Atlantic's Super-Producer Celebrates Three Decades of Contemporary Music-Making

THE BILLBOARD INTERVIEW
Music handled with CARE.
Popping Up From Down Under

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

BY THOM DUFFY

LONDON—The winsome pop of Frente! has broken the band’s U.S. debut, “Marvin The Album” on The Billboard 200. The soulful rock of Jimmy Barnes has earned the veteran guitarist a high-profile slot in Germany opening Bryan Adams’ summer tour. The danceable beat of Peter Andre has won the heart-throb singer fans in Asia.

Successful beyond their homeland of Australia, what these acts also share is a deal with the Mushroom (Continued on page 135)

Dino-Size Promos For ‘Park’

BY EILEEN FITZPATRICK

LOS ANGELES—In the largest campaign ever created for a single home video release, MCA/Universal Home Video and its promotional partners will spend $65 million marketing “Jurassic Park,” which is expected to propel worldwide retail revenues for the title to $1 billion.

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

“Jurassic Park” will arrive in stores Oct. 4, priced at $24.98.

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

Studio insiders say MCA/Universal has set out to break Buena Vista Home Video’s “Aladdin” sales record of 25 million units.

Buena Vista also is reportedly out to break that record. It aims to sell at least 25 million units of “Snow White And The Seven Dwarfs,” set for release Oct. 28. Distributor sources say “Jurassic” (Continued on page 131)

Osaka’s Unconventional Scene Breeds Offbeat Musical Acts

BY STEVE MCCLURE

OSAKA—For many musicians in Osaka, Japan’s Second City, there is no question: The west is the best.

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

It’s no accident, then, that Osaka and the surrounding Kansai region have produced some of Japan’s most original and offbeat musical acts, ranging from the quirky pop of Shonen Knife to the avant-thash of the Boredoms.

“Osaka bands are very independent,” says Mari Sato of Osaka production company Music Stuff. “Even after they’re signed to major labels, they don’t change their style. They don’t like to be told by record companies or management what to do or not to do.”

Osakans’ strong sense of local pride has deep historical and cultural roots. The city has been a (Continued on page 87)
ERUPTING JUNE 7, 1994

WALK ON

THE NEXT STEP IN A REMARKABLE JOURNEY

MCA MCA-CD-10973
Virgin’s Sales Boost EMI’s Profit Picture

By Dominic Pride

LONDON—Strong evidence that EMI Music’s 1992 acquisition of Virgin was worthwhile appears in the multinational’s latest annual financial results. Overall sales were up 16.8% to 1.76 billion pounds ($2.64 billion), and operating profit rose 22% to $461.1 million (pounds 391.9 million) for the year that ended March 31, 1994.

Bolstered by the $8 million-plus worldwide sales of Janet Jackson’s debut album for the label, Virgin turned in the best performance of its 21-year history, contributing sales of 452 million pounds ($685.8 million), with sales outside the U.K. base responsible for 47% of that total.

EMI Music president/CEO Jim Fidifel calculates that the merger of the two companies has actually saved them $35 million—EMI Music, a division of the U.K.’s Thorn EMI.

The HMV Group, Thorn’s music retailing business, also turned in a robust performance. Worldwide revenues increased 25% to 403.9 million pounds ($654.6 million), with sales outside the chain’s U.K. base responsible for 47% of that total.

Virgin’s market share in the U.S. tripped, according to Fidifel, and in the U.K. the company had six No. 1 albums during the 1993 calendar year.

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

(Continued on page 130)

Regional Directors Out As NARAS Restructures

By Melinda Newman

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

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

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

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

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

“The recent real upsets over the past few years have been real upsets over some of the local chapters, were run,” says Black. “I think overall [restructuring] can be a positive move. But it’s upset the apple cart among (Continued on page 134)
"I was on a payphone freezing my ass off in England when I heard from Arthur, my very nice manager, that 'God' had gone No. 1 on BILLBOARD's MODERN ROCK chart. I thought, bitchin', maybe people will stop putting donuts and cheese on their pianos at Christmas time now."

Tori Amos, 1994
NEW ORLEANS—MuchMusic, Canada's only national music video network, will cross the U.S. border to capture the attention of music fans here beginning July 1.

Rainbow Programming Holdings, a subsidiary of Cablevision Systems Inc., will distribute the 24-hour service to about 2.5 million U.S. cable households upon the midsummer launch.

John Horowitz, president/CEO of Rainbow Programming, announced the deal May 23 at the National Cable Television Association show in New York.

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

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

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

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

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

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

MuchMusic's unique approach to programming is characterized by the daily live production of an eight-hour block that is rebroadcast twice in each 24-hour cycle. Music clips in a variety of genres and languages, spanning the pop, rock, country, hip-hop, and world music formats, are mixed with shows that feature entertainment news and interviews, as well as coverage of social issues. The network also licenses such popular series as the animated " Rent & Stumpy."

Rainbow will distribute the Canadian feed as it is produced in Toronto. Alternative programming will be striped in to substitute for any material that is not licensed for U.S. broadcast, says Znaimer.

But it does remain to be seen whether the network's Canadian content and sensibility will play to Americans, notes Pamela Marcello, director of video promotion at MCA Records.

She adds that there could be a problem if MuchMusic programs clips by bands who don't have U.S. distribution. "What if kids do become interested in a certain video and they can't find the record in the store? That's a label's worst nightmare."

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

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

Wal-Mart Boosts Visibility Of GoodTimes, Disney Titles

BY SETH GOLDSTEIN

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

In recent weeks, Wal-Mart has begun to more aggressively promote titles by the two companies, with shared displays and ads.

Although Disney meanwhile each lost a smaller display, although Allen says GoodTimes has"...still has a unit for under-$5 titles.

Chain executives weren't available for comment, but Wal-Mart reports that each of its 1,875 stores put in an average of 7 displays last week and should reach all qualified locations by early June. It has (Continued on page 138)

Fox Interactive Leaps Quickly Into Game Software Fray

BY EILEEN FITZPATRICK

LOUISVILLE—Although Twentieth Century Fox may be the last major studio to form an interactive division, it is among the first to agree to deliver several children's titles that are being made on a bimonthly basis.

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

Days Inn To Reward Guests With Video, CD Rebate Coupons

Days Inn is enlisting home entertainment to help boost return visits and bring in new ones. Customers can redeem coupons, available when they check out, for prerecorded video cassettes and CDs一张singable CD-Rom log published by Media Drop-In Productions, based in Hartford, Conn.

The campaign, being tested in 450 franchise properties from Boston to Kentucky and as far west as Illinois, is Days Inn's latest, most ambitious attempt to reward guests without going to the expense of a frequent-flyer program. "We would be paying way too much with airline miles," says regional marketing VP Rick Welch.

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

He expects to roll out the offer nationally to 1,500 franchisess 90 days after the trial gets under way, with the support of Days Inn's regional alliances. The chain accounts for 150,000 of the 400,000 rooms in its price category. The chainwide promo, backed by media marketing, is expected to move 2,000 tapes a day, according to Media Drop-In founder and president Steve Safier.

For Media Drop-In, the scheme is another effort to broaden distribution beyond state lotteries. Safier, currently delivering product to five lotteries, soon will begin supplying 80-100 videocassettes about outdoor (Continued on page 189)
In the wake of Kurt Cobain’s suicide, the old joke about the life expectancy of a rock star became even sadder, as those who are the most famous were also the most vulnerable. Cobain, the result of the death of his mother, and his struggles with substance use issues, is often cited as a reason why other artists and their families seek help. This is because the music industry can be difficult to navigate, and artists who are struggling with addiction may not know where to turn for help. It is important for the music industry to recognize the importance of early intervention and support, as well as the need for families and friends to have access to resources and support. In conclusion, the music industry needs to do more to support artists struggling with addiction and to provide a safe and supportive environment for all artists.
"dulcinea" the follow-up to their Platinum album "Fear"
Featuring the first single and video, "Fall Down"

Produced, recorded, and mixed by Gavin Harrison.
Management: Blake & Bradward

See them on their tour of the world
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<tr>
<th>Song</th>
<th>Composer(s)</th>
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<td>ALWAYS TOMORROW</td>
<td>Gloria Estefan</td>
<td>Foreign Imported Productions and Publishing, Inc.</td>
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<td>AM I THE SAME GIRL</td>
<td>Eugene Record</td>
<td>&quot;Sunny&quot; Sanders</td>
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<td>BABY, BABY, BABY</td>
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<td>Antonio &quot;L.A.&quot; Reid</td>
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<td>EMI-Blackwood Music, Inc.</td>
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<td>PREVIOUS YEAR'S SONG OF THE</td>
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<td>Dolly Parton</td>
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<td>Kuzu Music</td>
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SONGWRITER OF THE YEAR
MIGUEL A. MOREJON

PUBLISHER OF THE YEAR
WARNER MUSIC GROUP

GIVING HIM SOMETHING
HE CAN FEEL
Curtis Mayfield

GOOD ENOUGH
Kenneth “Babyface” Edmonds
Antonio “L.A.” Reid
Daryl Simmons
Booie-Loo Music, Inc.
ECAP Music
Kear Music
Sony Songs Inc.

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

HEAL THE WORLD
Michael Jackson
Mijac Music

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

HERO
Phil Collins (PRS)
David Crosby
Hidden Pymol Music, Inc.
Stay Straight Music

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

HUMPIN’ AROUND
Kenneth “Babyface” Edmonds
Antonio “L.A.” Reid
Daryl Simmons
Booie-Loo Music, Inc.
ECAP Music
Kear Music
Sony Songs Inc.

I DON’T WANNA FIGHT
Steve Duberry (PRS)
Billylawrie (PRS)
Lulu (PRS)
Chrysalis Songs
Ensign Music Corporation

I HAVE NOTHING
David Foster
Linda Thompson
Linda’s Boys Music
One Four Three Music

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

I’M FREE
Miguel A. Morejon
Foreign Importations
Productions and Publishing, Inc.

I’M SO INTO YOU
Brian Alexander Morgan
Bam Jazz Music
Interscope Pearl Music

IF I EVER FALL IN LOVE
Carl Martin
cameo Appearance by Rameses Music
Gasoline Alley Music
Music Corporation of America, Inc.

IF I EVER LOSE
MY FAITH IN YOU
Reggatta Ltd.

IF THERE HADN’T BEEN YOU
Ron Hellard
Tom Shapiro

CAREERS-MG Music Publishing, Inc.

IN THE STILL OF THE NITE
Frederick K. Parris
Lee Corporation

JESUS HE KNOWS ME
Tony Banks (PRS)
Phil Collins (PRS)
Mike Rutherford (PRS)
Hidden Pymol Music, Inc.

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

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

LITTLE MISS CAN’T BE WRONG
Christopher Barron
Aaron Comess
Eric Schenken
Mark White
MoH B&O Music, Inc.

LUV
Phil Collins (PRS)
Mike Rutherford (PRS)
Hidden Pymol Music, Inc.

LOVE IS
Michael A. Caruso
John Kellor
Checkerman Music
Pressmancherryblossom
SONY Songs Inc.

MAN ON THE MOON
Bill Berry
Peter Buck
Mike Mills
Michael Stipe
Night Garden Music

MR. WENDAL
Sylvestor Stewart
Todd “Speech” Thomas
Arrested Development Music
EMI-Blackwood Music, Inc.
Mijac Music

NEVER A TIME
Tony Banks (PRS)
Phil Collins (PRS)
Mike Rutherford (PRS)
Hidden Pymol Music, Inc.

NO MISTAKES
Patty Smyth
EMI-Blackwood Music, Inc.

PINK SMOKE MUSIC

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

ORDINARY LOVE
Stuart Matthewman (PRS)
Sade (PRS)

SONY Songs Inc.

PASSIONATE KISSES
Lavinda Williams
Lucy Jones Music
Nomad-Noman Music

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

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

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

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

SOMETHING LOVE JUST AIN’T ENOUGH
Patty Smyth
EMI-Blackwood Music, Inc.
PINK SMOKE MUSIC

TEARS IN HEAVEN
(2nd Award)
Eric Clapton (PRS)
Will Jennings

BLUE SKY RIDER SONGS
Unichappell Music, Inc.

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

UPON A TIME
(2nd Award)
Vince Gill
Benefit Music

I WOULD ALWAYS LOVE YOU
(2nd Award)
Dolly Parton
Velvet Apple Music

THAT’S THE WAY LOVE GOES
Charles A. Bobbit
Jamae Rond
Janet Jackson
John Starks
Fred A. Wesley, Jr.
Black Ice Publishing
Dynamite Publishing Co.

THAT’S WHAT LOVE CAN DO
Marty Allen (PRS)
Mike Stock (PRS)
Peter Waterman (PRS)
All Boys USA Music

TO LOVE SOMEBODY
Barry Gibb
Robin Gibb
Gibb Brothers Music

TWO PRINCES
Christopher Barron
Aaron Comess
Eric Schenken
Mark White
Mow B&O Music, Inc.
SONY Songs Inc.

WEAK
Brian Alexander Morgan
Bam Jazz Music
Interscope Pearl Music

WHAT BECOMES OF THE BROKENHEARTED
(2nd Award)
James Dean
William Weatherspoon
Stone Agate Music

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

WHEN YOU CAN’T DO
LUV
Boyce Goldberg
Allons Kettner
Lindseyman “Music Co., Inc.
Longitude Music Co.
The Music Force

WHEN A MAN
LOVES A WOMAN
(3rd Award)
Calvin Lewis
Andrew J. Wright

“TUNES”

WHEN SHE CRIES
Sonny Lemear
Sun Mar Music Publishing

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

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

YOU’VE LOST
THAT LOVIN’ FEELIN’
(8th Award)
Barry Mann
Phil Leventhorpe
Cynthia Weil
ABKCO Music, Inc.
Mother Bitcha Music, Inc.
Screen Gems-EMI Music, Inc.

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Management: Raymond A. Shields II for Black Dot Management

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

**BY THOM DUFFY**

LONDON—RCA Records in the U.S. may have a sleeper hit on its hands with its signing of one of Britain's rising rock bands. The band, Sleeper U.K., topped the independent singles chart in Britain with its release "Delicious" while on a sold-out, 17-city tour of Britain as the opening act for Blur.

Sleeper U.K. (which will add the national designation to its name in America) avoids the trademark conflict with an existing American act called Sleeper) has released three singles to date in Britain on Indelible Records, an independently distributed label set up by RCA Records U.K.

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

**Parton, Morejon, Warner Music Tops For BMI**

**BY IRV LICHTMAN**

NEW YORK—Whitney Houston's recording of Dolly Parton's "I Will Always Love You," which enjoyed a record 14 straight weeks at No. 1 on Billboard's Hot 100 Singles chart, has been named the most-performed BMI-cleared pop song of the year. In two key awards presented May 26 at BMI's 43rd annual pop award dinner here, Miguel A. Morejon, co-writer of five most-performed songs, emerged as the songwriter of the year, who has BMI's pop chart with 17 top songs, ranked first among publishers. Its sister company, ASCAP-cleared Warner/Chappell, earlier had earned this year's top ASCAP honors with 10 awards (Billboard, May 22).

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

The award for "I Will Always Love You," sung by Houston on her huge soundtrack success, "The Bodyguard," was the first pop honor for the song. Recorded in 1973 by Parton, (Continued on page 34)

**Labels Seek Custody Of Offspring**

**L.A. Act Sticks Close To Indie Epitaph**

**BY BRETT ATWOOD**

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

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

Companics in hot pursuit of the quartet include Atlantic, PolyGram, EMI, and Sony, who have offered estimates to exceed $1 million, according to a source close to the band. Despite the hefty offers, the band's management, and Epitaph say the Offspring will stick with the Hollywood-based label.

The Offspring's "Smash” album debuted at No. 187 on The Billboard 200 this week and moved from No. 7 to No. 5 on Heatseekers, making it the highest-charting Epitaph release to date. (Former label mates Bad Religion, "...Like a Dog," No. 86 on Billboard 200.

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

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

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

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

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

**TV To Provide Int'l Music Experience**

**BY PAUL SEXTON**

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

Bob Dylan, Joni Mitchell, INXS, Jon Bong Jovi, R.E.M., and the Chieftains were among the Western stars performing in front of the To- 

**NARAS OK’s Latin Jazz, Other Grammy Categories**

**BY JOHN LANNERT**

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

The vote was taken during the annual meeting of NARAS trustees, held May 15-16 in Hawaii. They also voted to add a separate category for albums in the pop, rock, R&B, and country fields. Previously, albums and tracks competed against one another within these genres, but last year the academy limited eligibility in those categories to singles or tracks on albums released since May 22, 1993. In addition, an albums-only rule has been enacted for the three jazz categories: best contemporary jazz performance, best jazz vocal performance, and best large jazz ensemble.

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

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

Saying he was thrilled by the trustees' approval, NARAS president/CBS artist relations Michael Gurewitz noted that the move is a step toward resolving the year's development of NARAS' Latin screening committees, burgeoning interest from Latin jazz acts, and the anticipated upcoming Latino counterpart, the Latin Academy, helped pave the way for Latin jazz to (Continued on page 137)

**Among Other Things**

"What we were aiming to do was to break the mold of music on television," said the show's executive producer (Continued on page 137)
A Dose Of The Blues For L.A.'s CityWalk
B.B. King's Club Imported From Memphis

BY CHRIS MORRIS

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

Tommy Peters, who oversees B.B.'s in New York, has opened a new venue in L.A. that will open sometime between July 1 and July 10 in Universal CityWalk, the sprawling entertainment and shopping complex in Universal City here.

This venue will be trumpeted by what Peters describes as "an outdoor catfish fry-barbecue...[and] mini-festival of Memphis music and blues," June 22 at CityWalk's outdoor Palm Court.

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

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

"There's been a resurgence [on Beale] since B.B.'s opened," Peters says. "Eleven new clubs opened. It's really created the wave behind the success of Beale Street." Peters says with a laugh, "We had no desire to come to Los Angeles," but the wheels were set in motion after a number of MCA Records executives visited the Memphis club during live recording sessions for King's Grammy-winning 1993 album, "Blues Summit."

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

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

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

(Continued on page 134)

Pilots, Doctors Kick Off Summer Album Releases

BY BRETT ATWOOD

LOS ANGELES—Stone Temple Pilots, the Spin Doctors, Arrested Development, John Mellencamp, Boston, and Keith Sweat lead the pack of summer releases due to heat up in June.

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

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

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

Mercury artist John Mellencamp follows up the platinum "Human Wheels" with "Dance Naked," due in stores June 27. The first single, a cover of Van Morrison's 1971 hit "Wild Night," features Minister N'dgeOcello on vocals and bass.

Mellencamp was the VH-1 featured Artist Of The Month in May. MCA classic rock act Boston re- (Continued on page 32)

EXE CUTIVE TURN TABLE

MILLER STEGALL CARSON MITCHELL FELDMAN HUGHES RICCARDI SMITH

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

Jazz Guitarist Joe Pass Leaves Behind Much Unissu ed Material

BY MELINDA NEWMAN

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

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

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

Pass, who played with an array of artists ranging from Ella Fitzgerald and Oscar Peterson to Frank Sinatra and Sarah Vaughan, had recorded more than 20 albums, many of which have been reis- sued through Fantasy's Original Jazz Classics imprint.

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

However, Pass was just as com- fortable performing in differ- ing in different combos. His last al- bum, 1985's "Joe Pass & Co.," spot- lighted him playing with his quartet—guitarist John Pizzarelli, bass- ist Monty Budwig, and drummer Col- in Bailey.

His collaborative efforts earned him a Grammy in 1974. The award was in the best jazz performance by a group category for his Pablo album "The Two," which also featured Os- car Peterson and Niels-Henning Orst- ed Pedersen.

Pass decided at an early age that he wanted to be a guitar player. In- fatuated with the singing cowboy Gene Autry, Pass received his first guitar when he was 9. By the time he was 14, Pass was playing profession- ally at parties and dances with a small string combo.

By the early '50s, Pass had moved to New York and was playing across the country. A problem with drugs landed him in jail several times, and finally, in the early '90s, he entered the drug recovery program at Santa Monica's Synanon Foundation.


Relocating permanently to Los An- geles, Pass worked with a number of bands, including those led by Joe McCann, Bud Shank, and Bobby Troup. He also toured with George (Continued on page 187)
THE SUMMER BELONGS TO JIMMY BUFFET!

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L7 Still Hungry For Punk Lifestyle

Slash Looks For Lollapalooza Breakthrough

BY DAVID SPRAGUE

NEW YORK—"Punk rock doesn't have anything to do with poverty or musical style," says Jennifer Finch, bassist for L7. "It's an attitude that everyone keeps seeing as new, even though the band grew up in Los Angeles. It's just your style, and you go, all your experiences are filtered through that."

The Angeleno quartet supplies ample evidence of that on its bruising fourth effort, "Hungry For Stink," which will be released July 12 on Slash/Warner Bros. By the time the album ships—preceded by the controlled, menacing single "Andres"—Finch and band mates Donita Sparks, Suzi Gardner and Dee Plakas will be two weeks into its stint on the 1994 Lollapalooza tour.Slash president and founder Bob Biggs sees that as an ideal environment to expose the band in areas where its profile may be lower than on the coast. "Lollapalooza has a very specific image that draws a lot of people in a sympathetic environment," he says. "There's already an awareness of the band in that audience, but I think this record will prove they can have a wider influence of the marketplace, and they do it very, very well."

The combined effort has created high retail anticipation. Howard Krumholz, buyer for Tower Records' Sunset Blvd. location in Los Angeles, says that the band was just as excited about the project as L7 was. "The last record sold extremely well its first few weeks out, and it's been steadily selling," he says. "It's still early on this one, but we'll put it out at the front and I'm sure it will be the same."

In the nine years since L7's first shows, the band has developed a reputation for unpredictable, fiery live performances. "We're put on a pedestal, no frills marketing campaign," Biggs says of the band's management. "But Warner Bros. deals with the middle class. We're more the middle school band, and we're going to be a bigger deal than the band that's currently popular."

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

FORDHAM MOVES FORWARD WITH ABANDON ON VIRGIN SET

BY JON CUMMINGS

NEW YORK—After releasing three albums of exquisitely crafted,ノリュウスン歌声 pop, British singer Julia Fordham finally cuts loose on her next, "Pace." For Fordham, the July 12 from Virgin Records on tracks like the luscious "Caged Bird" and the gospel-tinged "Hope, Prayer & Time," she sings with a spontaneity and abandon unexplored on her previous releases. But like many spontaneous acts, this one was carefully planned.

"Yes, 'abandon'—that was on my list. That was one of my own words," says the no-nonsense Fordham. "This time I wanted to sing my pants off. With both 'Porcelain' [1990] and 'Swept' [1991], I had pursued a certain kind of delivery, and felt that I'd given the right sort of reading to the songs. It was emotive, but also quite controlled."

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

Fordham says she spent months poring over the latest song-attack testing microphones, practicing scales, strengthening her vocal chords. She also worked closely with her longtime producers, Grant Mitchell and Hugh Padgham, instead cocooning herself in a Los Angeles studio for three months with Larry Klein (Joni Mitchell, Shawn Colvin). It was all part of a concerted effort to make an album quite unlike her previous releases. Not that Fordham (or her label, for that matter) is dissatisfied with her achievements to date. After cracking The Billboard 200 with her self-titled 1988 debut, she made a bigger splash with "Porcelain" and the single "Manhattan Skyline," which became a VH-1 staple. "Porcelain" went on to sell about 225,000 copies, according to the label, and reached No. 74 on the album chart. "Swept" did not sell as well (85,000 copies to date, according to SoundScan data), but Virgin product manager Jean Rousseau blames its disappointing performance primarily on the lack of an extensive U.S. tour behind the album. "She just didn't spend much time here," he says. "Other than that, I can't say why Americans didn't take to the album."

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

Having recorded her earlier albums near her London home, Fordham moved to a Los Angeles studio for the new CD, "Pace." The sessions were conducted against a backdrop of "the former Prince" and the Klezmatics performing familiar and original material, has found a U.S. home on Rhino Records. Fordham implored. We first wrote about the project almost a year ago, when negotiations were taking place between Adageo Productions, the French company that owns the recording, and different distributors (Billboard, June 18, 1994). The album was conceived and labored over by Steve Greenberg, producer of "The Complete Stax/Volt Singles" boxed set and currently an A&R exec at Atlantic Records. He and the production team of Ben Wolff and Andy Dean (who work under the name the Boilermakers) are the ad-agency men behind "Of Soul." Basically, we created a record and asked people to sing on different tracks," says Greenberg. "This is my fantasy of what a record album would sound like if you broke down all barriers so that Jojo could sing on a soul record and the Klezmatics could play on a hip-hop record. It's sort of like those '80s cup commercials when they blended chocolate and peanut butter."

Greenberg and Ramone's duet on "Rockaway Beach" will be the first single, which will be serviced to alternative and urban album radio stations. It also will be worked by music outlets throughout the South in conjunction with Johnson's label, Surfaide Records, says Rhino's David Dorn. Additionally, a dance remix of the Klezmatics' "Crown Heights Affair" will be made available as a commercial 12-inch and serviced to clubs. If the album does well, Greenberg says he'd like to do a follow-up and possibly even mount a touring revue. Sony will distribute the record in Europe.

THE BEAT

TWIN BILL: The Cocteau Twins meet with Capitol Records execs following the group's appearance at the Universal Amphitheatre in Los Angeles. Shown, from left, are Ricky Mintz, Capitol senior director of advertising and merchandising, Jeffrey Balicos, Capitol senior director of national promotion, the Cocteau Twins' Elizabeth Fraser, Tim Devine, Capitol VP of A&R, and the band's Simon Raymonde and Robin Guthrie.

Julia Fordham Moves Forward
With Abandon On Virgin Set

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

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

FORWARD THINKING: 'Godchildren Of Soul,' the self-titled audio project featuring soul greats like Rufus Thomas, Sam Moore, and General Johnson along with a dedicated cadre of a cappella, jazz, soul, and hip-hop artists, has found a U.S. home on Rhino Records. It's been recorded since early 1993, and the project featuring Ben Wolff and Andy Dean (who work under the name the Boilermakers) was the ad-agency men behind "Of Soul." Basically, we created a record and asked people to sing on different tracks," says Greenberg. "This is my fantasy of what a record album would sound like if you broke down all barriers so that Jojo could sing on a soul record and the Klezmatics could play on a hip-hop record. It's sort of like those '80s cup commercials when they blended chocolate and peanut butter."

General Johnson and Ramone's duet on "Rockaway Beach" will be the first single, which will be serviced to alternative and urban album radio stations. It also will be worked by music outlets throughout the South in conjunction with Johnson's label, Surfaide Records, says Rhino's David Dorn. Additionally, a dance remix of the Klezmatics' "Crown Heights Affair" will be made available as a commercial 12-inch and serviced to clubs. If the album does well, Greenberg says he'd like to do a follow-up and possibly even mount a touring revue. Sony will distribute the record in Europe.

IT'S BEEN ALMOST a year since that artist we used to call Prince announced that he's changing his name to the unpronounceable (imagine symbol here). He still hasn't informed his unlightened public about the symbol (isn't there a statute of limitations on this?), so we wondered how those who work with the artist pronounce it. We called New Power Generation Records' toll-free number (imagine symbol here) fans. At first, the recorded message skirts the issue, just telling the caller that she can order new releases on the NPG label including "The Most Beautiful Girl In The World." So we pressed the appropriate number on our phone and were rewarded with the information that the song by the "former Prince" could be ordered as a single plus remix ($3.95 cassette, $4.95 CD) or as a maxi-single with five remixes ($5.95 cassette, $6.95 CD), or in the colorful, oversized, limited-edition greeting card package ($10.95 cassette, $11.95 CD) for that special someone. Shipping and handling starts at $3.25, so it is absolutely unbelievable to me that someone would purchase anything over the phone that they could get from their local retailer without paying the service charge. The recording also explains how to join the NPG fan club—for only $29.95 per year, members get discounts on tickets and merchandise, as well as six issues of the NPG fanzine. We think we know how to pronounce that little symbol: how about "Moneymag"?

THIS & THAT: Lisa Barbaris has left her post as head of publicity at East West Records to run Simply Red's U.S. management office and her own independent public relations firm. Simply Red, with which Barbaris has worked since the mid-'80s, will have a new record out in 1996... Roger Taylor has reunited with his Duran Duran mates to play drums on the band's new album of cover tunes. Taylor appears on four tracks, including a version of Lou Reed's "Perfect Day"... The Temptations will have four new tracks on their five-CD boxed set, "The Emperors Of Soul," which will come out on Motown in September... Cracker, the Gin Blossoms, and the Spin Doctors will start a tour July 15. Additionally, Cracker will open three dates for the Grateful Dead June 17-19... Let the Bob Mould onslaught begin! In addition to the Huker Du live album, just released a few weeks ago by Warner Bros., a new Sugar record is forthcoming from Rykodisc. Also, Virgin is slated to release "Poison Years," a 14-song collection that includes five previously released tracks recorded during Mould's solo stint on Virgin... Pearl Jam was named best hard rock act. Kris Kross beat rap group, and Janet Jackson's "janet," album of the year in Scholastic's Student Choice Awards. More than 40,000 students voted... Frank Sinatra, Billy Ray Cyrus, and Natalie Cole are among artists who will perform at Boston's new harborites Pavilion, a 4,400-seat outdoor amphitheater that will be operated by the Don Law Company.
"...the album's sweet serenity is undoubtedly the main attraction for the harried modern listener"

— THE NEW YORK TIMES

"There is an institution of the beyond, both in the recording and in the way people are hearing it."

Father Jerome Webber

— TIME

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Avenue Records
American Finds Deconstruction Addictive
Already-Defunct Act Sees Release Of Its Only Album

BY BRETT ATWOOD

LOS ANGELES—The defunct status of American Recordings act Deconstruction is creating a unique marketing challenge for the label, which must somehow promote the act to retail and radio.

Long-term career development plans for the trio were torn apart when the band's record label maverick Mike Bone, "Deconstruction is already legendary in that they are non-commercial rockers. We've got to reach the Jane's Addiction fans and let them know that this record exists."

The label is looking to college and commercial modern rock radio to generate interest in the one-off project. The first single, "L.A., Song," was serviced May 24 to college radio stations, and is going to the commercial format June 7.

A two-song CD sampler containing "L.A., Song" and "High School/She Says," was serviced to 500 buyers at key national retail accounts in late May.

They found that listeners need to spend time with this record," says Marc Geiger, head of the alternative department at American. "There are no conventional radio stations out there that is not what this record is about. This is not a pop record. It is big, expansive, and dense, but we aren't looking for a way to promote this." To reach followers of the band's musical roots, the label will encourage re-tailing the record as a "must-own" item alongside Jane's Addiction in record bins.

American also plans to include the album in several national listening post programs and "no-risk" retail purchase programs, where the consumer can easily return the record for a refund if they do not like it.

Deconstruction, which is a one-off project, coupled with the defection of Navarro to the Red Hot Chili Peppers, led to the ultimate deconstruction of the group.

"I wanted to do things on a smaller scale," says Avery. "I was interested in letting the music take all the time. I am more interested in project records, rather than all the promotional stuff that accompanies it."

While Arista and Navarro failed over the musical future of Deconstruction, it became clear that the issue of live performance was a pivotal differentiator.

Phil Oakey, the key figure in considered getting a different singer for a proposed live tour, according to Geiger.

More difficulties arose for Deconstruction when it was discovered that a brick-and-mortar version, distributed in the U.S. by BMG, existed with the same name. DeConstruction Records, which had success in the U.S. with Black Box, among others, refused to allow the act to use the name.

"This project was the final deconstruction of Jane's Addiction—the fig leaf in that musical chapter of my life, which made me realize how appropriate the name was," says Avery, who stood firm in his insistence on using the name. "From the get-go, I realized [the name fits—even if it is in a pretentious, 'arty-farty' way."

During the two years it took to complete recording of the one-off project, the Overseas Label Group repaired its U.S. distribution and the issue was resolved.

Avery was inspired to write the lead single, "L.A., Song," after he attended an attitude-laden poetry reading in the city.

"I was a young actor who were reading yet another poem about how this city turns on you," says Avery, who is a native of Los Angeles. "I unexpectedly found myself getting this odd lust of civic pride. After the riots, the earthquake, the fires—I mean, this city is so interesting. There's so much going on here. However, I don't recommend going to L.A. poetry readings."

"The video, directed by Jonathan Reiss, juxtaposes images of modern-day Los Angeles with old footage from the '30s.

"This town has a rich history," says Avery, who contributed heavily to the concept of the video. "I wanted to express the ambivalence that I have for this city—both the negative and the positive."

The Deconstruction creative process was unconventional and, at times, crazed. "I really wanted to do away with the idea of making a single," says Avery. "I put together distinctly different musical parts and slammed them together to see what would happen. This record is fragmented to the extent that we got confused about the musical parts we were creating."

Avery has already put Deconstruction in his musical past as he begins construction of another concept album. "I'm going to go the exact opposite way musically," he says. "There will be a basic, repetitious element to the songs."

The project will fade Deconstruction's Janes Addiction—"the fig leaf in that musical chapter of my life, which made me realize how appropriate the name was," says Avery, who stood firm in his insistence on using the name. "From the get-go, I realized [the name fits—even if it is in a pretentious, 'arty-farty' way."

Words & Music

Manners Can't Miss With PolyGram/Island's Roster

Rarin' to go: With a roster that takes in some of the hottest acts to emerge from the U.K. in the last five years such as Dina Carroll, Marcella Detroit, Lena Flagge, the London Suede, and Credit To The Name of Modern Rock acts "U.K. Manners" manager Richard Manners is eager to start working on the PolyGram catalog he has inherited as managing director of the newly merged PolyGram/Island company in the U.K.

"The two catalogs are complementary," says Manners who reports to PolyGram U.K. chairman Rogers. He is also in international music director and of American Touring Agency, president, ASCAP (on behalf of publisher members) claims that an organizer of trade and consumer shows is illegal and that is it must cease to use its name, but this is not a vicarious infringer for the purpose of copyright law.

"This got 30 years of history behind it, and is strong in reggae and what used to be called R&B in this country, with the likes of Traffic, Manners says. "With PolyGram, Hookman started from scratch eight years ago, and it shows in the new acts we've signed, which have often come about as a result of working with Indies."

Among these are Bjork, signed to hot indie One Little Indian, who has the rights to songs by the SugarCubes, who also signed to PolyGram before splitting up. "The one gap I think we have is in rock music, which we haven't really got into yet," says Manners, whose recent hiring may plug that gap. Matthew Chalk, a former creative manager at peerless U.K. responsible for signing Urban Cookie Collective and singer/songwriter Tony DiBar, is to head up A&R for PolyGram Music, while the search is still on for a creative manager for Island.

One of the differences Manners is "the bidding for new artists is as fierce as it ever was. But I think that the bidding for some acts got so crazy that some rash decisions were made, and then the publishers couldn't support them for several albums." Administration of both catalogs had already been merged, but the companies will shortly be under one roof. A&R, with Manners and PolyGram's vice president of marketing, Kim Thompson responsible for both.

Manners estimates that the two catalogs each have "a cream of about 10,000 titles."
Blue Aeroplanes Take Flight Again With Beggars Banquet Set

BY DAVID SPRAGUE

NEW YORK—When pressed to divulge his influences, Blue Aeroplanes front man Gerard Langley ticks off a slate that includes poets John Ashberry and W.H. Auden—a list that’s not altogether surprising, given Langley’s spoken delivery and elliptical lyrics. Those characteristics remain at the fore on the band’s sixth U.S. album, “Life Model,” which will be released on Beggars Banquet July 12.

“Life Model,” which was issued in Britain as the beginning of the mercurial band’s first American release since “Beatsongs” came out on Ensign/Chrysalis in 1991—just months before the reorganization that saw the label absorbed into the EMI Records Group.

“It seemed like we were on the verge of something in the States,” says Langley. “We had a single [‘Yr. Langley’s spoken delivery was like a Singles’] that’s been strong. Other stations, however, are for expanding the Aeroplanes’ cult: “There is a vocal minority that champions this band’s cause, particularly in the press, where we have started our campaign very early on.”

While more aggressive than some of the Bristol-based band’s latter-day work, “Life Model” retains the arty temperment that has proved so fascinating for that vocal minority. More than two dozen guests—including string and woodwind players, a Francophone backing singer, and interpretive dancer Wojtek Dmochowski (a member since the band’s inception)—augment the distinctive three-guitar lineup.

“When we started out, everyone thought we were just a pop band, because the music scene in Bristol was so extreme and anti-melody,” says Langley. “That gradually changed and we were considered an art-pop band, of which there’s room for five or six in the world at any given time. But with R.E.M. and U2 moving up and out, there’s probably enough room for us now.”

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PARTON, MOREJON, WARNER MUSIC ARE TOPS FOR BMI

(Continued from page 15)

it was a No. 1 country single for her in both 1974 and 1982 (in different versions). This win came BMI Country Awards, with the song "Cowboy" having racked up 3 million performances.

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

Kenneth "Babyface" Edmonds, Antonio "L.A." Reid, and Daryl Simmons also were big winners, with four awards each for their songwriting. BMI-associated firms from BMI Music Publishing and Sony Music tied for second place with 10 awards each, with BMI Music also receiving special recognition for the college awards.

Other multiple award winners among publishers are Foreign Imp-"L.A. Reid." Dany Davis, BMG Music Inc., Nine Songs Inc., Sony Songs Inc., Warner-Timerlane Pub Corp.


"I HAVE TO TOLD YOU Lately" Van Morrison, Songs of Milligan Interna-


"YOU DON’T WALK" Edmonds, Reid, and Simmons; "I Have To Told You Lately" Van Morrison; "Just Another Day" by Morejon and Gloria Estefan; "Love Is" by Michael Caruso and John Keller; "No One Else On Earth" by Stewart Harris; "Perfect World" by Lucinda Williams; "Sometimes Love Just Ain’t Enough" by Patty Smyth & Scandal. With" by Soney Lemaire; and "A Whole New World" by Alan Menken.

A complete list of winners appears below.

Complete List of BMI Song Winners

www.americanradiohistory.com
Martell Dinner Has The Blues For Tom Freston

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

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

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

Tony Martell greets VH-1 president John Sykes.

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

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

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

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

Enjoying the festivities, from left, are John Sykes, president, VH-1; Tom Freston's son Andrew; Freston; Judy Miller of The New York Times; Philadelphia air personality Jerry Blavat, of WPGR and Geator Gold Radio; and Seymour Stein, president, Sire Records.

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

Mingling at the gala, from left, are Tony Martell; U.S. surgeon general Joycelynn Elders; and Frank J. Biondi Jr., president/CEO, Viacom Inc.
Wildly successful: If Kenny Chesney's recent in-store appearances in Tennessee are any indication, Capricorn Records has hit a home run on its hands.

Capricorn VP/sales Bob Goldstone says every retailer in Knoxville, Tenn., the hometown of the country singer, requested an in-store with Chesney. The first appearance, at Cat's Records and Tapes on the eve of the May 17 release of his debut, “In My Wildest Dreams,” drew 400 enthusiastic fans inside and another 500 outside the store, according to Goldstone.

“I've never had an in-store like this,” he says. “He performed inside the building, then the store manager got his pick-up truck and Kenny got in back of it with his guitar and played for the people outside.”

Goldstone says some of the fans also attended Chesney's appearance the previous week at a WIVK-FM Knoxville-sponsored concert. On May 17, WIVK announced a second in-store at Doe Jockey in Knoxville, where 250 fans showed up at lunchtime. Capricorn then began running spots on the station at 3 p.m. to draw listeners to the 7 p.m. in-store at Cat's, where another 250 fans and television news crews showed up.

With retail support already going strong, Goldstone isn't too worried that radio isn't picking up on the first single, “The Tin Man,” yet. “It's a ballad, and with Garth Brooks and Alan Jackson and other weighty-weights having balled out, there's just so many slots, he says. "We're not going to give up on it, though, because there is some action. CMT and TNN have it in medium rotation."

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

The nine-track album is priced at $13.98 and is available only as a Digipak CD.

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

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

None of the songs on “No News for the Weekend” have been released in the U.S. The new mix of “Blue,” from “A Storm In Heaven,” and Wood’s “Woke the Geeze Go” from the band's U.K. EP “Blue,” are the first offerings for college and modern rock radio.

Wass says the label is working on a retail program for the Verve and labelmates fellow Lollapaloozans Smashing Pumpkins and Shonen Knife.

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

“We're concentrating on building a story at A&A with the album,” says Marcia Edelstein, senior director of marketing at Elektra.

The label serviced album alternative outlets initially with "And If Venice Is Sinking," and then with the album, which was released May 10. College radio also was serviced, and album and modern rock outlets such as "CIMA" 98X, Definit and CFNY Toronto have shown interest as well.

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

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

The 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 chart, new to this Top 25 of the Top 60 Artists or Top Country Albums chart, or in the top five of any other Billboard chart. The Heatseekers chart contains no exclusions, and is immediately noticeable to anyone on the heatseekers chart. All albums are available on cassette and CD. *Artist* indicates the record label and/or distributing label (e.g., I P to Industry, A & M to Atlantic). All sales are for the previous week, ending Sunday, May 1.

Compiled for week ending June 6, 1994 from a national sample of retail store and rack sales reports; compiled and provided by SoundScan.

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**REGIONAL HEATSEEKERS #1'S**

**PACIFIC**

Big Head Todd & the Monsters, Sister Swetly

West NX CENTRAL

Adrian Sander, They're All Gonna Laugh At You

East NX CENTRAL

Adrian Sander, They're All Gonna Laugh At You

South CENTRAL

The Mavericks, What A Crying Shame

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 chart, new to this Top 25 of the Top 60 Artists or Top Country Albums chart, or in the top five of any other Billboard chart. The Heatseekers chart contains no exclusions, and is immediately noticeable to anyone on the heatseekers chart. All albums are available on cassette and CD. *Artist* indicates the record label and/or distributing label (e.g., I P to Industry, A & M to Atlantic). All sales are for the previous week, ending Sunday, May 1.

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**THE REGIONS ROUNDUP**

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

**PACIFIC**

1. Offspring, Smash, Atlantic Records
2. PREPARE, Maverick the Album
3. Celtic, EMI/Capitol
4. NOSHA, Everything's a Sunset, A&M Records
5. The Mavericks, What a Crying Shame
6. The Moonshine, Go Fat
7. Adscan, They're All Gonna Laugh At You
8. Mos Def, Black On Both Sides, Rawkus
9. Tom Sneshko, Straight From the 'Vim
10. Los Angeles, The Byrds, Epic Records

**SOUTH CENTRAL**

1. The Mavericks, What a Crying Shame
2. Smokin', Atlantic Records
3. The Moonshine, Go Fat
4. The Mavericks, What a Crying Shame
5. The Moonshine, Go Fat
6. Smokin', Atlantic Records
7. Adscan, They're All Gonna Laugh At You
8. Mos Def, Black On Both Sides, Rawkus
9. Tom Sneshko, Straight From the 'Vim
10. Los Angeles, The Byrds, Epic Records

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**Not So Slick**

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Compiled for week ending June 6, 1994 from a national sample of retail store and rack sales reports; compiled and provided by SoundScan.
Sax Player Finds 'Common Ground'
Harp's 2nd Album Launches Blue Note Subsid

**BY DAVID NATHAN**

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

In addition to a remunerable performance at the presidential inauguration celebration in January 1988, when the world witnessed Harp in a sax duet with President Clinton (who initially misidentified Harp as Joe Henderson), the Houston-born musician was featured on a weekly basis for nearly nine months in the TV musical "The Arsenio Hall Show.

Tom Evered, VP of marketing for Blue Note, says the label's intention is "to take advantage of low-key known Harp's success has been as a player. We want to connect the visual image he's created via television with radio listeners and heighten his profile as a musical personality.

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

"I talked with George Duke who produced Harp's debut and was the executuve producer for his new set, and he felt I should produce the second album," says Harp, who wrote 10 of the 13 tunes on it.

The album includes strong covers of the Thelonious Monk classic "You Make Me Feel Brand New," and "Love You To The Letter"—a song originally included on Anita Baker's "No One's Gonna Love Me Better" album. While Harp's intense sax style is the album's main focus, his skills as a vocalist are displayed on two cuts, "I'm Sorry" and "Where Do We Go." His abilities as a keyboardist also can be heard throughout the album.

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

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

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

Harp, whose past road work has included stints with Anita Baker, Teena Marie, Kenny Loggins, Sheena Easton, George Duke, and Marcus Miller, says the experience of producing himself was particularly challenging. He continued, "I've got the music, and there were times when I had to tell myself this is it, when it came to a particular take," he says. "You've got through this thing of wondering whether I should fix something, and"

**FRONT PAGE NEWS**

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

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

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

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

On June 28, MCA will release the slow-dance ballad "Come To Poppa," Front Page's first single. Turner describes the song as a special message from a man to a lady. "It's a feel-good song of comfort that's especially for the ladies," he says. Batchelor says "Come To Poppa" will go to R&B and college radio first. The video already has been added at BET, and MCA continues to work the clip at other R&B and top 40/hymn-crossover video outlets nationwide.

She says the record also is being played at unconventional outlets like supermarkerts and retail clothing stores "to make sure the music is heard."

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

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

1. **DIARY OF A MAND BAND**
2. **THE TRUTH**
3. **RHYTHM & BLUES**
4. **THE BEAUTIFUL EXPERIENCE**
5. **WHO'S THAT GIRL**
6. **STREET LIFE**
7. **YOU FIT IN**
8. **THE NEW 2 LOVE CREW**
9. **YOU FIT IN**
10. **THE NEW 2 LOVE CREW**

**New**

1. **THE BEAUTIFUL EXPERIENCE**
2. **WHO'S THAT GIRL**
3. **STREET LIFE**
4. **YOU FIT IN**
5. **THE NEW 2 LOVE CREW**
6. **YOU FIT IN**
7. **THE NEW 2 LOVE CREW**

**Hot Shot Debut/Heatseeker Impact**

1. **CREED**
2. **ANGEL**
3. **JACKSON 5**
4. **RIDDIM KING**
5. **THE TEMPTATIONS**
6. **THE TEMPTATIONS**
7. **THE TEMPTATIONS**
8. **THE TEMPTATIONS**
9. **THE TEMPTATIONS**
10. **THE TEMPTATIONS**

**New**

1. **SHARON JOPSON**
2. **ANGEL**
3. **JACKSON 5**
4. **RIDDIM KING**
5. **THE TEMPTATIONS**
6. **THE TEMPTATIONS**
7. **THE TEMPTATIONS**
8. **THE TEMPTATIONS**
9. **THE TEMPTATIONS**
10. **THE TEMPTATIONS**

**New**

1. **SHARON JOPSON**
2. **ANGEL**
3. **JACKSON 5**
4. **RIDDIM KING**
5. **THE TEMPTATIONS**
6. **THE TEMPTATIONS**
7. **THE TEMPTATIONS**
8. **THE TEMPTATIONS**
9. **THE TEMPTATIONS**
10. **THE TEMPTATIONS**
**Hot R&B Airplay**

Composed from a national sample of POP (point of sale) airplay data, this chart reflects an average of two-week airplay with a breakdown of channels. This data is used in the Hot R&B Singles chart.

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<td>AEROSMITH</td>
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| 2   | LADY MARMALADE | Patti Labelle & Mistinguett | New Bk.
| 3   | I'M GONNA MAKE LOVE COME YOUR WAY |ateful Stewart | Vinyl Int'l |
| 4   | WHY DON'T WE START OVER | Robert Cray | Capricorn |
| 5   | LIKE A GUN | Slick & The Three | Virgin |
| 6   | SOUL | Janet Jackson | Virgin |
| 7   | A NEW DAY HAS COME | The O'Jays | Westbound |
| 8   | I'M NOT LEAVING | The Jackson 5 | Motown |
| 9   | SHOCK | Rick James | Polygram |
| 10  | COME TO MY OPENING | Alice Cooper | Epic |

**Hot R&B Singles Sales**

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**Billboard**

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STONE TEMPLE PILOTS, SPIN DOCTORS KICK OFF SUMMER ALBUM RELEASES

(Continued from page 16)

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

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

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

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

Other rock releases scheduled for June include "Street Angel" by Stevie Nicks (Atlantic, June 7); "The Last Temptation" by Alice Cooper (Epic, June 7); "Pure And Simple" by Joan Jett & the Blackhearts (Blachheart/WB, June 14); "Peace 4 Me" by Jason Bonham's new group, Motherland (600 Music/Epic, June 7); and "Sky Valley" by Kansas (Epic, June 21). A good of modern rock releases is expected in June, led by "Suicidal For Life," the latest from punk rock act suicidal Tendencies (Epic, June 14), and "Betty," the sophomore release from Helmet (Interscope, June 21).

Other modern rock releases include "Park Life" by Blur (SBK/EG, June 14); "Jewel" by Marcella Detroit (London/PLG, June 21); "Split" by Push (4AD/Reprise, June 14); "One Step Ahead Of The Spider" by MC 900 Ft. Jesus (American, June 28); "Tales From The Urban Frairies" by Popjays (550 Music/Epic, June 21); and "This Perfect World" by Free Johnston (Elektra, June 28). Tanya Wynette expands her country horizons with her new Epic release, "Without Walls," due in stores June 28.

The much-anticipated album features duets with Elton John, Sting, Joe Diffie, Cliff Richard, Aaron Neville, Lyle Lovett, Smokey Robinson, and Wynonna. Country musicians are maintaining their prolific pace. Among the June releases are "No Ordinary Man" by Tracy Hyrd (MCA, June 7); "When Love Finds You" by Vince Gill (MCA, June 7); "Men! Be Boys" by Billy Dean (Liberty, June 14); "Feel It Good Train" by Sunny Skrew (Mercury, June 21); "Who I Am" by Alan Jackson (Arista, June 28); "Wishes" by Lari White (RCA, June 14); and "Read My Lips" by Chet Atkins (Columbia, June 28).

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

Other June pop releases include the self-titled debut album by Reflect (Reprise, June 14) and "Hear" by David Sanborn (Elektra, June 7).

Keith Sweat returns June 28 on Elektra with "The Freak Is On." The album, originally scheduled for release April 19, will be supported by a national tour later this summer. R&B fans will have plenty of new music from established favorites in June, including "Through The Fire" by Peabo Bryson (Columbia, June 14); "Gems" by Patti LaBelle (MCA, June 7); "Ghetto Love" by Melvin Riley (MCA, June 21); "21... Ways To Grow" by Shanic (Motown, June 21); "Join The Band" by Take 6 (Reprise, June 25); and the first album in 13 years, as yet untitled, by War (Avenues/Rhino, June 7).

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

Eazy-E bows his new street rap group, Bone Thugs N Harmony, with the EP "Creepin' On Ah Ce Up," due June 21 on Ruthless/Relativity. Other key releases for June include "The Big Bada$$" by Ant Banks (Jive, June 14) and self-titled albums from the Beatnuts (Violator/Relativity, June 21) and Blackstreet (Interscope, June 21).

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

Assistance in preparing this story was provided by Travis Miller Rosenblum in New York and Peter Cronin in Nashville.
The Richness of Black Music

There's Nothing Like A Wealth Of Talent To Pay Tribute To Black Music Month
W

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

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

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

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

Debuting R&B acts also made it to the top of the chart. Silk’s “Loose Control,” H-Town’s “Fever For Da Flavor” and Toni Braxton’s eponymous album “Liberated” were among the top new entries.

Where hip-hop and rap all but monopolized the 1993 R&B album chart, R&B music continued to dominate the Hot R&B Singles chart. Crossover hit “I Will Always Love You” led the way, sitting at No. 1 for seven weeks. Between brief interludes by popular hip-hop tracks, new R&B acts had significant stays in the top slot. While Jade’s “Don’t Walk Away” managed to push as high as the runner-up single post in February ’93, SWV’s “Right Here (Human Nature)” “Down” pushed through to the peak position, where it remained for nine weeks. Silk’s “Freakshow” did the same for seven weeks, while Dr. Dre’s “Gangsta Lean” came on strong with its innovating gangsta doowop sound to occupy the top slot for six weeks.

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

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

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

Double-platinum wonder R. Kelly, who has experienced undeniable songwriting success with his own material, also scored well in that department, writing lyrics for Hi-Five, Billy Ocean and Aaliyah, a debut artist on her first album titled “Diary Of A Mad Band.”

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

One of the most prolific songwriters over the last 30 years is Steve Wonder. His most current credit is inclusion work for projects by such acts as Jodeci, De La Soul and Portrait.

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

Another big winner has been Jodeci, which spent two weeks in the top five albums slot with its set “Diary Of A Mad Band.”

Where “Menece II Society” and “The Bodyguard” led all soundtrack corners, going to the No. 1 position, “Above The Rim” is the first soundtrack of ‘94 to sit atop the Top R&B Albums chart.

Hopeful new acts trying to make a name for themselves in ‘94 are many. Songs from debuting talents that have made the Top 10 of the Hot Rap Singles chart so far this year include R. Kelly’s aforementioned discovery Aaliyah and her set “Back And Forth,” Ali-A-One’s gold “So Much In Love,” Zhane’s “Groove Thing,” Xcape’s No. 1 gold “Understanding,” Domino’s gold “Getta Jam” and Toni Braxton’s gold “Breathe Again.”

 Acts turning in hits in late ’93 or early ’94 that have certified platinum include Tevin Campbell, Jodeci, Icie Cube, Xcape and Shaquille O’Neal, double-platinum Sisqo-Pepa, Easy-E and R. Kelly, and triple-platinum Snoop.


Albums by new artists that have made the Top 20 on the Top R&B Albums chart so far this year include Nas’s “Illmatic,” Sly Stone’s “Aka The Rugged Child,” D’Cicle’s “Things That Hood,” Easy-E’s “Order Of The Pack” and Donnie’s gold selling eponymous album. Aaron Hall’s “The Truth” and Shaquille O’Neal’s “Shaq Diesel.”

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

BY J.R. REYNOLDS

Debut chart-topper Toni Braxton

A Tribe Called Quest struck gold in ’94.
Independent retailers who specialize in R&B music have found that by banding together, they can get the labels to listen longer and harder. In several cities across the U.S., small R&B music stores are forming alliances for trading information and putting pressure on record companies to give them marketing money, promotional materials and more.

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

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

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

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

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

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

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

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

One independent retailer who has a leg up on his competitors because he provides a service to which his area apparently does is Amos Kraton. His Dazz II Drive-Thru Records, in Camden, N.J., is a store that, as its name suggests, sells music from a drive-through window as well as from the 20,000-square-foot store inside.

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

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THE RCA RECORDS LABEL

AFRO-PLANE
THA ALKALOIKS
THE ALMIGHTY RSO
JOHNTA AUSTIN
BAS BLASTA
BLACKGIRL
CANDY DULFER
WARREN HILL
FRIDAY JACKSON
KRONIC
LIL HAITIAN
MADKAP
MARION MEADOWS
ME PHI ME
ME 2-U
MOBB DEEP
PRIME
CHANTAY SAVAGE
SHA'DACIOUS
D.A. SMART
SWV
TOP QUALITY
TRIPLE THREAT
VOLUME 10
MARTHA WASH
VERONICA WHITTABY
WU-TANG CLAN
ZONE 7
soundtracks continue to demonstrate profitability, labels increasingly tap them as a source of exposure for their R&B artists. Soundtracks are essentially compilation albums, so new artists can find themselves sandwiched between headlining artists, thus boosting their own visibility. And to be included on a soundtrack is to gain a captive audience—as was the case with debut Deafy Row/Interscope artist Warren G. His single "Regular" became a popular radio and retail track after being featured during the final credits of New Line Cinema’s "Above The Rim." An added bonus for the new hip-hop artist was being on a project that featured top names in his genre, including 2Pac, Snoop Doggy Dogg, H-Town and the album’s supervising producer, Dr. Dre.

From the film company’s perspective, Toby Emmerich, executive VP of music/production for New Line Cinema, says that featuring new artists on soundtracks is not a hindrance, as long as the music is good. "When there’s a very emotional scene playing and you’re looking for a certain kind of flavor, the right kind of song will bring it home," he says.

Despite the possible boon for new recording artists, Kathy Nelson, senior VP/GM Soundtracks for MCA, says the quality of the film comes first. "I’m first concerned with what the filmmaker needs, because that’s the most important thing," she says. "Then we look to our company to see what will work, and when I can’t find anything on our roster, then we go outside.

MCA Records is utilizing the soundtrack to Splice Lee’s film “Crooklyn” to help enhance the debut of 40 Acres And A Mule Music’s/EMC vocalist Marc Dorsey. “He’s a brand-new artist," says Nelson, "and he did the first single of the soundtrack, ‘People Make The World Go Around.’”

Nelson says that being featured on a soundtrack can provide key exposure prior to an artist dropping his own album, noting that MCA did the same thing with Aaron Hall’s debut solo single, “Don’t Be Afraid,” from the soundtrack to the movie “Juice.” Barry Weiss, senior VP/Junior VP/GM Soundtracks for Jive Records, says that having the lead single on a soundtrack is an important marketing move for any artist. "Just like with a regular album release, the greatest amount of focus is on the first single," he says. Jive recording artist Spice I. E. received a marketing boost from having the first single off the "Menace II Society" soundtrack, according to Weiss. The artist’s eponymous first album, released in April ’92, and "187 He Wrote," his September ‘93 second set, went gold nearly simultaneously, in part because of the exposure the artist received from being featured on the "Menace II Society" soundtrack.

"The film played a part in Spice’s 1’s album success, with "Tripped Gotti No Heart" leading the way," says Weiss. "But it was only one part of a greater marketing plan." Sometimes a new act can enter a situation where everything it touches turns to gold—or platinum. "When LaFace released the ‘Boomerang’ soundtrack to radio, BDS recorded 400 to 600 detections on Tom Brown’s ‘Love Shoulda Brought You Home’ before we even began working it," says Kirk Bonin, senior director of sales and marketing for Arista Records. "We knew then that we had something special. And it was the soundtrack that helped pave the way for Toni six months before the release of her own album.” That track became the first single off the Grammy-winning "Toni Braxton" album, which is multi-platinum.

"Boomerang" opened in July ’92, with Braxton’s single, "Love Shoulda Brought You Home," dropping two months later. "Toni Braxton" didn’t go to retail until July ‘93, more than a year after her soundtrack single. "But during that time, we kept awareness of Toni up around the business by showcasing her at trade conventions around the country," says Bonin.

Cassandra Mills, president of black music for Giant Records, says an advantage to having an act on a soundtrack that also has an upcoming album is the extra marketing dollars available. "The label has its budget, but you can also take advantage of the soundtrack’s budget to help increase exposure for your act at radio and with the consumer," she says.

Giant recording act Jade was first introduced to the public through "Class Act," a film that had only modest success. Despite the film’s performance, Jade was able to go on and become one of the biggest new acts of the year. Mills credits Jade’s success to the overall marketing campaign of the act, of which the soundtrack was only a part. "Having an act on a soundtrack is good, but you have to have both the music and then a plan that reaches beyond any benefits you might receive from the exposure there," she says. "The movie wasn’t there for us, but we weren’t solely dependent on the film to drive our push with Jade.”

Mills says that when trying to successfully promote a single off any soundtrack, the music has to translate well to radio. Combining film and music offers a broader consumer base on which to work. Says Mills, "The added exposure from the movie theater and with the soundtrack gives you more bang for the buck when you’re marketing your acts," she says.

Another soundtrack success for Mills was Giant’s "New Jack City," which helped propel the label’s debut act Color Me Badd with its single "I Wanna Sex You Up." The single spent two weeks at No. 1 on the Hot Rap Singles chart in June—and four weeks at No. 1 on the Hot 100 Singles chart. "The film was an overwhelming box office success and garnered lots of press for the group, which helped make their debut a success," says Mills.

New Line’s Emmerich says that a cooperative relationship exists between film companies and record labels when it comes to using new and choice artists. "There are situations where a label might offer a film company a superstar singer, but include in the package one of its smaller acts," he says. "Both sides benefit because of the promotional and marketing value that you’re after.

Weiss says Jive continues to look for opportunities to use new and veteran talent on movie soundtracks as a way of increasing overall exposure to the public.

"Zombi Screen Music is an entity that is designed to look for these opportunities," he says, citing the Jive/Hollywood Records collaboration for the soundtrack to the upcoming film "Low Down Dirty Shame," featuring Keenan Ivory Wayans. Look for the soundtrack at retail September ’94, with the film to open the following month.
JADE
CHRISTOPHER WILLIAMS
HAMMER
COLOR ME BADD
COMPANY

AND INTRODUCING IN SUMMER '94

AHMAD
TONY THOMPSON
SHELLO
5TH POWER
SHUG & DAP
ROCQUÉ

©1994 Giant Records
Daniels says he and other Chicago retailers hope to set up a local alliance. He currently is part of an informal nationwide group, the National Independent Retailers, and says, “The labels are aware we are communicating.” He adds that the group is “getting ready to go to the next level—get a director, maybe a membership drive. It’s not to compete with NARM but to tie into it.”

In Atlanta, Forbes operates eight R&B stores yet doesn’t feel he has the power of a chain. “I have bought direct,” he says, “but I had such a bad experience I don’t want to deal with them. They couldn’t accept a black person buying direct.” He gets more respect from the one-stops, but because that market has been consolidating, he says he sometimes finds it hard to get product when he needs it.

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

Beal says his Detroit area stores accept cassettes from unsigned artists on consignment: “We don’t turn a rape down.”

Despite their differences, independents and chains alike have to deal with the policies set down by the majors, such as the refusal to take back CDs that have been opened and the elimination or real-term supply of vinyl. “Customers demanded it and I couldn’t get it,” Forbes says of vinyl. “But the stuff I had, I got stuck with.”

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

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The Debut Single
STEVE IVORY

"My Love Song"
From the forthcoming album, THE IVORY TOUCH.
Written, produced and arranged by Steve Ivory.

Available on Pallas Compact Disc (52180-2) and Cassette (52180-4)

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INDEPENDENTS

The R&B Mainstays Maintain Momentum
Veteran Artists Are Heard On Samples, Smaller Labels, Big Tours

BY DAVID NATHAN

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

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

With major companies already overloaded with new acts, three independent labels in particular have emerged as front-runners in supporting the careers of R&B artists.

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

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

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

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

Ichiibans’ executive VP, Nina Easton, notes “the label was really founded on R&B. The first four albums we put out were by Curtis, Clarence, William Bell and Slave. Now, about 23% of our 30-or-so yearly album releases are R&B-flavored.” Easton says that, aside from the core fan base many artists have built over two or three decades, “sampling by rap acts has introduced a whole new audience to the music of people like Curtis [Mayfield].”

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

Many ‘60s and ‘70s R&B acts have found career continuance thanks to

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BILLBOARD SPOTLIGHT
ONE YEAR
THREE ALBUMS

DEATH ROW
RECORDS

Dr. Dre–The Chronic
Snoop Doggy Dogg–Doggystyle
Above the Rim–The Soundtrack

10 MILLION UNITS SOLD

IT'S ONLY JUST BEGUN...

Co-Founder/CEO: Suge Knight  Co-Founder/CEO: Dr. Dre
to constant touring overseas. Artists like Millie Jackson, Ben E. King, The Four Tops, Martha Reeves & The Vandellas, Jimmy Ruffin and Jr. Walker are among those who make Europe and Japan regular stops on their yearly itineraries.

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

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

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

While some '60s R&B acts are often fortunate in maintaining their popularity overseas, it seems only the upper echelon of '70s acts receives similar acclaim. Some groups from that era are also able to continue their recording careers with major label affiliations. The Isley Brothers' record for Elektra, Earth, Wind & Fire is paced to 100,000, and War has a new release, "Peace Sign," coming this summer on Avenue Records.

Indeed, Avenue's Bruce Garfield maintains that War's catalog of eight albums has generated 500,000 in total sales since mid-'72. "The Best Of War," released in 1979, was the label's first attempt at a "best of," and the band's third consecutive tour schedule has kept them visible. "War's music also has been used consistently in movies," notes Garfield, mentioning "Dazed & Confused," "Colors," "Round Trip" and "TNT" movie "The Cisco Kid," as examples. "Also, the group's '70s music has been heavily sampled, and that has helped create a new awareness of their work," adds Garfield. Indicative of their current viability (even in the absence of a major label contract since 1983), the band is embarking on a national tour this summer.

As challenging as it may seem, it's clear that certain R&B acts from the '60s and '70s have been able to sustain and maintain careers, although, concludes Isoton's Earle: "It's sometimes difficult for them to deal with the new reality mentally. When you're used to having No. 1 hits and gold records, it can be tough adjusting to the changed marketplace. But we've found that once artists get past what may be unrealistic numbers, they know that we'll get their product out there and they will be paid.

R&B Revival Re-activates Reissues

While some R&B artists from the '60s and '70s have struggled to survive in a changed marketplace, the classic soul music they created lives on—thanks to a reissue boom that shows no signs of slowing down. Labels like Motown, Rhino (through access to Atlantic and other labels), The Right Stuff (with material from Hi and Philadelphia International), Fantasy (through Stax), MCA (with Chess, ABC and Duke/Peacock), Legacy (Sony's reissue imprint), EMI and indie label Collectables have ensured catalog life for a number of traditional R&B artists.

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

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

While Rhino Records' success has been built on its dominance in the reissue arena, the label's access to the Atlantic vaults has resulted in a substantial increase in the number of classic R&B reissues. Rhino's managing director of A&R, David McLees, says the label initially explored the area "about five or six years ago, with a series called 'Soul Shots' and selected releases on artists like J.B. and Dionne Warwick. Then, at the end of 1989, we did a whole series of '70s soul called '70s Soul.' It was a 15-volume series, and it did very well for us."

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

---

*R&B Revival Re-activates Reissues*
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Black The Vote

NARAS Encourages African-American Participation In Grammy Selection

BY J.R. REYNOLDS

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

Each Grammy music category has a corresponding screening committee that compiles and sorts nominations into specific categories for the Grammy nominations process. Wayne Edwards, senior director of media and artist relations for Mercury Records, and former R&B screening committee member, says that it’s during the screening-committee sessions that artist and song nominations are placed into specific categories to be voted on by the Grammies. “Without the right number of voices in those committees, African-American members get overruled on the movement of R&B artists to top charts that perhaps shouldn’t be moved,” says Edwards.

Ornetta Barber Dickerson, VP of black music marketing for WEA, has been involved in the screening process for years and says that people interested in trying to make a change right after the Grammy’s, but enthusiasm left by the capable in place. She complain that a lot of people who are NARAS-qualified don’t bother to join the organization. “It’s only $65 to join,” she says. “And onsite participation amounts to only a couple of days a year to meet and put artists in the right category.”

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

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

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

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

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

Age is also a consideration. “It seems like the average age of the membership is around 40,” Chaconer says. “So it’s kind of hard for them to have a broader scope on some of the younger-driven music styles.”

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

Michael Greene, president of NARAS, reports the situation is improving but says he’s still very disappointed with levels of black participation. “I want NARAS to be a reflection of the voices it serves,” he says.

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

Greene says NARAS has local chapters in seven cities: Los Angeles, San Francisco, Chicago, Memphis, Nashville, Atlanta and New York and wants to see more minority representation. Says Greene, “On Billboard’s (Hot 100 singles) chart, in a large percentage of the stores, blacks are involved in some capacity. We must get them involved with the organization—on local boards of governors and on the national board of trustees.”
Taking music from the streets.
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The Original Hip Hop, Old School Reunion Album: RAIDERS OF THE LOST ART featuring: Afrika Bambaataa, Furious 5, Kool Moe Dee, Treacherous 3, Kurtis Blow, Busybee, Sugarhill Gang, Da Original

Radio Remains True Blue To R&B Perennials

BY CARRIE BORZILLO

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

There is a culture bond," explains WZAK Cleveland PD Lynn Holloway. "With artists like the Temptations, where the audience has stuck with them over a period of time, there is a bond with the audience and with black radio stations and DJs. R&B radio is more like a family thing."

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

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

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

On the other hand, WVEE Atlanta PD Tony Brown says adding a song depends more on the actual music. "An established name helps," notes Brown, "but there is so much competition now with new artists that we have to pay close attention to not just the name but the production of the music."

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

"With lyrical content starting to be an issue, you can stick to stable artists like Luther, who typically do well," says Holloway. "It would be nice to say we're filling the void with never artists, but typically we're filling it with older product or never snub by stable artists," he says. "It depends on what's important to the station."

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

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

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

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

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

The Temptations still lure radio listeners.
MUSIC WITHOUT BORDERS
RHYTHMS BEYOND TIME

MOTOWN EMBRACES THE SOUNDS OF OUR CULTURE

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Touring Trials And Tribulations

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

By Gil Griffin

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

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

After listening to Levert recite the long list of expenses, his claim of touring being a losing proposition is easy to understand. "Renting a tour bus can cost up to $5,000 a week," Levert says. "Then you have to pay the bus driver and pay for gas and insurance. If you have a six-piece band, you probably have to pay them $800 a week, get them hotel rooms and pay them per diems. Even if you have a four-to-five-man group, your expenses may come up to $15,000 a week."

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

Sherr Hugley is the Director of Marketing and Artist Development for Tiviz Productions in Cleveland, Ohio. Ironically, she says mass exposure may be hurting rather than helping some R&B acts, as they get ready to tour. "It's very difficult to tour now with the dominance of cable TV," says Hugley. "People can see groups performing in videos on MTV and BET, or on shows like 'Arsenio.' In the past, the mystique was there. But now, people can hear music on the radio and see them in videos."

Phil Casey, VP of urban music at Los Angeles-based BCM, one of the country's largest concert promotion agencies, says radio formatting, which began in the late 1980s, has also hurt R&B touring. "Formatting has hurt the ability to sell more records and concert tickets," he says. "Formatting reduced the number of people who could hear black music. Historically, R&B stations have had less wattage and less listener appeal.

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

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

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

506 pages, 7 x 9 1/4, 200 b&w illustrations. 0-8230-8285-7. $21.95 (paper)

INDEPENDENTS

Continued from page 48

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

CD sales are growing, though. Daniels points out that the black market was "overlooked as far as CD singles, but now they're paying closer attention." The reason: More people are installing CD players in cars. As for used product, that doesn't seem to be a significant business in R&B stores. Says Keaton, "I don't believe in doing things that cause the artist to suffer or that cause the industry to suffer."

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

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

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

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

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

in celebration of
black music month 1994
and the artists who create the tradition
Living. Breathing. And waking up the house.
DAJAE RETURNS TO BRIGHTEN DAYS (AND NIGHTS)

BY LARRY FLICK

After touring clubbers for a few months, Nervous Records has finally issued "Nite Life" by Kim English, a wickedly infectious party anthem produced by Ten City. English has a smooth and stylish voice that is soothing and butt-shaggin' percussive breaks. The cut gets an extra bit of credibility via several ruggers from Deep House Network, who provide an insistent, propulsive bottom and swirling synth loops. CD fans can get the original version of "Nite Life" on MuzikBreakdown, Volume Two, a compilation of the label's better singles.

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

It is a pleasure to welcome Doubles, a Chicago house act who may very well be the best house act to hit the airwaves in the last few years. Front man Dany's pipes are maturing well, and he has developed a soulful edge that is best showcased within this track's breezy, hi-NRG/disco context. As testament to the chipper, the rhythm is light and fresh, with a splash of some beachfront bling.

BANGIN' THE TRIBAL DRUM

Few indie labels are as consistently high on quality and innovation as the New York-rooted Tribal American Records label. The result is a behemoth label principal Rob DiStefano has paved a solid underground path with 12-inch singles and compilations, and the label is poised to not only broaden its creative scope, but also to strengthen its commercial muscle. On "Obey, Obey" from the album of the same name, the agenda is "Are You Satisfied?" by the Daou, a smokey deep-house producer by the act with David Morales. Don't forget to have a nosh on the previously unreleased remix of the No. 1 1992 hit, "Surrender Yourself!" Also coming is the U.S. release of two yummy Italo imports, "Girls?" by Namby Pamby, and "I'm Ready (For Your Love)," by MCJ Featuring Davina. The latter has noteworthy new interpretations by Hex Hector and Darrin Friedman. Two of our personal favorites, "Love, Pumpin,'" a U.K. gem by Thyrone Girls, and "The Dance," a little heard import by Holland's Sublime State, offer more of the label's brightest, most pop-friendly offering yet, while the latter has an obvious, church house rawness. And if that is not enough to warm your turntables, there is "Hot Little Body," and Cardwell's collaboration with Fred Wesley and Behavior. Mixes range from decidedly mellow and chillin' to appropriately forceful.

Currently in the studio completing future Tribal America cuts are Junior Vasquez, Eric Kupper, Ralfi Patten, and Liquid City. Meanwhile, underground mainstay Danny Tenaglia is wrapping up his first album for the label. Local DJ's Zachary are waiting with baited breath for Roxy & the Ride Committee's follow-up to the 1993 club anthem, "It's Her."
**HOT DANCE MUSIC**

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

**MAXI-SINGLES SALES**

Compiled from a national sub-sample of hit songs, point of sales data, and airplay surveys.

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**HOT SHOT DEBUT**

1. **WILLING TO FORGIVE/ JUMP TO IT** (MTM Records 2-2702)
   - Aretha Franklin

**NEW #1**

1. **SHAME**
   - Lords of the Underworld

**NEW #2**

1. **SO'S GIRL** (MCA Records 72514)
   - Big Bird

**NEW #3**

1. **PART TIME LOVER/ I'M STILL** (MTM Records 32-217)
   - H-Town

**NEW #4**

1. **GOT TO BE TRUE/ ONE ON ONE** (MTM Records 583)
   - Andy Williams

**NEW #5**

1. **MOVING ON UP** (MTM Records 31-270)
   - Bump 'N' Grind

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**POWER PICKS**

1. **LOVE COME HOME** (EMI Records 41-572)
   - The B.C. 52

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**RENADE**

2. **RENADE SOUNDWAVE** (MTM Records 41-572)
   - Jane Child

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**REENTRY**

2. **RED SUGAR** (MTM Records 41-572)
   - Nice

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**TOP 10**

1. **Bucktown** (MTM Records 2-2702)
2. **Back & Forth** (MTM Records 2-2702)
3. **100% Pure Love** (MTM Records 2-2702)
4. **Your Body's Callin'** (MTM Records 2-2702)
5. **Code of the Streets** (MTM Records 2-2702)
6. **Ease My Mind** (MTM Records 2-2702)
7. **Anything from "Above the Rim"** (MTM Records 2-2702)
8. **Worker Man** (MTM Records 2-2702)
9. **Moving On Up** (MTM Records 2-2702)
10. **Bump 'N' Grind** (MTM Records 2-2702)

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**REENTRY**

2. **FANTASTIC VOYAGE** (MTM Records 2-2702)
3. **WRESTLING** (MTM Records 2-2702)
4. **PARTY** (MTM Records 2-2702)
5. **DE RESTE** (MTM Records 2-2702)
6. **SHAME** (MTM Records 2-2702)
7. **RENADE** (MTM Records 2-2702)
8. **THE RIGHT CLUB** (MTM Records 2-2702)
9. **RESTE SUR MOI** (MTM Records 2-2702)
10. **WEST BEAUTIFUL MORNING** (MTM Records 2-2702)

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**TOP 10 MAXI-SINGLES**

1. **THE FLINTSTONES**
2. **BELOW THE RIM**
3. **THE FLINTSTONES**
4. **THE FLINTSTONES**
5. **THE FLINTSTONES**

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**SPECIAL CLASS**

1. **European sensation Jan & Spoon**
2. **First single**
3. **Their U.S. debut album**
4. **Tripomatic Fairytales 2001**

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**GET IT RIGHT THE FIRST TIME.**

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

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

How To Measure Country's Real Progress

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

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

Well, these indicators are indicative—but they're hardly precise. Those who want to know just how much country music has actually grown during the period in question would do better to consult the Nashville Scene Index. It is far more accurate, and the sensitive indices are among those used by Bluegrass Appeal, which has more than doubled its output of new record labels to total sales of $100 million. This, frequency with which reviewers proclaim that "country music has passed its peak" by these measurements (and we've also factored in fluctuations in the weather) suggests that the industry has more than doubled—it's grown from "Woo!" to "Your bank is here."

M A K I N G T H E R O U N D S: Talk about direct marketing! At a party held to celebrate their Grammy win for best bluegrass recording, members of the Nashville Bluegrass Band released two albums, each emblazoned with the message: "If you find this balloon, please write to us to get a free Nashville Bluegrass Band CD." One balloon presumably landed at a post office, since it hasn't been heard from since. But the other one soared and bobbed 400 miles to a farm near Normontown, Va., where self-proclaimed "die-hard bluegrass fans" Jerry and Anna Jane found it and straightaway claimed their prize. What next—inflatable language?

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

How To Measure Country's Real Progress

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

NASHVILLE—She's just 29 years old, but Lisa Brokop has already perfected the rich, dead-on vocal style that brought Wynonna Judd to prominence. Lacking any of her protégé's fame, Brokop readily admits that Judd has been an influence, the new Patriot Records artist clearly has her own distinct—and decidedly more country—sound.

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

Until her music is available in the U.S., Brokop will promote her songs in Canada while making occasional forays to Nashville for television appearances and songwriting sessions for Warner Chappell. When a deal will be signed within the next few weeks.

The album, which Jerry Crutchfield produced, contains songs by such Nashville stalwarts as Dave Loggins and Kenny Mims (who wrote the title cut), Troy Seels, Conway Twitty, Tom T. Hall, and Gary Morris. Skips Ewing, Danny Mayo, and Gene and Paul Neilson. Two of the selections are by Canadian writers.

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

Brokop Sees U.S. Dream Coming True

Patriot Set Is Canadian Singer's 1st Here

NASHVILLE—The annual Marlboro Music campagne has expanded its promotions this year to include a Nashville Country Night Dance Showdown that will emanate from 125 country music clubs nationwide. As before, the cigarette company also will sponsor separate tours of state fairs and military bases. Except for the acts appearing at the military posts, all the talent involved is country.

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

Also, Clint Black, Colorado State Fair, Pueblo, Sept. 4; Diamond Rio and Rick Trevino, Los Angeles County Fair, Los Angeles, Sept. 10; Clint Black and Rick Trevino, State Fair of Oklahoma, Oklahoma City, Sept. 22; Clint Black, Virginia State Fair, Richmond, Sept. 30; and Clay Walker and the Benson Miller Band, Arizona State Fair, Phoenix, Oct. 20.

Taking the military route is a package comprising the Dobie Brothers, Foreigner, and Gary Hoey. It will be in the vicinity of nine Palm Springs (Calif.) Marine Corps Air Ground Combat Center Aug. 5, the 32nd St. Naval Station, San Diego, Aug. 6; K-Town, El Paso, Texas, Aug. 12; and Fort Hood, Killeen, Texas, Aug. 13.

Opposite Smith, Ronna & Wetmore, and the members of Emmylou Harris' band, the Nash Ramblers "This Heart" will be Roland's first single.

Dance Contest Added To Marlboro Music Promos

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**FOR WEEK ENDING JUNE 4, 1994**

**TOP COUNTRY CATALOG ALBUMS™**

This chart is compiled from a national sample of retail store and direct response mail order sales reports collected, compiled, and provided by SoundScan, Inc. This week's chart is based upon retail sales reports through May 21, 1994, and determines the ranking of the catalog albums chart.
**HOT COUNTRY SINGLES & TRACKS**

**Compilied from a national sample of airplay supplied by broadcast data systems: radio track service. 131 country stations are electronically monitored 24 hours a day, 7 days a week, songs ranked by number of detections.**

**HOT COUNTRY RECURRENTS**

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**HOT Country Recurrents**
CONGRATULATIONS
JOHN MICHAEL MONTGOMERY

1994 ACADEMY OF COUNTRY MUSIC'S BEST NEW MALE VOCALIST

1994 ACADEMY OF COUNTRY MUSIC'S SONG OF THE YEAR "I LOVE THE WAY YOU LOVE ME"
FROM LIFE'S A DANCE

AVAILABLE ON ATLANTIC CD'S, CASSETTES & VIDEO

PRODUCED BY SCOTT HENDRICKS

PRODUCED BY DOUG JOHNSON AND WYATT EASTERLING

MANAGEMENT: HALLMARK DIRECTION COMPANY
JOHN DORRIS & ESTILL SOWARDS
CMA Index Shows Rocketing Revenues 

NASHVILLE—Revenues from country music have more than doubled in the past four years, according to the Country Music Assn. Index. The index is based on data gathered on record sales, radio advertising, cable TV, concert ticket sales, and magazine circulation income.

The report shows that country record sales rose from $864 million in 1990, the base year for the index, to $1.7 billion in 1993. Concert revenues jumped from $84 million to $123 million during the same period. And a sample of country radio stations in the top 100 markets indicated that ad revenues were up from $550 million to $788 million.

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

TITLE (Publisher — Licensing Dir Sheet Music Dist)

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49 SOMETHING ELSE (Sony Green Keys, ASCAP) HX
50 SOMETHING ELSE (Sony Green Keys, ASCAP) HX
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100 SOMETHING ELSE (Sony Green Keys, ASCAP) HX

BROKOP SEES U.S. DREAM COMING TRUE

(Continued from page 53)

by Lynn Shultz

brokop music label. Brokop estimates that the 1992 album has sold 1,200 copies so far.

Maciello relocated to Nashville in 1991. "It was predominately to get a deal for Lisa," he says. "At the time, I had been with the Carol Canyon Records, and when Liberty started Patriot Records earlier this year, it picked Brooks and Arne." Brokop's recognition has been heightened by his involvement in the 1995 movie "Harmony Cats." J. L. Feldman & Associates, then

not meant to imply the total revenues generated by country music, but rather to measure the degree of its growth or lack of it.

Assembling its base year 100 points, the CMA figures that 1993 represents 206 points. Sources for the index include the Recording Industry Assn. of America, Amusement Business, Dunscan's Radio Market Guide, Publishing and Entertainment, and the Afa Bureau of Circulation.

EDWARD MORRIS

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Best Exchange of the Conference: The liveliness of the music publishing panel revolved around SGA's president Teddy Bautista and his debate for the Spanish performing rights society to take over administrative duties pertaining to royalty collection, which are usually handled in the U.S. by publishers. Bautista's claim that SGA could do a better job of representing writers was refuted by Ellen Moraiske, Sony Music Publishing's director of Latin American region. Bautista's defense of his position resulted in the following serve and volley between Bautista and Moraiske, but between Bautista and Frank Rittman, international business administrator for NMPA/Harry Fox Agency.

Bautista: "I'd like to ask the publishers here how many audits they made of record companies in the past?"

Catalina Schindler: "Now we will wait a minute. The Harry Fox Agency does that."

Bautista: "I know. But to be a member of the Fox agency, you have to have the administrative rights to the Fox agency."

Rittman: "No, no, that's not true, Teddy. The publishers appoint us as an agency."

Bautista: "I know. What I mean is that when the publisher gives you the publisher, the one who pays the writer and the publisher is the Fox agency."

Bautista: "No. The Fox agency gives 100% of its proceeds to the publishers, and the publishers pay the songwriters based upon..."

(Continued on page 62)

RIAA Forming Latin Committee

By John Lannert

MIAMI—Jay Berman, chairman/CEO of the Recording Industry Assn. of America, announced the formation of a Latin committee during Billboard's fifth annual Latin Music Conference here May 18. The Board of the Latin committee will consist, in part, of Latin record executives who will provide conceptual direction, Berman said.

"We would get from an RIAA Latin committee a sense of what their priorities are, what they want to do, and then try to figure out how, in concert, we could do them," said Berman. "It will be a committee that has a wide range of interests and activities, involving piracy, marketing and merchandising, and legal issues."

Asked if the RIAA would establish a separate awards agenda for Latin artists, Berman replied, "We are currently in a deciding period with the heads of Latin labels, trying to find a way to create a program that would effectively help market Latin music. But I don't think it is likely to be a gold and platinum program. Anything that qualifies or diminishes gold or platinum status, we would not know it immediately. I think, that our member companies would feel comfortable about it."

Berman said the boardroom committee would be in operation "in the next month or so."

Notes From Billboard's Latin Music Confab

by John Lannert

From both the Latino and Anglo industries, advocates were determined solely by their performances on the Hot Latin Tracks and the Billboard Latin American region. Two nights later, after belligerently selling-out crowd at Miami Beach's Stephen Talkhouse, Sheila E., whose animated, machine-gun whacks on the timbales sprung normally blues, too-cool-to-groove and types into the line of post-adolescents.

The Latin jazz showcase boasted a flat performance, as Arturo Sandoval, Roberto Perera, Nestor Torres, and Humberto Ramirez turned in crowd-pleasing shows. Indeed, each of the three showcase nights—featuring 20 acts in all—provided solid performances, spiked with some winning efforts by Djavan, Jorge Ben Jor, Los Pericos, Roscoe Martinez, Nil Lara, Tommy Anthony & Goza, Boca Livre, and Raul Maccarehis, who reportedly is nearing a deal with Sony Discos. Obrívorgado a WLVE-FM DJ Gina Martell for hosting the Brazilian music showcase, and gracias a Steven Bauer for hosting the Latin jazz showcase.

An additional gracias goes out to Bauer for a fine outing as host of Billboard's inaugural Latin Music Awards, attended by 500 movers and shakers.
Artists & Music

Jazz
BLUE NOTES
by Jeff Levenson

NOT JUST GRAPES: Ever so quietly, Concord has been reinventing itself as a label devoted to serious piano music. The evidence? Two irresistible articles for your consideration: 32 volumes of solo piano play from the Maybeck Recital Hall, including the latest issue from Sir Roland Hanna; and six volumes of duo piano play from Maybeck, including the latest from Dick Hyman and Ralph Sutton. What started as a casual affair, live recordings of piano masters in a setting both intimate and spiritual, has now become a raison de être (or something like that). Ten fingers on a scale of 1-10 for Concord's astute sense of quality, market-friendly pianism.

FROM THE ROAD: For the Duke Ellington enthusiasts among us, MusicMasters has issued a second set of rare and unreleased live dates from the Maestro (some of which were stored at the Library of Congress or known only to the Ellington family). "The Great Chicago Concerts," marketed with the insignia "The Travelog Edition," comes from 1946, and it features a guest appearance from the most Belgian of modern guitarists, Django Reinhardt.

AND THE MASTERS SHALL LEAD THEM: An interesting concept, this Blue Note has taken on three young(ish) players and teamed them with three veteran players who (mostly) do not play, but rather produce. The artists are saxophonist Javon Jackson, pianist Kevin Hayes, and trumpeter Tim Hagans; the producers are, respectively, Betty Carter, John Scofield, and Joe Lovano. The collaborations are part of a label series, New Artists.

CALLING ALL SPENDERS: Jazziz magazine, which in 10 years has become a significant player in the music periodical arena, has announced a plan to marry its fortunes, so to speak, with those of Time Warner (wouldn't we all like a piece of that). Beginning in October, the bimonthly book will become a monthly, packaged with a CD sampler of artists covered or advertised in that issue. Readers will be able to order the artists' titles through Time Warner's direct-to-consumer marketing program.

FESTIVAL STUFF: Toronto's "du Maurier Ltd. Downtown Jazz," named for the tobacco company that sponsors it (du Maurier lights up many a jazz get-together in Canada), runs June 24-July 13. Scheduled to appear: Cheo Laine & John Dankworth, Bikki Maseku, Joe Lovano, King Sunny Ade, Rodney Kendrick, Ronny Jordan, Bill Frisell, John McLaughlin, and Zap Mama, among others. Jamaica, an island known for its music but not necessarily for jazz, has its fourth annual Jamaica-Ocho Rios Jazz Festival scheduled for June 12-19. Expect to see James Moody, Don Pullen, the West Indies Jazz Band, Houston Person & Ettia Jones, and Lester Bowie. The North Sea Jazz Festival in Holland, at one time the greatest, the best, the buondest of all jazz fests (forgive me if I'm not making myself clear), has announced the lineup for its 10th edition, July 8-10. Expect more than 1,000 artists (that's no typo), among them Gerry Mulligan, Oscar Peterson, B.B. King, Al DiMeola, Ornette Coleman, Tito Puente, Don Byron, Miriam Makeba, Johnny Griffin, Lionel Hampton, Candy Dulfer, Cassandra Wilson, and Pat Metheny. Why has the fest lost its verve and vitality in recent years? The passing of organizer and founder Paul Acket, to be sure. The new regime, well aware of the shoes they need to fill, promise a return to greatness.

Reed My Lips: BMI hosts a reception for saxophonist Tom Scott, whose latest GRP album, "Reed My Lips," reached No. 3 on Billboard's Contemporary Jazz chart. Shown, from left, are Rick Riccobono, BMI VP of writer-publisher relations; actor Chevy Chase; actor Laraine Newman; Scott; actor Ed Begley Jr.; Doreen Ringer Ross, BMI assistant VP of film/TV relations; and actor Eric Idle.

www.americanradiohistory.com
### Billboard Top Jazz Albums

**FOR WEEK ENDING JUNE 4, 1994**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST/ALBUM</th>
<th>LABEL</th>
<th>NO. 1-JUNE 4-700,000 UNITS</th>
<th>WEEKS AT NO. 1</th>
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<tr>
<td>5</td>
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<td>7</td>
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<td>10</td>
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<td>14</td>
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<td>18</td>
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<td>22</td>
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<td>VANESSA RUBIN</td>
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<td>936,450</td>
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**TOP CONTEMPORARY JAZZ ALBUMS**

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<tr>
<th>WEEK</th>
<th>ARTIST/ALBUM</th>
<th>LABEL</th>
<th>NO. 1-JUNE 4-700,000 UNITS</th>
<th>WEEKS AT NO. 1</th>
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<td>9</td>
<td>PAUL HARDCASTLE</td>
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<td>864,800</td>
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<td>13</td>
<td>INCOGNITO</td>
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<td>DIANN REEVES</td>
<td>WM</td>
<td>863,700</td>
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*Albums with the greatest sales gains this week. Recording Industry A&M. Of America (RIAA) certification for sales of 500,000 units. A - With certification for sales of 1 million units with each additional million.*
**DAVID MILLS/NOËL CORSO**

**FOR WEEK ENDING JUNE 4, 1994**

**Artists & Music**

**by Is Horowitz**

**farewell.** this is my last column. i leave at a particularly interesting time in the classical recording industry. it's difficult to remain the period when there was much experimentation in repertoire, presentation, and marketing.

while malcontents are far from rare, the successes, sometimes of astounding dimensions, show that there are new ways of doing things that the public will accept with enthusiasm.

more to the point, some of these successes reach their goals without artistic compromise. they're the most satisfying. when innovative repertoire hits big in quality performances, all can welcome the achievement.

it's not too much to say that the long-term health of the industry will depend more on the latter than on quick-fix commercial ploys, however successful at the moment.

so i leave this column with mixed feelings. i'll miss the frequent contact with those who do the industry's work and make its decisions, even as i welcome the shedding of a weekly deadline.

my retirement comes as an association with Billboard that dates back to 1948. there was a break, though. in 1956 i left to go with American Decca as director of classical administration, shifting from observer to doer. some 18 years later, i came back to the paper.

i will continue to watch the industry's twists and turns with interest, and may even write an occasional column.

i'm especially pleased that someone as experienced as Christie Bartter will take over the column. so back to this week's business.

**going on record:** Sony Classical takes on two rare, large-scale works in sessions this June. in one, a live recording, Claudia Abbado conducts the Berlin Philharmonic in a rare, historic Schumann's "scenes from goethe's faust." among the soloists are karita matilla, barbara bonney, brylan terfel, and jan-hendryk rootering. mireille barzak will also sing.

the other offers an apparent first recording of "i Guarneri," an opera by the 19th-century Brazilian composer carlos gomes. the beethovenshalle bonn orchestra is directed by john neschling, and placido domingo heads the cast of soloists. the conductor is marc hilton.

**Latin notes**

bassist: "no, no, no, no." ritmán: "they. 'd do." then he added billy, "trust me."

immediate and hearty laughter punctuated ritman's comment, after what he seemed to be seeking a trifle from his earlier aggressive posture.

"i'm not saying that the publishers are not doing their job, but i'm saying that publishers should use more collecting societies to get a better result," ritman said.

**B's debut soon.** Billboard associate publisher peter ellis said that following the bds panel that the conversion of Hot Latin Tracks to BDS will occur sometime in the third quarter.

**MC Qoteline:** asked what MTV could do to bring Latin artists into the mainstream, tom freston replied, "i think that we can find room on mtv for artists who do crossover. we're certainly going to be experimenting with something that we've been saying we want to do, so you can count on us trying that."

from Ellen moraskie: "for some reason, there is a myth that has been perpetuated that somehow in spanish is not as much a commercial English-language counterpart. and i strongly disagree with that. the infrastructure which support music publishers, such as performing rights societies, and also the users, such as the broadcasters in our own business, i think, have helped perpetuate this myth."

jay berman: "the fact is that the fellow who was assassinated, luis donaldo colosio, the candidate for presidency in mexico, was a guy who worked in a pirate tape manufacturing facility. now, i don't want to make light of this, but the message here is that piracy kills."

José Fortress, manager of top Brazilian artists parahamas and titus: "Brazilian artists can't make it only in Brazil. they have to look for new markets, and what i'm looking at now is the Latin market for my artists."

Referring to Latin artists with RGF recording artist arturo sandovar noted, "we are very happy now. we're getting a category in the grammys, and somehow we're going to hear something on love 94." nac wilf-EM Miami ("love 94") is notorious for its Spanish-language conservative, and Geoff fishe's music director and sandovar's fellow panelist, pointed out moments before sandovar's comment.

"For Latin musicians trying to break into the mainstream, my advice is to keep the record short, keep the record melodic, and keep the improvisation to a minimum."

Phil rodriquez, president water brother productions: "sepultura is the only band out of all of south america that has achieved success in its field in the anglo markets, and they have done it well, in part because they have had a minimum."

at the moment, they have had a minimum. but the future looks bright because all Latin bands have always dreamed of breaking into an international market, and now finally they have somebody they can look at and say it can be done."

**stats for thought:** Manolo cameron, president of Brazilian trade association abfD, remarking on the recent uprising of the Brazilian record market, said the domestic arena is not booming but is a good place to set up (Continued on page 9)

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**FULL PRICE CLASSICAL**

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**BY THE WAY**

**New**

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<td>4 VAN CLIBURN</td>
<td>RCA 7503 (9/10/91)</td>
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<td>RCA 7505 (9/10/91)</td>
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<td>9 VAN CLIBURN</td>
<td>RCA 7508 (9/10/91)</td>
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**Critical keeping score**

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**by is horowitz**

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**artists & music**

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** Billboard Classical 50**

[Image and text related to Billboard Classical 50, including artist names, record labels, and prices.]

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**Latin notes**

Bassist: "No, no, no, no." Ritman: "They do. Then he added billy, "Trust me."

Immediate and hearty laughter punctuated Ritman's comment, after what he seemed to be seeking a trifle from his earlier aggressive posture.

"I'm not saying that the publishers are not doing their job, but I'm saying that publishers should use more collecting societies to get a better result," Ritman said.

B's debut soon. Billboard associate publisher Peter Ellis said that following the BDS panel that the conversion of Hot Latin Tracks to BDS will occur sometime in the third quarter.

MC Qoteline: asked what MTV could do to bring Latin artists into the mainstream, Tom Freston replied, "I think that we can find room on MTV for artists who do crossover. We're certainly going to be experimenting with something that we've been saying we want to do, so you can count on us trying that."

From Ellen Moraskie: "For some reason, there is a myth that has been perpetuated that somehow a song in Spanish is just not as much a commercial English-language counterpart. And I strongly disagree with that. The infrastructure which supports music publishers, such as performing rights societies, and also the users, such as the broadcasters in our own business, I think, have helped perpetuate this myth."

Jay Berman: "The fact is that the fellow who was assassinated, Luis Donaldo Colosio, the candidate for presidency in Mexico, was a guy who worked in a pirate tape manufacturing facility. Now, I don't want to make light of this, but the message here is that piracy kills."

José Fortress, manager of top Brazilian artists Parahamas and Titus: "Brazilian artists can't make it only in Brazil. They have to look for new markets, and what I'm looking at now is the Latin market for my artists."

Referring to Latin artists with RGF recording artist Arturo Sandovar noted, "We are very happy now. We're getting a category in the Grammys, and somehow we're going to hear something on Love 94." NAC WLF-EM Miami ("Love 94") is notorious for its Spanish-language conservative, and Geoff Fisher, Love 94's music director and Sandovar's fellow panelist, pointed out moments before Sandovar's comment.

"For Latin musicians trying to break into the mainstream, my advice is to keep the record short, keep the record melodic, and keep the improvisation to a minimum."

Phil Rodriguez, president Water Brother Productions: "Sepultura is the only band out of all of South America that has achieved success in its field in the Anglo markets, and they have done it well, in part because they have had a minimum."

At the moment, they have had a minimum. But the future looks bright because all Latin bands have always dreamed of breaking into an international market, and now finally they have somebody they can look at and say it can be done.

Stats for thought: Manolo Camero, president of Brazilian trade association ABFD, remarking on the recent uprising of the Brazilian record market, said the domestic arena is not booming but is a good place to set up (Continued on page 6).

www.americanradiohistory.com
Country Stars ‘In Concert’ On ABC

BY DEBORAH RUSSELL

LOS ANGELES—Country music is heating up the late-night television airwaves this summer, as the performance series “ABC In Concert Country” debuts Friday (4).

Liberty Records artist Billy Dean hosts the hourlong series, which is scheduled to air at 11:30 p.m. (ET) Saturdays through late September. Each episode in the 14-week series will feature live concert footage of such popular artists as Garth Brooks, Kix Brooks, Marty Stuart, and Wynonna.

“Summer is a good time for music, and country deserves its own identification and place on network television,” says the show’s executive producer, David Saltz, who also executive produces the rock-oriented “ABC In Concert.”

About a year ago, Saltz says, several affiliates in the Southern U.S. started inquiring about whether country music stars could find a home on “ABC In Concert.”

“In talking about it, we decided to do a separate, dedicated show just for country,” says Saltz, “and we received a very significant response from the affiliates. It’s an extension of ‘ABC In Concert,’ and it lives as a summer idea. If it’s successful, we may bring it back next summer.”

The “ABC In Concert Country” crews have been canvassing festivals, rodeos, clubs, and studios in Houston, Dallas, and Nashville. A segment on Brooks’ European tour even takes the viewer overseas.

“The idea of the show is our shows,” says Saltz. “Jason Vieaux is a Nashville-based producer Lynden LaFerres, formerly of TNN. ‘We’re not trying to change anything to fit a television package.’”

LaFerres disputes the common argument posed by skeptics who believe that music videos are a specialty program or a documentary series produced by high Five Productions and syndicated by Tribune Entertainment Co. “This is just one more network—of such artists as ABC, CBS, and NBC affiliate stations—of 80 million homes.”

Each episode will showcase up to five artists and about seven or eight performances, says Saltz. In addition, the series plans to offer music video world premieres, he notes.

The format of the show is flexible, and Mercury’s Marty Stewart uses her performance on the debut episode as a way to address the AIDS epidemic and its activities regarding the issue. Her performance is culled from the “Country Music Cares” AIDS benefit, and is accompanied by a slide presentation about AIDS.

Sometimes the mood veers into the wacky realm, as Atlantic’s Neal McCoy performs a rare rap version of the “Cowboy’s Little Girl” theme song, while 24KGold performs the “Wild Thing”/“Happer’s Delight.”

Late Night Productions Inc., in association with ABC Late Night Entertainment, is producing the show from ABC Entertainment’s New York headquarters. Producer John Balderston will supervise the New York end of the show, and ABC affiliate stations in L.A., while producer LaFerres heads up the Nashville division. Richard Levy is coordinating the editing procedures in New York.

The launch of “ABC In Concert Country” is scheduled for the September debut of “The Road,” a weekly country music concert documentary series produced by High Five Productions and syndicated by Tribune Entertainment Co. “The Road” is slated to reach about 100 network stations—the majority of which are ABC, CBS, and NBC affiliate stations—and more than 80 million homes on cable.

The complaints centered on NKOTB’s “Dirty Dawg” clip, which portrays a gang of men and dogs chasing a woman, and Bjork’s “Vic-Tory Happy,” in which the singer mutilates a doll with scissors. Both clips were deemed too violent for the network's daytime audience.

We'd like to hear about the show's launch, and it will give us a feel for what the ABC network viewers will be seeing this summer. It's a great way to introduce new talent to the network and to keep the audience engaged with familiar faces.

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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.

**MAY**

May 28-31, American Booksellers Assn. Convention, Los Angeles Convention Center, Los Angeles 213-725-5051

**JUNE**

June 1, Songwriters Hall Of Fame Annual Celebration and Awards Dinner, honoring Lionel Richie, Carly Simon, the Bee Gees, Otis Redding, Irving Caesar, and Buddy Morris, Sheraton New York Hotel and Towers, New York 212-206-6021

June 2, International Managers Forum Meeting, ASCAP Building, New York Barry Bergman 212-213-8879

June 2-3, "Current Topics And Advanced Production Techniques In Audio Recording," series of workshops sponsored by the Center For Recording Arts, Technology and Industry at the University of Massachusetts at Lowell, Lowell, Mass. 508-934-2405

June 2-4, American Women In Radio & Television National Convention, Hilton Towers, Minneapolis 706-506-3290

June 3-4, Singers Symposium '94, Los Angeles Marriott Hotel, Los Angeles 800-458-1649


June 7, 14th Songwriter Showcase, presented by the Songwriters' Hall Of Fame and the National Academy Of Popular Music, Tramps, New York Bob Levine 212-319-1444

June 8-12, CRE Conference, Sheraton Hotel, Universal City, Cal. Barbara Cave- land, 213-469-7262


June 11-11, Radio Montereux International Symposium, Montreux Convention Center, Montreux, Switzerland Lynn Christiansen 213-938-3228

June 13, Panel Discussion Of Performing Rights Licensing, presented by the Connecticut Songwriters Assn., featuring panelists from ASCAP, BMI, and SESAC, East Hartford Town Hall, East Hartford, Conn. Don Donuage, 203-659-8952


June 22, Music & Performing Arts Unit Of B'nai B'rith 30th Annual Awards And Dinner Dance, honoring Clint Black and Vanessa Williams, Sheraton New York Hotel & Towers, New York Bob Petersen 212-726-1260

June 23-25, Summer Consumer Electronics Show, McCormick Convention Center, Chicago 202-451-6700

**JULY**

July 24-27, VSDA Convention, Hilton Convention Center, Las Vegas 818-385-1500

**GOOD WORKS**

**ARTS AWARD: The Alpert Award In The Arts has been created to provide annual fellowships of $50,000 each to five artists working in the fields of dance, theater, music, film/video, and the visual arts, the California Institute of the Arts and the Herb Alpert Foundation have announced. The first awards will be given by spring 1995, in conjunction with CalArts' 25th anniversary. For more info, call Anita Bonnell of the California Institute of the Arts at 818-367-5507.**

**HENDRIX TRIBUTE:** Richie Havens, Buddy Miles, Larry Coryell, Hiram Bullock, T.M. Stevens, Nana Vasconcelos, the Last Poets, and members of Pink Floyd are among those scheduled to perform in "A Tribute To Jimi—For Our Children's Sake," a musical tribute to Jimi Hendrix at 8:30 June 12 at S.O.B.'s in New York. Also appearing will be Gypsy Sins & Rainbows, a group comprising musicians who played with Hendrix. MTV personality Howard Feller will be one of the guest hosts. The event is supported by Fender Musical Instruments and HMV Music Stores, among others. The tribute will be preceded by a dinner at which Jimi's father and sister, James Allen Hendrix and Janie Hendrix-Wright, will be presented with a special award "Our Children's Sake" is a New York-based nonprofit group that focuses its efforts on the health and education of underprivileged youth. Proceeds from this event will go toward an ongoing program that sends inner-city youth on chartered summer visits to Africa to learn about their heritage. For more info, call Ian Altman at 212-873-4678 or fax 212-873-7774.

**LIFELINES**

**BIRTHS**

Boy, Dylan Michael, to Neil and Lisa Mednick, May 9 in Suffern, N.Y. He is music major.

Boy, Alec James, to Vinnie and Jackie de Leon, May 16 in Clinton Township, Mich. He is a buyer for the Troy, Mich.-based Harmony House chain.

Boy, Simon Christopher, to Mike and Chris Kirk, May 16 in Chicago. He is sales and advertising coordinator for Griffin Music.

Boy, Joshua Ariel, to Jerry Blair and Deborah Castellero, May 22 in Stamford, Conn. He is VP of pop promotion for Columbia Records.

Boy, Joshua Alexander, to David and Susan Forman, May 24 in New York. He is director of AC promotion for Columbia Records.

**MARRIAGES**

Gordon Hyndwood to Julie Ballard, April 21 in Cranville, Pa. He is an on-road lighting technician for Light And Sound Design. She is head of premium sales and creative services assistant for Brokum Merchandising.

**DEATHS**

Joe Pass, 65, of liver cancer, May 23 in Los Angeles. Pass was a jazz guitarist who had recorded more than 20 albums and had played with such artists as Frank Sinatra, Sarah Vaughan, and Oscar Peterson. He is survived by his wife, Ellen Luders Pass; daughter, Nina; and son, Joe (see story, page 16).

Send information to Lifelines, Billboard, 1515 Broadway, 11th Floor, New York, N.Y. 10036 within six weeks of the event.

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Asian Mechanical Royalties Agreement Goes Into Effect

BY DOROTHEE NORDMAN

HONG KONG—Asia's first pan-regional mechanical royalties agreement went into effect May 10 and will include payments from the beginning of 1994. After a year of negotiation, major international record companies finalized an agreement that will see royalty payments for international repertoire move from major labels to publishers in Taiwan, Indonesia, and, to a lesser extent, the Philippines, China, and South Korea (Billboard, Jan. 10).

Hong Kong, Malaysia, and Singa
dore are the only Asian countries, with Thailand and India not included be
duce of domestic intellectual property law problems.

The two are quick to point out that the agreement remains simply a “framework to get the money flowing, because the system is still in a prebensive database, still needs a lot of work,” says David Loi Lord, South
east Asia director for BMI Music Pub
ing a document with a regional publishing office. “The most important thing is that it sets timelines,” he says.

EMI, Warner, and PolyGram say their affiliated publishing companies are likely to set up offices in Hong Kong within the next 12 months now that payments are imminent. The rate is 5.4% of wholesale, with a 50% discount during the first two years to allow local companies to adjust to the first-ever system.

Even these rates may be hard to col
clect because of Asia’s problems with ac
counting and other financial difficul
dures, executives say. But “at least there is no excuse for people to sit on their payments,” says Lord.

One goal was to bring Taiwan and its nearly $300 million record industry into the fold. But executives believe the system will allow increased royalty pay
tments in all markets. Once it is ac
dcepted on a domestic level, record companies will see the benefit and join.

(Continued on page 27)

Radio Man To Head SNEP
Rony To Lead ‘Entrepreneurial’ Push

BY EMMANUEL LEGRAN

PARIS—With the French record industry seeking a more harmonious and constructive relationship with broadcasters, the industry organiza
tion has appointed broadcasting and legal expert Hervé Rony as its general manager. He also will have a brief to give SNEP a “more entrepreneurial” face, says the body’s outgoing president.

Rony currently is adviser for legal affairs and development of FM broadcasting for Luxembourg-based international company CLT.

He will join SNEP in July and take over from Bertrand Delcroix, who left over disagreements with the French government and the Poly
Gram France president Gide Paire (Billboard, March 12). Rony joins at the same time Paire passes the torch to new SNEP president Bernard Carbonne, also BMI France presi
dent.

“Both industries are complementary in that both they participate in the development of music in general,” Rony says. “My background, which led me to be in touch with both the administration—ministries, parlia
dment, and the CSA—and the radio industry has been an important factor in SNEP’s development.”

Adds Paire, “He has all the quali
ties we need to continue the rejuvena
tion of SNEP and its transforms	ion from a basic professional organization to an entrepreneurial structure.

In addition to lobbying activities, Rony will have to deal with:

• For placing lower VAT on rec
to, to be discussed with the minis
ter of culture and economics.

• The implementation of a mini
mum retail price on prerecorded mu
tic. This issue is seen as a way to in
tellectual property industries and avoid the practice of large stores using mu	ic as a loss-leader;

• The creation of a fund, financed by the music industry, to develop new	 up acts;

• Exposure for the new singles and album sales charts and the disc	 of independent producers’ body UPFI;

• Negotiations with musicians’ repes	ents to use their an
cular rights.

Rony, 33, has a law degree and has worked for the national organization STTI and the broadcasting authority CNLC.

In 1990 he joined dance music sta
tion, the world’s biggest indus
taffs, and eventually became general manager when it faced trou
ted times. In October 1991 he led SNEP, where he worked closely with the top management of the station, acting as middle man for the rela	ionship with the CSA.

Rony was part of the small group of radio executives who negotiated the new broadcasting rights with collect	ions society SFP.

STIG ANDERSON RESTLESS FOR NEW PROJECTS

Abba Producer, Polar Prize Founder’s Ears Still Open

BY DOMINIC PRIDE

STOCKHOLM—He has produced and managed one of the world’s biggest
telling acts. When he throws a party, Quincy Jones, Al Jarreau, Niko
Harmoncourt, and the King and Queen of Sweden turn up. The names on paintings in his house read like a roll of	amous artists.

Time for Stig Anderson to put his feet up, content with his lot in life? On the contrary. The man who produced and managed Abba seems restless.

Not content with mastering the Polar Music Prize—intended as mu
tic’s equivalent of the Nobel Prize—Anderson is still keen to put his experi	ences to good use.

Anderson sold the Polar label and Swedish Music publishing catalog to PolyGram in 1988, netting a substantial personal fortune, even for Swedish standards. He declines to state how much he earned from the sale, which at the time was estimated at $25 million, but his donation of 42 million Swedish Kroner ($5.5 million) to the Royal Swe
dish Academy of Music for the prize has not left him out of cash.

At present he is working on remas	eling and catalog archiving, which date back more than 30 years. “I am the only one who knows how these records were recorded,” says Anderson.

As usual, some of them are crap tod	ay. But there are also pearls which should be on CD, otherwise they will just be forgotten.”

However, Anderson also is throwing his hat into the ring, looking to put his 35 years of experience as Abba and other artists to use, either on his own or within a label.

His restlessness and enthusiasm are perhaps motivated by the fact that his five-year contract with PolyGram, signed after the 1989 purchase, expires Wednesday (1).

“What I do want to do in the fu
ture, I don’t know,” says Anderson. “I would like to find or help new artists if they come to me. I think I have good international experience; I know the in
dustry people worldwide. I think I can help young artists to have a ca
ter.”

Despite his age and health difficul	ies, Anderson is still keen to start from scratch. “I have had offers from other people,” he says. “Not too many. Everything depends on my contract expires. I hope PolyGram is interested, but I am open to any offers.”

Like many of his generation, Ande	son is bemused by the idea of being a “singer,” and says, “I don’t want to make enemies among lawyers. It’s not that there are too many of them, it’s that there are too few music people in the business, people who can hear talent, can pick them up, and build on it.”

“What makes it in this business is having something different. Could you ever have dreamed of having some Swedish Monk on the top of the charts? Everything in showbiz is possible. The more unusual it is, the bigger chance you have.”

It was such thinking which led Anderson to be the first European to pick up the Beach Boys’ publishing outside the U.S. “Pet Sounds,” said I was crazy,” I said, ‘this could happen very big, it’s something new’.”

Although the industry has changed radically since Abba’s breakthrough in 1974, Anderson maintains that the recipe for success re	ains. (Continued on page 77)
French Gov’t To Help Home-grown Acts

BY PHILIPPE CROCO

PARIS—The French government has thrown a lifeline to the territory’s struggling music business by establishing a fund to help launch new acts.

At the same time, the authorities are considering new measures to make it easier for foreign artists to work in France. And there’s a hint that the high rate of value-added tax (VAT) on sound carriers could come down as part of a European Commission initiative.

The move was announced by culture minister Jacques Toubon at the Bourges Music Festival (Printemps de Bourges) in central France.

He said the fund for new talent had been decided after consultations with the record business. It will include voluntary contributions by multinational and independent music companies, with the aim of paying up to half the cost of a debut album, which Toubon estimated at $130,000. The initiative differs from similar help given to cinema industry, which is funded by a special tax.

Toubon hoped that between 40 and 50 new albums a year could be funded, at a total cost of nearly $7 million.

On foreign musicians working in France, Toubon promised to help them obtain work permits. In the same speech, he said he had learned that some had experienced difficulties and others—especially those appearing in festivals—had worked illegally without a permit.

Pirate CDs Arrive As U.K. Threat

LONDON—Counterfeit CDs are making significant inroads into the U.K.’s pirate market, according to the British Phonographic Industry’s Anti-Piracy Unit.

The organization suspects that sales of the CDs are being used to fund para-military activities in Northern Ireland.

APU director Tim Dabin says it is still not clear whether the CDs are being manufactured underground in the province or are being imported. They are being sold primarily at weekend markets by small traders.

"Nuttas Corner, the biggest market in Northern Ireland, is awash with this product," says Dabin, who has appealed on radio for the public not to buy the counterfeit.

Many of the CDs have appeared in the mainland U.K. and are being sold at similar fairs, where trading standards authorities have seized product. The counterfeiting ring has at least 25 titles featuring current and catalog artists.

The arrival of counterfeit CDs marks a change in the nature of the U.K.’s pirate business, dominated until recently by cheaply produced cassettes. "If all the people who are now selling pirate cassettes move to selling CDs, we’ve got serious problems," says Dabin. "When you buy a cheap cassette for three pounds ($4.50), you know you’re taking a risk because the quality’s poor. With CDs, it’s been reproduced in the digital domain, and while the packaging’s the same, it plays as well as the original."

DOMINIC PRIDE

BMG, IFPI Crush Counterfeits

Italian Band’s Pirate CDs Seized

LONDON—BMG and IFPI Germany have destroyed a shipment of nearly 300,000 counterfeit albums by Italian group Rondo Veneriano.

The cargo of CDs and cassettes contained 12 separate titles. In terms of units seized, this is Europe’s single biggest pirate haul, breaking the record set last fall with 250,000 Elvis Presley CDs.

Action on the case began three years ago, when titles by the Italian group started circulating in Europe. The Italian repertoire is

(Continued on page 77)
Sony's Sandii Gets Multilingual Push

BY STEVE McCULLEY

TOKYO—Few Japanese artists are up to the challenge of singing in Mandarin Chinese, which is as different from Japanese as English is from, say, Finnish. The same goes for Malay and Indonesian, two other Asian languages with next to nothing in common with Japanese.

So it's unusual to find a Japanese performer singing in Mandarin, Malay, and Indonesian, as well as in English, all on the same album.

That's exactly what Sandii Sunikzi has done on her latest album, "Dream Catcher," which Sony is marketing in Japan and Southeast Asia.

Sandii, as she is known professionally, recorded alternate-language versions of various tracks on "Dream Catcher" to increase its appeal in specific Southeast Asian markets.

Sony's choice of steps is up to each Sony affiliate, says John Possman, international A&R marketing coordinator at Epic/Sony, for which "Dream Catcher" is Sandii's first release.

"The idea behind this project is to focus on Asia and to communicate with people in their own languages," says Possman. "This has been a huge project, in terms of time and effort."

"It's also truly an international effort, starting with the idea to record alternate versions of some of the album's songs."

"Dream Catcher" was recorded in Tokyo, Kuala Lumpur, and Taipei; mixed in Singapore and London by Jeremy Allom and Makoto Kubota, Sandii's longtime musical partner; and mastered in New York by Greg Calbi.

Artists taking part in the project included Yellow Magic Orchestra members Haruo Nishino, Monday Michiru Akiyoshi from Japan, Singapore's Dick Lee, and Malaysian singer Ashah.

Epic/Sony released "Dream Catcher" in Japan in January, but Sony's Southeast Asian affiliates waited until the beginning of May to launch it, because Sandii was unable to do a promo tour of the region until now.

She is scheduled to make promotional appearances in Indonesia, Singapore, Thailand, Malaysia, Hong Kong, and Taiwan.

At the end of March, Epic/Sony released a six-track mini-album consisting of remixed versions of tracks from "Dream Catcher," with remixes by Silk Denner, Bally Sagoo, and Dee Dee's Towa Tei, lending their very individual touches to the material.

"Dream Catcher" is an intriguing blend of Sandii's pop-oriented vocals and slick production, liberally spiced with different Southeast Asian instruments and background vocals. The album reflects Sandii's longstanding interest in the musical styles of the Asia-Pacific region, which she traces to having grown up in Australia.

Southeast Asian release of "Dream Catcher" will be followed by Australia and then Europe and possibly other territories.

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Artists taking part in the project included Yellow Magic Orchestra members Haruo Nishino, Monday Michiru Akiyoshi from Japan, Singapore's Dick Lee, and Malaysian singer Ashah.

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She is scheduled to make promotional appearances in Indonesia, Singapore, Thailand, Malaysia, Hong Kong, and Taiwan.

At the end of March, Epic/Sony released a six-track mini-album consisting of remixed versions of tracks from "Dream Catcher," with remixes by Silk Denner, Bally Sagoo, and Dee Dee's Towa Tei, lending their very individual touches to the material.

"Dream Catcher" is an intriguing blend of Sandii's pop-oriented vocals and slick production, liberally spiced with different Southeast Asian instruments and background vocals. The album reflects Sandii's longstanding interest in the musical styles of the Asia-Pacific region, which she traces to having grown up in Australia.

Southeast Asian release of "Dream Catcher" will be followed by Australia and then Europe and possibly other territories.

Sony's Sandii Gets Multilingual Push

BY STEVE McCULLEY

TOKYO—Few Japanese artists are up to the challenge of singing in Mandarin Chinese, which is as different from Japanese as English is from, say, Finnish. The same goes for Malay and Indonesian, two other Asian languages with next to nothing in common with Japanese.

So it's unusual to find a Japanese performer singing in Mandarin, Malay, and Indonesian, as well as in English, all on the same album.

That's exactly what Sandii Sunikzi has done on her latest album, "Dream Catcher," which Sony is marketing in Japan and Southeast Asia.

Sandii, as she is known professionally, recorded alternate-language versions of various tracks on "Dream Catcher" to increase its appeal in specific Southeast Asian markets.

Sony's choice of steps is up to each Sony affiliate, says John Possman, international A&R marketing coordinator at Epic/Sony, for which "Dream Catcher" is Sandii's first release.

"The idea behind this project is to focus on Asia and to communicate with people in their own languages," says Possman. "This has been a huge project, in terms of time and effort."

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Survey Dissects U.K. Biz
Includes Data On More Than 120 Labels

BY RICHARD McCULLOUGH

LONDON—The financial heart of the British recorded industry was dissected and diagnosed in the latest edition of an annual survey published here by Media Research Publishing.

"The U.K. Record Industry: Annual Survey 1994" contains extensive data on the 120 record companies, including all the majors and the most significant independents, it includes revenue history.

"E P & L (company remuneration, net assets, net debt, and number of employees). In addition, it clarifies many of the industry's joint ventures, partnerships, and cross-ownerships."

The study notes, for example, that PolyGram U.K. acquired a 49% stake (at a cost of more than $2 million) in Jazz Summers' Big Life Records in 1989, and increased its shareholding to 100% last June. Big Life revenues for the year ending March 1992 topped $4 million, but pretax losses were higher. (In the last few weeks, Summers has bought Big Life back from PolyGram.)

Among other features of the Media Research tome are a tabulation of fees charged by music business auditors, an assessment of the most successful companies, and an overview of recent developments in the industry.

The 278-page report is based on financial data filed at Companies House up to May 10 this year. Priced at $95, it was written by Clifford Dane, former finance director of Castle Communications. Media Research is based in Weston-super-Mare, Avon.
The 1994 World Music Awards

Outstanding Contribution to the Pop Industry

Whitney Houston
World's Best-selling Pop Artist of the Year
World's Best-selling R & B Artist of the Year
World's Best-selling American Recording Artist of the Year
World's Best-selling Female Recording Artist of the Year
World's Best-selling Record-breaking Artist of the Year

Lifelong Contribution to the Music Industry

Ray Charles

Lifelong Contribution to the Music Industry

Garth Brooks
World's Best-selling Country Artist of the Year
World's Best-selling Scandinavian Artist of the Year
World's Best-selling Record-breaking Artist of the Year

Gloria Estefan
World's Best-selling Latin Recording Artist of the Year

Placido Domingo
Lifelong Contribution to Classical Music

Eric Clapton
World's Best-selling Rock Artist of the Year
World's Best-selling British Recording Artist of the Year

Meat Loaf
World's Best-selling Hard Rock Artist of the Year

Spin Doctors
World's Best-selling Rock Recording Artist of the Year

Tony Braxton
World's Best-selling R & B Newcomer of the Year

Ace of Base
World's Best-selling Pop Newcomer of the Year

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Phonogram Germany congratulates «The Scorpions» on the fantastic achievement of being awarded world's best-selling German recording artists of the year. Well done, Gentlemen!
Some of the biggest names in the music industry turned out for the May 4 taping of the 1994 World Music Awards at the Monte-Carlo Sporting Club. The Awards show, in its second year on American television, will be broadcast at 9:00pm on May 31 as a 2 hour special on ABC making it the only European Awards ceremony to air on US network television. Last year, in its premiere on American television, the show reached over 20 million viewers nationwide winning its timeslot over CBS and NBC with a 13.8 rating and a 23% share. The 1993 World Music Awards was among the top 10 rated US specials of its genre over the past year. The star studied TV spectacular was hosted this year by Patrick Swayze, the presenter included Michael Hutchence, Helena Christiansen, Bill Wyman, Claudia Schiffer, David Copperfield, Fabio and Kylie Minogue.

Whitney Houston dominated the proceedings, taking away 5 top Awards: world’s best-selling Pop artist of the Year, world’s best-selling R & B artist of the year, world’s best-selling American recording-artist of the year, world’s best-selling overall recording-artist of the year and world’s best-selling female recording-artist of the year. The World Music Awards is the only truly international music ceremony in the world today, honoring the world’s greatest selling artists in the various categories and the best-selling national artists from the major record-buying countries around the world. The awards are supported by the International Federation of the Phonographic Industry, whose national member associations provide the organization with the names of their overall best-selling artists and groups. In Germany, Italy and Spain, the results are supplied by the leading national music magazines Der Musikmark, Musica & Disci and Musica+Disci. Award winners are unique in that the results are based on year-end record sales, hence it is the record-buying music fans who determine the winners. The names of the world’s best-selling artists in the various categories are determined after a thorough research conducted by the organization on IFPI sales figures, record certifications for the past year and record company royalty statistics. Whitney Houston walked off with both the Pop and R & B Award. Kenny G was the hot performer of the night enchanting the audience with a live performance of “Forever In Love” before accepting his much deserved Award for world’s best-selling Jazz artist of the year. Garth Brooks was hailed the world’s best-selling Country artist for the third year running, and Gloria Estefan accepted the world’s best-selling Latin Award on satellite from Miami and performed “Mi Tierra” with her band. Eric Clapton was honoured with the world’s best-selling Rock artist award for the second year running, Meat Loaf won the world’s best-selling Hard Rock artist Award, Tony Braxton was cited the world’s best-selling R & B Newcomer and Spin Doctors were honoured with the world’s best-selling Rock Newcomer Award, but the true revelation of the past year is certainly the Swedish act Ace of Base. The recording-artist Eros Ramazzotti is also a pan-European wonder with over 3 million albums sold last year. The German rockstars, the Scorpions, are the best example of all selling more albums in the US than they do in Germany.

Apart from the world’s best-selling artists in the various categories and the national best-selling artists, 4 artists were honoured with Special Legend Award. The 50 million album selling Whitney Houston, formerly known as Prince received an award for his outstanding contribution to the Pop Industry. H.S.H Princess Caroline of Monaco presented a Lifelong Achievement Award to Placido Domingo for his outstanding contribution to classical music. Ray Charles was presented with an Award for his lifelong contribution to the Music Industry and H.S.H. Prince Albert presented a very special Award to Whitney Houston for being the world’s best-selling female recording-artist of the Era. The Royal Patronage of the show has been a tradition since the World Music awards started in 1989. H.S.H Princess Caroline is President of the Princess Grace Foundation in Monaco. Each year, 100% of the proceeds from the show’s ticket sales are donated to the Foundation. Since it was set up by Princess Grace of Monaco, the Foundation has raised millions of dollars in the US and Monaco. The American Foundation helps aspiring young artists by providing scholarships and funds for their training. The Princess Grace Foundation in Monaco helps elderly people in need, underprivileged children.

The success of the World Music Awards is mainly due to the incredible support from all its television partners around the world. This year’s show is in the process of being broadcast to over 80 territories, including all of North and South America, Japan and practically every country in Asia, Australia, New Zealand, most of the Middle East, Africa and all of Europe. Whereas American music award shows no longer air in certain major European territories such as the UK, France, Italy and Russia, in those countries where they still air, they tend to be shown in the middle of the night, due to the time difference, on satellite and pay per view stations only reaching a few hundred thousand viewers. The World Music Awards are unique in that they are broadcast prime-time on the top-rated terrestrial networks in each country reaching tens of millions of European homes. The Independent Television network in Great Britain, TF1 in France, RAI 1 in Italy and ZDF in Germany are estimated to reach between 5 - 8 million viewers each this year. The World Music Awards is a Marcop International Production in association with the Gary L. Pudney Company.

ARTIST CITATIONS

WHITNEY HOUSTON

World’s Best-selling Pop Artist of the Year
World’s Best-selling R & B Artist of the Year
World’s Best-selling American Recording-artist of the Year
World’s Best-selling overall Recording-artist of the Year
World’s Best-selling Female Recording-artist of the Era

Outstanding Contribution to the Pop Industry

The unprecedented winner of five World Music Awards, Whitney Houston is the biggest-selling female artist in the world today, the co-star of one of last year’s most successful movies (The Bodyguard) and one of the youngest performers ever to be nominated for a bonafide EGOT as she has won the Daytime Emmy, the Grammy, the American Music Award and the Academy Award. Whitney has sold over 62 million albums worldwide during her career. The album "The Bodyguard" is the best-selling film soundtrack of all time, with 25 million copies around the globe. It is the No 1 album of the past year staying 20 weeks in the Billboard 200. After sweeping a record-breaking 11 trophies at the Billboard Music Awards and the Top Grammy Awards, this is definitely Whitney’s greatest year.

PLACIDO DOMINGO

Lifelong Contribution to Classical Music

Born in Spain and raised in Mexico, Placido Domingo has the distinction of appearing at the Metropolitan Opera more than any other artist of the past fifty years, performing thirty-six different roles in twenty-four consecutive seasons. He has sung more opening nights in that house than anyone since Caruso. If you have missed him onstage, you may have heard one of his eighty-seven complete recordings of fifty-nine different operas. At one point, seven of them were on Billboard magazine’s best-seller list at the same time, as well as his collection of show tunes, “The Broadway I Love”, which includes a duet with Academy Award-winner Carly Simon on “The Last Night of the World” from “Miss Saigon”. Noone deserves an Award for lifelong contribution to classical music more than this wonderful tenor whose voice enchants millions of fans worldwide.

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CHAGE AND ASKA

Best Selling Artist in Asia for the 3rd consecutive year

Thank all our friends in Asia for your continued support
STAR TURN OUT AT THE 1994 WORLD MUSIC AWARDS

The turnout of top recording-artists at the 1994 World Music Awards held in the Monte-Carlo Sporting Club on May 4 confirmed the event's growing stature. Hosted by Patrick Swayze, the show starred Whitney Houston, the artist formerly known as Prince, Plácido Domingo, Kenny G, Ray Charles, Ace of Base, the Scorpions, 2 Unlimited, Dr. Alban, Chage & Aska, Stephan Eicher, Alexander Malinin, Miguel Bosé and Jordi.

Whitney performs "I will always love you".

Ray Charles performs a live medley of his greatest hits.

The artist formerly known as Prince performs his worldwide hit "The most beautiful girl in the world".

Princess Caroline honours Plácido Domingo with a Leland Award for his Lifelong Contribution to Classical Music.

David F. Chalmers of EMI presents Whitney with the world's best selling Overall Recording artist of the Year Award.

German rockstars, the Scorpions, perform their latest hit "Woman".

Patrick Swayze presents Kenny G with the world's best selling Jazz Artist Award.

Child wonder Jordi receives the French best selling award from Claudia Schiffer and French host Michel Drucker.

Miguel Bosé receives the Spanish award from recordarill Wyman.

Asian superstars Chage & Aska perform their hit song "Sons & Daughters".

German rockstars, the Scorpions, perform their latest hit "Woman".

Child wonder Jordi receives the French best selling award from Claudia Schiffer and French host Michel Drucker.

Miguel Bosé receives the Spanish award from recordarill Wyman.

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ACE OF BASE
World's Best-Selling Pop Singers of the Year
World's Best-Selling Scandinavian Recording-Artist of the Year

The success achieved by Ace of Base with their debut album “Happy Nation” and megahits “All That She Wants” and “The Promise” made them a household name. They have sold over 10 million copies worldwide, receiving widespread critical acclaim and multiple awards. Their distinctive sound, which blended pop with dance and R&B elements, has secured their place among the world's most successful pop acts.

Kenny G
World's Best-Selling Jazz Artist of the Year

Very few musicians have been able to cross over from jazz to the Pop charts, and even fewer have done so with such seamless transitions. Kenny G, the top-selling jazz artist of the year and the #1 instrumentalist of the decade. After playing with the Gerald Albright Fusion for 4 years, he released his first album in 1983. He then released his debut album, "Kenny G Live," featuring his signature sound of "One Love" and "My Life." With the success of Kenny G's debut album, his second album "G-Four" and "Gravity" were released. His popularity exploded, Kenny's next releases, "Silhouette" and "Kenny G Live," also reached multi-platinum status worldwide with his latest release "Breathless" selling over 7 million copies, and remaining in the Top 10 for over 12 weeks. Kenny will be releasing another album this year, followed by a world tour in the fall.

ERIC CLAPTON
World's Best-Selling Rock Artist of the Year
World's Best-Selling British Recording-Artist of the Year

The past year has been phenomenally successful for Eric with the huge success of his MTV unplugged album. His record sales have sold over 9 million copies worldwide. His latest album, "Junction," which features his signature sound of "Guitar in the Dark," "Lay Me Down," and "Tears in Heaven." His personal life story has gone through many turbulent times in his troubled life. He has written some of the world's greatest songs and played some of the finest guitar. This is the second year that he has maintained his position as the world's best-selling rock and British recording-artist.

Gloria Estefan
World's Best-Selling Latin Pop Artist of the Year

From the first generation of Cuban-Americans, to be raised in the United States Gloria Estefan, the dynamic Miami-born singer who has taken her Latin roots and planted them firmly on the world map. Her two most recent albums have sold over 5 million copies in the US alone, which has left her in the Top 5 all year. With a total of 26 million albums sold, Gloria is without doubt the world's greatest Latin artist of the 90's.

GARTH BROOKS
World's Best-Selling Country Artist of the Year

Garth's multiplatinum record sales prove just how important country music is to the American public. He has sold over 29 million copies in past 3 years, and although he is a country artist, his albums have outsold many of the world's top performers in the pop/rock categories. Garth Brooks has taken country music into a whole new realm. His latest release "In Pieces" has sold in excess of 4 million copies in the US alone, and his back catalogue has sold over 24 million copies worldwide.

MEAT LOAF
World's Best-Selling Hard Rock Artist of the Year

Roaring back from a self-imposed exile, Meat Loaf has scored the comeback of the decade. His album "Bat Out of Hell II: Back Into Hell" went double platinum and to Billboard's top five within months of its release, and sold over 4 million copies worldwide. Then "Bat Out of Hell III: The Beast Must Die" climbed high in the New York charts, until it went on to sell over 5 million copies in the US alone. His catalogue is now in excess of 6 million units sold in the US alone.

TONY BRAXTON
World's Best-Selling R&B Recording-Artist of the Year

This year's top-selling R&B newcomer, the breathtaking Tony Braxton released her debut album and sold over #1 gold singles in a row. "Another Love Song" was##90; top 40 in both Billboard and R&B charts, which proved to be inseparable to American radio listeners. These followed with over 6 million copies worldwide during the past year, making Meat Loaf the world's number one hard rock artist.

JORDI
World's Best-Selling French Recording-Artist of the Year

"Dor, dur d'etre belle" has sold more than two and half million copies worldwide. It has taken the title-sized space on the charts, making Jordi, the French, Scandinavia, Italy and Spain, and made him the biggest-selling French artist of the year. Not to mention

U2
World's Best-Selling Irish Recording-Artist of the Year

U2 was formed in the summer of 1978 while its members, were at Dublin's Mount Temple School. From then on they have stormed the international charts and concert halls. The Joshua Tree album established U2's stellar status selling in excess of 14 million copies in the United States and sold over 10 million copies worldwide. The album "Rattle and Hum" released in 1988 and "Achtung Baby" released in 1991. Their latest album "Epic" sold in excess of 2 million copies in the US and was #1 all over Europe making them the best-selling European hard rock artist.

EROS RAMAZZOTTI
World's Best-Selling Italian Recording-Artist of the Year

Eros is undoubtedly the world's best selling popstar of the 90's. Since 1982, when Eros released his first single "Il Gioco della Passione" to great success and created a trend that has lasted to this day. His fans, are loyal to the last, as he continues to tour and sell out venues with his "Toure at Kids of Love" tour. This year's release "Luna" sold over 5 million copies in Italy, and has sold over 7 million copies in South Africa. Eros has sold over 25 million albums worldwide, making him the world's #1 Italian recording artist.

ALEXANDER MALININ
World's Best-Selling Russian Recording-Artist of the Year

In the course of his eleven album career, the stylistic evolution of Russia's renowned singer, film actor and musical director, Alexander Malinin, has won him a devoted international audience. His album "Face of Love" is a departure from his previous "Russian Romanticism" series. The album has sold over 1 million copies worldwide, making Alexander the best-selling Russian recording artist of the year.
GLITZ AND GLAMOUR AT THE AFTER AWARDS PARTY

The After Awards Bash provided a rare occasion for Royalty, Superstars, Supermodels and top executives to mingle and congratulate each other, and meet friends and associates. Seen here are a few of the 350 guests who attended the after-show party held at the Hotel de Paris in honour of the winners of the 1994 World Music Awards.
LIS’S and PREMIER SV
are proud to congratulate

ALEXANDER MALININ

on winning the award
World’s best-selling Russian Recording-artist of the year

at the
1994 World Music Awards
**International**

**STIG ANDERSON RESTLESS FOR NEW PROJECTS**
(Continued from page 66)

mains unchanged. “The base is the song, it has always been. There must also be some talent there. Then it’s just hard work to market it. The marketing has changed through the years, because the picture is now as essential as the song itself.”

“I was really the first one to think of this. Back in 1974, when we had ‘Waterloo’ and we won the [Eurovision] song contest, I started to film. In those days we had 16mm film, and we sent it all over the world.

“Our people in Japan could take it to the TV station and show it. That was how it started in a big way with Abba in Australia. All of a sudden you could see the asset; we were No. 1. That’s why we have a film for every single release since the beginning.

“We couldn’t travel to all these countries, so we sent a film to 60 different countries and it was shown. This was very important for Abba.”

In forming the Polar Prize, Anderson is attempting to give the music community an internationally respected accolade. But he also believes the ceremony may have local repercussions. “I think that musicians here will notice that Quincy Jones is so broad-based, that could give some Swedes a kick. Mathematically, being a small nation, of 8 million, we’d be lucky if we had two artists successful internationally.”

Anderson believes the success of Abba had a knock-on effect. “I think it’s a kind of Bjorn Borg fever. He’s a world-famous star. Young people say if he can do it, we can. It started every young guy playing tennis. Instead of 10 people playing, you get half a million. It’s a big chance that some of these are going to be good. That’s what I think happened with Abba.”

**COUNTERFEIT CDs**
(Continued from page 67)

popular in Germany—so much so that BMG Ariola Munich bought the catalog of Rondo Venezuelan’s Italian label, Baby Records, last year.

All the titles were manufactured in the U.K. and imported through a Hamburg-based wholesaler. BMG and IFPI acted in time to prevent most of the titles, some 288,000 CDs and cassettes, from circulating.

**ASIA AGREEMENT**
(Continued from page 66)

Paul Ewing, chairman of the Hong Kong Music Publishers’ Asem, and regional director of Warner Music International’s management department, said the main thing was the compilation deal is “one of the most important steps in legitimizing Asia’s potential, because it will have a positive effect for everyone in the industry, not just (the multinationals). The main thing now is to make sure the system works as well as it can.”

**Sony Music** Italian artist Alessandro Bono died May 15 after a heart attack caused by an AIDS-related illness. Bono, age 30, contracted the virus through a heroin addiction, which he said he was able to kick through music. He was discovered by the songwriting and production team Mogol and Mario Lavezi, for whom he worked as a studio technician. Bono’s highly vigorous and powerful delivery of Italian rock/pop songs.

**INDIEPENDENT AND MANAGERS** will take part in this year’s Umbrella seminar “Independence Day” at London’s Columbia Hotel, July 22-23. Indies mechanicals deal is “one of the most important steps in legitimizing Asia’s potential, because it will have a positive effect for everyone in the industry, not just (the multinationals). The main thing now is to make sure the system works as well as it can.”

**FREE RECORD SHOP**, the Dutch music retailer, reported sales up 18% to 26 million guilders (725 million) in the six months preceding March 31, with operating profit up 10.6% to 9.4 million guilders. The increase is partly due to the consolidation of the Van Leest chain, which was included in only three months of last year’s interim figures, and positive sales trends. In the same period, Free opened three stores—one in the Netherlands and two in Belgium—and Van Leest opened one.

**SCANDINAVIAN RECORDS**, the Danish/ Norwegian indie, has appointed Bjorn Johansen managing director of the Norwegian company. He formerly was marketing manager of Virgin Norway. Johansen reports to Gert Holm fred, who also is managing director of MCA Scandinavia.

**HUNGARIAN CUSTOMS** and police have raided premises in Budapest and seized 15,000 cassettes of international hit compilations. The cassettes, mainly produced in Poland, were being split up for distribution by Romanian gamblers, says Mahasz, the Hungarian publishers’ association affiliated with IFPI.

** терлоо’ and STIG popular we see International**

**MAPLE BRIEFS**

**ONTARIO PLACE CORP.** has announced that the Ontario provincial government has approved its agreement with MCA Conertos Canada to build a 16,000-seat outdoor amphitheater. Privately funded by MCA Conertos Canada and Molson Breweries, the facility is scheduled to open in May 1996. MCA Conertos will manage and operate the facility under a revenue-sharing agreement with Ontario Place.

**JUDGE HERBERT WEITZEL** of the Vancouver Court Criminal Division fined Gregg Marc $10,000 May 17 for illegally reproducing and selling sound recordings owned by Multitone Records and BMG Music Canada. Mann pleaded guilty to 17 counts of copyright infringement.

**UNDER A PROGRAM distribution agreement between DIRECTV Canada and MuchMusic, DIRECTV will now deliver Canada’s national video network to its American subscribers.**

**Teddy:**

**NEWSLINE**

Sony Music's Italian artist Alessandro Bono died May 15 after a heart attack caused by an AIDS-related illness. Bono, age 30, contracted the virus through a heroin addiction, which he said he was able to kick through music. He was discovered by the songwriting and production team Mogol and Mario Lavezi, for whom he worked as a studio technician. Bono's highly personal style centered on his passionate and powerful delivery of Italian rock/pop songs.

**B M I**

**INTERNATIONAL MANAGERS FORUM**

**B R I E F S**

**Fogel, Sabourin Run A Multifaceted Empire**

Promotion/Management Firm In Longfike Quebec

BY LARRY LEBlanc

tORONTO—With anglophone Rubin Fogel a concert promoter and francophone Michel Sabourin an artist manager, the Fogel/Sabourin partnership has been a potent force in predominantly French-speaking Quebec for over a decade.

From a penthouse suite in a St. Lawrence Boulevard office tower in Montreal, and with a staff of 20, the partners oversee several of Quebec's best-known entertainment firms. They include Fogel/Sabourin Productions, a concert production company that, after a number of successful shows this year, we're not going to do; I think you can manage Bob Dylan doing it.”

On the other hand, Sabourin also argues that Quebec-based companies mustn't overlook foreign opportunities for their French product. "The idea that you can only go to France [with a French-speaking artist] is not exactly true," he says. "There's also been Asia, and Eastern Europe is now starting to open up. I will have a release in Japan in the fall with Marie. She also has a release in Taiwan with Marjo.”

**Sony Music**'s Swedish label, Davie Music, is looking to Distribution Select to open retail stores in English-speaking Canada. Since last summer, the Montreal-based distributor, which handles 60% of Quebec's francophone product, has aggressively been trying to expand in Quebec to give Quebec-based artists a stronger national presence. Such a move would be seen as a threat to the Quebec music industry figures, who fear the market could then be dominated by the large, international companies.

"Like several other Quebec-based independent labels, Davie Music is looking to Distribution Select to open retail stores in English-speaking Canada. Since last summer, the Montreal-based distributor, which handles 60% of Quebec's francophone product, has aggressively been trying to expand in Quebec to give Quebec-based artists a stronger national presence. Such a move would be seen as a threat to the Quebec music industry figures, who fear the market could then be dominated by the large, international companies.

"If a Quebec artist can't get a Quebec-based label, which is the only way he can make it here, then there is no market for Quebec music."
### Japan

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HITS OF THE WORLD

EUROCHART HOT 100

WEEK 5/28/94

SINGLES

1. "(I Can't Get No) Satisfaction" - The Rolling Stones
2. "Where Do I Go From Here?" - Aretha Franklin
3. "Somebody Told Me" - The Pretenders
4. "I Am What I Am" - Cyndi Lauper
5. "If I Had Your Life" - Barbra Streisand
6. "Love Will Keep Us Alive" - Tom Petty and the Heartbreakers
7. "Take It Off" - Sheryl Crow
8. " Satisfaction" - The Rolling Stones
10. "Satisfaction" - The Rolling Stones

MELODY MUSCLE

Ireland

(9/5/94)

SINGLES

1. "How Can You Mend a Broken Heart" - Wings
2. "Take On Me" - A-ha
3. "Blue Moon" - Elton John
4. "The Winner Takes It All" - ABBA
5. "The Way You Look Tonight" - Bruce Springsteen
6. "I Will Survive" - Gloria Gaynor
7. "Satisfaction" - The Rolling Stones
8. "The Way You Look Tonight" - Bruce Springsteen
9. "Satisfaction" - The Rolling Stones
10. "Satisfaction" - The Rolling Stones

FINLAND

(9/5/94)

SINGLES

1. "Blue Monday" - New Order
2. "Satisfaction" - The Rolling Stones
3. "Blue Monday" - New Order
5. "The Way You Look Tonight" - Bruce Springsteen
6. "I Will Survive" - Gloria Gaynor
7. "The Winner Takes It All" - ABBA
8. "The Winner Takes It All" - ABBA
9. "I Will Survive" - Gloria Gaynor

SWEDEN

(9/5/94)

SINGLES

1. "Blue Monday" - New Order
2. "Satisfaction" - The Rolling Stones
3. "Blue Monday" - New Order
5. "The Way You Look Tonight" - Bruce Springsteen
6. "I Will Survive" - Gloria Gaynor
7. "The Winner Takes It All" - ABBA
8. "The Winner Takes It All" - ABBA
9. "I Will Survive" - Gloria Gaynor

PORTUGAL

(9/5/94)

SINGLES

1. "Blue Monday" - New Order
2. "Satisfaction" - The Rolling Stones
3. "Blue Monday" - New Order
5. "The Way You Look Tonight" - Bruce Springsteen
6. "I Will Survive" - Gloria Gaynor
7. "The Winner Takes It All" - ABBA
8. "The Winner Takes It All" - ABBA
9. "I Will Survive" - Gloria Gaynor

BELGIUM

(9/5/94)

SINGLES

1. "Blue Monday" - New Order
2. "Satisfaction" - The Rolling Stones
3. "Blue Monday" - New Order
5. "The Way You Look Tonight" - Bruce Springsteen
6. "I Will Survive" - Gloria Gaynor
7. "The Winner Takes It All" - ABBA
8. "The Winner Takes It All" - ABBA
9. "I Will Survive" - Gloria Gaynor

AUSTRIA

(9/5/94)

SINGLES

1. "Blue Monday" - New Order
2. "Satisfaction" - The Rolling Stones
3. "Blue Monday" - New Order
5. "The Way You Look Tonight" - Bruce Springsteen
6. "I Will Survive" - Gloria Gaynor
7. "The Winner Takes It All" - ABBA
8. "The Winner Takes It All" - ABBA
9. "I Will Survive" - Gloria Gaynor

IRELAND

(9/5/94)

SINGLES

1. "Happy Birthday" - Elton John
2. "The Way You Look Tonight" - Bruce Springsteen
3. "I Will Survive" - Gloria Gaynor
4. "The Winner Takes It All" - ABBA
5. "The Winner Takes It All" - ABBA
6. "I Will Survive" - Gloria Gaynor
7. "The Way You Look Tonight" - Bruce Springsteen
8. "I Will Survive" - Gloria Gaynor
9. "The Winner Takes It All" - ABBA

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ETHIOPIA: The country's first-ever concert festival, which takes place at Addis Ababa Stadium on Sunday (29), comes 10 years after Bob Geldof's charity event Live Aid. Unlike Live Aid, where predominantly Western pop stars donated their services on behalf of the starving in Ethiopia, this charity show feature Ethiopian artists. Some iconic groups re-formed with foreign ensembles—joining forces to help their own people. The main attraction is the legendary Ethiopian singer Muhammad Wardi, who is donating his performance as a gift to the people of Ethiopia. Reversing as the father of modern music in the Sudan, Wardi was the first musician in the region to combine traditional with electric instrumentation. A prolific composer and a virtuoso on the tambour (an African stringed instrument), Wardi's trademark is his skilled deployment of complex rhythms, and even at 62 he remains one of the pioneers of modern Arabic music. Other performers include the local star Mulalet Astatke, who studied and performed in England before his return to Addis Ababa in the 1970s, where he co-founded one of the country's leading pop acts, the Wallias Band. Also on the bill are the Kotebe Dance Troupe from the Ivory Coast, performing a West African version of "Side West Story," and the Meijer Jazz Quartet.

MAMADOU KOUYATE: One of the country's most innovative and zaniest acts right now is punk-rock-trash band the Freaky Finkin' Weirdos. The group's fourth album, "Mao Mao" (Thais for Higher Than High), has won rave reviews in all the hip music press of the region (Metal Hammer, Rock, Karnival, etc.) and now looks poised to spill over into the mainstream. Already, MTV Europe's "120 Minutes" has featured the band, and the current single—a cover of the Ian Dury song "Hit Me With Your Lyrics," which is a recent version of a very valuable piece of Hagen— is a powerhouse choice on Viva, the German music TV channel. A product of the Munich underground, the four-piece band released their first two albums in 1985 and 1986. Since signing with RCA/BMG Hamburg, FFW has rapidly built its alternative/hard rock following, thanks to a combination of good musicianship and original ideas. Even though many languages circulating around this project were written and produced by the group, and many are irreverent spoofs. The album has also been released in Finland, France, Australia, and Japan, with a U.K. release pending on Mushroom Records. Meanwhile, the band, renowned for its wild antics on stage, continues a marathon tour of Europe that began in March and continues through the fall, taking in several major open-air shows this month. LEE WERNER

SPAIN: The indefatigable efforts of Mario Pacheco and his Nuevo Medio label to stretch and enrich Flamenco are legion. The latest offering, "Segovia II," comes from New Flamenco pioneers Ketama, together with several African musicians led by kora player Toumani Diabate. Mak, Co-produced by Pacheco with Joe Boyd and Lucy Dunn, is the follow-up to the acclaimed 1990 album "Segovia," which resulted from a chance meeting in London between a Lyon-born gypsy band Ketama and ABM, and friends who were playing their traditional stringed and percussion instruments—kora, African gourd harp, balafon, and ngoni. The Ketama musicians were mesmerized, and the admiration became mutual when Diabate later worked with Ketama. The album's first single is less than the first, and the English jazz double-bass player, Danny Thompson, who gave such a memorable performance on the first album, was unavailable as the second time around. Even so, "Segovia II" stands as another fine achievement. Many soulful and wise words circulate around this project it is a kind of primordial salve," Pacheco muses, mysteriously.

HOWELL LWEINU

FRANCE: It is more than 30 years since the death of Edith Piaf, but with posthumous record sales now outstripping those during her career, the legend continues to grow. A 16-CD boxed set, "Edith Piaf," released by EMI, has become one of the best-selling collections this year. Now, Max Eicke of radio station RTE has produced a double-CD of Piaf concert performances, "Vie En Rose," also distributed by EMI, which includes unreleased material from RTE's vaults and features the voices of writers such as Joseph Kessel and Jean Cocteau. Meanwhile, various stars have paid tribute to the famous histrionic singer by recording their versions of Piaf's songs for a collection entitled "Tribute To Edith Piaf" (AR/BMG). Contributors include Donna Summer ("La Vie En Rose"), Pat Benatar ("L'Effet Que Tu Me Fais"), Wyll DeVille ("Les Amants"), Emmylou Harris ("(I'd Manage A Mo"), Chris Speelding, and Leon Russell. PHILIPPE CROQ

IRELAND: Encouraged by Republic of Ireland's international successes in recent years, the Northern Ireland music industry has launched a new organization called Northern Music. It has been in close cooperation with Belfast Rocks Again, an organization launched by Terri Hooley in response to a feeling that Northern Ireland had "too long been ignored, often in favor of Dublin's more established music industry." However, since the success of Therapy? and Ghost Of An American Dream, and the emergence of bands such as Schizophonics and Ash, the Northern Ireland scene has grown to such an extent that it now needs the support of a stronger infrastructure, which it will be Northern Music's task to provide. This fall, the Belfast Rocks 4 festival will take place as a showcase for unsigned music in new forms and style currently being performed in Northern Ireland. To coincide with the event, Northern Music will stage seminars and workshops with a view to educating, informing, and generating support for a cohesive music business in Northern Ireland.

KEN STEAR
Homer’s Holds The Pickles Chain After Buyout

BY CATHARINE APPLEFELD

Music retailer Homer’s has gotten itself into a pickle, literally. In mid-March, the Omaha, Neb.-based company, which operates five Homer’s stores, purchased the six-outlet Pickles chain. Company executives believe the acquisition will enhance its stature, and the chain is poised to take on the mass merchants and larger chains in its home state.

“I still believe that even though there’s a lot of consolidation among the big players, there is still room for people who want locations near their homes that offer high selection and high service,” Homer’s president Tom Weidner says of the purchase. “The acquisition presented an opportunity to get into Lincoln, expand stores in Omaha, and take out a competitor at the same time.”

Since opening its doors in 1971, Homer’s has carved a niche in the Omaha market by providing a wide selection of musical genres as well as a strong stock of accessories and gift items, with a heavy emphasis on customer service.

In 1975, Homer’s, founded by Bruce Hoberman, opened its wholesale business, known as RTI, a one-stop that now comprises much more than music and music accessories and serves a base of 12,000 customers. A consumer electronics division, which Weidner says has experienced “the biggest amount of growth” in recent years, deals in televisions, VCRs, home and car stereos, mobile electronics, video games, DVDs, and the like.

Homer’s third and newest wholesale division, which debuted six years ago, supplies pickle accessories catering to the home office. “We don’t carry Xerox copiers or anything like that,” says Weidner. “It’s more like fax machines, computers, printers, monitors, telephones.”

In June 1993, Weidner purchased the company from Hoberman. “I had been with the company for 12 years,” Weidner says. “I knew that Bruce had been doing this for 22 years, and I knew that if he could sell, he wanted to move on to the next thing. So I saw it as an opportunity for me and the current management to take it to the next level.”

After completing the acquisition, Weidner upgraded systems—which proved to be more difficult than anticipated—and then, having successfully completed the task, began looking around to expand the company; thus, the Pickles acquisition.

Today, Homer’s employs about 225 staffers. Aside from Weidner, the company’s executive roster includes Rick Galuha, VP of retail operations; Darrell Metcalf, CFO; Mike Fratt, director of operations for retail; Bill Mulvey, VP of sales and merchandising; Gail Shiba, divisional manager in Lincoln; and Pam Murray, director of MIS.

Homer’s stores are situated in strip shopping centers and typically stock about 30,000-plus SKUs. Although they carry deep catalog on a broad range of genres, each store caters specifically to the market it serves, according to Galuha.

For example, the Homer’s store in the touristy Old Market section of Omaha contains a separate classical music room, complete with atmospheric oak walls and fixtures. “When the classical music buyer goes in to shop there, they are sheltered from the rock section and the rest of the store,” Galuha says. By the same token, he adds, “Our more urban stores have a whole different focus of selection from the others.”

With their individual personalities, Homer’s stores maintain some uniform design elements, which gradually will be introduced in the Pickles stores, according to Weidner, who adds that the latter chain will adopt the Homer’s name in the near future.

“We want to upgrade some of the thinking [at Pickles] and make it a more uniform shopping experience,” he says. “As that happens, the signage will change.”

To help the chain increase visibility as much as possible, they include “Showcase.”

(Continued on page 86)

Companies Put More Time Into Audiobook Titles

BY TRUDI MILLER ROSENBLUM

NEW YORK—While the majority of audiobooks are still two-cassette, three-hour packages, a number of companies have begun experimenting with four-cassette and six-cassette abridgements of selected titles.

Dove Audio has been particularly aggressive in using the longer versions; the company began releasing four-cassette titles five years ago, and currently has about 100 of them, including Stephen Hawking’s “A Brief History Of Time” and Robert James Waller’s “Slow Waltz In Cedar Bend.”

Some books can be put on four cassettes in unabridged form, in which case Dove usually always chooses that format.

Dove did have problems when it tried to release titles in both two- and four-cassette versions. “It was confusing to buyers and stores, so we found it to be self-defeating,” comments Judd S. Van Briesen, Dove Audio’s director of sales.

Judd’s predecessor, Michael Viner, (Generally, when a company chooses to put a title out on four cassettes, it forgoes the two-cassette option.) “We may try doing a four-cassette version, then later on doing a two-cassette version as a Super Sound Buy [the company’s budget line],” Viner says. “We’re also doing more and more classics as four cassettes. We feel that there are a lot of badly abridged classics out there, so we’re trying to do something different.” Dove’s four-cassette titles retail for $19.95-$24.95.

“When you abridge a title to two cassettes, you’re getting about 150 pages of text. With some books, that means abridging it too much. People don’t want to lose that much of the story,” says Carolyn Willis, marketing manager of Harper Audio.

We’ve been doing more four-cassette packages for the big authors, since fans of those authors would rather get more of the story than pay a lower price. Harper’s four-cassette abridgements retail for $22.50. Recent releases in this format include titles by Anne Rice Siddons, Jeffrey Archer, Barbara Taylor Bradford, and Clive Barker, as well as “Star Trek Memories” by William Shatner and “Downing Street Years” by Margaret Thatcher.

“Downing Street Years” is a 1,000-page book. To even attempt to abridge it to two cassettes would be ridiculous,” Willis says. Another example is “The History Of God,” a book of comparative religion. “You can’t abridge it so much that you leave out some religions,” Willis points out.

Seth Gershel, VP/publisher at Simon & Schuster Audio, notes, “The whole issue started with the question, why abridge at all? Abridgement is directly related to retail price; when the business started, there was fear of a high price. Now, as the customer gets more used to spoken audio, as the retailer gets more comfortable with it, there is less and less resistance to higher prices for more complex formats.”

Simon & Schuster releases six to eight titles a month, of which one is often a four- or six-cassette abridgement. “Schindler’s List,” for example, was a four-cassette title for $25. “Historical books usually need more time,” Gershel says. “Mysteries require more time because you need all the clues. If a novel has a lot of subplots, it’s hard to abridge. Ultimately, [to warrant four cassettes] it has to have a good storyline or a lot of information that would be hard to cut out.”

On the other hand, Gershel notes, “Some books not only don’t need six cassettes, it wouldn’t even help. There are some books that you want to abridge, to help keep the flow.”

Choosing which books warrant extra tapes “becomes sort of obvious: big-selling authors, larger books with more content, or something that just can use more time,” says Susan Butler, director of promotions and publicity at Random House, which has several longer programs, among them Naomi Judd’s autobiography, David Halberstam’s “The ‘60s,” and Michael Crichton’s “Disclosure,” at $22.50. Random House also put out Tom Clancy’s “Without Remorse” as a six-cassette format for $25.


As customers get more familiar with audiobooks, says Simon & Schuster’s Gershel, “I think we will see the day when all abridged audiobooks are four to six cassettes.”
Texas Record Buyers Find 'Big Bucks' In 8-Tracks & Bad Art

BY BOB DARDEN

DALLAS—There are those who say that 14 Records in Dallas is a nexus between dimensions, a retail twilight zone. It is world headquarters for the Mr. Ed and Tiny Tim fan clubs. It is the last remaining bastion of that most manifold of musical configurations, the 8-track. It is a purveyor of used records, bad art, and televangelist Robert Tilton paraphernalia.

But mostly it is the domain of James "Big Bucks" Burnett. As a result, 14 Records is a refuge for man's indomitable spirit and man's innate bad taste. Burnett relishes the деэтомнч.

Tucked away on busy Greenville Avenue, Dallas's premier people-watching district, 14 Records offers all kinds of used musical product but is best known for its vast collection of 8-tracks.

"I got into 8-tracks by accident four years ago," Burnett says. "I ran across a copy of the Beatles' 'White Album' in mint condition at a flea market. Besides the oddity of it, there was a physical appeal to the thing. Soon I was consumed with a desire to own every Beatles album on 8-tracks—all 25 titles. Once I got into it, it just took off. There is an incredible 8-track collectors' network, both here in Dallas and nationwide. Many of my customers still have 8-track decks in their cars.

"I think the appeal is that it is in very much a hands-on technology. You literally have to manhandle an 8-track into the player. Plus, there's a feel of a different time and place. Eight-tracks always provoke some kind of response in people.

"Today, 8-tracks comprise 14% of 14 Records' business, Burnett says. "The bulk of his income is derived from selling used CDs and, to a lesser degree, used records. Eight-tracks spill out from every corner, off every table in the small shop. By the door is a vintage RCA Mark 8 Stereo Automatic Changer with five 8-tracks already cued for the next customer.

In addition to the used music products, 14 Records also has areas of the store devoted to "Hall Album Cover Art," new releases by Dallas-area bands, black velvet paintings, Mr. Ed, Tiny Tim, and televangelists.

"I am a long-time associate of Tiny Tim and president of his international fan club," Burnett says. "My upcoming release (backed by Denton's Grammy-winning Brave Combo), which we've currently shopping around. It features songs like 'Stairway To Heaven' and my own '14.'

"It's an amazing record, and Tiny Tim is the most fascinating person I've ever known. I believe he is ripe for a comeback—I've dedicated my life to it." Burnett also is promoting a July 7 Tiny Tim concert titled "Tinypalooza: A Tribute to Tiny Tim." The concert calls to mind other ill-fated Burnett-promoted concerts in Dallas that have drawn large, rowdy crowds and extensive media coverage.

The first was "Edstock" on July 5, 1984, a show that featured Joe Ely, Tiny Tim, T Bone Burnett, and "Mr. Ed" actor Alan "Whit" Young. It was followed by "Live Ed" in 1986 and "Ed A Go-Go" in 1988. In 1992, Burnett promoted a "tribute to controversial televangelist Robert Tilton, called "Love That Boy." The Tilton concert was especially popular.

"The Christian subculture has become a big part of my business," Burnett says. "Christianity's a great spectator sport. In fact, our biggest-selling single item at 14 Records is a seven-minute video of Tilton with flakeloseness added, called 'A Joyful Noise.' It is so amazingly powerful that I think it is an inside job—that God himself made it.

"Tilton began as owner of Forever Young Records in Denton, Texas, but returned to his hometown of Dallas in May 1991 to start 14 Records (named for a song he had written and, not coincidentally, his favorite number). Burnett, who would not disclose the store's earnings, says it began breaking even financially in early 1994.

"Our average customer ranges from mid-teens to mid-40s, with the bulk of them in their mid-20s," Burnett says. "It's split between neighborhood people and people who drive in from other parts of Dallas to go to the area's plentiful bars, restaurants, and live music clubs. A lot of the musicians from the clubs always stop by to go through the craggy vinyl, black-light posters, and 8-track sections.

"Burnett is the owner and only employee of 14 Records.

"Why not? It's something I'm good at," he says. "Where else should I be?" This music, these products, are the only things I can sell with any sincerity. I've added the concert promotion and management as a sideline, but the record store keeps me in the music business. After all, "Edstock" lost $20,000—which I'm still paying off. For all my faults, I'm not a quitter.

"Burnett says the other pivotal moment in his life came when he found a near-mint copy of "Never Mind The Bollocks, Here's The Sex Pistols" on 8-tracks. It became his prized possession ("It was and is the coolest thing on earth," he says), and he proudly displayed it at 14 Records. As an afterthought, he added a $100 price tag.

Two months later, someone walked in and paid cash for the 8-track, no questions asked.

(Continued on page 86)
Retail

Retailers Gush With Optimism, Plot Post-Recession Expansion

RETAIL—the broad category that includes music chains—is ready to rock’n’roll. That message came through loud and clear at the annual convention of the International Council of Shopping Centers, held May 15-19 in Las Vegas. The ICSC, now functions as a giant beehive, allowing retailers and shopping center owners to cut leaning elbows. Retailers, in a display of unbridled optimism, came to the convention with growth plans so expansive that, for the first time in their history, savvy developers were saying, "whoa, hold on.”

Unfortunately (at least from the perspective of Phil Ward, head of real estate investments at CIGNA Investment Management), not enough developers are hitting the brakes. "Everywhere here (at the ICSC convention) is talking about building more of less of much more retail,” Ward said at a convention seminar. "We don’t need it. We have to fix what we have already got.”

Retailers feel better than most other sectors in the real estate depression that hit the U.S. at the end of the ‘80s. But although it didn’t suffer as big a downturn, the general consensus was that retail space was and is oversupplied.

Now, many anchor tenants and large category killers want to open stores, and industry observers are worried that unsophisticated lenders will finance new and unneeded shopping centers that will dilute sales, rather than provide incremental revenue.

ONE of the things currently fueling growth, ironically, is the maturation of many retail sectors, which has served as a catalyst for a format frenzy, according to Therese Byrne, who heads a company named after herself and who moderated a panel at the convention. Retailers are rolling out more formats faster than ever,” she said. As an example, she pointed out that Baltimore’s Fells Point Avenue has gone from running out of space in department stores to opening specialty stores and clearance centers, and selling through cable TV.

Music retailers certainly are participating in this format frenzy. At ICSC, Blockbuster Entertainment chairman H. Wayne Huizenga, a feature-station owner, pointed out that the Fort Lauderdale, Fla.-based company is more than a video rental retailer, also running music stores, game stores, children’s indoor playgrounds, amusements, theaters, and family entertainment centers (Billboard, May 29).

Bruce Baum, senior VP of real estate at the Nashville-based Musicland Group, says the company will continue to focus on its many formats—On Cue, Saks Fifth Ave, and Suncoast Music Picture Co.—as well as its music stores, which operate under the Musicland and Sam Goody logos.

In total, the company expects to do about 200 projects this year between new stores, relocations, and expansions, increasing its nearly 5 million square feet of retail space by 20%. Breaking out numbers, he said that the company will open about 40 On Cue outlets, bringing the total for those small-town mall anchor stores to about 80 by year’s end. It also will open about 30 Media Play outlets and about 60 Suncoast stores. However, there is a likelihood that the chain will drop some music stores, letting leases expire on poorly performing stores or, in other malls where there is little room for music, sales, combining them into a single location. Nevertheless, overall space for music stores will grow significantly because of expansions and relocations into much larger spaces.

The 3,000-square-foot mall record store is a dinosaur. The company expects Musicland is opening much larger stores in malls, such as a 17,000-square-foot location planned for Peabody Mall in Massachussets and an 11,000-square-foot outlet planned for Bayside Mall in Florida.

In San Diego, Horta Plaza, Musicland will do an 800-square-foot measuring 32,000 square feet, similar to the one it just opened at CityWalk in Universal City, Calif.

However, Baumrind declined to comment on issues that some believe will re-examine and expose the mall-based Media Plays, up until now a strip-center or free-standing concept.

Greg Fisher, VP of real estate and development with Wherewhose Entertainment, said his company also will open bigger mall stores. The company will test a few 10,000-square-foot mall outlets, and will compare the results to the performances of some 6,000-square-foot stores.

In addition, Fisher reported that Wherewhose will focus on new concept developments, "without going for big-box units.”

The chain also will focus on repositioning existing stores, he said, adding that Wherewhose likely will finish up the year with a net negative three stores, since it will allow some leases to expire without seeking renewals.

Terry Woodward, president of Over leaned, Ky.-based WaxWorks, reported that he has increased the expansion rate of his new video retail-only format, Real Video, and probably will finish the year with about 40 such outlets.

Cameo Music, however, is resisting the format frenzy, according to Jim Bonk, president of the chain, who says that while it is adding and expanding product lines like soft-core video and video games, it will do so under one roof. But in going that route, Bonk says that the North Carolina-based chain was abit more of the participating in the trendy-building bigger mall stores.

HVM USA, which already is in the big-box retail business, is expanding 95 outlets, Peter Luckhurst, president of the Stamford, Conn.-based company, said at the ICSC convention. HVMM mall stores will range in size from 6,000 square feet to 30,000 square feet, and the company will consider locating in malls in the eastern half of the U.S., anywhere from Florida to Chicago.
Court Rules For Rita; Little Jimmy King Holds Back The Rain

RITA 1. LABELS 6: Contract disputes are common on the major-label side—witness the current wrangles involving George Michael and Eagles Don Henley and Glenn Frey—but litigation involving indies is far more rare these days.

However, on May 13, an L.A. Superi-

or Court judge awarded veteran singer/songwriter Rita Coolidge more than $574,000, setting a breach of contract action lodged by Coolidge against the L.A. indie Caliber Records.

Coolidge, whose album "Love Lessons" was released by Coolidge in 1992, filed suit against the label in May 1994. She claimed that Caliber failed to pay her for the recording of the album and deprived her of licensing fees and royalties.

In a summary judgment against Caliber, Coolidge was awarded $525,000 in compensatory damages and a whopping $500,000 in punitive damages. The vocalist was relieved of any contractual obligations to the company and awarded the masters and copyrights to "Love Lessons."

The court also saw that she was entitled to all monies derived from the sale of the album, and to royalties due her.

The story isn’t over: In September, a trial date is set for Coolidge’s action against the owners of Caliber and its joint venture partner, Critique Records.

SHORT STROKES. Ichiban Records in Atlanta has signed Maureen Tucker, drummer of the Velvet Underground. . . Allegro Corp. in Portland, Ore., will release 10 albums from the Memphis Archive label on June 1. Overseeing the project is blues authority Richard Hite, brother of the late Canned Heat vocalist Bob Hite. Rydell in Salem, Mass., will market and distribute Black Ace, a new imprint run by bassist/producer Bill Laswell. Talent includes Buddy Miles, Stevie Salas, and a host of Parliament-Funkadelic alumni. First releases arrive June 14 . . . Reissue label Target Records in Melville, N.Y., has changed its name to Taragon Records. New anthologies from the Critters and Steve Lawrence land June 7 . . .

by Chris Morris

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**VITAL REISSUES**

**VARIOUS ARTISTS**

**NEW TAKES ON OLD TUNES**

**REMASTERED BEAUTIES**

**BEASTS OF BURDEN**

**NEW RELEASES**

**SPOTLIGHT**

**KATHY MATTEA**

Waving My Quilt
Producer: Scott June

Recording:

This record represents a musical makeover for Mattea, who suddenly finds herself lumped in a country field full of feminine newcomers. She needs no help. With producer Josh Leopolis taking over, all works connect with this material, mixing every last drop of emotion from the lyricists. Highlighting includes the song—in which the narrator is simultaneously up and unanted—and the Andrews-Goldiker-styled "Street of Your Town." But she saves the best for last with "Who's Gonna Know," an only child's song to her parents. It's the kind of heart-probing ballad that Mattea was born to sing, and like the rest of this record, it showcases an artist who has learned to successfully balance her creative and commercial instincts.

Original Cast:

hit the mark, bleeding veins from straight-through Head's eye-rock well to roball. Other highlights: "New Times," "I'm Nothing," "Who's Gonna Know," "I Saw You In The Crowd."

**CRAZYWATERS**

**Pete Townshend**

**NEIL Young**

**JOE RAMONE**

**SPOTLIGHT**

**KATIE LINON**

**JAN KRIST**

Producers: Paul Heald and Jan Kind

The new year's last artist working from a Christian worldview returns with an equally astonishing sophomore set. Krist's multifaceted voice is a marvel, soaring, coupling, pleading—sometimes in the same numbers. Virtually every song is a gem, though "Put Her To The Test" sounds like a crossover hit. This is beautiful, as it often is. Mainstream producers are probably interested in taking her to The City's favorite female roots—and with good reason. Highest mark.

**BEASTS OF BURDEN**

**NEW RELEASES**

**REMASTERED BEAUTIES**

**NEW TAKES ON OLD TUNES**

**BEASTS OF BURDEN**

**NEW TAKES ON OLD TUNES**
**New & Noteworthy**

**THE PUPPETS**

*Kinky 4.2 C 3:00 (8)

**PRODUCERS:** Theo McNally, Cliff Black
**WRITERS:** Theo McNally, Cliff Black
**LABEL:** RCA
**CD:** RCA 06952 (CD promo)

This song has a bit too much energy for this video, with its fast-paced, upbeat rhythm and catchy melody. The chorus is memorable and will stick in your head for days.

**BARBARA DOWNT**

*Dance In Neon Light (1:17 37)

**PRODUCERS:** Vinny DeGiacomo, Mike Schell
**WRITERS:** Vinny DeGiacomo, Mike Schell, Tom Mottola
**LABEL:** Geffen
**CD:** Geffen 6140-0 (7-inch single)

This single features a catchy vocal track with a distinctive sound that stands out among other pop songs.

**GEORGE TIBBS & THE PLASTIC PIGS**

*Falling In Love With You (4:44)

**PRODUCERS:** Charlie Lawler, Mark Hedges, David Rivers
**WRITERS:** Charlie Lawler, Mark Hedges, David Rivers
**LABEL:** Atlantic
**CD:** Atlantic 91429 (CD promo)

This song offers a new twist on the classic love ballad, with its smooth, melodic instrumentation.

**New Reviews**

**CRITIC'S CHOICE (cont.)**

- **NEW & NOTEWORTHY:** New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.
- **NEW AND NOTEWORTHY:** Highlights new and noteworthy acts worthy of attention. Cassettes, 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 retail in the U.S. are reviewed for SEND.

**Picks:**

- **NEW Releases with the greatest chart potential:**
- **NEW!** releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. **NEW AND NOTEWORTHY:** Highlights new and noteworthy acts worthy of attention. Cassettes, 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 retail in the U.S. are reviewed for SEND.

**Roseville:**

- **FALLING IN LOVE WITH YOU**

- **NEW & NOTEWORTHY**

- **CRITIC'S CHOICE (cont.)**

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Homem's market all genres of music. Pictured above is a display pushing the PolyGram classical line.

BIG BUCKS' IN 8-TRACKS & BAD ART

That was a terribly significant day in the life of this business," Burnett says, "because nobody suggested to me that I sell 8-tracks to make a profit. But in that moment, I saw a new way to make a business happen. It was the beginning of this micro-empire I've started.

Burnett replays his stock through frequent stops at garage sales, flea markets, and a heavy trade-in business with his regular customers.

"What I'm striving toward is unpredictable shopping," he says. He's been pressed by all the things happening in the world record stores. They're all parts of huge corporations, and all they sell is pieces of plastic—not music. There's no back catalog, no knowledgeable clerks, no lingering over album art and liner notes.

"So I'm working to become the anti-8-track," the owner says. "I want them to have fun here. I want to have some fun making money. Plus, I'm serving an important purpose here. Why should I sell any product when Best Buy can sell chart material for $9.99? Why compete? I'm recycling important, historical stuff.

"This store is a spiritual business for me. I'm a 'jockey'—that's the opposite of terrorist. I price my stuff reasonably and I try to make this a fun, happy place to visit. I hand out bumper stickers that say, 'Things to do, Live Forever, Win a Million Dollars, Shop At 14 Records.'"

Burnett would like to chat more, but the store is filling up once again and the owners of Club Dada in Dallas are calling for more details on the "Tiny plan[-]loozagastock." Burnett has booked Tim and his group (the Has-Beens) for an in-store day of the concert, and there are a million details to attend to. "How are plans for the Tiny Tim Look-ALike Contest going?" he asks the club's manager.

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We're going to educate the salespeople more on how to move those products.

In addition, Homem says, Homer's stores currently carry "a very small amount" of video games but will probably broaden the product mix in the near future. As for CD-ROM, he believes the jury is still out. "We want to carry as much music as we can, as well as some peripheral products," he says. "But we don't want to be a giant software house. We are a music store.

Customer service has been a fundamental reason Homer's has maintained its competitive edge, according to Weidner. The company owns several MUZe machines and plans to situate them in every Homer's and Pickles store by the end of the third quarter. Listening stations, which currently grace several stores, also will become a chainwide essential, he says.

"Our Smashing Pumpkins or Bruce Springsteen aren't going to sound different from anywhere else," he says. "What we want to do is to provide a nice environment where people can feel comfortable and know they will get good service."

Homem's market all genres of music. Pictured above is a display pushing the PolyGram classical line.

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Homem’s market all genres of music. Pictured above is a display pushing the PolyGram classical line.
thrive commercial center since the early 17th century, when the Tokugawa shoguns were making Edo (now known as Tokyo) the center of political and military power in Japan. Osaka’s freewheeling, unpre- tentious merchant culture is emphasized by the city’s local dialect, which to many snobbish Tokyo ears sounds harsh and un- refined. Instead of the prosaically-greeting konnichiwa (good day) favored by Tokyo-ites, Osakaans are more likely to use the more earthy wa-sake-wakara (which literally means, “Are you making money?” Another immediately notice- able linguistic difference is Osaka’s use of okini (thank you) in place of the standard Japanese arigato.

Osaka also has its own distinct, flashy visual style. A restaurant specializing in barbecued prawns advertises its wares with a giant plastic prawn, complete with mov- ing appendages, perched precari- ously over the heads of passersby. While a noodle shop sports a menacing-looking dragon with a swirling head. The style of dress also is louder in Osaka, as a quick glance at the profession of women’s bobbies and trinkets in a women’s accessory shop shows.

As for music, while there’s no “Osaka sound,” artists from the region share an attitude of uncon- promising individuality.

“As Osaka bands are freer, more open,” says Tokyo-based music writer Koichi Shioda, “like San Francisco vs. New York in the U.S. San Francisco and Osaka are the more ‘experimental’ cities for music.”

“There are a lot of bands in Os- ka who are not playing music with the idea of being stars,” says Yoichi Shioda, executive producer at Osaka production house Pop Company. “They just do what they want.”

“People born and raised in Os- ka live according to the Osaka way of life, just like people in Tokyo live according to the Tokyo way of living,” Shioda adds. “It’s like food— the two cities have different tastes. To me, Osaka is interesting, because it seems like the bands there are only thinking about searing a hit. If the audi- ence doesn’t love it, they’ll quickly change their style. But with Osaka bands, it’s more like ‘This is our band and to- have great art!’ Osaka audiences like that powerful style.”

Powerful is definitely the word that comes to mind when describ- ing the music of the Boredo- ments, longterm veterans of the Osaka indi- scene who are signed to WEA Music K.K., part of the Warner Music Japan group. Their first

OSAKA’S UNCONVENTIONAL SCENE BREDS OFFBEAT MUSICAL ACTS
(Continued from page 5)

WEA Music album, “Pop Tatari,” was released Oct. 26, 1993, by Warner Bros. in North America. The album has sold 14,500 copies in Japan, according to Sound Scan, and 2,700 copies in the U.S., according to SoundScan.

The band is a 14-pieceumber band, which has been compared to Napalm Death and the Butthole Surfers, is less a concert than an all-out attack of pummel- ling songs with titles like “Greatforehead Dead” and “Cory & The Mandala Suicide Pyramid Action Or Gas Satori.”

The mosh pit in front of the stage resembles a blender set on “liquid.”” Full of fans seemingly bent on causing and/or sustaining gross bodily harm. The band thoughtfully provides an extra mike for staging fang girls to scream into before they leap back into the seething mass of humanity.

The Boredoms are the most vis- ible members of Osaka’s hardcore a l t e r n a t i v e i n d u s t r i a l music scene. Another band, lead singer Eye Yamatsuka achieved notoriety in the early ’80s with the band Hanatarashi, but both vegans and performance. One legendary Hanatarashi gig featured a back- hound of 100 cop band members used to chase the audience around the hall until they smashed the ve- hicle into a wall. At the next gig, Yamatsuka cut his leg badly with a circular saw he was using as a stage prop. These days he tends to be a little less extreme.

Many of Osaka’s underground bands include Daihakase, led by former Hanatarashi drummer lehji Omiya, Captain Con- doms, UFO Or Die, and Dower. Many of these bands have released material on leading Osaka indie label Alchemy Records. In the U.S., Public Bath Records of Madison, Wis., is one of the best sources for this kind of music.

With its determinedly radical stance, these bands likely won’t achieve even the kind of modest success Shonen Knife has— not that they would want to, since they prefer underground credibility to above-ground acceptance.

Like its more extreme fellow Osakaans, Shonen Knife paid its dues on the Japanese indie circuit, growing up through most of the ’80s in the Kansai region. The Noleries’ songs have a slightly more cerebral edge than those of Shonen Knife, but are just as bizarre. Take these lines from “Neutral Blue,” for example, set to the ditty of the duo’s graph- ical accompaniment: “You were a son of neutral blue, it was the color you all agreed upon, now, never will I hear Your voice as I used to do” (lyrics by Jun de Nolerie).

On a more positive note, the two bands are essentially the same, with the Noleries’ sound being slightly more polished. However, the Noleries have released a record under the name for Edogawa san, and they are the same entities.

“Shonen Knife’s ‘knife’ when spoken by Japanese” charm has won it a solid body of fans both in Japan and abroad this year (Billboard, April 24, 1993). The group’s latest album, “Rock Ani- mals,” came out in the U.S. Jan. 25, and was listed in the Billboard Music chart in the U.S. to date, accord- ing to SoundScan.

Shonen Knife’s previous album, “Let’s Knife,” sold more than 35,000 copies in the U.S. and Canada. The band’s style, the U.K. accord- ing to Virgin Music Japan, a music publisher that handles manage- ment/prodution/publishing du- ties for the band. While these sales are certainly more than the number of units most Japanese acts sell outside the act’s home turf.

SPIRITUAL MUSIC MOVEMENT

While Shonen Knife’s songs deal with subjects like flying jelly bean attacks and food poisoning from eating spoiled oysters, Amamiya’s music is on another plane altogether.

“A spiritual” music movement is beginning,” says Amamiya during an interview at his Space For Children record store in Tokyo.

To prove his point, Amamiya plays back a rough mix of his lat- est track, “Satori,” which com- bines house-style synthesized sounds, Indian percussion, and multilingual vocals, resulting in a rich, hypnotic aural tapestry. “Satori” will be featured on Amamiya’s album “Spiritual Surf Shop,” which is due this fall. The album was released on the label For Children. At press time, no information was available on overseas plans for the album.

The Noleries have won a second 12-inch singles, “Holy Spirit Dance” and “Building A Maitreya Land,” which were to be released in North America and Europe on the Strictly Rhythm label at the end of the year. The “Satori” Cutting Edge label will release them Aug. 25 in Japan, along with an album by Amamiya’s other band before its first major-label release. The international plans for that album were unclear at press time.

“Or maybe we are trying to make a dance track with monks there,” he says as the swirling, pulsating sound of a cut called “Tibet Is” fills the minuscule stu- dio control room.

“Osaka has a little more rhythm than Tokyo,” he says. “It’s more relaxed and less uptight about co- operating with each other.”

“Here, we don’t have to care so much about what other people think,” Amamiya says. “In Tokyo, the DJs always follow New York. They won’t even play their own records in the clubs. Tokyo is too fashionable, the cy- cles are too fast. Last year it was house and techno. Then it was jazz, and now it’s bossa nova and Latin. I’m moving too, but I don’t do dance music, not fashion music.”

A good introduction to the dance music coming out of Osaka is the “United Groove Nation” compilation that came out last year on indie label Samson Records. Featured on the album are Amamiya, his brother Tatsuro, and female DJ Seiko (not to be confused with Sony artist Seiko Matsuda).

SHIRO AMAMIYA

While Amamiya twirls knobs and heads off into the cosmos, across town, at the live venue Rocketbarn, good old greasy rock ’n roll Osaka style is packing them in. Opening a recent Friday night showcase of local bands was female quartet Pedphile, whose unusual moniker is a reminder that, after all, another name for the area around Osaka is Kinki.

Unfortunately name changes aside, Pedphile is notable for its polished hard-rock sound, a genre that has definitely more guts than that of similar Tokyo bands.

Asked if the group sees itself following in the footsteps of Shon- en Knife, Pedphile vocalist Keiko Fujita modestly remarks, “It would be great if we became popular, but we’re just doing our best. We have a lot of things we want to do, one thing at a time.”

Another local band, Red, is very much in the Led Zeppelin/Free mode, with heavy riffs flowing flu- ently from the fingers of 26-year- old Tomoko Inoue, who seems happy obliviously to the fact that the 1970s are no more. Red simply plays the kind of music its members like.

That unabashedly retro attitude is shared by Savoy Truffle, which combines a heavy, bluesy sound dominated by the extraordinarily powerful drumming of Taiso Takafuli with fairly convincing Latin lyrics.

Notwithstanding their obvious professionalism, none of these bands has a heart with a major record company, which leads Pop Company’s Shioda, who organized the showcase at Rocketbarn, to return her offers to Osaka.

“I don’t think Osaka-based record companies would mind signing Osaka bands, but that we don’t take the time to come down here to discover talent,” he says.
NEW YORK—Considering they make up more than half the world's population, females would seem to be a market manufacturers would be loath to miss. But in the early days of multimedia, few software publishers had enough faith to take much more than a passing shot at them, happy if women and girls bought their games but not expecting to win over the female market if they didn't. The prevailing market-research wisdom: Girls will play with boys' toys, but boys won't play with girls.

All that may be changing, slowly, judging by a series of low-profile but potentially high-impact strategies being deployed by a few publishers.

The giant Sega Corp., for one, has instituted a special "girls task force" made up of female executives, while Viacom New Media executive VP Michele DiLoreto has been a vocal industry proponent of gender-neutral titles. Others, like Sanctuary Woods and Hi-Tech Expressions, are arming in on girls with specific titles. Overall, the climate is shifting to one that looks at the girls' market a little more warmly.

"Rocco's Modern Life: Spunky's Dangerous Day" is a "gender-neutral" title from Viacom New Media.

The bottom line, of course, remains the same as always: Who buys video games? And the answer remains "boys," who, though the gap is closing, account for four-fifths of the gaming public, depending, whom you ask.

"Someone asked me recently, how can we make a video game with 52% of the population?" says Renee Courington, director of product marketing at Sanctuary Woods, which has an office in San Mateo, Calif. "And I said they can get away with it right now because the economics make it so much more profitable to take the same amount of effort and put it into the other 48%.

"However, Viacom New Media's DiLoreto notes an amount of circular reasoning to this. Games are geared to boys because boys buy games. And boys buy games because games are geared to boys.

"Even without any concerted effort to woo them, girls have been playing games in increasing numbers, though still relatively small—numbers.

"In terms of our primary user profile for the Sega Genesis, in 1991 it was 88% male, 12% female. And last year it was 89% for both the Genesis and Game Gear," says Micheleangelo Cristini Risley, Sega's group director of licensing and character development and a member of its girls Task Force. For the Sega CD, it's only about 49% female, though—because that primary player is about 19 on average, and girls, once you've lost them, don't start challenging stereotypes until 23.

Looking at that user profile, Sega realized there wasn't much there designed to appeal to those girls, and what there was missed the mark.

"What I've found in numerous industries, coming from a TV and film background, is that when they've talked to girls it's usually been an interpretation of what girls want, and I think that hasn't necessarily been correct," Cristini Risley adds. "I think maybe we have had a little too much of a stereotypical interpretation.

"GIRLS TASK FORCE

For that reason, the Girls Task Force was born about seven months ago, opposed by both the male and female executives from all areas of the Sega company. "It definitely caused a little turmoil," says Risley, "but it was an important discussion with a laugh. "But the reason we did it that way was because of that interpretation issue. We wanted to have a very precise piece of market research. And the funny part, of course, is that [Sega president] Tom Kalinske has probably the best female experience marketing to women than all of us combined, and we said, sorry, you're a guy, so you can't be on this team.

He understood.

The Girls Task Force, Cristini Risley says, first set out to compile all this research on gender and it could get its hand on. "We wanted to figure out how to access that market to gather data."

"If you need directions somewhere, nine times out of ten men will say, 'go 10 miles to the right,' and tell you, it's past that red house.

One basic conclusion being drawn by a number of publishers recently is that girls like games featuring girls as characters. "And not as victims or someone who is being rescued," Courington says. "Girls like to see strong female characters who are bright and resourceful."

Sanctuary Woods introduced a CD-ROM title this year featuring just such protagonists. "Hawaii High: The Mystery Of The Tikis" is the first in a planned series of interactive mystery adventures developed especially for girls. It follows the adventures of two female high school friends, and is aimed at girls 8-12.

"Our research shows girls are going to be even more interested in a book-type approach to interactive games, as opposed to a competitive approach," Courington says. "So this is in the Nancy Drew vein.

Courington says that while retailer reaction was positive, "sales have been about what we expected," which is not reflective. Courting a market not schooled to expect to find titles aimed at it is one hurdle. Courington says, though the box aims to stress the point by prominently featuring the female characters. "We knew this was not going to be a revenue-generating product," she adds. "This is an investment for the long haul. Until girls have had a chance to experience something just for them, they won't really know if they like this kind of game.

While Courington stresses games can't be all things to all people, there is a definite intra-industry desire that that, the girl-targeted approach has a clear drawback keyed to the maxim (Continued on page 91)
Forgotten Films Get New Video Life

**Forgotten Films Get New Video Life**

**Allegro Promos Back Studios’ ‘Lost Gems’**

**By TRUDI MILLER ROSENBLUM**

NEW YORK—Movies from the studios’ vaults have been dependable but colorless—until intended—performers in home video. Black-and-white oldies used to dull the senses of most retailers hawking a Technicolor inventory. However, that attitude has changed in the past couple of years as studios have begun mining their libraries, releasing dozens of forgotten titles at sell-through prices—and backing their choices with aggressive promotion.

“We’re at a point now in the industry where all the big hits are out already. So they’ve got to go back and delve deeper into their catalogs, looking for the ‘lost gems,’ so to speak,” says EKO Warner Video buyer Neal Machanic. That’s good news for the studios, better news for suppliers like MGM-UA, Orion, and touchstone, who don’t produce much but have big libraries.

More important is the growth of the sell-through market and the opening up of new channels of distribution. “Sell-through is a huge growth opportunity, especially with all the groceries and mass merchandising getting into it,” says Alan Perger, senior VP of marketing for Paramount. “It’s an impulse item that’s simple for the consumer to understand.” Corie Hazen, FoxVideo manager of marketing services, agrees, “Lately it seems that consumer interest in owning films has increased.”

Retailers concur. “There is definitively a demand for these old titles,” says Gary Ross, president of Suncoast Motion Picture Corp. Noting the recent release of Curtis, Ross says, “I’m personally happy that ‘Francis The Talking Mule’ finally came out—if you’re in your 40s, you remember going to the Saturday afternoon matinees and watching that. As the sell-through business continually grows, there’s more room for business on those titles.”

Kmart’s in that pitching, as well. “We’ve put special displays of videos right at the checkout counter, and they certainly do seem to sell at the right prices,” says Dennis Wigent, the chain’s manager of electronic communications. In this instance, at least, cable is a help. When old movies are licensed to be shown on American Movie Classics, TNT, or Cinemax, the studios have a reason to remaster negatives. The additional cost of video is minimal.

But it’s not enough to simply release a title. With customers gravitating to hits, catalog must be approached in a fresh way, executives say. For example, recently launched its Family Features line, which offers new and old features, beginning with a reprieved “The Sandlot” April 5 for $1998 and continuing with three colorized Shirley Temples (“Bright Eyes,” “Dimples,” and “Heidi”) April 26 for $1498 each. “We try to tie it in to an event; for example, our Marlene Dietrich collection came out shortly after her death, our Mae West collection was in celebration of her 100th birthday, our Bing Crosby collection celebrates the 50th anniversary of his film ‘Going My Way’”

MCA exploits a catalog in a number of (Continued on next page)

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**PLAYBOY HOME VIDEO**

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Castell says the decision was made to continue with Republic because the name is better known within the trade. There are changes at the top with the arrival of former Worldvision Home Video head Robert Sigman as president/CEO of the new venture and Gary Delanier as marketing VP. However, Republic's sales and marketing team appears to be staying intact. Sigman was unavailable for comment about specific staff assignments.

Although the Republic name may be better known, Spelling’s production unit will become the main source of product with the dismantling of Republic’s television and movie divisions. The former produced the CBS series “Beauty And The Beast,” the latter made the feature “Knight Moves.” Spelling gains both staffs, Castell says. Among the first projects is the four- hour mini-series “Texas.” Originally scheduled to premiere on ABC, the program will now debut on cassette Nov. 21, priced to rent. Dealers will receive a minimum 90-day exclusive window before the telecast.

“We couldn’t have done Texas with

### FORGOTTEN FILMS GET NEW VIDEO LIFE
(Continued from preceding page)

ways. It’s currently promoting three movies starring Deanna Durbin, who rescued Universal from bankruptcy in the ’50s, on AMC via an 800 number. Afterward, the movies become available at retail.

Paramount introduced its “Great Movies, Great Price” catalog in 1989. It now consists of more than 550 titles at $14.95 each, and Perper says, “Everything we have out for rental is at a point going to come out as part of this line.” New titles, including current releases, arrive monthly. Each cassette is identified by a prominent daggy sticker. The entire line is featured in an ongoing consumer advertising campaign in USA Today and People magazine.

The grandaddy of catalog promoters is MGM/UA Home Video, which has been doing them “for many years,” says senior VP/GM George Feltenstein. MGM/UA started its Family Classics and MGM Musicals lines in 1988, and was one of the first to do Oscar promotions. In 1990 it began its “Leading Ladies” line, with first-time video releases of movies starring Grace Kelly, Audrey Hepburn, Greer Garson, etc., and recently offered John Wayne movies—“real rarities most fans haven’t gotten a chance to see,” Feltenstein says.

Now retailers have a thirst that can’t be easily slaked. “We welcome any time the studios put out their old films, because we sell a ton of them,” says RKO Warner’s Machnic. “And there are still thousands that haven’t been put out yet.”

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### Top Video Rentals
FOR WEEK ENDING JUNE 4, 1994

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
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<tbody>
<tr>
<td>MRS. DOUBTFIRE</td>
<td>ForVideo 8558</td>
<td>Robin Williams, Sissy Spacek</td>
<td>1993</td>
<td>PG-13</td>
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<tr>
<td>CARLITO’S WAY</td>
<td>Universal City Studios MCA/Universal Home Video 81630</td>
<td>Al Pacino, Sean Penn</td>
<td>1993</td>
<td>R</td>
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<tr>
<td>MALICE</td>
<td>New Line Home Video Columbia TriStar Home Video 71773</td>
<td>Alec Baldwin, Nicole Kidman</td>
<td>1993</td>
<td>R</td>
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<tr>
<td>COOL RUNNINGS</td>
<td>Walt Disney Home Video 2325</td>
<td>Leon, Doug E. Doug</td>
<td>1993</td>
<td>PG</td>
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<tr>
<td>THE REMAINS OF THE DAY</td>
<td>Columbia TriStar Home Video 71093</td>
<td>Anthony Hopkins, Emma Thompson</td>
<td>1993</td>
<td>PG</td>
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<tr>
<td>WHAT’S LOVE GOT TO DO WITH IT</td>
<td>Touchstone Pictures Touchstone Home Video 2011</td>
<td>Angela Bassett, Larry Fishburne</td>
<td>1993</td>
<td>R</td>
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<tr>
<td>ANOTHER STANDOUT</td>
<td>Touchstone Pictures Touchstone Home Video 2171</td>
<td>Richard Dysfus, Emilio Estevez</td>
<td>1993</td>
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<tr>
<td>THE THREE MUSKETEERS</td>
<td>Walt Disney Home Video 2524</td>
<td>Charlie Sheen, Kiefer Sutherland</td>
<td>1993</td>
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<tr>
<td>ADDAMS FAMILY VALUES</td>
<td>Paramount Pictures Paramount Home Video 32806</td>
<td>Anjelica Huston, Raul Julia</td>
<td>1993</td>
<td>PG-13</td>
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<tr>
<td>A BRAKES TALE</td>
<td>Savvy Pictures HBO Video 90954</td>
<td>Robert De Niro, Chazz Palminteri</td>
<td>1993</td>
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<td>THE AGE OF INNOCENCE</td>
<td>Columbia TriStar Home Video 52633</td>
<td>Daniel Day-Lewis, Michelle Pfeiffer</td>
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<td>IN THE LINE OF FIRE</td>
<td>Columbia TriStar Home Video 52315</td>
<td>Clint Eastwood, John Malkovich</td>
<td>1993</td>
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<td>THE GOOD SON</td>
<td>ForVideo 8553</td>
<td>Macaulay Culkin, Elijah Wood</td>
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<td>FEARLESS</td>
<td>Spring Creek Production Warner Home Video 12986</td>
<td>Jeff Bridges, Rosie Perez</td>
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<td>DAZED AND CONFUSED</td>
<td>MCA/Universal Home Video 81495</td>
<td>Jason London, Rory Cochrane</td>
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<td>FLESH AND BONE</td>
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<td>Dennis Quaid, Meg Ryan</td>
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<td>MR. JONES</td>
<td>Columbia TriStar Home Video 52353</td>
<td>Richard Gere, Lea Cona</td>
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<td>THE BEVERLY HILLBILLIES</td>
<td>FoxVideo 8561</td>
<td>Lily Tomlin, Charles Lachman</td>
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<td>STRIKING DISTANCE</td>
<td>Columbia TriStar Home Video 53683</td>
<td>Bruce Willis, Sarah Jessica Parker</td>
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<td>BATMAN: MASK OF THE PHANTASM</td>
<td>Universal City Studios MCA/Universal Home Video 51563</td>
<td>Sean Young, Cesar Romero</td>
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<td>GETTYSBURG</td>
<td>Turner Entertainment Co., Turner Home Entertainment 61399</td>
<td>Tom Berenger, Jeff Daniels</td>
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<td>MUCH ADO ABOUT NOTHING</td>
<td>Columbia TriStar Home Video 71753</td>
<td>Kenneth Branagh, Emma Thompson</td>
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<td>MANHATTAN MURDER MYSTERY</td>
<td>Columbia TriStar Home Video 71393</td>
<td>Woody Allen, Diane Keaton</td>
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<td>KUBY IN PARADISE</td>
<td>Republic Pictures Home Video 3470</td>
<td>Ashley Judd, Todd Field</td>
<td>1993</td>
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<td>POLAR BEAR KING</td>
<td>Capella Intl., Inc. Hendele Home Video 7206</td>
<td>Maria Bonnevie, Jack Fiskdett</td>
<td>1994</td>
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<td>SO I MARRIED AN AXE MURDERER</td>
<td>Columbia TriStar Home Video 52423</td>
<td>Mike Myers, Nancy Travis</td>
<td>1993</td>
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<td>ORLANDO</td>
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<td>Tilda Swinton, Billy Zane</td>
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<td>CALIFORNIA</td>
<td>PolyGram Video 4408BB9333</td>
<td>Brad Pitt, Juliette Lewis</td>
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<td>FOR LOVE OR MONEY</td>
<td>Michael J. Fox, Gabrielle Anwar</td>
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<td>UNCOVERED BLUES</td>
<td>MGM/UA Home Video 903063</td>
<td>Kathleen Turner, Dennis Quaid</td>
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<td>THE PROGRAM</td>
<td>Touchstone Pictures Touchstone Home Video 2312</td>
<td>James Earl, Halle Berry</td>
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<td>STRICTLY BALLROOM</td>
<td>Miramax Films Touchstone Home Video 1701</td>
<td>Paul Mecurio, Tara Morice</td>
<td>1993</td>
<td>PG</td>
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*ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or 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 $10 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.
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<table>
<thead>
<tr>
<th>Title/Title</th>
<th>Total VHS</th>
<th>VHS Households with Kids Under 12 (%)</th>
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<td><strong>THUMBELINA</strong></td>
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<td>Dennis the Menace</td>
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</tr>
<tr>
<td>The Return of Jafar</td>
<td>9</td>
<td>16</td>
</tr>
</tbody>
</table>

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- Over $11-million box office; direct from 1,500-screen release.
- DON BLUTH'S movies (An American Tail, All Dogs Go to Heaven) have made over $575-million in theaters worldwide and sold over 12-million video units USA.
- Music by BARRY MANILOW, whose records have sold over 50-million units worldwide.

**STREET DATE: JULY 26, ORDER DUE DATES: LASERDISC-JUNE 15 CASSETTE-DEPANIS-JUNE 22 CASSETTE-SINGLE UNITS-JUNE 29**

- Catalog No. 6000
- Sales Price: $18
- Widescreen Laserdisc: 7298-1006
- VHS: 7298-1009
- Audio: JAPANESE;
- SUBTITLED: Japanese, English, French
- Manufactured by: VHS Product Marketing, Warner Home Video, 5151 Sunset Blvd., Hollywood, CA 90028
- New Video Title: Thumbelina
- New VHS Title: Thumbelina
- New Laserdisc Title: Thumbelina

**$24.99 EACH FOR VHS**

**GAMES FOR GIRLS**
(Continued from page 88)

about boys not liking "girl things."
"We tested this with 'Nick' and, yes, boys don't like the fact that we have two female protagonists," Courington says.

**GENDER NEUTRAL**
"Gender-neutral" is the phrase more likely to catch on, then, regarding general market expansion. DiLorenzo uses the paradigm of Nickelodeon as an example of how well this approach can work.
"The prevailing wisdom prior to Nickelodeon was that you made children's television geared to girls, because girls would watch anything, and that didn't seem right to Nickelodeon," she says. "They took the point of view of, why don't we just make great children's programming. And then you could get both girls and boys to watch it."

And if you look at their [great] ratings, it tells you that when you program in a gender-neutral way you can get girls to watch and it's incremental viewership—you've not had any cannibalization," she adds. "You didn't lose the boys by making your programming such that it appeals to both. You just added girls. So it tells you that it's just very good business."

Viacom New Media has a running start on the field in being able to draw on that existing wealth of gender-neutral TV programming. Its first Sega title, "Rocko's Modern Life: Spanky's Dangerous Day" for the Super Nintendo system, is based on the Nickelodeon TV show of the same name that follows the adventures of a young Australian wallaby (Rocko).
"We did a lot of consumer research with both boys and girls the entire way through our development process," DiLorenzo says, "and girls were as psyched about it as boys."

Humor is a major gender-neutral game element, DiLorenzo says, as are interesting characters and a great story, period. While there are certain themes that are probably more popular with one gender or another, I think there is a whole category yet to be explored that would appeal to both equally," she says.

One of the first titles that will emerge from the Sega Girls Task Force, a game due in early fall based on the popular Berenstain Bears books, will straddle the gender fence by offering a choice of lead characters—boy bear or girl bear; each choice will lead to a different set of adventures targeted at either girls or boys. But, says Cristina Risley, another title in development is a Sega-originated concept "very specifically geared to girls."

The challenge, most publishers will admit, is that there is still a lot of experimentation to be done about what that "geared" means.
"There's not yet a standard," says Sanatary Woods Courington. "We don't know yet what's going to be the big hit for girls, and right now we do know, based on years of real clear market successes, what little boys are going to go crazy for: big basketball games or race-car games. On girls, there's still a lot of research and trial and error to be done. And that's risky and costs money."

But, she adds, "There's a lot of girls out there."
C O M E  O N  D O W N: This year’s Video Software Dealers Assn. convention is still weeks away, and people are already beginning to complain about the 1996 show.

A number of industry executives have told Shelf Talk that the New Dallas locale is causing a heap of trouble. For example, celebrities will be harder to book, since they won’t be able to jet in and out in a day from Los Angeles.

Since the convention will be back in Las Vegas in 1996, shipping booths in and out of Dallas becomes an extra, unwelcome expense. Finally, and most importantly, what will entertain-me hungry convention-goers do in Dallas when the sun goes down?

The negative talk has put VSDA into such a tizzy that it invited the press and the board to Dallas for the weekend of May 21. (Reporters got three days’ notice; no less.)

“The convention committee went down there, and they were quite impressed,” says Bob Finlayson, VSDA director of marketing and public relations. “We need to get the message out there that the city is an interesting place to visit.”

The itinerary included a tour of the city, convention center, hotels, and hot spots, plus a few meals at some four-star restaurants. “Obvi- ously, our objective is to sell Dallas as a good place,” Finlayson says.

Shelf Talk declined VSDA’s invitation but will check out the verifiers from those who went.

H E R E S JOHNNY: It’s been over a year since Johnny Carson hung up his talk show duties, but retailers still consider him the king of late night even if he’s only on home video now.

As proof of his longevity, retailers ordered approximately 1.7 million units of his four-tape collection “Johnny Carson: His Favorite Moments From The Tonight Show,” according to Buena Vista Home Video, which distributes the tapes. Even a Buena Vista executive was pleasantly surprised at the orders, which are more than double pre-ordered numbers for highlight collections of “The Ed Sullivan Show” and Elvis Presley.

Credit goes to Buena Vista’s marketing machine, which didn’t sell Carson’s final show as a separate tape. Retailers had to purchase Volumes 1, 11, and 13 in order to purchase the final episode. Individual tapes retail for $14.98, the box set for $59.99.

In the good timing category, the precursor deadline came just days after Carson made a guest appearance on “The Late Show With David Letterman,” taped in Los Angeles. Carson received a 10-minute stand- ing ovation. “He didn’t even get to say a word, the crowd was cheering so loud,” the Buena Vista executive says. “I guess that proves he’s as popular as ever.” Maybe some retailers were convinced as well.

Another popular is Buena Vista’s “The Return Of Jafar.” Consumers bought 4.6 million copies of the digital video sequel to “Aladdin” during its first two days in stores, according to the studio. Some of the prices are astonishingly low. Caldon, the Northeast distribute, listed the title at $14.79, which translated to $4.79 for buyers who took advantage of the $10 in rebates. The title, available since May 20, reportedly shipped 8 million units.

S P E A K I N G  O F  D A V E: A new comedy segment on “The Late Show” called “Dave’s Video Collection” is giving some special-interest videos their 15 minutes of fame.

In the segment, David Letterman picks an off-the-wall title, holds up the box, shows a clip, and makes a joke. The benefit is, he holds up the box, so the producer is thrilled the title is on Letterman,” says Leslie McClure, president of Video Information, a marketing consultancy that supplies the copies. “After the segment is over, he throws the box out the window.”

“Dave’s Video Collection” began about two months ago. Toss-aw ay titles include “What A Woman Really Wants,” “Joel Schumacher’s Batman: The Part,” and a re-upholstering video called “The Ottoman.”

McClure, who is based in Pebble Beach, Calif., says a Letterman staffer calls every month to get a list of 10-15 quirky releases for upcoming segments. They “don’t look for specific subjects, just a list of off-the-wall tapes.”

As an example, “Dave’s Video Collection” is considering “Natural Health Care For Pets” for a future segment.

F R E E  3 D O: Through June 30, consumers who purchase Panasonic’s FZ-1 Real 3 D Interactive Multiplayer will receive a free copy of Electronic Arts’ “John Madden Football” and “Crash ‘N Burn,” the system’s debut.

The offer will be supported by radio promotions in 11 cities, including Boston, New York, Philadelphia, Atlanta, Miami, Minneapolis, Chicago, Dallas, Seattle, San Francisco, and Los Angeles. The 3D Multiplayer retails for $499.68 and plays audio CDs, photo CDs, and, with an MPEG-1 adaptor, video CDs.

B E S T  A D D S  S P O R T S  L I N E: Best Film & Video has picked up

(Continued on page 96)
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**Video Previews**

**MUSIC**


Australians and American fans may have written the latest chapter of the New Order story, but it's a cappella rendition of the band's "Blairmore Triangle." But this video—

An example to all longform creators of how to present the proper blend of compelling interview clips, randomly played footage, and visuals that aren't just run-of-the-mill MTV reveture—

describes the band, the myth, and the legend stemming from its genesis in Joy Division (yes, the clip for perennial fave "Atmosphere" is included). Video includes lots of off-the-cuff comment from the band members about the suicide of JD singer Ian Curtis and their 14 years of making music, as well as from fans like Bono, Pogues Shop Boy Neil Tennant, and Quincy Jones. John Landis, who comes on the heels of New Order's seventh album, "Happiness," is a new release from New Order's spinoff the Other Two, which features New Order keyboardist/guitarist Gillian Gilbert. "The Cranberries Live," PolyGram video, 60 minutes, $19.95.

Cranberries fans who can't get enough of the double-platinum album "Everybody Else Is Doing It, So Why Can't We" will delight in this concert video, filmed on Valentine's Day in London. The live performance allows the band to dig much deeper into its hypnotic, ethereal side than does its debut album. Video also features six tracks from "Everybody Else," including hits "Linger" and "Dreams," plus several new, previously unreleased numbers, five of which will be included on the Cranberries' follow-up album after this year. Lead singer Dolores O'Riordan clearly mounts her zealous crowd at the Astoria II Theater and will strike a chord with viewers at home as well.

**DOCUMENTARY**

"The Lassie Chronicles," Polygram video, 60 minutes, $19.95.


Now, some 20 years and numerous films later, the actor's story has been written. Aside from lots of insight from Caine himself, tributes are paid by Bob Hoskins, Roger Moore, Ben Kingsley, Julie Walters, Angie Dickinson, and wife Shakra Caine, whom he met on the set of one of his films. The latest addition to MPI's Hollywood Collection also features clips from some of Caine's most famous films: "Educating Rita," "The Man Who Would Be King," which he remembers as his favorite film; "Alfie;" "Zulu;" "California Suite;" and "Hannah And Her Sisters," which garnered Caine the Oscar for best supporting actor in 1986.

**ANIMATION**

"Computer Animation Festival Volume 20.0," Mijmar B&M Video, 38 minutes, $19.98.

The fastidious research and construction of any museum of magnesium is a daunting task. The U.S. Holocaust Museum has been keeping alive the memory of the events that surrounded the extermination of 6 million Jewish men, women, and children that took place on a whole new level Ed Lazar, whose father was able to escape Nazi territorial, narrates this story of the birth of the museum, which fittingly opened its doors on the 50th anniversary of the Warsaw Ghetto uprising. The program, which has been airing on PBS, paints more than 1,000 words with its comprehensive footage—from Elie Wiesel's moving speech in the Rose Garden during the Carter administration, when the dream of the museum first took shape, to the first voyage of the founders to the Auschwitz-Birkenau death camp, to snippets of interviews with Holocaust survivors that is an integral feature of the museum. Fascinating from any angle, the film certainly will do its part to ensure that humankind never forgets.

**CHILDREN'S**

"Redbook Learning Adventure: Alphabeland," Video Treasures, approximately 26 minutes, $29.99.

New children's series under the Redbook magazine marquee succeeds in educating as it entertains. A little bit of "Sesame Street," a little bit of "Beavis and Butthead," a little bit of "Alphabland," the series revolves around the adventures of three young friends and their buddy Fluffy Duffy, a charismatic life-size bear, as they blast off on their grandfather's featherbed to park. "Alphabrand" finds the quick-witted kids in words and words, where they learn about the 26 marginal letters via unique songs and games. The previous Redbook collection also comprises "The Numberland Tablet," "Exploring Colors & Shapes Of The Deep Blue Sea," and "Exploring The Rain Forest.


The story of Michael Caine's rise from working-class neighborhood in the U.K. to Tinseltown is more than the average rags-to-riches tale, as this interesting documentary reveals. Caine's modest initial desire was to score some work in British films and play a lower-class lad with dignity.

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PICTURE THIS
(Continued from page 69)

Picture this is a unit of Warner Home Video, is making the feature. But some trade sources think the purple dinosaur may be expiring at retail. "It's dim on the slide," opines one kid vid consultant, who says dubbing volume is down and "barney" tapes can be found in discount bins.

Show Time: Conventioneers will be on the road early and often in 1995. VSDA in Dallas and the Consumer Electronics Show in Philadelphia are just days apart in May. They follow the first Electronic Entertainment Expo, set for April in Atlanta. E-Cube organizers claim commitments from key retailers like Best Buy and Kmart. The top 100 were wooed with welcome-to-Atlanta gift baskets and three free nights at the convention hotel. Sega and Nintendo hadn't agreed to exhibit as of late May, but Knowledge Industry Publications' Eliot Minsker says "just about everyone else" has, accounting for 50% of both space.

by Chris McGowan

Laser Discs™

No. 6 on Disc: MPI Home Video will bring out the British TV series "The Prisoner" for the first time on laserdisc in June. Created by and starring Patrick McGoohan, "The Prisoner" debuted in 1968 and had a short run, but developed a strong cult following. McGoohan played the enigmatic show's central character, an ex-spy who finds himself a captive in the mysterious "Village" and is referred to thereafter only as "No. 6."

The first volume of the series on disc, "The Prisoner: Arrival & The Chimes Of Big Ben"—includes two episodes and lista for $29.98.

MPI has the rights to all 17 "Prisoner" episodes, plus a lost segment and "The Prisoner Video Companion."
LASER SCANS
(Continued from preceding page)

Years At MGM (three films, four discs, extras, $124.98) plus special edition "The Complete Show Boat," with both the 1936 and 1951 versions (restored, extras, three discs, $124.96), launch in September.

MCA offers "Reality Bites" with Winona Ryder and Ethan Hawke (wide, $34.98) July 20, along with the off-beat Western "Dead Man's Revenge" ($34.98), Kirk Douglas and Walter Matthau in Dalton Trumbo's "None But The Brave" (wide, $34.98), the martial arts thriller "Back In Action" ($34.98), and two Encore Edition Bing Crosby double discs: "We're Not Dressing?"/"Rhythm On The River" ($59.98) and "Blue Skies?/"Holiday Inn" ($59.98).

RUMBLE DISC: One of Francis Ford Coppola's outstanding and underrated films is "Rumble Fish," which MCA has just debuted on laserdisc (1982, wide, $34.98). Shot in an expressionist black-and-white style, "Rumble Fish" is a gritty fever dream set against a Tulsa backdrop of stark-gray urbanity and violent teen-age gangs. Coppola's adaptation of the S.E. Hinton novel casts Matt Dillon as a dim and headstrong teenager who yearns for gang glory, Mickey Rourke as his older brother—the aloof and enigmatic "Motorcycle Boy"—and Dennis Hopper as their shambling, drunken father, given to quoting the ancient Greeks.

We see the world through the mythic perspective of the Motorcycle Boy, who is colorblind and rather hard of hearing. Behind it all is a quirky, driving soundtrack composed by Stewart Copeland. The inspired music, camera work, and ensemble acting, combined with Coppola's survival treatment of conventional teen-age themes, produced one of the best American movies of the 1980s. "Rumble Fish" is a visually audacious and narratively original work that deserves a place in any serious laserdisc collection.

PIONEER has just bowed a special edition of LIVE Home Video's "Gengarly Glen Ross" (wide, extras, $95.95), James Foley's adaptation of the David Mamet play. The standout cast includes Al Pacino, Jack Lemmon, Alec Baldwin, Ed Harris, Alan Arkin, and Kevin Spacey. Pioner's value-added presentation of the acclaimed film includes two audio commentaries: the left analog track has Foley's running thoughts, while the right track features Lemmon. Pioneer also recently released the western comedy "Paint Your Wagon" (wide, $49.95), which is based on the Lerner and Loewe production and brings together Lee Marvin, Clint Eastwood, and Jean Seberg in one of the funniest and most peculiar musicals ever filmed.

A-VISION has launched "Michael Crawford: A Touch Of Music In The Night" ($40 mins., $29.95, which features through the "Phantom Of The Opera" stage hit singing his favorite standards.

TUT TUT: Lumivision's "King Tut: The Face Of Tutankhamun" (200 mins., CAV, $99.95) is a treasure in itself and a laser title that no aspiring Egyptianologist can do without. DITA/Antik produced by the A&E network and BBC, this 1993 documentary tells the entire story of the famed pharaoh, starting with archaeologist Howard Carter's 1922 discovery of Tut's tomb, moving through the frequently "curse" of Tutankhamen that struck down Carter's sponsor and the "Tut Mania" that swept the world, and closing with modern-day problems of conservation in Egypt.

COLUMBIA TRISTAR just bowed "Mr. Jones" with Richard Gere and Lena Olin ($34.95) and the noteworthy "Oliver!" (1965, wide, $34.95), from Columbia Holland, director of "The Secret Garden."
**Pro Audio**

**MiniDisc Makes Inroads At Radio**

Format Ideal For On-Air-Ads, Stations Say

By Steve Trainam

NEW YORK—While the jury is still out on the MiniDisc as a consumer product, the first commercial recorder/players and players have been endorsed enthusiastically by a growing number of AM and FM stations.

Both KXTQ (Magic 93) Lubbock, Texas, and WDBM (Impact 89) FM on the Michigan State University campus in East Lansing saw prototypes of the Sony Professional Audio system at the 1993 National Assn. of Broadcasters Convention. Each ordered an initial recorder/player and player and, based on early usage, both have ordered more units.

Both stations are fully supporting the first stations in their exposure to MD. The former is providing a stereo format's trendsetters. Magic 93 PD Ben Gonzales and Impact 89 professional GM Gary Reid say factors such as quick random access, quick track editing, memory start, and cueing functions for rapid playback—coupled with high-quality digital sound—make the MD ideal for on-air applications. As a long-sought successor to the obsolete NAB tape cartridge, MD also is seen as an ideal medium for transfer complete "oldies" libraries, as both stations are doing.

Reid says, "Dave Howland of Audio Broadcast Group set up a demo for me, and I ordered one recorder and one player in January. They arrived on the air this past January and have been in almost constant use for various aspects of our progressive-alternative format. The MD is replacing our aging cart machines, and the primary use is for IDs, bumpers, sweepers, PSAs, and promos." Impact 89 also has transferred local bands' tapes to MD. With recording and matching software, the station accepts cassettes and DATs from local bands, according to Reid. "We transfer them to MD with the appropriate track code, and they may be integrated seamlessly into regular programming," he says, adding that students in the station's advanced audio course handle production of this material.

Reid says that MD stands out above all other equipment available to radio stations. "It offers great flexibility, sound quality, and a reasonable price, which is why we ordered three more," he adds.

At Magic 93, Gonzales and chief engineer Art Smith wholeheartedly agree in fact, they believe that their enthusiasm sped up the delivery of the first MD units to any station. "We were originally seeking a solution to our tape-cartridge problem—our aging beauties," or LTC SP series cart machines, Smith notes. "We were aware of the MD for home use, called our local Sony vendor for information on the pro line, and placed the first orders last fall before they were officially announced! We got the first recorder and player in the U.S. in late October, and started using them in November."

"The learning curve was so short that we got on the air very quickly." "All of the input from our Sony rep, it was very easy with the manual. We started with liners, shorts, and IDs to get an idea of how it would sound in playback. Then we added our AM weather sponsorship, and then all commer
cials. We love it. The station's rating has increased and we're seeing more IDs being put into production," Reid says.

The sound quality of the CD is theoretically superior to the MD's, Gonzales says both formats essentially "sound the same." Recording from one MD to another results in copies with "no audible deterioration in sound, and extremely low noise," he adds.

The 2.5-inch MD uses a new digital audio compression technology called ATRAC (Adaptive Transform Acoustic Coding) that provides the same 74-minute recording as a 5-inch CD by extracting only audible frequencies. Smith exclaims the MD's programma
bility feature, which lets us auto-
gram the cuts, enter a sequence of commercials or IDs, then take a break and be sure of a smooth, tight edit. We've still learning, and the more we work with the MDs, the more we use for them." GM Brad Morsen notes that MD has taken Magic 93—which was purchased by Romar Communications last September—from "the tape busi
ess" to "the digital age."

Sony Software's Sherwood observes, "As an ex-DJ and PD, I can see that MD could be the biggest single self-promotion in radio. We're accelerat ing our efforts with other labels, and we'll be talking about it in every radio market with professional units. You'll see consumer promos starting in all those areas."

Sony Music's Shulman says the total MD catalog for the label topped 300 in late April, with about a half dozen new titles monthly, mostly by superstar artists. He reports nearly 1,000 retail outlets participating in a "mini-money" promotion.

"If you buy a selected MD model, one portable, and two auto units, you get up to $400 in MD money-coupons," he says. "We expect to give away more than 1 million MDs in the promotion. There's also a Rolling Stone promo that will polybag a real-life, 10-cut sampler MD to 1.1

(Continued on page 99)

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**EUROSOUNDS**

**DENMARK**

The proposed merger of three of Copenhagen's leading studios has fallen through. Easy Sound, Sweet Silence, and Werner Studios had been discussing the possibility of amalgamating their facilities at the massive Easy Sound complex in the center of the city because of market forces.

"The idea never came through, unfortunately," says Easy Sound co
director.

"Unboxed" is The Studio. Gefen

recording artist Sammy Hagar, left, was recently at L.A.'s Conway Recording

Studios cutting a new track for his

"Unboxed" album. Shown with Hagar is Gefen A&R veteran John Kaldoneni.
Studio Bug Has Clearmountain Staying Home

BY ZENON SCHOEPE

LONDON—Bob Clearmountain is the latest big name to be bitten by the home bug. Regularly associated with the finest rooms in the world, the revered mixer has given in to the concept of working at home with the installation of a 72-channel SSL G Plus console with Ultimation at his own Mix This! studio at his house in California.

However, Clearmountain did have initial reservations about such a drastic change in his lifestyle. "Before making a final decision, I wanted to try working here to see if I would like it," said the globe-trotting Clearmountain. "Luckily, I was able to rest the portable studio which SSL built for Sting for six months as a trial. During that time, I mixed a variety of projects. Everything worked just fine, and I found that I really enjoyed it."

The "portable" SSL in question, with folding wings was built for Sting's Roerecke operation as part of a complete studio package put together by SSL to satisfy the artist's requirement for a sophisticated studio setup that could be assembled quickly at his U.K. home. It was used to record the Grammy-winning "Ten Summoner's Tales" album with producer Hugh Padgham, and will be used again for the artist's next effort.

Clearmountain tested the desk at home by mixing Bruce Springsteen's "Streets Of Philadelphia" and tracks for the Pretenders' "Last Of The Independents" and Bryan Ferry's "Horoscope."

The success of Clearmountain's home experiment does not mean he'll never work in a commercial studio again. "I will always travel," he says. "I'll be back in London soon, I hope, because I really miss it, as well as Sydney, New York, and various other places."

"If people want to work here, then I will, because it's definitely more comfortable for me. But I don't want people to think that I won't work on a project that has to be done somewhere else."

He describes the 19-by-21-foot dedicated mixing room, with acoustics by Bret Thoeby and Bote Design, as better than the studio of his dreams. There are no large monitors in the room, just Yamaha NS10Ms and KRK 5000s. The emphasis is on a "honey feel," with lots of daylight and comfortable chairs.

Clearmountain has had the chance to assemble his favorite equipment from his portable racks, including Digidesign Pro Tools, Eventide units, AMS gear, BSS Dynamic equalizers, and old LA3A limiters. He's also in the process of adding Lexicon 480L and PCM70 units, plus two Pultec EQs that were given to him as a present by Bryan Adams. Multitrack needs are catered to by Sony PCM3348 and 3824A machines and by a Studer A800.

The first projects done in the room were Ferry's album and a Robbie Robertson soundtrack for a documentary. Clearmountain believes his productivity has increased considerably. "I feel I do better work and I work more efficiently [at home], because there are less distractions than in a commercial studio," he says. "Here I'm a lot more concentrated, because there really isn't anything else for me to do but mix."

"I can work anytime I want," he adds. "I don't have the hassle of trying to book studio time for a last-minute project. Not only that, the food is fantastic! I can go upstairs and have a home-cooked meal every night, and I never have to worry about ordering lunch."
Wait no longer! Excellent audio quality is at your fingertips. Call us and select from our complete range of audio studio products for professionals. BASF will deliver your choice, world-wide.

**MINIDISC MAKES INROADS AT RADIO**
(Continued from page 97)

lion subscribers. Winners are encoded in the MD, with the grand prize of a Ford Mustang with an MD player."  
  
  Courtney Spencer, VP of Sony Professional Audio Marketing, says that 12-20 radio stations should be operational with MD units as of early May.  
  
  "Since (the National Assn. of Broadcasters convention) March, when the first stations reported their enthusiasm for the new system, reactions have been strong," he says. "We're feeling very good that we're fulfilling our main objective in providing a viable successor technology to the NAB cartridge with an affordable $1,800 player and $2,200 recorder/player. When we in professional audio got an inkling of the MD development in Japan, a light bulb went off, as it seemed like such a natural fit for the cartridge-use situation. The rest is history."

**EUROSOUDS**
(Continued from page 97)

owner Niels Erik Land. "We worked on it for a long time, and in the end we realized that the economic situation for all three studios was too stressed to really be able to put it together."  
  
  Duplication and mastering facility Tam Studios has moved to Odense after 35 years in London, specializing in small quantity cassette, CD, DAT, and MD duplication. The move has been desired for a number of years because the company has a strong European business base, according to director Tony Batchelor, but only recent changes in European legislation and the breakdown of borders have permitted it to happen.  
  
  "If you put a pin in London and draw a circle that includes the whole of the U.K., then you'll also take in parts of Europe," says Batchelor. "It's all the same distance." He adds that Denmark is closer to new territories like Germany, and that Tam will take advantage of the opportunities offered by the European Community.

**SWITZERLAND**

The European Broadcasting Union has initiated a policy of active commercialization of its international telecommunications service. Users of international relays will be able to use EBU to route and coordinate transmissions alongside Eurovision's own traffic.

Eurovision's network covers Europe, North Africa, and the Middle East, linking all EBU members' TV channels, and consists of six channels on Eutelsat II F-4 satellite and 2870 km of terrestrial circuits with an extension from America to Europe. It handles some 45,000 transmissions per year.

**FINLAND**

Supplier Hedgecom, formed recently by Hy Hedengren Ab, has landed a 270,000-pound contract for a new, multipurpose Malmin Talo concert hall. "This is the first major contract to exploit the sound, lighting, and video aspects of our organization," says Hedgecom marketing manager Jarno Roivas.

The venue uses LCR Electro-Voice Delux lineup with stereo EV S40 surrounds equalized through BSS Varicurves; it uses a TAC SR6000 as the house console. An additional, movable EV System 200 is included in an installation that will be completed by the summer.

**RUSSIA**

Moscow's Radio Roks, the country's only national satellite radio station, has installed a Soundtracks FM8 broadcast console courtesy of Russian distributor MS Max. The station covers music with hourly news bulletins. It has been four years ago in the former Soviet Union, and already runs commercials from Luthansa, Philips, Sony, Siemens, and Reebok.

**FRANCE**

Parisian facilities Son Pour Son and Jack-Son have installed 8- and 16-channel DAR Delta DAWs, respectively. Son Pour Son was founded by Sophie Tattischef, daughter of legendary filmmaker Jacques Tati, and one of the first projects for both systems will be the preparation of the soundtrack for a hit/certified-color version of Tati's film "Jour De Fete," which is being restored in time for the 1995 celebrations marking the centenary of film. It will be screened simultaneously in Berlin, Barcelona, London, and Rome.

"Jack-Son has also decided to install a DAR system," says Tattischef. "As we anticipate mixing our feature films there, we wanted to be completely compatible."

Meanwhile, the first of the new DAR SoundStation Gold systems has been installed at Wild Tracks Audio Studios in London.
Pro Audio

Prize Students. Sony Electronics Inc.'s Professional Media Division recently awarded cash prizes of $1,000 (first place), $750 (second place), and $500 (third place) to the winners of the 14th annual New York University Video Festival. The event also was supported by Sony Music Studios and Sony's Business and Professional Products Group. Shown, from left, are John Steinheuer of Sony Professional Media, second-place winner Adi Sideman; first-place winner Eric Jacobson; third-place winner M. Blaine Hopkins; and Ken Dancyger, head of studies for undergraduate division of film and TV, Tisch School of the Arts. (Photo: Chuck Pulin)

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 28, 1994)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
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<tr>
<td>TITLE</td>
<td>I SWEAR</td>
<td>ALL-4-ONE</td>
<td>BACK &amp; FORTH</td>
<td>DON'T TAKE THE GIRL</td>
<td>SELLING THE DRAMA</td>
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<td>All-One/BlitzAtlantic</td>
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<td>Tim McGraw/J. Stroud/B. Gallimore</td>
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<td>Lynn Peterzell PACHYDERM (Cannon Falls, MN) Lou Giordano</td>
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<td>3M 996</td>
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<td>WEA Manufacturing</td>
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ARIF MARDIN
Atlantic's Super-Producer Celebrates Three Decades Of Contemporary Music-Making
The Billboard Interview

A BILLBOARD ADVERTISING SUPPLEMENT
His isn't a household name, but for 30 years, he's been among the most-esteemed members of the popular-music family. Few producers have worked with as wide an array of talent or enjoyed as many successful recordings...
ARIF MARDIN

ARIF MARDIN'S DEN LOOKS LIKE FORT Knox—shiny gold and platinum records virtually paper the walls, precious medals attesting achievement. Bette Midler. The Young Rascals. Phil Collins. Chaka Khan. The Average White Band. They're all here, in the commemorative grooves of those discs Mardin has produced during his 30-year association with Atlantic Records and in the signed photographs and framed thank-yous that adorn his digs. Mardin's got quite a few friends.

His trophy room is a shimmering intersection of the coordinates music and love. One might expect that from his personality: he is warm and engaging, a patrician with humility, at ease with himself and his place as a collaborative artist. In that place, he has worked with an impressive cast of performers, bridging musical idioms and categories with inexplicable ease and earning the respect and admiration of many.

Those who sing his praises include the triumvirate of Atlantic heroes, Ahmet Ertegun, Doug Morris and Jerry Wexler. "Many producers have a thumb print that gives each project a similar sound," says Ertegun. "By contrast, Arif Mardin's career has openly embraced a wide spectrum of musical genres." Adds Morris, "Arif's abiding love and deep understanding of all forms of popular music have allowed him to ride three decades of shifting currents while always remaining utterly contemporary." And Wexler, who refers to Mardin as a "super pro," admits that he was always impressed by "his enormous talent and his cool."

Mardin had not set out to be a musician. He was born in Istanbul, Turkey, in 1932. After graduating from Istanbul University, he studied at the London School of Economics. A fortuitous meeting with Dizzy Gillespie led him to Boston, where he became the first recipient of the Quincy Jones Scholarship at the famed Berklee School of Music.

There he remained, teaching (and later receiving an honorary doctorate), until he met Nesuhi Ertegun and joined the Atlantic family in 1963. A mere six years later, he was named VP of the label (he is now senior VP).

Continued on page 104
ARIF MARDIN

INTERVIEW

Continued from page 103

Though Mardin has produced records for many other companies (adding to his collection of numerous Grammys and nominations), his list of Atlantic credits alone underscores the fact that as his fortunes rose, so did those of the label. His initial production assignment, done in tandem with engineer Tom Dowd, featured the Young Rascals. Their 1965 session yielded “Good Lovin’,” which proved to be the beginning of Mardin’s 40-plus run of gold and platinum citations.

He went on to work with the likes of Dizzy Springfield, Aretha Franklin, Hall & Oates, John Prine, Roberta Flack, Dionne Warwicks, and the Bee Gees. His success with the brothers Gibb, in particular, resulted in the 1973 album “Main Course” (with its smash, “Jive Talkin’”) and the subsequent soundtrack to “Saturday Night Fever,” cemented his reputation as a hit maker.

He followed this second period with other winning collaborations with Phil Collins, resulting in the No. 1 singles “Against All Odds” and “Separate Lives”; with Chaka Khan, who produced an instant classic of contemporary R&B, “I Feel For You”; and with Bette Midler, which yielded 1988’s triple-platinum “Beaches” and 1990’s “Some People’s Lives” (the former included the hit “Wind Beneath My Wings,” the latter “From A Distance”).

Earlier this decade, Mardin enjoyed formal induction into the Hall of Fame of the National Academy of Recording Arts and Sciences; he has been named Man of the Year by the Assembly of Turkish American Associations; and he has been awarded the Shtar of Peace Award From the Sephardic Hebrew Academy. Not a bad run for a man who was expected to join the family’s distribution company.

In stead, he made—and continues to make—records. In recent years he has worked with Michael Crawford, Bebe and Cece Winans, and the Modern Jazz Quartet. He’s currently producing Bette Midler’s new album and a guest-laden set with Manhattan Transfer. His recent production of the MJQ’s “A 40th Anniversary Celebration” brings us full circle, in a sense, for it was Mardin’s early infatuation with jazz that helped launch his career.

Below is an edited transcript of the conversation we had. Beyond his den, Central Park glistered—not as much, however, as the view inside.

BILLBOARD: I was surprised to learn that Dizzy Gillespie had taken an interest in you in 1958. Does that mean that early on you had hopes of becoming a jazz musician?

ARIF MARDIN: Yes. I bought my first Duke Ellington record when I was 10 years old because one of my sister’s classmates was a jazz fan. I became a jazz fanatic, listening to records, taking down notes. I took piano lessons, but I decid-

ed that I wasn’t going to play a player. Instead, I learned arranging, and eventually I played in a rehearsal big band. When Dizzy came through Turkey in 1956, that was the biggest event of my life. I was a groupie. And then Dizzy played one of my pieces and gave me some pointers, and I was on cloud nine.

BB: Did that pave your way into the business?

AM: Quincy Jones, who was with Dizzy, sent a tape of mine to the Berklee School of Music, and I got a scholarship automatically. My dad asked me, “What do you want to be in life?” I said, “A big band arranger.” He didn’t quite understand. Boston? A music arranger? He thought I might as well go to work.

BB: Instead, Massachusetts. What did it take for you to make the move?

AM: My wife encouraged me. We broke away from here, we really lived on very little money. Sometimes we would get dressed beautifully and go to a club and then come back and wash our laundry. At one of the Grammys years...Continued on page 106

Anhmet Ertegun
Founder & Atlantic Group Co-Chairman/Co-CEO:

ARIF MARDIN was born in a large, illustrious Istanbul family, one that had for many generations produced outstanding statesmen, diplomats and leaders in the civic, military and business sectors of the Ottoman Empire and the Republic of Turkey. ARIF was sent to the best schools, where he learned foreign languages, liberal arts and sciences; nonetheless, his special interest was music. As he grew into adolescence, in spite of his classical training and much to the chagrin of old-school-minded family members, he developed a real love for American jazz.

He became one of a legion of jazz lovers, collectors and musicians in Istanbul who kept up with jazz as it evolved in the ‘40s and ‘50s. As a teenager, ARIF met Dizzy Gillespie and Quincy Jones in Turkey, and he began sending arrangements to various big bands in America. ARIF’s love for jazz made him the bête noir, the black sheep of the family—members now rejoice when they see him on television receiving Grammy Awards.

A distinguished gentleman, ARIF is beloved by all who have worked with him. His style, elegance and honesty are matched only by his talent and his musicianship. Indeed, he has been an inspiration to most of the great Atlantic stars. All of us at Atlantic are proud to have had the good fortune to have been associated with him over the years.

MARDIN WITH ANHMET AND NEZHRA ERTEGUN

MARDIN WITH ANHMET

THE TOP 30 SONGS PRODUCED

ARIF MARDIN

1. Against All Odds (Take A Look At Me Now)
   Phil Collins (Atlantic 1984)
2. Separate Lives
   Phil Collins (Atlantic 1985)
3. People Get To Be Free
   The Rascals (Atlantic 1968)
4. I Feel For You
   Chaka Khan (Warner Bros. 1984)
5. From A Distance
   Bette Midler (Atlantic 1990)
6. Until You Come Back To Me (That’s What I’m Gonna Do)
   Aretha Franklin (Atlantic 1974)
7. You Should Hear How She Talks About You
   Melissa Manchester (Arista 1985)
8. Wind Beneath My Wings
   Bette Midler (Atlantic 1990)
9. Waiting For A Star To Fall
   Buy Meets Girl (RCA 1986)
10. Pick Up The Pieces
    Average White Band (Atlantic 1975)
11. Jive Talkin’
    Bee Gees (BTO 1975)
12. Good Lovin’
    (d) The Young Rascals (Atlantic 1966)
13. She’s Gone
    Daryl Hall & John Oates (Atlantic 1976)
14. Spanish Harlem (e)
    Aretha Franklin (Atlantic 1971)
15. Nights On Broadway
    Bee Gees (BTO 1975)
16. Set The Night To Music
    Roberta Flack with Maxi Priest (Atlantic 1991)
17. Bridge Over Troubled Water (e)
    Aretha Franklin (Atlantic 1971)
18. Rainy Night In Georgia
    Brook Benton Cotillion (1970)
19. You Belong To Me
    Carly Simon (Elektra 1979)
20. Cut The Cake
    Average White Band (Atlantic 1975)
21. Fanny (Be Tender With My Love)
    Bee Gees (BTO 1976)
22. Day Dreaming
    (e) Aretha Franklin (Atlantic 1972)
23. Where Is The Love (f)
    Roberta Flack & Donny Hathaway (Atlantic 1972)
24.Son-Of-A-Preacherman
    (e) Dusty Springfield (Atlantic 1969)
25. Don’t Play That Song
    Aretha Franklin (Atlantic 1970)
26. Good Time Charlie’s Got The Blues
    Danny O’Keefe (Signpost 1972)
27. Call Me (e)
    Aretha Franklin (Atlantic 1970)
28. You Know I Love You...Don’t You?
    Howard Jones (Elektra 1980)
29. Rock Steady
    Aretha Franklin (Atlantic 1971)
30. Move Away
    Culture Club (Epic/Virgin 1980) (g)

MARDIN CO-PRODUCED WITH:

(a) Phil Collins & Hugh Padgham
(b) The Rascals
(c) Jerry Wexler & Aretha Franklin
(d) Tom Dowd
(e) Jerry Wexler & Tom Dowd
(f) Joel Dorn
(g) Lou Hahn

All of ARIF MARDIN’s top hits from the Hot 100 were determined by a point system devised by Chart Boat columnist Fred Bronson for his book, Billboard’s Hottest Hot 100 Hits. MARDIN’s Top 30 reflects his diversity as a producer, with hits by artists as Arista & Aretha Franklin, Phil Collins, the Bee Gees, Culture Club, Brooklyn, Bette Midler, Chaka Khan, Carly Simon, the Rascals and many others gracing the list. The 30 titles span a period of 25 years, from “Good Lovin’” by the Young Rascals in 1966 to “Set The Night To Music” by Roberta Flack with Maxi Priest in 1991.
Arif,

From
Melissa Manchester

...to Hall and Oates

...to Dionne Warwick

...to Aretha Franklin

You’ve always
put your special touch
on a performance
and brought out the best
in an artist,
and for that
we are truly grateful.

Congratulations
to a special talent
and a true gentleman.

Happy 30th Anniversary.

Here’s to many more collaborations.

From
Clive Davis
and everyone at ARISTA
"When Dizzy came through Turkey in 1956, that was the biggest event of my life. And then Dizzy played one of my pieces and gave me some pointers, and I was on cloud nine."

AM: Actually, I met him at the Newport Jazz Festival. Of course, our families knew each other back home. But he took note of me, and I used to see him at gatherings. He was a renaissance man, with a knowledge of art, literature, music. And he spoke many languages. Just like Ahmet. We became close. One day he called me and asked if I would be his assistant.

BB: How long did it take you to decide?

AM: About a minute. It was 1963, and I became immersed in the studio. I was in charge of vault research. I played with their sound, how dark it is in certain areas, how bright in others. It’s like I apply a ruler to their voices. I file them. This part [holding up thumb and forefinger] has a certain color, while this part in this key is sharded differently. It’s my job to know such things.

Arif and I have worked together for the last 15 years on many projects, from "Separate Lives" by Phil Collins and Marilyn Martin to recent Bette Midler and Michael Crawford albums. To my mind, what really sets Arif apart is his abiding love for and deep understanding of all forms of popular music. He’s adjusted himself to the changing musical currents of the last three decades while always remaining contemporary, and that’s quite a feat.

When I entered the music business, I hoped to be able to work alongside people like Arif—creative, brilliant pioneers who, aside from their talent, convey an unshakable presence. The consummate gentleman, Arif is someone whose joy for music makes it all worthwhile. Simply put, he’s a wonderful human being. Everyone at Atlantic is grateful that Arif has been with the label for over 30 years, and we all look forward to many more years of great music from this very special person.

A test of music: with Patti LaBelle, Michael Crawford

PRODUCED BY ARIF MARDIN

MAJOR ALBUMS

"AVERAGE WHITE BAND"
"CUT THE CAKE"
"THE ATLANTIC FAMILY LIVE AT MONTREAU"
"PERSON TO PERSON"
"SOUL SEARCHING"
"WARMER COMMUNICATIONS"
"BENNY AND US" (WITH BEN E. KING)
THERESA BAZAR
"THE BIG KISS"
BEE GEES
"ESCAPE"
"MAIN COURSE"
"MR. NATURAL"
GEORGE BENSON
"IN YOUR EYES"
BROOK BENTON
"THE GOSPEL TRUTH"
"HOMESTYLE"
"TODAY" (FEATURING "RAINY NIGHT IN GEORGIA")
DAVID BOWIE
"Labyrinth" (Original Soundtrack)
BOY MEETS GIRL
"REEL LIFE"
CHEF
"ROLL JACKSON HIGHWAY" (WITH TOM DOWD, JERRY WEXLER)
JUDY COLLINS
"BLEED AND ROSES"
"JUDITH"
PHIL COLLINS
"AGAINST ALL ODDS" (Original Soundtrack)
PHIL COLLINS AND MARYLIN MARTIN
"SEPARATE LIVES" (From "WHITE NIGHTS" Soundtrack)
MICHAEL CRAWFORD
"A TOUCH OF MUSIC IN THE NIGHT"
CULTURE CLUB
"FROM LUXURY TO HEARTACHE" (WITH LEW HAHN)
KING CURTIS
"LIVE AT THE FILLMORE WEST" (WITH KING CURTIS)
"SWEET SOUL" (WITH KING CURTIS)
JACKIE DE SHANNON
"JACKIE" (WITH TOM DOWD)
ROBERTA FLACK
"ROBERTA FLACK AND DONNY HATHAWAY" (WITH JOEL DORN)
"SET THE NIGHT TO MUSIC"
ARETHA FRANKLIN
"AMAZING GRACE" (WITH TOM DOWD AND JERRY WEXLER)
"LIVE AT THE FILLMORE WEST" (WITH JERRY WEXLER)
"LOVE ALL THE HURT AWAY"
"THE MAKINGS OF YOU" ("TRIBUTE TO CURTIS MAYFIELD"
"SOMEDAY WE’LL ALL BE FREE" ("MALCOLM X" SOUNDTRACK)
"WITH EVERYTHING I FEEL IN ME" (WITH TOM DOWD AND JERRY WEXLER)
STEVE GOODMAN
"SOMEBODY ELSE’S TROUBLE"
HALL AND OATES
"ABANDONED LUNCHEONETTE"
"WHOLE OATES"
EDDIE HARRIS
"LISTEN HERE"
EDDIE HARRIS AND LES MCCANN
"SECOND MOVEMENT"
Congratulations, Arif
INNOVATOR
MENTOR
LEGEND
SONY MUSIC ENTERTAINMENT
IN... LOOKING FOR WORK

GEE, WHERE'S ARIF?

NOPE, HE'S NOT IN STUDIO!

WOW! THERE HE IS... VOOOOOOM!

MAN! HE ALWAYS HIRES THE BEST CATS.

HHMMMMMMM........ MAYBE NEXT TIME...

IN... LOOKING FOR WORK

ARIF MARDIN

INTERVIEW
Continued from page 106

Print in Memphis, I learned what a fiddle does. You don't call it a violin, by the way. That opened me up. I stored that knowledge. When we made a record this year with Robert Wallow, the author who wrote The Bridges Of Madison County, we used New York country [musicians], the Woodstock gang. All tied together because the things I got in Memphis, the things I got from Willie, I took with me.

BB: What about the idea that a producer is really a midwife, coaxing the artist to give birth?

AM: That's definitely a producer's job, but I'll make an exaggerated addition to that. I don't just want to be there to help give birth. I want artists to go the limit to give me everything they have.

BB: Let's talk about this in relation to a specific record. I'm

Continued on page 110

I think everyone should know what a terrible driver Arif Mardin is. For example, one winter a few years ago he and Latife came up to Connecticut to check out their country house during a major snowstorm. When they got there, he backed onto a sheet of ice in an attempt to turn his car around. I lived 10 minutes away, so he called me for help, and I came down with my doormats to put under the wheels of his car. Our efforts failed. Thank God the tow truck came so pull him out. Latife told me as he was backing onto the ice that he said, as if awakening from a dream, "What am I doing?" That was maybe the only time in his life he had to ask that question. Musically, he always knows exactly what he's doing. His work is consistently intelligent, inventive, soulful and beautiful. There is always something good to steal from one of his records.

Arif, you are a gentleman in the truest sense of the word. You are a dear friend, a great teacher and an inspiration. In my opinion, you are simply the best. — RUSS TITTMAN

PRODUCTIONS
Continued from page 106

RICHARD HARRIS
"THE PROPHET" ("KAHLIL GIBRAN")

DONNY HATHAWAY
"DONNY HATHAWAY"
"EXTENSIONS OF A MAN"
"LIVE" (WITH JERRY WEXLER)

OFRA HAZA
"DESSERT WIND" (WITH JOE MARDIN)

MIKI HOWARD
"LOVE CONFESSIONS"

FREDDIE HUBBARD
"BACKLASH"

FREDDIE JACKSON
"ALL I EVER ASK" (FROM NAJEE ALBUM
"JUST AN ILLUSION")

HOWARD JONES
"ONE TO ONE"

MARGIE JOSEPH
"FEELING MY WAY"
"MARGIE JOSEPH"
"SWEET SURRENDER"

JUNIOR
"ACQUIRED TASTE"

CHAKA KHAN
"CHAKA"
"CHAKA KHAN"
"DESTINY"

"I FEEL FOR YOU"

"NAUGHTY"

"THE WOMAN I AM"

"WHATCHA GONNA DO FOR ME"

CHARLES LLOYD
"DREAM WEAVER"

Continued on page 110

ARIF

Congratulations on your
30th Anniversary

You have been an inspiration to me. It has been my privilege to work with you and have you as a dear friend.

Hugh Padgham

Tel: (44)-71-351 5167
Fax: (44)-71-352 1514

Dear Arif,

Love &
Thanks for 
"Judith" &
"Send In The Clowns"

CONGRATULATIONS FROM ALL YOUR FRIENDS AT CONWAY...

CONWAY
To a great friend
and a true artist...

Arif,
you’re the greatest.

Love,
Ahmet and Doug
ARIF MARDIN

Gentleman. 
Musical Wizard.

Thank you for making my dreams come true.

With Admiration and Respect-

From Any Distance-

Julie Gold

INTRODUCTION

Continued from page 108

MARDIN INTERVIEW

partial to Brook Benton’s “Rainy Night In Georgia.”

AM: A beautiful song.

BB: But also a beautiful record, a three-minute novella in which the mood production complements perfectly the story line. You feel the rain.

AM: Yes, that’s because the strings are playing high tremolo, and because Toots Thielemans’ harmonica provides a lonesome feeling, and because Cornell Dupree’s guitar line is like a signature. It’s all there. That character wants to leave Georgia. But really, it’s the way Brook sang it.

BB: Fair enough, but you’re being modest. Someone had to create the pictures that convey the song’s sense of loss and melancholy.

AM: Well, yes, thank you. I admit that I thought it was a beautiful record. But Ahmet and Jerry were the ones who knew it was a hit, immediately. I just wanted to go with the

Continued on page 114

I’ve known Arif for many, many years. He was a student at the School Of Jazz at Lenox, Mass. in 1958, while I was the school’s director. He stood out because, for one thing, he came from Turkey, so it was surprising that he knew anything about jazz in the first place. He reminded me of myself growing up in New Mexico getting acquainted with jazz; both of us depended on records for our information, enjoyment and pleasure. We’ve been friends since then. He’s one of the finest producers I’ve worked with. He’s very intelligent. He’s a gentleman, he’s civilized and he’s a fine musician. He has always been a joy to be around. We have several things in common: We both like and play bridge, We usually play with our wives. We’ve been playing Bridge together since I met him. We both like fine food and we both like fine wine.

— JOHN LEWIS, THE MODERN JAZZ QUARTET

PRODUCTIONS

Continued from page 108

LULU

“NEW ROUTES”

(WITH TOM DOWD AND JERRY WEXLER)

MAMA’S PRIDE

“MAMA’S PRIDE”

MELODY MANCHESTER

“EMERGENCY”

“You Should Hear How She Talks About You”

(FROM THE ALBUM “HEY RICKY”)

HERBIE MANN

“PUSH PUSH”

ARIF MARDIN

“GLASS ONION”

“JOURNEY”

Marilyn Martin

“MARILYN MARTIN”

THE MENDOZA-MARDIN PROJECT

“JAZZPAÑA”

BETTE MIDLER

“BEACHES”

“BETTE MIDLER”

(WITH BARRY MANILOW)

“FOR THE BOYS”

“GIPSY” (ORIGINAL SOUNDTRACK)

“SOME PEOPLE’S LIVES”

“HOME ALONE 2”

(ORIGINAL SOUNDTRACK)

“THIGHS AND WHISPERS”

THE MODERN JAZZ QUARTET

“MJQ AND FRIENDS”

(“A 40TH ANNIVERSARY CELEBRATION”)

“PLASTIC DREAMS”

Continued on page 112

an old friend

a great musician

a real gentleman

here’s to another

30 years!

daryl hall
Geniuses are the luckiest of all mortals. Because what they must do is the same as what they most want to do.

— W. H. Auden

We salute Arif Mardin on three decades of genius and celebrate his continuing good fortune.
Dear Arif,

You are always an artist.

Someday I hope to have as successful a career as you, so I can afford a bigger ad.

Love,

Marc Shaiman
I LOVE YOU ARIF!
Thanks for 20 years of laughs & tears!
I'd love to record next week but my car is in the shop!

xoxo

Beata
**Arif,**

A lovely man, musical master with serious credentials, a great wit, friend, and pleasure to work with.

Congratulations,

Always,

Your Friend

Aretha

---

**THANKS ARIF**

For the music, and the friendship. Most of all, thanks for the "Mardinis"! Lang may yer lum reek.

B A ROBERTSON

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**CONGRATULATIONS**

**THANK YOU FOR THE MUSIC**

NPA

NATIONAL PROMOTIONS & ADVERTISING

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**ARIF MARDIN**

**INTERVIEW**

Continued from page 110

I'll tell you about a record that I'm proud of, that I feel responsible for in the way you're suggesting, and that still strikes me as cutting edge. It's Chaka's "I Feel For You." We used to joke at the piano, Chaka's brother and me, "Chaka Khan, Chaka Khan, taka boom, taka boom." I thought, why not use that as a percussive segment? We spliced a lot of tape on those sessions.

BB: Actual splices? Razor-blade style?

"To be in that studio [cutting "Jive Talkin'"] was like being in a live dynamo chamber. The electricity was all over the place. [The Bee Gees] would sing a line, I would take that idea and add to it. It all came out of the interaction in the studio—pure excitement that developed as we went along."

AM: Yes, physical cuts in the tape. I had a lot of fun with it. There are some segments that are backwords, random, pieced together. Add to the mix Stevie Wonder's harmonica, Chaka's voice, sound effects, applause, a little of this, a little of that, and all coming through a funky rhythm. When you listen to it, it isn't a hodgepodge, even though there are a lot of different elements. It was a construction that you could hum. It still sounds good. That kind of adventure is very precious to me.

BB: The quintessential modern record. Was the final product a realization of what you had in mind before you stepped into the studio?

AM: No, it was an accident, an experiment that produced a great art record. I didn't know it was going to be a hit. When I edited it down to three minutes, it took off.

BB: How often, then, is the master take totally different from what you expect at the beginning of a session?

AM: Often enough. You find yourself going with the project, in the direction it is taking you. It's not what you had in mind. Continued on page 116

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Arif is one of the last gentlemen on earth. Besides his tremendous musicality, he is an unattainable font of goodwill to everyone he encounters. He loves a good joke, good music and a good martini. Fortunately, my husband makes a great one. He also, although I shouldn't let this be known, is an inveterate reader of the New York Post (Page 5a), and faxes the best items to me often. For this I will forever be in his debt. We love him and look forward to many happy productions and martinis to come. — BETTE MIDLER

Sometimes there are very special people in our business who see as well as they hear, this to us is Arif Mardin. He is the best of the finest. — BARRY, ROBIN AND MAURICE GIBB

Arif is always prepared. He's a musician's producer who can play, write and orchestrate. He knows the voice, and he knows a good song. I'm so glad he doesn't sing too! — ROBERTA FLACK

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www.americanradiohistory.com
Fox Music Group

Fox Records
TCF Music Publishing Inc.
Fox Film Music Corporation
Fox Music Department
Thank you for asking me to be a part of so many great recordings. You are an inspiration to all of us. Congratulations on 30 years and the many more to come!

Jack Joseph Puig
CONGRATULATIONS, ARIF

We look forward to the forthcoming release of our first collaboration.

THE MANHATTAN TRANSFER

LINDSAY SCOTT
management, inc.

www.americanradiohistory.com
**continued**

in the same way we can identify Phil Spector’s?

AM: Spector’s productions were models for all of us. He’s one of my idols, but I don’t work like he did. My orchestrations and use of instruments are different. You might say that my work sounds like an Arif Mardin production, but because I work with so many different artists, I think the artists usually get the best out of the music.

“I like layers. I like to have the horizon or whatever is in the horizon recorded with more wetness, more echo. Then as we get closer, you get the dry stuff. I think that most of my songs have that effect, though it doesn’t work for every song.”

---

He’s my mentor, and he once described me as his personal musical instrument, the highest compliment I’ve ever received—not counting the time Miles asked I sang like his horn. He’s also in possession of one of the sharpest wits and purest hearts in music or perhaps anywhere. He’s all at once the catalyst and uncle I never had. I love him with all my heart and I always will.

— CHAKA KHAN

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**Arif Mardin**

INTERVIEW

Continued from page 116

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— CHAKA KHAN

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**Arif,**

To the man who personifies class, both musically and otherwise.

Congratulations.

Love,

Tommy & Gill LiPuma

---

**Greene Street Recording**

ARIF MARDIN

A Thousand Congratulations

IRENE WORTH

---

**Arif Mardin**

celebrating 30 years of artistry

from your friends at Sterling Sound

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**ARIF MARDIN**

INTERVIEW

Continued from page 116

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— CHAKA KHAN
We are always joking in the studio. Around the time we were working with Aretha Franklin and King Curtis in the mid- to late ’60s, we were kidding around about how we had the Queen of Soul and King Curtis, and I said to Arif, “We just have to get you a title.” He said, “Just call me pasha.” I said, “What the hell is that?” I knew a lot of curse words in Turkish, but I’d never heard that word. He looked at me and said, “It means revered one.” This was said completely tongue-in-cheek. It’s a nickname that has stuck to this day... Seriously, I think Arif, Quincy Jones and David Foster are producers who could all make a career out of being performing artists themselves. They are great artists who are giving their talent to create and facilitate [music] for other artists. They don’t have that ego problem where they have to be the star. — TOM DOWD

Even in the midst of my troubles, I took pleasure in knowing that my favorites, Tom Dowd and Arif Mardin, were thriving... Better Midler had recently signed with Atlantic, and the records [Arif] produced— “Do You Wanna Dance” and “Boogie Woogie Bugle Boy”— were going through the roof and winning Grammys. He also hit big with the Average White Band and Chaka Khan. I had turned the Average White Wand over to Arif after I heard them for the first time at my friend Alan Pariser’s Laurel Canyon enclave of hi-fi equipment and high-octane fun... Their funk hit me where I lived, their tape was great, and I wanted to sign them on the spot. But they were already under contract to Uni... [AWB] got out of their contract and Arif recut the entire record... The results were smokers like “Pick Up The Pieces,” “Cut The Cake” and “If I Ever Lose This Heaven,” all produced by Arif with a little kibitzing on my part. Essentially, though, Arif no longer required any kibitzing. — JERRY WEXLER

(from his book Rhythm And The Blues, written with David Ritz)
Success is measurable and often fleeting - true class is timeless.
You have always graced the successes of those lucky enough to have had your guidance and inspiration with true class.

Thus legends are created.

Please continue, Arif.

With love,
The Average White Band

"My productions don’t have my thumb print, so to speak. But I do have certain systems in the studio that I use."

we get closer, you get the dry stuff. I think that most of my songs have that layered effect, though it doesn’t work for every song.

BB: Where do the songs come from?
AM: From publishers. I’ll see songs that are sometimes written for certain artists. They'll come my way, I’ll hear them and say, “This would be perfect for Bette, or Michael or whoever.” But good songs are hard to find, really. You look and look, and only if you're very lucky do you find a good one, not to mention a great one.

BB: With or without a great song, or a great performer for that matter, what's the one element you cannot do without when you enter the studio?
AM: Sincerity. Also honesty and truth. I don't want lies.
"Sometimes there are very special people in our business who see as well as they hear, this to us is Arif Mardin. He is the best of the finest".

Barry, Robin, & Maurice Gibb

and many, many more who made it possible

Thank you!
Stunt Men Will Do (Almost) Anything Sidekicks Help Their Stations Stand Out

BY ERIC BOEHLERT

NEW YORK—Theater of the mind? More like vaselines of the mindless.

In radio's never-ending quest to be original, outlandish, and just a bit closer to the edge, sidekicks increasingly are taking to the streets and attempting bizarre feats. The radio pros who make a living having ice poured down their pants, stripping on street corners, and riding in clothes dryers say they get a kick out of their jobs, never local media coverage, and rarely are easily embarrassed.

Zig Gauthier, known as Zig The Thingamajig on top 40/Rhythm and Muscle in the Cali, has been street bound since last November, when the 22-year-old intern became a full-time stunt man. In just seven months Zig has dressed as an Uncle Sam on April 15 to be whipped by listeners with toy bats; paddled a raft down a highway aisle in honor of an in-studio visit from a "Gilligan's Island" cast member; dressed up like Queen Elizabeth ("Whenever I dress up as a woman, listeners get off real well," says Zig); eaten dog biscuits; and somersaulted across the highway in his boxer shorts.

Gauthier arrives at the station every morning at 4:30. By 6 a.m. he's out prowling the streets. Working with morning host Roger Hudson and others, Gauthier comes up with that morning's hijinx. But Gauthier doesn't always have a lot of say in the matter, since the whole premise of Zig The Thingamajig is he'll do anything.

"He's a crazy fool, a punching bag. That's the role," says Gauthier, who mentions he is scheduled to take a dip in an ice-cold pool of Gatorade soon. ("That's pushing it. I don't like cold water.") Overall, though, "There's not a whole lot I won't do."

The same goes for John Hiefield, better known in Seattle as John The Stunt Guy on country KMPS, who recently mounted a restaurant's revolving door on his pants, and the whole premise of Zig The Thingamajig is he'll do anything.

"It's just a kick to do," says Hiefield, who admits that his parents do not tire of reminding him that they bankrolled his college education so he could pull off mindless pranks for morning show listeners.

Before landing at KMPS, Hiefield performed stunts at crosstown top 40 KPLZ, and he says there's a difference between possible quips and real实际 stunts on the two formats. One rule of Hiefield's for the country audience: "Stay away from anything sexual."

MiniDisc Makes Inroads At Radio

"High-energy morning shows, particularly in the post-Zoo era, want that extra on-air juice to distinguish themselves from the competition. Howard Stern's trim stunt man, Stuttering John, created a sensation with slamming pranks. Another pin-

Newson was Danger Boy on the now-defunct top 40 WAVA Washington, D.C. Former morning show producer Frank Murphy recalls that in late night on-air personas he'd wear his underwear, "just to be nosy about the fight against the FCC's indecency, he says."

While at KMPS, Moretti got a police escort of his own, courtesy of a woman who found no humor in Moretti going door to door asking for a handful of salt to be donated to the city, since the rough winter had de-

The job of a morning show sidekick sometimes includes some hazardous duties. In top photo, KMPS Seattle's John The Stunt Guy gets cleared by a four-wheeler; above, left, John The Stunt Guy takes a ride through a car wash while broasting live; above, right, KSFM Sacramento, Calif.'s Zig The Thingamajig takes his whacks as Uncle Sam on April 15.
**Radio Stations Cap Off Tie-Ins With Retail**

by Carrie Borzillo


**Album Rock Tracks**

- **TOPS**
  - **NO. 1**
  - BILLBOARD®
  - **tracks**
  - **FEATURED ARTISTS**

---

**Los Angeles**—Many radio stations are providing their listeners and generating advertising revenue through tie-ins with music and other retail deals.

These stations are going beyond simply making co-op advertising or in-store performances with retailers. KKSF and KRIS (Live 106) in San Francisco, and WMMS in Cleveland have done tie-ins in retail stores to showcase the music heard on their stations.

KKSF PD Steve Feinstein says the end-cap display gives listeners a quick way to find out music they hear on the station in a sometimes bewildering environment. It also gives the station the visibility and exposure it needs.

KKSF has end-cap displays in 13 Bay Area Tower Records stores. Each display, styled with the station logo and containing its newsletter and some featured albums, directs customers to other parts of the store, where jazz, world music, soundtracks, and related genres of music are stored. The ten displays are changed every two weeks.

“A few years ago we tried to make this a sales-driven thing, but it didn’t work,” Feinstein says. “It was too hard getting enough labels to cooperate, so we made this program-driven.”

Joni Stum, director of promotions and special events at WMMS, on the other hand, says the station aims to use its “WMMO New Music File” display to lure record labels into buying a schedule on the station for their artists included in the end-cap. However, he says the station hasn’t pursued the idea seriously yet.

KITS has succeeded in getting labels to buy end-caps in its own stores for the past three years. The station features 10 titles, the station’s playlist, and the music of one featured artist every two weeks at 20 Bay Area Tower outlets.

KITS promotion director Gabrielle Medecki says the station has been successful in getting labels to support the displays by “selling” its WMMO New Music File” display to the labels and the labels know what to expect, and they know the labels get added airplay on the promotional mentions.

Medecki says labels usually plan to include three or four artists in the program per year, generally timed to coordinate with the artists’ performances in town.

The “WMMO New Music File” is in 16 Central Florida Tower Stores.

There are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

---

**Billboard® Modern Rock Tracks**

- **TOPS**
  - **NO. 1**
  - BILLBOARD®
  - **tracks**
  - **FEATURED ARTISTS**

---

- **Promotions and Marketing**

**by Carrie Borzillo** as enthusiastic about this as we were. We believe it is a good idea.”

Public radio station KUSC Los Angeles has taken retail tie-ins a step further. Its call letters have been added to the signs on two Learning smith specialty stores in Los Angeles and Costa Mesa, Calif.

KUSC, the flagship for the radio stations of the University of Southern California, receives a percentage of sales on all Learning smith products and can extend discounts to its listeners. In return, KUSC will host promotion at the store to bring customers into the outlets and to attract new listeners to the station.

Wallace Smith, USC radio president/GM, says KUSC has been successful in selling its merchandise, such as audio products, in the Learning smith outlets. Promotional events may include “Kids Club” parties at the stores, he says.

Learning smith, which is also a partner with noncommercial WGBH Boston, specializes in educational products ranging from puzzles to interactive media systems. Smith says it is the formation of the station’s sales department that led to generating revenue for broadcasters. Television and radio stations across the country have created similar alliances with the chain.
WASHINGTON, D.C.—The FCC both punished and accommodated Infinity Broadcasting May 20 by telling the company it plans to pay $100,000 in indecency fines for broadcasts of Infinity's syndicated Howard Stern morning show, then giving the green light for Infinity to acquire Washington, D.C., stations WPWC-AM-FM.


Unless Infinity is able to convince the FCC that cited broadcasts are not indecent, the company will have run up a total of $1.8 million in indecency fines. With the exception of one small fine, none of the fines has been paid because Infinity is challenging them in court.

On May 23, Commissioner James Quello knocked the “troublesome” Infinity show, saying, “The majority of the audience for Infinity's WPWC-AM-FM to Infinity after the buyer agreed to a $2.7 million program to aid minorities in media ownership and talent development. (Billboard, May 14.) Quello agreed broadcasters should be helping minorities, but questioned the “down the barrel of a gun” settlement approach.

FCC INDECENCY RULES APPEAL

In related news, a coalition of broadcast groups—including Infinity, the American Federation of Musicians, the National Association of Broadcasters, Evergreen Media, Fox Broadcasting, Greater Media, and others—have asked the U.S. Appellate Court here to overturn “the statutory procedures” used by the FCC to assess fines for allegedly indecent broadcasting.

The appeal case, scheduled for oral argument Sept. 15, will be reviewed of the district court’s May 1993 finding that the procedure passed constitutional muster. The coalition challenges that ruling, saying there are both First and Fifth Amendment problems with the way the FCC handles indecency cases.

“The FCC threatens broadcasters with future sanctions unless they immediately comply with its own indecency determinations,” states the brief, adding that at no time is there any adjudication process.

The broadcast groups call the procedures “an unconstitutional system of informal censorship.”

NEW COMMISSIONERS SWORN IN

Republican Rachelle Chong and Democrat Susan Ness were sworn in as FCC commissioners May 23 after the Senate approved the nominees.

The two commissioners will begin working at the commission immediately.

Chong, a communications attorney in San Francisco, will take over the five-year term vacated by Sherrie Marshall that expires June 30, 1997.

Ness, a Maryland investment banker, will not only fill her own five-year term but also will complete the final month of the term vacated by Ervin G. Jones, who left the FCC last February to head the Public Broadcasting Service.

Both new commissioners have been naming senior staff.

NARAS APPROVES NEW GRAMMY CATEGORIES

(Continued from page 15)

To become a Grammy category, “We started a few years ago getting a better-quality Latin spring committee together that wasn’t just a bunch of ‘yes’ people,” says Greene, “and they started working with us on trying to make us smarter about what was going on in the Latin market. I must have gotten 1,000 letters over the past three years from members of the Latin jazz community who were interested in having some kind of home for the music. So this year, because we are getting so close to [establishing] our Latin Academy initiative, more [NARAS members] have been spending more time thinking about Latin categories.

Many Latin jazz artists and record executives whose labels feature Latin jazz seemed both elated and vindicated.

Says GRP recording artist Arturo Sandoval, “Latin jazz has its own market and that market needs to have a category.”

Echoing Sandoval’s comment was Carl Jefferson, president of Concord Jazz Records, whose Concord Picante imprint sports a Latin jazz roster including Tito Puente and Poncho Sánchez. “It’s very exciting,” says Jefferson. “For years Tito has been put up against Miles [Davis for example], and it was terribly unfair.”

Eddie Palmieri, elected as a member of NARAS’ Board of Governors and a longtime advocate of a Latin jazz category, not only was ecstatic about the NARAS move, but also noted that the new category will help increase the academy’s membership among Latin jazz artists.

“Now these young Latin musicians will join NARAS—they have no choice. I’m going to go to each and every one’s house, because the category’s recognition is finally available to them,” he says.

During the upcoming screening committee meetings in October, members of the Latin and jazz screening committees will team up to determine Latin jazz nominees. Like its jazz counterparts, the Latin jazz category will be an album-only category.

In addition to the category changes, the trustees established official branches in Philadelphia and Austin, and re-elected the following volunteer officers to a second one-year term: Hank Neuberger, chairman of the board of trustees; Stix Hooper, national vice-chairman; and Alfred Schlesinger, national secretary-treasurer.

Moreover, the trustees voted to determine next year’s lifetime achievement and trustees’ awards, whose recipients will be announced at this year’s Grammy ceremony. A decision and announcement are expected in late September or early October.

JOE PASS

(Continued from page 16)

Shaping for two years while continuing to release his own records, in 1973, producer and Verve Records founder Norman Granz signed Paas to the Pablo label. Among his releases on that label are tributes to Fred Astaire and Duke Ellington.

Paas, however, has always been somewhat skeptical about why she does not know yet when any of Paas’s existing material will be released.

KIDS & RADIO

(Continued from page 15)

and others, children listen to rock, country, R&B, and N/T, the study found. This finding seems to nullify the “laching that is linked with that of adults to some degree, since most children probably would not volunteer to name some of the older-skewing formats.

The study also found that people in households with children ages 2- to 11 spend more time listening to radio in the car than the average population.
**Bubba’ Soaks Up Approval At WFLZ**

**Jock’s Controversial Talk Nails Down Teen Demo**

**BUBBA THE LOVE SPONGE is a mass of contradictions. He’s been fired from half a dozen jobs for being too controversial, but was the 1993 recipient of the Billboard Award for personality of the year. Endearing in person, Bubba’s on-air persona is that of a first-class jerk—but he seems genuinely surprised to be characterized that way.**

He is currently holding down the night spot at top 40 rhythm WFLZ (The Power Pig) Tampa, Fla., where he can be heard hanging up on a caller when she confesses to being overweight, dismissing a teen-age caller’s problems as “punk-ass fetus stuff,” goading an unmarried contestant in the station’s pregnant bikini contest to admit she’s carrying an “unfathered bastard child inside my gut,” then launching into a rapturous discourse on the joys of sex with pregnant women.

“I don’t think I’m an asshole,” says Bubba in all seriousness. “I think I come across as being a real guy . . . I don’t have anything to hide.” When pressed, however, he admits he probably acts like an “asshole” on the air 60%-70% of the time.

“Look at your more successful DJs,” he says. “The ones that are real act like an asshole sometimes and act cool sometimes, and let their emotions through.”

A trip through Bubba’s press clippings reveals headlines like “Adver-tisers on Bubba’s bawdy radio show face pressure,” “Bubba’s act sparks some concern,” and “Publishers blast Bubba’s radio act.” Despite it all, Bubba is loved by his fans, who wear T-shirts depicting her with the slogan “Fluent Bubba: Where There Are No Rules! And On Thursdays There Are No Panties!”

In the winter Arbitron book, Bubba commanded a whopping 29.6 share of teens. Not only is he No. 1 in that demo, he also holds down the No. 1 spot in the 12-plug chart, where he has a 13.4 share, and he’s No. 2 in the 18-34 demo with a 17.2 share.

The 28-year-old jock got his start in 1986 at WFFR Terre Haute, Ind., when he was still “some stupid farm boy from Northern Indiana.” In those days, Bubba recalls, he so hated the sound of his own voice that he’d wear his headphones on his knee turned up full-volume. After spending time in the production room practicing, Bubba eventually got the knack of wearing his headphones on his head and talking at the same time.

Although he spent 2½ years at WFFR, he measures much of the rest of his career in terms of days. He lasted 91 days at WGRD-FM Grand Rapids, Mich., before he was fired. His next stop, KTFS San Antonio, was “one of the few jobs I wasn’t fired from,” Bubba says. But after just six months there, he got an offer to join WBWB-FM (B96) Chicago, where he lasted almost a year before getting the axe.

His next gig, afternoons at WIOD (Q102) Philadelphia. It took almost a year at WXXL Orlando, Fla., before he was fired. He returned to Chicago to do mornings at the former WVTI, the job lasted 27 days before the station flipped to talk and Bubba was jumped.

After seven months in afternoons at WLU (Hot 102) Milwaukee, he was fired again, and then he landed at WFLZ. At two years and counting, it appears to be a good fit, partly because the management at WFLZ’s parent company, Jacor, has a reputation for giving every bit as good as they get.

“These guys understand personality radio and understand that sometimes you can’t be so formatted and [still] be highly successful,” says Bubba of Jacor’s business acumen.

Working for Jacor also has afforded him the opportunity to try his hand at the talk format. He filled in on weekends at sister WFLA for several months before his FM schedule and personal appearances made the dual role difficult. Having had a taste of it, however, Bubba says talk radio is something he’d like to pursue in the future.

“I can’t be doing top 40 radio forever,” he says. “The most successful and highest-paid jocks in America are talk show hosts, [and] I have that shirk anyway. I talk more than [other jocks].”

In fact, he talks much more than other jocks. On WFLZ, the typical hour contains 13 records. For Bubba, a typical hour is more like seven or eight records with five or six on-air calls an hour.

Bubba says he has to follow only two rules at the Power Pig: “Don’t lose the license, and run the legal ID.”

Even following those rules, he had one brush with termination at WFLZ when he went on the air at Christmas time and announced there was no Santa Claus. “That just pissed people off so bad,” he says. “Advertisers were calling up and saying I ruined their children’s Christmas. We got 740 complaint calls the next day.”

The following year, station management sat him down and told him not to do it again. Bubba, who has been hotlined by PAs as many as 14 times in one shift, describes his on-air style as “in-your-face radio.” His pet peeves are big-voiced jocks who sound phony on the radio (“nothing pisses me off more than hearing these fake jocks on the air”) and jocks and programmers who believe they can still do top 40 at 40.

“I’ve always been the black sheep of any radio station I’ve ever been at,” confesses Bubba, whose hobby is wrestling. “I have something of a stigma about me, [but] I’ve never tried to misrepresent myself as a time-and-temperature jock.”

Although he makes reference on-air to the “Bubba Radio Network,” he is not syndicated, although he hopes to one day. So anxious is he to attain that goal that he says, “I did it for free.”

He’s also not particular about which format he’s doing. “Syndication as a whole is my goal, whether it be talk or top 40.”

Born Todd Clem, the sturdy built jock has been known as Bubba since childhood “because I’m not a little chip or Skip or Biff,” he says. “The love sponge handle came from my former PD in Terre Haute, Kerry Gray (now at KPOI Honolulu), who described on-air an incident in which Bubba was ‘soaking up love like a big sponge.’ Although Bubba claims to have told Gray he’d “kick his ass if he ever called me that again,” the name stuck and Bubba ended up trade-marking it in 1988. Since then, he and his lawyers have scored a great deal of time preventing others from using it.”

“T’ve been a lot of infringers,” he says. “I just recently eliminate ones in Columbus, Ohio, and Corpus Christi, Texas. If I find out about them, I sue them and they lose. It pisses me off that they don’t have their own identity. I wish they’d just quit it.”

So serious is the jock about protecting his handle that he says his lawyer has actually contacted WBUB, a radio station in Charleston, S.C., that calls itself “Bubba” on the air.

Bubba’s love sponge’s self-titled debut album is scheduled to be released locally in mid-June and nationally in late July. With a Tampa-based All You Can Eat Records (the label’s first release). The album contains rap songs written by Bubba and M.C. Boom, as well as phone bits. Not surprisingly, Bubba is already playing the first two singles, “40’S And Blunt Make The World Go Round” and “Concealed,” on his show.

PHYLIS STARK
Unearthing The 1948 Origins Of "Vox Jox"; Radio Ad Bureau's New Dues Structure

By Phyllis Stark

Programming Wire Simulcast Los Angeles, N.Y., to begin simulcasting shortly in Albany, N.Y., on an as yet unidentified signal. Also at WDRE, midday host Don Bennett is rejoining midday host Dale Reeves. Afternoon host Hal Rob moves to midday, night host Lourdes moves to weekends, and PT Jock Gary Cee is up to nights.

KFRR (Power 50) Phoenix, Dick Starnes is now host of the morning show, replacing John Krasinski. Tom Stanfill and Tom Eubanks are now weekend hosts.

KVNB KYNB KNX Las Vegas, Nev., to begin simulcasting some time this year, if not before. KDNO-AM Las Vegas, Nev., to begin simulcasting sometime this year, if not before. WAQX Washington, D.C., to begin simulcasting sometime this year, if not before. WYGM-AM Florida, to begin simulcasting sometime this year, if not before. WJMD-AM Chicago, to begin simulcasting sometime this year, if not before. WDLX-AM St. Louis, to begin simulcasting sometime this year, if not before. WTHR-AM Indianapolis, to begin simulcasting sometime this year, if not before. WABC New York, to begin simulcasting sometime this year, if not before. WORX-AM Newark, N.J., to begin simulcasting sometime this year, if not before. WHN New York, to begin simulcasting sometime this year, if not before. WOR-AM New York, to begin simulcasting sometime this year, if not before. WOR-FM New York, to begin simulcasting sometime this year, if not before. WNYC New York, to begin simulcasting sometime this year, if not before. 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WORX-AM Newark, N.J., to begin simulcasting sometime this year, if not before.
Top 40 Airplay

Pumpkins.

These 15 hits accounted for 20% of EMI's total sales volume, while new releases selling below that level accounted for 34% and the remaining 46% was in catalog, classified as re-releases. In addition to artist-driven successes, EMI's profits were boosted by more efficient use of resources, with cooperation between Virgin Records and Drop-In's marketing and advertising guys resulting in savings beyond expectations, says Fifold.

An increase in worldwide CD pressing capacity from 232 million units to 322 million enabled EMI to add a quarter of a billion dollars in new business.

While Fifold says he "sees some softness in markets in the first quarter of this calendar year," he said the markets generally did better in the second six months of the company's results.

EMI's sales in major world markets grew by 1.3% overall, with the U.K., France, and Japan producing the best results; the U.S. was slightly abo (-0.8%) of the previous year, and Germany was flat.

Although the year saw the CD's share of total album sales rising from 62% to 67% at EMI, "the glory days of CD replacement are over," says Fifold. The future [increases] will be driven down, and that means market share increases.

At retailer HMV, operating profits grew 10.5% (to 200 million pounds or $323 million), from 2.6 million pounds ($3.9 million), marking the first time since 1982 that HMV has posted a profit. The company's strategy has paid off, says Fifold, "to the delight of our shareholders and the satisfaction of our executives.

"We had a net gain of around 21 stores during the year," says HMV chief executive officer Ian MacAlister, "and they obviously assisted the sales growth, but that's only part of the story. Our established businesses have performed very well." The chain's low profit margins were attributed to "the amount of investment made in new markets over the last three years," says MacAlister. "You can't enter the North American or Japanese markets and make money from day one. But we've made operational improvements per store, and we're happy to report that's what's happening now.

Fifold says the appointment "sends a clear message about EMI and what it wants to accomplish in the world. Ken was effectively running the Virgin Records for the past 12 years, so he already has the international network of companies from scratch. He was the logical choice to build it worldwide, "Born Dead," in September.

Insiders say that Fifold's broadened role has been a closely held decision, as well. Within EMI--the source says several senior international executives were only told of the change in the last few weeks by Ken. Now Fifold says he is discussing the matter with Fifold since the end of last year. "The possibility of spinning off two businesses, one in the U.K. and the other in the U.S., will have to be explored,

Fifold adds, "I'm inheriting an organization already well managed by a team that is more than competent. I have no fixed ideas about [the new role]. I'll be talking to the people already doing the work. A lot of them are very successful parts of EMI."
"I SWEAR" BY All-4-One (Blitz/Atlantic) is No. 1 with a bullet for a third week, and continues to surge in sales and monitored airplay points. It tops the Hot 100 Singles Sales chart with slightly more than 70,000 units. It's the second-biggest point-gainer overall, and greatly widens its sales lead over its No. 2 single, "The Freshmen" (Maverick/Sire/Warner Bros). "I Swear" is likely to hold at No. 1 for at least three more weeks. "Don't Turn Around" by Ace Of Base (Arista) is the third-biggest point-gainer overall and moves at No. 12. "Don't Turn Away" gives its group two top-10 singles, as "The Sign" holds at No. 3.

**TABLES SEEK CUSTODY OF OFFSPRING**
(Continued from page 15)

The sales boom from "Anytime" by Reba McEntire (MCA) continues into its second week, and remains No. 4. "Anytime" is a 10-week-old song from McEntire's No. 1 album, "Farewell," and has sold more than 1 million copies since its release. The song has climbed to No. 4 on the Hot 100, and is holding steady in the top 10. McEntire recently announced she will be releasing a new album later this year, which is expected to feature new material and continue her streak of chart-topping singles.

**RCA AWAKENS INTEREST IN SLEEPER U.K.**
(Continued from page 15)

The RCA release of "Swallow" by Sleeper U.K. continues to make waves, with the song reaching No. 7 on the Hot 100 this week. The release, which features a unique blend of indie rock and electronic influences, has captured the attention of music critics and fans alike. Sleeper U.K. is a band from the U.K. that has gained a following in the alternative rock scene, and "Swallow" marks their first release in the U.S. The song's catchy melody and distinctive sound have helped it to climb up the charts, and it is now poised to break through to the mainstream.

**WAL-MART BOOSTS GOODTIMES, DISNEY TITLES**
(Continued from page 9)

Wal-Mart has increased its promotion of GoodTimes and Disney titles, with both labels seeing a boost in sales. GoodTimes, which is known for its family-friendly animated movies, has seen a 10% increase in sales, while Disney has reported a 15% increase in sales. The increase in sales is attributed to the holiday season, which is traditionally a strong period for home entertainment sales. Wal-Mart has also increased its advertising and in-store displays to promote these titles, which is helping to drive the sales growth.

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SECOND INTERNATIONAL MUSIC EXPERIENCE TO BE BROADCAST (Continued from page 15)

ucer Tony Holingsworth of Tribute, whose company previously has pro-
duced such televised musical events as the Dylan concert in London and the Wall con-
cert in Berlin in 1990. "We wanted to do a similar thing. We've got a new generation, and we think it's...)
The acoustic "Bizarre Love Triangle" is getting airplay on 66 top pop reporting stations and some 15 modern rock stations. The song was recorded at KNDD Seattle, WHFS Washington, D.C., WNINX (99X) Atlanta, and CIMX Detroit.

Several reporters say the single got a boost because audiences already were familiar with New Order's 1987 version of the song. Although not a hit in the U.K. or on the U.S. charts, the group did get strong club play in some areas like New Orleans, where top 40 outlet WYHR (97.3) has been playing the Trent single version for 12 weeks.

The response was pretty immediate from the first we put the record on the air," says a disk jockey. "After just one spin on the station's evening "Make It Or Break It" feature, WYHR says the record became one of the week's top 10 most-re quested songs, and it has already expanded from airplay at night only to afternoons as well.

With Frente! on a U.S. tour that will include festivals sponsored by KITS, KROQ Los Angeles, and KTHI (96.3) Detroit, and as summer dates with Counting Crows, Mammoth is releasing a second single, "Labor Of Love," to commercial modern rock stations.

A long commitment to artists has helped the Heatseekers achieve treasured status abroad. "We've been very good friends with Mushroom since last fall," PWEI is licensed to Nothing Records through Interscope Records for the U.S. and Canada.

Infectious also is working with four other acts—Quench, Satellite, F Mafia, and Auras—for which it has set up U.S. distribution and distribution deals separate from those struck by Mushroom.

Mushroom's worldwide efforts have increased since the opening of its offices in London, Berlin, and Buenos Aires. "Bizarre Mushrooms an international expansion, including the opening last July of a fully staffed office in London," says Mushroom co-owner and managing director Gary Ashley.

According to Ashley,姆shroom's direct dealings from Mushroom in the U.S. has been "intimately involved in the marketing of some of the other acts," says Mushroom's British manager Ashley, helped persuade Bryan Adams' manager, Bruce Allen, to give Barnes the opening slot on Adams' summer tour.

The live shows will coincide with the European release of Barnes' album "Flesh & Wood," produced by Don Gehman, known for his work with Johnny Marsell and JEM.

Through its distribution agreements with BMG in Asia, Mushroom has had similar success with its artists in those markets. Most recently, dance pop artist Peter Andre's single "Kisses" has been a hit in Germany and "Funky Junkies" have set the stage for his self-titled debut album due in Asia and Australia.

Ultimately, Mushroom executives say, they are determined to get noticed in America. "The breakthrough of each one of our acts is based on our intentions to move into the U.S. market on its own terms."

"We don't want to be happy with just one act in America; we want to break a company there," says Ashley. "Michael and I would really love to go to America with our heads high, with four or five acts that mean something in the world market."

"Asstination in preparing this story was provided by Barbara Davis, Phyllis Stark, and Don Jeffrey in New York.

HEIRS TELL ASCAP: DELAY CHANGES

Mushroom also has a co-venture with BMG in Australia, in which the Heatseekers' U.K. label, launched last July by Korda Marshall, who signed Take That, while an A&R executive at BMG before striking out on his own. Leading his new roster is Pop Will Eat Itself, which has scored hits with 40 singles for Independents, and Britain since last fall. PWEI is licensed to Nothing Records through Interscope Records for the U.S. and Canada.

Assistant in preparing this story was provided by Barbara Davis, Phyllis Stark, and Don Jeffery in New York.

"We're doing real well with it," says Doug Smith, senior buyer for National Record Mart. He says "he" and his wife, Ann, who also works at NRK, have been working on the Heatseekers' singles for a while. It was independently distributed after a Cleveland radio station, the End (WZEN), broke it in NRK's markets. "When it went to WEA we bought it heavier than we would on other developing artists."
### The Billboard 200 Chart

**Week Ending June 4, 1994**

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<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Distributing Label</th>
<th>Suggested Retail Price</th>
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*Albums with the highest sales gains this week. Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 albums (250,000 for EP). RIAA certification for shipment of 1 million albums (500,000 for EP), with platinum multiples indicated by a numeral following the symbol. Asterisk indicates EP is available. Most tape prices, and CD prices for WE and BAG 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. Headbanger inks artists removed from Headbanger this week.*
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party to go

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**Top Albums A-Z (Listed by Artists)**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
<th>Week Ending 6/4/94</th>
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<tbody>
<tr>
<td><strong>100.</strong></td>
<td><strong>New</strong></td>
<td><strong>Soundtrack</strong></td>
<td><strong>Atlantic</strong></td>
<td><strong>93.99/16.99</strong></td>
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<td><strong>101.</strong></td>
<td><strong>New</strong></td>
<td><strong>1</strong></td>
<td><strong>Atlantic</strong></td>
<td><strong>89.99/16.99</strong></td>
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<td><strong>New</strong></td>
<td><strong>2</strong></td>
<td><strong>Atlantic</strong></td>
<td><strong>89.99/16.99</strong></td>
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<tr>
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<td><strong>New</strong></td>
<td><strong>3</strong></td>
<td><strong>Atlantic</strong></td>
<td><strong>89.99/16.99</strong></td>
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<td><strong>New</strong></td>
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<td><strong>Atlantic</strong></td>
<td><strong>89.99/16.99</strong></td>
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<td><strong>New</strong></td>
<td><strong>5</strong></td>
<td><strong>Atlantic</strong></td>
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<td><strong>New</strong></td>
<td><strong>6</strong></td>
<td><strong>Atlantic</strong></td>
<td><strong>89.99/16.99</strong></td>
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<td><strong>New</strong></td>
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<td><strong>Atlantic</strong></td>
<td><strong>89.99/16.99</strong></td>
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<td><strong>New</strong></td>
<td><strong>8</strong></td>
<td><strong>Atlantic</strong></td>
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<td><strong>89.99/16.99</strong></td>
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<td><strong>New</strong></td>
<td><strong>20</strong></td>
<td><strong>Atlantic</strong></td>
<td><strong>89.99/16.99</strong></td>
</tr>
</tbody>
</table>

**Note:** The table above lists the top albums of 1994, with each entry showing the artist, album title, label, price, and week ending date.
DAVID KILGOUR’S ‘SUGAR’ FIT
(Continued from page 5)

is marked by simple, evocative lyrics as well as Kilgour’s laidback approach to recording, which prompted his decision to let others work on the record have considerable sway over its sound.

Producer Nick Roughan, for one, presents a new look on Kilgour’s beloved psychedelic pop sounds. “I love organ and percussion, and Nick hate organs and percussion,” Kilgour said of this LP, and it just made him grimace every time,” Kilgour laughs. “I let him have it.”

The artist is much more determined to have his way when it comes to getting his music heard around the world. Since his days as a founder of Sprocket, there is no licensing deal for “Sugar Mouth.”

His previous album for Flying Nun in 1991’s “Here Come The Cars,” was critically well-received, but licensing talks stalled, and it was relegated to import markets worldwide.

Since the release of “Cars,” Flying Nun, through a joint venture with Australia’s Mushroom Records, has produced and is OEM’d by Flying Nun founder Roger Shepherd, who moved from Auckland to oversee Mushroom in Australia.

“We either had the option of letting some of our bigger acts go, or finding a partner with resources,” Shepherd says. “Now at least there’s someone over there, something solid.”

Since entering the venture with Mushroom, Flying Nun has been able to promote the lion’s share of its albums through tours, and by releasing weekly television appearances, the former on “The Tonight Show With Jay Leno,” the latter on “The Late Show With David Letterman.”

The new Beatles Boys have also recently opened this spring by appearing on Top Pop Chart on TV's “Letterman.”

Flying Nun also has had a number of hit singles in the U.S. and Canada.

Kilgour’s new album will go that route, following Flying Nun releases by the Tailors, Dalt Walfair, Space and the Kids, also earlier this year. In the U.S., the label has chosen to seek separate licensing deals for each of those artists (see story, page 5).

The label’s arrangement with Mushroom/Mushroom has also evolved, so that his new album will get out and be heard. “There are guarantees that it will be released in Europe, and we’ll drop the cover in America to support the album out,” Kilgour says. “There are people interested already.”

Flying Nun has sent copies of “Sugar Mouth” to several key executives at majors and prominent U.S. indies. Since “Sugar Mouth” is licensed around the world, I think it will sell more copies than ‘Here Come The Cars’ could have, because it’s a much stronger album,” says Paul McKessar of Flying Nun’s Auckland office.

“It’s potential is vast, which doesn’t mean that David’s going to be the next hard-core importer as top artist, but this is an album that could establish him as a serious artist.”

The album is for tastemakers independent music/import shop Kim’s Underground in New York, who has done well in the past with imports by Kilgour as well as the Clean, a band formed in the mid-’80s by a teenage Kilgour and his brother, Hamish.

Gibson says it’s time Kilgour succeeded on a new level. “This is an artist that’s never been done on Flying Nun, for 14-15 years. The songwriting is there, the performance is there. He’s got all the elements to do well.”

Kilgour’s 1991 album sold approximately 50 copies at Kim’s, a number that Gibson emphasizes is “a lot, especially for a New Zealand band, which has a higher price of about $21.” “‘Here Come The Cars’ did really well. That was something that we’re really proud of, but we gave heavy in-store play and the music sold itself.”

Since first meeting to McKessar, the potential of “Cars” was dealt a serious blow by bad tides on the part of Flying

7.000 units, it enters The Billboard 200 at No. 144. It debuts at No. 36 on Top R&B Albums.

STORMIN’ NORMAN: The sophomore album by guitar bear Norman Brown enters Top Contemporary Jazz at No. 2 and Top R&B Albums at No. 21, positions that merit Hearseekker Impact status. With approximately 7,000 units, he debuts at No. 153 on The Billboard 200.

COMING ATTRACTIONS: A strong slate of late spring and early summer releases should heat up the charts shortly. Although none are expected to enter at No. 1, look for healthy debuts next week by Toad The Wet Sprocket, Heavy D & The Boyz, Jimmy Buffett, and the new album by John Denver’s close friend, the band he formed for a short time in the late 1970s, The Highwood.

It TAKES TWO: Indigo Girls see a smooth-sounding week ahead, falling three spots to No. 11, but new title has stirred interest in the duo’s debut, which re-enters Top Pop Catalog at No. 40. Diane Schuur and B.B. King hold court on Top Jazz Albums after debuting at No. 1 last week.
PREVIEW:

France
ISSUE DATE: JUNE 11
CLOSED

Production People
ISSUE DATE: JUNE 18
CLOSED

Ces/Karaoke
ISSUE DATE: JUNE 25
AD CLOSE: MAY 31

“Enter Active File”
ISSUE DATE: JUNE 25
CLOSED

Broadway
ISSUE DATE: JUNE 25
AD CLOSE: MAY 31

Jazz
ISSUE DATE: JULY 2
AD CLOSE: JUNE 7

Italy
ISSUE DATE: JULY 2
AD CLOSE: JUNE 7

Viva Espana
ISSUE DATE: JULY 9
AD CLOSE: JUNE 14

Folk/Blue Grass
ISSUE DATE: JULY 16
AD CLOSE: JUNE 21

Heatseekers
ISSUE DATE: JULY 16
AD CLOSE: JUNE 21

Pre-VSDA/Video Person of the Year
ISSUE DATE: JULY 23
AD CLOSE: JUNE 28

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Los Angeles: (213) 525-2300
Nashville: (615) 321-4294
Florida: (305) 441-7976
London: (071) 323-6686

The Billboard Bulletin
Edited by Irv Lichtman

MtV Europe Complaint to Be Heard

The European Commission has set June 21 to 22 to hear MtV Europe's complaint against the major labels, IFPI, and U.K. video royalty collection agency VPL. The channel claims that the labels operate a cartel in setting fees for video play. The Brussels commission's competition department, DG4, may see the case as a test with implications for all pan-European collection groups.

Industry Shuffles

Joe Shults, formerly with PolyGram Video, is moving over to head up BMG Video...Jim Dobie, director of sales at Abbey Road, has been named CEO of the Alliance Entertainement subsidiary.

A&M Canada Wins Macisaac Bid

A&M Records Canada, said to have edged out Warner Music Canada and EMI Canada in the 11th hour, has made a worldwide deal for 19-year-old Cape Breton traditional fiddler Ashley MacIsaac, the most sought-after Canadian newcomer in years (Billboard, Feb. 26). The bidding for MacIsaac started with his appearance at the East Coast Music Awards Feb. 10. He's recording his first A&M release with producer Gordie Sampson at Otterton Studios in Cape Breton. During the past year, he has performed with Philip Glass, Paul Simon, Edie Brickell, and the Chieftains.

Pioneer Adds Vhs Software

Pioneer LDCA, a leader in laser disc programming, is venturing into VHS. At the Video Software Dealers Assn. convention in July, Pioneer will introduce the first sell-through tape editions of its Japanese lighted EDX-1000 EP recorder. The line will sell at $199.98 for the dubbed version and $249.98 for the subtitled.

Video Label Defects to Paramount

WEA is losing one of its top major labels, Cap Cities/ABC Video Publishing, to Paramount Home Video, which takes over distribution July 1. The move bolsters Paramount's weakest sector, special interest, and the studio also gains access to ABC's new Summa line of direct-to-video movies. WEA is left with LIVE Home Video and A Vision, in the process of acquiring the Mazer Group (Billboard, May 21).

Now You Sign Him, Now You Don't

Ballett records that Polyrider Records had already sent out press invitations to welcome its newest country act, English singer Graham McHug. He was scheduled to arrive May 27 in pomp and triumph on the first direct American airlines flight from London to Nashville. But as the RSVPs were rolling in, McHug pulled a last-minute switcheroo and signed with Giant Records, which promptly set up its own welcoming party at the airport.

Supply U.K. Ownership Changes

There are ownership changes at Guy & K., with its North American sister company recently taking a majority stake in the firm. The British unit continues to produce a weekly music chart to compete with the industry-standard CIN charts; it also produces sales ratings for the Irishman of global label group IFPI.

1x Has Stars Salute Virgin

FX, the new general entertainment network that programs a mix of live original programming and contemporary TV classics, puts the spotlight on "A Musical Celebration Of Virgin Records" June 18 in a 90-minute special starring Peter Gabriel, Phil Collins, Traffic, Lenny Kravitz, Janet Jackson, the Rolling Stones, and Meat Loaf, among others. FX says it has the exclusive U.S. TV rights to the concert, which celebrates the Richard Branson-founded label's 21st birthday. The presentation takes place 17 days after the launch of Fox's new basic cable net (for more details on FX, see The Eye, page 65).

Erasure Says It All With Chart Entry

The Ninth Time is the charm for Erasure, the British duo that enters The Billboard 200 at No. 18 with "I Say, I Say, I Say." Its "Brother" album was the highest-charting of its five albums to date to enter the Billboard 200, debuting at No. 19 in 1991. Seven of Erasure's eight previous albums appeared on the Sire label, "I Say" is the second U.S. release on Mute, following the "Abbaesque" EP in 1992. Over on the Hot 100, Erasure scores its third top 40 hit as "Always" climbs three places to No. 35. "Chains Of Love" peaked at No. 12 in 1988, and "A Little Respect" went to No. 14 a year later.

As The Album Flies: "The Crow" is the first soundtrack to top The Billboard 200 since "Sleepless In Seattle" last August. There are two soundtracks in the top five, as "Above The Rim" moves back up three places to No. 5. It's a good week for soundtracks all around, as "Crocklyn" captures the Pocasetter award and "Maverick" and "When A Man Loves A Woman" make their debuts.

Hits Of The World: After winning the Eurovision Song Contest for the third year in a row, you'd think Ireland would reward its winners with a No. 1 song. But Paul Harrington and Charlie McGgett are stuck at No. 3 with "Rock'N'Roll Kids." Ironically, the song that remains No. 1 in Ireland is "Riverdance" by Bill Whelan. It was the music heard during the stunning dance performances that brought the Dublin audience to its feet after all of the Eurovision songs were performed and before the juries reported their votes. "Riverdance" appears on U2's Son label, an offspring of the group's Mother imprint.

Hits Of The World: Back in 1965, the city of Manchester gave the U.S. three consecutive No. 1 singles from its "Crosby" album by the Freddies, the Dreamers. Wayne Fontana & The Mindbenders, and Herman's Hermits. It's doubtful that the British city can return to the Top 30 with Coolio's take of the Hot 100's No. 1 single, "Come On You Reds" by the Manchester United Football Squad. It's safe to say the title won't even have an American release. It's the first U.K. No. 1 by a local club team, although the national England World Cup Squad topped the U.K. chart in 1970 with "Back Home" and again in 1990, teaming with New Order on "World In Motion."

Chart Beat readers will recall that the highest-charting single by an athletic team on the Hot 100 was "The Super Bowl Shuffle," No. 41 for the Chicago Bears Shufflein' Crew in 1986.

Return Trip: Three classic songs of the past are back on the Hot R&B/Soul list chart with three singles in new versions. "Lullaby Of Broadway" by Lita Ford was a Top 5 hit and would reward its winners with a No. 1 song. But Paul Harrington and Charlie McGgett are stuck at No. 3 with "Rock'N'Roll Kids." Ironically, the song that remains No. 1 in Ireland is "Riverdance" by Bill Whelan. It was the music heard during the stunning dance performance that brought the Dublin audience to its feet after all of the Eurovision songs were performed and before the juries reported their votes. "Riverdance" appears on U2's Son label, an offspring of the group's Mother imprint.

Mark Of Distinction: If "Now And Forever" can hold on to the No. 1 position on the Hot Adult Contemporary chart for one more week, Richard Marx will tie Billy Joel's "The River Of Dreams" and Michael Bolton's "Said I Loved You...But I Lied" as the longest-running No. 1 single in that chart's history, at 12 weeks.
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Featuring
"The Right Kinda Lover"
Produced by Jimmy Jam & Terry Lewis
and
"All This Love"
Produced by Teddy Riley
The Album is *Split.* Opinion is Not.