</td>
<td>EM Latin 29828</td>
</tr>
<tr>
<td>2</td>
<td>RAUL DE BLASIO</td>
<td>ARIA 13739 (Miami)</td>
</tr>
<tr>
<td>3</td>
<td>GLORIA ESTEFAN</td>
<td>ELEKTRA 64066</td>
</tr>
<tr>
<td>4</td>
<td>RODONI KINGS</td>
<td>ELEKTRA 64065</td>
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<tr>
<td>5</td>
<td>GIPSY KINGS</td>
<td>ELEKTRA 64064</td>
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<td>6</td>
<td>MANA</td>
<td>ELEKTRA 63528</td>
</tr>
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<td>7</td>
<td>LINDA RONSTADT</td>
<td>ELEKTRA 63527</td>
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<td>8</td>
<td>LOS TIGRES DEL NORTE</td>
<td>ELEKTRA 63526</td>
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<tr>
<td>9</td>
<td>JULIO IGLESIAS</td>
<td>ELEKTRA 63525</td>
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<tr>
<td>10</td>
<td>JOSE L. URIA</td>
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<td>11</td>
<td>FERNANDO HUAYCO</td>
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<td>DAVID WERNER</td>
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<td>JUAN LUIS GUERRA</td>
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<td>RODONI KINGS</td>
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<td>RODONI KINGS</td>
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<tr>
<td>16</td>
<td>MANA</td>
<td>ELEKTRA 63518</td>
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</tbody>
</table>

**Latin Notas**

**by John Lannert**

**A HEATED AFFAIR:** Amid suffocating humidity that wilted 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.

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 stew, 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 Latin V.J. 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 deserves a thumbs up for its bilingual presentation.

---

**Hot Shot Debut**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label &amp; Number Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHELLY LARES</td>
<td>ELEKTRA 64063</td>
</tr>
</tbody>
</table>

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**It's Been 8 Years Since His Last Recording...**

**NOW JUAN GABRIEL BRINGS US HIS NEW RECORDING ENTITLED “GRACIAS POR ESPERAR”**

---

**Artists & Music**

The point high 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 extraordinario Arturo Sandoval closed out the proceedings with a brief set spiced by a bounding take on the theme to "The Flintstones." Other awarders fit for "El Premio ASCAP" were songwriters Omar Alfanno and Juan Carlos Calderon, 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-piercing flamenco/house album by Spain's Barcelona Tribe Of Soulists, 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)
## Artists & Music

### Latin NOTAS

(Continued from preceding page)

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

**RUM INVADERS BRAZIL:** Salas 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’Leon. Two duet singles featuring Caetano Veloso and Cruz, and Elba Ramalho and D’Leon, are expected to be used as well. Veloso and Ramalho will sing in Portuguese, and Cruz and D’Leon will sing in Spanish.

RPM president Ralph Mendez 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” (Timittinus/Warner), the song contains the verse: “Romário, weird angel/De mon of the adversaries/Enemy of the defense/You’re an angel/You’re the devil”… Gay rock singer Renato Russo has just released “The Stone Wall 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… Dominguiños, 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 Music 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 “A Que Se Vaya” (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” (Artioa/BMG), debuts strongly, coming in at No. 17. Other songs making sturdy northbound moves are Julio Iglesias’ Sony ballad “Crazy” (25-19), Kairo’s Sony entry “En Los Espaços Da Um Café” (Sony), and Veronicas’ on PolyGram Latino single “Tú La Tiene Que Pagar” (25-20).

New artists debuting this week are Antonio Aguilar Hijo and Wicky Camacho. Aguilar, son of famous ranchero 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 album, “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 LPs 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” (Artioa/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 “De Voy A Enamorar” enters at No. 49.
### Billboard Top Gospel Albums

**FOR WEEK ENDING JULY 9, 1994**

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<tr>
<td>1</td>
<td>55</td>
<td>MISSISSIPPI MASS CHOIR</td>
<td><strong>NO. 1</strong> MISSISSIPPI MASS CHOIR MALACO 8013 <strong>IT REMAINS TO BE SEEN</strong></td>
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<td>2</td>
<td>51</td>
<td>KIRK FRANKLIN AND THE FAMILY</td>
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<td>3</td>
<td>11</td>
<td>BISHOP NORMAN L. WAGNERMT, CALVARY CONCERT CHOIR</td>
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<td>4</td>
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<td>REV. JAMES MOORE MALACO 8015</td>
<td><strong>I WILL TRUST IN THE LORD</strong></td>
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<td>DARYL COLELY SPARRROW 51390</td>
<td><strong>IN MY DREAMS</strong></td>
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A Glorious New Release From The Gospel Masters at SAVOY RECORDS INC

Shakur ACE

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 Duchi. He 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 AIDS is causing 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 Edition, an all-Beethoven compilation of three previously recorded quartets—one early, one middle, and one late: Op. 18 No. 4, Op. 96 (the "Quartetto Serioso"), and Op. 135. This will be followed in October by an album titled "Impressions," combining the Delius and Ravel quartets with the latter's Introduction and Allegro, featuring flutist James Galway, conductor 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 conductor 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 Serenade (after Plato's "Symposium"); and Lukas Foss's Three American Pieces, all with Itzhak Perlman as violin soloist and with Ozawa conducting. Pops conductor JoAnn Falletta will record Ravel's "Sheherazade," Berlioz's "Les nuits d'e'e," and Dukas's "La damoiselle elue." Sylvia McNair is the featured soprano.

THE FOLKATS 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 & Piper" with the Dallas Wind Symphony and organist Paul Riedo, is well on its way to becoming the label's all-time best-seller.
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 tramplineline. 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-style footage of everyday people with conceptual vignettes of heartache, hope, and despair.

“Housing 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 run-down apartment, sifting through bills he cannot pay. In one scene, the man is arrested and photographed for mug shots. Violations of opiate, claustrophobic hallways serve as a metaphor for the prison-like atmosphere that characterizes the 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 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 therapists in boxing in front of an American flag to a teenage girl jumping rope while holding her own child in her arms. In one segment, Gaye’s soulful vocals ease a collage of heart-rending stills, including a shot of a woman ruffling through a pile of trash and a picture of several laughing children smiling gleefully at the camera.

“It’s important not to preach or say, says Hughes. “But if we have visions, we like to bring them across subtly.”

Several of those visions were culled from unexpectedly significant opportunities; much of the “run-and-gun” street footage was reeled spontaneously, says producer Ruben Mendoza.

“We were on our way to film something one day and we could see a fire in the distance,” he says. “It looked pretty large, and Allen wanted to go check it out. The cops told us it has been a huge fire for a long time, so I told them we were making a documentary about the New York City Fire Department. We went a few blocks past the fire, and we smelled like fire for the rest of the day.”

Mendoza has worked as the Hughes brothers’ producer for about 10 years. The trio is partnered in the commercial/video production house Underworld Films, which produces its clips through L.A.-based Oil Factory. Lisa Rinuler directed photography on “Inner City Blues”; Dan Lebenthal 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 5:28 video over the shorter 3:54 version. “If we gave people the option to play the longer version out of respect for Marvin Gaye and for us,” he says.

Producers working 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 Angelina Winbush. Hunter shot his video on location in New Orleans.

PRODUCTION NOTES


• DNA Films’ Kevin Bray is the eye behind Far Reels’ A&M Perspective directed photography.

• Easy To Love. Joseph Yacone directed photography and Mizike Roth-Zeldie produced. Alex Brill also directed.

• Beres Hammond’s new Elektra video, “No Disturb Sign.” Patrick Darrin directed photography and Carrie Wysocki produced.

NEW YORK • Dee-Lite’s new Elektra video, “Pine In The Park,” is an Oil Factory Films production directed by Wiz. Kim Kungmi produced.

• Hit COOL Records’ new video, “Here’s Your Razor and I’ll Be In Pictures” by eye behind the Legion’s latest Mercury video, “Legion Grove.” Welles Hackett directed photography and Joel Mccaffrey.

• H-Gun director Eric Matt-tshies shot Warner Bros. clip, “How It Is.” Barbara Schwartz produced the shoot, which features Cypress Hill’s Sen-Dog.

OTHER CITIES • Tori Amos’ new video, “Past The Mission,” is a Black Dog Productions 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.”

• MCA clip “What The Cowgirls Do” is a Scene Three 3, Inc. production directed by John Lloyd Miller. Messenger Collins directed photography.

• Notorious Pictures director Robert Curren shot Total Devastation’s Album video “The Day Before” on location in San Francisco. Marc Smerling produced.

• New Orleans is the site of Harry Connick Jr.’s new Columbia clip, “(I Only) Whipped Your Name.” Oil Factory’s Greg Musau directed the video; Ron Mohrhoff produced.

SWEET SUCCESS: VH-1 pulled off the first live concert event in its 10-year history with nary a hitch. On June 26, 1994, 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 Lil’ Tune

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 network’s Offspring generation and chronically minded artists on the charts.

Each performing act was honored for contributing money to such organizations as Feed The Children, Operation City, LA Shanti, and more. And while the event veered dangerously close to telethon territory, with repeated requests for a charitable participation from viewers, it was tempered with enough humor from hosts 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 sheer professionalism and high energy that ensued once it began. Highlights included a gale of tweaks and a musical idiom James Taylor at the top of the show, Wagner singing with a cappella wonder Take 6, and Raitt blowing 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/Stone 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 revives the live “Honor” 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 before current president David Bennett; with current president John Sykes at the helm, anything can happen.

“It’s still 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 was aired in the concert event. Videos by Toad The Wet Sprocket, USA, and Counting Crows entertained audience members as they found Lisa Marie, Melissa Etheridge, and one can only speculate that if Sykes green-lights the “VH-1 Honors” concept in the future, those acts (if they do not 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 Kniss, VP of music and talent at MTV, has accepted a position at EMI Music Publishing. Producer 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, Aug. 26), is expected to be back on line by the fourth quarter, says Freston. The network is hiring about 25 people 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 Chalabi. Directed films include Alexander Downey’s “Risk,” Dan Winters, David Perez, Jeb Brien, David Kleiber, Curtis Wehrfritz, Rene Johnson, and Ernie Fritz... Raindancer is now executive producer at LA-based Industrial Artists. Eric Zimmerman, Tony Feck, Kevin Donovan, and Steve Shainberg are the firm’s directors... Neil Pollock is now directing for The End ... Directors Michael Lucero and Kwan Bannning of ?UC!*? ’87 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 WA-2 of champagne leaves in April. Soule officially closed up shop on the show in early June, as it has been programming his管网 ever since. But now he is shooting some original programming to fill the slots currently held by reruns, and will be looking for a reprise to keep the show alive.

The show was named best pop/AC regional video program at the Billboard Music Video Awards in 1990.

by Deborah Russell

Big Easy Choirboy, Jimmy Buffet, left, and Planet Pictures director Jim Shea hooked up in New Orleans recently to lens two half-hour shows for “ABC in Concert.”
TOWER RECORDS TO OPEN IN SEOUL
U.S. Chain Eyes Booming S. Korean Market

BY STEVE McLURE

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 has entered through a partnership called Tower Korea, established with local firm 11 Kyung Ltd., licensee for well-known foreign brands, Ralph Lauren, Guesst, 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 Saehan Corp.

Another expansionist international chain, HMV, also is known to be evaluating the market, which has the Pacelabels' 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.

The chain faced heavy competition from French chain FNAC, plus local competitors WOM World of Music and Bote & Boek, 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 spokesperson Suzanne 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, Goya Passage."

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

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.

Tower hopes to find a good site by taking advantage of 11 Kyung's real estate contacts. With a six-figure deal involving details of the store with 11 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 deal.

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

"Right now, we're not doing what 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 than in Japan, local product will be important. But I still think we'll do more international product than Korean product."

As a test market, 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 $30 million in fiscal 1992. Tower entered Taiwan in '92, Hong Kong and Singapore more recently.

EMI ELECTROLA RESTRUCTURES DIVISIONS

BY DOMINIC PRIDE

MUNICH—EMI Electrola is restructuring its 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, Johan Kraus will stay in Munich to work on marketing and production. He also will act as consultant for artists such as Keely Havens, who is signed to Synergy. The label also has Dutch-Born singer/songwriter Michel van Dyke under contract.

EMI bought the 50% of Chrysalis Records it did not already own in 1991, Chrysalis' Germany label became part of EMI. The label is now founded by Johan Kraus, currently managing director of PolyGram label Metro- nome 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 29).

Headed by Erwin Bach, EMI Electrola's managing director, marketing, the revamped marketing department will have two sub-divisions, 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. Mark Marini is named director, marketing/A&R, of the pop department, which will handle domestic and international pop and dance. Working under Quirini will be general managers handling Anglo-American artists, including Pet Shop Boys, Paul McCartney, and Joe Cocker, as well as domestic acts and Europop, including Roxette, Jennifer Rush, and Claudia Jung.

Progressive marketing and A&R will be handled by director Peter Burtz, who will supervise product managers working on international metal, rap, and indie acts, while another manager will handle domestic repertoire, including Helge Schneider, Abwaerts, and Joe Faktor. A third division will deal with domestic alternative and Euro repertoire such as Spain's Heroes Del Silencio and France's Sonn E-MC.

Other German labels have experienced success with separate alternative marketing departments, including Sony Music's Dragnet and Polydor's progressive offspring, Motor Music, which became its fourth German label. The press and promotion department for both EMI and Electrola labels means that after July 1, EMI will no longer have two Cologne-based labels.

"Assistance in preparing this story by Ellie Weisstein in Munich."

SINGAPORE TYCOON'S CASH TO RESCUE OZ'S BRASHES CHAIN?

BY CHRISTIE ELIEZER

MELBOURNE—A troubled two months for the Australian retail chain Brashes appears to have come to an end, with a new management buyout from 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 Humphries, 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' recommendation to accept the bid was to be presented at a creditors' meeting as Bill- board went to press June 30. The acquisition must be approved by the Foreign Investment Review Board. With the 6,000 stores and 15,000 employees, the deal made it clear that rejection of Ong's offer will result in liquidation of the 12-year-old chain.

The spirited bidding saw daily media speculation on who was winning, with disgruntled loanors threatening to complain about their treatment at the hands of the administrators. A company calling itself Franco-Anglo contacted share- holders, offering to bid a combined $15 million for $1 Australian. This resulted in a stern warning from the Securities Commission, as Brash has been sus- pended from the Australian stock exchange.

Reef HPL, which has assets worth $1 billion and shareholders' funds of $770 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 of 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 Ca- fe in Singapore and Bangkok, Seoul, 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 Klueden, 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 a net profit of $5.9 million for the same period a year earlier. 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
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, broadcasters 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 involvement was to get 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 Marrott 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, Marrott 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 artist," 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 VJs—are also 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 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 country."

(Continued on next page)
Singer Freed, Charge Dropped
Ital Joe Arrest Details Promo Tour

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 16, 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 sold more than 150,000 copies, according to EastWest Records. “United” has topped the charts for three weeks.

[Continued from preceding page]

The Sounds of Ireland

A Billboard Spotlight

New Irish talent continues to emerge in almost all of the musical genres. Along with veteran acts from the area, the music of Ireland has generated worldwide interest and in the October 1st issue it will attract the interest of Billboard’s 200,000 readers.

The Irish music industry will be thoroughly examined in this comprehensive spotlight, making it the perfect venue for all involved.

ORBIT

London: Robin Friedman -71-323-6686

ISSUE DATE: OCTOBER 1
AD CLOSE: SEPTEMBER 6

BILLBOARD JULY 9, 1994
**JAPAN**

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### EUROCHART HOT 100

**Week 7/2/94**

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**FRANCE:** Mano Negra has been described as “one of the most interesting bands ever to have emerged from France,” by Martin Meissnäuer, producer of the Megumix TV program for the cultural channel ARTE. Now, after a three-year hiatus, the group has re-emerged with a new album on Virgin, “Casa Babylone,” 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 San- dwista was for the Clash,” according to an excited Thierry de Burelet, president of Virgin France. Latin-oriented in its sound (50% of the songs are sung in Spanish), with elements of salsa, reggae, and rock, “Casa Babylone” 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 Casasiego 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 world tours. Now, 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/covergirl Eugénia Mele Castro. Armed with a demo cassette of her songs, she first traveled to Brazil in 1986 and persuaded top Brazilian musician Wagner Távez 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 to its story of a Portuguese girl in Brazil, 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 artists. 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 Eurocopo” (1926), “Malhita Cociana” (1929), and “Fado Lisboa” (1934), along with brand-new songs, some of them featuring lyrics by famous Portuguese poets such as António Botto, Fernando Pessoa, Cesário Verde, and Luís de Camões. Highly rated by the Brazilian music press, the album also includes versions of Cole Porter’s “The Last Night In Town” and the Brazilian song “Nao Sei Dançar.”  

**FERNANDO TENTE**

**IRELAND:** “HMV Live Got 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-catholic 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 Irish U.S. ambassador to Ireland, Jean Kennedy Smith, to join 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 virtuoso of the Spanish guitar are not that rare in this country, but Antonio Rayo (stage name Rayito) is something else altogether. 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 Joaquín Rodrigo, composer of “Concierto De Aranjuez.” Rayito exhibited surprising self-assurance in his 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 LEEWELLYN**

**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, Francois Cabrel, and David Linx. This was followed on June 25 by a “Saxophone Celebration,” broadcast live on Radio Brussels, Radio France, Radio Canada, and Radio Rai Suiss. On July 31, 21, 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 Chuck Brown, Joe Henderson, Joshua Redman and Nathan Davis. A conclusion concert at Dinant. 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 MEAS**
Verve Tour Covers Europe; McKennitt Breaks In Germany

**by Thom Duffy**

At a time when American tastes in jazz are leaning heavily away from 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

"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. Some of those, however, the sense of an impending tour, McKennitt in Germany is strong. Gebhardt, managing director of Verve in Germany, recalls that he and deputy MD Bernd Dupp jointly agreed to build in a tour around 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 own tracks, the spots stated simply: "The harsh... The voice... Loreena McKennitt." After climaxing into the top 20 on the German album chart, "The Mask And Mirror" has now surpassed 80,000 units in the market.

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**THEY MAY BE PROUD exports of the San Francisco Bay area, Huey Lewis & the News have a long history in London, from the days when Lewis played in the group Chain of Flowers. Lewis has been signed by manager Jake Riviera, and backed Elvis Costello on "My Street," his first tour 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 hall playing for Thin Lizzy—then proceeded to lead the News in a roof-in-the-air version of "The Boys Are Back In Town." The following night, Lewis was back on stage at the Borderline club, blowing bluebells behind Verve guitarist Joe Louis Walker, while Austin, Texas' extraordinary lady of the blues, Angela Strehli, stopped in on vocals. Walker, promoting his new disc "JLW," is opening European dates for the News.

**Home & Abroad**

by Adam White

**Singapore’s IMM Confab Gains Stature**

**by Philip Cheah**

**Indie Registrants Dominate Event**

**SHOWCASES DRAW SPARSE CROWDS**

**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 great to have a hotel in Singapore," said an American attorney, referring to the lack of interest. "Most IMM delegates were more interested in Asia buying their product over 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 Tentacules Records, says of Singapore hardrock 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 sound when you have Michael Holten 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 overseas, Singapore поп artist Dick Lee in France and elsewhere in Europe, they don’t know what to do with an Asian act, even if it 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 Attended Management said during an IMM business seminar, "The West has no interest in student showbands, but to 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 Asiabest (Pony Canyon), Australia’s Robertson Brothers (BMI), Japan’s TRF and Manta (Mantis), and Singapore’s Timbuktu, Virgin and South Africa’s Vicky Sampson (One World/Trash), plus AMC, PolyGram and C.V.Y.

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 4)

at No. 12 on the Spanish album charts.

It is hard to overestimate the impact that "The mask and mirror" had when their first album, "Nuevo Dia" (New Day), was released in 1976. The seeds were sown by an initiative of dictator Generalísimo Franco. Franco and had used flamenco as a national folklore emblem to combat any sign of "descent" foreign influence. To bring about Spanish patriotic music.

The gypsy couple—from two families with a rich flamenco history—were young, precocious, especially in the lyrical sense, of what is now called new flamenco. "Flamenco has always been there," Manuel says of the current renaissance; the next generation would rise to the moon, and that the butterfly flies over the flowers," Manuel says.

The couple were veterans before making their way to the United States in the early 1980s with bands like Ketama and Peta Negra. Manuel was a good friend of Carmen de la Isla, the flamenco giant who died in 1992.

The new album is named after the couple’s 15-year-old daughter, Alba (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 single "Alegria," which the sun has given to Virgin to record three albums; the next time, scheduled to be a live recording of some of their hits. That album will be Rock de Barcelona, their home city of Seville.

Virgin marketing director Luis Francisco Garcia says "Alba Molina" is the company’s first and most Marcello Polo domestic launch this year. "We are going full on this one," he says.

“These are two significant artists in flamenco history that Virgin is bringing back to the music business,” says Manuel, "It’s a couple of artists that were employed, that are coming back to make a couple of albums, that will be very successful."

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Viva España

THE BILLBOARD SPOTLIGHT
EMI-HISPAVOX released its Gregorian Chant album in November 1993. The rest is history. A worldwide smash.

To date it has sold over 4,000,000 copies and won five platinum and nine gold discs around the world. Was it accident or design?
We Did.

The answer is simple. It was planned. EMI-HISPAVOX has years of experience pinpointing just what the market wants or is about to want.
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 UPV affiliate AFYVE and the influential performing rights society SAGA, whose 40,000 members are from Latin America. In May, SAGA and Spain’s biggest radio network, Cadena SER, signed an accord, Dhal Latino, whose aim is to support Spanish music by showcasing 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 variety of its social fabric, which will open up many opportunities for Proyecto Latino.”

The plan is a two-way affair, explains SAGA 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. Artists will be focused on three principal markets: Europe, the U.S. and Japan. Proyecto Latino and Dhal Latino are, in fact, extensions of a policy evolved around 1990 by SAGA’s Bautista, which has been prominent in two subsequent three-year plans.

The four main areas of the second plan, to last until December 1998, 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 produce video clips, as it is impossible to penetrate foreign markets without them.

Among Latin American tours by Spanish acts that will receive promotion this year are those by Heroes Del Silencio, Miguel Rosé, La Union, Manolo Tenes, Marta Sanchez, Seguridad Social, Rosario, Joaquin Sabina and Los Rodriguez. Latin American acts due for a boost in Spain include Pablo Milanes, Fito Paez and Mercedes Sosa and Calines.

AFYVE director Carlos Grande says Proyecto Latino is “extremely important and very attractive” to the music industry in Spain. “Since the late 1990s, 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 SAGA 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 Aunès, probably Spain’s most important

Great Expansions
Spain’s Spirit Of Discovery Includes Promotion Of And Devotion To The World’s Latino Music

BY HOWELL LLEWELLYN

“...the defense and promotion of Spanish-language repertoire is SAGA’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 Latinos are all there—a huge natural market, enormous potential and undoubted quality.”

Bautista concedes that to some extent SAGA’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 unappreciated and ununknown talent.”

1990s: pop rock act fromm for Radio Futura, has changed his name to Juan Perno and a spearheading a determined bid to create 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 sales and managerial successes of Juan Luis Guerra and Gloria Estefan.

Juan Perno, whose Radio Futura set a 1990s benchmark for Spanish poprock, is touring Spain and Cuba this summer to present his mixture of toleos, guajiras, cumbias and rock. Explaining the change in his music, Pero 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 rhythm 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 music, its hybrid character. But this character is not a fashion, but a reality forged through many centuries and many peoples.”

Perno, 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 [re]sound. This was the time to put 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 Cumbia’s arm.”

Manolo Tenes, the largest impromptu of Spanish Caribbean music, has swiftly blossomed into a small empire. Pablo Milanes, Cuba’s finest exponent of the “marea trona” 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, an exhibitions, theater, dance and conferences, which showed potential for the Spain-Caribbean-Latino musical axis. Given Cuba’s dire economic strains, 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 Perno are said to be planning to record with Cuban musicians in the foundation’s Havana studios. Latinos musically 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.

Millanes is a pro-Castro parliamentary deputy but is critical of many aspects of the government. The communist regime, however, has welcomed the impromptu to the San Francisco music scene and has sponsored their work in a career spanning 30 years with concerts in dozens of countries. The foundation includes studies, a record label, publisher, video workshop, data bank, radio station and a radio station.

Murana’s (Necesitado) started as a tiny enterprise in ’97 on the Spanish-owned Canary Islands off West Africa, which has always had its own form of salsa. In 1998, it moved to Madrid, and in the words of director de promotions Isma Gras, ’Murana became the mainlander position of the generic term ‘salsa,’ which we are now expanding to cover all Latino forms.”

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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 poprock came into its own as the country shook off nearly 40 years of culturally stifling dictatorship under Generalísimo Franco.

Barry 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 astounding success, 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 1981's "Aitui" (BMG Arista), which sold well over a million copies at home. But Mecano's lengthy barren continues, with no sign yet of any scheduled return to the studios.

Once again, Barcelona's flamenco-influenced 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 "Astronomica Raonable." (EMI Odeon) shifting 600,000 units during a 14-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-'80s. 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, Mercy, 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 aggressive radio play. Looking, as they do, like well-behaved students, the group's leaders, singer Manuel Garcia and writer/guitarist Quimi Porret, 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) 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.'s Hispanic market.

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 drug-afflicted career this summer. Rosario's "Le Ley" (Epic) sold around 350,000 units during a 15-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 impressive...

Continued on page 32...
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Manolo Tenía’s “Sangre Española” (Epic) sold 250,000 copies during a 62-week chart residency. Although he won best new act awards, Tenía has in fact been in bands since the late 1970s. Critics agreed then that his material was before its time, and “Sangre Española” 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 the South American country, with 90,000 units sold.

Three male-female duos scored domestic hits. Amistades Pelegros 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” (Anoela). In 1993, Ana Belen sold nearly 150,000 units of a solo album, “Veneno Para Corazon” (Anoela).

A couple with a very promising future is Presuntu Implicados, whose “El Pay Y La Sal” (Warner) went Top 20 in May within a month of release. Warner’s international exploitation director Yann Bahrnet says, “I’ve been feeling this band is going to do extremely well in Latin America—there’s already a lot of interest over there.”

April’s 1993 award ceremony organized by Radio Nacional De Espana’s Radio 3 pop network voted Sevilla’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, “Echar Un Canteonte” (EMI), 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 “Tu Envidia” (DRO) spent a year in the charts and sold approximately 140,000 units.

Another DRO hit was Gaelic rock band Celdas Coros, whose “Tranquilo Machito” shifted some 150,000 units. Celdas Coros 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” (Polyloro), 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 Filta taking sabbaticals this year—and the return of “new” mamas like Vega, Tenía, 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 enterprising musical world.
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Marqués de la Mota, Benedictine monks, which has since become a huge but barely explored market in many countries, including the U.S.

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 Moon” sold almost 400,000 units during a 52-week residency on the charts. Kenny G’s “Breathless” spent 65 weeks in the Top 10 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 flooded the export by scoring 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 have a fairly noisy Spanish pop/rock scene, 1994 tours by such new age rock as Nightnoise, Loreena McKennitt (another Top 10 success in Spain with “The Mask And Mirror” and Paul Horn, Win Martens, October Project and Capercaille played to full houses. Meanwhile, the “Cantos Gregorianos” double CD by the Benedictine Mona’s 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 SGAIE, 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 José de la Fuente, director of Spain’s largest distributor of new music, Arpa Folk Distribution. “Certain sensibilities reach a Mediterranean audience more easily than, say, those in the more indusdonal northern Europe. We have more to do with North Africa than northern Europe, as reflected in other roots forms such as flamenco.”

Arpa Folk is associated with the Lyrican-Sonfolk label/publishers, which released Paul Winter’s “Spanish Angel” and by the end of the year plans to have its own label to give a boost to the many emerging Spanish new musics artists. In the meantime, it distributes product from such 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 Tarle, Suso Saz, Javier Pascarino, Tomas San Miguel, Alberto Iglesias and Jesus Auron. 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 new musics 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 new musics 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 our 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 listening to 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’.

Explanating 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 want 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 Anreche runs a top domestic new age label, Musica Sin Fin, distributed by BMG-Anta. Anreche himself is one of his company’s artists, occasionally playing as Finis Africis. Other acts include Radio Tarle, Javier Pascarino 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 anarchic nature,” Anreche laughs. “Serious fans are seeking new frontsiers, as Spain has done in the past with the Empire and so on.”

Paco Guitarras, international head at CAGA, 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

by inertia, without really knowing what they are acquiring.”

A 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 Lyrican-Sonfolk 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 am happy to have 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 Inter American Center of Mystical Studies attracted Sephardic Jews, Indian classical instrumentalists, Arab dancers, plainsong 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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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 “mariquita” or “bakalo” 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.

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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 duos 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 bring in their own acts. OBK sold 350,000 copies of their second album, “Momentos De Fe,” including over 100,000 in Mexico.

Felix Buget, 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 Europe, the UK, and the Czech Republic are importing in increasing numbers.”

Max Music also has chosen its local artists well. Its first pop act, Vice-Versa,” has 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 Anón. With 20,000 units sold in the first three weeks of release, Anón could improve Ginger’s market standing. Ginger also released—though some time after its main competitors—its own compilation series, “No Te La Pierdas.”

It came out last year and sold 30,000 units, and the second volume is set for release this summer.

The other mainstays of the Barcelona independent arena are labels such as Horus, FDI, AZ, and Divuska. Their material is a mixture of MOR, flamenco-crossover and reissues. Divuska 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

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BARCELONA
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Barcelona is also the home of the majority of Spain’s music press, the only major exception being the recently revamped SER group publication La Gran Musical. The Barcelona-based national music press includes Rock De Luxe, Smash Hits, Popular Uno, RPM and Free Rock.

The lack of any weekly ‘newsmakers’ means that Spain’s rock press usually reflects only what’s already happening. There are no new ‘ace-makers’, which adds to the problems of breaking new acts. More sophisticated rock magazines include the broad-based Ajo Blanco and the underground garage favorite Rota 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 hit-list’s scene’s spiritual home is Studio 54, where some of Spain’s dance music pioneers like Raul Oriti and Quim Quer started. Other popular places for revellers are Karna, Otto Zouke, Tocadisco, 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 arranges a mixed crowd thanks to the clubs’ excellent DJs. Apart from the predictable hi-NRG beats, clubs like Metro, Distrito Latino and Distrito Maritimo play rare groove, garage, progressive house and techno. The big 8,000- to 10,000-capacity balada 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.

By Berta Herrera

Following a period of creative drought in Spain as elsewhere, the conclusion of the early 1990s is beginning to tide 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 movements 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 Almodóvar, set new standards for Spanish pop and is locked 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 Distro 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 adds, “basically because of the media, especially the radio networks, which are obsessed with their formulas and are very closed to indepen
dent producers.” Carvallar recalls that in 1981 “there was very active participation both by the radio format networks and the rest of the media toward new talent, but that is not happening now.”

The attitudes of the multimnations and the independents toward the national music world have always been divergent. In the present cli
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 subc has still no real shape.” He’s even more negative about the indie’s 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...
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 Sisco, the main launching pad for new bands, where barely 200 people at a time can enjoy a chance yet brilliant program of acts. The totally different 2,500-capacity Aguarin 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 Sisco'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-

gramming interesting groups and the "smart set" disco Pachá sporadically organizes concerts by the likes of Iceland's Björk and the Cocteau Twins.

Asked about the success and sales capacity of Spanish bands, Servando Cavalar 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, "Astromos Razoarable," sold 300,000 units, are still winning "best band of the year" awards, there is also much talk of fresh 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 Romir-D, who have released the first albums of two bands who tour Spain extensively and growing acclaim. They are Samaki, 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, Triquinese, 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, "Rimo 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 Erécticos De Amor Vol. 1" quickly topped 4,000 sales.
The gap between the criteria adopted by the majors on one hand and the indies on the other in selecting new talent is obvious. CBS Sony’s Fernandez says, “the chart show that dance music is generating 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 have 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 moida bands as Golpec Bajoc.

Another Madrid competition was organized jointly by La Guita Del Obo, a weekly leisure guide, and the Sixtoyo 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 we have continues to be the multinationals who won’t take risks. They put their faith only in 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.

**STANDOUTS**

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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 and the conglomerially ill on the other. Internationally recognized names proliferate on the newsstands, coexisting 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 Gervantes, 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 PBAS media holding, as does the country’s leading radio music network, Cadena 40 Primoplies, 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 undergone 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 a 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 punk sales. The insider guess is that it has approximately 130,000 readers of 100 pages costing just under $3.

Also in the veteran category, though it’s had various titles and facades, is Rock De Luxe, a direct heir of the legendary Vibrationes and Rock Especial, founded in 1981, it specializes in avant-garde rock, mainly foreign, and has also just undergone a major format change. The monthly costs $5 and has an average 64 pages. By its own calculation, it sells some 35,000 copies.

Even more specialist and always within the tightest rockeer framework possible is Notes 60. 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 ’60 Anglo-Saxon and Hispanic indie scenes. Founded in 1983 by two journalists who broke away from Rock De Luxe, it maintains its naivety to the end, thanks to the legacy 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 that type are Rock & Metal Hamm, 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 fierce. No one can afford to be without.

Only the occasional free CD seems capable of giving either one the brief advantage.

Supermusic within Spain’s teeny-pop market is barely disputed by two long-established publications. One is Superpop, founded in 1979 and dedicated to the youngers’ idols—whether musical, cinematic or television-oriented. One of the keys to its success is its weekly “giveaways” of gadgets, girls, calendars, posters or souvenirs. It belongs to the magazine group Eladosen 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 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 lantzes and magazines of various levels of ambition have appeared in the Spanish marketplace. Among them are Fanxoy, dedicated to the avant-garde scene, and Pajúla. There’s also another 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 Play, Solo Blues, El Manucho (dedicated to salsa) and Salo 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 supersets, then nothing much will be changing in the Spanish music press industry.
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 Zaan Records, 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 shipped 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 in downtown Toronto, “Sunlight Rain,” featuring the Toronto-based artist on scat vocals as well as cello, bass, violin, lamoura, saw, and the mibras, 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 the mainstream, I guess. 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 bass at the University of Alberta, and studied North Indian vocal styles from a local teacher, Chandrakant Kapiwars. After graduating from college, Koller studied jazz and creative music at Grant MacEwan College in Edmonton, and taught and distributed a 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, classical, world, and alternative circles. He’s probably best-known for performing with the new wave jazz group the Jungle, originally 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 Clar- ence “Guitar” Miller and alternative folk-band artist John Bottomly. Recently, he produced and wrote five songs for singer Judy Michels-

KOLLER

album “Singing Naked,” which will soon be released.

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 have a lot in common with different things.”

With its prodigious musical scope, encompassing jazz, new and East Indian music, “Sunlight Rain” doesn’t fit existing record in-

dustry 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 existing 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 stays some kind of inviable 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 de-
velop in a haphazard way. As he played each of the cello parts, one on top of the other, he says the com-
position evolved naturally.

“Told 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 [it] as well as Ravi Shankar, but I can communicate something of the feel-
ing I’ve uncovered [from listening to traditional Indian music]. If people want to get into sitar musi-
cic, if they want to know where this tradition is coming from, then maybe my music will help them. That’s the most I can do, because it takes much more time to learn how to play like Ravi Shankar.”

MAPLE BRIEFS

MONTREAL COMPOSER François Coutelaine 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 Cana-
dian Country Music Assn., the show is set for Sept. 19 at the Jubilee Auditor-
ium in Calgary, Alberta, and will be televised nationally by CTV.

APPOINTMENTS: Darrel Iwa has been appointed president of Poly-
globe Distribution, which administers the music of numerous artists, including Elton John, Bruce Springsteen, The Police, and others. Ron Morse has been named manager of import marketing at Warner Music Group, which sheer to director of artist services at Puavnent Group... At BMG Music Canada, Nadine Gelineau be-
comes manager of artistic marketing; Alison Mercer becomes associate manager, artist marketing; and Shelley Smell 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 on-
goings operations.

Equity holders in the parent com-
pany, 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, which is considering a restructuring and re-
float 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 admin-
istrators, through the axing of 200 jobs and the closing of 20 stores. Cracking prime estate leases on the remaining 150 stores are to be renegotiated.

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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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CD Vending Machines Go To Market
Firm Targets ExpresStop 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 ExpresStop Music Sales. The machine can dispense 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 traditionally hard-buyer market,” says Pete Bolger, president of Vending Intelligence—whose principal stockholder is IRS Records chairmain Milles 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 that the 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 ExpresStop 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.

“I’m 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 stores 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 stores are embracing the viability of selling music within the grocery environment,” says Vending Intelligence director of marketing Don Klosterman. “They’re interested; they’re not really into selling music, they’re interested in 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 burden—we take the record-department-in-a-can, and they’re in business.”

The ExpresStop vending machines generally cost around $15,000, though Bolger says they can be “reconfigured and cheapened to allow 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 directly from every supplier except one. The ability to divulge sales figures, Bolger believes his sales will soon be measurable by SoundScan.

The ExpresStop’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

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 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 1991. Colestock bought the store and regional use of the Rhino name from 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 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 Wherehouse 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 others. 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 alternative music stores,” says store manager Rob DeChaine. “Besides, a lot of alternative music is new mainstream.”

The store places a priority on keeping its consumers aware of upcoming release appearances and occasional release flyers 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 KSCC 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 Turner Rare Refrigerator, and Mountain Goat.

Situated at the back of the store, a small performance stage is used for in-store appearances and occasional live shows. Recent guests in-
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."
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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 30, moves 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 Danby Resnick, CAO. In addition to a bank 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 has its best well-call day ever on Tuesday, June 7, thanks to a lot of great urban releases, including Warren G, Patti LaBelle, War, and the "Inwood" 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, firms Mike Goggin 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 Jim Tribley, director of design planning. Mike will help to develop our strategy for merchandising and buying, "Webber says, while Chris Higley [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, Mon, the Fugees, O.C., Ted Hawkins and the Phat Boys, Rachelle Farrel, 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, T-Rex and Jeff Healey, Richard Marx, Tommy, Nancy Wilson, C.C. Adee, and D'Cruce.

FORE: In its attempts to cover all that's news in music retail and distribution, Retail Track would be derelict in promoting the availability of the "Joe Breschi (gold) Invitation", 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 Natali Wolfe, BMG's Columbus branch manager; John Madison, PGD's executive VP; Jim Swinnell, GM at QWest; and Rich Mannarino, a local independent rep whose company is Current Sales.

For next year's event, Breschi, Camelot Music's senior VP, says that he is thinking of chang- ing the name to the "CBS Reunion Golf Tournament." In addition, the producer disclosed that 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 Dan Van Corp (retired); Breschi president Jim Caparzo; Madison; Joe Mansfield, who heads up the Manhattan Group; Mike Greene, VP of purchasing at Blockbuster Music; Pete Anderson, VP of sales at Atlantic Records; BMG Distribution branch manager Mike Wolfe; 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 J&K's Atlanta sales office, has left the company to head retail for Gary Arnold, who previously was VP of sales with Hollywood Records and before that was buying for CBS Records World Music Corp., is joining Best Buy as merchandise manager of prerecorded music, while Dusty Bowling, formerly VP of selling at a Bank Retail Services, has joined the Minneapolis chain as senior buyer of prerecorded video. Larry Braverman, who was head of sales at 20th Century Elektra Records, is senior director of mar- keting at EMI Records Group. Don Read, area manager at Impact Records, has promoted four longtime employees: Mike Myers is now VP of purchasing; Kevin Beringer, VP of retail operations; Ron Murphy, VP of Impact music; and Barry Barton, VP of finance. Bill Norman, GM at Atlanta-based One Stop Music House, has been promoted to head of the company's wholesale division.

ADVERTISMENT

The Basics of Back to School

It's that time again:
the time of year when kids
brush up on their skills and go
back to school. You know, the
ABCs and 123s they always
depend upon when the going
gets tough. In honor of this
time of year and the basics of
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3. Free literature that offers tips on being better readers
4. Special "buy 3" carry-case offer to drive multiple purchases
5. A consumer PR blitz during August and September
6. Hot pricing incentives beginning July 15
7. Cool header cards and counter cards available to decorate your store
8. Cross-merchandise in the school-supplies section of your store for increased sales
9. Stock-up for the holiday season during this promotion
10. Snow White and the Seven Dwarfs is the featured title to complement Home Video's release of the movie

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KIDS TRAK
COCKTAIL NATION: In weeks like this one—slow news weeks, that is—we put behind us those mundane thoughts of distribution wranglers, 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 positively light—nor by DJ alone, for that matter. Journals as with-at-the-Cake, in Minneapolis and as customarily obligatory 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 bewilder- ing trend.

In search of the full-on cocktail mu- sic experience, DJ recently trundled over to Jacks Sugar Shack, the West L.A. club that is fast becoming our second home, to experience former Flesh Waving champ Meatball Misaki, whose recent Sub Pop release “I, Swinger” encapsulates the neo-cocktail ethos. The site couldn’t have been more ideal: With its Tikliland decor and in- house waterfall (we kid you not), Jacks is the ideal spot for quaffing and bop- ping.

The Combustibles did not disappoint: The Rhode Island band tastefully essayed its period-hi originals and such apropos covers as “Cry Me A River” and “Surabaya Johnny.” In a moment of high class, the elegantly tagged suit 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, DJ was seated at Jacks’ long bar with an old friend, “Simpsons” creator and connoisseur of musical arcanas Matt Groening, who nostalgically recalled seeking out old Esquivel LPs at the long-ago post-midnight swap meets held in Capitol Records’ Hollywood parking lot.

Groening and other fans of the Mex- ican 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 admirably titled “Spanish Bachelor Pad Mu- sic.”

Esquivel’s (née Juan Garcia Esquivel) recorded for RCA between 1957 and 1967, an era in which instrumental al- bums were designed to make wooers gawl and tweeters chimp. The totally swinging Bar/None compilation con- tains 14 primo examples of this grand master’s warped, full-stereo style, which crunched together brazen brass, dulcet vocals, and such oddball in- strumentation as steel guitar, ther- min, and jews-harp. (Those seeking deeper insights into the bizarre oddities of Esquivel’s style are directed to an in-depth inter-

view with the maestro 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 de- but offering on Continental Records by Austin, Texas’ The Naugthy Ones, shares at least one track—the menacing “Hariem Nighturne”—with the Esquivel camp, the Lone Star State band’s approach is derived from the sleazier end of the cocktail music spec- trum.

The album, the first to be issued by the in-house label of Austin’s marvel- ous Continental Club, is a fairly groovy compendium of the sleek and the sor- did. Vocalist Ted Reddy (the longtime leader of the boppin’ Teddy & the Tall Tops) wraps his formidable vocal cords around such venerable lounge-lizard faves as “Halfway Over Broken Dreams,” while the instrumentalists (including guitarist Mark Koper, sax man Michael Sweetman, and ex-Fab- ulous Thunderbirds and LeRoi Branches’ saxman Mike Buck) savage such boss-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 informa- tive work on period instros in “Too Cool,” edited by Billboard’s own arbi- ter of high Gene Sculatti). Clearly, you should tune into these full-length musical records, you can tell that the Chapel Hill, N.C., band is pretty deeply immersed in unrecon- structed rhythm-and-blues.

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 “Dich 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 mom- ent).

As before, the SCOTS sound is an eclectic boudoir-style 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 in- structional sessions on how to dig a ditty and a “Kudzu Limbo” line, it’s unsurprising that things sometimes get out of hand. Miller recalls that (Continued on page 67)

FLAG WAVING: With a name like Southern Culture On The Skids, you
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 at least some of the hottest 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-Alongs” debuted at No. 14. 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 no0 underscore) along with an oversized, 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-Alongs.” 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 SBR/EBC, was 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 1993-94. “Vol. 2,” on the Barney Music/EMI label, is over-tagged “Featuring Songs From Imagination Island.” It contains 26 songs culled from the prehistoric purple one’s springtime NIC-TVC 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 Song.”

Glenn, 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 retailers. He didn’t point out a nine-point purchase support for “Barney’s Favorites Vol. 2”—whose packaging contains stickers and songs and lyrics—and includes a bonus display that holds 75-90 blister packs and a gravity-feed countertop display with 25-cassette capacity. Glenn said both versions will be made available as a double gift pack, starting in October. Retailers have indicated they’re committed to Barney for the long haul. Glenn noted, “They’ve been telling me things like, ‘When there are four or five Barney titles, we’ll merchandise everything together.’”

Glenn said EMI is working with Padadena, Calif.-based Playground Entertainment Marketing, headed by Kathryn Bywater, to create cross-promotions linking the movie to the mom-and-pop and alternative-national accounts—places like Strand’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 “Bananaahonee,” and it has been described as “a celebration of trees and fun—and Baby Beluga all over again.”

Kermit the Frog, Miss Piggy, and Shelly Duvall return to the stage, as does the Voice of Mary-Kate and Ashley Olsen, a companion to an upcoming pair of releases from The Muppets and The Osmonds of Mary-Kate And Ashley.” And pioneering kidrock duo Rosenhanenata has released “Rosenhanenata’s Greatest Hits” (Lightyear). The kid Rockers’ Rosenhanenata Kids, a 15-song compilation of favorite selections from the pair’s 20-plus-year career (like “Daddy Does The Dishes” and “Sing A Song”), was produced by Gary Rosen and Bill Shontz, and a live version of “Rock ‘n Roll Teddy.”

All in all, this veritable avalanche of powerhouse releases makes for a potentially jolly holiday sales season.

WONDERLYK ROTH: Kevin Roth, the tender voice of PBS’ “Shining Time Station” theme, has been doing just fine, thanks, since Gilt, Licensed by Sony last summer (along with equally

BY Moira McCormick

The view is from the saddle—shade of the trees, not the ground. The breeze is in your face, and it feels good. The July sun is shining, and there is still a sense of adventure.

The kids are still up at home, sleeping off the wine and the music. The adults, however, are still on the road. They are the ones who have to deal with the day-to-day hassles of touring. They are the ones who have to deal with the day-to-day hassles of touring. They are the ones who have to deal with the day-to-day hassles of touring. They are the ones who have to deal with the day-to-day hassles of touring.
Billboard Makes A Name For Sony Signatures

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 impres- sion with “Barbra Boutiques” at de-partment stores.

“The line of Barbra Streisand mer- chandise we developed is a very up- scale line, and Barbra really wanted us to limit distribution to upscale depart- ments,” says Andrew L. Cooper, senior VP of marketing and distribu- tion Mark Cooperman.

“We decided to sell the boutiques to create an event,” adds Stuart Spiegel, Sony VP of distribution retail. The boutiques ran from 200 stores to 600 and in- corporated some of the visual elements of Streisand’s concert stage, says Spiegel. “They really made it fun and theatrical at the retail level.”

While the boutiques had a limited run, Cooperman says the merchan- dise sold very well, and there’s a lot of interest by the retailers to drive en- tertainment and bring people into their stores. There’s significant potential for other entertainment boutiques.

In addition to Bloomington’s, Macy’s West/Buolocks, Dayton Hudson, and Marshall Field, merchandise was available at Streisand’s concert 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 Cooperman.

Sony Signatures assisted the stores in a push for publicity, but some adver- tising 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 suitcase 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 we decided,” says Cooperman. It actually had the products at the first concert and in the stores, says Cooperman. “It really gives a little bit of the benefit of having done her merchandise for the New Year’s show [in Las Ve- gas], but the product line has turned over very very quickly. There’s very lit- tle overlap between the two.”

The items in the recent line range from a deck of playing cards to a silk scarf, tour jacket, and even a framed gold record. Streisand CDs and video- cassettes were also available.

More than 20 of Streisand’s music ti- tles were available in the stores and from the catalog. Prices ranged from $16.98 for the “Back to Broadway” CD to $21.98 for some catalog CDs, such as “People” and “Color Me Barbra.”

For Sony Signatures, music mer- chandising is only one element of the business. “We consider ourselves a life- style merchandising company,” says Cooperman.

The diverse list of Sony Signatures licensees includes more than 30 recording artists. TV shows such as “Book- man’s World” and “I Dream Of Jean- nie,” the Moscow Circus, and the House Of Blues chain.

“We’re working with chains such as Musicland, Spencer Gifts, Cameo, WaxWorks, and Super Club,” says Spiegel. “We’re also just working on the College market, as well as a couple of other chains, currently focusing on merchandising for its country artists. The roster includes Barbra Streisand and Streisand baseball cap, and two styles of T-shirts.

Barbra Makes A Name For Sony Signatures

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 re- tailer says its net income rose 9%, to $2.5 million, an increase of $200,000 over the $1.5 million posted for the year. The company expects to open 25-30 new stores in the current year.

In a statement of strategy, NRM says it is “developing non-mail-based concepts with the goal of becoming less dependent on the Christmas sell- ing season, spreading the revenue base more evenly over the entire year, and reducing capital investment re- quired for peak selling periods and responding aggressively, competi- tively, and intelligently to its competi- tion.” In addition, the company will continue to grow its mail-based concept, which will act as an anchor while NRM tests and develops these non- mail-based alternatives.

The company’s stock was trading at $45.90 a share at press time. Its high is $52.93.

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INDEPENDENTS (Continued from page 65)

The band’s most recent show in L.A. was at a sold-out outdoor 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 country trek that will take SCOTS through Southern California, the Southwest, Texas, and the Midwest in July.
FREDDY JOHNSTON
This Perfect World
PRODUCER: Butch Vig
DISTRIBUTION: Nonesuch
Freddy Johnston, who won notice with 1987's "Can You Fly" on indie Biss/None, has made what looks like a break-through album—studded with keen, caring melodies and plaintive lyrics that speak to the heart via its unadorned albums. 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 not cacophonous. Marshall Crenshaw, who lends some 12-string to the terrific "Evie's Theme," may not add much to minds, 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 DALTREY
A Celebration Of The Music Of Pete Townshend & The Who
PRODUCER: Bob Carr
CONTINENTAL 156402
Image maintenance has proved to be a bit of a burden for Daltrey, who was trying to pin down the real likeness of his dead bandmate John Entwistle in recent years. The Who's tunes are as effective as ever and inspired versions of songs like "Pinball Wizard," "Baba O'Riley," and "Who Are You" are short on soul and spirit. We're still waiting for the quartet that made what the Who the titans they are. A disappointment.

VELVET GILLEY
Unplugged
PRODUCER: John Porter
PRODUCER: John Porter
Stash 240
No pop-ball sound from Maryland deftly eludes the sophomore jinx on its second album, presenting a smooth blend of jazz-oriented swing and high-energy harmonies. Ginger Shannon's sweetly warbling voice is in great form throughout; her interpretations of classics are often more effective than those of the original. A rollicking band of every flavor and size is often on hand to provide the support. It's a pleasant journey, recorded in a cozy environment.

BETTY BUCKLEY
With One Look
PRODUCER: Nancy Wernick, Betty Buckley
STIRLING 1307
Theater/cabaret standee Buckley offers her second outing for the New York-based label. Her earlier "Children Will Listen" was largely a Stephen Sondheim program, but here the repertoire is more varied, ranging from Amanda McBrayer, Mary Chapman, Carpenter, Barry Manilow, and Joe Mitchell to Johnny Mercer, Henry Mancini, Ray Noble, and several selections from "Sunset Boulevard," in which Buckley performed in London. Steal of the show, aside from Mancini & Mercer's "When October Goes" and Manitc & Lezlie Bricusse's "I Asked for Trouble," is the standee. And, yes, Stirling 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 3311
One could say that Karen Akers gives it her all, but more often than not it seems to be an essaying of a melody of (mostly) everyday shouldn't suggest that there are many singers out there who could call on to do a better job. Instrumental backing, in true cabaret fashion, is pretty discreetly, in keeping with Akers' wishful musing. It's great to hear two songs rarely done on the cabaret circuit: Dylanskaya, Borkin & Henderson's wonderfully innocuous "Just Imagine" (printed in a facsimily as "Rose & Hart's 'You're Late!'") and the late Henry Maninetti and Leslie Bricusse's "Two For The Road."
Sega, Nintendo Bring Big Plans To CES

BY MARYLIN A. GILLEN

CHICAGO—Sega kept a low-profile at the June 23-25 Summer Consumer Electronics Show here—in the base-

ket—while archival 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 en-
tirely new breed of "backward-compat-
pable" 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 mil-

lion launch in the video "Planning
"Donkey Kong Country," as well as a softened approach toward video

retailers and a sharper-edged adver-
tising campaign that for the first time will include "brand" marketing.

The new Nintendo "imaging" TV ads, with quick-cut, MTV-style graphics and a laun-
ch tag "Play It Loud," will debut on the Fourth of July weekend and will boost cutting-
edge image from bands the Butt-hole Surfers and Sweet Pea Nipples. Among the Surfers music included in the ads is "Who Was In My Room Last Night," from their "Independent Women's Saloon" album on Capitol Rec-

ords.

The "imaging" approach is one Sega execs say has had great success with over the past year, as it has swallowed an ever-larger piece of the multimillion-

dollar video game pie. Sega execu-
tive 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 Lin-

coln unveiled "Donkey Kong Coun-

try" 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 in-

vention of the hit 1981 arcade game which includes some of the technol-

ogy 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 Coun-

try," due Nov. 21 for the 16-bit Super

Game Boy on Nov. 2, and coming di-

rectly to retailers who rent games.

"Research shows us that a healthy perce-

tion of people who try games out at rental before they de-

cide 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 re-

veal 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 fu-

ture use," says Paul Roux, executive VP at Sega, also designer of "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 plan-

ning over the last few years to achieve this breakthrough product."

Sega's international director of mar-

ting, adds by way of further expla-

nation, "It's a great game in itself, but it's also backward-compatible so that it also enhances the existing Sega

latter 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 ant-eater and a hedge-

hog—a hip cat with dreadlocks," ex-

pected to appeal to a slightly older au-

dience than Sonic currently does, says Sega's Rioux.

The other emphasis product for Sega this fall is the Sega 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, accord-

ing 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 few years, Rioux says the Sega 32X was culled from the development process for Sega's

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 games from the hardware into a Super Genesis expander that makes Genesis 40 times more power-

ful than it is and move at 40 mips per second."

More than an "interim" upgrade for 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 mil-

lion 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 lat-

ter 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." It will basically be selling to cus-

omers in our ads, "Don't wait for the next thing. You can afford this right (Continued on page 73)

QUANTUM GATE

HyperBolic Studio/Media Vision

MPC2 standard, $61.95

Interactive movie maker Greg

Roach's full-length multimedia epic

is an engaging, 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 cine-

matic experience. "Quantum Gate" functions more as a movie than as a traditional computer game. This

story takes place in the year 2057, when the Earth is five years away from an irreversible state of ecolog-

ical collapse. The user navigates through an intergalactic outpost to mine Irridium Oxide, a rare sub-

stance that can help reverse the en-

vironmental decline. Some viewers

may be upset that, despite the inter-

activity, the cinematic storyline will invariably reach the same conclusion, regardless of the direction of explora-

tion. However, to fully expe-

ience the complexities of the story-

line, 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 sys-

tem requirement, working best with a 4455X PC, double-speed drive, a 16-bit sound card, and eight MBytes of RAM. In all, it's a fascinating peek into the future of the interac-

tive cinema.

IRETT ATWOOD

Norris In Action; Hopper In 'Hell'

CHUCK NORTIS 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 on for a series of interactive, live-action games to be produced by Rembert Productions in association with Accent-

ual Productions, and the ac-

tor's own Chuck Norris Co.

The first title under development is called "Chuck Norris: The Assault," pegged for a multipatform release next spring. The titles also will be de-

veloped 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," a New York-based Take 2 Interactive Software; the PC and Mac title will list for $79.85. Also starring in the "dark, futuristic mystery" are Grace Jones and Stephen Seymour. The game will be distributed by Game-

Tec.

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 se-

quences. Based on the TV series, the acclaimed children's program will be translated into a three-volume interactive set due for release under the Take 2 Child's Play educational and entertainment banner. Exclusively dis-

tributed by Paramount Interactive, "Picture Pages" is due Oct. 1. for the PC platform and Nov. 2 for the Mac. Suggested retail is $49.55.

COPPONTI'S NEWSWEEK reports kingly numbers for the debut interactive title from the former Prince. The Carlsbad, Calif., company is distrib-

uting [Prime] Interactive's re-

tail driven entertainment prov-

gram between Graphix Zone, Warner Bros., and Paisley Park—and says that as of July 1, the new software had more than 30,000 copies. "These latest sales figures prove the voracious appetite in the market for rock entertainment titles," says Conform executive VP/ GM Norman J. Bastin.

The disc, for PC and Mac plat-

forms, lists at $39.95.

Who said video games were for couch potatoes? Not Life Fitness, which has teamed with the Fitness Tech to introduce the Life Fitness Entertainment System, a combination station-

ary video game package aimed at merging fun and fitness systems, due in July at $795, initially will offer two specifically designed software titles: "Mountain Man's Quest" and "Life Fitness Program Manager.

MICROSOFT HAS completed its ac-

quisition of Montreal-based Soft-

image, a developer of high-perform-

ance 3D computer animation and visualization software. Daniel Lante-

lois, chairman, chief executive, and founder of Softimage, will join Red-

mond, Wash-based Microsoft as senior director of advanced author-

ing tools.
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 40% 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 1996.

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 Morphin’s,” 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 1960s 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.”


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 partners—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 prospect 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 ’96,” 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)
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GAME MAKERS' PLANS
(Continued from page 70)
now," says Jacobs. "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 adapter 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, handled with one interactive book, will cost $190. Additional books will cost about $50.
Sega Club is a line of hardware and software products targeted at children under 12, says Charlie Altekruse, 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 Altekruse. The software titles will encompass a wide range of subjects, including Sega's first to skew toward "educational entertainment," though Altekruse 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 areas this fall—Sega Sports and "true video" cinematic titles.
"We've developed new sport 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 Rainers," a flying game; and "Wiredhead," a character-based live-action game that allows players to control the characters' responses and emotions.
Payne says the music in "Wiredhead" is a key element, and that something that increasingly will be stressed in all Sega product.
"We've discovered that many people hook up their systems through their home stereo," 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 voice recording studio in Los Angeles. "We plan to be more vertically oriented in the future," Payne says.

THE #1 ANIMATED SHOW HAS ESCAPED ONTO VIDEO!

"PLAY HOKEY. SKIP OPRAH. DO WHAT YOU MUST TO CATCH THIS LATEST FRENZIED COLLABORATION OF WARNER BROS. ANIMATION AND STEVEN SPIELBERG."

"THE #1 WEEKDAY ANIMATED SHOW WITH KIDS 2-11, 6-11 AND EVEN TEENS!"  "THE TOAST OF CRITICS: "FIRST-RATE AMONG NEW ANIMATED SHOWS" —TV Guide AND "THE MOST INVENTIVE ENTRY OF KIDVID'S ENTIRE SEASON" —Newsweek.

DEBUTING ON 5 BRAND-NEW WILDLY WACKY VIDEOS! JUST $12.95* EACH!

THE FACTS BEHIND ANIMANIACS!
The #1 weekday animated show with Kids 2-11, 6-11 and even Teens! The toast of critics: "First-rate among new animated shows" —TV Guide and "the most inventive entry of kidvid's entire season" —Newsweek.
Winner of 2 Emmys and the prestigious Peabody Award.
Billions of impressions currently via recent top-selling soundtrack and licensed products in 16 categories. National Animaniacs Happy Meal promotion in over 9,200 McDonald's outlets this May.

"FABOO" CONSUMER OFFER AND IN-STORE MERCHANDISERS!
TOONFULLY TUNEFUL FREE CONSUMER OFFER: Mail-in Coupon redeemable for an Animaniacs audiocassette sampler!
Colorful 12-, 24- and 48-unit VHS Merchandisers containing Animaniacs Stew, The Animaniacs Cheer, and Animaniacs Singalong and YOU WILL BUY THIS VIDEO!

STREET DATE: AUGUST 24 ORDER DATE: JULY 20
G R O U PING DIRECTION: Sources at Penthouse Video say the supplier will put a "strong push" behind CD-ROM, but do not say the division will provide any advertising funds.

Industry scouts indicate that Penthouse was shopping for a new distributor, but this was only a rumor, according to an inside source, who said, "There are changes happening, but it has to do with product focus, not distribution."

The Penthouse contract calls for A*Vision to distribute the Penthouse line through 1995. Despite the focus on CD-ROM, video remains a major priority for the coming month as we keep the numbers grow," the source says.

To date, Penthouse's best-selling title is "Passport To Paradise," which has sold 80,000 copies since its release in 1991. "Penthouse: 25th Anniversary Special Edition" for Februrary, is up to 30,000 units, making it the company's largest-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 to be determined.

Meanwhile, Penthouse is repackaging the first CD-ROM with "The Best Of Penthouse: Volume I." Inserts advertising Penthouse merchandise are included in all three.

T H U N D E R B I R D S' FLY On Video: Rebounding from the loss of "Mighty Morphin Power Rangers" to A*Vision (Billboard, April 28), PolyGram Video hopes to come back strong with "The Thunderbirds," a campy kids show that is "the hottest thing on the air this summer," according to the Fabulous Four, PolyGram Video's telepromoters. "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 a PolyGram spokesman. "It was a very big hit at the show. And Fox is giving it some good, and long, exposure as well."

J O H N N Y 'S GOOD: Based on the ABC-TV hit series, "I Dream of Jeannie," Johnny's Video has ordered the bulk of the "I Dream of Jeannie" series. "It is currently the number one show in the Family Network, and will be the number one show for the rest of the year," says a PolyGram representative.

Meanwhile, Johnny's Video is also working on several other series, including "Pee Wee Herman," which will air on ABC in November. "Pee Wee Herman" is a "hot" title for the Fabulous Four, according to the PolyGram representative.

"The rumors on 'I Dream of Jeannie' are true, and we're very happy," says a PolyGram representative. "We're very excited about the show, and we're working on getting more episodes." The PolyGram representative refused to comment on the number of episodes slated for release, but said that the show will air on ABC in late fall.

L I C E N S E D PROPERTIES LEAD KID VID EXPLOSION

(Continued from page 71)

There probably isn't a kid-oriented retailer in the country that doesn't sell stock Barnyard product. Of all the Barnyard-related merchandise, video is the main moneymaker, according to Debbie Ries, marketing 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 Association. Lyons Group will release "four or five" new Barney titles next year, says Ries. "We're introducing new characters and character lines, so 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 product, they buy it, but they might not buy the right amount," says Ries. "The key to a successful product, says Ries, "is whether it has consumer awareness via TV, a toy, a star performer, or a popular story."

At this point, Barney's Video says, Barney 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 "Ram & Stumpy" releases have proven to be "hot titles. The rest of the category hasn't moved as fast, but it's moving. We're receiving reorders."

Moss says it's tougher to sell the "teenies"—the 6-11-year-olds—that to preschoolers or older kids. Cross-promotion has helped, she notes: "We did a 'Rugrats' promo with Mattel at Toy Fair. Another tie-in that Nickelodeon T-shirts have been big with older kids.

"Sony Wonder product also is featured in two Nickelodeon giveaways. Our goal is to set up Nickelodeon as a brand, and set up permanent re- tail displays is another important strategy for us," says Moss. "We have one in FAO Schwarz, and we're talking to four major retailers."

Licenses of the Care Bears are triple those of the Elvis Presley two-tape collection, which sold about 250,000 copies. And popular Saturday morning cartoon "The Beatles" has outsold host-meister Ed Sullivan, who delivered about 300,000 copies to the market.

The Nickelodeon Collection, which was released in March, has sold over 2,000,000 copies to the market.
**Top Video Rentals**

**FOR WEEK ENDING JULY 9, 1994**

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**ACE VENTURA: A SURPRISE AGAIN IN VIDEO**

(Continued from page 71)

ing "Ace Ventura," which debuted at No. 2 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 Musiclesia's Soundest 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 Spee's Music, says the chain had no doubts about the video's popularity. "We took our perspective that it would appeal to an 18-to-35 audience, rather than just teens."

Spee's outlets have sold 568 units against an initial order of 1,440. Jacobs says the chain has reordered about 200 copies to keep up with demand.

"I hit your demographics," notes John Thraisher, 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 unavailing 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 "Ace Ventura, 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 self-though 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 1963 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. 5.


CORRECTION: The June 25 column inadvertently identified Warner Home Video's "Free Willy" as a Buena Vista title.
When across Vancouver playing packed west in far 1993, sette Ford the CANADA'S Wilcox Despite on & Gale's band in on all to out for the cassette pressed, the cassette was featured on 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 Moire. "We were pretty shocked that nobody wanted to sign us," admits Maryanovich.

In 1993, Sam's, Toronto's creative manager, EMi Music Publishing Canada, was impressed with the band after seeing it perform last June at the Winnipeg Rhinoceros Club, where they had a five-song set (five songs from it wound up on "Silver," including "Push") at the 16-track 8th Avenue show in Calgary with engineer Kevin Hamilton. The two-day session set the band back about $500 Canadian ($300).

"Sam's were interested in the cassette titled cassette pressed, the band found support from the staff at Sam The Record Man's Vancouver store, which had a lot of West Coast independent rock from the area. EMi Canada, through its independent subsidiary, EMi Publishing Canada, was interested in the band after seeing it perform last June at the Winnipeg Rhinoceros Club, where they had a five-song set (five songs from it wound up on "Silver," including "Push") at the 16-track 8th Avenue show in Calgary with engineer Kevin Hamilton. The two-day session set the band back about $500 Canadian ($300).

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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 culver of production has always exceeded the technical level of the local studios. But the advent of producers Augustus “Gussie” Clarke's state-of-the-art studio complex, Music Works II, is likely to change all that.

Located in the downtown area of New Kingston, Music Works II contains features previously available only overseas. Designed by Francis Daniel and Victor Schwartz for ARCoustics, 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 finding 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 Diffractions 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 provided in front of the console for producers and musicians, rather than behind.

“We did this to conform to the geometrical ideal of drawing an imaginary triangle between speakers and listener,” says Daniel. “The final touch was degrading the floor so the “musicians wouldn’t block the speakers,” which resulted in the raised console.

Producer Augustus “Gussie” Clarke, left, and partner Courtney Small in the new Music Works II studio.

Producer 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, The Smashing Pumpkins, Mike Mills, and many, many others.

“I started recording local bands for $5 an hour,” Keane says, laughing. “I was basically using my band’s P.A., my four-tracks, 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 mixers and speakers.

“I gradually built this studio up, one piece at a time, until I got to where it is now,” Keane says of his 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 Panice’s fourth Capricorn album, tentatively titled “Ain’t Life Grand.”

“This album is more layers, with 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 “Lisa’s Apartment,” which he laughingly says is “the first instance the record company has allowed (them to do).” Keane notes “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. McNeliss, who was in the successful Australian pop group the Go-Betweens.

“Grant [McNeliss] wanted to come to America with just an acoustic set and 30 of his band, 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 Wide- spread 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 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 instruments. 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 recently rec- orded 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 anything done 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.”
## STUDIO ACTION

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 2, 1994)**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>RAP</th>
<th>ALBUM ROCK</th>
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<tbody>
<tr>
<td>TITLE</td>
<td>I SWEAR All-4-One/ D. Foster (Blitz/Atlantic)</td>
<td>ANYTIME, ANYPLACE Janet Jackson/J. Jam, T. Lewis C. Jackson (Virgin)</td>
<td>WINK Neal McCoy/ B. Beckett (Atlantic)</td>
<td>FUNKDAFIED Da Brat/ J. Dupree M. Seal (So So Def/Chaos)</td>
<td>SHINE Collective Soul/ E. Roland (Atlantic)</td>
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<tr>
<td>RECORDING STUDIO(S)/ Engineer(s)</td>
<td>CHARTMAKERS/ RUMBO (Los Angeles) David Reitzas Felipe Elizaga</td>
<td>FYITE TYME (Edina, MN) Steve Hodge</td>
<td>OMNISOUND (Nashville) Pete Greene</td>
<td>KROSS WIRE (Atlanta, GA) Phil Tan</td>
<td>RISING STORM (Atlanta, GA) Ed Roland Matthew Serletic</td>
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<td>RECORDING CONSOLE(S)</td>
<td>SSL 4000E/Trident 80</td>
<td>Harrison MR4</td>
<td>Trident A Range</td>
<td>DDA AMR24</td>
<td>AMR 1600 PB</td>
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<td>Otari MTR100</td>
<td>Studer A800</td>
<td>Sony APR24</td>
<td>Fostex 24 GS</td>
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<td>Westlake HR1</td>
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<td>UREI 809 AMR 308</td>
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<td>Ampex 499</td>
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<td>Harrison MMR4</td>
<td>SSL 4000E G Computer</td>
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<td>BERNIE GRUNDMAN Bernie Grundman</td>
<td>GEORGETOWN MASTERS Denny Purcell</td>
<td>BERNIE GRUNDMAN Bernie Grundman</td>
<td>FRANKFORD WAYNE Calton Butts</td>
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<td>Sony Manufacturing</td>
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**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 150,000-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.), Pilman, N.J., and Carrollton, Ga. Their combined capacity is approximately 25 million discs per month.

Shown at the groundbreaking ceremony, from left, are Thomas Costable, senior VP of Sony Disc Manufacturing; Oregon governor Barbara Roberts; and Michael P. Schulhoff, president and CEO of Sony Corp. of America.

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**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, 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 complex 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 660 Computer and extensive outboard gear.

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BIRTHS

Girl, Sarah Daniels, to Daniel Robert and Lyne Briers, May 8 in Montreal. He is sales representative for A&M Canada.

Girl, Anne Kendrick, 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 Elizabeth J. Cohen, June 23 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. It's a record producer. She is an actress.

Boy, Miles Jordan, to Rudy Smith and Cassandra 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 Danielle Clarke, June 23 in Tamarina, 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. It's an art director for independent label Viceroy Music. She is a board technician for WFAN New York.

Woody Walters to Patty Collony, June 24 in Konigstein, Germany. He is musician, Clations, Y.S.L., 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 Ossie 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 soothing melodies in his intricate rhythms which he learned on his album "Witch Doctor," recorded with vocalist Kandido Ojumji. He performed with such artists as Carlos Santana, Jerry Garcia, Barefoot, and Steven Kindler, and was featured on Peter Apfelbaum's album "Hieroglyphics." He was a Nigerian drummer on Global Pacific Records. Though he spoke four languages, he expressed himself best through the rhythms of African drums, creating soothing melodies in his intricate rhythms which he learned on his album "Witch Doctor," recorded with vocalist Kandido Ojumji. He performed with such artists as Carlos Santana, Jerry Garcia, Barefoot, and Steven Kindler, and was featured on Peter Apfelbaum's album "Hieroglyphics." He was a Nigerian drummer on Global Pacific Records. Though he spoke four languages, he expressed himself best through the rhythms of African drums, creating soothing melodies in his intricate rhythms which he learned on his album "Witch Doctor," recorded with vocalist Kandido Ojumji. He performed with such artists as Carlos Santana, Jerry Garcia, Barefoot, and Steven Kindler, and was featured on Peter Apfelbaum's album "Hieroglyphics." He was a Nigerian drummer on Global Pacific Records. Though he spoke four languages, he expressed himself best through the rhythms of African drums, creating soothing melodies in his intricate rhythms which he learned on his album "Witch Doctor," recorded with vocalist Kandido Ojumji. He performed with such artists as Carlos Santana, Jerry Garcia, Barefoot, and Steven Kindler, and was featured on Peter Apfelbaum's album "Hieroglyphics." He was a Nigerian drummer on Global Pacific Records. Though he spoke four languages, he expressed himself best through the rhythms of African drums, creating soothing melodies in his intricate rhythms which he learned on his album "Witch Doctor," recorded with vocalist Kandido Ojumji. He performed with such artists as Carlos Santana, Jerry Garcia, Barefoot, and Steven Kindler, and was featured on Peter Apfelbaum's album "Hieroglyphics." He was a Nigerian drummer on Global Pacific Records. Though he spoke four languages, he expressed himself best through the rhythms of African drums, creating soothing melodies in his intricate rhythms which he learned on his album "Witch Doctor," recorded with vocalist Kandido Ojumji. He performed with such artists as Carlos Santana, Jerry Garcia, Barefoot, and Steven Kindler, and was featured on Peter Apfelbaum's album "Hieroglyphics." He was a Nigerian drummer on Global Pacific Records. Though he spoke four languages, he expressed himself best through the rhythms of African drums, creating soothing melodies in his intricate rhythms which he learned on his album "Witch Doctor," recorded with vocalist Kandido Ojumji. He performed with such artists as Carlos Santana, Jerry Garcia, Barefoot, and Steven Kindler, and was featured on Peter Apfelbaum's album "Hieroglyphics." He was a Nigerian drummer on Global Pacific Records. Though he spoke four languages, he expressed himself best through the rhythms of African drums, creating soothing melodies in his intricate rhythms which he learned on his album "Witch Doctor," recorded with vocalist Kandido Ojumji. He performed with such artists as Carlos Santana, Jerry Garcia, Barefoot, and Steven Kindler, and was featured on Peter Apfelbaum's album "Hieroglyphics."
Radio

College Radio Suffers Growing Pains

STATIONS CONFLICT WITH SPONSORING GROUPS

BOULDER, Colo.—In recent years, former college rock mainstays like Nirvana, Pearl Jam, and Soul Asylum have sold out to Radio Disney. But not all college stations that broke these acts have become locked in conflicts with student governments or university administrators.

Some of the conflicts involve FCC technicalities or an occasional 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 Colorado at Boulder. KCOU fired DJ Wayne Botchick, who 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 as its reasoning. Remaining 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 ad hoc, cash 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 aloft and to grow, they must please their sponsoring campus groups.

Sometimes it is a student group, like the RHA. Then 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 that it’s a ‘niched’ format,” says Cheryl Botchick, an associate editor at college radio tape shop 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 advisor for the past two and a half years, says passion and idealism take a station only so far. “If there is any justice why [last fall’s KCOU struggles] happened,” she says. “The regulations that are being asked for them to follow are very, very high. If any of the DJs were to go to any commercial station... the stuff that happened 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, in another half year (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 five 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 scuzzy stuff”—broadcast by a non-student 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

Who are the forces behind this? CMJ’s Botchick says it is because, 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.”

The Providence, R.I.-based NABC 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.”

Clinton’s Radio Comments Stir Conference Debate

HIGH-POWERED POLITICS

A Saturday morning session highlighted the high-powered political presence at the conference, with speeches by both 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 entire event.

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 politicians 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 KFBM-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 phonies and are not coming across with passion and truth, the listeners will know it.”

Various panels tackled broadcast issues ranging from the fragmentation (Continued on next page)
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*To be published 11/1/94*
Knoxville Top 40 Outlet Debuts Impressively  
WNFZ 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 (Z93.4), 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. While John Pirkle, manager of ARISTA/McLellan, "Possesses" the station, he told Billboard that one of his first moves was moving John Pirkle, grown up in Knoxville and in radio. His father, John Pirkle, is the owner of the other 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 crosscut station WATO, where he ran the station's satellite programming in overnight. In 1987, he became Clay Gash's sidekick in afternoons at WOKI, and was upped to MD there in 1991. He signed on WNFZ (then known as WKRF) April 11, after crosscut top 40 WWZZ (Z93) headed in a more adult direction with the new calls WWST and new handle "Star 93." WNFZ took 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 positions on the "Z" frequency, changing in tune with the current year with liners like "It's not 80 anymore... Welcome to 93.4!" 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 current, 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 recs, and one oldie an hour. The turnover time on currents is two and a half hours.

Here's a rundown of the WNFZ reviewer: "Night In My Veins"; Pink Floyd, "Take It Back"; Van Halen, "Love Walks In"; Morrissey, "The More You Ignore Me, the Closer I Get"; Grace Slick, "Possession"; Prince, "The Most Beautiful Girl In The World"; The Red Hot Sprocket, "Fall Down"; Tina Turner, "I Don't Wanna Fight"; Counting Crows, "Round Here"; Peter & the Heartbreakers, "American Girl"; the Church, "Two Places At One"; Bon Jovi, "Living In Sin"; Collective Soul, "Shine," Sheryl Crow, "Leaving Las Vegas"; and Shaka Baby, "Here We Go." Pirkle is expecting the summer Arbitron book to "be a real winner 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 80 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 93.4 equivalent. Pirkle hopes to run that promotion until the end of the year.

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, "Cornflakes Girl." The contest winner gets a crate of corn flakes, plus concert tickets and backstage passes for the Amos show. WWST remains Z93.4's biggest competitor, although Pirkle and he believe that both stations will be most of a threat long-term because it appears to be targeted at 25-49-year-olds, while Z93.4 is targeting teens and 18-34-year-olds. WNFZ also competes to some extent with album rock WIZM, although Pirkle says the latter station plays "nothing newer than 1980" and targets "older males, so we get younger males by default." PHILLY STARK

CLINTON'S RADIO COMMENTS STIR DEBATE  
(Continued from preceding page)

Radio 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. "This is our rock talk, Christian talk, sports talk—there is now something for everyone." Minorities shared and special interest talk radio would continue to expand in the next decade, according to Advertising Age executive VP Joe Cappo.

"Fragmentation of the media marketplace began with cable, VCRs, and on-line computer services," said Cappo. "We have far more choices than we've ever had in the history of this country. "It will be sold not only as a show—new forms of media—including retailers who are creating their own media." Cappo said that one of the most listened to national programs is the Knight 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 approxi- mately 80 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 at the convention. Attorney Gloria Alred, who also hosts a show on KABQ 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 in this airwaves?"

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WHK Cleveland host Buck Harris addressed the lack of programing on the airwaves. "We used to worry about being part of 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 Cuoco received the Freedom Of Speech award.
## Album Rock Tracks

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<td><strong>Big Empty</strong></td>
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<td><strong>Take It Back</strong></td>
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<td><strong>Backwater</strong></td>
<td><strong>Meat Puppets</strong></td>
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<td><strong>Allman Brothers Band</strong></td>
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<td><strong>Get Over It</strong></td>
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<td><strong>Pearl Jam</strong></td>
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<td><strong>Victoria Rock</strong></td>
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<td><strong>Robbie Robertson</strong></td>
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<td><strong>Aerosmith</strong></td>
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<td><strong>Fine Young Cannibals</strong></td>
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<td><strong>Pretenders</strong></td>
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<td><strong>The Mother Station</strong></td>
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<td><strong>Rock It</strong></td>
<td><strong>Steve Miller Band</strong></td>
<td><strong>CAPITOL</strong></td>
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<td><strong>Buying My Way Into Heaven</strong></td>
<td><strong>Sammy Hagar</strong></td>
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<td><strong>Maybe Love Will Change Your Mind</strong></td>
<td><strong>Steve Nick Splane</strong></td>
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<td><strong>You Let Your Heart Go Too Fast</strong></td>
<td><strong>Spin Doctors</strong></td>
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### Album Rock Recurrent Tracks

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<td><strong>Nirvana</strong></td>
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<td><strong>Daughter</strong></td>
<td><strong>Pearl Jam</strong></td>
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<td><strong>Mary Jane’s Last Dance</strong></td>
<td><strong>Tom Petty &amp; Heartbreakers</strong></td>
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<td><strong>Men</strong></td>
<td><strong>Houdini</strong></td>
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<td><strong>August and Everything After</strong></td>
<td><strong>R.E.M.</strong></td>
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<td><strong>Stone Temple Pilots</strong></td>
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| **NEW** | **1** | **FRANK BLACK** BADLIEVIALEA
WASHINGTON, D.C.—Faced with the long July 4 recess, the subsequent annual August lull 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 for broadcasters, alcohol advertising that would have cost broadcasters an estimated $800 million in lost ad revenue annually, and an administrative 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 $380 million.

“Less dead, for now,” as one insider puts it, is the administration’s plan to pay for short-wave GATT trade treaty tariffs losses with funds gained from broadcasters, 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**

The ABA is studying whether special rules restricting the advertising of legal services are necessary to prevent broadcasters from being adversely affected by Supreme Court decisions that have removed such restrictions. The ABA is 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 advertising for legal services exists across the country.”

**HOUSE OXO HIGHWAY BILLS**

The House paved the way for the information superhighway June 25 with the passage of two bills that will significantly alter the U.S. communication policy.

The National Communications Competition and Communications Issues Act of 1994, H.R. 3636, and the Antitrust and Communications Reform Act, H.R. 3626, passed by votes of 424-3 and 425-5, respectively.

The bills allow telephone companies to offer video and let cable companies offer telephone services. They also open up local telephone networks to competition and allow so-called Baby Bells to enter manufacuring and long-distance ventures.

NAB lobbyists have made sure that traditional TV broadcasters 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. 15 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 that makes last year’s presidential/CEO Phil Quaratano sought to move the station into the next century. Yet his short “Monday-Tuesday,” “Sara Smile,” the Blues Brothers’ “Soul Man”)

Cox stations also play a heavy dose of both top 10 and top 20 hits, according to the study. Nearly every third station’s playlist charts seasoned as well. Both CBS dabbles in late-60s and early-70s cuts. Cox stations spin almost exclusively ’70s re-"lost hits”

NEW YORK—Hoping to offer a glimpse into the burgeoning world of the 70s-based oldies formats (which claims more than 20 stations to date), Coleman Research undertook a detailed study of the different formats, taking in CBS Radio (KCBS-FM Los Angeles, KKKW Houston, KRRW Dallas, and WJWR Washington, D.C.) and Cox Enterprises (WYSY Chicago and WOCF Tampa, Fla.). The research company recently shared its focus group and telephone interview findings with a group of radio executives in New York.

The common theme between CBS and Cox is that nearly 80% of CBS’ 70s music lean toward the “Rock (Fleetwood Mac’s “Tusk,” the Rolling Stones’ “She’s So Cold,” Warren Zevon’s “Werewolves Of London),” while Cox favors a more up-tempo, “lost hits” approach (Jimmy Buff-
Seceda To Perform During Radio Awards; WYKL Off "Target," Seeking New Handle

GRAMMY AWARD-WINNING SSB/EMI artist, Jon Seceda will perform at the Billboard/Airplay Monitor Radio Awards, Sept. 10 at the New York Hilton & Towers.

In addition to winning two Grammys, Seceda’s achievements include previous Billboard honors as best AC artist of 1985 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 Seminar. Balloting lists the award nominees appeared in last week’s issue.

In other news, WYKL Memphis has agreed to drop its “Target” handle and build-eye logo as a result of an unenforced 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 music theme, featuring waitresses from the well-known “family” restaurant chain, find themselves in the middle of an internal dispute that threatens to tear the program’s future. According to Ross Rebeck, 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, Rebeck 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 revenue for the week of July 10 was $22 million, a 10 percent increase over the same period last year, according to the Radio Advertising Bureau. That figure reflects 12 percent increases in gains in both local and national revenue.

In addition, May was the first month radio advertising revenues exceeded $51 million, according to the RAB. Total revenues for the month topped out at $67 million—a startling figure compared to 1970, when it took all year for the industry to earn $63 million.

In year-to-date figures, combined revenues were up 12 percent through the end of May. Combined revenue for May was up 5 percent over the same month period in 1992. That figure is based on an 11 percent local revenue gain and a 12 percent national revenue jump.

The host of the show that may overtake KDKC’s question-able on-air factual findings were at the center of a report released June 29 by Fairness & Accuracy in Advertising, a media monitoring and research group. In the brief study, FAIR offers examples of the conservative hosts allegedly playing fast and loose with facts.

PROGRAMMING: MURPHY KDKC’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 WWBZ Chicago.

WCLB Boston evening rock/music consultant Harry Nelson defects to the PD slot at New York’s WHTZ. Former WCBS PD Jim Murphy is out.

Mike Thompson, former WABC New York morning show producer, takes over as PD at KNX (Los Angeles). He replaces Randy Blake, who re mains as morning co-host.

KRLU Portland, Ore., PD Bill Bradley exits for Deschutes River Broadcasting, APD/afternoon jock Keith Todd is interim PD.

WWUM (Hot 102) Milwaukee director of operations and programming Jamie Hyatt joins KMZQ Monterey, Calif., and sister KSAL Chico, Calif., for the newly created VP of programming job. KMZQ APD/MD Bob Dee moves to PD, partnering Christine Mancinelli and Lance. KYLD San Francisco production director Tony Valara joins both stations for the new music coordination position. KMZQ PD jock Rudy Alfaro is upped to afternoon, replacing Lance.

KATM Modeo, Calif., MD Greg Edwards joins KNX Fresno, Calif., for PD duties July 10. He replaces Mike Brady, now at KJNC in Monrovia.

Moving up to APD/MF San Antonio, Texas, PD Rudy Roche exits. Jesse Rios, OM/PD at sister stations KCOR/ KCOV, is upped to APD at KJTX. HRM midday host Esmeralda Mella is upped to APD of that station. KCOR PD 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., flakes from the local hot country to the “Country” format. [KCKI is] King win from VWMUS Muskegon, Mich., is the new PD at WCCL Grand Rapids, Mich., replacing Brian Wright.

WMKS Macon, Ga., OM/PD Jim West moves to KASY Albuquerque, N.M., for PD duties, taking over at KRST. Coy cehee Geecey also up at KASY.

KZKX Albuquerque moves from a simulcast to all sports and picks up syndicated morning man Don Imus. KUTC Tucson, Ariz., also becomes a new Imus affiliate.

KBCO/AM-FM Denver has unveiled plans to spin the AM off as all-talk KBBL. The station will turn in those new calls to the FCC, and will continue to simulcast WBBU Baton Rouge, La., signs on at 10:07, programming WWJ’s AC format.

Although WZEB (987) morning host John Waldon is now paired with the afternoon drive slot, his former programming partner Steve Johnson (Billboard, June 25), both affiliates of Waldon & Schodell, will keep being the program with the new co-host. The affiliates are WTGE Baton Rouge, La., and WWZ Mem phis.

KBSQ Billings, Mont., signs on as “Rescue 102,” with programming provided by The Word In Music Satellite service.

ABC/Satellite Music Networks’ “The Touch” affiliate WMGL Charleston, S.C., has set the time to air in middays and afternoon shows. PD George Mitchell runs N&B adult product.

PEOPLE: COLE UPPED AT KIFM
KIFM San Diego night host Kelly Cole adds MD duties, replacing Tony Schonel, who is now PD at KSSU Sacramento, Calif., ... to KDIW Minneapolis MD Kevin Peterson is promoted to APD/MD. Midday jockey Gerino is upped to APD at WZJM Cleveland ... Liz Todd joins KBCCO Denver as APD/midday jockey, who previously worked on KRB.

Doug McKnight has been named MD at WKRL and WKRR Greensboro, N.C., replacing Jeff McHugh, who is now PD. McKnight previously was swing jock at WKRR.

Illinois lieutenant governor Bob Kasek will join WLS-Chicago as co-host of the afternoon show. He replaces Ed Vrdolyak, who exits, and will be paired with current co-host Ty Wansley.

Former WNYN New York jock Del DeMonteux, who has been doing PD duties at KYL, is now midday host 10 months, is upped to full-time evening announcer at WQEW. He replaces Bill Quinn, who left the production director at eorsomon WBLS.

New York City’s first lady, Donna Hanover Giuliani, filled in for vacation morning man Dan Daniel at WNYN and also agreed to fill in at the station for other special occasions throughout the year ... WGCX-FM Chicago weekend rep, Pinkhouse exits for late nights at crosston WPJ.

As expected, KLOS Los Angeles morning show producer Nicole Sandler has been hired by crosston station alternative KLIT, where she in itialy succeeds Jon Walker. WNEW New York jock Maxanne Star ter and former KLIT afternoon jock joins KLIT line-up in PM jocks. Guzman also will be public affairs director.

Local radio veteran Dan Walker joins KDAY morning show with new calling card. He previously was morning sidekick at crosston WRQX, and has been work ing JT at WYSY since March.

KSYS Kansas City, MO, announces Tommy Daniels joins KDGG Kansas as sports and news director, 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 Jeff Garrett.

Finally, some news from Detroit, where WWJ/WNN Friday night Skip Stevens lost his battle with leukemia. Stevens, who had been with the station for three years, is survived by his wife Jac que and two children. Since Stevens left the air two months ago, his partner, Kati O’Neill, has been paired with Steve Bertich.
INTRODUCING THE

Billboard & Monitor

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SEPTEMBER 8-10, 1994
THE NEW YORK HILTON & TOWERS HOTEL

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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 through Warner Bros.-Elektra-Asylum. In Canada, however, the album has been certified eight-times platinum (800,000 units) by the Canadian Recording Industry Association.

“We’ve sold almost 1 million records worldwide, but with the bulk of that very large number, we’re talking about people in the country have trouble taking [our success] seriously,” says singer/guitarist Stephen Page.

Sure enough, Seymour Stein didn’t hide his disappointment over the U.S. sales of “Gordon.” “I would have been happy with a million, a quarter of a million [in the U.S.],” at least, he says. “The most remarkable place [for the album] has been England, where they sold 155,000 units. It helped that [Barenaked Ladies manager] Nigel Best is English and understands the market there.

Some sources say the band’s career could get a much-needed, albeit a bit backhanded, U.S. industry push. “Barenaked,” as they’re known to aficionados, “is a Canadian rock and roll band at heart,” says Steve Purcell of Epic records, “an English rock group that could unexpectedly be played by the band before in the show.”

The group is set to perform in the U.S. in August, followed by a U.S. tour. “We think it would be a good idea to spend more time in America,” says Best. “We’d also like to spend time in England at the right time, and we think that’s going to be a couple of weeks there and coming home.”

RIAA MID-YEAR REPORT: MORE MULTIPLATINUM, GOLD AWARDED

(Continued from page 19)

for its new album “Gordon,” was certified gold in Canada, as well as gold in Australia, and soon after, its debut album “Barenaked” was certified gold in Canada and Australia. The band’s first album, “Barenaked,” was 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 boasted by its inclusion in the MuchMusic video channel and at alternative, album rock, top 40, and even country radio, the cassette made Canadian rock & roll history, and a fleeting indie release to reach platinum status (Billboard, Jan. 11, 1992).

For the third consecutive year, Barenaked Ladies entered Toronto alternative station CFNY’s “Modern Music Search” and walked away with the industry’s most prestigious awards for songwriting and album sales, and for their songwriting, which included their certified sales singles “Gordon” and “Jane.” The band’s continued success has made it the top-selling Canadian rock group, according to industry reports.

The band’s success has also seen the band’s recording career take off in a major way. The band’s album “Gordon” was certified gold in Canada, and the band’s single “Jane” was certified gold in Canada as well. The band’s album “Barenaked” was certified gold in Canada, and the band’s single “Jane” was certified gold in Canada as well.

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CAVALIERE PUTS COMEBACK DREAM IN MOTION, WITH HELP FROM WAS

(Continued from page 11)
of lush, modern, R&B-styled key-boards. The album, which carries a $28.99-$34.95 price, will be released July 19; MCA will deliver 35,000-45,000 copies to record stores.

Randy Miller, senior VP of marketing at MCA, said that his marketing plan for the album is similar to one the label might use for other 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 four or five singles from it into regular rotation early at that format will help the tracks go to top 40 radio, Miller says.

Miller said that the new road visit- ing AC stations in about 20 markets. Bill Terry, program director at WLJB Long Island, N.Y., says to Cavaliere's air appearance at the station was "huge. His name recogni- tion on Long Island (where the Rasc- als were discovered) is very strong. We got a good number on the phone calls, with everybody asking Felix how he was doing."

"It's just great, seeing them all right, thank you very much, and hadn't been interested in making a come- back until Was came along."

Cavaliere came from the record- ing 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 enough; I had had the business up to here," he says. "The '60s were probably the period when the people involved were music lovers, not ac- countants. We had fertile ground to put these bookings in, and that changed in the '70s."

Cavaliere decided to explore other parts of the business, doing such work as public relations, jingles and music for television. Most recently, he was coordinating music for television commercials and performing the occasional oldies gig. "I did anything to not be in the spotlight, where you can get banged up," he says. But in 1987 he got a phone call from the Lovin' Spoonful's John Sebastian (now a solo artist) to share a song with him, which told Was how looking for something.

Was says that 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?'"

"He was this blue-eyed soul man who produced records like Lau- ren Niles, with Fleetwood Mac. And at that time, that was still pretty unheard of for an artist to produce. I thought, I'd like to get into this and make a 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 any- thing 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 vi- tually creative. If you want his old rec- ords, you can buy them. The beauty of Felix is that he is looking into Cava- liere co-wrote nine songs on the album. "Don said, 'Look, you have to come up with 10 great songs. You sound great as an artist and get the music right, but we gotta have the songs,'" says Cavaliere. "So he kept bringing 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." His favorite moment came during the recording of "Stay In Love," which "we were having trouble with. At its core, it is, retro, it didn't want to be - and that was a long time."

"We are going to work hard on ac- complishing that," according to Miller. "We will do a micro-marketing cam- paign, and as airplay develops, we will roll out on the retail, advertising with point-of-pur- chase materials. We will buy into lo- cal retail programs (which supply prices and promotion in which to take place) in places. There is a higher level of awareness coming's done, MCA will move marketing plans to the na- tional level."

"We will go on and roll, and stay focused on that," 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 about "a legend who's making a comeback," Miller.

GLOBAL STRATEGIES INCREASE 1993 REVENUES FOR WARNER INTERNATIONAL

(Continued from page 11)
markets, but the marketing of non-U.S. acts across borders within Eu- rope, Latin America, and Australasia. Since his 31 years of industry development of local repertoire in in- ternational markets, its share has risen to 10 percent of Warner's commer- cial universe in 1996, and is projected to reach 15% by the year 2000, according to figures presented at the meeting.

In his keynote, Levin noted that for Warner as a whole, "there are two drivers of growth, and (WMI) is involved in both," first by the strategic and the expan- sion and exploitation of new entertainment technology.

"We started up on this theme, discussing the importance of links be- tween WMI and such ventures as Music Choice Europe, which delivers digital-quality music over cable tele- vision systems; proposed satellite television ventures in Asia and Latin America; and Warner's existing co- ventures with the BBC, independent companies and other partners in the German music television channel VIVA."

"Three years ago, WMI owned 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- war, and Thailand, and has acquired second companies in Hungary, Bra- zil, Spain, Sweden, and Finland. We sound good, according to "the most important change to happen with WMI's acquisition style as "strategic and selective."

Peter Ikin, senior VP of interna- tional marketing and artist develop- ment for WMI, highlighted the company's best-selling artists for Jan- uary 1985-April 1984. The top 10 acts in the Billboard Hot 100, beginning with the number one position, were Mana, from Mexico; Mick Jagger; Luis Miguel, in both the 8th and 9th positions; Prince; R.E.M.; 4 Non Blondes; Ph*1 Collins; and Eric Clapton. Discussing international marketing, Ikin noted that the EPK, which Warner acquired, and Polygram are increasingly important as it becomes more difficult to schedule artists si- multaneously 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 "Nothing Else Matters," which will be released by Atlantic in the U.S. and Teldec Classics in international markets.

Following the meeting, members of the Scorpios took trips from their U.S. tour to fly to Montreux and spend a few days deal with West-East Germany. The band's next album will be released by Atlantic Records in the U.S. The morning af- ter the meeting, the band's booking for- mation to Paris (via the Concord) and on to Cleveland to re- sume the tour that night.

As the conference were a number of up-and-coming artists from WMI companies and Warner labels in the U.S., including the chart- topper a cappella quartet All-4-One, signed to Blitz/Atlantic Records; husky voiced, Dublin-based singer Ka- rina, signed to Mercury Records; Me'shell Ndegcelo, signed to Ma- vick/Sire Records; British dance- pop stars D.Rean, signed to Magnet/ Virgin, and former member of the Ori- ginalin Vidin Regin, 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 Leman.
Philips' first album to chart on The Billboard 200, but has yet to make a major impact on that chart; the album debutted at No. 182 on March 26, before falling off the chart the next 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, "Martins & Bikinis," the singer-songwriter's third album, has sold more than 45,000 copies.

Philips' 1991 release "Crue Inventions" has sold 30,000 units, while 1988's "The Indescribable Wow" has sold 8,000 since SoundScan's inception in 1991.

BUILDING A BAND
Virgin president Phil Quartzaro says he's certain the label will break Philips. "These kinds of artists break out of kids on the streets, you know, because they identify with them," he says. "There traditionally isn't one big hit. It's usually the building of a fan base that ultimately breaks the artist and explode. I think we're doing that."

"This album is so beautiful and well received that we're getting closer to building it out. We're just not there yet."

Quartzaro says the strategy is to build the band in a back stage 'one show at a time, one play at a time, and one fan at a time."

Quartzaro likens Virgin's commitment to the band to the "commitment to Crackers." "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 Crackers album "Kerou-cane" (on Mercury) "ended in the middle," he says. "No. 3" in September and peaked at No. 59 on the Billboard 200 in March; the single peaked at No. 64 on the Modern Rock Tracks in February.

"We've made a very big commitment to Sam in terms of time, energy, and money," Quartzaro says.

"Every once in a while you have the opportunity to throw away the rule book and go beyond traditional means to break an artist. To us, this is one of those. We'll break Sam Philips."

The label's plan is simple: Virgin will service the second single, "Gonna Make You Sweat," in April 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 send the album to rock stations to top 40 for the first time Aug. 9.

After Phillips wraps up her first extensive tour with a full band that will support her crack 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 millions of dollars backing San Francisco's The Heatseekers, Chicago, and Los Angeles, Philips sold-out shows at small and medium-sized clubs in those three cities Saturday and Sunday.

"With all artists, everyone needs convincing," says Jensen. "If you have a good record, radio and tour, but touring has been the most convincing aspect."

MAJOR RADIO PUSH
We're going much more aggressively to commercial alternatives. "Don't You Want To Please You?" and "I Need Love,"" says Philips producer manager Margi Cheske. "This is a very high-profile record, and we've 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 the big radio stations. "It's ready to go, and it's not a big R&B thing," he says.

"Where there are commercial alternative stations on board, we're seeing differentiation from SoundScan [numbers] move."

Adds Kirkup, "It doubled over the past three weeks. It's possible there's a cause [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 the next single will do for it. There are so many PDs that don't give songs like these a chance. 'I Need Love' is a perfect fit for us at first, but we gave it time to build and it's still getting tons of plays. Many PDs give up after three weeks."

Bruce Ranes, who produces the syndicated "World Cafe" program, says he has a receptive WXPN 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 Den- nise Constantine, an album alternative radio consultant who is working with the station.

"It's true that a lot of stations may play up to 10 domesics and have worldwide sales of 20 mil- lion records, according to WEA Ger- mania, but we feel those are inordinately coordinate marketing for the label."

MAAD will operate as an indepen- dent entity within WEA in Germany, and will make a direct commer- cial force, but it will have the backing of a license deal with WEA and access to its mainstream marketing process.

MAAD will have the freedom to use local independent distributors and promotions companies such as Publicity Programs and BMC to reach DJs and dealers on a prerelease basis.

Says Kappel, "It's vital that we have contact with the DJs, because if the re- cord isn't going to happen and the DJ won't play it, we've got to know."

"While international success is obvi- ously important for him, his house is in America," says Phillips. "It would be very exciting to see this take off in Germany." Kappel says the label "is very pleased with the strides Mary has made in the market. We're not going to give up, but we're letting it ride a little now." He adds, "There's a big following out there."

"We want to be able to go home and feel good about what you're doing. Hearng our records in a club is a lot like that."

Kappel says, "They want to go home and feel good about what you're doing. Hearing our records in a club is a lot like that."

"It seems we're going to be doing more of these kind of deals with small labels," he says. "It's where we come from." Capps says. "We 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."

"It seems we're going to be doing more of these kind of deals with small labels," he says. "It's where we come from." Capps says. "We 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. "(Clivies and Colel understand what mainstream kids want, but they are still plugged into what works on the street," says Darin Arrowood, who spins the Armorly 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

**Billboard**

**FOR WEEK ENDING JULY 9, 1994**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL (LABEL DISTRIBUTING)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'll Be Home for Christmas</td>
<td>Natalie Cole</td>
<td>Arista (Atlantic)</td>
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<tr>
<td>Christmas (Baby Please Come Home)</td>
<td>Brenda Lee</td>
<td>RCA (EMI)</td>
</tr>
<tr>
<td>Peace on Earth/Love on Earth</td>
<td>Carpenters</td>
<td>A&amp;M (Atlantic)</td>
</tr>
<tr>
<td>Jingle Bell Rock</td>
<td>Bobby Helms</td>
<td>Capitol (EMI)</td>
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<tr>
<td>Rudolph the Red-Nosed Reindeer</td>
<td>Gene Autry</td>
<td>Capitol (EMI)</td>
</tr>
<tr>
<td>Silver Bells</td>
<td>Jay &amp; Marge Carter</td>
<td>Capitol (EMI)</td>
</tr>
<tr>
<td>The First Noel</td>
<td>John Lennon</td>
<td>EMI (EMI)</td>
</tr>
<tr>
<td>Have Yourself a Merry Little Christmas</td>
<td>Frank Sinatra</td>
<td>Capitol (EMI)</td>
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### Hot 100 Singles

**Billboard**

**FOR WEEK ENDING JULY 9, 1994**

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<th>LABEL (LABEL DISTRIBUTING)</th>
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<tbody>
<tr>
<td>Can't Help Falling in Love</td>
<td>Elvis Presley</td>
<td>RCA (EMI)</td>
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<tr>
<td>The Way You Look Tonight</td>
<td>Elton John</td>
<td>PolyGram (EMI)</td>
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<tr>
<td>Someone Else's Arms</td>
<td>Janet Jackson</td>
<td>Virgin (EMI)</td>
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<tr>
<td>Don't Cry Now</td>
<td>Bryan Adams</td>
<td>Reprise (EMI)</td>
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<tr>
<td>If Only</td>
<td>Mariah Carey</td>
<td>Columbia (EMI)</td>
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<tr>
<td>Back for Good</td>
<td>Lyle Lovett</td>
<td>MCA (EMI)</td>
</tr>
<tr>
<td>Back 'n Forth</td>
<td>Seals</td>
<td>MCA (EMI)</td>
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<td>Stay (I Missed You)</td>
<td>Whitney Houston</td>
<td>Arista (Atlantic)</td>
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<tr>
<td>Baby Love Your Way</td>
<td>Boney M</td>
<td>MCA (EMI)</td>
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<tr>
<td>Can You Feel the Love Tonight</td>
<td>Elton John</td>
<td>PolyGram (EMI)</td>
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<tr>
<td>What a Feeling</td>
<td>Madonna</td>
<td>Sire (EMI)</td>
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<tr>
<td>I Feel for You</td>
<td>Billy Ocean</td>
<td>Virgin (EMI)</td>
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<tr>
<td>P.S. I Love You</td>
<td>Babyface</td>
<td>Virgin (EMI)</td>
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<td>Where You Lead</td>
<td>Stone Temple Pilots</td>
<td>EMI (EMI)</td>
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<tr>
<td>AED (Ughh)</td>
<td>Tony! Toni! Toné!</td>
<td>Arista (Atlantic)</td>
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<td>Tell It to My Heart</td>
<td>Donna Summer</td>
<td>Island (EMI)</td>
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<tr>
<td>My Heart Is Breaking</td>
<td>Engelbert Humperdinck</td>
<td>Atlantic (EMI)</td>
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<td>When You Loved Me</td>
<td>Celine Dion</td>
<td>RCA (EMI)</td>
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<td>Last Christmas</td>
<td>Wham!</td>
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<td>All I Want For Christmas Is You</td>
<td>Elton John &amp; Kiki Dee</td>
<td>Columbia (EMI)</td>
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<tr>
<td>Christmas (Baby Please Come Home)</td>
<td>Brenda Lee</td>
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### Recurrents

**Billboard**

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<tr>
<td>I Feel for You</td>
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<tr>
<td>I Don't Want to Miss a Thing</td>
<td>Aerosmith</td>
<td>Geffen (EMI)</td>
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<td>One More Time</td>
<td>Madonna</td>
<td>Sire (EMI)</td>
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<tr>
<td>Justify My Love</td>
<td>Madonna</td>
<td>Sire (EMI)</td>
</tr>
<tr>
<td>The Way You Look Tonight</td>
<td>Elton John</td>
<td>PolyGram (EMI)</td>
</tr>
<tr>
<td>Can't Stop the Music</td>
<td>Van Halen</td>
<td>Warner Bros. (EMI)</td>
</tr>
<tr>
<td>Can't Help Falling in Love</td>
<td>Elvis Presley</td>
<td>RCA (EMI)</td>
</tr>
<tr>
<td>I Think She Knows</td>
<td>Prince &amp; the Revolution</td>
<td>Warner Bros. (EMI)</td>
</tr>
<tr>
<td>Just the Way You Are</td>
<td>Billy Joel</td>
<td>Columbia (EMI)</td>
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<tr>
<td>The Way You Look Tonight</td>
<td>Elton John</td>
<td>PolyGram (EMI)</td>
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<td>Any Day Now</td>
<td>J.J. Cale</td>
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<td>If It's Over, It's Over</td>
<td>Madonna</td>
<td>Sire (EMI)</td>
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<td>Elvis Presley</td>
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<tr>
<td>The Way You Look Tonight</td>
<td>Elton John</td>
<td>PolyGram (EMI)</td>
</tr>
<tr>
<td>Don't Stop Believin'</td>
<td>Journey</td>
<td>Warner Bros. (EMI)</td>
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<tr>
<td>I'll Be Home for Christmas</td>
<td>Natalie Cole</td>
<td>Arista (Atlantic)</td>
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<tr>
<td>Silver Bells</td>
<td>Jay &amp; Marge Carter</td>
<td>Capitol (EMI)</td>
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<tr>
<td>The First Noel</td>
<td>John Lennon</td>
<td>EMI (EMI)</td>
</tr>
<tr>
<td>Have Yourself a Merry Little Christmas</td>
<td>Frank Sinatra</td>
<td>Capitol (EMI)</td>
</tr>
</tbody>
</table>
**Billboard HOT 100 SINGLES**

**FOR WEEK ENDING JUNE 19, 1994**

**NO. 1**

1. I SWEAR
   - Royal Academy (December 1993)
   - All-4-One

2. REGULATE FROM "ABOVE THE RIM"
   - Warren G.
   - Nate Dogg (Warren G.)

3. ANY TIME, ANY PLACE
   - And O's
   - Treach (Rakim)

4. DON'T TURN AROUND
   - Tone Loc
   - Tone Loc (Tone Loc)

5. STAY (I'M MISSED YOU FROM "REALITY BITES")
   - Lisa Loeb
   - Nine Stories (Lisa Loeb)

6. BACK & FORTH
   - Shai
   - Shai (Shai)

7. THE SIGN
   - John Mellencamp with Meshell NdegeOCello
   - John Mellencamp with Meshell Ndegèoco (John Mellencamp)

8. BABY I LOVE YOUR WAY
   - Big Mountain
   - Paul F. Bancker (Paul F. Bancker)

9. YOUR BODY'S CALLIN'
   - Ruby Kelly
   - Frank Julene (Ruby Kelly)

10. STREET FIGHTER
    - Tone Loc
    - Tone Loc (Tone Loc)

11. FANTASTIC VOYAGE
    - Coolio
    - Coolio

12. ANYONE WHO NEEDS A FRIEND
    - Cabinets
    - Cabinets (Cabinets)

13. FUNKED UP
    - George & D.Simmons
    - George & D.Simmons

14. BABY I LOVE YOUR WAY
    - Big Mountain
    - Paul F. Bancker (Paul F. Bancker)

15. YOUR BODY'S CALLIN'
    - Ruby Kelly
    - Frank Julene (Ruby Kelly)

16. STREET FIGHTER
    - Tone Loc
    - Tone Loc (Tone Loc)

17. FANTASTIC VOYAGE
    - Coolio
    - Coolio

18. ANYONE WHO NEEDS A FRIEND
    - Cabinets
    - Cabinets (Cabinets)

19. FUNKED UP
    - George & D.Simmons
    - George & D.Simmons

20. BABY I LOVE YOUR WAY
    - Big Mountain
    - Paul F. Bancker (Paul F. Bancker)

21. YOUR BODY'S CALLIN'
    - Ruby Kelly
    - Frank Julene (Ruby Kelly)

22. STREET FIGHTER
    - Tone Loc
    - Tone Loc (Tone Loc)

23. FANTASTIC VOYAGE
    - Coolio
    - Coolio

24. ANYONE WHO NEEDS A FRIEND
    - Cabinets
    - Cabinets (Cabinets)

25. FUNKED UP
    - George & D.Simmons
    - George & D.Simmons

26. BABY I LOVE YOUR WAY
    - Big Mountain
    - Paul F. Bancker (Paul F. Bancker)

27. YOUR BODY'S CALLIN'
    - Ruby Kelly
    - Frank Julene (Ruby Kelly)

28. STREET FIGHTER
    - Tone Loc
    - Tone Loc (Tone Loc)

29. FANTASTIC VOYAGE
    - Coolio
    - Coolio

30. ANYONE WHO NEEDS A FRIEND
    - Cabinets
    - Cabinets (Cabinets)

31. FUNKED UP
    - George & D.Simmons
    - George & D.Simmons

32. BABY I LOVE YOUR WAY
    - Big Mountain
    - Paul F. Bancker (Paul F. Bancker)

33. YOUR BODY'S CALLIN'
    - Ruby Kelly
    - Frank Julene (Ruby Kelly)

34. STREET FIGHTER
    - Tone Loc
    - Tone Loc (Tone Loc)

**GREATEST Gainer/Airplay**

1. **Boots Call**
   - Toni Braxton
   - Arista (Toni Braxton)

2. **Yeah, But Love**
   - K. Camp & Zaytoven
   - Warner Bros. (K. Camp & Zaytoven)

3. **In the Air Tonight**
   - Phil Collins
   - Arista (Phil Collins)

4. **When Ever You Need Me**
   - Queen
   - EMI (Queen)

5. **51st & Vine**
   - Usher
   - Arista (Usher)

6. **Miller Time**
   - Matchbook Romance
   - Geffen (Matchbook Romance)

7. **It's a Shame**
   - Mariah Carey
   - Arista (Mariah Carey)

8. **You Got What It Takes**
   - LL Cool J
   - Def Jam (LL Cool J)

9. **Girl's Milk**
   - The Black Eyed Peas
   - Interscope (The Black Eyed Peas)

10. **The Real Thing**
    - Rick Ross
    - Def Jam (Rick Ross)

11. **I'm Still Here**
    - 50 Cent
    - Interscope (50 Cent)

12. **All That I Need**
    - Miguel
    - RCA (Miguel)

13. **Somebody to Love**
    - Queen
    - EMI (Queen)

14. **Tell Me**
    - Drake
    - Universal (Drake)

15. **Let's Get It Started**
    - Black Eyed Peas
    - Interscope (Black Eyed Peas)

16. **---------**
    - **---------**

17. **---------**
    - **---------**

18. **---------**
    - **---------**

19. **---------**
    - **---------**

20. **---------**
    - **---------**

**Greatest Gainer/Sales**

1. **Prayer For The Dying**
   - Seal
   - Virgin (Seal)

2. **Misled**
   - 5th Dimension
   - Warner Bros. (5th Dimension)

3. **Willin' To Forgive**
   - Aretha Franklin
   - Arista (Aretha Franklin)

4. **Gotta Wait**
   - Puddle Of Mudd
   - Columbia (Puddle Of Mudd)

5. **Bump 'n' Grind**
   - The Notorious B.I.G.
   - Warner Bros. (The Notorious B.I.G.)

6. **100% Pure Love**
   - Crystal Waters
   - Atlantic (Crystal Waters)

7. **Platypus**
   - The Platypus
   - Warner Bros. (The Platypus)

8. **What's Up**
   - Xscape
   - Jive (Xscape)

9. **Love Is The Answer**
   - Aaliyah
   - Virgin (Aaliyah)

10. **Dance With The Devil**
    - Aaliyah
    - Virgin (Aaliyah)

11. **Vogue**
    - Madonna
    - Virgin (Madonna)

12. **I'm All Right**
    - LL Cool J
    - Def Jam (LL Cool J)

13. **Lose Myself**
    - Aaliyah
    - Virgin (Aaliyah)

14. **One In A Million**
    - Aaliyah
    - Virgin (Aaliyah)

15. **Drumline**
    - Aaliyah
    - Virgin (Aaliyah)

16. **Lose Myself**
    - Aaliyah
    - Virgin (Aaliyah)

17. **I'm All Right**
    - LL Cool J
    - Def Jam (LL Cool J)

18. **Vogue**
    - Madonna
    - Virgin (Madonna)

19. **I'm All Right**
    - LL Cool J
    - Def Jam (LL Cool J)

20. **Lose Myself**
    - Aaliyah
    - Virgin (Aaliyah)

**Hot Shot DEBUT**

1. **Anytime You Need A Friend**
   - Blake Shelton
   - Warner Bros. (Blake Shelton)

2. **Whenever You Need Me**
   - Queen
   - EMI (Queen)

3. **Girls & Boys**
   - Whitney Houston
   - Arista (Whitney Houston)

4. **Regular Thing**
   - Estelle
   - Sony (Estelle)

5. **Afternoon**
   - Joe
   - Epic (Joe)

6. **(Meet) The Flintstones**
   - The B.C. 5's
   - EMI (The B.C. 5's)

7. **Player Ball**
   - P.O.D.
   - Virgin (P.O.D.)

8. **Outkast**
   - Outkast
   - Disciple (Outkast)

9. **Indian Outlaw**
   - Poison
   - Warner Bros. (Poison)

10. **Preachers**
    - The Preachers
    - EMI (The Preachers)

11. **Warrior's Drum**
    - The Outlaws
    - Vanguard (The Outlaws)

12. **Love Is All Around**
    - Faith Evans
    - Arista (Faith Evans)

13. **Got To Be There**
    - The Outlaws
    - Vanguard (The Outlaws)

14. **The Next Step**
    - Aaliyah
    - Virgin (Aaliyah)

15. **One In A Million**
    - Aaliyah
    - Virgin (Aaliyah)

16. **Love Is All Around**
    - Faith Evans
    - Arista (Faith Evans)

17. **Got To Be There**
    - The Outlaws
    - Vanguard (The Outlaws)
BUBBLING UNDER 100 \n
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<td>1 3 7</td>
<td>WEAK (BAD BOY/ATLANTIC)</td>
<td>11 22 3</td>
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<td>1 4 8</td>
<td>WHY HAVEN'T I HEARD FROM YOU (MAYBE I MISSED YOU)</td>
<td>15 20 8</td>
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<td>5 6 5</td>
<td>THE GAY DEATH EXPERIENCE</td>
<td>13 16 5</td>
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<tr>
<td>6 6 5</td>
<td>WHERE MY HOMEZ?</td>
<td>18 19 7</td>
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<td>7 6 4</td>
<td>LONNIE SCOTT/MIA HARRIS</td>
<td>10 16 6</td>
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<td>8 3 2</td>
<td>HOW'S IT GOIN'</td>
<td>20 22 7</td>
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<td>8 8 1</td>
<td>SOUTHERN PLAYLIST (LADD/ATLANTIC)</td>
<td>21 18 9</td>
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<td>9 9 2</td>
<td>GIVE IT TO YA (DAMN YOUNG)</td>
<td>21 20 9</td>
</tr>
<tr>
<td>9 10 1</td>
<td>HUNKIN SLOE BARE</td>
<td>23 3 2</td>
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<td>10 10 1</td>
<td>DISTANT SUN</td>
<td>24 22 3</td>
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<tr>
<td>11 13 1</td>
<td>IF YOU WANNA GROOVE (INT'L DANCE)</td>
<td>22 18 7</td>
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<tr>
<td>12 11 1</td>
<td>CAUGHT IN THE RAIN (REGENCY)</td>
<td>22 18 7</td>
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<tr>
<td>13 17 2</td>
<td>JAMIE BAND thugs (BAD BOY)</td>
<td>21 20 9</td>
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<td>14 16 1</td>
<td>CRIMINAL (ARTIST)</td>
<td>23 3 2</td>
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<tr>
<td>15 15 3</td>
<td>HERE WE GO (OCTOPUS/ATLANTIC)</td>
<td>25 21 1</td>
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</tbody>
</table>

RUNDRENG'S NEW SOUND FOR CLASSIC ROCK (Continued from page 6)

angry. But Rundrung is not wor-
ried about a backlash.

The key to interactive music
freedom is to use 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 and provides interactive audio
records with depth of music data-
bases, Gardner says. "Todd puts it
together, and his operating sys-

Rundrung 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.

Rundrung says artists will be
consolidated on each release, even if
their recording contracts allow the
producer to sell off this sort of aux-
iliary right without their permis-

Jeffrey Kolson-Colburn is a staff writer with The Hollywood Rep-

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ACTIONMART

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

Patent No. 4850731

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No other packaging has the Safety-sleeve.

See your disc manufacturer or call us for details.

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### Billboard Chart for July 9, 1994

#### Hot 100

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<th>PEAK POSITION</th>
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<td>CANDIE</td>
<td>DANCE NAKED</td>
<td>13</td>
<td>10973</td>
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<td>2</td>
<td>EPICA</td>
<td>THE HUMAN LEAGUE</td>
<td>11</td>
<td>1648</td>
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#### Number 1: STONE TEMPLE PILOTS

**Summary:**

- **Artist:** STONE TEMPLE PILOTS
- **Title:** Purple
- **Chart Position:** 1
- **Weeks:** 3
- **Peak Position:** 1

#### Greatest Gainer

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<th>TITLE</th>
<th>WEEKS</th>
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#### New**

- **1:** JOHN MELLANCAMP | CAMPFIRE | 10973 |
- **2:** WILLIE NELSON | WICHITA LINER | 1648 |
- **3:** VAN MORRISON | LIVE AT THE APOLLO | 10973 |
- **4:** REBA MCENTIRE | I'VE GOT YOU | 1648 |
- **5:** BUSINESS BAND | RAIN | 10973 |

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- **1:** JOHN MELLANCAMP | CAMPFIRE | 10973 |
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#### Ace of Base

- **Ace of Base**
  - **Artist:** Ace of Base
  - **Title:** The Sign
  - **Weeks:** 3
  - **Peak Position:** 10973

#### Warrent

- **Warrent**
  - **Artist:** Warrent
  - **Title:** G Funk Era
  - **Weeks:** 2
  - **Peak Position:** 10973

#### Tim Mcgraw

- **Tim Mcgraw**
  - **Artist:** Tim Mcgraw
  - **Title:** All I Got, All I'm Gonna Get
  - **Weeks:** 14
  - **Peak Position:** 10973

#### Counting Crows

- **Counting Crows**
  - **Artist:** Counting Crows
  - **Title:** August and Everything After
  - **Weeks:** 28
  - **Peak Position:** 10973

#### Vince Gill

- **Vince Gill**
  - **Artist:** Vince Gill
  - **Title:** When Love Finds You
  - **Weeks:** 3
  - **Peak Position:** 10973

#### Soundgarden

- **Soundgarden**
  - **Artist:** Soundgarden
  - **Title:** Superunknown
  - **Weeks:** 19
  - **Peak Position:** 10973

#### Beastie Boys

- **Beastie Boys**
  - **Artist:** Beastie Boys
  - **Title:** Ill Communication
  - **Weeks:** 10
  - **Peak Position:** 10973

#### New**

- **1:** JOHN MELLANCAMP | CAMPFIRE | 10973 |
- **2:** WILLIE NELSON | WICHITA LINER | 1648 |
- **3:** VAN MORRISON | LIVE AT THE APOLLO | 10973 |
- **4:** REBA MCENTIRE | I'VE GOT YOU | 1648 |
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*Albums with the greatest sales gains this week. Recording Industry Asso. Of America (RIAA) certification for sales of 500,000 or more albums (250,000 for EPs). RIAA certification for shipment of 1 million units (500,000 for EPs), with multi-titles certifications indicated by a numerical format. Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked "G" and all other CD prices, are equivalent prices, which are extrapolated from wholesale price. Greatest Gainer shows chart's largest unit increase. Flawless hits indicate highest percentage growth. Headbopper impact show artists arriving from Headboppers this week. Indicates past or present Headbopper title. © 1994, Billboard/RBM Communications, and SoundScan, Inc.*

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**SoundScan Chart for July 9, 1994**

**For the period ending:**

- **July 9, 1994**

**Top Selling Artists:**

- **ALICE IN CHAINS**
- **JAR-OF-FLIES**
- **TOM PETTY & THE HEARTBREAKERS**
- **GREAT HITS**
- **TOAD THE WET SPROCKET**
- **DULCINES**
- **NINE INCH NAILS**
- **DOWNTOWN SPIRAL**
- **MEAT LOAF**
- **NEVERMIND**
- **PEARL JAM**
- **VS.**
- **NEUROTRANSPORTER**
- **NEVERMIND**
- **JULIO IGLESIAS**
- **CRAZY**
- **CRAZY**
- **SOUNDTRACK**
- **THE BODYGUARD**
- **GIN BLOSSOMS**
- **NEW MISERABLE EXPERIENCE**
- **KIND**
- **SACRED BEAST**
- **REMEMBER**
- **ARRESTED DEVELOPMENT**
- **ZIGGY MARLEY**
- **ARTHUR BARKLEY**
- **IN Pieces**
- **AARON HALL**
- **THE TRUTH**
- **SOUNDTRACK**
- **Dazed and Confused**
- **JOSHUA KADIS**
- **PAINTED DESERT SERENADE**
- **MEAT PUPPETS**
- **TOO HIGH TO DIE**
- **FRENTE!**
- **MARVIN THE MARTIAN**
- **STONE TEMPLE PILOTS**
- **STONETEMPLEPILOTS**
- **BLACKSTREET**

**Top Selling Albums:**

- **Alice in Chains**
- **Jar of Flies**
- **Tom Petty & The Heartbreakers**
- **Greatest Hits**
- **Toad the Wet Sprocket**
- **Dulcines**
- **Nine Inch Nails**
- **The Downward Spiral**
- **Meat Loaf**
- **Nevermind**
- **Pearl Jam**
- **Vs.**
- **Neuromancer**
- **Jewel**
- **Arrested Development**
- **Ziggy Marley**
- **Arthur Barkley**
- **In Pieces**
- **Aaron Hall**
- **The Truth**
- **Soundtrack**
- **Dazed and Confused**
- **Joshua Kadis**
- **Painted Desert Serenade**
- **Meat Puppets**
- **Too High To Die**
- **Frente!**
- **Marvin the Martian**
- **Stone Temple Pilots**
- **Stone Temple Pilots**
- **Blackstreet**

**Most Added Artists:**

- **Alice in Chains**
- **Jar of Flies**
- **Tom Petty & The Heartbreakers**
- **Greatest Hits**
- **Toad the Wet Sprocket**
- **Dulcines**
- **Nine Inch Nails**
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*B. The top-selling albums compiled from a national sample of retail stores and rack sales reports, collected, compiled, and provided by SoundScan. See Billboard's SoundScan.**
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 suite claiming that Ticketmaster unfairly jacks up service fees.

• Ticketmaster itself, which feigned interest back in 1991 when Ticketmaster snapped up rival Ticketon, is holding hearings on whether the company has too much control over the ticket industry (see story, page 1).

• Even Ticketmaster supporters, such as Level 3 Concerts' concert partner Jules Belkin, admit that ticket service fees have "gotten somewhat out of hand.

• Ticketmaster has a company captured so much of the marketplace and then been forced so often to defend its winnings. But some of Ticketmaster's pain is its own doing. Almost from day one—or more accurately, from the day Rosen arrived at Ticketmaster—the company, with its fercious deal-making, has given aggressive- ness a new meaning. On its way to the top, Ticketmaster made a lot of important moves. It's happy and will watch the results. The company and its alliance with other firms have also gone on to dominate the marketplace. But it also generated an enemy list as long as one of its computer databases. 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, founded Ticketron and started their own company, Ticketmaster. The outfit soon moved to Scottsdale, Ariz., and struggled to gain a foothold. In 1981, Ticketmaster sold $1 million worth of tickets. At that time, Ticketmaster's clear leader, with over $100 million in sales, was Ticketron, then known as Ticket Runner, which had hung its shingle in New York in 1968. It offered concert, sports, and show fans the option of buying tickets at one of the company's locations to their concert of choice. Ticketron existed rather than standing in box-office lines. For its service, the company charged $1-$4 per ticket at a cost of $1. By the mid-'70s, Ticketron had more than 70 locations around the country, arena and stadium rock shows were becoming more popular, and the marketplace was shifting away from "hard" box office tickets toward computer-generated ones. Ticketron was a house for hungry fans. And although a giant, Ticketron was not untouchable. Magic fans could always obtain service and arrogant, take-it-or-leave-it management style. "They didn't seem to be spending money on R&D," says John Rosen, founder of the Los Angeles Forum in Inglewood, Calif., "to keep Ticketmaster customers could not be exactly sure which seats they were purchasing. Instead, they had to be content to buy the "best available" section, miss the opportunity to see a centralization of computer systems, one run out of Hackensack, N.J., and the out of Los Angeles. With Ticketmaster's computers were available only through the box office.

IMPROVED SERVICE

Ticketmaster set out to improve its 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, Denzil Skinner, head of Facility Management Group, made an investment in Ticketmaster, but it was a young company without a strong investor. 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 partner.

In 1982, Kanter offered Rosen the chance to take over the money-losing Ticketmaster. Rosen flew to Arizona to look at the technology. He liked what he saw, determined that Ticketmaster was vulnerable, and began searching for badly needed backers. Over the years, Kanter had done business with fellow Chicago investor Jay Pritzker, who at the time owned Ski-Toboggan 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's parent company, Ski-Toboggan, for $4 million. Rosen was named chairman and CEO. After a brief relocation to Chicago, Pritzker moved Ticketmaster to Rosemont, Ill. and began eying 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 a no-nonsense leader. He put a strong public face on the up-and-coming Ticketmaster. Rosen, who seems to relish his pit-bull image, is fond of saying: "As long as I'm in the room, the crowd instinctively divides into those people who want to salute him and those who want to slug him. [Rosen refused to be interviewed for this article.]

He's a very smart and very aggressive business man," says one executive who has dealt with Rosen over the years. "But as an individual, he's a slug." Says Joel O'Donnell, who worked with Rosen for a time while running company TicketPro until Rosen bought him out last year, "He is the toughest, most demanding manager I've ever dealt with." Doug Logan, who over the years has been a competitor of Rosen's and who now runs Ticketron, says, "He's the kind of guy who you know I've ever dealt with."

Why is there 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 about 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 sports tickets, but they sold out too much quicker," Rosen says, filled with season-ticket holders who didn't have to fork over service fees for every seat they bought. As a result, instead of cutting ticket prices, they would simply increase their prices, which they thought would lead to higher ticket prices. The key, promoters were the potential allies through whom Ticketmaster could sell its service contracts, most of which were held by Ticketmaster 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 charged 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 snatch- ing up the Forum in L.A., a longtime Ticketron client. While Forum execs told local reporters that the decision was made because Ticketmaster could assist in "getting our account- 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 venue. According to former Ticketmaster executives, it was months before the company caught on to its competitor's revolutionary profit-sharing scheme.

BIDDING WARS

For major-market arenas, Ticketmaster had found money, a net of several hundred thousand dollars a year. Promoters, hurt at the time by the increasingly large guarantees demand- ed 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 deal nothing more than a "kickback" system, but through jacked-up service fees, to buy the market. Defenders insist that the fees are simply royalties and the price of doing business. Eventually Ticketmaster began offering services and promoters percent- age cuts of its own. To again discern- guish itself, Ticketmaster unveiled upfront guarantees. Ticketmaster esti- mated how many tickets a venue was likely sell for a year, determined its service charge cut, and then presented a check up front. "Ticketmas-
## Billboard Chart for July 9, 1994

**TOP ALBUMS A-Z (LISTED BY TITLE)**

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| BLACKSTOR
ticket distribution, as Ticketron had done during its '70s heyday, but over all, it was viable, albeit at a loss. The sale of Ticketron assets en countered little resistance in Presi dent George Bush's Justice Depart ment, which approved the deal in a matter of months. Today, some wonder why the deal was green-lighted, allowing one company to buy out its compet ition. No doubt, Ticketmaster held a solid package to Broadway's Shubert Organi zation for $1 million, allowing Ticketmaster to claim fees of $3.25 per ticket. The Board with the fee, as it was lost, was a major problem. In fact, Ticket master no more to spout $80 ticket than it does $20 ones. Granted, processing a credit card transaction for $80 is more than twice as much as a $20 ticket order; credit card companies make sure of that. But the trick is, the system is pretty much the same. Ticketmaster executives insist that consumers are upset about ticket prices, but mistak enly believe ticket fees are too small, and no percentage of box-office sales—although some venues have begun tacking "facility fees" onto box-office purchases.

Ticket buyers' third major claim is that by convincing venues not to open their windows the day big shows go on sale, Ticketmaster effect ively has squashed any way of get ting around mounting service fees. According to those at the arenas, Ros en has been able to secure control of vir tually all major arena payers and box office staffs, many venues simply do not open their windows for crucial hours, which would allow consumers to at tempt to do so; after all, the arena receives a portion of profits left, but no percentage of box-office sales—although some venues have begun tacking "facility fees" onto box-office purchases.

A Ticketmaster representative ins is ts that boarded-up box offices are a myth, and that if fans want, they can purchase additional shows, such charges, such as what are going on in such shows that, with or without a purchase, it was only a matter of time be fore Ticketmaster stood alone. It also held that there is no real big problem to solving a solid package to Broadway's Shubert Organization for $1 million, allowing Ticketmaster to claim fees of $3.25 per ticket. The Board with the fee, as it was lost, was a major problem. In fact, Ticket master no more to spout $80 ticket than it does $20 ones. Granted, processing a credit card transaction for $80 is more than twice as much as a $20 ticket order; credit card companies make sure of that. But the trick is, the system is pretty much the same. Ticketmaster executives insist that consumers are upset about ticket prices, but mistak enly believe ticket fees are too small, and no percentage of box-office sales—although some venues have begun tacking "facility fees" onto box-office purchases.

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BY MARILYN A. GILLEN

CHICAGO—A smaller but focused Summer Consumer Electronics Show (CES) this year went out with a multimedia bang here June 25. The meek was sparked by some flashy new software titles from various companies, along with new game anemones and Hollywood newcomers, as well as a handful of keen hardware displays.

The show itself briefly stole the spotlight during the opening session, when Gary Shapiro, group VP of the Consumer Electronics Show, representing Electronics Industries Assn., revealed the name of the new trade show that next year will play CES's counterpart to the January Winter Consumer Electronics Show. "CES Interactive," Shapiro said, "will be Philadelphia, will be in the burgeoning multimedia marketplace, Shapiro said, showing "the latest consumer offerings in computers, video games, software, multimedia products, and interactive video—the electronics industry's largest show ever to enable consumers to go full-throttle down the information highway."

The move was expected: Nearly 700 companies, most not CES exhibitors already committed to that category, with many traditional audio/video dealers having opted out of the CES, are said to be in favor of the winter show alone.

Those that have remained, among them Philips Media Systems, have primarily highlighted multimedia-related hardware. Philips, as expected, took the wraps off a new model of its CD-i player, the sleek new $259 Magnavox CD1450, and also introduced an equally streamlined $199 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 consumer electronics portion beyond the stand-alone interactive marketplace into other consumer electronics markets as well next year and a half. By year's end it will introduce an integrated TV/CD/digital video unit, and early next year it will have a system for portable incorporating CD-i player, tuner, amplifier, and double cassette deck. Another CD-i, a portable 3-D CD-i changer. Philips also is building a bridge to the computer world, with plans to introduce PC and Mac CD-i drives.

The audio hardware contingent did make some news here; the most notable development in digital computer games is targeting a fall U.S. release; and Creative Labs, which will launch its 3-D PC card in the fall, designed like a joystick, is aiming its product at the marketplace for its dedicated software.

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BILLY BUDD  
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 is achieved as patented power. STP's "Demand" jumps 123,000 copies, on the week sales dip of less than 10%, ring 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 overtake the Beastie Boys' "Check Your Head" at week-end. But, "Three Days Grace" is the third largest for a week-end of releases—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 NOISE: Numbers on "The Lion King" might be impressive. It rules the box office, where the film rang up more than $40 million, the third largest weekend in cinema history behind the Kevin McCallister's lead single, "I'll Be Home for Christmas." The numbers are better than "Mulan"'s week-end of $24.6 million.

THE STREAK: John Mellencamp's "Danee Naked" scores the chart's Hot Shot Debut at No. 13 with 59,000 units. The entry is lower than 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 has 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, close with 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 rack jobber-stocked (store No. 22928). 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, 3, 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 (127). War (No. 24), in the wake of its new release, "Peace Sign," made its chart appearance on the catalog chart last week. Making a Top Pop 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 column ran in the June 25 issue, the following bands: 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, it appears 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.
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 multilateral deals through CISAC. For more developments in China, see story, page 6.

BISCEGLIA AIDS SENIOR VP STRIPES
Bulletin hears that Arista promo chief Rick Bisceglia will take over as senior VP, while continuing to helm promo efforts. Along with exec VP/GM Roy Lott, he’ll work closely with label president Cappy 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’s B&T, which sells 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 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 their first packaging look: the line’s former box-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 a few titles featuring Robert Johnson, Johnny Mathis, No. 39, 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 these 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 debuts. Twenty-six previous releases eventually will be re-packaged.

Warner Sets New Anderson Disc

Conflict Halts Touré Concerts
Political instability in the Timbuktu region of Mali has forced Al Farka Toure to postpone his series of July concerts in the U.S., including those with Ry Cooder. According to reports from news agencies Reuters, 160 people said to have been killed 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.

Touré’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 Newman, 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 1966, 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.

The Billboard Bulletin...
“When I heard that my single ‘Back & Forth’ went to No. 1 on the BILLBOARD R&B SINGLES chart, I can honestly say that I was in shock. I knew ‘Back & Forth’ was a great song and I had a lot of faith that it would do well, but going to No. 1 in a matter of a few weeks was surprising. The first person that told me was my Uncle / Manager, Barry Hankerson. Later on, a few JIVE Records also called to congratulate me! It is a great accomplishment and I am very happy.”

Aaliyah, 1994
MUSIC FROM THE MOTION PICTURE SOUNDTRACK

Music Composed and Produced by James Newton Howard

Wyatt Earp

Available on Warner Bros. CDs and cassettes.


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