IN MUSIC NEWS



Ichiban Takes Aim With Deadeve Dick

JULY 16, 1994

ADVERTISEMENTS **Virgin Bringing** J.J. Cale 'Closer' To Mainstream

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

BY JIM BESSMAN

NEW YORK-For a guy who thought he'd be selling shoes at this



stage of his career, J.J. Cale instead has an 11th album for a new label, which hopes to bring the veteran American musician the recognition at home that he enjoys in Europe.

"Closer To You," Cale's first album for Virgin Records, is due domestically Aug. 23, nearly three months after its May 31 European release. (Cale came to Virgin via a deal with the French sublabel Delabel. See story, page 89.)

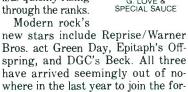
"We're using U.K. press a lot to launch the album in the U.S.," says (Continued on page 89)

New Acts Help Modern Rock Avoid Teenage Identity Crisis

BY CRAIG ROSEN

LOS ANGELES-With modern rock in its teens, the format is going

through an artistic changing of the guard as onetime mainstays are being squeezed out of the rotation to make room for a new crop of artists quickly rising through the ranks.



mat's leading artists. While those three acts have become hitmakers at most modern rock stations, a number of new talents

have also been embraced at specific stations, including EastWest's Dambuilders, OKeh/Epic's G. Love & Special Sauce, and Ichiban's Deadeye Dick (see story,

page 12).



plus-at a time when top 40 is frequently jumping on the modern rock bandwagon (Billboard, April 9)-is that the modern rock format can own the new talent exclusively for weeks, until top 40 discovers the new acts.

Those records are harder and weirder than something that top 40 (Continued on page 95)



■ BY DEBORAH EVANS PRICE

NASHVILLE-When an attendee at a recent Gospel Music Week session here



Records president Jimmy Bowen how he would react to an artist on his roster committing "Biblical sin," the question seemed

asked Liberty

oddly out of context for a radio programming seminar. A little (Continued on page 85)

Copyrights 'Scorch' **Jamaican Artists**

■ BY DON JEFFREY

NEW YORK-An old Coxsone Records 45 of "One Love" lists the band as



the Wailers. But in the space between the song title and the name of the group, where you would expect to see the names of song-

writers Bob Marley and Bunny Wailer, all that's written is the word "Scorch-

er" in parentheses. In fact, to many in the music business, Scorcher is the writer of compositions like "One Love" and "Simmer (Continued on page 92)

Rising Singer/Songwriters Redefine Folk In The '90s

■ BY JIM BESSMAN

NEW YORK-"Folk" music is experiencing one of its most robust periods since the open-ended,

sometimes stigmatizing term became a popular music genre heading.

The genre has evolved to encompass a broad range of artists, and the means of experiencing the music now

range from the traditional coffeehouse or church basement setting to the computer link.

But while young singer/song

writers seem as stylish these days as they were in the '60s, agreeing upon an acceptable definition for

the genre isn't as easy anymore. Folk music? As Pete Seeger re-

lates in his book "Where Have All The Flowers Gone,' the term was coined by 19th-century European scholars to categorize the music of the peasant class, "ancient and anonymous." In

America, it represented the songs of cowboys, lumberjacks, coal miners, and chain gangs.

(Continued on page 36)

Alternative View On Cyberspace

BY MARILYN A. GILLEN

NEW YORK-Independent record labels, already-signed and on-thecusp bands, downtown clubs, cuttingedge magazines, and all-around indie distributors have staked out a new territory in the region known as cyberspace, and zoned it strictly for alternative activity.

The hamlet is called SonicNet, and its residents come from all walks of the musical life.
"The germ of the idea was to

create a network that would connect (Continued on page 93)



SEE PAGE 20



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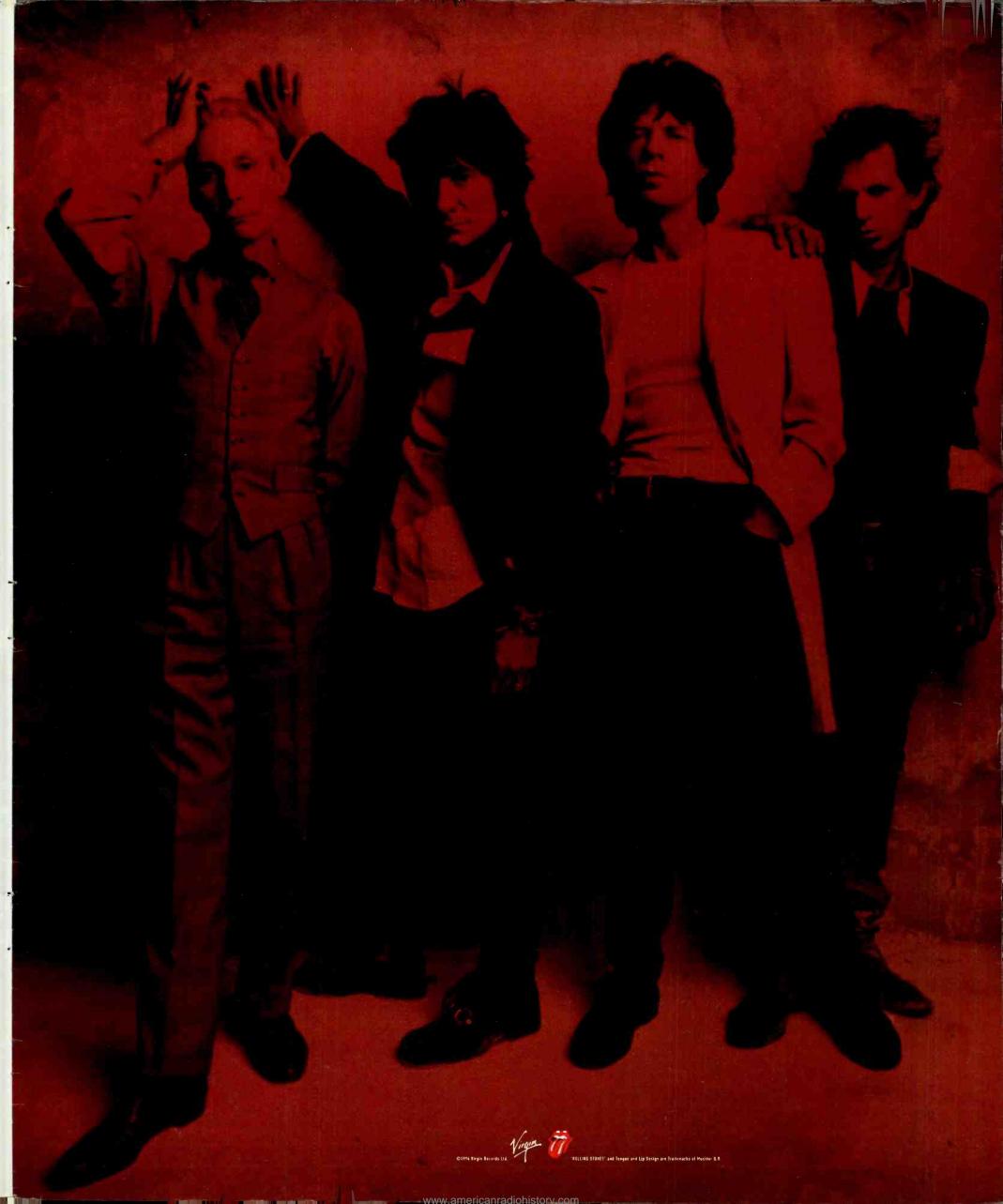
SEE PAGE 37

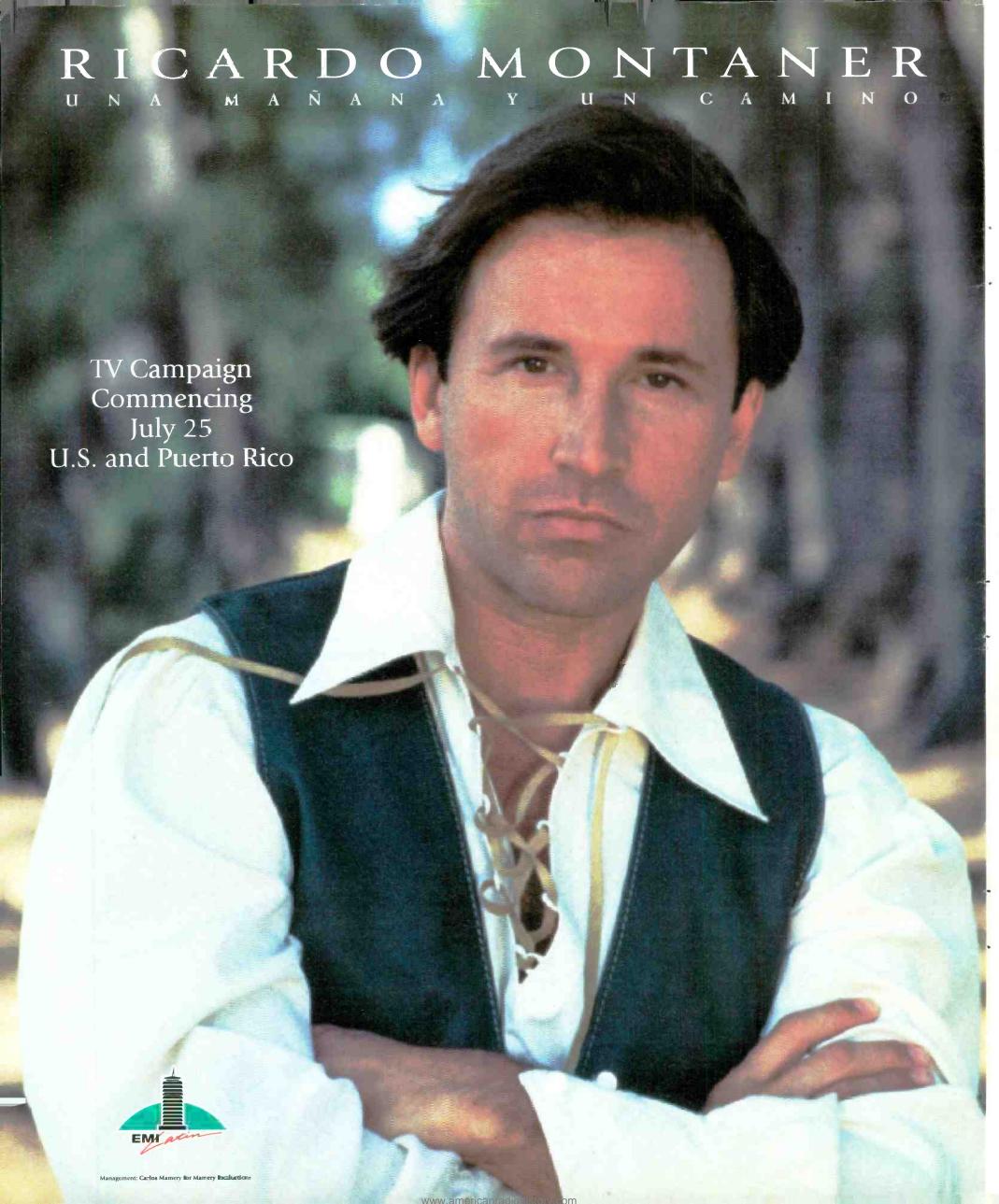






LADIES AND GENTLEMEN...





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Top U.K. Pol Shows Support For Music Biz BPI Told Of Its 'Substantial Contribution'

BY DOMINIC PRIDE

LONDON—One of Britain's most influential politicians has publicly and candidly expressed support for the country's music business, and has indicated the government's awareness of the industry's needs for the first time.

Kenneth Clarke, who is Chancellor of the Exchequer and is tipped in some circles as a future Prime Minister, admitted that the \$3 billion-plus music business was a "serious" and "extremely important" industry that needs to be taken care of.

Clarke, whose hobbies include listening to jazz, was addressing the annual general meeting of the British Phonographic Industry here July 6. His presence itself was taken by senior label executives as a sign that government attitudes toward the business are changing for the better. The chancellor's remarks came only two weeks after the government gave the business an almost spotless end-of-semester report, clearing it of the allegations of price fixing it had faced from press and consumer groups (Billboard, July 2).

In a warmly received speech, Clarke urged the industry to wear the findings of that report as a badge of legitimacy, and to build on the experience of having gone through a gruelling and expensive inquiry.

However, he ruled out any concessions on lowering the sales tax on records to bring them in line with other supposedly "cultural goods," such as books.

After a brief statistical presentation on the U.K. industry from BPI chairman Rupert Perry, Clarke said, "I realize it is a serious and extremely important industry, and I suspect [the public does] not realize what a substantial contribution it makes to the economy. What you do is of great relevance to the economy." He added with glee that the government received some \$300 million in taxes on the estimated \$2.1 billion spent at retail on recorded music, as well as from exports and "invisible" foreign income earned in rights.

"I realize that [your] success is hard-won, because you're in a very fickle consumer market and success depends on responding to ever-changing consumer taste."

With the auditorium in London's Royal Society of Arts packed to its noble rafters with seasoned record executives, Clarke was in many ways preaching to the converted. Yet to an industry which has for decades struggled to gain acceptance from the political and cultural establishment, it

was considered a relief to hear the chancellor articulate the fact that music has needs on a par with the manufacturing sector.

"I won't make the mistake of thinking that making records, and your connections with show business—the connection with leisure—make you a less important industry than people who bash metal or who deal in the city," Clarke said.

Clarke also said he was impressed with the U.K. music industry's investment in new talent, which the BPI put at 13%—1% more than the pharmaceutical industry's average R&D expenditure, and well ahead of British industry's 2% average. "That high level of investment keeps the industry a world beater."

Such investment could only be made within a strong legal framework, Clarke added. "If we have strong copyright laws, it gives incentives to invest in new talent." In his own remarks, BPI chairman Perry said, "We must invest to protect and develop our rights. This remains paramount to all of us."

Some questions leveled at Clarke by BPI members concerned the need for the Monopolies and Mergers Commission inquiry, which BPI director general John Deacon said had cost the industry \$30 million.

"I think you have got some return for that investment," Clarke responded. "The MMC [inquiry] was worthwhile. A strong view was beginning to emerge that the public was a victim of pricing policies. In the end, it has given an authoratitve answer."

On the thorny issue of the taxation of music—and not of magazines and books—Clarke admitted to the irony of pornography being zero-rated while records are taxed at 17.5% of the retail price. However, he said that many other industries also are lobbying for zero-rating, and he said he had no intention of incresing the number of products exempt from sales tax.

Perry presented Clarke with a BPI gold disc as a keepsake, as well as a specially prepared CD, "Chancellor's Choice," fea-

(Continued on page 89)

Michael Has Day In Frost's Court, Discusses Options For Appeal

BY ADAM WHITE

LONDON—As a metaphor for change in the entertainment industry, nothing could be more compelling than George Michael's prime-time U.K. television interview with Sir David Frost about his legal fight against Sony Music. It was due to air July 7 as Billboard went to press.

Here was Frost, the knight who has probed presidents and kings, talking to a rock star about his recording contract. When Sir David began making his mark on TV, the Beatles were barely stars—anywhere—and the discussion of record deals in prime time would have seemed about as likely as the demise of the Soviet Union.

"George Michael: A Television Interview With Sir David Frost," as it was billed, opened with a brief videoclip of the singer performing, followed by a Frost voice-over describing how "record companies around the world heaved a sigh of relief" at the trial's outcome. The show then

plunged directly into the one-on-one interview about the court case.

The 30-minute program made huge assumptions of audience knowledge about the lawsuit, focusing entirely on Michael's view of the judgment (he termed it "bizarre"), his determination to prevail on appeal (with what he called "the ultimate option" of a still-further appeal to the House of Lords), and the possibility that, before that, he could settle with Sony.

Near the interview's end, Michael said, "If Sony were to come to me at this stage and say, 'OK, George, we've made our point, you can go, we really don't need you you can continue your career elsewhere, you know we don't want this mess to continue," I have to be honest. If they were going to do that unconditionally, I'd have to say, 'OK, I'm not going to be a martyr, I have my own life to think about, and I can't fight for the whole industry at the risk of losing the rest—or the next 10 years—of my life as an artist. And I would (Continued on page 89)

International

THIS WEEK IN BILLBOARD

NEW LIFE FOR DECCA NASHVILLE

MCA Records recognizes the difficulty in launching a new subsidiary in today's competitive country market, but its "new" Decca Records imprint has a distinct advantage: its legacy as the 1930s-'50s home of such legends as the Carter Family, Ernest Tubb, and Patsy Cline. Peter Cronin reports. **Page 32**

BEAVIS AND BUTT-HEAD PLAY NICE

No, not really—but now fans can play "Beavis And Butt-head," a new interactive video game from Viacom New Media featuring the characters' trademark antics (and noises). The title leads a flurry of new games based on licensed properties, from "Star Trek" to Macbeth. Marilyn A. Gillen has the story. **Page 60**

'LION' DISNEY'S NEW KING OF THE HILL

With sales of more than 271,000 units during the week ending July 5, Walt Disney Records' "The Lion King" shot to the top of The Billboard 200, becoming the first Disney-related album to reach the summit since "Mary Poppins" in 1965. Fred Bronson reports in this week's ChartBeat column.

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MAPs For Hot Vids Are Hard To Read

Retail Price-Cutting Battles May Erupt

BY SETH GOLDSTEIN

NEW YORK—Minimum advertised pricing will be getting maximum exposure in home video this fall, even though trade sources doubt MAP's ability to stem the price-cutting battles sure to erupt when "Jurassic Park" and "Snow White And The Seven Dwarfs" arrive at retail in October. Aggressive discounters like Best Buy are expected to ignore MAP, considered by many the only way to keep video stores competitive in "A" titles going directly to sell-through.

MCA/Universal Home Video hopes

MCA/Universal Home Video hopes its MAP for "Jurassic Park," a studio first, keeps the peace. Retailers, primarily the mass merchants, who advertise a rebateless "Jurassic Park" below \$14.95, won't qualify for co-op advertising funds; Jell-O and McDonald's cross-promotions lower the floor prices to \$9.95 and \$7.45, respectively.

Disney, long a MAP proponent, is holding a \$16.99 line on "Snow White," the second of what are likely to be the two hottest sell-through titles of 1994. The studio adamantly denies it, but trade sources claim that Disney plans other steps against retailers who ignore MAP, such as delaying shipment of the next sell-through hit or cutting back on market development funds. "There are rumors to that effect," says a buyer for one chain.

Failure to comply thus might cost those retailers Disney's full co-operation in selling a title like "The Lion King," which grossed \$100 million less than two weeks after wide theatrical release and should reach the home market in 1995.

MAP was a popular record and home video ploy to bolster price stability—and enhance retail profitability—until it was derailed about four years ago when the Federal Trade Commission investigated complaints that suppliers were dictating prices. The FTC gathered documents, but in the end did nothing. A year ago, the major record labels began returning to MAP, and this year Disney's Buena Vista Home Video subsidiary applied it to "The Fox And The Hound" and "The Return Of Jafar," two multimillion-unit best-sellers.

"We always thought it was legal," says an industry attorney, provided

the studios stay away from price control—that qualifies as resale price maintenance, which is illegal, he adds. MAP reroutes the emphasis to co-op; retailers indifferent to the fund can drop the price as low as they wish.

Many do, and that's the rub, according to a video distributor, which says 50% of its accounts did not comply on the earlier Disney titles. "Everybody does what they please," a staffer notes, especially the chains "that don't have video as a major part of their business."

A veteran rackjobber executive says, "I think MAP is something that in theory the business desperately needs, but as a practical matter, it's very, very difficult to find a way to enforce it. The people that violate it don't care. Co-op isn't a big enough thing to them." He adds, "There are too many ways for people to get around it," noting Disney may be paying for display space in stores selling its product below MAP.

The studios are caught between a rock and a hard place, he believes. MAPs generally are spotted too low, an invitation for retailers to undercut their normal pricing. "It can be counterproductive," he says. "I'd like to see [MAPs] higher. But that makes it even easier for people to break them."

Any MAP is better than no MAP at all, says Gary Ross, president of Musicland's Suncoast Motion Picture chain of sell-through stores. "The Musicland Group is in full support of MAP to bring some sanity to the market." Things might be saner still, Ross suggests, if violators were hit with "fairly severe penalties" and MAPs were higher, "although that's probably not going to happen." MAPs currently range from 50 cents to \$1.50 a cassette above cost, Ross estimates.

Suncoast has been hurt by lowball pricing on most sell-through titles, including FoxVideo's "Mrs. Doubtfire." "Even 'Jafar' was pretty bad," says Ross. "You can complain loudly going forward, but there's nothing much you can do after the fact." He singles out consumer electronics chain Best Buy, a Minneapolis-area neighbor, as "one of the worst" price cutters, influencing Wal-Mart, Kmart, and Target Stores.



Just What The Doctors Ordered. Epic Records Group chairman Dave Glew, second from left, congratulates the Spin Doctors following their three benefit shows at New York's Bottom Line. Proceeds from the concerts were donated to Musicians Assistance Program, the Los Angeles-based nonprofit organization that helps music industry professionals recover from drug and alcohol problems. Part of the June 13 early show, featuring songs from the group's new album "Turn It Upside Down," was broadcast via satellite to more than 100 radio stations. Shown with Glew, from left, are Spin Doctors Aaron Comess, Chris Barron, Eric Schenkman, and Mark White.

Best Buy, which is often accused of using videos as loss leaders to attract hardware customers, plays by MAP rules "for the most part," says buyer Jimmy Hire. "We followed the \$14.75 guidelines on 'Jafar' and it affected us." But that didn't prevent Best Buy from dropping "Jafar" below MAP in an in-store promotion once it found out it was being undersold by archrival Circuit City.

Hire understands the need for MAP to help "the smaller guys ... but I wish there weren't any such plans." The chain, he says, hasn't decided how to handle "Jurassic Park" and doesn't know the "Snow White" plan. Hire, though, expects Disney's MAP to make "a statement. They're definitely laying down the law."



Swearing In. Following their showcase at Warner Music International's Managing Directors' Conference in Montreux, the members of Blitzz recording group All-4-One receive platinum discs for U.S. sales of their self-titled debut album, which features the No. 1 single "I Swear." Shown, from left, are band members Tony Borowiak and Jamie Jones; Atlantic Group co-chairman/co-CEO Doug Morris; band members Delious and Alfred Nevarez; and Atlantic Group president Danny Goldberg

U.S. Commerce Secretary Backs Perf. Right Task Force Says It's Time To 'Remedy This Inequity'

■ BY BILL HOLLAND

WASHINGTON, D.C.—A top official in the Clinton administration has thrown his weight behind the movement to add a performance right to U.S. copyright law.

In a report on the intellectual property implications of the National Information Infrastructure, Secretary of Commerce Ron Brown became the highest-ranking Clinton administration official yet to call for a performance right. The report, released July 7, followed more that a year's study by the White House Information Infrastructure Task Force, chaired by Brown, and its Intellectual Property Rights Working Group, chaired by Bruce Lehman, assistant secretary of Commerce and commissioner of Patents and Trademarks.

"Sound recordings are the only copyrighted works that are capable of being performed that are not granted a public performance right," the report says. "The working group believes it is time to remedy this inequity."

The first administration recommendation of a performance right came in April, in the form of a letter signed by Commerce Department general counsel Ginger Lew (Billboard, April 30). The legislation to create a performance right is scheduled for mark-up in the House later this month.

The new recommendation of a performance right was one of several suggestions to amend existing copyright law to accommodate information superhighway developments.

The report also calls for a new "distribution by transmission" right in U.S. copyright law if the "primary purpose or effect of the transmission is to distribute a copy or phonorecord of the work to the recipient of the transmission."

It also recommends that the law be amended "to make clear that the first sale doctrine does not apply to transmissions" where "a [lawful] copy of the work remains with the first owner"

In another copyright-related administration action, U.S. Trade Representative Mickey Kantor has terminated his unit's cautionary reviews of its favored-nation status for Egypt, Cyprus, and El Salvador, recognizing the new copyright laws and upgrad-

ed protection against piracy in those countries.

However, Kantor, in his July 1 action, decided to continue yellow-light reviews of copyright reforms in Turkey and Poland.

If copyright protection is not developed in those countries after a year, the administration has the discretion to deny duty-free privileges under the Generalized System of Preferences Program.

Poland, which has inaugurated a new copyright law, still will be monitored by USTR through a GSP review to see if the country puts teeth in its enforcement policies, and if it joins the Berne Convention and the Geneva Phonograms Convention.

Until that time, U.S. recordings in

Poland are not protected.

Turkey also will be monitored for another year by USTR. That nation received criticism from Kantor, who said its current political and economic problems "should not be used as an excuse to avoid legislative reform and justify the continued piracy of U.S. works."

Said Eric Smith, executive director and general counsel of the International Intellectual Property Alliance, "We agree with [the] Ambassador's disappointment with Turkey's lack of progress," and added that if improvements are not forthcoming, "the administration should not hesitate to remove Turkey as a beneficiary of the GSP program."

Ex-Monks' Claim Of Chant 'Arrangements' Sparks Furor

■ BY HOWELL LLEWELLYN

MADRID—A most unholy row has erupted here with the publication by two former monks of a book of what they claim are their arrangements of the chart-topping Gregorian chants recorded in 1973 by the Benedictine monks of the monastery of Santo Domingo de Silos in Spain

The two ex-monks did indeed direct the famous recordings, which were released by EMI Spain last November and have sold 3.5 million units worldwide and created estimated revenues of \$77 million.

But what was to have been a peaceful presentation of the book of musical scores June 28 at the Spanish performing rights society SGAE flared up into a sometimes arcane dispute between journalists and musicologists on one hand and exmonks Ismael Fernandez de la Cuesta and Francisco Javier Lara—plus SGAE deputy chairman Teddy Bautista—on the other.

Three main accusations were hurled at the former monks: that it is impossible to score arrangements for Gregorian chants; that their motive in publishing the "arrangements" was purely financial; and that they had been induced by SGAE to register the arrange-

At stake, apart from the exmonks' prestige as eminent university musicology professors with high ethical standards, is an estimated \$5.4 million (700 million pesetas) in royalties for the arrangements

If paid, this money would come from EMI Spain, whose president, Rafael Gil, has slammed the exmonks. "They are shameless and unscrupulous," he said. "This proves that when the smell of money is in the air, the flies gather round. If they claim royalties, we'll take them to court."

The dissenting musicologists at the SGAE presentation argued that any choir of monks can sing their interpretation of plainsong, but that an interpretation did not amount to an arrangement. Gil explains, "The chants are sung in unison. There are no harmonies nor melody, therefore no arrangements. What these ex-monks are doing has come as a great surprise to me. As they are now musicologists held in great

(Continued on page 87)

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<u>Commentary</u>

Lessons From The George Michael Trial

■ BY TONY MORRIS

The longest-running lawsuit of all time was filed by Maloji Phorat in Poona, India, in 1205. În 1966, Phorat's descendants were granted judgment in the case, which concerned the right to preside over public functions and at religious festivals.

While the fever generated by contemporary superstars is often compared to a religious experience, it is hard to believe that the music of today will engender the same degree of devotion on the 761st anniversary of George Michael filing suit against Sony. But as they await Michael's decision on whether to embark upon a series of appeals that could take him to the English House of Lords and the European Court of Justice in Luxembourg, neutral observers could be forgiven for thinking that the artist might he out to emulate the illustrious Phorats.

While the prospect of Michael's heirs litigating against Sony is unlikely, the reality is that those first-time artists who have previously extricated themselves by way of litigation from contracts with English music companies by way of litigation have notably failed to emulate their previous recording successes. Spandau Ballet, Holly Johnson, and Gilbert O'Sullivan are examples of those who successfully applied the principle that English law will set aside a contract so onesided as to be an unreasonable restraint of trade. Those acts subsequently found that the market had moved on, and that the paying punter was dancing to a different tune.

In applying the restraint of trade principle to a superstar contract with a major label, Michael was trying to create a first. And he

No artist can be expected to create worthwhile music when shackled to a contract laced with unreasonable terms, but examination of Michael's wealth, generated by his relationship with Sony, hardly justifies his post-verdict pronouncement of "professional

Michael protested that Sony was not prepared to allow him the creative indulgence he sought, yet the prophetically entitled "Listen Without Prejudice, Vol. 1" was accepted, embraced, and exploited in pretty much the way that Michael's self-propelled radical change of image and direction dictated-a change that he admitted would, and in fact did, lead to a substantial decrease in sales.

Michael made much in court of his obligation to produce seven more albums over the next 15 years. Conveniently forgotten was the fact that he also depended on Sony's continuing belief in his talent, its exercise of various options, and the corresponding obligation to make substantial advance payments to him—all part of the concerns of superstar

The court devoted much of its time to considering the history of the various renegotiations of Michael's Sony contract. Artists would do well to read the judgment for an exposition of the hazards of conducting a creative relationship through intermediaries and advisers. If anything can be learned at all, it is that depersonalizing the artist/label relationship into endless meetings between third parties can result in creative problems and commercial misunderstandings

In referring to principles of European law, a different set of legal criteria applies to Michael's attempt to free himself from his contract. It remains to be seen whether or not his technical arguments will receive a sympathetic approach from the European Court. If European competition law is held to apply to an artist's contract, it is conceivable that not only European artists, but American artists signed to major labels whose recordings are exploited in Europe, could seek to take advantage of a ruling that could leave them free



'Talent is the most precious commodity of

Tony Morris is head of media and entertainment law with the law firm of Cameron, Markby and Hewitt, London.

to negotiate other arrangements for European exploitation of their music.

The matter could be resolved out of court by a transfer of Michael's recording services, but the question remains whether any of the other majors is willing to risk entering a contract with an artist who has become more familiar with the processes of the law than those of the studio. While the superficial trappings of his superstar status may make

an initial difference in influencing a major record company's decision to buy out Michael's contract, those with fingers on checkbooks will be carefully considering the underlying nature of any relationship into which they may enter with the artist.

In the meantime, as the litigation lumbers on, Michael's most important commodityhis musical talent-festers on the sidelines. Time is passing, and inevitably his audience will begin to dwindle. Indeed, it is the legions of loval devotees, those who have put Michael where he is today, who lose the most from this. By the time this litigation is concluded, the remaining fan base may be enough to satisfy his demand for recognition for the music that he wants to play, but it is doubtful that fans will remain in sufficient numbers to justify the superstar status to which he aspires.

All relationships need to be worked atnot the least those between record companies and their artists. Washing the dirty linen of a relationship in the cold glare of a courtroom spotlight may give one recourse for perceived wrongdoings. But at the end of the day, given that talent is possibly the most precious commodity of all, neither artist nor record company can ever benefit from allowing a collision of wills to obscure what it was that created success in the first place. That is possibly the most cogent lesson to emerge

LETTERS

VSDA PROCEEDS AS PLANNED

I would like to correct several statements concerning the upcoming Video Software Dealers Assn. convention that were included in your June 25 issue. First, regarding items contained in the "Shelf Talk" column:

- We have not "lost the use of 40 [meeting] rooms" at the Las Vegas Convention Center for this year's show. In fact, we will occupy 44 meeting rooms, the same number as last year. Several of these meeting rooms were formerly reserved for use by the organization occupying the Convention Center prior to our show, but they have since agreed to release the rooms to VSDA.
- · We will not build meeting rooms on the show floor. Although we had considered this as an option, the release of the rooms as described above made this unnecessary.
- We are not going to "boot the adult video suppliers out into the hallway." In fact, the adult exhibit has been moved to a space off the main floor that was formerly reserved for our seminars. This is consistent with the proposed floor plan that was included in all exhibitor solicitations.
- The ballroom for the opening-night cocktail party is available. Although there appeared to be a problem earlier in the year, the Las Vegas Hilton made arrangements to secure the room for our use. The article headlined "VSDA Hits The

Road With Next 6 Confabs" also contains

several statements that need to be clarified. • The decision to move the convention to May was not made to satisfy "the demands of program suppliers" or "mass merchants." The decision was made to satisfy the needs of the majority of our convention attendees, 78% of whom indicated in a 1993 post-convention survey that May was their first choice of months to hold the convention.

While Federal Express is holding a meeting in the Las Vegas Hilton immediately prior to our show, it isn't true that we were unable to reach an accommodation with Fed Ex." In fact, we were able to work out an arrangement that will allow us to move into a particular room in the Hilton earlier than otherwise would have been possible.

Details aside, the general thrust of both your articles was that the Las Vegas Hilton and the Las Vegas Convention Center are hostile to VSDA. The fact is that Las Vegas is a very popular town, and there is a great demand for meeting and exhibit space. This often makes it difficult to maneuver a large enterprise like a convention. We've had some problems, but the Hilton and Convention Center have done their best to fix them, and the Convention is proceeding as planned. We expect it to be a complete success.

Rick Karpel Executive Vice President Video Software Dealers Assn.

VSDA LOCATION NOT IMPORTANT

Las Vegas is a great place for a convention. So is Dallas. While we're at it, so is my home base here in Portland, Ore., so y'all come on up sometime.

The bottom line as I see it is this: No matter where the Video Software Dealers Assn. holds its convention in 1995 or in future years, I'll be there. My business demands it. The IRS will allow me to deduct it. And virtually all my friends and acquaintances will be there. See you in Dallas in '95.

Ron Berger President

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



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Artists&Music

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Psychobilly, Qu'est-ce Que C'est? Major Labels Eager To Find Out

■ BY CHRIS MORRIS

LOS ANGELES-The music known as psychobilly or trashabilly-a twisted sub-genre of '50s roots rock-is attracting burgeoning interest from major labels.

The Cramps, whose mutated melodies such as "Human Fly" and bent covers of Roy Orbison's "Domino" and Hasil Adkins' psychobilly precursor "She Said" virtually defined the genre in the late '70s and early '80s, have been signed by the Medicine Label, a Giant Records subsidiary, after more than a decade as an indie-label fixture. The group's as-yet-untitled album, due in October, will be its first major-distributed work in several years.

The Reverend Horton Heat, a maniacal Dallas trio whose song "Psychobilly Freakout" defines its hotwired sound, has released its third album, "Liquor In The Front," through Interscope, after two releases on the Seattle indie Sub Pop. Ministry's Al Jourgensen produced the new album, which bears a joint Sub Pop/Inter-

Additionally, Southern Culture On The Skids, a Chapel Hill, N.C., trio

OUTHERN CULTURE ON THE SKIDS



REVEREND HORTON HEAT

that offers a rural take on the psychobilly sound, is being courted heavily by Geffen Records. The act has released two albums on West Lebanon, N.H.-based indie Safe House Records.

Interscope A&R man Tony Ferguson, who brought the Reverend Horton Heat to the label, believes that bands in the psychobilly genre can have broad appeal in today's market. 'I think people are getting a little fed up with the dark grunge metal stuff, and it's a pleasant thing to hear these cross-musical ideas with a rockabilly base," he says.

While label observers acknowledge that radio may be skittish about play-(Continued on page 87)

Two Books Mark Best Of Musician

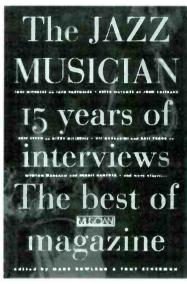
Collections Celebrate The Mag's 15 Years

■ BY MARILYN A. GILLEN

NEW YORK-Musician magazine marks its 15th anniversary with a look back at some of the milestones that have made it a touchstone for an increasingly rare breed of music journalism that never loses sight of the musician within the music.

In August, St. Martin's Press will publish two separate volumes of Musician highlights, "The Jazz Musician" and "The Rock Musician" (\$12.95 each in paperback; \$22.95 hardcover), each containing about a dozen articles culled from the pages of the magazine, which is part of the Billboard Music Group.

In its mission, the magazine's title has always been its tenet. "It's a magazine concerned with musicians and with the idea that musicians and the music they make can be written about entertainingly, but, at the same time, treated very seriously and with literary and artistic standards that reflect that same level of respect," says Mark Rowland, Musician's executive editor and co-editor, with former musician





Two new books from St. Martin's Press, "The Jazz Musician," left, and "The Rock Musician," collect some of the finest work published by Musician magazine.

editor Tony Scherman, of "The Jazz Musician.

That combination of factors made Musician appealing to St. Martin's, says Cal Morgan, the editor in charge of the project at the New York-based publisher. "Musician bridges the gap between magazines concerned with gossip and personalities and technical ones that address the specialists exclusively in what must be an elitist way. Musician talks engagingly about musicians and their lives and work (Continued on page 93)

Heatseekers Oualifications Streamlined

LOS ANGELES-Some new faces will pop up on the Heat-seekers chart as Billboard streamlines the list's eligibility requirements.

Effective with this week's issue, eligibility for the chart will be based solely on The Billboard 200. Any act that has never reached the top half of The Billboard 200 will be eligible for Heatseekers, regardless of the act's history on other specialty charts.

Previously, the chart-which is devoted to new and developing talent-also restricted acts that who had risen to the top 25 on Top R&B Albums or Top Country Albums, or the top five on one of Billboard's specialty-genre album charts.

As a result of the change, acts that previously did not qualify for Heatseekers are now eligible. However, acts that already have been moved off the Heatseeker chart under the old criteria will not be reinstated.

The 40-position Heatseekers chart appears weekly in Billboard with the Popular Uprisings column. Carrie Borzillo's report on new and developing talent (see page 19). The list, which is based on sales data compiled by Sound-Scan, debuted in October 1991.



Catching Some ZZ's. RCA Records executives congratulate ZZ Top on platinum sales of the album "Antenna" backstage at the group's recent show at Madison Square Garden in New York. Shown, from left, are senior VP of A&R Dave Novik; band member Billy Gibbons; senior director of artist development Hugh Surratt; president Joe Galante; band member Dusty Hill; senior VP of marketing Randy Goodman; band member Frank Beard; VP of national pop promotion Skip Bishop; senior VP of promotion Butch Waugh; and BMG Distribution president Pete Jones.

Blood & Fire Label Gives Reggae Pioneers Their Due

BY PAUL SEXTON

LONDON-As reggae wields an ever-stronger influence on the chart and club landscapes here, a new label backed by industry heavyweights has been launched to work the rich Jamaican seam and to give overdue recognition, in some cases posthumously, to some pioneers of the genre.

Blood & Fire was formed by Elliot Rashman and Andy Dodd, the management team behind the British pop group Simply Red, along with Bob Harding, a partner in their company So What Arts. The label made its bow in British record stores in March, and has since achieved an admirable blend of commercial and critical success

with its impressively archived and packaged releases. Negotiations are under way to bring the label to the

The Manchester-based imprint has

a joint distribution arrangement in the U.K. with Poly-Gram and the independent Grapevine Distribution. Its debut release was "If deejay was your trade: The Dreads at King Tubby's 1974-



1977," a 16-cut compilation of premier Jamaican toasters including I Roy, Tappa Zukie, Jah Stitch, and Dillinger,

all recorded by prolific producer Bunny Lee at King Tubby's stu-dio in Kingston.

All the acts on the compilation are

seminal in black

music history, Rashman says. "Without toasting, there would not be rap and hip-hop, certainly not as we know he says.

With minimal advertising but uniformly positive press response, the album sold some 5,000 copies in Britain during its first two months in release, according to the label.

Next, in May, came "King Tubby & Friends: Dub Gone Crazy (The Evolu-(Continued on page 94)

'Deadeye' Improves Ichiban's Alternative Aim

■ BY CARRIE BORZILLO

May and June were whirlwind months for New Orleans-based alternative pop trio Deadeye Dick.

The band pressed and serviced its own album, "Tabitha," to radio sta-tions, garnered a No. 1-requested song at WNNX (99X) Atlanta with "New Age Girl," and signed a five-album deal with Atlanta-based Ichiban Records. A week later, the label released the band's album, now retitled "A Different Story" (Billboard, July

In addition, Deadeye Dick is close to inking a publishing deal with Poly-Gram. Sources say the band will sell

a quarter of its publishing for \$100,000.

In the midst of all the activity, the band found itself the object of a major-label bidding

war, with offers coming in from Geffen, EastWest, Zoo, Atlantic, Hollywood, Elektra, PolyGram, and RCA.

However, even with offers exceeding \$1 million, the band, its manager Stephen Klein, and Ichiban executive VP Nina Easton declined all propos-

Deadeye Dick singer/guitarist Caleb Guillotte explains, "It was a simple decision. We already knew and liked [Ichiban]. And we've heard enough horror stories about major labels and owing money. We didn't want a big advance. I don't believe in wasting money. Instead, we got a modest signing bonus [from Ichiban], (Continued on page 93)

BILLBOARD JULY 16, 1994.

Tuff City Records Moves Forward And Looks Back

BY PAUL VERNA

NEW YORK-For music historian Aaron Fuchs, the advent of rap in the late '70s was a musical milestone no less historic than the birth of rock'n'roll in the '50s. In fact, Fuchs was so captivated by rap that he quit his job in trade journalism to start the label he still helms today, Tuff City Rec-

That was 1981. Thirteen years later, Tuff City thrives as one of the industry's most dynamic-if least known-independent labels devoted to black music.

The company's roster spans the spectrum of urban genres, from straight rap to doo-wop to dancehall to rap/jazz fusion to funk to groundbreaking soul from the '40s and '50s. In order to take advantage of the strength and diversity of the catalog, Fuchs recently has mounted an aggressive reissue program while still keeping his ear tuned to the latest sounds on the street.

Among the label's upcoming releases are an album by jazz/hip-hop collective Ghetto Philharmonic, "Hip Hop Be Bop," featuring the single "Don't Bite The Concept." The group is made up of two rappers, G-Clef and B-Natural, who—as their names suggest-are also musicians: G-Clef plays alto sax, and B-Natural plays

Other new product on Tuff City includes a rap concept album by reformed ex-convict Optimist Prime (formerly Funkmaster Wizard Wiz), who rhymes about prison life in "Behind The Wall"; and an album, "Up In Smoke, Too," by Boodah An Da Bandit, a rap group Fuchs describes as having a "slacker, get-high kind of sound.

In addition, Tuff City is preparing an album of Jamaican dancehall titled "Riddim Riders," featuring such first-rate talent as Buju Banton, Spragga Benz, and Fragga Ranks; some of the tracks on the compilation were produced by pre-eminent dancehall studio men Sly Dunbar & Robbie Shakespeare.

The label's story began in the late '70s, when Fuchs, then a journalist at trade magazine Cash Box and other publications, saw DJ Hollywood blow away the headliners" at the Apollo Theatre on successive weeks.

"It didn't occur to me that this was the dawn of a new era in music," he says, "but I made a mental note of it, and a couple of years later, when guys like Bobby Robinson and Paul Winley were coming around with their rap 12-inches, I recognized them (Continued on page 94)



Platinum "Songs." Mute Records president Daniel Miller and Sire Records president Seymour Stein recently presented Depeche Mode with platinum awards commemorating sales of the group's album "Songs Of Faith And Devotion." The presentation took place backstage at one of the group's two sold-out concerts at Jones Beach in Long Island, N.Y. Shown, from left, are Miller, Stein, and band members Martin Gore, Dave Gahan, Daryl Bamonte (subbing for Andrew Fletcher on tour), and Alan Wilder.

Profile Broadens Scope, Adds 2 Labels New Imprints Will Focus On Rock, Techno Acts

■ BY J.R. REYNOLDS

In a move reflecting its widening business focus, Profile Records has been renamed Profile Entertainment. Plans for the renamed company include the creation of two new record labels and entry into the multimedia business.

New York-based Profile's two new labels are Another Planet Records, which will focus on rock acts. and Sm:-)e Communications (pronounced "smile"), which will fea-ture techno and "upfront" dance music.

The company will maintain its Profile Records imprint for its bread-and-butter rap and dancehall stable and its compilation releases.

Profile Records co-founder and president Steve Plotnicki announced the expansion of the 13year-old company following the acquisition of longtime partner Cory Robbins' interest. "I've wanted to expand our base of operations for years, but my partner and I had different thoughts on the subject," says Plotnicki.

The first releases from Another

named director of A&R at EMI Rec-

ords in New York. She was A&R manager for Chrysalis/EMI.

Warner Bros. Records in New York names Adrian Miller director

of A&R and Ian Alexander assistant

director of East Coast A&R. They

were, respectively, director of A&R,

marketing and promotion at Immor-

tal Records; and founder of I.A.D.

Glenn Schwartz is named asso-

ciate director of special marketing ad-

ministration at Sony Music Interna-

tional in New York. He was manager

Planet will be reissues of albums from hardcore acts Murphy's Law and CroMags. Both sets will drop July 26. A compilation titled "Sunday Matinee: The Best Of Hardcore" will follow Aug. 23.

Sm:-)e Communications' first release is "Emotional Travelog" by Holland-based artist Peter Vriends. The album will be out Aug 23. German-based group Air Liquide also is completing its untitled set, sched-uled for a September release.

Plotnicki says he thinks the marketplace for dance and indie rock is ripe, and points to Profile's past experience in those genres.
Says Plotnicki, "It's not like we're

beginning from scratch. We had a 'Best Of Techno' series [beginning in 1990] at 200,000 units, so there is a measurable following.

Profile Records also had success with its "Best Of House" series. which began in 1988, and its 1989 "Best Of Reggae Dancehall" compilations.

The company's goal, according to Plotnicki, is to maintain its rap base, with such acts as Run-D.M.C., DJ Quik, 2nd II None, and Special Ed,

while increasing the number of album projects for the combined la-'We're currently in the 12-to 15-[album] range," he says. "We want to increase that to the 24- to 30-album range. Our goal is to turn out 24 next year, and if we can achieve that, we'll be happy."

Plotnicki says the company will continue distributing its releases direct to certain stores; other retail sites are handled by Alliance Distri-

Profile Entertainment also is releasing a CD-ROM series geared toward home use by DJs and consumers who want to mix their own music. The company plans to have the product on the market in time for the holidays, and employ the same distribution system as the record labels, with possible expansion to nonconventional outlets.

As part of the company reorganization, Plotnicki has promoted three executives. Gary Pini has been named senior VP of international A&R and product management for Profile Entertainment. He was formerly a VP at Profile Records.

(Continued on page 95)

Thorn EMI Deal For Intercord **Label Completed**

LONDON-EMI parent Thorn EMI has completed its acquisition of German company Intercord, for which it is paying German publishing group Georg von Holtzbrinck 132 million German marks (\$83.5 million) in cash.

The deal stipulates Thorn's assumption of Intercord's debt and includes a payment of 15 million marks (\$9.5 million) to be made in 1998, conditional on Intercord's performance over the next four years.

Thorn announced the purchase March 8 (Billboard, March 19), putting an end to years of speculation that the Stuttgart, Germany-based publishing concern was looking to unload Intercord.

In 1993, Intercord earned pre-tax profits of 15.4 million marks (\$9.7 million) on sales of 160.1 million marks (\$101.4 million). Its forte lies in German-language repertoire-with singers such as Pe Werner and Reihard Mey-and in dance music, where, through its Blow Up! label, it has developed acts that include Dance 2 Trance, Captain Hollywood Project, and Intermission. As Germany's largest independent, it had (until recently) become the licensee of larger U.K. and continental European indies such as Mute. Roadrunner, and Play It Again Sam, although the acquisition of labels such as Sonet and the tendency for the remaining indies to sign international licensing deals with majors have cut off some of Intercord's supply of repertoire.

In recent months, the company lost Blow Up! label head Andreas Kappell and Intercord A&R director Peter

Intercord will continue to be run from its Stuttgart headquarters by managing director Herbert Kollisch, who will report to EMI continental Europe president Alexis Rotelli.

EMI says the company will continue to operate independently in the German market, competing with EMI Electrola in Cologne and Virgin in Munich. DOMINIC PRIDE

EXECUTIVE TURNTABL

RECORD COMPANIES. Tom Connolly is named senior VP and controller of Sony Music Entertainment in New York. He was a partner in the media/ entertainment group at Ernst &

Gary Stewart is promoted to senior VP of A&R at Rhino Records in Los Angeles. He was VP of A&R.

Yves Beauvais is promoted to VP of A&R special projects at Atlantic Records in New York. He was senior director of A&R special projects.

Dave McPherson is named A&R. director at Jive Records in New York. He was A&R director for Mercury.

Les Borsai is named director of tour marketing for MCA Records in Los Angeles. He was a talent buyer with Avalon Attractions.

Michael Krumper is promoted to director of product development at Atlantic Records in New York, He was product manager.

Debbie Southwood-Smith is



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of business affairs for Sony Music

Ern Llamado is promoted to direc-

tor of A&R at Priority Records in Los

Angeles. He was director of college

and mixshow promotion for Priority.

John "J.C." Colasanti is named

VP of promotion for Critique Rec-

ords in Boston. He was director of na-

MCPHERSON



for Sony Music.



KRUMPER

Bill Shaughnessy is appointed

manager of promotion operations for

Epic Records Group in New York. He

was manager of marketing services

Chris Chambers is named manag-

er of artist and media relations for

Mercury in New York. He was senior

account executive, urban department





SOUTHWOOD-SMITH

PUBLISHING. Larry Stevens is promoted to assistant VP of general licensing at BMI in Middleboro, Mass. He was senior director.

RELATED FIELDS. John J. Gilstrap is named senior director of new business development and strategy for Philips Media in New York. He was director of market development for the office of the chairman at Warner Music Group.

Scott Bonn is named VP of advertising sales for Music Video Channel the Box in New York. He was VP of client marketing with NBC-TV.

Dave Garbarino is named national sales manager at American Recordings in Los Angeles. He was promotion and marketing manager at Gef-

Andrea Kleibel is promoted to associate director of A&R administration for Sony Classical in New York. She was A&R coordinator.

for JLM Public Relations.

Jesus & Mary Chain Looks For A Break

Band Returns With Acoustic Set On American

BY CHRIS MORRIS

LOS ANGELES-American Recordings believes that with the Aug. 23 release of the Jesus & Mary Chain's acoustic-oriented "Stoned And De-throned," the Scottish modern rock hand should finally receive its just commercial desserts.

'The Mary Chain are due," says American A&R exec Marc Geiger. They are one of the most influential bands from the mid-'80s that are still vital, and it's time for us to have a hit

The Chain still hasn't gone over the top at modern rock radio, despite its high-profile stint on the Lollapalooza tour in 1992.

Modern rock KROQ Los Angeles MD Darcy Fulmer says, "The station hasn't had a big hit record with them I think the real core listeners know them, but the average KROQ listener hasn't made a bond with them

Still, noting that a current Bud Light beer commercial uses a cut from the Chain's 1992 American label debut "Honey's Dead," Fulmer adds, "There's always a potential."

The East Kilbride-bred unit, which burst onto the U.K. rock scene in 1984 with its brazen, feedback-soaked



THE JESUS AND MARY CHAIN: William and Jim Reid.

sound, may have its best shot vet in the U.S. with "Stoned And Dethroned," on which amp noise is eschewed in favor of a muted, highly melodic approach.

Guitarist/vocalist Jim Reid, who cowrites the band's songs with his guitarplaying brother William, says, "We'd written all these songs with the idea of doing an acoustic album."

The more subdued style, Reid says, appeared on some English single B sides. "We quite liked how some of those things turned out. We've always meant to do an album in that style . . . And also, everybody's gone grungecrazy at the moment.'

He adds, "We've always tried different styles and stuff. I don't really like to be kings of feedback and stuff, and leave it at that.'

The first track off the album is "Sometimes Always," which goes to college, modern rock, and adult alternative July 25. The track features vocals by Hope Sandoval, the dreamyvoiced singer of L.A.'s Mazzy Star.

Reid says the collaboration "came from the fact that we just like her voice. A couple of years ago we'd asked her to do this, with the idea of doing a duet. We asked her through Geoff Travis, who manages her. He said yes, she was into doing it ... It was only with this record that the time was right."

Reid says the clip for the track, directed by Sophie Muller, was shot in "a bar in California, with me and Hope and the rest of the band doing what we do well, naturally-sit in a bar and get

(Continued on page 29)



Proclamation. EMI Records executives present the Proclaimers with gold discs for their 1988 album "Sunshine On Leith." The duo is on tour supporting its new Chrysalis/FMI Records album, "Hit The Highway," Shown, from left, are Fred Davis, EMI Records executive VP; Jane Berk, VP of marketing; Proclaimers manager Kenny McDonald; Proclaimer Craig Reid; Jon Cohen, national director of new music promotion/marketing; Michael Steele, VP of top 40 promotion; Proclaimer Charlie Reid; Ken Lane, senior VP of promotions; Ken Baumstein, senior VP or marketing; Frances Pennington, VP/GM of publicity; Proclaimers manager John Telfer; Dane Venable, senior director of marketing; and Larry Stessel, senior VP/GM.

Rhino's A Believer In Monkees Reissues; **How To Jazz Up Those Ubiquitous Tributes**

by Melinda Newman

ERE WE COME, Walking Down The Street: Monkees fanatics rejoice: Rhino has acquired the masters to all the Monkees' recordings and plans to begin reissuing nine of their albums on CD, for the first time, in September. The first three titles to hit the street will be "The Monkees," "The Birds, The Bees & The Monkees," and "Changes." Three more will come out in November, followed by another trio in early 1995. Though the discs have been remastered, all will feature the original packaging and sequencing. Additionally, Rhino plans to release selected Monkees TV epi-

RIBUTARIES: We've been gently swaying to an advance of the Van Morrison tribute record. which comes out Aug. 23 on Exile/ Polydor through A&M. Highlights include Elvis Costello's gospel treatment of "Full Force Gale," Cassandra Wilson's "Crazy Love" (she does a dreamy version of "Tupelo Honey" on her current al-

sodes on home video.

bum), and Brian Kennedy's "Queen Of The Slipstream." Our only problem with the album is that there are no surprises or left-field choices. Every cover just makes perfect sense. It's all a little too safe.

Personally, we think this tribute craze is a bit overdone right now, but as long as it shows no signs of abating, here are a few artists we'd like to see honored (our apologies if tribute records to these acts already exist), and some of the groups we want to cover songs. The choices may seem wacky, but hear me out: A tribute to Alice Cooper, with Violent Femmes performing "Eighteen," RuPaul on "Only Women Bleed," and Sounds Of Blackness taking on "School's Out." An album of Steely Dan covers, with Harry Connick Jr. grooving on "Dirty Work" and En Vogue sashaying through "The Fez." (Hang on, I'm just warming up.) How about a Three Dog Night salute, featuring Pearl Jam on "Eli's Coming," k.d. lang on "One," and Take 6 on "Joy To The World." There's gotta be room for an Earth, Wind & Fire project, with the Red Hot Chili Peppers tackling "Serpentine Fire," Luther Vandross warbling "Fantasy," and Confederate Railroad rolling through "Boogie Wonderland." A James Taylor celebration, with Metallica on "Fire And Rain," Bette Midler on "Steamroller Blues," and the Gin Blossoms on "Handy Man." We're having a lot of fun, but we'll end with a Jimmy Buffett salute, with Cypress Hill on "Margaritaville," Lyle Lovett on "Pencil Thin Mustache," and Chrissie Hynde on "Cheeseburger In Paradise." (Oh, lighten up, I'm just kidding) . . . Can a Bread tribute be far behind?

FEELIN' BLUE: We'd had our fill of fireworks and hot dogs and holiday regalia, but, boy, were we delighted when "Nightline" saluted bluegrass music on July 4. However, our pleasure quickly became dismay when the show turned into just an endless stream of unidentified talking heads babbling about the music

and snippets of amateur and pro pickers plunking away at a recent bluegrass festival. One of the best features on "Nightline" is the nightly five-or-six-minute intro piece that provides some background on the subject. It almost seemed as though "Nightline" didn't have the knowledge or the interest to tackle one of the most American of all music forms ("I got no problem doing that segment on atomic particle separa-

tors, Mr. Koppel, but bluegrass . . . I'm a little out of my league"). We hardly expected to see Bill Monroe going head-to-head with young whippersnapper and guest host Chris Wallace (though we would have liked to), but this treatment was shabby. The artists—who weren't billed until the end-and the music deserved

THE PALACE THEATER, a former cinema landmark in Louisville, Ky., re-opened June 29 as a 2,635seat concert venue hosting a sold-out show by Yanni. In the past year, Louisville businessman John Siegel and new, Indianapolis-based co-owner Sunshine Promotions oversaw a \$4 million renovation of the interior of the 67-year-old theater, which resembles a Spanish-Moorish garden at night. The renovation of Stage Door Johnnies, a 600-seat restaurant/bar adjoined to the Palace, will be complete "in about two months," according to Sunshine VP Steve Sybesma, co-owner of the Palace with Sunshine president Dave Lucas. About 80 shows, all booked and promoted through Sunshine, are already slated, including Traffic, James Taylor, Tony Bennett, Counting Crows, Grover Washington Jr., Nancy Wilson, and Tom Jones.

Assistance in preparing this column provided by John Lannert in Louisville, Ky.

Capitol Lets Luscious Jackson Go With Its 'Natural Vibes'

■ BY HAVELOCK NELSON

NEW YORK-Luscious Jackson. It's a name that evokes images of a creamy dessert or a purring sex kitten, but after a stint on this year's Lollapalooza tour, it should be clear that Luscious Jackson is an all-woman band from New York's Lower East Side, Consisting of keyboardist Vivian Tremble, drummer Kate Schellenback, singer/ bassist Jill Cuniff, and singer/guitarist Gabby Glaser, the ensemble makes loose and well-oiled groove music that mixes samples with live instrumenta-

It's a mix that's hard to describe. Glaser says, "I thought of an actual name for it last night, but I can't remember it now.

Last year, Grand Royal (Beastie Boy Mike D.'s Capitol-distributed record label) released "In Search Of Manny, Luscious Jackson's delicious debut EP. Made up of dusty-sounding demos, "Manny" merged styles-hip-hop, jazz,



LUSCIOUS JACKSON: Jill Cuniff, Kate Schellenberg, Gabby Glaser, and Vivian Tremble

funk, and punk-like a radio tuned to several stations at once. "We like all kinds of music, and we're not into seg-regation," says Cuniff. "Things come about naturally, without any [pre-designed] concept.

"Manny" won Luscious Jackson fans—Capitol VP of promotion Phil Costello estimates the group's purchasing base to be 30,000 listeners—as well as a high spot on the Village Voice's 1993 Pazz & Jop critics' poll. To support it, the group toured with acts such as Urge Overkill and the Breed-

On Aug. 23, Grand Royal/Capitol will ship "Natural Vibes," Luscious Jack-son's second album. Corporate involvement and the presence of big bucks has not affected the quartet's gritty blends. The staff at Capitol "let us do our thing completely alone," Glaser says.
"They're very supportive of us."

"Citysong" is the first single from "Natural Vibes." "I think it's a summation of the whole record," says Glaser. 'We really wanted to establish a New York feeling, and that's what [this song] does." As lensed by director Tamra Davis, the supporting videoclip for "Citysong" will further attempt to capture Gotham's multiculti vibe, Cun-

On June 17, a three-song Luscious Jackson "tastemaker cassette" was shipped to "people in the industry who listen to a lot of music and talk about it," says Capitol's Costello. The tape included "Deep Shag," "Energy Sucker," and "Citysong."

Next, to "superserve the group's (Continued on page 47)

ASCAP, BMI Back Life-Plus-70; Will U.S. Nix A Famous Sale?

ASCAP board of directors voted June 27 to endorse an amendment to the U.S. copyright law that would extend the copyright term an additional 20 years, to life plus 70 years, a period that's commonplace in Europe. In addition, the board voted to support other amendments involving transfers of copyright and the restoration of songs that have fallen into the public domain through an "inadvertent failure to comply with formalities within a reasonable time

prior to the effective date of the legislation." ASCAP also would want Congress to extend copyrights due to fall into public domain



by Irv Lichtman

while it deliberates on the amendments. Although BMI has not made a formal declaration of support for life-plus-70, president/ CEO Frances Preston called for the extension during remarks at the Songwriters Hall of Fame awards dinner June 1 in New York (Words & Music, June 18). It appears that while performance right groups' support of life-plus-70 is a given, ASCAP songwriter heirs who have had their problems with the society's new performance distribution formulas have made known their displeasure that ASCAP had not taken such action previously. As an 80-year-old group, ASCAP, of course, has seen hundreds of its writer/ publisher copyrights fall into PD status, and clears many songs that are close to PD status under the present life-plus-50 length established in the 1976 revision of the 1909 federal copyright law. By the end of this year, any song written in 1919 will be added to the rolls of those that have fallen into the public domain. For the most part, BMI copyrights are no more than 54 years old, because BMI was established in 1940.

NOT A CASE OF TOO MUCH? If one of the music publishing giants-let's say the two biggest, EMI or Warner/Chappell-wants to pick up the \$200 million or so price tag for the 100,000-song Famous Music catalog, what will U.S. law say about it? Not much, it seems, based on past history and the relatively small amount of money (about \$500 million) generated by the U.S. music publishing industry. EMI and Warner/Chappell have a total of about 40% of the publishing revenue pie in the U.S., even though each has been very active in recent years in get-ting to the 20% market share it holds. The acquisition won't advance that share by much, so it's considered unlikely that this issue

would place such a deal in violation of market-share excess, as defined by the Hart-Scott-Rodino Act. Meanwhile, Words & Music has been saying that a prospectus on Famous Music is imminent. It's coming, but it ain't here yet.

THE OLD SONGS haven't had it this good in years on TV, and the focus is from a show that generally speaks of developing news that has literally gripped the world. Starting July 9, CNN's Larry King Weekend show will salute gi-

ants among American songwriters, in what is billed as an association with a series of CDs that have been marketed in recent years

by Capitol Records. Featuring singers, friends, and family members, King's Saturday night shows will start by honoring Irving Berlin and will continue with Duke Ellington (July 16), Jerome Kern (July 23), George Gershwin (July 30), Rodgers & Hart (Aug. 6), Johnny Mercer (Aug. 13), Cole Porter (Aug. 20), and Rodgers & Hammerstein (Aug. 27). King's weekend edition recently did an interview with Stephen Sondheim.

POR THOSE WHO HOPE to receive similar salutes one day, the National Academy of Popular Music, parent organization of the Songwriters Hall of Fame—the above writers are, of course, all members—has set four new songwriter workshops in New York for the summer season. Projects director Bob Leone says classes will run for 10 weeks starting July 11, with instructors including Henry Gaffney, Jeff Franzel, and music exec Bob Cutarella.

SERVING: The California Copyright Conference has elected its 1994-95 officers: president, Evan M. Greenspan; VP, Steve Winogradsky; treasurer, Lillian Loe Stoddard; secretary, Audrey Sporleder; and assistant secretary, Barbara Brunow. Elected to 1994-96 terms are Madeline Smith, Ron Sobel, Kathy Spanberger, Georgett Studnicka, and Lisa Thomas; serving second terms are Paul Bezilla, Paulette Hawkins, Kent Klavens, Linda Komorsky, Linda Newmark, and Derek Platt.

PRINT ON PRINT: The following are the best-selling folios from Warner/Chappell Music:

- 1. Blind Melon
- 2. Gin Blossoms, New Miserable Experience
- 3. James Taylor, Live
- 4. Eagles Complete
- 5. Led Zeppelin Complete.

Top Writers Honored At BMI Pop Awards

NEW YORK—BMI's 43rd annual Pop Awards honored the writers and publishers of the most-performed BMI songs of the past year at a gala awards dinner, held May 26 at The Plaza here.



Richard Addrisi, center, is given a special award commemorating the 6 million-performance plateau of "Never My Love," which Addrisi co-wrote with his late brother Donald. Congratulating him are Andrew Wright, left, and Calvin Lewis, co-writers of "When A Man Loves A Woman," last year's BMI song of the year.



BMI senior VP of international Ekke Schnabel welcomes the heads of foreign performing rights organizations. Shown, from left, are Schnabel; Michael Rock, CEO of SOCAN (Canada); Jean-Luc Tournier, director of SACEM (France); and Jim Babb, chairman of the BMI board of directors.



The Spin Doctors' "Two Princes" was named mostperformed song on American college radio. Shown with their certificates of achievement, from left, are band manager Jason Richardson; band member Aaron Comess; songwriter J.P.; band member Eric Schenkman; and BMI associate director of writer/publisher relations Jeff Cohen.



Emilio Estefan, second from right, displays the six awards won by his company, Foreign Imported Production and Publishing. Looking on, from left, are Ekke Schnabel, BMI senior VP of international; Alison Smith, BMI senior director of performing rights; and Diane Almodovar, BMI director of Latin music.



Celebrating at the BMI Pop Awards ceremony, from left, are songwriter of the year Miguel A. Morejon, co-writer of Jon Secada's "Angel," "Do You Believe In Us," "I'm Free," and Just Another Day," and of Gloria Estefan's "I See Your Smile"; BMI president/CEO Frances W. Preston; Dolly Parton, who won the song of the year award for writing "I Will Always Love You"; and Warner/Chappell Music Inc. chairman/CEO Les Bider, who accepted the publisher of the year award on behalf of Warner Music Group.







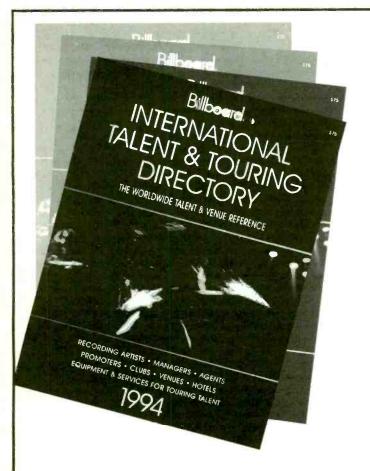
Among the BMI award winners is recording artist Lulu, left, who co-wrote Tina Turner's hit "I Don't Wanna Fight"; Andy Goldmark, co-writer with Michael Bolton of "By The Time This Night Is Over," shown in top photo with Barbara Cane, BMI assistant VP of writer/publisher relations, Los Angeles; and Darryl Simmons, winner of four BMI awards, shown in bottom photo with Kim Jackson, BMI director of writer/publisher relations, New York.



Socializing at the dinner, from left, are Del Bryant, BMI senior VP of performing rights and writer/publisher relations; Barbara Dozier and her husband, songwriter Lamont Dozier, who picked up BMI Awards for "Baby I Need Your Lovin" and "Reach Out, I'll Be There"; Frances W. Preston, BMI president/CEO; George Christy of the Hollywood Reporter; and Charlie Feldman, BMI VP of writer/publisher relations, New York.



Mingling at the BMI event, from left, are attorney Jamie Roberts of Mayer, Katz, Baker & Liebowitz; Margie Flax and her husband, Bob Flax, executive VP of EMI Music Publishing; Kenny McPherson, senior VP of Warner Music Group, which was named BMI publisher of the year; and Thomas Valentino, BMI senior director of writer/publisher relations, New York.



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Artists & Music

Jules Shear Finds Bliss In Woodstock, N.Y. Optimism Reigns On Songwriter's New Island Album

■ BY CATHERINE APPLEFELD

"I have the best writing setup that I've ever had in my life," says Jules Shear of his current arrangement, in a wooden cabin near his home in Woodstock, N.Y.

The prolific singer/songwriter moved out of New York City soon after he completed 1991's "The Great Puzzle," in search of more space for himself and his 7-year-old border collie, Cargo. His new home and writing room, originally designed and inhabited by a mystery novelist, is, literally,

Columbia Set For Jeff Buckley's

'Graceful' Bow

■ BY JIM BESSMAN

NEW YORK-Backed by a buzz built during two years of solo performances at Manhattan's hip East Village club Cafe Sin-é-plus curiosity arising from his surname-Jeff Buckley may well confound expectations with his debut album, "Grace."

The Columbia Records album, to be released Aug. 23, is



full-fledged, dreamily textured band album, even including strings conducted by classical/jazz composer/ conductor/musician Karl Berger. This belies "Live At Sin-é," the four-

song CD-5 recorded solo at Sin-é last August and released last November.

'We didn't have a preconceived notion of what album we should make,' says Steve Berkowitz, Columbia's senior director of A&R/marketing, speaking of "Grace." "He's not the next 'X' or Y' or superstar or folkie or jazz musician-just Jeff Buckley, who does exactly what he does. It's just a matter of when to stop the process to make a rec-

"Live At Sin-é," then, was solely meant to document the numerous Monday night gigs that established Buckley among New York's music cognoscente and A&R community, including (Continued on page 78)

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a breath of fresh air.

"The room was designed so you can only see the woods through the windows," says Shear. "There is no dis-

tracting view. I know as soon as I wake up I'm going to sit in there with my guitar and a tape recorder, and after a week I'll have something like two songs on my hands."



Perhaps it's the soothing effect of nature that is responsible for the therapeutic, unabashed optimism that travels through Shear's latest album, "Healing Bones," due Aug. 23 on Island Records.

The album is being released amid a maelstrom of activity at parent Poly-Gram, which has dissolved the PolyGram Label Group structure. Shear shifted to Island from Polydor Records just last week (Billboard, July 2).

Despite the uprooting, Jeb Hart, newly christened VP of marketing at Island, assures that the label has not lost sight of the task at hand.

"Everyone at the label feels this is Jules' best album," Hart says. "And even in the midst of the restructuring, there is a lot of passion for it.

"In terms of marketing, we want to let the music itself spread the message, as opposed to sending out a lot of tchatchkas and whistles and bells."

A CD of the first single, "Listen To What She Says," which ships to album alternative radio Aug. 1 and to commercial alternative stations two weeks later, will be polybagged in 6,000 issues of the upcoming Musician magazine. The song also will appear on a compila-

(Continued on page 47)



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Continental Drift

REGIONAL NEWS

RALEIGH, N.C.: Whatever preconceptions one might have about rock bands from the South, the Not So Dandelions certainly don't fit. Despite its roots, this young quartet plays chiming, atmospheric guitar-pop that wouldn't sound out of place coming from England-think the Smiths, the Sundays, or Cocteau Twins. The Dandelions have been around for a couple of years, but the group didn't hit its stride until it added 18-

THE NOT SO DANDELIONS

year-old singer Jana Privette, a highly theatrical frontwoman whose onstage savvy belies her young age. She is already one of the most striking performers in the Raleigh-Durham-Chapel Hill triangle. "The rest of the band tells me that it took off in a different and better direction after I joined," says Privette. "In order to grow and mature without being

held up, they needed someone who was going in the same direction as them, so that was me." The Dandelions have recorded a finely crafted single ("Twist Your Time"/"Cellar"), which they hope to release soon, and also made a strong showing at the North Carolina Music Showcase earlier this month. Contact Alex Cox at 919-859-6316

DAVID MENCONI

PHOENIX: With its variety of retro-rock and pop anthems, "Fisheve Lens," the debut CD from Soul Shock Remedy, has caused quite a stir at radio and retail. In addition to local retailers, the album is available at Tower stores in more than 30 markets, including Los Angeles, New York, and Chicago. "We've been pretty surprised that we've been selling out [shows] in some markets where we've had no advertising or radio airplay—it's all been word of mouth," says vocalist Ken Mari, a studio and touring drummer formerly with Alice Cooper. Hooky, contagious guitar lines and the driving beats are supplied by guitarists Ben Ashley and Brian Buzard, with Randi Scott and Chris Connelly on drums and bass, respectively. Radio, including Boston, Chicago, and Phoenix outlets, has warmed to the diversity of "Fisheye Lens," particularly classic rock and album rock stations, which favor adding "Green Tambourine," a spiced-up cover of the 1967 No. 1 pop hit originally recorded by the Lemon Pipers. "We had really good luck with 'Kicking Stones,'" says Larry Mac, MD and assistant PD for Phoenix Z-Rock affiliate KZRX. "We tested it, and Phoenix loved it. The song doesn't let go, and you find yourself singing it two days later. Ken Mari has come up with pop sensible songs with a '90s edge." Produced and primarily written by Mari and mixed by Michael Wagener, "Fisheye Lens" has garnered international media attention, including a rave review from Kerrang magazine. West Coast contact: Todd Cooper, (310) 312-4304, East Coast contact: George Gilbert, (212) 213-1234.

FORT LAUDERDALE, Fla.: Sometimes breaking up isn't hard to do. The four members of Planet Boom have all been in previously signed bands that didn't end up the way they planned, despite selling thousands of records. Drummer Phil Varone left Saigon Kick last year, saying that group had turned into "nothing more than a paycheck." Bass player Bill McKelvy weathered two major-label signings with Young Turk and still felt it wasn't enough. Guitarist Tony Cortese left L.A. band Bonedozer, and wild man vocalist Bates split L.A. and his band of 10 years, East Of Gideon, to move to Florida and join the big band of their future-Planet Boom. Four months of intense rehearsals have yielded a full set

of songs and a tough-as-nails identity. "This is the band we've all wanted," says McKelvy. "We're going to be relentless." At the band's debut gig in Fort Lau-derdale, the club was packed and the air was heavy with anticipation. A brutal hour later, there were hundreds of believers as well as an over-enthusiastic mosher with a broken kneecap. "Clear the wounded off the battlefield, and let those who love me come forward!" Bates screamed. Planet Boom



PLANET BOOM

plans to tour the state heavily, and has already recorded half of an album slated for late-summer release. Songs include "The Voyeur," "Mind Slide," and "Don't." Contact Helen Lewis Publicity at (305) 963-9195.

SANDRA SCHIILMAN

Dag Arrives With A 'Righteous' Funk Sound Columbia Plan Emphasizes Band's Live Performances

■ BY DAVID SPRAGUE

NEW YORK-During the past several years, rock audiences have been inundated with waves of funk-metal and punk-funk-but little in the way of straight-ahead, undiluted funk. However, judging by "Righteous," due from Columbia Aug. 23, Raleigh, N.C.'s Dag looks like just the band to change that state of affairs.

"All of us are really into that old fatback R&B sound," says guitarist Brian Dennis. "We never put away our Commodores and Earth, Wind & Fire records. It's not the status quo right now, but this is really a live R&B band, and that's about it.

That emphasis on performance is at the core of Columbia's marketing plan. According to senior VP Missy Worth, Dag will saturate targeted markets in the Southeast-as well as Chicago, where regional reps have reported enthusiastic early response to "Righteous"-with frequent gigs.

"We're going to get them into these markets once every two or



DAG

three weeks for the first four months," says Worth. "We're going to concentrate on college towns, specifically taking them to the college audience that's not served by college radio." Tracks from the album eventually will go to album rock radio.

A fair portion of that audience, Worth believes, can be found in fraternities and sororities. Selected houses will be serviced with the album prior to the quartet's on-campus

Dennis, bassist/vocalist Bobby Patterson (formerly of Glass Moon, which had some chart success in the early '80s), keyboardist Doug Jervey, and drummer Kenny Soule formed the band four years ago, with

(Continued on page 29)





GARNETT SILK . DADDY SCREW BERES HAMMOND . SANCHEZ **BOUNTY KILLER • MEGA BANTON** WAYNE WONDER . SWEET TEA-**BUJU BANTON • TONY REBEL** DONOVAN STEELE . NADINE SUTHERLAND AND OTHERS



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GREAT WHITE Sail Away

Featuring "Alright" and "Mother Eye's." From the band that brought you hits like "Once Bitten, Twice Shy" and "Rock Me," they've returned with their latest album.

IN THE MAKING

Smash Hits

CAUSE & EFFECT

Trip

Their first release enjoyed the pleasures of radio play with the hit "You Think You Know Her" and now with their current release, support is even stronger as "It's Alright" walks up the radio charts like it was out for a stroll in the park.

MATTHEW SWEET Altered Beast

Featuring "The Ugly Truth" and "Time Capsule" this album followed up the breakthrough album Girlfriend.

Son Of Altered Beast e.p.

The mostly live e.p. with unreleased studio tracks available only on this release!

SHAVER Tramp On Your Street

Featuring "Georgia On A Fast Train" and "Live Forever" and as Waylon Jennings said "If anyone still gave a \$#!*%, this'd be a hit!"

SMASH HITS IN PROGRESS

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all over again with techno,
dancing, and thoughtprovoking grooves. Watch this
one go to the moon!

future Smash hits

THE SECOND ALBUM FROM

The brew is still bubbling on this release which is as yet untitled. Tool commanded and demanded to be heard with *Undertow* and with that success clearly evident, this second release has consumers and industry-types alike saying "Lay it on me."

ROSCO MARTINEZ

His self-titled debut release had major CHR success with the first single "Neon Moonlight" and singer-songwriter and all 'round rockin' guy Rosco Martinez is not slowing down.

THE OVERLORDS All The Naked People

The Overlords say
"Dig On This" while Eastern
mysticsm meets hypnotic
dance rhtyms and listeners
get up, shake it on down
and wonder what the
hell just happened.
"Wow! Mr. Yogi" I like it.



ZOO EMPLOYEE # 72445

SPADE GHETTO DESTRUCTION

The debut album from South Central L.A.'s SGD is a metaledged thick package of the kind of social commentary that does't tell you how it should be, it tells it like it is.

THE NEW GREEN JELLY ALBUM AND VIDEO 333!

Thank the Lord for Green Jelly! They made life interesting with Cereal Killer, and now with all new characters, goof-crazed numbers and all the high-jinx you expect you better watch out! You might get Green Jelly Ooz all over you.

FLOWERHEAD!

Austin, Texas rockers who aren't totally insensitive get ready to present their follow up to Ka-Bloom! and the word on the street is "It's good."

DON'T MISS UPCOMING LIVE SHOWS FROM:

CARNIVAL STRIPPERS THE MISS ALANS COURSE OF EMPIRE

hey'll notice if you're not there, so be there early

TENTALHMENT ****

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"Well, Peabody, it appears to be a very complicated flow chart of elements combined with deft marketing intuition, an uncanny nose for talent, hard working, clean cut artists and a dedicated staff of die-hards who've given up their personal lives to one thing...making records happen."

"That's what I was afraid of ..."



H E S E BILLBOARD'S ALBUM CHART

THIS	LAST WEEK	WKS. ON CHART	COMPILED FOR WEEK ENDING JULY 16, 1994 FROM A NATIONAL SOUNDSCAN SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)
			A A A No. 4 A A A
1	_	1	* * NO. 1 * * * SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98) AFRICA TO AMERICA
2	8	5	69 BOYZ DOWN LOW 6901/RIP-IT (9.98/15.98) NINETEEN NINETY QUAR
3	2	37	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU
4	4	42	MARTINA MCBRIDE RCA 66288 (9.98/15 98) THE WAY THAT I AM
5	3	2	THE BEATNUTS VIOLATOR 1179*/RELATIVITY (9.98/16.98) THE BEATNUTS
<u>(6)</u>	10_	18	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98) RACHELLE FERREL
7	5	4	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) KIDS FROM FOREIGN
8	7	2	MELVIN RILEY MCA 11016 (9 98/15.98) GHETTO LOV
9	23	18	MAZZY STAR CAPITOL 98253 (10.98/15.98) SO TONIGHT THAT I MIGHT SE
10	6	71	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WB (9.98/15.98) SISTER SWEETL
11	11	4	PRIDE & GLORY GEFFEN 24703 (10.98/15.98) PRIDE & GLORY
12	_	1	M PEOPLE EPIC 64209* (10.98 EQ/15.98) ELEGANT SLUMMING
(13)		1	LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98) THE MASK AND MIRROR
14	14	23	PRONG EPIC 53019 (9.98 EQ/15.98) CLEANSING
15	15	7	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98) STORYTELLER
16)	25	6	AHMAD GIANT 24548/REPRISE (10.98/16.98) AHMAD
17	13	3	BLUR FOOD/SBK 29194/EMI (10 98/15.98) PARKLIFE
18	_	1	SELENA EMI LATIN 28803 (8.98/12.98) AMOR PROHIBIDO
19	12	29	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) YOU MIGHT BE A REDNECK IF
20	20	3	LARI WHITE RCA 66395 (9.98/15.98) WISHES

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

(21)	_	1	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	(9.98/13.98) KIRK FRANKLIN
(22)	_	1	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98)	CREEPIN ON AH COME UP
23		1	LALAH HATHAWAY VIRGIN 35942 (9.98/15.98)	A MOMENT
24	19	24	ME'SHELL NDEGEOCELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
25	_	1	E-40 SICK WID' IT 41537/JIVE (8.98/11.98)	THE MAIL MAN
26	9	3	LUSH 4AD/REPRISE 45578*/WARNER BROS. (9.98/15.98)	SPLIT
27	21	6	CAUSE & EFFECT 200 11056 (10.98/15.98)	TRIP
28	30	8	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT
29	16	38	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
30	24	12	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
31		1	BONEY JAMES WARNER BROS. 45611 (10.98/15.98)	BACKBONE
<u>32</u>)	36	3	FUGEES RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98)	BLUNTED ON REALITY
33	18	16	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
34	26	12	CELLY CEL SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ
35	32	5	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/L5.98)	MORTAL KOMBAT
36	17	6	FRANK BLACK 4AD 61618/ELEKTRA (10.98/15 98)	TEENAGER OF THE YEAR
37	22	9	ANOTHA LEVEL PRIORITY 53867* (9.98/15.98)	ON ANOTHA LEVEL
38		1	RIDE SIRE/REPRISE 45610/WARNER BROS. (9.98/15.98)	CARNIVAL OF LIGHT
39	27	10	LINDA DAVIS ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON
40	_	7	MILLA SBK 27984/EMI (10.98/15.98)	THE DIVINE COMEDY

SHRINE-BUILDING: After two albums on Berlin-based Cuacha Records, an EP on spin-ART, and singles on Puppethead and spinART, the Dambuilders and "Shrine," from the group's major-label debut "Encendedor" on EastWest, are being met with open arms at modern rock radio.

According to Broadcast Data Systems, the song has picked up 210 detections on 28 modern

Cranial Crunching.

"Stress," the Columbia

debut from Boston hard

rock act Stompbox, reached

No. 19 among Heatseeker

titles in the Northeast last

week. The quartet hits the

road July 27 for a month as

the opening act for Kyuss. In

May, a Stompox/Biohazard

version of Gang Green's

album rock radio.

Atlanta

"Alcohol" was serviced to

rock outlets, including spins on

the influential KROQ Los

Angeles and WNNX (99X)

time now, where airplay is turn-

ing into sales," says Steve

Kleinberg, senior VP of mar-

keting at EastWest. "I have to

give credit to our radio guys;

Joel Klaiman got many key

"We're at a beautiful point in

major-market stations-influential stations that are hard to get."

Kleinberg says the label simply took a grass-roots approach to marketing the band by initially focusing its advertising campaigns at mom-and-pop retailers

The band is on the road through the end of July, and will perform on "Late Night With Conan O'Brien" in August.

CAREFUL Wishes: Windham Hill's High Street label is giving singer/songwriter Kristen Hall a serious push in the modern rock world with her third album, "Be Careful What You Wish For . . .

The 12-song collection, produced by Jerry Marotta (Linda Ronstadt, Peter Gabriel), is filled with insightful lyrics and peppered with cello, autoharp, and guitorgan.

"We're focusing efforts in two areas," says Pat Berry, VP of sales and marketing at Windham Hill. "She has a strong base in Atlanta, so we put attention on press and radio there and hope to build it from there. We're also trying to avoid the folk tag and move her more into the alternative world by going early for press like B-Side. Black And White, and Splatter Effect.

99X Atlanta and KDGE Dallas are among the modern rock outlets playing "Cry Tomor-



Malodorous Music.

Epitaph punk rock act Rancid sold out 12 of 22 club dates in June and July in cities such as Los Angeles, Dallas, and Denver. The second leg of the tour in support of "Let's Go," the Berkeley, Calif .based band's second album, runs from September to October

lowing My Compass."

Hall will embark on a club tour in late July in the Midwest and on the West Coast, where she will also tie in an album alternative radio promotional tour.

DEAD RIVER ROCK: Country-inflected rocker Robert Vaughn has been garnering key airplay, touring dates, and special appearances in support of his second album, "Robert Vaughn & The Dead River An-

gels" on Miramar.

The San Diego native performed with Hothouse Flowers, the Commitments. Bob Geldof, and Ron Wood at the World Cup in Orlando, Fla., June 24. He was taped at the House Of Blues in Los Angeles for an "ABC In Concert" segment to air in September, and he will be featured on Armed

Forces Radio "Voice Of America" show in the next few months.

The album features a mix of high-energy guitar rock and the down-home feel of acoustic guitar, fiddle, banjo, and accordion. Special guests include noted session players Steve Hunter of Lou Reed's band. Steuart Smith of Rodney Crowell's band, and Mike Keneally, formerly of Frank Zappa's band.

"4th Of July" and "You Could Be Mine" are the emphasis tracks for album alternative

outlets. In addition to album alternative airplay, Vaughn has received album rock, AC, and modern rock spins.

Album rock KIOZ and AC KKOZ in San Diego are on the record, along with album alternative KMTT Seattle and modern rock WEVL Memphis.

In April and May, the label and Hardcore Marketing conducted a lyric-guessing contest at 250 mom-and-pop retail out-

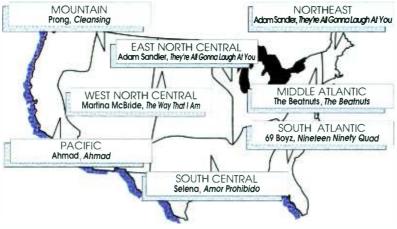
Angelic. Colombia-born singer Keith Chagall is gaining Spanish and AC radio acceptance with 'Sarah,'' from his debut album "Angels On The Faultline" on Seven Thunders/Miracle Records. Spanish KIQI San Francisco and AC KLZY Powell, Wyo., are among the stations playing the track.

lets. Participating retailers guaranteed in-store play during the contest.

Plans for a nationwide tour in late August are under way.

Assistance provided by Silvio Pietroluongo.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

www.americanradiohistory.com

WEST NORTH CENTRAL

- WEST NORTH CENTRAL

 1. Martina McBride, The Way That I Am

 2. Adam Sandler, They're All Gonna Laugh

 3. Big Head Todd/Monsters, Sister Sweetl

 4. Smokin' Armadillos, Out Of The Burrow

 5. Freedy Johnston, This Perfect World

- 7. Pride & Glory, Pride & Glory
 8. Prong, Cleansing

MIDDLE ATLANTIC MIDDLE ATLANTIC 1. The Beatnuts, The Beatnuts 2. Fugees, Blunted On Realily 3. Sounds Of Blackness, Africa To America 4. Black Moon, Enta Da Slage 5. Crystal Waters, Storyteller 6. Adam Sandler, They're All Gonna Laugh, 7. Born Jamericans, Kids From Foreign 8. M People, Elegant Slumming 9. Terror Fabulous, Yasa Yasa

- 9. Terror Fabulous, Yaga Yaga 10. Pride & Glory, Pride & Glory

row," which features Matthew Sweet on background vocals.

Hall, who once worked as a roadie for Indigo Girls and released her last album on Indigo Girl Amy Ray's Daemon Records, toured with her fellow Atlantans in June. The other Indigo Girl, Emily Saliers, provides vocals and guitar on "Fol-

BILLBOARD JULY 16, 1994

BILLBOARD EXPANDED SECTI

Rocketing Off The Chart

Tracking The Development Of Heatseeker Impacts

BY CARRIE BORZILLO

n the past year-the issues between June 12, 1993, and June 11, 1994-40 artists rocketed from the Heatseekers chart into the upper echelons of a variety of Billboard album charts. This expanded section recaps the Heatseeker Impact artists during that time

The Heatseekers chart is designed for either new or developing artists. Since the chart debuted in October 1991, Billboard has defined a developing act as one who has never had an album reach the top half of The Billboard 200, the Top 25 of the Top Country Albums or Top R&B Albums charts, or the Top 5 of the Reggae, World Music, New Age, Latin, Gospel, Christian or Jazz album

When an album by a new or developing artist did reach any of those positions, the artist was designated as a Heatseekers Impact artist and was launched from the Heatseekers chart.

In order to allow for a broader spectrum of artists from all genres, the criteria now has been changed to any act who has not had an album in the top half of The Billboard 200. However, past Impact artists will not be rein-

Minimum weekly SoundScan sales required to make the chart in most weeks is between 2,000 and 2,500 units sold. Titles on the chart can also go gold without reaching Impact status (see the casebook on Big Head Todd & The Monsters).

The Popular Uprisings column

focuses on potential Heatseekers candidates of all musical genres before they actually debut on the

'Toby Keith" (Mercury). Entered Heatseekers at No. 16 on 5/8/93. Impact was 6/12, when it reached No. 25 on Top Country Albums. It peaked at No. 17 on 7/3.

First Rumblings: "The feedback we started to get on the advance cassette that we sent to key distribution, retail and radio people was extremely positive and set the tone for the kind of acceptance the album deserved," says Harold Shedd, president of Polydor.

Breakthrough: "The Triple Play tour that we staged in support of Toby and two fellow artists set up the album sales. A sampler was created high-lighting three of Toby's songs from the album and distributed to the tour audiences, creating exposure at the grassroots level. 'Should've Been A Cowboy' helped to fuel album sales

INNER CIRCLE

"Bad Boys" (Big Beat/Atlantic). Entered Heatseekers at No. 14 on 5/22/93. Impact was 6/12, when it reached No. 90 on The Billboard 200. It peaked at No. 64 on 6/26. See separate casebook

JAZZMASTERS WITH PAUL HARDCASTLE

"The Jazzmasters" (JVC). Entered Heatseekers at No. 36 on 5/8/93. Impact was 6/19, when it reached No. 4 on Top Contemporary Jazz Albums. It peaked at No. 4. See separate case-

RADIOHEAD

"Pablo Honey" (Capitol). Entered Heatseekers at No. 27 on 5/8/93. Impact was 6/19, when it reached No. 91 on The Billboard 200. It peaked at No. 32 on 8/7.

First Rumblings: "[KITS] Live 105 in San Francisco played it as an import and got a tremendous reaction," says Tom Corson, VP of marketing at Capitol. "About eight weeks later, we serviced it to alternative radio and college and got an equal reaction from programmers—as well as everyone at press and retailresponding to our great setup.



Popular Big Head Todd & The Monsters Go Gold And Hold Steady

With an incredible 71 weeks on Heatseekers, Big Head Todd & The Monsters make chart history this week, as "Sister Sweetly" breaks the record for most consecutive weeks on Heatseekers. (The record was previously held by Curtis Stigers, who accumulated 70 weeks on the chart with his eponymous debut.)

Giant's Big Head Todd & The Monsters also became only the second act ever to net a gold album without achieving Heatseeker Impact status. (Primus achieved that last year, before "Pork Soda" debuted in the Top 10 of the Billboard 200.)

This is phenomenal," says product manager Connie Young. "Without significant radio airplay or MTV exposure, our orders on ["Sister Sweetly"] are still as strong as ever. In a way, it is selling like a catalog record. Retailers are keeping it in steady stock as consumers continue to

"This record has sold consistently since we released it. It never moved quickly, but kept a steady sales pattern as the band continued to tour

"It's been a combination of an incredibly loyal fan base and constant touring," adds Jeff Aldrich, Giant head of A&R. "The band has had some significant live dates over the past year. They played the H.O.R.D.E. tour, and toured with Robert Plant and with 4 Non-Blondes. The word of mouth keeps spreading region to region, and the steady sales reflect that."



Counting Crows' Live Performances Added Numerous Fans

BY BRETT ATWOOD

GC took rock act Counting Crows from obscurity to the multi-platinum level in a very

organic way. The first time that the Geffen staff saw the Counting Crows perform live, the seeds of the marketing campaign naturally fell into place," says Geffen head of marketing Robert Smith. On the strength of the quintet's strong live presence, DGC established a network of early supporters within the industry.

"We allowed growth to develop underneath the record at radio, MTV and press," says Smith. "We clearly felt that live exposure to Counting Crows would precede all else in turning people on to them.'

This casual approach to breaking Counting Crows was by no means an indication of passive marketing. Non-stop touring, immediate acceptance at album- and modernrock radio and a crucial Jan. 15 appearance on "Saturday Night Live" were key elements in the success of the modern-rock smash.

At press time, the double-plat-inum album, "August And Everything After," has spent 20 weeks in the Top 10 of The Billboard 200.



Radiohead

Breakthrough: "Initial sales were through commercial alternative radio, which after some encouragement prompted MTV to put it in Buzz Bin. After that, we just got out of the way. The band's commitment to touring and promotion made this all possible.

THE PROCLAIMERS
"Sunshine On Leith" (Chrysalis). Entered Heatseekers at No. 18 on 5/29/93. Impact was 6/26, when it reached No. 84 on The Billboard 200. It peaked at No. 31 on 8/7.

First Rumblings: "The inclusion of the song in [the film] 'Benny And Joon' gave it a lot of exposure," says Daniel Glass, president/CEO of EMI Records Group. "Stores in Atlanta and New York started to sell out of it; it took us by surprise."

Breakthrough: "Once stations like [WNNX] 99X in Atlanta and [WHTZ] Z100 in New York began playing it, sales became extraordinary.

GIN BLOSSOMS

'New Miserable Experience" (A&M). Entered Heatseekers at No. 34 on 2/20/93. Impact was 7/24, when it reached No. 96 on The Billboard

HEATSEEKERS

200. It peaked at No. 30 on 2/5/94.

First Rumblings: "Hey Jealousy' began to get attention in Los Angeles around Christmas of 1992," says A&M senior VP/GM Jim Guerinot. "Airplay and great phones at KROQ in L.A. led to our taking an aggressive stance at the alternative format. No one could ignore our commitment."

Breakthrough: "When a group is in development as long as them, it's rare

No. 86 on The Billboard 200. It peaked at No. 3 on 9/11. See separate casebook.

RAGE AGAINST THE MACHINE

"Rage Against The Machine" (Epic). Entered Heatseekers at No. 29 on 4/10/93. Impact was 8/7, when it reached No. 76 on The Billboard 200. It peaked at No. 45 on 2/19/94.

First Rumblings: "We put out



Gin Blossoms

to be able to point to one specific moment when it all came together. But the week of June 7, 1993, was just that. MTV moved 'Hey Jealousy' to stress rotation. One day later, we were on 21 CHR stations, it was just entering the Top 40 at AOR, and sales were strong everywhere."

THE JERKY BOYS

"The Jerky Boys" (Select). Entered Heatseekers at No. 7 on 4/17/93. Impact was 7/24, when it reached No. 98 on The Billboard 200. It peaked at No. 80 on 8/28.

First Rumblings: "The first real indication that this would be big was everyone walking around using Jerky slogans on the phone, at work and on the streets," says Wyatt Cheek, VP of promotion and marketing at Select. "We knew then we were on the brink of a record that was common to most paperle."

Breakthrough: "We decided that no one would ever see who they are, and that heightened the curiosity about them and propelled it into a mysterious, must-have album. Radio and video came in afterward."

BLIND MELON

"Blind Melon" (Capitol). Entered Heatseekers at No. 11 on 10/10/92. Impact was 7/31/93, when it reached 'Killing In The Name Of' without an edited version, and stations made their own edits and started playing it," says Chris Poppe, director of product management at Epic. "KROQ [Los Angeles] was the first to do it."

Breakthrough: "We saw big sales around the Lollapalooza tour dates. There was never one big 'boom' though; it just kept selling all the time. It exploded internationally, too, because we went to Europe before the album came out there."

THE CRANBERRIES

"Everybody Else Is Doing It, So Why Can't We" (Island). Entered Heatseekers at No. 40 on 6/19/93. Impact was 8/7, when it reached No. 98 on The Billboard 200. It peaked at No. 18 on 11/20.

First Rumblings: "It sold over 1,500 units the first week of release, according to SoundScan, telling us we had something very big on our hands," says Jonas Nachsin, associate director of product management at PolyGram. "They also played a sold-out headline gig in St. Louis the first week they were in the U.S., and the club had to add a second show."

Breakthrough: "It soon became very clear that wherever the Cranberries' music was played, there was an immediate and explosive reaction at retail. We sold close to gold on this album before going to CHR on the strength of one song, 'Dreams,' at alternative radio."

SMASHING PUMPKINS

"Gish" (Caroline) and "Siamese Dream" (Virgin). "Gish" entered Heatseekers at No. 8 on 10/26/91. Impact was 8/14/93, when "Siamese Dream" entered at No. 10 on The Billboard 200. It peaked at No. 10.

First Rumblings: "When we had the finished album, we knew musically we had a very special record," says Mark Williams, VP of A&R at Virgin. "Also, with the setup done with 'Gish,' we knew there was a lot of anticipation for the new album."

for the new album."

Breakthrough: "The whole record has been a breakthrough. It debuted at No. 10, and it's been pretty consistent since then."

BJORK

"Debut" (Elektra). Entered Heatseekers at No. 3 on 7/31/93. Impact was 8/14, when it reached No. 91 on The Billboard 200. It peaked at No. 61 on 9/11.

First Rumblings: "People were very enthusiastic when the record first came in," says Ellen Darst, senior VP of artist development at Elektra. "We got a good initial response from alternative radio and MTV; it was a Buzz Clip."



Björk

Breakthrough: "When 'Big Time Sensuality' really got up and running and established at alternative radio, that kicked it in on the sales front."

WHITE ZOMBIE

"La Sexorcisto: Devil Music Vol. 1" (Geffen). Entered Heatseekers at No. 40 on 2/20/93. Impact was 8/21, when it

"No Rain" Helped Bear Fruit Of Blind Melon's Labor

Persistence and patience were key elements in the success of Capitol alternative act Blind Melon.

The eponymous album first appeared on Heatseekers Oct. 10, 1992, and took a full 10 months to reach Heatseekers Impact status on July 31, 1993.

"Capitol had a long-term campaign for this project," says Jeffrey Blalock, Capitol's senior director of national promotion. "We kept the band on the road constantly, building a strong foundation at modern and album rock radio. We knew from the start that it might take a while to break this record."

Blind Melon scored early exposure when it landed a prime spot on the MTV-sponsored "120 Minutes" tour months before the release of the debut album. Moderate modern rock radio success with the tracks "Tones Of Home" and "I Wonder" was followed by a third track, "No Rain," which took off after it was added to MTV's Buzz Bin.

The Top 10 chart success of "No Rain" and the surprise star emergence of its video "bee girl" caused consumers to swarm toward retail.

"The video had a great impact," says manager Chris Jones. "MTV helped generate sales by reaching a wide audience who had not heard of the album."

reached No. 93 on The Billboard 200. It peaked at No. 26 on 10/23.

First Rumblings: "Sales were great initially," says Robert Smith, VP of marketing at Geffen. "Interest from other bands and early press interest was also there."

Breakthrough: "This just grew and grew from the beginning. A year or so after it was released, commercial stations decided they could play 'Thunderkiss 69.' It landed on 'Beavis And Butthead' and benefited from that. It hit a million around Christmas."

TOOL

"Undertow" (Zoo). Entered Heatseekers at No. 25 on 4/24/93. Impact was 8/21, when it reached No. 96 on The Billboard 200. It peaked at No. 50 on 11/6.

First Rumblings: "More than record sales or anything else, when the band moved from the second stage at Lollapalooza to the main stage we palooza, with all the press, it was clear that the winner was Tool. It was a combination of that and the impact of the 'Sober' video at MTV. Once MTV grabbed hold of it, it was a domino effect."

JOE

"Everything" (Mercury). Entered Heatseekers at No. 10 on 9/4/93. Impact was 9/18, when it reached No. 20 on Top R&B Albums. It peaked at No. 16 on 9/25. See separate casebook.

POISON CLAN

"Rufftown Behavior" (Luke). Entered Heatseekers at No. 12 on 9/11/93. Impact was 9/18, when it reached No. 12 on Top R&B Albums and No. 97 on The Billboard 200. It peaked at No. 12 and No. 97.

First Rumblings: "We got a great response early from Video Jukebox [the Box] and mom-and-pops on the first single, 'Don't Sleep On A Hizzo'," says Luther Campbell, president of

Luke Records.

Breakthrough:
"Once Video Jukebox
put it out across the
country and it had a
good street vibe, it
just took off from
there."

CLAY WALKER

"Clay Walker" (Giant). Entered Heatseekers at No. 31 on 8/21/93. Impact was 9/25, when it reached No. 19 on Top Country Albums and No. 98 on The Billboard

200. It peaked at No. 8 on Top Country Albums on 1/29/94 and at No. 52 on

Continued on page 22

Joe Made Sure "Everything" Reached Everyone Across The Country

BY J.R. REYNOLDS

We first knew we had something special by the way [the first single] 'I'm In Luv' responded out of the box," says Hakim Abdal, marketing manager for Mercury Records about vocalist Joe.

Released June 1993, the single sold 164,000 units according to data from SoundScan. Joe's album, "Everything," debuted one month later and has sold 194,000 copies, according to SoundScan.

From the beginning, Abdal says keeping Joe in front of listeners was key. "Following the record's release, we promoted Joe heavily in markets where the single per-



formed best," says Abdal. "From there, we spilled over into markets that needed more attention."

Abdal says independent retail outlets were targeted for initial support. "The marketing staff of PGD [which distributes Mercury] was instrumental in building awareness at outlets throughout its distribution system.

"Secondary video outlets were as important as the national programs when we were starting out," Abdal continues. "We conducted a video promotion giveaway with indie and select chain accounts to spark interest in the album.

"You just can't underestimate the importance of micro-marketing when trying to develop your product. It's something you must repeat again and again as you push



Tool

knew," says Brad Hunt, senior VP of marketing at Zoo.

Breakthrough: "After Lolla-

ROCKETING OFF THE CHART

Continued from page 21

The Billboard 200 on 1/22/94.

First Rumblings: "The first indications that this would be a big record was when 'What's It To You' got 100 adds its first week out," says Giant/Nashville president James Stroud.

Breakthrough: "Sales really kicked in when the first single reached heavy rotation and people saw the video and saw Clay live."

DAVID FOSTER

"The Christmas Album" (Interscope). Entered Heatseekers at No. 26 on 11/27/93. Impact was 12/18, when it reached No. 98 on The Billboard 200. It peaked at No. 48 on 12/25.

First Rumblings: "It got an incredible acceptance at radio and from press," says Steve Berman, head of marketing and sales at Interscope. "Everyone was excited about all the artists involved on the album."

artists involved on the album."

Breakthrough: "The TV special [on Dec. 10] hosted by David, with all the artists performing their songs, is clearly what broke the record."

COUNTING CROWS

"August & Everything After" (DGC). Entered Heatseekers at No. 32 on 10/30/93. Impact was 1/22/94, when it reached No. 70 on The Billboard 200. It peaked at No. 4 on April 2. See separate casebook.

US3

"Hand On The Torch" (Blue Note). Entered Heatseekers at No. 16 on 12/4/93. Impact was 1/22/94, when it reached No. 82 on The Billboard 200. It peaked at No. 31 on 3/12. See separate casebook.

CANDLEBOX

"Candlebox" (Maverick/Sire). Entered Heatseekers at No. 40 on 8/14/93. Impact was 1/29/94, when it reached No. 81 on The Billboard 200. It peaked at No. 22 on 7/2.

First Rumblings: "The first month of over-the-counter sales as reported by SoundScan exceeded all expectations for a new, unknown band," says Maverick's Abbey Konowitch. "This indicated a consumer interest in the music—way beyond industry hype."

Breakthrough: "It all jelled when the MTV, alternative and AOR play of 'You' came at the same time. And let's not forget the constant touring to screaming crowds."

CDACKER

"Kerosene Hat" (Virgin). Entered Heatseekers at No. 8 on 9/11/93. Impact was 2/5/94, when it reached No. 79 on The Billboard 200. It peaked at No. 59 on 3/19.

First Rumblings: "We had a top alternative hit with 'Low'," says product manager Jean Rousseau. "Major market stations like KROQ [Los Angeles] were pounding the hell out of it"

Breakthrough: "Over the holiday period last year, it was apparent that 'Low' just wouldn't go away. The album picked up momentum when the band did a last-minute David Letterman performance on Dec. 30. Then after the holidays, MTV readded it."

CRASH TEST DUMMIES

"God Shuffled His Feet" (Arista).



Cracker

Entered Heatseekers at No. 23 on 11/13/93. Impact was 2/5/94, when it reached No. 89 on The Billboard 200. It peaked at No. 9 on 5/7.

First Rumblings: "We knew we had something when we got immediate feedback from in-store play and got press right off the bat," says Jordan Katz, senior director of national sales at Arista. "Atlanta's 99X and other alternative stations picked it up early on too."

Breakthrough: "Around Christmas, when the single was released commercially, it just started taking off. In January, after the pack [of Christmas releases] was clear, Hot 100 picked up [on "MMM MMM MMM MMM"] and MTV came on board."

DEEP FOREST

"Deep Forest" (550 Music). Entered Heatseekers at No. 38 on 7/3/93. Impact was 2/12/94, when it reached No. 89 on The Billboard 200. It peaked at No. 59 on 3/12.

First Rumblings: "There was a

Paul Hardcastle's Jazzmasters Are Choice Of Adult Alternative Radio

BY MICHELE BOTWIN

M arketing Paul Hardcastle's group, the Jazzmasters, and its eponymous debut album was a task made "much less difficult" by the fact that its "rontman already had a club and MTV following, says Cary Goldberg, publicist for JVC.

"We weren't surprised by the success," she says. "We weren't breaking Paul—just reintroducing him."

What was somewhat surprising for the artist, who had been known for the dance-oriented hits "19" and "Rain Forest," was the way adult-alternative radio embraced the Jazzmasters. Denny Stilwell, then JVC label manager and now president of Unisound Marketing, says the exposure "was completely

very evident cause and effect that at

first was somewhat subtle: pockets of

in-store play resulting in immediate

sales," says 550 Music GM Polly

Anthony. "The story spread through-

out our company—as did the street word of mouth—and sales quickly

became commensurate with the vary-

ing exposure levels. When Live 105 in

San Francisco stepped out on this

record, our exposure level greatly

increased and we realized that we had

a project that could succeed in a num-

Breakthrough: "MTV Buzz Clip

without a doubt [made the album

explode]. At the same time, very

strong radio airplay developed and

supported all the groundwork we

ber of mediums."



unique.

"Radio airplay was key," says Stilwell "The music came at a time when the format was looking for something new and fresh. With word-of-mouth, the record spread like wildfire."

"The Jazzmasters" has charted

"The Jazzmasters" has charted on Top Contemporary Jazz Albums for more than 57 weeks and paved the way for Hardcastle's latest release to also hit that chart's Top 5. Hardcastle not only expanded the adult-alternative format, but has become one of its core artists.

Goldberg says Hardcastle "brought a sophisticated, urban groove" to adult-alternative radio. "Instead of bringing jazz to R&B, he's brought an R&B groove to contemporary jazz."

already had in place."

IAME

"Laid" (Mercury). Entered Heatseekers at No. 31 on 10/23/93. Impact was 2/12/94, when it reached No. 97 on The Billboard 200. It peaked at No. 72 on 3/12.

First Rumblings: "We had strong out-of-the-box alternative radio acceptance of the first emphasis track ['Laid']," says Josh Zieman, senior director of marketing at Mercury.

Breakthrough: "It was radio play combined with growing support at mom-and-pop retail and touring. MTV and Top 40 radio also helped. We're not stopping."

BOY HOWDY

"She'd Give Anything" (Curb). Entered Heatseekers at No. 13 on 1/29/94. Impact was 2/19, when it reached No. 19 on Top Country Albums. It peaked at No. 19.

First Rumblings: "From the very beginning, there was a high demand for the first single, 'She'd Give Anything,' at retail," says Benson Curb, sales manager at Curb.

Breakthrough: "'She'd Give Anything' really generated the bulk of the sales on this album; it's just truly a career song for Boy Howdy."

FAITH HILL

"Take Me As I Am" (Warner Bros.). Entered Heatseekers at No. 30 on 11/27/93. Impact was 2/26/94, when it reached No. 25 on Top Country Albums. It peaked at No. 7 on 5/7. See separate casebook.

CONSCIOUS DAUGHTERS

"Ear To The Street" (Scarface/ Priority). Entered Heatseekers at No. 28 on 1/29/94. Impact was 3/5, when it reached No. 25 on Top R&B Albums. It peaked at No. 25.

First Rumblings: "When we heard them in the studio, it confirmed the promise we heard in them on the strength of their live shows," says Paris, president of Scarface. "We got outside confirmation of their hardcore (not gangsta) appeal when they played a gig in the fall of '93 with Fu-Schnickens and the Alkaholiks. Both of those acts were very impressed."

Breakthrough: "Good mix-show

Breakthrough: "Good mix-show response immediately and hip-hop press immediately really helped boost sales."

NEAL McCOY

"No Doubt About It" (Atlantic). Entered Heatseekers at No. 2 on 2/26/94. Impact was 3/5, when it reached No. 25 on Top Country Albums. It peaked at No. 13 on 6/18.

First Rumblings: "We knew we had something special when we heard the first few cuts," says Bob Heatherly, director of sales and marketing at Atlantic. "When the cuts were played for radio, they got great feedback. Then we went out with 75,000 units and got reorders between 75,000 and 100,000 in the first eight days."

Breakthrough: "Neal had worked so hard for so long. This has just sold steady since it was released."

SARAH McLACHLAN

"Fumbling Towards Ecstasy" (Arista). Entered Heatseekers at No. 1 on 3/5/94. Impact was 3/12, when it reached No. 87 on The Billboard 200. It peaked at No. 50 on 6/4.

First Rumblings: "There was high anticipation for this album," says Arista's Katz. "It is a great record, and we got early press reaction from it"

Breakthrough: "It came screaming out of the box when it debuted at No. 1 on Heatseekers. That gave it instant credibility. Then 'Possession' was building up on the Hot 100, albumrock and modern-rock charts."

RICK TREVINO

"Rick Trevino" (Columbia). Entered Heatseekers at No. 5 on 3/12/94. Impact was 3/19, when it reached No. 25 on Top Country Albums. It peaked at No. 23 on 3/26.

First Rumblings: "We got a great response from the video of the first single, 'Just Enough Rope,' which we put out before it went to radio," says Allen Butler, executive VP/GM of Sony Nashville. "We then released a cassette single and sold 50,000 without it really climbing the chart."

Breakthrough: "Every time he got

Breakthrough: "Every time he got on radio or a video was aired, we got instant sales—and it's been steady increases every week."

TOP AUTHORITY

"Somethin' To Blaze To" (Trak). Entered Heatseekers at No. 40 on 3/5/94. Impact was 3/26, when it reached No. 23 on Top R&B Albums. It peaked at No. 21 on 4/2.

First Rumblings: "Our first indica-



Inner Circle Had "Sweat" Success In Europe Before Copping A U.S. Hit

aving the single "Bad Boys" featured as the theme music for the popular TV program "Cops" supercharged Inner Circle's Big Beat/Atlantic debut when the album of the same name hit American shores in 1993.

The single debuted in May 1993 and a month later went Top 10 on the Hot 100 Singles chart.

"Overseas, the group had a successful run with "Sweat (A La La La La La Long)"," says Craig Kallman, VP of Atlantic Records. But the label went with "Bad Boys" as the first single in the U.S. because of the unexpected media success gained from the television show.

Big Beat then followed up with the first European single, "Sweat," in August. Already an international hit, "Sweat" went Top 20 on the Hot 100.

Kallman says Inner Circle was broken through Top 40 radio airplay and touring. "They got terrific response from their live performances. Plus we employed street campaigns in order to keep the act hot at R&B radio, as well as with its core fans."

Inner Circle's upcoming album, "Reggae Dancer," is set for a July release, with a cover of Joe South's "Games People Play" as the first single in June.

—JR

www.americanradiohistory.com

tion that we had something here was when it debuted at No. 61 [on the Top R&B Albums chart]," says Trak president Brian Brooks. "We were very surprised. It was a matter of street promotions, good product and a buzz on the streets-especially in the Midwest.'

Breakthrough: "The continuous push on the streets did it. It was basically a cancerous effect.'

GREEN DAY

"Dookie" (Reprise/Warner Bros.). Entered Heatseekers at No. 1 on 2/19/94. Impact was 4/2, when it reached No. 99 on The Billboard 200. It peaked at No. 29 on 5/28.
First Rumblings: "The first indica-

tion we had that 'Dookie' would be a big record was when the vinyl sold out 5,000 pieces in a week and we debuted at No. 1 on the Heatseekers chart," says Geoffrey Weiss, Warner Bros. product manager.

Breakthrough: "The big break for Green Day was the day MTV started to play 'Longview.' The video reacted instantly, and with every rotation increase, we saw the sales go up immediately."

SHERYL CROW

"Tuesday Night Music Club" (A&M). Entered Heatseekers at No. 30 on 2/5/94. Impact was 4/9, when it reached No. 98 on The Billboard 200. It peaked at No. 94 on 5/7.

First Rumblings: "Sheryl has two songs in the movie 'Kalifornia,' so we gave away cassette samplers at screenings," says A&M's Guerinot. "The response from the bounce-back cards was immediate and enthusiastic. Press took an early listen before

the record came out in August."

Breakthrough: "The turning point was December. The album was Top 10 at AAA, and she was on the road with the BoDeans, where she visited AAA, commercial-rock and alternative stations. By the time we started working 'Leaving Las Vegas,' WDRE [Long Island, NY], KEDJ [Phoenix] and others had already added the record."

"Swing Batta Swing" (Tommy Boy). Entered Heatseekers at No. 11 on



11/27/93. Impact was 4/16/94, when it reached No. 100 on The Billboard 200. It peaked at No. 96 on 4/23.

First Rumblings: "It all started happening when we released the second single, 'Zunga Zeng'," says Mike Becce, director of pop promotion for Tommy Boy. "Having New York, Miami and Philadelphia on it gave us the indication that we had a hit here."

Breakthrough: "When we had a



Hill's Own Faith Could Move Mountains

BY PETER CRONIN

can't believe people are requesting my song. I've been calling radio stations myself to see if they're playing it, and they say they're getting all

That statement, made by Faith Hill last October just as her debut single, "Wild One," was being released to radio, is a good illustration of the bubbly personality and DIY work ethic that helped catapult the Mississippi native to country stardom in less than a year. According to Martha Sharpe, senior VP of A&R at Warner Bros. Nashville division, those positive qualities, more than any marketing or promotion schemes,

were the most important factors in breaking Hill.

"Faith really did it herself," says Sharpe. "She knew where she wanted to go, and she went out and did it. All we as a company did was to give her the tools." her the tools.

"Wild One," shot to No. 1 on Billboard's Hot Country Singles & Tracks chart and remained there for a record-breaking four weeks. The follow-up release, "Piece Of My Heart," also topped the country chart and firmly established Hill at country radio. Her third single and first ballad, "But I Will," is currently bulleted at No. 44 and climbing fast.



Meat Puppets

major-market station like [WBBM (B96)] Chicago playing 'Come Baby Come,' the flip side, 'I'll Make You Feel Good,' and 'Zunga Zeng' in major rotation, that took it further. They were playing 18 spins a day.

MEAT PUPPETS

Too High To Die" (London/PLG). Entered Heatseekers at No. 21 on 2/12/94. Impact was 4/30, when it reached No. 89 on The Billboard 200. It peaked at No. 62 on 6/4.

First Rumblings: "The 'Munchies Tour,' previous to the album release, gave us a strong feeling about how well the Meat Puppets could perform in a live setting since the audience's reaction was so supportive," says PolyGram's Nachsin. "We already knew we had a fantastic recording to work with, and the buzz around the 'Munchies' dates helped to pull it

Breakthrough: "Within only three

weeks of the release of 'Backwater,' it was Top 30 at AOR, Top 20 at modern rock, and climbing at both. Although the band had built up a sizable credibility level over the last few years, they were virtually a new band to album radio. Then MTV gave the video increased rotation, and the band was starting to tour.

JOHN BERRY

"John Berry" (Liberty). Entered Heatseekers at No. 33 on 3/26/94. Impact was 5/7, when it reached No. 23 on Top Country Albums. It peaked at No. 13 on 6/4.

First Rumblings: "Our first indication was when we first heard the album," says Bill Catino, senior VP of promotion at Liberty. "But what solidified that was the showcase last August, where over 200 PDs and press came to see him. It was met with incredible response and helped bring 'Kiss Me In The Car' close to Top 10.

Breakthrough: "The major breakthrough was when Your Love Amazes Me' was testing extremely well. At CRS this year, he did the newfaces show and blew everyone away. The next week, the song went into heavy rotation on most stations. We're nearing gold now and have seen a 25% increase in sales for the last three weeks."

COLLECTIVE SOUL

"Hints, Allegations & Things Left Unsaid" (Atlantic). Entered Heatseekers at No. 17 on 4/23/94. Impact was 5/7, when it reached No. 87 on The Billboard 200. It peaked at No. 19 on

First Rumblings: "Early radio support on 'Shine' in Orlando and Tampa told us we had something," says Val



Collective Soul

Azzoli, executive VP/GM of Atlantic.

Breakthrough: "The combination of MTV getting on it and putting it in Buzz Bin and radio support just kicked it in.'

JOSHUA KADISON

"Painted Desert Serenade" (SBK/ ERG). Entered Heatseekers at No. 29 on 10/16/93. Impact was 5/14/94, when it reached No. 91 on The Billboard 200. It peaked at No. 69 on 7/2.

First Rumblings: "There was a wild amount of sales of ["Jessie"] and the album in Kansas City and West Palm Beach, where it was getting aired [on KMXV and WRMF]," says EMI's



Joshua Kadison

Glass. "It was a No. 23 album in Kansas City after five plays. VH-1

supported it early on too."

Breakthrough: "The breakthrough was when we went No. 1 AC. Some of the television appearances, such as 'Regis And Kathie Lee,' 'Letterman' and 'Leno,' did it."

NORMAN BROWN

"Just Between Us" and "After The Storm" (MoJazz). "Just Between Us" entered Heatseekers at No. 35 on 11/14/92. Impact was 6/4/94, when "After The Storm" debuted at No. 2 on Top Contemporary Jazz Albums. It peaked at No. 2.

First Rumblings: "His last album was successful, and he's been playing sold-out shows in Chicago and Kansas City," says Bruce Walker, senior director of MoJazz. "So there was some anticipation for this album."

Breakthrough: "It debuted at No. 2

on the Top Contemporary Jazz Albums chart], and we've gotten 95% of NAC stations and early support from urban radio."

Success Of US3 Is Sample Of What **Parent-Label Support Can Do**

■ BY GEOFF MAYFIELD

That US3's "Hand On The Torch" became the first gold album in the 50-plus-year history of the august Blue Note logo illustrates not only the might of the jazz-meets-rap alliance, but the benefits of a subsidiary label

working in concert with its parent. "All the initial marketing plans were done by Blue Note, but Capitol got involved very quickly," says Bruce Lundvall, Blue Note president. "We realized we wouldn't have enough resources on our own to take this as far as it

Lundvall and Blue Note VP of marketing Tom Evered credit Capitol VP of promotion Phil Costello for getting "Cantaloop (Flip Fantasia)" on a fast track at radio a year after it had been a hit in Europe and Japan.

"He's the one who worked out



the strategy, working first with alternative stations, and eventually to the point where it was a success in almost every format but country,' Lundvall says.

MTV soon placed "Cantaloop" in Buzz Bin. The album raced to No. 31 on The Billboard 200, and US3 booked a slot on UB40's tour.

"Before this, sampling jazz was kind of an inside joke," says Evered. "US3 was the first that kept the past in focus instead of burying it under a bunch of loops."

Mack Ready To 'Funk Da World'

Rapper's Debut Bows Arista Bad Boy Imprint

BY MARLYNN SNYDER

The debut set by rapper Craig Mack, "Project Funk Da World," has the added distinction of being the first album released on Aristadistributed Bad Boy Entertain-

Bad Boy president Sean "Puffy" Combs, who, like Mack, is just 23, says this distinction should not put any extra pressure on Mack. "[There is] pressure on any new artist because of the competitive nature of this business," says Combs. "We're just going to work real hard and do what we have to to break Craig.

Developing a strong street presence will be crucial, according to Michelle Joyce, Bad Boy's director of marketing. Prior to the album's planned August release, the label will distribute flyers and posters and begin a snipe campaign, first on the East Coast and then nationally.

'Flavor In Your Ear," the first single, with the B side album cut "Shinika," went to urban radio June 21. A late-June mailing of a CDpromo, contain-



lected mix-show technicians. Combs, a former VP of A&R at Uptown ords, says he hopes "there will

remixes.

be a place at urban radio [for

The "Flavor In Your Ear" videoclip has been serviced to BET's "Rap City" show and several other national video outlets. Joyce says "Yo! MTV Raps" will be targeted

Mack says his interest in music

was sparked by watching his DJ neighbor as a boy in the Long Island town of Brentwood, N.Y. Regarding his own musical vibe, he says, "Because I love the funk sound and grew up with it, I put a lot of it in my work."
"Project Funk Da World" in-

cludes its share of boasts about Mack's MC skills. The album's sparse, mind-altering foundation of beats is topped with thick chunks of

Although other Long Island rappers such as Public Enemy, De La Soul, and Leaders Of The New School fueled Mack's passion for hip-hop, it was Brentwood homies (Continued on page 29)



I.C. Red Hot. Rapper I.C. Red, right, and producer Mamado put the finishing touches on Red's debut album, "Flava For The Soul," which is scheduled for release Aug. 14 on Jacksonville, Fla.-based Attitude Records. The set features lyrical themes from the urban female perspective. The soon-to-be-released first single is titled "Jazzy For The Blues.

Female Duo Changing Faces Finds Its Stroke On Atlantic Set

BY J.R. REYNOLDS

With the pickings slim for female R&B duos, Big Beat/Atlantic executives see this as an opportune time to introduce Cassandra Lucas and Charisse Rose, known collectively as Changing Faces. Their self-titled

album hits the street Aug. 14. Richard Nash, senior VP of black music for Atlantic Records, says the label has been working at gradually



CHANGING FACES

building consumer awareness of the

"We sent out the first single's music video on May 24—a full month before we issued 'Stroke You Up' to radio-in order to get a barrage of calls going," says Nash. So far, the clip is airing on BET and the Box.

Nash adds that the official radio release date was July 11, but according to information for the week ending June 29, Broadcast Data Systems has already monitored airplay of "Stroke You Up" at 11 stations, including WGCI Chicago, WJLB Detroit, WUSL Philadelphia, and WAMO Pittsburgh.

Says Nash, "There aren't a lot of duos out there who have 'made it,' and the girls have a look that won't set them up as a Zhane clone.'

Group member Lucas agrees. 'Our style comes from a more mellow point of view," she says. "We're both lead vocalists, and our tonality is unique and easily recognized."
"Stroke You Up" is a steamy bal-

lad produced by the red-hot R. Kelly. Nash says the combination of Kelly's reputation as a producer, and the music video's "sensuous" visuals boost Changing Faces' public recognition, and helps solidify its identity in the marketplace.

"Issuing the video well in advance of official radio release has gone a long way in prepping our efforts at retail," says Nash. "We want to build an R&B core base, as well as [top 40/rhythm crossover]. Then, as the record builds, we'll conduct a full-service blitz across the board, going after [top 40/mainstream].

To prepare retail for the album, Nash says the label is issuing fact sheets on Changing Faces, along with fliers and faxes. "Once the album goes on sale, we'll issue posters and other visuals, and encourage instore play of the single as well as the video," he says.

Craig Kallman, president of Big Beat Records, says Changing Faces was sent to the label through producer Kenny "Smoove" Kornegay, whose Spoiled Rotten Entertainment imprint is issued through Big

"They were pretty self-directed, so we didn't have to do much in the way of imaging," says Kallman. "Their look and music has a real street element that's passionate (Continued on page 29)

Seal's New Album Demands Attention; N'Dour's Wonder-ful House Of Blues Set

WUSIC FOR THE DEEP: People often let themselves slip into a passive listening state, where music becomes a fast-food commodity. When that happens, there's less focus on the texture and colors of the arrangements, and lyrics float just below the threshold of true comprehension. The result is diminishing emotional participation with the music on the part of the listener.

That's OK for certain releases, but some music, by its introspective nature, cannot be appreciated without

The

Rhythm

and the

Blues

greater listener attentiveness. Such is the case with the latest, self-titled release from Seal (Sire/ Warner Bros.). Listening to the Seal set is like elegant dining on an 11course gourmet meal with vintage wine.

Written by Seal and produced by **Trevor Horn** (who also worked on the artist's first album), "Seal" can hardly be described as

an R&B project. But neither can "Love Deluxe" from Sade, which is in its 87th week on the Top R&B Albums chart. "Seal" offers emotional/introspective challenges similar to those that have endeared Sade to millions of record buyers.

Seal's meaty current single, "Prayer For The Dying," has risen to No. 29 on the Hot 100 Singles chart this week, and the album also continues to climb The Billboard 200 as America becomes more aware of the U.K. artist.

Other tracks to listen for include the deeply grooving "Bring It On," the rhythmically serene and lyrically power ful "Dreaming In Metaphors," the emotionally cloudy "Don't Cry," the guitar- and flute-driven "Fast Changes, and the dark romantic ballad "Kiss From A Rose."

In an age when most music, TV, and film projects are the intellectual equivalent of a drive-thru meal, it's encouraging to hear such a timeless project.

UN WITH THE SHOW: Chaos/Columbia recording act Youssou N'Dour and his 10-piece band recently put on a high-energy performance at the House Of Blues in Los Angeles. One of the top world music acts, N'Dour invigorated a standing-room-only audience with his richly syncopated African rhythms.

The venue's downstairs stage is becoming a way station for big-name recording artists. About three-quarters of the

way through the show, the audience was surprised by a guest appearance from Stevie Wonder, who sat in with the band for some powerful musical communing.

N'Dour's latest album, "The Guide," was released last month and features the current single with Virgin artist

NOW ROTATING ON MTV: MTV has added a new music video rotation to its weekly music programming. "Jam

Of The Week" is a current clip by an artist featured on its daily program "MTV Jams.

"We'll be selecting clips for 'Jam of the Week' like we do for videos in the Buzz Bin," says John Cannelli, senior VP of music and talent for MTV. "We want to use this to take a song and then spread it to the wider MTV viewing audience." The first Jam Of



by J. R. Reynolds

The Week is Public Enemy's "Give It Up."

RACK ON SOUNDTRACK: Listen for Reprise vocalist (ex of defunct Paisley Park) Tyler Collins on Rhino's soundtrack to the Aug. 2 film release "Andre." "Thanks To You" is one of three original recordings on the soundtrack, which features 11 rock'n'roll classics. Reprise reports that it will work the Collins track as a single; the effort, we are told, will be supported by a clip for the track. Collins' debut set for Reprise is scheduled for first-quarter 1995.

MORE ON SOUNDTRACKS: The soundtrack to the Jim Carrey film "Mask" drops July 26, and features tracks performed by artists like Xscape, Tony Toni Toné, Vanessa Williams, Fishbone, K7, and Domino. The Columbia soundtrack features a surprising take on music from the swing era by '90s artists.

GRAB BAG: Atlantic recording artist Glenn Jones finished the first leg of his 20-city promotional tour, which was capped by an industry party at Iridium in New York. His current single is titled "Here I Am." . . . Vinnie of Naughty By Nature has opened a new retail store in Newark, N.J. Naughty Gear carries a clothing line for both adults and children, in addition to merchandise from other manufacturers

Billboard TOP R&B ALBUNS

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

				3 0021 10, 1001		
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT	TITLE FOR CASSETTE/CD)	PEAK POSITION
1	NE/	N	1	* * * No. 1/HOT SHOT DEBUT KEITH SWEAT ELEKTRA 61550 (10.98/16.98) 1 week at No. 1	★ ★ ★ GET UP ON IT	1
2	NE\	NÞ	1	DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	2
3	1	1	4	WARREN G VIOLATOR/RAL 52335*/ISLAND (10.98/15.98) REG	ULATEG FUNK ERA	1
4	NE/	NÞ	1	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
5	3	3	6	AALIYAH BLACKGROUND 41533*/JIVE (9.98/13.98) AGE AIN'T NOTH	ING BUT A NUMBER	3
6	2	2	15	SOUNDTRACK A DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
7	6	4	34	R. KELLY ▲ ³ JIVE 41527 (10.98/15.98)	12 PLAY	1
8	5	6	10	OUTKAST ● LAFACE 26010*/ARISTA (9,98/15,98) SOUTHERNPLAYA	LISTICADILLACMUZIK	3
9	4	5	6	HEAVY D & THE BOYZ UPTOWN 10988*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
10	7	7	4	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	7
				***GREATEST GAINER**	*	
11	8	_	2	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	8
(12)	NE	NÞ	1	HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98)	AME AS IT EVER WAS	12
(13)	NE	NÞ	1	NICE & SMOOTH RAL 523336*/ISLAND (9.98/15.98)	JEWEL OF THE NILE	13
14	9	12	40	AARON HALL SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
15	10	9	51	TONI BRAXTON ▲ 4 LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
16	14	14	36	TEVIN CAMPBELL A QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
17	13	13	32	SNOOP DOGGY DOGG ▲ 4 DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98	B) DOGGY STYLE	1
(18)	NE	ND	1	TAKE 6 REPRISE 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	18
19	16	15	12	ALL-4-ONE ▲ BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
20	15	11	4	MC BREED WRAP 8133/ICHIBAN (9.98/17.98)	FUNKAFIED	9
21	12	8	5	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	LL COMMUNICATION	2
22	18	16	5		OUTSIDE LOOKING IN	11
23	11	10	3	ANT BANKS JIVE 41534 (9.98/15.98)	THE BIG BADASS	10
24	17	18	8	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98/15.98)	'N GATZ WE TRUSS	4
(25)	30	32	19		ST HITS (1980-1994)	23
26	24	24	59	JANET JACKSON & 6 VIRGIN 87825 (10.98/16.98)	JANET.	1
27	21	21	11	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9-98/15-98) LISS PERSPECTIVE 9006 (9-98/15-98) LISS		15
28	23	23	21		ONOUNCED JAH-NAY	8
(29)	31	30	5		ETEEN NINETY QUAD	29
30	20	19	11	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	2
31	25	27	44	MADIAU CADEV A 7 COLUMBIA FOODS (10 00 FO/15 09)		1
(32)	33	29	7	MARIAH CAREY ▲ 7 COLUMBIA 53205* (10,98 EQ/16.98) NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	MUSIC BOX AFTER THE STORM	21
33	19	17	7		N RISES IN THE EAST	5
(34)	40	38	75	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	34
35	27	25	28		ARY OF A MAD BAND	1
36	22	22	29		QUEEN OF THE PACK	15
37	29		2	MELVIN RILEY MCA 11016 (9.98/15.98) HS	GHETTO LOVE	29
38	35	33	5		HEART MIND & SOUL	24
(39)	39	35	46		OR THE COOL IN YOU	2
40	28		2	THE BEATNUTS VIOLATOR 1179*/RELATIVITY (9.98/16.98) HS	THE BEATNUTS	28
41	34	31	34	WU-TANG CLAN ● ENTER THE WILT	ANG (36 CHAMBERS)	8
42	32	28	18	LOUD 66336*/RCA (9.98/15.98)		2
43	26	20	3	HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE F ARRESTED DEVELOPMENT CHRYSALIS 29274*/EMI (10.98/16.98)	ZINGALAMADUNI	20
(44)	45	40	23		ZINGALAMADUNI IETHIN' TO BLAZE TO	21
(45)	43	37	16	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)		11
46	37	34	8	SWV RCA 66401* (7.98/11.98)	THE REMIXES (EP)	9
47	3/	25	0	344 KON 00401 (7.36/11.36)	THE REWINES (EP)	10

48	47	44	6	AL JARREAU REPRISE 45422/WARNER BROS. (10.98/15.98)	TENDERNESS	25
				***PACESETTER	** *	
49	98	_	2	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP	49
50	46		2	SHANICE MOTOWN 0302* (9.98/13.98)	21WAYS TO GROW	46
<u>(51)</u>	51	46	23	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
52	42	48	5	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO VOLUME 5	42
53	48	36	4	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) ISIN	KIDS FROM FOREIGN	36
54	49	45	38	SALT-N-PEPA ▲ 2 NEXT PLATEAU/LONDON 828392*/ISLAND (1	0.98/16.98) VERY NECESSARY	6
(55)	55	53	4	WAR AVENUE 71706* (10.98/15.98)	PEACE SIGN	52
56	41	41	5	VARIOUS ARTISTS THUMP 4020 (10.98/15.98)	OLD SCHOOL VOLUME II	35
57	50	39	7	T NPG 71003*/BELLMARK (8.98/13.98)	THE BEAUTIFUL EXPERIENCE (EP)	29
58	53	49	31	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
59	38	_	2	TERMINATOR X AND THE GODFATHERS OF THREATT P.R.O. DIVISION/RAI 523343*/ISI AND (10.98/15.98)	SUPER BAD	38
60	56	43	85	KENNY G A 6 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
61	58	47	85	SOUNDTRACK ▲ 11 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
62	59	60	40	E-40 SICK WID' IT 41537/JIVE (8.98/11.98) HS	THE MAIL MAN	13
63	54	55	28	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
64	44		2	BIG MELLO RAP-A-LOT 53897/PRIORITY (9.98/15.98) HS	WEGONEFUNKWICHAMIND	44
65	52	42	4	DAVID SANBORN ELEKTRA 61620 (10.98/16.98)	HEARSAY	39
66	67	56	5	LALAH HATHAWAY VIRGIN 39542 (9.98/15.98) HS	A MOMENT	40
67	57	52	48	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
68	62	62	19	VARIOUS ARTISTS WARNER BROS, 45500 (10.98/16.98)	A TRIBUTE TO CURTUS MAYFIELD	17
69	79	71	87	SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
70	NE	N	1	SWEET SABLE STREET LIFE 75448/SCOTTI BROS. (9.98/15.98)	OLD TIMES' SAKE	70
71	71	51	15	DFC ASSAULT/BIG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD	7
72	74	72	39	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
73	90	78	8	BLACKGIRL KAPER 66359/RCA (9.98/15.98) HS	TREAT U RIGHT	46
74	78_	73	6	AHMAD GIANT 24548*/WARNER BROS. (10.98/15.98)	AHMAD	56
75	61	57	33	QUEEN LATIFAH ● MOTOWN 6370 (9.98/15.98)	BLACK REIGN	15
76	66	58	38	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
77	70	65	15	CELLY CEL SICK WID' IT 1724 (8.98/13.98) HS	HEAT 4 YO AZZ	34
78	63	75	9	NANCY WILSON COLUMBIA 57425 (10.98 EQ/15.98)	LOVE, NANCY	63
79	65	50	38	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	33
80	69	76	26	ME'SHELL NDEGEOCELLO MAYERICKSIRE 45333/WARNER BROS. (9.98/15.98) 計る	PLANTATION LULLABIES	35
81	60	80	3	LITTLE BRUCE SICK WID' IT 1723 (9.98/13.9B)	EXXXTRA MANISH	60
82	64	54	3	PEABO BRYSON COLUMBIA 52911 (10.98 EQ/16.98)	THROUGH THE FIRE	54
83	68	66	34	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	1
84	85	77	36	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
85	83	67	45	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
86	87		2	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA	86
87_	72_	69_	17	GANG STARR CHRYSALIS 28435*/EMI (10.98/15.98)	HARD TO EARN	2
88	82	68	19	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	25
89	93	91	3	FUGEES (TRANZLATOR CREW) RUFFHOUSE 57462*/COLUMBIA (9.98 FO/15.98) IEM	BLUNTED ON REALITY	89
90	80	81	15	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	59
91	92	64	18	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	15
92	95	82	36	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
93	76	63	31	US3 ● BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	21
94	77	74	81	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98	v15.98) THE CHRONIC	1
95	73	61	30	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.9	8) DOMINO	10
96	RE-E	NTRY	13	PAUL HARDCASTLE JVC 2033 (9.98/14.98)	HARDCASTLE	35
97)	RE-E	NTRY	37	MINT CONDITION PERSPECTIVE 9005 (9.98/13.98)	FROM THE MINT FACTORY	18
98)	RE-E	NTRY	52	TONY! TON!! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
99	86	85	10		ECRETS OF THE HIDDEN TEMPLE	65
100	94	83	4	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
	000 6	r FPs)	A RIAA	certification for shipment of 1 million units (500,000 for EPs),	with multiplatinum titles indicated by a	mummoral.

Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). A RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. In indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 75 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			** NO.1 **	38	35	16	WORKER MAN PATRA (EPIC)
1	1	11	I MISS YOU AARON HALL (SILAS/MCA) 3 wks at No.	39	45	3	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
2	2	9	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	40	49	7	THE PLACE WHERE YOU BELONG SHAI (MCA)
3	3	13	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	41	34	24	FEENIN' JODECI (UPTOWN/MCA)
4	4	10	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)	42	39	22	HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA)
5	6	26	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)	43	41	10	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)
6	7	13	WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA)	44)	46	6	LET ME LOVE YOU LALAH HATHAWAY (V(RGIN)
7	8	17	ANYTHING SWV (RCA)	45)	57	6	WHERE MY HOMIEZ? ILL AL SKRATCH (MERCURY)
8	5	31	YOUR BODY'S CALLIN' R. KELLY (JIVE)	46	44	4	100% PURE LOVE CRYSTAL WATERS (MERCURY)
9	9	9	THE RIGHT KINDA LOVER PATTI LABELLE (MCA)	47)	52	8	BACK IN THE DAY AHMAD (GIANT/REPRISE)
10	11	12	I'M NOT OVER YOU CE CE PENISTON (A&M/PERSPECTIVE)	48	47	11	DOGGY DOGG WORLD SNOOP DOGGY DOGG (DEATH ROW)
11	10	23	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	49	48	24	MY LOVE MARY J. BLIGE (UPTOWN/MCA)
(12)	14	8	AND ON AND ON JANET JACKSON (VIRGIN)	50	42	3	LOVE SIGN NONA GAYE & 争 (NPG)
13	18	10	90'S GIRL BLACKGIRL (KAPER/RCA)	51	50	18	ROUND AND ROUND GLENN JONES (ATLANTIC)
14	17	12	WHAT ABOUT US JODECI (UPTOWN/MCA)	52	54	7	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
15	13	22	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	53	43	12	OUTSIDE YOUR DOOR ME'SHELL NDEGEOCELLO (MAVERICK/SIRE)
16	22	9	BOOTI CALL BLACKSTREET (INTERSCOPE)	54)	58	7	INNER CITY BLUES ANGELA WINBUSH (ELEKTRA)
17)	21	6	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS/COLUMBIA)	<u>(55)</u>	60	4	SUMMER BUNNIES R. KELLY (JIVE)
18	15	17	PART TIME LOVER H-TOWN (DEATH ROW/INTERSCOPE)	56	-	1	WEEKEND LOVE QUEEN LATIFAH (MOTOWN)
19	16	18	GOT ME WAITING HEAVY D & THE BOYZ (UPTOWN/MCA)	57	59	2	INFATUATION JAMIE FOXX (FOX)
20	19	23	BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA)	58	51	6	BIGGEST PART OF ME TAKE 6 (REPRISE)
21	12	16	I BELIEVE SOUNDS OF BLACKNESS (PERSPECTIVE)	59	66	12	MY HEART BELONGS TO U JODECI (UPTOWN/MCA)
(22)	26	6	WHEN CAN I SEE YOU BABYFACE (EPIC)	60	53	8	IT'S YOU THAT I NEED GUESSS (WARNER BROS.)
23	23	14	REGULATE WARREN G & NATE DOGG (DEATH ROW)	61	55	3	SPEND THE NIGHT N-PHASE (MAVERICK/SIRE/REPRISE).
24	29	4	WHEN I GIVE MY LOVE KEITH SWEAT (ELEKTRA)	62	_	1	AGE AIN'T NOTHING BUT A AALIYAH (BLACKGROUND/JIVE)
25	20	11	EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS)	63	61	3	THE MOON ERIC ROBERSON (WARNER BROS.)
26	33	5	SLOW WINE TONY! TON!! TONE! (WING/MERCURY)	64	69	3	WHERE IS MY LOVE? EL DEBARGE (REPRISE)
27	28	7	SOMEWHERE SHANICE (MOTOWN)	65	63	3	GIVE IT UP PUBLIC ENEMY (DEF JAM/RAL/ISLAND)
28	30	11	SOMEONE TO LOVE MINT CONDITION (PERSPECTIVE)	66	-	1	WHOSE IS IT? MELVIN RILEY (MCA)
29	25	31	BUMP N' GRIND R. KELLY (JIVE)	67	64	18	HOW DO YOU LIKE IT? KEITH SWEAT (ELEKTRA)
30	32	21	IT SEEMS LIKE YOU'RE READY R. KELLY (JIVE)	68	68	3	SHHH + (NPG/BELLMARK)
31	31	8	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)	69	65	2	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)
32	27	13	CAN'T GET ENOUGH EL DEBARGE (REPRISE)	70	72	2	DON'T LET IT GO TO YOUR HEAD CHANTAY SAVAGE (I.D./RCA)
33	24	22	TREAT U RITE ANGELA WINBUSH (ELEKTRA)	71		1	TAKE IT EASY MAD LION (WEEDED/NERVOUS)
34	36	15	OLD TIMES' SAKE SWEET SABLE (STREET LIFE/SCOTTI BROS.)	72	67	18	LOOK INTO YOUR HEART WHITNEY HOUSTON (WARNER BROS.)
35	40	6	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)	73	71	2	EASY TO LOVE FOR REAL (A&M)
36	38	15	LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA)	74) –	14	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS)
37	37	20	THE MOST REALITISHIN CIRL IN	75	-	38	SEVEN WHOLE OAYS TONI BRAXTON (LAFACE/ARISTA)

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

HOT R&R RECURRENT AIRPLAY

1	2	3	U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE)	14	20	10	CRY FOR YOU JODECI (UPTOWN/MCA)		
2	1	2	AND OUR FEELINGS BABYFACE (EPIC)	15	10	6	STAY ETERNAL (EMI)		
3	4	2	COMIN' ON STRONG SUDDEN CHANGE (EASTWEST)	16	13	18	ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY)		
4	6	18	RIGHT HERE (HUMAN NATURE)' SWV (RCA)	17	24	24	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)		
5	7	7	GROCVE THANG ZHANE (ILLTOWN/MOTOWN)	18	11	20	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)		
6	5	3	GONNA LOVE YOU RIGHT AFTER 7 (BEACON/FOX)	19	17	37	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)		
7	3	11	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)	20	15	7	(LAY YOUR HEAD ON MY) PILLOW TONY! TON!! TONE! (WING/MERCURY)		
8	8	20	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)	21	19	14	COME INSIDE INTRO (ATLANTIC)		
9	9	11	NEVER KEEPING SECRETS BABYFACE (EPIC)	22	23	4	NEVER FORGET YOU MARIAH CAREY (COLUMBIA)		
10	14	8	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	23	16	12	YOU DON'T HAVE TO WORRY MARY J. BLIGE (UPTOWN/MCA)		
11	12	18	SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)	24		34	LOVE NO LIMIT MARY J. BLIGE (UPTOWN/MCA)		
12	=	46	I'M SO INTO YOU SWV (RCA)	25	-	4	BECAUSE OF LOVE JANET JACKSON (VIRGIN)		
13	21	10	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)	Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 5					

R&B SINGLES A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist.
 100% PURE LOVE (Basement Boys, ASCAP/C-Water,
 ASCAP/Polygram int*!, ASCAP) H.
 90'S GIRL (Louis St., BMVScrap Pyle, BMI/Truteazin' Type
 Nite, ASCAP/Jonni, ASCAP/Tomba, ASCAP/Mr Peanut
 Butter, ASCAP/Smokin' Sound, ASCAP/MB, ASCAP) CPP
 ALL OR NOTHING (Zomba, ASCAP/Black Hand,
 ASCAP/CL, Carcell, ASCAP) CPP

- ALL OR NOTHING (Zomba, ASCAP/Black Hand,
 ASCAP/D.T. Gerreil, ASCAP) CPP
 ALWAYS IN MY HEART (Sony, BMI/Ecaf, BMI/BoobieLoo, BMI/Warner-Tamerlane, BMI) HL/WBM
 ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane,
 BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM
 ANY TIME, ANY PLACE/AND ON AND ON (Black Ice,
 BMI/Fyte Tyme, ASCAP) WBM
 ANYTIME YOU NEED A FRIEND (Sony Songs, BMI/Rye
 Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
 BACK IN THE DAY (Intersong ASCAP)/Bmadf

- BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
 BELIEVE IN LOVE (Ted-On, BMI/Beck, BMI/K-Rob, BMI/Calloco, BMI/EMI, BMI/Sony, BMI/Screen Gems EMI, BMI) WBM
 BIGGEST PART OF ME (Windswept Pacific, SCAP/Amptide, BMI)
- BIGGEST PART OF ME (Windswept Pacific, ASCAP/Longitude, BMI)
 BOOTI CALL (Donnil, ASCAP/Comba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) (PP/HL/WBM BORN TO ROLL (DAMASTA, ASCAP/Varry White, ASCAP) BUCKTOWN (Stolen Souls, ASCAP/Bucktown, ASCAP/Bootcamp, ASCAP/Misam, ASCAP) BUMP N GRIND (Zomba, BMI/R, Kelly, BMI) CPP

- BUMP N GRIND (ZOMBA, BUMP.K.REII), ADIII C'I' CAN IT BE ALL SO SIMPLE (Colgems-EMI, ASCAP) CAN'IT GET ENOUGH (Ecaf, BMI/Sony Songs, BM/Browntown Sound, BMI/Son Yum, BMI/Sony, BMI) CAPTAIN SAVE A HOE (Zomba, BMW-E-Forty, BMI) CPP
- CODE OF THE STREETS (Gitted Pearl, ASCAP/III Kid. ASCAP/EMI APRIL ASCAP/III Kid. ASCAP/EMI APRIL ASCAP)

 CROOKLYN (FROM CROOKLYN) (Special Ed, BMI/Misam,
- ASCAP/Target Practice, ASCAP/Varry White, ASCAP/DAMAS TA, ASCAP/Zornba, ASCAP/Jazz Merchant, ASCAP) CPP

- TA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
 DIARY OF A MADMAN (Prince Paul, BMI/Berkeley,
 ASCAP/Wu-Tang, BMI/Hamilton, BMI/Collins, BMI/Reed, BMI)
 DON'T LET IT GO TO YOUR HEAD/GIVE IT TO YA
 (Last Song, ASCAP/Third Coast, ASCAP)
 DON'T STOP (Donril, ASCAP/Zomba, ASCAP/Abdur
 Rahman, ASCAP/EMI, BMI/Smokin' Sound, BMI/EMI
 ASCAP, BMI/SMOKIN' SOUND, BMI/SMOKIN' SOUND, BMI/EMI
 ASCAP, BMI/SMOKIN' SOUND, BMI/SMOKIN' SOUN
- FASE MY MIND (FMI Blackwood, BMI/Arrested

- EASE MY MIND (EMI DIACKWOOD, BWI/ATIESED Development, BMI) HL

 EASY COME, EASY GO (Harrindur, BMI/Joe Public, BMI/Ensign, BMI) CPP

 EASY TO LOVE (WB, ASCAP/EMS, ASCAP/Almo, ASCAP/Fourth Power, ASCAP)

 FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)

 FEENIN' (EMI April, BMI/DeSwing Mob, ASCAP) WBM/HL

 FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)

 FUNKY 1-2-C (No Hassle, ASCAP)

 GIVE IT UP (Suburban Funk, BMI/Bring The Noize, BMI/Def American, BMI)

 GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCA

- ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's
- HOW DO YOU LIKE IT? (Keith Sweat. ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood
- ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL I BELIEVE (Flyte Tyme, ASCAP/Bridgeport, BMI) WBM I GOT CHA OPIN (Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/MISarin, ASCAP) I'LL REMEMBER YOU (Elliot Wolff, ASCAP/EMI Virgin,
- ASCAP/Stacy Piersa, BMI/Chrysalis, BMI) CPP I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness,
- I MISS YOU (MUA, ASCAP/Zallion, ASCA

- I ONLY HAVE FYES FOR FOR YOU (Warner Bros., ASCAP)
- I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP)
- IT'S YOU THAT I NEED (Desert Rain, ASCAP/Willow
- Girl, BMI)

 I WANNA BE YOURS (Pac Jam, BMI)

 I WISH (Perfect, BMI/SPZ, BMI/Rondor, PRS/Irving,
- LEAVIN' (Polygram Int'l, ASCAP/Tony Toni Tone,

- LEAVIN YEOIGNAM INT. (ASCAP/TON) TON TONE TONE,
 ASCAP/Dango, ASCAP) HL
 LET ME LOVE YOU (Bam Jams, BMI/Interscope Pearl,
 BMI/Warner-Tamerlane, BMI)
 LOVE ON MY MIND (So So Def, ASCAP/EMI April,
 ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM
 LOVE WON'T LET ME WAIT (Warner-Tamerlane,
 BMI/WMMOT, ASCAP)
- BMI/WIMOT, ASCAP)
 THE MOON (Smoke Effects, ASCAP)
- THE MOST BEAUTIFUL GIRL IN THE WORLD
- (Controversy, ASCAP/WB, ASCAP) WBM

 MY LOVE (Stone Jam, ASCAP/Ness, Nitty & Capone, WB ASCAP/MCA ASCAP)
- ASCAP/MD, ASCAP/MDA, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon,
- ASCAP)
 NOTHING HAS EVER FELT LIKE THIS (Aural Elixir,
- ASCAP/Rosalie, ASCAP)
 NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April,
- ASCAP/Eazy-Duzit, ASCAP) HL
 OH MY GOD (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- OLD TIMES: SAKE (FROM ABOVE THE RIM) (Nikke Duz It, ASCAP/MCA, ASCAP/Tabracadabra, ASCAP) HL OLD TO THE NEW (Nice & Smooth, ASCAP/Phat Kat,
- BMI/EMI Blackwood, BMI) HL OUTSIDE YOUR DOOR (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Noman, PART TIME LOVER/I'M STILL IN LOVE WITH YOU
- (Irving, BMI/AI Green, BMI/Swing Mob, BMI/EMI, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP)
- 73 PEACE SIGN (TMC, ASCAP/Far Out, ASCAP/Polygram
- Int'I, ASCAP)
 PEOPLE MAKE THE WORLD GO ROUND (FROM
- 76 PEUPLE MARE THE WORLD OF NOTING FROM
 CROOKLYN) (Warner-Tamerlane, BMI)
 31 THE PLACE WHERE YOU BELONG (FROM BEVERLY
 HILLS COP HI) (Music Corp. Of America,
 BMI/Gasoline Alley, BMI/Vandy, ASCAP/MCA,
 ASCAP/Petrol Lane, ASCAP/G-Spot, BMI/Yppahc,
 ASCAP/Sony, ASCAP) CPP
 57 PUMPS AND A BUMP (Bust-It, BMI/Rap And More,

Billboard

x X z

Hot R&B Singles Sales.

X X Z

SoundScan

LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
		* * NO. 1 * *	38	48	2	TAKE IT EASY MAD LION (WEEDED/NERVOUS)
1	7	PUNKDAFIED DA BRAT (SO SO DEF/CHAOS) 4 wks at No. 1	39	44	5	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)
2	7	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	40	55	7	PUMP VOLUME 10 (IMMORTAL/RCA)
5	12	I MISS YOU AARON HALL (SILAS/MCA)	41	61	22	C.R.E.A.M. WU-TANG CLAN (LOUD/RCA)
3	11	REGULATE WARREN G & NATE DOGG (DEATH ROW)	42	51	3	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)
4	12	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	43	37	35	DUNKIE BUTT 12 GAUGE (STREET LIFE/SCOTTI BROS.)
7	13	WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA)	44	33	17	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS).
6	8	YOUR BODY'S CALLIN' R. KELLY (JIVE)	(45)	49	4	WHEN CAN I SEE YOU BABYFACE (EPIC)
9	9	FANTASTIC VOYAGE COOLIO (TOMMY BOY)	46	45	9	I'LL REMEMBER YOU ATLANTIC STARR (ARISTA)
8	10	I SWEAR	47)	50	8	CAN'T GET ENOUGH EL DEBARGE (REPRISE)
10	10	BACK IN THE DAY	48	41	19	BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA)
14	7	TOOTSEE ROLL	49	56	16	OLD TIMES' SAKE SWEET SABLE (STREET LIFE/SCOTTI BROS.)
11	12	I'M NOT OVER YOU	50	36	24	PLAYER'S BALL OUTKAST (LAFACE/ARISTA)
13	8	THE RIGHT KINDA LOVER	51	40	22	BUMP N' GRIND R. KELLY (JIVE)
21	7	90'S GIRL	52	46	13	I BELIEVE SOUNDS OF BLACKNESS (PERSPECTIVE)
19	3	ALWAYS IN MY HEART	53	43	17	HOW DO YOU LIKE IT? KEITH SWEAT (ELEKTRA)
16	9	SENDING MY LOVE	54	42	20	BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)
15	3	OLD TO THE NEW	55	52	19	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.
28	5	FUNKY Y-2-C	56	59	2	WHAT ABOUT US JODEC! (UPTOWN/MCA)
39	4	WHERE MY HOMIEZ?	57	54	13	LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA)
	9	CROOKLYN	58	62	3	WHOSE IS IT? MELVIN RILEY (MCA)
35	10	100% PURE LOVE	59	53	10	BUCKTOWN SMIF-N-WESSUN (WRECK/NERVOUS)
25	4	BOOTI CALL	60	60	23	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)
	20	THE MOST BEAUTIFUL GIRL IN	61	64	9	WARRIORS DRUM KING JUST (BLACK FIST/SELECT)
	-	SOUTHERNPLAYALISTICADILLACMUZIK	62	47	5	OH MY GOD A TRIBE CALLED QUEST (JIVE)
_		PLACE WHERE YOU BELONG	63	69	3	SOMEWHERE SHANICE (MOTOWN)
		DIARY OF A MADMAN	64	57	20	COMIN' ON STRONG SUDDEN CHANGE (EASTWEST)
34	7	CAPTAIN SAVE A HOE	65	71	3	LET ME LOVE YOU LALAH HATHAWAY (VIRGIN)
	1	GIVE IT UP	66	58	15	I GOT CHA OPIN BLACK MOON (WRECK/NERVOUS)
26	-	WORKER MAN	67	75	5	BLACK HAND SIDE QUEEN LATIFAH (MOTOWN)
		PUMPS AND A BUMP	68	70	3	CAN IT BE ALL SO SIMPLE WU-TANG CLAN (LOUD/RCA)
	+-	EASE MY MIND	69	63	17	FEENIN' JODECI (UPTOWN/MCA)
		PART TIME LOVER/I'M STILL	(70)		1	DON'T STOP HAMMER (GIANT/REPRISE)
-		YOU MEAN THE WORLD TO ME	71	65	2	WE ROLL DEEP
	-	TONI BRAXTON (LAFACE/ARISTA) GOT ME WAITING			I	CONSCIOUS DAUGHTERS (SCARFACE) WEEKEND LOVE/BLACK HAND SIDE
	-	HEAVY D & THE BOYZ (UPTOWN/MCA) ANYTHING		1	4	THE WORLD IS YOURS
	+	SWV (RCA) NAPPY HEADS	-	-		YOU DON'T HAVE TO CRY
30	10	FUGEES/TRANZLATOR CREW (RUFFHOUSE) INFATUATION	75	67	19	NIIU (ARISTA) GONNA LOVE YOU RIGHT
	\$\frac{1}{2}\$ \frac{1}{2}\$ \frac{1}{2}\$ \frac{1}{2}\$ \frac{1}{2}\$ \frac{1}{2}\$ \frac{1}{2}\$ \	Example Example 1 7 2 7 5 12 3 11 4 12 7 13 6 8 9 9 8 10 10 10 14 7 11 12 13 8 21 7 19 3 16 9 15 3 28 5 39 4 12 9 35 10 25 4 17 20 29 2 32 6 18 3 34 7	TITLE	TITLE		TITLE

- BMI/Bridgeport, BMI/Southfield, ASCAP/Micon, ASCAP) 70 PUMP (Troutman, BMI/Saja, BMI/Rubber Band, BMI) 8 REGULATE (FROM ABOVE THE RIM) (Suge.
- en G ASCAP/WR ASCAP)

- ASCAP/Warren G., ASCAP/WB, ASCAP)
 THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New
 Perspective, ASCAP) WBM
 ROUND AND ROUND (Lu Ella, ASCAP/EMI April,
 ASCAP/Heat Ray's, ASCAP/WB, ASCAP)
 SATISFY YOU (Sorcerors Labyrinth, BMI/ATV, BMI)
 SEE ME (Zomba, BMI/Warner-Tamerlane, BMI)
 SENDING MY LOVE (9th Town, ASCAP/Naughty,
 ASCAPAMB, ASCAP) WBM.

ASCAP/WB ASCAP) WBM

- ASCAP/WB, ASCAP) WBM
 SOMEONE TO LOVE (New Perspective, ASCAP)
 SOMEWHERE (EMI April, ASCAP/Shanice 4 U,
 ASCAP/KG Blunt, ASCAP/Babydon, ASCAP/Sony,
 ASCAP/Zomba, ASCAP/Babydon, ASCAP/Sony,
 ASCAP/Pencrysha, ASCAP) CPP
 SOUTHERNPLAYALISTICADILLACMUZIK (Gnat
 Pacts, ASCAP/Chrosails, ASCAP/Stiff Shirt
- Booty, ASCAP/Chrysalis, ASCAP/Stiff Shirt, BMI/Organized Noize, BMI) SPEND THE NIGHT (Zomba, BMI/R.Kelly, BMI) CPP
- SWEET FUNKY THING (MCA, ASCAP/Matak, ASCAP/Mygag, ASCAP/Polygram, ASCAP/Mad Fly, ASCAP)
- ASCAP)
 SWEET POTATOE PIE (Ghetto Jam, ASCAP/Chrysalis, ASCAP/All Init, ASCAP/Cats On The Prowi, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) CPP/HL
 TAKE IT EASY (Misam, ASCAP)
 TONIGHT (Stiff Shirt, BMI/Organized Noize, BMI)
- TOOTSEE ROLL (Downlow Quad, BMI)

- 46 TREAT U RITE (Big Giant, BMI/Count Chuckula, BMI/Warner-Tamerlane, BMI)
 96 WARRIOR'S DRUM (Two Six Horror, BMI)
 43 WEEKEND LOVE/BLACK HAND SIDE (Queen Latitah,
- ASCAP/S.I.D, ASCAP)

 100 WE ROLL DEEP (Scarface, ASCAP)

- 100 WE ROLL DEEP (Scarface, ASCAP)
 19 WHAT ABOUT US (EMI April, BMI/DeSwing Mob, BMI/Saja, BMI/Troutman, BMI/Devell-Up-Mo, BMI)
 92 WHAT GOES UP (Amazement, BMI)
 84 WHAT U DO TO ME (PLS, ASCAP/AI Rich, ASCAP)
 18 WHEN CAN I SEE YOU (Sony, BMI/Ecaf, BMI)
 9 WHEN I GIVE MY LOVE (Kerth Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI)
 36 WHERE MY HOMIEZ? (Brian-Paul, ASCAP/Gabz, ASCAP/LIC, ASCAP)
- ASCAP/11C, ASCAP)
 WHOSE IS IT? (MCA, ASCAP/Deedle Dee, ASCAP)

- WHOSE IS 17? (MCA, ASCAP/Deedle Dee, ASCAP)
 WILLING TO FORGIVE (Ecaf, BMI/Sony, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) HL/WBM
 WORKER MAN (Tony Kelly, ASCAP/Zomba. ASCAP/Aunt Hilda, ASCAP) CPP
 THE WORLD IS YOURS (Pete Rock, ASCAP/III Will, ASCAP/Skematics, ASCAP/Zomba, ASCAP) CPP
 YOU DON'T HAVE TO CRY (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Zomba, ASCAP/Black Level ASCAP)
- YOU MEAN THE WORLD TO ME (Stiff Shirt BMI/Warner-Tamerlane, BMI/Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI) HL/WBM
- 6 YOUR BODY'S CALLIN' (Zomba, BMI/R.Kelly, BMI).

Hot Rap Singles...

	U			
			z	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED. AND PROVIDED BY
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL COLLECTED, COMPILED, AND PROVIDED BY SoundScan ARTIST ARTIST
(1)	1	1	7	* * * NO. 1 * * * FUNKDAFIED
2	2	2		(C) (T) SO SO DEF/CHAOS 77523/COLUMBIA 5 weeks at No. 1 REGULATE ◆ WARREN G & NATE DOGG
(3)	3	3	11	(C) DEATH ROW/INTERSCOPE 98280/AG FANTASTIC VOYAGE ◆ COOLIO
4	4	4	11	(M) (T) (X) TOMMY BOY 617* BACK IN THE DAY
(1)		<u> </u>	11	(C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.
5	6	9	7	* * ★ GREATEST GAINER * * ★ TOOTSEE ROLL (C) (M) (T) (X) DOWN LOW 6911/RIP-IT
6	7	14	3	OLD TO THE NEW ♠ NICE & SMOOTH (C) (T) RAL 853 238/ISLAND
1	13	17	5	FUNKY Y-2-C (C) (M) (T) (X) CHAOS 77461/COLUMBIA ◆ THE PUPPIES
8	20	20	8	WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 463 ♦ ILL AL SKRATCH
9	5	6	9	CROOKLYN (c) (T) 40 ACRES AND A MULE 54837/MCA ◆ THE CROOKLYN DODGERS
(10)	14		2	SOUTHERNPLAYALISTICADILLACMUZIK (C) (M) (T) (X) LAFACE 2-4070/ARISTA
11	8	28	3	DIARY OF A MADMAN (C) (T) GEE STREET 854 062/ISLAND ◆ GRAVEDIGGAZ
12	17	16	8	CAPTAIN SAVE A HOE (C) (T) SICK WID' IT 42230/JIVE ◆ E-40
13)	NE	N	1	GIVE IT UP (C) (M) DEF JAM/RAL 853,316/(SLAND) • PUBLIC ENEMY
14	11	5	18	WORKER MAN (C) (M) (T) EPIC 77289 ◆ PATRA
15	9	10	19	PUMPS AND A BUMP (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.
16	10	8	8	EASE MY MIND (C) (M) (T) (X) CHRYSALIS 58158/EMI ◆ ARRESTED DEVELOPMENT
17	12	7	17	GOT ME WAITING (c) (T) UPTOWN 54815/MCA
18	15	13	7	NAPPY HEADS (M) (T) RUFFHOUSE 77431*/COLUMBIA ◆ FUGEES (TRANZLATOR CREW)
(19)	23		2	TAKE IT EASY ◆ MAD LION (M) (T) WEEDED 20094*/NERVOUS ◆ VOLLIME 10
20	26	33	14	(C) (M) (T) IMMORTAL 62844/RCA
(21)	30	26	22	C.R.E.A.M. (C) (M) (T) (X) LOUD 62829/RCA ♦ WU-TANG CLAN
22)	24	37	3	NUTTIN' BUT LOVE (C) UPTOWN 54865/MCA ◆ HEAVY D & THE BOYZ
23	19	15	33	DUNKIE BUTT (PLEASE PLEASE PLEASE) • 12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS. SWEET POTATOE PIE • DOMINO
24	16	11	17	SWEET POTATOE PIE DOMINO (C) (M) (T) OUTBURST/RAL 77350/CHAOS PLAYER'S BALL ◆ OUTKAST
25	18	12	25	(C) (M) (T) (X) LAFACE 2-4060/ARISTA BORN TO ROLL MASTA ACE INCORPORATED
26	21	18	24	(C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG BUCKTOWN SMIF-N-WESSUN
27 (28)	25 29	19 27	23	(M) (T) WRECK 20069*/NERVOUS GIN AND JUICE ◆ SNOOP DOGGY DOGG
29	31	24	10	(C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG WARRIOR'S DRUM ♦ KING JUST
30	22	23	5	(C) (T) BLACK FIST 27491/SELECT STREET OH MY GOD ◆ A TRIBE CALLED QUEST
			-	(C) (T) (X) JIVE 42212 COMIN' ON STRONG ◆ SUDDEN CHANGE
31	27	21	20	(C) (T) EASTWEST 98334/AG I GOT CHA OPIN ♦ BLACK MOON
33)	28		15	(C) (T) WRECK 20083/NERVOUS BLACK HAND SIDE QUEEN LATIFAH
(34)	38	40 29	7	(C) MOTOWN 2246 CAN IT BE ALL SO SIMPLE ♦ WU-TANG CLAN
(35)	NEV		1	(C) (T) (X) LOUD 62891/RCA DON'T STOP ◆ HAMMER
36	32	48	3	(C) (M) (T) (X) GIANT 18136/REPRISE WE ROLL DEEP ◆ CONSCIOUS DAUGHTERS
(37)	NEV	-	1	(C) (T) SCARFACE 53850/PRIORITY WEEKEND LOVE/BLACK HAND SIDE • QUEEN LATIFAH
38	33	30	5	(C) (T) (X) MOTOWN 2249 THE WORLD IS YOURS ♦ NAS
(39)	46	41	7	(C) (T) COLUMBIA 77514 CODE OF THE STREETS (C) (T) (Q) CHRYSALIS 58148/EMI
40	36	39	4	NOBODY RIDES FOR FREE (C) (T) (2) LIFE 7952/JEELLMARK
41	39	35	31	FREAKS/I-IGHT (ALRIGHT) ♦ DOUG E. FRESH
42	34	25	22	(M) (T) (X) GEE STREET 440 583*/ISLAND YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847 ♦ ICE CUBE
43	37	32	19	SOMETHING TO RIDE TO (C) (T) SCARFACE 53851/PRIORITY CONSCIOUS DAUGHTERS
44	41	34	21	IT AIN'T HARD TO TELL (C) (M) (T) COLUMBIA 77385
45	RE-EI	ITRY	8	HERE IT IS, BAM! (C) (D) (T) LIFE 79520BELLMARK
46	45	42	23	IT'S ALL GOOD (C) (D) (T) GIANT/REPRISE 18271/WARNER BROS. ♦ HAMMER
47	43	43	45	WHOOMP! (THERE IT IS) ▲ ⁴ (C) (M) (T) (X) LIFE 79001/BELLMARK
48	50	_	4	BUTT BOOTY NAKED AMG SELECT STREET 25029
49	RE-EN	ITRY	8	U GO GIRL TAG TEAM (C) (D) LIFE 79522/BELLMARK
50	44	31	7	LOVE 4 DEM GANGSTA'Z (C) (D) (V) MCA 54870 EAZY-E
		_		

Records with the greatest sales gains this week. ◆ Videoclip availability. ◆ Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (D) Cossette maxi-single variability. (T) Vinyl maxi-single availability. (T) Vinyl maxi-single availability. (T) Vinyl maxi-single availability. (T) Vinyl maxi-single variability. (T) Vinyl maxi-single variability.

ON 🧩 SCREEN

FEAR OF A BLACK HAT Directed by Rusty Cundeiff Samuel Goldwyn

Giving props to Rob Reiner, first-time director Rusty Cundeiff's "Fear Of A Black Hat" does for rap what "This Is Spinal Tap" did for heavy metal. The movie is a rapumentary hosted by a buppiefied sociologist named Nina Blackburn. Her inquiring mind wants to know everything about N.W.H. (Niggaz With Hats), who owe their celebrity to a controversial album, "Kill Whitey." The group consists of Tasty-Taste (Lary B. Scott), Tone Deaf (Mark Christopher Lawrence), and Ice Cold (Cundieff).

Buoyed by crisp writing, breezy dialog, and on-point pacing, the film

does what "CB-4," another rap-oriented satire, did not—smoothly entertain from beginning to end. It's chock-full of allusions to hip-hop culture—the name of the film refers to Public Enemy's "Fear Of A Black Planet" album, and Vanilla Sherbet, an annoying homeboy sycophant, mimicks the poseur attitude of the white rapper Vanilla Ice—but one need not be down with the rap thing to get the jokes, which include clips from silly and obscene music videos and glimpses of N.W.H. beating up pesky rivals.

Most amusing is watching Ice Cold repeatedly explain, with sincere double talk, that his band's sexism is veiled political commentary, or that the "Kill Whitey" album was unfairly labeled racist.

Like "Spinal Tap," there's not much of a plot to "Fear Of A Black Hat." But as it chronicles the misadventures of N.W.H., the movie is pulled together by its good-natured attitude. The film never takes itself too seriously, and it ain't too proud to borrow moments from "Spinal Tap." Just as drummers kept exploding in that film, a series of white managers keep getting shot mysteriously in "Black Hat."

Like the dialog, the songs in "Fear Of A Black Hat" use the language of hard-edged rap. Many times they're based on real rap jams, and their tracks can function as real rap music. They're as amusing as the film itself

HAVELOCK NELSON

FEMALE DUO CHANGING FACES FINDS ITS STROKE ON ATLANTIC SET

(Continued from page 24)

and sexy. And they had such impressive songwriting, combined with musical focus, that we wanted to move on the act right away."

Kallman says Changing Faces initially recorded two demos, which were the catalyst that got him interested enough to immediately send the tracks to producer Kelly, who quickly agreed to work on the album.

Joining Kelly and Kornegay as producers are Devante Swing, Dave "Jam" Hall, Nevelle Hodge, and Heavy D.

In addition to singing, Lucas and Rose wrote nine of the 13 songs on "Changing Faces." Rose says the act's name came as a result of its ability to create more that just one type of sound. "We sing whatever we feel, so you hear a little bit of

CRAIG MACK

(Continued from page 24)

Erick Sermon and Parrish Smith (formerly the rap duo EPMD) who offered up-close exposure to hip-hop by giving Mack a job with their touring crew.

Encouraged by Sermon and Smith, Mack recorded a two-song demo. Those tracks, "You Can't Funk With The Style" and "Like That Y'all," wound up on his album.

Combs says the Mack project will be promoted via "grimy, guerrilla street marketing." This will include product exposure in high schools, at college parties, barber shops, beauty parlors—"wherever a turntable is available," he says, adding that the release will be available on vinyl.

Marketing the album, Combs adds, is like constructing a building. "We've got to start with the first floor, which is the urban kids."

Joyce says Bad Boy plans to release a second track and video before the album hits stores to ensure a higher degree of artist awareness.

A July promotional tour to acquaint Mack with radio, retail, college, and grass-roots outlets has focused on Philadelphia, Washington, D.C., and Atlanta, with other markets to be added later.

R&B, pop, and hip-hop influence throughout the album," she says.

The two studied at the High School For The Performing Arts in their native New York and spent five years as session singers prior to getting their record deal. Now, Lucas says the most challenging thing for Changing Faces is to develop a lasting career.

"Learning and practicing our craft will keep us in this business," she says. "Studying classical music in school instilled discipline in us. And to survive in entertainment, it's a matter of knowledge, and understanding how the business works."

JESUS & MARY CHAIN LOOKING FOR A BREAK

(Continued from page 14)

drunk. Then there's another part with me and William and [bassist] Ben [Lurie] just ridin' around in a big car in the desert."

Geiger says he expects an American tour to commence in October, five or six weeks after the album's release.

"We're going to do a tour, hopefully, with Mazzy Star," Geiger says. "That's the plan. We have an acoustically based tour ... I think this tour with Mazzy Star is exactly what they should do, and it's a really cool thing. I'm excited to see them play a little acoustic, too."

Asked if he feels the band will benefit today from its exposure at Lollapalooza two years ago, Geiger—who is one of the touring festival's key organizers—confesses, "Nope, nope, nope. Lollapalooza may have been an error for them. I don't think that it inspired the Mary Chain, and I think that Lollapalooza works better for bands that

aren't quite as introverted."

Reid concurs. "It wasn't for us. We didn't realize that until we got there, but almost immediately it was obvious that we weren't gonna do well. Things like going on in broad daylight and stuff—we hadn't really thought about that enough, and we got there, and we're standing at 2 in the afternoon on stage, no light show to hide behind and stuff. We just thought it was a bit of a mistake for us."

He adds, "This is going to sound horrible—I hope you know what I mean—but we don't make a connection with the audience. A lot of people take that the wrong way—they think in some way we're being cool to the audience, and it's not the way it is. I find that anything that happens on a stage has to be natural, and we're all quite shy people. What we do is, we go on that stage and we just play songs."

DAG ARRIVES WITH 'RIGHTEOUS' FUNK SOUND

(Continued from page 17)

an assist from local studio owner/producer John Custer. The band's initial demos made the rounds at parties and garnered considerable club play around North Carolina.

play around North Carolina.
"These weren't even mastered tapes," says Dennis. "And somehow, copies kept getting passed around in bigger and bigger circles. I guess that told us people were ready for this kind of music again."

The vintage '70s feel of "Righteous"—recorded in Muscle Shoals with guests like Barry Beckett and Roger Hawkins—gives ample evidence as to Dag's groove-generating skills. The foursome slips effortlessly between Average White Band-like percussive jams such as "Plow" and lustrous ballads like "You Can Lick It (If You Try)" that emphasize singer Patterson's silken voice.

"We wanted to record this record like a Wilson Pickett or Aretha Franklin record—record every song like it was a single," says Dennis. "In those days, R&B records sounded like they were capturing an honest performance, and that's the kind of band we all wanted to be part of."

Columbia's Worth notes that the label has yet to choose an emphasis track or formalize plans for a first video. "We'd rather spend the money on touring, initially," she says.

Glorified Magnified Amplify Mainstream Appeal

CHRIS BURKE enjoys his reputation as a groove terrorist. As one-half of Kinetic/Sire duo Glorified Magnified, he has spent nearly 10 years perfecting his ability to meld proper musicianship with rhythm swipes and loops that he has craftily tweaked and twisted on computers. After a slew of indie releases under various monikers, Burke and collaborator/brother Dan are poised to burst from their experimental base into the mainstream. For proof, bathe your body



GLORIFIED MAGNIFIED

and mind in their refreshingly unusual EP, "All Wave Super."

Preconceived notions or superficial listening may place the duo in the middle of the ambient movement or tag 'em as throwbacks to the techno rebellion, but neither would be fair. Although elements of both idioms can be found within the record's six compositions, there is also way too much deep primal soul soaked into the arrangements to allow for such easy connections. "Fifty-Six 001," for example, is a vibrant collage of kicky percussion, pillowy synth passages, and perky pop melodies, wrapped in a bass line that is as rich and funky as any urban record. The same can be said for the seductive first single, "Release The Beauty Within," except that the groove is decidedly housefriendly, and guest belter Sissy Peoples provides a rousing, almost gospel-like feel to the track

"The true beauty of music lies in the countless ways of assembling sounds that don't seem to fit together at first," Burke says. "When you see that they can, the payoff is tremendous. All you have to do is set your imagination free. The day you block yourself, or make the move that is expected of you, is the day you are forever lost in a dull, narrow cate-

The pair's creative roots go back to 1984, when they began issuing cassettes along the experimental and college radio circuits under the selfdubbed banner of Bam Bam Productions. Over the course of three years and 28 tapes, a loyal underground following was amassed, as tastemakers branded the brothers geniuses. In 1990, Chris Burke was signed as a solo act to Mode Avant Records, releasing "Idioglossia," a collection that expanded on the Bam Bam vibe with its sprawling, often Eno-esque odes that were shaded with dada sound poetry. All the while, Dan Burke built a solid base as a club DJ with an ear for

rave, break-beat, and dancehall jams. among other groove goodies.

"Actually, it was Dan who pulled us into the dance music genre," says Burke, recalling the moment in November 1991 when the seeds of Glorified Magnified were sown. In the time between then and inking a deal with Kinetic/Sire last year, the team made noise under the name BloodBank with the EP "Not The End Of The World, Darling," while Burke took a public stand on the Gulf War with the caustic single "Oil War."

Quite a creative journey, eh? As club punters dine on myriad mixes of "Release The Beauty Within," handled with multiformat aplomb by the act, Troy Parrish, and Young American Primitive, have the words "sellout" begun to echo from their home base?

"Not at all," Burke asserts. "People who have been with us for a while will understand that we haven't abandoned our roots. This is a new and natural progression—but it's not the entire picture."

Beyond completing the promotional chores behind "All Wave Super," Burke is eyeing the challenge of future compositions, for which he and Dan will aim to combine their increasing pop focus with left-field club sensibilities and mind-expanding experimentation. If their output to date is any indication, folks who are not afraid to use all of their senses while twirling are in for countless treats.

"Although I think we have the potential to get as catchy as early C+C Music Factory, I see our music as having a more eclectic base, Burke says. "I love the concept of luring people into what we're doing with one idea and having them walk away with something completely dif-

GROOVE ON: New York-headquartered indie Kult Records continues to cook with its second single, 'Good Time" by Jazmina. Producers "Little" Louie Vega and Kenny "Dope" Gonzalez zap a harsh, spinecrawling tribal drum pattern beneath Jazmina's sultry vocal and the song's simple but oh-so-catchy melody. In an effort to mine multiformat potential, flipside is dominated by R&B-friendly remixes by Vega and Gonzalez, as well as DJ Choco. It won't change the face of dance music, but it sure will make it a bit more pleasant for a few minutes. Give it a

Arista could be on the verge of racking up another Haddaway-style rave/NRG megasmash with "Another Night" by the Real McCoy. The track is a slick blend of frenetic beats, glossy synths, and a lively exchange of male/female vocals. The A-side is blindingly bright and chipper, while the B-side smokes with harder, more house-minded remixes by Armand Van Helden, who is among our picks for future stardom, given his rocksolid output recently. Here, he weaves a muscular bass line with strobing, disco-fried synths and insinuating beat breaks. In all, a rare single that succeeds in offering something for just about everyone. Sweet.

It's nice to see producer/composer



by Larry Flick

Satoshi Tomiie slowly get over his shyness and let his ardent fans in on more of his genius musings. "The Theme," his first record for Strictly Rhythm under the name Loop 7, oozes with delicious groove melodrama. In many ways, the track's four mixes serve as components of a mini club symphony, riddled with numerous tempo changes and intricate passages that, when sewn together, become a compelling, yet wordless tale. Required listening for fans of intelligent dance music.

DJ Oji and DJ Pope, familiar to Washington, D.C., radio listeners for their mix show on WEAA-FM, step out as producers and composers in their own right with "Original Man," an irresistible tribal-house dub on the Baltimore-based Poji Records. The ingredient that separates this jam from the glut of African-themed anthems circulating is a thread of gospel-vibed male singing mixed so deep inside the track that it periodically sneaks up on you. A promising first



D:Reams Come True. D:Ream frontman Peter Cunnah, left, takes a breather during a series of New York benefits and personal appearances connected with the recent Gay Games. The Sire/Reprise band is dividing its time between promoting its latest U.S. single, "U R The Best Thing," and prepping for a festival in Glasgow that will also include performances by Blur, Primal Scream, and Bjork, among others. Pictured, from left, are Cunnah; Seymour Stein, president of Sire; and Mark Beder, D:Ream's U.K. manager. Standing is Risa Morley, director of

revered Loveland (now making noise

in the U.S. with "Let The Music Lift

You Up" on Big Beat). JX and Way

Out West add a darker, more offbeat

previously added spice to records by

club evergreen with sweet house

vigor, while ex-Warner Bros. crooner

Nick Scotti smolders with a potent

lead vocal. Will do wonders for both

Garcia and Scotti's careers . . . Can't

get enough Diana Ross? If you are

among those who are still sniffing for

more from Ms. Thing after the recent

boxed set/remix package onslaught,

then visit your fave import shop for

the new U.K.-issued CD-5 of "Why

Do Fools Fall In Love," which has Joey Negro remixes of "I'm Coming

Out" and "Love Hangover." He does a fine job of bringing the songs into

the '90s while maintaining the deli-

cious retro edge that made them

magical in the first place. No word yet

on whether or not these truly festive

mixes will eventually be released on

Motown here, so ya better snag this

Jellybean and Arthur Baker. It is a pleasure to report that Imago Records has picked up the out-and-proud lesbian house anthem, sprucing it up with slammin', trend-conscious tribal interpretations by Johnny Vicious and Junior Vasquez. The new mixes nicely match Bertei's militant new image, leaving us with hopes that she will continue to shoulder against ancient pop barriers and bring more dyke realness into the mainstream. Props to Imago for its bravery and vision. Now, how 'bout a whole album? . . Speaking of Imago, its 333 subsidiary is heating up with the onset of "Love So Strong" by Wild Planet. Producer Tony Garcia retraces this

Starved for your daily dose of diva disco? Look no further than "Coming Back For More," Royal T's follow-up to its popular "Baby Don'tcha Leave Me This Way." Out on the U.K.-based Almighty Records, this production by Gary Miller and Martyn Norris gets a nice boost from spirited hi-NRG remixes provided by the increasingly

EMI U.K. offering now . . . On a similar tip, Atlantic is moments away from launching a series of remixed disco classics. According to the label's dance honcho, Rich Christina, the idea is to pay homage to records that were influential on current trends. "You can count on all remixes to remain true to the original with the integrity of the song intact, yet with a '90s flair." First up is "Funky Sensation" by Gwen McCrae, reconstructed by Paul Simpson. A whitelabel double-pack goes to DJs later this month, with the commercial 12inch, CD-5, and maxicassette shipping to retail in August. Coming down the pike this fall are "Watching You" and "Just A Touch Of Love" by Slave and "Good Times" by Chic. We can't wait . . . A knowledgeable li'l bird has just tweeted in our ear that the fab, long-absent Shawn Christopher is this close to finalizing a deal with Chicago indie Rama Records. In fact, a single, possibly a duet with the label's resident wailer, Erick Washington, could be out as soon as Sept. 1. We'll keep ya posted . . . Also on the verge of a comeback is self-professed Queen of House Liz Torres, who is about to enter the studio to write and record with Junior Vasquez. The fruits of their labors will come out on Radikal-Q Records this fall. Other mouth-watering nuggets on the New Jersey indie's immediate agenda include "I Must Be Free (Like A Woman Should Be)" by Kym Syms. That track is produced by Three Man Island, with remixes by DJ Pierre ... The usually hip-hop-angled Gee Street Records is reviving its dance music subsidiary, G-Zone. A U.K. tastemaker during the '80s, the label is famous for having issued the very first recordings by the Orb and Orbital. In its new stateside incarnation, the focus will be on song-rooted club fare, as proven on its wickedly infectious first project, 'Count On Me" by the Mack Machine Featuring Karen B'nard.

CLUB PLAY

- 1. DOWN THAT ROAD SHARA NELSON
- 2. IN THE DARK WE LIVE APHROHEAD
- 3. GIRLS & BOYS BLUR FOOD/SBK
- 4. BETTER LATE THAN NEVER
 LAFAYETTE CHAMPION
 5. UNJUST WORLD MORGAN HERITAGE

MAXI-SINGLES SALES

- 1. FEEL LIKE MAKING LOVE PAULINE
- 2. DIPPIN' KING TEE MCA
 3. HEMP RALLY TOTAL DEVASTATION
- 4. RUGGED NEVA SMOOVE M.O.P.
- 5. EASY TO LOVE FOR REAL A&M

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

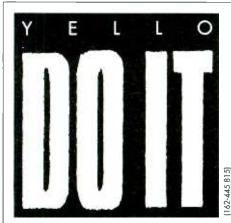
Bilboard 6 FOR WEEK ENDING JULY 16, 1994

Card HOT DANCE MUSIC

				G 6021 10, 1354	_
ω¥.	- X	KS	WKS. ON CHART	CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.	
THIS	LAST	2 WKS AGO	× S H S H S H S H	TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIS	T
	,			* * * No. 1 * * *	
(1)	5	8	7	WHEN YOU MADE THE MOUNTAIN EASTWEST 95906 1 week at No. 1 ◆ OPUS	
(3)	7	7 15	5	LOVE COME HOME CHAMPION 95907/EASTWEST OUR TRIBE FEATURING FRANKE PHAROA	
4	8	17	5	CAUGHT IN THE MIDDLE REPRISE 41573/WARNER BROS. ◆ JULIET ROBERT FEEL WHAT YOU WANT CHAMPION 95899/EASTWEST ◆ KRISTINE ** ★ KRISTINE **	
5	9	18	5	THE RIGHT KINDA LOVER MCA 54851 PATTI LABELL	
6	10	13	6	THAT SOUND MIAMI SOUL 004 RALPH FALCON FEATURING DOROTHY MAN	
7	1	1	8	MISLED 550 MUSIC 77451/EPIC ♦ CELINE DIO	
8	3	4	7	(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES") MCA PROMO ◆ THE B.C. 52	S
9	17	26	4	BRING ME YOUR LOVE ELEKTRA 66223 DEEE-LIT	E
10	15	20	5	EMERGENCY ON PLANET EARTH COLUMBIA 77529 ◆ JAMIROQUI	٩I
11	6	3	10	IN DE GHETTO MERCURY 858 657 DAVID MORALES & THE BAD YARD CLU	В
12	2	2	11	I'M NOT OVER YOU A&M 0575	N
13)	18	21	5	ANYTHING 550 MUSIC 77495/EPIC ♦ CULTURE BEA	T
14	13	5	14	WORKER MAN EPIC 77290 ◆ PATR	Α
15	19	27	6	NO LOVE LOST GROOVE ON 06/STRICTLY RHYTHM CE CE ROGER	S
16)	21	30	4	HOLIDAY DEEP CRAP 30060/CRAP URBAN MOTION PROJECT	11
17	14	14	9	NEVER LEAVE YOU LONELY RADIKAL Q 15002 DIVA CONVENTION FEAT. MICHELLE WEEK	.S
(18)	30	46	3	LIFTED BY LOVE SIRE 41379/WARNER BROS. K.D. LAN	G
19	11	11	8	RENEGADE SOUNDWAVE MUTE PROMO/ELEKTRA ◆ RENEGADE SOUNDWAV	_
20	26	38	3	BOMBADIN TOMMY BOY 629 808 STAT	Ε
21	24	31	5	YOU WON'T SEE ME CRY ATLANTIC 85657 B-TRIB	E
22	12	6	10	ALWAYS MUTE 66225/ELEKTRA ♦ ERASUR	E
23	33	41	3	FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC ◆ PAULINE HENR	
24	32	37	21	JUMP TO IT ARISTA 1-2702 ARETHA FRANKLI	
25	28	33	4	I CAN'T LET YOU GO EIGHT BALL 041 THE MACK VIBE FEATURING JACQUELIN	_
26 (27)	22	12	11	IF 60'S WAS 90'S CONTINUUM 13315 ♦ BEAUTIFUL PEOPL	_
(28)	37	48	3	NEW YORK EXPRESS STRICTLY RHYTHM 12254 HARDHEA	
29	40 25	25	6	IS IT ALL OVER MY FACE? CAJUAL 213 TREE FROG ZYX 7228 ◆ HOP	_
(30)	47		2	RIGHT IN THE NIGHT EPIC 77544 JAM & SPOON FEATURING PLAVK	
	- ''				
(31)	49	_	2	★★★POWER PICK★★★ ANYTIME YOU NEED A FRIEND COLUMBIA 77499 ★ MARIAH CARE	Υ
(32)	46	~_	2	SO CONFUSED GREAT JONES 530 630/JSLAND COLONEL ABRAM	s
33	23	19	10	I'VE GOT THE MUSIC MOONSHINE MUSIC 88400 MOUNT RUSHMOR	_
34	29	32	6	RHYTHM OF LIFE IMAGO 25063 ♦ CAPTAIN HOLLYWOO	D
35	39	45	4	ACTIVATOR (YOU NEED SOME) VICIOUS MUZIK 004/EPIC WHATEVER GIR	L
36	43	49	3	CLOSER TO GOD NOTHING/TVT/INTERSCOPE 95905/ATLANTIC ♦ NINE INCH NAIL	S
37	35	29	11	DON'T LET IT GO TO YOUR HEAD RCA 62787 CHANTAY SAVAG	E
38	38	42	4	ONE 4 LOVE ASTRALWERKS 6118/CAROLINE MELLOW MELLOW	٧
39	36	36	6	VOILA VOILA FFRR 120 021 RACHID TAH	A
40	31	23	7	REACH POSITIVA IMPORT ◆ JUDY CHEEK	S
41	16	10	14	I WANT IT, I NEED IT (REAL LOVE) BOLD! SOUL 25066/IMAGO SAUNDRA WILLIAM	S
42	48	_	2	HOW GEE NEXT PLATEAU 120 023/FFRR BLACK MACHIN	E
43	20	9	13	GOOD TIME LOGIC 62839/RCA ♦ SOUND FACTOR	$\overline{}$
44	34	34	5	FREE, GAY, & HAPPY PERFECT PAIR 02-94 THE COMING OUT CREV	_
45	44	35	10	GOIN' UP IN SMOKE COLUMBIA 77266 TEN CIT	Υ
46	NEV	v >	1	***HOT SHOT DEBUT *** EVERYBODY UP A&M 8294 UNCANNY ALLIANC	ε
<u>(47)</u>	NEV	V D	1	DO IT SMASH 445 815/ISLAND YELLI	5
48	41	24	15	100% PURE LOVE MERCURY 858 485 ♦ CRYSTAL WATER	-
49	NEV		1	EL BAILE DE LA VELA EPIC PROMO CHEITO	\neg
50	27	22	12	CHEBBA COHIBA/MANGO 120 027/ISLAND KHALEI	-
					_

			Z	MAXI-SINGLES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF	SALE) EQUIPPED KEY DANCE RETAIL
THIS	LAST	2 WKS AGO	WKS. ON CHART	STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDS TITLE LABEL & NUMBER/DISTRIBUTING LABEL	CAN, INC. SoundScan ARTIST
(1)	1	13	3	* * * NO. 1/GREATEST G TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS 2 W	AINER * * * eeks at No. 1
(2)	2	1	8	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
3	3	50	3	CROOKLYN (FROM "CROOKLYN") (T) 40 ACRES 54883/MCA	◆ THE CROOKLYN DODGERS
(4)	10	6	5	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	◆ DA BRAT
(5)	9	3	12	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
6	5	_	2	OLD TO THE NEW (T) RAL 853 239/ISLAND	◆ NICE & SMOOTH
7	4	4	7	ANY TIME, ANY PLACE/THROB (T) (X) VIRGIN 38435	◆ JANET JACKSON
8	6	2	5	OH MY GOD (T) (X) JIVE 42211	◆ A TRIBE CALLED QUEST
9	7	7	11	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	◆ SMIF-N-WESSUN
10	8	8	8	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	◆ COOLIO
11	12	_	2	DIARY OF A MADMAN (T) GEE STREET 854 063/ISLAND	◆ GRAVEDIGGAZ
12	11	5	12	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	◆ AALIYAH
(13)	15	12	16	MOVING ON UP (T) (X) EPIC 77417	◆ M PEOPLE
14	14	_	2	THE RIGHT KINDA LOVER (T) MCA 54851	◆ PATTI LABELLE
15	16	33	7	WILLING TO FORGIVE/JUMP TO IT (M) (T) ARISTA 1-2702	◆ ARETHA FRANKLIN
16	13	19	11	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
(17)	28	20	13	I'M NOT OVER YOU (T) (X) A&M 0575	◆ CE CE PENISTON
	20	20	10		
18	NEV	∨ ▶	1	* * * HOT SHOT DEBU BLACK HAND SIDE/WEEKEND LOVE (T) (X) MOTOWN 4857	JT ★ ★ ★ ◆ QUEEN LATIFAH
19	33	_	2	SOUTHERNPLAYALISTICADILLACMUZIK (M) (T) (X) LAFACE 2-60	10/ARISTA ◆ OUTKAST
20	27	26	33	FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
21	20	11	5	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	◆ MARIAH CAREY
(22)	NEV	V >	1	GET IT TOGETHER (M) (T) (X) CAPITOL 58171	BEASTIE BOYS
(23)	29	17	14	WORKER MAN (M) (T) EPIC 77290	◆ PATRA
24	17	9	4	CAN IT BE ALL SO SIMPLE (T) (X) LOUD 62890/RCA	◆ WU-TANG CLAN
25	25	31	9	SENDING MY LOVE (T) ILLTOWN 4854/MOTOWN	♦ ZHANE
(26)	32	30	7	90'S GIRL (T) (X) KAPER 62882/RCA	◆ BLACKGIRL
27	21	15	7	BACK IN THE DAY (M) (T) (X) GIANT/REPRISE 41416/WARNER BROS.	◆ AHMAD
(28)	NEV		1	FUNKY Y-2-C (M) (T) (X) JOEY BOY/CHAOS 77462/COLUMBIA	◆ THE PUPPIES
(29)	NEV	_	1		JAM & SPOON FEATURING PLAVKA
(30)	36		2	TOOTSEE ROLL (M) (T) (X) DOWN LOW 6911/RIP-IT	◆ 69 BOYZ
		0.7			
31	30	27	10	WARRIOR'S DRUM (T) BLACK FIST 27491/SELECT STREET	♦ KING JUST
32	18	16		YOUR BODY'S CALLIN' (T) (X) JIVE 42221	◆ R. KELLY
(33)	43	41	3	LIFTED BY LOVE (T) (X) SIRE 41379/WARNER BROS.	K.D. LANG
34	23	18	8 7	EASE MY MIND (M) (T) (X) CHRYSALIS 58157/EMI	◆ ARRESTED DEVELOPMENT
35	19 22	23	9	YOUR LOVE IS SO DIVINE (M) (T) (X) SUNSHINE 12822	♦ MIRANDA
(37)	39	25		WHERE MY HOMIEZ? (M) (T) MERCURY 858 463	♦ ILL AL SKRATCH
(38)			11	GOOD TIME (T) (X) LOGIC 62839/RCA	◆ SOUND FACTORY
	NEV	-	1	GIVE IT UP (M) (T) (X) RAL 853 317/ISLAND	◆ PUBLIC ENEMY
(39)	RE-EI		5	ANYTHING (T) (X) 550 MUSIC 77495/EPIC	◆ CULTURE BEAT
41	NEV 24	-	1	NOBODY RIDES FOR FREE (T) LIFE 79521/BELLMARK	BIGGY SMALLZ
41	35	24	5 8	THE WORLD IS YOURS (T) COLUMBIA 77513	♦ NAS
(43)	49	29	7	CODE OF THE STREETS (T) (X) CHRYSALIS 58147/EMI	◆ GANG STARR
44	26	32	11	MISLED (T) (X) 550 MUSIC 77451/EPIC	◆ CÉLINE DION
45	31	36	15	ALWAYS (T) (X) MUTE 66225/ELEKTRA	◆ ERASURE
46	42	49	3	EL TRAGO (THE DRINK) (M) (T) (X) CUTTING 297 PASS IT OFF (T) VIRGIN 14150	◆ 2 IN A ROOM
47	50	40	3	PASS IT OFF (T) VIRGIN 14159 RHYTHM OF LIFE (T) (X) IMAGO 25063	◆ SHYHEIM
(48)	RE-EN	ITDV	20		◆ CAPTAIN HOLLYWOOD
(49)		_		C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T)	
	RE-EN	-	3	CLOSER TO GOD (X) NOTHING/TVT/INTERSCOPE 95905/AG	♦ NINE INCH NAILS
(50)	RE-EN	HKY	16	GIN AND JUICE (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG	◆ SNOOP DOGGY DOGG

Titles with the greatest sales or club play increases this week. Videoclip availability. (T) Vinyl maxi-single availability. (T) Vinyl maxi-single availability. (X) CD naxi-single availability. (B) CD naxi-single availability. (B) Cassette maxi-single availability. (B) CD naxi-single availability. (B) Cassette maxi-single availability. (B) Cassette maxi-single availability. (B) Cassette maxi-single availability. (C) CD naxi-single availability. (C) CD naxi-s



The brand new single from YELLO.

12" double pack (8 mixes)/CD5. Mixes by Boris Blank, Sun Electric, Thomas Fehlmann, Mark Picchiotti & Teri Bristol.

From the brilliant all new YELLO album "ZEBRA" coming on 4th & B'Way Records later this year.



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Country

ARTISTS & MUSIC

MCA Renewing Decca Nashville Label's Country Heritage Looms Large

BY PETER CRONIN

NASHVILLE—With a hit-making heritage that includes such seminal figures as the Carter Family, Ernest Tubb, Webb Pierce, and



SHIPLE

Patsy Cline, Decca Records' place in the country music history books is assured. Its roots in the genre go back to the '30s, when Decca talent scout David Kapp traveled throughout

eled throughout the U.S. recording "hillbilly" singers. The company eventually grew to become country music's premier label during the '50s and '60s, under the guidance of legendary label head Owen Bradley.

That rich musical legacy is the standard to which a freshly assembled Decca team is aspiring as it relaunches the la-



WRIGH

bel. The newly revived company is operating out of the shiny new Nashville offices of MCA Records, the parent company that retired the name in 1973, bringing Decca

under the MCA Nashville moniker.
At the helm of the '90s-model Decca, which was officially launched Jan. 3, are VP/GM Shelia Shipley and VP/head of A&R Mark Wright. Although the new company joins a growing list of country major-label spinoffs, including Liberty's new Patriot label and PolyGram's new



SEAF

country music imprint, Polydor, both Shipley and Wright feel that Decca's prestigious past will help give the company an edge in what is becoming a fiercely competitive market.

"For me, there is a real connection to the old label," says Shipley, who keeps a vintage 78 of Kitty Wells' 1952 Decca release "It Wasn't God Who Made Honky Tonk Angels" (a gift from Marty Stuart) hanging conspicuously on her office

"You can't go forward without



CHESNUTT

seeing where you've been, and we've got a wonderful heritage here that many labels don't have," she adds.

Shipley is making some history of her own as Nashville's first

female major-label head. Having served as MCA's senior VP of national promotion for the past 10 years, she brings unique qualifications to the job. Operating in the traditionally male-dominated world of record promotion, she helped build MCA into a country music power-house and was instrumental in propelling artists like Vince Gill, Reba McEntire, and George Strait to country stardom.

"Someone asked me the other day if it was difficult for me, being a GM and being a woman," Shipley says. "I said no, because I had my crossroads in '84, '85. When I would meet my promotion counterparts on the street, I wouldn't be recognized or spoken to, and they knew who I was. Little by little I gained their respect by my own work ethic and what I was able to accomplish. So, in that way, this is a piece of cake."

While Shipley concentrates largely on the day-to-day operations of the label, Wright, who is one of Nashville's top songwriter/producers and has a long list of hit records to his credit, is spending much of his time in the studio and on the street, looking after the creative side of things.

"I'm not a corporate type of person," Wright says. "I've made a commitment to be more that way, but there's not a lot of pressure here to do it overnight. I make decisions musically, but I try to be aware of the marketplace. Shelia and I pay attention to each other, but I basically concentrate on the music."

At the top of Wright's long list of production credits is Mark Chesnutt, whose three MCA releases have all gone gold, according to SoundScan figures. Chesnutt has made the move to Decca and become the label's flagship artist; "What A Way To Live," his first album for the label, will be released Sept. 13. A debut single, "She Dreams," shipped to radio June 30.

The two label heads are currently working with a small office staff of 11 people, and the label's marketing and artwork are being handled by the existing MCA staff. As its roster grows, the company plans to establish an in-house publicity staff, but for the time being, the Nashville-and-L.A.-based Brokaw Company will take care of Decca's publicity needs.

The words "mainstream" and "country" come up a lot when Shipley and Wright discuss the new label's musical direction. Both executives note that, at least at this early stage, the new Decca is not interested in making "left-of-center" records, but instead will concentrate on building a solid commercial foundation at country radio and in the marketplace. Any stylistic branching out will have to come later, when the fledgling company's wings are stronger.

"I feel there's one thing our format has gotten away from, and that's good, solid country records being the focus," says Wright, whose production for artists like Clint Black, Shawn Camp, and Chesnutt all reflect his love of traditional country music. "There's still a good 2 million buyers out there who

will go out and buy those records if they can get them. That kind of simple, emotional music doesn't change much year in and year out. It's not a trend."

In addition to Chesnutt, Decca's small roster includes feisty vocalist Dawn Sears and a young "hat act" by the name of Rhett Akins. The label also has signed an as-yet-un-renamed band out of Cincinnati that is currently working as Danny Frazier and the Lunatic Cowboys. The band's first project is slated for release in 1995.

Sears' debut single (and the new (Continued on page 34)



Love, Tanya. Liberty Records' Tanya Tucker settles in for an autographing session at Fan Fair.

An Enlightening Drive In The Country

Older Artists Missing, But Young Ones Expand Format

DRIVE TIME: Listening to country stations on a 22-hour drive through nine states, as we did a few days back, confirmed some prevailing preconceptions but dispelled others. As feared and expected, most of the playlists sounded the same from one station to the next. And with few exceptions—from Nashville to Boston—radio's emphasis was on "new country." In all those hours of listening, we heard only one Merle Haggard cut, perhaps two or three by George Jones, and once (in deference to the Fourth Of July) Willie Nelson's "Living In The Promiseland."

A newcomer to the country format would not know that there had ever been a **Loretta Lynn** or **Tammy Wynette**, a **Webb Pierce** or **Lefty Frizzell**. In fact, the sounds, themes, and attitudes of most of the songs being played were so different from those that used to characterize country music that you had to pay close attention each

time you switched stations to determine whether you were still listening to country or to something else.

Three of the most heavily programmed songs—Garth Brooks' "One Night A Day," Mary Chapin Carpenter's "I Take My Chances," and Reba McEntire's "Why Haven't I Heard From You"—are "country" only by virtue of being marketed that way.

Their inclusion is all to the benefit of the format, however, not simply because they are good songs well sung and produced, but also because they attract listeners who may stay tuned to hear such canonical offerings as Tracy Byrd's "Lifestyles Of The Not So Rich & Famous" and David Ball's "Thinkin' Problem." Still, it seems safe to conclude that—for the moment, at least—country music has ceased being rural music.

During the "Urban Cowboy" splash of the early '80s, many of the DJs who played country music were unreconstructed rock enthusiasts. And they sounded like it. You didn't have to listen too hard to realize that (1) they were moderately to blatantly contemptuous of country music, and (2) they knew virtually nothing about it. That doesn't seem to be the case anymore. The DJs we heard were excited, involved, and remarkably well-informed. And more often than not, they took the time to identify the song and its singer.

The happiest realization is that country has now spread throughout the northeastern U.S., a region many in the business believed would never open. Who would have thought a few years ago that people would be tuning in to "Hudson Valley Country" and "Cape Country"? But they are. And we all profit from it.

MAKING THE ROUNDS: Patricia Conroy, Charlie Major, Prairie Oyster, the Rankin Family, and Michelle Wright are the nominees for this year's Bud Couny Fans' Choice Award, a part of the annual Canadian Country Music Assn.'s honors ceremonies. Fans will vote via a 900 number from Aug. 1-Sept. 6. The winner will be revealed during the CCMA awards show Sept. 19 . . . Tanya Tucker has purchased the DNE Building in Brentwood, Tenn., to house her corporate headquarters, including her fan club and the Tanya Tucker Salsa company. Tucker was inducted into the Dallas Hard Rock Cafe's Walk Of Fame in June . . . Polydor Records' June 28 roster showcase at the Wildhorse Saloon in Nashville raised nearly \$10,000 for the Oasis Center for troubled teen-agers. Amie Comeaux, Davis Daniel, Toby Keith, the Moffats, and Chely Wright performed. Clinton Gregory, who is also on the roster, was scheduled to take

The state of the s

by Edward Morris

part but was sidelined by laryngitis ... CMT has picked Tracy Byrd as its showcase artist for August.

Tammy Wynette will play the lead role of Miss Mona in the Las Vegas production of "The Best Little Whorehouse In Texas," Dec. 5-8 at the Aladdin Hotel ... John Anderson and Tracy Lawrence have recorded a

rence have recorded a duet—"Hillbilly With A Heartache"—that is tentatively marked to go on both of their upcoming albums . . . Greenwood Publishing House has published "The Johnny Cash Discography: 1984-1993." It was compiled by John L. Smith and has a foreword by Marty Stuart.

MARK YOUR CALENDAR: Jamboree In The Hills, set for Thursday (14)-July 17 in St. Clairsville, Ohio, has finalized its talent lineup. The performers will be Vince Gill, Kathy Mattea, Lee Roy Parnell, and Junior Brown on Thursday; Brooks & Dunn, Carlene Carter, Faith Hill, and Asleep At The Wheel on Friday (15); the Oak Ridge Boys, Sammy Kershaw, Ronnie Milsap, Brother Phelps, John Anderson, Toby Keith, Patty Loveless, John Berry, and the Mavericks on Saturday (16); and Travis Tritt, Gary Morris, Billy Dean, Suzy Bogguss, and Tim McGraw July 17.

SIGNINGS: Lynryd Skynyrd to Capricorn Records for a multiple-album deal. The first release, due Aug. 9, will be the band's all-acoustic album "Endangered Species" . . . Holly Dunn to River North Records . . . Cimarron to David Skepner & The Buckskin Co. for management.

Bilboard TOP COUNTRY ALBUNS

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

FU	U AAE	ERE	.NUIN	G JULY 16, 1994	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
				* * * No. 1 * * *	
1	1	1	15	TIM MCGRAW ▲² CURB 77659 (9.98/13.98) 15 weeks at No. 1 NOT A MOMENT TOO SOO	N 1
			E	* * * HOT SHOT DEBUT * * *	
2	NE	w Þ	1	ALAN JACKSON ARISTA 18759 (10,98/15.98) WHO I A	M 2
3	2	2	4	VINCE GILL MCA 11047 (10.98/15.98) WHEN LOVE FINDS YO	U 2
4	4	4	23	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT U	P 1
5	3	3	10	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98) READ MY MIN	D 2
6	6	6	8	TRAVIS TRITT WARNER BROS. 45603 (10.98/15.98) TEN FEET TALL & BULLETPROC	F 3
7	5	5	7	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98) MAVERIC	K 4
8	12	19	3	DAVID BALL WARNER BROS. 45562 (9.98/15.98) THINKIN' PROBLEI	v1 8
9	8	8	44	GARTH BROOKS ▲4 LIBERTY 80857 (10.98/16.98) IN PIECE	S 1
10	7	9	71	BROOKS & DUNN ▲2 ARISTA 18716 (10.98/15.98) HARD WORKIN' MA	N 2
11	9	7	18	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUE	S 1
12	11	11	91	ALAN JACKSON ▲3 ARISTA 18711 (10.99/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) 1
-	_	-		* * * PACESETTER * *	+
(13)	28	32	22	THE MAVERICKS MCA 10961 (9.98/15.98) TS WHAT A CRYING SHAM	E 13
				* * * GREATEST GAINER * *	
(14)	35	_	2	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98) FEELIN' GOOD TRAI	1 14
15	13	12	105	MARY CHAPIN CARPENTER ▲2 COLUMBIA 48881/SONY (10.98 EQ/15.98)COME ON COME (ON 6
16	14	14	23	COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98) EXTREME	S 12
17	10	10	8	LORRIE MORGAN BNA 66379 (9.98/15.98) WAR PAIN	T 7
18	16	16	21	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) IS NO DOUBT ABOUT I	T 13
19	15	15	10	PAM TILLIS ARISTA 18758 (9.98/15.98) SWEETHEART'S DANC	E 6
20	20	21	60	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98) BIG TIM	
(21)	23	29	22	BLACKHAWK ARISTA 18708 (9.98/15.98) BLACKHAW	_
22	17	13	40	REBA MCENTIRE ▲2 MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TW	_
23	18	17	63	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98) ONLY WHAT I FFF	L 9
24	22	22	34	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) #\$ TAKE ME AS LAN	1 7
25	24	25	94	GEORGE STRAIT ▲3 MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK) 1
26	19	18	17	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS JOHN BERR	y 13
27	26	33	48	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) IS CLAY WALKE	_
28	29	31	199	GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98) NO FENCE	
29	21	27	15	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98) NOTORIOU	
30	33	34	67	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIM	
31	32	30	96	VINCE GILL ▲2 MCA 10630 (10.98/15.98) I STILL BELIEVE IN YOU	
32	34	37	10	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98) THIS IS M	
33	25	28	38	ALABAMA ● RCA 66296 (9.98/15.98) CHEAP SEAT.	
34	31	24	38		
				VARIOUS ARTISTS ▲3 GIANT 24531/WARNER BROS. (10.98/15.98) COMMON THREAD: THE SONGS OF THE EAGLE TRACK BYOD MANAGEMENT OF THE SONG OF THE EAGLE	
35	30	26	4	TRACY BYRD MCA 10991 (10.98/15.98) NO ORDINARY MAT	_
36	27	20	7	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98) WALKING AWAY A WINNER	R 12

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	TITLE EQUIVALENT)	PEAK POSITION
37	38	42	40	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
38	43	43	54	JOHN ANDERSON ● BNA 66232 (9.98/15.98)	SOLID GROUND	12
(39)	45	45	42	MARTINA MCBRIDE RCA 66288 (9.98/15.98) #5	THE WAY THAT I AM	39
40	37	40	47	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
41	40	39	5	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
42	36	36	151	BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
43	42	38	51	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
44	41	35	63	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	17
45	44	41	270	GARTH BROOKS ▲ 5 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
46	46	44	86	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS LIFE'S A DANCE	4
47	39	23	10	JOHNNY CASH AMERICAN 45520*/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23
48	49	51	19	RICK TREVINO COLUMBIA 53560/SONY (9.98 EQ/15.98)	RICK TREVINO	23
49	48	47	147	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
50	47	48	114	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98	CONFEDERATE RAILROAD	7
51	50	50	60	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
52	51	58	3	BILLY DEAN LIBERTY 27760 (10.98/15.98)	MEN'LL BE BOYS	51
53	52	49	25	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	U MIGHT BE A REDNECK IF	49
54	63	_	2	LARI WHITE RCA 66395 (9.98/15.98)	WISHES	54
55	53	46	17	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
56	58	62	34	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18
57	54	54	63	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
58	60	60	25	BOY HOWDY CURB 77656 (6.98/9.98) IS	SHE'D GIVE ANYTHING	19
59	62	61	164	ALAN JACKSON ▲2 ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
60	57	56	125	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
61	59	57	69	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
62	66	64	111	BILLY RAY CYRUS ▲ 7 MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
63	55	53	54	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6
64	68	69	14	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	62
65	56	52	24	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	3
66	61	59	5	SOUNDTRACK EPIC SOUNDTRAX 64379/SONY (10.98/16.98)	THE COWBOY WAY	56
67	67	65	10	LINDA DAVIS ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON	28
68	69	72	45	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
69	65	63	69	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
70	RE-E	NTRY	202	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
71	72	67	118	WYNONNA ▲3 CURB 10529/MCA (10.98/15.98)	WYNONNA	1
72	71	70	98	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
73	74	55	17	SUZY BOGGUSS LIBERTY 28457 (10.98/15.98)	GREATEST HITS	38
74	64	66	8	VARIOUS ARTISTS K-TEL 6120 (8.98/14.98)	ODAY'S GREATEST COUNTRY	50
75	RE-E	NTRY	29	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 units. ARIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most lape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. Implicates past or present Heatseeker title. 1994, Billboard/BPI Communications, and SoundScan, Inc.

Billboard. Top Country Catalog Albums...

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

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THIS	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	TITLE EQUIVALENT FOR CASSETTE/CD)	WKS. ON CHART
1	I	PATSY CLINE ▲ 4 MCA 12* (7.98/12.98) 143 weeks at No. 1	GREATEST HITS	165
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 E	Q/11.98) A DECADE OF HITS	165
3	4	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	163
4	5	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	165
5	3	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	150
6	6	GEORGE STRAIT ▲2 MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	163
7	9	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	54
8	10	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	41
9	8	ALABAMA ▲3 RCA 7170* (9.98/13.98)	GREATEST HITS	164
10	13	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	6
11	11	GEORGE STRAIT MCA 10450 (9.98/15.98)	TEN STRAIT HITS	12
12	12	WAYLON JENNINGS ▲4 RCA 3378* (8.98)	GREATEST HITS	49
13	-	THE JUDDS ■ CURB 2278*/RCA (3.98/No CD)	COLLECTOR'S SERIES	85

THIS	LAST WEEK			WKS. ON CHART
14	-	TANYA TUCKER CAPITOL 91814 (9.98/13.98)	GREATEST HITS	4
15	19	MARY CHAPIN CARPENTER	STATE OF THE HEART	38
16	14	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	24
17	17	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	163
18	20	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	135
19	18	THE JUDDS ▲2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	48
20	15	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	26
21	16	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	38
22	24	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	70
23	23	K.D. LANG SIRE 25724*/WARNER BROS. (9.98/13.98)	SHADOWLAND	9
24	-	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	40
25	_	DWIGHT YOAKAM ▲ REPRISE 25372/WARNER BROS. (9.98/13.98)	GUITARS, CADILLACS, ETC., ETC.	22

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



by Lynn Shults

CHALKING UP HIS FOURTH NO. 1 with "Foolish Pride" (5-1) is Travis Tritt. Commonly known as the flag bearer of country/Southern rock, Tritt first hit the scene in September 1989, when his first Warner Bros. release, "Country Club," debuted at No. 76 on Billboard's Hot Country Singles & Tracks chart. "Country Club" peaked at No. 9, but his second release, "Help Me Hold On," reached No. 1 in the May 12, 1990, issue. Tritt's first effort at testing country radio's Southern rock appetite was "Put Some Drive In Your Country." The track peaked at No. 28, but it has become one of Tritt's most popular live performance numbers. However, at the time of its release, it fueled those skeptics who did not believe that the likes of the Allman Brothers, the Marshall Tucker Band, 38 Special, ZZ Top, and Lynyrd Skynyrd would ever be welcomed into the country music mix.

HIS BATTLE HAD BEEN waged before by the likes of Waylon Jennings, Willie Nelson, Hank Williams Jr., Charlie Daniels, and others. Jennings and Nelson carried the label of "Outlaws" during their reign atop the country industry. Due to their rebellious attitudes and lifestyles, they were snubbed by many of the industry's elite. Meanwhile, they were releasing multiplatinum albums, packing large arenas, and blowing the walls down with sound. During their peak years, Jennings and Nelson and the CMA Awards show danced a subtle boycott of one another. Cooler heads finally prevailed, and the traditionalists and the rejectionists carefully began to co-mingle. Nelson won the CMA's prestigious entertainer of the year award in 1979. This paved the way for Hank Williams Jr. to win the CMA's entertainer of the year award in 1987 and 1988. This occurred during a period when he had difficulty cracking the top 10 on the singles chart. And like Waylon & Willie, Hank Jr. was a multimillion-dollar enterprise, far more commercially successful than others who were winning awards and posting better chart posi-

ALTHOUGH THE WAR BETWEEN traditionalist and rejectionist has not come to an end, the two now co-exist. The baby boomer parade has changed the dynamics of the country demographic, and it is Travis Tritt who captures the best of both worlds. He is solid handling a stone-country ballad, and no one can rock you better. During Tritt's Fan Fair performance, I had the pleasure of watching him from the wings with one of his biggest fans, Sam Moore, the legendary R&B performer of Sam & Dave fame. It is this type of diversity-found in Tritt, many of his peers, and today's country fans that makes the country music business such an enjoyable place to be.

THE MOST ACTIVE TRACK this week is "XXX's And OOO's" (73-51) by Trisha Yearwood, followed by "Third Rock From The Sun" (debut-53) by Joe Diffie; "Be My Baby Tonight" (27-16) by John Michael Montgomery; "What The Cowgirls Do" (71-54) by Vince Gill; "The Man In Love With You" (43-33) by George Strait; "Half The Man" (31-25) by Clint Black; "Summertime Blues" (9-5) by Alan Jackson; "Lifestyles Of The Not So Rich And Famous" (10-6) by Tracy Byrd; "Pocket Of A Clown" (53-47) by Dwight Yoakam; and "Whisper My Name" (33-6) by Randy Travis.

THE ALBUM CHART IS BUZZING with news as "What A Crying Shame" by the Mavericks jumps from No. 28 to No. 13 and, in the process, captures the week's Pacesetter award. "Feelin' Good Train" (35-14) by Sammy Kershaw is the Greatest Gainer; "Thinkin' Problem" (12-8) by David Ball breaks into the top 10; and "Who Am I" by Alan Jackson debuts at No. 2.

MCA RENEWING HISTORIC DECCA LABEL

(Continued from page 32)

Decca's first release), "Runaway Train," was sent to radio April 18. After a strong start, the record was crowded off country playlists by an overwhelming flood of new releases, stalling at No. 62 on Billboard's Hot Country Singles & Tracks chart. The experience gave Shipley and Wright a strong taste of the challenges that lay ahead.

There have been weeks lately when stations were taking 30 singles into a music meeting to choose the one or two records they were going to be able to play," Shipley says. "If you're in that programming situation and you've got to choose between a Dawn Sears and an Alan Jackson record, chances are you're going to ask, 'Which of these artists do my listeners demand to hear?" With some of the numbers at country radio slipping, there is a stepping back. I'm hearing talk of increased oldies, and that also will cut into the amount of currents radio can play.'

While many industry insiders see

the proliferation of new Nashville labels as just another attempt to politically cajole radio into adding more of a company's singles to playlists, Shipley disagrees, pointing out that an artist-nurturing label like Decca is a natural and inevitable outgrowth of MCA's success.

"Radio is not going to create an additional spot on their playlists just because there's another label," she says. "That's got nothing to do with it. Five years ago we had fewer labels, but their rosters were a lot larger. In the 10 years I was with MCA, I saw that roster grow to a point where 45% of the artists were selling in excess of 2 million copies every time out. There was no longer anyplace to grow artists. In many ways, Decca will be a parallel to what MCA records is.'

Wright concurs, comparing the synergy between himself and Shipley to the fruitful partnership between MCA Nashville president Tony Brown and chairman Bruce Hinton.

"A lot of this is patterned after Tony and Bruce, because they've been so successful," Wright says. "Shelia and I both report to Bruce. and if I'm on the fence about something, I can just run up to Tony and visit with him about it, which is great.'

Still smarting from the less-thanstellar performance of Sears' debut single, the Decca staff is more focused than ever as it gears up for the release of Chesnutt's new project, the label's first release by an already-established artist. And as they celebrate their six-month anniversary as label heads, Shipley and Wright are determined to make sure that history does repeat itself.

"Decca has never been a label with a bunch of one-time hits," Wright says. "This label has been known for artists that are there for a long time. I look at it as a responsibility to uphold what Owen Bradley and his whole crew started. It's a little scary, but it's a nice challenge. It's also a lot of fun."

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

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

- 70 ALL FIRED UP (Little Shop Of Morgansongs, BMI/
- Sixteen Stars. BMI) HL

 58 BEEN THERE (New Don. ASCAP/New Hayes. ASCAP/Irving. BMI) CPP
- 44 BEFORE YOU KILL US ALL (Careers-BMG, BMI/Breaker
- Maker, BMI/Famous Island Bound, ASCAP) HL/CPP
 16 BE MY BABY TONIGHT (New Haven, BMI/Music Hill,
- BMI/Of, ASCAP)

 37 BUT I WILL (WB. ASCAP/East 64th, ASCAP/Warner-Tamerlane. BMI/Larry Stewart. BMI/Yasa. BMI)

 65 BY THE WAY SHE'S LOOKIN' (Nocturnal Eclipse. BMI/ Minnetonka. BMI/More Songs. BMI/De Burgo. BMI) HL

 49 THE CHEAP SEATS (Careers-BMG, BMI/Longitude. BMI)
- 41 COWBOY BAND (Careers-BMG, BMI/Conasauga
- COWBOYS DON'T CRY (Jim's Allisongs, BMI/16 Stars,
- 45 DADDY NEVER WAS THE CADILLAC KIND (Maypop.
- BMI/Colgems-EMI, ASCAPI WBM/HL
 DON'T TAKE THE GIRL (Eric Zanetis, BMI) CPP
 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa
- DOWN ON THE FARM (Texas Wedge, ASCAP/NOUSA Heads, BMI)
 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/CPP
 IELVIS AND ANDY (Almo, ASCAP)
 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/Stroudacaster, BMI/WB, ASCAP) CPP/WBM/HL
 FOOLISM PRIDE (Post Oak, BMI) HL
 GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob, ASCAP) HI
- ASCAP) HL A GOOD RUN OF BAD LUCK (Blackened, BMI) CPP
- 39 A GOOD RUN OF BAD LUCK (Blackened, BMI) CPP
 25 HALF THE MAN (Blackened, BMI) CPP
 24 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP
 27 HARD LUCK WOMAN (Hor. Productions America, ASCAP/Polygram Int'I, ASCAP)
 40 HARD TO SAY (Travelin' Zoo, ASCAP) HL
 46 HE'S A GOOD OLE BOY (Sony Tree, BMI) HL
 38 HOW CAN I HELP YOU SAY GOODBYE (Reynsong, BMI/Burton B Collins, BMI/W, BM, SESAC/K,T Good, SESAC/Howe Sound, BMI) HL
- IF YOU CAME BACK FROM HEAVEN (Englishtown, BMI/
- 52 I'LL GO DOWN LOVING YOU (Sony Tree. BMI/Careers-
- 27 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL

- 61 IN MY OWN BACKYARO (Texas Wedge, ASCAP/ Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI)
- 2 I TAKE MY CHANCES (EMI April, ASCAP/Getarealjob.
- ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP
 42 IT WON'T BE OVER YOU (MCA, ASCAP/Kicking Bird.
- BMI) HL
 7 | WISH | COULD HAVE BEEN THERE (Almo. ASCAP)
- Holmes Creek, ASCAP/Irving, BMI/Colter Bay, BMI) CPF JUST ONCE (N2D, ASCAP/Brian's Dream, ASCAP) LABOR OF LOVE (Polygram Int'l, ASCAP/St. Julien
- ASCAP/Mommy's Geetar. BMI)
 6 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother ISCAP/MCA, ASCAP) HL
- ASCAP/MCA. ASCAP) HL

 ILITTLE ROCK (Sony Tree. BMI) HL

 LOVE A LITTLE STRONGER (Great Cumberland. BMI/
 Diamond Struck. BMI/Circle Of Life, BMI/Heart Doctor.
 ASCAP/Angela DeLugo. ASCAP) CPP/HL

 OUVE AND LUCK (Songs Of PolyGram, BMI/Tubb's Bus.
 BMI/LITE Big Town BMI/American Made. BMI) HL

 OUVE DIDN'T DO IT (BMG. ASCAP) HL

 MAMMAS DON'T LET YOUR BABIES GROW UP TO BE...
 (Sony Tree BMI) HI

- (Sony Tree, BMI) HL

 33 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/
- Spurs And Boots, ASCAP)
 36 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary 13 NATIONAL WORKING WOMAN'S HOLIDAY (Murrah, BMI/Castle Street, BMI/Ears Last, ASCAP/On The
- Mantel, ASCAP) CPP

 10 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI) CLM/HL

 46 O WHAT A THRILL (Musique Chanteclair, ASCAP/Bug.
- 47 POCKET OF A CLOWN (Coal Dust West, BMI/Warner-
- Tamerlane, BMI)

 63 RADIO ACTIVE (Sony Tree, BMI/Bucknote, BMI/Sony
- Cross Keys. ASCAP) HL
 17 RENEGADES, REBELS AND ROGUES (Sony Tree. BMI/
 Sony Cross Keys. ASCAP/Tracy Lawrence, ASCAP) HL
 48 ROPETHE MOON (Almo, ASCAP/Bamatuck, ASCAP/Just
- A Dream, ASCAP/Pearl Dancer, ASCAP) CPP
 32 SHE CAN'T SAY I DIDN'T CRY (Starstruck Angel, BMI/
- Stroudacaster, BMI) CPP
 56 SHE LOVES ME LIKE SHE MEANS IT (EMI April, ASCAP/ JKids ASCAP/Stroudavarious. ASCAP) HL/CPP

- 71 SOMETHING ALREADY GONE (High Steppe, ASCAP/ Humble Artist, ASCAP/At Andersongs, BMI/Mighty Nice,
- 34 SPILLED PERFUME (Ben's Future, BMI/Sony Tree, BMI/Acuff-Rose, BMI) HL/GPP 62 STATE FAIR (Alabama Band, ASCAP/Wildcountry,
- 14 STOP ON A DIME (Square Lake, ASCAP/Howlin' Hits.
- SUMMERTIME BLUES (Warner-Tameriane, BMI)

 TAKE THESE CHAINS FROM MY HEART (Milene
- ASCAP) CPP
 28 THAT AIN'T NO WAY TO GD (Sony Tree, BMI/Buffalo
- Prairie Songs, BMI/Don Cook, BMI) HL
 12 THAT'S MY BABY (Almo, ASCAP/LaSongs, Ascap/Taste
 Auction, BMI/Wacssa River, BMI) CPP
 4 THEY DON'T MAKE 'EM LIKE THAT ANYMORE (Farren
 THEY CONTROL OF THE SONG ASCAP/Caranyli
- Curtis, BMI/Mike Curb, BMI/Full Keel, ASCAP/Farrenuff, ASCAP/Curbsongs, ASCAP/ WBM 9 THINKIN', PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April,
- ASCAP) CPP/HL
 53 THIRD ROCK FROM THE SUN (Major Bob. ASCAP/Rio
- Bravo, BMI/Stroudacaster, BMI/Baby Mae, BMI)

 74 THIS HEART (Millhouse, BMI/Songs Of PolyGram, BMI/Sony Cross Keys, ASCAP/Miss Dat, ASCAP) Sony Cross Keys, ASCAP/Miss Dot, ASCAP)
 21 (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN (AI
- Andersongs, BMI/Mighty Nice, BMI/Hecktone, BMI/
 Foreshadow, BMI/ LIM

 29 WALKING AWAY A WINNER (Great Cumberland, BMI/
 Diamond Struck, BMI/Little Big Town, BMI/American
 Made, BMI) WBM/CPP

 43 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/
 New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL

 WHAT THE COWGIRLS DO (Benefit, BMI/Englishtown,
 BMI)

- BMI)
 33 WHENEVER YOU COME AROUND (Benefit, BMI/ Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM
 46 WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP)
 47 WHOLE LOTTA LOVE ON THE LINE (Acuff-Rose, BMI)
- 19 WHY HAVEN'T I HEARD FROM YOU (Bash, ASCAP/Life
- Of The Record, ASCAP) HJ
 73 WILD LOVE (EMI Blackwood, BMI/Linde Manor, BMI)
 8 WINK (Little Blg Town, BMI/American Made, BMI/Great
 Cumberland, BMI/Diamond Struck, BMI) WBM/CPP
- 35 WISH I DIDN'T KNOW NOW (Songs Of PolyGram, BMI/
- Tokeco, BMI) HL
 68 WOMAN, SENSUOUS WOMAN (Acoustic, BMI) CPP
 51 XXX'S AND 000'S (AN AMERICAN GIRL) (Sony Tunes
- ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI)

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Bilboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 133 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

FOI	1 77 -			G JOLY 10, 1994	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	5	6	13	FOOLISH PRIDE G.BROWN (T.TRITT) * * * NO. 1 * * 1 week at No. 1	★ ★ TRAVIS TRITT (C) (V) WARNER BROS. 18180
2	3	4	12	I TAKE MY CHANCES J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER, D.SCHLITZ)	MARY CHAPIN CARPENTER (V) COLUMBIA 77476
3	6	10	14	EVERY ONCE IN A WHILE M.BRIGHT,T.DUBOIS (H.PAUL,V.STEPHENSON,D.ROBBINS)	◆ BLACKHAWK (C) (V) ARISTA 1-2668
4	2	3	16	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE,C.FARREN)	BOY HOWDY
5	9	17	5	SUMMERTIME BLUES K.STEGALL (E. COCHRAN, J. CAPEHART)	◆ ALAN JACKSON (C) (V) ARISTA 1-2697
6	10	13	12	LIFESTYLES OF THE NOT SO RICH & FAMOUS J.CRUICHFIELD (B.HILL, W. TESTER)	◆ TRACY BYRD (C) (V) MCA 54778
1	8	12	13	I WISH I COULD HAVE BEEN THERE J.STROUD,J.ANDERSON (J.ANDERSON,K.ROBBINS)	◆ JOHN ANDERSON (v) BNA 62795
8	1	1	13	WINK B.BECKETT (B.DIPIERO,T.SHAPIRO)	◆ NEAL MCCOY (C) (V) ATLANTIC 87247
9	12	16	14	THINKIN' PROBLEM B.CHANCEY (D.BALL, A.SHAMBLIN, S.ZIFF).	◆ DAVID BALL (C) (V) WARNER BROS. 18250
10)	11	11	11	ONE NIGHT A DAY AREYNOLDS (G. BURR, P. WASNER)	GARTH BROOKS (V) LIBERTY 17972
11	4	2	15	LITTLE ROCK	◆ COLLIN RAYE
(12)	14	15	15	J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS) THAT'S MY BABY	(V) EPIC 77436 ◆ LARI WHITE
13)	15	21	9	OFFUNDIS (L.WHITE,C.CANNON) NATIONAL WORKING WOMAN'S HOLIDAY	(c) (v) RCA 62764 ◆ SAMMY KERSHAW
(14)	16	22	9	B.CANNON, N. WILSON (R. MURRAH, P. TERRY, J. D. HICKS) STOP ON A DIME	(C) (V) MERCURY 858 722 LITTLE TEXAS
(15)	20	31	6	J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS) DREAMING WITH MY EYES OPEN	WARNER BROS. ALBUM CUT ◆ CLAY WALKER
		01		J.STROUD (T.ARATA) ★★★AIRPOWER★	(C) (V) GIANT 18139
16)	27	37	9		JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
(17)	18	23	8	RENEGADES, REBELS AND ROGUES	◆ TRACY LAWRENCE
18)	19	25	8	T.LAWRENCE.C.ANDERSON (P. NELSON, L. BOONE, E. CLARK) LOVE A LITTLE STRONGER	ATLANTIC ALBUM CUT ◆ D!AMOND RIO
19	7	5	15	M.POWELL,T.DUBOIS (C.JONES,B CRITTENDEN,G.SWINT) WHY HAVEN'T I HEARD FROM YOU	(C) (V) ARISTA 1-2693 ◆ REBA MCENTIRE
20)	21	29	7	T.BROWN,R.MCENTIRE (S.KNOX,T.W.HALE) GIRLS WITH GUITARS	(c) (v) MCA 54823 ◆ WYNONNA
				(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN	(C) (V) CURB 54875/MCA ◆ HAL KETCHUM
(21)	22	24	13	A REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	(C) CURB 76922
22	23	27	9	★★ ★ AIRPOWER ★ TAKE THESE CHAINS FROM MY HEART S.HENDRICKS (F.ROSE, H.HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
23	13	7	14	WHENEVER YOU COME AROUND T.BROWN (V.GILL, P.WASNER)	VINCE GILL (C) (V) MCA 54833
24)	29	34	8	* * AIRPOWER * HANGIN' IN J.CRUTCHFIELD (S.BOGARD, R.GILES)	★★ ◆ TANYA TUCKER (V) LIBERTY 79033
				***AIRPOWER*	
25	31	36	7	HALF THE MAN J.STROUD,C.BLACK, (C.BLACK, H.NICHOLĄS)	CLINT BLACK (V) RCA 62878
26	33	40	6	WHISPER MY NAME K.LEHNING (T.BRUCE)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18153
(27)	34	35	11	INDEPENDENCE DAY P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE (C) (V) RCA 62828
28	25	14	15	THAT AIN'T NO WAY TO GO D.COOK,S.HENDRICKS (R.DUNN,K.BROOKS,D.COOK)	◆ BROOKS & DUNN (V) ARISTA 1-2669
29	17	9	17	WALKING AWAY A WINNER J.LEO (T.SHAPIRO,B.DIPIERO)	◆ KATHY MATTEA (C) (V) MERCURY 858 464
30	28	20	16	DON'T TAKE THE GIRL J.STROUD,B.GALLIMORE (C.MARTIN,L.W.JOHNSON)	◆ TIM MCGRAW (C) (V) CURB 76925
31	30	30	13	WHOLE LOTTA LOVE ON THE LINE S.HENDRICKS (A.TIPPIN, D.KEES)	AARON TIPPIN (V) RCA 62832
32	36	42	7	SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN,T.MARTIN,T.WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77535
33	43	55	4	THE MAN IN LOVE WITH YOU T.BROWN, G. STRAIT (S. DORFF, G. HARJU)	◆ GEORGE STRAIT (C) (V) MCA 54854
34	24	8	17	SPILLED PERFUME SFISHELL, P. TILLIS (P. TILLIS, D. DILLON)	◆ PAM TILLIS
35	32	32	18	S.FISPRECE, F. HELES VF. HELES, D. DICLEON) WISH I DIDN'T KNOW NOW N. LARKIN, H. SHEDO (T. KEITH)	(V) ARISTA 1-2676 ◆ TOBY KEITH
36	46	51	5	MORE LOVE JSTROUD (D.STONE,G.BURR)	(V) MERCURY 858 290 DOUG STONE
37	42	44	7	BUT I WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)	(C) (V) EPIC 77549 ◆ FAITH HILL (C) (V) WARNER PROS 18179
		1		S.HEMDINGRO H. SEALS, E. SETSER, L. STEWARTI	(C) (V) WARNER BROS. 18179

THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
					LABEL & NUMBER/DISTRIBUTING LABEL PATTY LOVELESS
38	35	33	18	E.GORDY, JR. (B.B.COLLINS, K.TAYLOR-GOOD) A GOOD RUN OF BAD LUCK	(v) EPIC 77416 ◆ CLINT BLACK
39	37	38	20	J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	(C) (V) RCA 62762
(40)	47	53	4	MARD TO SAY M.MILLER, M.MCANALLY (M. MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
41	44	47	7	COWBOY BAND J.BOWEN (M.POWELL, J.MEDDERS)	◆ BILLY DEAN (C) LIBERTY 79034
42	26	18	15	IT WON'T BE OVER YOU S.HENDRICKS (T.BRUCE, T.MCHUGH)	STEVE WARINER (V) ARISTA 1-2672
43)	51	56	4	WHAT'S IN IT FOR ME C.HOWARD (J.JARRARD,G.BURR)	JOHN BERRY (C) (V) LIBERTY 79035
44	40	39	19	BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE,M.T.BARNES)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18208
45	38	26	19		◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87273
46)	49	50	10	O WHAT A THRILL D.COOK (J.WINCHESTER)	◆ THE MAVERICKS (C) (V) MCA 54780
47)	53	66	3	POCKET OF A CLOWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
48	41	41	18	ROPE THE MOON ♦ JO	HN MICHAEL MONTGOMERY
49	39	19	14	s.HENDRICKS (J.BROWN, J.DENTON, A.BROWN) THE CHEAP SEATS	(C) (V) ATLANTIC 87248 ◆ ALABAMA
50)	50	49	8	JLEO, L.M. LEE, ALABAMA (M. HUMMON, R. SHARP) MAMMAS DON'T LET YOUR BABIES GROW UP TO BE DJOHNSON (E. BRUCE, P. BRUCE)	(V) RCA 62623 ◆ GIBSON/MILLER BAND (C) (V) EPIC 77488
<u>51</u>)	73		2	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A RANDALL,M.BERG)	TRISHA YEARWOOD
<u></u>	54	60	4	G.FONDIS, H.STINSON (A.RANDACL, M. BERG) I'LL GO DOWN LOVING YOU D.COOK (C. HARTFORD, S. HOGIN, M. POWELL)	(C) (V) MCA 54898 ◆ SHENANDOAH (V) RCA 62867
_				***HOT SHOT DEBUT	
53	NEV	V	1	THIRD ROCK FROM THE SUN J.SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	◆ JOE DIFFIE (C) (V) EPIC 77577
54)	71		2	WHAT THE COWGIRLS DO T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL (C) (V) MCA 54879
<u>55</u>)	67		2	ELVIS AND ANDY	◆ CONFEDERATE RAILROAD
<u>56</u>)	56	63	3	B. BECKETT (C. WISEMAN) SHE LOVES ME LIKE SHE MEANS IT DEFENDED TO THE CONTROL OF STREET	(C) (V) ATLANTIC 87229 ◆ ORRALL & WRIGHT
57	45	28	14	L.PETERZELL, R.E.ORRALL, C.WRIGHT, J.STROUD (R.E.ORRALL, B.SPENCER, ANGEL COWBOYS DON'T CRY	◆ DARON NORWOOD
58)	59	71	3		(C) (V) GIANT 18216 ERRY MCBRIDE & THE RIDE
59)	58	64	4	J.LEO (D.SCHLITZ,B.LIVSEY) LOVE AND LUCK	(C) (V) MCA 54853 ◆ MARTY STUART
60)	62	65	5	T.BROWN,M.STUART (M.STUART,B.DIPIERO) LOVE DIDN'T DO IT	(C) (V) MCA 54840 ◆ LINDA DAVIS
61	57	57	19	J.GUESS (S.D.JONES,B.TOMBERLIN) IN MY OWN BACKYARD	(C) (V) ARISTA 1-2701 ◆ JOE DIFFIE
62)	63	75	3	J.SLATE, B.MONTGOMERY (A.SPOONER, K.K. PHILLIPS, J. DIFFIE) STATE FAIR	(V) EPIC 77380 ◆ DOUG SUPERNAW
63)	64	62	8	R.LANDIS (M.CATES) RADIO ACTIVE	(V) BNA 62851 ◆ BRYAN AUSTIN
64)				K.STEGALL (B.JONES.D.LEWIS.K.WILLIAMS) HE'S A GOOD OLE BOY	(C) (V) PATRIOT 79024 ◆ CHELY WRIGHT
=	66	70	4	B.BECKETT,H.SHEDD (H.HOWARD) BY THE WAY SHE'S LOOKIN'	(C) (V) POLYDOR 853 056 ◆ JESSE HUNTER
	00	68	5	B.BECKETT (J.HUNTER,R.M.BOURKE)	(V) BNA 62857
\equiv	68				A DADNEY FOCTED
66	69	-	2	LABOR OF LOVE S.FISHELL.R.FOSTER (R.FOSTER, C.BULLENS)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2716
66)		v >	2	S.FISHELL,R.FOSTER (R.FOSTER,C.BULLENS) DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER)	(C) (V) ARISTA 1-2716 ◆ TIM MCGRAW CURB ALBUM CUT
66	69	— V ► 59		S.FISHELL.R.FOSTER (R.FOSTER,C.BULLENS) DOWN ON THE FARM J.STROUD.B.GALLIMORE (K.K.PHILLIPS,J.LASETER) WOMAN, SENSUOUS WOMAN M.WRIGHT (G.S.PAXTON)	(C) (V) ARISTA 1-2716 ◆ TIM MCGRAW CURB ALBUM CUT MARK CHESNUTT (C) (V) MCA 54822
66 67	69 NEV		1	S.FISHELL.R.FOSTER (R.FOSTER, C.BULLENS) DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS, J. LASETER) WOMAN, SENSUOUS WOMAN M.WRIGHT (G.S. PAXTON) IF YOU CAME BACK FROM HEAVEN R.LANDIS (L.MORGAN, R. LANDIS)	(C) (V) ARISTA 1-2716 ◆ TIM MCGRAW CURB ALBUM CUT MARK CHESNUTT
	69 NEV	59	1 16	S.FISHELL.R.FOSTER (R.FOSTER,C.BULLENS) DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER) WOMAN, SENSUOUS WOMAN M.WRIGHT (G.S.PAXTON) IF YOU CAME BACK FROM HEAVEN	(C) (V) ARISTA 1-2716 ◆ TIM MCGRAW CURB ALBUM CUT MARK CHESNUTT (C) (V) MCA 54822 ◆ LORRIE MORGAN
66 67 68 69	69 NEV 65 60	59 54	1 16 9	S.FISHELL.R.FOSTER (R.FOSTER,C.BULLENS) DOWN ON THE FARM J.STROUD.B.GALLIMORE (K.K.PHILLIPS,J.LASETER) WOMAN, SENSUOUS WOMAN M.WRIGHT (G.S.PAXTON) IF YOU CAME BACK FROM HEAVEN R.LANDIS (L.MORGAN,R.LANDIS) ALL FIRED UP J.CRUTCHFIELD (D.MORGAN.S.DAVIS,B.L.SPRINGFIELD) SOMETHING ALREADY GONE	(C) (V) ARISTA 1-2716 ◆ TIM MCGRAW CURB ALBUM CUT MARK CHESNUTT (C) (V) MCA 54822 ◆ LORRIE MORGAN (V) BNA 62864 ◆ DAN SEALS (C) (V) WARNER BROS. 18192 ◆ CARLENE CARTER
66 67 68 69 70	69 NEV 65 60 74	59 54 73 46	1 16 9	S.FISHELL.R.FOSTER (R.FOSTER, C.BULLENS) DOWN ON THE FARM J.STROUD.B.GALLIMORE (K.K.PHILLIPS, J.LASETER) WOMAN, SENSUOUS WOMAN M.WRIGHT (G.S.PAXTON) IF YOU CAME BACK FROM HEAVEN R.LANDIS (L.MORGAN, R.LANDIS) ALL FIRED UP J.CRUTCHFIELD (D. MORGAN.S.DAVIS, B.L.SPRINGFIELD) SOMETHING ALREADY GONE J.STROUD, C. CARTER (C. CARTER, A. ANDERSON) HARD LUCK WOMAN	(C) (V) ARISTA 1-2716 ◆ TIM MCGRAW CURB ALBUM CUT MARK CHESNUTT (C) (V) MCA 54822 ◆ LORRIE MORGAN (V) BNA 62864 ◆ DAN SEALS (C) (V) WARNER BROS. 18192 ◆ CARLENE CARTER (V) ATLANTIC 82595 GARTH BROOKS
66 67 68 69 70	69 NEV 65 60 74 61	59 54 73 46	1 16 9 3	S.FISHELL.R.FOSTER (R.FOSTER, C.BULLENS) DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS, J. LASETER) WOMAN, SENSUOUS WOMAN M.WRIGHT (G.S.PAXTON) IF YOU CAME BACK FROM HEAVEN R.LANDIS (L.MORGAN,R.LANDIS) ALL FIRED UP J.CRUTCHFIELD (D.MORGAN.S.DAVIS,B.L.SPRINGFIELD) SOMETHING ALREADY GONE J.STROUD,C.CARTER (C.CARTER,A.ANDERSON) HARD LUCK WOMAN A.REYNOLDS (P.STANLEY) WILD LOVE	(C) (V) ARISTA 1-2716 ◆ TIM MCGRAW CURB ALBUM CUT MARK CHESNUTT (C) (V) MCA 54822 ◆ LORRIE MORGAN (V) BNA 62864 ◆ DAN SEALS (C) (V) WARNER BROS. 18192 ◆ CARLENE CARTER (V) ATLANTIC 82595 GARTH BROOKS MERCURY ALBUM CUT ◆ JOY LYNN WHITE
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Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. Φ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	1	1	3	YOUR LOVE AMAZES ME C.HOWARD (A.HUNT,C.JONES)	◆ JOHN BERRY LIBERTY
2	2	3	3	PIECE OF MY HEART S.HENDRICKS (B.BERNS, J.RAGAVOY)	◆ FAITH HILL WARNER BROS.
3	3	2	3	IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON,M.MCGUIRE,B.MCDILL)	◆ SHENANDOAH RCA
4	4	4	4	IF THE GOOD DIE YOUNG J.STROUD (P.NELSON,C. WISEMAN)	◆ TRACY LAWRENCE ATLANTIC
5	5	6	11	I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
6	6	5	7	MY LOVE J.STROUD, C.DINAPOLI, D.GRAU (P.HOWELL, B.SEALS, T.BARNES)	◆ LITTLE TEXAS WARNER BROS.
7	7	8	11	NO DOUBT ABOUT IT B. BECKETT (J.S.SHERRILL, S.SESKIN)	◆ NEAL MCCOY ATLANTIC
8	9	9	12	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON, T.MENSY)	MARK CHESNUTT MCA
9	_		1	ADDICTED TO A DOLLAR J.STROUD, D.STONE (D.STONE, R. HOOD, R. MADDOX, K. TRIBBLE)	◆ DOUG STONE EPIC
10	8	7	8	I'M HOLDING MY OWN S.HENDRICKS (T.ARATA)	◆ LEE ROY PARNELL ARISTA
11	10	11	11	HE THINKS HE'LL KEEP HER J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER.D.SCHLITZ)	◆ MARY CHAPIN CARPENTER COLUMBIA
12	14	16	12	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	◆ BROOKS & DUNN ARISTA
13	18	17	18	LIVE UNTIL I DIE J.STROUD (C.WALKER)	◆ CLAY WALKER GIANT

14	15	15	24	FAST AS YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE
15	16	14	11	STANDING OUTSIDE THE FIRE A.REYNOLDS (J.YATES, G.BROOKS)	◆ GARTH BROOKS LIBERTY
16	12	13	16	A LITTLE LESS TALK AND A LOT MORE ACTION N.LARKIN.H.SHEDD (K.HINTON,J.STEWART)	◆ TOBY KEITH MERCURY
17	17	19	20	WILD ONE S.HENDRICKS (P.BUNCH, J. KYLE, W.RAMBEAUX)	◆ FAITH HILL WARNER BROS
18	22	18	12	I'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES)	JOHN ANDERSON BNA
19	11	12	42	CHATTAHOOCHEE K.STEGALL (A.JACKSON.J.MCBRIDE)	◆ ALAN JACKSON ARISTA
20	21	20	15	STATE OF MIND J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK
21	25	21	28	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI.D.GRAU (P.HOWELL.B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
22	_		1	LOVEBUG T BROWN,G.STRAIT (C.WAYNE,W.KEMP)	GEORGE STRAIT
23	19	22	15	GOODBYE SAYS IT ALL M. BRIGHT, T. DUBOIS (J. MACRAE, C. BLACK, B. FISCHER)	◆ BLACKHAWK ARISTA
24	20	-	2	ROCK BOTTOM T.BROWN (J.R.COBB.B.BUIE)	WYNONNA CURB
25	_	25	29	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE RCA

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

RISING ARTISTS REDEFINE FOLK MUSIC IN THE '90s

(Continued from page 1)

Then "along came balladmaker Woody Guthrie and a string of people following him, and all of us get called 'folksingers' if we are professionally singing for a living using an acoustic guitar," Seeger writes. The classification today defines a legion of acousticoriented singer/songwriters who also fit under almost every pop music rubric.

In this respect, the growth in music represented by the term "folk" differs from the readily identifiable folk revival of the '60s, when New York's now-extinct Greenwich Village coffeehouse scene admitted the pre-electric Bob Dylan-then a clear descendant of the itinerant troubadour tradition embodied by Guthrie-and other acoustic singer/ songwriters who shared similar influences and attitudes.

"I suppose, for me, 'folk' is still the Weavers and Theodore Bikel singing Israeli songs—songs of a people," says New York music business veteran Danny Fields, who now manages the "anti-folk" singer Paleface. "But today the definition of 'a people' is very different from what it used to be, so if Paleface is singing songs of the white



middle-class disgruntled artists living on the Lower East Side of New York, then that's the folk ethos from which it springs. Rap is folk music of the black urban folk, as Leadbelly was the folk music of black cotton pickers. Why isn't Henry Rollins a hardcore folk artist? Folk music is when you care about what the singers are saying."

Folk music today can mean everything from the acoustically renewed Dylan to aggressive indie label disciples like Lach and Cindy Lee Berryhill, adult-oriented singer/songwriters like Christine Lavin and John Gorka, and major-label folk-rock groups like the Story and Indigo Girls.

SURGE AT RETAIL

"Folk music is probably the strongest part of our catalog now," says Rounder Records national promotions director Brad Paul, whose Cambridge, Mass.based label also houses the estimable Philo Records folk line. Naming folk-eligible artists who also represent the straight folk, singer/songwriter, bluegrass, blues, and Tex-Mex genres, Paul says, "Look at our best-sellers: Cheryl Wheeler, Tish Hinojosa, Christine Lavin, Bill Morrissey, Rory Block, Alison -you can argue that all of these apply to the folk audience. From last September to March, folk titles accounted for 15% of our releases, representing 33% of our sales."

At Chicago's Flying Fish Records, which has been releasing folk, roots, and singer/songwriter product for 20 years, COO Jim Netter says last year was the label's best ever, up 25% from the previous year. "There's been a real resurgence of interest in our active roster. Chris Smither charted adult alternative, a first for us, as well as catalog titles by Tom Paxton, Sweet Honey In The Rock, and Jim Post," says Netter.

Kent Crawford, president of the Vanguard label, which paved the late-'50s

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and early-'60s folk revival with artists like the Weavers and Joan Baez, also cites renewed interest in current and catalog artists. Vanguard is planning to step up the product flow of its lauded Newport Folk Festival reissue series with individual artist packages as well as additional compilations.

Vanguard released relatively few Newport titles originally, and they weren't as successful then as they are now," says Crawford, whose reissues cover the vintage Newport years of 1959-68

Retail has observed sales increases of folk-related product as well. At School Kids in Ann Arbor, Mich., buyer Garaud MacTaggart senses the impact of the aging baby boom generation in the improved showings of genre-busting "new acoustic music" artists like Israeli guitarist David Broza, as well as the young, blues-based acoustic guitarist Ben Harper and college-appealing duo the Story. Sales also are aided by the store's campus location near wellknown folk club the Ark, which is exploited with in-store appearances by performers like Irish fiddler Eileen Ivers.

Terry Currier, general manager of Music Millenium in Portland, Ore., observes continued sales strength by '60s era folk artists like Joan Baez and Eric Andersen, as well as newer success for such country-oriented singer/songwriters as Steve Young, Townes Van Zandt, Butch Hancock, Guy Clark, Jimmie Dale Gilmore, and Iris DeMent.

"It's not like the '60s revival vet." notes Rediscover Music/Folk Era VP Mike Fleischer, "but five years ago we wouldn't have thought of putting out an album a month, and now we're doing it.'

D-I-Y ETHIC

The Folk Era label's output is in the contemporary singer/songwriter vein, while Rediscover Music has been distributing 500,000 mail-order catalogs featuring "nostalgia" folk acts like the Weavers and the Kingston Trio since 1989. "Sales during the month of November 1993 exceeded the '89 calendar year's. We're finding that folk music is niche music, and we're finding the niche.'

In August, the Naperville, Ill.-based firm will launch Discover Music magazine, a twice-yearly mail order catalog of self-produced, single-artist labels. "We sent out 500 letters and got 200 replies," says Fleischer, providing a key indicator of the health of today's folk music scene: There are a great many young singer/songwriters out there carrying self-produced product along with their acoustic guitars.

"More record labels have popped up over the years, but for the most part it's still grass-roots," says Peter Primont, head of Cherry Lane Music, Lavin's publisher. "There are a lot of artists who are producing their own records on their own labels.'

Ellis Paul, who has sold 3,000 copies of his self-released Black Wolf Records debut album, "Say Something," from the stage at his live gigs, notes that there must be 1,000 songwriters in their 20s who have been doing grassroots singing for five or six years, in church basements or anywhere there's space for 50 people, who have no way to take into account how much they sell because their albums aren't in record

Paul plies the Unitarian church basement circuit throughout his Massachusetts home base. He sports a Guthrie tattoo, but says he is more indebted to singer/songwriters like Morrissey, Greg Brown, and especially Lavin.



In many ways, Lavin, who credits Dave Van Ronk and Tom Paxton as key influences, is the central force in the most visible segment of the contemporary folk music scene. Besides her own solo records, Lavin, a Philo/Rounder artist, is a tireless promoter of other folk singer/songwriters and has organized several ongoing group projects. including the multi-artist "On A Winter's Night" compilations and the "Four Bitchin' Babes" recording/performing group, which has featured herself along with the likes of Wheeler, Patty Larkin, Kristina Olsen, Debi Smith, Sally Fingerett, Megon McDonough, and Julie Gold—together with such "guest babes" as Peter, Paul & Mary's Mary Travers. Lavin's current compilation album project is "Follow That Road: Highlights Of The Second Annual Martha's Vineyard Singer/Songwriter's Retreat," a typical Lavin-organized event featuring artists like Ellis Paul and folk singer/songwriters Diana Zeigler and Tom Prasado-Rao.

T've been traveling a lot and selling out almost every place I play, which is unbelievable," says Lavin. "And I'm selling lots and lots of CDs and cassettes at intermission and after the show, which means that the audience is there and like what they're hearing."

Such audiences, she notes, are "intelligent, college-educated, who don't sound like snobs. There are more people in this country who are 35 and over, and the music we write is more appropriate for them. But there was this fraternity guy at DePaul University who just went nuts, and I gave him a CD and he brought it back to the frat and was really popular."

SEX PISTOLS MEET HANK WILLIAMS

Lavin and her cohorts play at such traditional folk venues as New York's Bottom Line, Nashville's Bluebird Cafe, and McCabe's in Los Angeles. Katherine Moran, Lavin's agent, has lately focused on performing arts cen-



THE STORY

ters like the Portsmouth (N.H.) Music Hall, the Quick Center in Fairfield, Conn., and the Krannert Center in

Urbana, Ill.
"These places are interested in cultural events, and folk music is starting to be recognized as a cultural event, attracting the very desirable 35-50 'gray rinse set,' " says Moran.

But there are countless other venues throughout the country, ranging from the smallest coffeehouses and church basements to the big folk festivals like Newport and Kerrville. Stephanie Ledgin, who publishes a monthly called The Traditional MusicLine, listing all folk/ traditional events within a four-hour radius of New York City, says the number of venues seems to be increasing. though audiences appear to be declining somewhat as the traditional folk demographic ages and surrenders free time to other priorities.

Then there's the nontraditional, antifolk scene that emerged in the mid-'80s out of a series of Lower East Side New York clubs called the Fort, spearheaded by the now-known likes of Lach, Berryhill, Brenda Kahn, Paleface, King Missile, Michelle Shocked, and Beck.

"It was the Sex Pistols meeting Hank Williams in the alley, fighting over the last hit of speed-political, emotional, and sexual," says the Dylan-inspired Lach, who founded the Fort and keeps it going at the East Village restaurant/ bar Sidewalk, where he stages Monday night open-mike "anti-hoots.

Anti-folk came into being when Lach and his like were denied access to the now-defunct traditional Greenwich Village folk clubs like Folk City and the Speakeasy. Lach finds that what was originally "a direct reaction against boring old folk music" is now near normal. "With 'MTV Unplugged,' people accept the punk/acoustic thing," he says. "When we started in '84, the only album with any indication of it was Violent Femmes' first album. Now you pick up an acoustic guitar and you get a record contract." The simultaneous introduction of folk-rooted pop singer/songwriters like Suzanne Vega and Shawn Colvin also was influential.

Other singer/songwriters in the folk vein include James Keelaghan, Brookes Williams, and unabashed folk legend Rosalie Sorrels. These artists are signed to Redbird, the "original American music" imprint of the Celtic-oriented Green Linnet Records, Likewise. Shanachie Records, home of John Sebastian and John Stewart as well as various Celtic, bluegrass, historical, and world music recordings, has instituted its Cachet imprint for such singer/songwriters as Cliff Eberhardt and Amy Fradon & Leslie Ritter. Warner Bros./Nashville, meanwhile, is promoting singer/songwriters like Bill Miller, Hinojosa, and DeMent out of its progressive music department.

WHERE'S THE FORMAT?

With all these reluctant-to-be-categorized artists, where's the format? Public radio stations, with their wideopen playlists and support of traditional music, are the obvious first target. But the new adult alternative formats are also available to folk artists, especially those of the singer/songwriter stripeeven an outspoken anti-folk singer/ songwriter like Berryhill, who credits the Beach Boys and Iggy Pop as influences as much as Dylan and Guthrie.

"I'm doing a lot of interviews at adult alternative radio," Berryhill says. "These stations are very rootsy oriented-more so, really, than me. I'm slightly 'odd man out' [at the format], but it does seem to be where more traditional music is being placed now, outside of country music.

The growth of country music in recent years has implications for the folkstyle format, says Music Millenium's Currier, "Rock listeners of the '70s now listen to country because they understand the words," says Currier. "But a lot of people still don't like today's 'top 40 country,' but like artists like Jimmie Dale Gilmore, Iris DeMent, and Shawn

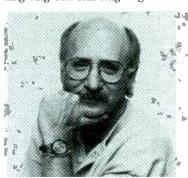
After all, Suzy Bogguss toured the folk coffeehouse circuit for a couple of years after college by traveling around the country in a station wagon with her guitar and dog. "Look at TNN and there's Marty Stuart, Ricky Skaggs, Alison Krauss, and other players of 'unplugged' music," says Rediscover Music/Folk Era's Fleischer. Other artists satisfying folk music criteria appear on TNN and CMT as well, including Gorka, Dave Mallett, DeMent, Miller, and Hinojosa.

"Mary Chapin Carpenter and Shawn Colvin aren't that dissimilar musically,' notes artist manager Ron Fierstein, whose clients include Colvin, Vega, Andersen, and David Massengill. "Both were influenced by pop and folk-rock, though Mary Chapin may have a little stronger country element. And remember 'folk rock'? The Eagles, the Byrds, America, Buffalo Springfield? That's another outdated term. The folk-rock genre influenced contemporary country music more than anything."

The blurring of definitions under the "folk music" umbrella continues. The Annapolis, Md.-based Maggie's Music label has devised "chamber folk" to describe classical chamber music and traditional folk via such artists as Maggie Sansone and Ensemble Galilei. The Traditional MusicLine's Ledgin also represents non-American performers of American traditional music, including flatpicker Beppe Gambetta and Druha Trava/Second Grass, a Czech pop/bluegrass group.

FOLK ON THE INTERNET

News and information about folk music is available through the long-running Sing Out! folk song magazine and



PETER YARROW

newer publications like Dirty Linen and the Performing Songwriter. But the Internet computer network is also becoming a key resource.

"People go and review your shows, and they tell the truth!" says Lavin. "I even got an Internet message from a guy in Seattle, who later came to a show and came on stage for the male chorus on 'Sensitive New Age Guys,' tapped me on the shoulder and said, 'I'm Jeff from Internet!' It was a real modern music moment."

Alan Rowoth, moderator of Internet's "folk music" electronic mailing list at the e-mail address alan&nyesernet.org, says that several thousand folk singer/songwriter enthusiasts key in to obtain news, reviews, and tour and album release schedules, or just to converse and network with each other.

'The instantaneous response time means that when something happens, we know it that moment," says Rowoth. "So a breaking new artist like Dar Williams or Susan Werner can get discovered instantly from coast to coast, enabling them to make the jump to national recognition more quickly.'

Rowoth is now setting up an "online folk festival" that could lead to elec-(Continued on page 85)

BILLBOARD JULY 16, 1994 www.americanradiohistory.com

Billboard Spotlights TOIL MINISTER

The Red-Hot Bluegrass Boom A Unique American Music Enters Its Wonder Years Breaking & Building Four Folk Artists At Work

A Unique American Music Enters Its Wonder Years

BY EDWARD MORRIS

hese are wonderful times for bluegrass music—times marked by a steady infusion of bright young talent, increased media exposure and the positive and growing impact of the International Bluegrass Music Assn. in Owensboro, Ky.

The popularity of country music is also helping bluegrass. Garth Brooks tapped bluegrass superstar Alison Krauss to open several of his American concerts this year. Krauss and such other bluegrass players as Jerry Douglas and Stuart Duncan are in heavy demand for session work on country albums. Travis Tritt, Joe Diffie, Vince Gill, Patty Loveless, Diamond Rio, Emmylou Harris, Marty Stuart and Kathy Mattea are among the many country acts who routinely include bluegrass sounds in their albums or stage



Alison Krauss

BOXING BILL MONROE

Run C&W-the first-rate music and comedy act comprised of Bernie Leadon, Russell Smith, Jim Photoglo and Vince Melamed—has just released "Row Vs. Wade," its second "rhythm & bluegrass" album for MCA Records. As this article went to press, MCA was close to releasing an enormously important boxed set, "The Music Of Bill Monroe: 1936-1994."

Major bluegrass labels and some of their flagship artists include Rounder (Alison Krauss, Del McCoury, Laurie Lewis, the Johnson Mountain Boys), Sugar Hill (The

Nashville Bluegrass Band, Sweethearts Of The Rodeo, the Seldom Scene, Lonesome Standard Time), Brentwood (Claire Lynch, Doyle Lawson, The New Tradition), Pinecastle/Webco (the Osborne Brothers, Larry Perkins, Lou Reid, Terry Baucom & Carolina, Larry Stephenson, the Reno Brothers) and Rebel (Charlie Sizemore, IIIrd Tyme Out, the Traditional Grass).

Bluegrass festivals are at an all-time high. Bluegrass Unlimited, the industry's oldest fan and trade publication, says more than

CARNEGIE METHOD

600 festivals will be held this year.

Keith Case, of Keith Case & Assoc., the largest bluegrass booking agency, estimates that his acts play a combined total of around 1,000 dates a year at venues of all sorts and sizes. "As a company," Case says, "we've put bluegrass into non-bluegrass situations for years. We do it all the time. Alison [Krauss] is probably driving a movement that is doing it even more right now. Most of our bluegrass acts play the same rooms that emerging

country or folk/pop or blues or jazz acts would play." His acts, he says, play venues as varied as "the Bottom Line and the Great American Music Hall on up to Carnegie Hall and the Kennedy Center.

One famous venue that is back in the bluegrass business is the newly restored Ryman Auditorium in Nashville, the former home of the Grand Ole Opry. The Martha White Co., which Flatt & Scruggs made famous far beyond the flour-maker's normal distribution area, is marking the Ryman's re-opening by sponsoring this summer's "Martha White Bluegrass Night," a 12-week series of concerts. Among the acts booked for the series are Krauss, Bill

Lavin: A musical

'Appleseed'

BY TERRI HORAK

While it may be that no two people will agree on a definition for "folk music," everyone can agree, at least, that there is a dynamic range of acoustic music from which to choose.

In 1994, opportunities for folk singers to have their work heard are expanding just as rapidly as the music's stylistic boundaries. The individual expression that makes the music so difficult to define these days is, of course, a large part of its indelible charm. As an adjunct to Jim Bessman's Billboard Report on this hard-toclassify genre, the fol-

lowing casebooks tell the stories of four individual singer/writers—and how they make make music, and a living, within the folk idiom.

ong at the top of her field as a solo performer, Christine Lavin also has gone a long way to boost the morale, if not entire careers, of many other musicians.

The Peekskill, N.Y., native taught herself to play guitar at 12. In 1975

she met veteran writer-singer Dave Van Ronk, who encouraged a move to New York City. Lavin recorded her first album, "Christine Lavin first album, "Christine Lavin Absolutely Live" (now out of print, on Lifesong Records) in 1981. "I appeared on "The Today Show" to promote that record," she recalls,

"but I didn't quit my day job until 1984."

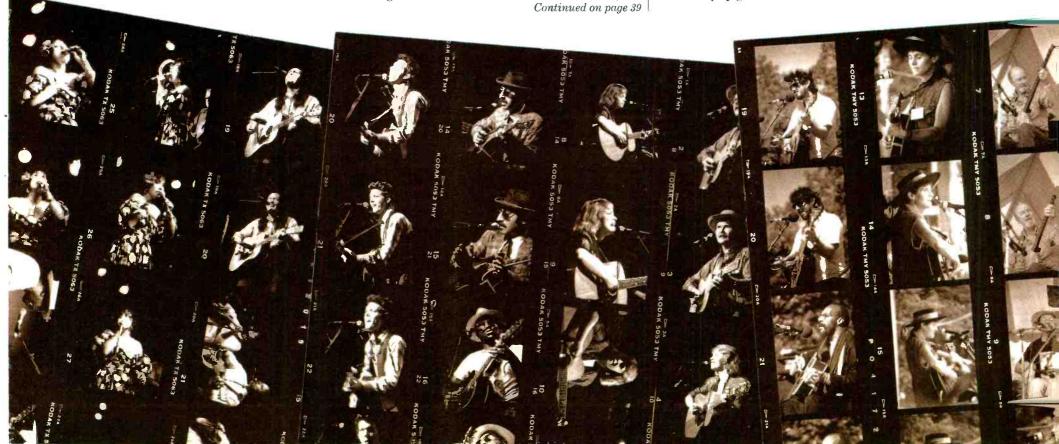
That didn't happen till the year of her first album for Philo, called "Future Fossils," and she went from "making \$25,000 as a secretary at Bellevue Hospital to making \$6,000 as a musician." To date she has released seven solo albums and six compilations for the label.

While continuing to put out her acclaimed solo projects, she self-pro-

duced her first artist compilation tape in 1989 called "On A Winter's Night." "When you sell all 250 tapes the first night, you realize you're on to something." Philo has recently reissued a shorter version of that tape.

Subsequent compilations also produced an assortment of popular albums, tours and songbooks, including the popular "Winter's Night"

Continued on page 38





This summer at Ryman: Ralph Stanley

BLUEGRASS BOOM

Continued from page 39

In addition, there are about 26 syndicators of bluegrass. Of these, 49 stations and six syndicators report their most-played songs to *Bluegrass Unlimited* for its monthly charts.

One of IBMA's most valuable services has been gathering and arranging market data and making it available to its more than 2,000 individual and group members. Besides its radio list, IBMA offers lists of talent buyers, press representatives, bluegrass associations and record companies. This year, the association voted to finance a major market-research project to learn more about existing and potential bluegrass consumers.

Kirk Brandenberger, a fiddler and accessories buyer for WaxWorks' chain of record stores, also operates Prime Cuts Of Bluegrass in Owensboro. The company periodically compiles selected album cuts into single
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Mad About Trad: The New Wave Of U.K. Folk

■ BY HUGH FIELDER

LONDON—"In the early 1990s, there was a feeling that we'd just be re-treading the people of the 1980s. But now there's a new breed of artists to look forward to and a real range of traditional folk music around."

Ian Anderson, editor of Folk Roots magazine, backs his optimism by citing instrumentalists like Northumbrian pipe player Kathryn Tickell, who's already enjoying some crossover success as a result of a guest appearance on Sting's album "Ten Summoner's Tales," and critically acclaimed squeeze-box player

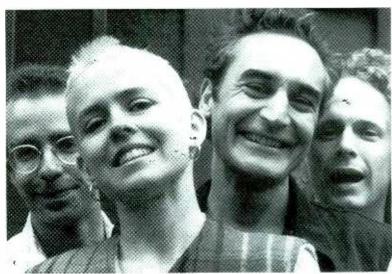
of British folk.

"The post-Pogues bands and the whole folk/thrash thing was fun to dance to, though it never really translated into record sales. But the quality of the latest crop of young players has potentially more sales prospects with a wider audience," says Anderson.

Show Of Hands, Bigjig and Eliza

Show Of Hands, Bigjig and Eliza Carthy & Nancy Kerr have all released records on independent labels, which have nonetheless gained a wide retail profile via Direct Distribution, established three years ago by the veteran folk label Topic Records

"We originally set up the company



Phoenix-like fusionists: Bigjig

Luke Daniels.

He also points to a new wave of bands who are breathing life into the roots scene: Show Of Hands, who are equally at home in the concert hall or around the campfire and have built up a young following; Bigjig, who have risen from the ashes of the Barely Works and fuse traditional influences



Sales stimulator: Richard Thompson

and instruments with more popular melodies; and the duo of Eliza Carthy and Nancy Kerr, who have gone back to the troubadour style employed by Eliza's father, Martin Carthy, back in the 1960s—before Fairport Convention and Steeleye Span changed the face

in response to the Our Price chain, which wanted to stock more folk records but had difficulty dealing with the small labels," says Richard Porter, Direct's head of operations. "We initially regarded it as a sixmonth experiment, but within a year we had all the major retailers on board. They've realized that people are looking at other areas because mainstream music is fairly flat at the moment. We've just done a deal with the HMV chain, racking 20 traditional folk titles into all 80 stores, with special displays and co-op advertisements. That would never have happened two years ago."

Porter divides the current U.K. folk market into "the hardcore audience who go to half a dozen folk festivals every year and buy most of their records at the stalls or by mail order, the 1960s generation who still go into record shops and browse, and the younger buyers who pick up on what they hear on the radio." This latter market has been boosted recently by Andy Kershaw's acclaimed folk/roots program on BBC Radio 1 on Saturday afternoons.

Reissues are also starting to boost the market, though after a slow start. "There's a lot of stuff coming out on CD for the first time," says Porter, "some of which hasn't been around for 15 or 20 years. Labels like Topic are licensing stuff from the majors in addition to their own extensive back

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catalog, and the albums can sell 2,000 to 3,000 with minimal promotion—which makes them viable."

Will McCarthy, Tower Records folk-music buyer at the Piccadilly Circus store, confirms that reissues like last year's Richard Thompson "Watching The Dark" boxed-set on Hannibal stimulate sales across the folk catalog. "The budget label Music Club has also released a couple of superb compilations of June Tabor and Martin Carthy that are the equal of anything you'd find on full price," he adds.

Even though the folk catalog is only a fraction of what could be found at the height of vinyl, pressure on space has already forced Tower to stop stocking titles on cassette. But this has opened format divisions within the market, according to Dave Hatfield, managing director at Projection Records, who says, "I've been opening up new outlets in book shops and poster shops, and they are taking cassettes. Likewise, the sales at folk festivals are mainly on cassette while the record stores are definitely a CD market."

The healthy state of the cassette



Superbly compiled: June Tabor

market also indicates that folk fans place performance quality above sound quality. Which is another reason independent companies can still achieve success with new artists on limited recording budgets.

"Any artist who isn't likely to achieve significant crossover sales should consider any major-label offer very carefully," says Hatfield. "They run the risk of being buried by the next release schedule, whereas they

will probably have more control over their own profile by staying independent, because those labels tend to work their releases for longer."



U.K.'s Folk Journal Digs Deep

Folk Roots magazine grew out of the regional quarterly, Southern Rag, becoming a newsstand monthly in 1985. Its current circulation is 18,000, of which nearly half are subscribers.

A recent reader survey profiles the average reader as being in the mid-30s, buying 45 CDs a year—over three times the national average. Half the magazine's readership plays an instrument, and half of those do so in public.

Editor Ian Anderson attributes the magazine's success to its broad coverage of the U.K. folk scene, which now includes world-music artists. "There's a growing appreciation of the fact that this is the same music coming from different traditions. If we catered only to the pure folk audience or the Afro music scene, then we wouldn't survive," he says.

The magazine's criteria for the artists it features are that "they must have their feet in a tradition, however modern that tradition is. But that doesn't include people singing pop songs to an acoustic guitar!"—HUGH FIELDER

Folk Ink

Well beyond broadsides, today's folk press aims to expand the music's definition and its audience

■ BY RICHARD HENDERSON

SING OUT!

To browse through a copy of Sing Out!: The Folk Song Magazine is to hear a note of bewilderment and awe in the words of Pete Seeger, who cofounded the periodical in 1951; he remarked, "There are so many different types of folk music." The editor's goal, as stated on the masthead of each issue, is "to preserve the cultural diversity of all folk musics" and, by extension, to expand the borders of the heterogeneous mass known as "folk music". Any given issue might feature articles on Seeger, Malathini and the Mahotella Queens or pianist Keith Jarrett. Eric Nemeyer, Sing



Out! publications director, describes the catholic definition of folk this way: "Anyone expecting to find I-IV-V progressions with protest lyrics is going to be surprised." The magazine, as implied by its title, has always stressed the participatory element by printing sheet music and lyrics along-

side its features and reviews. Though its audience is largely contained within the 35 to 55 age group, Nemeyer notes that strong newsstand sales, cover stories such as the recent "Generation F" feature (about up-and-coming teenage folk musicians) and the continued accent on children's involvement in music all help to broaden Sing Out!'s reader base.

DIRTY LINEN

It appeared on the 'zine scene in 1983 as a xeroxed journal for enthusiasts of Fairport Convention and related English-traditional music; in the intervening years, *Dirty Linen* has grown into a glossy bi-monthly whose coverage of "folk, electric folk, traditional and world music" is largely based on *Continued on page 42*



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Folk/Bluegrass

Continued from page 41

the unwillingness of radio to play those forms. Editor/publisher Paul Hartman says his periodical is "not trying to define folk, or make claims for what folk is or isn't. We're just try-ing to do folk." His support for "really alternative music" extends to including exhaustive listings of tour schedules for hundreds of artists within a pull-out found in each issue. An electronic edition of the calendar is also posted with on-line information services (CompuServe, INTERNET). Hartman characterizes his readership as ranging from "high school students



to septuagenarians" and points up the adventurous nature of his audience. "They're the kind of people who would travel to a club or to a festival, looking forward to discovering someone new opening for an old favorite."

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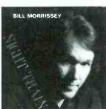
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BLUEGRASS BOOM

Continued from page 40

CD albums and then mails them to more than 700 stations.

Bluegrass Now, a new fan and trade magazine, recently entered the monitoring arena by publishing a bimonthly Top 20 album sales chart, compiled from its survey of "leading music retailers.'

The IBMA will hold its annual World Of Bluegrass trade show and fan fest, Sept. 19 to 25, in Owensboro. Its award show is set for Sept. 22 at RiverPark Center. The center houses the association's office, the still-developing International Bluegrass Music Museum and Woodward Cafe, a small restaurant/bar and performance hall.

While it does not serve the same purpose as the IBMA, the Society For



Bluegrass musicians like Jerry Douglas have played on country albums by such artists as Travis Tritt.



The Preservation Of Bluegrass Music Of America has become an important vehicle for encouraging and bringing together bluegrass musicians. Each year, thousands of these musicians and their fans converge on Nashville for the annual SPBGMA convention, an event that features four days of showcases, band contests, award ceremonies and around-the-clock impromptu picking sessions.

On the academic front, bluegrass is the subject of two important books, John Wright's "Traveling The High Way Home: Ralph Stanley And The World Of Traditional Bluegrass" and Neil Rosenberg's newly reissued "Bluegrass: A History." Both are from the University Of Illinois Press.

(Edward Morris is Billboard's country music editor and the 1993 recipient of IBMA's print journalist of the year award.)



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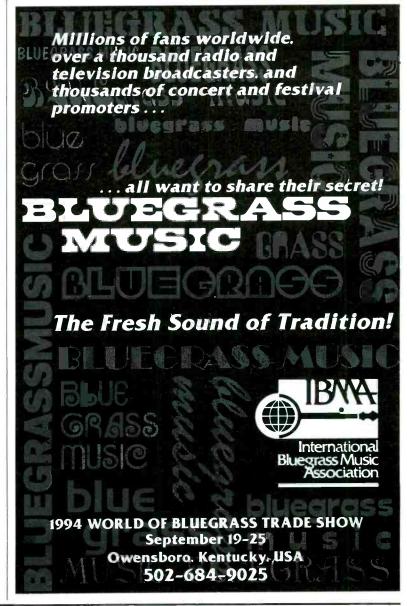


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Joaquin Sabina's Time Has Come

HAUTE BOHEME: Wouldn't it be terrific to be in Joaquín Sabina's shoes right now? The raspyvoiced native of Ubeda, Spain, is the toast of his country by dint of an-



other hit record, "Esta Boca Es Mía" (BMG), a stimulating collection of insightful parables that examine madrileño racism ("La Casa Por La Ventana"), capricious male/

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female situations ("El Blues De Lo Que Pasa En Mi Escalara''), and undivided amorous devotion ("Ganas De . . . ").

Sabina, 45, should replicate his Spanish sales prosperity in Argentina, Chile, and Mexico. With a little luck, "Esta Boca Es Mía" could also score in the U.S., where Sabina is best known for his duet rendition

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RIBUTORS





by John Lannert

with Rocio Dúrcal of his huge pan-Latin smash "Y Nos Dieron Las Diez." BMG is set to ship "Esta Boca" July 19.

Best of all for Sabina, he has scored a smash record while remaining true to the carefree. bohemio lifestyle that so often serves as the mother of his artistic muse.

"I believe my system of composing is like a fisherman who is always waiting for the fish to bite," says Sabina, who adds that once he hooks a creative idea, "I begin to write, and I may go two days without sleeping or eating until I finish the song." Sabina also notes that he composes

particularly well in hotel rooms and in cities where he is not known, because "it lets me wander, and I hope for the inspiration to come."

While "Ganas De . . .," a chugging, roots-rock ode to another easy rider, J.J. Cale, did not consume two days of sweaty songcraft, the contagious toe-tapper does epitomize Sabina's—and Cale's—desire to make self-satisfying music with-

out too much fuss and bother.
"I spent many years listening to J.J. Cale at home-almost dailyand when I pick up the guitar to play alone, a rhythm comes out of me similar to J.J. Cale," says Sabina. "I really love the humility of his records, so I wanted to do a song not by J.J. Cale, but a song that was mine; yet I wanted people to notice that aroma of J.J. Cale

And if the aroma of "Esta Boca Es Mia" smells a little fresher than earlier Sabina albums, it is no accident. Before recording "Esta Boca," Sabina, his band mates, and his longtime creative cohorts Antonio García de Diego and Pancho Varona had come off a long but rewarding two-year tour of Spain and Latin America.

During that extensive trek, Sabina says, he and his band would link up after shows and jam in the hotel rooms, composing some of the songs that ended up on "Esta Boca." For Sabina and crew, the spontaneous spirit was fresh, and they strived to maintain that ambience for the record.

"We really wanted to do a record that was not super-produced," says Sabina, "And the truth is, we were proud there wasn't a single moment in which we weren't looking for anything that wasn't honest and from the heart." As is his wont, Sabina penned all of the songs except 'Incluso En Estos Besos," written with Varona's sister Gloria, and "Ruido," composed with upstart singer/songwriter Pedro Manuel Guerra.

The aforementioned "La Casa Por La Ventana" is a bubbly salsa entry featuring the vocal participation of controversial Cuban singer/ songwriter Pablo Milanés. Though Milanés' open support of Cuban president Fidel Castro is difficult to stomach, his typical, go-for-the-jugular performance on "La Casa" is splendid.

Sabina's increasing album sales in recent years suggest that there is room aplenty for thoughtful troubadours whose provocative and often witty verse allows listeners to better know the composer-and themselves

"I believe that lyrics are sacred, and I believe that in pop music the lyrics have been less important lately, but now that is beginning to change," Sabina says. "I am completely convinced that people are going to listen to lyrics and, apart from that, I am convinced that people are listening more to lyrics than they themselves think they are, any-

'And I believe," he adds, "that in the next 10 years, the most imporant thing that is going to happen is the eruption of what is Latino, and (Continued on page 47)

Hot Latin Tracks...

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Top Jazz Albums...

		-	
THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	NE	N Þ	TONY BENNETT COLUMBIA 66214
2	3	7	LENA HORNE BLUE NOTE 28974/CAPITOL WE'LL BE TOGETHER AGAIN
3	1	8	DIANE SCHUUR/B.B. KING GRP 9767 HEART TO HEART
4	2	33	TONY BENNETT COLUMBIA 57424 STEPPIN' OUT
5	6	35	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL BLUE LIGHT 'TIL DAWN
6	4	55	HARRY CONNICK, JR. ● COLUMBIA 53172
7	5	7	ROY HARGROVE QUINTET VERVE 523 019 WITH THE TENORS OF OUR TIME
8	7	39	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA SWING KIDS
9	9	14	ETTA JAMES PRIVATE 82114 MYSTERY LADY
10	8	12	JOHN SCOFIELD & PAT METHENY BLUE NOTE 27765/CAPITOL I CAN SEE YOUR HOUSE FROM HERE
(11)	12	6	CHICK COREA GRP 9774
12	10	4	VARIOUS ARTISTS VERVE 523 150
13	11	10	CARNEGIE HALL SALUTES THE JAZZ MASTERS ARTURO SANDOVAL GRP 9761
14	14	14	TERENCE BLANCHARD COLUMBIA 57793
(15)	16	10	THE BILLIE HOLIDAY SONGBOOK MACEO PARKER NOVUS 63175/RCA
(16)	19	2	SOUTHERN EXPOSURE EDDIE PALMIERI ELEKTRA NONESUCH 61649/ELEKTRA
17	13	15	WYNTON MARSALIS SEPTET COLUMBIA 53220
(18)	18	33	IN THIS HOUSE ON THIS MORNING ELLA FITZGERALD VERVE 519 084
			THE BEST OF THE SONGBOOKS JOSHUA REDMAN WARNER BROS. 45365
19	17	41	THE FREE SPIRITS FEAT. JOHN MCLAUGHLIN VERVE 521 870
20	15	7	BILLIE HOLIDAY VERVE 513 943
21	21	32	KEITH JARRETT/GARY PEACOCK/PAUL MOTIAN
22	20	12	ECM 21531 AT THE DEER HEAD INN
23	23	15	HANCOCK/SHORTER/CARTER/RONEY/WILLIAMS QWEST 45059/REPRISE A TRIBUTE TO MILES DAVIS
(24)	NEV	VÞ	WALLACE RONEY WARNER BROS. 45641 MISTERIOS

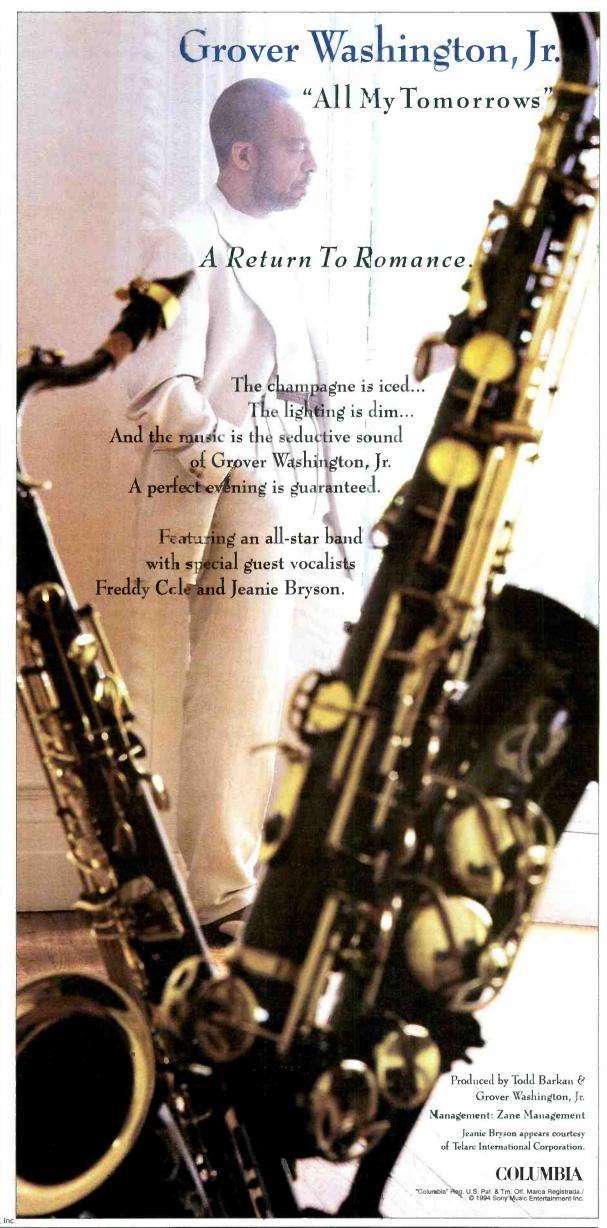
TOP CONTEMPORARY JAZZ ALBUMS

BLUE & SENTIMENTAL

CLEO LAINE RCA VICTOR 61419

1	1	83	★★★ NO. 1 ★★ KENNY G▲ ⁶ ARISTA 18646	45 weeks at No. 1 BREATHLESS
2	3	6	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
3	4	7	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
4	2	4	DAVID SANBORN ELEKTRA 61620	HEARSAY
5	5	9	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
6	NE	w Þ	EARL KLUGH WARNER BROS. 45596	MOVE
7	8	6	BONEY JAMES WARNER BROS. 45611	BACKBONE
8	6	9	NANCY WILSON COLUMBIA 57425	LOVE, NANCY
9	10	14	PAUL HARDCASTLE JVC 2033	HARDCASTLE
10	7	13	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
11	11	19	GERALD ALBRIGHT ATLANTIC 82552	SMOOTH
12	9	20	THE BENOIT/FREEMAN PROJECT GRP 9739 TH	E BENOIT/FREEMAN PROJECT
13	12	8	PATTI AUSTIN GRP 4023	THAT SECRET PLACE
14	13	45	FOURPLAY • WARNER BROS. 45340	BETWEEN THE SHEETS
15)	16	9	GIL SCOTT-HERON TVT 4310	SPIRITS
16	14	17	BOB JAMES WARNER BROS. 45536	RESTLESS
17	15	51	DAVE KOZ CAPITOL 98892	LUCKY MAN
18	18	22	CANDY DULFER RCA 66248	SAX-A-GO-GO
19	19	33	RONNY JORDAN 4TH & B'WAY 444060/ISLAND HS	THE QUIET REVOLUTION
20	17	16	MARION MEADOWS NOVUS 63167/RCA	FORBIDDEN FRUIT
21)	23	4	JOE MCBRIDE HEADS UP 3025	A GIFT FOR TOMORROW
22	20	2	BOBBY LYLE ATLANTIC 82590/AG	RHYTHM STORIES
23	21	43	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
24)	NE	wÞ	KEVIN TONEY ICHIBAN 1167	LOVESCAPE
25	22	24	TOM SCOTT GRP 9752	REED MY LIPS

Albums with the greatest sales gains this week. ■ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numberal following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan



Artists & Music





by Jeff Levenson

MOVIBES: Motown's MoJazz, which was launched with the likes of Norman Connors, Eric Reed, Foley, and Norman Brown (his "After The Storm" was No. 3 at last glance on the Contemporary Jazz chart), has just signed Lionel Hampton. This, he says, "will finally give me a chance to show off my style." The 85-year-old vibist/bandleader is contracted to do seven records. What has he got planned?

"I plan to give the people what they want," he says, "which is me. My music is for all types of people, for everybody. My music has never gone away. It's here and now, but it hasn't been heard because no one would dare to release me. Mojazz is wise because it's giving the people what they want."

According to Hampton, who is about to tour Europe with his band, the Golden Men Of Jazz, a number of guest artists have been approached to help with this first recording. They include Al Jarreau, Chaka Khan, Phyllis Hyman, Stevie Wonder, George Benson, and Luther Vandross. Work begins in August.

WHAT THE LEFONQUE IS GOING ON? In the grand tradition of woosing and goofing, Branford Marsalis has resurrected the monicker Buckshot LeFonque, a take-off on a pseudonym favored by Cannonball Adderley during his days on the pop and R&B circuit. It is the title of his latest album from Columbia. The "Tonight Show" bandleader (whose recent remarks in the L.A. Times pissed off

predecessor **Doc Severinsen**) did the record in tandem with hip-hop producer **DJ Premier**. We are told that the disc features samples, spoken-word sections, and a host of musical elements: rock, reggae, jazz, and African motifs. Lending support are poet **Maya Angelou**, bossman **Jay Leno**, guitarists **Nils Lofgren** and **Albert Collins**, and rhythm-section regulars **Kenny Kirkland**, **Robert Hurst**, and **Jeff** "**Tain**" **Watts**. Expect a fair bit of controversy on this one, underscored by that dumbest of questions, is it jazz? It's set for release in July.

FESTIVAL STUFF, BRAZILIAN STYLE: The government of Bahia, Brazil, has announced plans for a "Bahia '94, Music & Arts Festival," scheduled for Aug. 15-21. Varig Brazilian Airlines is in on this one, and so are the following performers: Tito Puente, Noel Pointer, Mongo Santamaria, Dori Caymmi, Alex Bugnon, Margareth Menezes, and others.

ESTIVAL STUFF, CALIFORNIA STYLE: This year's Fujitsu Concord Jazz Festival—the 26th annual—is slated for Aug. 12-14. Fujitsu, a world leader in computers, telecommunications, and microelectronics, says it wants this bash to be a big one. (And why not?) Artists: Cleo Laine, Joe Williams, the Duke Ellington Orchestra, Eddie Palmieri, Gene Harris, "Sweets" Edison, Buddy DeFranco, and Terry Gibbs, among others.

MORE STUFF: The Riverside History of Classic Jazz, which made its first appearance in 1956 (and taught many of us a thing or two about this *exotic* music), is finally available on CD (three discs, to be exact)... Saxophonist Jimmy Heath, who last recorded for Verve with his "Little Man Big Band," has received a commission from Jazz at Lincoln Center. He'll be writing for big band, with a special two-tenor segment featuring pal Joe Henderson. The performance is scheduled for Aug. 4,





by Christie Barter

BRITAIN'S BRODSKY QUARTET, known as "the garage band of classical music," has embarked on a five-city North American tour in support of its new album "Lament," on the Silva Classics label. The venues, however, are not the usual "uptown" chamber music halls, but instead are clubs and theaters ordinarily given over to concerts by touring rock groups. The Brodsky is booked into the Rivoli in Toronto, under the aegis of MCA Concerts (July 12), Bill Graham's Fillmore in San Francisco (July 15), the House Of Blues in Los Angeles (July 17), the Bottom Line in New York (July 20), and St. Louis' Shelton Theatre (July 22).

The quartet came to international attention about a decade ago with its recordings of the Elgar and Delius string quartets, in a coupling for ASV, and in the late '80s with its transversal of the complete Shostakovich quartet cycle for Teldec. It gained its rock cache, however, through its work with Elvis Costello on last year's CD "The Juliet Letters."

In addition to the new album by the Brodsky, Silva Classics, a subsidiary of Silva Screen Records America, has lined up the following projects for the rest of 1994: a CD devoted to David Fanshawe's "African Sanctus," a large-scale work scored for mixed choir, prerecorded tapes, and solo soprano; a new album by the label's house soprano, Lesley Garrett; and an album of the choral music of Geoffrey Burgon. Burgon is one of Britain's leading composers, best known in this country, perhaps, for his sound-track for public television's "Brideshead Revisited."

THIS SUMMER SEES Qualiton celebrating its 30th anniversary with a hefty bunch of new import releases and the stated pride, in offering them, as "the oldest and most reliable independent distributor" in the business. The

founder and president of the Long Island City, N.Y.-based company, Otto Quittner, writes: "When Qualiton was incorporated in 1964, we represented only one label in the U.S.—Hungaroton. Thirty years later, we distribute nearly 120 labels, from about 80 suppliers, that come to us from all over the world ... Our suppliers have been extremely loyal; many have been with us for 20 to 30 years and credit us with the growth of their companies. With the end of the cold war, we took advantage of new business opportunities and became the first record distributors to open a company in Hungary ... We are extremely proud of our family of labels, and look forward to our next 30 years."

Attaboy, Otto.

THE CONNOISSEUR LABEL Marco Polo, specializing in music of the late Romantics, and the Marco Polo/Da Capo label, devoted to Danish art music, are now being distributed by Naxos of America. According to Douglas King, president of the Cherry Hill, N.J.-based Naxos, the cost savings from the switch to in-house distribution (from Harmonia Mundi USA) will give Marco Polo a more aggressive promotional budget. The label is a unit of Klaus Heymann's HNH International Ltd., Hong Kong-based parent of Naxos of America, with a catalog containing more than 300 titles. Marco Polo's July releases include orchestral works by Anton Rubenstein, Mikhail Ippolitov-Ivanov, and Heitor Villa-Lobos, chamber music by Alexander Tikhonovich Grechaninov and William Sterndale Bennett, and the opera "Das Herz" (The Heart) by Hans Pfitzner.

Yoav Taimi and the San Diego Symphony have contracted with Naxos to record all of the major works of Hector Berlioz. The first album in the series will be a collection of seven overtures, to be released this summer.

WHILE CANADA'S FANFARE RECORDS continues to license much of its classical and crossover product to Intersound Entertainment in Atlanta, a new co-production deal between the two is designed to support a number of recording projects. As Fanfare president Julian Rice says, "It represents a wonderful opportunity to maximize the combined efforts and expertise of both companies." First up is a series titled "Opera For Orchestra."

TOP CLASSICAL ALBUMS

			Compiled from a national sample of r reports collected, compiled,		les
			ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQU	IVALENT)	TITLE
1	1	17	★ ★ NO. BENEDICTINE MONKS OF SANTO DOM ANGEL 55138 (10.98/15.98) 16 weeks	INGO DE SILOS	CHANT
2	2	103	CARRERAS, DOMINGO, PAVAROTTI (MI LONDON 430433 (10.98 EQ/15.98)	EHTA) ▲2	IN CONCERT
3	3	30	GERSHWIN/WODEHOUSE NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLA	AYS GERSHWIN
4	4	17	LUCIANO PAVAROTTI LONDON 433260 (10.98 EQ/15.98)	MY HE	ART'S DELIGHT
(5)	6	9	GLENN GOULD SONY CLASSICAL 46686 (9.98 EQ/15.98)	32	SHORT FILMS
6	5	114	UPSHAW/ZINMAN NONESUCH 79282/ELEKTRA (10.97/15.97)	GORECKI: SY	MPHONY NO. 3
7	7	18	KONRAD RUHLAND SONY CLASSICAL 53899 (9.98 EQ/15.98)	GREC	GORIAN CHANT
8	8	90	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF	YOU LOVE ME
9	14	33	TALLINN CHAMBER ORCHESTRA (KALJ ECM 20003 (10.98/15.98)	USTE) ARVO P	ART: TE DEUM
10	NE	₩Þ	VOICES OF ASCENSION (KEENE) DELOS 3165 (10.98/15.98)	В	EYOND CHANT
11	9	38	LUCIANO PAVAROTTI LONDON 425099 (10.98 EQ/15.98)		TI AMO
12	10	20	CLEVELAND ORCH. (THOMAS) SONY CLASSICAL 33172 (14.98 EQ)	ORFF: CAR	MINA BURANA
13	12	5	DAWN UPSHAW/THOMAS HAMPSON TELDEC 77310/ELEKTRA (10.97/15.97)	COPLAND: LO	ONG TIME AGO
14)	RE-E	NTRY	LUCIANO PAVAROTTI LONDON 436719 (10.98 EQ/15.98)		AMORE
15	15	5	SHAHAM/SOLLSCHER	PAGA	NINI FOR TWO

TOP CLASSICAL CROSSOVER

			X X NO. I X X
1	1	23	MICHAEL NYMAN ◆ VIRGIN 88274 (10.98/15.98) 23 weeks at No. 1 THE PIANO
2	2	6	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98) SYMPHONIC ROLLING STONES
3	3	27	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98) SCHINDLER'S LIST
4	4	10	CINCINNATI POPS (KUNZEL) TELARC 80342 (10.98/15.98) GREAT FANTASY ADVENTURE ALBUM
(5)	5	68	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98) PAVAROTTI & FRIENDS
6	6	32	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98) THE STAR WARS TRILOGY
7	8	36	LONDON SYMPHONY ORCHESTRA RCA 61938 (9.98/15.98) SYMPHONIC MUSIC OF YES
8	9	61	BOSTON POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98) UNFORGETTABLE
9	10	30	FRANK ZAPPA BARKING PUMPKIN 71600/RHINO (10.98/16.98) YELLOW SHARK
10	7	88	JAMES GALWAY RCA 60862 (9.98/15.98) THE WIND BENEATH MY WINGS
11)	11	44	LESLEY GARRETT SILVA AMERICA 1022 (9.99/15.99). ANDREW LLOYD WEBBER: LOVE SONGS
12	12	123	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177 (9.98 EQ/15.98) HUSH
13	14	73	HOLLYWOOD BOWL ORCHESTRA (MAUCERI) PHILIPS 438007 (10.98 EQ/15.98) THE KING AND I
14)	RE-E	NTRY	POPS (WILLIAMS) SONY CLASSICAL 45997 (9.98 EQ/15.98) SPIELBERG/WILLIAMS COLLABORATION
(15)	RE-E	NTRY	POPS (WILLIAMS) PHILIPS 420178 (10.98 EQ/15.98) BY REQUESTTHE BEST OF JOHN WILLIAMS

TOP OFF-PRICE CLASSICAL

1	1	4	SILOS MONKS	NO. 1 ★ ★ at No. 1 MYSTERY OF SANTO DOMINGO
2	2	4	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
3	3	4	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
4	NE	WÞ	BOSTON POPS (FIEDLER) RCA 61501 (6.98/10.98)	STARS AND STRIPES FOREVER
5	5	4	CARRERAS-DOMINGO-PAVAROT SONY MASTERWORKS 64394 (5 98 EQ/9.9	
6	4	3	MONKS OF BENEDICTINE ABBEY MADACY 2361 (4.99/6.99)	TREASURY OF GREGORIAN CHANTS
7	6	4	WURTTENBERG ORCHESTRA VOX ALLEGRETTO 8098 (2.99/4.49)	PACHELBEL CANON & OTHER WORKS
8	7	4	ROYAL PHILHARMONIC (CLARK) K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1
9	11	2	VARIOUS ARTISTS RCA 62666 (5.98/9.98)	CHILL TO THE CHANT
10	8	3	LUCIANO PAVAROTTI DEJA VU 124 (9.98/13.98)	GOLD
11)	NE	WÞ	BOSTON POPS (FIEDLER) CAMEO CLASSICS 8755 (2.98/4.98)	SOUSA MARCHES
12	10	3	CAMERATA ROMANA (DUVIER) INTERSOUND 2084 (2.98/6.98)	BACH: BRANDENBURG CONCERTOS 4-6
13	NE	WÞ	GRENADIER GUARD BAND LONDON 430211 (3.98 EQ/7.98)	SOUSA MARCHES
14	9	4	VARIOUS ARTISTS INFINITY DIGITAL 57219 (4.98 EQ)	BEETHOVEN: SYMPHONY NO. 3
15)	RE-E	NTRY	VARIOUS ARTISTS DG 439513 (5.98 EQ/10.98)	MAD ABOUT THE CLASSICS

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

Music Video

MTV Awards Returning To New York Viewer Voting Adds New Twist To Show

■ BY DEBORAH RUSSELL

LOS ANGELES—MTV's 11th annual Video Music Awards show will take place Sept. 8 with two twists: a new venue and a new voting procedure that

includes the viewing public.
As first predicted on this page (Billboard. March 26), the awards show returns this year to its roots at New York's Radio City Music Hall. The show has been held in Los Angeles

'Radio City provides such a great backdrop for the awards; it's a worldclass venue," says Joel Stillerman, VP of production at MTV. He notes that MTV decided to return to the East Coast for a variety of reasons

"New York is where [MTV does] business on a year-round basis, and bringing the awards here represents a change of pace," he says. "We're kneedeep in a whole host of interesting creative proposals right now. All I can say is, the show will definitely have a New York flavor."

But the change of venue is just one new development in the 1994 VMAs. For the first time, MTV viewers will participate in voting on all of the general-interest categories, such as best video of the year, best male/female videos, best group video, and best videos in the rap, metal/hard rock, alternative, dance, and R&B genres. Viewers also will participate in choosing the winner in the categories of best new artist in a video and best video from a film. Some 681 clips are eligible for awards. We thought it was time to include

the viewers in this process," says Stillerman. "They vote on our channel every day. By allowing them to vote on the awards, it makes the show more valid in terms of how it relates to the

MTV's research department has linked with Strategic Radio Research to phone MTV viewers, who must meet specific criteria regarding viewing habits and familiarity with clips in order to qualify for the voting panel.

The targeted sample will receive ballots in the mail for the second phase of voting, which closes Aug. 12. The first phase of industry-specific voting closed

The ultimate voting population in the general ballot will be split equally between industry and viewer participants, Stillerman says.

"We didn't want this to be purely a people's choice award," he says, "because we believe the music industry has a lot to say about what we do on a daily basis. We're just giving the viewers their say as well."

Music industry executives remain the sole participants in the professional segment of the ballot, which includes the categories of best direction, best choreography, best special effects, best art direction, best editing, best cinematography, and breakthrough video.

The 1994 ceremony marks yet another behind-the-scenes change in production. For the first time, MTV production executives Carol Donovan and Carol Eng will produce the telecast, which had been produced from 1989-1993 by Tenth Planet's Joel Gallen, a former MTV staffer.

Donovan is the executive producer of the "MTV Unplugged" series, and she produced the recent taping of the Eagles reunion concert, which is set to air later this year. She also produced the "MTV Rock'N'Roll Inaugural Ball." Eng is the producer of "MTV Jams Live" and was the coordinating producer on the VMAs for the last three

Stillerman will executive-produce the telecast with Doug Herzog, senior VP of programming and president of MTV Productions.

Keith Ian Raywood will oversee the show's production design, which is in development now. His credits include stints on "Saturday Night Live" and "Def Comedy Jam." His MTV experience includes the "MTV Jams Live" program, as well as the Eagles concert production.

The entire crew will be operating in the smallest venue to host the awards in recent years. Radio City, which seats 5,832, hosted the first two awards ceremonies in 1984 and 1985.

In 1986, MTV experimented with a bicoastal awards telecast, with live feeds from New York's Palladium and Uniersal City's Universal Amphitheater.

Every year since 1987, except in 1992, the awards telecast has originated from the Universal Amphitheater, which seats 6.251. In 1992, the network moved to UCLA's Pauley Pavilion, which has 12,000 seats. Stillerman says the network crew is now busy "figuring out how to do business on a support level" at Radio City.

Muzak Delving Into Video; **Christian Music Awards Set**

by Deborah

Russell

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m LOSED ext{-}CIRCUIT}$ COMBO: The Seattle-based background music service Muzak Limited Partnership recently completed an asset purchase of Paramus, N.J.'s closed-circuit programmer Video InStore Presentations/Promo Vision.

Muzak combined VIP/Promo Vision with its own closed-circuit video unit ZTV to create a new entity known as ZTV Video Services Divi-

Muzak VP Dale Stewart oversees the video operation as GM at ZTV. Together, the newly combined companies distribute some 2,500 video reels per month, which reach an esti-

mated 40 million-50 million viewers via department stores, record retail outlets, hotels, child-care centers, nightclubs, and miscellaneous retail loca-

The firm's retail client base covers more than 1,800 individual outlets, comprising members of the Macy's, May Co., and Clothestime chains, as well as the video game outlet Aladdin's Castle and the Trans World Music Corp.'s record stores and video sell-through outlets.

Muzak's Instore Marketing Group also offers a service in which it customizes the individual tapes to incorporate a client's own

advertising and promotional material into the video programming.

Reels are distributed with ZTV and VIP labels. Eventually, the VIP logo will disappear and be phased into the ZTV system.

Robert King, national sales manager at the company, oversees distribution of the retail reels, which run from two to four hours. The firm also produces a monthly four-hour sports/ music tape called "The Edge."

Paul Claudio, sales and customer service representative, oversees the nightelub client base, which numbers about 450 outlets. He services some 13 different reels under the separate Promo Vision and ZTV banners. Eventually, all club reels will be labeled with the tag ZTV's Promo Vi-

Muzak is eager to build its market share even further through future acquisitions, says Stewart.

'We're always looking for additional customer bases that our competitors may have," he says. "We are interested in expanding our customer base with existing providers, if the right deal comes along.

HE WORD IS OUT: Hip contemporary Christian artists Michael W. Smith and DC Talk will host America's Christian Music Awards, set for Sept. 18 broadcast on the Family Channel.

The new "people's choice" awards, determined by fans, will be held at the Disney-MGM Studios in Orlando,

Smith is nominated in five catego ries, including favorite male artist and favorite live concert. He also was nominated twice in the favorite pop CD category for his Reunion titles "The First Decade" and "Change Your World." In addition, he received a nomination for favorite longform video for "Change Your World Live."

Rap act DC Talk also snagged five nominations, including two nods in the favorite shortform video category for the Forefront Communications clips "Jesus Is Just Alright" and "The Hard Way." The trio also was nominated for favorite pop group or duo, favorite live concert, and favor-ite pop CD for "Free At

Last.

Other categories include favorite female artist, favorite rock group or duo, favorite new artist, favorite rock CD, favorite local Christian video show, and favorite local Christian radio station.

Ballots will be distributed in mid-July via USA Today, as well as through several mainstream newspapers and Christian retail outlets. Voters also can obtain ballots by phoning a toll-free number. For a \$5 fee, the caller may receive a CD sampler of contemporary Christian music, a Disney video vacation planner, and a coupon booklet.

The voting deadline is mid-August.

Bob Gordon is producing the telecast with co-producer Dan Johnson. Steve Gilreath is executive producer. At press time, it was unclear whether the event would be telecast

N OTHER CONTEMPORARY Christian video news, producers of the music video show "Lightmusic" wrapped their 2,500th edition of the program June 17. The date also marked the 25th wedding anniversary of the show's host/producer, Tom Green, who received the 1993 Billboard Music Video Award for best regional video show in the Contemporary Christian category.

And holy smokes, we can't stop there: The Inspirational Network is lensing footage of the "DC/LA '94 True Love Waits National Celebration," set for July 29 in Washington, D.C. Exclusive footage of such contemporary Christian superstars as Steven Curtis Chapman, Petra, and DeGarmo and Key will be broadcast live on the network.

SPECIAL MOMENTS: MOR Music TV sent a crew to Nashville recently to reel footage of Faith Hill, Trisha Yearwood, Lee Roy Parnell, Charlie Daniels, and Billy Ray Cyrus, among others, for a syndicated special on country music. The show is set for August release. MOR Music plans to release 13 syndicated specials by the end of the year.

PRODUCTION NOTES

LOS ANGELES

· HSI's Sam Bayer directed the Devlins' new Capitol video "Someone To Talk To." Alex Abramowicz pro-

Seed's new Giant video "Rapture"



Presidential Duties, VH-1 president John Sykes, left, joined John Mellencamp's band onstage in New Orleans recently, wowing attendees of the National Cable TV Assn. with his drumming skills. Mellencamp performed for NCTA attendees at a VH-1-sponsored concert at the Big Easy club Tipitina's.

is a DNA production directed by Rocky Schenck. Patrick Darrin directed photography; Bruce Coleman

• Oil Factory Films director Frank Sacramento is the eye behind House Of Pain's "On Point" video. Jeff Croneweth directed photography on the shoot; Courtney Holt produced.

• Daniel Zirilli of Pop/Art Film Factory lensed Domino's "Money Is Everything" for Outburst/RAL/Chaos. Zirilli also produced the clip with W.L. Boyd. Ericson Core directed photog-

NEW YORK

• F.M. Rocks director Albert Watson reeled Sophie B. Hawkins' new Columbia video "Right Beside You," with Toby Phillips as DP. Craig Fanning executive produced.

Rapper MC Serch co-directed O.C.'s "Time's Up" video with Steve Carr. Joe DeSalvo directed photography on the Wild Pitch Records shoot; Heidi Santelli produced for Drawing Board Pictures.

NASHVILLE

Joanne Gardner is the eye behind Rodney Crowell's new "Big Heart" video for MCA Nashville. Adam Kimmel directed photography on the DNA shoot; Rhonda Hopkins produced.

Scene Three Inc.'s John Lloyd Miller directed Marty Stuart's MCA clip "Love And Luck" with producer Selby Miller. Denver Collins directed photography.

OTHER CITIES

· Propaganda Films' Antoine Fuqua directed Arrested Development's new Chrysalis/ERG video 'United Front" on location in South Africa. In addition, Propaganda director Nico Beyer shot Erasure's Elektra video "Run To The Sun," and Matthew Amos reeled Lush's Warner Bros. clip "Hypocrite" on location in London recently.

· Newark and Orange, N.J., set the stage for Naughty By Nature's new Tommy Boy video "Klickow Klickow." Dwayne Coles co-directed the shoot with the group's own Treach. Bonnie Tomas produced.

• Film Xero's Steven T. Miller and R. Brad Murano co-directed and co-produced Greg Holland's latest Warner Bros. video, "Let Me

· Jeffrey W. Byrd directed Motown's Brik Citi in "Old Fashioned Love." Dave Waterston directed photography on the Mystic, Conn.based shoot. Craig Fanning executive produced.

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS ★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD 12 Shenandoah, I'ili Go Down Loving ...
13 Alan Jackson, Summertime Blues
14 Radney Foster, Labor Of Love
15 Vince Gill, What The Cowgirls Do
16 Neal McCoy, Wink
17 Tanya Tucker, Hangin' In
18 Tracy Lawrence, Renegades, Rebels ...
19 Diamond Rio, Love A Little Stronger
20 Kathy Mattea, Nobody's Gonna Rain ...
21 Dwight Yoakam, Pocket Of A Clown
22 John Michael Montgomery, Be My ...
23 Clay Walker, Dreaming With My ...
24 Randy Travis, Whisper My Name
25 Martina McBride, Independence Day
26 Lorrie Morgan, If You Came Back ...
27 Faith Hill, But I Will
28 Sawyer Brown, Hard To Say
29 Marty Stuart, Love And Luck
30 George Strait, The Man In Love With ...



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

- 1 Da Brat, Funkdafied
- 1 Da Brat, Funkdafied
 2 Mariah Carey, Anytime You Need A...
 3 Crystal Waters, 100% Pure Love
 4 Ce Ce Peniston, I'm Not Over You
 5 Queen Latifah, Black Hand Side
 6 El Debarge, Can't Get Enough
 7 Shanice, Somewhere
 8 Aaron Hall, I Miss You
 9 Patra, Worker Man
 10 Janet Jackson, Any Time, Any Place
 11 Arrested Development, Ease My Mind
 12 Marc Dorsey, People Make The ...
 13 Angela Winbush, Inner City Blues
 14 Zhane, Sending My Love
 15 Aretha Franklin, Willing To Forgive
 16 Aaliyah, Back & Forth
 7 Nas, The World Is Yours

- 17 Nas, The World Is Yours 18 Patti LaBelle, The Right Kinda Lover
- 19 SWV, Anything 20 Tevin Campbell, Always In My Heart 21 Fugees (Tranzlator Crew), Nappy

- 21 Fugees (Tranzlator Crew), Nappy 22 Blackstreet, Booti Call 23 Sounds of Blackness, | Believe 24 Heavy D & The Boyz, Nuttin But ... 25 R. Kelly, Your Body's Catiln' 26 III, Where My Homiez? 27 Lalah Hathaway, Let Me Love You 28 Shai, The Place Where You Belong 29 Shello, West Coast Boogie 30 Salt-N-Pepa, Heaven Or Hell

NO ADDS THIS WEEK

* * NEW ADDS * *



Continuous programming 2806 Opryland Dr., Nashville, TN 37214

- 1 Reba McEntire, Why Haven't I Heard.

- 1 Reba McEntire, Why Haven't I Heard.
 2 Neal McCoy, Wink
 3 Tim McGraw, Don't Take The Girl
 4 David Ball, Thinkin' Problem
 5 John Anderson, I Wish I Could Have.
 6 Sammy Kershaw, National Working...
 7 Lari White, That's My Baby
 8 Blackhawk, Every Once In A While
 9 Hal Ketchum, (Tonight We Just ...
 10 Tracy Byrd, Lifestyles Of The Not...
 11 Travis Tritt, Foolish Pride
 12 Alan Jackson, Summertime Blues†
 3 Travyl Javrence Reregardes Rebals

12000 Biscayne Blvd Miami, FL 33181

The Puppies, Funky Y-2-C

All 4 One, I Swear

AMERICA'S NO. 1 VIDEO

BOX TOPS

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

Ine Puppies, Funky Y-2-C Aaron Hall; I Miss You Warren G & Nate Dog, Regulate Rage, Afro Puffs Aretha Franklin, Willing To Forgive House Of Pain, On Point Da Brat, Funkdafied Hammer, Pumps & A Bump (Vers 2) Outkast, Southern...

III Al Scratch, Where My Homiez MC Eiht, All For The Money

ADDS

Above The Law, Black Superman Atlantic Starr, I'll Remember You Brand New Heavies, Brother Sister Brownstone, Pass The Lovin' Crash Test Dummies, Afternoon... DFC, Digga Bigga Ditch Dog Eat Dog, No Fronts Eve's Plum, Die Like Someone Extra Prolific, Brown Sugar Frank Black, Headache Gin Blossoms, Until I Fall Away Gravedigaz, Diary Of A Madman Green Day, Basket Case Hi-5, What Can I Say.... L7, Andres

Me.Nai.Ah.Twa. la la la

Nona Gaye, Love Sign

ADDS

- 15 Diamond Rio, Love A Little Stronger 16 Mark Chesnutt, She Dreams
- 15 Diamond Rio, Love A Little Stronger
 16 Mark Chesnutt, She Dreams
 17 Billy Ray Cyrus, Ain't Your Dog No...†
 18 Dwight Yoakam, Pocket Of A Clown†
 19 Randy Travis, Whisper My Name
 20 Greg Holland, Let Me Drive†
 21 George Strait, The Man In Love With...†
 22 Radney Foster, Labor Of Love†
 23 Kathy Mattea, Nobody's Gonna Rain...†
 24 John Michael Montgomery, Be My...
 25 Jon Randall, This Heart†
 26 Shenandoah, I'll Go Down Loving You†
 27 Joy Lynn White, Wild Lovet
 28 Daron Norwood, I'l Ever Love Again
 29 Pearl River, Hello Goodbye
 30 Linda Davis, Love Didn't Do It
 31 Martina McBride, Independence Day
 32 Aaron Neville/Trisha Yearwood, I Fall...
 33 Bryan Austin, Radio Active
 34 The Mavericks, O What A Thrill
 35 Carlene Carter, Something Already ...
 36 Tanya Tucker, Hangin' In

- 35 Carlene Carter, Something Already...
 36 Tanya Tucker, Hangin' In
 37 Rick Trevino, She Can't Say I Didn't...
 38 Lorrie Morgan, If You Came Back...
 39 Gibson/Miller Band, Mammas Don't...
 40 Maverick Choir, Amazing Grace
 41 Chely Wright, He's A Good Ole Boy
 42 Jesse Hunter, By The Way She's...
 43 Clay Walker, Dreaming With My Eyes...
 44 Orrall & Wright, She Loves Me Like...
 45 Tish Hinojosa, I'm Not Through...
 46 Sawyer Brown, Hard To Say
 47 McBride & The Ride, Been There
 48 Ricky Lynn Gregz, Get A Little ...
- 4/ McBride & The Ride, Been There 48 Ricky Lynn Gregg, Get A Little ... 49 Lisa Brokop, Give Me A Ring ... 50 Nitty Gritty Dirt Band, Cupid's Got.

† Indicates Hot Shots

* * NEW ADDS * *

Confederate Railroad, Elvis & Andy Confederate Railroad, EIVIS & Andy David Lee Murphy, Fish Ain't Bitin' Doug Supernaw, State Fair Joe Diffie, Third Rock From The Sun Patty Loveless, Think About Eivis Toby Keith, Who's That Man



Continuous programming 1515 Broadway, NY, NY 10036

- 1 Coolio, Fantastic Voyage 2 Ace Of Base, Don't Turn Around 3 Warren G & Nate Dogg, Regulate 4 Soundgarden, Black Hole Sun 5 Aerosmith, Crazy 6 Stone Temple Pitots, Vasoline** 7 Collective Soul, Shine 8 Beastie Boys, Sabotage* 9 Lisa Loeb & Nine Stories, Stay 10 John Mellegramp, Wild Nijohl

- 10 John Mellencamp, Wild Night 11 All-4-One, I Swear
- 12 Offspring, Come Out And Play 13 Aaliyah, Back & Forth

MOR

St Petersburg, FL 33716

Seal, Prayer For The Dying
Ace Of Base, Don't Turn Around
Mariah Carey, Anytime You Need...
Chaka Demus & Piiers, Twist & Shout
Alan Jackson, Summertime Blues
Sarah McLachlan, Possession
Yanni, Standing In Motion
DiBlasio, Hasta Que Te Conoci
Terence Blanchard, Soitiude
Vince Gill, What The Cowgirls Do
October Project, Return To Me
Wet Wet Wet, Love Is All Around
John Mellencamp, Wild Night
Dr. John. Television
Lorrie Morgan, If You Came Back...
Basia, Drunk On Love
Take 6, Biggest Parl Of Me
Kathy Troccoli, Tell Me Where It Hurts
Bonnie Raitt, You
Jon Secada, If You Go

DED CHEIC BO

King Just, Warrior's Drum Conscious Daughters. We Roll Deep Arrested Development, Ease My Mind Miss Jones, Don't Front Nice & Smooth, Old To The New Madame Star, My Baby's Father

Fugees, Nappy Heads A Tribe Called Quest, Oh My God

Kurious, I'm Kurious Crooklyn Dodgers, Crooklyn Reg E. Gaines, Please Don't Take Outkast, Player's Ball

Six hours weekly 1 Centre Street, Room 45 New York, NY 10007

2 In A Room, El Trago Original Flavor, All That

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

THE CLIP LIST

- 14 Salt-N-Pepa, Heaven Or Hell
 15 Stone Temple Pilots, Big Empty
 16 Candlebox, Far Behind
 17 Toni Braxton, You Mean The World...
 18 Gin Blossoms, Until I Fall Away
 19 Smashing Pumpkins, Rocket
 20 Mariah Carey, Anytime You Need A...
 21 Alice In Chains, 15tay Away
 22 Live, Selling The Drama*
 23 Meat Puppets, Backwater
 24 Toad The Wet Sprocket, Fall Down
 25 Counting Crows, Round Here
 26 Da Brat, Funkdaffed
 27 Janet Jackson, Any Time, Any Place
 28 Salt-N-Pepa, Shoop
 29 Nine Inch Nails, Closer
 30 Mazzy Star, Fade Into You
 31 Snoop Doggy Dogg, Gin And Juice
 32 M People, Moving On Up
 33 Snoop Doggy Dogg, Doggy Dogg
 34 Cracker, Get Off This
 35 Seal, Prayer For The Dying
 36 Blue, Giffs & Boys
- 35 Seal, Prayer For The Dying 36 Blur, Girls & Boys
- 35 Seal, Frayer For The Dying
 36 Blur, Girls & Boys
 37 R. Kelly, Your Body's Callin'
 38 Big Mountain, Baby I Love Your Way
 39 Arrested Development, Ease My Mind
 40 Counting Crows, Mr. Jones
 41 Pearl Jam, Jeremy
 42 Stone Temple Pilots, Plush
 43 Aerosmith, Cryin'
 44 SWV, Anything
 45 Ace Of Base, All That She Wants
 46 Crystal Waters, 100% Pure Love
 47 Heavy D & The Boyz, Nuttin But
 48 Nirvana, All Apologies
 49 Stakka Bo, Here We Go
 50 Red Hot Chili Peppers, Under The

- ** Indicates MTV Exclusive * Indicates Buzz Bir

* * NEW ADDS * *

Public Enemy, Give It Up Spin Doctors, You Let Your Heart Go Crash Test Dummies, Afternoons & Blackstreet, Booti Call Fugees (Tranzlator Crew), Nappy Heads



The Heart of Country irs weekly

- 2806 Opryland Dr., Nashville, TN 37214 1 Blackhawk, Every Once In A While
 2 Hal Ketchum, (Tonight We Just ...
 3 John Anderson, I Wish I Could ...
 4 Alabama, The Cheap Seats
 5 Maverick Choir, Amazing Grace
 6 Tim McGraw, Don't Take The Girl
 7 David Ball, Thinkin' Problem
 8 Reba McEntire, Why Haven't I ...
 9 Tracy Byrd, Lifestyles Of The Not...
 10 Travis Tritt, Foolish Pride
 11 Sammy Kershaw, National Working ...

Janet Jackson, Any Time, Any Place Zhane, Sending My Love R. Kelly, Your Body's Callin' Xscape, Love On My Mind Aaliyah, Back And Forth

EUROPE

Stiltskin, Inside Crash Test Dummies, Mmm Mmm.

Z Unlimited, The Real Thing Cappella, You & Me East 17, Around The World Big Mountain, Baby I Love... Reel To Real, I Like To Move It Maxx, No More & The Most Beautiful Girl In Th Prince Ital & Marky Mark, Unite

Prince Ital & Marky Mark, United

Prince Ital & Marky Mark, United Prodigy, No Good Mariah Carey, Without You Wet Wet Wet, Love Is All Around Magic Affair, Give Me Your Love Metallica, One Erasure, Always Mariah Carey, Anytime You Need A. Joshua Kadison, Jessie

Joshua Kadison, Jessie Youssou N'Dour, 7 Seconds Joe Cocker, Summer In The City

Continuous programming 2806 Opryland Dr Nashville, TN 37214

Cindy Morgan, | Will Be Free

Cindy Morgan, I Will Be Free
D.C. Talk, Jesus Is Just Alright
Twila Paris, God Is In Control
Michael Sweet, Some Day
DC Talk. The Hard Way
Rich Mullins, Here In America
Audio Adrenaline, Big House
Iona, Treasure
Eric Champion, Touch
Michael Sweet, All This And Heaven.

MUSIE .

More ist Beautiful Girl In The World

Hawley Crescent London NW 18TT

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 16, 1994.

* * NEW ADDS * *

Cleve Francis, Love Or Lack Thereof Mark Chesnutt, She Dreams Kim Hitl, Wise Beyond Her Tears

Continuous programming 1515 Broadway, NY, NY 10036

1 Toni Braxton, You Mean The World

1 Toni Braxton, You Mean The World...
2 Jon Secada, If You Go
3 Mariah Carey, Anytime You Need A...
4 Ace Of Base, Don't Turn Around
5 Collective Soul, Shine
6 John Mellencamp, Wild Night
7 Bonnie Raitt, Love Sneakin' Up On ...
8 % The Most Beauliful Girl In The World
9 Counting Crows, Round Here
10 Seal, Prayer For The Dying
11 Lisa Loeb & Nine Stories, Stay
12 Meat Loaf, Objects In The Rear...
13 Janet Jackson, Any Time, Any Place
14 Melissa Etheridge, Come To My ...
15 Gin Blossoms, Until I Fail Away
16 Elton John, Can You Feel The Love ...
17 Ali-4-One, I Swear
18 Counting Crows, Mr. Jones
19 Enigma, Return To Innocence

18 Counting Crows, Mr. Jones
19 Enigma, Return To Innocence
20 10, 000 Maniacs, Because The ...
21 General Public, I'll Take You There
22 Pink Floyd, Take It Back
23 Ace Of Base, The Sign
24 Bruce Springsteen, Streets Of...
25 Toad The Wet Sprocket, Fall Down
26 Joshua Kadison, Beautiful In My ...
27 Madonna, I'll Remember
28 Bonnie Raitt, You
29 Babyface, When Can I See You
30 Pretenders, I'll Stand By You

* * NEW ADDS * *

Spin Doctors, You Let Your Heart Go Too ... Youssou N' Dour/Neneh Cherry, 7 Seconds

Gary Chapman, Sweet Glow Of Mercy Geoff Moore, Life Together Al Denson, Say It With Love Commissioned, Love Is The Way Cauzin' Efekt, Break Out...(ADD)



One hour weekly 216 W Ohio Chicago, IL 60610

Spin Doctors, You Let Your Heart. Grant Lee Buffalo, Fuzzy Brailt Cer Burland, 1022y
Beastle Boys, Sabatoge
Pavement, Cul Your Hair
Gumball, Revolution On The Rocks
Inspiral Carpets, Saturn 5
Stone Temple Pilots, Vasoline
Cheap Trick, You're All I Wanna...
Sonic Youth, Cool Thing
Green Day, Backet Case Green Day, Basket Case L7, Andres Primal Scream, Jailbird Jesus Lizard, Glamourous Seed, Rapture Seed, Rapture
Toad The Wet Sprocket, Fall Down
Gigolo Aunts, Cone



1/2-hour weekly 46 Gifford St Brockton, MA 02401

www.americanradiohistory.com

Frank Black, Headache Stompbox, No Woods Soundgarden, Black Hole Sun Eleven, Reach Out Alison Moyet, Getting Into Something Biohazard, Tales From The... Stabbing Westward, Nothing Stabbing Westward, Nothing Pulp, Do You Remember... Alice In Chains. I Slay Away Sugartooth, Sold My Fortune Eve's Plum, Die Like Someone Beck, Beer Can October Project, Return To Me Toad The Wet Sprocket, Fall Down

Artists & Music

JULES SHEAR FINDS BLISS IN WOODSTOCK

(Continued from page 16)

tion CD to be packaged with 30,000 issues of CD Review.

In addition, Island plans to produce a cassette sampler of "Healing Bones," to be sold in alternative retail locations such as coffeehouses, clothing stores, and boutiques. "Hopefully, we'll get Jules out to do some acoustic shows at these places as well," Hart says.

A U.S. tour officially begins Aug. 26 at an album alternative convention in Boulder, Colo. He then will embark on a small theater tour.

Although Shear will not be playing with other singer/songwriters this time out, Hart is hoping this tour will put the singer before the same kind of audience that was exposed to him when he appeared on the "In Their Own Words" tour in 1992. "It was important to get the upper-demographic, audiophile, non-trendy people to be able to see him and know him not just as a songwriter," Hart says. "We're trying to carry out that flavor in our tour.'

It was during that tour that Shear and pal Marshall Crenshaw began duetting on the Walker Brothers hit "The Sun Ain't Gonna Shine Anymore," an integral part of "Healing Bones" and the first song Shear has ever recorded that he didn't write.

Although he did request that "The Sun Ain't Gonna Shine" not be the first single out of the box, Shear chuckles at the ironic possibility of having a hit with someone else's song. "It would be great just to have a hit," he says. "Recording a song you didn't write actually frees you up. All you have to do is be a great singer for a moment."

The recording of "Healing Bones" was a unique experience for Shear, who hooked up with co-producers Rod Argent, who also plays keyboards on the album, and Peter Van Hooke at Woodstock's Bearsville Studios.

At the suggestion of Argent and Van Hooke, Shear recorded his vocals and acoustic guitar first, and the instrumentals were then built around his voice. "Having my vocals done at an early stage in the recording was really fun, because I got the weight off my shoulders early on and was able to participate in a lot of the production," Shear says.

With a history of writing hit songs for other pop acts, but no real hit of his own, Shear says he's ready for a breakthrough. "I don't think I can be a great recording artist without being a great songwriter," he says, then pauses. "I've worked really hard to be a good songwriter, and what I really want is to have it all. Is that too much to ask?

LUSCIOUS JACKSON

(Continued from page 14)

base," 12-inches of "Citysong" went out to college radio and indie retail accounts in early July. In mid-July, commercial alternative radio, clubs, and top 40/rhythm mix-show jocks will be serviced with a dance version of "Citysong." The remix was executed by producer T-Ray.

Costello says the label will go for adds around mid-August. By then the band will be on tour, on Lollapolooza's second stage.

Later, Costello adds, Luscious Jackson may play a few gigs in New York and Los Angeles before embarking on a headlining tour in September. Appearances on late-night television are also being planned.

LATIN NOTAS

(Continued from page 43)

this development will include the importance of lyrics by Latino writ-

Rest assured that Sabina will be leading the way.

HADIO NOTAS: United Broadcasting Company (UBC), in anticipation of purchasing WAY Broadcasting's New York outlet WKDM-AM, has entered into a local marketing agreement for WKDM and UBC's WNWK-FM. UBC is expected to switch WKDM from fulltime Spanish to a brokered station whose programming will still be primarily in Spanish. WNWK also is a brokered station. Amazingly, the New York radio market could end up with only one full-time Spanish station, WSKQ-FM, now known as Mega 97.9 ... WQBA-FM Miami ("La Exitosa") has launched a midday music mix program called "La Ensaladita De La Tarde." Produced by Miami club DJ Carlos Sarli, the 40-minute Latin music melange offers a wide assortment of Afro-Caribbean sounds as well as healthy doses of reggae, soca, and dancehall.

ROADWORK: Mesa/Bluemoon flamenco duo Willie and Lobo kick off a 19-date U.S. jaunt July 19 at Blues Alley in Washington, D.C. The pair has just released its scintillating second album, "Fandango



WILLIE AND LOBO

Nights"... Headlining the "Latin jazz fest" Aug. 14 at the Fujitsu-Concord Jazz Festival 1994 are Eddie Palmieri, Poncho Sánchez, Mongo Santamaría, Ray Barretto, and the Machete Ensemble. The annual three-day jazz happening is set to take place Aug. 12-14 at the Concord Pavilion in Concord, Calif.

RELEASE UPDATE: British imprint Nimbus Records has released "Pernambuco Music Brasil." a wonderful exploration of music from northeastern Brazil by Oficina De Cordas, or String Workshop, Nimbus is expecting to release three alhums from Cuban artists: rumba act Folklaymuma, longtime son favorites Familia Valera-Miranda, and son and bolero act Estudiantes Invasora.

BILLBOARD JULY 16, 1994

Nona Gaye, Love Sign Patra, Romantic Call Pride & Glory, Losin' Your Mind Rampage, Beware Of The Rampsack Spin Doctors, You Let Your Hearl... Stakka Bo, Here We Go Tag Team, Here It Is, Bam! Taylor Dayne, Original Sin

International

N.Z. Firm Rescues Oz's Vox Chain Deep Forest Guru Explores

2nd Retailer In Week To Gain Foreign Ownership

■ BY CHRISTIE ELIEZER

MELBOURNE—Australian music and electronics chain Vox became the second retailer to pass into foreign hands in one week when New Zealand's Brierly Investments put up \$100 million Australian (\$72 million) to rescue the chain.

Vox was saved in the same week that rival Brashs found new ownership in the shape of Singapore-based Ong Beng Seng and associated companies (Billboard, July 9).

Perth-based Vox generates \$576 million in sales a year through 250 stores across Australia, which are known by various names including Chandlers—

Pro-Markt Sells CDs By The Kilo

■ BY WOLFGANG SPAHR

HAMBURG—For years, German dealers have complained about larger chains "dumping" large volumes of cheap CDs on the market and treating a cultural product the same way a butcher would offload cheap meat at closing time.

Yet CDs have never been sold by weight before—until now, that is. Germany's Pro-Markt chain is offering customers a kilo of CDs for 29 German marks (\$18.13) during the hot summer months when music customers thoughts turn to other pastimes.

Pro-Markt has 200,000 CDs to offload through its 22 stores, and the offer will remain in force as long as stocks last. Pro-Markt buys its product from Mannheimbased wholesaler Top Music International.

The provocative ad slogan reads: "Scandal at Pro-Markt. 200,000 CDs have to go. One Kilo for DM 29." One Kilo of CDs (1.75 pounds in weight) constitutes ten discs. Pro-Markt also is selling the cheap CDs individually for 2.90 marks (\$1.81). A chart CD costs between 30 marks (\$18.75) and 39 marks (\$24.37).

Other dealers need not fear the low-price strategy, the chain says; most of the CDs are rock, pop, jazz, and classical catalog and will not eat into the chart business, which is already eroded by the loss-leader policy of department stores.

Achim Wessendorf, manager of the Mannheim store, says, "We want this advertising concept to draw customers into our stores in the hot summer months." According to Wessendorf, typical buyers are "bargain-hunters who look for their favorites among our range. We're actually selling most of the CDs individually."

which is estimated to have a 10% share of the music retail market—as well as Billy Guyatts, Stan Cash, Archie Martin Vox, and Errol Stewarts Warehouses.

Vox faced cash flow and creditor confidence problems and the possibility of being placed in the hands of administrators, and voluntarily suspended its shares June 16 pending news of financial changes.

Brierley, through its subsidiary Australian Consolidated Investments (ACIL), will pick up Vox for a nominal fee. As a 96% shareholder in the company, it will first repay debts to banks (\$23.7 million) and creditors (\$26.6 million), while the remaining \$21.7 million is budgeted for rationalization and improvements to computer systems and financial controls.

Brierley's initial move into the Australian electronics market was disastrous. It sank millions of dollars into Brash Holdings—without realizing there was a cash problem—and its 12.4% stake now appears to have minimal value.

ACIL director Don Bourke says his company has been studying the Australian retail industry for the last nine months. "We identified that most participants were over-leveraged, had poor systems, a high cost base, and management problems."

Vox retail chief executive John Downie will be retained by the new owners, and the group's stores will be kept intact as the new owners return to normal trading terms, although the chain will probably have a new name.

Media speculation suggests that the new owners of Brashs and Vox could begin discussions on a possible merger. Vox's previous owner had already initiated preliminary talks in January but had pulled out, blaming "the attitude of Brashs' management."

There was a temporary hitch in Brashs' \$28.8 million sale to Singapore tycoon Ong Beng Seng's HPL/Reef companies when a failed bidder, Sydney-based Edels Music Stores, made a surprise, 11th-hour offer of \$47.5 mil-

lion. Brashs administrators remained hostile to the new bid. A rejection of the HPL/Reef offer likely would have meant a settlement delay of 60 days, which made very real the prospect of the company being placed into receivership or liquidation to protect the administrators.

Although the higher value of Edels bid initially looked appealing, its attached conditions reduced the average return to creditors to 45 cents on the (Australian) dollar, versus HPL/Reef's 53 cents.

Edels' valuation did not take into account an erosion of the cash position in June, and was unaware of the high level of liabilities (\$28.8 million) incurred during the two-month administration that had to be discharged.

An analysis of the two offers showed that the HLP/Reef offer would provide an estimated pool of \$59 million for creditors, while Edels delivered \$51.1 million.

More than 800 creditors (owed about \$78.4 million) decided during a sevenhour meeting in Melbourne to accept the HLP/Reef offer, while seven voted for the Edels bid.

Deep Forest Guru Explores French Tradition On EMI Set

■ BY EMMANUEL LEGRAND

PARIS—Having put pygmy chants at the top of the world's charts with the success of "Deep Forest," the album's co-composer, Eric Mouquet, is hoping to do the same with one of the most popular forms of traditional music originating from France.

"Dao Dezi"—which, roughly translated, means "let's go"—is a fusion of Celtic music and techno dance rhythms and has all the ingredients and originality of Mouquet's original hit.

This time, EMI will have the international license to the production while Mouquet works on another Deep Forest project for Sony Music.

Mouquet and his partner, Guilain Joncheray, have teamed with "real" singers and musicians, recording them as opposed to sampling them.

"Deep Forest," co-composed and arranged by Mouquet and Michel Sanchez, produced by Dan Laxman and executive-produced by Guilain Joncheray, sold more than 1.5 million units around the world.

Mouquet says that after "Deep Forest" he wanted "to look for something



GUILAIN JONCHERAY AND ERIC MOUQUET

different. I started to listen to a lot of French traditional music. I bought a lot of records, especially those from a French label, Silex, which specializes in traditional music. I heard fantastic things, mainly folk music from Brittany. From then, the concept of a new album grew on me."

Inspired by this music, he started by recording a couple of demos of the folk music in May and June, to which he added techno beats. Says the 34-year-old Mouquet, "I have always been interested in techno and by the energy this music can offer. I felt the two styles could be mixed, and I took some samples of songs to which I added these techno beats."

The next step was the discovery of Denez Prigent, who is part of the new generation of singers from Brittany who perpetuate the tradition of old songs known as "gwerz" (a cappella poetry dating back to the middle ages) and the ancient dance chants known as "kan ha diskan."

Prigent recently opened for French rock icon Stephan Eicher, performing before audiences that had never heard of him before.

Mouquet says he listened to Prigent's first album on Silex while in New York, visiting the French Music Office. "I heard his music, and Christian Dalbavie (MD of the FMO) told me I should work with this guy. I was absolutely astounded when I heard his music, especially the a cappella song Ti Eliz Iza.' I sampled his voice, made a demo, and tried to meet with Denez. I was thrilled when he told me he was seduced by the concept."

He adds, "This is when I dropped completely the idea of samples. I was lucky to deal with a music which is pretty alive today, with many impressive performers. Through Denez, I got in contact with many musicians, and step by step it took off. I was told that the musical community in Brittany is very closed and conservative, which turned out to be untrue. In fact, I never saw such enthusiasm."

Mouqet says that even established Breton acts agreed to play on the album, including the band Tri Yann, which performs one of its most popular hits on the album—"La Jument de Mishao," which is the first single.

Quickly, Mouquet lined up some top musicians and vocalists. Among them were singers Arnaud Maisonneuve (who sings on the traditional "Kokerikero"), Manu Lann Huel (on the trad anthem from Brittany, "Tri Martelod," which has recently been rerecorded by (Continued on page 52)



Dutch Treat. Executives of MCA Music Entertainment International celebrate at the opening party for the Dutch division in Hilversum. MCA also appointed four general managers to head its new companies in Austria, Switzerland, Denmark, and Norway, bringing the total of European MCA companies to 12. Shown, from left, are Al Teller, chairman/CEO, MCA Music Entertainment Group; Rolf Summer, GM, Switzerland; Heinz Canibol, managing director, MCA Music Entertainment GmbH and regional VP, GSA; Jorg Eiben, GM, Austria; Zach Horowitz, executive VP, MCA Music Entertainment Group; Jens Otto Paludan, GM, Denmark; Gert Holmfred, managing director, Sweden and area manager, Scandinavia; Petter Singsaas, GM, Norway; and Jorgan Larsen, president, MCA Music Entertainment International.

Pirates Put Up Fight In Hong Kong

BY MIKE LEVIN

HONG KONG—Two weeks after Hong Kong record companies started their private fight against a new surge of piracy, the campaign is teaching executives about the need for patience. Hawkers plying the counterfeit CDs are turning out to be more elusive than anyone thought.

The Southeast Asian headquarters of Warner Music International, claiming local revenue losses to piracy of about 50% so far this year, instigated a civil action that would allow solicitors from local law firm Deacons to apprehend street sellers caught with counterfeit albums (Billboard, June 4).

The first six raids, since June 15, have resulted in only two arrests. In most cases, the legal eagles could find

no pirate CDs—or watched as the hawkers turned heel and ran, leaving behind their illegal products.

Many believe that most unlicensed hawkers are lying low until the raids stop, which has happened on all previous anti-piracy campaigns. Summer is a particularly lucrative time as students on holiday hit the streets to buy and sell

"We all knew this would take some time. I think the two arrests are a positive sign of what is to come," says Paul Ewing, Warner Music International VP/regional director. "I don't know how long we can keep [the raids] up, but our goal is to make a dent in the business during this season."

The Hong Kong department of global label group IFPI helped coordinate the first stage, which cost \$51,000, but has turned further action over to Warner, which will fund the campaign itself if no other record companies want to be involved. Original plans called for an expenditure of \$180,000-\$220,000 for it to have any real effect.

"The Hong Kong department can't support the action any longer because it has reached the limit of its funding," says J.C. Giouw, regional director of IFPI. "They don't think it is worthwhile spending more."

In his role as regional boss, Giouw adds that he will continue in an advisory capacity for Warner as well as coordinate a new IFPI plan. It will offer cash rewards of \$1,000-\$6,000 for information leading to the arrest of distributors pushing pirate albums.

SIAE Opens China To Rights Agreements

■ BY MARK DEZZANI

ROME—Italy's authors' rights society SIAE has struck a reciprocal deal with its Chinese counterpart, guaranteeing that the two societies will agree to protect each others' repertoire in their respective territories (Billboard, July 9).

SIAE is the first major rights society to strike such a deal, and others are expected to follow suit this year, enabling the Chinese society to act on protection of repertoire and to lobby the Chinese government. However, it is not expected that foreign authors will receive any performance revenue from China until well into the next century.

SIAE commissioner Roman Vlad announced the June agreement between SIAE and the People's Republic of China, saying the deal had been signed "due to our close relationship, which began 13 years ago, between the SIAE and Chinese cultural associations and clubs. Chinese delegations have been visiting our central and regional offices for a series of meetings to gather information about Italian copyright and the economic and administrative organization of the society."

The agreement, effective July 1, was signed in Beijing by Vlad and Wang Li Ping, the president of the Chinese Society of Authors (MCSC). The deal covers musical performance rights and confirms China's adherence to the Berne Convention and the International Confederation of Authors and Composers Societies (CISAC), of which Vlad is also president.

China will participate for the first time at CISAC's international

conference, to be held Sept. 18-22 in Washington, D.C.

SIAE spokesman Sappo Matteucci says, "The agreement between the SIAE and China's MCSC is a pilot contract, which could lead to agreements with other national authors' associations. Although the Chinese delegations have been studying our organization, they have yet to enforce their own policing and collection of rights within China."

CISAC members—which include most of the world's performing rights societies—are mandated to license each other's repertoire in their own territories through a web of multilateral agreements.

The SIAE deal is the first of what CISAC executive board chairman Gunnar Petri hopes will be many international deals to empower MCSC to act within the PRC to police use of the world's repertoire. At a CISAC conference in Jerusalem in June, members decided to sign reciprocal agreements with the fledgling Chinese society.

Says Petri, who is also managing director of Swedish authors' society STIM, "We regard this society [MCSC] as the natural representative of foreign authors' societies. We are enabling the Chinese society to construct that web of agreements. That will enable some things to be done relatively quickly, such as lobbying and getting legislation imposed. Yet when it comes to actually collecting money from performance in China, it will be some years yet."

BMG Music Publishing's Southeast Asian director, David Loiterton, says he welcomes the move toward allowing MCSC to represent foreign rights. "The Chinese society will require government approval for many things. If this move can get them to stand on their feet and get the confidence of the government, then that's only a good thing. How soon we see revenues will obviously depend on the society's ability to collect on these rights in mainland China."

As the concept of copyright and the need for an authors' rights society have developed in Asia and the former Eastern Bloc, established CISAC members have been offering assistance to the embryonic societies. Developing nations receive technical and practical advice from a "societe parenne," or "godfather society."

While the Chinese society has been receiving assistance from Japan's JASRAC, delegations from CISAC have been visiting Beijing on a regular basis to assist the new society.

In a similar mannner, France's SACEM is aiding Russia, Sweden's STIM is dealing with societies in the independent Baltic Republics, and Germany's GEMA is offering assistance to Poland.

Assistance in preparing this story was provided by Dominic Pride in London.

A Sign Of The Times In Japan

Warner Runs Newspaper Ad Effort

■ BY STEVE McCLURE

TOKYO—Warner Music Japan has become the first record company to launch an ad campaign in a major daily newspaper here. The 12-month "Warner Music

The 12-month "Warner Music Times" campaign features half-page ads that appear around the 25th of each month in the Asahi Shimbun newspaper's evening edition. The Asahi has a circulation of some 4 million and is Japan's equivalent of The New York Times. The ads are placed immediately below the daily TV listing to guarantee maximum exposure.

Each "edition" of the Warner Music Times includes news items regarding the company's priority releases for that month or special features concerning various types of music, such as the campaign's inaugural ad in January promoting WMJ's classical repertoire.

The campaign was launched by Warner Music Japan chairman Ryuzo Kosugi and coordinated by advertising agency Hakuhodo. The novel step has been positively received within the industry for its unusual news-like approach in highlighting both international and

domestic artists, says WMJ press liaison Jonny Thompson.

One of Kosugi's goals for this campaign has been to give repertoire areas, such as classical and new artists, which have limited advertising budgets, the kind of high-profile exposure normally reserved for major releases, according to Thompson

Thompson.

"Since the launch of the campaign, I've seen one or two similarly styled ads, proving, I guess, the old adage that imitation is the sincerest form of flattery," Thompson adds.

Warner Music International's Japanese operations were reorganized into the two creative divisions of east west japan and WEA Japan in September 1993.

Recent ads in the campaign have included items on top-selling domestic WMJ acts Noriyuki Makihara, Tatsuro Yamashita, Mariya Takeuchi, and X Japan, as well as releases by foreign artists such as Phil Collins and INXS. January's classical spotlight included a section introducing WMJ's new line of budget-priced recordings for consumers making their first foray into the classical field.

newsline...

POPKOMM SAYS its exhibition space has been sold out this year. More than 350 exhibitors are booked for this year's event, to be held Aug. 18-21 in Cologne's Messe.

THE INTERNATIONAL Managers Forum has established a Producer Managers Group to accommodate the interests of its members who are studio producers. Some 30 producer managers attended a June 21 IMF meeting at London's Albert Hall.

VIRGIN RETAIL EUROPE and MCA International are coordinating a European campaign for the "Rhythm Country & Blues" album. Visitors to any of the 14 stores may enter a competition to win a Ford Maverick or a Virgin holiday in L.A.. The campaign is backed by POS displays and ad support in in-house magazines.

ROBERT ABRAHAMS, former deputy CEO of U.K.'s Performing Right Society (PRS), settled his libel action against the society on the day the case came to court, July 1. Abrahams claimed that the society implied he was partly responsible for the abandoned PROMS computer project, which cost the society \$12 million. Under the settlement—financial terms of which were kept secret—PRS stated that it accepts that Abrahams "bore no responsibility for any of the failings of the PROMS Project, and that he never misled the [PRS] Council in any way." Abrahams withdrew all allegations of malice on the part of PRS.

DUTCH COURTS have imprisoned eight people after finding them guilty of making and distributing pirate CDs. Courts in The Hague convicted the suspects, who were among 16 people arrested last December after an investigation by police and Holland's rights society, BUMA/STEMRA. Another 18 were sentenced to imprisonment or community service for their involvement in the sale of the compilation CDs.

U.K. RIGHTS SOCIETIES PRS and MCPS are inching closer toward sharing a database. At a PRS Council meeting June 22, a report by the consulting firm Price Waterhouse was debated, and PRS will now draft a set of agreements between itself and mechanicals society MCPS, which has commissioned its own report into technical collaboration.

MIDEM ORGANIZATION has named promoter Bernard Batzen as artistic director for MIDEM 1995, which will take place Jan. 30-Feb. 3, 1995, in Cannes. Batzen, also former manager of French act Mano Negra, replaces Cathy Bitton, who left to join PolyGram France as international licensing and marketing director.

MTV EUROPE is starting a trade ad campaign for its launch of VH-1, due to bow on U.K. satellite TV this September. Ad agency Rainey Kelly Campbell Roalfe put together the ads, featuring the slogan "Music That Means Something."

ON THE MOVE ... Former BMG Ariola A&R/marketing chief Tony Ioannou has been appointed managing director of Arcade Germany, based in Dusseldorf, as of July 1. EMI U.K. promotions director Matthew Austin has resigned, with divisional marketing director Ian Ramage taking over his responsibilities.

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PAN	(Dempa Publications, Inc.) 7/11/94	CA	NAD	(The Record) 6/27/94	GE	RM/	Compiled by Media Control 7/5/94			(Nielsen/Europe 1) 6/25/94
LAST	SINGLES	THIS	LAST	SINGLES	THIS	LAST	SINGLES		LAST WEEK	SINGLES
4	INNOCENTO WORLD MR. CHILDREN TOY'S FACTORY	1	1	IF YOU GO JON SECADA SBWCEMA	1	1	UNITED PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST	1	1	I CAN SEE CLEARLY NOW JIMMY CLIFF SQUAT
3 2	SEKAIGA OWARU MADEWA WANDS B-GLAM HITOMI O SORASANAIDE DEEN B-GRAM	2	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA/SONY	2	2	MMM MMM MMM CRASH TEST DUMMIES ARISTA	2	2	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSICAS
NEW	KOISHITE MUU-CHO TUBE SONY	3	3	SLEEPING IN MY CAR ROXETTE EMIZEMA	3	3 4	WITHOUT YOU MARIAH CAREY COLUMBIA THE REAL THING 2 UNLIMITED ZYX	3	3	THE RHYTHM OF THE NIGHT CORONA AIRPLA' POLYGRAM
5	SORA TO KIMI NO AIDANI MIYUKI NAKAJIMA PONY CANYON	5	4 5	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY 100% PURE LOVE CRYSTAL WATERS MERCURY/PGD	5	6	ALWAYS ERASURE INTERNAL	4	4	JE DANSE LE MIA IAM DELABEL/VIRGIN
6	SURVIVAL DANCE TRF AVEX TRAX	6	6	HEY DJ LIGHTER SHADE OF BROWN MERCURY/PGD	6	7	INSIDE STILTSKIN VIRGIN	5	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
8	NATSU O DAKISHIMETE TUBE SONY	7 8	7 8	STAY ETERNAL EMIZEMA EASE MY MIND ARRESTED DEVELOPMENT	8	5 8	I LIKE TO MOVE IT REEL 2 REAL EMI IT TAKES ME AWAY MARUSHA MOTOR MUSIC	6	8	THE MOST BEAUTIFUL GIRL IN THE WORLD
7	BOY MEETS GIRL TRF AVEX TRAX JUN ALRHAPSODY MARIYA TAKEUCHI EAST WEST			CHRYSALIS/CEMA	9	11	ACID FOLK PERPLEXER POLYDOR	7	6	PRINCE SCORPIO HERO MARIAH CAREY COLUMBIA
NEW	JAPAN BERANGKAT THE BOOM SONY	9	9	MISLED CELINE DION EPIC/SONY WILD NIGHT JOHN MELLENCAMP MERCURY/PGD	10	19 16	EVERYBODY D.J. BOBO EAMS BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	8	9	THE POWER OF LOVE CELINE DION COLUMBIA
NEW	ALBUMS	11	11	ANYTIME ANYPLACE JANET JACKSON VIRGIN/CEMA	12	12	JESSIE JOSHUA KADISON SBIZEMI	9	11	BLACK BETTY RAM JAM VERSAILL IT'S ALRIGHT EAST 17 BARCLAY/POLYGRAM
1	TUBE OWARANAI NATU NI SONY	12	12	SAID ! LOVED YOUBUT I LIED MICHAEL BOLTON COLUMBIASONY	13	15	THE COLOUR OF MY DREAMS B.G. THE PRINCE OF RAP COLUMBIA	11	12	SENSUALITE AXELLE RED VIRGIN
10	ORIGINAL LOVE KAZENO UTA WO KIKE TOSHIBA EMI ZARD OH MY LOVE BEGLAM	13	13	I LIKE TO MOVE REEL 2 REAL QUALITY/PGD	14	NEW	THINK ABOUT THE WAY ICE MC POLYGRAM	12	16 13	SUR ET CERTAIN DAVID TONTON DELABELIVIRGE DOOP DOOP ARCADE
3	TETUSYA KOMURO SELLECTION TMN BLACK EPIC	14	14 15	I'LL REMEMBER MADONNA SIREWEA GET DOWN TO IT TBTBT ISBA	15 16	NEW 9	I SWEAR ALL 4 ONE EWR MADCHEN LUCILECTRIC ARIOLA	14	15	THE SIGN ACE OF BASE BARCLAY/POLYGRAM
5	SONY LINDBERG LINDBERG TOKUMA JAPAN	16	16	DREAMS THE CRANBERRIES ISLAND/PGD	17	10	GIVE ME ALL YOUR LOVE MAGIC AFFAIR ELECTROLA	15	14	RETURN TO INNOCENCE ENIGMA VIRGIN
8	MASAHARU FUKUYAMA ON AND ON BMG VICTOR	17	17	THE POWER OF LOVE CELINE DION EPICSONY	18	NEW	THE RHYTHM OF THE NIGHT CORONA ZYX	16 17	10 NEW	LA SOLITUDINE LAURA PAUSINI CARRERE MANGEZ-MOI! BILLY ZE KICK & LES GAMINS
4	TAKASHI UTSUNOMIYA SELLECTION TMN RED	18	18 19	YOLANDA REALITY QUALITY NEVER LET YOU GO NKOTB COLUMBIA/SONY	19 20	14	NO MORE MAXX INTERCORD U & ME CAPPELLA ZYX	1		FOLIE POLYGRAM
7	IZUMI TACHIBANA KOBORE OCHIRU MONO SONY	20	20	GHETTO JAM DOMINO COLUMBIA/SONY			ALBUMS	18	NEW	GIRLS AND BOYS BLUR EMI THE REAL THING 2 UNLIMITED SCORPIO/POLYG
6	NAOTO KINE SELLECTION TMN BLUE KING	١. ا	,	ALBUMS	1	1	MARIAH CAREY MUSIC BOX COLUMBIA CRASH TEST DUMMIES GOD SHUFFLED ARISTA	20	17	LOOK WHO'S TALKING DR. ALBAN BMG
NEW	HITS 1 V/A WEA JAPAN	1 2	3	ACE OF BASE THE SIGN ARISTA/BMG COUNTING CROWS AUGUST AND EVERYTHING	2	2 3	2 UNLIMITED REAL THINGS ZYX	1		ALBUMS
	RLANDS (Stichting Mega Top 50) 7/4/94			AFTER DGC/UNI	4	4	JOSHUA KADISON PAINTED DESERT SERENADE	1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERI COLUMBIA
LAST WEEK	SINGLES	3 4	3	STONE TEMPLE PILOTS PURPLE ATLANTICATE PINK FLOYD THE DIVISION BELL COLUMBIA/SONY	5	9	SBK/EMI MARUSHA RAVELAND MOTOR MUSIC	2	3	ACE OF BASE HAPPY NATION BARCLAY/POLYGRA
1	AS DICK ME HULLEP NODIG HEB JOHAN & DE	5	6	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/	6	7	ROXETTE CRASH! BOOM! BANG! ELECTROLA	3	2 5	ALAIN SOUCHON C'EST DEJA CA VIRGIN PATRICK BRUEL BRUEL RCA
2	GROOTHANDEL BUNNY MUSIC DREAMS 2 BROTHERS ON THE 4TH FLOOR CNR	6	5	BEASTIE BOYS ILL COMMUNICATION CAPITOL/CEMA	8	6	FLIPPERS UNSERE LIEDER ARIOLA PINK FLOYD THE DIVISION BELL EMI	5	6	BERNARD LAVILLIERS CHAMPS DU POSSIBL
	MUSIC	7	11	SOUNDGARDEN SUPERUNKNOWN A&M/PGD	9	8	ERASURE I SAY, I SAY, I SAY MUTE	6	8	BARCLAY MARIAH CAREY MUSIC BOX COLUMBIA
3	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA	8	8	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS ATLANTICWEA	10	11	AEROSMITH GET A GRIP GEFFEN KASTELRUTHER SPATZEN ATLANTIS DER BERGE	7	12	SOUNDTRACK PHILADELPHIA COLUMBIA
6	U & ME CAPPELLA AXIS/RED BULLET	9	9	SOUNDTRACK THE CROW ATLANTIC/WEA	11	10	косн	8	19	BILLY ZE KICK BILLY ZE KICK ET LES GAMINI FOLIE PHONOGRAM
5	THE RHYTHM OF THE NIGHT CORONA DWA/ZYX MUSIC	10 11	10	BOSTON WALK ON MCA/UNI CANTO GREGORIAN GREGORIAN CHANTS EMI	12	14	BEASTIE BOYS ILL COMMUNICATION CAPITOLISM MAGIC AFFAIR OMEN (THE STORY CONTINUES)	9	11	2 UNLIMITED REAL THINGS SCORPIO/POLYGRAM
4	THE REAL THING 2 UNLIMITED BYTE	12	15	JON SECADA HEART SOUL & A VOICE SHIVCEMA	13	13	ELECTROLA	10	4	MICHEL SARDOU SELON QUE VOUS SEREZ, I
9 8	NO MORE MAXX BLOW UP/DURECO ONE METALLICA MERCURY/PHONOGRAM	13	14	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA ENIGMA CROSS OF CHANGES VIRGIN/CEMA	14	12 NEW	CHRIS DE BURGH THIS WAY UP POLYGRAM JULE NEIGEL BAND HERZLICH WILLKOMMEN	11	10	FREDERICKS GOLDMAN JONES ROUGE COLU
NEW	INSIDE STILTSKIN VIRGIN	14	13 NEW	VARIOUS KISS MY ASS MERCURY/PGD	15	NEW	ARIOLA	12	14	M C SOLAAR PROSE COMBAT POLYDOR ENIGMA THE CROSS OF CHANGES VIRGIN
7	SWEETS FOR MY SWEET C J LEWIS BLACK MARKET/	16	NEW	JOHN MELLENCAMP DANCE NAKED MERCURY/PGD	16	19 17	PUR SEILTANZERTRAUM INTERCORD PRINCE ITAL JOE FEATURING MARKY MARK LIFE	14	7	PINK FLOYD THE DIVISION BELL EMI
	ALBUMS	17	16 19	CELINE DION THE COLOUR OF LOVE EPIC/SONY SEAL SEAL II ZTT	17	17	IN THE STREETS EAST WEST	15	13	ALAIN BASHUNG CHATTERTON BARCLAY/POLYC
1	2 UNLIMITED REAL THINGS BYTE-SONY MUSIC	19	REN	AEROSMITH GET A GRIP GEFFEN/UNI	18	16	SOUNDTRACK PHILADELPHIA EPIC	16 17	15 NEW	KING COOL KING COOL VOGUE/BMG MANO NEGRA CASA BABYLON VIRGIN
2 3	LAURA PAUSINI LAURA CGD/WARNER MARIAH CAREY MUSIC BOX COLUMBIA	20	17	VINCE GILL WHEN LOVE FINDS YOU MCA/UNI	19	15 NEW	STONE TEMPLE PILOTS PURPLE EAST WEST TAKE THAT EVERYTHING CHANGES RCA	18 19	18 NEW	EDDY MITCHELL RIO GRANDE POLYDOR STEPHAN EICHER CARCASSONNE BARCIAY
5 8 NEW	JEFF TRACHTA & BOBBY EAKES BOLD AND BEAUTIFUL DUETS ARCADE ANDRE HAZES & NED ELFTAL GOOD LUCK ORANJE DINO LAURA PAUSINI LAURA PAUSINI CGD/WARNER	THIS	LAST	ITS OF THE SINGLES	THIS	LAST	ALBUMS		LAST WEEK	SINGLES SWEET DREAMS LA BOUCHE SCORPIO RIGHT IN THE NIGHT JAM & SPOON DANCE PO
		1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION	1 2	1 2	ACE OF BASE HAPPY NATION METRONOMEAONDON MARIAH CAREY MUSIC BOX COLUMBIA	3	4	EINS, ZWEI, POLIZEI MO-DO EXPANDED/piastika
	(Australian Record Industry Assn.) 7/10/94	2	2	I SWEAR ALL-4-ONE ATLANTIC	3	NEW	SPIN DOCTORS TURN IT UPSIDE DOWN EPIC	4 5	1 5	IL CIELO FIORELLO E CATERINA RTI MUSIC/F.R. STREETS OF PHILADELPHIA BRUCE
LAST WEEK	SINGLES	3 4	NEW 3	LOVE AIN'T HERE ANYMORE TAKE THAT RCA SWAMP THING THE GRID deconstruction	4	10	THE ELECTRIC LIGHT ORCHESTRA THE VERY BEST OF THE ELECTRIC LIGHT ORCHESTRA DINO			SPRINGSTEEN COLUMBIA
1	LOVE IS ALL AROUND WET WET PHONOGRAM	5	NEW	(MEET) THE FLINTSONES BC-52'S MCA	5	36	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS	6 7	7	CHANGE MOLELLA TIME I'LL REMEMBER MADONNA WARNER BROS
2 3	MMM MMM MMM CRASH TEST DUMMIES ARISTA STAY ETERNAL EMI	6	4 7	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA GO ON MOVE REEL 2 REAL FEAT. THE MAD	6	3	THE CRANBERRIES EVERYBODY ELSE IS DOING	8	9	THINK ABOUT THE WAY ICE MC DWA
5	AROUND THE WORLD EAST 17 POLYDOR			STUNTMAN POSITIVA			IT, SO WHY CAN'T WE? ISLAND	9	NEW 8	CHIUDITI NEL CESSO 883 F.R.I. THE 7TH ALLUCINATION DATURA FLYING
4	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL/ SONY	8 9	NEW 9	WORD UP GUN A&M SHINE ASWAD BUBBLIN	8	8	BLUR PARKLIFE FOOD EDDI READER EDDI READER BLANCO Y NEGRO			ALBUMS
14	I LIKE TO MOVE IT REEL 2 REAL EMI	10	5	YOU DON'T LOVE ME (NO, NO, NO) DAWN PENN	9	6	DEACON BLUE OUR TOWN-GREATEST HITS	1	2	VARIOUS FESTIVALBAR '94 EMI
7	LONELY/BIZARRE LOVE TRIANGLE FRENTE! MUSHROOM/FESTIVAL	11	NEW	BIG BEAT/ALTIANTIC EVERYBODY GONFI GON TWO COWBOYS 3 BEAT/	10	NEW		2 3	5	PINK FLOYD THE DIVISION BELL EMI MARIAH CAREY MUSIC BOX COLUMBIA
6	THE MOST BEAUTIFUL GIRL PRINCE FESTIVAL			FFRREEDOM			OF VERTIGO PINK FLOYD THE DIVISION BELL EMI	4	6	VARIOUS DEEJAY PARADE 4 TIME
12 13	SHAKA JAM KULCHA WARNER PRAY TAKE THAT RCA	12	6	DON'T TURN AROUND ACE OF BASE METRONOME NO GOOD (START) THE PRODIGY XL RECORDINGS	11		2 UNLIMITED REAL THINGS PWL CONTINENTAL	5	8	883 REMIX 94 F.R.I LAURA PAUSINI LAURA CGD
8	I'LL STAND BY YOU PRETENDERS WARNER	14	18	CRAZY FOR YOU LET LOOSE MERCURY	13	11	CRAZY JULIO IGLESIAS COLUMBIA	7	4	JOVANOTTI LORENZO 1994 SOLELUNA/MERCUR
9 11	UR THE BEST THING D:REAM WARNER MORE WINE WAITER PLEASE THE POOR COLUMBIA	.15	NEW	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN	14		DIANA ROSS ONE WOMAN-THE ULTIMATE	8 9	NEW 9	WARIOUS HOT HITS DANCE DIGIT MINA MAZZINI CANTA BATTISTI PDU
NEW	BABY I LOVE YOUR WAY BIG MOUNTAIN BMG	16	10	U & ME CAPPELLA INTERNAL DANCE			COLLECTION EMI	10		
NEW	100% PURE LOVE CRYSTAL WATERS PHONOGRAM	17	14	CAUGHT IN THE MIDDLE JULIET ROBERTS	16 17	14	SEAL SEAL ZTT TAKE THAT EVERYTHING CHANGES RCA			
10 18	I BELIEVE MARCELLA DETROIT POLYGRAM HIP HOP HOLIDAY 3 THE HARD WAY FESTIVAL	18	11	SHAKERMAKER OASIS CREATION	18	NEW	OZRIC TENTACLES ARBORESCENCE DOVETAIL	SF	PAIN	(TVE/AFYVE) 6/25/94
16	THE SIGN ACE OF BASE POSSUMBMG	19	NEW	GET IT TOGETHER/SABOTAGE BEASTIE BOYS	19		RIDE CARNIVAL OF LIGHT CREATION KEITH SWEAT GET UP ON IT ELEKTRA	THIS	LAST	SINGLES
17 NEW	ONE METALLICA PHONOGRAM/POLYGRAM WHOOMP! (THERE IT IS) TAG TEAM FESTIVAL	20	17	WILLING TO FORGIVE ARETHA FRANKLIN ARISTA	21	16	THE BEAUTIFUL SOUTH MIAOW GOI DISCS	WEE	1	BABY I LOVE YOUR WAY BIG MOUNTAIN RO
	ALBUMS	21 22	12	GET-A-WAY MAXX PULSE-8 ANYTIME YOU NEED MARIAH CAREY COLUMBIA	22	17	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET	2	2	HOOKED ON A FEELING TONY WILSON BLAN
1 2	MARIAH CAREY MUSIC BOX COLUMBIA STONE TEMPLE PILOTS PURPLE WARNER	23	21	AIN'T NOBODY (LOVES ME BETTER) KWS AND	23		GALLIANO THE PLOT THICKENS TALKINLOUD	3	8	HOOKED ON FEELING SILENZI MAX MUSIC
3	SCREAMING JETS FEAR OF THOUGHT WARNER	24	15	GWEN DICKEY X-CLUSIVE BODY IN MOTION ATLANTIC OCEAN EASTERN BLOC	24	32	BEASTIE BOYS ILL COMMUNICATION GRAND ROYAL CAPITOL	4	3	THE REAL THING 2 UNLIMITED BLANCO Y NEG LOOPS & TING-REMIXES JENS MAX MUSIC
8	SOUNDTRACK FOUR WEDDINGS & A FUNERAL POLYGRAM	25	37	NIGHT IN MY VEINS PRETENDERS WEA	25		M PEOPLE ELEGANT SLUMMING RCA	5	10	DOOP DOOP ARCADE ESPANA
NEW	GARTH BROOKS IN PIECES EMI	26	19	I WANNA BE YOUR MAN CHAKA DEMUS & PLIERS	26		ENIGMA THE CROSS OF CHANGES VIRGIN THE ORB POMME FRITZ INTER-MODO	7	NEW	HEY BABY REER'S SONG GINGER MUSIC
NEW	SOUNDTRACK REALITY BITES BMG	27	24	SHUT UP AND DANCE AEROSMITH GEFFEN	28		THE BRAND NEW HEAVIES BROTHER SISTER ACID	8	4	I DROVE ALL NITE BANDIDO FEATURING PIL
15 7	JULIO IGLESIAS CRAZY COLUMBIA JIMI HENDRIX BLUES POLYGRAM	28 29	28 16	INSIDE STILTSKIN WHITE WATER BACK AND FORTH AALIYAH JIVE	29	NEW	PULP HIS 'N' HERS ISLAND	9	7	LOOK WHO'S TALKING DR. ALBAN ARIOLA
14	RED HOT CHILLI PEPPERS THE PLASMA SHAFT	30	NEW	YOU MEAN THE WORLD TO ME TONI BRAXTON	30	25	D:REAM D:REAM ON VOL. 1 FXU/MAGNET	10	NEW	ANOTHER DAY WHIGFIELD PRODISC-GINGER ALBUMS
5	CRASH TEST DUMMIES GOD SHUFFLED RCA	31	22	ARISTALA FACE AROUND THE WORLD EAST 17 LONDON	31		TONI BRAXTON TONI BRAXTON ARISTALA FACE NIRVANA NEVERMIND GEFFEN	1	2	ANA BELEN/VICTOR MANUEL MUCHO MAS
4	THE POOR WHO CARES COLUMBIA	32	20	COME ON YOU REDS THE MANCHESTER UNITED	33	29	AEROSMITH GET A GRIP GEFFEN	2	1	JOAQUIN SABINA ESTA BOCA ES MIA 'ARIOLA
10	THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL VARIOUS KISS MY ASS POLYGRAM	33	NEW	FOOTBALL SQUAD POLYGRAM TV HEY DJ LIGHTER SHADE OF BROWN MERCURY	34 35		ROXETTE CRASH! BOOM! BANG! EMI BLACKSTREET BLACKSTREET INTERSCOPE	3	3	MARIAH CAREY MUSIC BOX COLUMBIA
16	BOB MARLEY AND THE WAILERS LEGEND	34	NEW	ANDRES L7 SLASH	36		TERRORVISION HOW TO MAKE FRIENDS AND	4	5 4	MOCEDADES ANTOLOGIA EPIC JULIO IGLESIAS CRAZY COLUMBIA
11	POLYGRAM	35	NEW			NEW	INFLUENCE PEOPLE EMI CAPPELLA U GOT 2 KNOW INTERNAL DANCE	5	7	HERBERT VON KARAJAN ADAGIO KARAJAN
19	COUNTING CROWS AUGUST AND EVERYTHING	25	1 32	/ SELONIS YOUSSILL NUMBER FEAT MEMORIA	1 47					
19	COUNTING CROWS AUGUST AND EVERYTHING AFTER GEFFEN/BMG ENIGMA THE CROSS OF CHANGES VIRGIN	36 37	35	7 SECONDS YOUSSOU N'DOUR FEAT. NENEH CHERRY COLUMBIA GLORYLAND DARYL HALL/SOUNDS OF	37 38 39	31	ERASURE I SAY I SAY I SAY MUTE	7	6	DEUTSCHE/POLYGRAM EL CONSORCIO LO QUE NUNCA MUERE HISP

PEARL JAM VS. EPICSONY
D:REAM D:REAM ON VOL.1 WARNER
TOMMY EMMANUEL THE JOURNEY... COLUMBIA 18 19 20 Hits Of The World is compiled at Billboard/London by Julie Boodhoo and Elena Bernardinis. Contact 71-323-6686, fax 71-323-2314/2316

31

38 39

40

HEY DJ LIGHTER SHADE OF BROWN MERCURY
ANDRES L7 SLASH
CHANGE BLIND MELON CAPITOL
7 SECONDS YOUSSOU N'DOUR FEAT. NENEH
CHERRY COLUMBIA
GLORYLAND DARYL HALL/SOUNDS OF
BLACKNESS MERCURY
SUCKERPUNCH THE WILDHEARTS EAST WEST
EVERYBODY'S TALKING THE BEAUTIFUL SOUTH
GOIDINGS

NEW FEELING GOOD NINA SIMONE MERCURY

'New' indicates first entry or re-entry into chart shown.

WARNER
ROXETTE CRASH! BOOM! BANG! ÉMI
GLORIA ESTEFAN MI TIERRA EPIC

9 10

10

16 17

NEW

POLYGRAM
COUNTING CROWS AUGUST AND EVERYTHING
AFTER GEFFENBING
ENIGMA THE CROSS OF CHANGES VIRGIN
SMASHING PUMPKINS SIAMESE DREAM VIRGIN

ASWAD RISE AND SHINE BUBBLIN'
CROWDED HOUSE WOODFACE CAPITOL

S OF THE WO

THIS	LAST		THIS	LAST	
	WEEK	SINGLES	WEEK	WEEK	SINGLES
1	2	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	1	2	LOVE IS ALL AROUND WET WET WET POLYGRAM
2	1	THE REAL THING 2 UNLIMITED BYTE	2	NEW	ABSOLUTELY FABULOUS PET SHOP BOYS EMI
3	3	MMM MMM MMM CRASH TEST DUMMIES	3	NEW	I SWEAR ALL 4 ONE ATLANTIC
- 1	{	ARISTA	4	1.	THE MOST BEAUTIFUL GIRL IN THE WORLD
4	4	WITHOUT YOU MARIAH CAREY COLUMBIA	1		PRINCE FESTIVAL
5	5	LOVE IS ALL AROUND WET WET WET PRECIOUS	5	4	MMM MMM MMM CRASH TEST DUMMIES
6	6	I LIKE TO MOVE IT REEL 2 REAL FEAT. MAD			ARISTA
- 1		STUNTMAN POSITIVA	6	NEW	SWEETS FOR MY SWEET C J LEWIS BMG
7	NEW	U & ME CAPPELLA INTERNAL DANCE	7	6	IN THE NEIGHBOURHOOD SISTERS UNDERGROUND EMI
8	9	INSIDE STILTSKIN WHITE WATER		5	HI DE HO/COME BABY COME K7 FESTIVAL
9	NEW	UNITED PRINCE ITAL JOE FEAT, MARKY MARK	8	"	TAHI MOANA & THE MOAHUNTERS FESTIVAL
		EAST WEST	10	NEW	
10	NEW	SWAMP THING GRID deconstruction	10	7 .	
		ALBUMS	1		ALBUMS
1	1	MARIAH CAREY MUSIC BOX COLUMBIA	1	1	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET
2	3	2 UNLIMITED REAL THINGS BYTE			BMG
3	2	PINK FLOYD THE DIVISION BELL EMI	2	2	PAT BENATAR THE VERY BEST OF PAT BENATAR
4	4	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET	3	3	ACE OF BASE HAPPY NATION BMG
		ARISTA	4	6	DEEP FOREST WORLD MIX SONY
5	5	ROXETTE CRASH! BOOM! BANG! EMI	5	4	IIMI HENDRIX BLUES POLYGRAM
6	6	ACE OF BASE HAPPY NATION MEGAMETRONOME	6	NEW	SEAL SEAL WARNER
7	9	THE CRANBERRIES EVERYBODY ELSE IS DOING IT. SO WHY CAN'T WE? ISLAND	7	5	PINK FLOYD THE DIVISION BELL COLUMBIA
8	NEW	STONE TEMPLE PILOTS PURPLE ATLANTIC	8	8	ENIGMA THE CROSS OF CHANGES VIRGIN
9	NEW	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE	9	NEW	VAN MORRISON A NIGHT IN SAN FRANCISCO
9	INCAA	COLUMBIA	,	14511	POLYGRAM
10	NEW	DEACON BLUE OUR TOWN-GREATEST HITS	10	9	HUNTERS AND COLLECTORS DEMON FLOWER
10	146.14	COLUMBIA		-	FESTIVAL

6 3

9 NEW

10 9

NFW

NEW

NEW NEW

NEW

6

8 10

1 2

2

10 NEW

5

RFI GILIM	(IFPI Belgium/SABAM)	6/24/94
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DE	LUIL	(IFFI Delgium/SADAWI) 0/24/34
	LAST WEEK	SINGLES
1	1	THE REAL THING 2 UNLIMITED BYTE RECORDS
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA
3	3	I LIKE TO MOVE IT REEL 2 REAL EMI
4	7	U & ME CAPPELLA RED BULLET
5	NEW	HET KLEINE PARADIJS DANA WINNER EMI
6	NEW	LES BELGES EN AMERIQUE GRAND JOJO CAR MUSIC
7	5	NO MORE (I CAN'T STAND IT) MAXX INTERCORD
8	6	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE RED BULLET
9	8	JOUEZ AU BALLON/SPEEL ME ADAMO FLARENASCH
10	NEW	DREAMS 2 BROTHERS ON THE 4TH FLOOR LOWLAND RECORDS
		ALBUMS
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	4	BONZAI COMPILATION III RAVE NAT BONZAI BMG
2	NEW	GERT & SAMSON SAMSON VOL. 4 PHILIPS
4	5	2 UNLIMITED REAL THINGS BYTE RECORDS
5	3	LAURA PAUSINI LAURA CGD
6	6	MARIAH CAREY MUSIC BOX COLUMBIA
7	2	MICHEL SARDOU SELON QUE VOUS SERZ ETC. TREMA
8	8	LEOPOLD 3 DE EXPEDITIE HKM
9	7	PATRICK BRUEL BRUEL RCA
10	9	MARC ARYAN LES 20 CHANSONS VOL. 2 ARIOLA

SWEDEN (GLF) 7/1/94

THIS LAST SINGLES

MEEN	MEEU	SINGLES
1	1	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
2	3	SET THE WORLD ON FIRE E-TYPE SONET/POLYGRAM
3	2	MMM MMM MMM CRASH TEST DUMMIES
		ARISTA
4	NEW	LOVE IS ALL AROUND WET WET WET FONTANA
5	NEW	INSIDE STILTSKIN VIRGIN
6	4	NAR VI GRAVER GULD I USA GLENMARK/ ERIKSSON/STROMSTEDT METRONOME
7	6	UNITED PRINCE ITAL JOE FEAT, MARKY MARK
,	0	EAST WEST
8	5	WITHOUT YOU MARIAH CAREY COLUMBIA
9	NEW	GAMES PEOPLE PLAY INNER CIRCLE METRONOME
10	8	NO MORE (I CAN'T STAND IT) MAXX REMIX
	-	ALBUMS
1	1	NORDMAN NORDMAN SONET
2	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET
		ARISTA
3	4	ROXETTE CRASH! BOOM! BANG! EMI
4	8	LISA EKDAHL LISA EKDAHL EMI
5	2 5	2 UNLIMITED REAL THINGS ONR
6		SUPERTRAMP VERY BEST OF A&M
7	6	STONE TEMPLE PILOTS PURPLE ATLANTIC
8	7	MARIAH CAREY MUSIC BOX COLUMBIA
9	NEW	THE LATIN KINGS VALKOMMEN TILL FORORTEN
		EAST WEST
10	NEW	CAJSA SLINA AKERSTROM CAJSA SLINA WARNER

GAL (Portugal/AFP) 6/29/94

PO	RTU	l
THIS	LAST WEEK	
1	1	
2	2	
3	NEW	
4	3	
5	5	
6	7	
7	4	
8	6	
9	9	
10	NEW	

ALBUMS

MARIAH CAREY MUSIC BOX COLUMBIA GNR SOB ESCUTA EMI MADREDEUS O ESPIRITO DA PAZ EMI VARIOUS DANCE MANIA '94 VIDISCO
PEDRO ABRUNHOSA/BANDEMONI VIAGENS EROS RAMAZZOTTI TUTTE STORIE DDD ACE OF BASE HAPPY NATION METRONOME VARIOUS MAXI POWER POLYSTAR AEROSMITH GET A GRIP GEFFEN

BEAUTIFUL WORLD IN EXISTENCE WEA

ALBUMS

CHILE (APF Chile) 5/94

THIS LAST VARIOUS UN ANO DE EXITOS WARNER LOS PERICOS BIG YUYO EMI VARIOUS ROMPECORAZON MUSICAVISION NEW NEW NEW ACE OF BASE THE SIGN BMG
BRONCO PURA SANGRE BMG
BENEDICTINE MONKS OF SANTO DOMINGO DE
SILOS CANTO GREGORIANO EMI 2 NEW VARIOUS METIENDO RUIDO MUSICAVISION LUIS MIGUEL ROMANCE WARNER
JON SECADA HEART, SOUL & A VOICE EMI NEW LA LEY FN LA CIUDAD POLYGRAM

SWITZERLAND (Media Control Switzerland) 7/3/94

FREUDE HERRSCHT DJ 1GO EMI

MADCHEN LLICILECTRIC BMG

WITHOUT YOU MARIAH CAREY COLUMBIA THE REAL THING 2 UNLIMITED ZYX EVERYBODY DJ BOBO FRESH

SOMEWHERE OVER THE RAINBOW MARUSHA

THE MOST BEAUTIFUL GIRL IN THE WORLD

7 SECONDS YOUSSOU N'DOUR FEAT. NENEH

CHERRY SONY
UNITED PRINCE ITAL JOE FEATURING MARKY

ZURI WEST ZURI WEST SOUND SERVICE MARIAH CAREY MUSIC BOX COLUMBIA

SENS UNIK CHROMATIC SOUND SERVICE
PINK FLOYD THE DIVISION BELL EMI ROXETTE CRASH! BOOM! BANG! EMI

U & ME CAPPELLA K-TEL
SWAMP THING GRID deconstruction

THE REAL THING 2 UNLIMITED BYTE AWAY FROM HOME DR. ALBAN BMG AURINKO SAMULI EDELMANN BMG

MARIAH CAREY MUSIC BOX COLUMBIA

J. KARJALAINEN YHTYEINEEN VILLEJA LUPIINEJA POKO

2 UNLIMITED REAL THINGS BYTE/FAZER
TAIKAPEILI SUURI SALAISUUS WARNER MUSIC
KUMMELI ARTISTI MAKSAA PORKKANA RYHMA

ROXETTE CRASH! BOOM! BANG! EMI
MAGIC AFFAIR OMEN-THE STORY CONTINUES

ERIC CLAPTON THE CREAM OF CLAPTON

SAMULI EDELMAN IHANA VALO RCA/BMG

ONE METALLICA VERTIGO

INSIDE STILTSKIN VIRGIN

MOBY MUTE

PRODIGY NO GOOD (START THE DANCE) XL
TOUCH BASIC ELEMENT EMI

CRASH TEST DUMMIES GOD SHUFFLED HIS FEET

2 UNLIMITED REAL THINGS ZYX

MMM MMM MMM CRASH TEST DUMMIES

SINA SINA WARNER
DODO HUG ORA SIAMO NOW ZYTGLOGGE
CRASH TEST DUMMIES GOD SHUFFLED HIS FEET

CHRISTINA LAUTERBURG ECHO DER ZEIT CS

SINGLES

AL BUMS

FINLAND (Seura/IFPI Finland) 6/19/94

SINGLES.

ALBUMS

1USIC PULS

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

U.K./SOUTH AFRICA: The greatest concentration of top South African recording artists ever assembled on one bill was set to play the Viva South Africa festival July 9 in London. Sponsored by the London Borough of Islington, one of the staunchest anti-apartheid municipal bodies, features Hugh Masekela & Miriam Makeba, Yvonne Chaka Chaka, Ladysmith Black Mambazo, Sipho Mabuse with Brenda Fassie, Lucky Dube, Soul Brothers, Mzwakhe Mbuli, and the Equals. The lineup covers diverse musical styles, from traditional township jive to pop, reggae, and jazz. At a press conference at the South African embassy in Londonwhich faces Trafalgar Square, where there was once a continuous picket protesting the iniquities of apartheid—Masekela, Makeba, Chaka Chaka, Fassie, and Dube expressed their happiness at having this opportunity to celebrate their country's new-found freedom. Chaka Chaka, who releases her first album in the U.K. soon on Polydor, summarized their feelings. "We want to say to our people outside South Africa that we are here together celebrating our freedom, we're happy, and those in exile can now come home." Makeba, the grande dame of South African music, who revealed that she had declined parliament candidacy, said that the direction of their songs wouldn't change. "I don't sing about politics," she said. "I sing the truth." KWAKU

SINGAPORE: From his early beginnings in 1987 as an electropop artist, Joe Ng has grown to



become one of the prime movers in the country's alternative rock scene. Now comes the release of "What's Your Story," a new EP by his band, the Padres, whose constantly changing lineup represents a virtual Who's Who of Singapore's alternative brigade. In line with Ng's fervent belief in the keep-it-simple, DIY ethic, "What's Your Story" was recorded in just 20 hours. Ng's strength has always been his ability to articulate adolescent angst, and the EP's lead track, "Teenage Story," describes the emotional vacuum that faces young people on the brink of suicide. The Padres' current hit single, "Joni," is a wistful love song dedicated to Johnette Napolitano of Concrete Blonde, a performer whom Ng has long admired. The Padres won their recording deal with Odyssey Music Singapore when

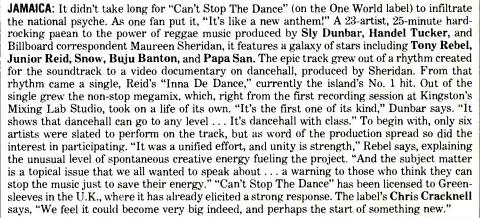
"Radio Station," a track released independently by BigO, a local rock magazine, started getting PHILIP CHEAH heavy rotation on radio.

IRELAND: Although this country has an impressive track record for producing internationally successful rock bands-notably U2, the Cranberries, and Hothouse Flowers-there have been no home-grown acts to rival English pop sensations like Take That and East 17 ... until now. Boyzone, a new group of five soon-to-be stars, has just crashed onto the chart at No. 3 with its debut single, "Working My Way Back To You" (PolyGram), and according to manager Louis Walsh, the initial reactions of young people to the act have been "phenomenal." The song is very catchy and simple, an instantly appealing pop/dance sound that won't change the world but easily garners fans. A nationwide tour of record stores is already under way, and plans for a proper tour are being discussed. Meanwhile, the group is due to begin recording its debut album this month. DARREN MAGEE

FRANCE: Marcel Mouloudji, one of the entertainment world's great figures from the Paris Left Bank, has died at the age of 71. A singer, composer, novelist, and actor,

Mouloudji was a leading member of the existentialist movement that dominated intellectual society in the cafes and cellars of the Latin Quarter in the 1950s. His greatest success was "Comme Un P'tit Coquelicot" (Like A Little Poppy), for which he won a Grand Prix De Disque in 1953, soon after his recording and music hall career began. He earned further renown (and the disapproval of the authorities) for his interpretation of the Boris Vian song "The Deserter," released in 1956 at the height of the French war in Algeria. In addition to appearing in a number of plays and films, he per-

formed at all the main Paris venues, from the Olympia in 1975 through to the Theatre Menilmontant as recently as 1989. MICHAEL WAY



<u>International</u> Canada

Russia's General Records Takes LPs, CDs To The Streets

■ BY VADIM YURCHENKOV

MOSCOW—One of Russia's emerging indie labels took its A&R and sales message to the streets recently in an unusual marketing campaign.

General Records took a truck loaded with LPs and CDs through the provincial regions around Moscow, with the label's sales crew studying the market's potential and signing distribution deals.

The roadshow visited seven cities, including the regional centers of Kaluga, Lipetsk, Tula, and Voronezh. Alexander Morozov, General Records' managing director, says that most of the LP stock has been sold, and new distribution deals have been signed.

Demand for CDs is still moderate outside the Moscow area. Morozov considers the Russian provinces "more conservative" than the metropolitan areas of Moscow and St. Petersburg.

However, others suggest it is not the conservatism of music fans, but generally low living standards in Russia, which prevent people from buying expensive CD players and discs

By contrast, in the large cities—particularly Moscow—the number of wealthy people is increasing, and many of them are following the current craze of having CD players as a "must," rather than actually buying them out of a love of music. These so-called "new Russians" constitute a considerable portion of CD buyers.

As for LP distribution, Morozov says that the main problem is the absence of specialist record shops in the Russian provinces.

In Moscow and St. Petersburg, there are a number of private specialist record shops with impressive sales figures and continuously changing stocks of records. In the Communist era, Melodiya Records was the only institution that released, distributed, and retailed records. Since the disintegration of Melodiya into seperate and independent enterprises, centralized deliveries of records have ceased.

However, many fans travel specifically to Moscow especially to buy LPs, cassettes, and CDs, as well as videos in numerous specialist shops.

CD Single's Place In Market Still Uncertain Other Majors Slow To Follow PolyGram's Lead On Price

■ BY LARRY LeBLANC

TORONTO—While no other Canadian-based manufacturer has officially announced that it will join the PolyGram Group of Canada's lead in trying to establish the CD single (Billboard, March 26), May's statistics from the Canadian Recording Industry Assn., which show a whopping increase in unit sales for the year to date, have spurred new discussion of the configuration.

CRIA's May statistics indicate that Canadian CD singles sales climbed to 110,000 units so far this year from 1993's 63,000 units during the same period—a 75% in-



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crease. Net sales increased 68%, to \$437,000 Canadian from \$260,000 in 1993. Meanwhile, cassette single sales have plunged to 144,000 units from 244,000 in 1993,

a drop of 41%. In net sales, cassette singles experienced a 55% drop, to \$290,000 from \$522,000 in the first five months of 1993.

Last March, PolyGram began issuing generic-styled, jewel-boxed singles of new releases and selected gold titles at a suggested list of \$3.99, with a retailer cost of \$2.99 and \$2.39 for rackjobbers. To date, the company has released 60 titles.

CD singles from manufacturers other than PolyGram, when they are available (only 10% of new singles are obtainable on CDs), are limited to superstars or developing artists and sell at retail for an average of between \$7.99 and \$8.99—sometimes as high as \$11.99.

"It'd be nice to have everybody in there, but the CRIA [monthly] increases, which are mostly from us, are encouraging," says Gerry Lacoursiere, chairman of Poly-Gram Group Canada. "However, I'd feel better if we as an industry had gone up by 365% instead."

Admitting that CD singles have some distance to go before making a major market impact here, Lacoursiere says, "To me, that market is here. We probably need a giant hit to begin with [to really make an impact]. And [retailer] HMV, which was going to be our biggest supporter, hasn't come through yet. [Retailer] Sunrise Records, however, has really picked up on it, and they've been doing fairly well."

"We're doing quite well with CD singles," says Tim Baker, buyer at Sunrise Records & Tapes, which operates 30 retail outlets in Ontario. "We're offering everything that's available, and most of them are reasonably priced. The high-end things that we're being reamed for at \$5.65 [wholesale], and which we're selling at \$6.98 and \$7.98—those aren't doing very well. It's the reasonably priced, \$3.98 [CD singles] we're doing all

right with, because the kids can afford them."

Although there is talk of several manufacturers soon joining Poly-Gram in aggressively targeting CD single buyers, Sony Music Canada likely will be the next in with a similar pricing approach. The company soon will unveil its own CD single strategy.

"We're just establishing a new pricing structure now, and it'll be close to PolyGram's," says Rick Camilleri, president of Sony Music Entertainment (Canada). "If [the CD single] goes at retail for \$6 to \$8, like it has been, you're not going to get a sale. It's got to go into retail for under \$5."

'PolyGram set a standard on a price point which is not realistic, because returns eat you up'

Critical of PolyGram's low \$3.99 pricing are executives at Warner Music Canada, BMG Music Canada, and MCA Records Canada.

"On a pricing basis, it makes no sense to me," says Stan Kulin, president of Warner Music Canada. "With a 100% return, it's the kiss of death. [PolyGram] might have gone out at \$6.99 [suggested list price]."

"They set a standard on a price point which is not realistic, because returns eat you up," says Bob Jamieson, president/GM of BMG Music Canada. "We're hoping to improve on their introduction with something of our own."

Says Randy Lennox, VP Sales, MCA Records Canada, "\$3.99 certainly makes a terrific point to the consumer, but I think \$4.99 would be palatable as well. Philosophically, we wouldn't go to gold CD singles, either. They'd erode some of our mid-price back catalog."

Traditionally, the record industry has used singles as promotional vehicles to attract new fans into buying music. While PolyGram's Lacoursiere agrees that CD singles, like their vinyl and cassette predecessors, are not cost-effective, he also argues that it's important for the industry to regard CD singles as marketing tools to be used to get artists and their music into the marketplace, or into a particular demographic.

"A lot of [manufacturers] are not going in [for \$3.99 CD singles] because they can't make money, but this is not a money issue," Lacoursiere says. "To me, making it [financially] attractive for the young consumer to buy that one-off hit is building our future."

Sony's Camilleri adds, "I look at CD singles at not being a money issue. They give consumers the opportunity to experiment on new music without having to lay down 20 bucks."

Says Sunrise's Baker, "It's important that our industry thinks where its consumer base is going to come from five years down the road. Companies tend to look short-term. Where are they [consumers] going to hear the rest of the record? They're not going to hear it on radio today."

Lacoursiere also vigorously rejects the assertion that if a CD single of a selection isn't available, consumers will automatically buy the album that includes it. "[Other companies] think that if you don't put it out as a CD single, then consumers have to buy the album. They're saying, 'Let's force them to buy the album.' That's bullshit. It's proven that [consumers] are not buying the album. You never force anybody to buy the album based on one song."

Warner's Kulin, however, disagrees. "In certain musics—dance and rap come to mind—there's usually only two songs people want on these albums," he says. "If I'm a kid and it's available on a CD single at \$3.99, why would I want to buy the album?"

Industry figures agree if the Canadian industry doesn't soon reach a consensus over the marketing of CD singles, the format will disappear as a major item at retail.

"There may be more life in these suckers, but there has to be more representation than just a few of the majors," says Vito Ierullo, president of R.O.W. Entertainment, a one-stop and operator of the 40-store Record On Wheels chain

"If the other manufacturers get into it, there's a chance for CD singles, but you can't [continue] to do anything when you have only one company doing it," says Leonard Kennedy, president of Saturn Distributing Inc., which racks Zellers and The Bay department stores nationally. "Everybody has to jump in."

"Our commitment is to the end of the year, and then we'll revisit it." says Lacoursiere.

One promising sign for the future growth of CD singles is that the CD album has become the dominant market configuration here. CRIA's May stats show a 27% increase in 1994 CD album sales to date—to 12,926,000 units from 10,198,000 in 1993. Net value of CDs in the same period jumped 21%, to \$142,273,000 from \$117,558,000 in 1993. Industry figures peg CD penetration in Canadian homes at 34%.

"A flood of CD players sold this Christmas, and the market is going to be moving even more dramatically toward the CD," predicts Jamieson. "Not that the MiniDisc is dead, or DCC is dead. Those configurations were just very poorly introduced into the marketplace. Either might come back and be a winner at the end of the day."

ERIC MOUQUET'S 'DAO DEZI

(Continued from page 48)

by Alain Stivell with Shane McGowan on backing vocals), and, of course, Prigent on "Ti Eliz Iza."

In January and February, Mouquet moved to the ICP studio in Brussells to record the musicians live

To produce the album, Mouquet created his own production company, Eric Mouquet Music, and Joncheray did the same with Guilain Joncheray Music (Deep Forest was produced by the indie Celine Music). Mouquet says, "After the Deep Forest experience, I really wanted to get more involved into both artistic and financial production on my own. I wanted to be able to work on projects from start to end, including the process of negotiating and signing to a record company."

Once the final product was completed, Mouquet and Joncheray went to visit French major record companies.

In the end, they picked EMI because "when [EMI] heard the demos last winter, not only were they enthusiastic, but they had an interesting view of the project. We didn't want to release this record as a 'coup,' as a kind of seasonal sound, only this time with techno-folk from Brittany. EMI understood that, and we were won over by their decision to start releasing the album first in Brittany, then to France and the rest of the world."

Jean-Jacques Souplet, A&R director of EMI France—himself from the Brittany city of Rennes—says one of the reasons he signed this project was "because it made an intelligent use of our musical heritage." He adds, "It is original, has lots of ideas, but it has kept the authenticity of the music

without distorting it. Otherwise, Breton musicians wouldn't have accepted to play on it. Besides, this is something neither the Americans nor the Brits have at home, and we do believe it has a huge international potential."

The album was released in Brittany at the end of May, and EMI plans its release in France and Europe, including the U.K., in September.

Sophie Cayre, in charge of international exploitation at EMI France, says Parlophone will release the album in the U.K. She adds that she has firm release commitments from Germany, Holland, Italy, and Canada. "There is a genuine interest in the concept, which has been very well received in all the territories. It all built up very quickly." She says that in the U.S., three EMI-owned labels are competing for the project: Capitol, SBK, and Blue Note.

To create interest and confirm a commitment to the Brittany aspect of the project, EMI arranged in May to launch the album only for local purposes near Lorient in Brittany. EMI also flew in representatives from Holland and Germany, as well as international marketing coordinator from London Peter Holden. There, the album was unveiled to the local press in the presence of Mouquet and Joncheray, who were joined by most of the musicians playing on the album, including Tri Yann, Prigent, Maisonneuve, and Manu Lann Huel.

Mouquet admits that there will certainly be some purists who will not accept that kind of treatment, but what counts in his eyes is that musicians from Brittany have endorsed his project. "Music in Brittany has always been subject to different mixes. We brought a different color. It is basically music to dance to."

Firm Turns Fans Into Promoters

Database Augments Music Marketing Efforts

BY JIM BESSMAN

NEW YORK—Music Marketing Network is expanding the consumer direct-marketing concept by turning a targeted artist fan base into a veritable army of enthused promoters.

Using such promotional means as contests and "bounce-back" response card campaigns, the Red Bank, N.J.-based firm has amassed a database of 1.5 million committed consumers who are ready and willing to help entertainment companies work new releases.

"We're dedicated to involving fans at the street level in promoting albums or films or whatever we're working on," says Music Marketing Network president Paul Chachko, who launched the firm in the fall of 1991 with a program on behalf of Mercury Records artist Billy Falcon.

"We developed street teams and awareness campaigns in 50 cities by accessing school kids through a database we acquired," Chachko adds. "We identified key individuals in various friendship and peer groups, and, through them, built requests at radio and MTV and retail stores, bowling alleys and movie theaters, just by talking up Billy Falcon."

Music Marketing has since worked with PolyGram, RCA, Motown, Virgin, and A&M, as well as MTV, Gramercy Pictures, and Vibe magazine. In February, the company opened an office in Culver City, Calif., to handle its growing West Coast business. Without advertising, Chachko says that his "multimillion-dollar business" has tripled in size annually.

"A large portion of our business is developing databases and fan bases for artists," says Chachko. "People respond through contests, postcard campaigns, or bounce-back response cards placed in CDs, and we compile the information from the responses in developing-artist profiles and reports. We can then tweak the label's in-house marketing campaign or augment it using our own direct-mail or follow-up phone campaigns."

But Music Marketing's most conspicuous thrust is enlisting its volunteer force of fan/promoters. "We contact kids who respond to the bounceback cards and initiate their help," says Chachko. "We tell them, 'We un-

Children At Play. At the record release party for his latest album, "Save The

derstand you're a fan. Will you distribute promotional materials and call up stations and stores and participate in ground-level street marketing?'

Such efforts generally last four weeks, Chachko says. "We call them every week to track their progress, and report back to labels how many stations, retailers, and alternative distribution outlets—hair salons, health clubs, restaurants, bowling alleys—have been called. We'll send promo albums to these establishments if they want, compliments of the kid who called."

Bounce-back card responses also help Music Marketing better inform its client labels about an artist's sales base. "We get bounce-back cards from indie stores which don't always show up on SoundScan," says Chachko, who recently launched a nocost program aimed at independent retailers in which customers fill out in-store cards that are processed by Music Marketing. Both Music Marketing and the individual stores are then able to reach these consumers whenever specific promotions are geared toward them.

Among Music Marketing's past campaigns have been promotions supporting artists including ZZ Top, Gin Blossoms, Kiss, and Bruce Hornsby. "We just developed consumer profiles in the U.S. and 12 European territories for an A&M artist, where we had 23,000 American responses," says Chachko, who is restrained by the label from naming the artist. "One thing we wanted to do was find a way to thank consumers for responding, also to justify and recoup the costs of developing the fan base. So we made a 'live bootleg' available at a budget price and got a 22%-35% response, which was so successful that the label plans a live album next year and became afraid of the bootleg's impact on retail, so they limited the offering.'

Other Music Marketing campaigns have supported movies including "Reality Bites" and "Dazed And Confused."

Music Marketing's methods, Chachko notes, also are being used to support artist tours, accessing consumers in the database tour markets to let them know the dates and area stores with product. "Everything we do is intended to support in-house decision-making and marketing campaigns," says Chachko, who says that costs of his projects range from \$1,500 to \$50,000, the average being \$10,000.

"That's enough to make it worthwhile, but not enough to make people feel they're taking a big risk," says Chachko. "Consumer direct-marketing is still not 100% accepted by the industry, but it's a growing business, and should be as normal as spending \$15,000 for an ad in Rolling Stone."



Meet Mr. Loaf. More than 1,000 people visited the new Strawberries store on Boylston Street in Boston for an appearance by MCA artist Meat Loaf. From left are Paul Barrette, East Coast promotion director, MCA Records; Kathryn Gawlak, senior VP of stores, Strawberries; Meat Loaf; Paul Grasso, director of sales promotions, Strawberries; and Mike Khouri, regional sales manager, Uni Distribution.

A Haven For Vinyl Junkies In East Dallas

Massive Stock Helps Collectors Records Live Up To Name

BY BOB DARDEN

DALLAS—Chuck Maxey has quietly put together a vinyl paradise on Dallas' bustling east side, not far from White Rock Lake. On a busy retail street, Collectors Records fills orders worldwide for dwindling stocks of precious vinyl and serves



the needs of collectors throughout the city.

Maxey, Collectors' longtime manager, recently bought the 4,800-square-foot store from its original owners, but it has been "his" store almost from the beginning.

"A Dallas couple opened the store as a retirement business in 1978," Maxey says, "and a couple of years later it had grown to 2,000 feet. I came in about then, and quickly saw that with Sound Warehouses just down the block, it would do no good to carry chart material. So I convinced the owners to go to used and collectible records. When they agreed, I started putting together the staff"

And what a staff! Bess Smith (1940s and '50s specialist) has been involved with records for 40 years; singles buyer Jim Coffin has been in the business for 25 years. Lisa Smith (contemporary music) and Roland Duncan (78 grader, auction and mailing services) have equally impressive pedigrees.

With their help, Collectors turned to jazz, blues, and oldies.

"I basically shaped the store in my image," Maxey says. "For the owners, rock'n'roll paid the light bills; the rest of this stuff was music we liked. We're all hardcore vinyl junkies—and we have customers who prefer 78s to CDs. And all of us hate digital and love analog."

Under Maxey's guidance, Collectors went from breaking even to turning a small profit in two years. Although he won't reveal the store's income (it's safe to say that it is in the healthy six-figure range), Collectors now makes a good profit selling oldies, 78s, 45s, LPs, and some reissues.

"Although we specialize in 45s, jazz, and blues, our niche is oldies from the turn of the century to the present," Maxey says. "Our mailing list includes regular customers in Sweden, Japan, England, and Germany—many of whom make this a stop when they tour this country."

Maxey says the mail-order part of Collectors Records is about 10%-12% of his business, and growing. He installed an 800 number in March, and by the second day it was ringing regularly.

"We build our stocks by buying entire collections from individuals, from radio stations when they switch formats or switch to CDs, from DJs, from cut-out distributors—anything short of burglary," he says. "We buy, sell, and trade anything, but primarily vinyl.

"It becomes a cult, an addiction. We have people who would rather miss a meal than miss their daily record fix. There are some customers here who buy a record each day!

"A valuable record has very little shelf life—they sell too fast. Plus, we buy to sell. We're not running a museum here. We price 'em fair enough to turn over. I think that's because all of us are from whole-



Bess Smith brings nearly half a century of experience in rare vinyl to Collectors Records. (Photo: Bob Darden)

sale—we're not really record collectors. Consequently, we're known for selling product at a fair price and in great condition."

Not that it has been easy. In addition to the still-flourishing Sound Warehouse, there are numerous new and used record stores just a few miles from Collectors, including a flea market across the street that features several vendors. And there are literally dozens of music retillors throughout Dallas

tailers throughout Dallas.

"But we've done OK," Maxey says, "in part, I think, because we are an oldies store. Even during the (Continued on page 55)



Chuck Maxey stands behind the checkout counter at his Collectors Records store. (Photo: Bob Darden)

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Children" on Noteworthy Records, jazz saxophonist Michael Paulo chats with the retail contingent. Pictured, from left, are Dan Sloan, Noteworthy Records president; Paulo; Julie Remick and Daveed Chikuin, employees at Tower Records' Marina Del Rey outlet; and Jerry Kaye, regional manager at Sound

Solutions.



Retail

Montgomery Ward/Lechmere: Mega-Account In The Making?

BIG THINGS: Montgomery Ward's recent acquisition of Lechmere could create another mega-account, as the latter prepares to take over music and video merchandising for some of the former's stores. Previously, Lechmere was a powerful regional account that got mucho respect from labels, but its overall sales volume placed it in the lower region of the top 40 largest accounts. Mass merchant Montgomery Ward, meanwhile, had a much lower profile with the labels because it didn't buy direct: About 35 of its 360 outlets. were racked by the now-defunct Rank Merchandising Services of America; there are another 50 leased departments, 45 of which are handled by Trans World Music Corp. and five of which are handled by Rose Records.

Now that Lechmere's music and video operation is preparing to oversee some Montgomery Ward outlets, label and distribution executives—who have

seen Best Buy come from virtually nowhere and grow into one of the five largest accounts in the U.S. during the last four years—are salivating about the combined account's potential.

However, Dave Curtis, GM of music and video for Cambridge, Mass.-based Lechmere, downplays that prospect. "The number of stores we will handle and how fast it will happen is still up in the air," he says.

Lechmere will buy and help merchandise music and video for selected Montgomery Ward stores starting in mid-August, and will meet with executives of the Chicago-based company to discuss advertising and promotion.

Initially, Lechmere will take over six Montgomery Wards, a combination of new, retro-fit, and existing stores that were racked by Rank. Sometime in October or November, Lechmere will take responsibility for six stores in the Chicago-based merchant's specialty chain, Electric Avenue & More.

Other stores may be assigned to Lechmere after store-level responsibilities and distribution facilities have been worked out, Curtis says, adding, "the leased stores will not be impacted by the change. They have contracts."

In assuming responsibility for the Montgomery Ward outlets, Curtis notes that Lechmere is not a rackjobber, so "we will be treating their [music and video] departments as an outgrowth of our strategy."

On the other hand, Lechmere stores devote some 2,500-3,000 square feet to music video, and typically carry more than 15,000 CD titles, 500 cassette titles, and 2,500 video titles. So Montgomery Ward stores assigned to Lechmere likely will be much smaller, although some of them may be expanded beyond their current departments. The Electric Avenue & More stores assigned to Lechmere likely will be comparable to the Massachusetts music and video department, he adds.

OUT OUTLETING: Central South, which operates some 80 record stores

under the logos Sound Shop and Music For Less, has acquired two outlets from Discount Entertainment, an outlet-based chain run by VSDA president Dawn Wiener, who also has Home Video Plus, a 10-unit video rental chain based in Houston. Wiener didn't return phone calls seeking comment.

The acquisition of two Discount Entertainment shops—one in Denver and one in Nashville—ups Central South's presence in the outlet market to 10 stores, according to Randy Davidson, president of Central South.

BELOW THE BORDER: The Handleman Co. of Mexico, a rackjobbing operation set up through a joint venture by Troy, Mich.-based Handleman and Mexico City-based Grupo Video-

Visa, has announced its first outside account—the Gigante chain, a mass merchant that runs some 200 locations. Initially, Handleman will take on seven Gi-

gante stores, each of which will allocate 2,000-3,000 square feet of space near the front door for music and video inventory.

THE ROAD TO CAMELOT: Intouch puts a big one up on the scoreboard. A press release from North Canton, Ohio-based Camelot says the chain will install i-stations in about 45 stores in Seattle, Atlanta, Tampa, and Cleveland this summer, with further installations planned on a market-by-market basis during the next 18 months.

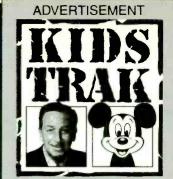
The i-station allows users to sample tracks from about 37,000 albums. The i-station also provides information based on the Billboard charts. By the end of July, intouch will have about 275 i-stations in stores, including locations run by Strawberries, Kemp Mill Music, HMV, Streetside, and Wherehouse, according to a spokesman for the San Francisco-based company. The spokesman adds that the company has signed up more than 550,000 subscribers, with 55,000 new members joining each month.

BASSIN BASH: Bassin Distributors held its 9th annual convention June 10-12 in Naples, Fla., with some 750 in attendance. In addition to performances by Gary Hoey, Me'Shell Ndegé-Ocello, Saundra Williams, and Arturo Sandoval, the wholesaler gave awards to its vendors at the meet.

Charmelle Gambill of PGD won sales rep of the year, while Jarid Neff of Warner Bros. won regional marketing manager of the year. Also, L.C. Hensley of PGD's Atlanta branch won the branch manager of the year award, while Chip Walsh of Sony Music Distribution's Atlanta branch won the sales manager of the year award.

Atlantic was named music label of the year, while TDK was named accessory manufacturer of the year.

In employee awards, Natalie Bazemore, who is national account coordinator for AEC Music, received the Bassin president's award.



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Native American Label SOAR Lets 4 Subsidiaries Take Flight

BY TRUDI MILLER ROSENBLUM

NEW YORK-Native American music company SOAR Corp. has expanded to form the SOAR Music Group, with four separate specialty labels: SOAR (Sound Of America Records) for traditional Native American music, Warrior for rock and rap, Natural Visions for instrumentals and new age recordings, and Dakotah for spokenword and children's music.

The recordings are distributed to mainstream outlets by Koch International and are carried in such national chains as Best Buy, National Record Mart, Camelot, Musicland, Sam Goody, Disc Jockey, Tower Records, Sound Warehouse, and Hastings.

SOAR also does its own distribution to alternative outlets, including trading posts, galleries, bookstores, arts and crafts stores, and powwow vendors. In addition, the company has recently become an independent distributor to these outlets for select releases on other labels, including Rykodisc, Silverwave, Soundings Of The Planet, Earthbeat, and Music For Little

People. "We pick the titles we're going to distribute," says SOAR president/CEO Tom Bee. "We add the titles that fit into our area of expertise.

For example, says Bee, "A&M recently called me, wanting us to distribute 'Dreaming In Color,' by the band Songcatchers, exclusively to the Native American market.'

SOAR also has established a

'We have been scrambling to get out as many releases as we can'

mail-order catalog with an 800 number for customers to order product. "It's working out good for us," Bee says. "We put cards in all of our product, which consumers send back to us with their comments, and that helps us compile our mailing list," which currently has close to 25,000 names.

Meanwhile, SOAR continues to sign up and release new acts on

each of its labels. Current projects include "Once Upon A Genocide" by rapper Julian B, "Space Age Indian" by pop/rock band Tiger Tiger, the children's story "Love Flute" (narrated by Bee, with flute music by Bryan Akipa), "Beloved Tribal Women" by Lisa LaRie, and "Inner Windows," a piano-andflute recording by Papa John & Daniel.

"We're also in the process of working with a new singer, Jake Al Ream, who's along the lines of Bruce Springsteen," says Bee. "We've been scrambling to get out as many releases as we can. There don't seem to be enough hours in the day to get things done.'

SOAR currently has more than 70 titles in its catalog. The best seller is "Sacred Feelings," by Douglas Spotted Eagle, which has sold more than 200,000 units. Spotted Eagle's recent "Human Rites" album reached No. 16 on Billboard's New Age chart. In addition, the longform video "We're The Boyz" by Robby Bee & the Boyz From The Rez was voted video of the year at the NAIRD Convention in Chicago.

Bee gives much of the credit for SOAR's success to his wife Vicki, who is VP/GM of the corporation. "She runs a tight ship, collects the money, and keeps me organized,' he says.

Bee formed the company in 1988. He began by selling casin the Four Corners area of the U.S.-Arizona, New Mexico, Colorado, and Utah—as well as trading posts, bookstores, gift stores, and art galleries. In 1991, Koch began distributing SOAR's releases to major record chains.

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A HAVEN FOR VINYL JUNKIES IN EAST DALLAS

(Continued from page 53)

worst of the recession, it never really hit us. A downturn in the economy doesn't hurt vinyl junkies-they've gotta buy! So we're pretty insulated. We may not have as good a Christmas season as a chart store, but we do pretty well year-round."

Still, there have been a few surprises through the years. Maxey says he sold a Jimmie Rodgers picture disc for \$1,000, nine Robert Johnson 78s for \$300-\$600 each, and the Beatles' "butcher cover" and various rockabilly 45s for thousands each as well.

Maxey says oldies and used product constitute about 80% of Collectors Records' total sales. Nearly half of that total comes from blues and jazz recordings. The remaining 20% comes from new CDs and cassettes-generally reissues.

Collectors Records also publishes occasional auction lists of 78s, usually in "Joslin's Jazz Journal."

'Our average customer is probably a male, aged 40-45, but we have everything from senior citizens to hardcore youngsters and budding guitar wizards," Maxey says. "And there's a new Beatles collector born every day.'

Collectors' vast stocks and knowledgeable staff have made the store a haven for serious musicians, including most of Dallas and Fort Worth's young blues and R&B players. Maxey says that Kinky Friedman frequently would order jazz for his Greenwich Village apartment and western swing for his West Texas ranch And one of the Smithereens stops by each time the band is in Dallas to add to his Lawrence Welk record collection.

Maxey himself is an interesting story. After working for Handleman for a decade as a record buyer, he moved to computer softwareand hated it.

"What I'd always wanted to do was run a small record store with my own vision," he says. "Then one day one of my contacts with MCA called, and said they knew of a small record store in east Dallas that needed a buyer. It was the perfect situation, because the owners gave me total control as far as product

"As for the music, I'm really more

of a history nut-and this store has a great music library. What I really loved, in the beginning, was the acoustic blues of the 1920s and '30s. But people kept coming in asking for a particular sax solo at a particular tempo-and I couldn't help them. So I began studying re-runs of the old 'Dobie Gillis Show,' where Maynard G. Krebs was always touting really hip jazz albums. That's how I picked it up!"

As the new owner, Maxey says he doesn't have many changes in mind for Collectors, though he plans to add more tube stereo and tube amplification equipment for sale in the days ahead.

"Goals? I'm doing it! This whole thing is set up to do what we enjoy, and make us a good living at the same time. Someone will come in and say, 'I've looked for this certain record for 20 years, and have never been able to find it-can vou help? And when you can put that record into their hands-oh, what a feel-

ing!
"Am I living in the past? Sure. Every generation grows up thinking its music was the best music there ever was."

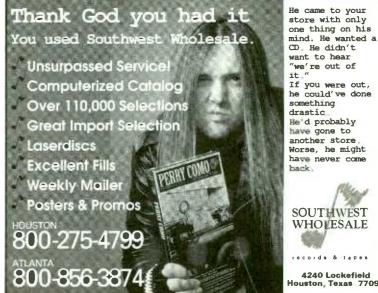
But Maxey takes it one step further. He believes that the jazz, blues, and country music released from 1925 to 1935 was the "golden" era of American popular music.

"If I were to play you a recording from that era by Fletcher Henderson or Frank Traumbauer or Bix Beiderbecke-I think you'd understand," he says happily.

'Someday I'm going to write a book. Not about record collecting, but about record collectors. They're an interesting lot of people. Everybody's a character.'

And the same could be said of Chuck Maxey.





4240 Lockefield Houston, Texas 77092



Collectors Records is located on the bustling east side of Dallas. (Photo: Bob

Schwann To Battle MUZE In Kiosk Mkt.

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Schwann Publications—publisher of the Opus and Spectrum guides, which list recordings in print in the U.S.—will now attempt to compete with MUZE by putting kiosks with music information in record stores.

"Schwann's objective is to provide

the music consumer with the most comprehensive data about music possible," says Schwann publisher Bruce Shortz, who notes that Schwann recently acquired Peri Press and its publications CD Review Digest Classical, CD Review Digest Popular, and the Best Rated CDs Classical and Popular

"Schwann and Peri Press dovetail neatly," says Shortz. "The venerable Schwann publications offer listings, and now with Peri Press we have 40,000 classical reviews and 40,000 popular music reviews. If you combine that in a variety of products, it's an incomparable source of music information."

In August, Schwann will offer retailers a kiosk product that will feature all the information in the Schwann database: reviews, music sampling, and graphics. In doing so, the company will attempt to play catch-up with MUZE, which has seen deployments of its kiosk database grow from 135 to more than 1,000 accounts in the past year.

The big selling points of Schwann's kiosk are customization and price, says Shortz. "We're not going to say, 'Here's our machine, it's shaped like an 'i,' take it.' We're going to say, 'What do you want? You say you want it shaped like a potato? We can do that. What do you want it to do?" It can be a very sophisticated system, or it can be very simple. It's up to the retailer to design the service."

Shortz declined to give the cost of the kiosk, but says, "It will be an extremely low cost. The cost per station will be 80% less than a MUZE device."

MUZE co-founder and executive VP Paul Zullo says, "Obviously, the deployment of MUZE in thousands of record stores has made everyone aware that it's a new business now in serving the information needs of consumers and store personnel. We're pleased to see that more people are realizing the opportunities here. I can't comment specifically on Schwann's machine until I see it, but we're about to introduce a bunch of new innovations ourselves, and we expect that MUZE will continue to be the pioneer in this field."

Schwann's partner on the kiosk project is Advance Communications Design (ACD), which offers music preview stations and has accounts with Trans World Music and Barnes & Noble, Shortz says.

Schwann has other projects in the pipeline as well. The company is developing an on-line service that would give consumers computer access to all the Schwann information, along with biographies, sound bites, concert information, and a mail-order service. Schwann also is working on CD-ROM products for libraries, one-stops and distributors, and consumers. The commercial versions (for libraries and distributors) should be available by fourth-quarter 1994, Shortz says.

Schwann Publications was founded in 1949 by Bill Schwann. Current circulation is at 50,000 for Opus and 35,000 for Spectrum, both of which are quarterly publications. The Schwann guides are in "virtually every major record chain and thousands of independent stores," Shortz says.

Allegro's Classical Confab



The 1994 Allegro Classical Conference in Lake George, N.Y., featured award presentations, speeches, and panel discussions. Above, executives from Denon accept the award for the best solo instrumental release, by the artist Chee-Yun. Shown, from left, are Nobuo Nakazato, classical A&R, Denon; Katsuhiko Fuji, GM, Denon USA; Joseph Micallef, president of Allegro, who presented the award; Eric Lowenhar, sales manager, Denon USA; and Daniel Marx, marketing manager, Denon USA.



Allegro VP of sales Renny Martini, center, congratulates Allegro's two merchandisers of the year, Gerald Benison of Manhattan and Mary Rodgers of Washington, D.C., at the Allegro Sales Awards.



Allegro $\forall P$ of sales Renny Martini chats with Ann Rodgers, Allegro salesman of the year.



Discussing the issues at the classical retail panel are, from left, Mark Jenkins of Trans World Music; Courtney Allender of Tower Records, Boston; Dave Osenberg of Tower Records, Philadelphia; and Robin Weatherall of Streetside Records.

Top Pop. Catalog Albums...

-	REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) TITLE	WEEK
	★ ★ ★ NO. 1 ★ ★ ★ THE EAGLES ▲ 14 ELEKTRA 105* (7.98/11.98) GREATEST HITS 1971-1975 9 weeks at No. 1	
Ī	BOB MARLEY AND THE WAILERS ▲ 5 TUFF GONG 846210*/ISLAND (10.98/16.98)	
Ť	JIMMY BUFFETT ▲ ² SONGS YOU KNOW BY HEART MCA 5633* (7.98/11.98)	
t	THE EAGLES ● GREATEST HITS VOL. 2 ELEKTRA 60205 (7.98/11.98)	
t	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98) DARK SIDE OF THE MOON	
t	PINK FLOYD ▲® THE WALL	
t	COLUMBIA 36183* (15.98 EQ/31.98) NIRVANA BLEACH	
-	SUB POP 34* (8.98/14.98) BEASTIE BOYS ▲ 4 LICENSED TO ILL	+
+	DEF JAM 40238/COLUMBIA (7.98 EQ/11.98) STEVE MILLER BAND ▲ 6 GREATEST HITS	
-	CAPITOL 46101 (7.98/11.98) JAMES TAYLOR ▲ 4 GREATEST HITS	
H	WARNER BROS. 3113* (7.98/11.98) THE EAGLES ▲ 9 HOTEL CALIFORNIA	
H	ELEKTRA 103 (7.98/11.98) JOURNEY JOURNEY JOURNEY JOURNEY JOURNEY JOURNEY JOURNEY JOURNEY JOURNEY JOURNEY	+
-	COLUMBIA 44493 (9.98 EQ/15.98)	2
	METALLICA ▲ 3 ELEKTRA 60812 (9.98/15.98) AND JUSTICE FOR ALL	
-	ROLLING STONES VIRGIN 39504 (17.98)	-
1	ENYA A 2 REPRISE 26774 WARNER BROS. (10.98/15.98) WATERMARK	1
	ROLLING STONES VIRGIN 39503 (17.98) EXILE ON MAIN STREET	
	ERIC CLAPTON ▲ 3 TIME PIECES - THE BEST OF ERIC CLAPTON POLYDOR 825382* (7.98 EQ/11.98)	
	MEAT LOAF ▲ ⁹ CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98) BAT OUT OF HELL	
	JANIS JOPLIN ▲ 2 GREATEST HITS COLUMBIA 32168 (5.98 EQ/9.98)	
	AEROSMITH ▲ 6 COLUMBIA 36865 (7.98 EQ/11.98) GREATEST HITS	
	ELTON JOHN ▲ 10 GREATF.ST HITS POLYDOR 512532*/ISLAND (7.98/11.98)	
	CREEDENCE CLEARWATER REVIVAL ▲ 2 CHRONICLES VOL. 1 FANTASY 2* (10.98/17.98)	
T	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98) RIDE THE LIGHTNING	
t	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98) REFLECTIONS OF PASSION	
t	GRATEFUL DEAD & 2 THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)	
t	THE DOORS ▲ 2 BEST OF THE DOORS	
	ELEKTRA 60345 (12.98/19.98) METALLICA ▲ ³ MASTER OF PUPPETS	
l	ELEKTRA 60439 (9.98/15.98) BILLY JOEL GREATEST HITS VOL. 1 & II	
ŀ	COLUMBIA 40121 (11.98 EQ/28.98) NINE INCH NAILS ● PRETTY HATE MACHINE	
H	TVT 2610* (9.98/15.98) FLEETWOOD MAC ▲ GREATEST HITS	
ŀ	WARNER BROS. 25801 (9.98/15.98) WAR THE BEST OF WAR & MORE	
-	AVENUE 70072/RHINO (7.98/11.98) PINK FLOYD • 4 WISH YOU WERE HERE	
H	COLUMBIA 33453* (10.98 EQ/16.98) BONNIE RAITT ▲ 5 LUCK OF THE DRAW	
-	CAPITOL 96111 (10.98/15.98) YANNI ▲ DARE TO DREAM	
H	PRIVATE MUSIC 82096 (10.98/15.98) U2 ▲ 5 THE JOSHUA TREE	
-	ISLAND 842298* (10.98/16.98) ALICE IN CHAINS FACELIFT	
-	COLUMBIA 46075 (9.98 EQ/15.98) SMASHING PUMPKINS GISH	;
	CAROLINE 1705* (9.98/14.98) HS	
-	SEAL SEAL SEAL SEAL SHE 26627/WARNER BROS. (9.98/15.98)	
-	CHICAGO A GREATEST HITS 1982-1989 REPRISE 26080/WARNER BROS. (9.98/15.98)	1
-	LYNYRD SKYNYRD ▲ MCA 42293* (7.98) BEST-SKYNYRD'S INNYRDS	1
-	AEROSMITH ▲ 3 GEFFEN 40329 (7.98/12.98) PERMANENT VACATION	
	ORIGINAL LONDON CAST ▲ 3 PHANTOM OF THE OPERA POLYDOR 83173/ISLAND (17.98 EQ/33.98)	2 1
	VAN MORRISON ▲ MOONDANCE WARNER BROS. 3103 (7.98/11.98)	
	THE EAGLES ▲ ELEKTRA 705 (13.98/19.98)	
	PATSY CLINE ▲ 4 MCA 12* (7.98/12.98) GREATEST HITS	
	GUNS N' ROSES ▲ 10 APPETITE FOR DESTRUCTION GEFFEN 24148 (9.98/15.98)	-
Ī	INDIGO GIRLS ▲ INDIGO GIRLS EPIC 45044 (7.98 £0/11.98)	
	PINK FLOYD ▲ 3 A MOMENTARY LAPSE OF REASON COLUMBIA 40599* (10.98 EQ/16.98)	
t	NEIL YOUNG & 4 WARNER BROS. 2277* (7.98/11.98)	
1		-

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■S indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

RCA, BMG Angling In Well-Stocked Indie Waters; A Surfin' Gator

GONE FISHING: More and more, the major labels and distributors are turning their eyes toward the independent sector in search of talent sources. The most recent indicators of this trend are discussions that have been held by RCA and BMG with a pair of prominent indies.

Well-placed sources indicate that RCA has approached San Diegobased Cargo Records. The Southern California indie, which is based in a town that has seen a whirlwind of A&R interest over the last year, is well-known as the former home (on its Headhunter subsidiary) of Rocket From The Crypt and Drive Like Jehu, which both were signed to lucrative deals by Interscone.

A source reports that RCA and Cargo may be nearing an agreement. Tentative terms would call for Cargo to be paid a lump sum of development money; in return, RCA would have right of first refusal on as many as five Cargo albums a year, which would be released under the Cargo/RCA banner.

Such an arrangement would be a plus for RCA, which has experienced scant success in the alternative music marketplace. The major reportedly is interested in Cargo's Cindy Lee Berryhill and fluf, San Diego locals profiled in DI in recent months.

RCA's point man in this potential venture reportedly is senior director of A&R and artist development Bruce Flohr. He could not be reached for comment at press time.

In an unrelated but similar development, a source reports that BMG Distribution has approached Atlanta-based Ichiban Records regarding the possibility of starting up a new label for major distribution.

Ichiban is a highly diversified label that handles various imprints and releases quality product in the rap, R&B, blues, and modern rock genres. According to a knowledgeable source, a proposed BMG/Ichiban imprint would not necessarily feature existing Ichiban acts.

BMG Distribution president Pete Jones confirms that the distributor has met with Ichiban, but he adds that the talks were extremely tentative in nature.

No matter what the outcome of these two scenarios may be, one thing remains obvious: The majors are continuing to fish in small ponds, hoping to reel in a big catch.

QUICK ONES: Lovers of the brothers Gibb will dig the nifty new Bee Gees tribute "Melody Fair," just released by eggBert Records in Fullerton, Calif. Artists include Baby Lemonade, the Young Fresh Fellows, Material Issue, the late Phil Seymour, Chris Von Sneidern, Dramarama, the Fastbacks, and a couple of DI's L.A. faves, the Insect Surfers and Let's Talk About Girls . . Viceroy Music in New York is hard at work on a tribute to Fleetwood Mac's original guitar deity, Peter Green. On board for the set, coming next January, are Rory Gallagher, Gary Moore, Ian Anderson, and (gasp!) the sensational Arthur Brown... Staten Island, N.Y.-based FSR Records has set Echo USA of Englewood, N.J., as its distributor for the U.S., Japan, Canada, Germany, Italy, and England. The first release under the arrangement is an EP by positive rap quintet 1st Platoon... Triloka Records and its subsidiary, Worldly Music, have relocated



by Chris Morris

from L.A. to Santa Fe, N.M. The company can be contacted at 505-... Naxos of America in Cherry Hill, N.J., has taken over distribution of Marco Polo. Previously the classical label, which is part of Naxos, was distributed by Harmonia Mundi (for more on this, see Keeping Score, page 45) ... Zero Hour Records in New York is being distributed exclusively by Distribution North America in Cambridge, Mass. This fall, Zero Hour will issue a live album featuring unsigned bands, cut at New York's Thread Waxing Space.

FLAG WAVING: About two years ago, Don Leady, the leader of the eclectic Austin, Texas, roots band the Tailgators, decided to produce his own album. And considering his arid locale, his choice of material may surprise some.

He decided to make a record featuring instrumental surf music, performed in the distinctive 'gators style

"I've always had an interest in guitar instrumentals," says Leady, who was featured on "Big Guitars From Texas," the fondly remembered 1986 Austin axe supersession. "I've been collecting those songs, and I said, 'Man, if I'm going to do my own record, I'm gonna do what I want."

The resultant album, "Swamp's Up," was recorded after the Tailgators ended a long relationship with L.A.'s Restless Records. "I kind of funded the whole deal myself, and then licensed it to [France's] New Rose for Europe and Japan."

The album ultimately was picked up by Rounder-distributed Upstart Records, which also has released sets by Finnish surf unit Laika & the Cosmonauts and fellow Texas guitar-blaster Teisco Del Rey.

"Swamp's Up" is a tasty collection for old 'gators fans and new-comers alike. It contains authentic surfy workouts, some of the band's unique Louisiana/norteno flavoring, and such rousing covers as "Psychotic Reaction" and what Leady calls a "grunge version" of Robert Parker's New Orleans boogie "Barefootin." A new version of "Ride Of The Ruthless," first heard on "Big Guitars From Texas," also is included.

Hoping, in his words, to "make a

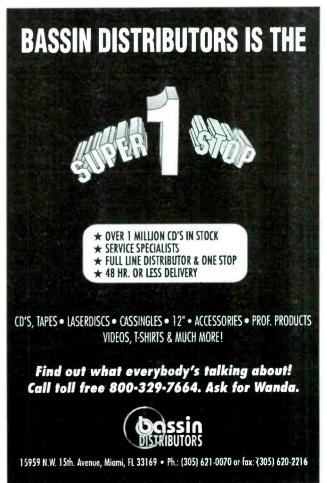
big wave," Leady says the Tailgators, who have toured in England, Australia, New Zealand, and the Southwest recently, will hit the road to support the American release of the album in August or September.

"We'll do as close to a complete U.S. tour as we can," he says. "It's been close to a year since we've been on the East Coast."









Album Reviews

EDITED BY PAUL VERNA. MARILYN A. GILLEN, AND PETER CRONIN

POP

► HELMET

Betty
PRODUCERS: T-Ray & Helmet
Interscope 92404

New York metallurgists follow their critically acclaimed major-label debut, "Meantime," with a scorching album that has already touched a nerve with the fan base. Focus track "Milquetoast" is picking up detections at hard-leaning outlets, and others, like "Wilma's Rainbow," could repeat the feat. Not that Helmet needs airplay to score sales points, though. Even without massive support from radio or MTV, album has made an impressive chart debut, suggesting that Helmet is ripe for the commercial breakthrough it deserves.

KEITH SWEAT Get Up On It PRODUCER: Keith Sweat Elektra 61550

Fourteen-track set surfs into current wave washing over young R&B listeners eager for hard-edged ballads. Credit Sweat with helping to pioneer that genre, and his return is sure to please die-hard fans. Sweat's trademark vocals serve him well, and his signature production work is as clean as ever. Most of the tracks feature creatively funky hooks that ultimately flow into backwater melodies of standard slow dance grooves. Tracks to listen for include "How Do You Like It (Part 2)," "Feels So Good," and "When I Give My Love."

The Last Temptation PRODUCERS: Various Epic 52771

Fear not the concept-album specter:
Cooper has spun a dark, comic-book story of temptation in its various manifestations that is also, at bottom, just a fine spin.
"The Last Temptation," which boasts a Marvel comic-book retail companion, mixes Cooper's trademark rock and theatrics in fresh measures, with the former elbowing out the latter for prominence, most notably on thumping numbers produced by Don Fleming ("Nothing's Free," "Bad Place Alone," and terrific, Iggy-esque "Lost In America"). Other producers rejigger the ingredients, to varying effect. Andy Wallace, for instance, lends a jagged edge to howling lead single "Unholy War," with added vocals from co-writer Chris Cornell, while the production team of Duane Baron & John Purdell gives a pretty sheen to rock ballads "Lullaby" and "It's Me."

★ KYUSS Welcome To Sky Valley PRODUCERS: Chris Goss & Kyuss Elektra 61571

Hard rockers from Palm Desert, Calif., were deservingly picked up by Elekora after their label, Chameleon, shut down. Fortunately, group has compromised none of its sludgy, bottom-heavy sound on bigleague debut, co-produced by Masters Of Reality leader Chris Goss, who helmed the last Kyuss effot. Heavy riffing and muffled vocals drive the songs, which are grouped into three sets that mysteriously read as four tracks on the CD display. Alternative and college outlets looking to test some of this material might start with "Supa Scoops And Mighty Scoop" and "Demon Cleaner"

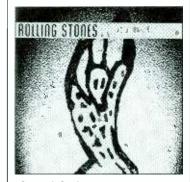
★ BOOKER T & THE MG'S That's The Way It Should Be PRODUCERS: Booker T. Jones, Steve Cropper, Ste

PRODUCERS: Booker T. Jones, Steve Cropper, Steve Jordan, Donald "Duck" Dunn Columbia 53307

Their first album in 17 years finds the MG's at their best. Kicking grooves an

MG's at their best. Kicking grooves and inspired playing by this former Stax Records rhythm section should make this set a crossover candidate. The production and engineering are sterling, and the spirits of Otis Redding, Wilson Pickett,

SPOTLIGHT



ROLLING STONES Voodoo Lounge PRODUCERS: Don Was & the Glimmer Twins Virgin 39782

All the color one expects from the quintessential rock'n'roll band is wrapped into the Bad Boys' first foray for their new label. From the "Honky Tonk Woman"-like opening of first single "Love Is Strong" to the full-throttle rock of "I Go Wild," "You Got Me Rocking," and the funky "Suck On The Jugular," to the delightful balladry of "Out Of Tears," "Sweethearts Together," and the harpsichord-festooned "New Faces," new album finds Mick, Keith, and company in top form, even without founding bassist Bill Wyman. As always, the Stones present limitless commercial opportunities, particularly in light of their stadium tour. Too old to rock'n'roll? Never.

and Sam & Dave seem to hover above and sanctify every cut. Steve Jordan kicks and pounds his way through the tracks as though he'd been with the group since its 1961 inception.

HOOTIE & THE BLOWFISH Cracked Rear View PRODUCER: Don Gehman Atlantic 82613

With a title inspired by a John Hiatt song and a loose-limbed, loose-change jangle that tips a hat to the inspirational likes of John Mellencamp and Counting Crows, "Cracked Rear View" proves a pleasing major-label debut from this South Carolina band fronted by soulful singer Darius Rucker. First single "Hold My Hand" is most broadly accessible of the lot, with its sing-along chorus and David Crosby background vocals, but contagious "Hannah Jane" and soaring, soulful "Let Her Cry" merit attention.

GARY HOEY Music From The Motion Picture—Bruce Brown's Endless Summer II

Endless Summer II PRODUCERS: Gary Hoey, Dave Kaplan, Jean-Marie Horvat Surfdog/Reprise 45615

A blistering album of solo instrumentals from this former lead guitarist for the Bulletboys. His previous solo project, featuring "Hocus Pocus," did well at album rock radio, and the new single—a cover of War's "Low Rider"—has serious possibilities. What is perhaps the most inspired fuzz-guitar cover of all time is contained here, too: Hoey's version of the theme from "Peanuts." Starting with the intro to "Purple Haze," Hoey segues into a panoply of frenetic electricisms, staying at once as true to Vince Guaraldi as he is to Eddie Van Halen.

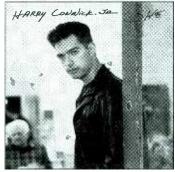
R & B

► JOI The Pendulum Vibe

The Pendulum Vibe PRODUCER: Dallas Austin Limp/ERG 277622

Backed by a fat track of gently shifting minimalism—the soundscape includes jagged guitar bursts and gritty machine

SPOTLIGHT



HARRY CONNICK JR. She PRODUCER: Tracey Freeman Columbia 64376

Crescent City crooner veers down a road that no one expected him to travel, creating an album of original rock, pop, and R&B songs that almost completely eschews the artist's jazz and big-band heritage. Listeners will be reminded of Steely Dan, Elton John, and Marvin Gaye on the title track, "Here Comes The Big Parade," "Joe Slam And The Spaceship," and power ballad (that's right) "Honestly Now (Safety's Just Danger... Out Of Place)." The record's potential will depend on the willingness of pop, rock, and AC programmers to embrace an artist they identify with jazz, and on jazz outlets' ability to stretch their boundaries. All are encouraged to keep an open mind.

noise—Joi chants smoky-sweet somethings (about "feeling the pressure") on her groovy first single "Sunshine & The Rain." Elsewhere on her album, this Nashville-born singer alters her aural poses as she rolls with cool jazz, misty blues, fluid funk, and even classical. She sings palpably about such things as liberation ("Freedom," on which her voice is distorted through a fuzzy guitar amp), lesbian romance ("Narcissa Cutie Pie"), and a deep first love ("Fatal Lovesick Journey"). Her soulful expression is wonderfully varied and like no other.

WORLD MUSIC

★ I.K. DAIRO M.B.E. & HIS BLUE SPOTS Ashiko PRODUCER: Andy Frankel Green Linnet/Xenophile 4018

Green Linnet/Xenophile 4018 Veteran Nigerian bandleader I.K. Dairo

SPOTLIGHT



CHANNEL LIGHT VESSEL Automatic PRODUCERS: Channel Light Vessel Gyroscope 6607

A record so lovely and transporting it's physically painful to have it end, "Automatic" is the sequel to one of the neatest left-field surprises of the last several years, a 1992 collaboration between Roger Eno, Kate St. John, and Bill "Be Bop Deluxe" Nelson called "The Familiar." That arresting project has now become a group that includes ambient visionary Laraaji and Japanese cellist Mayumi Tachibana, and the results are ravishing. The act takes its name from BBC Radio 4 weather reports of boating conditions on the English Channel, and its sound locates an exquisite plateau in terrain midpoint between Dead Can Dance, heyday Pink Floyd, Peter Gabriel's "Passion" album, and the soundtrack to "Blade Runner"-except that you also get the ethereal uppercut of St. Johns' arrow-through-the-heart singing. Album and modern rock should seize on "Thunderous Accordions." Meantime, if you're tired of rock dinosaurs who can't see the future of psychedelic roll, pick up "The Familiar" and "Automatic" and find the bright side of the moon.

sings lead vocals and plays guitar, talking drum, and accordion on this excellent showcase of his singular juju stylings. Standouts in a gently engaging set include the sparse but poignant guitars and deadpan backing vocals of "Ko Wa Jo," the relentless beats and delicate picking of "Ekun Rere," the oddly compelling harmonies of "Mo Sorire," and the accordion-and-talking drum groove of "Salome."

COUNTRY

TIM AND MOLLIE O'BRIEN
Away Out On The Mountain
PRODUCER: Tim O'Brien
Sugar Hill 3825

Three decades of at-home practice lift this duo's harmonies above the usual sibling tightness, and the resulting vocal empathy lifts every one of the songs on their third album to another level. Brother Tim is a hit songwriter, but the O'Briens looked elsewhere for this material, showing themselves to be the kind of hardcore music fans that can make Leadbelly's "When I Was A Cowboy" and A.P. Carter's "Home By The Sea" sit comfortably next to Lucinda Williams' "Price You Pay" and Pat McLaughlin's "Bad Day (Hole In Your Shoe)." In the end, this project may be remembered as the first appearance on record of Nashville songwriting phenom Gillian Welch, whose "Wichita" and "Orphan Girl" are the album's highlights.

GOSPEL

★ VARIOUS ARTISTS Strong Hand Of Love: A Tribute To Mark Heard PRODUCERS: Dan Russell, others Myrrt√Fingerprint Records 701-6979

Stunning compilation features top folk (Bruce Cockburn, Victoria Williams, Pierce Pettis) and alternative (Vigilantes Of Love, Michael Been, the Choir, Ashley Cleveland, Tonio K) artists interpreting selections from the late Heard's voluminous catalog. Dan Russell (who also contributes a track) makes sure there's not a weak cut in the lot, with highlights too numerous to mention. Taken as a whole, collection reminds us once again what a brilliant poet Heard was, and what a devastating loss his passing has been to music in general. Unqualified recommendation.

CLASSICAL

★ JURASSIC CLASSICS Kirov Orchestra, Valery Gergiev; Vienna Philharmonic, André Previn; London Philharmonic, Bernhard Haitink, others Philips 442 599

Kind of a crazy/dumb idea for a compilation, but one that actually works out amazingly well. Aimed appropriately at a young audience, this mid-price CD collects heavy-footed, high-energy, brief bits (to accommodate short attention spans) from works by Prokofiev, Stravinsky, Holst, and others to conjure up the likes of Brontosaurus, Triceratops, Tyrannosaurus Rex, and all those guys. The performances and recorded sound are all first-rate. Good as a holding action until the release of the "Jurassic Park" home video, which is not too far off.

★ PALESTRINA: MISSA ASCENDO AS PATREM; STABAT MATER; ASSUMPTA EST MARIA; MAGNIFICAT PRIMI TONI Elmer Iseler Singers CBC Records MVCD 1067

For graduates of "Chant" wishing to move on, this music does indeed move one on—some hundreds of years, to the late 16th century. This year marks the 400th anniversary of Palestrina's death, and to commemorate the occasion the European Broadcasting Union has organized the Palestrina Project, involving some 30 broadcasters worldwide, one of which is the Canadian Broadcasting Corp. The program here is devoted to music that was performed at the Sistine Chapel at different points on the church calendar, and the a cappella performances by the Iseler Singers are altogether captivating.

VITAL REISSUES,

WORLD WAR II RADIO Bing Crosby Armed Forces Broadcasts PRODUCER: none listed LaserLight 15 934

These are recordings featuring Bing Crosby when he hosted the Kraft Music Hall radio series, beautifully transferred to CD. Each of the five discs contains two half-hour broadcasts from 1943-45. The shows, of course, reflect the war years, what with references to rationing and the stamp "points" needed to obtain certain scarce commodities, as well as the relaxed amiable style of Crosby, who, together with regular Marilyn Maxwell or a guest, generally offers five or six songs. Most are standards; some are of their time and place, such as a Rodgers & Hart contribution to the war effort called "The Bombadier Song." A pretty rarity is a Harold Arlen-Johnny Mercer song, "I Promise You," from a Crosby-starred film, "Here Come The Waves." Among the guest artists are Lucille Ball, Bob Hope, George Murphy, Roy Rogers, Tommy and Jimmy Dorsey, and Phil Silvers. All the

programs are complete with commercials. A journey back that is well worth taking, especially for those who tuned in each week to Der Bingle.

ELVIN JONES-McCOY TYNER QUINTET Love & Peace REISSUE PRODUCER: Jerry Gordon Evidence 22087

When drummer Jones and pianist Tyner were joined by saxophonist Pharoah Sanders on this 1982 date, a hardswinging reunion of Coltrane alumni was the result. Bassist Richard Davis and (on some tracks) guitarist Jean-Paul Bourelly help set the muscular mood for Jones' crashing percussion, Tyner's powerful pianistics, and Sanders' towering tenor. Enjoyable set is highlighted by the modal workout of "Hip Jones," the swaggering swing of "Little Rock's Blues," and cover treatment of "Sweet And Lovely." Also included is bonus cut "House That Love Built," a 1978 Jones track with different personnel, including saxophonist Frank

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (**): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (**): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

POP

C+C MUSIC FACTORY Do You Wanna Get

Funky (5:28)
PRODUCERS: Robert Clivilles, David Cole, Bob Rosa WRITERS: R. Clivilles, D. Cole, D. Ramos PUBLISHERS: Duranman/Virgin-EMI. ASCAP REMIXERS: Robert Clivilles, David Cole, Risky Crespo Columbia 77581 (c/o Sony) (cassette single)

Three years after C+C Music Factory brought dance music to the top of pop playlists with "Gonna Make You Sweat," the groundbreaking act returns with a ragga/ hip-hop anthem that explodes with highly charged vocal performances by Martha Wash, Zelma Davis, and new lineup addition Trilogy. They rap, vamp, belt, and chant like they're having quite the party, while producers Clivilles and Cole surround them with a slick and insinuating groove that is padded with ear-pleasing synth lines. Factor in a killer hook and a memorable refrain, and you have a single equipped with the muscle to push the act up the charts once again. From the forthcoming album "Anything Goes.

* SPIN DOCTORS You Let Your Heart Go Too Fast

PRODUCERS: Spin Doctors, Peter Denenberg, Frankie LaRocka
WRITERS: Spin Doctors
PUBLISHERS: Sorry Songs/Mow B'jow, BMI
Epic 77600 (c/o Sony) (cassette single)

Radio programmers finally get the single they've been asking for. Follow-up to "Cleopatra's Cat" is more in the pocket of rock's image at top 40 radio-and it has a smokin' li'l hook to boot. Song's brisk and twitchy pace is anchored by steady drums and jangly guitars that frame the chorus extremely well. One of the brighter moments from the band's current "Turn It Upside Down" set.

ICE CUBE FEATURING GEORGE CLINTON Bop Gun

(One Nation) (4:47)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Priority 50795 (cassette single)

Cube and Clinton team on this tribute to the godfathers of funk. This updated version of the Funkadelic classic "One Nation Under A Groove" effectively adds Cube's in-yourface rap attitude and a hip-hop beat. An instant add at rap-friendly top 40 and rhythm-crossover radio.

JOCELYN ENRIQUEZ Make This Last Forever (4:17) PRODUCERS: Glenn Gutierrez, Mario L. Agustin Jr. WRITER: M.L. Agustin Jr. PUBLISHER: School Days, ASCAP Classified/Bang 0203 (CD single)

Freestyle siren will have no trouble expanding her considerable crossover radio and sales base with this frisky Latin/dance number. Her vocal is sure and passionate, goosed along by a percolating beat and tasty plate of synths. Preview into the album "Lovely' holds lots of promise for a major top 40 breakthrough.

BITTY McLEAN It Keeps Rainin' (3:45) PRODUCER: Bitty McLean
WRITERS: A. Domino, D. Bartholomew, R. Guidry
PUBLISHER: EMI Unart, BMI
Virgin 14172 (c/o Cema) (cassette single)

The British reggae invasion continues. Former UB40 backing vocalist McLean doesn't stray from that group's winning formula on his solo debut. This is easylistening reggae, complete with a smooth backbeat and an aloof British vocal. File this between UB40 and Maxi-Priest.

BEAUTIFUL PEOPLE If '60s Was '90s (4:22)

PRODUCER: not listed WRITER: not listed PUBLISHER: not listed Continuum 13315 (CD single)

The legendary guitar work of Jimi Hendrix merges with the master mixing skills of PM Dawn on this groovy retro track. Funkflavored guitars clash with relentless drums, while sampled Hendrix vocals and riffs advance the flashback sonic attack. Top 40 radio will dig the positive vibes abundant in PM Dawn's "Part Of Life" mix, which adds a contemporary backbeat. Far-out funk.

BLUE BOY Trolley Ride (4:18) PRODUCER: Anthony Giustina WRITERS: Giustina, Martin, Blane PUBLISHER: EMI Feist Intense 80032 (CD single)

Just when you think you have heard it all . . Quirky producer and composer Anthony Giustina weaves a Judy Garland vocal of the pop standard into a bouncy pop/rave rhythm foundation. Way-fun track will be of interest to any radio programmer with a hankering for a new and festive novelty item. Contact: 310-864-6863.

SPUTZ Not Just Any Love Song (4:03)

PRODUCER: Tom Cossie
WRITERS: R. Martin, M. Jewell, E. Glaubitz
PUBLISHER: Cosmosis, ASCAP
Saturn 2002 (CD single)

Moving past his odd stage name, photogenic Latin newcomer carries the role of power balladeer fairly well. He flexes his warm baritone range to fine effect amid a gauzy arrangement of horns and synths. Track builds to the expected booming climax—no doubt roping in every romance-minded teen-age girl within earshot.

R & B

PATRA FEATURING YO-YO Romantic Call (4:01)

PRODUCER: Howie Tee WRITERS: H. Tee, D. Smith, V. Whitaker PUBLISHERS: H. Tee/Irving/Zomba/Aunt Hilda's, ASCAP Epic 6198 (c/o Sony) (cassette single)

This sassy and strong assertion of sexuality should silence critics of the emerging female dancehall style. Patra delivers a rapid-fire raggamuffin sound, while Yo-Yo raps up an independent-minded synopsis of the opposite sex. The empowered spirit and bouncy beat should score with rap programmers seeking uptempo fare for the summer airwaves.

★ JOI I Found My Niche (3:55)

PRODUCER: Colin Wolfe WRITER: Joi PUBLISHER: Warner/Chappell/Nuthouse, ASCAP/Enjoi/ EMI 19578 (c/o Cema) (cassette single)

Some artists are so special and different

NEW & NOTEWORTHY

REAL McCOY Another Night (5:45) REAL MCLOY Anomer Night (5:45)
PRODUCERS: Freshline, the Berman Brothers
WRITERS: J. Wind, Quickmix, D. Jeglitza
PUBLISHER: Maximum Songs
REMIXERS: the Berman Brothers, Armand Van Helden
Arista 12725 (c/o BMG) (12-inch single)

Charismatic new European act is armed and ready to infiltrate U.S. radio airwaves and clubs with an instantly infectious and jaunty li'l rave/NRG jumper that may initially remind some of "What Is Love" by Haddaway. A close spin, however, reveals a frothy confection that stands on its own pop merits. Nicely contrasted male/female duet vocals kick lovely, as do peppy remixes by the Berman Brothers and Armand Van Helden. Already wooing folks aboard, single has the strength to keep the glow of summer parties lingering for a long time to come.

MAGIC AFFAIR Omen III (7:18) PRODUCER: Mike Staab WRITER: not listed PUBLISHER: Edition Nosferatu EMI 54352 (c/o Cema) (12-inch single)

Fiending for another serving of frenetic dance/pop à la Culture Beat and 2 Unlimited? U.K. act exerts tremendous energy in its effort to be rousing and ominous at the same time, with jarring and amusing results. Track rolls into the States on the power of massive European club and sales success, and is ripe for similar acceptance here. The swirling layers of glossy synths are positively hypnotic, driven home by a pounding hi-NRG beat. Look for top 40 and rhythm-crossover programmers to have a field day with this one.

from the rest that it can drive you crazy to watch them suffer in radio obscurity. Enigmatic and sexy stylist who made minor ripples with "Sunshine & The Rain" gets another shot at success with a smooth, midtempo funk throwdown that is an excellent showcase for her saucy delivery and intelligence as a tunesmith. R&B radio should catch a clue and make room on jackglutted playlists for this refreshing and accessible gem.

★ ETERNAL Sweet Funky Thing (4:05) PRODUCERS: Tommy Faragher, Lotti Golden WRITERS: T. Faragher, L. Golden, E. King PUBLISHERS: MCA/MATAK/MYGAG/Mad Fly/PolyGram,

EMI 19868 (c/o Cema) (cassette single)

The classiest group to rise from the new-jill movement mines its underrated "Always & Forever" debut, pulling out this easy-paced. funk-fortified treat. Good to go for dancefloor grinders, single has lush instrumentation, exemplary vocals, and a melody that melts into a heated groove. Could re-open doors at urban and top 40

THE MAIN ATTRACTION I'll Be Whatever You Want

Me To Be (no timing listed) PRODUCER: not listed WRITER: not listed PUBLISHER: not listed Satin 702 (cassette single)

Pretty a cappella ditty will connect with folks who recall the image of doo-wop harmonizers on street corners. Younger listeners, however, will draw comparisons to Shai—which is fine, but not a fully accurate appraisal of a fine single that manages to capture the magic of the Platters' vintage pop/soul.

LONDON JONES Joi (4:40)
PRODUCERS: Christopher "Tricky" Stewart, Sean "Sep" Hall
WRITERS: L. Jones, C. Stewart, S. Hall
PUBLISHER: not listed
Silas/MCA 3046 (c/o Uni) (cassette single)

Jones smolders like a hip-hop Romeo on this midtempo love song. The music is nothing new or earth-shattering, but Jones gives it a pleasant new twist with a vocal that is an intriguing hybrid of Michael Jackson and Bobby Brown. That, coupled with a carefully conceived physical image, should lure teens to the fold with relative ease

COUNTRY

► RADNEY FOSTER Labor Of Love (3:38)

PRODUCERS: Steve Fishell, Radney Foster WRITERS: R. Foster, C. Bullens PUBLISHERS: PolyGram International/Saint Julien, ASCAP: Mommy's Geetar, BMI Arista 2716 (c/o BMG) (7-inch single)

Foster has developed into one of country music's more substantive singer/ songwriters, capable of turning out songs that are as hook-laden as they are thoughtprovoking. This debut single from his upcoming sophomore solo album is no exception, and should start him on another roll at radio.

MICHELLE WRIGHT One Good Man (3:36) PRODUCERS: Steve Bogard, Mike Clute WRITERS: S. Bogard, R. Giles WRITERS: S. Bogard, R. Giles PUBLISHERS: WB/Rancho Bogardo, ASCAP; Great Cumberland/Diamond Struck/Patenrick, BMI Arista 2727 (c/o BMG) (7-inch single)

Her label hopes that her upcoming album will be the one to break this Canadian stateside, and this nicely produced and assertive debut single will get things off to a good start. Wright makes full use of her sultry, wide-ranging voice here, squeezing every last emotional drop from the lyric.

GREG HOLLAND Let Me Drive (3:14)

PRODUCER: Mark Wright WRITERS: B. DiPiero, G. House PUBLISHERS: Little Big Town/American Made/Housenotes,

Warner Bros. 6933 (CD promo)

Debut single from this new "hat act" is long on energy and short on substance. Holland is a go-for-broke singer, and the slide guitar-fueled arrangement has its moments, but, as they say in Nashville, the song's the thing. It's also the one thing missing here.

CLEVE FRANCIS Love Or The Lack Thereof (3:21)

PRODUCER: Robert Byrne
WRITERS: D. Cook, J. Jarrard, G. Nicholson
PUBLISHERS: Sony Tree/Don Cook/Alabama Band/
WildCounty/Sony Cross Keys/Four Sons, BMI/ASCAP
Liberty 79042 (c/o Cema) (CD promo)

This song has a catchy, sing-along chorus and some nice production touches (love those layered guitars), but Francis attacks the thing with all the vitality of Perry Como. Perhaps he should stick to the hallads

LISA BROKOP Give Me A Ring Sometime (3:01)

PRODUCER: Jerry Crutchfield
WRITERS: K. Bergsnes, B. Moulds, S. Anderson
PUBLISHERS: Blake Eyed Susan/Glitterfish/Songs Of All
Nations, BMI
Patriot 79036 (7-inch single)

Brokop will make you forget the unbearable pun of this song's title and hook line with her unusually strong and fresh-sounding voice. She gives her all on this debut single, which promises big

DANCE

MICHAEL WATFORD Love To The World

(7:34)
PRODUCERS: Joe Smith, Smack Productions
WRITERS: L. Mizell, F. Mizell, R. Mizell
PUBLISHERS: Smackin/McA, BMI; Alruby, ASCAP
REMIXER: Bobby D'Ambrosio
EastWest 5710 (c/o Atlantic) (12-inch single)

Gifted belter offers another spine tingling house anthem from his rightfully acclaimed, self-titled debut. Given a rugged foundation to stomp on, Watford shudders and wails with the spiritual power of a church preacher while intuitively plugging into the sensual subtext provided by the bass line. Another sure-fire club smash, single benefits from the inclusion of a hip-hoprooted remix by Redhead Kingpin that is geared toward R&B radio crossover.

► ADELE BERTEI Zami Girl (6:10)

PRODUCER: Jimmy Harry
WRITERS: A. Bertei, J. Harry
PUBLISHERS: Girl Capel/Whorga, ASCAP
REMIXERS: Johnny Vicious, Junior Vasquez
Imago 25074 (c/o BMG) (CD single)

Longtime club siren re-emerges as a militant lesbian activist on a fist-shaking house anthem. Laced with buttonpushing street lyrics, single will leave conservatives gasping for air—though track's clear intention is to spark awareness and trigger lively discussion. An unusual aim for a dance record, eh? Kudos for honorable ideas—but single is also loads of fun to wiggle to. Nosh on Johnny Vicious' deep remix.

★ MEECHIE Bring Me Joy (8:01)

MELCHIE Bring Me Joy (8:01)
PRODUCER: Maurice Joshua
WRITERS: E. Miller, D. Faire
PUBLISHERS: Hasmoove/Luv Of U, ASCAP
REMIXERS: Maurice Joshua, UBQ Project, Georgie Porgie,
Joey "The Don" Donatello. Claudio Coccoluto, Eric "ESmoove" Miller, the Basement Boys
Vibe 016 (12-inch single) Meechie rises from the Chicago club

circuit as a new-generation diva who tempers her vigor and sass with solid vocal and songwriting skills. Aided by the faultless studio hands of Maurice Joshua, cut is notches above its competition. Add an initially daunting double-pack of remixes, and you have a record that will be on every turntable possible. Contact: 312-271-9924.

AC

JULIA FORDHAM | Can't Help Myself (4:01) PRODUCERS: Larry Klein, Julia Fordham WRITER: J. Fordham PUBLISHER: Songs Of PolyGram, BMI Virgin 14165 (c/o Cema) (cassette single)

Fans of Fordham will find her latest pop

effort hopelessly addictive. Adult contemporary radio won't be able to resist the soothing vocals and easygoing aural atmosphere. It's a soaring midtempo excursion, fueled by a steady drum track, gliding guitars, and slowbuilding backing vocals. Sweet, shameless soul from the forthcoming "Falling Forward" album.

AARON NEVILLE Betcha By Golly Wow (3:03) PRODUCER: Steve Lindsey WRITERS: L. Creed, T. Bell PUBLISHER: Warner-Tamerlane, BMI REMIXER: Bill Schnee A&M 8158 (c/o PGD) (CD single)

Just when you thought there were no singles left on Neville's much-plucked recent album "The Grand Tour," here's one more. Neville sticks close to the tone of the original arrangement of this Stylistics evergreen, putting his honey-sweet tenor to good use. Though diehards are already hankering for a new project, others will find track a nice addition to AC playlists.

FELIX CAVALIERE If Not For You (4:00)

PRODUCERS: Don Was, Felix Cavaliere
WRITERS: F. Cavaliere, S. Lunt
PUBLISHER: not listed
Ka-Ram-Bo-La-Ge/MCA 3074 (c/o Uni) (cassette single)

Cavaliere's first single in eons is a breezy pop ditty that is missing the grit of his classic recordings. Still, glossy record has an engaging vocal performance that is undercut by an intangible vibe of nostalgia that will touch listeners at AC formats.

MARVIN Temple & Shrine (3:32) PRODUCER: Marvin Etzioni WRITER: M. Etzioni PUBLISHER: My Youth Youth/Peer, BMI Restless 051 (CD single)

This isn't a Lone Justice reunion record, but contributions from three of the original members make this the next best thing. That band's bassist and cofounder, Marvin Etzioni, is joined by vocalist Maria McKee and guitarist Don Heffington for this beautifully crafted love song. Etzioni's crackly crooning meets with McKee's gospel-flavored delivery, joined by an achy organ and country-influenced guitar. This is raw and tender folk music for the spirit and the soul.

ROCKTRACKS

STEVE MILLER BAND Rock It (3:59)

PRODUCER: Steve Miller WRITERS: S. Miller, N. Schon PUBLISHER: not listed Capitol 79377 (c/o Cema) (cassette single)

In the face of the rising popularity of alternative-edged rock, the Steve Miller Band is still cranking out rock of the straightforward, feel-good type. Joined by ex-Journey man Neil Schon, the latest incarnation of the Steve Miller Band embraces a simple-minded formula of light-hearted rock'n'soul that refuses to apologize for its lack of angst-filled insight. From the "Steve Miller Band Box Set.

ADAM EBENEZER JIMSON BOESEL Can't Go Out

(no timing listed)
PRODUCERS: AEJB, Doug Poole
WRITER: AEJB
PUBLISHER: not listed
Budugudu 2219 (7-inch single)

Before you stereotype the Seattle music scene as all grunge, give this acoustic gem a listen. Simple and sparse, a single voice yields a vulnerable tale of fear and pain, while two guitars swirl through the sorrow. Unplugged and unforgettable.

RAP

VICIOUS Freaks (3:09) PRODUCERS: Doug E. Fresh, Barry B.
WRITERS: D. Davis, Q. Riley
PUBLISHERS: Entertainment/Victous, ASCAP
Epic Street/Gee Street 6223 (c/o Sony) (12-inch single)

Teen-age ragga-dude Vicious and early rap kingpin Doug E. Fresh collaborate on this odd mixture of musical elements, which serves as both a tribute to the old school style and the unprecedented popularity of dancehall. Vicious' squeaky vocals contrast sharply with the he-man shouts of Fresh, as a murderous dancehall beat stomps along a bouncy path. Freaky and fun.

PICKS (): New releases with the greatest chart potential. CRITIC'S CHOICE (*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Viacom Launches A Game That Doesn't Suck

BY MARILYN A. GILLEN

CHICAGO—"Heh-heh."

MTV's Beavis and Butt-head are off the couch and on the move into the interactive realm, with their trademark personalities intact—that is, slightly cracked. No superheroes they, the non-killer Bs are as likely to flee as to fight, and gain extra bursts of power from scarfing down junk food

Their arsenal of weapons includes the diabolical belch; others are less tasteful.

"It was important that Beavis and Butt-head not suddenly develop superpowers because they are in a video game," says Al Nilsen, Viacom New Media VP of marketing. "A [character] license gives you the ability to grab a customer's attention when they walk into a store and are bombarded with product," but quickly loses value, he added, if all it is is a name on the box.

The video game was developed in close conjunction with the people behind the popular MTV animated show, and creator Mike Judge supplies the trademark laughs and other sound effects, which have been combined into a rather catchy "rap" that gamers can play back along with any of the individual sound effects. Clicking onto a button at any time during game play generates the popular "heh-heh."

Tie-ins with the TV show will be part of the marketing campaign. "These products are going into the marketplace with a tremendous advantage," says Michele DiLorenzo, executive VP of Viacom New Media, citing the show's large and loyal fan base.

The object of the Sega Genesis



Scorpions Get Their Kicks. Members of Mercury Records act the Scorpions stopped by the U.S. Gold booth at Summer CES to help kick off the launch of the video game "World Cup '94." The band provided music for the soccer game, as well as for the Mercury commemorative album "Gloryland: Soccer Rocks The Globe." Pictured, from left, are Rudolf Schenker of the Scorpions; Striker, the World Cup mascot; Robert Botch, president/ CEO, U.S. Gold; and Matthias Jabs of the Scorpions.

game is to help Beavis and Butt-head assemble all the pieces of a mauled GWAR concert ticket; the band supplied a song for the game, and makes an appearance at the end. Scenes from the game are based on episodes of the TV show.

The Sega Game Gear and Super Nintendo versions of the game have slightly different storylines, although all involve helping Beavis and Butthead secure GWAR tickets. The three versions are being positioned as different games.

THE VIACOM SPIN

MTV and Viacom New Media both fall under the Viacom corporate umbrella, as do Nickelodeon, Simon & Schuster, and Paramount. Each entity is either developing its own slate of interactive titles based on its cache of strong licenses, or is working with Viacom New Media on title development.

Simon & Schuster Interactive, for instance, has a fall lineup that includes "Star Trek: The Next Generation Interactive Manual," based on the Simon & Schuster book that has sold 400,000 copies so far, according to the company. The game marks the



The goal of the "Beavis And Butthead" game is to help the guys get to a GWAR concert. Cool.

first inclusion of Apple's VR technology, which allows for a "virtual walk-through" of the ship. Also on tap is "Macbeth: The Game," the first in a planned Shakespeare series, says Simon & Schuster Interactive president Peter Yunich, who allows that the concept is "kind of daring."

"We looked at these great books and said, 'how can we give them relevance in today's world,' "Yunich says. "And today's world is interactive, it's video games. There is a heavy educational involvement with these games, but it won't feel that way to the kids. They won't feel the intrusion."

"Macbeth: The Game" is due in January.

Nickelodeon's TV shows are being mined for a fall game lineup that includes "Guts," based on the children's live-action show that includes challenges such as bungee basketball, and the CD-ROM "Are You Afraid Of The Dark?," an interactive fiction story based on the series. Both are being released by Viacom New Media.

MTV will launch its first CD-ROM title in the fourth quarter. "MTV's Club Dead," being published by Viacom New Media, is billed as an interactive movie. The title, previewed at the Chicago CES, is a murder mystery set at a virtual reality resort. One twist, says a programmer, is that the hero, a CyberPlumber, has a VR addiction—so he's waging both interior and exterior battles.

The finished title will contain more than 150 different live-action scenes set in 20 different locations, and more than 90 minutes of original full-motion video and 3D rendered graphics, incorporating both '40s film noir qualities and the '90s quick-cut style MTV is known for.

The disc, aimed at teens and young adults, "reinvents the look of CD-ROM," DiLorenzo says.

Philips Adds Value To Video CD Titles

PHILIPS MEDIA IS ADDING muscle to the push for movies and music videos on disc with some new value-added features designed for its Video CD titles.

The features, revealed at the June 23-25 Summer Consumer Electronics Show in Chicago, are aimed at "distinguishing our titles" and providing a more attractive publishing platform for product from movie studios and record labels, says Emiel Petrone, senior VP of entertainment acquisitions and development.

Examples of the possibilities were given for the films "Posse" and "Star Trek VI: The Undiscovered Country." In a sample disc for the former, viewers can gain exposure to licensed merchandise from an on-screen general store, access information about the cast, or check out documentary footage about "Blacks In The Old West." In the latter, options include "behind the scenes" and Trek trivia. Features would be customized for each film, Philips says.

ON THE EVE OF CES, Oyster Bay, N.Y.-based Acclaim Entertainment reached an agreement in principle to buy a minority stake in San Mateo, Calif.-based software publisher Digital Pictures. The two also reached a worldwide agreement to make Digital Pictures the first independent label distributed by Acclaim Distribution Inc.

Acclaim also has "broadened" its agreement with Marvel Comics, giving Acclaim Distribution exclusive worldwide rights to sell and distribute products under the Marvel Software brand for the next several years. Acclaim, the company behind the monster "NBA Jam," reported record third-quarter results last month, with revenues of \$89 million and net income of \$8 million.

AT CES, meanwhile, communications giant GTE Corp. debuted the first products from its new interactive unit, GTE Interactive Media. The unit, formerly ImagiTrek, is geared toward creating a new line of interactive entertainment for a variety of platforms under its GTE Entertainment label.

Division president Richard E. Robinson says software publisher GTE Interactive is part of the overall game plan of GTE in the area of interactive TV. "We expect GTE Interactive Media's games-along with GTE Main Street, a premium interactive cable TV service-to play a major role in the corporation's recently announced plans to provide video services to more than 2 million customers in its service areas over the next 10 years," he says. (Interactive programming is slated to be up and running first in four markets in 1995: Thousand Oaks, Calif.; St. Petersburg/Clearwater, Fla.; Honolulu; and northern Virginia.)

The first products from GTE Interactive under the Street Sports line are "Jammit" basketball for CD-ROM and 3DO and the tentatively titled "Blades" street hockey game for Super Nintendo Entertainment System. The Arcade Action titles include tentatively titled battle game "C.A.R.S." and martial arts game "FX Fighter." The first Interactive Toys games are "Lost & Found" and "Vitsie Visits Dinosaurs."

Titles are expected by year's end.

Retailers Await Their Impending 'Doom' Game Sequel Preorders Hit Quarter-Million Mark

CHICAGO—"Doom II" promises to be anything but a catastrophe for retailers, who reportedly have preordered more than a quarter-million copies of the id Software title in advance of its Oct. 10 street date via GT Interactive Software, which will market and distribute the game internationally.

And Joe Cayre, president of GT Interactive Software parent GoodTimes Home Video, predicts sales will top half a million (Billboard, July 9).

What gives?

In two words, "advance word." The title is a sequel to the hugely successful "Doom," which fanned the flames of customer desire through the "shareware" on-line distribution system. "The first third of the game we give away free [over computer networks]," says Jay Wilbur, CEO of Mesquite, Texas-based id Software. "And that ends with a cliffhanger—and an 800 number."

Calling that 800 number was the only way gamers could order the full game, adds John Romero, a co-founder of the company and a developer of "Doom." The cost, he says, was \$40 plus \$5 shipping and handling. The demand was immense, he says—so much so that it was time to go to retail.

More than 5 million copies were sold, id says, making it the No. 1 shareware title. On-line "Doom" discussion groups also have been big hits, logging thousands of entries.

The shareware-to-retail pathway is one that id has used successfully before, on the best-selling "Wolfenstein" game, which moved from shareware to retail last September as "Wolfenstein 3D," a wartime adventure.

"Demand is built," says Romero.

"They are beating at the doors for it."

Id is currently working on its next

game, with the working on its lext game, with the working title of "Quake," Wilbur says. "It will be to 'Doom' what 'Doom' was to 'Wolfenstein,'" he promises. ETA is tentatively put at "1995-ish."

In the meantime, there is "Doom II." Romero says the sequel offers more levels, even more firepower (including the addition of double-barreled shotguns—"they'll go nuts for this," he says), and higher-quality visuals than the original.

"It isn't just a sequel, but a quantum leap in interactive combat that will shock and delight even the most diehard 'Doom' enthusiast," adds game designer Sandy Peterson.

The storyline picks up where

"Doom" left off, with the hero having returned to Earth to face a flaming city, a signal that the "demon aggressors" have arrived before him. Players assume the guise of the hero, a battlehardened marine, on his mission to save the human race by trapping demons and flesh-eating zombies.

The carnage is "more awesome" than with "Doom," the developers promise.

The title is aimed at 18-35-year-olds, and will be available for IBM PC-compatible computers on both floppy disk and CD-ROM.

GT Interactive Software promises a global push for the title when it launches on "Doom's Day."

MARILYN A. GILLEN



THE LAWNMOWER MAN Sales Curve/Sony Electronics Publishing MPC standard, \$69.95

Based on the Stephen King book and film of the same name, this full-screen game merges virtual reality-based action sequences with mind-challenging puzzles. Successful completion of each game segment rewards the player with full-motion footage from the 1992 Pierce Brosnan film. The energetic techno soundtrack is composed by Steve Hillage, co-founder of the U.K. am-

bient duo System 7. London-based Sales Curve has effectively re-created the technology-as-terror theme of the film with abstract, full-screen animation, but the actual game play is limited by a minimal amount of interactivity. The end product is stunning to look at, but a bit awkward to play. The cinematic transitions rank among the most impressive to date on CD-ROM, with 10 separate game sequences and 30 levels of challenges. A Sega CD version is expected in the fall, and the sequel, "Cyberwar," is due early BRETT ATWOOD

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PICTURE S_{TM} By Seth Goldstein

A NEW DESTINATION: International Video Network has a spiritual destination in mind for buyers of cassettes from newcomer Wellspring Media. It's the first significant distribution deal for travelog marketer IVN, based in San Ramon, Calif., which until now has focused on the temporal-Italy, France, Asia, and the like.

GM Paul Solomon says IVN signed Wellspring's "total wellness" tapes after focus group research indicated strong interest in "alternate forms" of health displayed in "Age Is No Barrier" and "Diet For A New America." Spirituality is evident in Wellspring's two Bible series, "Gospel According To Luke" and "The Book Of Genesis."

Solomon thinks wellness is already on the march, providing an audience for NBC's July 5 prime-time telecast "Cured! The Secrets Of Alternative Healing," hosted by actress Olympia Dukakis. One of Wellspring's titles, "Diet For A New America," sold 40,000 units over the air, following a PBS broad-

The programs, all at \$15-\$20 suggested list, serve another purpose. They allow us to continue to expand our sales force," Solomon says. IVN is doubling its U.S. staff to eight and will bring on two more for Canada and a pair for the U.K. "Our type of titles get lost" in deals with the majors, he says.

Solomon, a former Dart Industries executive who consulted IVN for a year before joining the company four months ago, claims "very successful" travel sales at chains like Musicland, but says "we haven't been in a position yet" to write orders for Wellspring.

Wellspring founder Al Cattabiani, previously with Pacific Arts Video, struck the deal because IVN "knows the heartache" of getting special-interest shelf space. "They have all those skills." Cattabiani, like Solomon, wanted to avoid competitive "clutter"; he doubts travelogues will get in the way.

Nevertheless, volume will be modest. "We're doing well" if IVN delivers 10,000 units of a title, Cattabiani acknowledges. But IVN can make money at that level and "no major out there can," he says.

AUTHORIZED JUICE: Vidmark (Continued on page 66)

It's A Whole New Game At VSDA

Competition For Retailers' Attention Increases

■ BY EILEEN FITZPATRICK

LOS ANGELES-Movies will be king at the Video Software Dealers Assn. convention July 24-27 in Las Vegas. But there's a pretender to the throne in view: The tremendous growth in video games will make some sections of the convention floor look like an arcade.

Thus far, at least eight major game suppliers will be first-time exhibitors at VSDA, including Capcom Co., Knomai, Virgin Games, and Nintendo of America. Sega of America is making a second appearance. Both Nintendo and Sega will send contingents of about 15 executives to Las Vegas.

"This convention is an opportunity for us to get close to our video rental customers," says Sega marketing VP Bill White. "Our increased presence at the show will allow us to better service that distribution channel."

The company will do so from larger space. Last year Sega took a 10-footsquare booth. This year, White says, it's three times that size.

"Every year we want to see more and more participation from game companies," says VSDA spokesman Bob Finlayson. "Maybe next year we'll see companies like 3DO exhibiting, but this is a very good start." In all, there will be 300-400 exhibitors, about the same as 1993.

According to White, Sega will focus on providing video dealers with a "top

10" list of must-have titles for the fourth quarter, including the October releases "Sonic & Knuckles," "Jurassic Park: Rampage Edition," and "NFL '95," a November release.

"Video outlets can't buy as deep, either with number of titles or with units, so they can't afford to make a mistake," he says. "We're giving the must-haves so they can buy right." The sales pitch includes a July 26 dinner, with the comedy-illusionists Penn & Teller serving as the headlin-

Barely unpacked from the June Consumer Electronics Show in Chicago, many game suppliers will be giving repeat performances at VSDA.

For example, Nintendo will focus its attention on "Donkey Kong Country," a Nov. 21 release. The game features the Silicon Graphics advanced computer modeling technology, which gives screen images a 32-byte look, even for a program that can be played on 16-byte Super NES hard-

Other featured titles include "Uniracers," available in October, and "Stunt Race Effects," an August release. In addition, the company will showcase its Super Game Boy addon, which converts the hand-held, black-and-white player to a color system playable on a TV set.

Rental dealers, who until a few months ago were shut out of purchasing direct from Nintendo, also will be able to sign up for the company's instore merchandising plan. Under the program, stores can earn funds toward the purchase of various Nintendo items. Previously the offer was available only to Nintendo's sellthrough accounts.

"Our main focus is to show everyone our year-end product line," says Nintendo spokeswoman Perrin Kaplan. "We think it's one of the best lineups we've had in years." Product will be supported by the new "Play It Loud" ad campaign, which advertising and communications director George Harrison will unveil at the "New Technology Super Session"

Repeating its CES performance, Capcom will parade a newly formed, American-based R&D division as well as its main fall release, "Super Street Fighter II," which is projected to sell 2 million units. Capcom is financing a movie based on the character, star-ring Jean-Claude Van Damme. Universal Pictures will handle theatrical distribution.

A handful of home video vendors (Continued on page 68)

Khalid Muhammad May Steal Show In 'Street Wars' Vid

BY DREW WHEELER

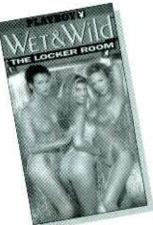
NEW YORK-Can a cameo in a home video title stir up a controversy? If the cameo is by former Nation Of Islam spokesman Khalid Muhammad, controversy may be inevitable.

"Street Wars," to be released Aug. 10 by the New York-based Triboro Entertainment Group, features a brief appearance by Muhammad, whose widely publicized remarks have been called offensive to Jews, Catholics, and other groups.

"Street Wars" is a violent, lowbudget, sometimes fanciful story of rival crack gangs at war, and the ascendancy of a community-minded gang leader after the death of his drug-kingpin older brother. During the funeral scene for the older brother, a TV reporter introduces "Dr. Khalid Muhammad, Minister and Supreme Captain of Minister

(Continued on page 66)

THIRST QUENCHER.



Even better, even wetter, and ready to pump your customers up with excitement. Wet & Wild: The Locker Room. It's good clean fun with marketing muscle that'll bring you powerhouse profits all year long!

PLAYBOY HOME VIDEO

BILLBOARD JULY 16, 1994 www.americanradiohistory.com

X-citement At Strawberries. Cartoon characters came to life when TV's X-men

hope) of Wolverine, from left, are Dave Hamula, Strawberries district manager for

Boston, and Armando Ferriera, regional manager for metro Boston.

materialized at a Strawberries outlet in Boston. Their mission: to help promote the latest release from PolyGram Video. Submitting to the friendly embrace (they

THE BIGGEST MOVIE OF ALL THE BIGGEST VIDEO

From Academy Award Winning Director Steven Spielberg, THE

EXCITING, INNOVATIVE PRE-SELL PROGRAM!

Consumer Gift-With-Reservation:

 When your customers reserve their copy of Jurassic Park®, they can get a Special Edition Dinosaur Print from the original drawings produced by the Stan Winston Studio.

• Pre-sell kit includes a three-sided "Sign-Up Center" display, 25 free dinosaur prints and much more!

18" x 24" Suitable for framing! (estimated value \$10.00)

Easy Re-order Program on Special Edition Prints.

 Additional dinosaur prints can be ordered in packs of 50 for only \$10 (includes shipping and handling). CONTACT YOUR MCA SALES REPRESENTATIVE FOR DETAILS.

"Escape to Kauai" Jurassic Park® Consumer Sweepstakes

 Consumers can register to win an all expensepaid, family fun trip for 4 to Kauai, plus special Jurassic Park "Survival Kits"!

Pre-Sell Support

 National radio, cable television and a consumer print campaign, plus a *Jurassic Park* "Call of the Wild" promotion with MTV!

WINNING CROSS PROMOTIONS!

JELLO°

America's Favorite Snack Teams Up With America's Favorite Adventure!

• \$5.00 mail-in rebate offer!

- -- Consumers purchase *Jurassic Park*videocassette at their local video outlet.
 (JELL-0® rebate form is ONLY available inside the *Jurassic Park* videocassette.)
- -- Mail the rebate form and 6 Proofs-of-Purchase and cash register receipt(s) from JELL-0®
 Ready-to-Eat gelatin and pudding snacks.
 Offer valid on rebates postmarked 9-15-94 through 1-31-95.

MORE TEAM PLAYERS!

Media and marketing support from these additional cross-promotional partners:



OVER \$65 MILLION IN MARKETING SUPPORT!

A Staggering 8.3 BILLION Consumer Impressions!

Reach: 98% of Target Audience • Frequency: 25.2 Times
Multi-Million Dollar Advertising Support from Jell-0°, McDonald's° and more!

TIME IS ABOUT TO BECOME EVENT OF ALL TIME!

HIGHEST GROSSING FILM EVER: Over \$900° Million Worldwide!

UNPRECEDENTED **SUPPORT!**

A McDonald's® Cross **Promotion Designed to Send** McDonald's Customers into YOUR Store!

\$2.50 mail-in rebate offer!

- -- Consumers purchase Jurassic Park videocassette at their local video outlet.
- -- Visit a participating McDonald's® for a qualified food purchase and purchase one of these four videocassettes:

The Land Before Time® Back to the Future® Field of Dreams An American Tail: Fievel Goes West®

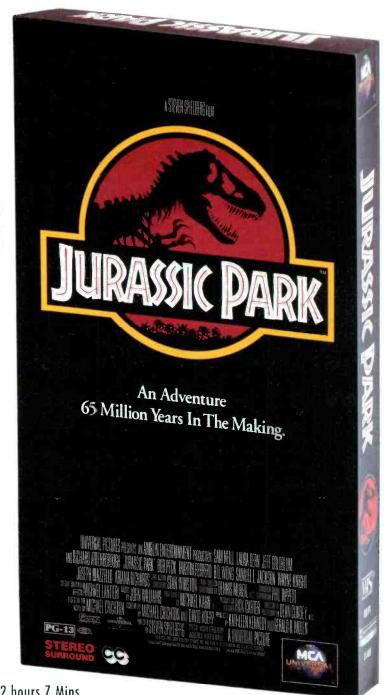
- -- Send in the rebate form found inside any of the four videocassettes, along with the proof-of-purchase tab from Jurassic Park. Mail-in rebate offer redemption valid through 2-28-95.
- Consumers can earn up to \$15.00 in additional mail-in rebates with qualified purchases of MCA titles from your store!

(Total purchase at suggested price of \$130.00) Additional rebate offers valid on rebates postmarked 11-18-94 through 3-31-95.

NO PAY-PER-VIEW PRIOR TO FEBRUARY 1, 1995.

NATIONALLY ADVERTISED AVAILABILITY DATE: OCTOBER 4, 1994 OF 3 ACADEMY **AWARDS**

> Including "Best Visual Effects"



STEREO PG-13

Color/2 hours 7 Mins. Videocassette #81409 (\$24.98 s.r.p.)

LTBX. Videocassette #82061 (\$24.98 s.r.p.) Spanish sub-titled Videocassette #81835 (\$24.98 s.r.p.)

LTBX. THX® Laserdisc #41829 (\$44.98 s.r.p.)

CAV-BOXED LTBX. THX® Laserdisc #41830 (\$74.98 s.r.p.) "Jurassic Park" is a registered trademark of Universal City Studios, Inc. and Amblin Entertainment, Inc. * Projected worldwide box-office gross, "Academy Award" and "Oscar" are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences. Advertising and promotional details are subject to change without notice. ©1994 McDonald's Corporation. © 1994 MCA Home Video, Inc. All Rights Reserved



Billboard®

Best Buy Looking To Add Another Video Buyer

by Elieen Fitzpatrick

Best buy seeks vid buyer: Best Buy, the Bloomington, Minn.based consumer electronics chain, is close to hiring an additional buyer to handle its expanding role in video.

In the last year, the chain has added about 40 stores and more than doubled the size of video departments at about 30 locations (Billboard, June 4).

The chain has about 155 locations. Its video departments are divided into "mega" and smaller "non-mega" departments, carrying about onequarter the number of titles.

The new buyer, joining Pagano Joe Jimmy and Hire, is expected to handle major studio accounts and should be on board by the

end of the month, according to industry sources. Unlike many large accounts that buy direct, Best Buy uses Ingram Entertainment, Major Video Concepts, and MS Distributing.

LISTEN UP: Despite the crush of new multimedia product hitting retail shelves, Time Warner AudioBooks is counting on its mix of music and movies to garner space in video stores.

This summer the joint venture between Atlantic Group and Time Warner Trade Publishing will begin an aggressive marketing assault into video and combo stores.

In addition to national consumer and trade advertising, AudioBooks will promote a number of titles with crossover video and music appeal. Selections include "Batman: The Complete Knightfall Saga"; "Star Wars: Dark Empire"; "Neuromancer," which includes several unreleased tracks by U2; and "Get In The Van," Henry Rollins' memoir of life on the road with his former band, Black Flag. The U2 audiobook title is one of the few to be released on CD and cassette.

AudioBook's marketing campaign also will tie in several kids titles, such as "The Baby-sitters Club" and "Superman," from the recently announced TW Kids division (Billboard, July 2). All product is distributed by

Stands and a 60-unit AudioBooks spinner rack are available for in-store

"Like everyone else, we're excited about multimedia products, but there's also a great future in audio," says Time Warner AudioBooks president/CEO Lori Weintraub. "You can't always have access to a computer, and we have no concern that multimedia product will eclipse the portability of audiotapes and CDs."

New titles from AudioBooks will be featured in A*Vision's booth at the July 24-27 VSDA convention in Las Vegas. Attendees will be able to hear the titles at a listening kiosk.

KIDVIDZ AT WOOD KNAPP: The

children's video producing team of Karen Tucker and Jane Murphy has signed a new distribution deal with Wood Knapp Video.

The partners have produced six titles since incorporating Boston-based Kidvidz in the late '80s. Their first two titles scheduled for Wood Knapp release are "Piggy Banks To Money Markets: A Kid's Guide To Dollars And Sense" and "Paws, Claws, Feathers, And Fins: A Kid's Guide To Pets." Each will be priced at \$14.98 and is packaged with an activity book.

Harold Weitzberg, Wood Knapp VP of sales and

marketing, says the two companies will coproduce new programs. The should reach stores in late September.

Prior to the

Wood Knapp deal, Kidvidz had been distributed by Price/Stern/Sloan, now a Putnam Books subsidiary. The titles also have been sold by Tucker and Murphy through special markets and direct-mail outlets.

COMPUTER-FRIENDLY Kmart: More than 600 additional Kmart stores will begin carrying computer software under an extended distribution agreement with Handleman.

The rackjobber already supplies 540 Kmart locations and will phase in the new locations during July. Once the phase-in is complete, all of Kmart's 1,153 locations will carry the product.

According to the deal, Handleman will install and maintain permanent front-end and back-end caps in Kmart electronics departments. Product selection includes entertainment and educational titles priced below \$30. The programs are compatible with Windows and DOS formats.

Elsewhere, Handleman has signed an agreement to supply music and video product to seven Gigante stores, a Mexican mass merchant, Gigante, which has more than 200 locations, will receive both English- and Spanish-language product beginning in August.

In June, Handleman formed a joint venture with Grupo VideoVisa, a chain of 1,600 video rental stores in Mexico. It also supplies music and video to 21 Marco Video stores, which are owned by Videoamerica, a subsidiary of Grupo. Under the Grupo agreement, the two companies will license and acquire video and music for the Mexican market, as well as provide rackjobbing services.

U.J. UPDATE: MPI Home Video will indeed rush-release not one, but two O.J. Simpson tapes (Billboard, July 2). The titles are "The End Of The Search For O.J. Simpson," an ABC News "Nightline" special, and "Inside The O.J. Simpson Story," an ABC News "Turning Point" program. Both reach stores this week at \$14.98 and \$19.98, respectively.

Top Video Rentals...

THIS WEEK	LAST WEEK	S. ON CHART		Commiste Owner	Potential	of	
Ï	LAS	WKS.	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	3
	4	3		★ ★ NO. 1 ★ ★ ★ Morgan Creek Productions Inc.	l'a Oraș	1000	
_			ACE VENTURA: PET DETECTIVE	Warner Home Video 23000 Warner Bros. Inc.	Jim Carrey Julia Roberts	1993	P
	9	2	THE PELICAN BRIEF	Warner Home Video 12989	Denzel Washington Holly Hunter	1993	P
	1	5	THE PIANO	Live Home Video 69974 Warner Bros. Inc.	Harvey Keitel	1993	ļ
	3	8	A PERFECT WORLD	Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	P
	2	10	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	P
	5	7	THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	
	15	2	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 82019	Alec Baldwin Kim Basinger	1994	
_	8	3	WAYNE'S WORLD 2	Paramount Pictures Paramount Home Video 32845	Mike Myers Dana Carvey	1993	P
	NEV	N	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	
)	12	3	MY LIFE	Columbia TriStar Home Video 71143	Michael Keaton Nicole Kidman	1993	Р
	6	11	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	
?	11	5	RUDY	Columbia TriStar Home Video 53723	Sean Astin	1993	T
}	10	11	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	
	7	12	CARLITO'S WAY♦	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	t
j	20	2	THE AIR UP THERE	Hollywood Pictures	Kevin Bacon	1993	t
-	13	8	THE REMAINS OF THE DAY	Hollywood Home Video 2546 Columbia TriStar Home Video 71093	Anthony Hopkins	1993	
	16	13	THE JOY LUCK CLUB	Hollywood Pictures	Emma Thompson Kieu Chinh	1993	\vdash
	14	7	ADDAMS FAMILY VALUES	Hollywood Home Video 2291 Paramount Pictures	Ming-Na Wen Anjelica Huston	1993	P
)	17	4	SHORT CUTS	Paramount Home Video 32806 New Line Home Video	Raul Julia Tim Robbins	1993	ľ
' -	NEV			Columbia TriStar Home Video 53533	Jack Lemmon Jason Patric		<u> </u>
			GERONIMO: AN AMERICAN LEGEND	Columbia TriStar Home Video 58703	Robert Duvall	1993	Р
l 	19	6	THE RETURN OF JAFAR	Waste Disney Home Video 2237	Animated	1994	
	21	16	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	P
-	22	12	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	L
-	23	12	A BRONX TALE	Savoy Pictures HBO Home Video 90954	Robert De Niro Chazz Palminteri	1993	
)	18	10	ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PI
j	NEV	V	SIX DEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	
	24	13	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	
}	35	2	IRON WILL	Walt Disney Home Video 2545	MacKenzie Astin Kevin Spacey	1994	
l	NEV	V >	DANGEROUS GAME	MGM/UA Home Video 904825	Harvey Keitel Madonna	1993	T
)	38	2	MAN'S BEST FRIEND	New Line Home Video Columbia TriStar Home Video 53513	Ally Sheedy Lance Henriksen	1993	T
	31	12	THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	T
<u> </u>	30	6	A DANGEROUS WOMAN	Amblin Entertainment MCA/Universal Home Video 81723	Debra Winger Barbara Hershey	1993	
	27	7	ORLANDO	Columbia TriStar Home Video 71543	Tilda Swinton	1992	PI
_	25	6	ROBOCOP 3	Orion Pictures	Robert John Burke	1993	PI
	32	10	MR. JONES	Orion Home Video 8796 Columbia TriStar Home Video 52353	Nancy Allen Richard Gere	1993	H
	28	16	THE GOOD SON	FoxVideo 8553	Lena Olin Macaulay Culkin	1993	\vdash
_		14	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures	Elijah Wood Angela Bassett	1993	\vdash
_	7/4	14	_	Touchstone Home Video 2011 Columbia TriStar Home Video 78373	Larry Fishburne John Travolta		-
_	29	c		LOUIMBIA TRISTAR HOME VIDEO 79373		1993	P(
	34	6	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Kirstie Alley Daniel Day-Lewis	1993	

at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. \$174 platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. \$1794, Billboard/BPI Communications.

CBS Video Turns To New Genre: The TV Western

BY JIM BESSMAN

NEW YORK—CBS Video's recently released "Rawhide" and "Gunsmoke" episodes mark the company's latest move to exploit the network's classic TV catalog.

The new western series retail focus, which follows a successful classics campaign featuring episodes from "I Love Lucy" and "The Beverly Hillbillies," continues CBS' strategy of spotlighting a specific TV genre via one or two series at a time.

The supplier also hopes to strengthen TV as a whole, and is looking at the prospects of cooperative ventures with other vendors. "The problem with the westerns and all classic TV product," says CBS Video VP/GM Ken Ross, "is how to get shelf space in a very crowded market, and if you're smart enough to get it, how not to cannibalize your own releases within the same product categories. In other words, how do I get three more 'Gunsmokes' on the shelves without having the first three taken off, or the 'Rawhides' or the 'Lucys?

A key step is to fully develop the classic TV genre within a separate in-store merchandising section, says Ross. "We need to put money where our mouth is and support the retailer with substantial marketing and merchandising programs. The only way we can afford to do this is by ganging a lot of titles together and possibly working with other companies which also have classic TV product who would be willing to fund a joint promotional campaign.

Ross tried a similar approach at CBS Video eight years ago with a music video promotion, done jointly with several music suppliers, MTV. and retailers. He recently sent a survev to the latter to find out if such a venture would be welcomed in-store before pursuing it further with po-

tential partners.

"I think classic television product can become a hotter genre in home video," says Ross. "There are only a certain number of feature films that are released in a year, and those can't satisfy the consumer appetite. And TV videos were originally created to be played on TV sets, so they're inherently product-friendly

Ross says corporate sponsorship also could be sought to further but-tress a multilabel classic television promotion. "Anybody with an 'everlasting' product or with a retro-type message might want to be associated with classic TV-like Classic Coke. But we've made a strategic decision that rather than spend a little bit of marketing money on any one particular product in this genre-which is like trying to water the desert with a teaspoon -we're creating a marketing campaign for the entire category of classic TV, and within that, highlight specific series and entries." CBS Video is looking to follow the current emphasis on westerns with mystery dramas

(Continued on page 67)



KHALID MUHAMMAD IN 'STREET WARS' VID

(Continued from page 61)

Louis Farrakhan and the elite Fruit Of Islam."

In the 90-second scene, the reporter asks what forces could create a criminal like the one being buried. Muhammad replies that evil behavior in the African-American community is "... learned behavior. Learned and picked up from the very devil himself over the past 400 years. I guess... we could say, the devil made him do it."

The director of "Street Wars" is Jamaa Fanaka, creator of the highly successful "Penitentiary" series. Of Muhammad's implication that whites are demonic, Fanaka replies, "Do I personally agree with it? No, I was just asking him some questions and having him articulate his answers."

"Street Wars" was filmed in late 1991, two years before Muhammad's controversial address at New Jersey's Kean College made him a nationally recognized figure. The TV reporter's questions were scripted, but Muhammad's answers were his own. Members of the Nation Of Islam's Fruit Of Islam also provided security during production, earning praise from Fanaka.

But one video distributor, who asked not to be identified, finds Muhammad's appearance an obstacle to his handling the title. After recognizing Muhammad on screen, the wholesaler said that he "planned on trying to not sell it, or downsell it, as much as possible . . . It's just a personal thing with me. One of the salespeople came up to me and we talked about it. He had the same response I had. That's not something we really want to sell."

Triboro executives weren't available for comment.

In the closing credits, Muhammad is listed as "FOI Speaker." While the Nation Of Islam could not be reached about his current status, Muhammad's Kean College remarks led to his dismissal last February as national assistant to Farrakhan. Muhammad continues to make what have been considered racially inflammatory speeches, often on college campuses. After a recent California college address, he was shot by a former Nation Of Islam rival.

Muhammad's presence in "Street

PICTURE THIS

(Continued from page 61)

is squeezing what it can from the O.J. Simpson drama. The company has acquired a 47-minute profile, "Juice On The Loose," that was made in 1974 as one of a tax-sheltered series of sportsfigure documentaries. Directed by "Night Of The Living Dead" maestro George Romero, "Juice" aired once on ABC and then was benched until Vidmark closed the deal July 1.

Vidmark's **Don Gold** touts the program as the only "authorized biography" of O.J., with long-unseen footage of family, friends, and football but without a Ford Bronco in sight. The title, which should get VSDA exposure, streets July 27 at \$12.99.

busy Alan: Astronaut Alan Shepard has double duty on the VSDA show floor. He will be pitching space tapes for Houston-based Talas Enterprises and for Turner Home Entertainment, which has a video version of Turner's "Moon Shot" book—plus he will introduce keynoter George Bush.

Wars" proved an obstacle to its theatrical release. "I had three major companies that were interested and wanted me to cut the scene," says Fanaka. "I refused to cut the scene because it would have violated my artistic integrity."

Asked if he was concerned that Muhammad's appearance might pose similar problems for home video, Fanaka says, "No. I would like to have it made known as much as possible that he's in the film, so people can come and see him saying something other than the little blurbs that they use on television."

According to Fanaka, Triboro "hadn't said anything about [Muhammad's scene] as far as cutting it. If they had, I would've pulled out of that too."

And if Muhammad's cameo keeps "Street Wars" out of video stores, Fanaka responds, "So be it."
Wayne Mogel, VP of Jersey City,

Wayne Mogel, VP of Jersey City, N.J.-based distributor Star Video says he's selling the title. "I'll sell the film," he says, but adds, "If it was anything anti-Semitic, obviously I wouldn't have anything to do with the film. I probably wouldn't even solicit it."

"I think that we should be brothers," Fanaka says of anti-Semitism. "I think we should learn from each other, because we both have suffered a lot together... I think it's divisive to point fingers at any particular group, because everybody has their problems and everybody has to struggle to make it."

Mogel anticipates no external pressure on him not to handle the title. "I haven't heard any negative reports from the customer base to this point about the film. I don't see anybody really complaining."

Retailer Lou Berg of Houston-based Audio/Video Plus is insistent on carrying "Street Wars." He says, "What am I going to do, censor my customers? Sorry, I don't do that. We're a video store, we're not a censor board. We get everything and we let our customers make that choice. We don't rent to kids—everyone is over 18 years of age. I think that's your choice. I think that's what we still have in America."

Of course, Muhammad's presence in "Street Wars" may prompt rentals based on curiosity alone. There are numerous examples of people whose appearance in movies predates their non-cinematic notoriety.

Jim Jarmusch's "Mystery Train," released by Orion Home Video, features a spectral image of Elvis Presley played by Stephen Jones, the aspiring actor/husband of Paula Corbin Jones, who has brought suit against President Clinton.

Stephen King's much-panned "Maximum Overdrive," released by Warner Home Video, features a scene in which a woman's untimely death results from one of the movie's trucks-run-amok. She was played by the future Mrs. Donald Trump, Marla Maples.

Perhaps the undisputed king of where-were-they-then home video notoriety is Ronald Reagan, whose features such as MCA/Universal's "Bedtime For Bonzo" were a continual source of popular amusement during his presidency.

Top Video Sales...

Billboard®

							1	П
THIS WEEK	LAST WEEK	S. ON CHART		TIONAL SAMPLE OF RETAIL STORE SALES REPORTS. Copyright Owner, Principal			Bu	Suggested List Price
Ħ	LAS	WKS.	TITLE	Manufacturer, Catalog Number	Performers	Year of Release	Rating	Sug
			* *	* No. 1 * * *				
1	3	3	ACE VENTURA: PET DETECTIVE	Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
2	2	7	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
3	1	10	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
4	4	16	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
5	5	8	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
6	8	16	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
7	7	6	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
8	6	40	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
9	11	5	HERE'S JOHNNY: 1970-1980	Carson Productions Group Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99
10	10	5	HERE'S JOHNNY: 1960-1970	Carson Productions Group Buena Vista Home Video 2733	Johnny Carson	1994	NR	14.99
11	9	9	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
12	13	9	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
13	12	5	HERE'S JOHNNY: 1980-1990	Carson Productions Group Buena Vista Home Video 2781	Johnny Carson	1994	NR	14.99
14	25	2	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
15	14	17	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
16	15	4	HERE'S JOHNNY (BOX SET)	Carson Productions Group Buena Vista Home Video 2940	Johnny Carson	1994	NR	59.99
17	16	5	PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
18	18	4	PLAYBOY: SENSUAL FANTASY FOR LOVERS	Playboy Home Video Uni Dist, Corp.	Various Artists	1994	NR	29.95
19	32	3	PENTHOUSE: LETTERS VOLUME 2	Penthouse Video A*Vision Entertainment 50774	Various Artists	1994	NR	29.95
20	28	4	ESCAPE FROM NEW YORK	New Line Home Video Columbia TriStar Home Video 76213	Kurt Russell Lee Van Cleef	1981	R	19.95
21	22	4	ACE OF BASE: THE SIGN	Arista Records Inc. BMG Video 15728	Ace Of Base	1994	NR	9.98
22	35	13	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
23	17	34	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist, Corp. PBV0739	Dian Parkinson	1993	NR	19.95
24	27	12	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
25	24	15	WE'RE BACK!: A DINOSAUR STORY♦	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
26	23	6	THE LONGEST DAY	FoxVideo 8590	John Wayne Robert Mitchum	1962	NR	24.98
27	RE-E	NTRY	REN & STIMPY: MORE STINKY STORIES	Nickelodeon Sony Wonder 49225	Animated	1994	NR	14.98
28	39	2	NIRVANA: TRIBUTE TO KURT COBAIN	MVD Video 3049	Nirvana	1994	NR	14.98
29	31	21	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
30	RE-E	NTRY	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER♦	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
31	21	11	HEIDI	FoxVideo 8571	Shirley Temple	1937	NR	14.98
32	29	24	PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
33	20	18	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
34	36	88	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
35	34	10	PENTHOUSE CLASSICS: VOL. 2	Penthouse Video A*Vision Entertainment 50569-3	Various Artists	1994	NR	19.95
36	RE-E	NTRY	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
37	37	37	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	19.98
38	33	2	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
39	RE-E	NTRY	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13	19.99
40	30	18	PLAYBOY VIDEO CENTERFOLD 40TH	Playboy Home Video	Anna Marie Goddard	1994	NR	19.95
40	30	18	ANNIVERSARY	Uni Dist. Corp. PBV0748 zested retail. ▲ RIAA platinum cert, for sales o			NR	19.

■ RIAA gold cert, for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert, for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

CBS VIDEO TURNS TO WESTERN GENRE FOR NEW RELEASES

(Continued from page 65)

Selectivity is of primary concern, Ross says. On May 4, three hourlong episodes of "Rawhide" were individually issued at \$14.98 each, along with four similarly priced "Gunsmoke" cassettes, each including two half-hour episodes. The "Rawhide" titles—"The Pitchwagon," "Incident Of Iron Bull," and "The Incident At Spider Rock"—not only have Clint Eastwood in his early-'60s career-launching role of Rowdy Yates, but feature guest stars like Buddy Ebsen, James Whitmore, Michael Ansara, Joan O'Brian, and Lon Chaney Jr.

The "Gunsmoke" tapes also hinge

The "Gunsmoke" tapes also hinge on guest-star appeal and include the likes of Charles Bronson, Angie Dickinson, and Claude Akins in the episodes "The Killer," "Kitty's Outlaw," "The Pest Hole," "The Guitar," "Sins Of The Father," "Last Fling," "Hot Spell," and "Word Of Honor."

"We look at guest stars, big shows, or story arcs," says Ross, pointing to "The Beverly Hillbillies Go Hollywood," a tape stringing together several episodes concerning Jed Clampett's purchase of a movie studio, and a forthcoming 17-episode "I Love Lucy" arc spanning the Ricardos' trip to Europe.

"We started out with comedies, then focused on other shows like 'The Twilight Zone,' "he continues. "Now we've begun to focus on westerns. We own a number of them—'Gunsmoke,' 'Rawhide,' 'The Wild, Wild West,' 'Have Gun, Will Travel.' These shows had big stars and were huge hits. In fact, the western TV genre was dominant in the '60s and '70s—at one point, there were 30-

Digital Vid Copy Protection Coming From Macrovision

Protection from digital pirates is on the way, says Macrovision, the Mountain View, Calif.-based company which has spent the past decade building electronic barriers to unauthorized cassette copies.

Macrovision says it will make available "a number of its proprietary copy protection technologies" for inclusion in digital VCRs, MPEG-2 digital videodisc players, and digital TVs at no charge to manufacturers. A published schedule will set limits on encoding fees charged to software suppliers.

The company expects its so-called Intellectual Property Protection System to drive widespread adoption of digital standards. IPPS, says Macrovision, "addresses the software rights owners' concerns" about the ability of digital VCRs to make perfect copies, without restricting their legitimate use. But consumers who buy VCRs without the system will not be able to play IPPS-encoded tapes.

Macrovision is sending proposals to the Electronic Industries Assn.; its Japanese counterpart, the EIAJ; the Motion Picture Export Assn. of America; VCR makers; and the studios in an effort to achieve what it calls "broad industry consensus." SETH GOLDSTEIN

some on the air at the same time.

Those shows went thataway for many years, but Ross notes, "'Lonesome Dove' was instrumental in CBS' ratings comeback and proved that the western genre could thrive again on network TV." With other shows and country music thriving, "all the ingredients are there for marketplace acceptance."

The attraction of this product to the consumer has already been established at Columbia House, which handles mail-order sales. It has issued several classic TV series as continuity programs. "These are for people who are interested in owning an entire library of episodes of a particular series," says Ross. He won't divulge Columbia House sales figures, but notes that the ensuing move to retail wouldn't have occurred had the initial direct-response availability not performed "quite well."

Since there were only 39 "Honey-

mooners" episodes, CBS was also able to release the entire series to retail. Doing so for a series like "Rawhide," which ran on CBS-TV from 1959-1966, or "Gunsmoke," which lasted 20 years, is virtually impossible. So the label is putting out episodes that, in addition to being star-heavy, have other selling points.

"One thing we're doing, is with multiple-part stories, we're editing out the opening and closing credits between episodes so the programming runs continuously, like one uninterrupted show," says Ross. "It's a nice device tailored for home video—a commercial-free, uninterrupted medium.

"Also, for the western series, we're using artwork based on a western comic book created by the great comic book artist Moebius." By adding color, Ross says, "we bring more color and life" to black-and-white programs.



NEW GAME AT VSDA

(Continued from page 61)

distribute games, and of those only Vidmark and GoodTimes will high-light product on the convention floor.

Trimark's Interactive division will feature five CD-ROM titles, including two flight simulator games, "Tornado" and "Visual Flight Controller"; "Blind Date"; "Thumbelina"; and "The Emperor's New Clothes." GoodTimes' GT Interactive plans to showcase "Doom II," a CD-ROM game due in stores Oct. 10.

Those two companies are exceptions to the low-profile positions taken at VSDA by Paramount Home Video, FoxVideo, and MGM/ UA Home Video (Billboard, June 25). However, Paramount will have a demonstration area for its Xiphias CD-ROM line, and FoxVideo will have a monitor running clips for its interactive games "The Pagemaster" and "The Tick."

"We'll be making a presentation around interactive," says MGM/UA executive VP David Bishop. "But our games aren't developed enough. It will be more of a preview at

Movies, of course, are the crowd pleasers-and the retailers' bread and butter. So the crowds should be heavy at the MCA/Universal Home Video booth devoted to "Jurassic Park," due in stores Oct. 4.

Conventioneers will walk through "Jurassic Park" gates re-created from the movie, then will interact with dinosaur models and other

MCA also is expected to announce marketing plans for "Land Before Time: The Great Valley Adventure," the sequel to the 1989 animated dinosaur feature.

Walt Disney Home Video will celebrate the other sell-through monster of the fall season, "Snow White," July 24 with its annual stage spectacular. And the voice of "Snow White," Adriana Casclotti, is scheduled to appear at the Disney booth, next to props from Tim Burton's "The Nightmare Before Christmas," another budget arrival.

Smaller titles won't lack for attention, of course. Republic Pictures Home Video and New Line will have Western themes to promote "Texas" and "8 Seconds," respectively. New Line will have a country band, line dancing, rope tricks, and a bucking

bull for its August release.

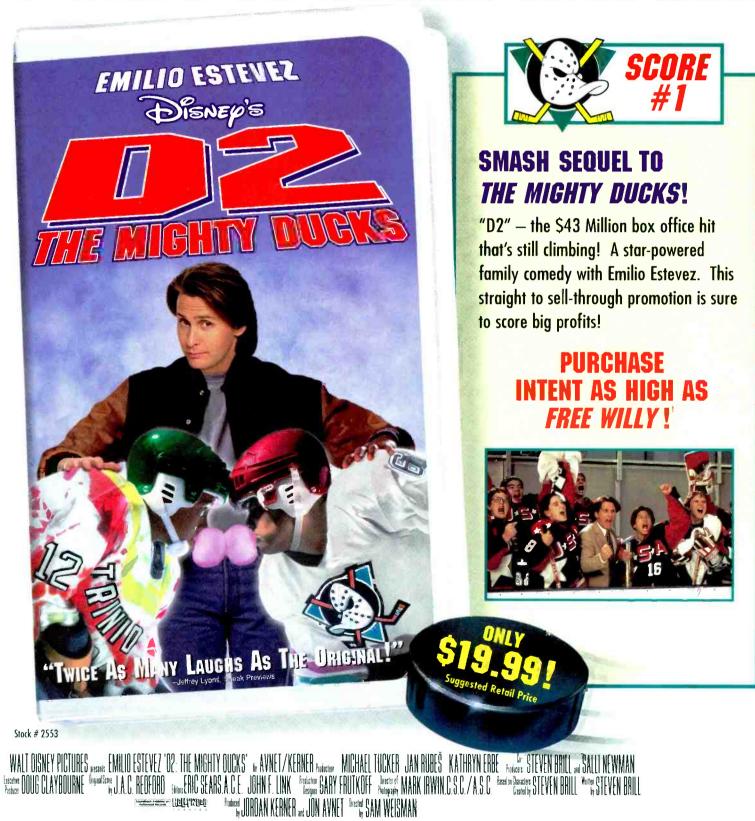
And lest retailers forget special interest, sports and fitness will be out in force from a variety of suppliers. Here's a sampling:

• ABC Video plans to highlight its "Let's Play" series with appearances by tennis great Tracy Austin and 1994 Winter Olympics medalist Picabo Street. A "liger," a cross between a tiger and a lion, will be on hand to promote ABC's "World Of Discovery" series.
• LIVE Home Video will debut

its "Paula Abdul . . . Get Up And Dance" exercise tape.
• PolyGram Video hopes that World Cup fever will extend to its game tapes while it woos retailers with its new line of NFL 75th anniversary tapes.

• Turner Home Entertainment will play "Ken Burns' Baseball: The American Epic," assisted by three legends of the game.

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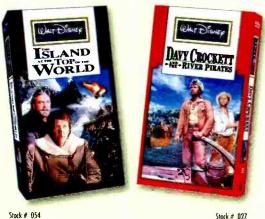


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* American Mavie Classics † Independent research study. th S4 mail-in after good 8/23/94 through 12/31/94 in U.S. only. Video purchases must be made between 8/23/94 and 12/31/94. S2 coupon will be mailed with rebate check. Coupon expires 3/31/95.

Void where prohibited by law. Complete details inside videocassette and on in-store tear pads.

Walt Disney Home Video distributed by Bueno Vista Home Video, Burbank, CA 91521. Printed in U.S.A. © The Walt Disney Company.

Image Gets Laser Rights To Cap Cities/ABC Titles

MAGE ENTERTAINMENT has signed an exclusive licensing agreement with Capital Cities/ABC Video Publishing for laserdisc rights to titles in the latter's film and television library. Neil Simon's "Broadway Bound" and "The Amy Fisher Story" (with Drew Barrymore) will be among the first programs Image will release on disc through the deal.

Also to come are special collector's editions of "Prizzi's Honor" with Jack Nicholson, and Oliver Stone's TV miniseries "Wild Palms." Image president/ CEO Martin Greenwald predicts that a "Wild Palms" special edition "will appeal to the same audience as our successful 'Twin Peaks' boxed sets." Other titles expected soon are "Double Cross" with Patrick Bergin, "Royce" with

LASER SCANS.

by Chris McGowan

James Belushi, and "Ebb Tide" with Harry Hamlin.

BEATLES, IGUANAS, CYBORGS: MGM/UA has released four noteworthy titles from its catalog. "The Compleat Beatles" (remastered, \$34.98) is the 1982 musical biography of the Fab Four with interviews, rare footage, and classic tunes. "Forbidden Planet" (wide, CAV, \$59.98) is a superb presentation of the 1956 sci-fi classic. "Cyborg" (wide, \$34.98) features **Jean-Claude Van Damme** battling the biomechanically enhanced in the 21st century. And "Night Of The Iguana" (wide, \$39.98) is a stellar laser presentation of the film version of the **Tennessee Williams** play and stars **Richard Burton**.

BRAZIL UPDATE: In the last column, we reported that Voyager's Criterion Collection version of "Brazil" was set for July release. But according to a spokesman for Image Entertainment, which distributes Voyager, the "Brazil" special edition is still not ready and will not be released this year.

MURPHY AND MAX: Pioneer's THX laser release of "Beverly Hills Cop II" with Eddie Murphy (\$39.95) is a door-and-window shaker, as are Warner's "The Road Warrior" (wide, \$34.98), "Mad Max: Beyond Thunderdome" (wide, \$34.98), and "The Pelican Brief" (wide, \$39.98). Grab the popcorn, alert the neighbors, and fasten your seat belts. For another type of experience, try Warner's "Ace Ventura: Pet Detective" (wide, \$34.98). John Wayne saddles up in "Chisum" and "The Cowboys" (both wide, \$34.98).

ALTMAN MEETS CARVER: "Short Cuts" is Robert Altman's moving and darkly humorous interpretation of nine Raymond Carver short stories, which have been transplanted to contemporary Los Angeles and populated by a huge and eclectic crew of talented ac-(Continued on page 72)

BILLBOARD JULY 16, 1994

Top Music Videos...

		\f				
ÉEK	WEEK	ON CHARI	COMPILED FROM A NATIONAL SAMPLE OF RETAIL S REPORTS COLLECTED, COMPILED, AND PROVIDED			ted
THIS WEEK	LAST W	WKS. 0	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Туре	Suggested List Price
			* * NO.1 * *			
1	2	17	LIVE AT THE ACROPOLIS ▲ Private Music BMG Home Video 82163	Yanni	LF	19.98
2	l	11	LIVE Curb Video 177706	Ray Stevens	LF	16.98
3	3	6	THE SIGN Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
4	4	63	COMEDY VIDEO CLASSICS Curb Video 177703	Ray Stevens	LF	16 98
5	5	7	ZOO TV: LIVE FROM SYDNEY PolyGram Video 8006313733	U2	LF	19.95
6	8	39	OUR FIRST VIDEO ▲² Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
7	7	32	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
8	9	6	THE HOME VIDEO Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12 98
9	6	9	INDIAN OUTLAW Curb Video 177708	Tim McGraw	LF	16 98
10	10	36	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX A Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
11	12	12	KICKIN' IT UP A*Vision Entertainment 50656-3	John Michael Montgomery	ŞF	12 98
12	14	38	GREATEST HITS MCA Music Video 10932	Reba McEntire	LF	19 98
13	11	10	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29 98
14	15	96	REBA IN CONCERT MCA Music Video 10380	Reba McEntire	LF	14.98
15	16	31	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
16	13	70	DELICATE SOUND OF THUNDER ▲⁴ Columbia Music Video 24V-49019	Pınk Floyd	LF	24.98
17	17	32	DANGEROUS: THE SHORT FILMS	Michael Jackson	LF	19 98
18	18	107	Epic Music Video 19V49164 THIS IS GARTH BROOKS ▲8	Garth Brooks	LF	24 98
19	19	73	Liberty Home Video 40038 I STILL BELIEVE IN YOU ▲	Vince Gill	SF	9 98
20	NE	w Þ	MCA Music Video 10679 12 PLAY-THE HIT VIDEOS: VOL. 1	R. Kelly	SF	12 98
21	25	15	Jive Records BMG Home Video 415273 SO FAR SO GOOD (AND MORE) PolyGram Video 4400895413	Bryan Adams	LF	24 95
22	20	33	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16 98
23	27	16	HILLBILLY ROCK MCA Music Video 10881	Marty Stuart	SF	9.98
24	22	87	BEYOND THE MIND'S EYE ▲³ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19 98
25	24	10	THE MAKING OF ESTRANGED HOME VIDEO Geffen Home Video 39545	Guns N' Roses	LF	16 98
26	23	8	RAISING HELL BMG Home Video 80091-3	Iron Maiden	LF	19.98
27	21	22	ALAPALOOZA: THE VIDEOS	``Weird Al" Yankovic	SF	9.98
28	29	6	Scotti Bros. Video BMG Home Video 754923 THE GREATEST HITSAND THEN SOME	Barry Manilow	LF	19.98
29	NE	w Þ	Arista Records Inc. BMG Home Video 14766 THE HIT VIDEO COLLECTION	Sammy Kershaw	LF	14.95
30	26	15	PolyGram Video 8006318873 PAUL IS LIVE	Paul McCartney	LF	19.95
31	28	66	PolyGram Video 8006305273 THE PREMIERE COLLECTION ENCORE	Andrew Lloyd Webber	LF	19.95
32		NTRY	PolyGram Video 4400861533 X-TREME CLOSE-UP	Kiss	LF	19.95
33	31	83	PolyGram Video 440085395-3 THIS IS MICHAEL BOLTON ▲	Michael Bolton	LF	19 98
34	30	75	Columbia Music Video 19V-49159 FOR MY BROKEN HEART ▲²	Reba McEntire	SF	9 98
35	32	91	MCA Music Video 10528 LIVE AT THE EL MOCAMBO ●	Stevie Ray Vaughan	LF	19.98
36	35	176	Epic Music Video 19V-49111 IN CONCERT	Carreras-Domingo-	LF	29.95
37	34	12	PolyGram Video 0712233 LITTLE EARTHQUAKE	Pavarotti Tori Amos	LF	16 98
38	36	128	A*Vision Entertainment 50335-3 GARTH BROOKS ▲⁴	Garth Brooks	LF	14 95
39		NTRY	Capitol Video 40023 KONFIDENTIAL	Kiss	LF	19.95
-			PolyGram Video 4400876033 VISUALIZE	_	LF	19.95
40	39	37	PolyGram Video 4400865073	Def Leppard	Lr	13.90

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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Cream, "Fresh Live Cream," Poly Gram Video, 73 minutes, \$19.95.

Rockumentary chronicling the rise and fall of Cream is a delicious trip back to the '60s, when a bit of serendipity brought legendary musicians Eric Clapton, Jack Bruce, and Ginger Baker together. Archival performance footage includes a mesmerizing rendition of "Sunshine Of Your Love," "I Feel Free," "I'm So Glad," "White Room," and more, performed in the many of the band's legendary haunts. Also included are mini-histories of Clapton, Bruce, and Baker before they came together as Cream, as well as current interviews that offer fans a peek at the inside story. The latest in PolyGram's 'Videos Worth Listening To," the title comes packaged with a distinguishing sticker on the box cover and an insert card that illustrates how viewers can hook their stereos up to their VCRs.

CHILDREN'S

"Doug: Cool In School," Sony Wonder/ Nickelodeon, 55 minutes, \$9.98.

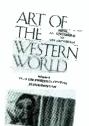
Latest animated compilation of miniadventures starring the 11-year-old wunderkind is a hoot. Plot lines feature Doug in a variety of sticky situations: he gets resourceful after he accidentally turns in a doodle of his teacher instead of his homework, wrangles with a beautiful substitute teacher who pegs him as a troublemaker, and wiggles out of a confrontation with his principal after his depiction of the school's "mystery meat" lunch special appears in the school paper. As with all Sony Wonder/Nick titles. "Cool In School" includes some exclusive video extras. It includes two hip Doug music videos - "I Want More Allowance" and "Yo Doug"—and comes packaged with a mini-chalkboard. The video is timed to bring some laughs to summer vacation and make that transition back to school a bit less strenuous

"The X-Men: The Final Decision," PolyGram Video, 25 minutes, \$9.95. Longtime X-Men nemeses the Sentinels, as well as Magneto, leader of the Brotherhood of Evil Mutants, show their faces in a double-duty adventure that finds the crime-fighters thinking ultra-fast on their feet. The mission this time

around is to rescue a wimpy, sniveling senator who has been kidnapped and whose assassination would usher in the rise of the Sentinels and spell king-size trouble for Team X. PolyGram so far has released 11 videos based on the popular X-Men comic book series, and there's no reason this one won't be as hot as the rest of the pack.

DOCUMENTARY

"Art Of The Western World," Kultur International Films Ltd. (212-757-1101), approximately 114 minutes each, \$29.95 each or \$99.95 for set Sweeping series that first aired on PBS is a masterpiece with its array of visual and descriptive images. Charismatic host Michael Wood offers viewers much more than the schoolbook guide to genre and style, with revelations about the artists' lives, the cities that so inspired them, the sociopolitical climates, the subjects they chose to depict, and the conventional cultural wisdom they either



embraced or rejected. Of course, just about every genre and material can be found here. Each of the four volumes—"The Classical Ideal," "The Early Renaissance, The High Renaissance, The High Renaissance, The Baroque," "An Age Of Reason, An Age Of Passion," and "Into The Twentieth Century, In Our Own Time"—stand as a separate art-history course; taken together, they offer a magnificent education.

"The Radharc Guide To Celtic Monasteries," Irish Visions USA (800-474-7480), approximately 110 minutes, \$24.95. The late Irish actor Cyril Cusack narrated this historic look at life in monastic Ireland, combining modern film footage, drawings, and archival photos to tell the story of the culture surrounding the Celtic monks and their places of

residence. The video mulls the origins of such telling artifacts as the early crosses, metalworks, and famed round towers, as well as popular dress and hairstyles of the times. Video travels to some of



Ireland's remaining holy places, offering viewers a guided tour they can follow should they take a trip overseas. Program is lengthy, but it is divided into four self-contained segments that make it ideal for viewing in part. Cover art was designed specifically for Irish Visions by Irish artist Brian Moro Baoighill.

TRAVEL

"Yellowstone Magic," Terra Productions (206-328-3080), 38 minutes, \$19.95.

Award-winning travel guide/instrumental music video explodes with a tapestry of natural sights and sounds that make their home in Yellowstone, the world's first national park. From slow-motion shots of geysers erupting and sulphuric mud pots gurgling to a sunrise over the mountains, to reflections of rain on the Yellowstone River, the keen and artistic eve of Blair Robbins brings the captivating scenery alive. Instrumental music.



courtesy of Michael
Gettel, is soothing in a
new-age sort of way.
There's no narration or
on-screen description
here, but viewers looking
to get a taste of the park's
natural beauty, planning
to visit Yellowstone, or
seeking a getaway in their
own home may not need
words to get the picture.

INSTRUCTIONAL

"Learn To Play Holiday Songs On Guitar," Music Video Products Inc. (800-637-3555), 30 minutes. Released in plenty of time

for novice guitar players to tune up before winter rolls around, this latest how-to from MVP shows viewers how to accompany themselves on popular Christmas songs, Michael Christiansen, director of guitar studies at Utah State University and a Music Video Products veteran, guides viewers through several incarnations of "Jingle Bells," "Silent Night," "Away In A Manger," and others. He goes over the differences between strumming down and up, as well as the combo pickand-strum style of playing. The words to the songs are pictured onscreen karaoke-style, so viewers can sing along with Christiansen as well. Simple and effective instructional style.

"Trust Your Instincts," Central Productions (800-251-STOP), \$19.95.



It's no secret that women are more often the victims of crime than are men, and that the potential for danger is serious. Unfortunately, although this female-targeted video disseminates some quality information and tips, it is condescending and sexist from start to finish as it quietly insults its viewers both in tone and assumption. Referring to potential criminals as "bad guys" throughout, the program offers women such ludicrous tips as: be sure to get out of an elevator if a "horrible-looking man" gets in with you, do not pull up next to a car full of "thugs," and don't let the pizza man in the house if he looks like Charles Manson. Gee, thanks for the advice. Has it occurred to the folks at Central Productions that not all criminals are overweight or scowling, or that jogging at night (as a woman is shown doing in a "safe" scene) may not be safe for women no matter whether they take that "dark, scary" alley or not? A wasted opportunity.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

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LASER SCANS

(Continued from page 69)

tors, including Andie MacDowell, Lyle Lovett, Lily Tomlin, Tom Waits, Jack Lemmon, Buck Henry, Fred Ward, Anne Archer, and many more. There are two editions available on laserdisc.

Image has released New Line's edition of "Short Cuts" (wide, \$44.98) and is also distributing Voyager's version (wide, CLV/CAV, extras, \$124.95). The latter is one of the most inspired special editions yet issued in the Criterion Collection and comes replete with outtakes, deleted scenes, an interview with Pauline Kael, a making-of documentary, and the complete text of the original Carver stories. Not only that, you can program your player to follow any one of the nine interwoven stories individually from start to finish.

Also out from Image: "The Joy Luck Club" (wide, \$39.98), a superb adaptation of Amy Tan's bestselling novel, a movie that is at its most resplendent on

GOLUMBIA TRISTAR has six new titles set for Aug. 24 release: "Song Without End" with Dirk Bogarde (wide, remastered, \$39.95), Ken Russell's "Tommy" with Roger Daltrey and Tina Turner (wide, restored, \$34.95), "Bye Bye Birdie" with Ann-

Margret (wide, \$34.95), "Annie" with Carol Burnett and Tim Curry (wide, side 3 CAV, \$39.95), and the doublefeature "You'll Never Get Rich"/"You Were Never Lovelier" with Fred Astaire (new transfers, \$59.95). Due Aug. 17 is James Brooks' "I'll Do Anything" with Nick Nolte and Albert Brooks (\$34.95). Just out: "My Life" with Michael Keaton and Nicole Kidman (\$34.98), and "Kramer Vs. Kramer" with Dustin Hoffman and Meryl Streep (wide, remastered, \$34.98).

CHAMPAGNE & AWARDS: The Laser Disc Assn. will host a champagne reception honoring the winners of the third annual Consumer Awards Competition at the VSDA convention July 26. Stay posted for a list of the honored laserdisc titles.

MCA/UNIVERSAL bows "Greedy" with Michael J. Fox (wide, \$34.98), "Mr. Write" with Paul Reiser (\$34.98), and the sci-fi tale "New Eden" with Lisa Bonet (\$34.98) Sept. 7. Now available: a special edition of "Slaughter Of The Innocents" (wide, extras, \$44.98), which features additional footage, behind-the-scenes shots, and an audio commentary track by director Jim Glickenhaus, and "Northern Exposure: The Body In Question/Burning Down The House" (\$34.98).



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FOR WEEK ENDING JULY 16, 1994

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THIS WEE	2 WKS. A	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	NE	~ >	ACE VENTURA: PET DETECTIVE	★ ★ NO. 1 ★ ★ ★ Warner Bros. Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	34.98
2	2	5	THE PIANO	Live Home Video Pioneer LDCA, Inc. 69974	Holly Hunter Harvey Keitel	1993	R	39.95
3	3	3	THE JOY LUCK CLUB	Hollywood Pictures Image Entertainment 2291	Kieu Chinh Ming-Na Wen	1993	R	39.99
4	NE	N >	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 42060	Alec Baldwin Kim Basinger	1993	NR	34.98
5	4	3	REMAINS OF THE DAY	Columbia TriStar Home Video 71096	Anthony Hopkins Emma Thompson	1993	PG	39.95
6	5	7	THE THREE MUSKETEERS	Walt Disney Home Video Image Entertainment 2524	Charlie Sheen Kiefer Sutherland	1993	PG	39.99
7	6	5	THE RETURN OF JAFAR	Walt Disney Home Video Image Entertainment 2237	Animated	1994	NR	29.99
8	1	9	MRS. DOUBTFIRE	FoxVideo Image Entertainment 8588-85	Robin Williams Sally Field	1993	PG-13	39.98
9	10	15	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98
10	9	7	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13	39.98
11	7	3	SHORT CUTS	New Line Home Video Image Entertainment 2448	Tim Robbins Jack Lemmon	1993	R	49.99
12	NE	N >	SIX DEGREES OF SEPARATION	MGM/UA Home Video Pioneer/Image Ent. 104909	Will Smith Stockard Channing	1993	R	34.98
13	NE	N P	DAS BOOT	Columbia TriStar Home Video 79346	Juergen Prochnow	1981	R	39.95
14	15	3	WAYNE'S WORLD 2	Paramount Pictures Pioneer LDCA, Inc. 32845	Mike Myers Dana Carvey	1993	PG-13	34.95
15	NE	N >	COOL RUNNINGS	Walt Disney Pictures Image Entertainment 2325	Leon Doug E. Doug	1993	PG	39.99
16	NE	N	THE GUNS OF NAVARONE	Columbia TriStar Home Video 79596	Gregory Peck David Niven	1961	PG	49.95
17	13	9	CARLITO'S WAY	Universal City Studios MCA/Universal Home Video 41630	Al Pacino Sean Penn	1993	R	39.98
18	11	7	ADDAMS FAMILY VALUES	Paramount Pictures Pioneer LDCA, Inc. 32806	Anjelica Huston Raul Julia	1993	PG-13	34.95
19	8	7	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52636	Daniel Day-Lewis Michelle Pfeiffer	1993	PG	39.95
20	14	9	MALICE	New Line Home Video Columbia TriStar Home Video 71776	Alec Baldwin Nicole Kidman	1993	R	39.99
21	NE	N Þ	RUDY	Columbia TriStar Home Video 53726	Sean Astin	1993	PG	34.95
22	RE-E	NTRY	CITY SLICKERS	New Line Home Video Image Entertainment 2713	Billy Crystal Daniel Stern	1991	PG-13	39.99
23	16	3	VISIONS OF LIGHT	FoxVideo Image Entertainment 5993-85	Various Artists	1993	NR	39.98
24	12	5	ROBOCOP 3	Orion Pictures Image Entertainment 2671	Robert John Burke Nancy Allen	1993	PG-13	39.99
25	19	9	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82116-6	Yanni	1994	NR	29.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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Newsmakers



Yanni On The Spot. At the launch of his "Symphony Concerts '94" tour, Private Music recording artist Yanni celebrated the platinum success of his current album and video, "Yanni Live At The Acropolis." The album has reached No. 5 on The Billboard 200, and the concert video hit No. 1 on the Top Music Videos chart and reached the top 5 on the Top Video Sales chart. Shown backstage at the Universal Theatre in Los Angeles, from left, are Dione Dirito, tour publicist; Steve Macon, VP of sales and marketing, Private Music; Ron Goldstein, president/CEO, Private Music; actress Linda Evans, executive producer of the video; Yanni; Giulio Proietto, senior VP of finance and business affairs, Private Music; Susan Smela, coordinating manager, Yanni Inc.; and Melanie Penny, VP of creative services, Private Music.



Mmm Mmm Good. Executives of PolyGram Music Publishing present Brad Roberts of Crash Test Dummies with plaques commemorating sales of more than 1 million units of the band's album "God Shuffled His Feet," which features the single "Mmm Mmm Mmm Mmm." Shown, from left, are John Baldi, VP of A&R, PolyGram Music Publishing; Jeff Rogers, Swell Management; Roberts; David Simone, president, PolyGram Music Publishing; and Danny Benair, director of film and television, PolyGram Music Publishing.



A.Z. To EMI. Rap artist A.Z. announces his signing to EMI Records. Shown, from left, are EMI VP of rap music Lindsey Williams; EMI director of rap promotion Marcus Morton; A.Z.; and EMI president/CEO Daniel Glass.



He Ain't Heavy, He's My Artist.
Following his signing of a worldwide publishing deal with Warner/Chappell Music/Trinity Music, Elektra recording artist Moby, center, is welcomed to the fold by Kenny MacPherson, Warner/Chappell senior VP of creative services, left, and Patrick Conseil, Warner/Chappell director of creative services, international.



Gold Marx. Capitol Records president/CEO Gary Gersh, left, presents Richard Marx with a plaque commemorating gold U.S. sales of his album "Paid Vacation." The album is gold in seven countries—the U.S., Canada, Japan, India, Indonesia, Malaysia, and Singapore—and is platinum in Taiwan.



Lanier Unplugged. Scientist/composer/musician Jaron Lanier, a pioneer in the virtual reality field, celebrated the release of his all-acoustic album "Instruments Of Change," on Point Music, by performing selections from the album with violinist Barbara Higbie at the release party, held at Exit Art in New York. Shown, from left, are Mitchell Imber, PGD branch sales manager; David Dallon, PGD sales rep; Debbie Fleischer, PGD senior secretary; David Neidhart, PolyGram Classics & Jazz director of sales; Lisa Altman, Philips Classics/Point Music VP; Rory Johnson and Kurt Munkasci of Euphorbia Productions; Higbie; Lanier; John Newcott, PolyGram Classics & Jazz regional sales manager; Ami Bennitt, PGD alternative artist development rep; and Nancy Scibilia, PGD account service rep.



Soundtrack Sounds. MCA recording group Shai celebrated with actor Eddie Murphy at the post-premiere party for "Beverly Hills Cop III" on the Paramount Pictures lot. Shai's track "The Place Where You Belong," from the film's soundtrack, was released as a single and has reached the top 40 on the Hot 100. Shown, from left, are band member Darnell Van Rensalier; Kathy Nelson, senior VP/GM of soundtracks, MCA Records; band member Carl "Groove" Martin; Murphy; and band members Garfield Bright and Marc Gay.



All That Jive. Jive Records executives announce the signing of a multifaceted deal with Sick Wid It Records. The deal includes separate albums by rap artists E-40 and the Click, and certain catalog releases. Jive also will distribute new Sick Wid It artists. Shown in the back row, from left, are Richard Blackstone, Zomba VP of business affairs; Dan Zucker, Zomba VP of business affairs; Barry Weiss, Jive senior VP/GM; Chaz Hayes, the Click's manager; Ann Carli, Jive senior VP of artist development; and Jeff Fenster, Jive senior VP of A&R. Shown in the front row, from left, are E-40 and Click members Suga-T, B-Legit, and D-Shot.



A Date With MCA. MCA Music Publishing executives announce the company's worldwide publishing deal with Pat DiNizio, lead singer and songwriter for the Smithereens. The band recently released its RCA debut album, "A Date With The Smithereens," which features the single "Miles From Nowhere." Shown, from left, are Cathleen Murphy, MCA Music director of creative services; DiNizio; and John Alexander, executive VP/creative, MCA Music.

Pro Audio



Love Spit Love My Way. Former Psychedelic Furs frontman Richard Butler and his new band, Love Spit Love, were recently at Los Angeles' Eldorado studios completing the group's debut album for Imago Records. Butler has signed a publishing agreement with Rondor Music. Shown standing, from left, are Rondor Music president Lance Freed, Rondor Music's Gary Olyphant, and Love Spit Love's Richard Fortus. Kneeling is producer Dave Jerden, and seated in the producer's chair is Butler. Love Spit Love's album is expected in midsummer.

Apogee Reaches Apex With UV-22 *Bit-Reduction System Gets High Praise*

■ BY PAUL VERNA

NEW YORK—Apogee Electronics' new UV-22 bit-reduction system has taken the mastering world by storm, eliciting waves of praise from audio engineers around the globe.

Its favorable reception has caused a boom in business for the 8-year-old, Santa Monica, Calif.-based audio firm, which has sold nearly 60 of these units for approximately \$6,800 apiece, according to David Kimm, VP of sales and marketing.

"The reception to UV-22 has been phenomenal, to say the least," says Apogee president and chief engineer Bruce Jackson. "The demand for this process has spread like wildfire through the community. All our initial production runs have been shipped, and we're swamped with requests for product and product literature."

Among the high-end mastering facilities that have purchased UV-22 encoders since they were introduced at the February Audio Engineering Society trade show in Amsterdam are Gateway Mastering, Grundman Mastering, Masterfonics, Sterling Sound, Masterdisk, Future Disk Systems, Telarc, Georgetown Masters, Ocean View Digital, Soundmirror, Precision Mastering, Rocket Labs, Redwood Digital, Studio Reference, Wisseloord Studios, and the in-house facilities of such maior record manufacturers as Warner Bros., PolyGram, MCA, and Sony Classical, according to an Apogee announcement.

Kimm says UV-22 differs from competing 20-bit mastering systems in that it does not attempt to modify the noise floor by adding an audible "dither" to the digital signal. Rather, it incorpo-

rates an inaudible, algorithmically generated "clump of energy" in the vicinity of 22 kHz that acts much like the bias on analog audiotape.

"Our goal was to design UV-22 in such a way that it doesn't change tonal characteristics at all, regardless of the input," says Kimm. The noise floor is transparent, allowing clean audio information to be heard up to 30 dB into the

Another benefit of UV-22, says Kimm, is that "it averages out the random non-linearities in the last few bits [of the digital signal], so you get a little better linearity, even in cheaper units," effectively improving the sound of lowend CD players.

The system has been used recently to remaster such high-profile projects as the Marvin Gaye and Rolling Stones reissues on Motown and Virgin, respectively. The Stones remasters, in particular, credit Apogee and UV-22 in a visible spot on the CD package. These were undertaken at Gateway (Continued on next page)

NEW PRODUCTS AND SERVICES

OTARI CORP. of Foster City, Calif., has released the first production model of the Radar (Random Access Digital Audio Recorder) unit, according to Otari and Radar manufacturer Creation Technologies of Vancouver, British Columbia. Otari is distributing Radar exclusively under a recently announced agreement with Creation.

In a statement, Otari marketing manager James Goodman describes Radar as "a breakthrough" in terms of its price, performance, and technology.

In a 35-pound, rack-mountable unit with 24 balanced ins and outs, Radar can deliver "the speed, editing flexi-

bility, and reliability of hard disk" recording, according to Goodman, at a price of approximately \$1,000 per track.

Radar is available in 8-, 16-, and 24-track configurations.

ANNOY has introduced its PBM Mark II near-field monitors, which weigh 9 pounds each and stand less than a foot high, 8 inches deep, and 8 inches wide. The speakers—priced at \$350 per pair—have a frequency response of 63 kHz-20 kHz, plus or minus 3 dB, nominal impedance of 6 ohms, peak power rating of 85 watts, and sensitivity of 88 dB (2.83v at meter 1).

SIGNAL-PROCESSING Specialist Symetrix Inc. of Linwood, Wash., has just introduced the 528E Voice Processor, an improved version of its successful 528 model. The company says the new unit performs six separate functions: mike preamplification, de-essing, compression/limiting, downward expansion, parametric EQ, and voice-symmetry alignment. It also is suitable for instruments and effects, according to Symetrix.

A statement from the company says, "The 528E works with any microphone to enhance vocal intelligibility, increase perceived loudness and 'presence,' and reduce off-mike noise."

OPCODE SYSTEMS Inc. of Palo Alto, Calif., has introduced Studio Vision Pro, the upgraded version of its Studio Vision MIDI sequencing and digital audio recording program for the Macintosh. The new package—which retails in the U.S. for \$995—contains enhancements like 16-channel compatibility with Pro Tools. It also has the features of Opcode's Vision 2.0 sequencing program, i.e., track overview, notation, groove quantize, and a redesigned full-color interface, according to an Opcode statement.

Furthermore, Studio Vision Pro supports Digidesign Audio Engine, which will enable Opcode to take advantage of Digidesign hardware integration, including the TDM bus for patching digital audio between software internally to the computer.

Concurrently with Studio Vision Pro, Opcode is releasing a lower-priced spinoff of the program, Studio Vision AV, for multimedia applications like narration or sound effects with music. The AV version retails for \$595.

Sam Taylor Mines The Hard Rock Of Texas

Producer Builds Reputation For Getting Best From Acts

BY RICK CLARK

Producer Sam Taylor likes to think of himself, above all, as a musician. "If I have a strength as a producer," he says, "it is my understanding of the musical aspect, [which] makes me very artist-friendly and gives me a sense of how far I can push artists to help them achieve their greatest potential."

Taylor has developed, over the last eight years, a solid

repur ducer Texa the Amo are critic King well Gala and whos

eight years, a solid reputation as a producer of talent from Texas, particularly the Houston area. Among his credits are the first four critically touted King's X albums, as well as releases by Galactic Cowboys and Atomic Opera, whose new Collision with the hard-rock

Arts debut is making strong inroads with the hard-rock market.

Taylor considers Atomic Opera's album, which was recorded at Rivendell in Houston, to be among "the most pleasurable records" he has made. He also credits Collision Arts president Derek Schulman—also a former musician—with providing "constructive input that was extremely beneficial to the integrity of the project. It wasn't token record label participation."

Taylor's productions, which have generally been in the hard-rock arena, are notable for the rich sonic layering and musicality of the instrumental and vocal arrangements. Much of this is rooted in his love for George Martin and Geoff Emerick's engineering and production work, primarily with the Beatles.

Many rock artists, including Pete Townsend, have said they are fans of Taylor's work and the bands he has produced.

"During a recent pre-production session, I discovered that one of the

guitarists in this band had a foot pedal with a preset titled 'The King's X Sound,'" says Taylor. "I racked my brain and thought, 'How did we get this particular sound that someone has reduced to a computer chip or circuit?' Naturally, the guitarist didn't want to use that setting. Like every musician, he ultimately wants to be unique and accepted on his own terms. I certainly understand, because I'm no different."

Currently, Taylor is producing Annapurna, another Collision Arts band, at San Francisco's Coast Recorders.

"These are young guys in their early 20s who are tremendously influenced by great late-'60s and early-'70s music, from Led Zeppelin to Crosby, Stills & Nash," says Taylor. "But they are not retro sounding. It's just great songs and musicianship with an or-

ganic edge." Taylor ranks Coast
among the best
recording facilities in which he
has worked.
"They have a
very comfortable
facility, with an
old vintage Neve

TAYLOR

board with Class A electronics and Flying Fader automation, as well as a wonderful collection of vintage mikes, tube pre-amps and compressors, and other outboard gear," he says. Taylor also fancies Rivendell, and mourns the loss of the other Houston studio where he did a great deal of his work: Steve Ames' Rampart Studios, where the King's X albums were cut. Rampart has since closed, and Ames became a freelance engineer, working with Taylor on the Annapurna and Atomic Opera projects

Like many producers today, Taylor places an emphasis on intense preproduction work. "I believe you can save a lot of time in the studio if you extensively work out the songs and ar-

rangements beforehand," he says. "Probably the most important thing I try to emphasize during the preproduction aspect is getting bands to listen to one another, musically and emotionally. Most ensembles aren't automatically equipped with that ability to pay attention to what everybody else is doing and realize how it comes together to make a whole."

In the same spirit of preproduction, Taylor says proper planning in miking instruments is essential to creating great mixes.

"If I have a formula for recording, it would simply be that the instrument has to create the sound that I ultimately want to end up with," says Taylor, who prefers natural ambiance over reverb whenever possible. "If I want a bigger sound, then it should be coming out of the amp or the acoustic instrument in the room. I do like to record with dynamics, and the room should be supplying whatever that

"I don't believe in fixing things in the mix," Taylor adds. "If you record the tracks properly, hopefully the mix will mix itself with a little fine tuning."

Taylor's goal is to make the best possible recording for the present and for posterity. "When it is all said and done, 10 or 20 years from now, I want these artists to be able to sit down and listen to their record and say, 'We did our best, given the time, the money, and our abilities,' " says Taylor. "I feel if I've done my best, then whether the public buys 10 or 10 million copies, it doesn't change what we did in the studio. To be artistically satisfying is my objective with every record."

Taylor does concede one selfish motive, however. "As a producer," he says, "the reason I get involved with a band in the first place is because I believe they are going to do something that I want to enter into my mind, heart, and soul later on at home. I want the music to speak to me, outside of time or space."



APOGEE REACHES MASTERING APEX WITH UV-22

(Cointinued from preceding page)

Mastering in Portland, Maine, by veteran engineer Bob Ludwig, who says UV-22 "is the closest thing to the 20bit source I have heard."

Other experts-including Ted Jen-

HOT 100

sen at Sterling Sound, Stephen Marcussen at Precision Mastering, Scott Hull Masterdisk, and many others-have also sung the praises of UV-22.

Kimm says he "couldn't ask for a more prominent endorsement at

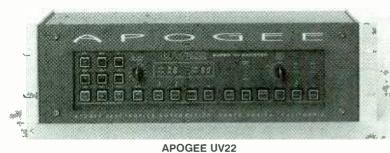
this time" than the Stones credits and the testimonials from mastering engineers, but he adds that UV-22 is already so well-known in the industry that more recognition is sure to follow.

Among the upcoming remastering programs that will employ the process are Geffen's Aerosmith compilation and PolyGram's Verve reissues.

Not that UV-22 is intended solely as

remastering format. Most projects that employ the process are new recordings, he says. beta-Ludwig tested the process on a recent Rush record, and Telarc has just used UV-22 on several new re-

ALBUM ROCK



Billboard

CATEGORY

COUNTRY

RAP

R&B

CATEGORY	HO1 100	R&B	COUNTRY	KAF	ALBOW ROCK
TITLE Artist/ Producer (Label)	I SWEAR All-4-One/ D. Foster (Blitzz/Atlantic)	ANYTIME, ANYPLACE Janet Jackson/ J. Jam, T. Lewis C. Jackson (Virgin)	WINK Neal McCoy/ B. Beckett (Atlantic)	FUNKDAFIED Da Brat/ J. Dupree M. Seal (So So Def/Chaos)	SHINE Collective Soul/ E. Roland (Atlantic)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKERS/ RUMBO (Los Angeles) David Reitzas Felipe Elgueta	FLYTE TYME (Edina, MN) Steve Hodge	OMNISOUND (Nashville) Pete Greene	KROSS WIRE (Atlanta, GA) Phil Tan	RISING STORM (Atlanta, GA) Ed Roland Matthew Serletic
RECORDING CONSOLE(S)	SSL 4000E/Trident 80	Harrison MR4	Trident A Range	DDA AMR24	AMR 1600 PB
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Studer A800	Sony APR24	Fostex 24 GS
STUDIO MONITOR(S)	Norberg/Custom TAD	Westlake HR1	Yamaha NS10 Tannoy LGM	Yamaha NS10	UREI 809 AMR 308
MASTER TAPE	Ampex 467	Ampex 499	Ampex 499	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineers(s)	RECORD PLANT (Los Angeles) Mick Gauzasky	FLYTE TYME (Edina, MN) Steve Hodge	SOUNDSTAGE (Nashville) Pete Greene	BOSSTOWN (Atlanta, GA) Phil Tan Jermaine Dupree	RISING STORM (Atlanta, GA) Ed Roland Matthew Serletic
CONSOLE(S)	Neve VR	Harrison MMR4	SSL 4000E G Computer	SSL 4000G	AMR 1600 PB
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony 3348	Otari MTR100	Mitsubishi X-850	Studer A820	Fostex 24 GS
STUDIO MONITOR(S)	Norberg/Custom TAD	Westlake NS10	Hidley w/ TAD	Genelec 1035 Yamaha NS10	Yamaha NS10MS UREI 813C
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 499	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Bernie Grundman	GEORGETOWN MASTERS Denny Purcell	BERNIE GRUNDMAN Bernie Grundman	FRANKFORD WAYNE Calton Butts
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacuring

Contemporary & Dance appear in rotation

BILLBOARD JULY 16, 1994

THE WORLD GOES TO WOODSTOCK: The World Studio Group, the international consortium of recording facilities headed by industry veteran Chris Stone, has been named audio facilities coordinator for the upcoming Woodstock Festival, scheduled for Aug. 13-14 in Saugerties, N.Y. Stone-who handled audio postproduction for the original Woodstock live album-says he expects to have the current two-CD project finished within six weeks of the festival, compared to the eight months it took to compile and mix the tapes back in the summer of '69. A&M Records will release the album.

BRIEFLY: Clatter & Din, a month-old Seattle audio facility owned by Peter Barnes and Vince Werner-formerly of the Music Source and Bad Animals, respectively—has purchased two Avid Audio Vision Model 8 digital audio workstations . . . Solid State Logic's Omnimix Digital Surround Sound Audio/ Video System has won the 1994 Excellence in Engineering award, sponsored by Television Broadcast magazine . . . Galaxy Audio, maker of compact monitor the Hot Spot, has appointed Givan Associates Inc. of West Boylston, Mass., as its factory rep for New England; Galaxy is based in Wichita, Kan. . . . The United Center, the new 20,000-seat stadium that will serve as the home of the Chicago Bulls and Chicago Black Hawks, has installed AKG Acoustics, BSS, and dbx sound reinforcement components, according to an AKG statement. AKG, BSS, and dbx all are Harman International brands. The facility is expected to open Aug. 1.

MATSUSHITA ELECTRICAL INDUSTRIAL CO. has licensed Spatializer Audio Laboratories' 3D audio enhancement system and will incorporate it into Panasonic, Technics, Quasar, and National units. Among the recent music projects to use the technology are the Disney "Lion King" soundtrack, Bonnie Raitt's "Longing In Their Hearts" album, Telarc's "The Great Fantasy Adventure," the 1994 Grammy Awards telecast, the MTV Video Music and Movie awards broadcasts, and Warner Bros. animation programs.

NUMBERS: Duplicator/replicator HMG Digital Technologies of Hauppauge, N.Y., posted significant net sales increases in the quarter ended May 1, 1994, but experienced a decline in net earnings due to "extraordinary charges and the costs associated with adding sales personnel, opening a West Coast sales office," and starting up compact disc replication, according to HMG chairman/ CEO George Fishman. For the quarter, HMG experienced a net sales increase of 59.4%, to \$16.1 million from \$10.1 million during the comparable period in 1993. For the nine months ended May 1, net sales rose 25.4%, to \$44.9 million from \$35.8 million, according to the company's quarterly financial statement.

PRO PEOPLE ON THE MOVE: Scott Bartlett, VP of sales and marketing at Sony's Digital Audio Disc Corp. facility in Terre Haute, Ind., is named to the board of directors of the Laserdisc Assn. (LDA) . . . Kristen P. Ralph, president/COO of the Los Angeles-based Post Group, has resigned her position, according to a company statement; she will return to the production community . . . The following appointments are announced at Roland Corp.'s pro audio division: Tom Stephenson is promoted to national sales manager from Eastern regional sales manager, Laura Tyson joins as North Eastern regional sales manager, and Grendal Hanks is named Western regional manager . . . At Sonance of San Clemente, Calif., Todd Ryan joins as speaker engineer and Ingo Daniel as quality control manager; they were, respectively, VP of engineering at Electrodynamics and a technician at Tandy Corp. . . . TimeLine Vista Inc. of Vista, Calif., appoints Kris Jackson product manager for the company's new DAW-80 digital audio workstation; Jackson previously was technical manager with Trident Audio USA.

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 24-27, VSDA Convention, Hilton Convention Center, Las Vegas. 818-385-1500. July 26, "Copyrights And Trademarks: How **To Protect Your Creative Work,"** seminar presented by entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500.

AUGUST

Aug. 4-6, International Country Music Workshop, Music City Sheraton, Nashville. 615-322-9897

Aug. 18-21, **Jack The Rapper Convention**, Lake Bonavista Palace, Orlando, Fla. 407-897-

SEPTEMBER Country Music Sept. 3-4. Music And Ente

Sept. 3-4, Music And Entertainment New Technology, Media And Business Affairs Conference, ABC Radio Centre's Goosens Hall, Sydney, Australia. 011-61-2-212-6677.

Aug. 18-21, Sixth Annual POPKOMM Music

And Trade Meet, presented by Musikkomm, Co-

logne Messe, Cologne. 011-49-202-278-310.

Sept. 8, MTV Music Awards, location to be announced, New York. 212-258-8000.

Sept. 8-10, Billboard/Monitor Radio Seminar, New York Hilton and Towers, New York. Melissa Subatch, 212-536-5018.

Sept. 17-19, **Focus On Video '94**, International Centre, Mississauga, Ontario, Canada. Shane Carter, 905-564-1033 x232.

Sept. 19-23, Video Expo/Image World New York, Jacob Javits Convention Center, New York. 914-328-9157.

Sept. 26, Making Multimedia Deals: The How-To Seminar Bridging The Gap Between Hollywood's Talent & Technology, Pacific Design Center, Los Angeles. Nina Steiner, 310-288-3425



A Whole New "World." Executives and artists from the Bertelsmann Music Group gathered at the Bertelsmann Building in Times Square for the first annual "World Of Expression Scholarship Program." Awards totalling \$60,000 were given to six New York public high school seniors selected from more than 400 entries. Shown, from left, are Trish Heimers, VP of corporate communications, Bertelsmann USA; Jack Pfeiffer, executive producer, BMG Classics; Annette Denise Stamatelatos, third-prize winner; Matthew Lima, first-prize winner; and Novus Records artist John Pizzarelli.

GOOD WORKS

GOOD WORKS WORKERS: Time Warner Inc. has selected nine of its employees as winners of the 13th annual Andrew Heiskel Community Service Awards for "exceptional contributions to public service, equal opportunity, and human rights." At a luncheon June 21 in New York, chairman/CEO Gerald Levin presented each winner with an emblematic scroll, a \$2,000 contribution to the charity or community group of his or her choice, and a \$1,000 personal check. The winners are Kyle Butler, production supervisor for Time Warner Cable's Greater Boston division in Lynn, Mass.; Cindy Cochran, executive producer for Warner Cable Houston in Houston; Patrick Dellamura, duplication assistant for HBO Studio Productions in New York; Dick Johnson, area manager for Cablevision of Greater Beloit in Beloit, Wis.; Paige Rowden Levy, VP of A&R at Warner Bros. Records in Nashville; Marilyn McClenahan, editorial assistant for Time Magazine in New York; Richard McNamara, MIS administrator for Warner Music Ireland in Dublin: Carly Wilson, administrative secretary, safety department, Warner Bros. Studio Facilities in Burbank; Gary Mark Wright, fulfillment representative, magazine division, for Southern Progress Corp. in Birmingham, Ala. For more info, call Edward Adler at 212-

JULY YULE GREETINGS: The National Academy of Songwriters hosts its third annual "Christmas In July"

benefit for the Midnight Mission homeless shelter in Los Angeles and NAS July 25 at the Largo Pub, starting at 8 p.m. A concert will feature hit songwriters **Stephen Bishop, David Pomerantz, Jeff Barry, Al Kasha, Joel Hirschorn** singing their own original Christmas songs. Admission is \$25. For more info, call 213-463-7178.

LIFELINES

BIRTHS

Girl, Elizabeth Paige, to **Gregory** and **Robyn Scott**, June 2 in Birmingham, Ala. He is a district supervisor for Camelot Music.

Girl, Elyse Kathlyn, to Don LaFontaine and 'nita whitaker, June 17 in Los Angeles. He is a voice-over announcer. She is a recording artist on Black Lion Records.

Girl, Jasmine Elizabeth, to Jesse Colin Young and Connie Dardin-Young, June 17 in Petaluma, Calif. He is a Ridgetop Music recording artist. She is a musician and partner in Ridgetop.

Girl, Madeline Jane, to David and Carol Kosse, June 23 in New York. He is senior director of theatrical marketing for PolyGram Video.

Boy, Madison Jeremy, to Dexter and Jean Moore, June 30 in Los Angeles. He is senior director, writer/publisher

relations for BMI Los Angeles.

Girl, Danielle Juliana, to **Stubie Doak** and **Robin Jones**, July 1 in Dallas. He is a DJ with KYNG Dallas-Fort Worth. She is a program director with ABC/SMN.

MARRIAGES

Antoine "T.C." Lundy to Denise Irizarry, May 21 in Allentown, Pa. He is a singer/songwriter and a member of NUWR recording group the Force MD's.

Jeff Carriveau to Cara Stern (aka Cara Simms), July 3 in Chicago. She is program director/midday host for WABT Chicago.

Loren Harriet to Patricia Taylor, July 9 in Santa Barbara, Calif. He is a performer and music producer for Gold Hat Records in Los Angeles.

DEATHS

Gail McConkey, 91, from cancer, June

28 in Glendale, Calif. McConkey was managing general partner of McConkey Artists Agency from 1959 to 1984. In the 1960s, she helped to discover such acts as the Standells, the Seeds, and P.J. Proby. In 1975, McConkey cofounded the International Theatrical Agencies Assn. In 1986 she received the Bronze Halo and Star Sapphire Halo awards from the Southern California Motion Picture Council for her contributions to the talent agent industry. She was awarded the Lifetime Achievement Award from ITAA in 1988. She is survived by her son Mack, the current managing general partner of McConkey Artists Agency.

Greg Mundy, 39, drowned, June 29 in Lake Tahoe, Calif. Mundy was an onair personality for KTWV Los Angeles. His career in radio extended back to the 1970s. In 1972, he co-founded Fun Productions, which produced concerts for acts including David Bowie, Aerosmith, Kiss, and Elton John. From

1977-79, he was executive VP for Lookout Management, which acted as personal management for Neil Young and Joni Mitchell. Mundy also founded Greg Mundy Concerts and Browntown Records in Honolulu in 1979. Mundy is survived by his wife Cecelia and two daughters.

David V. Huntley, 47, after a long illness, July 1 in New York. Huntley was a VP of the music publishing firm Boosey & Hawkes. He joined the firm in 1976, becoming promotion manager in 1980 and a VP in 1986. He was influential in the company's signing of such noted composers as Steve Reich, Christopher Rouse, and John Adams, who dedicated his Violin Concerto to him. Since 1980, Huntley was a member of the Performance Committee of the Music Publishers Assn. of the United States, and chaired the committee for several years. He is survived by his parents, Frances and Roy, and sister, Helen.

Marion Williams, 66, from vascular disease, July 2 in Philadelphia. She was a noted gospel singer who inspired artists including Little Richard and Aretha Franklin. She recorded for Savoy, Columbia, and Atlantic Records until the 1970s, and for Spirit Feel Records through the 1980s. Williams also appeared in the film "Fried Green Tomatoes," which was dedicated to her. Earlier this year she was inducted into the Philadelphia Walk of Fame. She is survived by her son, Robin, her brother, Isaac, and several grandchildren.

Leon Wendelowski, 46, from a heart attack, July 3 in New Haven, Conn. Wendelowski was president of SNET Multi-Media Services, which runs a video-on-demand service in Connecticut. He was with SNET for 25 years.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

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(Continued from page 16)

484-6630.

Berkowitz, who signed Buckley in winter 1992 and co-produced "Live At Sin-é" with him.

"When I first saw Jeff, I heard this incredible array of various influences from jazz to blues to R&B to rock to renaissance music—without copying anything," says Berkowitz. "He could go from Dylan to Piaf to Robert Johnson to Sly Stone to [late English composer] Benjamin Britten—the influences were absolutely recognizable and completely diverse, but everything he did he made his own."

The 27-year-old son of the late singer/songwriter Tim Buckley, Jeff Buckley barely knew his father and discounts any paternal influence. After moving to New York, the Southern Californian commenced his regular Sin-é shows in spring 1992.

"It was so easy to get Monday nights

there, and I've always been into filling in for people who couldn't make it,' says Buckley, who has also played the area's numerous other singer/songwriter spots. "But I always wanted to do [a band album] somewhere down the line."

Buckley began recording "Grace" at Bearsville Recording Studio in Woodstock, N.Y., last September with bassist Mick Grondahl and drummer Matt Johnson, the three coming together four weeks prior.

According to Berkowitz, Andy Wallace, engineer or producer of such acts as Nirvana and Soul Asylum, was chosen to produce the album, because of his musicality and his relative lack of "name" identity.

"The idea was for the music to tell us exactly what should be done," Berkowitz reiterates. "It's very unusual to start a record with an artist and not know pretty much what would happen. The band had just recently met and were fresh and great improvisers, and the music kept growing. After 2½ weeks of playing 14 hours a day, the record was done—but they started playing together differently, and Jeff would do another song and then another and it started becoming a different record. It was clear that the session shouldn't end because it was such a rare occasion where the band was gelling . . . and real creation was happening."

The promotion of "Grace" will stay true to the spirit of the production, notes Berkowitz. "The [marketing plans] will evolve naturally, the same way as the music did."

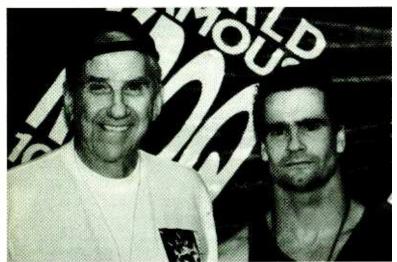
Berkowitz says that there is currently no single or focus track picked from "Grace," and that Columbia may wait a month or two before actively seeking radio play.

To introduce radio and retail to Buckley, Columbia has serviced outlets with a promo CD, titled "Peyote Radio Theater," that includes "Mojo Pin" (the opening track from "Grace"), a 14-minute cover of Big Star's "Kangaroo," and an instrumental mix of the album track "Dream Brother."

Berkowitz stresses that the label is not going for radio adds with the CD; its goal is merely to expose college radio and alternative rock press and retail to Buckley and to tie in with his summer tour of the same name.

Both Berkowitz and Buckley agree that touring is key for the artist. He has already toured four months this year and will stay out on the road through mid-August in the U.S. before heading to Europe.

Radio



You Are CORRECT! Ed McMahon, left, and Henry Rollins share thoughts backstage during KROQ Los Angeles' "Weenie Roast," attended by more than 20,000 hungry fans.

Format-Specific Panels Set For Billboard/Monitor Seminar

NEW YORK-An exciting lineup of panels has been assembled for the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 8-10 at the New York Hilton & Towers hotel.

Programmers of seven radio formats will get individual attention at formatspecific panels designed to address their particular concerns. In addition to those sessions, the seminar will feature five general-interest sessions, plus one conducted by Billboard sister company Broadcast Data Systems.

The focus of the seminar will be on freewheeling, interactive sessions orchestrated by facilitators, rather than the more traditional panelist-and-audience setup. This forum aims to encourage participation from all attendees

Top programmers, including WSIX Nashville's Doug Baker, will share tips on how to nurture a great personality in the session "How To Get The Most Out Of Your Air Personalities.

Another session, "Radio Business In the Mid-1990s," will focus on how recent changes in FCC rules and regulations have spawned changes in station ownership, management, and operations, the rise of syndicated air personalities, and increased cooperation among competing stations.

Newly promoted Arbitron VP, radio development, Jay Guyther and Strategic Radio Research president Kurt Hanson will compare their audience measurement services at the "Arbitron Vs. AccuRatings Q&A" session.

Veteran programmers Guy Zapoleon and Bill Richards of Zapoleon/Richards Consulting will facilitate "How To Get the Most Out of Your Consultant," focusing on the changing role of consultants and their programming influence.

"Breaking An Artist In The '90s" will focus on the changing face of label promotion, and the roles radio and charts play in the success of an artist.

The BDS session will run both Sept. 9 and 10, giving attendees two opportunities to catch it. At that session, titled "BDS From A-Z," BDS music division VP Joe Wallace and western region GM George Chaltas will explain the airplay recognition service and answer questions from attendees

In addition to the presentation, BDS will sponsor a hands-on workshop with computer consoles available for individual instruction on how to use BDS information in your station research or label promotional efforts. The workshops will be open for seminar attendees to visit from 12:30-4 p.m. both days.

Leading off the format sessions will be "Modern Rock: On The Rise," facilitated by former WFNX Boston PD Max Tolkoff, who currently heads up his own independent promotion firm, Mutant Promotions, and by Billboard's modern rock chart manager Mark Marone. That session will look at how the former niche format has become one of the fastest-growing and most influential genres, and has spawned several distinct niche formats of its own.

"R&B: The Big Picture" will look into the future of R&B radio and explore how the format can maintain its market share using current programming and promotion approaches, combined with community events. The session also will examine how current legislation and management agreements have begun to change the R&B radio marketplace.

WQUE-FM New Orleans PD Gerod Stevens, WJLB Detroit MD Frankie Darcell, and Billboard director of operations/R&B music group Terri Rossi will co-moderate the R&B session.

At the session titled "Top 40: The Format's Comeback," seminar attendees will discover how leading programmers are orchestrating the format's return to its once-prominent standing. Kevin McCabe, Billboard associate director of charts/radio, will be one of the facilitators.

The "Country: Staying On Top" session will be facilitated by KRAK/KNCI Sacramento, Calif., OM Larry Pareigis and Lynn Shults, Billboard's director of operations/country music. That session will center on how country programmers can maintain their leading status after the years of growth that stalled as the format leveled off.

In the AC format room, programmers will examine the format's recent (Continued on page 83)

Clear Intentions, Crossed Signals Simulcast Craze Entangles Long Island

■ BY ERIC BOEHLERT

NEW YORK-The advent of local marketing agreements and duopolies brought a sea of bouncing signals to radio as stations began simulcasting programming in all directions in order to reach more listeners. But Long Island, N.Y., may be the only market where listeners, as well as engineers, need a map to keep track of all the crisscrossing

Three years ago, WNEW New York became one of the first stations in the country to try such a move when management decided to skip its album rock signal out of the city and into the tip of eastern Long Island by negotiating a deal with WWHB, a local top 40 station in Hampton Bays. WNEW's programming is now heard on both stations, extending WNEW's reach and allowing WNEW to stay in touch with its listeners who migrate east each summer to Long Island's beaches.

Today, four rock stations—WDRE, WBAB, WRCN, and WNEW—are trying to cover the 100-mile strip of Long Island with various simulcasting configurations.

The lure of blanketing all of Long Island is tempting. Located east of New York City, and across the Long Island Sound from Connecticut, Long Island (made up of Nassau and Suffolk counties) is home to one of the most densely populated, and affluent, suburban sprawls in the country. (Population: 3 million.) Yet very few Long Island radio stations have the signal strength to cover its entire 100 miles. That's be-

cause when the FCC was allocating FM signals decades ago, much of Long Island was still covered by farms and didn't seem to require lots of booming wattage, Fact is, some Connecticut stations, such as WEZN Bridgeport, have better luck reaching more of Long Island than do many hometown outlets.
Following WNEW's lead, WBAB Ba-

bylon, N.Y., (on western Long Island) soon secured an AC, WHFM Southampton, as its second home on the eastern tip. (WBAB is now in the process of purchasing WHFM.) WHFM is just a few miles away from WNEW's Long Island station. In fact, at the time of WNEW's move to simulcast on WWHB, WBAB was trying to snag WWHB for the same purpose.

WBAB PD Jeff Levine says the station's move was made for two reasons; to better serve all of Long Island, and to make more money. The two stations now give WBAB two separate inventories to fill with commercials.

The third simulcast arrived this March, when Rose Communications. set to sign on with WMRW Riverhead, approached WDRE about providing programming for the company's new station. WMRW was soon added to modern rock WDRE's growing network. (The station now also simulcasts on WIBF Philadelphia and WWCP Albany, N.Y.)

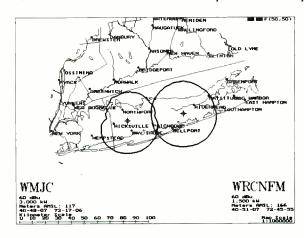
Located in Nassau county, WDRE's modern rock programing now reaches most of the island and even across the sound into New Haven, Conn. There the signal is so strong the station has positioned a salesperson to pitch New

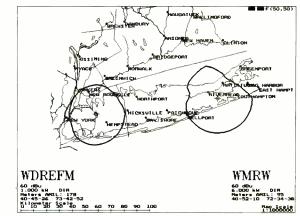
Haven businesses.
While WNEW, WBAB, and WDRE are hungry to head east, WRCN, a small eastern-end album rock station covets some of the western Long Island action. On June 6, WRCN signed an LMA agreement (with an option to buy) with AC WMJC Smithtown, in central Long Island. That allows the mainstream rock sounds of WRCN to be heard in Nassau and Suffolk counties.

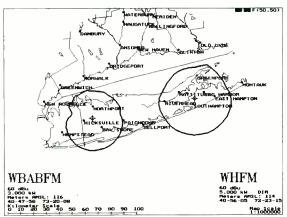
WRCN PD Matt Margas says to be a major player and to compete on the ad side with Long Island biggies such as WBAB and WALK, WRCN needed a presence in Long Island's more densely populated central region. As he explains it, eastern Long Island, a magnet for the wealthy during the summer months, has an economy that revolves around the June, July, and August months along with mom and pop shops, but very few national chain advertisers. "There's just not enough year-round business" to build a prosperous station, says Margas.

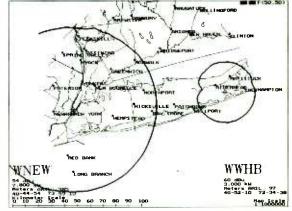
Since Long Island is as long as the entire coastline of Connecticut, some think Arbitron should break the market in two: east and west. PD Tom Calderone at the Nassau county-based WDRE says stations in Suffolk County seem to receive better ratings weightings. "It's impossible for us to achieve high numbers. We don't cover the whole mar-

WBAB's Levine disagrees. The market, he says, shouldn't be carved up. "People don't say they're from Nassau or Suffolk county ... They say they're from Long Island—it's one place."









Maps show the efforts made by four Long Island, N.Y., rock stations to cover as much of the 100-mile-long island as they can by simulcasting on a second signal. (Copyright 1994 Radiosoft, Edgewater, Fla.)

WEZB Builds Ratings With Audience Focus

Wright Brings Full Day Of Morning Shows To N.O. Top 40

TOP 40 WEZB (B97) New Orleans PD Scott Wright believes in getting his audience the old fashioned way-by earning it.

Jumps of 6.4-6.7-6.9 12-plus in the last two Arbitron books have not been the result of any marketing. With the exception of one billboard, the station does none. Instead, says Wright, "I think any growth we've achieved here has been a result of consistency and our plan for slow, steady growth. We don't do much outside marketing to artificially prop

up numbers during a book. We prefer to increase our ratings the organic way, by focusing on the audi-

The station currently is No. 5 in the market 12-plus.

For the summer book, Wright jokes that the station's major promotion is "completely changing the on-air lineup at the station." Actually, he's only half kidding. Legendary morning team John Walton and Steve Johnson recently split over what Wright calls "creative differences." Walton teamed up with new co-host Rick Rumble. Johnson was supposed to have been paired with afternoon host Adam Smasher, but instead Smasher split for a new gig in San Francisco, leaving Wright searching for a new afternoon partner for Johnson.

As if those changes weren't enough, Wright hired Scoot back for middays from KTSA San Antonio, Texas. He also made overnight jock

Ron Chatman afternoon producer and temporary sidekick, and will be hiring a new overnight jock shortly. In the end, only night jock the Monkey Boy's show remains intact.

The idea behind the changes is to increase the station's personality, with morning shows in every day-

"The whole concept is to build a radio station that transcends the music, because the popularity of popular music moves in some bizarre sweeps and cycles," says Wright. "[We're building] a station that is so compelling to listen to that people who are not necessarily partisans of the music will become partisans of the sta-

Listener reaction to the changes has been mixed.

"As we imagined, there are a lot of people who miss the characters from the morning show, which Steve did," Wright says. "Most of [those people] are excited when they find that they can hear those characters in afternoons. The response to the new morning show has been good, but obviously it's not the show [fans] have been used to hearing for the last 12 years.

Wright is unconcerned with the possibility of listeners turning against a station they consider too chatty. In fact, he says he may actually play up the new image. "I'll probably put on liners that say 'less music and more talk' to call attention to it."

The station concentrates on lifestyle-oriented promotions, and Wright says "we try to tie into any entertainment event of any kind, and be highly involved and highly visible."

Its biggest ongoing promotional effort focuses on the non-profit organization it launched last year, the B97 Children's Charities Foundation. All year long, the station stages benefit concerts and promotions to raise money for this foundation, which distributes

money to various children's chari-

Just a year old, the foundation has already raised more than \$100,000.

Staffers have just begun planning a major fall benefit concert for the foundation, and the station also will launch a line of merchandise, such as jewelry and ties, which it plans to sell throughout the fall to raise money. B97 also will be marketing a 12-to-16-song CD featuring previously unreleased tracks from major artists, beginning this fall. Sales of the CD also will benefit the founda-

As the only top 40 station in the market, B97 focuses on mainstream music with the exception of the 7 p.m.-2 a.m. hours, when it leans more alternative.

'[Since] we are mainstream top 40 and have no direct competition, we have the latitude to be a little broader than most top 40s," Wright says. In an average 13-song hour, Wright says eight or nine records

are currents during the day, and even more at night.

According to Wright, the station avoids "anything rap or extremely dance-oriented. There is high polarization in this market, and our audience has indicated they reject that music.

Here's a recent afternoon hour: Gin Blossoms, "Until I Fall Away"; Ace Of Base, "All That She Wants"; Collective Soul, "Shine"; OMD, "If You Leave"; Babyface, "When Can I See You"; the Pretenders, "Back On The Chain Gang"; All-4-One, "I Swear"; John Mellencamp with Me'Shell NdegéOcello, "Wild Night"; Patty Smyth, "Sometimes Love Just Ain't Enough"; Jon Secada, "Just Another Day"; Lisa Loeb & Nine Stories, "Stay (I Missed You)"; Spin Doctors, "Two Princes"; and Wet Wet Wet, "Love Is All Around."

Wright has been in radio since 1968, working at such legendary stations as WBBM-FM (B96) Chicago (air personality), WHTZ (Z100) New York (OM), KQLZ (Pirate Radio) Los Angeles (OM), and as VP/programming for EZ Communications and director of national promotion for Epic Records. He has been programing B97 for a year and a half.

Along the way, he has earned the respect of his peers. Wright recently was nominated for program/ operations director of the year honors at the Billboard/ Airplay Monitor Radio Awards. B97 MD Joey G. also was nominated for music director of the year.

Billboard OF THE WEEK SCOTT WRIGHT **Program Director WEZB/New Orleans**

Katz Study Charts Classic Rock's Growth

NEW YORK-Since its debut as a niche format in the early '80s, classic rock has shown consistent growth and has developed into the and advertisermainstream friendly format it is today. A new study by Katz Radio Group, "Classic Rock In The 1990's: The Baby Boomer Format," analyzes how the format has grown since its intro-

According to the study, the num-

ber of classic rock stations more than doubled between 1988, when the format boasted 44 outlets in the 261 Arbitron-rated markets, and the fall of 1993, when there were 103 classic rockers in those mar-

Today, classic rock attracts a loyal, 25-54-year-old audience in its prime spending years and "provides a highly targeted vehicle for reaching affluent adults," the study

found. Among classic rock's key strengths are a core base of 25-34year-old male listeners and a growing base of listeners in other key 25-44 age cells.

Classic rock's audience is broken down as follows: 42.2<mark>% 25</mark>-34, 24.5<mark>%</mark> 35-44, 22.7% 18-24, 5.8% 45-plus, and 4.9% 12-17, closely matching the age breakdowns of the country's population, according to Katz.

PHYLLIS STARK

Hot Adult Contemporary™

ARTIST	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	WKS	2 WKS	Y. XK.	¥.
◆ ELTON JOHN 2 weeks at No.	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	8	2	1	1
◆ MADONNA	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	16	1	2	2
◆ JON SECADA	IF YOU GO SBK 58166/EMI	11	3	3	3
◆ ALL-4-ONE	I SWEAR BLITZZ 87243/ATLANTIC	10	7	4	4
◆ TONI BRAXTON	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	14	4	6	5
◆ JOSHUA KADISON	BEAUTIFUL IN MY EYES SBK 58099/EMI	16	5	5	6
◆ MARIAH CAREY	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	8	8	7	7
◆ ACE OF BASI	THE SIGN ARISTA 1-2653	21	6	8	8
HELL NDEGEOCELLO	WILD NIGHT → JOHN MELLENCAMP/ME'SHEI MERCURY 858 738	8	14	11	9
◆ RICHARD MAR	NOW AND FOREVER CAPITOL 58005	29	9	9	10
◆ PHIL COLLINS	EVERYDAY ATLANTIC 87300	29	12	13	11
◆ BONNIE RAITI	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	19	10	12	12
LEWIS & THE NEWS	SOME KIND OF WONDERFUL HUEY LE	12	11	10	13
MICHAEL BOLTON	AIN'T GOT NOTHING IF YOU AIN'T GOT N	5	17	15	14)
◆ BIG MOUNTAIN	BABY I LOVE YOUR WAY	18	13	14	15
◆ WET WET WET	LOVE IS ALL AROUND LONDON ALBUM CUT/ISLAND	9	21	19	16
**	***AIRPOWER**				
◆ RICHARD MARX	THE WAY SHE LOVES ME CAPITOL 58167	3	33	22	17
STEVIE NICKS	MAYBE LOVE WILL CHANGE YOUR MIND MODERN 98270/ATLANTIC	6	19	17	18)
◆ KATHY TROCCOL	TELL ME WHERE IT HURTS REUNION 62813/RCA ◆	10	22	16	19
◆ LITTLE TEXAS	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	26	16	18	20
MELISSA ETHERIDGE	COME TO MY WINDOW ISLAND 858 028 ◆ MEL	12	23	21	21)
BONNIE RAIT	YOU CAPITOL 58195	3	35	24	22
◆ ACE OF BASE	DON'T TURN AROUND ARISTA 1-2691	5	29	25	23
◆ CELINE DION	MISLED 550 MUSIC 77344	13	15	20	24
RUCE SPRINGSTEEN	STREETS OF PHILADELPHIA COLUMBIA 77384 ◆ BRUI	23	20	23	25
COUNTING CROWS	MR. JONES DGC ALBUM CUT/GEFFEN ◆ CO	12	25	26	26
EB & NINE STORIES	STAY (I MISSED YOU) ◆ LISA LOEB RCA 62870	4	31	31	27)
◆ MARIAH CARE	WITHOUT YOU COLUMBIA 77358	24	24	29	28
MICHAEL BOLTON	COMPLETELY ◆ N COLUMBIA 77376	19	26	28	29
RLD ♦ 🕆	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	11	27	27	30
(ENNY G/A. NEVILLI	EVEN IF MY HEART WOULD BREAK KEN ARISTA 1-2674	10	28	30	31
KENNY LOGGIN	RETURN TO POOH CORNER COLUMBIA ALBUM CUT	2		34	32
HEAR	THE WOMAN IN ME CAPITOL 58154	13	30	32	33
◆ ATLANTIC STARF	I'LL REMEMBER YOU ARISTA 1-2678	3	37	35.	34)
GARTH BROOKS	HARD LUCK WOMAN MERCURY ALBUM CUT	2	-	37	35
JT ★ ★ ★ ◆ JIMMY BUFFET	** * HOT SHOT DEBUT FRUITCAKES MARGARITAVILLE ALBUM CUT/MCA	1	V	NEW	36
♦ GIN BLOSSOM	FOUND OUT ABOUT YOU	19	34	33	37
STEVE PERR	YOU BETTER WAIT	1	V	NEW	(38)
GH ◆ MEAT LOAI	ROCK AND ROLL DREAMS COME THROUGH	20	38	36	39
◆ SEAL	PRAYER FOR THE DYING	1	-	NEW	(40)

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower aw

		H	DT A	<u>DULT CONTEMPORARY REC</u>	URRENTS
1	2	1	3	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTO
2	1		2	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DIC
3	4	3	11	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JO
4	3	2	3	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIA
5	6	4	3	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWA
6	5	5	5	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAM
7	8	7	5	SAID I LOVED YOUBUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTO
8	9	6	7	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLI
9	7	9	11	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JO
10	_	8	16	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAR

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

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CONTACT INFO

For Seminar Information Call: Melissa Subatch (212)536-5018 For Registration Information Call: Maureen Ryan (212) 536-5002 RADIO SEMINAR FAX #: (212) 536-5055

REGISTRATION FORM

Name:	and the same of th	No.	Title:	
Company:		Address:		
City:	State:	Country:		_Zip:
Phone:	N 8.	Fax:		
I am paying by:	Check	Money order	AMEX	MC/Visa
Credit card #:	41.		Expi	ration Date:
Signature:			(Not val	id without Signature)

• Credit cards are not valid with out signature & expiration date

• Registration fees are non-refundable

Radio

bum Rock Tracks

are ele	ctronicali	Ì		urs a day, 7 days a week. Songs ranked by number of detections.
⊢. × ,	۲. ¥K.	2 WKS	WKS.	TRACK TITLE ARTIST ALBUM TITLE (IF ANY) LABEL/DISTRIBUTING LABEL
1	2	2	10	★ ★ ★ NO. 1 ★ ★ BLACK HOLE SUN SUPERUNKNOWN 1 week at No. 1 ◆ SOUNDGARDEN A&M
2	1	1	17	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID OCCUPANTION ATLANTIC
3	5	_	2	LOVE IS STRONG VOODOO LOUNGE ROLLING STONES VIRGIN
4	3	3	13	BIG EMPTY STONE TEMPLE PILOTS PURPLE ATLANTIC
5	4	4	14	TAKE IT BACK THE DIVISION BELL OLUMBIA PINK FLOYD COLUMBIA
6	9	9	6	VASOLINE ◆ STONE TEMPLE PILOTS PURPLE ATLANTIC
7	7	6	13	FAR BEHIND CANDLEBOX CANDLEBOX MAVERICK/SIRE/WARNER BROS.
8	6	5	20	BACKWATER TOO HIGH TO DIE ◆ MEAT PUPPETS LONDON/ISLAND
9	8	7	9	CRAZY GET A GRIP ◆ AEROSMITH GEFFEN
10	10	12	7	SELLING THE DRAMA THROWING COPPER RADIOACTIVE/MCA
11	12	10	10	I STAY AWAY JAR OF FLIES ALICE IN CHAINS COLUMBIA
(12)	15	16	7	FALL DOWN → TOAD THE WET SPROCKET DUICINEA COLUMBIA
13	13	13	9	LONGVIEW LONGLE COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA GREEN DAY REPRISE
14	16	19	6	SAIL AWAY GREAT WHITE SAIL AWAY ZOO
15	11	8	7	I NEED YOUR LOVE BOSTON
16	14	11	11	ROUND HERE ◆ COUNTING CROWS
17	19	17	8	AUGUST AND EVERYTHING AFTER OGC/GEFFEN WILD NIGHT JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO DANCE NAKED MERCURY
18	18	18	11	GET OFF THIS ◆ CRACKER
(19)	21	26	6	LOSIN' YOUR MIND ◆ PRIDE & GLORY
20)	23	29	4	PRIDE & GLORY GEFFEN DEUCE LENNY KRAVITZ KISS MY ASS MERCURY
21	17	14	11	NO ONE TO RUN WITH ALLMAN BROTHERS BAND WHERE IT ALL BEGINS EPIC
(22)	28	34	3	LOW RIDER THE ENDLESS SUMMER II' SOUNDTRACK REPRISE
23	22	20	20	SPOONMAN ♦ SOUNDGARDEN SUPERUNKNOWN
24	24	22	23	NO EXCUSES NO EXCUSES ♦ ALICE IN CHAINS COLUMBIA
25	26	24	6	WALLS TALK VICTORY/ISLAND
26	20	15	18	DISARM SIAMESE DREAM ◆ SMASHING PUMPKINS VIRGIN
27	27	21	16	KEEP TALKING PINK FLOYD THE DIVISION BELL COLUMBIA
(28)	29	30	6	ELDERLY WOMAN BEHIND THE COUNTER PEARL JAM VS. EPIC
29	25	23	19	DISSIDENT PEARL JAM vs. EPIC
30	40	_	2	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN ◆ SPIN DOCTORS EPIC
(31)				***HOT SHOT DEBUT ** YOU BETTER WAIT STEVE PERRY
(31)	NE	N P	1	FOR THE LOVE OF STRANGE MEDICINE COLUMBIA
(32)	37		2	ROCK IT STEVE MILLER BAND BOX SET CAPITOL
33	31	28	8	SHE GETS TOO HIGH ROB RULE MERCURY MERCURY MERCURY
34	33	33	14	WHAT DO YOU WANT FROM ME THE DIVISION BELL OLUMBIA THE MOTHER CANADA
35	36	35	6	PUT THE BLAME ON ME BRAND NEW BAG BRAND NEW BAG EASTWEST CAMMAN LACAB
(36)	38	37	3	BUYING MY WAY INTO HEAVEN UNBOXED UNBOXED OFFERDING
(37)	NE		1	COME OUT AND PLAY SMASH PAIN KING COUNTING CROWS
(38)	NE/		1	RAIN KING AUGUST AND EVERYTHING AFTER COUNTING CROWS DGC/GEFFEN A SMASHING DIMAPKING
(39)	NE	<u> </u>	1	ROCKET SIAMESE DREAM WINGIN NUMBER SMASHING PUMPKINS VIRGIN
(40)	NE	N D	I	MILQUETOAST BETTY ◆ HELMET INTERSCOPE

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awaithose records which attain 800 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Commu

AI RIIM	BUCK	RECHRRENT	TRACKS	

			FEE	JOIL HOOK HEDDINKELL II	ואטועט			
1	1	1	6	LOW KEROSENE HAT	◆ CRACKER VIRGIN			
2	_		1	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH GEFFEN			
3	7	7	39	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC			
4	2	2	5	ALL APOLOGIES IN UTERO	◆ NIRVANA DGC/GEFFEN			
5	4	5	11	MARY JANE'S LAST DANCE ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA				
6	3	3	12	DAUGHTER VS.	PEARL JAM EPIC			
7	5	4	3	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN_			
8	9	10	42	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN			
9	6	6	7	YOU CANDLEBOX	◆ CANDLEBOX MAYERICK/SIRE/WARNER BROS.			
10	8	8	11	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS			

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

Nets Going All Out For Woodstock '94

LOS ANGELES-Networks and syndicators are gearing up for their broadcasts and specials covering one of the biggest music events of the year-Woodstock '94.

MediaAmerica and Sound Source, the network radio division of Standard Broadcasting, acquired the much sought-after broadcast rights for the U.S. and Canada, respectively.

Woodstock '94, the 25th anniversary celebration of the original Woodstock festival, is expected to bring 250,000 people to Saugerties, N.Y., Aug. 13-14. The 20 bands performing include Aerosmith, Nine Inch Nails, the Red Hot Chili Peppers, Crosby, Stills & Nash, Bob Dylan, the Allman Brothers Band, Arrested Development, Green Day, Metallica, Santana, and Alice In Chains.

MediaAmerica and Sound Source's coverage will be exactly the same. It will include the three-hour 'Woodstock Revisited" program, featuring music and interviews of Woodstock '69 artists, aired July 4 weekend. In addition, "Woodstock '94 Minutes," one-minute artist spotlights, began running July 3and will air through Aug. 12 from 6 a.m.-midnight.

Aug. 5-7, the three-hour "Woodstock '94: The Road To Saugerties" will run down the bands, the site, and even the parking. Aug. 8-12, "Woodstock '94: Soundchecks," which airs one hour each day, will feature on-site interviews and sound checks from the art-

On Aug. 12, MediaAmerica and Sound Source are offering constant, commercial-free coverage from the stages and live rehearsals. The coverage will include interviews and information on the booths and interactive displays.

The day of the events, live, commercial-free news reports will be offered hourly along with the broadcast of the four-hour show each day.

The coverage doesn't end when the event ends, though. For Labor Day weekend, stations will be offered "More Woodstock '94: The Best Of The Rest," a four-hour show spotlighting the performances that didn't fit into "Woodstock '94."

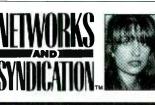
In addition, "The Best Of Woodstock '94," a four-hour highlights show, will be offered Thanksgiving weekend.

On top of the broadcasts, Media-America and Sound Source also are giving stations the opportunity to give away travel prize packages to attend the festival. Secondary prizes include limited-edition Woodstock '94 commemorative Gibson guitars and custom Woodstock '94 merchandise.

Select affiliates will be invited to conduct remote broadcasts during morning drive from the event itself during the week of Aug. 8-14. The remotes are fully sponsorable.

Once again, radio is taking the plunge onto the information superhighway. MediaAmerica's Internet address, woodstock94.com, will feature updates on the event, band biographies and discographies, detailed maps of the site area, ticket and travel information, lists of participating stations, and rideshare information.

Other syndicators also are offering Woodstock specials. Westwood One will have a three-hour Woodstock retrospective the week of Aug. 12-14, featuring music and interviews with



by Carrie Borzillo

Woodstock '69 artists. WW1 also will have interviews with Woodstock '94 artists leading up to the event, and rock blocks featuring live tracks culled from the WW1 and BBC archives.

ABC Radio Networks' "Pure Gold" is giving away matted, original Woodstock '69 concert tickets embossed with gold lettering saying, "Original Ticket: From The Home Of Good Time Rock & Roll Oldies" through Aug. 16. Each prize also includes a reproduction of the original Woodstock event poster and a certificate of authenticity.

MJI Broadcasting's "Today's Rock Fax" and "Today's Alternative Rock Fax" will have bonus information on Woodstock '94 the week of the event.

Global Satellite Networks offered "The Summer Of 69: Woodstock Revisited" from June 27 through July 4.

AROUND THE INDUSTRY

Major Networks has added four new shows. The network signed famed baseball announcer Harry Caray to host the new, daily 90-second feature, "7th Inning Stretch with Harry Caray," on Major Sports. Caray created the famous 7th inning sing-along at Chicago's Wrigley Field. WGN Chi-

cago is the first affiliate.
In addition, "Ask The Lawyer," hosted by Chicago attorney Susan Loggans, who initiated the show lo-cally on WJJD, began syndication July 5 on Major Networks. "The Sports Writers" show on WMVP Chicago, featuring Ben Bentley, Bill Gleason, Bill Jauss, and Rick Telander, also

(Continued on next page)

Billboard®

FOR WEEK ENDING JULY 16, 1994

Modern Rock Tracks...

				or airpiay supplied by Broadcast Data Systems. Radio urs a day, 7 days a week, Songs ranked by number of d	
T. WK.	L. WK.	2 WKS	WKS.	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				* * * No. 1	* * *
1	1	1	9	FALL DOWN 5 weeks at No. 1 ◆ DULCINEA	TOAD THE WET SPROCKET COLUMBIA
2	2	4	8	COME OUT AND PLAY SMASH	◆ OFFSPRING EPITAPH
3	3	2	13	BLACK HOLE SUN SUPERUNKNOWN	◆ SOUNDGARDEN A&M
4	5	7	7	GIRLS & BOYS PARKLIFE	◆ BLUR SBK/EMI
5	10	11	6	PRAYER FOR THE DYING SEAL	◆ SEAL ZTT/SIRE/WARNER BROS
6	8	10	5	VASOLINE PURPLE	◆ STONE TEMPLE PILOTS ATLANTIC
7	4	6	11	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
8	6	3	15	SELLING THE DRAMA THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
9	9	9	8	BIG EMPTY PURPLE	STONE TEMPLE PILOTS ATLANTIC
10	7	5	18	LONGVIEW DOOKIE	◆ GREEN DAY REPRISE
11	11	12	5	STAY (I MISSED YOU) + L	ISA LOEB & NINE STORIES
12	13	17	5	IT'S OVER NOW	◆ CAUSE & EFFECT
13)	16	18	6	AFTERNOONS & COFFEESPOONS GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES
14	12	8	12	NIGHT IN MY VEINS LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
15)	17	26	3	LABOUR OF LOVE MARVIN THE ALBUM	◆ FRENTE! MAMMOTH/ATLANTIC
16	15	15	9	CORNFLAKE GIRL UNDER THE PINK	◆ TORI AMOS ATLANTIC
17	19	14	11	CLOSER THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TVT/INTERSCOPE
18	18	20	5	SABOTAGE IEL COMMUNICATION	◆ BEASTIE BOYS CAPITOL
19	22	16	12	UNTIL I FALL AWAY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS
20	21	_	2	SAINTS LAST SPLASH	◆ THE BREEDERS 4AD/ELEKTRA
21)	28	24	9	SAY SOMETHING	◆ JAMES FONTANA/MERCURY
22	23	28	3	THE SUN DOES RISE TAKE ME TO GOD	◆ JAH WOBBLE
23)	30	_	2	HEADACHE TEENAGER OF THE YEAR	◆ FRANK BLACK 4AD/ELEKTRA
24	27	25	22	BACKWATER TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/ISLAND
25	20	19	8	BULL IN THE HEATHER EXPERIMENTAL JET SET, TRASH AND NO STAR	◆ SONIC YOUTH DGC/GEFFEN
26	14	13	14	ROUND HERE AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
27	24	23	6	HEY! BOINGO	BOINGO GIANT
28)	NE/	N >	1	BASKET CASE DOORIE	◆ GREEN DAY REPRISE
29	NE\	N D	1	BEERCAN MELLOW GOLO	◆ BECK DGC/GEFFEN
30	26	_	2	YELLOW LEDBETTER	PEARL JAM EPIC

which attain 400 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Com

Performance Right Mark-Up Due Before Recess

BY BILL HOLLAND

WASHINGTON, D.C.—Sources close to the House Intellectual Property Subcommittee say a date for a mark-up hearing on the recording industry's performance right bill will be scheduled before the traditional August recess, although no date has been set.

A June 30 mark-up session on the controversial bill was delayed by sub-committee chairman Rep. William J. Hughes, D-N.J. Hughes also is the bill's sponsor.

Sources say that opponents to the legislation at the National Assn. of Broadcasters had lined up several subcommittee members to introduce an amendment at the canceled hearing. That amendment would have given traditional broadcasters an exemption from having to get authorization to transmit sound recordings digitally (and therefore avoid future possible license royalty fees). Another insider says Hughes feared he would not be able to achieve a quorum. The subcommittee members had no comment.

NAB also wants the subcommittee to cut language that would give the Library of Congress/Copyright Office the authorization to review the broadcaster exemption every two years.

NAB also asked broadcasters oper-

ating in subcommittee members' home districts to write to their representatives during the legislative lull. "The message is simple," says Jim May, NAB executive VP/government relations. "Support the amendment sponsored by Rep, Carlos Moorhead, R-Calif., that fully exempts broadcasters."

BMI DISPUTES NOW GO TO A COURT

The Justice Department's Antitrust Division on June 30 gave preliminary approval to giving a court the authority to decide what fees should be paid for the commercial use of music when the broadcaster user and BMI are unable to negotiate a new royalty.

Justice agreed to a proposed modification of a 1966 consent decree, and provided a mechanism to enable a rate court to set an appropriate licensing fee when BMI and a station licensee are unable to agree on a fee.

In court papers, the feds said that such a rate court has long been used in resolving licensing disputes with the other major performing rights group, ASCAP.

Anne K. Bingaman, assistant Attorney General in charge of the antitrust division, said that "BMI should be afforded the same opportunity for judicial resolution of licensing fee disputes that has been provided their counterpart, ASCAP."

A 60-day public comment period precedes final approval.

NRSC PLANS DAB FIELD TESTS

The National Radio Systems Committee's DAB Subcommittee Field Test Task Group met June 30 and tentatively agreed to conduct field tests in the San Francisco area. The

WASHINGTON ROUNDUP

field tests will be used to supplement results of lab tests now being completed

NRSC is evaluating four in-band, on-channel systems for the AM and FM bands. The Electronic Industries Assn.'s DAB subcommittee also is evaluating one IBOC system for the FM band, one system in the high AM band, and a satellite DAB system in the S-band.

The hilly San Francisco area was picked because it presents "a good variety of propagation challenges."

NRSC CONSIDERS RBDS CHANGES

NRSC also recently met in Chicago and discussed changes to the Radio Broadcast Data Systems standard, including a proposal to modify the standard to incorporate codes for differential global positioning system (DGPS) transmissions, which contain differential correction codes to improve the accuracy of GPS receivers.

The committee agreed to complete a draft revision of the standard that includes DGPS by September.

FORMAT PANELS SET FOR RADIO SEMINAR

(Continued from page 79)

fragmentation into several permutations—such as mainstream, top 40/adult, and soft AC—while remaining the 25-54 demo champ. Billboard's AC chart manager, Steve Graybow, will be among the panel's facilitators.

"Album Rock: Winning With Currents" will look at the format's move away from classic rock and the influence it now has on breaking new artists and driving record sales. Billboard's album rock chart manager, Anthony Colombo, will be among the facilitators for this session.

The Latin panel will focus on several issues, including how to program the diversified Spanish format, the relation-

ships between Spanish radio and record labels, and an examination of why the format still isn't getting its fair share of advertising dollars. CBS Americas GM Jerardo Villacres and Billboard Latin American bureau chief John Lannert will co-facilitate this session.

As previously announced, keynote addresses will be delivered by Infinity Broadcasting and Westwood One chairman/CEO Mel Karmazin and Wall Media president Garry Wall.

The seminar will culminate with the annual Billboard/Airlay Monitor Radio Awards, which will feature a special performance by SBK/EMI recording artist Jon Secada.

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- International Talent & Touring Directory: The source for U.S. & International talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry.
- Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre.
- International Recording Equipment & Studio Directory: All the facts on professional recording equipment, studios & equipment usage.
- International Latin Music Buyer's Guide: The essential tool for finding business contacts in the latin music marketplace.

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	1994 Record Retailing Directory (8074-9) \$125
	1994 International Tape/Disc Directory (8076-5) \$45
	1994 Nashville 615/Country Music Sourcebook (8075-7) \$50
	1994 Int'l Recording Equipment & Studio Directory (8063-3) \$50
	1993 International Latin Music Buyer's Guide (8071-4) \$55

NETWORKS AND SYNDICATION

(Continued from preceding page)

has been picked up by Major. In addition, Telander will host the weekly "Both Sides Now" for the network.

Michelle Matthews, KPNT St. Louis weekend jock and host of Post Modern Radio Networks' "The Lighter Side," is named national media/music director for the network.

Jocelyn Ford, correspondent for Japan's Kyodo News Wire, has been named Asian bureau chief for Public Radio International's (formerly American Public Radio) "Marketplace." PRI head of cultural programming Melinda Ward has been named senior VP and director of programming. Boston Foundation president Anna Faith Jones and WBEZ Chicago GM Carole Nolan have been added to the board of directors.

PRI also approved an \$11.5 million budget for the fiscal year beginning July 1, including the largest investment (\$2.2 million) in new program development in the network's history.

Metro Networks has named Bob Moore VP/GM of the Southwest region. He was VP of corporate development. Metro also has upped Jerry Dennis from director of operations for Tampa/St. Petersburg, Fla., to director of operations for Chicago, replacing Jim Sharpe, who recently was named regional director of operations.

KGJ Broadcasting of Cleveland is producing a new gospel show dubbed "The Gospel Reflections Radio Show," featuring two-minute profiles of gospel stars. Greg Jones, publisher of Gospel Reflections Music Magazine, is the host

MJI bowed its "Country Today" fax June 13. WWWW Detroit, WFMS Indianapolis, and KEEY (K102) Minneapolis are among its subscribers.

Sound Source has acquired the Canadian broadcast rights to the live concert performance of the "Three Tenors"—Jose Carreras, Placido Domingo, and Luciano Pavarotti, with orchestra conducted by Zubin Mehta—which is set for the closing ceremonies of the World Cup July 17 in Los Angeles.

The "Blanquita Cullum Radio Talk Show," which has been airing on WLEE Richmond, Va., for the past year, has begun syndication via Cullum Communications. The three-hour, issues-oriented talk show now airs on WSSC Sumter, S.C., KLWT Lebanon, Mo., and WOCA Ocala, Fla, among other affiliates.

SI Communications' "Just Go" travel magazine radio series began its third season. The 60-second vignettes, hosted by Arthel Neville, run through September.

Luis Carrera and Aliki Langhorst have been named manager of technical operations and operations/traffic supervisor, respectively, for CBS Americas.



HITS! IN TOKIO

Week of June 26 1994

- ① Ease My Mind / Arrested Development
- @ Heartbeat / Aswad
- 3 Drunk On Love / Basia
- 4 7 Seconds / Yousson N'Dour
- (5) Can You Feel The Love Tonight / Elton John
- ® Gaia / Valensia
- ① Long Time Gone / Galliano
- 8 | Need Your Love / Boston
- The Most Beautiful Girl In The World / ♣
- 1 Baby, I Love Your Way / Big Mountain
- 1 Back & Forth / Aaliyah
 1 Have Mercy / Yazz
- 3 Api Chikyuwa Tenohira / Kaori Kano
- 19 You Gotta Be / Des' Ree
- 19 If You Go / Jon Secada
- 1 Goody Goody / Lisette Melendez
- 3 Slow Love / Ice
- 1 Swear / All 4 One
- 🦈 I'll Remember / Madonna
- © Falling Forward / Julia Fordham
 © 100% Pure Love / Crystal Waters
- 3 Gloryland /
- Daryl Hall & Sounds Of Blackness
- Nervous Breakdown / Carleen Anderson
- 1 Let Me Love You / Lalah Hathaway
- non't Turn Around / Ace Of Base
- (9) I'll Be The One / Boz Scaggs
 (9) Different Time, Different Place /
- (3) Different Time, Different Place
 Julia Fordham

1'm Going All The Way

- Sounds Of Blackness
- Prayer For The Dying / Seal
- 3 Innocent World / Mr. Children
 3 I Can't Help Myself / Julia Fordham
- The Sign / Ace Of Base
- (She's) Some Kind Of Wonderful / Huey Lewis & The News
- Stay / Eternal
 Pale Movie / Saint Etienne
- 39 Any Time, Any Place / Janet Jackson
- Mait For The Magic / Al Jarreau
- Got To Be There / Janet Kay
 Get It Together / Beastie Boys
- (3) La La La (Means I Love you) /
- V La La La (Means I Love you! / Swing Out Sister
- Doop / Doop
- 6 Oh Baby I ... / Eternal
- What's It Like To Be Beautiful / Lena Fiagbe
- That's The Way Love Goes / Norman Brown
- Mas Que Nada / Al Jarreau
 I Believe / Sounds Of Blackness
- Just When I Needed You Most /
- Randy Vanwarmer
 Selections can be heard on

"Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



BILLBOARD JULY 16, 1994

www.americanradiohistory.com

Arbitron Announces Plans To Branch Out; Widow Sues KING-AM Over Husband's Firing

DURING A PRESS telconference July 6, Arbitron president Steve Morris and newly promoted VP, radio development Jay Guyther discussed changes ahead for the company.

In his newly created position, Guyther will be responsible for "developing and commercializing new ideas that are outside the traditional arena of Arbitron's audience measurement" business, according to Morris.

Guyther, who had been VP of sales and marketing, radio station services for the past $3^{1/2}$ years, said his objective in the new job will be to "help stations find new ways to grow their business. I'll concentrate on ideas that would be difficult to pursue under the current Arbitron umbrella," he said.

Morris also emphasized the company's enhanced focus on customer service. "We are committing ourselves to taking the level of service we put behind our products to a level substantially higher than we have been able to do in the past," said Morris, who promised "a very substantial increase in training and service."

Added Guyther, "We will maintain

Added Guyther, "We will maintain and strive for a policy of openness and honesty [that] will be key as we move forward on both sides of the business."

In other news, UPI reports that Sheila Hardwick, the widow of former KING-AM host Robert Hardwick, has filed suit against the station, claiming it fired her husband because of his age and that his firing led to his suicide in 1992 at age 61. The suit seeks unspecified damages for wrongful termination and wrongful death, according to UPI.

KING GM Jack Swanson told Billboard he hasn't seen the lawsuit and can't comment on pending litigation.

WMMS Cleveland assistant engineer Bill Alford was indicted by a Cuyahoga County grand jury on two fourth-degree felonies (breaking and entering, and possession of criminal tools) and a third-degree felony (disrupting a public service). He is accused of cutting the broadcast line during a live broadcast of Howard Stern's syndicated morning show from Cleveland (Billboard, June 25).

WBBM-FM (B96) Chicago ran fullpage ads in newspapers during the July Fourth weekend, and also ran six on-air apologies as part of its settlement with crosstown WMAQ-TV anchor Joan Esposito in her defamation suit against the station (Billboard, July 2). According to the Chicago Sun-Times, however, Esposito believes the apologies were "buried" on a holiday weekend and is considering buying newspaper space to reprint them on her own.

B96 GM Tom Matheson had no comment.

PROGRAMMING: MacLEASH MOVES

WKOC (the Coast) Norfolk, Va., PD Lauren MacLeash joins KTCJ/KTCZ (the Cities' 97) Minneapolis in that capacity. She replaces the exiting Jim Robinson.

WIOQ (Q102) Philadelphia PD Jefferson Ward is out. Dave Allen, PD at new crosstown sister station WUSL (Power 99), is upped to operations director at both stations and will be nam-

ing on-air PDs for each shortly.

KPIX-AM-FM (formerly classical KKHI-AM-FM) San Francisco launched its new youth-oriented N/T format July 6, with jazz music scheduled for the weekends. Radio consultant Harry Valentine is now PD of the station, which will be known as "the Express."

The new lineup includes former crosstown KIOI morning personality John Evans and former KKBT Los Angeles morning news anchor Brian



by Phyllis Stark with reporting by Eric Boehlert and Brett Atwood

Cooley in that shift, and KIOI evening host Susan Lee Taylor in mid-mornings. Newcomer Catherine Kirk hosts a midday talk show. KFBK Sacramento, Calif., afternoon personality Kim LaBarber and Houston Satellite Music Network host Brian Butler split the afternoon and evening shifts. Fashion model and radio newcomer Michelle McCoy hosts a late-night call-in show devoted to relationships.

As long expected, KXRX Seattle finally flipped to "Young Country" July 1, applied for new call letters, and installed former KEBC Oklahoma City PD Eric Logan as PD. Lindsey Cipcic remains as MD. WBOB Minneapolis morning personality Lisa Dent and KUBE Seattle morning producer Scott Burns join for mornings, replacing Robin Erickson and John Maynard. KXEZ Los Angeles ND Penny Coyne joins for middays. KIOI morning traffic personality Sherry Brown and KOAI Dallas morning host Scotty Brink are paired in afternoons, replacing Mike West. Win Richards returns to radio to host evenings. Former latenighter Beau Roberts remains

KUBE Seattle PD Bob Case is upped to VP/programming and operations for new owners New Century Media. Crosstown KPLZ MD Mike Tierney joins for PD duties at KUBE.

KIRO-FM Seattle flipped to a young talk format July 5, dropping its 24-hour simulcast of KIRO-AM. Local standup comedian Rick Enloe joins for the 9 a.m.-noon shift, his first radio gig. David Brenner's syndicated Mutual show airs in middays, while KFI Los Angeles-based Dr. Laura Schlessinger, whose talk show is syndicated by Radio Today, handles afternoons. CBS Radio talker Gil Gross does nights, and Major Networks' Leslie Marshall is on in late-nights. The station is still simulcasting the AM in mornings until an a.m. drive host is found.

WIYY (98 Rock) Baltimore PD Russ Mottla exits. Mary France will be interim PD until a replacement is WWIN-AM-FM Baltimore PD Terri Avery is upped to director of programming for parent Radio One's FM properties, which also include WERQ Baltimore and WMMJ Washington, D.C. She replaces Lee Michaels, who joins Bellmark Records. WWIN-AM's gospel consultant, Jeff Majors, is named PD. WWIN-FM night jock Chris Reynolds adds the newly created MD duties

KDKB Phoenix VP/GM Chuck Artique extends his title to new crosstown sister stations KUKQ/KUPD, as former owner/GM Bob Fish exits in the wake of the stations' sale from G&C Broadcasting to Sandusky Newspapers (Billboard, July 9). KDKB PD Tim Maranville adds the new title director of operations and programming for all three stations. KDKB promotion director Fred Pandroq extends that title to KUKQ/KUPD. Also, KUKQ dropped its talk format June 29 and began simulcasting the album rock of KUPD.

WKRQ (Q102) Cincinnati morning co-host Dave Mason is upped to PD at sister WWNK, replacing C.C. Matthews, who exits. Q102 PD Jim Steele is looking for a replacement and wants T&Rs.

San Antonio gets a new signal at 95.1. **KRHH** is programming ABC/Satellite Music Networks' "Real Country" format

WPLJ New York research director Adam Goodman lands the PD job at WZMX Hartford, Conn. He replaces Herb Crowe, who remains for mornings.

Brenda Bennett is the new PD at KYIS Oklahoma City, replacing John Zellner, who exits. Bennett arrives from crosstown KMGL, where she hosted afternoons.

Oldies WHKW ("Cool 103.9") Louisville, Ky., changes to the new calls WQLL. That clears the way for the new country sign-on at 107.7, which has been calling itself "the Hawk" but using the temporary calls WWSN, to pick up the WHKW calls.

WLZR-AM-FM Milwaukee PD John Duncan has been named director of operations at WRDU/WTRG Raleigh, N.C., and PD of WRDU. WTRG PD Randy Bliss remains. WRDU PD Bob Walton steps down to concentrate on his morning show.

Top 40 KGMZ Honolulu flips to adult alternative as "Surf 107.9," picking up Target Radio Satellite Networks' "the LYTE" format. The station continues to air a local morning show.

WTKW Syracuse, N.Y., afternoon jock/creative services director Steve Becker has been upped to OM at WTKW and sister station WRCK Utica, N.Y. Bob Mitchell joins the stations as production director. Mitchell was last at WYYY Syracuse.

AC KHLT Little Rock, Ark., flips to '70s-based oldies as "the Point" with the new calls KKPT. Morning man Eric Brown becomes ND. Former KVIL Dallas afternoon jock Cat Simon, who most recently worked in Amarillo, Texas, joins for mornings.

KOUN Little Rock signs on at 102.1, simulcasting classic rock KLPQ ... Country KOWA Las Vegas has gone durk

newsline...

OLIVER SUTTON, counsel for Inner City Broadcasting, adds station manager duties at WBLS New York. He had been handling those duties during David Lampel's leave of absence to attend business school. Lampel returns as station manager of sister station WLIB and national director of news for Inner City.

VERNA GREEN, GM at WJLB Detroit, adds those duties at crosstown WMXD, following the closing of the station's sale from Fritz Broadcasting to WJLB owner Booth American. Green replaces Jock Fritz. Also, Fritz has closed on its purchase of Booth's WTOD/WKKO Toledo, Ohio, and WSGW/WIOG Saginaw/Flint, Mich.

REID REKER has been named GM/VP of programming at KFRG/KOOJ Riverside, Calif. He previously was GM of KOPA/KSLX Phoenix. Former GM Richard McIntosh is now VP/sales. Reker's VP of programming position is new. PD Charlie Harrigan exits.

KFMS-AM-FM Las Vegas has been sold from Broadcast Associates Inc. to Regent Communications for \$7.75 million. The two companies also entered a local sales agreement, under which Regent will sell advertising time for Broadcast Associates' KEYV. Regent also is in the process of purchasing crosstown KRLV

STATION SALES: WBMD/WQSR Baltimore from Sconnix Broadcasting to American Radio Systems for a undisclosed price; KKDJ Fresno, Calif., from Lawrence Patrick, receiver for Pacific Quadracasting, to Henry Broadcasting for \$1.725 million; WBBW/WBBG Youngstown, Ohio, from H&D Media to Connoisseur Communications for \$5 million, and WFPG-AM-FM/WKOE Atlantic City, N.J., from H&D Broadcasting L.P. to Connoisseur for \$6.5 million; KRPQ Santa Rosa, Calif., from Sunrise Broadcasting to Results Radio of Sonoma L.P. for \$2.08 million (Sunrise partner Ron Castro will serve as managing general partner at the station).

OSBORN COMMUNICATIONS has closed on its acquisition of WWNC/WKSF Asheville, N.C., WOLZ Fort Myers, Fla., and WFKS Daytona Beach, Fla., from Heritage Broadcasting, and has announced a reverse one-for-two stock split.

SALE CLOSINGS: WSHQ Albany, N.Y., from receiver Barry Sims to Maximum Media, owner of crosstown WQBK-AM-FM.

NETWORK NEWS: AFTER THE RUSH

The Boulder, Colo.-based USA Talk Network will debut Aug. 15 with "After the Rush," hosted by former KLZ/KAZY Denver GM Aaron Haber. The show will be "a direct, daily response to the 'rush' of conservative talk show hosts led by Rush Limbaugh," according to a company release.

Entertainment Radio Networks picks up KNUS Denver-based talker Ken Hamblin for a national black talk show, scheduled to begin syndication Sept. 18... The new album alternative sign-on in Los Angeles, formerly known as KLIT, will serve as the new flagship station for the syndicated "Dr. Demento" show.

CONDOLENCES: BEASLEY, MUNDY

KKBT Los Angeles midday host Greg Beasley (aka Captain G), 35, died July 1 of undisclosed causes. Also, crosstown KTWV Los Angeles weekender Greg Mundy passed away in a boating accident June 29. Mundy has a long history in radio, including on-air stints at KSJO San Jose, Calif., KFBK Sacramento, Calif., and KPOI Honolulu, where he was program director in the '80s.

PEOPLE: MICHAELS JOINS WJPC

Former XHRM San Diego PD Jammin' Jay Michaels joins WJPC-AM-FM Chicago for afternoons. Former WQUE-FM New Orleans evening jock Mike Fox joins WJPC for that shift. Also, WJPC-AM jock Chrissie Henderson takes over the overnight shift. Mornings, middays, and the PD slot are still open. Former PD Jay Allen is

still handling those duties for now.

To no one's surprise, KPWR (Power 106) Los Angeles afternoon host Frank Lozano moves to KYLD San Francisco for mornings, replacing Mancow Muller, who moves to WWBZ Chicago. KYLD overnighter Victor Zaragoza moves to late nights, replacing Doug Lee, now at sister KSRY

WIOD Miami night host Randi Rhodes exits. PD Steve Nicholl is looking for a replacement and wants T&Rs

KMOX St. Louis reporter Nan Wyatt moves to sister station WBBM-AM Chicago as afternoon co-host, replacing Carol Ramos, now at KFWB Los Angeles.

WGRX Baltimore morning team Dave Markum and Jack Taylor have exited. P/T jock Steve Greenbaum fills in for now, while PD Brian Beddow searches for a replacement.

Former WMAS-AM Springfield, Mass., PD and WMAS-FM night host Chris Carr joins WWMX Baltimore as host of the newly restarted evening love songs show. He replaces Scott Brady, who exits. WWMX had ceased airing the love songs show in 1992 after the sudden death of host Mark Edmondson.

KOOL-FM Phoenix morning host Scott Drake moves to KCYY San Antonio for afternoons, replacing Ben Chaulkner, now at KIKK-FM Houston. KASE Austin, Texas, morning personality Katey Bryant joins KCYY for middays, replacing Dave Griffith, who segues to sister station KKYX San Antonio for afternoons.

HOT 100 SINGLES SPOTLIGHT.

by Kevin McCabe

GOING FOR TEN: "I Swear" by All-4-One (Blitzz/Atlantic) holds at No. 1 for a ninth week, with a slight overall loss in points. It maintains a big lead in total points and is likely to exceed 10 weeks at the top. "Regulate" by Warren G & Nate Dogg (Death Row/Interscope) holds at No. 2 overall and rebullets due to its move to the top of the Hot 100 Singles Sales chart. It leads "Swear" in sales by a small margin, 96,000 to 94,000, but "Swear" is miles ahead in airplay. "Stay (I Missed You)" by Lisa Loeb & Nine Stories (RCA) is the second-biggest point-gainer on the Hot 100 and moves 5-4. It's a potential challenger for No. 1 if its point gains continue at this pace. Two sales-driven singles enter the top 10: "Fantastic Voyage" by Coolio (Tommy Boy) is the biggest point-gainer on the entire chart and jumps 11-7; "Funkdafied" by Da Brat (So So Def/Chaos) is the third-biggest gainer and moves 13-9.

Greatest Gainer/Airplay at No. 22. It's No. 1 in airplay at WHOT Youngstown, Ohio, and KTFM (Hot 103) San Antonio and No. 2 at KIIS Los Angeles. The runner-up for the airplay award is "When Can I See You" by Babyface (Epic) at No. 32. It's No. 1 at KBOS (B95) Fresno, Calif., No. 2 at WERQ (92Q) Baltimore, and No. 7 at KLUC Las Vegas. "Tootsee Roll" by 69 Boyz (Down Low/Rip-It) wins the Greatest Gainer/Sales and makes a big chart jump, 100-64. Almost all of its points are from sales. The runner-up for the sales award is "Back In The Day" by Ahmad (Giant) at No. 28. It's especially strong in Northern California, with top five airplay at KMEL San Francisco, KHQT (Hot 97.7) San Jose, and KMXZ Monterey/Salinas.

UICK CUTS: Two singles slip backward despite gaining points—"Anytime You Need A Friend" by Mariah Carey (Columbia) falls 12-14, and "Come To My Window" by Melissa Etheridge (Island) moves 28-30 "The Way She Loves Me" by Richard Marx (Capitol) is the Hot Shot Debut at No. 42. It's an Airpower on the Hot Adult Contemporary chart. "The Way" is already No. 9 in airplay at KYIS Oklahoma City, No. 12 at WKDD Akron, Ohio, and No. 13 at KHMX (Mix 96.5) Houston . . . "Captain Save Them Thoe" by rap group E-40 (Sick Wid' It/Jive) enters at No. 94. It appears on the sales chart as "Captain Save A Hoe." The Hot 100 title is the "clean" version, which is breaking at WHYT Detroit (No. 11).

MAKE YOUR PLANS: The New York Hilton and Towers is the site of the first Billboard/Airplay Monitor Radio Seminar and Awards, scheduled for Sept. 9-10. The radio business conference follows the Sept. 8 MTV Video Music Awards. Mel Karmazin, president/CEO of Infinity Broadcasting, and Garry Wall, president of Wall Media, will give keynote speeches. Both days will feature interactive sessions on the many changes in the radio and music industries. Broadcast Data Systems will present a complete look at the monitoring technology that is employed on numerous Billboard and Airplay Monitor charts. For registration information, contact Melissa Subatch at 212-536-5018.

BUBBLING UNDER HOT 100° SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS MAN SHIP	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	
1	11	2	TAKE IT EASY MAD LION (WEEDED/NERVOUS)	1	14	20	3	DON'T LET IT GO TO YOUR HEAD CHANTAY SAVAGE (I D./RCA)	
2	4	3	WEEKEND LOVE QUEEN LATIFAH (MOTOWN)	1	15	12	8	FOOLISH PRIDE TRAVIS TRITT (WARNER BROS)	
3	5	6	WHERE MY HOMIEZ? ILL AL SKRATCH (MERCURY)	1	16	-	2	INFATUATION JAMIE FOXX (FOX)	
4	19	2	WHAT ABOUT US JODECI (UPTOWN/MCA)	1	17	17	7	LUV 4 DEM GANGSTA'Z EAZY-E (MCA)	
5	6	5	SAY SOMETHING JAMES (FONTANA/MERCURY)	1	18	-	1	GET IT TOGETHER BEASTIE BOYS (CAPITOL)	
6	10	7	HOBO HUMPIN SLOBE BABE WHALE (EASTWEST)	1	19	14	6	GOOD TIME SOUND FACTORY (LOGIC/RCA)	
7	3	11	WHY HAVEN'T I HEARD FROM YOU REBA MCENTIRE (MCA)	2	20	21	2	IF YOU WANNA GROOVE LIGHTER SHADE OF BROWN (MERCURY)	
8	_	1	BE MY BABY TONIGHT JOHN MICHAEL MONTGOMERY (ATLANTIC)	2	21	15	3	LIFESTYLES OF THE NOT SO TRACY BYRD (MCA)	
9	13	4	HERE WE GO STAKKA BO (POLYDOR/ISLAND)	2	22	16	5	THE WORLD IS YOURS NAS (COLUMBIA)	
10	9	2	LIAR ROLLINS BAND (IMAGO)	2	23	25	2	CODE OF THE STREETS GANG STARR (CHRYSALIS/EMI)	
11	18	8	CORNFLAKE GIRL TORI AMOS (ATLANTIC)	2	24	-	1	CAN IT BE ALL SO SIMPLE WU-TANG CLAN (LOUD/RCA)	
12	7	4	OH MY GOD A TRIBE CALLED QUEST (JIVE)	2	25	_	1	WHEN I GIVE MY LOVE KEITH SWEAT (ELEKTRA)	
13	23	2	DISTANT SUN CROWDED HOUSE (CAPITOL) Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.						
	which have not yet charted.								

MAJORS EXPLORE PSYCHOBILLY'S POTENTIAL

(Continued from page 12)

ing this brazen music, they are convinced that the groups' high visibility on tour can sell records.

MEDICINE HAS THE CRAMPS

Medicine Label president Kevin Patrick says he signed the Cramps—who, after 18 years in existence, are still fronted by singer Lux Interior and guitarist "Poison" Ivy Rorschach—as much for personal reasons as for the band's commercial appeal.

"I've always been affected by the Cramps," Patrick says. "To me, they are the basis components of pure and raw rock'n'roll... They're living legends, not unlike Jerry Lee Lewis or Little Richard. They're seminal artists who have taken stuff from the past and made it their own. They're also the most exciting show people in our business."

He adds, "I didn't sign the Cramps because I think rockabilly is going to happen."

Patrick says that discussions regarding the signing of the Cramps, whom the executive has known for 15 years, began the week his label started up in June 1992. The group was officially signed a year later.

He acknowledges that garnering a hit with the group, which mates Interior's extroverted horror-show antics with a grinding, reverb-laden attack, could be problematic. "I'm aware that they're not as digestible as some of the [current derivative] bands."

However, Patrick believes that the group's formidable reputation as an unrestrained live act will maintain its public profile, even with the absence of radio play.

"What they have is a very solid touring base," Patrick says. "From a business point of view, you have a very investable band. They have a very healthy drawing capacity, which is what they lived off of all these years."

He also notes that the Cramps' recent shows have drawn not just punk and rockabilly nostalgiacs, but a new, young audience. "That's an indication that there's some hope for success."

HEAT IN THE MOSH PIT

Interscope's Ferguson, a professed early-rockabilly fan, says he was drawn to the Reverend Horton Heat's offbeat, genre-leaping combination of Jim "The Rev" Heath's echoing hollow-body guitar work, bassist Jimbo Wallace's stand-up style, and drummer Patrick "Taz" Bentley's heavy metal-derived pounding.

ing.
"They used roots-rock as a platform and updated it," Ferguson says.
"They appealed to the guys with cigarette packs rolled up in their shirts and a hot car in the street out in front of the club, and then to the kids with Doc Martens in the mosh pit."

Ferguson says that Horton Heat's melding of period and contemporary styles helps deliver the original rockabilly sound to a new audience. "Some purists may have a problem with that, but it's necessary to keep the essence of rockabilly alive, to make it palatable to a young audience."

He adds that the mating of the band and producer Jourgensen whose 1992 Ministry single "Jesus Built My Hot Rod" was steeped in the psychobilly sound—was a natural. "He's nuts for the band, and he's also nuts for the medium of rockabilly."

The Reverend Horton Heat, which is signed to what Ferguson says is a

multi-album Interscope deal, plans to build on its live reputation with its current six-week stint opening for Soundgarden. However, Ferguson adds, the company will attempt to promote the act at radio with the track "One Time For Me."

"It's lyrically a little explicit," Ferguson says of the song, "but we feel there's enough sexual humor in it that it won't be taken deathly seriously."

SOUTHERN CULTURE CLUR

Southern Culture On The Skids (also known as S.C.O.T.S.) was formed in 1985, and came to Safe House in 1992 after releasing two albums on North Carolina's Lloyd Street Records and Moist Records.

The group—guitarist Rick Miller, bassist Mary Huff, and drummer Dave Hartman—dresses in backwoods garb, plays vintage instruments, and offers an exuberant show that scrambles elements of rockabilly, country, Link Wray guitar grunge, and even surf music.

Safe House head Jim Reynolds says the label has sold close to 20,000 units each of the current S.C.O.T.S. album "Ditch Diggin" and its '92 predecessor, "For Lovers Only."

"That's really good for me," Reynolds

"That's really good for me," Reynolds says. "That's like a gold record for an indie."

Reynolds acknowledges that Geffen has approached him about signing the band. "Their plan is to make the right video and get them on MTV," he says. "The whole idea with Southern Culture is to get them in front of people and [show them] how much fun they are."

A source at Geffen Records familiar with the label's pursuit of the band says the band shows "signs of being able to appeal to a wide range of people ... The band certainly can play in front of any audience—country festivals, blues clubs, even pris-

As an example of the group's cross-generational appeal, the source cites a recent show at the L.A. club Fuzzyland, which contains a bar frequented by elderly locals. "Within 10 minutes, there were four couples in their 70s dancing to 'For Lovers Only,'" he says.

The source adds that beyond the group's solid original songwriting, it is a perpetual touring machine; S.C.O.T.S. is currently on a two-month coast-to-coast haul. "You know they're gonna work," he says.

Reynolds says that the bottom line on the majors' current interest in psych/trash bands is simple: "They're incredibly fun. It's not the boring grunge thing ... It sounds really fresh after all we've been through. I'm rootin' for it."

EX-MONKS' BOOK OF ARRANGEMENTS SPARKS FUROR

(Continued from page 8)

esteem, their prestige will plummet as a result."

The two were asked at the SGAE presentation why they had decided to publish their alleged arrangements now, 21 years after they claim to have scored them. Fernandez said they had decided to publish the scores after many of their students had asked them why the arrangements of the famous Silos chants did not exist on paper, and "we accepted with a purely pedagogic enthusism"

Lara claimed that nobody could doubt their "faultless ethical behavior." He argued, "Why is it that so many Gregorian chant records have been released over the years, but only this [Silos] record has had such success? Apart from the marketing, we believe that it has been because of our arrangements."

our arrangements."

Lara went on, "We insist on rejecting any idea that an economic motive is behind our action, although one thing we have made clear is that if we are owed anything, then we should be paid."

SGAE's Bautista denied that the ex-monks—Fernandez left the order in 1973, Lara in 1982—had been "pushed" into registering their "arrangements" with SGAE just a week earlier, or joining SGAE, which they did the same day as the presentation.

"All that SGAE is doing is carrying out its obligation, and as long as these two former monks register their arrangements of this multimillion-selling record, we shall try to

charge the money due from the record label," Bautista added.

Meanwhile, EMI's Gil, who was not at the presentation, remains outraged. "It is a lie that they published this book of scores at the request of their students. It is incredible that they have agreed to do this. It breaks all their ethical codes. In my view, this is purely a financial exercise by both the ex-monks and SGAE. We shall not give them a dime, and we are quite prepared to go to court over this"

Gil says that because Gregorian chants, invented by Pope Gregory V some 1,200 years ago, were in the public domain and had no authors (and therefore no authors' royalties), EMI had put the record on the market at lower-than-normal price.

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 188 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARYIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			* * NO. 1 * *	38	43	6	AND ON AND ON JANET JACKSON (VIRGIN)
1	1	13	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) 8 wks at No. 1	39	40	34	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
2	2	13	DON'T TURN AROUND ACE OF BASE (ARISTA)	40	31	26	BUMP N' GRIND R, KELLY (JIVE)
3	4	16	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)	41)	45	8	BLACK HOLE SUN SOUNDGARDEN (A&M)
4	5	9	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	42	41	12	MISLED CELINE DION (550 MUSIC)
5	3	15	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	43	37	27	NOW AND FOREVER RICHARD MARX (CAPITOL)
6	8	12	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	44	39	7	BACK IN THE DAY AHMAD (G)ANT)
7	6	11	IF YOU GO JON SECADA (SBK/EMI)	45	47	3	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)
8	12	9	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	46	55	6	BACKWATER MEAT PUPPETS (LONDON/ISLAND)
9	9	9	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)	47	61	5	ROUND HERE COUNTING CROWS (DGC/GEFFEN)
10	7	11	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	48	44	10	LONGVIEW GREEN DAY (REPRISE)
11	11	30	THE SIGN ACE OF BASE (ARISTA)	49	54	4	COME OUT AND PLAY OFFSPRING (EPITAPH)
12	10	21	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	50	52	8	SELLING THE DRAMA LIVE (RADIOACTIVE/MCA)
13)	18	10	SHINE	(51)	56	6	BIG EMPTY STONE TEMPLE PILOTS (ATLANTIC)
14	13	26	MR. JONES	52	38	14	GOT ME WAITING
15)	17	8	COUNTING CROWS (DGC/GEFFEN) WILD NIGHT	53	53	16	HEAVY D & THE BOYZ (UPTOWN/MCA) DREAMS
16)	16	17	JOHN MELLENCAMP (MERCURY) COME TO MY WINDOW	54	51	19	THE CRANBERRIES (ISLAND) LOVE SNEAKIN' UP ON YOU
17)	20	12	MÉLISSA ETHERIDGE (ISLAND) ALWAYS	55	50	10	BONNIE RAITT (CAPITOL) MOVING ON UP
18	15	15	REGULATE	56	60	7	M PEOPLE (EPIC) THE PLACE WHERE YOU BELONG
19)	28	6	WARREN G & NATE DOGG (DEATH ROW) CRAZY	57	57	3	SHAI (MCA) WHAT'S UP
20	14	20	AEROSMITH (GEFFEN) THE MOST BEAUTIFUL GIRL IN,	(58)	75	2	DJ MIKO (ZYX) VASOLINE
21)	23	10	# (NPG/BELLMARK) UNTIL I FALL AWAY	59	67	9	STONE TEMPLE PILOTS (ATLANTIC) ALL I WANT IS YOU
22)	26	6	GIN BLOSSOMS (A&M) PRAYER FOR THE DYING	60	64	2	U2 (ISLAND) SLEEPING IN MY CAR
23	19	19	SEAL (ZTT/SIRE/WARNER BROS.) YOUR BODY'S CALLIN'	(61)	63	4	ROXETTE (EMI)
24)	27	7	R. KELLY (JIVE) I MISS YOU	62	00	1	MAYBE LOVE WILL CHANGE STEVIE NICKS (MODERN/ATLANTIC) YOU LET YOUR HEART GO TOO
25)	29	6	FUNKDAFIED		50	5	SPIN DOCTORS (EPIC) YOUR LOVE IS SO DIVINE
	22		DA BRAT (SO SO DEF/CHAOS) BEAUTIFUL IN MY EYES	63	59		MIRANDA (SUNSHINE) HARD LUCK WOMAN
26	-	13	JOSHUA KADISON (\$8K/EMĪ) FANTASTIC VOYAGE	(64) CE	70	2	GARTH BROOKS (MERCURY) IT'S OVER NOW
27)		5	RETURN TO INNOCENCE	65	65	2	CAUSE & EFFECT (200)
28	21	20	ENIGMA IVIRGIN) ANYTHING	(66)	71	12	GABRIELLE (GOIDISCS/LONDON/ISLAND) WILLING TO FORGIVE
29	25	16	SWV (RCA) AIN'T GOT NOTHING IF YOU	(67)	70	1	ARETHA FRANKLIN (ARISTA) GIRLS & BOYS
30)	32	4	MICHAEL BOLTON (COLUMBIA) I'M READY	(68)	72	4	BLUR (FOOD/SBK/EMI) YOU BETTER WAIT
31	24	19	TEVIN CAMPBELL (QWEST/WARNER BROS.)	(69)		1	STEVE PERRY (COLUMBIA)
32)	33	6	THE WAY SHE LOVES ME	70	66	13	REGULAR THANG OVIS (RESTLESS)
33)	49	2	THE WAY SHE LOVES ME RICHARD MARX (CAPITOL)	(11)	=	1	BOOTI CALL BLACKSTREET (INTERSCOPE)
34	36	7	TOAD THE WET SPROCKET (COLUMBIA)	(72)		1	FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB)
35	48	5	BABYFACE (EPIC)	73	58	11	SOME KIND OF WONDERFUL HUEY LEWIS & THE NEWS (ELEKTRA)
36	35	6	100% PURE LOVE CRYSTAL WATERS (MERCURY)	74)	_	1	I'M NOT OVER YOU CE CE PENISTON (A&M)
37	42	15	I'LL TAKE YOU THERE GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)	75)	-	6	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)

HOT 100 RECURRENT AIRPLAY

1		1	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	14	13	3	DAUGHTER PEARL JAM (EPIC)
2	3	10	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)	15	8	24	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)
3	1	5	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	16	21	21	DREAMLOVER MARIAH CAREY (COLUMBIA)
4	6	8	ALL THAT SHE WANTS ACE OF BASE (ARISTA)	17	12	32	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)
5	4	8	BECAUSE THE NIGHT 10.000 MANIACS (ELEKTRA)	18	15	5	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
6		1	THE POWER OF LOVE CELINE DION (550 MUSIC)	19	20	7	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
7	2	48	TWO PRINCES SPIN DOCTORS (EPIC)	20	9	13	DREAMS GABRIELLE (GO!DISCS/LONDON/ISLAND)
8	7	16	SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)	21	19	36	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)
9	5	30	HEY JEALOUSY GIN BLOSSOMS (A&M)	22	23	14	WHAT MIGHT HAVE BEEN LITTLE TEXAS (WARNER BROS.)
10	10	5	EVERYDAY PHIL COLLINS (ATLÂNTIC)	23	18	4	ALL APOLOGIES NIRVANA (DGC/GEFFEN)
11	16	25	NO RAIN BLIND MELON (CAPITOL)	24	17	2	WITHOUT YOU MARIAH CAREY (COLUMBIA)
12	11	12	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	25	_	17	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)
13	14	21	WHAT IS LOVE HADDAWAY (ARISTA)				titles which have appeared on the Hot 100

HOT 100 A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist. 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL 90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type
- Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/Mr Peanut Butter, ASCAP/Smokin' Sound, ASCAP) CPP
- AFTERNOONS & COFFEES POONS (PolyGram AFTERNOUNS & COFFEESPOONS (PolyGram International Tunes, SSSAC/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL ALWAYS IN MY HEART (Sony, BMI/Ecat, BMI/Boobieto, BMI/Warner-Tamerlane, BMI) HL/WBM ALWAYS (Musical Moments/Minotaur, ASCAP/Sony, ASCAP)

- ASCAP) HL AND OUR FEELINGS (Sony, BMI/Ecaf, BMI/Boobie-
- Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
 ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane
 BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM
- ANY TIME, ANY PLACE/AND ON AND ON (Black Ice,
- BMI/Flyte Tyme, ASCAP) WBM
 ANYTIME YOU NEED A FRIEND (Sony, BMI/Rye
- Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM BABY I LOVE YOUR WAY (FROM REALITY BITES)

- BABY I LOVE YOUR WAY (FROM REALITY BITES)
 (Almo, ASCAP/Nuages Artists Lid., ASCAP) CPP
 BACK & FORTH (Zomba, BMI/R Kelly, BMI) CPP
 BACK IN THE DAY (Interscope, ASCAP/Ahmad,
 ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
 BACKWATER (Polygram Int'l, BMI/Meat Puppets, BMI) HL
 BEAUTIFUL IN MY EYES (Joshuasongs, BMI/Seymour
 Glass, BMI/EMI Blackwood, BMI) HL
 BIZARRE LOVE TRIANGLE (WB, ASCAP) WBM
- BIZARNE LOVE HIRANGLE (WB, ASCAP) WBM
 BOOTI CALL (Donril, ASCAP/Zomba, ASCAP/Crick
 Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It
 Funky, ASCAP/Saja, BMI/Troutman. BMI) CPP/HL/WBM
 BORN TO ROLL (DAMASTA, ASCAP/Varry White, ASCAP)
 BUMP N' GRIND (Zomba, BMI/R (Kelly, BMI) CPP
 CAN YOU FEEL THE LOVE TONIGHT (FROM THE
 LIDAK KING/ WARLE PRESSOR ASCAP) HIRANGENG COMBAIL

 LIDAK KING/ WARLE PRESSOR ASCAP) HIRANGENG CONTROLLED CONTROLLED

- CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Walt Disney, ASCAP) HL.

 CAPTAIN SAVE THEM THOE (Zomba, BMI/E-Forty, BMI)
 CLOSER (Leaving Home, ASCAP/TVT, ASCAP)
 COME TO MY WINDOW (MLE, ASCAP/Aimo, ASCAP) CPP
 CRAZY (Swag Song, ASCAP/EMI Aprit, ASCAP)
 Desmobile, ASCAP) HL.

 CROOKLYN (FROM CROOKLYN) (Special Ed, BMI/Misam,
 SSCAP/LIANT Brotten ASCAPA/Am, Militio, ASCAP/DAMAS
- CROUNT'N FROM CROUNT'N CSpecial Ed, BWW/MSBINI, ASCAP/Taget Practice, ASCAP/Varry White, ASCAP/DAMAS-TA. ASCAP/Zomba, ASCAP/Jazz Merchant. ASCAP) CPP DIARY OF A MADMAN (Prince Paul, BM//Berkeley, ASCAP/Wu-Tang, BM//Hamilton, BM//Collins, BM//Reed, BMI)
- DON'T TAKE THE GIRL (Eric Zanetis, BMI) CPP
 DON'T TURN AROUND (Albert Hammond, ASCAP/WB. ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM

- ASCAP/BMG, ASCAP) HL/WBM
 DREAMS (Polygram Int'l, ASCAP) HL
 EASE MY MIND (EMI Blackwood, BMI/Arrested
 Development, BMI) HL
 FALL DOWN (Sony, ASCAP/Wet Sprocket, ASCAP) HL
 FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy,
 ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)
 FEENIN' (EMI April, BMI/DeSwing Mob, ASCAP)
 WBM/HI
- WBM/HL
 FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air
 Control, ASCAP) HL
 FUNKY Y-2-C (No Hassle, ASCAP)
 GIRLS & BOYS (MCA, ASCAP) HL
 GIYE IT UP (Suburban Funk, BMI/Bring The Noize.
- 93 erican RMI)
- GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock. ASCAP/EMI. ASCAP/EMI April, ASCAP/Uncle Ronnie's,
- HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL
- I'LL REMEMBER (FROM WITH HONORS) (WB. ASCAP/No Tomato, ASCAP/Polygram Int'l, ASCAP/Global Cooling, ASCAP/Ali-Aja. ASCAP/Webo Girl, ASCAP) WBM/HL
- I'LL REMEMBER YOU (Elliot Wolff, ASCAP/EMI Virgin,
- ASUAP/Stacy Piersa, BMI/Chrysalis, BMI) CPP/HL I'LL TAKE YOU THERE (FROM THREESOME) (Irving,
- I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness
- BMI) HL
 I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)
 I'M READY (Ecaf, BMI/Sony, BMI) HL
 INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes,
 ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP
 I NEED YOUR LOVE (Hideaway Hits, ASCAP)
 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP)
 WBM/CLM
- 72 IT'S OVER NOW (Chrysalis, BMI/Chrysalis,
- ASCAP/Cause & Effect, BMI) CPP
 I WISH (Perfect Songs, BMI/SPZ, BMI/Rondor
 BMI/Irving, BMI) CPP 73
- LOVE IS ALL AROUND (PolyGram International Tunes.
- LOVE ON MY MIND (So So Def. ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM LOVE SNEAKIN' UP ON YOU (Snow, BMI/Sony,
- MAYBE LOVE WILL CHANGE YOUR MIND (MMA et Talk, ASCAP/EMI Virgin, ASCAP/Future
- Furniture, ASCAP) HL

 MISLED (Pez, BMI/W & R Group, BMI/Fancy Footwork,
- THE MOST BEAUTIFUL GIRL IN THE WORLD
- THE MUST BEAUTIFUL GIRL IN THE WORLD

 (CONTROVERSY, ASCAP/WB, ASCAP) WBM

 MOVING ON UP (BMG, BMI/EMI, BMI) HL

 NAPPY HEADS (Tete San KO, ASCAP/Obverse Creation,
 ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL

 NOW AND FOREVER (Chi-Boy, ASCAP) CPP

 NUTTIN: BUT LOVE (Kid Capri, ASCAP/EMI April,
 ASCAP/Eazy-Duzit, ASCAP) HL

- ASCAP/Eazy-Duzit. ASCAP) HL
 OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR
 CLOSER THAN... (Edward B. Marks, BMI) HL
 OLD TO THE NEW (Nice & Smooth, ASCAP/Phat Kat,
- PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Irving, BMI/AI Green, BMI/Swing Mob, BMI/EMI, ASCAP/FMI April, ASCAP/DeSwing Mob, ASCAP) HL/CPP
- ASCAP/EMI April, ASCAP/Deswing Mob, ASCAP) HL/CPP THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. of America, BMJ/Gasoline Alley, BML/Vandy, ASCAP/MCA, ASCAP/Perto Lane, ASCAP/C Spot, BMI/Yppahc, ASCAP/Sony, ASCAP) CPP/HL
- POSSESSION (Sony, BMI/Tyde, BMI) HI
- 97 PUSSESSION (SORIY), DWILLYSUE, DWILL
 98 PRAYER FOR THE DYING (EMI VIRGIN,
 ASCAP/Beethoven Street, ASCAP/SPZ, BMI) HL
 99 PUMPS AND A BUMP (Bust-It, BMI/Rap And More,

Billboard.

FOR WEEK ENDING JULY 16, 1994

SoundScan

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			** NO. 1 **	38	54	8	100% PURE LOVE CRYSTAL WATERS (MERCURY)
1	2	11	REGULATE 1 week at No. 1 WARREN G & NATE DOGG (DEATH ROW)	39	63	2	FUNKY Y-2-C THE PUPPIES (CHAOS)
2	1	10	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)	40	36	8	EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS)
3	3	7	FANTASTIC VOYAGE COOLIO (TOMMY BOY)	41	32	9	CROOKLYN THE CROOKLYN DODGERS (40 ACRES/MCA)
4	6	7	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	42	37	16	GOT ME WAITING HEAVY D & THE BOYZ (UPTOWN/MCA)
5	5	7	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)	43	44	11	ALWAYS ERASURE (MUTE/ELEKTRA)
6	4	12	BACK & FORTH AALIYAH (BLACKGRDUND/JIVE)	44	46	3	OLD TO THE NEW NICE & SMOOTH (RAL/ISLAND)
1	8	7	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	45	41	23	I SWEAR JOHN MICHAEL MONTGOMERY (ATLANTIC)
8	9	7	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	46	55	8	WINK NEAL MCCOY (ATLANTIC)
9	7	9	DON'T TAKE THE GIRL TIM MCGRAW (CURB)	47	28	22	MMM MMM MMM MMM CRASH TEST DUMMIES (ARISTA)
10	10	9	DON'T TURN AROUND ACE OF BASE (ARISTA)	48)	56	3	THE RIGHT KINDA LOVER PATTI LABELLE (MCA)
(11)	12	10	I MISS YOU AARON HALL (SILAS/MCA)	49	39	10	WHENEVER YOU COME AROUND VINCE GILL (MCA)
12	11	8	YOUR BODY'S CALLIN' R. KELLY (JIVE)	50	-	1	SOUTHERNPLAYALISTICADILLACMUZIK OUTKAST (LAFACE/ARISTA)
(13)	14	4	WILD NIGHT JOHN MELLENCAMP (MERCURY)	(51)	74	3	90'S GIRL BLACKGIRL (KAPER/RCA)
14	13	8	SHINE COLLECTIVE SOUL (ATLANTIC)	52	52	2	DIARY OF A MADMAN GRAVEDIGGAZ (GEE STREET/ISLAND)
15)	16	9	IF YOU GO JON SECADA (SBK/EMI)	(53)	_	1	GIVE IT UP PUBLIC ENEMY (DEF JAM/RAL/ISLAND)
16)	17	11	WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA)	54	50	9	OBJECTS IN THE REAR VIEW MEAT LOAF (MCA)
17	15	15	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)	55	40	22	LOSER BECK (DGC/GEFFEN)
18	27	8	BACK IN THE DAY AHMAD (GIANT)	(56)	61	11	WORKER MAN PATRA (EPIC)
19	19	15	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	57	49	22	PLAYER'S BALL OUTKAST (LAFACE/ARISTA)
20	25	6	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)	58	48	18	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
21	20	20	THE MOST BEAUTIFUL GIRL IN 수 (NPG/BELLMARK)	59	60	4	I'LL REMEMBER YOU ATLANTIC STARR (ARISTA)
22	18	16	RETURN TO INNOCENCE ENIGMA (VIRGIN)	60	45	61	WHOOMP! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)
23	23	7	CRAZY AEROSMITH (GEFFEN)	61	38	23	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)
24	22	16	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	62	47	20	INDIAN OUTLAW TIM MCGRAW (CURB)
25	24	18	PUMPS AND A BUMP HAMMER (GIANT)	63	69	6	CLOSER NINE INCH NAILS (NOTHING/TVT)
26	21	26	THE SIGN ACE OF BASE (ARISTA)	64	51	17	BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)
(27)	34	2	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)	65)	_	1	BOOT! CALL BLACKSTREET (INTERSCOPE)
28	26	12	BEAUTIFUL IN MY EYES JOSHUA KADISON (SBK/EMI)	(66)	-	1	CAPTAIN SAVE A HOE E-40 (SICK WID' IT/JIVE)
29	29	29	DUNKIE BUTT 12 GAUGE (STREET LIFE/SCOTTI BROS.)	67)	-	1	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)
30	35	4	THE PLACE WHERE YOU BELONG SHAI (MCA)	68	-	15	C.R.E.A.M. WU-TANG CLAN (LOUD/RCA)
(31)	33	4	THINKIN' PROBLEM DAVID BALL (WARNER BROS.)	69	62	5	I NEED YOUR LOVE BOSTON (MCA)
32)	57	3	TOOTSEE ROLL 69 BOYZ (DOWN LOW/RIP-IT)	70	72	13	PART TIME LOVER/I'M STILL H-TOWN/AL B. SURE! (DEATH ROW)
33)	42	6	I'M NOT OVER YOU CE CE PENISTON (A&M)	71	64	22	BUMP N' GRIND R. KELLY (JIVE)
34)	53	3	WHEN CAN I SEE YOU BABYFACE (EPIC)	(72)		1	WHERE MY HOMIEZ ILL AL SKRATCH (MERCURY)
35	31	13	ANYTHING SWV (RCA)	73	66	11	WHY HAVEN'T I HEARD FROM YOU REBA MCENTIRE (MCA)
36	30	13	SWEET POTATOE PIE DOM:NO (FEVER/RAL/CHAOS)	(74)		1	NAPPY HEADS FUGEES (TRANZLATOR CREW) (RUFFHOUSE)
37	43	8	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)	75	68	7	MISLED CELINE DION (550 MUSIC)
0	Singl	es w	ith the greatest sale. © 1994, Billboard/	BPI Co	mm	unica	ations and SoundScan, Inc.

- BMI/Bridgeport, BMI/Southfield, ASCAP/Micon, ASCAP) REGULAR THANG (Schadenfreude, ASCAP/Famous
- REGULATE (FROM ABOVE THE RIM) (Suge, ASCAP/
- RETURN TO INNOCENCE (Enigma, ASCAP/EMI Virgin,
- THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New
- SELLING THE DRAMA (Loco De Amor, BMI/Audible
- SENDING MY LOVE (9th Town, ASCAP/Naughty, ASCAP)
- SENDING MY LOVE 19th Town, ASCAP/Maughty, ASCAP)
 (SHE'S) SOME KIND OF WONDERFUL (Dandelion, BMI) CPP
 SHINE (Roland, ASCAP/Lentz, ASCAP)
 THE SIGN (Megasongs, BMI/BMG, ASCAP) HL
 SLEEPING IN MY CAR (EMI Blackwood, BMI/Jimmy
- SOUTHERNPLAYALISTICADILLACMUZIK (Gnat Booty,
- ASCAP/Chrysalis, BMI/Organized Noize, BMI/Stiff Shirt, BMI) STAY (I MISSED YOU) (FROM REALITY BITES)

- SWEET POTATOE PIE (Ghetto Jam, ASCAP/Chrysalis, ASCAP/All Init, ASCAP/Cats On The Prowi, ASCAP) CPP/HL TAKE IT BACK (Pink Floyd, BMI)
 TELL ME WHERE IT HURTS (Realsongs, ASCAP) WBM
- THINKIN' PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April,
- 64 TOOTSEE ROLL (Downlow Quad. BMI)

- WARRIOR'S DRUM (Two Six Horror, BMI) THE WAY SHE LOVES ME (Chi-Boy ASCAP)
- WHAT'S UP (Stuck in The Throat, ASCAP/Famous ASCAP) CPP/HL
- ASCAP/ CPP/HL
 WHATTA MAN (Sons Of K-oss, ASCAP/Sandia,
 ASCAP/Next Plateau, ASCAP/Irving, BMI) CPP
 WHEN CAN I SEE YOU (Sony, BMI/Ecaf, BMI/Epic,
- BMI/Solar, BMI) HL
 WHENEVER YOU COME AROUND (Benefit
- BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM WILD NIGHT (WB, ASCAP/Caledonia Soul, ASCAP) WBM

- WILD NIGHT (WB, ASCAP/Caledonia Sout, ASCAP) WBM WILLING TO FORGIYE (Sony, BMI/Ecaf, BMI/Warner-Tamerlane, BMI/Boohie-Loo, BMI) HL/WBM WINK (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WORKER MAN (Tony Kelly, ASCAP/Zomba. ASCAP/Aunt Hilda, ASCAP) CPP YOU BETTER WAIT (Street Talk, ASCAP/Lincoln Brewster, BMI/Paul Taylor, BMI/Jordunes, ASCAP/Bob-Alew, ASCAP/Ragned Miscr, ASCAP.
- A-Lew ASCAP/Ragged Music ASCAP)
- YOU LET YOUR HEART GO TOO FAST (Sony BMI/Mow B'Jow, BMI)
- BMI/Mow B Jow, BMI)
 YOU MEAN THE WORLD TO ME (Stiff Shirt,
 BMI/Warner-Tamerlane, BMI/Ecaf, BMI/Sony Songs,
 BMI/Boobie-Loo, BMI) HL/WBM
- YOUR BODY'S CALLIN' (Zomba, BMI/R.Kelly, BMI) CPP
- YOUR LOVE IS SO DIVINE (Scully, ASCAP)
 YOU (WB, ASCAP/Maverick, ASCAP/Skinny White Butt,
- ASCAP) WBM

France's Delabel Provides Cale With A Home Away From Home

■ BY EMMANUEL LEGRAND

PARIS—French record companies often have provided a haven for English and American artists without deals in their homelands. At one time or another, Willy DeVille, Elliot Murphy, and even Malcolm McLaren have recorded for French labels. The list now includes J.J. Cale, who decided to sign a worldwide deal with the Virgin France imprint Delabel for "Closer To You," the 11th album of his two-decade career.

Emmanuel de Buretel, the 35-yearold president of Virgin Records France and founder of Delabel, first got in touch with Cale some 18 months ago through Cale's agent, Mike Kappus, at the Rosebud Agency in San Francisco.

"Cale had just finished producing John Hammond's [latest album], and at that time he was tired of working with record companies," de Buretel says. "I always thought that he was one of the greatest living authors, composers, and performers," he adds of the man who wrote such classics as "Cocaine" and "After Midnight."

De Buretel arranged to meet with Cale in San Francisco and told him he would be thrilled to work with him. Cale said he was ready to do a live album, not a studio recording.

"I said 'OK,' and we negotiated a deal with his management," de Buretel says, adding that Cale was a good fit in Delabel's lineup of performers "with strong personalities." The roster includes such artists as Rita Mitsouko, Les Negresses Vertes, Keziah Jones, and leading French rap band IAM.

De Buretel spent time with Cale on tour in Canada and North America. "I got to know him better and tried to understand him better," he says. "I think he was kind of surprised to see that a European record executive could spend that much time with him on the road," he says.

The real surprise came when Cale, after making arrangements for a live album, decided to go into a studio and record original material. Cale delivered 12 songs to Delabel for "Closer To You," released by Virgin May 31 throughout Europe.

After observing Cale at work in the studio, De Buretel challenges the common perception of the musician's personal style. "He is not laid-back at all," he says. "In fact, he is a workaholic, a purist, and a perfectionist. Therefore, he can become a pain in the arse for those who don't understand that, and don't work the same way. I think most problems he had in the past with labels come from that."

"Closer To You" has sold some 60,000 units in Europe, according to Virgin, including 20,000 in France,

15,000 in Germany, and 11,000 in the U.K. Other territories where the album is doing well include Holland, Switzerland, and Scandinavia.

Virgin says sales in many countries have surpassed the tallies achieved by Cale's previous album, "Travelog," on Silvertone Records. The album will have its North American release Aug. 23 and also will be released in most Asian countries, including Japan. "This album has received enthusiastic support from all Virgin and EMI affiliates," says de Buretel. "It is among Virgin's international priorities."

De Buretel says the worldwide marketing and promotion of the album, coordinated from Paris, is boosted by Cale's commitment to do interviews and by his decision to tour Europe for the first time in 18 years. A nine-city European tour will begin Sept. 22 in the Hague.

În France, media outlets received

an audio biography of Cale, along with an interview with the artist and a booklet reviewing Cale's career. Photos of the artist have been shot by Anton Corbijn and Pennie Smith. A video for "Closer To You" has been directed by Jean-Baptiste Mondino, who has worked with Prince and Madonna, among others.

De Buretel says one of his main concerns with Cale is "to make the 15-25 age group of consumers aware of his music, while catching the early fans as well."

"Radio stations are not very quick to react," de Buretel notes, "but I am confident it will happen in due time. So far, we have very good press reactions, and the [word-of-mouth] is growing. I really think we can sell at least 500,000 units throughout the world, and even more, because it is a very good album with a lot of potential"

VIRGIN BRINGING VETERAN SONGWRITER J.J. CALE CLOSER TO MAINSTREAM

(Continued from page 1)

Margi Cheske, product manager for Virgin in America. "There's a quote from the Daily Mail—'If Eric Clapton and Mark Knopfler ever decided to do an album together, it would sound like this'—which we're using in the Cema sales book. We have an electronic press kit available and an interview CD for press, retail, and radio. We're toying with the idea of making a cassette of previous Cale songs that people don't necessarily know he wrote, to educate people who J.J. is."

Cale has made albums for various labels and toured on and off since his 1972 debut, "Naturally" (on Shelter Records), yet for many, he remains best known as the author of Clapton's hits "Cocaine" and "After Midnight," and of Lynyrd Skynyrd's "Call Me The Breeze." Much of Virgin's efforts will be focused on "educating" fans of these songs that Cale is an important talent who should be equally recognizable.

"You hear 'After Midnight' on a Miller TV commercial and think Clapton, but you should know J.J. Cale," Cheske says. "He's known in sort of a cult way, and we want to expand on that a lot. The fact that he wrote these songs is very impressive, and we have to educate people as much as we can to get attention to him. But we're very excited about working with him—even our alternative staff is extremely excited."

About the only person who isn't excited is J.J. Cale himself.

"Take any cut from my latest album and put it on any from the past, and it would probably fit," says the 55-year-old Oklahoman, whose easygoing nature seems right for the San Diego-area farm life he now enjoys—when he's not tinkering in his farmhouse home studio. "I'm stuck with this stuff, my own little quirky bag. But I'm still in business, even if I never got up in the big time. But that's a kind of a blessing. I thought I'd be selling shoes by now."

ALBUM ROCK STAPLES

If one early vote on the new album is any indication, "Closer To You" could keep Cale out of the shoe business a good while longer.

"It's a great record—awesome," says Bruce Warren, associate producer and music director for "The World Cafe," the nationally syndicated adult alternative radio show distributed by American Public Radio. "I

think it could be really big for our format if it's handled right, but it will definitely be a big record for us at 'World Cafe,' because we play a lot of his stuff anyway. 'Call Me The Breeze' and 'Crazy Mama' and 'Cocaine' and 'After Midnight' are progressive and album oriented rock staples—we play his versions of the songs everybody knows."

But for Cale, "Closer To You,"

again, is just more of the same. Some people will like it, and a lot won't-just like all the other alhe says nonchalantly. "I cut half of it in Capitol Studio [in Hollywood] with regular musicians, and half at home with multitrack recorders-but I've always done that. Because I live in the country, it probably sounds more like my older albums, which were cut in Nashville and were more romantic and laid-back and Tennessee-influenced than my middle-era albums, when I moved to L.A. and they had a more urban, harder, and darker sound. But I just try to get my music out to other musicians who need new material, rather than to the

public, like the record company wants me to. I never polish my albums—when somebody records my songs, they're generally more accessible to the public than my records are."

If Cale had his way, he'd have named the new album "11" in keeping with the numbered titles of several earlier albums. "I'm like [the group] Chicago," he says. "I'd have called 'em all numbers, but Virgin said I'd done too much of that already."

Indeed, Cale's last album was titled "Number 10." The 1992 release was the second of two for BMG-distributed Silvertone Records. The self-managed artist then signed with Virgin, home of John Hammond, Duke Robillard, Ben Harper, and Loudon Wainwright III—all acts booked by the Rosebud Agency, which also represents Cale. Strengthening the connection, Cale has produced two Hammond albums for Virgin's PointBlank blues label.

Virgin released "Closer To You" internationally first, Cale says, "be-

cause most of my audience is in Europe and I sell more records there." Hence, Virgin's educational efforts here, which are being buttressed by the Aug. 22 servicing of lead track "Long Way Home" to adult alternative and album rock formats, as well as public radio and adult contemporary stations.

TOWER PROMOTION

Expecting strong retail support, Cheske says that hundreds of advance cassettes went out to retailers, and that Cema's in-store play delivery system, which supplies some 4,000 direct-shipped stores, will divvy up in-store play copies. A monthlong Tower ad promotion is also on line, she adds, and progressive chains are being targeted.

"We played it in-store for our customers without saying who it was, and people walked up and said, 'Is that the new J.J. album?'" says Nelson Weaver, manager of the progressive indie store Selecter Records in Hickory, N.C. "It's so classic J.J. Cale, and we'll do well with it because

he's one of those perennials who, when something finally comes out, [fans] come in for the new album. We keep his catalog, and we'll display the new one. My first impression? There are great songs that people ought to be looking to cover."

Cheske says there will be video for "Long Way Home," though Cale is "not crazy" about the prospect. Touring, though, is already under way in the U.S., where he has made brief regional swings through the Southeast, Colorado, and the Seattle area. Coming up in August and September are swings through the Carolinas and Atlanta, Florida, and Northern California. Cale will appear Sept. 19 at New York's Bottom Line before embarking on a nine-city European tour.

"I go out three or four days and play an area," says Cale, explaining his tour swings. "My live shows are more energetic. I like to play three nights and shut it down, because it's more fun and fresh and interesting, whereas if I did it the standard way, I'd be bored—and the audience would be, too."

MICHAEL HAS DAY IN DAVID FROST'S COURT, DISCUSSES APPEAL PROSPECTS

(Continued from page 7)

probably accept that. But I think that is so unlikely."

Earlier, Michael said the final outcome of the case "will decide the future of all artists in my position"—that is, those with long-term recording contracts and little opportunity to become free of them if they don't like the conditions.

"I cannot believe that the court of appeal is not going to say, 'OK, this is one industry which has been getting away with this kind of stuff that the film industry and the sports industry and the publishing industry—and just about every other industry—has had to address.' You know, the right of the individual. The freedom of the individual has been obtained in just about every other industry.

"It's a ridiculous situation to sign a contract when you're 18 years old and be held to it for your entire professional career. Why, why would any court uphold that situation? The judge seems to have found in my case that I reaffirmed this contract at the given points of my renegotiations, but did I really have any choice? The choice that I had was to go along

with that length of term or to do what I've done now, which has been an incredibly difficult process."

Asked whether he would also consider settling with Sony if it obtained a transfer fee from another record company ("Warners, or whoever it was," said Frost), Michael replied, "Yes... but then ultimately I'd probably end up in the same financial position at another place." He added, "I mean, I don't know...it's hard to say theoretically on what conditions I would not take this to the court of appeal."

The program was made by Frost's company, David Paradine Productions, for Carlton Television in the U.K., which was set to air it at 8:30 p.m. July 7. A situation comedy in that slot was rescheduled on short notice to accommodate the show.

The interview itself was conducted June 27 in London, and the show was edited down from more than an hour of taping. According to producer Trevor Poots, Michael had set no Q&A conditions, nor did he have any editorial input. He holds no copyright in the program, which belongs to Frost's firm. Carlton will sell the

hroadcast overseas

Poots said Frost approached Michael over the last six months about an interview for his U.S. TV show, but the singer declined. Frost tried again for his Carlton show, receiving another "no" before Michael agreed. No fee was paid to Michael, Poots added.

Asked about Michael's reason for the interview, the producer said, "He has this mission in life to alter the nature of [the music industry's] recording contracts."

Of the interview footage not used, Poots said there was some discussion with Frost about Michael's manager, Rob Kahane, and the effect of his trial testimony. "In George's opinion, his manager was unfairly treated [in the trial judgment]," Poots said.

A Sony Music U.K. spokesman

A Sony Music U.K. spokesman said executives there had not seen the program before Billboard went to press. "For that reason, we have no comment to make," he said.

SUPPORT FOR U.K. MUSIC BUSINESS

(Continued from page 7)

turing music he had chosen on a radio program some weeks before.

In addition to the chancellor's speech, the BPI meeting also featured the voting in of members to its council, filling vacancies left by incumbents standing down after their two-year stints and others who have new jobs. The new members bring strong representation from independent labels

New council members elected or

re-elected were Pinnacle Records chairman Steve Mason, China Records chairman Derek Green, Beggars Banquet managing director Martin Mills, PWL International chairman Pete Waterman, Profile Records managing director Andrew Cleary, BMG Records U.K. chairman John Preston, and MCA Records managing director Nick Phillips. Preston also serves as deputy chairman of the RPI

BILLBOARD JULY 16, 1994

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING JULY 16, 1994



PEAK	ARTIST	WKS. ON CHART	2 WKS AGO	LAST	WEEK
а	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	>ō	A A	∑ ≥	⋵⋛
]	* * * No. 1/GREATEST GAINER * * * SOUNDTRACK WALT DISNEY 60858 (10.98/17.98) 1 weeks at No. 1 THE LION KING	5	5	2	1)
		-			
]	STONE TEMPLE PILOTS ATLANTIC 82607*/AG (10.98/16.98) PURPLE ACE OF BASE ▲* ARISTA 18740 (9.98/15.98) THE SIGN	32	2	3	2
2		4	3	4	3
1	WARREN G VIOLATOR/RAL 52335*/ISLAND (10.98/15.98) REGULATEG FUNK ERA TIM MCGRAW ♠² CURB 77659 (9.98/13.98) NOT A MOMENT TOO SOON	15	4	5	5
	COUNTING CROWC A2	-			
4	DGC 24528/GEFFEN (10.98/15.98) HS	29	7	6	6
	* * * HOT SHOT DEBUT * * *				7
7	ALAN JACKSON ARISTA 18759 (10.98/15.98) WHO I AM	1		NEV	1)
8	KEITH SWEAT ELEKTRA 61550 (10.98/16.98) GET UP ON IT	1		NEV	8)
7	ALL-4-ONE ▲ BLITZZ/ATLANTIC 82588/AG (10.98/15.98) ALL-4-ONE	12	11	7	9
1	SOUNDGARDEN ▲ A&M 0198* (10.98/16.98) SUPERUNKNOWN	17	15	11	10)
2	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) ABOVE THE RIM	15	9	10	11
1.	HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98) SAME AS IT EVER WAS	1	N D	NEV	12)
1	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98) THE CROW	14	8	8	13
1.	DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98) FUNKDAFIED	1	N >	NEV	14)
1	BEASTIE BOYS CAPITOL 28599* (10.98/15.98) ILL COMMUNICATION	5	10	12	15
6	VINCE GILL MCA 11047 (10.98/15.98) WHEN LOVE FINDS YOU	4	6	9	16
1	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) IS CANDLEBOX	34	22	20	17)
1	JOHN MELLENCAMP MERCURY 522428 (10.98/16.98) DANCE NAKED	2	_	13	8
3	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98) CHANT	16	12	15	9
	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98) TONI BRAXTON	51	18	17	20
	COLLECTIVE COLL				
13	ATLANTIC 82596/AG (10.98/15.98) TS HINTS, ALLEGATIONS & THINGS LEFT UNSAID	12	20	18	21
1	PINK FLOYD ▲ ² COLUMBIA 64200* (10.98 EQ/16.98) THE DIVISION BELL	13	14	14	22
1	AALIYAH BLACKGROUND 41533*/JIVE (9.98/15.98) AGE AIN'T NOTHING BUT A NUMBER	6	24	22	3)
	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLIS	18	16	21	24
2	R. KELLY ▲ ³ JIVE 41527 (10.98/15.98)	34	19	23	25
2	SEAL ZTT/SIRE 45415/WARNER BROS. (10.98/15.98) SEAL	5	31	28	26
10	SMASHING PUMPKINS ▲2 VIRGIN 88267 (9.98/15.98) SIAMESE DREAM	49	23	26	27
1	MARIAH CAREY ▲7 COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX	44	25	25	28
1	SOUNDTRACK ▲ RCA 66364 (10.98/16.98) REALITY BITES	21	21	24	29
7	BOSTON MCA 10973* (10.98/16.98) WALK ON	4	13	16	30
2	JON SECADA SBK 29272/EMI (10.98/16.98) HEART, SOUL & A VOICE	6	29	32	31
]	AEROSMITH ▲ GEFFEN 24455 (10.98/16.98) GET A GRIP	63	33	35	12
2	GREEN DAY ● REPRISE 45529*/WARNER BROS. (9.98/15.98) IS DOOKIE	21	35	34	3
1	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP	23	32	31	34
5	JIMMY BUFFETT MARGARITAVILLE 11043/MCA (10.98/16.98) FRUITCAKES	6	17	27	15
3	OFFSPRING EPITAPH 86432* (8.98/14.98) IS SMASH	7	54	46	6
1	CELINE DION ▲ 2 550 MUSIC 57555/EPIC (10.98 EQ/16.98) THE COLOUR OF MY LOVE	34	26	33	37
1	VARIOUS ARTISTS KISS MY ASS, CLASSIC KISS REGROOVED	2		19	38
	MERCURY 22123* (10.98/16.98)				-
2	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98) READ MY MIND	10	27	29	9
2	SPIN DOCTORS EPIC 52907* (9.98 EQ/16.98) TURN IT UPSIDE DOWN	3	28	30	0
2	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98) SOUTHERNPLAYALISTICADILLACMUZIK	10	36	38	1
	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE	32	37	40	12
1	HEAVY D & THE BOYZ UPTOWN 10998*/MCA (9.98/15.98) NUTTIN' BUT LOVE	6	34	39	3
3	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98) MTV PARTY TO GO, VOLUME 5	5	46	36	4
ć	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98) THE CROSS OF CHANGES	21	30	37	5
ç	INDIGO GIRLS ● EPIC 57621* (10.98 EQ/16.98) SWAMP OPHELIA	8	42	47	16
]	JANET JACKSON ▲6 VIRGIN 87825 (10.98/16.98) JANET.	59	41	49	17
]	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98) LONGING IN THEIR HEARTS	15	38	41	18
9	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) GOD SHUFFLED HIS FEET	25	40	43	19
	SALT-N-PEPA A NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98) VERY NECESSARY	38	45	50	50
-	NIRVANA ▲3 DGC 24607*/GEFFEN (10.98/16.98) IN UTERO	41	44	48	51
	SOUNDTRACK CAST THE LION KING SING-ALONG (EP)	3	145	78	52)
5	WALT DISNEY 60857 (10.98 Cassette)	1	-		_
2	TRAVIS TRITT WARNER BROS. 45603 (10.98/15.98) TEN FEET TALL & BULLETPROOF	8	43	44	53

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
55	42	39	7	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98) MAVERICK	35
56	63	70	64	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) ■ NEW MISERABLE EXPERIENCE	30
57	53	58	10	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98) THROWING COPPER	38
58	45		2	HELMET INTERSCOPE 92404/AG (9.98/15.98) BETTY	45
59	57	67	17	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98) THE DOWNWARD SPIRAL	2
60	51	48	4	PATTI LABELLE MCA 10870 (10.98/15.98) GEMS	48
61	52	53	36	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98) I'M READY	18
62	54	68	23	ALICE IN CHAINS ▲2 COLUMBIA 57628* (7.98 EQ/11.98) JAR OF FLIES (EP)	1
63	56	62	6	TOAD THE WET SPROCKET COLUMBIA 57744 (10.98 EQ/15.98) DULCINEA	34
64	5 5	51	33	TOM PETTY & THE HEARTBREAKERS ▲ ² GREATEST HITS	5
65	59	64	37	MCA 10813 (10.98/17.98) PEARL JAM ▲ ⁶ EPIC 53136* (10.98 EQ/16.98) VS.	1
66	NE		1	NICE & SMOOTH RAL 52336*/(SLAND (9.98/15.98) JEWEL OF THE NILE	66
67	60	63	139	NIRVANA ♣5 DGC 24425*/GEFFEN (9.98/13.98) NEVERMIND	1
68	71	76	32	AARON HALL ● SILAS 10810/MCA (9.98/15.98) THE TRUTH	47
69	7 7		2	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98) BLACKSTREET	69
70	58	49	42	MEAT LOAF ▲⁴ BAT OUT OF HELL II: BACK INTO HELL	1
				MCA 10699 (10.98/15.98)	
71	66	56	7	ERASURE MUTE 61633/ELEKTRA (10.98/15.98)	18
72	86	114	3	DAVID BALL WARNER BROS. 45562 (9.98/15.98) THINKIN' PROBLEM	72
73	68	73	133	PEARL JAM ▲6 EPIC 47857 (10.98 EQ/16.98) ■S TEN	2
74	62	52	85	SOUNDTRACK ▲ 11 ARISTA 18699* (10.98/15.98) THE BODYGUARD	1
75	64	50	85	KENNY G & arista 18646 (10.98/15.98) BREATHLESS	2
76	72	75	14	SOUNDTRACK MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98) DAZED AND CONFUSED	72
77	76	85	80	STONE TEMPLE PILOTS ▲ 3 ATLANTIC 82418/AG (9.98/15.98) CORE	3
78	61	47	7	JULIO IGLESIAS COLUMBIA 57584 (10.98 EQ/16.98) CRAZY	30
79	67	71	20	SARAH MCLACHLAN NETTWERK 18725/ARISTA (9.98/15.98)	50
80	74	78	16	MEAT PUPPETS LONDON 828484/ISLAND (9.98/13.98) IS TOO HIGH TO DIE	62
81	NE	v ►	1	TONY BENNETT COLUMBIA 66214 (10.98 EQ/16.98) MTV UNPLUGGED	81
82	73	69	20	JOSHUA KADISON SBK 80920/EMI (10.98/15.98) 🖼 PAINTED DESERT SERENADE	69
83	80	84	151	METALLICA ▲ TELEKTRA 61113* (10.98/15.98) METALLICA	1
84	70	59	44	GARTH BROOKS ▲ 4 LIBERTY 80857 (10.98/16.98) IN PIECES	1
85		60	71	BROOKS & DUNN ▲² ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN	9
00 /	65	00		TAKE 6 REPRISE 45497/WARNER BROS, (10.98/15.98) JOIN THE BAND	_
86)	65 NEV		1	TARE O REPRISE 43437/ WARREN BROS. (10.30/13.30)	86
86 87			10	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) IS MARVIN THE ALBUM	86 75
	NEV	V	-		
87	NEV 75	77	10	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) IS MARVIN THE ALBUM	75
87 88	NEV 75 81	77 72	10	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) MARVIN THE ALBUM HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER	75 12
87 88 89	75 81 79	77 72 57	10 18 18	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL	75 12 18
87 88 89 90	75 81 79 69	77 72 57 55 79	10 18 18 3 8	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) MARVIN THE ALBUM HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 A LOT AROUT LEVIN' (AND A LITTLE 'BOUT LOVE)	75 12 18 55 32
87 88 89 90 91	75 81 79 69 85 83	77 72 57 55 79	10 18 18 3 8 91	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) MARVIN THE ALBUM HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	75 12 18 55 32
87 88 89 90 91 92	75 81 79 69 85 83	77 72 57 55 79 74	10 18 18 3 8 91	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) MARVIN THE ALBUM HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W. K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME	75 12 18 55 32 13 93
87 88 89 90 91	75 81 79 69 85 83	77 72 57 55 79	10 18 18 3 8 91	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL (9.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ALAN JACKSON ▲ 3 ALOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) YES I AM	75 12 18 55 32
87 88 89 90 91 92 93 94	75 81 79 69 85 83 135 94	77 72 57 55 79 74	10 18 18 3 8 91 17 41	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) YES I AM	75 12 18 55 32 13 93 16
87 88 89 90 91 92 93 94	75 81 79 69 85 83 135 94	77 72 57 55 79 74 144 107	10 18 18 3 8 91 17 41	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 E0/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) YES I AM ** * PACESETTER ** ** SAMMY KERSHAW MERCURY 522125 (10.98/15.98) FEELIN' GOOD TRAIN	75 12 18 55 32 13 93 16
87 88 89 90 91 92 93 94	75 81 79 69 85 83 135 94 160	77 72 57 55 79 74 144 107	10 18 18 3 8 91 17 41	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ALAN JACKSON ▲ 3 ALOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) YES I AM ** * PACESETTER * ** SAMMY KERSHAW MERCURY 522125 (10.98/15.98) FEELIN' GOOD TRAIN SOUNDTRACK ▲ 3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE	75 12 18 55 32 13 93 16
87 88 89 90 91 92 93 94 95 96	75 81 79 69 85 83 135 94 160 100 84	77 72 57 55 79 74 144 107	10 18 18 3 8 91 17 41 2 54	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W. K./CHAOS 57294*COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) FEELIN' GOOD TRAIN SOUNDTRACK ▲ 3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE PANTERA ● EASTWEST 92302*/AG (10.98/15.98) FAR BEYOND DRIVEN	75 12 18 55 32 13 93 16
87 88 89 90 91 92 93 94 95 96 97 98	75 81 79 69 85 83 135 94 160 100 84	77 72 57 55 79 74 144 107	10 18 18 18 3 8 91 17 41 2 54 15 105	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) FEELIN' GOOD TRAIN SOUNDTRACK ▲ 3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE PANTERA ● EASTWEST 92302*/AG (10.98/15.98) FAR BEYOND DRIVEN MARY CHAPIN CARPENTER ▲ 2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON	75 12 18 55 32 13 93 16 95 1 1 31
87 88 89 90 91 92 93 94 95 96 97 98 99	75 81 79 69 85 83 135 94 160 100 84 89	77 72 57 55 79 74 144 107	10 18 18 18 3 8 91 17 41 2 54 15 105 28	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ALAN JACKSON ▲ 3 ALAN JACKSON A 3 ALAN JACKSON A 4 ALOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) YES I AM ***PACESETTER*** SAMMY KERSHAW MERCURY 522125 (10.98/15.98) FEELIN' GOOD TRAIN SOUNDTRACK ▲ 3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE PANTERA ● EASTWEST 92302*/AG (10.98/15.98) FAR BEYOND DRIVEN MARY CHAPIN CARPENTER ▲ 2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON JODECI ▲ UPTOWN 10915/MCA (10.98/15.98) DIARY OF A MAD BAND	75 12 18 55 32 13 93 16 95 1 1 31 31
87 88 89 90 91 92 93 94 95 96 97 98 99	75 81 79 69 85 83 135 94 160 100 84	77 72 57 55 79 74 144 107	10 18 18 18 3 8 91 17 41 2 54 15 105	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) FEELIN' GOOD TRAIN SOUNDTRACK ▲ 3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE PANTERA ● EASTWEST 92302*/AG (10.98/15.98) FAR BEYOND DRIVEN MARY CHAPIN CARPENTER ▲ 2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON	75 12 18 55 32 13 93 16 95 1 1 31
87 88 89 90 91 92 93 94 95 96 97 98 99 9100	75 81 79 69 85 83 135 94 160 100 84 89	77 72 57 55 79 74 144 107	10 18 18 18 3 8 91 17 41 2 54 15 105 28	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ALAN JACKSON ▲ 3 ALAN JACKSON A 3 ALAN JACKSON A 4 ALOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) YES I AM ***PACESETTER*** SAMMY KERSHAW MERCURY 522125 (10.98/15.98) FEELIN' GOOD TRAIN SOUNDTRACK ▲ 3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE PANTERA ● EASTWEST 92302*/AG (10.98/15.98) FAR BEYOND DRIVEN MARY CHAPIN CARPENTER ▲ 2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON JODECI ▲ UPTOWN 10915/MCA (10.98/15.98) DIARY OF A MAD BAND	75 12 18 55 32 13 93 16 95 1 1 31 31
87 88 89 90 91 92 93 94 95 96 97 98 99 100	75 81 79 69 85 83 135 94 160 100 84 89 96	77 72 57 55 79 74 144 107 	10 18 18 3 8 91 17 41 2 54 15 105 28 34	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) YES I AM SOUNDTRACK ▲ 3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE PANTERA ● EASTWEST 92302*/AG (10.98/15.98) FAR BEYOND DRIVEN MARY CHAPIN CARPENTER ▲ 2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON JODECI ▲ UPTOWN 10915/MCA (10.98/15.98) DIARY OF A MAD BAND BRYAN ADAMS ▲ 3 A&M 0157 (10.98/16.98) SO FAR SO GOOD	75 12 18 55 32 13 93 16 95 1 1 31 3 6
93 94 95 96 97 98 99 100 101	75 81 79 69 85 83 135 94 160 100 84 89 96 90	77 72 57 55 79 74 144 107 	10 18 18 3 8 91 17 41 2 54 15 105 28 34 22	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ♣3 ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) YES I AM *** PACESETTER*** SAMMY KERSHAW MERCURY 522125 (10.98/15.98) FEELIN' GOOD TRAIN SOUNDTRACK ♣3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE PANTERA ● EASTWEST 92302*/AG (10.98/15.98) FAR BEYOND DRIVEN MARY CHAPIN CARPENTER ♣2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON JODECI ♣ UPTOWN 10915/MCA (10.98/15.98) DIARY OF A MAD BAND BRYAN ADAMS ♣3 A&M 0157 (10.98/16.98) SO FAR SO GOOD TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98) UNDER THE PINK	75 12 18 55 32 13 93 16 95 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
93 90 91 92 93 94 95 96 97 98 99 100 101 102 103	75 81 79 69 85 83 135 94 160 100 84 89 96 90 95	77 72 57 55 79 74 144 107 — 104 83 87 94 86 99 96	10 18 18 18 3 8 91 17 41 2 54 15 105 28 34 22 23	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98)	75 12 18 55 32 13 93 16 95 1 1 31 3 6
91 92 93 94 95 96 97 98 99 100 101 102 103	75 81 79 69 85 83 135 94 160 100 84 89 96 90 95 91 82	77 72 57 55 79 74 144 107	10 18 18 3 8 91 17 41 2 54 15 105 28 34 22 23 8	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) FEELIN' GOOD TRAIN SOUNDTRACK ▲ 3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE PANTERA ● EASTWEST 92302*/AG (10.98/15.98) FAR BEYOND DRIVEN MARY CHAPIN CARPENTER ▲ 2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON JODECI ▲ UPTOWN 10915/MCA (10.98/15.98) DIARY OF A MAD BAND BRYAN ADAMS ▲ 3 & M 0157 (10.98/16.98) SO FAR SO GOOD TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98) UNDER THE PINK COLLIN RAYE EPIC 53952 (9.98 EQ/15.98) EXTREMES LORRIE MORGAN BNA 66379 (9.98/15.98) WAR PAINT	75 12 18 55 32 13 93 16 95 1 1 31 3 6 12 73 48
91 92 93 94 95 96 97 98 99 100 101 102 103	75 81 79 69 85 83 135 94 160 100 84 89 96 90 95 91 82	77 72 57 55 79 74 144 107 104 83 87 94 86 99 96 65 136	10 18 18 3 8 91 17 41 2 54 15 105 28 34 22 23 8	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) WHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) FEELIN' GOOD TRAIN SOUNDTRACK ▲ 3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE PANTERA ● EASTWEST 92302*/AG (10.98/15.98) FAR BEYOND DRIVEN MARY CHAPIN CARPENTER ▲ 2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON JODECI ▲ UPTOWN 10915/MCA (10.98/15.98) DIARY OF A MAD BAND BRYAN ADAMS ▲ 3 A&M 0157 (10.98/15.98) UNDER THE PINK COLLIN RAYE EPIC 53952 (9.98 EQ/15.98) EXTREMES LORRIE MORGAN BNA 66379 (9.98/15.98) FOR THE COOL IN YOU BABYFACE ▲ EPIC 535558 (10.98 EQ/15.98) FOR THE COOL IN YOU	75 12 18 55 32 13 93 16 95 1 1 1 31 3 6 12 73 48
87 88 89 90 91 92 93 94 95 96 97 98	75 81 79 69 85 83 135 94 160 100 84 89 96 90 95 91 82 124 98	77 72 57 55 79 74 144 107 — 104 83 87 94 86 99 96 65 136 92	10 18 18 18 3 8 91 17 41 2 54 15 105 28 34 22 23 8 46 33	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HAMMER ● GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98) THE FUNKY HEADHUNTER VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY & BLUES ARRESTED DEVELOPMENT CHRYSALIS 92741*/EMI (10.98/16.98) ZINGALAMADUNI SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98 EQ/15.98) 'N GATZ WE TRUSS ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) THE MAVERICKS MCA 10961 (9.98/15.98) SUMHAT A CRYING SHAME MELISSA ETHERIDGE ● ISLAND 848660 (10.98/15.98) YES I AM *** PACESETTER** SAMMY KERSHAW MERCURY 522125 (10.98/15.98) FEELIN' GOOD TRAIN SOUNDTRACK ▲ 3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE PANTERA ● EASTWEST 92302*/AG (10.98/15.98) FAR BEYOND DRIVEN MARY CHAPIN CARPENTER ▲ 2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON JODECI ▲ UPTOWN 10915/MCA (10.98/15.98) DIARY OF A MAD BAND BRYAN ADAMS ▲ 3 A&M 0157 (10.98/16.98) SO FAR SO GOOD TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98) UNDER THE PINK COLLIN RAYE EPIC 53952 (9.98 EQ/15.98) EXTREMES LORRIE MORGAN BNA 66379 (9.98/15.98) FOR THE COOL IN YOU MICHAEL BOLTON ▲ 3 COLUMBIA 53567 (10.98/16.98) THE ONE THING	75 12 18 55 32 13 93 16 95 1 1 31 3 6 12 73 48 16 3

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 album units (250,000 for EPs). ARIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. Impact shows artists removed from Heatseekers this week.

board. 20 continued **FOR WEEK ENDING JULY 16, 1994** WKS. ON CHART 2 WKS AGO LAST ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) 87 61 4 STREET ANGEL 45 109 STEVIE NICKS MODERN 92246/AG (10.98/16.98) (110)132 147 19 GREATEST HITS 1980 - 1994 85 ARETHA FRANKLIN ARISTA 18722 (10.98/16.98) 111 108 112 21 ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98) PRONOUNCED JAH-NAY 37 PAM TILLIS ARISTA 18758 (9.98/15.98) 112 92 97 10 SWEETHEART'S DANCE 51 115 113 P NPG 71003*/BELLMARK (8.98/13.98) THE BEAUTIFUL EXPERIENCE (EP) 92 113 BECK ● DGC 24634*/GEFFEN (10.98/15.98) 114 101 93 18 MELLOW GOLD 13 THE CRANBERRIES \blacktriangle ISLAND 514156 (10.98 EQ/16.98) $\blacksquare \blacksquare$ EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? 99 88 18 53 115 116 111 108 11 12 114 119 59 **BIG TIME** 55 117 LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98) 118 103 81 8 PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98) LAST OF THE INDEPENDENTS 41 119 93 80 3 THE BIG BADASS 80 ANT BANKS JIVE 41534 (9.98/15.98) 120 123 141 22 BLACKHAWK ARISTA 18708 (9.98/15.98) BLACKHAWK 98 WU-TANG CLAN • 34 ENTER THE WU-TANG (36 CHAMBERS) 121 116 115 LOUD 66336*/RCA (9.98/15.98) 122 136 140 94 QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS 11 98 THE SWEETEST ILLUSION 27 123 112 9 BASIA EPIC 64255 (10.98 EQ/16.98) 59 124 119 106 31 CRACKER ● VIRGIN 39012 (9.98/13.98) KEROSENE HAT 125 104 91 12 ROLLINS BAND (MAGO 21034* (9 98/15 98) WEIGHT 33 126 106 95 9 ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98) WHERE IT ALL BEGINS 45 SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98) AFRICA TO AMERICA: THE JOURNEY OF THE DRUM (127) 11 143 138 109 128 105 89 6 JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/17.98) THE SUN RISES IN THE EAST 36 129 113 103 47 BILLY JOEL ▲4 COLUMBIA 53003 (10.98 EQ/16.98) RIVER OF DREAMS KENNY LOGGINS (130) 153 127 RETURN TO POOH CORNER 104 8 ER 57674/COLUMBIA (9.98 EQ/13.98) 107 40 GREATEST HITS VOLUME TWO 131 90 REBA MCENTIRE ▲2 MCA 10906 (10.98/15.98) 132 109 101 42 PATTY LOVELESS . FPIC 53236 (9 98 FO/15.98) ONLY WHAT LEFFL 63 25 59 123 TAKE ME AS LAM 133 122 FAITH HILL • WARNER BROS. 45389 (9.98/15.98) [73] 25 96 134 133 152 K7 TOMMY BOY 1071 (10 98/15 98) HS SWING BATTA SWING SONIC YOUTH 8 135 128 126 EXPERIMENTAL JET SET, TRASH AND NO STAR DGC 24632*/GEFFEN (10.98/15.98) 111 30 39 136 118 DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98) DOMINO 137 141 137 30 ICE CUBE ▲ PRIORITY 53876* (10 98/15 98) LETHAL INJECTION 5 ORIGINAL LONDON CAST ▲2 138 127 117 228 PHANTOM OF THE OPERA HIGHLIGHTS POLYDOR 831563*/ISLAND (10.98 EQ/16.98) 139 140 122 4 MC BREED WRAP 8133/ICHIBAN (9.98/17.98) FUNKAFIED 106 140 155 149 6 AL JARREAU REPRISE 45422/WARNER BROS. (10.98/15.98) TENDERNESS. 114 141 110 28 HAND ON THE TORCH 125 31 US3 ● BLUE NOTE 80883/CAPITOL (9.98/15.98) (#15) 126 129 94 PURE COUNTRY (SOUNDTRACK) 6 142 GEORGE STRAIT ▲3 MCA 10651 (10.98/15.98)

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
155	120	131	15	CONFEDERATE RAILROAD ◆ ATLANTIC 82505/AG (10.98/15.98) NOTORIOUS	52
156	148	148	53	TOOL ● Z00 11052 (9.98/15.98) IS UNDERTOW	50
157	152	159	36	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98) MTV UNPLUGGED	13
158	156	164	67	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME	25
159	149	132	26	SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16.98) PHILADELPHIA	12
160	164	153	137	ENYA ▲ ³ REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS	17
161	144	142	96	VINCE GILL ▲2 MCA 10630 (10.98/15.98) I STILL BELIEVE IN YOU	10
162	154	116	4	DAVID SANBORN ELEKTRA 61620 (10.98/16.98) HEARSAY	116
163	121	82	3	SUICIDAL TENDENCIES EPIC 57774 (10.98 EQ/15.98) SUICIDAL FOR LIFE	82
164	145	158	6	BIOHAZARD WARNER BROS. 45595* (9.98/15.98) STATE OF THE WORLD ADDRESS	48
165	159	168	10	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98) THIS IS ME	59
166	130	139	35	ALABAMA ● RCA 66296 (9.98/15.98) CHEAP SEATS	76
167	142	128	38	VARIOUS ARTISTS ▲ 3 GIANT 24531/WARNER BROS. (10.98/16.98) COMMON THREAD: THE SONGS OF THE EAGLES	3
168	139	130	4	TRACY BYRD MCA 10991 (10.98/15.98) NO ORDINARY MAN	130
169	134	118	7	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98) WALKING AWAY A WINNER	87
170	158	133	26	SOUNDTRACK ◆ VIRGIN 88274 (10.98/15.98) THE PIANO	41
171	163	155	58	ROD STEWART ▲2 WARNER BROS. 45289 (10.98/16.98) UNPLUGGED AND SEATED	2
172	185	196	18	SHERYL CROW A&M 0126 (9.98/15.98) (S) TUESDAY NIGHT MUSIC CLUB	94
173)	199	-	98	JON SECADA ▲ 2 SBK 98845/EMI (10.98/15.98) TS JON SECADA	15
174	168	178	25	JAMES MERCURY 514943 (10.98/15.98) (13)	72
175)	187	186	5	EL DEBARGE REPRISE 45375 (10.98/15.98) HEART, MIND & SOUL	137
176	177	173	62	JIMI HENDRIX ● MCA 10829 (10.98/16.98) THE ULTIMATE EXPERIENCE	72
177	180	182	65	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98) THE JERKY BOYS THE JERKY BOYS	80
178	181	172	87	SADE ▲ 3 EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE	3
179	137	109	8	SOUNDTRACK MCA 11045 (10.98/16.98) THE FLINTSTONES	73
180	NE	N D	1	69 BOYZ DOWN LOW 6901/RIP-IT (9.98/15.98) IS NINETEEN NINETY QUAD	180
181	176	177	32	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	131
182	171	165	97	ERIC CLAPTON ▲ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98) UNPLUGGED	1
183	161		-		
(184)		120	9	TRAFFIC VIRGIN 39490 (10.98/15.98) FAR FROM HOME	33
(-0.)	200	120	2	TRAFFIC VIRGIN 39490 (10.98/15.98) FAR FROM HOME SHANICE MOTOWN 0302* (9.98/13.98) 21WAYS TO GROW	-
	200 169	120			-
185		-	2	SHANICE MOTOWN 0302* (9.98/13.98) 21 WAYS TO GROW	184
	169	184	2 39	SHANICE MOTOWN 0302* (9.98/13.98) 21WAYS TO GROW GEORGE STRAIT ▲ MCA 10907 (10.98/15.98) EASY COME, EASY GO	184
185 186	169 186	184	2 39 92	SHANICE MOTOWN 0302* (9.98/13.98) 21WAYS TO GROW GEORGE STRAIT ▲ MCA 10907 (10.98/15.98) EASY COME, EASY GO ALICE IN CHAINS ▲² COLUMBIA 52475 (10.98 EQ/15.98) DIRT	184 5 6 75
185 186 187	169 186 188	184 188 185	2 39 92 16	SHANICE MOTOWN 0302* (9,98/13.98) 21 WAYS TO GROW GEORGE STRAIT ▲ MCA 10907 (10.98/15.98) EASY COME, EASY GO ALICE IN CHAINS ▲² COLUMBIA 52475 (10.98 EQ/15.98) DIRT JOHN ANDERSON ● BNA 68232 (9.98/15.98) SOLID GROUND	184 5 6 75
185 186 187 188	169 186 188 194	184 188 185 198	2 39 92 16 3	SHANICE MOTOWN 0302* (9.98/13.98) 21WAYS TO GROW GEORGE STRAIT ▲ MCA 10907 (10.98/15.98) EASY COME, EASY GO ALICE IN CHAINS ▲² COLUMBIA 52475 (10.98 EQ/15.98) DIRT JOHN ANDERSON ● BNA 68232 (9.98/15.98) SOLID GROUND MARTINA MCBRIDE RCA 66288 (9.98/15.98) THE WAY THAT I AM	184 5 6 75 188
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200

7

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14

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EPIC 52959 (10.98 EQ/16.98) HS

SWV RCA 66401* (7.98/11.98)

RAGE AGAINST THE MACHINE •

JIMI HENDRIX MCA 11060 (10.98/16.98)

PATRA FRIC 53763* (9.98 F0/15 98) (#13

GARTH BROOKS ▲ 10 LIBERTY 93866 (9 98/13 98)

NEIL DIAMOND COLUMBIA 66321 (15.98 EQ/24.98)

CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98)

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RAGE AGAINST THE MACHINE

LIVE THROUGH THIS

THE REMIXES (EP)

QUEEN OF THE PACK

AFTER THE STORM

LIVE IN AMERICA

CLAY WALKER

NO FENCES

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DISPUTES OVER COPYRIGHTS 'SCORCH' JAMAICAN REGGAE ARTISTS

Continued from page 1

Down," the ska classic usually attributed to Marley.

But who or what is Scorcher?

For years the word was thought to describe the music itself. The precursor of reggae, ska was a Jamaican R&B sound that combined American soul and jazz with a Caribbean style called mento. It was a music that pulsed out of Studio One—the legendary Kingston recording house owned and operated from 1963-66 by producer and label head Clement "Coxsone" Dodd.

A source at the Mechanical Copyright Protection Society in London says he believes Scorcher is "not a nickname but a term used by Sound System owners in Jamaica, meaning a good record."

In an interview 10 years ago, Dodd was asked what Scorcher meant. The producer said with a laugh, "That just describe the beat."

But now it is clear that Scorcher is in fact Dodd himself.

"That's my nom de plume," he admits in a recent interview. "I made records under that name for PRS [the U.K.'s Performing Right Society]. I was scorching at the time, so I figured I was the Scorcher ... I did several songs by the name of Scorcher because then it was working for me." He says he does not use the appellation any longer.

But, under that name, he holds publishing copyrights to many of the songs widely believed to have been written by Marley, Bunny Wailer, and other Jamaican artists.

COMMON PRACTICE

In Jamaica, until a new copyright law was passed last year, it was not uncommon for a producer to claim songwriting credit as well as recording rights for songs recorded in his studio. Producers would put musicians on weekly salaries and expected them to come up with recordable songs. Canceled checks often served as contracts.

Questionable practices involving Caribbean music hardly began at Studio One in the 1960s. In a landmark case filed in 1947, the Trinidadian calypso lyricist and composer Lionel Belasco successfully brought suit against the American music publisher of the 1945 Andrews Sisters hit "Rum And Coca-Cola." The firm had licensed the song on behalf of comedian Morey Amsterdam, who, after hearing the original in Trinidad, rewrote it and enjoyed considerable royalties from the hit recording.

Just as the huge success of "Rum" put a spotlight on the question of ownership of rights to the song, the international celebrity of Marley, Bunny Wailer, and fellow Wailer Peter Tosh subjected their seminal works to never-ending disputes over royalty payments. Almost from the time these early ska singles left the Caribbean for worldwide markets, the publishing rights have been a source of controversy

Dodd asserts that he had as much to do with writing songs like "Simmer Down" as did the members of the Wailers. He explains that in the early 1960s, the Wailers worked and lived in his studio under contract to him. He says he would take his mobile Sound System around the island to play the latest American and Jamaican records at dances, where he would pay attention to the language and concerns of the people. The idea for "Simmer Down"—which is a plea to Jamaican youth to curb their rowdy ways—was

developed at these events, he maintains. He says he brought the concept back to the Wailers and, along with them, created the lyrics and the arrangement

However, Marley said in interviews over the years that he wrote the song to allay his mother's concerns that he was hanging around with hooligans. Liner notes to a collection of ska reissues on the Heartbeat label say Marley wrote the song at least two years before recording it with the Wailers, winning amateur competitions performing it as a soloist.

Under the name Scorcher, Dodd registered the songs he claims to have written or co-written with the PRS in London, which administers copyright protection for composers and lyricists from Jamaica, a former British colony.

A PRS spokesperson in London says there are seven different versions of "Simmer Down" in its international files (some registered with

'Coxsone don't have any reputation as a songwriter. People put their names on others' works' -Bunny Wailer

different agencies). One, dated 1978, is credited to Marley; another, from 1981, is by Clement Dodd. The PRS confirms that Dodd is Scorcher.

Donald Scott, agent for the PRS in Jamaica, says, "Many record producers claimed ownership of copyrights. That's always been a sore point. Under the new law the work is the property of the creator. The copyright can only pass by writing. Most producers had nothing in writing, but would hold on to canceled checks to prove they paid. So they really had no right."

paid. So they really had no right."
But Scott hastens to add, "Mr.
Dodd had excellent contracts. They
left no doubts to rights. Mr. Dodd was
well within his legal rights."

Dodd later withdrew his songs from PRS ("It turned out to be a failure," he says. "I wasn't getting certain royalties.") and registered them with BMI in the U.S.

BMI acknowledges that Dodd is Scorcher, and that under the pseudonym he is registered as the writer of 141 songs, including "Simmer Down." BMI has two versions of that song in its files: one, filed in 1968, lists Clement Dodd as the sole writer; the other, filed in 1991, lists Marley and Scorcher as the writers. A spokesperson for BMI speculates about the dual listing: "It could mean maybe the song was reworked with a second writer. If they have substantially changed the lyric and melody, they could refile as a new version."

But a spokeswoman for the MCPS in London, which licenses the use of music and distributes royalties on behalf of composers and lyricists, says, "Clement Dodd was not really a writer, but a producer. He claimed a lot of songs, but they were changed from Coxsone Dodd to the actual writers." She adds, "It was common in Jamaica for producers to claim complete rights for songs." In the MCPS files, Scorcher is not listed as a songwriter, but the name is found in parentheses on the songs produced by Dodd.

Some disputes over the publishing

rights to certain songs have been settled. A ska arrangement of the traditional Jamaican tune "Wings Of A Dove," which was recorded by the Wailers for Dodd in the mid-1960s, is one example. An MCPS source says, "We did have it listed under Dodd, but we took it off. It was a Marley work." Marley did not actually write the traditional song, but he did create an arrangement for it. Songs attributed to Marley alone are registered with ASCAP. He left the PRS and joined ASCAP after his label established operations in the U.S.

'BOB HAD A PROBLEM WITH IT'

Those most familiar with the Wailers' ska music are particularly critical of the producer taking songwriting credit for the tunes.

Bunny Wailer says, "The Wailers are known to be songwriters. Coxsone don't have any reputation to be a songwriter. People put their names on other people's works." Commenting on the Scorcher credit on "One Love," Wailer says, "That's bullshit. Coxsone Dodd is not a writer. All these guys claim they had something to do with the Wailers. What are these guys doing now? Coxsone Dodd is claiming he's writing songs. Why has he stopped? Why isn't he writing still?" (Wailer's copyrights are registered with PRS.)

And Rita Marley, the widow of Bob Marley, exclaims, "Who the hell is Scorcher?" She says she is aware that Dodd claimed credit for some of her husband's ska compositions. "Bob had a problem with it," she recalls.

Recollections of these early songs are strong because they quickly became big hits in Jamaica and throughout the Caribbean. "Simmer Down" went to No. 1 in Jamaica in February 1964 and sold 70,000 copies, according to Heartbeat Records.

Aware that this new Jamaican music was becoming wildly popular, entrepreneur Chris Blackwell licensed the singles for release in the U.K. on Dodd's various labels and on Blackwell's own Island Records.

As Blackwell recalls those early singles, "They were not hits [in the U.K.] at that time. There was very limited interest in that music. It was almost entirely sold to the West Indian community."

He explains how deals were done then: "I would go down and say I want this record that's happening in Jamaica. Coxsone would say take five other records. I'd want one but would have to take six. The deal would be for 1,000 pounds. I don't know how they would allot those 1,000 pounds. Publishing was never discussed. It was sort of included but not officially. There were no publishing rights. I don't think anybody thought that 30 years later anybody would be talking about these [records]. At the time it seemed so tiny. Most deals I did were on the back of an envelope or the back of a check. That was the contract.

"Publishing was rarely noticed or given much attention at that time," he continues. "The market was so confined. At the maximum, you'd sell 5,000 to 10,000. People would want a fee, which would be the majority of what they'd get if they got royalties." He adds that on many of the early recordings there were no songwriting credits.

As early as 1964, Blackwell recalls, he began paying royalties on the Jamaican ska hits, but he cannot recall what they amounted to. "It was one sort of fee paid per record that included everything."

Although Blackwell never claimed rights to songs written by others when he produced albums, he defends Dodd's practices in Studio One. "Coxsone never signed people up for long contracts," says Blackwell. "He was not a rip-off artist, in spite of being often accused of not paying royalties. He gave many people a chance in the business when no one thought they had any long-term value."

In 1972, Marley signed with Blackwell's Island Records and recorded for the label until his death from cancer at the age of 36 in 1981.

Some of the problems involving publishing rights to Wailers songs came to light when Dodd took his masters of those early ska recordings to Rounder Records, which planned to release them on its Heartbeat label. Jake Guralnick of Happy Valley Music, the publishing arm of Rounder, says, "When we put out the double set of ska singles, Clement Dodd produced an agreement-a songwriting agreement-that covers all those songs. It was fairly amazing. It had a wax seal. We entered into an administrative agreement with him to administer his catalog." He says the earlier agreement was signed by Marley and, because he was a minor, his mother. Attempts to reach Marley's mother, Cedella Booker, were unsuccessful at

AGREEMENTS DISPUTED

But the existence of Dodd's agreement is disputed by Bunny Wailer. "He has no contracts with the Wailers," says the musician.

In the course of researching the copyrights, Guralnick says, Happy Valley "realized that a lot of the songs were recorded later and registered by all sorts of other people." He adds, "We originally tried to register the whole catalog, then realized a lot of the songs were already registered." Only the songs credited to Dodd alone on BMI could be published by Happy Valley.

Chris Wilson, who does A&R for Heartbeat, defends Dodd's right to songwriting credits. "I worked very closely with Coxsone. I can't tell you the amount of times he stopped to prompt a person to come up with a new thought or a whole phrase. He's like the old school of producer: This is my image to the world. In many cases with the music, he will actually have whole songs done. He'll say 'This is a melodic line I've got.' Or, 'Here's a rhythm, write words to it.'" The collection of ska singles produced by Dodd was released on Heartbeat in October 1991 as a two-album set called "One Love At Studio One."

But the validity of publishing copyrights claimed by Dodd has been called into question by another publisher. In 1967, Danny Sims, owner of the label JAD Music and the publisher Cayman Music, met Marley and agreed to publish his songs, including ska tunes like "Simmer Down" and "One Love."

In an interview, Sims says, "I acquired the rights to all those songs. I became the publisher of all Bob Marley's material. They were unpublished when I took over Bob Marley. I could publish all the songs he had ever written. I copyrighted his entire catalog."

Sims says of Dodd: "He had no publishing agreement with Bob Marley." Told about the document that Happy Valley possesses, Sims says, "Maybe that's true. But he never exercised it. If he had an agreement as a publisher, he relinquished the rights to me." Sims acknowledges that Dodd does

own some rights to the music, however. "What I did see from him in the early days was a recording agreement. He owned the masters."

But Sims' claims to the music are a point of contention, too. Dodd says, "I refused to sign papers from Danny trying to release the rights." Dodd maintains that he had a valid contract with Marley until 1969.

Sims says he collected "millions" in royalties on Marley's songs from 1967, when he acquired the catalog, until 1992, when he sold it for \$3.5 million to Island Logic, the entity set up by Blackwell to manage the Marley assets for his estate. "All those songs are now owned by Rita and the kids," says Sims.

Blackwell says he has a partnership with the estate for the publishing rights: 75% are owned by Marley's adult beneficiaries and 25% by an Island entity. He says total earnings from the estate are running at \$5 million-\$6 million a year. A spokeswoman for Bob Marley Music Inc., a company set up to manage the assets, says it is unable at the moment to provide roy-

'Who the hell is Scorcher?' –Rita Marley

alty figures on the ska releases.

Because of disputes over ownership of publishing rights and master tapes over the years, Rita Marley claims that Marley's adult beneficiaries—specifically, she and eight of Marley's 11 children—have not been paid royalties from the ska reissues, with the exception of the Heartbeat albums.

Sims disputes the contention that the estate received no payments from those songs: "They received every bloody penny ever paid by Cayman Music." When he sold the catalog, he says, "Every royalty that was on paper was accounted for and paid." He says Rita Marley may not have received the money because she was cheated by her financial advisers. (A legal dispute pitting Rita Marley against her accountant and two of her attorneys was settled in court in 1992; one of the lawyers and the accountant were found guilty of fraud.)

Commenting on the Jamaican copyright tangles, attorney Kendall Minter says, "It was the rule of thumb in Jamaica for many years that producers of music typically claimed copyright ownership... The Coxsone Dodds, the older catalog, they fall under the last tanks of them."

der that rule of thumb.

"There was no effective copyright legislation in Jamaica for many years," says Minter, who represents many Jamaican artists as a partner with Phillips, Nizer, Benjamin, Krim & Ballon, the firm that won the "Rum And Coca-Cola" case. "Now with the new copyright act, everybody is a lot more aware of their rights under copyright. Jamaican producers are taking on the same kind of business practices as exist within the music industry at large. We're looking forward to a lot more organization and efficiency in the administration of Jamaican copyrights and hopefully a greater financial return to creators."

This is the latest in a special Billboard series about publishing, copyright, and royalty issues relating to reggae and Caribbean music.

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ALTERNATIVE MUSIC STAKES OUT CYBERSPACE

(Continued from page 1)

musical venues, bands that they booked, promoters—the people in the business of the music business," says Donald Newman, a co-founder of the on-line service with partner Tim Nye, owner of New York club the Thread Waxing Space, who will open a new performance venue in downtown Manhattan this fall. "But then we realized that if we were going to do this, we should bring in the audience—the fans—as well."

The resulting network, which opened to the public in June, is a multifunction system geared to serve the needs of both the business and consumer ends of the indie music spectrum. There are, for instance, maps to several hundred clubs that a band booked for its first gig in an unfamiliar town can access; there are also on-line discussion forums that fans can tap into. A new forum, called Demo Universe, is just taking shape and will offer unsigned bands a chance to put their demo tapes online for review. Subscribers, meanwhile, can order tickets to see those bands and their signed siblings over the computer network.

Admission to the whole raft of SonicNet services costs \$10 per month, which includes unlimited access and a free Internet address.

Among the labels on line so far are New York-based Matador, whose artists include Pavement and Liz Phair, and fellow New Yorker Caroline, whose roster lists the likes of Adrian Belew. Caroline recently used the network to premiere a track from the band Future Sounds Of London, which is on the label's Astralwerks imprint. "It was a slightly edited version of the track, says Caroline publicity director Amy Welch of the digitized file that clocked in at two minutes and 51 seconds and will take nine and a half minutes to download onto a user's home PC. Sound files can be downloaded by anyone with the properly equipped computer and stored on any recordable medium. The track will not be available elsewhere until later this month, Welch says.

Caroline also is making available band biographies, photos, videoclips, and tour information, as is Matador, whose co-president, Gerard Cosloy, has spent time on line fielding questions.

"Microlabels" are another thriving segment whose numbers include Quixotic Records—with acts including Halcion, Airlines, and Giant Mums—and Queenie Records.

And Island Records labels Mango and Island Independent have just signed on to participate, Newman

says.

"We're just now exploring the possibilities," says Queenie's Chin-a Panccione, co-head of the self-described "girl-run record label dedicated to putting out music by women." "Right now we are basically selling our 7-inch discs on line, but we hope to start offering sound bites, too, as well as band photos and bios." Discs ordered online are mailed to customers.

Queenie acts include Coloring Book, Sexpod, and Cobalt.

Panccione says she picked up a flier on SonicNet at the Thread Waxing Space, and was drawn to its potential. "I was pleased to find something that was not just about indie rock, but a part of the whole scene," she says. "Not just the music, but the culture."

"The focus is narrow, but the scope

is broad," agrees Judith Keenan, who handles marketing and publicity for SonicNet. "The narrow focus is indie music and fringe culture, but the scope of that focus is broad, because we cover everything from indie bands, to record labels, to how unsigned bands can get signed, to the culture that is the focus of our on-line magazines."

Those magazines include SonicNet's own on-line issue, Bait, as well as underground 'zine Eye, news/entertainment bimonthly KGB, and pop culture entry Blender, which will launch its debut CD-ROM issue at retail in August.

"Their niche is our niche," says Blender editor Regina Joseph of her decision to preview the magazine on line. "The bottom line is, the people who are interested in SonicNet would be interested in Blender, and vice versa." Blender's debut issue will include features on Teenage Fanclub, film director Tamra Davis, and Japanese animation, as well as album reviews. "We've already received several subscription requests from the on-line members," Joseph adds, "and we're not even out yet."

Newman says that while the original intention of SonicNet was not to be a distribution or sales source for magazines, albums, or concert tickets, it was a logical step in the overall thrust of the service. "To not do that is to have a service where nothing happens—it's all talk," he says. "If someone hears about a great underground band, we want them to be able to get that record. If we give them tour dates, we want them to be able to get tickets."

Caroline is offering on-line record sales through its mail-order distribution arm, Semi Automatic, while mail-order company Insomnia Records is on line with its catalog of some 350,000 indie-label titles from the likes of spinArt, Matador, Restless, Touch & Go, and dozens more.

"Customers actually order on line," says Insomnia managing partner Dave Hansen. "If you're on line and hear about something you like, you hear a sound clip of it or are intrigued by a story, you can get into our catalog and place the order for it using your credit card number. Then it's mailed to you, just like our mailorder business."

Hansen says Insomnia is still sweating some small technical details, but expects to be up and running in time to put its fall catalog on line this month. As to sales expectations, "It's an unknown world," he says. "But it's the world of the future."

Clubs also have tapped into this digital future to sell tickets on line, Newman says. Thus far, only New York clubs the Knitting Factory, Brownie's, and the Thread Waxing Space are tuned in, but the number is expected to grow. Tickets are paid for via credit card and delivered electronically to a private e-mail address via the user's home computer; they then can be printed out for presentation at the door. Serial numbers will prevent copying of tickets, Newman says, adding that neither SonicNet nor the clubs charge service fees for tickets ordered this way.

And while Newman expects the club base to grow, he also predicts growth for SonicNet. A West Coast office is planned soon for either San Francisco or Vancouver, and other regional setups are planned to keep the network in touch with local scenes.

And the 300 subscribers who have signed on in the network's first month are just an advance party in what Newman foresees as an indie evolution to electronic word-ofmouth. "Our first goal was to have 10,000 [subscribers] by the end of our first year, but I know now that was extremely pessimistic," Newman says. "We expect many more than that because there very clearly is an audience hungry for this."

As to the possibility of a major label moving to this cyberburgh, Newman, choosing his words carefully, says the welcome mat is out, as long as they understand the neighborhood. "We believe in what is called indie or alternative culture, bands that operate at or near the club scene; "new bands, fresh bands, that kind of music," he says. "And obviously the majors are very interested in that scene, too. So to the degree that anyone, from someone pressing vinyl in a spare bedroom to a major in a boardroom, have something to share on that level, then welcome."

'DEADEYE' IMPROVES ICHIBAN'S ALTERNATIVE AIM

(Continued from page 12)

Continued from page 12)

which we don't have to pay back.

"And, personally, I like the fact that I can call up Nina or [label president John Abbey] if I want to," he continues. "I don't know if I could call up David Geffen and say, 'Hey, Dave, how's it going?""

To Klein, it wasn't a matter of major vs. independent. He says Ichiban was chosen because of the individual attention it could give to a new act like Deadeve Dick.

"I knew the second I put my name on the dotted line that we would be a priority and not just the priority of the month," he says. "And with Ichiban, it's like a family. The other companies were waving money signs and name dropping. We're not into that. Ichiban's way of waving money was by putting it into promotion."

"A Different Story" almost landed on an undisclosed independent label, but Guillotte says that label's procrastination in releasing the album made the band change its mind. The album, which cost a mere \$2,300 to make, was completed in January

Guillotte says the band—which also includes Mark Miller on bass and Billy Landry on drums—decided to take things into its own hands in early May by pressing and servicing 500 copies of the album to radio stations and members of the press.

Mike Kondo, alternative radio promotion director at Ichiban, brought the band to Easton's attention. On May 20, Deadeye Dick was signed. The label renamed the album, created cover art, and remastered it for a June 7 release date.

Originally the album was released on Ichiban/Naked Language, the label's newly created alternative rock imprint.

However, Easton says with the crossover appeal of "New Age Girl" at top 40 and album rock, the label decided to make the album strictly an Ichiban release.

Easton says the label wasn't interested in a licensing or distribution deal with a major label because she is confident Ichiban can "bring this record home."

"We've had hits before and we've had offers from major labels before," she says. "But we're one of the most established independents. We're financially stable, have a good reputation, and a great staff. Naive or not, with our track record, we should be able to do a good job."

Easton says that the offers for Deadeye Dick have far surpassed any offers for other Ichiban acts, including 95 South and MC Breed.

With the No. 1-requested song already at 99X, Ichiban did not want to waste any time getting "A Different Story" out. "We felt the momentum and wanted to keep it going," says Easton. The label quickly set up album release parties June 18 in Atlanta and June 24 in New Orleans.

The radio promotion department officially serviced "New Age Girl" to modern rock radio June 1, to top 40 June 8, and to album rock June 23.

Ichiban radio promotion director Randy Sadd says, "With this, networking among PDs has really been the greatest form of promotion."

A commercial CD-5, featuring the album version, a remix, and an instrumental version of "New Age Girl," the album cut "Sentimental Crap," and the previously unreleased "Csi Certo Qui Si Non Sapere Niente," was released July 5.

According to Broadcast Data Systems, "New Age Girl" has garnered 167 plays on 14 modern rock stations, 68 plays on 12 top 40 stations, and 48 plays on 13 album rock stations.

WZRH (the Zephyr) New Orleans was the first station to play "New Age Girl." MD Mitch Cry says the song started in the station's local band show in October, before advancing to regular rotation in April.
"We've had a great response," he

"We've had a great response," he says. "The phones don't stop ringing. It's got great hooks and great lines." The band is playing at the Zephyr Fest July 17.

Sean Demery, MD at 99X, says the station listened to Deadeye Dick out of a pile of 60 "little bands" because of the band's name, which is taken from a Kurt Vonnegut novel. "It just so happened that 'New Age Girl' was the first track on the album and it got immediate response," he says.

(Continued on next page)

BOOKS CELEBRATE 15 YEARS OF MUSICIAN MAGAZINE

(Continued from page 12)

with a degree of sophistication, wit, and fine detail you can't find anywhere else."

Morgan counts, of course, on the magazine's "loyal batch of readers," himself included, to support the books. But he also hopes to reach a wider audience interested in the creative music-making process. "We expect that these will be the kinds of books people pass around, argue over, talk about, and quote," he says.

Winnowing down 15 years' worth of issues—thousands of articles—into a handful of selections was at times akin to deciding which child you love best. Rowland admits.

"We used a combination in terms of picking the best subjects and picking the highest level of writing," he says. "But, as is often the case, people seem to rise to the task at hand, so that if you are writing about John Coltrane or Ornette Coleman or Charlie Haden or any of these great musicians that are in the book, that is brought out in many cases in the best writing, maybe the best that writer has ever done."

Although consistent in terms of quality, the books reflect a wide range of styles, from the Q&A between Barbara Graustark and Prince (the last the artist did before he stopped talking to the press) to the approach of a David Breskin, who structured his piece on Wayne Shorter into 24 segments, like a 24-bar solo.

Rowland also cites a piece by Chip Stern on Sonny Rollins. "It had two completely different parts to it," he says. "It started out as 'hanging out with Rollins,' and was actually done to the length of what a normal profile would be, and then suddenly it was as if that were only the loud introductory melody, and then suddenly here came the solos, and then there was one after another so that it built and built in the way that a Sonny Rollins solo would."

Other articles in the jazz book include the acclaimed Wynton Marsalis/Herbie Hancock dual interview by Rafi Zabor & Vic Garbarini, in which the two engage in some spirited debate; a piece on Ornette Coleman by Quincy Troupe; Lester Bowie by Philippa Jordan and Rafi Zabor; Chet Baker by Jerome Reece; Miles Davis by Rowland; John Coltrane by Peter Watrous a tribute to Jaco Pastorius by Joni Mitchell; Tony Williams by Scherman; and Dizzy Gillespie by Chip Stern.

In addition to the Prince features, articles in the rock book include Garbar-

ini's piece on Paul McCartney in which the artist broke a decade-long silence about the breakup of the Beatles; the interview won a Grammy as best spoken-word recording. There also are profiles on George Clinton by Stern; Bruce Springsteen by Dave Marsh; U2 by Fred Schruers; Marvin Gaye by Nelson George; the Pretenders by Charles M. Young; Johnny Rotten by Young; Guns N' Roses by Rowland; the Allman Brothers by Musician editor Bill Flanagan, who also wrote the book's introduction; Stevie Ray Vaughan by Billboard editor in chief Timothy White; and Earl Palmer by Scherman.

Rowland says he hopes these articles will be the beginning of an ongoing chronicle of Musician treasures.

"The difference between a book and a magazine, historically, is that a book has a certain permanency, a sense of history imbued in it," he says. "And I think the musicians, the writers, and Musician itself have earned that place in history."

And then he laughs—a sense of humor being another Musician trademark that comes through strongly in the books. "If I don't say so myself."

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TUFF CITY RECORDS MINES PAST, PRESENT, AND FUTURE

(Continued from page 13)

as the same Harlem entrepreneurs that began doo-wop in the '50s. So Bobby Robinson, who did the Scarlets and the Teen Chords, was doing Grandmaster Flash and the Treacherous Three, and Paul Winley, who had done the Paragons and the Jesters, was doing Afrika Bambaataa and Soulsonic Force. I had a sense that history was going to repeat itself, and I jumped in."

The label's first release was an illfated production collaboration between Fuchs and a fellow journalist, Barry Michael Cooper, who went on to write "New Jack City." That record—which he describes as "a newagey ballad with a rap vocal by Phase Two, the graffiti artist"—did not perform well.

However, the next Tuff City release made up for the first one's lack of success. Titled "Smurf Across The Surf," by the Micronawts, the sophomore release notched a few industry "firsts," according to Fuchs. For one, it marked the first time a rapper. Bambaataa, mixed a track and received credit for it; previously, rappers were "on the other side of the glass," according to Fuchs. Also, the record's success landed Tuff City a distribution deal with Epic Records' Associated division, the first known venture between a rap label and a major music distributor.

The deal did not work out. Even though it technically was a long-term arrangement, it became apparent to Fuchs after one year that Epic—which was basking in the blockbuster success of Michael Jackson's "Thriller"—did not share his priorities. Thus Tuff City became the first rap label to break with a major distributor.

The distribution debacle did not deter Fuchs from pressing on with his label, seeking independent distributors to work the product on a market-by-market basis.

"I was running my record company out of a Chevy hatchback," he says. In those pre-crack days in the early-to-mid-'80s, "you could go to Harlem and cut a deal for Teddy Riley to make a record on his 12-track Tascam in his mother's apartment," says Fuchs. "You could go to the Queensbridge Projects and make a deal with Marley Marl to make a record with you on his 4-track tape recorder. Or you could go to the Bronx and make a deal with Pumpkin.

"I recorded every great beat master. I don't think there's another label that has as broad a range of great old-school [material]."

But crack claimed some of Tuff City's talent. Other roster artists, like Marl, Riley, and Davy DMX, became so successful that the same people who earlier had turned them down now courted them aggressively, according to Fuchs.

"I was never able to increase my financial base as quickly as the artists moved through these financial strata in the industry," says Fuchs, "and things crashed for me around 1990, when the majors made their serious foray into the rap industry."

Since Fuchs could not compete with M.C. Hammer-level numbers, he concentrated on fortifying Tuff City's catalog however he could. His foresight in releasing vinyl albums of break-beats—the raw drum beats that rap producers use as building blocks—paid dividends when those records became a handy tool for DJs, producers, and samplers. Soon the break-beat market was an underground phenomenon, and some of its

leaders, like Mark The 45 King and "Little" Louie Vega, became stars in their own right.

Fuchs also was savvy in creating what he calls "instrumental a cappella records." These



OPTIMIST

la records." These essentially were isolated tracks recorded by such renowned musicians as Maceo Parker (James Brown) and Fred Wesley (Parliament/Funkadelie). Fuchs would have these artists play over

looped break-beats and then mix out the beats. Again, producers, DJs, and samplers were able to use the "a cappella" tracks as raw material for their projects.

Fuchs' opportunism did not end there. He noticed that rap producers repeatedly were sampling the same records, some of which were on small indies whose masters Fuchs purchased. "Here I was making money from sample clearances while the average publishing person was still looking for that next 'Just The Way You Are,'" he says.



BOODAH AN DA BANDIT

One of Fuchs' greatest coups—and the center-piece of the label's current reissue program—was his acquisition in the early '80s of the Swingtime Records masters, which include seminal record-

ings from such greats as Ray Charles, Jimmy Witherspoon, Lowell Fulson, Johnny Otis, Charles Brown, and Lloyd Glenn. He has already licensed some of this material to Capricorn for a recent two-CD collection titled "The Swingtime Records Story," and expects to issue more tracks—some for the first time since their original 78-rpm releases—

on the Night Train International imprint. Among the planned titles are greatest-hits collections from Otis, Fulson, Witherspoon, and Glenn.

Tuff City also owns masters from



GHETTO PHILHARMONIC

famed '60s Detroit diskery D-Town, which served as home to such artists as Lee Rogers and the Fabulous Peps (who later became Motown's Undisputed Truth). D-Town

Truth). D-Town product also will be reissued as part

of Tuff City's rerelease program, according to Fuchs.

The '70s will be represented by Tuff City's funk and acid-jazz label, Funky Delicacies, which will rerelease product from New Orleans' Gaturs, the jazzy, Meters-styled band led by keyboardist Willy Tee.

Tuff City's own catalog also has begun accruing value, according to Fuchs. For instance, the 45 King's break-beat recordings—originally on vinyl only—will now appear for the first time on compact disc in a 20-al-bum "Riffs For DJs" series that will also include the instrumental a cappella product.

In addition, old-school rap will see the light of day on CD via the "Cold Crush Brothers Live In '82" reissue, recorded during the storied rap group's heyday, with Grandmaster Caz as its leader. Furthermore, a compilation of early-'80s Flavor Unit material—featuring Queen Latifah, Mark The 45 King, Apache, and Lakim Shabazz—will appear shortly on Tuff City.

If Tuff City's release schedule seems like an insurmountable challenge for such a small operation (the full-time staffers can be counted on one hand), the pace is all the better for Fuchs, who says he got into rap music because it was "more challenging and difficult to comprehend than any other kind of black music that had come along."

BLOOD & FIRE GIVES REGGAE PIONEERS THEIR DUE

(Continued from page 12)

tion Of Dub At King Tubby's 1975-1979)," a celebration of the late pioneering dub producer, whose real name was Osborne Ruddock. Tubby is described as "the dub organizer" by Blood & Fire's resident archivist and compiler, Steve Barrow.

Rashman adds, "King Tubby is slowly taking his place as one of the great producers, up there with Phil Spector and George Martin." Tubby was gunned down outside his home in 1989

The third chapter in the Blood & Fire story thus far is a reissue, "Pick A Dub," from another deceased dub creator, Keith Hudson. The album is set for release in the U.K. on Monday (11). One of the first dub albums by a Jamaican producer, "Pick A Dub," sold well during the winter of 1974-75.

Hudson "was a brilliant producer," says Barrow. "He made some of the toughest rhythms, and he was the first guy to record U-Roy, Al Capone, and Big Youth." Hudson died of cancer in 1984 at age 38.

'LABOR OF LOVE'

With these first three releases, Rashman says, Blood & Fire has served notice of its long-term plans to make original Jamaican music more visible to today's dancehall and pop crowds.

"It started as a labor of love, and a very modest labor of love at that," he says. "But it reaches both the purists and what I think is the next generation [of fans]. We're going to cherry-pick first the masterpieces that have to be brought to attention. One of the reasons I think [the label] is doing so well is that it appeals to the dance audience, which has gone full circle—from house to techno to ambient to dub."

Barrow came to the project after his success in compiling Island Records' acclaimed 95-track boxed retrospective, "Tougher Than Tough," which he says has sold some 100,000 copies worldwide. "The kickoff point, to be totally exact, was Steve Barker of BBC Radio One Lancashire," Barrow says. "He has a show called 'On The Wire,' and I'd been on the show when I previously worked for Trojan Records. He phoned up and said that Simply Red's management were looking to license some old '70s albums. So I spoke to Bob Harding, had a couple

of meetings... the first was supposed to be half an hour, and went on for five or six hours.

"I said, 'Look, there's a space here for someone who wants to do the thing right, to build a nice little company putting out Jamaican music—all kinds, old, new. This was at the end of 1992."

Barrow returned to Jamaica, where he had spent many months researching the Island box set, to excavate material for Blood & Fire's first releases. "One of the premises we're working on is that there is a core market for reggae of people who have good taste, and we felt sure they would like to buy nicely annotated, nicely presented, nicely mastered music on CD. There are the people interested in Jamaican culture, roots music, people interested in looking at the pioneering rap on record, before the black R&B artists got into it. A whole lotta people, in other words.

Artwork on the Blood & Fire albums is handled by intro, the London company that also designed the "Tougher Than Tough" boxed set.

Mike Hawkes, senior producer at BBC Radio One FM, expresses enthusiasm for Blood & Fire's output. A longtime reggae supporter, Hawkes is the producer of the station's "specialist" output, including weekend shows by John Peel and Andy Kershaw—both of whom, he says, have supported Blood & Fire's early releases, especially "If deejay was your trade."

"That's an all-time favorite," he says. "It got massive airplay on both shows. I hope they carry on producing stuff like that. I can't wait to hear more."

A note of caution to Blood & Fire is sounded by Keith Stone, veteran owner of one of London's best-known reggae stores, Daddy Kool. "I've probably sold more of their albums than anybody else in the country," says Stone. "I suppose I've sold 200 of the King Tubby LP, at least 150 of 'If deejay.' We're not so big on CDs because we're a vinyl-friendly shop, but we've had a really good reaction.

had a really good reaction.

"But that sort of stuff is always around, whether it's Blood & Fire or Trojan, or even myself; I've put out some of this stuff. That's not to say that what they're doing is not good, but they aren't doing anything that

hasn't been done already. Basically, they're riding with the A-train."

Rashman says that he won't be hurried into an American distribution deal for Blood & Fire. "America is a place that has always revered reggae, and it's about finding the right kind of marketing and distribution that will meet both [specialist and mainstream] audiences. Two or three people are vying at the moment; 1994 is the year when we hope to have all of our setups in place in all countries."

PLANS FOR ANOTHER LABEL

Future Blood & Fire releases will include a volume saluting reggae horn players such as Roland Alphonso and Lennox Brown. The partners also plan a sister label, Rashman says. "Part Two is to set up BonaFide, which will be signing contemporary artists—
U.K. U.S. and Jamaican" he says.

U.K., U.S., and Jamaican," he says.

"We've got quite a few tapes that
we're looking at, and we'll also be taking some classics into the dance field.
We're hoping to work with producers
and remixers, and give them some of
the masterpieces, like 'Guess Who's
Coming To Dinner' by Black Uhuru.
We're also deep in negotiation with Is-

land/Mango to rework some of their material."

Adds Barrow, "There are a couple of albums we're preparing. The first is a various-artists set produced by Ranking Joe Jackson, who is based in New York, We had Sly Dunbar and Danny Browne make rhythms for him, and he's got people like Chaka Demus & Pliers and Jack Radies on it. Then we got Sly to build him another rhythm, and he's got Sugar Minott and Johnny Osborne on there. And we've got a really nice Sanchez album, produced by Jah Screw, who produced the hits for Barrington Levy." Both sets are planned for release later this summer in the U.K., together with a reissue of Burning Spear's "Social Living" album featuring bonus tracks.

"Since 1959, there's been an incredible amount of music recorded in Jamaican studios," Barrow says. "If Jamaican music was logged in the right shops, probably half our charts would be Jamaican. What we want to show through Blood & Fire is that importance. It's a 'for real' music, a life or death music, inasmuch as it's not escapism, and there's a thirst for that kind of truth."

ICHIBAN'S 'DEADEYE'

(Continued from preceding page)

"After two plays it became the No. 1requested song for five weeks. There are other good songs on the album. It's kind of '80s retro sounding, which may or may not be good for each station."

Easton says he's hoping the success of Deadeye Dick will give Ichiban a stronger presence in the modern rock arena.

"Last summer we felt ready to take on this genre and we bought Sky Records in August. We were thinking it would take a few years to have the similar success we've been accustomed to on the urban side," she says. "But it happened faster."

she says. "But it happened faster."
The video for "New Age Girl" is being serviced to MTV this week and a national radio advertising campaign in 26 key markets begins at the end of the week.

On the touring front, the band has been playing isolated dates in markets where they are getting radio airplay until a full tour is in place. Network Entertainment of Atlanta is booking the band regionally, but major agencies such as CAA and ICM are talking with management about booking the band, according to Klein.

While there is still a lot of life left for "New Age Girl," the label is already thinking about the next three singles—"Marguerite," "Sentimental Crap," and "Perfect Family."

Demery says that regardless of what the label services, 99X is planning on going with "Perfect Family" as the next track.

According to SoundScan data, the album has sold 3,600 units to date.

Brad Syna, manager of one of Atlanta Compact Disc's three stores, says, "It didn't do much the first week, but once they played here we sold 15 in this store and about 15 in the other two stores. It's definitely picking up."

BILLBOARD JULY 16, 1994





by Geoff Mayfield

THE LION POUNCES: Continuing an amazing growth pattern, the Elton John/Tim Rice-penned soundtrack from "The Lion King" mounts a 67% increase in unit sales and takes command of the No. 1 spot on The Billboard 200. This is the fourth straight week that the album has posted the chart's largest unit gain, a streak unmatched since last August and September, when Blind Melon won the Greatest Gainer award in five consecutive weeks. The title's single-week total exceeds 271,000 units, the largest tally the chart has seen since the April 23 issue, when Pink Floyd debuted with 465,000. Considering this large sales base and the album's considerable momentum, don't be surprised if the reign of "The Lion King" continues next week—and beyond.

THE SMALLER LION: "The Lion King Sing-Along," a six-song extraction from the chart-topping soundtrack, also continues to make tracks. A sales rise of almost 46% brings its tally to more than 22,000 units, good for a 78-52 jump.

AINTAINING ALTITUDE: Despite a fall to No. 2, Stone Temple Pilots are still flying high. In its fourth week on the chart, a modest 6% sales decline on "Purple" brings its total down to almost 166,000 units. When you consider how quickly sales can erode on a rock record that opens with big numbers, STP's tally is noteworthy. In all but nine of this year's 28 chart weeks, 166,000 units would be enough to place an album at No. 1.

STRENGTH IN DIVERSITY: There are four debuts in the top 20 on The Billboard 200: one by a country king (Alan Jackson, No. 7), one by an R&B vet (Keith Sweat, No. 8), and two by rappers (sophomore act House Of Pain at No. 12, and lady rookie Da Brat at No. 14). With 84,000 units, Jackson holds a 3% lead over Sweat (81,000 units), a total large enough to snare the big chart's Hot Shot Debut but not large enough to overtake Tim McGraw on Top Country Albums. In his 15-week stay at No. 1 on the country list, newcomer McGraw also has withstood challenges from superstars Reba McEntire and Vince Gill . . . Although Sweat trails Jackson on The Billboard 200, his sales at core stores are large enough to grab a No. 1 debut on Top R&B Albums, ending the three-week run by rookie Warren G.

RUNCHING NUMBERS: Being last is a bigger feat this week than it was last. This week's No. 200 title, by **David Byrne**, sold more than 6,200 units, a figure that is about 100 pieces larger than the floor on last week's chart. Byrne's tally is the highest by a No. 200 album since **Belly** posted more than 7,000 units in the Jan. 22 issue, the chart that reflected sales from the first week of the new year. The chart's floor usually sits between 5,000 and 6,000 pieces, although there have been five weeks in 1994 when No. 200 sold fewer than 5,000 . . . Volume of titles on The Billboard 200 is about 4% higher than last week's unit count, but if you backed out the four top 20 debuts, the chart would show a 2% decline. Industrywide numbers for all albums and singles, as shown in Market Watch, are 3.1% ahead of last week's sales . . . The high debuts on The Billboard 200 prompt backward bullets at Nos. 23, 57, and 59.

Tony Bennett walks away a winner. His new "MTV Unplugged" plugs in first-week sales of more than 15,000, a chart-topping tally on Top Jazz Albums that also places the charming crooner at No. 81 on the big chart. Aside from showings of his "Unplugged" episode on MTV, Bennett's prerelease publicity blitz included two recent stops on "Today," a release-week appearance on "CBS This Morning," a May shot on "The Late Show With David Letterman," and reviews in People and Entertainment Weekly. This is Bennett's third consecutive No. 1 on Top Jazz Albums. It also marks his second straight chart-topping debut, a feat turned by his "Steppin' Out" album in the Dec. 4 Billboard.

OVERALL UNIT SALES CHANGE THIS WEEK (1993) THIS WEEK LAST WEEK CHANGE UP 3.1% 12,037,000 12,462,000 UP 6.8% 12,853,000 YEAR-TO-DATE UNIT SALES YTD (1994) YTD (1993) CHANGE 309.976.000 292,283,000 UP 6.1% FOCUS ON CD ALBUM SALES: LAST WEEK THIS WEEK (1993) CHANGE THIS WEEK 4,975,000 6,193,000 YEAR-TO-DATE SINGLES SALES YTD (1994) YTD (1993) CHANGE 152,182,000 123,525,000 UP 23.2% ROUNDED FIGURES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND SoundScanRACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

YOUNG BANDS BRING NEW LIFE TO MATURING MODERN ROCK FORMAT

(Continued from page 1)

will want to add right away," says WNNX (99X) PD Brian Philips.

While modern rock programmers make room for the new talent, veteran artists such as Elvis Costello, Violent Femmes, Boingo, Big Country, the Smithereens, Crowded House, the Cure, Depeche Mode, Erasure, Morrissey, and even the Pretenders, who have delivered what's been called their best album in years, are finding that they are no longer automatic adds at the format.

As one major-market programmer notes, five years ago his station ran a billboard campaign listing its core artists. "With a couple of exceptions, the artists on those billboards no longer apply."

While some of modern rock's heritage artists still enjoy a presence at the format, it is usually limited to flashbacks from their glory days, rather than their latest material.

As Reprise VP contemporary music/director of promotion Steve Tipp notes, "It is harder to get [adds] on the heritage artists that they were always eager to play in the past."

Joining the crop of newcomers are veteran acts such as the Meat Puppets and Sonic Youth, which are finally making commercial breakthroughs after toiling for years in the underground. Since both acts failed to garner significant airplay earlier in their careers despite major-label releases, they are perceived as new acts by listeners. Also, spinoff acts such as the Breeders are being embraced as part of the new bunch.

While none of modern rock's Young Turks are selling as well as Pearl Jam and Stone Temple Pilots, they are experiencing airplay and sales success—something that the old guard of modern rock favorites is finding difficult to maintain.

Says one major-market programmer, "We put [new releases by veteran acts] on, the room goes silent. The phones don't ring. We look for retail and we don't get anything back. That

doesn't mean that these things aren't enjoyed passively by people who bought their albums in the past. It just means that they are not hitting a nerve with the people driving active music consumption."

Modern rock indie promoter Mike Jacobs also notes the trend. He says he recently has turned down opportunities to work records by certain heritage artists at the modern rock format because he feels it would be a nowin situation, since the artists are no longer relevant to the format.

One recent record Jacobs did work was a track by Big Country, which met with limited success. "I couldn't really argue with [KROQ Los Angeles PD] Kevin Weatherly when he didn't want to go with Big Country, because he is breaking acts like Rage Against The Machine and the Offspring."

Jacobs points to a recent trade advertisement for a new track by Dave Edmunds that reads "from the artist who invented alternative." Says Jacobs, "Unfortunately, that doesn't mean he still has a place there."

WKQK (Q101) Chicago PD Bill Gamble says this change at modern rock is a natural progression. "If you add something to the left, something off the right-hand side goes away. If there is more Green Day, Offspring, and Candlebox, there is less room for the bands that have historically been played."

Modern rock, by definition, is about new music and new artists. But that hasn't always been the case. In recent years, observers note, the format showed signs of falling into the same rut that hurt album rock in the '80s—it relied too heavily on its core artists.

"This format now has its own classic rock acts, but a lot of the new listeners don't care about Peter Gabriel, R.E.M., and Sting," Jacobs says. "You have to let go. You can't play too much 'Rock of the '80s,' because last time I checked it was 1994."

While some modern rock stations are hesitant to disown their core artists, others are making the acts prove their worth to the format. Says KROQ's Weatherly, "We have certain allegiances to artists who have a track record. We give them the benefit of the doubt, but at the same time, it is up to our audiences to determine

whether the passion is still there."
99X's Philips concurs. "I don't
think there is a conscious effort to
put things out to pasture, but we
don't have a heritage like classic
rock. Our artists have to do it every
time, and not release marginal
work"

Yet a few heritage artists have managed to stay relevant to the format. "There comes a time when a band is not relevant anymore," says Gamble. "So it's a challenge for the band to reinvent themselves. The best example of that is U2 with the whole 'Zooropa'/'Zoo TV' thing. It will be interesting to see how relevant Green Day will be in five years."

That is a prospect that modern rock programmers who are embracing the format's new stars will have to examine closely. "We may be going through another stage of one-hit wonders," Gamble warns. "It happened in the early '80s with a number of artists, from Nena to Falco."

Another factor that has created concern is the speedy success rate of the new stars. "If the success curve accelerates, will the decline curve also accelerate?" asks Gamble. "That's something that the VPs at the labels are looking at. They don't want one-hit wonders."

As for some of the veteran modern rock acts that may be left in the cold, Capitol VP of promotion Phil Costello says it doesn't necessarily mean they have to pack it in. "They move into a different demographic and maybe a different format," he says. "They grow old, but gracefully."

Jacobs concurs, adding that the adult alternative format may be a new home for the veteran modern rockers. "Why embarrass a band like the Smithereens by going to modern rock when no one cares?," he says. "Go to triple-A. It's not just a granola format anymore, and it will give those bands a whole other life."

PROFILE BROADENS SCOPE

(Continued from page 13)

Fred Feldman was named senior VP of marketing and promotion for Profile Entertainment and general manager for Another Planet Records. He was formerly director of marketing and promotion for Profile Records

Tracey Miller has been named VP of media & artist relations for Profile Entertainment. She was formerly national publicity director for Profile Records.

The following appointments also were made at Profile Entertainment: John Wladar was named director of purchasing and production; Robert Anderson was named director of management information systems; Sebouh Yegparian was named national marketing manager; and Jae Scott was named national urban radio promotion manager.

Plotnicki says the staff will not

increase significantly initially, remaining in the 30-35-person range. But as the expansion continues, he says the plan is for each label to have its own personnel.

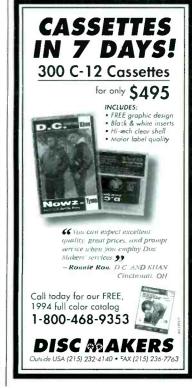
Profile Entertainment also maintains Profile Records Ltd. in London, headed by managing director Andrew Cleary.

The London-based affiliate also has a progressive house music subsidiary, Deep Distraxion Records.

Acts with upcoming projects from Profile Records in America include rappers DJ Quik, Special Ed, Ron C, and Potna Deuce. The label also will release its first R&B project in years, an album by duo Marsha And Dee.

In addition, a series of boxed sets containing the entire CD volumes of "Best Of Techno," "Best Of House," and "Best Of Reggae Dancehall" are scheduled for holiday release.

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BILLBOARD JULY 16, 1994



A glance ahead at Billboard Specials

PRE-VSDA/ VIDEO PERSON OF THE YEAR

ISSUE DATE: JULY 23 CLOSED

GOOD TIMES 10TH ANNI VERSARY

ISSUE DATE: JULY 23 CLOSED

TAPE DUPLICATION

ISSUE DATE: JULY 23 CLOSED

VSDA SUPERSECTION

ISSUE DATE: JULY 30 CLOSED

MGM 70TH ANNIVERSARY

ISSUE DATE: JULY 30 CLOSED

JAPAN

ISSUE DATE: AUGUST 6 AD CLOSE: JULY 12

AUDIO BOOKS/SPOKEN WORD

ISSUE DATE: AUGUST 13 AD CLOSE: JULY 19

BLACK GOSPEL

ISSUE DATE: AUGUST 13 AD CLOSE: JULY 19

SOUTHEAST ASIA

ISSUE DATE: AUGUST 20 AD CLOSE: JULY 26

HOLIDAY PRODUCT SHOWCASE/VITAL RE-ISSUES

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CHILDREN'S II

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The Billboard Bulletin...

GAMER GETS VSDA 'MAN' HONOR

In an unusual move, the Video Software Dealers Assn. has bypassed home video in its selection of the VSDA man of the year, Tom Kalinske, president/CEO of game maker Sega of America. Some video execs, already upset that games are upstaging special interest in the VSDA Homer award competition, think tape is being dissed. Kalinske receives his award at the July VSDA convention

CURB MOVING TO WEA?

Sources say that at the end of the year, Curb Records will end its distribution agreement with Cema and move over to the Atlantic Group. Since the Warner Music Group no longer does straight P&D deals, the Curb move likely involves some kind of equity. Curb and Atlantic execs were unavailable to comment at press

MUSIC GENRES IN MTV CABLE TEST

MTV is going ahead with plans to try out channels devoted to different genres of music during parent company Viacom's test of an interactive fiber-optic cable network in Castro Valley, Calif. The test will take place in the fourth quarter this year or the first quarter next year. Viacom president/CEO Frank Biondi said during the company's annual shareholders meeting July 7 in New York.

BULK OF ASCAP CHANGES APPROVED

With a single objection, ASCAP's new performance fee formula got approval July 1 from New York federal court judge William C. Connor, who issued an opinion and order after a group led by heirs of the society's Tin Pan Alley-era songwriters claimed that the new payment system, favoring hit radio play, was unfair. The judge, however, did not approve a minor point: ASCAP's proposed elimination of theme credit for "celebrity signature" songs and music. The judge had previously approved a June distribution by ASCAP in the face of the heirs' challenge (Bulletin,

GEFFEN GETS LISA LOEB

Geffen has won the bidding war for Lisa Loeb, whose song "Stay (I Missed You)" from the "Reality Bites" soundtrack on RCA is No. 4



don, who signed on as her manager in May, says the New York-based singer will begin recording her debut album in

this week on the

Hot 100 Singles

chart. Rob Gor-

August. Juan Patiño, producer of 'Stay," will produce the album, which is tentatively due in February.

BMI SEEKS OK FOR RATE COURT

BMI wants to establish a rate court that music users could apply to if they and the performance rights group fail to reach agreement on license fees after a 60-day negotiating period. Under the rate court system, users would get an automatic license if such a request is made to BMI, while an interim fee would be paid on an ongoing basis until a final determination was made. Similar but separate from the ASCAP rate court in effect for many years, BMI's move seeks to modify a 28-year-old consent decree in New York's federal court; the U.S. Department of Justice has tentatively agreed to the rate court

CMT APPEALS KO BY CANADA'S CRTC

CMT: Country Music Television has filed an appeal of the recent decision by the Canadian Radio-television and Telecommunications Commission to remove it from Canada's cable systems. In June, the CRTC said it would allow a domestic video music channel-the Country Network-to replace CMT as soon as it is ready to go on the air (Billboard, June 25).

ARRANGING CREDIT FOR RIDDLE

Following a dispute over arrangement credits for the 1992 Grammy-winning performance of "Unforgettable" by Natalie Cole and her late father Nat, Elektra Records says that all future manufacturing runs, promotions, and advertising of the session will include a credit for the late Nelson Riddle as the arranger. Riddle wrote the arrangement for the 1955 hit by Nat King Cole, while his daughter's update was an adaptation of the original Riddle arrangement by Johnny Mandel.

Poppin' Up The Charts With 'Lion King'

THE ALBUM THAT COULDN'T wait to be king has ascended the throne. That's not the MGM Lion roaring atop The Billboard 200-it's Simba, "The Lion King. And the lion has handed the mouse a valuable prize the soundtrack to "The Lion King" is the first-ever No. 1 album for the Walt Disney Records label.

But wait, you say, what about that woman with the umbrella? It's true, "Mary Poppins" was a No. 1 album in 1965, but the Julie Andrews/

Dick Van Dyke soundtrack appeared on the company's Buena Vista label. The Walt Disney Records label was established in 1956, and all of the company's labels, including Disneyland, were recently incorporated into Walt Disney Records.

Still, this is only the second No. 1 album in the parent company's

history, and the first in 29 years.
With "The Lion King" amassing more than \$100 million at the box office in 11 days, Stone Temple Pilots shouldn't be surprised to make way for the new king.

Now the question is, will "The Lion King" give "Mary Poppins" a run for her money? The year 1965 was a very good one for soundtracks, with movie albums holding down the No. 1 position on the album chart for 29 weeks, more than half the year. "Mary" reigned for 14 weeks, the longest run of any album that year. "The Lion King" will have to hold off all of the summer's challengers to beat the perfect nanny.

'The Lion King" has no worries when it comes to beating the last three Walt Disney Records soundtracks. "The Little Mermaid" peaked at No. 32 in 1990, "Beauty And The Beast" reached No. 19 in 1992, and "Aladdin" went as high as No. 6 last year.

Sharing in the soundtrack's success is the team responsible for the music. Tim Rice has many stage musicals to his credit, including "Jesus Christ, Superstar," "Evita," and "Chess," as well as the soundtrack to "Aladdin." But this is only the second soundtrack album for Elton John. His first? Well, it charted 23 years ago and was issued on the Paramount label. "Friends" peaked at

by Fred Bronson

CHIM CHEREE: Back to "Mary Poppins" for just a moment. "Whimsical Will" Simpson, who delivers the "Demented News" on Dr. Demento's weekly radio show, notes that the Hot 100 debut of "Southernplayalisticadillacmuzik" by OutKast does not mark the first strung-together one-word phrase to hit the chart. No, he's not counting "Super-cali-fragilistic-expi-ali-docious," the Andrews/ Van Dyke song that peaked at No. 66 in 1965. That was broken up by hy-

phens. Simpson is referring to Prince's No. 63 single from 1986, "Anotherloverholenyohead." Well, timetogetontothenextitem.

HE RIGHT KINDA HIT: Patti LaBelle and "Beverly Hills Cop" must be a good combination. The soundtrack to Eddie Murphy's first film in the series gave Patti two Hot 100 hits, "New Attitude" (No. 17) and "Stir It Up" (No. 41). LaBelle wasn't represented on "Beverly Hills Cop II," but she's back on "III" with a song written and produced by Jimmy Jam and Terry Lewis. "The Right Kinda Lover," also included on Patti's "Gems" album, is up 16 places to No. 65.

OUR FOR FOUR: Keith Sweat makes it four No. 1 R&B albums in a row as "Get Up On It" enters the Top R&B Albums chart at the top. Sweat's previous highest debut was "Keep It Comin," which entered at No. 31 in 1991.

The Event of the Century

BILLBOARD'S 100TH ANNIVERSARY ISSUE

In some fourteen specially commissioned pieces, Billboard will chart its own history as well as that of the industry it covered and helped flourish, from carnivals and circuses, the rise of vaudeville, and the invention of the player piano, nickelodeon and jukebox, to the creation of the phonograph, radio, television and CD player. All areas of music will be examined and celebrated from early jazz to the rise of rock and roll, to rap and world music, and every sub-genre in between.

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