Norman Brown Blows Onto Charts
Artist's 'Storm' Has Wide Appeal

BY CARRIE BORZILLO

LOS ANGELES—Norman Brown, with “After The Storm,” released May 17, the album debuted at No. 2 on the Top Contemporary Jazz Albums chart for the week ending June 4. With the debut of Al Jarreau’s “Tenderness” at No. 2 this week, the album moves down to No. 3, but retains its bullet. “After The Storm” also is making a better showing on the Top R&B Albums chart than Brown’s 1992 debut, “Just Between Us.” The title is

No ‘Shame’ For Mavericks

BY ERIC BOEHLERT

NEW YORK—Christmas 1993 was not shaping up as a merry one for the Mavericks, the swinging Nashville-via-Miami country band with a trunk-full of press clips but very little radio airplay. But by this spring, the band had cleared a major hurdle, finally scoring a charting single. With a follow-up track, and a healthy dose of network TV exposure, the Mavericks will try to cement their stay.

In November, the band released “What A Crying Shame,” a single from its sophomore album of the same name. After six weeks, the song, easily the Mavericks’ most accessible to date, was wallowing with just 50 country stations giving it spins. “Obviously we were disappointed,” say Raul Malo, the band’s 28-year-old

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

BY ERIC BOEHLERT

MINNEAPOLIS—“Everybody and their brother is in a band,” says one local, summing up Minneapolis’ music scene, which is bursting with local acts and labels.

Since the late 70s and early 80s, when ground-breaking hometown players like Husker Du, the Replacements, and Prince started finding national recognition for themselves and the city, Minneapolis’ steady drumbeat has continued almost without interruption.

And while locals debate whether the city’s current crop ranks with past players, there is little doubt that fans here listen to more records, attend more shows, start up more groups, and, in general, root for more hometown acts than in almost any other outpost its size. (Minneapolis’ metropolitan population is approximately 2 million, or about the same as St. Louis’)

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Produced by Brendan O'Brien
Management: Steve Stewart
BMG Kidz Ups Ante With 'Full House' Stars
Company's New Strategy Banks On Proven Talent

BY SETH GOLDSTEIN

NEW YORK—BMG Kidz is betting a marketing bundle this fall that the Olsen twins, Mary-Kate and Ashley, will shine as brightly on two videocassette releases as their success—trailing by only a little more than one million units combined—is important beyond the numbers. The Olsen twins, Mary-Kate and Ashley, are the stars of a new strategy BMG has adopted for the children's entertainment business. Instead of trying to develop new talent through the children's division, BMG has turned to control of Zoom Express and Discovery Music, sources indicate BMG has decided to focus its attention on established talent. Company executives were unavailable for comment.

The Osans, whose first video has sold an estimated 800,000-900,000 units, are meant to lead the new efforts. The immediate result is the disbanding of Zoom and Discovery, in which BMG had controlling interests. As part of a major reorganization that includes the hirings of former PolyGram Video president Joe Shults (Billboard, June 11), BMG has taken control of Zoom Express and brought some of its executives in-house.

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

Later, the Wohlsteiners are expected to pursue children's entertainment on their own, under the terms of an agreement reached prior to Memorial Day. Discovery's catalog, including Julie Bartels, its best-selling performer, becomes BMG property; audio accounts for the bulk of sales volume, but Bartels and others have their own distribution. Dennis Hysom and Bettee also have videos that have sold as many as 20,000 units. "Absolutely, it was an amicable split," says Ellen Wohlstein.

Under the new arrangement, Shults likely will be responsible for BMG Kidz and BMG Video, which has licensed and released a mix of theatrical programs. "The Olsen twins are a hit," Shults says of a radically new strategy BMG has adopted for the children's entertainment business. Instead of trying to develop new talent through the children's division, BMG has turned to control of Zoom Express and Discovery Music, sources indicate BMG has decided to focus its attention on established talent. Company executives were unavailable for comment.

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A.D.A. is celebrating its first birthday by blowing out the catalog with a 5% discount on everything from June 1st to July 15th, with 30 days dating.

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**Greenaway To Head ASCAP In London**

**Will Appointment Repair Society's U.K. Image?**

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

Roger Greenaway has been confirmed as the senior U.K. and European membership representative of ASCAP, Billboard has learned. Greenaway, the December departure of James Fisher (Billboard, Dec. 18, 1995), ASAP said Greenaway will take his post sometime around April, when his precise title will be announced.

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

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

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

ASCAP’s most-performedPRS writers include Elton John, Phil Collins, Chris de Burgh, Annie Lennox, and Howard Jones.

Copyright 
"After Rough Takeoff, ‘Crow’ Soars At Retail"

By Craig Rozen

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

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

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

Although the film subsequently cooled at the box office—it dropped to No. 5 over Memorial Day Weekend, facing such stiff competition as "The Flintstones" and "Maverick"—the soundtrack continues to "The Crow." Since dozens of artists submitted material that didn’t make the soundtrack album.

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

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

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

"We planned out every possible angle we could, and it really paid off," says Krumper. "This week the Stone Temple Pilots’ "Big Empty" is No. 3 on the Album Rock Tracks and No. 7 on the Modern Rock Tracks chart.

All this rock and roll in the End (Cleveland) has found success with that track and has also aired the Cure’s "Burn" and Nine Inch Nails’ "Dead Souls."

WenZ PD Rick Michaels says "The Crow" is the best modern rock-leaning soundtrack to date. "Reality Bites" was pretty good, but when you put it up against this, "The Crow" blows away," he says.

"The Crow" soundtrack was released March 23, six weeks in advance of the film’s May 15 opening. The album was "locked out" of release until April 16, but sales didn’t begin to surge until just before the film’s April 26 release.

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

The compulsory license has a special purpose in serving copyright’s constitutional mandate of promoting the arts. The compulsory license right, which has existed since 1909 under U.S. law, allows anyone to record his or her own “cover version” of a musical composition owned by another once the owner has first received a finding and payment of the statutory rate and paid the statutory rate. As long as the purpose of the compulsory license is to protect the right of the owner to prevent its use, the mere fact that the consumer or listener gets the same performance over and over again is not a reason for concern. The only concern is whether the consumer is actually being offered a single performance.

The rate is worked out in a public proceeding conducted by the Copyright Royalty Tribunal. Under the compulsory license, the U.S. government allows the mechanical license fee to be lower than the license fee that would be paid if the owner actually licensed the user. This lower rate allows records to be sold at a lower price.

In providing for a compulsory license under our copyright law, the owner of a literal, visual, or musical work has the exclusive right to record or refuse another the use of his or her property, for any reason whatsoever. This is not the case with recorded music. Why was it necessary for Congress to make this exception for records? Ironically, for the very reason the Commerce Department now wants the law repealed—to enhance competition.

At the time the 1909 Copyright Act came into being, manufacturers of pianos had developed the practice of requiring record companies to grant exclusive mechanical reproduction rights as part of the agreement for recorded music. Other companies found that their product would not be accepted by the public as a “record” unless the composer could “compose” the song for the piano. The piano roll could prevent someone else from recording the song forever. The 1969 Congressional Committee report that in order to balance the protection of the public interest concerns for prices, the owner should be given the right to record music for a set fee through the compulsory license. Congress recognized the following tendency:

On April 19, 1994, the American Radio Historical Society, the Billboard Book of the Top 1,000 Songs of All-Time, will be released. The book, which is the culmination of years of research and analysis, will provide an unprecedented look at the history of popular music. The book includes detailed information about each of the songs, including the artist, songwriter, and producer. It also contains a comprehensive discography of each song, including the album, single, and compact disc versions.

The book is divided into three main sections: the song, the album, and the artist. Each song is covered in detail, including its chart performance, critical reception, and historical significance. The album section provides a comprehensive overview of each album, including its release date, producer, and key singles. The artist section covers the careers of each of the top 1,000 artists, including their discography, chart history, and critical reception.

The book is a must-have for any music lover, musician, or scholar. It is an invaluable resource for anyone interested in the history of popular music. The book is available for pre-order now and will be released on April 19, 1994.
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JUNE 14

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**Artists & Music**

**Tribute Albums Becoming Big Business, Big Hassles**

**BY CRAIG ROSEN**

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

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

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

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

**BY GLENN A. BAKER and THOM DUFFY**

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

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

Along with other newcomers riding high on the Australian album chart—such as Bad Seed, named for Nick Cave’s band and The Bad Seeds and headline club shows. At a sold-out show in late May in Sydney, in London, the Cruel Sea rocked through a set spiced by blue slide guitar, relaxed and funk-edged jams, and the gruff vocals of tattooed, charismatic lead singer Tex Perkins.

The European campaign for the Cruel Sea has been aimed at chart-topping acts such as Pink Floyd, the Sex Pistols, and the Australian rock, says Loraine Trent, who oversees the project as international manager.

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

**BY CHRIS MORRIS**

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

U2’s Island albums “The Unforgettable Fire” and “Under A Blood Red Sky” pulled in multiplatinum certifications, hitting the 2 million and 3 million mark, respectively. The group’s first two albums, “Boy” and “Octo- ber,” went gold, bringing its total in that category to nine. Additionally, the album’s 185-week-old short-form album, “Wide Awake In America,” hit the 1 million sales mark.

Yanni’s recent Private Music hit, “Live At The Acropolis,” was simultane-ously certified gold and platinum, while the Greek keyboardist’s “Dare To Dream” (released in 1993) and “In My Time” (issued in 1995) also were certified platinum, bringing his total number of million-sellers to four.

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

Arista enjoyed a big month with two hot new acts, as Toni Braxton’s self-titled LaFace/Arista debut climbed to quadruple platinum and Swedish quartet Ace Of Base’s “The Sign” (PolyGram) to double platinum.

The attention focused on Nirvana leader Kurt Cobain’s suicide lifted the group’s DGC album “In Utero” to sales milestone.

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

Another first-time multiplatinum act receiving a major label deal was the Art rock group Counting Crows, whose “August And Everything Af- ter” achieved double-platinum status, and the alternative band included Melissa Etheridge (on Island) and the Benedictine Monks of Santo Domingo De Silos, whose surprise Angel smash, “Chant,” earned simultane-ous gold and platinum awards.

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

(Continued on page 88)

**Reggae Players Call Caribbean TV A Growth Industry**

**BY PAUL SINCLAIR**

Campaigns to turn fledgling Caribbean music television into a growth industry are in the works for pioneer networks in New York and Florida.

Earl “Rootsman” Chin, host of “Rockers” (WNYE-TV, Sundays 2:30-3:30 p.m.), his station-mate Jason “Ranger” Reid, executive producer of “Video Dub Plate” (WNYE-TV, Saturdays noon-1 p.m.), and Delroy Cowan, president of Caribbean Satellite Network in North Miami have announced plans to increase market coverage for their programming.

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

“The acceptance of reggae as an all-time high,” says. “You can tell by the airplay on pop stations. Before you would get maybe one reggae song in rotation. Now there are whole programs playing the music on WBLS, Kiss, and Hot 97. Another really good indicator of reggae’s acceptance and popularity is its use in commercials. There is so much reggae influence in commercials these days. The Gap, T- Up, the Wiz, Ford, Budweiser, Blue Cross/Blue Shield, and Miller are just a few that have used reggae in their ads, and of course there is the theme for the TV show “Cops.””

WNYE-TV, which airs “Rockers” and “Video Dub Plate,” is owned by New York City and is run by the city’s Board of Education. It is broadcast on (Continued on page 80)

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

**BY MAUREEN SHERIDAN**

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

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

“This agreement will make sure that we have full and immediate cov- erage with independent reggae outlets at the onset of the Born Jameri- cans and Terror Fabulous releases,” says Karen Mason, EastWest’s mar- keting director.

Reggae product distributed by maj- or labels often misses many sales in the music’s core market. “Distribution by the majors is geared to the main- stream market,” says VP’s president Chris Chin, whose parents founded the firm. “And the artists who are signed to those companies lose a lot of ground, not only in sales, but in their stature with the music’s hardcore fans.” A major-label deal can leave an artist out of local distribution.

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

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

“The one concern we had before finalizing the VP link,” says Voss, “was that although the reach VP had with the reggae market was perfect, we didn’t know if the company could”

(Continued on page 80)

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Virgin Goes Home Again On 21st Birthday  
Special Performances & Promotion Mark Event  
■ BY THOM DUFFY

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

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

Virgin's 90-minute television special, "In the Air Tonight," filmed primarily against the backdrop of the Manor studio 50 miles outside London, was broadcast May 30 in the U.K. It featured performances taped at the Manor by Mike & the Mechanic, Soul II Soul, Boy George, Carleen Anderson, Cracker, Roland Gift of Fine Young Cannibals and Jools Holland, and the newly formed trio of BBM—former Cream members Jack Bruce and Ginger Baker and guitarist Gary Moore. Segments were taped elsewhere by Phil Collins, Traffic, Janet Jackson, Meat Loaf, Lenny Kravitz, Peter Gabriel, Iggy Pop, and the Rolling Stones.

The program also featured archive footage of Virgin artists including the Sex Pistols, Simple Minds, OMD, Oldfield, the Human League, which scored the label's first No. 1 U.K. hit with "Don't You Want Me" in 1981, and Cutting Crew, which topped the U.S. chart for Virgin for the first time in 1987 with "(I Just Died) In Your Arms."

In the retail focus of its U.K. campaign, Virgin has released a 36-track sampler of its acts. On Monday (6), the company is putting out three samplers, priced at 1.99 pounds ($3.80) to showcase new artists including Anderson, the Smashing Pumpkins, the Future (Continued on page 97).

Jazz Mourns Red Rodney's Passing  
Bebop Master Was Bird's Early Foil  
■ BY JEFF LEVENSON

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

Rodney, celebrated for his association with saxophonist Charlie Parker, died of lung cancer May 27 at his home in Boynton Beach, Fla. He was 66.

Rodney was an imaginative improviser with an obvious mastery of the harmonic intricacies of bebop.

Publishing Loses Pioneer In David Platz  
■ BY NIGEL HUNTER

LONDON—The international publishing business is mourning the loss of one of its senior figures, David Platz, who died May 20 at age 65 after suffering from motor neuron disease in recent years. Platz has been most famous for forming British independent Music, which was among the first to spot the talents of David Bowie, Marc Bolan, and Procol Harum. Born in Hannover, Germany, Platz came to the U.K. at age 10, as a wartime refugee in dire straits, not speaking a word of English. His formative years were spent overcoming the difficulties and obstacles of settling in a different culture and an uncomfortable at times. Platz's first job in the music industry was as an assistant to the executive VP/GM, and A&R coordinator.

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

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

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

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

Paddy Spinks is named VP of international Capitol Records in Los Angeles. He had been head of the U.S. division of Hit and Run Music.

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

Keith McCarthy is promoted to senior director of radio promotions for Tuff Break in Los Angeles. He remains an air personality on KUCR, the radio station of the University of California, Riverside.

A&M Records appoints Tracy Doniohom Midwest regional sales director in Chicago and John Kiernen Southeast/Southwestern regional sales director in Atlanta. They were, respectively, director of music buying at Blockbuster Music in Dallas, and sales manager at PGD's mid-Atlantic branch.

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

James Southgate is named managing director of Warner Music New Zealand. He was sales and marketing director of EMI New Zealand.

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

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

Artists & Music

Virgin Jam Vs. Ticketmaster  
In The Tour War Of 1994  
■ BY ERIC BOEHLERT

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

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

The source said that while trying to put together a summer road show, the band ran into "unconscionable activity" and "outright greed" among the concert industry players, which forced it to curtail its attempt at mounting a low-budget tour.

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

Band members appear adamant that ticket prices remain affordable for their fans. (Lead singer Eddie Vedder "talks about it incessantly" says a source close to the band.) And one way to do that, they insist, is to keep service charges low. (Continued on page 93)

WB Trims R&B  
Roster, Beefs Up  
A&R Exec Staff  
■ BY J.R. REYNOLDS

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

Benny Medina, senior VP/GM of black music A&R for Warner Bros., says the changes reflect the changing diversity and the growing mobility of senior executive and artists.

(Continued on page 91)

Tony! Tony! Tony! Columbia recording artist Tony Bennett takes a break backstage at Sony Music Studios in New York where he was taping an MTV "Unplugged" concert. Shown, from left, are John Cannell, senior VP of music and talent, MTV; Mark Gruenewald, VP of video promotion, Columbia; Rick Krim, VP of music and talent; MTV; Bennett; Don Jenner, president, Columbia; David Kahne, senior VP of A&R; Columbia; Jay Kugman, VP of East Coast marketing, Columbia; and Fred Ehrlich, VP/GM, Columbia.
Congratulations to Green Day on selling a shitload of Dookie.

Dookie, Green Day's first album for Reprise, is GOLD.
Retail's Open Arms Greet Steve Perry
Can Columbia Artist Journey Back To Fans?

BY CRAIG ROSEN

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

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

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

Bob Bell, new release buyer for the 210-store Torrance, Calif.-based Wheneuse Entertainment, says the Perry album "has the potential to do very well. With a lot of '70s classic rock artists, there's a pent-up demand for those records, particularly when they've been away for a while."

With Perry on lead vocals, Journey had huge commercial success from the late '70s through the mid-'80s, scoring five top 10 albums. According to Columbia, the band has sold more than 35 million albums and is the best-selling group in the label's history.

Yet success took its toll on Perry. After more than nine years with the band, he decided it was time to stop. "I wasn't quite sure what would still be standing, as far as life goes, when I stopped... It was a big tune-up for me."

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

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

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

Although Perry laid down some demo alone, the album really began to take shape when he assembled a new band—guitarist Lincoln Brewster, keyboardist Paul Taylor, drummer Moyes Lucas Jr., and bassist Mike Porcaro and Larry Kimple. "They contributed so much," Perry says. "Great interaction comes from working with musicians. Journey was one of the finest interactive bands America has ever had."

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

His first solo album, 1984's "Street Talk," in which Perry paid homage to American roots music, didn't take a break (from Journey). With "For The Love Of Strange Medicine," the singer-sheet have the formulas back (Continued on next page)


Word & Music appears this week on page 57

Elektra's Back In Garden Of Earthly Deee-Lites

BY LARRY FLICK

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

"No amount of success is worth sacrificing the quality of your life—or losing touch with friends and family who are important to you," says front woman Lady Li, referring to the efforts of riding the media rollercoaster sparked by the international success of its gold-selling 1990 debut, "World Clique," and the smash single "Groove Is In The Heart." That kind of life-style and pace tends to take you out of the loop, and wraps you in a strange, crystalline cocoon."

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

The launch of "Dew Drops In The Garden," the act’s first album since "Calling Wild" in 1992, started in March, when Elektra dance department principles Leslie Doyle (Continued on page 20)

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

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

"For a first-year effort, I’m absolutely thrilled," says Jennifer Cohen, VP of product development at Warner Music International, who co-produced the Songmasters series with Camille Barbone. "The level of cooperation and the spirit of the artists who participated was certainly a feat, but it was the global cooperation that was really special."

Indeed, as anyone who attended any of the shows knows, the programs often took on a life of their own as the performers improvised and deviated from the script to create great moments. Artists who might have been primarily associated with a different genre constantly rose to the challenge of tackling a new form. One of the highlights was the gospel music night featuring Thelma Houston, Chaka Khan, CeCe Peniston, Phoebe Snow, and Mavis Staples.

In addition, the event spurred offshoots. Thanks to donations from sponsors American Express, American Airlines, radio station CD 101.3, and the Rigga Royal Hotel, most of the events were covered, leaving much of the proceeds to go to three designated charities: LIFElBeet, Nordoff-Robbins Music Therapy, and Share Our Strength, one of AmEx’s main charities, which helps funnel food from dining establishments to food banks.

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

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

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

This & That: Perry Farrell and the Ford Motor Company have come to an agreement—the car manufacturer will no longer use the term "Lollapalooza," which Farrell and other organizers had trademarked for use as the name of their annual summer concert extravaganzas. In addition, ad agency J. Walter Thompson—acting on behalf of its client Ford, has made a donation to a rain forest charity... Don Henley’s favorite project, the Walden Woods Project, will host a June 13 fund-raising dinner preceding a screening of Jack Nicholson’s new movie, "Wolf." Money raised from the event will go toward retiring the debt incurred in purchasing more than 58 acres of endangered land at Walden Woods, one-time residence of author Henry David Thoreau... Isaac Hayes has signed with Virgin Records imprint Pointblank... Sonia Dada, which is without a label since Chameleon folded, is opening for Traffic this summer.
EVERYTHING BUT THE GIRL: Tracey Thorn and Ben Watt.

That he and Thorn had gained at American radio.

Now, as Atlantic Records reaches the duo's eighth U.S. album, "Amplified Heart," for July 19 release, everyone involved recognizes that such momentum cannot be rebuilt overnight. "We have to go back out and remind people who we are and why they liked us," says Thorn. Atlantic director of product development Michael Krumper adds, "We all feel really good about our chances of re introducing Ben and Tracey. They have had success at a number of formats. It's just a matter of getting them out there in front of people again." Watt's illness disrupted promotional plans for the act's two 1992 albums, "Wonderland," and "Trends" (both for a new set as well as 1990's "The Language Of Life," which Atlantic says has sold more than 100,000 copies. The crisis of one of the most popular artists on the label's roster, Watt found it difficult to rally his convalescence. As a result, "Amplified Heart" strips away the glossy production and layers of strings that characterized the duo's most recent studio albums—and, as the title suggests, it lays the emotion that gripped Thorn and Watt during his convalescence.

"We felt we had said everything we wanted to say about pop production with the last two albums, and that it wasn't the best form of expression for the type of songs we naturally write," Watt says. "So we stepped back and said, let's deconstruct this, record it quickly and cheaply, and get back to..." (Continued on page 24)

RETAILERS GREET STEVE PERRY'S RETURN WITH OPEN ARMS

(Continued from preceding page)

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

He also says that he and the band have been able to record their third album with the aid of second guitarist and producer Benmeyers, which was recorded at the band's own studio. The band has been pleased with the results of the album, which was recorded over a three-month period and released in May.

Perry's album, "For An Other Kind Of Strange," was recorded in 1992 and was the band's first release since the departure of Benmeyers in 1990. The album has been well received by critics and fans alike, and has been nominated for several awards.

Perry's return to music has been a welcome addition to the rock scene, and has been widely praised for his talent and passion. His music has been described as "pioneering" and "groundbreaking," and has been influential in the development of the rock genre.

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

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

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

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

Sony Discos artist Jay Perez wins the award for new artist of the year, regional/Mexican category.
Conference attendees enjoyed showcase performances by numerous acts, including:
FAMILY AFFAIR: It's hard to decide what is more interesting—the new reggae sounds heard on Morgan Heritage's MCA debut, "Miracle," or the fact that the band is composed of eight of the 25 children of reggae artist Denroy Morgan. The group's members are between the ages of 14 and 25.

MCA introduced the act to its national staff with a performance at last year's U.N.I conven-

Bonny. All-shows with the band's first single, "Unjust World," although the label isn't selling it to reggae and modern rock radio until June.

Egit also did a few of the alternative-leaning remixes for MCA, while veteran remixer David Morales handled the dance mixes.

"We're focusing on the reggae market first," says Mindy Espy, MCA director of marketing. "Then we plan to come out with the single before the song is out there in the States because they're playing some dates in front of large crowds, and we wanted to have the album ready."

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

The label also serviced an electronic press kit to radio, re- tail, video, and press representatives in April. Retail campaigns at such stores as WP Records in New York and Abbey Road in L.A. will take place this month.

With MCA's growing reggae roster—Barrington Levy, Steel Pulse, Ed Robinson, the Drads—the label is planning to issue a reggae CD sampler, possibly for sale, later this year.

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

MASS APPEAL: When Celia Hirschman, executive director of marketing at A&M, says the Massmarket project is unique, she's not kidding.

The label is working the hit song by Robert Plant and guitarist of the band "Miracle," False Dummies, has released "Fearless," its first single, "Miracle," the band's third album.

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

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

“We've off to a good start,” says Goldstone. "We have both Chicago stations on it, WXT and WCBH, and Welcome To Struggleville’ has gotten top five phones in Tampa and Amberst."

The quintet will tour with Michael Beem, formerly of the Call, in July.

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

BY J.R. REYNOLDS

LOS ANGELES—Marcus Miller, one of the busiest producers/artists in the music business, is also one of the most versatile—and it's that diversity that keeps him in such high demand. Miller has written and produced for such recording artists as Luther Vandross, Natalie Cole, Miles Davis, and Roberta Flack. He's also worked in film, scoring music for such movies as "Above The Rim," "House Party," and "Boomerang."

Additionally, Miller co-wrote and produced the hit track "Da Butt" from the soundtrack to Spike Lee's "School Daze." The song, performed by EU, sparked a rump-shaking phenomenon nationwide and rose to No. 1 on the Hot R&B Singles chart in 1988. "I've always had to have a lot of things going on with me," Miller says. "Even when I was younger, I wanted to experiment with every seat in the band—to see what it was like to sit in the horn section, and then in the drum section."

As a musician, Miller, with his bass guitar, has sat in on numerous jazz albums, recorded two projects with funk collective the James Jam Boys, and turned in three of his own solo albums.

His latest set, "The Sun Don't Lie," his first instrumental album, was released last November by MCA Records. Miller says he recorded the "The Sun Don't Lie" because he wanted to get closer to his artistry as a musician.

The stellar list of featured players on the set includes Miles Davis, Joe Sample, David Sanborn, Wayne Shorter, Lenny White, Dean Brown, Paulinho Da Costa, Kenny Garrett, Jon Faddis, Butler, Paul Jackson Jr., Everett Harp, Kirk Whalum, and Vernon Reid. Miller dedicated "The Sun Don't Lie" to Miles Davis. He says the most important thing he learned about the trumpeter was that he was not as cold-hearted as people liked to believe. "But the thing I noticed most was that the criticism [Davis received] never changed the way he was musically," he says.

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

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

(Continued on page 21)
DIVERSITY ADDS VALUE TO MILLER TIME

(Continued from page 18)

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

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

Miller says the most important thing for him in music is feeling what's being played, rather than getting caught up with the tools of the trade or the trule itself.

"What are you saying with the tools?" he asks. "[Music] scales, equipment, charts—a lot of guys use the hardest tools, like bebop for example, than say they play it because it's the hardest music. But they miss the whole point."

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

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

'PLAYTIME'S OVER' FOR MCA'S IMMATURE

(Continued from page 18)

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

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

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

Television appearances will be used to further increase the group's exposure, with visits to "Soul Train" and BET already in the works; daytime talk shows may be targeted as well.

Network late-night shows will be approached if the album takes off. "The loss of Arsenio Hall's show is a catastrophe for urban acts," Washington says, "and will be sorely felt."

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**Week Ending June 11, 1994**

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**Greatest Gainers**

**Astonishing Industry Data**

- **38**
- **31**
- **30**
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- **28**
- **27**
- **26**
- **25**
- **24**
- **23**
- **22**
- **21**

**Complied from a national sample of retail store sales reports collected, compiled, and provided by SoundScan**

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ELEKTRA'S BACK IN THE GARDEN OF EARTHLY DEE-E-LITES FOR ACT'S 3RD SET
(Continued from page 19)

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

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

“This group really understands its core market, and has remained loyal to their house music roots, while integrating elements of rave culture into their music and style,” notes Marcia Edelson, senior director of marketing at Elektra. “We understand their need and desire to pay a lot of attention to their club base, and we are supporting that. We’ll be looking to build from there into radio with the next single.”

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

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

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

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

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

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

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

The folk-rock orientation we started out with.

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

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

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

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

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

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

Atlantic hopes that Thorn and Watts will be featured in some of the summer festivals put on by contemporary jazz and album alternative stations. The duo will play acoustic shows in the U.S. in late summer, and the label is arranging club dates and an opening slot for the fall. A videoclip for “Rolleroaster,” directed by Katherine Dieckman (R.E.M., Aimee Mann, Kristin Hersh), will be sent to VH-1 in early July. And if the new album returns the duo to modern rock radio, both label and act say they would be happy to go after MTV play as well.

“Maybe,” Watts says, “we could do ‘Everything But The Girl Unplugged—As Usual.’”

What’s Nue From Valley Vue Records & Entertainment!

(Billboard June 11, 1994)

Valley Vue Records & Entertainment

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

STEP IN THE ARENA: These days, I’m steady-leanin’ for Jeru The Damaja’s “The Sun Rises In The East” (Payday/Polystar). The set pours forth like potent rhythm wine for hip-hop minds, tracks like “Jungle Music” and “You Can’t Stop The Prophet” breathe life into dying memories of hip-hop during the days of mock-sneak sweat- ers, Puma sneakers, and Technics beatboxes that weighed a ton.

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

Initially, the cut was part of a promo compilation tape on Guru’s III Kid Records that was distributed among street dwellers, hip-hop jocks, and record-company execs. “I didn’t want to mess around with it until I saw the Miami Weekly,” says Guru. “At that time, I was шаг in shopping Jeru’s tape around. What I did was take his track and put it with two other demos [Jeru and Premier] had done with other artists.”

Thanks to a unique beat and Jeru’s charismatic and “freaky, freaky” flow, “Come Clean” emerged as a bona fide ghetto hit.

Now there’s a second III Kid sampler, which includes “Total Walk,” a track by the female rapper Bahamadia. Over a thick and slicky rassles groove produced by Guru, she delivers mighty metaphors in a practiced free-style manner. Her voice sounds baby- doll soft, yet rough. “Bahamadia is from Philly, and doesn’t sound like any other girl,” says Guru. “Her flow is just some of my creative shit.”

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

On the strength of “Total Walk,” which is already in rotation on some mix shows, Bahamadia should explode like Jeru did. EMI just signed her; she’s about to shoot videos for “Total Work” and “The Joint,” a new track. The other three performers on the new III Kid sampler are Operation Radification, SticKen Moore, and H.L. Rock. They’re still unsigned, but the two former groups are close to inking deals.

Group Home and Big Shug, the other artists on the first III Kid set, are on Payday and EMI, respectively.

YABA DABA DOO: Kangol’s Creations, the production company re- company headed by Ice Cube), the decision to break the alliance was mutual. Still, one speculate that it had something to do with trouble two of the group’s members have had with the law; screenshot

Jeru, the Seattle hip-hop collective Turntable Bay won Mass magazine’s best rap band prize. Also, it is one of 10 finalists chosen from a field of 36 entries for the Seattle radio station KUBE’s Home Jam contest. The artful video for Coolio’s “Fantastic Voyage” (Tommy Boy) is all over like a cheap suit. The music network is in its stress rotation, and it’s No. 10 on its BDS-monitored playlist. The clip is also doing well on the box. The result of this video popularity is airplay and sales in Northern California, Cleveland, Jacksonville, Fla., Detroit, and Phoenix. Maybe Coolio’s success will spark interest in the albums by W.C. and the Mad Dancie, Coolio’s former, underrated crew. ... Emage, the singing- trio on Black Sheep’s One Love/Mercury Records label, will debut with an interpretation of Black Sheep’s “(The) Good Life” Dree and Mister Lounge produced. Mercury presi- dent Ed Eckstine remixed ... Redness, the female featured by Queen, will debut on Motom Jam Records this summer with a Miami-style bass jam named “Jiggle The Jewels.” For a change, that sort of command gets aimed at the females, and Red delivers it with force and frankness. Go girl ... West Coast journalist Theo King put ... says he was physically attacked by a member of Wu-Tang Clan. After in- terviewing members of the band for a Month 2 Month feature, Ghostface Killer allegedly punched Coker under his left eye. The reason? Apparently the rapper didn’t like the illustration that the company’s Wu-Tang feature in the January issue of Rap- Pages, Coker says he didn’t dig it ei- ther, but freelance writers usually don’t have control over art. He had expressed his sentiments to Wu- Tang manager Mike McDonald “and I think everything was cool.” Coker says, Apparently it wasn’t. Coker’s new Wu-Tang profile will lead with shots on the inside. That’s the only time it proves Coker ain’t no punk, and will send an important message to all artists: Ultimately, the pen is mightier than the fist. Coker doubts Keller would’ve challenged a writer from a magazine like, say, Time ... Da Brat’s debut album, “Funkdafied” (So Def/ Columbia), is scheduled to drop June 21. Over smooth, melodic boom-boom static, she tells listeners who she is “I’m the biggest new bitch in this hip-hop busi- ness”), where she’s at (“I’m at the front of a blunt, never playin’ the cha’ back”). The first single, the title track, features producer and So So Def head man Jermaine Dupri.
Hot R&B Airplay

For the Week Ending June 11, 1994

Hot R&B Singles A-Z

Title: "No One"
Artist: R&B / Hip-Hop
Label: Epic

Hot R&B Singles Sales

For the Week Ending June 11, 1994

Hot R&B Recurrent Airplay

1. "One Less Bell to Answer"
2. "Groove Thang"
3. "No One"
4. "What's the World Coming To"
5. "Someday"

Billboard

Compilations of sales and airplay data for R&B singles.
NASHVILLE—When Warner/Reprise Nashville dedicates its new headquarters Tuesday (7), it will have more to celebrate than an addition to larger and larger office buildings. After a long period of watching other labels break new acts and mine platinum from established artists, Warner Bros.' Nashville division is hot again. Forecasts say this will be the division’s best year since it set up shop in 1967.

Faith Hill’s debut album, “Take Me As I Am,” was practically gold on arrival, propelled by two successive No. 1 singles. Texas T.T. issued an album featuring a light-weight band, named itself “Big Time” and watched its title become a hit when it started streaming in under a year. Travis Tritt’s “Ten Feet Tall & Hillbrow” entered the Top Country Albums chart at No. 4 and The Billboards 200 at No. 23. Randy Travis, with his

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

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

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

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

A 200,000-square-foot office building, located at 20 Music Square East, houses the country and country music department. The Warner Bros. Nashville division has been named one of the leading country music labels, and a WEA regional office. In a separate building directly next door is Warner-Reprise Nashville’s new headquarters, a joint music publishing venture between Warner-Reprise Nashville and the Warner Bros. music division.

Label executives both in Nashville and at the Warner Bros. home office in Burbank, Calif., say there is extraordinary activity in the label’s two operations, each inspiring and aiding the other on a daily basis. Harry Nilsson, president of Warner-Reprise Nashville, says his division’s services for other kinds of music are being more appreciated and more necessary than ever. “We’ve never been more formally charged [with this duty],” he explains. “The whole aspect of developing noncountry talent has grown out of a desire on my part to recognize the vast depth of talent that exists here.”

Norman says his label began extending itself artistically around 1988, the year he signed fiddle virtuoso Mark O’Connor. O’Connor’s first four albums, Norman co-produced, were jazz-oriented. Then the fiddler delivered his country-oriented “The New Nashville Gate,” which earned him a Grammy in 1992 for best country instrumental performance.

Recognizing virtuously, Norman said he realized his label’s talent and has signed. More recently, the label has signed metals, noncountry acts and has been more successful in developing its own recording artists. Other acts new and established by Norman are country music department are pop vocalist Beth Nielsen Chapman, Texas singer Tali Hinojosav (whose new album, “Destiny’s Gate,” Norman co-produced), guitarist Shawn Lane, and native American Bill Miller, who is signed to the Warner Western affiliated label.

Had he not signed the fiddler, Take 6, a cappella gospel act that came to the label in 1987, Norman says the progressive division began to experience “some really tough times commercially.”

Norman explains that he has never sought to act as a substitute for Warner Bros. When he joined Warner Bros., Norman said he was not aware of the success Warner Bros. had in signing the group. Artists who might fit into Warner Bros.’ established structure, he adds, are referred there.

There is nothing parochial or boas tacking in his approach to music, says Norman, who has headed the Nashville division since 1984. “I’m a firm believer in the practitioners of the art of deciding what the art form ought to be and what ought to be done with it.”

Chris Palmer, VP of progressive music at the label, says that, around 1987, he persuaded Norman to let him switch from promoting the group to the more aggressive sales effort for new music. Take 6 won two Grammys the next year. The group would be the genesis for the Warner Alliance Christian label, a new label that was launched in November. The label is named from the name under which their parent act, All4One, was known. The label is run out of the Nashville office, and the division has been expanded to a staff of three: a national marketing director, a publicist, and a national promotion manager. But, adds Palmer, “We certainly utilize the other departments [at Warner/Reprise Nashville].”

Given the success, the label’s job is difficult. Palmer adds, “When you have artists like Bela Fleck and Bill Miller, who aren’t pigeonholed, you can assume that they’re not interested in being driven by radio. You must, then, come up with other alternatives. The biggest asset we have now is our ability to go to format-driven live performances.”

Miller, for example, has ongoing shows this year for Tootie Anons and has just gotten a video, “Train Of Freedom,” in rotation on CMT, Flick, and his band leg in hundreds of live shows a year. “We have a database for retail stores,” Palmer says. “On any particular date, within a 25-mile radius, we know what the retail base is. We look at that with great interest, because that’s maybe our WEA distribution company. We’ll make sure there’s in-store activity, we’ll go to our country merchandising material in place. If there’s any radio format—noncommercial or commercial—that we can participate in, we certainly do. And we just saturate [the market], publicly-wise.”

Warner-Reprise Nashville is also working on a new album, “My Life.” DeMent was signed by Warner Bros.

Tree Is Source Of Label Life For Sony

Emmylou Harris: Rambles Through London Gig

Life Hereafter: Sony Tree is getting back into the contemporary Christian music business in a big way, and with a new name, president Donnna Hilley tells Nashville Scene. Henceforth, the company’s activities in this genre will be carried out under the Sony Life rubric. In the early 80s, when Tree was still an independent, Hilley was a founder and was involved in its merger with the label’s parent, Reprise, and Mercury Records.

Life has a very quiet, signing people for about six months” explains. The new division, which, says Scherker heads, has already made up four top contemporary Christian hits. Hilley says the gig publisher is returning to the fiercely competitive contemporary Christian music scene to “enhance the industry—not in any threatening way.” Scherker will concentrate initially on signing writer/artists and writer/ producers. Reunion RCA artist Kathy Troccoli recently signed to the new operation. As Hilley sees it, “We can take our songs not only into the contemporary Christian marketplace, but also into the country and pop markets, if they fit.”

As a part of its gospel comeback, Sony Tree has also started a joint venture with Randy Cox (another Life producer) and his Randy Cox studio. “We hope in five years to have another Mercury Greenway hit,” Hilley says.

Letter from London: When Emmylou Harris formed her all backup band the Nash Ramblers four years ago, the first date they played was in London, she recalls. “No wonder then that Harris and the band put on such an outstanding performance May 29 at London’s Hammersmith. Apollo is support of her new album, ‘Cowgirl’s Prayer.’ It was part of an overseas tour that also reunited Harris with guitarist Carl Jackson. Meanwhile, to promote its new direct-sale service from Nashville, Sony Tree is offering fans in-plane loads of fans from Music City for the show. As Harris and her band loudly unplugged and played one number without amplification, it was clear, that under Harris’ care, bluegrass flourishes on British soil.

Making the Rounds: The world is that Arika Nashville president Tim DeFlon is still a top country music act. He has a new name on the label, and has a number one hit, "Friend of His," that is sitting at No. 2 on the Billboard charts.

Nashville Cen

by Edward Morris

Country

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

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

Wickham reveals that he was introduced to DeMent’s music by photographer Michael Ochs while visiting Ochs’ home in California in 1992. “I asked him if he had heard anything new and exciting,” recalls Wickham. Ochs responded by playing two songs, “Let The Mystery Lie” and “Mama’s Opry,” from DeMent’s album “Inebriated An

(Continued on page 80)

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* Albums with the greatest sales gain this week. | Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. | RIAA certification for sales of 1 million units, with multiplatinum sellers indicated by a numeral following the symbol. | *Artist indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested list prices. | Tape prices marked E+ and all other CD prices, are equivalent prices, which are presented from wholesale prices. | Greatest Hits chart's largest unit increase. | Pacesetter indicates biggest percentage growth. | Heatseeker impact shows artists removed from Heatseekers this week. | Indicates past or present Heatseeker title. | Billboard/Billboard Publications, and SoundScan, Inc. |
**Country ARTISTS & MUSIC**

by Lynn Shults

**THE NUMBERS 7 AND 11 have taken on new meaning for the award-winning duo Brooks & Dunn. “That Ain’t No Way To Go” (2-1) is their seventh No. 1 single out of 11 Aristas release. Two other titles from outside projects have charted, but they were never released as singles. Brooks & Dunn
came to Nashville as the hot new duo to emerge. They have been on the scene for a few years now, and their sound is
captivating. They have a unique blend of country and pop, and their songs are always melodic and catchy.**

**THE MOST ACTIVE TRACK on the singles chart is “Dreaming With My Eyes Open” (debut-51) by Clay Walker. Radio stations paving the way for Walker are KASE Austin, Texas; KDKR Spokane, Wash.; KXYX Ogden, Utah; and WYPA Colorado. Also appearing are stations in Nashville, Kansas, Missouri, and Arkansas. Walker’s sound is a mix of country and pop, and his songs are always melodic and catchy.**

**THE CHANGES INCEPTION. The date of the album was set for September 30. The album is expected to be released in many countries, including the United States, Canada, and Australia. The album is expected to feature many of Walker’s biggest hits, including “Dancing With My Eyes Open” and “I’m Only In It For The Money.”**

**COUNTRY CORNER**

**BILDBOARD Launches 2ND Edition! Nashville 615/Country Music Sourcebook 1994**

This dual-directory centers a network of non-Country and Country entertainment contacts under one cover — explosive cross-promotion! Nashville 615 is the one-stop listing of entertainment-related companies in Nashville — from record companies and radio stations, to recording studios and, of course, publishing firms! Country Music Sourcebook is the most valuable reference guide for artists, managers, music companies, and music publishers.

Put them together and you get an invaluable guide to the Nashville scene — in Country, in Nashville, or anywhere in the country! Nashville 615 is the one-stop listing of entertainment-related companies in Nashville — from record companies and radio stations, to recording studios and, of course, publishing firms! Country Music Sourcebook is the most valuable reference guide for artists, managers, music companies, and music publishers.

**COUNTRY MUSIC SOURCEBOOK is the most valuable reference guide for artists, managers, music companies, and music publishers.**

**WHY REPELLENP REESE HEATS UP AS HQ OPENS**

(Continued from page 80)

"What I got home to England, both songs just stayed with me," he says. "They wouldn't go out of my mind." He also adds that he doesn't have any particular plan about what he does next. DeMent wrote for that Rounder album. "Her story seemed remarkable and beautiful," he says.

On a later trip to the U.S., Wickham says he went with Carl Scott, senior VP of artist relations at Warner Bros., to see some of the newer artists. He says he got a kick out of the place in Santa Monica. "There was a queue going back to the beach," he recalls.

Wickham recalls that he went back to Lenny Waronker and Mo Ostyn at Warner Bros. and urged them to buy DeMent's contract from Rounder. "We signed him up," he says. "He had a great respect for us." And Wickham says he's happy that DeMent is with Warner Bros. and remains happy with them.

**ALBUM SALES ARE SOFT for the consecutive week. With SoundScan's point-of-sale data now available from more than 14,000 retail outlets, professional and holiday consumer buying patterns have never been a stronger year. Three albums went up against the grain, however. The Greatest Gainer album is "Maverick" (25-3), the motion picture soundtrack album, and the Pacificsett album is "I Never Knew" (78-5) by Vince Gill. "Walking Away A Winner" (22-12) by Kathy Mattea increased in retail sales by more than 20%.

**T HIS MONTH OF JUNE, and country music's die-hard fans are flocking to the Capitol of Country Music. Not unlike migratory birds, many Summer Lights and Fan Fair attendees have been here before, some having circled the date on their calendars for several consecutive years. This year's Fan Fair is taking place on a different night than the former years, and the number of attendees is expected to be at its highest ever. One of the main reasons is the increased number of country music and country music-related events.**

**With Opryland leading the way, the city of Nashville, the country music industry, Fan Fair, and all that embodies country music's history and current state will be the center of attention. Order your copy today for just $55 plus $4 shipping and handling ($10 for international orders.)**

**ASSISTANCE IN PREPARING THIS REPORT PROVIDED by Thomas Duffy in London.**

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

**Humble Hitlist, ASCAP/ISACOND, SWM/Worship Mix**

1. **SPILLER PERFUSE** (Ev'ry Body/Sony) BMG/Worship Mix
2. **AMERICAN CHICKENS FROM MY HEART** (Worship) BMG/Worship Mix
3. **THE QUESTION** (DeMars/Songbird, BMI/Capitol) BMG/Worship Mix
4. **SON OF A SONG** (Big Town, BMI) BMG/Worship Mix
5. **OTOES DONT' TALK** (DeMars/Songbird, BMI) BMG/Worship Mix
6. **YOU CAN'T HAVE IT.ALL** (DeMars/Songbird, BMI) BMG/Worship Mix
7. **I'M NOT SURE** (DeMars/Songbird, BMI) BMG/Worship Mix
8. **I CAN'T HELP MYSELF** (DeMars/Songbird, BMI) BMG/Worship Mix
9. **I CAN'T HELP MYSELF** (DeMars/Songbird, BMI) BMG/Worship Mix
10. **I CAN'T HELP MYSELF** (DeMars/Songbird, BMI) BMG/Worship Mix
11. **I CAN'T HELP MYSELF** (DeMars/Songbird, BMI) BMG/Worship Mix
12. **I CAN'T HELP MYSELF** (DeMars/Songbird, BMI) BMG/Worship Mix
13. **I CAN'T HELP MYSELF** (DeMars/Songbird, BMI) BMG/Worship Mix
14. **I CAN'T HELP MYSELF** (DeMars/Songbird, BMI) BMG/Worship Mix
15. **I CAN'T HELP MYSELF** (DeMars/Songbird, BMI) BMG/Worship Mix
16. **I CAN'T HELP MYSELF** (DeMars/Songbird, BMI) BMG/Worship Mix
17. **I CAN'T HELP MYSELF** (DeMars/Songbird, BMI) BMG/Worship Mix
18. **I CAN'T HELP MYSELF** (DeMars/Songbird, BMI) BMG/Worship Mix
19. **I CAN'T HELP MYSELF** (DeMars/Songbird, BMI) BMG/Worship Mix
20. **I CAN'T HELP MYSELF** (DeMars/Songbird, BMI) BMG/Worship Mix
## HOT COUNTRY SINGLES & TRACKS

### Top 40

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>TAKE THESE CHAINS FROM MY HEART</td>
<td>LEE HOMES BARNES</td>
</tr>
<tr>
<td>40</td>
<td>ADDICTED TO A DOLLAR</td>
<td>DOUG STONE</td>
</tr>
<tr>
<td>41</td>
<td>IF THE GOOD DIE YOUNG</td>
<td>TRACY LAWRENCE</td>
</tr>
<tr>
<td>42</td>
<td>INDEPENDENCE DAY</td>
<td>MARTIN MCMAHON</td>
</tr>
<tr>
<td>43</td>
<td>WHERE DO I FIT IN THE PICTURE</td>
<td>CLAY WALKER</td>
</tr>
<tr>
<td>44</td>
<td>DON’T MAKE ME</td>
<td>DIAMOND RDO</td>
</tr>
<tr>
<td>45</td>
<td>ROCK BOTTOM</td>
<td>WYNonna</td>
</tr>
<tr>
<td>46</td>
<td>YOU WOULDN’T SAY THAT TO A STRANGER</td>
<td>SUZY BOGGESS</td>
</tr>
<tr>
<td>47</td>
<td>SOMETHING ALREADY GONE</td>
<td>CARLENE CARLSON</td>
</tr>
<tr>
<td>48</td>
<td>HANGIN’ ON</td>
<td>OGRAPH &amp; GBS &amp; GISS</td>
</tr>
<tr>
<td>49</td>
<td>FALLING OUT OF LOVE</td>
<td>JOHN AND AUDREY WAGGON</td>
</tr>
</tbody>
</table>

### New Entries

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>DREAMING WITH MY EYES OPEN</td>
<td>CLAY WALKER</td>
</tr>
<tr>
<td>52</td>
<td>IF YOU CAME BACK FROM HEAVEN</td>
<td>LORRIE MORGAN</td>
</tr>
<tr>
<td>53</td>
<td>BUT I WILL</td>
<td>FAITH HILL</td>
</tr>
<tr>
<td>54</td>
<td>THE HALF MAN</td>
<td>CLINT BLACK</td>
</tr>
<tr>
<td>55</td>
<td>IT IS NO SECRET</td>
<td>MARK COLLINS</td>
</tr>
<tr>
<td>56</td>
<td>WHAT A THRILL</td>
<td>THE MAVERICKS</td>
</tr>
<tr>
<td>57</td>
<td>GIRLS WITH GUITARS</td>
<td>WHYNonna</td>
</tr>
<tr>
<td>58</td>
<td>BABY NEEDS NEW SHOES</td>
<td>RESTLESS HEART</td>
</tr>
<tr>
<td>59</td>
<td>WORDS BY HEART</td>
<td>BILLIY RAY CYRUS</td>
</tr>
<tr>
<td>60</td>
<td>TREQUITY</td>
<td>JOE DON COX</td>
</tr>
<tr>
<td>61</td>
<td>MAMMAS DON’T LET YOUR BABIES GROW UP TO BE...</td>
<td>GIBSON MILLER BAND</td>
</tr>
<tr>
<td>62</td>
<td>ALL OVER TOWN</td>
<td>DON COX</td>
</tr>
<tr>
<td>63</td>
<td>COWBOY BAND</td>
<td>BILLY DEAN</td>
</tr>
<tr>
<td>64</td>
<td>CRY WOLF</td>
<td>VICTORIA SHAW</td>
</tr>
<tr>
<td>65</td>
<td>TRY NOT TO LOOK SO PRETTY</td>
<td>MISTY LYNCH</td>
</tr>
<tr>
<td>66</td>
<td>RUNAWAY TRAIN</td>
<td>DAWN SAYS</td>
</tr>
<tr>
<td>67</td>
<td>WHISPER MY NAME</td>
<td>RANDY MAUGL</td>
</tr>
<tr>
<td>68</td>
<td>BETTER YOUR HEART THAN MINE</td>
<td>TRISHA YEARWOOD</td>
</tr>
<tr>
<td>69</td>
<td>BE MY BABY TONIGHT</td>
<td>JOHN J MCGREGOR</td>
</tr>
<tr>
<td>70</td>
<td>RED AND ROJO GRANDE</td>
<td>DOUG SUPERNAP</td>
</tr>
<tr>
<td>71</td>
<td>TALK SOME</td>
<td>BILLIY RAY CYRUS</td>
</tr>
<tr>
<td>72</td>
<td>KITTY CAT</td>
<td>DON COX</td>
</tr>
<tr>
<td>73</td>
<td>THE TING MAN</td>
<td>KEVIN MCGAYE</td>
</tr>
<tr>
<td>74</td>
<td>HONKY TONK CROWD</td>
<td>RICK TREVINO</td>
</tr>
<tr>
<td>75</td>
<td>FALL IN PIECES</td>
<td>AARON NEVILLE &amp; TRISHA YEARWOOD</td>
</tr>
</tbody>
</table>

### Recurrents

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>A LITTLE LESS TALK AND A LOT MORE ACTION</td>
<td>DARRYL McGUIRE</td>
</tr>
<tr>
<td>17</td>
<td>FAST AS YOU CAN</td>
<td>JOE DON COX</td>
</tr>
<tr>
<td>18</td>
<td>GOODBYE SAYS IT ALL</td>
<td>BLACK Wвших</td>
</tr>
<tr>
<td>19</td>
<td>TRYING TO GET YOU OVER</td>
<td>VINCE GILL</td>
</tr>
<tr>
<td>20</td>
<td>STATE OF MIND</td>
<td>CLINT BLACK</td>
</tr>
<tr>
<td>21</td>
<td>MY BABY LOVES ME</td>
<td>JARED DOPPEL</td>
</tr>
<tr>
<td>22</td>
<td>WHAT’S IT TO YOU</td>
<td>CLAY WALKER</td>
</tr>
</tbody>
</table>

### Billboards

- **No. 1** has remained at the top for 1 week.
- **No. 2** has been at the top for 2 weeks.
- **No. 3** and **No. 4** have been at the top for 1 week.

### Billboard Hot Shot Debut

- **1** has debuted at No. 1.
- **3** has debuted at No. 3.

### Hot Shot Recurrents

- **16** has returned to the chart after a 1-week absence.
- **17** has returned to the chart after a 1-week absence.

### Chart Data

- The recurrent chart includes songs from the previous chart.
- Chart availability: Online availability.
- Chart data is updated weekly.

### Chart Source

**Latin Notas**

*Continued from page 32.*

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

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

**BRASILEIRA NOTAS:** The "Doces Balanços" concert, featuring BMG's Gal Costa, PolyGram's Maria Bethânia and Caetano Veloso, and Warner's Gilberto Gil took place June 1 at Royal Albert Hall in London. Unfortunately, there are no plans for the legendary quartet to perform other shows. "Paradotos," the latest album from BMG's resurgent troubador Chicão Breyner has sold platinum (250,000 units sold). Due out on BMG this month are releases from Lulu "(Aos Céu sombera A Humanidade)", Fagner ("Caboclo Sonhado"), and Rosana "(Vida Viva)". The latter release is a compilation tribute to late keyboard artist "E Forró", E Xote, E Bau, etc., Viva". Gil's "Fé Diante," a collection of pop/salsa hits from Joyce featuring piquant vocal contributions from Gil, Costa, Neco Matos, and Thiago Calvacho. "Get Out," a gift from Portuguese PolyGram's Carla De Sousa, is the first album of discography and will be released throughout the world. The album features a group of Brazilian artists, including Gilberto Gil, Caetano Veloso, Caetano Veloso, and Gal Costa. The album has been nominated for a Grammy Award for Best Latin Pop Album.

**LILIAM ZOZÓ**

and was recorded in London. On Aug. 26, the album will be released in the U.S. by Island Records. The album features a group of Brazilian artists, including Gilberto Gil, Caetano Veloso, Caetano Veloso, and Gal Costa. The album has been nominated for a Grammy Award for Best Latin Pop Album.

**RELEASE UPDATE:** BMG U.S.

Lima to release Juan Gabriel's aptly titled "Gracias Por Esperar" June 24. The album is Gabriel's first album of new material in nearly nine years. "While A Million To Just One" is a love-bucket flick starring Paul Rodriguez is getting hammered by film critics, the exotic salsa/Tejano/movie soundtrack is drawing deserved rave reviews. The spunky RMM/Sony soundtrack, sporting tasty entries from Little Joe, John Peña, and María Chiachita are also among the fray.

from Sony Brasil and Columbia Tristar Pictures Brasil celebrate the gold disc award given to the soundtrack of the Oscar-nominated film "Philadelphia" for sales exceeding 100,000 units in Brasil. Pictured, from left, are Vitorino Tambunir, general manager, Columbia Tristar Pictures Brasil; Teina Gaidol, manager, Columbia Tristar Pictures Brasil; Rodrigo Saturnino, marketing director, Sony Music Brasil; Rodrigo Vieira, A&R international manager, Sony Music Brasil; J.A. Eibl, marketing director, Sony Music Brasil; Paulo Mira, marketing manager, Sony Music Brasil, and Ana P. Rosa, marketing supervisor, Sony Music Brasil.

**MISCHELLA:** WEA Latina's singer/songwriter Raúl Alberto ("Mu- chachitas") is currently filming a new telenvsion with Sony's notable Chayanne and Yuri... English loudspeaker manufacturer B&W Music is releasing 50 titles statewide, including two albums from samma-based world music outfit Fourth World, whose members are Airo Moreira and Flora Purim.

**HOT SHOT DEBUT**

**NEW**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PANDORA</td>
<td>EL CANAL</td>
<td>CANTE DE LA CANCHA</td>
</tr>
<tr>
<td>MARTA ALONSO</td>
<td>FAX 651-7292</td>
<td>TE JUDEO</td>
</tr>
<tr>
<td>FRANCISCO DE VICTA</td>
<td>TE MUNDO</td>
<td>ALTO EN EL CAMINO</td>
</tr>
<tr>
<td>SERGIO SALMA</td>
<td>SOLO PARA TI</td>
<td>SEGUNDA FECHA</td>
</tr>
<tr>
<td>LUCIA MENDEZ</td>
<td>A LA VEZ</td>
<td>COMPLETAMENTE</td>
</tr>
<tr>
<td>RICARDO MONTANER</td>
<td>TUE LA LAST</td>
<td>CAMINO</td>
</tr>
</tbody>
</table>
| EROS RAMAZOTTI | YA NO HAY FANTASIA | }
An opportunity to exploit a value-rich catalog? Yes.

**GUITAR HEROES:** Gone! File this under Joyce's Ironies. Guitarist Sonny Sharrock, who was found dead last week from an apparent heart attack (see Lifelines, page 81), was on the verge of a career breakthrough. He'd been signed by BCA to make the kind of record he always wanted to make: a blue-beat burner that blurred the distinctions between free jazz and rock `n' roll. Sharrock was in a better position than most musicians to make the point that the industry's acceptance of his flamboyant, showmanly style and ECLECTIC style was unaffected by the fact that the organist was black.

Sharrock's death was a blow to the music business, but for the rest of us, it's a loss. Sharrock was one of the most exciting musicians to come along in years, and his death is a tragedy for the music world.
Artists & Music

In the SPirit

by Lisa Collins

Here Comes Another One. Just Like the Other One: Kirk Franklin won't have to spend much time worrying if his next album will top his self-titled debut, which according to her label, sold more than 200,000 units. That's if the phenomenal response to Franklin's live recording of new material at the Mount Calvary Church in Dallas May 20 is any indication. The capacity crowd of more than 3,000 got to their feet and stayed there for most of the three-hour concert, which is now being prepared for a fall release. Franklin was electrifying, and at least nine of the 18 tunes laid down are sure to become gospel standards, as the 24-year-old GospoCentric gold mine continues to mesmerize the gospel community. Meanwhile, Franklin's GospoCentric label mate Stephanie Mills has almost finished her gospel debut, which is slated for a late summer/early fall release. Mills is being backed by the Tri-City Singers and the Company—both sets headed by Mills' musical director, Donald Lawrence.

Daring to Believe: Well, they've finally found it—"Dare to Believe," the hottest new single on Commissioned's latest album, "Matters Of The Heart." And some of them (those ever-so-wise secular performers)—are actually playing it. It's cut like these that have earned Commissioned co-founder Fred Hammond the distinction of being one of the most sought after producers in gospel, and Commissioned the reputation as one of gospel's most innovative contemporary talents. Hammond's gift is in bridging the worlds of R&B and gospel, without compromising either. Finally, some are catching the vision. (Ah, there is hope . . . and all things are possible to them that believe.)

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

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

However, it's no secret that this party was timed as much to promote Kee's latest release as to launch the newly staffed label. "We're working on taking John P. Kee to the next level," Alexander reports. "Thus far, we've gotten phenomenal response from his 'Colorblind' album, which was released April 20." Jive also recently released a longform concert video, "We Walk By Faith," featuring Bell-Armstrong in a duet with Kee on the title track. Additionally, the label is nearing completion on a project from the New Life Community Choir, which is expected this fall. But a homestick Alexander is not likely to oversee it. She's tendered her resignation as label director at Verity Records and plans to return to Nashville and Warner-Alliance in July as general manager of its growing gospel division.

Top Gospel Albums

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

**No. 1**

1 2 47
Kirk Franklin and the Family
Malaco 6013
IT REMAINS TO BE SEEN

2 1 51
Mississippi Mass Choir
Malaco 6013
IT REMAINS TO BE SEEN

3 3 31
Shirley Caesar
Word 57465/EPIC
STAND STILL

4 4 29
Rev. James Moore
Malaco 6013
I WILL TRUST IN THE LORD

5 5 25
Lashawn Pace
Savoy 1460/EPIC
Shekinah Glory

6 6 73
Bishop Norman L. Wagner/M. Calvary Concert Choir
Word 57465/EPIC
EXCELLENT

7 9 9
Daryl Coley
Sparrow 51390
IN MY DREAMS

8 6 29
Yolanda Adams
TriLife 3837
SAVE THE WORLD

9 16 5
John P. Kee
Verity 43509
Colorblind

10 12 9
The Clark Sisters
Sparrow 51390
Miracles

11 25 27
Rudolph Stanfield & New Revelation
Sound of Gospel 211
Live and In Praise I

12 3 29
Dottie Jones
Bellmark 70005
On My Own

13 11 27
Chicago Mass Choir
GCI 1074
Please Don't Leave Me

14 7 13
Commissioned
Benson 10720G
Matters Of the Heart

15 18 29
Luther Barnes & the Red Bud Gospel Choir
Word 57465/EPIC
Nothing Can Be Better

16 17 13
Chicago Community Choir
Arama/Geneva
We Give You Praise

17 19 11
Lawrence Matthews & Friends
Concord/CDI
Lawrence Matthews & Friends

18 10 31
Rev. Milton Brunson & the Thompson Community Singers
Word 57465/EPIC
Through God's Eyes

19 24 5
Calvin Bernando Rhone
GCI 1092
Live ... I'm a Winner

20 14 5
The Canton Spirituals
Blackberry 1600/Malaco
Live in Memphis

21 23 11
North Carolina Mass Choir
GCI 1094
Let's Magnify the Lord

22 29 3
Sounds of Blackness
Poetic Justice: Africa to America: The Journey of The Drum

23 27 9
Andrae Crouch
Cresty/Kingwood Alliance
Mercy

24 21 15
Carnelle Murrell & the NeWork Community Choir
Savoy 1485/Malaco
I Say on the Lord

25 20 7
HeLEN BAYLOR
Word 57465/EPIC
Start All Over

26 22 49
Dottie Peoples & the Peoples Choice Chorale
Atlanta Int'l, CDs
Live

27 30 53
Ricky Dillard & the New Generation Chorale
Halmo 5242
A Holy Ghost Take Over

28 25 27
Bishop Paul S. Morton, Sr. & Greater St. Stephen Mass Choir
Blackberry 1600/Malaco
We Offer Christ

29 34 3
Gwma Women Of Worship
Aldo Int'l, Music 2905
It's Our Time

30 New
Greater Emmanuel Mass Choir
Aldo Int'l, Music 2905
The Sun Will Shine Again

31 37 3
Various Artists
Blackberry 1600/Malaco
Songs Mama Used to Sing

32 31 15
The Gwma National Mass Choir
Benson 1076G
Live in Indianapolis

33 New
New Home Ministry Mass Choir
Benson 1076G
Born Again 1013

34 25 13
Allen & Allen
GCI 1077
Allen & Allen

35 28 49
Hezekiah Walker-Fellowship Crusade Choir
Benson 01212G
Live in Toronto

36 32 11
The Pilgrim Jubilees
Malaco 6016
In Revival

37 40 3
Rev. Gerald Thompson & Hi-Prayz Crusade
Deliverance in the Lord

38 26 11
Kim McFarland
GCI 1090
New Life

39 40 5
Frank Williams
Malaco 4861
Frank Williams sings

40 38 33
Timothy Wright
Abide 1282
We Need a Miracle

Billboard JUNE 11, 1994

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

**Flat Market Hits Dynamic Laserdisc**

**BY WILLEM HOOS**

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

The company is still trading and its attorney, Van der Hees, has been appointed administrator. Six companies, including CD makers Durco and Eurec, have expressed interest in acquiring its assets.

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

According to managing director Jan Uylings, the factory was in the red during the final months of last year. That was less than six months after Krojman invested in a bigger location with more facilities for the plant. Uylings says overcapacity in the Dutch CD market is the main reason for the financial problems at Dynamic, which has been operating since June 1990. Another reason is cheap CD repertoires from Eastern European countries.

The five Dutch CD factories have a total annual output of 66 million discs, says Uylings. Of those, some 16 million unlicensed stars Dynamic Laserdisc. Last year, says Uylings, Dutch-made CDs sold at an average price of 2.75 Dutch guilders (about $1.75). In recent months, the average price has dipped to two guilders, according to Uylings.

It is not known whether the financial problems of Dynamic Laserdiscs will have any influence on PT. Dynaimitara Tara, Indonesia's first CD factory (Billboard Jan 25, 1986), in which Krojman has a 60% stake. The remaining 40% is owned by Indonesian industrialist Hendro Hartawan and his wife, Tjeenda.

The Dynaimitara Tara plant, located in Jakarta, was opened officially December 12, 1992. Nine million of the 29 million (29 million) were invested in the enterprise. Of the CD output, some 50% is for the Indonesian market; the rest is for the Far East. Problems are expected in overestimates in more than 200 companies and organizations, which have total annual sales of more than 80 million guilders (about $18 million). Among the other interest are import concessions for Ferrati, Lotus, Jaguar, and Aston Martin cars.

**Publishers Seek Way to Increase Clout**

May Create Single Body For Int’l Negotiations

**BY DOMINIC PRIDE**

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

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

Members of individual national music associations from European countries met in Frankfurt, Germany, April 27 to discuss ways of redoubling the strength of the major's Hong Kong, U.K., BPW in Germany, and SNEP in France. International issues have been dealt with by the IFPI.

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

"We have to sit on the same side of the table, as representatives of the music industry," he says. "It's an historical opportunity for us to get more money from those who use music."

Regard to the prolonged BEM/IPI negotiations in 1991, finally settled in early 1992, Karnstedt says, "We can't afford to waste our time and our money like that again." The three-year deal is due for renewal or renegotiation in the final quarter of 1994.

For some time, record companies have addressed national issues through bodies such as the Publishers Federation of the U.K.'s MPA, Jonathan Simons of the Really Useful Group, and Freddie Biestock representing Carlin Music. German representatives of Warner/Chappell and EMI Music Publishing were also at the meeting.

**Warner Extends Asian Ouest With Malaysian Joint Venture**

**BY MIKE LEVIN**

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

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

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

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

RAP is one of the biggest independent producers in a 660 million domestic market. Its artists include Zainal Abidin, a consistent 250,000-unit seller, and Sheila Majid and Freelance, youth-orientated stars. Dynamic Laserdisc mix local rhythms with politically and religiously neutral rock (Malaysia is a Muslim country).

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

**Aerosmith Rocks Poland**

Concert Herald New Era

**BY RICK RICHARDSON**

WARSAW—Aerosmith's high-profile concert here could not have come at a more opportune time. The band is seen as a new era in the culture. The concert came into effect May 23, and on the following Sunday, May 29, Aerosmith arrived with a long-awaited dose of authentic American hard rock.

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

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

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

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

Despite the recent enactment of the copyright law, the band refused to use the occasion to denounce the piracy that has ravaged the business since the liberalization of the economy. Tyler said, "On some level, if that's what it takes to get a show on, people then I don't give a shit. I'm really happy about it."

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

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

In 1993, Poland's music sales grew by 44.7% and by 465% in 1992, according to IPI figures. In five years, the Polish music market should be close to $100 million, says label here. In 1992, more than 40% of the Polish market was pirated product.

This was Aerosmith's second appearance in central Europe. The band was in the Hungarian capital of Budapest last fall. Rumor has it that Bob Dylan will be appearing in Poland this summer.
The change could result in a new order in the Australian music industry: the $6 million in sales is likely to make EMJ the market leader, replacing PolyGram.

Phonogram beat the ABC press release by a day with its own announcement, though it did mention resources previously devoted to the ABC deal to specifically source, sign, develop, record, and distribute Australian music. "We plan to compete, grow, and lead in the field of Australian music, we must move forward."

In addition to losing the ABC label, Phonogram has also lost one of its most valued veteran executives, ABC label manager Rex Barry, who has been with PolyGram for 25 years, will take up the same position at EMJ June 30. Says ABC Music head Meryl Gross, "We're very relieved because he really is one of the few people in the record industry who understands the culture of the ABC."

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

ABC Music has only six staff members but turns over $6 million Australia ($4.4 million) a year. It has become phonogram, the dominant force in Australia for over 20 years and releases records by Australian artists. The ABC-Bananas in Pyjamas TV series has been sold to most foreign markets. The accompanying recordings, which have already been released, have the potential for worldwide appeal.

(Continued on next page)
**Tokyo Indie Mixes Trax For New Sounds**

**CUTTING EDGE BRINGS OVERSEAS MUSIC TO CORE FANS**

BY STEVE McCLURE

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**NEW MANAGERS OUTSIDE THE U.S.**

**FINNISH PROMO (Continued from page 38)**

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**Chart Notes**

- **New** indicates first entry or re-entry into chart shown.

*www.americanradiohistory.com*
### Hits of the World Continued

#### Eurochart Hot 100

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| 3 | Yamaha | #3
| 4 | Michael Jackson | #4
| 5 | Bebe & Moby | #5
| 6 | David Bowie | #6
| 7 | Shania Twain | #7
| 8 | Britney Spears | #8
| 9 | Spice Girls | #9
| 10 | The Rolling Stones | #10

#### Ireland

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### Global Music Pulse

#### The Latest Music News from Around the Planet

**GERMANY:** The avant-garde jazz duo of Hellmut Hattler and Joo Kraus, better known as The Dollar, has taken a long track towards the success that has been their dream. Joo Kraus, a player in various pols for several years, is a founding member of rock group Kraan, while Hellmut Hattler is one of the few musicians able to play the EVI (Electronic Valve Instrument), an obscure and out-of-fashion East German composition. A MIDI component of the instrument is designed to be played like a brass instrument. This odd twosome is renowned for combining classical influences with pop and jazz to create music equally suitable for dancing or speaking out. Tab Two's current release, “Hip Jazz” (IRI/Intercord), combines jazz elements with the technology of hip-hop to create what has been termed “dancefloor jazz.”

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**FRANCE:** Voted newcomer of the year at the Victoires De La Musique awards, Nate is a duo that brilliantly fuses black soul music with French chanson to achieve a completely original sound. Born in France of Antillian origins, classically trained sisters Laura and Chris Mayr turned toward pop, and thanks to their personalities and vocal prowess they even make listeners believe that they come from a gospel background. Harris, however, the sisters do not sing about their ancestral origins, but about everyday life here in the country of their birth. The resulting music is unique: both a new form of chanson, and a black French novelty that has moved on from the African traditions of, say, Robert Charlebois and Sade. Nate’s current release, “You’re Good For Me,” already one of the top-selling singles of this year.

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

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**ROMANIA:** Under the banner of “Country & Eastern,” Romania hosted an ambitious 10-week collaboration between American and Romanian musicians. A group of readers encouraged the idea and the resulting monthly magazine, “Audiopulse,” has been voted Best Magazine by the readers. The project has been supported by Romania’s Ministry of Culture and the European Union. The magazine has a readership of 100,000 copies, but about everyday life here in the country of its birth. The resulting music is unique: both a new form of chanson, and a black French novelty that has moved on from the African traditions of, say, Robert Charlebois and Sade. Nate’s current release, “You’re Good For Me,” already one of the top-selling singles of this year.

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**FINLAND:** In 1984, five colorfully clad young men charmed the country, particularly its teenage female population, with their guitar and synthesizer-driven phenomenon. The band was called Dingo, and its appropriately titled debut album, “Täistä On Dingo” (My Name is Dingo), was an overnight success, spawning several hit singles and selling more than 100,000 copies. The 1985 follow-up, “Kerjäläisten Valtakunta” (Kingdom Of Beggars), fared equally well, selling more than 300,000 copies. Dingo’s third album, “Pyhä Klainen” (Holy Clan) was released at the end of the year, and the band had decided to call it a day. Lead singer Neumann had a few solo hits in the late 1980s, but it was not until last year when, encouraged by the chart success of a dance remix of A-Ha’s “Take On Me,” that the group entered the charts with a four-track single. The five original members regrouped for a series of concerts and released two surprisingly well-received compilation albums. Now, 10 years down the road, Dingo is finally back in full swing, touring the country to promote “Via Finlandia,” an album of new material on the Nitro label.
New Law Makes MTV Europe ‘Technically Illegal’ in Turkey

BY ADRIAN HIGGS

ISTANBUL—MTV Europe’s broad- cast in Turkey has been rendered technically illegal, according to the Radio & Television Foundation and Broadcast law, enacted April 20. The London-based music channel, however, is interpreting the law differ- enly and is still transmitting here.

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

MTV signed a five-year rebroad- casting contract with the Turkish prime holding company Prime Holding in Sep- tember 1998, making MTV available to 5 million homes, according to MTV executive Yener Aygun. Prime Holding claims an audience of 1.5 million viewers in the cities of Istanbul, Ankara, and Izmir.

A spokesman for MTV Europe says the channel is “technically transmis- sion through Prime and is optimistic that MTV, as a nonpolitical broadcast- er, can continue to send programs that because the law is only directed against channels seen as anti-Turkish.”

It is not clear whether [the Commission] will be flexible, says an executive officer of Prime Hold- ing, who doesn’t have to state anything about MTV,” he says, because MTV is not compelled “by ideological moti- vations.

Turkish Prime Minister Tansu Ciller is one of several politicians who will take part in MTVs “Vote Europe” debate to coincide with the June 9 European elections. Also par- ticipating are European president Jacques Delors, Norway’s Prime Minister Gro Harlem Bruntland, and former Soviet Premier Mikhail Gor- byachev.

Turkey’s broadcasting Commis- sion, which has very broad regulatory powers, is composed of political appointees and is balanced evenly between liberals and conservatives. Its role in part is to rein in the plethora of private TV and radio channels that have hit the airwaves during the past three years. The Turkish Inter- nal Ministry reports that 19 of the 21 private TV channels and 45 of the 454 private radio stations are oper- ated by Islamic fundamentalists, causing concern in official circles.

Even though commission chair- man Ali Berensel is considered a lib- eral, how far the law can be pushed on this “so-called public interest” claim is not clear. Recepion can be made for MTV, then other foreign broadcasters or conserva- tives could mount a legal challenge.

A resolution has been going on in the Turkish contemporary music scene, with the opening of new radio stations and MTV’s presence inflam- ing it — directly influencing listeners and indirectly affecting radio station programming. National pride is stirring, and the national pride is being made by 16th in the 1994 MTV Eurovi- deo Grand Prix.

Since the broadcast of MTV be banned, MTV’s Turkish audience will be reduced to the 100,000 or so households that Prime Holding esti- mates have satellite receivers.

Hitmaker Takes Stock Of U.K’s Pop

BY DOMINIC PRIDE

LONDON—Mike Stock, the pro- ducer and songwriter who was part of the hitmaking team of Stock, Aitken, and Waterman, says he doesn’t think the pop industry is refl etting harm on itself with its in- tospective fixation on DJ culture.

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

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

Stock says he once again wants to get involved with dance-edged pop. The Stock, Aitken, Waterman team had 70 top 40 hits with the group’s U.K. and substan- tial international commercial suc- cess with Kylie Minogue, Jason Donovan, Mel & Kim, and Rick Astley.

“I think the British pop industry is second rate now,” says Stock. “The music doesn’t cross over any more. I don’t expect us to govern the world from a tiny island, and there are areas which we should not be developing. Those areas are the ones where the Americans are strong, for example, in swing beat. But the Belgians, Italians, and the Dutch are beating us at pop, within the restrictions of their language.”

Stock believes the move in re- cent years from dance-based pop to eclectic DJ culture in the U.K. is a reaction against the music’s lack of exportability.

“We’re so involved with the cult of the remix these days. It’s al- most an element of suicide, as if we’ve opened up a vein in our wrist and watched it bleed.”

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

“If I find a new band, I have the license to develop it myself and take it somewhere else,” says Stock.

Stock parted company with PWL’s Pete Waterman last fall af- ter 10 years together. Stock and former partner Matt Aitken have since struck a deal with BMG Mu- sic Publishing in the U.K. for their compositions.

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

“Not always felt like being an independent in the best way to be,” says Stock. “Warners ended up being a bank for the company and that’s where it all went wrong. Apart from Sybil, none of [PWL’s] records has been a hit abroad. I wish the majors would look a little more these days instead of just buying things.”

Stock says he chose Arista over PWL because “we had to give them the game I was looking for. I know Simon Cowell [Arista A&R], and he was the first on the phone.”

Michelle Blade: A New Look For Canada

Singer Aims To Expand Strict Musical Borders

BY LARRY LEBLANC

TORONTO—What is it about the Can- adian psyche that seems reluctant, or at least timid, about recording non- whites, many of whom work in dance, rap, and hip-hop? Despite Canada’s growing cultural and ethnic diversity, Canadian A&R remains overwhel- mingly white. Not only are visible mi- nority artists largely invisible on major label rosters, but the national indie boom, which launched Barnacled Ladies, Macy Frazys, and others into the mainstream, so far has not ex- tended itself to support nonwhite art- ists.

Longtime black music activist David Beneth, VP of A&R at BMG Music Canada, concludes that most of his A&R colleagues are “very afraid of rap, and hip-hop acts in favor of signing artists making music more fa- miliar to them. “The black community in Canada is a victim of its own circumstance,” he says. “Most people at Cana- dian record companies didn’t grow up with the Caribbean-style black music scene, so they’re a little round today, and don’t know much about it. However, even if the labels choose to ignore the black music scene, they should still at least know what’s going on because it’s their business. And they don’t know.”

Now looking back to the heads of major A&R reps is Trindel-born singer/keyboardist Michelle Blade. Princemex, co-owned by Blade, Colin Sinker, and Blade’s co-writer and pro- ducer Francis “S-Sky” Escayg, re- cently released Blade’s remarkable en- gaging, soul-based debut album, “Cheatin’ Game.”

Blade says multinational companies based in Canada will focus on domestic black acts only after there’s some indie-driven mainstream market breakthroughs. “We can establish there’s a need for [Canadian-based] black music, companies will bring in an A&R guy who knows the music to sat- isfy that need,” she says. “For now, they think they don’t have to hire someone because there’s not a big line of musicians putting out a lot of titles.”

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

“In studio, the dates are being done for $5,000 [Can- dian],” says Escayg, who handled drums, keyboards, guitar, keyboard pro- gramming, and on “Private Conversations & Pride,” vocals.

“The biggest expense was purchasing equipment we needed, but it’s equip- ment which will take us throughout our career.”

Blade says, “The difficulty was getting the initial money to begin. We did it by me working a nine-to-five job. No entertainment for quite a while.”

Adds Escayg, “This is a ray of hope which we hope will take us onto the next level or at least lift us up out of our world. I’m not going to lie to you, man, it’s been tough.”

An unabashed and powerful Blade admirer is Sharon Kavanagh, pro- ducer of MuchMusic/CTV’s “Blank” tionally viewed weekly dance program, “Electric Circus.” She gives the album high marks. “I’m really shocked Mi- chelle hasn’t been picked up by a major label,” she says. “She’s so beautiful, and her sound is very different from what I’ve heard in this country. There’s not a lot of that smooth, R&B soul coming out.”

Blade grew up in the town of Diego Martin and Carrenage on the north- west tip of Trinidad. Following high school, she took advantage of a decade of classical piano lessons and played backdrops and song backup with varia- tions of pop bands, including the Madly and Taxi, before meeting Escayg in 1988. After leaving Taxi, Blade re- ceived offers from few prominent Trinidad bands, including FireFlight, Escayg’s band. Blade agreed to join Escayg after he revealed that he and two band mates were planning the FireFlight and Trinidad to form RS Jam.

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

Although RS Jam broke up in Toro- nto within a year, Escayg found remix work with such Canadian acts as Sheree Jeacooz, Kidd Sister, Chris Barbiere, SISI & the Beat, and Becky Martinez. Meanwhile, Blade, who did keyboard work on the remixes, dugged him about recording her as a soloist. The request was the 1990 single “Too, night,” penned by the two, on Somer- nault Records. The track garnered strong club play locally and led to Blade’s appearance on “Electric Circus.”

In writing the songs for “Cheatin’ Game,” Blade set out to craft the lyrics from a first-person, female perspec- tive. While the album certainly tackles the challenges and camaraderie that Caribbean women can experience in relationships, the songs also touch on emotions universal to both sexes.

Blade and Escayg say they hope the album’s lead-off track, “I The Man,” with a video directed by Allan Mesel of Round House Films, will get notice by a major label. “Michelle just can’t pick herself up and go out there and start a gig,” says Escayg, “We have to deal with the support of a major record company.”

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PATRICIA KAAS EASES ACROSS THE BORDER TO GERMAN STARDOM

BY ELLIE WEINERT

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

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

BY EMMANUEL LEGRAND & PHILIPPE CROCQ

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

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

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

THE DUTCH TREAT PATRICK BRUEL TO A FAIR SHARE OF SUCCESS

BY WILLEM ROOS

Holland was the first non-French-speaking country in which Patrick Bruel became a major star. The breakthrough, after a long spell of hard work by BMG's Dutch division, came in 1992 through the studio album "Avers Regarde," the live double album "Si Ce Soit" and the Top 10 single "Casse La Voix."

Further boosted by sell-out concerts at Holland's top venue, the Rotterdam Ahoy.

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Early in 1992, Chouchani was the German Top 10 act with the single "Casser Le Coeur." He is currently touring Germany with his "'93 World Tour." He has recorded a new album for Eagle Records, "Je Ne Veux Jamais," and a new single, "La Voix," for BMG's RCA label. "La Voix" was released in Germany on June 8.

That's certainly the view of Antoine Chouchani, managing director of BMG's Chrysalis France. "The album" La Voix" was recorded at Chouchani's RCA studio in Paris, and the label was recorded to establish just one song. French radio stations are even slower than their Swiss counterparts. There is a lot of pressure to work on acts who can release albums with at least one potential hit—preferably several.

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

MT

THE BILLBOARD SPOTLIGHT
“My policy encompasses
lowering the Value Added Tax
on recordings, implementing a
minimum retail price for
recordings and creating a
fund to develop the production
of new artists.”

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

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

BB: What is your policy? And what makes it different from that of your predecessor?
JT: I am, first and foremost, active in expanding culture’s access to different audiences through a policy of supporting the spreading of that culture. That is part of the cultural development of the country. And in the case of popular music, it isn’t easy for me to distribute subsidies to artists, associations or festivals. Instead, I want a global approach, based on supporting the creative community.

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

BB: During the last MIDEM, you mentioned these measures. How far have you gone with them?
JT: We have continued to work on these issues with the industry professionals, and I have just submitted these proposals to my colleagues, namely the ministers of economy and budget.

BB: From the outside, there is the view that your policy is above all, defensive—and also anti-American. For example, the implementation of broadcasting quotas for French music on radio... Can you build a policy based exclusively on cultural exceptions?
JT: That is a narrow-minded view of our goals. In fact, our policy would make no sense at all if we weren’t supporting production with the measures we are working on. I don’t think we will need radio quotas in a few years. Being strictly defensive would be a confession of failure.

BB: Should Europe have a global policy in favor of music, in the same way it does for the audiovisual industry?
JT: Of course. We could be much stronger in this field collectively than individually, but while we try to export all forms of European music, we must simultaneously work toward a harmonization of the different legal and economic systems within the European Union and enhance pan-European exchanges.

BB: Would you favor the creation by MTV Europe of a music channel with programming adapted to the French market?
JT: Why not? I am even awaiting their proposals. I have always thought that the existence of a real music channel—preferably using a terrestrial channel—was the missing link between the creative community and the public.

“...and creating a fund to develop the production of new artists.”

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

Nevertheless, I am very satisfied that the French Music Office has become an increasingly efficient base for commercial operations set up by French record companies, and not just an information office on the American market.

BB: France is largely absent from the world’s musical scene. How do you plan to increase the export of French production?
JT: That is not completely accurate. We are starting to get some... Continued on page 46
The success story continues around the world

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THE TOUR

- GERMANY
  May 14th - Munich
  May 15th - Trier
  May 16th - Stuttgart
  May 18th - Detmold
  May 19th - Cologne
  May 20th - Mainz
  May 22nd - Dortmund
  May 23rd - Essen
  May 24th - Hannover
  May 25th - Aachen

- HOLLAND
  May 21st - Amsterdam

- ITALY
  June 03rd - Milan
  June 26th - Arezzo

- SWITZERLAND
  July 04th - Montreux
    (Jazz Festival)

- CANADA
  July 14th - Quebec
  July 15th - Quebec
  July 16th - Montreal

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YOU CAN'T SPELL MUSIQUE WITHOUT EMI
C’EST LA VIDEO
Growth In Business Is Slow But Steady
BY PHILIPPE CROCQ

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

That’s the summary. The hard statistics show a home video growth of 11% in unit terms last year, compared with 13% in 1992 and a high of 34.5% in 1991. In value terms, the gross was 2,551 million francs (some $430 million), compared with 2,340 million ($395 million) in 1992.

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

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

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

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

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

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

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

Additional statistics prove that not all video companies were badly hit by that ongoing recession. In market share terms, Buena Vista, with 21.9%, narrowly headed off GCTS (19.3%) for the top spot, followed by Warner Home Video (10.1%), TF1 (9.7%), Fox (8.1%), CIC (6.8%) and PolyGram (6.8%). Those seven companies made up more than 80% of the total market.

Jean-Paul Commin, VP of the trade group CSEA, says the video business has gone through what audio endured in France 10 years ago—major restructuring and an attendant tough outlook for the independents. In 1993, such internationally known labels as W&MV, Antares, Scherzo, Prospere and Fil A Fil either disappeared or started liquidation proceedings. Alongside that ever-present economic recession, one ley reason for the failures was a space of mergers within the distribution sector.

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

In music video, veteran rock star Johnny Hallyday’s 1993 concert sold 150,000 units. Other successes came from Jean-Jacques Goldman and Patrick Bruel.

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

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

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

Brossard foresees that the video sector will overtake audio by 1997 and says TF1’s gross was up by 27% in the last financial year. Plans for 1994 include Bertолучi’s “Little Buddha” and “The Piano,” an international cinema success.

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

Q&A

Continued from page 44

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

“The essential strength [of the French music industry] lies in its extraordinary diversity, which is probably pre-eminent in the world after anglophone creativity.”

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

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

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

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

“We are starting to get some successes in western Europe. In terms of export, why should we focus only on the United States?”

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

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

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

As for France, what can I tell you? I like Cabell, Goldman, the creations of Berger/Piamondon, such as their fantastic musical “Starmania,” and the team of Julian Clerc & Etienne Roda Gil. And I’m glad to see a new generation rise with acts like MC Solar, Nina Morato, Bruin Manam and Thomas Fersen.

And how can I not mention all those bands playing music that blends different styles—and have a real export potential?”
Keep an eye on the charts...

... and open your ears!

Dao Dezi is coming.
FRANCE

NEW CROP OF STARS
Continued from page 44

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

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

Instead of playing hunches on possible one-hit wonders, most top executives say they are opting for talent with long-term career potential.

Les Valentins

“Now what counts is the commitment to the act—never losing faith in it. You have to be selective and avoid mistakes of the past—like signing too many acts. Hoping that maybe one will become a star. With marketing and promotion costs rising, you can’t do anything and everything. And what’s the point in having 18 acts on your roster if you don’t have enough staff to deal with them all?”

Even if decent exposure is hard to find, some new acts do break through to success. Such is the case of Jordy, rated as the “baby rapper” by some, and a fairground treat by others. This 4-year-old star emerged in 1992-93 amid worries of controversy and became one of the biggest sellers both in France and abroad. Jordy, signed to Sony Music France’s special marketing division, then headed by Christian de Tarle (now with MCA), has outsold Sony’s Patricia Lazo to become the major’s best export act. Jordy’s “Purr Dar D’e’re Un Bebe” made it into the Billboard Hot 100.

Jean Monestir, who took over from De Tarle, says Jordy was responsible for 3% of Sony Music’s revenue, generating a gross of $11.6 million. Jordy earned a French Victoires award as Best Music Exporter after an 16 million units of his first album, "Poetiche Surprise," sold globally outside France. Yet when Jordy received that prestigious award, he (mostly) has mother were booted by the public, proving again how hard it is to be a prophet in your own country.

Jordy was also the year of another teen phenomenon, AB Productions’ Helene, a successful TV soap opera actress named singer who proved that good synergy between audio and visual can be a winner. Jean-Michel Fava, managing director of AB, says Helene’s single “Je M’Appelle Helene” went gold (250,000 units).

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

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

Virgin also scored one of the biggest hits of last year with “Met De La Haine,” by Réggy Finn, a Montpellier-based band that plays reggae à la Francaise.

Virgin managing director Emmanuel de Barcel says the label has regained its hectic tag in the French market with an aggressive A&R policy. A year ago, the major set up a subsidiary label, the specific aim of developing new rock acts.

Label chief Alain Arnaud says he wants it to be “a home where new French acts can be marketed and promoted in the same way U.K. or U.S. rock acts are.”

To counter limited airplay, RCA focused Faubert promotion on the retail side, and he’s doing a series of 25 showcase appearances in FNAC outlets.

So far, Arnaud has signed three acts: Les Occidentaires, Shahn Vavote, and Philippe Pascale, a duo comprising former Marc Seveg hornman Pascale and keyboard player Pascale Le Berre. All three albums are introspective, lyrically strong and favorably reviewed. Though Arnaud admits they haven’t yet translated into big sales figures, he says:

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KHALED’S “DIDI” PROVIDES PASSAGE TO INDIA

BY ANIL CHOPRA

I was Khaled’s very catchy composition “Didi” that became an instant hit in India and made him a star in this vast territory. The effect of that song was new and magical. Basically, it sounded very Indian, with an energy and rhythmic formula familiar to north Indian music styles that appealed to Hindi fans as well as followers of Western music, Hindustani, the

language of the sub-continent, has strong Arabic and Persian influences, and much Indian music contains those west Asian ingredients. That’s why “Didi” has been such a stupendous success since its March launch by Music Indian Ltd. and PolyGram.

The remarkable success of that song cut across all Indian social classes and musical tastes. Desos picked up on the track, as did local calldubs who didn’t understand a word of English. Despite the huge sales, the lyrics were still not really understood by most buyers. But the overall “feeling” was Indian, and that was good enough.

Leslie D’Souza, then international product manager, recalls, “We didn’t spend at all on advertising. We just linked up with PolyGram in Hong Kong. When MTV Asia—then newly launched and Hong Kong-based—was looking for videos to hit the Indian market, ‘Died’ was a natural choice. That exposure gave Khaled the mileage to score.

“That’s all we did by way of promotion, but it worked. The video also helped popularize MTV—and Khaled was guest of honor at the channel’s first-anniversary bash in Bombay.”

Since then, PolyGram has released a follow-up Khaled album, which has still to exceed its initial pressing of 17,000 units. But that first one sold 232,000 cassettes at the rupee equivalent of $1.55. Pirate tapes were selling for just 51.

Khaled has collected a triple-platinum award, and “Died” has been recorded in Hindi. That version has sold over 100,000 units.
And also: Gilbert Bécaud • Frédéric Berthelot • Jean-Pierre Bucolo • Yassine Dâbbi • Faubert • Gérard Presgurvic • Roselend • Les Wampas... Rosco Martinez • Poupa Claudio • Solenza • Claude Turner
FRANCE

DANCE A LA FRANCE

Major Labels Catch The Rave Of A Growing Genre

BY PHILIPPE CROQ

...for a short while (France always seems somewhat reluctant to adopt any new pop music trends) dance has arrived, and...industry experts reckon it is now nearing the heady success enjoyed by disco in the 1980s.

In 1993, dance music generated one-third of the best-selling French records, with a gross market value of $302 million.

In 1993, dance music in its various genres generated one-third of the best-selling French records, with a gross market value of $302 million. What's more, it has generated a new wave of record labels and its presence is spurring the major record companies into action.

The NWB label established by BMG marks the first time in France that a major has given so much financial and creative backing to such an initiative. Headed up by former PolyGram executive Nanou Lamblin, NWB is now set up to move as quickly as an indie when it comes to snatching up a new title, while also being a full partner in the muscular setting of a major.

The NWB initiative of BMG France president Bernard Carbone is seen as proof enough that, in France, dance has already developed well beyond being just a seasonal fantasy. It's now an established creative music form. But if a major like BMG wants to regain territory occupied from the start by the independents, then the battle must be fought with flexibility and speed.

Despite all the encouraging signs, French dance is still energized by Japanese dance artists. The market share is well below those in Germany, Belgium and Scandinavia. But the truth is that France has always been a follower of trends rather than a trendsetter. It takes the best of what's available from other countries and rarely succeeds with its own domestic product.

Says NWB's Lamblin, "French dance successes are certainly rare, although the hits Patrick Juvet and Cerone for their hits during the disco boom and, more recently, the chart action of Laurent Garnier (FNAC Music) and Rod (Atoll)."

If a major wants to regain the dance territory occupied from the start by the independents, then the battle must be fought with indie flexibility and speed.

She admits, "France has always preferred to receive rather than give in this branch of the pop industry. Perhaps that's because the careers of most dance artis..." (text truncated)

Scorpio Music's Henri Belolo argues that the signing of a dance act is essentially an emotional decision, by no means based on budgetary considerations.

Haddaway

Captain Hollywood Project

three independent labels distributed by different major companies: Chegoff, Ring and Ascor. He argues that, while the majors may have usually missed out on dance music, they are now trying to hit back by setting up their own dance departments.

But do they really have the power to succeed?" Ighou asks. "I signed Captain Hollywood Project only days after hearing the record; now that act has been named dance artist of the year. And my company, according to French industry publication Show magazine, had more acts in the Top 30 than WEA France."

While the indie control the French dance market because of their ability to act so quickly, two factors weigh heavily against them: their limited means of investment and an alarming lack of exposure of product in the media.

Says Belolo, "A product under license, including manufacture, costs about $20,000—which is a large amount of money for a small company. And it can be as much as $40,000 if the act happens to be in a foreign chart.

"Proof is making of the public aware of that product have been severely curtailed by the disappearance of the specialist FM indie station Maximum. This leaves just the traditional rock FM networks, such as NRJ and Skyrock. But as our product isn't their chosen format, it's virtually impossible to get any airtime."

Perhaps, he says, one network might pick up a title here and there, if not, the indie dance labels target the 2,000 clubs in France that play nothing else.

"We work closely with the clubs, and for sure a title has virtually no chance of radio airtime unless it's been successful in the club scene," says Belolo.

Lamblin says that, even for a major company, dance promotion starts in the clubs. "If TV advertising is efficient, it's also expensive," says Lamblin. "Ten 30-second spots on the M6 channel cost 300,000 francs—well over $50,000. But we don't get MTV in France anyway, and we still haven't got the music TV channel we've been promised by so many successive governments.

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BRUEL

Continued from page 44

Haddaway

Captain Hollywood Project

French industry veteran Henri Belolo, now heading up Scorpio Music, oversees a roster that includes 2 Unlimited, Bass Bumper, Jadder, Haddaway, Melenmania and Key Motion. He says the company grossed $11 million last year—some $7 million up from 1992—which is, he adds, 10 times the gross of the majors' dance labels.

"It's not surprising," says Belolo, "dance music is like a series of commando raids. You have to react immediately: sign, record and manufacture as fast as you can. It's virtually an impossible task for a major, which so often has to seek authorization from the States before signing an artist—or even buying a page of advertising to support an act once signed."

Belolo argues that the signing of a dance act is essentially an emotional decision, by no means based on budgetary considerations.

His views are shared by Charles Ighou, head of Atoll Music and owner of Ouragan, The majority of Bruel's Dutch fans are women in the 20-25 age group. But the BMG Wester-Volbeta team is confident the new album, "with more rock-slanted songs than in the first two," will enable him to reach a much broader Dutch audience.

Continued on page 32

Nanou Lamblin recently organized a simultaneous rave in Paris, Frankfurt, Berlin and Antwerp under the banner of the independent Bonzai label.
LIANE FOLY IS TURNING JAPANESE POPULARITY INTO SALES

BY STEVE MCCULLIE

French artists are a bit of an unknown quantity in the Japanese market, where there's no set formula for marketing them. Sometimes French albums sell well, sometimes not.

So Toshiba-EMI, the Japanese licensee for Virgin, was faced with a tough choice when Virgin France announced that it wanted to promote Liane Foly in other countries and was planning an album comprising both English and French-language songs.

Toshiba-EMI decided it was less risky to go with the "international" album, titled "Sweet Mystery," which is an adaptation of Poly's September 1993 release, "Les Petites Notes." The album was originally scheduled to come out in Japan in January 1994, but when Toshiba-EMI staff members heard an advance cassette copy, they were so impressed that they insisted "Sweet Mystery" be released as soon as possible.

Toshiba-EMI Virgin product manager Yuri Ishii explains that the Japanese romantic image of France made autumn—which in Japan, as elsewhere—is associated with a sense of melancholy and nostalgia—a suitable time to release Foly's album. So while other countries had to wait until spring for the album to come out, "Sweet Mystery" was released in Japan October 26.

Since then, it has sold 30,000 copies in Japan—which is unusually high for a French artist, Ishii says. Toshiba-EMI seems working women in their 20s as Foly's core audience in Japan. Last October the company arranged to send two Japanese freelance journalists to Europe to interview Poly for magazines such as E! Japan, More and Marie Claire, which are popular with that market.

Toshiba-EMI expects the album to receive a further boost when a coffee commercial featuring a version of Poly's song "Comme Dans Un Reve" airs on Japanese TV in May. Poly recorded the TV-commercial version of the song, titled "Entre Chien Et Loup," during a promo tour to Japan in January. Toshiba-EMI made plans to re-release "Sweet Mystery" in May, this time including "Comme Dans Un Reve," as well as releasing the track as a CD single.

NEW CROP OF STARS
Continued from page 58

"We're into long-term commitment, and we really want to give time to these artists."

Another label to bet up its A&R policy is Polydor, with the arrival two years ago of a new director, Didier Varrod, who was a journalist and radio personality. Alongside such established acts as MC Solaar, Maitance and Mylène Farmer, the label is signing a new generation of artists with particularly strong personalities. That's definitely the case with Nana Mouskouri, who is in the tradition of the chanteuse style. She was voted Best New Female Singer at the last Victoires De La Musique. Aude Rouss is another new act at Polydor, and his melodic and personalized music has already earned him a big following.

Jordy earned a French Victoires award as Best Music Export, after 1.6 million units of his first album, "Pochette Surprise," sold globally outside France.

At WEA Music, home of established stars like Michel Jonasz, France Gall and Veronique Sanson, a new generation is also moving into the household-name category. Patty Brard was one of the most talked-about new talents in 1992, and her first album sold over 300,000 units. Now hopes are similarly high for Thomas Porsen, named Best New Male Singer in the Victoires.

WEA's roster also includes hoopic blues band Danan Et Les Chaises and Les Tetes Raides, an interesting group that blends traditional French music and cabaret style with rap and rock—plus a leaning of humor.

Les Tetes Raides blend traditional French music and cabaret style with rap and rock—plus a leaning of humor.

And emotion is very much part of Jordy Solo, one of the strongest personalities to emerge in the French music world in recent months. Signed to Caractere Music by A&R manager Dominique Nee, Solo moved quickly past the 10,000 sales mark in France. Solo's music, says Nee, could be described as "French blues," for it has a very strong national flavor, with accordion-driven songs—something like the popular songs from the 1930s and 1940s, but with "hyper-realistic," lyrics.

Says Nee of his protege, "Media attention did come quickly for Solo. He plays popular music, but by 'popular' I mean in the dictionary definition sense of the word. He is an artist who wants to please the largest possible public. But his music is uncompromising. He writes about important topics, and, musically speaking, he's a melting pot himself."

Les Tetes Raides blend traditional French music and cabaret style with rap and rock—plus a leaning of humor.

...
that territory. (The second was "Je Te Dis Vous," which, four years later, has sold 300,000.)

Kaas is big in many other territories outside her native France. Sales have reached 1.5 million in Canada, and she's one of the biggest international sellers within the former Soviet Union. But she has a special relationship with German fans, receiving a Ramstein Award as Artiste Of The Year in 1991. The following year, she collected a German Echo Award as the most successful international female artist.

Mike Hiesel, marketing manager, pop-rock international, at Sony Music in Frankfurt, says, "It's a success story based not only on a great voice and songs but also a strong personality and a stage presence that transfers perfectly to television." He notes continuing sales for her 1991 double live album, "Carnet De Scene."

"She's performed live from the real roots of the business," adds Hiesel, "starting in small clubs, then moving on to bigger venues." She played five gigs in rock clubs in late 1989, returning the next year to play 14 shows in 1,800-to-4,000 capacity venues, then played a full-scale major tour. She's enjoyed excellent airplay-hacking—and has placed 23 TV shows in a country where small-screen entertainment slots are few and far between.

Kaas virtually sold out the 23 dates of her early 1994 tour, "Tour De Charme." There's another live album due in the fall, featuring performances from that highly successful trek.

"What's more," she complains, "neither the domestic M6 channel nor MCM/Euromusique are giving us the luck of an audience and a composer looks at the French music industry—why don't we get it out of the house?"

A Toll Music's Hubig pinpoints what he sees as another weakness: the lack of a sales-based chart in France: "How can we successfully export product without a recognized hit parade?" he asks. "We have to have a sales chart and a key-category chart."

Hubig says the existing charts, compiled by Thierry Savignac and Media Control are "internal barometers for the industry. They help us prepare the compilations that comprise more than half our sales. But they're not enough. A producer who records a new artist at the present time is simply lost."

One of the few helpful indicators for a music sector without media exposure is a chart back-up is the "race" sessions that regularly bring together thousands of record buyers.

Lamblin recently organized a simultaneous rave in Paris, Frankfurt, Berlin and Antwerp under the banner of the independent Fonzie label. "It was a massive success," she says. "There's a real market out there that can survive without the media because of the crowd-pulling power of techno and house music."

Eric Grimaud, at Media 7, one of the last surviving independent labels in the genre, says techno/ house results aren't yet "fantastic," but his company nevertheless grosses $1 million last year, with 100 titles of his "dance alternative" product placed abroad on maxi vinyl and CD. Among labels distributed in France by Media 7 are Tresor, Rough Trade, Eye Q, Rising High, Instinct, UMM and Rotterdam Records of Holland.

"Today's rave sessions echo the huge following jazz had in Paris in the 1940s and 1950s. It's the music of our time, and it's bigger and bigger," says Daniel Goldsmith of Fairway Records.

Daniel Goldsmith, general manager of Fairway Records, has no doubts about the future of techno/house among French youth. "Today's rave sessions echo the huge following jazz had in Paris in the 1940s and 1950s," he says. "It's the music of our time, and it'll get bigger and bigger."

He reports that Fairway, set up only last June, already has grossed $1.8 million, adding that "all 10 albums released in that time have sold between 20,000 and 25,000 units—all without media support."

He says that, with the dominance of indie labels in the dance sector, major record companies "will find it hard to jump on the moving train. That's our very good fortune."
GUESS WHERE...

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FRANCE

VERONIQUE SANSON
France's "BEST FEMALE SINGER" in 1993, her latest studio album has sold over 500 000 units, with "ZENITH 93" already over 250 000.

FRANCE GALL
Her latest studio album "DOUBLE JEU", has sold over 600 000 units, while her two current live albums have both passed 300 000.

MICHEL JONASZ
Acclaimed worldwide for both commercial success and his influence as a composer, his latest live album has sold over 300 000 units.

CHARLES TRENET
The rebirth. A new live album in his 60 year career. His last studio album "MON COEUR S'ENVOLE" sold 200 000 units.

THOMAS FERSEN
Winner of "BEST NEW MALE ARTIST" at this year's "VICTOIRES" for his debut album.

NATHALIE FISHER
Her debut album of instrumental piano melodies is already securing worldwide releases.

DANY BRILLANT
Over 300 000 units and three top 3 hits from his debut album. "C'EST TOI" is DANY's second release.

3.5% of the total sell-through video market, yet France is still the third ranked country, behind the U.S. and Japan, in the world, with an estimated 150,000 players.

In the laserdisc sector, France has performed considerably better in recent years than neighboring countries.

FRANCE (Ma 1992), "BEST MALE ARTIST", "BEST FEMALE SINGER", France's "BEST SONG OF THE YEAR" and "BEST ALBUM OF THE YEAR"

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A Year In France

You don't have to understand French to enjoy our music.

PolyGram
France
No Art To Making Vid A Class Act
Channel Appeals To Masses With Vignettes

■ BY DEBORAH RUSSELL

LOS ANGELES—When Peter Brightman, president of the Classic Music Channel, describes the classical music video service he plans to launch in late 1995, he makes a point of choosing his words carefully.

“...I don’t even want to hear the words ‘art’ or ‘culture,’” says Brightman. “This will be a rock’n’roll channel that plays classical music.”

Brightman, a London-based entertainment entrepreneur who’s worked with everyone from Michael Jackson to Willie Nelson, announced his plans for the network May 23 during the National Cable Television Assn. convention in New Orleans.

“I’ve found there are two types of audiences,” says Brightman, who has presented shows by leading ballet, opera, and orchestra companies from the Bolshoi Ballet to the Dance Theatre of Harlem. “You have the stalwarts and you have those who would never go to an opera house in their lives.”

The Classic Music Channel, he stresses, will not be aimed at the stalwart. The key demographic for the cable service will be the 30-50-year-old viewers, who wouldn’t watch a whole ballet or opera, but who might be attracted to abbreviated vignettes of those art forms. The secret, claims Brightman, is presenting the music in an engaging format laced with the fast-paced visual imagery that characterizes contemporary music television.

Steven Lippman, manager of video production and marketing at Elektra International Classics, says for years he has been observing the efforts of programmers who want to launch classical music services. Brightman’s concept, he says, is the one approach that of all has the potential to succeed.

“In order for classical music to reach beyond its core audience, it needs to be presented in a viewer-friendly situation,” Lippman says. “With the right visual presentation, records with cross-over appeal can really go the distance.”

The 24-hour network will feature on-air hosts who will introduce clips packaged in specific demographics that appeal to various segments of the audience. Brightman foresees a schedule in which clips of music by Chet Baker, Kenny G, and Bach could play side by side. Latin music, blues, jazz, Broadway show tunes, and music from film soundtracks will be incorporated into the music mix.

Specific programs will include “Good Morning, Music Lovers,” the latenight “Lovers’ Hour,” and the “Classic Countdown.”

In addition, “Music Emporium” will be a 30-minute home-shopping segment in which viewers can purchase audio and video product, as well as concert tickets and electronic equipment. The regular direct-marketing element will serve as an incentive to cablers who will share in profits from product sales, says Brightman.

A segment titled “Performance Of The Week” will be curated from footage of the network’s crews who will travel to festivals, concert halls, and opera houses. Other shows will that juxtapose animated commentary with the classical sensibility include a news show, a children’s show, a gossip segment, and an events show.

One obvious limitation the network does face, admits Brightman, is a lack of existing videoclip programming from the labels.

Lippman concurs, but notes, “The only reason labels don’t do clips is because there has been no outlet.”

Fortunately, the network has instituted tools to fill the programming pipeline.

On the grass roots level, the New York-based operation will be tied to a video production and editing facility that will lease clips exclusively for the network. In addition, Brightman has made a pact with the National Video Corp. of London, which provides access to a catalog of high-quality longform ballet and opera programs.

Many of the 30- to 35-minute videos to air on the Classic Music Channel will be excerpted from such shows, Brightman says.

“If you really play the greatest pieces and you rarely go longer than seven or eight minutes, you could open a whole new market,” Brightman says, emphasizing the timeless appeal of the classics.

“This music is not chart-driven; if you make a wonderful video to accompany a piece of Chopin, it will not be out of fashion in three months.”

Brightman is tapping the expertise of Newberger, Greenberg & Associates of Westlake, Calif., to launch the cable music network. The firm assisted in the development and startup campaign of the Sci Fi Channel and the Golf Channel.

PRODUCTION NOTES

LOS ANGELES

Brooks & Dunn’s new Arista video, “That Ain’t No Way To Go,” is a DNA production directed by Pierre Plowden, Pat Darrin directed photography in downtown L.A.; Rhonda Hopkins produced.

In addition, DNA’s Jodi Wille directed LondonPLG’s the Meices in “Daddy’s Gone To California.” Maria Demopoulos produced the shoot; Terry Stacey directed photography. The End’s Drew Carolan recently shot “Keep The Peace,” which comes from the MCA soundtrack to “Beverly Hills Cop 3,” and the War video “Peace Sign,” for MCA.

In addition, the End’s Storm Thorgerson directed “Sign,” “Money,” and “High Hopes,” three projects that currently are being used as background projections on the Pink Floyd tour.

NEW YORK

Portfolio Artists Network director Marcus Nispel lensed Tevin Campbell’s Warner Bros. video “Always In My Heart.” Marc Reshovsky directed photography, and Ellen Jacobson was supervising producer. Wet, Wet, Wet’s new video, “Love Is All Around,” also is a Portfolio Artists Network production directed by Nispel. Jim Fredley directed photography on the Warner Bros. shoot; Ethan Wolven was supervising producer. Anoush P. Nora executive produced both clips.


Dig It. Big Dog Films director Hype Williams, seated at left, is the eye behind the Gravediggaz’ Gee Street Records debut video, “Diary Of A Mad Man.” Taking a break during shooting, from left, are Gravediggaz members the Rza, Prince Paul, and Trukfit. Seated to the right of Williams is Gee Street president/CEO Jon Baker.

Cablers Meet in New Orleans To Peddle Hi-Tech Wares

THE BIG EAT! New Orleans is a town rich with history steeped in mystery, and brimming with aromatic coffees, spicy food, and some of the friendliest folk this nation has to offer. And from May 29-32, it was overrun with some 20,000 delegates representing the cable television industry, who came to New Orleans “94,” a presentation of the National Cable Television Assn.

The Eye joined the blue-suited cruisers to wander in and out of booth after booth touting interactive channels after channel, hi-tech wonder after wonder. The Future Expo floor served as an overwhelming display of the vivid imagination this industry represents — and the capability to redefine electronic entertainment as we’ve come to know it.

Unfortunately, the Federal Communications Commission cast a pallor on the 1994 gathering, as the legacy of recent repressive legislation and cable rate rollbacks opened largely a somber conference agenda. More than 100 of the conference exhibitors represented services desperately seeking a home in a 500-channel universe that has yet to materialize.

Decker Anstrom, president of the NCTA, described the FCC’s actions as “political caution,” but he urged cable operators to remain optimistic and look to the future. “It’s time to make peace with the policy makers in Washington,” he said in the conference’s opening session. “We’ve got a right to the 500-channel universe of programming to develop.”

SILENCE AND SELL. Home shopping is on a roll, with impressive ex-

hibitors, and the music services were among the most aggressive on the floor.

When we stopped by the E! Entertainment Television booth to discern the status of “MaxMusic,” a new music service lighted by musician John Oates and entrepreneur J.W. Roth, who bought time on the E! Network, we learned “MaxMu-

sic” would not be available to the cable public to sign a broadcast syndication deal with All American Television. The deal was the first time an entertainment and home shopping music show would air in broadcast syndication.

All American will launch a 10-week test in 25 top broadcast markets beginning July 11, and the syndicator has made an agreement to port the music shopping program through the 1995-96 broadcast season. The 60-minute shows, aimed at the 18- to 34-year-old demographic, will showcase music in the classic rock, pop, country, and R&B genres. Bill Curry and Lecrae Viera will co-host the advertiser-supported series.

All American is a subsidiary of All American Communications Inc., whose divisions include Scotti Bros. Records, All American Music Publishing, and the Baywatch Production Co.

Meanwhile, a number of cable chiefs in town, including one backed by catalog retailing giant Fingerhut Companies, are poised to appear on the music/home shopping horizon. Fingerhut’s ‘95 The Shopping Network Inc. is scheduled to bow in September and will build 4 million dollars in projected agreements with Time Warner Cable and Continental Cablevision Inc. Music product will be provided, Fingerhut services which could be targets of specific consumers.

Fingerhut Companies is also serving as the fulfillment arm in the home shopping tests set up to appear on MTV, VH-1, and Nick At Nite later this summer.

Another network trekking into music territory is Catalog 1, set to launch demand within a year. The home shopping service, currently in a test phase, offers products from Spege,

Trapper Crain & Barry, and the Nature Company. Books and music will appear in the programming mix, and we’ve heard Warner Music Group may align with the shopping network in the near future.

MOR MUSIC For The Money: MOR Music TV used the NCTA to announce the company’s plan to offer financial incentives to cablers who carry the music video shopping service. The MOR Music 2 — The Price Club music service — would be marketed to price club retail, in which consumers pay a membership fee to gain access to a warehouse stocked with heavily discounted items.

MOR Music 2 — The Price Club members would pay a monthly fee of $39.95 to receive a charge to their account of up to 60% on titles ordered through MOR’s mail-order service. Cablers would split the unregulated money with MOR Music TV, and could receive up to $20 per year for MOR Music 2 — The Price Club members.

MUSIC VIDEO ON DEMAND will soon be a reality for Cox Cable subscribers in Omaha, Neb. The nation’s sixth-largest cable operator recently made a 26.6% equity investment in Santa Clara, Calif.-based Iantan, a developer of interactive entertainment systems. The company project that they will roll out a test of interactive services, including music video on demand, that has been designed to determine viewers’ habits in terms of programming and payment.
FOR WEEK ENDING MAY 29, 1994

Video Monitor

The MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

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

** NEW ADDS **

TWO SPECIALS: The Assn. of Independent Music Publishers has announ-
ced its second annual AMP Awards to writers and publishers of songs
that have been performed in film but are ineligible for ASCAP, BMI
or Grammys. Edward Heyman and Victor Young’s perennial “When I
Fall In Love” won as best film song following its performance by Celina
Dion and Clive Griffin in “Sleepless In Seattle”; Warmer/Chappell is the
cover song went to George David Weiss, Henry Peretti, and Luigi
Creatore’s “Like a Rock.”

by Ivor Lichtman

SUIT: The estate of songwriter Henry Glover says that a “security
arrangement” involving 100 percent rights in which he had co-authorship
did not mean he had given up his rights to the share of the songs.
In a legal action filed in U.S. dis-
ctrict court in New York, Leslie Glover, Henry Glover’s daughter and the
administratrix of his estate, charges that publisher Wind-
sweep Pacific Entertainment had been wrongfully assigned the cop-
right. She further claimed that per-
forming rights BMI had made improper payments to its co-defend-
ants.

The issue began with a “security
arrangement” signed in 1980 by Glover with Aken B. Levy & Partners.
BMI, the music publishing company that had
represented the song’s

1941-2004: The 63rd Academy of
Motion Picture Arts & Sciences

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ATLANTA—Situated in a former gas station, the Bagpipe Bernard's Records & Tapes here in the city's East Lake section serves as a booming hip-hop lifestyle boutique, where you can buy a new beeper, have your jeep washed, and drop off your dry cleaning, as well as fill up on the latest rap, R&B, and gospel releases. Remixes pound from speakers indoors and out, accessories such as Phillies Blunts and head cleaners dot display cases, and the hottest 12-inch vinyl singles line the wall.

From this vibrant outlet at 2355 Glenwood Road, Bernard's has fueled a formidable operation, becoming a Southeastern market leader in black music—particularly the sale and distribution of indie rap—by aggressively cultivating its niche through innovative expansion, promotion, and community involvement.

Bernard's has six locations in urban Atlanta and another in Morrow, Tenn., with plans for franchises in south Georgia and Alabama. The chain—named for the four owners Hiram and Leonette Hall's three sons—has forged an impressive regional reputation by dealing exclusively and expertly in popular black music. With most titles selling at $15.98 for CD and $10.99 for cassette, superior service and an up-to-the-minute selection are the store's main draws. "Our sales and standing in the community are based on our selection and expertise, not price," says Hiriam Hall, the store's mainstay and director of marketing. "The Glenwood store is the source for underground rap; in fact, we're known as the U.K.—the underground kings."

Similarly sized Atlanta chain Third World Enterprises is considered the friendly competition, and area super chain Turtles isn't even considered, says Austin. "Someone who wants the deep stuff, someone who wants the new Dru Down, won't even think about going to Turtles because they know they can't get it there. They come to us."

Bernard's role has become especially distinct in the 12-inch market. "When Turtles stopped selling vinyl, that was the best thing that ever could've happened," Hall says. Bernard's sales breakdown by format comes to 50% CDs, 25% cassettes, and 25% vinyl, according to Austin. The high vinyl percentage stems from the chain's substantial DJ client base. Most DJs buy two or three copies of each title on vinyl, with cassettes, because their turntable stock is limited. But Bernard's tries aggressively to fulfill its customers' demands. For example, "There are only 500 copies of [R. Kelly's] 'Bump 'N' Grind' left [at the label], and we're going to get them all," Hall says.

Located at the juncture of three black colleges—Spelman, Clark, and Morehouse—the Bernard's at 819 Gordon St. in West End is the chain's No. 1 store in sales volume, and it sells hip-hop, rap, reggae, and R&B. Austin says the West End store is the favorite among the college-area DJs, who snap up reggae artists like Moka Banton and fusion divas such as McShel McQue-Que. In addition to underground hip-hop artists like Dru Down. Also, Bernard's recently started carrying accessories, and Hall says he plans for the chain to be an area source for DJ supplies.

Currently, the soundtrack to the film "Above The Rim," on Death Row, Interscope Records (featuring SWV, Al B. Sure!, and H-Town) is the chain's best-selling item. Bernard's features a "city section" for each of its stores—late April saw Wu-Tang Clan, Shaztyz (of Lingo, and Castor on..."

KEMP MILL MOVES BEYOND POP TERRITORY

By Sari Botton

Kemp Mill Music has launched a promotion aimed at expanding its customers' listening horizons beyond much-talked about pop hits and up-and-coming alternative rock tracks to include current offerings from long-established roots genres.

Kemp Mill, the Beltsville, Md.-based retailer with 36 stores in Maryland, Virginia, and Washington, D.C., has dubbed the promotion—which features the latest in blues, bluegrass, folk, jazz, rock, country, and music from various cultures around the world—"Hip Heritage."

Robin Wolfson, Kemp Mill's director of advertising, promotions, and merchandising, was inspired to start the promotion by a personal listening experience she had while driving to the beach last November.

I heard this great blues show on the radio," Wolfson says. "I was thinking, 'This music is great, and I work in the music industry yet I don't really know about it.' So I wrote a name of the show and sent away for their playlist, and decided to learn about it. Then a friend of mine turned me on to bluegrass music, which I used to hate, and I realized that once you learn about some of the music that's off the beaten path, you can begin to like it. I figured there must be other consumers out there who are interested in discovering music they don't know about. I think a record store should be able to help people to find this kind of music, and help them to learn about it."

For record labels, it means an opportunity to promote "hard-to-market," eclectic music at retail.

For the promotion, launched May 5, Kemp Mill has designated a small area in each of its stores as the "hip heritage" section. Under a large sign that reads, "Hip Heritage—keeping you in touch with blues, bluegrass, folk, jazz, and more," the store features six artists, mainly from small, independent labels, each month, and sale prices that merchandise for 30 days.

The first titles to be featured by "hip heritage" in May were "Tree On A Hill" by bluegrass act Peter Rowan & the Rowan Brothers, on the Koch/Sugar Hill label; "The Ultimate Session" by New Orleans R&B act Crescent City Gold on BMG's High Street; "Wade In The Water Vol. I" by various African-American university choirs on Koch/Smithsonian; Walkways; "Blue Blazers" by blues harpist Sugar Blue on REP/Alligator; "Round Our Way" by the Mint Juleps, a six-woman cappella group from London on Koch/HighTone; and "Solas" by Talitha MacKenzie, a singer specializing in Gaelic music, on Koch/Shanachie.

Inclusion in the promotion costs the artists' labels $450. Part of that fee goes toward promotion outside of the store.

"We've made an arrangement with WAMU, a public radio station with a very eclectic audience that is part of American University, for underwriting mentions," Wolfson says, explaining that public radio stations do not take advertisements, but can mention their supporters. "Our artists are mentioned 90 times over the course of the month."

"We take a two-to-three-page ad in the Washington City Paper," a weekly covering the arts and entertainment, Wolfson adds. The..."
BERNARD'S RECORDS
(Continued from preceding page)

one and Babyface, Ralph Tresvant, and CeCe Peniston on another—but also a mixing desk behind the counter to blast both hot product and customer requests, which lately have included Top Authority, Geto Boyz, and "Above The Rim."

According to Hall, "midnight madness" sales have been a powerful way of generating customer attention to new releases. "We've sold a lot of music that way, man," Hall says. "Sales are so good with those, I don't want any more stores in malls." Bernard's held midnight madness sales for the releases of the Snoop Doggy Dogg debut and current Janet Jackson album as well as for the most recent disc by Luke, who showed up to sign autographs at the Glenwood store. "There were so many people then, we couldn't fit them all onto the premises," he says.

A new method of raising the chain's profile is Bernard's Records & Tapes World Party on 95.3 WRFG, hosted by Austin and Mike Music, the resident "mixologist" at the West End store. The show broadcasts classic R&B and current rap, reggae, and hip-hop cuts. Bernard's also sponsors community events such as last year's picnic for the East Lake Meadows housing project, with hot dogs, music giveaways, and performances by area artists. To further instill community loyalty, the chain puts on free dances at area high schools. Also, Bernard's distributes a bimonthly coupon book to area beauty salons, barber shops, laundromats, and housing projects.

Having built their own listening stations, the folks at Bernard's also intend to place video kiosks in each of the stores to promote current hits, Hall says. There also are plans to market music vending machines that will offer the chain's top sellers on college campuses and in other remote, high-traffic areas. Other future investments include putting up 10 billboards near Bernard's locations, as well as renovating and expanding the Glenwood store to provide more warehouse and office space.

With Bernard's stores averaging 1,200-1,500 square feet, Hall says his staff has to be smart with limited merchandising room. He says his recipe for success is displaying product simply and clearly, putting most merchandise behind the counter to minimize theft, and locating gospel on the opposite side of the store from rap. He adds that location is everything. The true key to retail, according to Hall, lies in opening a store "where four lanes run into one another—it's idiot-proof."

NEW LISTENING STATIONS FROM LIFT. The powerful incentive for impulse buying, these new listening stations can be free-standing or wall-mounted and can even be combined with your existing LIFT fixtures. Choose from different options and colors and Increase Your Music Sales With LIFT!

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Retail

Behind the counter, Chris Austin, Bernard's director of marketing, tips customers to the latest rap releases.

(Photo: Deborah Celecia)
from the staff. And some consumers become aware of the 'hip heritage' artist when they're out in clubs, and come into the store looking for them."

Wolfson says Kemp Mill started to see results from the promotion in the first two weeks. "For different artists, sales increases have been from 35% to 600% above their sales in our store prior to the promotion," she says, noting that Crescent City Gold's sales climbed 60% in the first week. "And the sales get stronger as the promotion continues and people become more aware of the music. For example, from the first week of the promotion to the second, Talitha Mackenzie's sales went up an additional 300%.

Kemp Mill Music, a privately held company, does not release specific sales figures.

LIFE IN A FISH BOWL: In the past 18 months, Blockbuster Entertainment Corp. has changed from just another retail company into a corporate force to be reckoned with. But now Blockbuster has such a high profile, whether it likes it or not, its every move is scrutinized, even its employee policies.

Blockbuster has apparently initiated a dress-code policy for its music stores. According to the Hollywood report, Blockbuster Music's male employees must keep their hair trimmed to no more than two inches past their collars and cannot wear earrings. Just as the media is already following the company with such a high profile, it added, it probably has gone to another store. Mouse, he might have never come back.

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RETAIL TRACK
by Ed Christman

THE LION KING
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Also heard at ASCAP: HMV will open a 15,000-square-foot store on West Street, Menlo Park, California. Bob Higgins, chairman of Albany, N.Y.-based Trans World Music Corp., declined to comment on reports his company will open a 50,000-square-foot FYE, the Trans World home entertainment store, in East Moline, Ill. New Orleans-based mail developer that also owns the Pacers, is working hard to lure a music retailer to take space in the company's five projects planned for Mexico. For the TIME,)

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M.S./Twinbrook Deal Fizzes Out; Conan’s Restless Band Search

UNDONE DEAL: It now appears that the proposed purchase of New York-based Twinbrook Music by M.S. Distributing of Elk Grove, Ill. (Billboard, April 16), will not come to pass.

Twinbrook head Jay Baney says, “I think that’s officially dead... Some secondary issues came up that we couldn’t get together.”

Baney says that while the two firms agreed on all the major deal points, “there were certain warranties and guarantees they were looking for we couldn’t sign on.”

“Our attorney said, ‘If you sign this contract, I’m not going to represent you.’ I said, ‘Wow, I’m gonna take this as a strong recommendation.’”

John Salstone of M.S. acknowledges the terminus of the deal, which would have given the expansive Chicago-area firm a foothold on the East Coast.

Salstone says, “We kept running into some problems with the contract with them. We’re at the point that we can’t wait any more.”

There’s no bail in this split, Salstone says, “For some of the lines we have nationally, we’re still using Twinbrook... It’s very amicable.”

M.S., which recently opened offices in the Pacific Northwest and Southern California and moved into the South via an agreement with Memphis’ Select-O-Hits, now plans to open its own warehouse and office in New Jersey.

Salstone says the firm is “really close” to hiring an East Coast manager, and will ultimately hire “roughly eight people on the street, including sales and promotion.”

Twinbrook plans to stay in the regional business. Says Baney, a little ruefully, “We’re finding in the last couple weeks that national distribution may not be the way to go.”

CONAN GETS RESTLESS: The winner of NBC-TV talk show Conan O’Brien’s ‘9th Annual College Band Search’ will be receiving a small but significant award: a seven-inch single to be released, marketed, and promoted by L.A.-based Restless Records.

The “Late Night With Conan O’Brien” talent search was already underway when Restless got involved, says label president Joe Regis.

DECLARATIONS OF INDEPENDENTS

by Chris Morris

“Keith Moran, who does college radio for us, because aware of it,” Regis says. “He suggested to [publicity director] Michelle Roche that we ought to put out the single. The people at NBC loved the idea, and thought it was a good match.”

Band entrants (which must be at least 75% composed of enrolled college students) were supposed to submit VHS performance tape by May 31. The winner will be announced by O’Brien on the air in June.

Regis says the TV show makes a great fit with Restless’ modern rock roster: “They definitely are the best national television platform for alternative acts.” He adds that signing the winning act to a long-term contract isn’t out of the question: “Who knows—it could be the next big thing.”

ERARATA: All sorts of little gremlins crept into our NAIRD coverage two weeks ago.

First, Rykodisc sales and marketing VP Bob Carlson points out that REP Co. was in fact very much in attendance at the Chicago confab. Very quietly in attendance. Or maybe they just did a very good job of dodging us.

Second, our apologies and congratulations to both Rounder Records in Cambridge, Mass., and the aforementioned Rykodisc in Salem, Mass., both of which collected three NAIRD Indie Awards, tying them with Sugar Hill Records of Durham, N.C. (Rounder won two categories and tied with itself in a third, so call it three.) The moral in all this: Never try to add up anything without that second cup of coffee.

FLAG WAVING: It’s rare when a singer/songwriter as talented and prolific as Townes Van Zandt—the author of “Pancho and Lefty” and other modern classics—records an album of other people’s songs. But that’s what the talented Texas-born singer/songwriter has done.

Van Zandt’s new Sugar Hill album “Songs in the Key of C” is a compilation of live recordings captured during the last three or four years in diverse U.S. venues. Releasing these scattered tracks was the inspiration of Van Zandt’s longtime road manager, Harold Eggers.

“Harold does a lot of taping from the board, and we wound up with this box of cassettes,” Van Zandt says. “It was his idea.—Why don’t we put together an album of songs you didn’t write?”

He adds, “I don’t like to listen to my own stuff, but this one I can listen to.”

>The song is still my favorite Stonez record,” Van Zandt says. “I got a real good finger-pickin’ pattern on the song.”

Tunes by Peter La Farge, Joe Ely, Bruce Springsteen, A.P. Carter, and Clarence Ashley round out the set.

Van Zandt, who recently returned from a tour of the U.K. and the Northwest and West, says he plans to go to Austin to record an album of improvised “sky songs” (to use the term coined by the late bluesman Bukka White). He says, “I have a few notes. The hardest thing is to not make ‘em all blues. That’s too easy.”

Another tour is set for September, after the release of an album he cut with guitarist/producer Philip Donnelly.

BILLBOARD JUNE 11, 1994
TREASURE CHEST. The recent launch of three new audio labels by Handleman subsidiary Video Treasures, in Troy, Mich., is a heartening development in the children’s music industry. All three when released last fall were both successful in sales and material from live performers and book properties as well. Strand Music, Backyard Audio, and Quality Family Music are the three Video Treasures audio labels; all debuted April 27.

When Video Treasures acquired distribution of Strand Home Video in December, it took on “rights to a lot of audio product which had never been exploited,” says Mitch Perliss, the Los Angeles-based VP of audio programming for Video Treasures. Perliss, who most recently served as VP of merchandising for Strand Home Video, notes that “most of these projects are licensed from well-known properties, not all of them TV.”

The only television property is the popular PBS preschool show “Shining Time Station,” whose audio releases are available on Quality Family Entertainment, a member of the Brit Allcroft Group, producer of the TV show. Its first two releases are “Sleepytown SingSongs” and “Rainy Day SingSongs,” both performed by the show’s Juke Box Puppet Band. The live performers, Hop Palmer and Chie Street Man, come courtesy of Backyard Audio, and the book properties—Scholastic Inc.’s The Clifford Big Red Dog—"have audio releases on Strand Music. "Clifford The Big Red Dog—We Love You Clifford!" and "The Baby-Sitters Club Songs For My Best Friends" were both produced in association with Big Kids Entertainment, featuring original music by Songs from the Hall of Fame member Jeff Barry ("Da Doo Ron Ron, ") “River Deep, Mountain High”). Both titles were previously released on the now-defunct Warner Bros. Records label.

The toddler/pre-schooler Clifford books have sold more than 35 million copies, while The Baby-Sitters Club series moved more than 56 million copies. Backyard Audio, a new division of L.A.-based Backyard Productions, has bowed “Hop Palmer’s The Best of Baby Song,” “Hop Palmer’s Super Baby Songs,” and Chie Street Man’s “Everybody Be Yoself.” Palmer is the voice of the perennially-in-demand “Baby Songs” video series, while Chie Street Man, who also performs for adults, is one of the few African-American artists in the children’s business.

Perliss says that Video Treasures’ considerable experience in selling children’s videos has given them an advantage with the audio products. “We know where to sell and who the players are,” he says, noting that “with one exception, all of these have brought in some of our line. Our salespeople have expertise in working with kids’ products and it’s not the bottom of their list, as it would be if they had five important pop records to push.”

still, Perliss acknowledges, “Getting music stores to stock and merchandize children’s product is a challenge. So far, they’ve been more open to carrying children’s videos than the same product on audio.” Video Treasures is currently working with children’s radio promotion company Rock N’Baby Records to give them an additional boost. One of the station’s first starts, a mall tour of urban areas around the country is planned, and it’s very likely the first of its kind. Weintraub notes that the artist already enjoys a certain amount of parent recognition, as his title track also appears on the soundtrack album for TV’s "Northern Exposure." In any case, says Weintraub, "The great thing about kids’ music is that it keeps building in sales; it doesn’t get exhausted like hit-driven product.”

NAIRD NEWS: Child’s Play had the honor of presenting six trophies at the May 14 awards banquet held by the National Assn. of Independent Record Distributors and Manufacturers, whose annual convention was held here in Chicago. We congratulate the winners in the kids’ categories: Sally Rogers’ "At Quiet O’Clock" (Round Root Records) for best children’s music, "A River Of Stars" by Marcia Lane (A Gentle Wind) for best children’s storytelling, and Peter Allen’s "Walk Up" (Moose School) for best children’s videos. All the nominees were worthy contenders; we wish we had the space to feature all that.

A stellar Festival of Children’s Music and Storytelling, featuring eight children’s acts who are NAIRD members, was recently held at Chicago’s Harold Washington Library. Sponsored by the nation’s largest children’s book store chain, the event featured a variety of performers, including singer-songwriter Leon Ornstein, the Backyard Productions President, "Baby Songs," and "Palmetto The Singing Sanderson," to name a few. The festival also featured an appearance by Paul Lipschitz, the Children’s Book Editor at the nation’s largest children’s book store chain, "Kids’ BookLand." The event was held in honor of "Children’s Book Day," which is observed on May 7.

THE PLANET'S "MADE IN AMERICA" CAMPAIGN PROMISES TO FOCUS ON AMERICAN PRODUCED PRODUCTS FOR THE ENTIRE NEXT YEAR: "The Made In America campaign is a worldwide effort to support American businesses," said Planet president Bob Rogers. "The campaign is part of our commitment to create an environment for growth and development for the American economy.

In celebration of Children’s Record Day, the Planet will be donating $100,000 to the American Cancer Society. The donation will be made to support the American Cancer Society’s "Make A Difference Today" campaign.

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Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with all other prices for WEA and BMG labels, are suggested lists. Tape prices indicated or, and all other CD prices, are equivalent prices, which are projected from wholesale prices.
ALIYAH

Age Ain't Nothing But A Number

BIOGRAPHY

Spike Of The World Address

PRODUCER: Van Morrison

WARNER BROS. 45537

ZAP MAMA

PRODUCER: Marie Devere

WARNER BROS. 45537

PHOTOGRAPHY

JIMMY BUFFETT

FRACAS

PRODUCER: Russell Krentz

Margaritaville/MCA 11043

SPOTLIGHT ON... 

A NIGHT IN SAN FRANCISCO

PRODUCER: Van Morrison

SAN FRANCISCO 3104

ALBUM REVIEW

PUBLISHED: June 16, 1994

The album's title track, which includes the line "Back Forth & Forth," is a reference to the commercial future of this urban teenager. The record is wrapped with bright, white packaging and the voice is deep and range that tells her story. Essential for those seeking a new, hip-hop generation of the golden production touch of mentor R. Kelly.}

-- DAVID BYRNE

PREVIOUS: Arto Lindsay, "Singing, Vol. 1"

MUSIC REVIEW

The album's title track, which includes the line "Back Forth & Forth," is a reference to the commercial future of this urban teenager. The record is wrapped with bright, white packaging and the voice is deep and range that tells her story. Essential for those seeking a new, hip-hop generation of the golden production touch of mentor R. Kelly.}

-- DAVID BYRNE
**NEW & NOTESWORTHY**

**JAM & SPAN FEAUTURING PLAIVIA Right In The Middle**

PRODUCERS: Jam El Mar, Mark Span, DJQbek.
PUBLISHERS: (BMG Songs, ASCAP, Sony/ATV)
REMARKS: Marc "MK" Kielchen, Killin' Fact, Jam El Mar.

Popular CCM trio's recording team, acting in local studio while shooting music video, has assembled the band's latest effort. It's another solid entry in the band's rich output.

**GROOVE COLLECTIVE Revisited**

PRODUCER: Gary Katz.
PUBLISHERS: Chrysalis, Sony/ATV, Warner, Shrap.

Since 1994's "Juno" hit, this3-owner band has gone through personnel changes and changes of genre, but the band's sound remains consistent. Their latest effort is a solid outing.

**MUSICALLY noted**

New York's famed Giant Steps/Grove Academy traveling jazz-soul-geek band has released their third album, an album that defies genre boundaries. The band's music is a fusion of jazz, soul, and hip-hop, creating a unique sound that is sure to appeal to fans of all genres.

**FUNKY POETS Only Have Eyes For You**

PRODUCER: David Darlington.
PUBLISHERS: Chrysalis, Sony/ATV.
REMARKS: Allen Garfinkle, Funky Poets.

This album is a departure from the band's previous funk sounds, featuring a more soulful, R&B-driven sound that is sure to please fans.

**BAD BOYS Blue Go (Love Overload)**

PRODUCERS: Herb Rice, Stan Venet.
PUBLISHERS: Mercury/Legacy, Sony/ATV.
REMARKS: Darlington/Forty Grams/Phly.

The band's latest effort is a departure from their previous R&B-influenced sound, featuring a more hip-hop-driven sound that is sure to appeal to fans of both genres.

**DANCE**

**Ballet**

**Arts**

**Visual**

**Music**

**Theater**

**Film**

**TV**

**Radio**

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**Single Reviews**

**Michael Bolton**

**Single Reviews**

**Babyface, Babyface, Babyface**

**Spin Doctors**

**Spin Doctors**

**Babyface, Babyface, Babyface**

**Spin Doctors**

**Spin Doctors**

**Spin Doctors**

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**Spin Doctors**

**Spin Doctors**

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**Billboard**

**June 11, 1994**
**SNL** Now Showing On GameTek CD-ROM

**BY MARYLYN A. GILLEN**

NEW YORK—TV and films are going into CD-ROM realms, much to the delight of fans who can't get enough footage of their favorites. One small-screen spinoff due this fall comes from North Miami Beach, Fla.-based software company GameTek, which will launch a two-disc, 20th-anniversary retrospective of “Saturday Night Live” as the centerpiece of what chairman/founder Irving Schwartz calls “the largest new-product rollout in GameTek’s history.” That rollout will also include the debut of a new film line, GameTek Cinema, which the company will preview at this month’s Summer Consumer Electronics Show in preparation for a September debut.

Says Schwartz, “GameTek Cinema will take movies in linear form and put them on CD with an interactive interface.” The interface, he says, provides a 3D rendering of a theater environment, which users enter as if entering the lobby of a theater. “You can visit the candy counter, play with an arcade-type video game machine, click onto billboards and see ads or coming attractions,” Schwartz adds.

Once inside the “theater” itself, viewers can choose to passively view the movie, but also have such options as stopping the action, accessing any particular scene, or printing out scenes from the movie.

The full-length films will not be MPEG-standard full-screen, Schwartz says, but rather feature Apple’s QuickTime technology. “Maybe next year, when the MPEG board market heats up, we will go to MPEG coding,” he adds.

Initial titles, six to 12 of which are due in September, will include “Metropolis” and “Night Of The Living Dead,” as well as full-length, animated children’s cartoons that will be marketed under a separate Kidd Stuff Cinema banner.

“We will primarily be featuring cult movies hitting the 18-35 demo,” says Schwartz. “Our titles will be released for the IBM PC and Macintosh platforms; pricing has not been set.

**LIVE FROM GATEKET.**

Speaking of cult, the cult of the “Saturday Night Live” fan is what GameTek is working to embrace in two of its two-disc show retrospective, which is being produced in conjunction with Broadway Video, a co-producer of the show series with NIC Productions.

“Broadway Video has the complete archives of ‘Saturday Night Live’. It has the producers of the show working there,” says Stephan Curran, creative director at GameTek. “In producing the show, we will be working in conjunction with the writers and passed all the conceptual stages of the product through them to make sure they were going in the right direction.”

The CD-ROM retrospective uses extensive video, stills, and audio from the show, says Curran, says, including full sketches or best-of bits from them. “That’s why we had to go to two discs—we wanted to pack all this great stuff in there.”

The first disc in the set features “the classic years,” Curran says, with cast members Chevy Chase, John Lithgow, and John Belushi. In the “current years” disc, viewers meet up with the likes of Edible Murphy, Billy Crystal, and Dennis Miller once again.

The interactive interface of the discs is a 3D rendering of the stage set. Viewers use icons to explore the virtual environment. “We have made it a very visual, intuitive experience,” Curran says. “We tried to keep the text to a bare minimum.”

In addition to accessing show footage, users also can peek behind the scenes by writing the first-ever sketch, or flip through a scrapbook of 20 years of cast photographs, among other elements.

The two-disc set, which likely will priced around $79—although no official price tag has been announced—will be packaged along with a companion booklet boasting photos and excerpts from a Houghton-Mifflin “Saturday Night Live” 20th anniversary present book, which also will be published in October. Curran says the two products grossly supplement each other.

GameTek, which is publicly traded on the Nasdaq exchange, distributes its own titles internationally. Accordings to Schwartz, all titles are currently available in more than 15,000 retail locations in the U.S. and Canada.

**Hudson Soft To Issue Disney’s ‘Beauty’ As Game**

Disney’s “Beauty And The Beast” makes its long-awaited videogame bow July 15 via San Francisco-based publisher Hudson Soft.

The action game, spun off from the highly successful animated film, which has since become a highly successful home video release, will be available for Nintendo’s Super NES and NES systems. The SNES version is $64.95; the NES is $44.95.

The video game boasts all the characters from the film, as well as music from the Academy Award-winning soundtrack.

Gamers assume the identity of the Beast—a prince caught in the spell of an enchantress—in his quest to reach Belle and break the spell before the last petal falls from a magic rose. In exploring 12 different levels of gameplay, gamers-as-Beasts are guided by the candle Lumiere via a game screen known as “Polish and Pulse”.

As the Beast gets closer to Lumiere, the light grows; as he moves away, the light dim, until he is down to a single candle stub, and the screen becomes dimmer.

Villains that confront the Beast on his quest through the forest and the castle range from frogs and ravens to swindlers and the evil Gaston. Among the weapons in the Beast’s repertoire is his roar, which paralyzes his foes with fear.

**Rangers’ Set To Bow On CDROM**

MARK THIS DATE: June 23. That’s when the wildly popular “Mighty Morphin Power Rangers” will make their debut as a software title. Says Eric Dacier, president of domestic home video for Paramount Home Video, which will distribute the title developed by software publisher Xiphias.

The multimedia CD-ROM, based on Saban’s top-rated children’s TV show, contains five episodes from the show. Children have a choice of viewing each of the stories in its entirety, accessing individual segments, or “slicing” five additional video segments take a socially proactive stance, with topics such as learning to work as a team and standing up for your rights. Each disc closes with a graphic tag from D.A.R.E. (Drug Abuse Resistance Education).

The dual-platform disc (compatible with both Macintosh and Windows PC systems) will retail for $39.95.

**COMPTON’S NEWMEDIA** has signed on as exclusive distributor for Graphix Zone’s interactive CD-ROM based on the artist formerly known as Prince. The title, due to ship June 7 at $59.95, can be played on Macintosh PCs, and audio CD players.

**HIT-EXPRESSIONS IS** running a numbers game. Into the market, that is. The New York-based software publisher’s latest video game, just out for Nintendo, is “Mickey’s Adventure at Land.” an interactive adventure/learning game for children ages 6-12. Price is $44.95. Also just out from HiTech is another Mickey Mouse title, “Mickey’s Ultimate Challenge,” in which a group of Mickey Mouse characters accompany children in solving a series of puzzles. Suggested retail is $65 for NES, $54 for Sega Genesis.

**SEGAS** — which earlier this year announced it would bow out of the Consumer Electronic Show, apparently hasn’t so much gone away as gone underground. Literally. The major player in the game arena is Mounting a “media booth” in the basement of the McCormick North Hall, site of the June 23-25 CES. The company plans to show a string of upcoming Genesis 2X2 add-on, as well as new software.

In other CES news, the sponsoring Electronics Industries Assn. says international attendance will be heavy—and that those attendees are coming to buy. About 2,246 international buyers say they are coming to place orders, the EIA says, attributing the increased interest in part to passage of the North American Free Trade Agreement.

**INTER-ACTIVITY:** John J. O’Strap of Activision says the company’s new business development and strategy at Philips Media, reporting to president/CEO Scott Marden.
Blockbuster’s Plans For Music Expansion... 70
Shelf Talk: Retail Ponders ‘Park’ Profit.... 72

SIVA Seminar Serves Up Boilerplate
Old Stats, Vague Promises Rule The Day

■ By Seth Goldstein and Trudi Miller Rosenblum

NEW YORK—With specifications lacking, the information highway often seems armed with boilerplate.

This at the Special Interest Video Assn.’s one-day Super Seminar, held May 24 here, Frederie De Wulf, Microsoft’s director for strategic business development, pulled out 2-year-old statistics about the CD-ROM market.

Amertech product marketing senior VP Susan Platten, filling in for corporate strategy and development executive VP Patrick Campbell, could only talk about the Baby Bells’ commitment to interactive services and the “great synergies” it and program suppliers can create in home education, entertainment, and health care.

Robert Dorf, a video retailer and managing partner of Stamford, Conn.-based 1:1 Marketing, ended his presentation with a plug and an 800 number.

He pitched his partner’s book describing a marketing paradigm for the ’90s, which says retailers must satisfy the needs of individuals.

Special interest programmers may have the answers, but that wasn’t readily apparent to several attendees. “It was a waste of time,” says one.

The SIVA forum was better off later in the day when sessions dealt with local-and-fatter issues such as infomercials and direct response.

Consultant Michael Cimino, estimated 300-400 longform infomercials and two to four times that number of shortform are produced annually.

Videos screened during the infomercials were a more dominant factor than ever. Cimino said 80% of 1995’s top 25 infomercials included videos as part of the presentation, up from 60% in the previous year.

While it costs $100,000-$150,000 to make a longform and another $50,000 to test it, “getting the money is not the hard part,” Cimino noted. “There are people throwing fistfuls of money at infomercials.” The difficulty, he continued, is finding and hitting the target audience.

Shortforms are the better length, fitting comfortably into soap operas, sports shows, and the like.

“With a longform, you’re broadcasting, not narrowcasting.” But the advantage of a longform is that you have the time to demonstrate the product, he said.

Cimino claimed his shortform for a video of N.Y. Giant linebacker Lawrence Taylor made six-fold what it cost for media time, which, he noted, is three to four times more expensive than it was five years ago.

“If you’re selling an item for $100, it better not cost more than $25 to manufacture.”

Prerecorded cassettes meet that requirement and can use the infomercials’ sales boost. “As nice as the box is,” said Cimino. “It’s only say so much. On TV, you can actually see it, you show it, you get to experience the emotion it’s on the tape. A good marketer can sell any tape.” Cimino suggested program suppliers get a partner who knows the ropes, has retail connections, and is committed to media and testing.

National Geographic skips infomercials but uses direct response because “we’re fortunate to have a great film footprint to show,” said home video director Bob Potter.

Coming Soon from WOOD KNAPP VIDEO!

Good Guys In Black Leather Jackets. John O’Donnell of Central Park Media, center, poses with other founders of Media Industry Motorcycle Enthusiasts who will ride to raise money for charities. He’s joined, from left, by Dan Hirsch of Famous Artists Agency; Masumi Homma of Venture Group International; Lewis Gersh; lawyer, and son of publicist Richard Gersh; and Jerry Ade, Famous Artists. New York-based MIMM plans to hold its first event in late summer.

Paramount Gains Cap Cities/ABC Vid Publishing

■ By Seth Goldstein

NEW YORK—WEA is losing a major video account just weeks after gaining the Major Group, which is being acquired by A/Vision (Billboard, May 23).

Capital Cities/ABC Video Publishing announced it was moving to Paramount Home Video effective July 1, leaving WEA with a revamped Live Home Video and a rapidly expanding A/Vision as its prime vendors.

Paramount gains a fledgling venture, just a year on the market, that will strengthen the studio where it has been weakest: special interest programming.

ABC Video has tapped its network parent for a soap opera cassette series and Cap Cities-owned ESPN for a line of sports and physical fitness titles. Meanwhile, ABC Videos launching its Summit movie label (originally called Sigent) that...
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B’buster Downplays Viacom In Favor Of Music Biz Plans

FORT LAUDERDALE, Fla.—Blockbuster played down the imploding Viacom merger at its annual meeting earlier this month, where the top brass outlined plans to duplicate their video success in the music industry. Business has never been better, said chairman Wayne Huizenga, who saw Blockbuster’s rise continuing unabated with or without Viacom.

In February, we weren’t sure whether or not this annual meeting was going to take place,” he commented. “We thought Viacom’s Board had total war on the Blockbuster merger would have been completed, and you’d be the shareholders of one of the leading entertainment companies in the world.”

When the merger was announced in January, Viacom shares were $91 and the Blockbuster merger was valued at $8.4 billion. That figure has fallen to $6.3 billion, as Viacom’s stock declined to $23 in the wake of a successful but costly bidding war for Paramount Communications. Viacom wanted Blockbuster’s cash flow to pay off debt incurred in the acquisition.

Several Blockbuster officials confirmed that if the merger does fall apart, the retailer would consider buying Paramount’s theme parks division and possibly Madison Square Garden from Viacom, which is shopping assets to raise cash.

“Clearly we are the resident of the domestic consumer services division, said Blockbuster would look to run Paramount Parks, but recall the Garden. “We’re not going to operate an entertainment center in the middle of New York City,” he said.

Blockbuster is expected to open 250 video and 100 music stores this year. Revenues from the video side should reach analysts’ estimates of $3 billion, up from $2.2 billion in 1993. Including music, sales will top 1993’s systemwide total of $2.9 billion.

(Continued on page 7)
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ISSUE DATE: JULY 30
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BONUS DISTRIBUTION AT VSDA.

Home Video

Retailers Ponder Profit Potential Of 'Park' Promo

MIXED REVIEWS: Taking a few days to digest MCA/Universal Home Video's "Jurassic Park" five-course meal, retailers are left trying to figure out whether they will make any profit from the titles headed for McDonald's. And distributors are trying to figure out whether they'll make any money with the razor-thin margins expected on the dino-hit.

"This is not a movie distributors are going to make a killing on," says Rich Goldman, Star Video marketing VP. "And we'll probably move 500,000 to 1 million units."

Usually conservative when it comes to return allowances and discounting, MCA will have to ease up on those restrictions to make its numbers, distributors say.

"There are a lot of variables, and MCA will have to be willing to be flexible on returns," says Goldman.

Many dealers are concerned that the bargain prices at McDonald's will make it almost impossible to sell the tapes at the normal price of $14.95 when the promotion is over.

"Once again this raises the question of what's the real price of a tape," says John Thresher, Tower Video VP of video retail.

"Obviously, McDonald's is offering a tremendous amount of media that the video industry can't compete with," one major retail executive notes. "But why not set up a program and offer us a $5.95 deal?"

The idea presents an interesting challenge to a supplier: create a national retail program based on the McDonald's model. Disney has had great success with titles available for a "limited time," so why not throw in a pricing element as well?

To properly detail the "Jurassic Park" plan, MCA flew about 100 retailers and distributors to Los Angeles for a dinner event. The studio converted a soundstage into a jungle setting that would have made Tarzan feel at home.

Earlier in the day, studio sales reps got an advance look and actually applauded when the P-O-P materials were unveiled, according to an MCA staffer. "I think they were surprised we could pull something like this off."

More lurks when MCA Motion Pictures chairman Tom Pollock visited the video division to personally congratulate them on a job well done.

Guests also got to take a look at the "Jurassic Park: Behind The Scenes" exhibit at the Universal Studios Theme Park. Tour guides demonstrated many of the computer graphic techniques used to create the dinosaurs in the movie. Retailers had their pictures taken next to one of several giant dino-models.

DALLAS, PART TWO: Dallas pulled out all the stops to impress VSDA board members who came down to visit its convention facilities (Billboard, June 4). It sounds like they did a good job.

"The response from the city was tremendous," says board member Larry DeVuono. "We've just not had a major player in Las Vegas anymore and it was nice to be appreciated."

DeVuono was "amazed" by how many things there are to see in Dallas, including Texas Stadium, Six Flags Amusement park, and Wet 'N Wild. The "West End" has jazz, blues, and country clubs, plus plenty of restaurants. History buffs can visit the Kennedy museum at the Texas Book Depository, Southfork Ranch, made famous by the TV show "Dallas," or available for parties. However, it's about 40 miles outside of town.

Fellow board member and Blockbuster Entertainment senior VP Ron Castell thinks Dallas will provide a much-needed alternative to Las Vegas. "People have complained about Vegas for years. And Dallas is a good convention town."

DeVuono says moving to Dallas may be cheaper for studios, considering it is a non-union town and has better air-freight rates.

In addition to seeing the sites, the board members kicked around the idea of selecting different sites and rotating the convention among them each year.

According to one board member, VSDA would like to pick a Western, Central, and Eastern city for the show, expected to become a May fixture.

Dallas has a good shot at being the central pick; the others are still in flux. Orlando was eliminated because VSDA considers it too expensive. The association also worries that attendees will spend all day at Walt Disney World or the Universal Studios Tour instead of attending the show.

FOR YOUR CONSIDERATION: Members of the Academy of Television Arts and Sciences can take a look at HBO's Emmy considerations at Wherehouse Entertainment. HBO has selected nine programs it considers Emmy-worthy, including video releases "And The Band Played On," "Laurel Avenue," and "State Of Emergency." Other programs include "The Larry Sanders Show," and "Dream On."

Four Wherehouse locations in Los Angeles are participating in the preview program ATAS members who present their membership cards can check out the tapes free of charge. As an added incentive, members who take advantage of the offer receive a free HBO coffee mug.

In conjunction with the video release of "And The Band Played On," Wherehouse donated $1 for each rental during its first three weeks of release to local AIDS charities.
**MUSIC**

Al Jarreau, "Tenderness," Warner Reprise Video, 60 minutes, $19.98.

Video counterpart to Jarreau's eclectic new album and his premiere longform finds the crooner in tip-top vocal form. In an interview clip shown early in the proceedings, Jarreau expresses his desire to experiment a bit and mesh jazz, rap, and R&B. Thus viewers are treated to a pastiche of melody, from the title tune to Elton John's "Your Song" to George Gershwin's "Summertime." Jarreau's live performance, recorded on a Hollywood soundstage and letterboxed here, also features an all-star band comprised of what Jarreau refers to as "sensitive musicians": Joe Sample, Marcus Miller, and David Sanborn, who guests on sentimental favorite "We Got It By.

"Guys And Dolls Off The Record," RCA Victor, BMG Video, 57 minutes, $14.98.

Frank Loesser's acclaimed musical celebrated its 24th birthday recently, and this video documents the making of the Broadway cast album from its most recent, Tony-winning incarnation shows why "Guys And Dolls" has remained a perennial favorite. Fans old and new will get a behind-the-scenes look at cast members, including Peter Gallagher as Sky Masterson and Faith Prince as Miss Adelaide, put their own imprints on the proceedings to ensure they get it just right. Of course all the hits that make the musical such a success, too: "The Oldest Established," "A Bushel And A Peck," "Guys And Dolls," "All I Need Is You," Lady," and more, although many of them are seen and heard in bits and pieces and in several takes.

The animated antics of Robocope are fast-paced and geared toward an audience that skewers slightly younger than the PG-13 crowd engrossing time with the video release of the feature film. "Crime Wave" concerns a city that ensues when a jealous high-up in the police sets out to do whatever he can to turn the heroes of the street-fighting man of steel into a Robo-Top. Yes, there's some violence here, but it is kept to the level of Saturday-morning cartoons and is presented in context. Also new in the Robocope series are "The Man In The Iron Suit" and "A Robot's Revenge." All three are available in extended and standard play versions.

"Mo The Dog In Tropical Paradise/Amos, The Story Of An Old Dog And His Court," Warner Home Video, 15 minutes, $12.98.

Fans who want to relive leading singer Bruce Dickinson's final Maiden voyage will cherish what amounts to a greatest-hits concert video, filmed earlier this year in London. The video features 17 numbers, including all of the metal mavens finest: "Bring Your Daughter...To The Slaughter," "He Quick Or Be Dead," "Fear Of The Dark," and more. As the band launches into "Fear Of The Dark" about halfway through the concert, Dickinson tells video viewers that he wished they had a big-screen television to catch all the onstage imagery. Actually, the small screen works quite nicely, as the camera crew managed to capture the intensity and vitality it in a fashion that still leaves plenty of edge. True to its metal form, the show also includes several gruesome pyrotechnic visual moments (courtesy of horror illusionist, and now there's a job title) Simon Drake. From master storyteller Shelley Duval unleashes a kernel full of canine fun, "Mo The Dog," narrated by Richard Dreyfuss, is a charming tale of a warm-hearted dog who turns a cold winter's day—and his plush gown—against a little imagination and some help from his friend. Told by Morgan Freeman as "Amos" tells the uplifting story of a tired old pooch who gets a new lease on life when he begins viewing himself as a jet-propelled cooch. Both stories are true to their book roots and are sure to spark imagination and creativity among young viewers. RCA/Universal is simultaneously releasing two other bedtime discs: "Tugford Wanted To Be Bad/Little Penguin's Tale" and "My New Neighbors/ Rotten Island.

**CHILDREN'S**

"Robocope: Crime Wave," Best Film & Video, approximately 30 minutes, $14.99.

Premiere video in Big Kids' series of live-action videos featuring real people—not actors—talking about their careers delves into a fascinating topic to children, particularly little boys: the world of building cars, construction vehicles, earth movers, and more. Filmed in Cincinnati, Orlando, Fla., and Austin, Texas, home of the video's production team. "Heavy Equipment Operator," a fact-fit, if a bit under- narrated, half-hour that offers children a glimpse of a variety of occupations that incorporate heavy machinery. In addition to the explanations offered by adults, children view a video in which have the opportunity to ask questions, and likely hit on the same gags as the video viewers at home want to know more about, too.

**SPORTS**

"Super Duper Baseball Bloopers 2," Orion Home Video/Major League Video Previews is a weekly look at new titles at self-priced prices. Send recent reviews to Catherine Aippolete, 2238 E Cathedrale Ave., NW, Washington, D.C. 20008.

"The Dog In Tropical Paradise/Amos, The Story Of An Old Dog And His Court," Warner Home Video, 15 minutes, $12.98.

**INSTRUCTIONAL**

"Let's Play Baseball," ABC Video/ESPN Home Video, 50 minutes, $11.98.

St. Louis Cardinals shortstop Ozzie Smith is the master of ceremonies in this instructional video aimed at kids with a basic knowledge of the game and a desire to conquer its finer points. The video is divided into segments such as "playing the outfield" and "running the bases," and Smith wisely suggests viewers watch the entire program at least once to review to the parts that are most pertinent to them before they try them out. Also new from ABC and ESPN are "Let's Play Tennis." This video covers the "Soccer." The "Soccer" and "Tennis" titles are particularly timely. The first coincides with the beginning of the World Cup, the second with the French Open.

Baseball Home Video, 80 minutes, $11.95.

Let's face it—part of the joy of a trip to the ballpark is the chance to see baseball's embarrassing moments on the big screen during the seventh-inning stretch. If we're really lucky, we may even witness a real live blip on the screen. This video can score a home run with those who are spare with an appetite for "unsportsmanlike conduct" among the highlights: The following:

- The (un)lucky, lovable Hulse's four consecutive fouls into the California Angels' dugout, "The Tale Of The Tarp," which occurred during a Miami downpour when the field crew couldn't get the tarp to cooperate; and
- A Hitchcock scene in which a flock of seagulls descended upon Milwaukee Brewers' County Stadium and Gus the Wisconsin dog and friends were called in to keep them at bay. Speaking of dogs,

the video spends some time behind the scenes of a Semi-Ball promo featuring players and their posse. There is strategy of the anticipated: head-on collisions, tumbles, and shallow windovers, plus a few philosophical thoughts from Bill Murray. It's a trip.

**B'EST DOWNPLAYS VIACOM MERGER**

(Continued from page 70)

Since it entered the business in late 1992, the chain has become "a dominant force in the music industry," with six chains and more than 500 stores, said president Steve Bernard. "Blockbuster Music Store intends to be the first "customer-focused music retailer" in the industry, he continued, applying the management information system in place in its video stores.

Blockbuster already tracks the rental and purchase habits of some 40 million customers who own the company's issued universal membership cards good at any location, including the Discovery Zone child recreation centers.

A next step, Bernard said, is to amass a CD and cassette data base that will allow the company "to better understand the demographics of music customers. This information about what customers are buying by age, gender, income level, and family size, will assist the record companies in discovering and promoting artists and also aid them in the distribution of product.

He predicts that "we'll know which artists to stock and how many copies to carry. Our data base capabilities will help us to maximize revenue and increase margins and give us a competitive edge over everyone else in the business. Our goal is simple. To become the No. 1 music retailer in the world.

[T]he company will invest $1 billion in the next two years. Blockbuster has 3.648 million units in the market and is expected to spend the next two years on acquisitions, and management, technology, and equipment. Blockbuster has a target market of 70 million households by 2002. In 1992, Blockbuster earned $320 million on sales of $3.648 billion, about 9% of that amount in Canada and the United States.

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Starmaker Extends Its Reach With Budget Titles, Miniseries

**BY STEVE TRAUMAN**

EATONTOWN, N.J.—From one licensed title that became the first single-unit video in low-priced sell-through, Starmaker Entertainment has grown in five years to more than 800 titles, including licenses for leading grocery and music chains, warehouse clubs, and discount giants, as well as direct marketingcatalogues.

Starmaker had sales in excess of $20 million in 1992, and with conservative increasing 30% each year, and similar growth forecast for 1994, the total should approach $25 million by year’s end. “Most important, our bottom line will also be improved,” says president Ken Palmer.

Palmer recalls the growth was a “building block” process that required a dedicated staff of about six, now grown to 20, plus sales, marketing, and supports working mainly through distributors and rackjobbers. Starmaker now reaches leading mass-market outlets across the country with extended play videos priced to sell for less than $3, including miniseries of up to six hours.

Introduced at last year’s VSDA convention in Las Vegas, a 48-unit prepack floor display features 18 titles with a suggested retail value of about $800—and a conservative 40% return on investment, according to Palmer. Featuring full-length TV miniseries such as “Rage Of Angels,” “East Of Eden,” “Blind Faith,” and “Princess Daisy,” the compact 18-by-16-by-5.5-inch four-color stand has attracted a blue-chip clientele.

Key accounts noted by Palmer include the Camelot, Muzland, and Traza World music chains; Blockbuster, direct sold; Sam’s, Price Costco, and BJ’s warehouse clubs; Kmart, Wal-Mart, Target, and Phar-Mor discount groups; and the Best Buy consumer electronics chain.

In the rapidly expanding grocery area, Starmaker is in such majors as Grand Union, Pathmark, and Walden, in the New York-New Jersey metro area; Alpha-Beta, Lucky Stores, and Vons in California; Dom- inick’s in Chicago, Albertson’s in Texas, Oklahoma, and Kroger in Houston, Memphis, and Columbus, Ohio; Piggly Wiggly in Alabama; Giant and K&K in Baltimore; and Safeway in Washington State.

Palmer credits much of the growth to executive VP Al Schiele-heim, co-founder of the company, and sales VP Ed Benson, rack sales; Jay Douglas, music chains and warehouse clubs; Jon Alipeter, grocery chains; and Steve Conen, distributors and some grocery groups.

Technicolor Video Services’ Livia, Miami, plant gets the credit for extended-play duplication. Its output has expanded to include Starmaker re-releases of $14.95 and $19.95 standard play cassettes in the slower mode at $9.95 suggested list.

Also targeted for budget extended play are $39.95, three-tape sets “Noble House” and “Peter The Great.” They will reappear on a single cassette for “extended life in the market,” Palmer notes.

His first key acquisition was an animation miniseries, “The Little Mermaid” from GG Communications, timed to ride the coattails of the Disney release. Most recently, Starmaker bought rights to all the Daniele Steel titles that first aired on NBC. Worldvision has them for the rental trade. Palmer’s first venue for the four titles are direct marketing outlets, with low-priced sell-through to follow in about two years, he says.

Other major acquisitions include about 200 titles from Prism Enter- tainment, the New World Library of close to 300 titles, and worldwide rights to the “Saturday Night Live” library from NBC and Broadway Video. Palmer recalls his first mini- series was “Zula” from Prism, “but it was the debut of the prepack display at last year’s VSDA that has helped that market really take off.”

At this year’s VSDA, the company will have four to six new “SNL” titles, in standard play at $14.95 and extended play at $9.95. There also will be some new holiday product, and several major titles are close to being signed, he says. Starmaker should have 45 new releases this year, about the same as in 1993.

“I don’t think the consolidation in distribution and retailing has really hurt us,” Palmer says, “because we have a solid impulse product at a low price. The volume of business being done by nontraditional retail ac- counts is phenomenal. In the last 18 months, our grocery business has expanded to nearly 60 major chains, and represents an increasingly larger share of our volume.

“Looking at both mail order and direct marketing, the business is just thriving. As an example, Time Life Video had a huge offer on ‘Sat- urday Night Live’ tapes on TV with results that were just extraordinary. And I feel the Daniele Steel product might make a good continuity se- ries.”

Video store titles’ traditional inability to add budget releases, Palmer observes, “They have only so many open-to-buy dollars which are gobbled up by top studio titles and sell-through monsters like ‘Mrs. Doubtfire.’ It really comes down to the fact that specialty video stores have not really been a presence at all making a statement that they are in the sell-through business.”

**Billboard**

**Top Special Interest Video Sales**

**RECREATIONAL SPORTS**

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**HEALTH AND FITNESS**

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**PICTURE THIS**

(Continued from page 67)

came to market before the May 1, 1998 cutoff date. VSDA’s Bob Finlayson at- tribute the “good faith” errors to con- fusion over whether the dates referred to rental release or sell-through re- lease, and the fact that some nomi- nees were “just a few weeks” over the line.

Billboard's annual VSDA special is the editorial centerpiece for VSDA. Providing in-depth coverage of the VSDA convention, a state-of-the-market report, and highlights on new releases and games, Billboard tells all.

Producing significant readership impact, Billboard's VSDA edition not only reaches decision makers at retail, but also the entire spectrum of industry executives worldwide, who collectively determine long term survival in your competitive marketplace.

Billboard readers are volume retail buyers. To move your videos at retail, count on the renowned sales-building power of Billboard. We'll take care of your business.

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- SOUTH: Lee Ann Photoglo (615) 321-4294

BONUS DISTRIBUTION AT VSDA.
locals includes the Hang Ups (Clean-Twin/Tone), Arcwelder (Touch And Go), Fat Tuesday (Red Decibel), Balloon Gaul (Toys/Rotten), and the punk rock Reptile (Pie). Lil' Liver, Fauna (Prospective), ZuZu's Petals (Twin/Tone), Walt Mink (Columbia), Rude and Ready (Minneapolis Capacity), and Moe (Minneapolis Condition) are some of the clubs that were a part of the scene.

In the beginning, it was all about the music. The venues were small and often cramped, but the energy was high. The musicians played with passion and dedication, and the fans showed their appreciation by cheering them on. The atmosphere was electric, and it was a time when music was king.

But as the scene grew, so did the challenges. The venues were forced to close, and the musicians had to find other ways to make a living. However, the spirit of Minneapolis punk rock continued to thrive, and the legacy of those early days lives on in the music of today.
**Pro Audio**

**Restoration Work Brings New Luster To Sony Catalog**

**BY BEN CROMER**

NEW YORK—Sony Classical takes a caretaker approach to the restoration of its vintage recordings. Owner of the legendary ChS Masterworks catalog, Sony Classical recently completed restoration of the entire Leonard Bernstein catalog and is currently working on recordings by Vladimir Horowitz and Glenn Gould.

“We like to give the same level of attention which is paid to new products because these are treasures in our catalog,” says Christian Constantinov, VP/GM for audio operations at Sony Classical Productions here. “Heretofore deserves equal attention as any contemporary great conductor—sometimes even more,” he adds.

Opened in January 1989, Sony Classical’s studios are designed for both restoration of archival material and for remixing new on-location recordings. Sony records direct to two-track using 20-bit recorders with 20-bit multitrack for back-up. This minimalistic approach, as Constantinov puts it, “eliminates unnecessary steps in the recording process to make it as transparent as possible.”

Sony claims its 20-bit technology using specially designed 16-bit PCM recorders increases dynamic range by as much as 20 dB while reducing noise and quantization distortion. Super Bit Mapping (SBM) is the process Sony employs to convert 20-bit recordings to the 16-bit standard.

Sony describes SBM as psychoacoustic, because the conversion process is redirected to frequencies beyond normal hearing. As such, the company believes that CDs derived from 20-bit master recordings sound more spacious and detailed. So deep storage facilities on each side of the Atlantic to eliminate the possibility of damage to tapes shipped overseas. “What would happen if the tape got damaged or destroyed during transportation? We prefer to do it as close as possible to the archives,” says Constantinov.

Because many of the tapes are deteriorating, Sony often has to bake a tape in a specially designed oven to make the original can be transferred to digital.

“The magnetic material doesn’t adhere anymore to the base; it’s gradually peeling,” says Constantinov. “We might have only several hours copy that tape before it goes back to the old state. Digital quality cannot improve something which has already been transferred in a poor way.”

Moreover, Constantinov warns, if restoration is postponed, more damage will occur. “This is an effort in saving a great library.” Sony attempts to locate original session tapes, a task made more difficult when three or four or eight-track session masters were mixed to two-track, equalized, and edited. Consequently, poor quality versions, some third-generation copies were used often to prepare albums.

“We try to fix things that were never possible to fix in the older tapes,” Constantinov says, citing noisy edits, dropouts, changes in ambience, and abrupt endings as typical problems.

As a result of these efforts, Constantinov sees an improvement in the current crop of CD releases. “Four or five years ago the argument was, ‘Well, this analog tape already has distortion, what’s the point? Why mix more on this analog tape which could be taken out if it is handled properly?’ Sony also consults the original session producers or hires them to supervise the restoration. “The only way to maintain good quality is to have good people who know how to use the latest technology,” says Constantinov.

He explains that Sony Classical’s digital restorations can be released in any current or future format. “We plan years in advance. It’s an investment in the future as well.”

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**‘Cubby’ Collins Sheds Light On Phil Collins’ Hi-Tech Tour Setup**

**BY MIKE LETHBY**

A Phil Collins tour is always a major event on the international touring calendar, and his latest 11-month schedule, which began in Holland in May and ends next April in Australia, is no exception.

This is a sophisticated show that artfully evokes the look and ambience of a big-budget Broadway production, and it has the designer credits to match the hype.

Cubby, who has conjured up an entertaining, multilayered set that’s enhanced by lighting designer Patrick Woodroffe’s vibrant feast of visual effects. The show is in two halves: Part one showcases the more reflective songs from Collins’ back catalog, and part two sees the band in “party mode.”

Most of the hi-tech lighting hardware, like the audio production, comes from Texas. The state-of-the-art lighting rig above Collins’ head includes both Vari-Lite luminaries and the new, acclaimed Cyberlight from Austin-based High End.

The audio side of the tour, like that for Genesis, is in the hands of those other Dallas veterans, Showco Inc. Top front-of-house sound engineer Robert “ hardware, and recording engineer Tony Nelson is the main man for Collins’ back catalog, and for the new, acclaimed Cyberlight from Austin-based High End.

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**FOR THE RECORD**

The Studio Action Chart entry for the Shenandoah track “If You Could Dance (I Can Too)” should have contained the following information: recording, mixing and engineering—Mike Bradley and Mark Capps; multi-track/two-track recorders—Sony 3344/44 Studer A80; monitors—Westlake HSM/15/Ya- ma ha NS10.

(Continued on next page)
TANY BROWN'S COUNTRY CONCEPT

Brown, "set Steve's career in the right direction." Brown signed Vince Gill, Deborah Allen, and Alabama to RCA before leaving in 1984 to work at MCA with the label's then-president Jimmy Bowen. Although Bowen gave Brown free rein to produce nonmainstream artists like Griffith, Lovett, and Earle, the two men's production methods were not at all similar.

"Brown's grasp with me was that I wouldn't learn how to run the board, but I'm not a hands-on guy," says Brown. "For me, producing is a feel thing, and it's contributing to what's happening there and making sure it's not a producer's forum like pop music. Country is an artist's forum."

For Brown, a typical tracking session involves a lot more listening than talking, and when he does hit the talk-back button, it's usually to gently nudge the players in a particular direction. That way, he feels, the final product bears more of the artist's stamp than his own. He applies that same reasoning when choosing an engineer. "I hesitate to bring in a ringer from L.A. or New York when I cast my engineer on a project," he says. "In country, I don't want a star engineer. I want the star to be the star and the rest of us to be a nice support group."

Judging from his track record, the formula seems to be working, and by giving greater weight to his artists' instincts, Brown's projects avoid some of the unevenness that creeps into the work of many Nashville producers. The pop-country blend Brown has forged with Reba McEntire is a world away from the unique mix of country and gospel heard on Wynonna's records.

"The puppet syndrome went on for so long in Nashville, and it still exists," he says, "I never want to do that. The artist works with very involved."

Though he admits he's uneasy with country radio's narrow strictures, Brown thrives on the challenge of getting his artists on the air. "Radio is frustrating to me only because I want to think there's nothing you can do, but there are limits in all forms of music," he says, "I accept the perimeters of country radio to the point that perimeters can always be pushed. You can't demand it, have to gradually become an influence. If there are no limitations then we don't have a genre anymore."

Brown recently took a break from his regular multiplex chores to produce newcomer Todd Snider's debut record for MCA. And sure enough, it was the young rockster's love of those Steve Earle and Lyle Lovett records that made him adamant about getting Brown as his producer. "Those records sure did shape what people thought about me," Brown says. "I got known as this visionary, gambler kind of guy, but that wasn't at all. It was just me going, 'Man, this guy's good!'"

PHIL COLLINS' HI-TECH TOUR SETUP

(Continued from preceding page)

says, "to make them really big and wide, I'm trying to paint a three-dimensional picture... it's fun!" He adds, "Phil pretty much leaves the mix up to me but he does have some great ideas, with his experience in recording studios and producing. Because of our working ethos before, I pretty much know exactly what he expected of his show and me. I produce the live sound as best as I can and anything he might not like he'll catch in a rehearsal tape and tell me. It's a joint effort—for anything that I may have done experimentally, he always comes back to you."

On the hardware front, Cubby says, "We're using XL-5s, one of them with moving faders. The beginnings of all the songs were preset during production rehearsals, so at the end of one song I just select 'go-to' and the desk is instantly set up for the basic channel fader mix for the beginning of the next song."

New York's Mercury Sound supplied the Outboard-fitted XL-5 in which eight stereo and 32 mono input faders are automated. This setup was used by engineer Lars Brogard on a recent Rod Stewart tour.

Cubby says he's interested in exploring the use of more automation live. It's a trend that only slowly has been taken up by the industry, cautious of entrusting unrepeatable live work to computers. "It's worked out very hardy," says Cubby, "I'd like to try more, now that the technology is more reliable."

The Nite Train Tour, Cubby's tour opening in Austin, Texas on May 24; other key dates include Miami (May 30), Atlanta (June 4 and 5), Boston (June 9 and 10), Toronto (May 15 and 17), New York (June 6 and 7), and Las Vegas (July 30), West Coast dates follow in August.

MORE ALBUMS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES PUT TOGETHER

AMP EX A MASTER OF ENGINEERING

Jayhawks’ Habitat. Members of American Recordings act the Jayhawks were recently at Ocean Way Recording in Hollywood with producer George Drakoulias working on the still-untilled follow-up to their acclaimed 1992 release, "Hollywood Town Hall." Brown, from left, are Jayhawks member Mark Olson; Drakoulias; Jayhawks Marc Perlman and Gary Louris; and engineer Cliff Norrell.
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Manager of National Field Marketing

Responsibilities of this position will include providing direction and hands-on assistance to our regional marketing staff in the development and implementation of local and national marketing co-op advertising and sales promotions programs. The individual we seek must be a results-oriented leader with 5+ years experience in local store marketing, along with exceptional verbal and written communication skills. Significant experience in music retailing is preferred.

Manager of National Sales Promotion

In this position, you will be responsible for the creation and implementation of national promotion programs designed to support major sales campaigns, special events, and cross-marketing ventures. Additionally, you will develop sales programs, concepts, sponsorships and promotional partners in association with our advertising agencies. A minimum of 5+ years experience in agency sales promotion experience in the entertainment industry is desired.

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BIRTHS
Boy, Addison McDonald, to Margaret and Neil Pond, March 20 in Des Moines, Iowa. He is an entertainment editor for Country Music magazine.

Girl, Claire Mairaud, to Michael Hill and Susan Murcko, May 5 in New York. He is an associate director of East Coast A&R for Warner Bros. Records. She is featured editor at Details.

Boy, Connor Dean, to Jeff and Jami Black, May 7 in Los Angeles. He is a graphic arts director for Sony Music, West Coast.

Boy, Tyler Walter, to Fred and Ellie Levin, May 27 in New York. He is a partner at PADDEL NADOL, a business and management firm for entertainers. She is an independent licensing consultant for various entertainment entities.

MARRIAGES
Thomas Ryan to Donna Cournoyer, April 10 in Amityville, N.Y. He is a singer/songwriter. She is traffic manager at Bob Ludwig’s Gateway Mastering studio in Portland, Maine.

Daniel Ho to Teresa Wong, May 26 in Westwood, Calif. He is a leader/composer/keyboardeist of the contemporary jazz group Kauai, which recently released its fourth album, “Midnight On The Boulevard,” on BrainChild Records.

DEATHS
Eric Gale, 53, of unknown cause, May 25 in Baja California, Mexico. Gale was a guitarist, composer, arranger, and studio musician. In the 70s, he worked as a guitarist with Maxine Brown, King Curtis, Little Anthony and the Imperials, and other R&B artists. In 1976, he joined the group STUFF, whose other members were Cornell Dupree, Gordon Edwards, Steve Gadd, Chris Parker, and Richard Tee. The group appeared on “Saturday Night Live” and in the film “One Trick Pony,” and toured with Paul Simon. In addition to his own recordings, Gale performed on records by Aretha Franklin, Al, & Simpson, Marvin Gaye, Roberta Flack, Frank Sinatra, Quincy Jones, Bob James, and Ron Carter. More recently, he was a regular band member on the TV shows of Pat Sajak, Carol Burnett, and Chevy Chase. He is survived by his wife, Susan, and his mother, two brothers, four daughters, and a granddaughter.

Sonny Sharrard, 55, of a heart attack, May 26 in Ossining, N.Y. Sharrard was the leading proponent of an art-based guitar improvisation style that combined jazz, African, and world music with unaltered spiritualism. Long known as a leader among free-jazz players, he was preparing to record for RCA on a project targeted to the rock audience, many members of which saw him as a founding figure in the development of avant-garde guitar.

Sharrard got his start in the mid-’70s, when he joined forces with the likes of Byrd Lancaster and Pharoah Sanders. Though later that decade he played intermittently in the groups of flutist Hermeto Pascoal, he established his own credentials as a free-thinking instrumentalist through associations with Don Cherry, Wayne Shorter, and Milford Graves. His style was greatly influenced by the saxophone playing of his heroes—John Coltrane, Ornette Coleman, and Albert Ayler among them. In recent years, he became a prominent fixture on the small but influential circuit of guitarists who favored an energetic, raw, to-the-bone attack. Sharrard’s tone clusters, achieved with little regard for conventional jazz-guitar technique, possessed an ethereal, hallowed quality, at once wide and intimate. He was given to high-speed expression, with a roots sensibility that freely plumbed the blues. During the ’80s, his recorded output increased considerably, due in large part to his union with producer Bill Laswell. Titles include “Ask The Ages” on Ascom, “Highlife” and “Scene The Rainbows” on Enemy, and “Exit,” a group effort featuring long-time mates Laswell, Peter Brotzmann, and Ronald Shannon Jackson, also on Enemy. Sharrard is survived by his wife, Nettie, his daughter, Jasmyne, and his mother, Arruth Arts.

Red Rodney, 66, of lung cancer, May 27 in Boynton Beach, Fla. Red Rodney was a jazz trumpeter and group leader. (See story, page 10.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR
A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036.

JUNE
June 7, 14th Songwriter Showcase, presented by the Songwriters’ Hall of Fame and the National Academy Of Popular Music, Tramps, New York. Bob Linn, 212-319-1444.


June 8, ASCAP R&B Music Celebration, the Palace, Los Angeles. 213-883-1000.

June 8-11, PROMAX International Seminar, New Orleans Convention Center, New Orleans. 213-465-3771.

June 8-12, BRE Conference, Sheraton Hotel, Universal City, Calif. Barbara Clevland, 213-465-3771.


JULY
July 24-27, VSDA Convention, Hilton Convention Center, Las Vegas. 888-385-1500.

GOOD WORKS
Making Movie Music: Eight film composers and directors will discuss their collaborations and individual contributions to a moving picture and its musical score Monday (6) at the Beverly Hilton Hotel as a fund-raising event for the American Foundation for AIDS Research. The composers are Danny Elfman, Dave Grusin, Michael Kamens, David Newman, and Alan Silvestri. The directors are Danny DeVito, Sydney Pollack, and Bob Zemeckis. The discussions begin at 8 p.m., with a 6 p.m. reception and a dinner starting at 7 p.m. For more info, call Sharrard Davis at 818-888-1514 or Carolyn Hicks at 213-381-9689.

Battling AIDS: LifeBeat, the music industry’s AIDS battlefront, will kick off a week’s worthwhile of benefit concerts—“A 25-Year Fight for Civil Rights, A 13-Year Crusade Against AIDS.” The initial event is “A Benefit for AIDS,” beginning June 22 and coinciding with the Gay Games and Stone wall 25th activities in New York. The Stonewall, a popular Greenwich Village bar, was the site of the 1969 riots involving gays and police. For more info, call Joly Miller or Susan Burkat at 212-532-4099.
Two Country Kings Call Wichita Home

Stations Continue 8-Year Battle For No. 1

BY ERIC BOEHLERT

NEW YORK—How could two country PIDs who battle each other in the confines of No. 88 market, each routinely knocking the other off the top ratings spots, insist they do not program against one another?

The answer is that in Wichita, Kan., country kings KFDI-FM and KZSN are so different (not to mention powerful) that the PIDs don't bother monitoring each other's every move. And for the last eight years, in one of the more unusual head-to-head radio battles, both stations have been equally rewarded by Wichita listeners.

“Record company people tell me all the time that this market is so unusual, and that they've never seen two country stations do so well and be so vastly different,” says KZSN PD Pat Moyer.

KFDI-AM signed on the air with its country sounds 30 years ago this summer. Ten years later, KFDI-FM was acquired by ARS and by the 90s, the FM country had replaced its sister country AM as the dominant player in town. Together, the two routinely garnered 12-plus ratings in the 20 range.

In 1986, KSKU's owners flipped the top 40 station in country as KZSN. They were hardly the first to take on the mighty KFDI. According to KFDI-FM PD John Speer, a Wichita native, three out of four Wichita stations have tried country at one time or another. But he admits none have been as successful as KZSN.

KZSN's timing could not have been better in terms of riding country's wave of success. (Handy Travis' debut album, "Storms Of Life", cracked the Billboard charts five months after KZSN signed on.) In its first Arbitron book, the station grabbed a solid share and has expanded it over the years into double digits. (In the winter '94 Arbitron book, KFDI-FM climbed 11.8-12.0, while KZSN took a hit 11.1-11.5.

Since 1990, KZSN and KFDI-FM (along with top 40 KKKR, which bettered both country outlets with a 12.3 share in the last book) have duked for the top spot. That's unusual because often, when a newcomer takes on an established player, the rookie either dethrones the champ or eventually falls by the wayside. In Wichita, the newcomers are an FM grand-daddy who's gone toe-to-toe and neither has been able to deliver any sort of knockout punch.

Another thing that makes Wichita unique is that the two stations are so different or, more precisely, that KFDI-FM is so different. At a time when many country stations follow each other's lead and wind up sounding identical, KFDI-FM, says PD Speer, has not changed its approach in 20 years. For instance, instead of disc jockeys the station employs on-air "ranch hands" (the station itself is known as the Radio Ranch); the newsmens are delivered by the Pony Express, and Nashville Bluegrass Band and Hank Williams Sr. records get spun from time to time right alongside cuts by Garth Brooks and Reba McEntire.

Much of the on-air staff has been with KFDI-FM since day one. (The station's last full-time opening came in 1986. Station co-owner/CEO Mike Otstann has held morning man duties for decades.) Speer, who's been PD for 19 years, boasts that the station's news department dwarfs that of the "so-called news/talk station in town." Not surprisingly, with that strong sense of community and tradition ("Country's not our format, it's our lifestyle," says Speer), the station enjoys an intensely loyal following.

"Those listeners have been there 30 years; they're not going anywhere," admits KZSN PD Pat Moyer. So instead of battling the Goliath head-on, KZSN opted for what Moyer calls a "music-intensive country station. We recognize people coming to us are not all farmers and ranchers," he says. "We try to focus on that.

While KFDI dominates among older listeners, KZSN has made inroads with 18- to 45-year-olds. Consequently, Moyer says, "we keep tabs on local album rock, AC, and even top 40 stations. Speer concedes KFDI-FM has very funny LPs that win '25. (KFDI-AM has even fewer; the station skews older than the FM with its classic country format.) But he's not con..."

(Continued on page 85)

Dr. Elmo Injects Humor Into Radio

BY BRETT ATWOOD

LOS ANGELES—When morning radio needs a good doctor, they call on novelty song performer Elmo Shropshire, better known as Dr. Elmo.

As creator of the classic counter-culture Christmas hit, "Grandma Got Run Over By A Reindeer," Dr. Elmo is a well-seasoned favorite of morning radio.

With the May release of "Twisted Tunes," a novelty album of songs about everything except Grandma, Dr. Elmo hopes to be in demand year-round. Comedy CDs on the market include "Betty Ford Clinic" and "Lose That Lard."

"The morning shows have been good to me," says Dr. Elmo. "I guess they like light-hearted and funny stuff. The hard thing is when they don't listen to the newer material—but I'll take what I can get. I'd rather be famous for something than nothing at all."

Dr. Elmo estimates that he made 100 appearances last December. "It's a sense of community and tradition ("Country's not our format, it's our lifestyle," says Speer), the station enjoys an intensely loyal following.

"Those listeners have been there 30 years; they're not going anywhere," admits KZSN PD Pat Moyer. So instead of battling the Goliath head-on, KZSN opted for what Moyer calls a "music-intensive country station. We recognize people coming to us are not all farmers and ranchers," he says. "We try to focus on that.

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(Continued on page 85)

KFDI

1070 AM COUNTRY 101.3 FM

Here's a typical afternoon hour from KFDI-FM:

"Neale McCoy, "Wink"

"Johnopyle, "The Turkish towels"

"Wyatt Yookeam, "A Thousand Miles From Nowhere"

"Shaver, "Georgia On A Fast Train"

"Kathy Mattes, "Walk The Way The Wind Blows"

"Vince Gill, "Whenever You Come Around"

"Don Williams, "Some Broken Hearts Never Mend"

"Lyle Lovett, "My Texas"

"Aaron Tippin, "Whole Lotta Love On The Line"

"Jackson, "Midnight In Montgomery"

"BoyHowdy, "They Don't Make 'Em Like That Anymore"

"Asleep At The Wheel, "Red Wing"

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"Aaron Tippin, "Whole Lotta Love On The Line"

"Jackson, "Midnight In Montgomery"

"BoyHowdy, "They Don't Make 'Em Like That Anymore"

"Asleep At The Wheel, "Red Wing"

"It's The Story . . . WENZ (the End) Cleveland welcomed the "The Real Live Brady Bunch" show to town with a Jan Brady look-alike contest. Pictured, from left, are morning co-host Joe Cronauer, winner Casey Early, and morning co-host Brian Fowler.

22% of U.S. Stations Program Country

NEW YORK—Of the United States’ 11,894 radio stations, 22% program country music, according to a formal study compiled by the editors of the M Street Journal.

That format is well ahead of the rest of the pack, including second-place finisher mainstream AC, which is programmed by 11.1% of stations. That AC figure is upped considerably, however, when it is compared with soft AC’s 5.0% and hot AC’s 1.9%, giving the format a total of 15.8% of all stations.

Rounding out the top nine most-programmed formats are D/ (9%), religious (6.5%), oldies (6%), variety (5.9%), adult standards (5.6%), Spanish (6%), and top 40 (5.9%).

Finishing in 10th place is the "silicon" category since a total of 857 licensed stations (or 7.3% of all U.S. stations) are currently off the air.

The study also groups formats into seven categories. Of those, the most programmed is "popular hits," which includes all permutations of AC, as well as oldies, standards, and top 40. That category accounts for 29% of the top 45.

The second most-programmed category is Christian, under which the M Street study groups the religious, contemporary Christian, Southern gospel, black gospel, and mainstream gospel formats. That category accounts for 11.6% of all programming.

The N/T category, which includes News, sports, and all-news, comprises 9.7% of stations.

The rock category, which is made up of alternative and modern rock as well as album rock and classic rock, is programmed by 8.4% of stations.

The easy listening category, which includes that format as well as classical, jazz, and adult alternative, is programmed by 4.6% of stations.

The ethnic category, including Spanish and other ethnic stations, is programmed by 4.1% of stations.

And finally, the R&B category, including mainstream R&B, as well as R&B adult and R&B oldies, is programmed by 3.1% of stations, according to the study.

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* Credit cards are not valid without signature & expiration date
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FOR WEEK ENDED JUNE 11, 1994

Album Rock Tracks™

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<td>1 I NEED YOUR LOVE</td>
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<td>6</td>
<td>TAKE IT BACK</td>
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<td>11</td>
<td>SPONMAN</td>
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Modern Rock Tracks™

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<td>CANDIDATE</td>
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<td>3</td>
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<td>NIGHT IN MY VIEYS</td>
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<td>NO♡STAR</td>
<td>THE CROW</td>
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<td>SOUNDCARDEN</td>
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<td>7</td>
<td>THE CROW STONKIGHT</td>
<td>STONE TEMPLE PILOTS</td>
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NO 'SHAME' FOR MAVERICKS AT COUNTRY RADIO
(Continued from page 1)

lead singer and chief songwriter.

Any no-nonsense stickers is bound to feel frustrated. The problem for the Mavericks was that after one critically acclaimed but commercially dis- appointing record (1992's "From Hell To Paradise"), the band members were painfully aware of how the country game was played. They realized after the record could not pay their rent and that charting with a single was crucial, not only to the band's future, but also to its very survival. (The band's first headlining tour had just delivered the second of its two-record deal with MCA.)

Label executives, too, were despondent over the band's dilemma. "It's important to me to take one of these left-of-center acts and have them accepted by the mainstream," said Nashville label president Tony Brown. By signing Nanci Griffith, Lyle Lovett, and Steve Earle during the 80s, Brown's Braggalot Records, with "left-of-center" country acts, only to watch them walk away from Nashville after being met with re- sistance or indifference at radio. The recent "alternative" Brown singers, Marty Brown and Kelly Willis also have had very little luck in Nashville. Now Tony Brown was watching the Mavericks, whom he signed during a sound check in 1991, fight the same losing battle. "I've got to pull one of these off," he remembers telling himself.

By early January, "What A Crying Shame" appeared spent. During the first week of the month, eight stations added the single, but four dropped it, including influential KASE Austin, Texas. Then, slowly, the tide began to turn. Over a period of more than 20 weeks (longer than "standards, particularly for a no- smash" culminating this spring, MCA took the Mavericks to a hip, urban four- piece that many assumed would never break into the mainstream. To No. 25 on the Billboard Hot Country Singles & Tracks chart, with almost 20,000 sales a week, the month after its release, "What A Crying Shame" is a major hit. Frankly, it's one of the finest jobs by a promotion depart- ment I've ever seen," says MCA Nashville chairman Bruce Hinton.

The move, albeit modest, rep- sented a breakthrough not only for the Mavericks, but for country radio in general. After all, the Mavericks are arguably the first "left-of-center" band since Dwight Yoakam to break down the mainstream radio barrier. Throughout the country boom of the last four years, there's been much talk about "new country." But musingly, very little of it has qualified as blue-ribbon.

What turned the Mavericks' fortunes around was, interestingly enough, strong live shows. While scores of rock bands have built decades on word-of-mouth praise and endless touring, the costly road op- tion is almost unheard of on Music Row, where radio airplay virtually dictates the winners and losers. But MCA, urged by A&R director Larry Williams and nudge from the de- vice development, Susan Levy, felt so strongly about the band's live appear- ance that he flew in programmers for small clubs gigs almost as a last-ditch effort to save the project.

That early spring '94 were scheduled at Chicago's Whiskey River, Nashville's Ace Of Clubs, and an an- nounced tour through the stations in San Francisco. The move paid off hand- some.

Seeing them live really brought it home for me," says EZ Communications' VP of regional programming, Tim Murphy, who eventually put "What A Crying Shame" into heavy rotation at KMPX Seattle. Wade Jessen, MD at WSM-FM Nashville, who considers himself "one of the most traditional-minded programmer- s in the format," caught the Mav- ericks live and soon increased spins of the single. And Larry Pareigs, OM at KXYX Seattle, says the band's show "pretty much kicked my butt." Pareigs vividly re- calls MCV's version of Kix's Kristof- forson's "For The Good Times."

"It was just him and a guitar and he transfix the room [of radio pro]." Pareigs says, "and he's the new style of singer that can be taken by this charismatic guy." Says MCVs producer Don Cook of Malo, "His potential is absolutely terrify- ing."

The trade showcase, where the band performed a nonstop hotel suite into a sweaty saloon, "was the most entertaining," says Scott Borchetta, MCA's VP of national promotion. "These PDs were really [a] band that six months earlier wasn't even an issue."

What moved PDS at the trade show, and weeks later at the Country Radio Seminar in Nashville, was a live country show unlike any other. Born of Miami South Beach bars such as the Cactus Cantina Grill and the Broward Club, we began the hit parade at 3 a.m., the Mavericks still deliver three-hour live epics from time to time.

"If we're having fun and the place is rocking, we'll keep playing," says Malo. Attending a marathon Bruce Springsteen concert during the KRT seminar, the New Jersey band's frontman and new MCA artist, the Mavericks are in a sense "at the cutting edge," says Ani- ine Orange Bowl influenced Malo's idea of what a concert should be. "When I saw Springsteen, he changed my whole life basically. He really inspired me to do [exhaustive, roller coaster shows], but with coun- try," concludes Malo. (He's the first to cover Springsteen's "All That Heaven Will Allow" on "Crying Shame").

A parade of when most of the concerts, while entertaining in their own right, are often predictable, 90- minute run-throughs featuring a hefty chunk of new material, a materi- al of left-of-center, by-the-number hits, and a Hank Williams Sr. cover, the Mav- ericks' "crying," caring, and occa- sionally stunning shows, complete with late-night covers of "Stir It Up," "Sweet Dreams," and "Return To Sender," continue to separate the band from the pack.

That programmers became fans didn't necessarily ensure airplay for the singles, though. As the MCVs points out, there are plenty of country artists PDS fall in love with but, afraid they won't fit into the station's, are hesitant to share with listeners (e.g. Shaver, Jimmie Dale Gilmore). "But a lot of [radio] guys went out on request for "Crying Shame," and they're glad they did," says Jessen. CMT and VH-1 support proved cru- cial as well. Interestingly, other cur- rently radio backer included KWNY New York and KSON San Diego, nei- (Continued on page 88)

COUNTRY KINGS
(Continued from page 82)

known. That's because KDFI's own- er, Great Empire Broadcasting, re- cently brought crosstown rock outlet KCTI into the family.

"To change our FM in order to get a younger audience, that's something we wouldn't be able to sacrifice," says Spec. "KCTI is such a crucial rock station within the [Great Empire] group, we don't feel we need to tackle the coverage our new KDFI will lose. (Ironically, it's KZNS, more than KDFI, that's now trying to lend a new local young country player, KVQK.)

However, "We're not too close KDFI- FM and KZNS do well because they "do such different things. Our only simi- larity is both of us play country music."

DR. ELMO
(Continued from page 82)

Tonight," and a host of other national shows.

He does manage to link his two pas- sions—animals and radio—as a re- curring guest on a KSFO call-in talk show hosted by Steve Orson Collins. Dr. Elmo appears several times a year on the afternoon show, offering animal advice to callers and, occasionally, plugging by reading one of his comedy tunes.

Dr. Elmo put together a half-hour radio show a hip, urban format station and had moderate success with it nationwide. "Dr. Elmo's Twist- ed Christmas Party" was syndicated to 25 stations and will be available again this year.

"Grandma's Killer Fruitcake," a new seasonal single and video, will also be serviced to radio later this year. "I hope that radio doesn't throw it out," Dr. Elmo says.

BILBOUDE JUNE 11, 1994

www.americanradiohistory.com
### Billboard Hot Adult Contemporary

**FOR WEEK ENDING JUNE 11, 1994**

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### Radio

**BP Group’s Albright: Country At Crossroads**

**Big Name Product Can Push Genre Past Plateau**

With ratings off from last year for recent country television specials, the Academy of Country Music Awards and the Garth Brooks special, some country radio managers are concerned that the format may be in the early stages of a decline. Jay Albright, GM of the Seattle-based BP Consulting Group, is not one of them.

Albright is convinced the format will continue to be healthy, although he is realistic about its potential for further growth. "There's no question that country music has plateaued," he says. "Our high-watermark occurred about a year ago, but we're still extremely strong."

Part of the format's problem, Albright believes, is that, until recently, it had gone more than a year without a new album project from many of its biggest stars. Although that gap was filled to some extent by crossovers like Faith Hill, Tracy Byrd, and Joe Diffie, Montgomery, there appears to be a growing feeling among country listeners that they can't possibly absorb too many more new names and faces.

"There's a certain amount of declining loyalty because of a sense of 'Well, that's a good album. I wait a typical week includes the next release, or four days traveling and two or three days in the office, which frequently works out to six- and seven-day work weeks."

With so many established country consultants out there, you might expect competition to be fierce among them, but Albright believes there's plenty of business to go around, and actually welcomes more consultants into the format. "Say there are 10-12 country consultants consulting a total of 400 country stations," he says. "That means there's still 1,700-1,800 country stations that aren't consulted. So, as far as I'm concerned, anyone else who thinks they can bring something to the party, come on in."

Albright's programming guidance is anything but cookie-cutter. "There is no Jay Albright format," he says. "If you listen to my stations, they range all over the board from hot, new, young country stations to full-service heritage stations."

"The importance of correspondence from BP Consulting Group, including weekly research, morning show and promotional ideas, and calendar and artist bio information, Albright says, is "A bar of paper is all about. "We provide a lot of stuff to our clients," he says, "but that's not consulting. It's marketing to keep me in their face."

### Hot Shot Debut

<table>
<thead>
<tr>
<th>S.</th>
<th>No.</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>25</td>
<td>YOU WILL BE THERE (IN THE MORNING)</td>
</tr>
<tr>
<td>2</td>
<td>30</td>
<td>STANDING RIGHT NEXT TO ME</td>
</tr>
<tr>
<td>3</td>
<td>35</td>
<td>ROCK AND ROLL DREAMS COME THROUGH</td>
</tr>
</tbody>
</table>

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**New Adult Contemporary Recurrents**

1. THE RIVER OF DREAMS | BILL JOEL |
2. I WILL CARRY ON | DIZZI GROOVE |
3. I MISS YOU | JIMMY CLIFF |
4. I DON’T WANT TO BE A LONER | JOSHUA RADIN |
5. I DON’T WANT YOU | JASON ISAACS |
6. I’LL TELL YOU A LITTLE LIE | MICHAEL BOLTON |
7. I’LL TELL YOU A LITTLE LIE | JIMMY CLIFF |
8. I’LL TELL YOU A LITTLE LIE | JASON ISAACS |
9. I’LL TELL YOU A LITTLE LIE | JIMMY CLIFF |

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WESTWOOD ONE syndicated personalities Don Geronimo and Mike O'Meara have settled the $50 million invasion of privacy suit brought against them by Louisville radio personality Gary Burns, who is also the station manager of sister WBGO 1050 AM, a news and talk station. Burns has filed a $100 million lawsuit against Westwood One, and now the two sides have settled the matter.

The settlement agreement, obtained by Variety, calls for Westwood One to pay Burns $60 million, with $50 million to be paid in cash and $10 million to be paid over a five-year period. Burns will also receive a new contract with Westwood One, effective immediately, with a term of five years.

Burns had accused Westwood One of invading his privacy and violating his rights by broadcasting his conversations without his consent. The suit was filed in 2001, and Burns had been seeking $100 million in damages.

The settlement agreement also includes provisions for the resolution of any remaining disputes between the parties, and both sides have agreed to keep the terms of the settlement confidential.

Burns has been a radio personality for over 20 years, and has been a regular on the syndicated radio show "The The Power of Positive Radio". He has also hosted his own show, "The Gary Burns Show", on WBGO 1050 AM.

Westwood One, a division of Cumulus Media, is one of the largest radio networks in the country, with over 900 stations in 45 states.

The settlement with Burns is the latest in a series of legal victories for Westwood One, which has been involved in a number of high-profile lawsuits in recent years.

In 2001, the company settled a $50 million lawsuit filed by radio personality Don Geronimo and Mike O'Meara, who accused Westwood One of invading their privacy by broadcasting their conversations without their consent.

In 2002, Westwood One settled a $100 million lawsuit filed by radio personality Gary Burns, who had accused the company of invading his privacy and violating his rights by broadcasting his conversations without his consent.

In 2003, the company settled a $25 million lawsuit filed by radio personality Joe Pyne, who had accused Westwood One of violating his rights by using his voice without his consent.

Westwood One has also been involved in a number of high-profile legal battles with other radio personalities, including Don Imus, Rush Limbaugh, and Glenn Beck.

The company has denied any wrongdoing in all of the lawsuits, and has坚称 its programming practices are legal and ethical.
ing the company last month). “Instead of letting the retreito owner in Australia push the band from there, and joining against that Oz
band prejudice, PolyGram Interna-
tional took it over for them. Over a pe-
riod of six months, the Australian com-
pany has been feeding us information
to help the band build up. And what we’ve done,

Cruel Sea Leads Oz Rock Liberation
(Continued from page 8)

Top 40 Airplay

<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL</th>
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<td>A Step Too Far</td>
<td>Island</td>
<td>Atlantic</td>
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<tr>
<td>Back To The Bush</td>
<td>MCA</td>
<td>Atlantic</td>
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<tr>
<td>The Sign</td>
<td>Capitol</td>
<td>Capitol</td>
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<tr>
<td>Taki Taki</td>
<td>A&amp;M</td>
<td>A&amp;M</td>
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<tr>
<td>No Turn Around</td>
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Top 40/Rhythm-Crossover

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<td>Moving On</td>
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<tr>
<td>Any Time, Any Place</td>
<td>Island</td>
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<td>MM MM MM M MM</td>
<td>Capitol</td>
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<td>I’ll Take You There</td>
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<td>Heart Of A Woman</td>
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<td>observeOnYourFace</td>
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EastWest Digs Into Dancehall Market
(Continued from page 8)

properly service one-stop.” Chin coun-
tered this concern, asserting that “VP’s strength lies in the Yellawoodield that could extend to one-stops. “We will make sure that the one-stops get the releases on the street date,” he adds.

The EastWest/VP vinyl alliance (Billboard, May 28) initially is limited to the two cited releases, “But if it works,” says Reid, “we’ll consider a more 12-inch product through VP.”

Banton’s ‘Killing’ Mix
Gives VP First Mega Hit

A hip-hop remix of Mabon Ban-
tont’s dancehall hit, “Killing,” by Sallam Remi for Dashi-
ki Productions is the first Billboard chart entry for independent reggae discus-
tor Record.

The remixed single, which in early May broke into the R&B Singles, Rap, and Dance/Mixx Singles charts, propelled Banton’s VP Records album, “First Position,” to No. 13 on Billboard’s reggae chart for the week ending Saturday, May 11. The remix “took the original vocal and ran it over an old Barry White rhythm, ‘Playing With My Heart,’ and we added the VP Records’ version of the hardcore dancehall cut,” says Sanguinetti.

For VP Rec-
dents, the Banton hit has opened up a lot of doors. A lot of new ac-
counts on the planet have been made, and they’ve needed three more reggae hits to come in,” says Sanguinetti, “and it’s given us many new ideas to move in different directions.”

One direction aggressively pur-
sued, says VP president Chris
Chin, is the urging “of our reggae retailers to convert to Soundtrea,
so that Billboard’s reggae chart will reflect ethnic sales.”

And for Banton, a 21-year-old "ramping member of Kingston’s DJ posse whose dancehall talent was honed with the Coco Bolo Scord system, “Soundboys Killing” (whose lyrics pay tribute to a top sound boy or record spin-
er), has gained increased exposure as well as a substantially increased currency in the dance-
hall elite.

they will start work on a fourth al-
bum, for which they have already written the new songs.

“They’ve really blurred the cat-
categories of mainstream and alter-
tane,” says Foy. “I hate the compar-
is of New York. If one song makes, but maybe the Cruel Sea have become catalysts in Australia for a new wave of music, like [Nirvana] were in America.”

With the Badloves, Chocolate Starfish, Frente, and others setting the pace, the sound could be said for Red Eye’s entire stable. The Cruel Sea, the Clouds, and the Surrealists are all touring overseas and selling records.”

If Foy is a part-time hitmaker, he says, he is a very clever one, says Dickson. “He’s taught us that you’ve only got $5,000 ($2,500 U.S.) to make a clip, it will still get made, usually by people who really care about the act. Polydor has been able to give Red Eye the resources as they’ve been able to win the new songs.

The Mavericks’ first outing, “O, What A Thrill,” appears to be another breakthrough, as the label has a bullet on the Billboard Hot Country Singles & Tracks chart.

A boost for that single will only dbe ABC television’s “Day One” feature on the Mavericks, set to run June 27. The prime time news magazine satellite qualify as a new music pipeline, but a “Day One” producer read a Sunday New York Times profile of the Mavericks, wanted to do a band’s show’s town two days later, loved what she saw, and pitched a sto-
y on the band to her bosses. “We’re going to get anywhere from seven to 15 minutes [of national air time],” says MCA’s Hinton with genuine awe. That national exposure was furthered by performances on “The Late Show With David Letterman” (June 27), and “The Today Show” (June 28), un-
usual for a non-superstar country act,

Rate label, which became known as a dancehall pioneer by licensing seminal dancehall hit “The Yellawood,” and break-
hit tracks including J.C. Lodge’s “Tearful Love” and Foxxy Brown’s “The Way.” The label has opened branches in Hollywood, Fla., and Mas-
saqua, Ontario, and further expan-
sion is planned for later this year.

The Maverick’s current single, “O, What A Thrill,” appears to be another

www.americanradiohistory.com
**CYBERSPIES TRACK BOOTLEGGERS ON INFO SUPERHIGHWAY**

(Continued from page 1)

and this isn’t your grandfather’s pay-check. Worldwide, “CD piracy, a combination of mostly bootleg and bootleggers, doubles to about 75 million units, valued at $700 million,” says Margo Langford, a legal adviser to international record group IFPI who has worked closely with the group on anti-piracy operations. “It’s exploded, and advancing technology has made it very easy to do so without much of an electronic haystack.”

Enter the GrayZone, a specialist company designed to find those needed in the music biz. Warner Bros. signed on with the Brooklyn, N.Y.-based firm several years ago, after it had noticed increasing piracy. “We had to have some form of protection,” says Biederman, senior vice-president of A&R. All five major labels now are involved. “We’re the bootboosters of the business,” says Sherman, who founded the company as a business-management concern in 1986. “What I will do is join some of the [private] computer digest for the artists that I’m working with,” she explains. “I find out what’s hot, what’s happening, who’s buying.”

Sherman says she also “netsurfs” on the Internet, on the lookout for anonymous sites and sound-wave activity that alert her to the transfer of music files. The average bootleg price for a single, she says, is $25; doubles go for $50—$100. In more than one instance, she says, she’s uncovered more than 400 different bootleggers available on a single artist.

Her first report back to Warner opened some eyes. Sherman says GrayZone “is in talks” with another major label and gets assignments from non-Warner artists interested in taking a part of the action. The label declines to identify any of the artists she is working with, citing problems that could cause her and the studio to lose money. “Plus, it’s not considered cool for them to go after bootleggers,” she adds. “But the artists do care.”

**SPIES IN CYBERSPACE**

Sherman had her eyes opened to the world of bootlegging when she sought to feed her own appetite for music rarities. “I had gone into a little independent record store in Manhattan and discovered that nothing in the store was legal—absolutely nothing,” she says, laughing. “And the aisles were packed with people, and the people’s hands were packed with money. A light went off: This was a whole other world out there at the edges of the picture.”

**WB TRIMS R&B & ROSTER, BEEFS UP A&R STAFF**

(Continued from page 10)

Medina has appointed two new senior executives: Carolyn Baker, who was promoted to executive and generated the portrait, and Kerry Gordy, a former A&R executive for Paisley Park who was appointed executive vice-president for the new A&R staff.

The promotion of Baker and the addition of Gordy will put two senior A&R executives in place, allowing more focused attention to new talent. “It frees me a lot from a lot of administrative duties and allows me to give it the most attention,” she says.

In addition to the corporate restructuring, Medina says he’s planning to hire regional A&R personnel in select markets. “It’s coming out of cities such as Atlanta, Houston, and Dallas. If you’re going to find the kinds of creative acts I want signed to this label, we’ve got to be out there more,” he says.

Medina says he wants to sign new R&B and hip-hop street talent that can do more than just perform. “We’re looking for self-contained entities that can write and produce, as well as hold a microphone,” he says.

Warner Bros. would not reveal the extent of the roster cuts. The Warner label now has 10 R&B acts and five rap acts; Reprise, which has its own marketing and promotion departments, has 10 R&B acts and two rap acts. Among the key acts on the two imprints are Tevin Campbell, Maze featuring Frankie Beverly, Earth, Wind & Fire, James Ingram, Chaka Khan, Al Jarreau, El DeBarge, and Karyn White.

By trimming the Warner/Reprise/R&B roster, Medina says the labels is changing its approach to rap and progressive R&B acts.

Medina says the biggest challenge for the restructured A&R department will be focusing on long-term objectives, and not “forcing” success. “Because of the nature of the new music we want to introduce, it’s not a case of overnight things don’t happen overnight,” he says. “The kinds of artists we’re looking for might not happen too quickly, and we have to be prepared for the product off the market. Medina says, “Our goal is to learn how to operate our black music department as a sort of indie entity.”

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**BUBBLING UNDER**

**HOT 100**

**SINGLES SPOTLIGHT...**

by Kevin McCabe

“I SWEAT” BY ALL-4-One (Blitz/Atlantic) holds at No. 1 for the fourth week, up slightly in sales, but off slightly in monitored airplay points. In total points, “I Sweat” is way ahead of the other charted singles in the top 20, and should hold its position for at least two more weeks. Janet Jackson’s “Don’t Go Breaking My Heart” is No. 1 at airplay in WQ0 (Q102) Philadelphia, KSFM (FM 102) Sacramento, Calif., and WFLZ (Power 94) Tampa, Fla. “Regulate” by Warren G. & Nate Dogg (Death Row/Interscope) is the second-biggest point gainer overall and leaps 8-4.

**THE THIRD-BIGGEST POINT gainer on the Hot 100 is “Anytime You Need A Friend” by Mariah Carey (Columbia), which is the biggest airplay gainer on the chart, but just misses winning the Greatest Airplay/Airplay by landing at No. 20. (Only singles below No. 20 are eligible for the Greatest Airplay award.) It moves 25-10 on the Hot 100 airplay chart. “Anytime” is No. 4 in airplay at WOR (KFRG) Orlando, Fla., No. 6 at WSTR (Star 94) Atlanta, and No. 7 at WOVI West Palm Beach, Fla. “Stay (I Missed You)” by Lisa Loeb & Nine Stories (RCA) is the fourth-biggest point gainer overall, leaping 29-16. It’s No. 1 in airplay at KBBE Houston, WXXL (SX 105.7) Orlando, Andando, and WPS'T Trenton, N.J.

GREATEST GAINERS: “Funkfaked” by Da Brat (So So Def/Chase) wins the Greatest Airplay/Sales and makes a big chart jump, 65-6. It was the Hot Shot Debut last week. “Funkfaked” is the biggest point-gainer among developing singles (not yet in the top 20). It’s breaking at the top 40/thirty-crosss over outlets on the monitored panel, already ranking top 10 in airplay at WHYD Detroit (No. 4) and KMEI San Francisco (No. 6). “100% Pure Love” by Crystal Waters (Mercury) wins the Greatest Gain-Airplay at No. 67, It’s No. 14 at KUTG Salt Lake City and No. 16 at WPFG Washington, D.C.

**QUICK CUTS:** Two singles debuit with a strong airplay base at modern rock stations on the monitored panel. “Closer” by Nine Inch Nails (Nothing/TV/intemperate) is the highest debut at No. 75. The commercial single contains the original album version and a dance remix titled “Closer 2 God.” It’s No. 1 in airplay at modern outlets KWOD Sacramento, Calif., (No. 2), KGSM Las Vegas (No. 4), and WDEE Long Island, N.Y. (No. 8). Veteran rock band Meat Puppets (London/PLG) makes its Hot 100 debut with “Backwater” at No. 89. It’s No. 4 in airplay at top 40/mainstream WWMW Montgomery, Ala., No. 10 at WYCR York, Pa., and No. 17 at WNWZ (Z-Rock) Fort Wayne, Ind. Several titles climbing the airplay chart do not appear on the Hot 100 because they don’t have commercial singles. “Until I Fall Away” by Gin Blossoms (A&M) jumps 49-44, with early strength at Modern Rock (No. 97) New Orleans, and KFRF Power 92 Phoenix (No. 15). “Longview” by Green Day (Reprise) moves 54-48 in airplay chart; it’s also top 10 in airplay at MTV.

**BILBOARDS JUNE 11, 1994 91**

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**THE BILLBOARD**

**FOR WEEK ENDING JUNE 11, 1994**

<table>
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<tr>
<th>ARTIST</th>
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**TOP SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS, COLLECTED, AND PROVIDED BY BILLBOARD/SPIN COMMUNICATIONS, AND SOUND ornament, INC.**

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**NUMBERS AT END OF TITLE INDICATE WEEKS IN CHART.**

**Note:** The Billboard chart is updated on a weekly basis. The numbers shown indicate the chart position for the week ending June 11, 1994.
**Reggae Players Call Caribbean TV a Growth Industry**

(Continued from page 8)

UHF and Channel 25 on cable in the New York area; its UHF broadcast coverage is a six-mile radius from the Empire State building in Manhattan. The station's listenership is estimated at 200,000 to 250,000, and has added to 25 additional counties, with the station expected to increase its number of viewers by at least 50,000.

Meanwhile, Chin is actively seeking to broaden the station's audience to one that would include both U.S. and overseas markets. He says his aim is to create a market outside of the Caribbean community and to show the general audience what the station and the music is all about.

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MISSISSIPPI LABELS TAP INTO WEALTH OF DELTA BLUES TALENT

(Continued from page 1)

Oxford, Miss., have been diligent in introducing modern Delta talent to a wider audience.

The label has issued albums by Greenville, Miss., jake rocker Roosevelt “Booba” Barnes; Helena, Ark., soul-blues stylist Lonnie Pettiford, who was California’s No. 1 R&B singer, and Robert Johnson acolyte, and electric guitarist born in Lexington, Miss. Albums by harmonica ace Willie Cobbs (who wrote that hit “I Don’t Love Me,” a number covered famously by the Allman Brothers Band) and guitarist B.B. King are expected to follow.

In August, the company will release “All Around Man,” the first full-length album by Lonnie Pettiford, a one-time hit maker whose side job was as a barber. Robert Johnson acolyte, and electric guitarist born in Lexington, Miss., Pettiford has been singing and playing blues for many years, and he is now working with a new producer, Walter “Red” Slaughter, who has helped Pettiford release his new album.

PUBLISHING LOSES PIONEER IN DAVID PLATZ

(Continued from page 10)

in 1946 was an office boy at South- ern’s radio station in Little Rock, Ar- k., and was skilled in traditional jazz, folk, or a Latin fashion like the cha-cha. Platz was geared to go with it—while simultaneously estab- lishing Johnson as the vanguard of general pop and rock music.

Essex published skiffle hits such as “So Long, I’m a Rover” (1957) and “Amy’s Gap” recorded by Lonnie Donegan as well as the major international hit recording of Sidney Bechet’s instru- mental “Petite Fleur” by Chris Bar- ton’s jazz band.

Platz also forged links with the late Dell Records, the independent label whose Record Supervision enterprise found time and recording space for the esoteric along with more obvious hits.

The Essex Music publishing roster was a pantheon of mid-century pop and rock music, with names such as the Chordeliers (their hit “Only You” was written by Platz, Joe, Who, Joe Cocker, and Bolan).

His relationship with Howard Richardson, who was the right man in the right place at the right time, formed the basis of a bitter dispute over the division of the catalog between the two erstwilt partners. The wrangle reached the U.K. High Court in 1965 for fur- ther acrimonious exchanges and an ultimate ruling that the contesting parties should “de-mERGE.” This tor- tuous process was not completed until June 1963, by which time Platz was too ill to attend the final meetings. Nevertheless, he reached a personal reconciliation with Richardson during the same year.

After the split, Platz concentrated on running Bucks Music, which had become a major collaborative publishing company, including LWT Music, specializing in TV themes and background music used by the London Weekend Television company. Platz also looked after the publishing interests of many other composers, such as Laurie Johnson, Nigel Hess, and Rachel Portman. The company “Blue Moon”-ish in that it contained his share of the Essex copyrights.

Platz is survived by his sister, Gina, and by his two children, Paul, and Rachel, as well as four grandchildren. Simon Platz continues to run Bucks Music.

MOJASS ARTIST NORMAN BROWN’S “STORM” ALBUM BLOWS ONTO CHARTS

(Continued from page 1)

No. 22 on the R&B chart this week; “Just Between Us” peaked at No. 51.

“After The Storm” also is Brown’s first showing on The Billboard 200, where the album moves from No. 13 to No. 6 for the week.

SOUNDSCAN reports sales of 15,000 for “After The Storm” and 50,000 for “Just Between Us.”

Bruce Walker, senior director of MoJazz, says the album’s out-of-the-box pace is due to its accessibility to R&B music fans.

Walker cites the promotion staff—senior VP of R&B promotion James Cochran; co-national director of R&B marketing Carole Black; director of disc jockey and NAM promoter Doc Roe—“as a key factor.

The label also has a five-week telemarketing campaign to alert radio to the first single, a guitar rendition of Janet Jackson’s “That’s The Way Love Goes.” The single was serviced April 19 to Brown’s core, adult alternative and jazz audiences and to R&B and top 40 (Billboard, March 20).

“No one has heard him in so long people and we found that they would really like to hear the songs and all the material,” he says. “The R&B community liked him as much as jazz enthusiasts.”

In addition to Jackson’s hit, Brown covers Luther Vandross’ “Any Love” and the Isley Brothers’ “For The Love Of You” in an effort to further build the R&B market. The remaining tracks are original compositions written by Brown, who also handles lead vocals on “It’s Too Late To Stop Now.”

MORE CAPABILITIES

Brown says “After The Storm” is due in part to the move to Hollywood. The album was re- recorded in 1979, 1980, and then again in 1982, says Brown. “I wanted to show different sides to what I do. I feel like there’s a little on this album for everyone.”

MOJASS ARTIST NORMAN BROWN’S “STORM” ALBUM BLOWS ONTO CHARTS

Violet Brown, urban music new re- release buyer for the 346-store Tor- rance, Calif.-based Wherehouse En- terprises, says the album “definitely something people want,” she says. “Sales have been picking up more and there’s more of a demand for this album, probably because of the single that’s out now.”

According to Broadcast Data Sys- tems, there were 174 detections on 31 R&B stations of “That’s The Way Love Goes” for the week ending May 20.

“The song’s been doing great in midlands, [on our] Quiet Storm [show], and overnight,” says Toni St. John, program director of WOSH-FM. “We did an outstanding job on it. I think he’s one of the most underrated in- strumentalists and I’m looking for more release from Brown.”

The videoclip for “That’s The Way Love Goes” has been on VH-1’s “Sunday Brunch” show for a month. BET also added the clip a month ago as air- ing on that station’s “The Heart & Soul Of R&B” program.

Walker says the label is working on a promotion with BET in which an “I Lived A Lie” video will be given away. The promotion also is being planned with retailers in eight markets.

ROAD PLANS

The Kansas City, Mo., native has been on the road since May and is planned dates scheduled through September, including a Monday (5) performance at the Capital Jazz Festival and a June 5 performance at a sponsored Melon Jazz Festival in Philadelphia. Platz announced Jan. 20-21 at the opening of the House Of Blues in New Orleans.

Walker says the label is editing a live recording and he hopes that this will feature all the label’s artists. The roster includes Terrie Stil, Eric Reed, Foley, J. Spencer, Wayne Johnson, and Platz’s latest signings, Frank McComb.

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Gold album first-timers included modern rock eccentric Beck (DGC), country vocalist Faith Hill (Warner Bros.), world music unit Deep Forest (Epic), and R&B act All-4-One (Atlantic).

The artist formerly known as Prince tallied his 12th gold single in May with "The Most Beautiful Girl In The World" (NPG/Beellmark). This latest award pulled the symbolic singer into a tie with Elton John and Michael Jackson for second place among male singers with the most gold singles. Elvis Presley still has a solid lock in the category with 50 gold discs.

Rap group Outkast (LaFace/Arista) was the month's lone first-time gold singles act. A complete list of May RIAA certifications follows.

MULTIPLATINUM ALBUMS
Tom Braxton, "Tomi Braxton," Arista, 4 million.
Snoop Doggy Dogg, "Doggystyle," Death Row/Interscope, 4 million.
Ace Of Base, "The Sign," Arista, 3 million.

PLATINUM ALBUMS
Various Artists, "Rhythm, Country & Blues," MCA.
Yanni, "Live At The Acropolis," Private Music, his second.
Yanni, "In My Time," Private Music, his third.
Yanni, "Dare To Dream," Private Music, his fourth.
Melissa Etheridge, "Melissa Etheridge," island, her first.

GOLD ALBUMS
Various Artists, "Rhythm, Country & Blues," MCA.
Frank Sinatra, "The Sinatra Christmas Album," Capitol, his fourth.
Bonnie Raitt, "Longing In These Hearts," Capitol, her third.
Benedictine Monks Of Santo Domingo De Silos, "Chant," Angel, its first.

MULTIPLATINUM SHORT-FORM ALBUM
U2, "Wide Awake In America," Island, 1 million.

BETWEEN THE SHEETS
Throughout much of the '90s, between radio hits and the release of his multi-platinum albums, Yanni's music has been an integral part of the soundtrack of the world. From the grandeur of "In Celebration" to the tender, sweeping "Chant," his compositions have gained recognition as some of the most significant contributions to the world of popular music. Yanni's music is a testament to the power of music to transcend cultural and linguistic barriers, making it a true global phenomenon. Whether he is performing live or through releases, Yanni's music continues to touch the hearts of millions worldwide, making him a true icon of the modern music era.
TRIBUTE ALBUMS BECOMING BIG BUSINESS, BIG HASSLES

(Continued from page 8)

have consistently refused to comment on the forthcoming Led Zeppelin tribute. A source says the album, due out early next year, is "a real jewel" and could be a "massive success." The album, featuring two versions of Black Sabbath songs, is set for release in early 1995.

Other tributes include a Bob Dylan tribute album, "Bob Dylan: The Basement Tapes," released last fall, and a Rolling Stones tribute album, "The Rolling Stones: The Best of the Best," released earlier this year.

Many of these tributes have been controversial, with some fans and artists expressing concern about the appropriateness of such projects. However, others have welcomed the tributes as a way to celebrate the music of these legendary artists.

SING LANGUAGE: The soundtrack from "The Crow" experiences a small drop in sales from last week's tally, with Swedish rockie Ace Of Base seen a double-digit percentage decline, dropping from No. 1 to No. 3. The album, which features the hit single "The Boy With No Name," has sold over 1 million copies worldwide.

CRUNCHING THE NUMBERS: Unit sales of "The Sign" grow by 13% over last week, placing the tally at roughly 125,000, a sum that is 17% greater than the total that placed Ace at No. 1 in the April 2 issue. It appears that Arista's publicity machine has cranked up the pop act's visibility a notch, and that effort is paying off some dividends. "The Crow" continues to ride its wave with shipments of 750,000 units.

ELSEWHERE IN THE Top 10, a large gain at Target Stores makes the Benedictine Monks Of Santo Domingo De Silos that department store chain's No. 1 music seller, which helps the "Chant" album regain its bullet at No. 4 on The Billboard 200 with approximately 114,000 units. Jimmy Buffett's "Santo & Johnny" is up a couple notches in its charting, with 52,000 units sold.

UPWARD SPIRAL: In each of the five weeks that we have published Market Watch (see Weekly Sales Report, page 8), we've been hard at work examining the Billboard Hot 100 chart. Last week's Billboard chart featured a number of former hits making a comeback, including "Stayin' Alive," "Can't Stop The Music," and "The Love Of My Life." The chart also featured a number of new hits, including "The Power Of Love," by New Edition, and "The Power Of Love," by Michael Jackson.

AT THE MOVIES: "The Silence" is the story of a group of teenagers who are abducted by aliens and held captive for several days. The film, directed by Rob Reiner, stars John Cusack, Forest Whitaker, and Sigourney Weaver.

PUMPKIN 특: The charts will heat up in the next couple of weeks, thanks to an infusion of new blood. Next week's list will see entries by the Beastie Boys, who have a shot at chart-topping debut, and the soundtrack from "The King of Queens," which includes songs co-written by Elton John and Tim Rice. The issue after that promises big debuts by Stone Temple Pilots, Warren G, Vince Gill, and Tracy Lawrence. Fasten your seatbelts!
ASCAP APPOINTS CEO
ASCAP has named Daniel E. Gold, who has served as senior VP of operations at Century Cable Corp., to a newly created position of CEO, reporting directly to current president Marilyn Bergman, who will shortly take the title of chairman of the board. Gold, who has a law degree from Harvard Law School, will assume the post fully this month. Growth in membership and search process that began in September 1993. He also worked as a legislative assistant to Richard Neuberger, the former senator from Oregon.

VIACOM TO SELL FAMOUS MUSIC
Buyers with investment clout in the $150 million-$200 million range are waiting for a prospectus from Viacom outlining the assets of Famous Music, the 65-year-old music publishing firm established by Paramount Pictures. Viacom hopes to raise the cash to help pay off debt from its hard-fought battle to acquire Paramount Communications earlier this year. At press time, a prospectus had not been issued. The price of the company could be tempered by the number of its substantial copyrights that have limited life spans due to their age. The company has been undergoing a restructuring during the last two years under veteran publishing exec Irwin Robinson, who headed Chappell Music and EMI Music Publishing after the sale of the former and the restructuring of the latter when it acquired the SBK/CBS Catalogue firms. Robinson's contract is believed to run another year.

GERMAN DISC UNITS FLAT
German record sales grew by 1.9% in units in the first quarter, according to industry federation the Bundesverband der deutschen Plattenindustrie. Sales units were down 1.6% to 47.8 million, although CD sales grew by 5.1% to 37.3 million, with growth mainly in mid-price product. Growth of CD singles fueled a 21.8% increase in the total single market to 10.6 million. No value was given, but it is understood to have mirrored unit growth.

SAM GOODY STORES IN JAPAN
Musicland Group's Sam Goody concept will soon have outlets in Japan via a franchise agreement with the Japan Record Sales Network Co., a consortium formed by 12 Japanese record companies including Sony Music Entertainment Japan, Warner Music Japan, Polydor, Toshiba/EMI, and Victor International. The network distributes music and video product in Japan. The franchise agreement calls for three stores to be opened within a year, and more than 100 within five years. The Handelman Group and VideoVisa have formed a joint venture company that will provide rack and distribution services in Mexico. In addition, the joint venture company, which will require funding of about $20 million during the next five years, will set up a music and video label to license and/or buy music and video rights, as well as exploit the catalogs already owned by the two companies.

WARNER GERMANY'S MAADLI LABEL
Warner Music Germany will be the largest major company to open a dance imprint. Provisionally named Maadli!, the label's first release is due at the end of this month in Hamburg and will work with Frankfurt-based producers. In another Warner development, the Finnish company acquired seven months ago, Fazer Musiki, is to report to Warner Music Finland under managing director Hans Englund. The existing Warner Music Finland company, founded in 1984, will be renamed WEA Finland, and both WEAt and Fazer will work as separate subsidiaries of the umbrella company.

JUDGE DELAYS ASCAP HEARING
Plaintiffs representing the estates of top ASCAP songwriters won a 21-day delay for a scheduled May 31 hearing in New York federal court concerning major changes in the society's royalty payment system (Billboard, June 4). Judge William C. Connor, who had been asked for a 60-day extension, also ordered ASCAP to turn over certain documents related to the changes requested by the plaintiffs. In an affidavit and memorandum from ASCAP staffers, the society told Judge Connor that the plaintiffs had sufficient time to absorb the changes as outlined to ASCAP members.

Album Chart Bears Fruit For Buffett

YOU CAN ALMOST FEEL THE KEY West breezes waft over you as you peruse The Billboard 200, where Jimmy Buffett makes a splash at No. 5 with his latest, "Fruitcakes." That shouldn't be a surprise, especially if you noticed a few weeks back that his boxed set, "Boats Beaches Bars & Ballads," is at No. 3 best-selling album since SoundScan started keeping score in 1991.

"Fruitcakes" is Buffett's highest-charting album in a career that spans 20 years, three months, and one week, dating back to "Living And Dying In 3/4 Time," a Dunhill release that peaked at No. 176. It's also only his second top 10 album ever, following "Son Of A Son Of A Sailor," a No. 10 album from 1978.

Although Buffett has appeared on three different labels, it should be noted that he really hasn't moved around much in 20 years. Dunhill was absorbed into parent company ABC, which later was sold to MCA, Buffett's current home.

HEAR HIM ROAR: "The Lion King" has brought Elton John back to the upper reaches of the Hot 100 after two disappointing singles from his "Duets" disc. "Can You Feel The Love Tonight," co-written with Tim Rice ("The Best Thing That Never Happened," is at seven places to No. 21. As Steve Hocker of Phoenix points out, this is the 23rd consecutive year that John has had a top 40 hit, the longest ever by any artist in the rock era. John surpassed Elvis Presley's 22-year top 40 streak in 1992.

FOREVER CAME TODAY: Richard Marx can't be very happy with Madonna, as she ends his 11-week reign over the Hot Adult Contemporary chart. "Now And Forever" is now tied with "Love Is Blue" by Paul Mauriat as the second longest running No. 1 hit in the history of the AC chart. The current No. 1 is the fourth AC chart-topper. On the Hot 100, "I'll Remember" holds at No. 2 for the third week in a row. Chris Brown's "Goody Goody" has moved from No. 26 to No. 10, the most collected by any solo female artist in the rock era. Bigham adds that this is Madonna's 80th top 40 hit. Only three female artists in the rock era have collected more: Dionne Warwick (31), Connie Francis (35), and Aretha Franklin (41).

THE LONG OF IT: What were the chances of Meat Loaf calling his latest single simply "Objects"? Not great. Holding at No. 38 for the third week in a row, "Objects In The Rear View Mirror May Appear Closer Than They Are" is the longest title of a top 40 song since 1984, when Joe Jackson peaked at No. 15 with "You Can't Get What You Want (Till You Know What You Want)," according to William Simpson of Los Angeles. Simpson adds that Meat Loaf has the longest nonparenthetical title since the Bellamy Brothers went to No. 39 in 1970 with "If I Said You Have A Beautiful Body Would You Hold It Against Me." And Larry Cochen of Trumbull, Conn., points out that Meat Loaf's 12-word title is two words shorter than the top 40 single with the most words in its title: Ray Stevens' 1961 opus, "Jeremiah The Bullfrog's Poly Unsaturred Quick Dissolving Fast Acting Pleasant Tasting Green And Purple Pills." Guess those were the days before they decided polysaturated was one word.

by Fred Bronson

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