Virgin Bringing J.J. Cale ‘Closer’ To Mainstream

BY JIM BESSMAN

NEW YORK—For a guy who thought he’d be selling shoes at this stage of his career, J.J. Cale instead has an 11th album for a new label, which hopes to bring the veteran American musician the recognition at home that he enjoys in Europe.

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

“We’re using U.K. press to get a lot of buzz in the U.S.,” says (Continued on page 98)

Copyrights ‘Scorch’ Jamaican Artists

BY DON JEFFREY

NEW YORK—An old Cooxone Records 45 of “One Love” lists the band as the Wailers. But in the space between the song title and the name of the group, where you would expect to see the names of songwriters Bob Marley and Bunny Wailer, all that’s written is the word “Scorch” in parentheses.

In fact, to many in the music business, Scorcher is the writer of compositions like “One Love” and “Smile” (Continued on page 98)

New Acts Help Modern Rock Avoid Teenage Identity Crisis

BY CRAIG ROSEN

LOS ANGELES—With modern rock in its teens, the format is going through an artistic changing of the guard as one-time mainstays are being squeezed out of the rotation to make room for a new crop of artists quickly rising through the ranks.

Modern rock’s new stars include Reprise/Warner Bros. act Green Day, Epitaph’s Offspring, and DGC’s Beck. All three have arrived seemingly out of nowhere in the last year to join the format’s leading artists.

While those three acts have become hitmakers at most modern rock stations, a number of new talents have also been embraced at specific stations, including EastWest’s Dambuilders, OKeh/Epic’s G. Love & Special Sauce, and Ichiban’s Deadeye Dick (see story, page 12).

Programmers are attracted to the new acts because they have delivered “reaction” records that make the request phones and retail sales registers ring. An added plus—at a time when top 40 is frequently jumping on the modern rock bandwagon (Billboard, April 9)—is that the modern rock format can own the new talent exclusively for weeks, until top 40 discovers the new acts.

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

Rising Singer/Songwriters Redefine Folk In The ’90s

BY JIM BESSMAN

NEW YORK—”Folk” music is experiencing one of its most robust periods since the open-ended, sometimes stigmataizing term became a popular music genre heading.

The genre has evolved to encompass a broad range of artists, and the means of experiencing the music now range from the traditional coffeehouse or church basement setting to the computer link. But while young singer/songwriters seem as stylish as they were in the ’60s, agreeing upon an acceptable definition for the genre isn’t as easy anymore.

Folk music! As Pete Seeger relates in his book “Where Have All The Flowers Gone,” the term was coined by 19th-century European scholars to categorize the music of the peasant class, “ancient and anonymous.” In America, it represented the songs of cowboys, lumberjacks, coal miners, and chain gangs.

(Continued on page 96)

Alternative View On Cyberspace

BY MARILYN A. GILLEN

NEW YORK—Independent record labels, already-signed and on-the-cusp bands, downtown clubs, cutting-edge music websites, and all-around indie distributors have staked out a new territory in the region known as cyberspace, and are using it for alternative activity.

The hamlet is called SonicNet, and its residents come from all walks of the musical life.

“The germ of the idea was to create a network that would connect (Continued on page 83)

Success Raises New Issues For Christian Acts

BY DEBORAH EVANS PRICE

NASHVILLE—When an attendee at a recent Gospel Music Week session here asked Liberty Records president Jimmy Bowen how he would react to an artist on his roster committing “Biblical sin,” the question seemed oddly out of context for a radio programming seminar. A little (Continued on page 85)

Alternative View On Cyberspace

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The hamlet is called SonicNet, and its residents come from all walks of the musical life.

“The germ of the idea was to create a network that would connect (Continued on page 83)
LADIES AND GENTLEMEN...
TV Campaign Commencing July 25 U.S. and Puerto Rico
Top U.K. Pol Shows Support For Music Biz
BPI Told Of Its ‘Substantial Contribution’

BY DOMINIC PRIDE

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

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

Clarke, who also enjoys listening to jazz, was addressing the annual general meeting of the British Phonographic Industry here July 6. His presence itself was taken by senior label executives as a sign that government attitudes toward the business are changing for the better. The chancellor noted that in the last few weeks a number of government departments gave the music industry an almost spotless end-of-quarter report, clearing it of allegations of price fixing it had faced from press and consumer groups (Billboard, July 2).

But in a warmly received speech, Clarke urged the industry to wear the findings of that report as a badge of legitimacy, and to build on the experience of having gone through a grueling and expensive inquiry. However, he said any recognition of the Music Supervision Tax on records to bring in line with other supposedly “cultural goods,” such as books.

A brief 30-minute presentation on the U.K. industry from BPI chairman Rupert Perry, Clarke said, “I realize it is a serious and extremely important industry, and I am not trying to determinate what a substantial contribution it makes to the economy. What you do is of great relevance to the economy.” He added with gloom that the government received some £800 million in taxes on the estimated £2.1 billion spent at retail on recorded music, as well as from exports and “invisible” foreign income earned in rights.

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

With the auditorium in London’s Royal Society of Arts packed to its roof to capacity and season ticket executives, Clarke was in many ways preaching to the converted. Yet even to an industry which has for decades struggled to gain acceptance from the political and cultural establishment, it was considered a relief to hear the chancellor articulate the fact that music has needs on a par with the manufacturing sector.

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

Clarke also said he was impressed with the U.K. music industry’s investment in new talent, which the BPI put at £2.5 billion more than the pharmaceutical industry’s average R&D expenditure, and well ahead of British industry’s 5% average. That high level of investment keeps the industry a world beater.

Such investment could only be made within a strong legal framework, Clarke added. “If we have strong copyright laws, it gives incentives to invest in new talent.”

In his own remarks, BPI chairman John Deacon said, “We must invest to protect and develop our rights. This remains paramount to all of us.”

Some questions levied at Clarke by BPI members concerned the need for the Monopolies and Mergers Commission inquiry, which BPI chairman John Deacon said had cost the industry £30 million.

“I think you have got some return for that investment,” Clarke responded. “The MM commission was worthwhile. A strong view was beginning to emerge that the public was a victim of pricing policies. In the end, it has given an authoritative answer.”

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

Clarke presented Clarke with a BPI gold disc as a keepsake, as well as a specially prepared CD, “Chancellor’s Choice,” for

(Continued on page 89)
MAPs For Hot Vids Are Hard To Read
Retail Price-Cutting Battles May Erupt

BY SETH GOLDSTEIN

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

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

Disney, long a MAP proponent, is holding a $10.99 line on “Snow White,” the second of what are likely to be the two hottest sell-through titles of 1994. The studio adamantly denies that its private rebates ensure that Disney plans other steps against retailers who ignore MAP, such as delaying shipment of the next sell-through hit or cutting back on market development funds. “There are rumors to that effect,” says a buyer for one chain.

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

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

“We always thought it was legal,” says an industry attorney, provided the studios stay away from price control—that qualifies as resale price maintenance, which is illegal, he adds. MAP revokes the emphasis to co-op; retailers indifferent to the fund can drop the price as low as they wish.

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

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

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

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

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

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

Hire understands the need for MAP to help “the smaller guys . . . but I wish there weren’t any such thing as MSRP to begin with. He always had a plan for how to handle “Jurassic Park” and doesn’t know the “Snow White” price. “I’m not going to use MAP to make a statement. They’re definitely laying down the law.”

U.S. Commerce Secretary Backs Perf. Right
Task Force Says It’s Time To ‘Remedy This Iniquity’

BY BILL HOLLAND

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

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

“Sound recordings are the only copyrightable creative works that are capable of being performed that are not granted a public performance right,” the report says. “A working group believes it is time to remedy this iniquity.”

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

The new recommendation of a performance right was one of several suggestions to amend existing copyright law to accommodate information superhighway developments. The report also calls for a new “distribution right” under the U.S. copyright law if the “primary purpose or effect of the transmission is to distribute a copy or phonorecord of the work to the recipient of the transmission.”

“It also recommends that the law be amended “to make clear that the soundcopyright holder is entitled to trans missions” where “a [lawful] copy of the work remains with the first owner”.

In another copyright-related administration action, U.S. Trade Representative Mickey Kantor has terminated his unit’s customary reviews of its favored-nation status for Egypt, Cyprus, and El Salvador, recognizing the new copyright laws and upgraded protection against piracy in those countries.

However, Kantor, in his July 1 action, decided to continue yellow-light reviews of copyright reforms in Turkey and Poland. If copyright protection is not developed in those countries after a year, the administration has the discretion to deny duty-free privileges under the Generalized System of Preferences Program.

Poland, which has inaugurated a new copyright law, still will be monitored by USTR through a GSP review to see if the country puts teeth in its enforcement policies, and if it joins the Berne Convention and the Geneva Phonograms Convention. Until that time, U.S. recordings in Poland are not protected.

Swearing In. Following their showcase at Warner Music International’s Managing Directors’ Conference in Montreux, the members of Blitzing group Autech, received platinum discs for U.S. sales of their latest debut album which features the No. 1 single “I Swear.” Shown, from left, are band members Tony Bautista and Jamie Jones; Atlantic Group co-chairman/co-CEO Doug Morris; band members Delious and Alified Nevarez; and Atlantic Group president Danny Goldberg.

Ex-Monks Claim Of Chant ‘Arrangements’ Sparks Furor

BY HOWELL LEEWELLYN

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

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

But what was to have been a peaceful presentation of the book of music, scores June 26 at the Spanish performing rights society SGAE flared up into a sometimes arcane dispute between journalists and musicologists on one hand and ex- monks Ismael Fernandez de la Cuesta and Francisco Javier Lars —plus SGAE deputy chairman Teddy Bautista—on the other.

Three main accusations were hurled at the former monks who are impossible to score arrangements for Gregorian chants; that their motive in publishing the “arrange ments” was purely financial; and that they had been induced by SGAE to register the arrangements.

At stake, apart from the ex- monks’ prestige as eminent univer sity musicology professors with high ethical standards, is an estimated $1.4 million (700 million pesetas) in royalties for the arrangements.

If paid, this money would come from EMI Spain, whose president, Rafael Gil, has slammed the ex-monks. “They are shameless and ungrateful,” he said. “This proves that when the smell of mon ey is in the air, the flies gather round. If they claim royalties, we’ll take them to court.”

The dissenting musicologists at the SGAE presentation agreed that any choir of monks can sing their interpretation of plainsong, but that an interpretation did not amount to an arrangement. Gil explains, “The monks wrote the chants. There are no harmonies nor melody, therefore no arrangements. What they did composed was as great a surprise to me as they are now musicologists held in great (Continued on page 87)
The longest-running lawsuit of all time was filed by Mahf Robor in Posana, India, in 1900. The court case, which was dependent on granting judgment in the case, which concerned the right to preserve public func-
tions and at religious festivals.

While the market for contemporary superstar is often compared to a religious experience, it is hard to believe that the major labels are not willing to ring in the illustrious Phorats. Although the market for Michael’s heirs lit-

gation. In fact, it is unlikely that those first-time artists who have previ-

oussly been involved in litigation by way of litigation have not only failed to eliminate their previous recording suc-

cesses. It is likely that the market for Michael’s heirs litigation has been the market for Michael’s heirs litigation, and therefore the market for Michael’s heirs litigation is not the market that the market had moved on, and that the pay-

ganger was pointing to a different time.

In applying the supportive trade principle to negotiate other arrangements for Euro-

pean exploitation of their music.

The matter, not unlike, took a lot of Michael’s recording services, but the question remains whether any of the other majors is willing to risk entering a contract with an artist who has become mas-

cular with the market law that those of the studio. While the superficial trappings of his superstar status may make

his legal advisors. If it is dancing to

the release of the album, in the show. Indeed, it is conceivable that the pro-

posed floor plan that was included in all ex-

hibit solicitors.

The ballroom for the opening-night cocktail party is available. Although the case is

not to be a problem earlier in the year, the Las Vegas Hilton made arrangements to secure the room for our use.

The article is entitled “VSDA Hits The Road With Next 6 Contests” also contains several

statements that need to be clarified. The decision to move the convention to

May was not satisfied to “the demands of program suppliers” or “mass merchants.”

The decision was made to satisfy the needs of the majority of our convention

take into account the relationship of Michael’s wealthiest

nations of Michael’s wealth,

trade.

thinking of the illustrious Phorats.

If it is dancing to

we are not11202

the remaining

this. By the time this litigation is concluded,

the remaining fan base may be enough to satisfy

his demand for recognition for the music

that he wants to play, but it is doubtful that fans will remain in sufficient numbers to justify

the status he aspires to. All relationships need to be worked at—

not the least those between record compa-

nies and their artists. Washing the dirty linen of a relationship with

a spotlight may give one recourse for perceived wrongs.

But at the end of the day, giving in to the pressure of a

precious commodity of all, neither artist nor record company can ever benefit from allow-

ing a collision of wills to obscure what it was that created success in the first place. That is possibly the most
guaranteed to free himself from his con-

tract. It remains to be seen whether or not his technical arguments will receive a sympa-
thetic approach from the European Court. If European competition law is held to apply to

the agreement, it is likely that not only European artists, but American artists

signed to major labels whose recordings are exploited in Europe, could seek to take

advantage of a ruling that could leave them free from an initial difference in influencing a major record company’s decision to buy out

Michael’s contract, those with fingers on check-

books will be carefully considering the un-

derlying nature of any relationship into which they may enter with the artist.

In the meantime, as the litigation hammers on, Michael’s most important commodity—

his musical talent—fosters on the sidelines.

Time is passing, and inevitably his audience will begin to driftle.

Indeed, it is the legacies of Michael’s heirs litigation that must

be carefully considered in light of

both the events that are taking place, and the events that have taken place, in

his life. It is to this end that we try to

provide a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.

Letters should be submitted to the Letters Editor. Comments should be submitted to Commentary Editor Susan Nunnelly, Billboard, 1515 Broadway, New York, N.Y. 10036.
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Psychobilly, Qu’est-ce Que C’est? Major Labels Eager To Find Out

BY CHRIS MORRIS

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

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

The Reverend Horton Heat, a musical Dallas trio whose song “Psychobilly Freakout” defines its loudest, wired sound, has released its third album, “Liquor In The Front,” through Interscope, after two releases on the Seattle indie Sub Pop. Minstrel’s Al Jourgensen produced the new album, which bears a joint Sub Pop/Interscope label.

Additionally, Southern Culture On The Skids, a Chapel Hill, N.C., trio that offers a rural take on the psychobilly sound, is being courted heavily by Geffen Records. The act has released two albums on West Lebanon, N.H.-based indie Safe House Records.

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

While labels observers acknowledge that radio may be skittish about play-

(Continued on page 87)

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

BY CHERIE BERRIZZO

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

The band pressed and serviced its own album, “Tabitha,” to radio stations, garnered a No. 1 requested song at WNNX (93.9) Atlanta with “New Age Girl,” and signed a five-album deal with Atlanta-based Ichiban Records. A week later, the label released the band’s album, now retitled “A Different Story” (Billboard, July 2).

In addition, Deadeye Dick is close to inking a publishing deal with PolyGram. Sources say the band will sell a quarter of its publishing for $100,000.

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**Profile Broadens Scope, Adds 2 Labels**

**New Imprints Will Focus On Rock, Techno Acts**

**By J.R. REYNOLDS**

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

New York-based Profile’s two new labels are Another Planet Records, which will focus on rock acts, and Sm:je Communications (pronounced “smile”), which will feature techno and “upfront” dance music.

The company will maintain its Profile Records imprint for its bread-and-butter rap and dancehall stable and its compilation releases. Profile Records co-founder and president Steve Plotnicki announced having expanded the 13-year-old company following the acquisition of longtime partner Cory Robbins’ interest. “I’ve wanted to expand our base of operations for years, but my partner and I had different thoughts on the subject,” says Plotnicki.

The first releases from Another Planet will be reissues of albums from hardcore acts Murphy’s Law and CroMags. Both sets will drop July 23. A compilation titled “Sunday Matinee: The Best Of Hard-core” will follow Aug. 23.

Sm:je Communications’ first release is “Emotional Travels” by Holland-based artist Peter Friends. The album will be out Aug 23. German-based group Air Liquide also is completing its untitled set, scheduled for a September release.

Plotnicki says he thinks the marketplace for dance and indie rock is ripe, and points to Profile’s past experience in those genres.

Says Plotnicki, “It’s not like we’re beginning from scratch. We had a Best Of Techno’ series (beginning in 1990) at 200,000 units, so there is a measurable following.”

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

The company’s goal, according to Plotnicki, is to maintain its rap base, with such acts as Run-D.M.C., DJ Quik, 2nd II None, and Special Ed, while increasing the number of album projects for the combined labels. “We’re currently in the 12-to-15 album range,” he says. “We want to increase that to the 24-to-30 album range. Our goal is to turn out 24 next year, and if we can achieve that, we’ll be happy.”

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

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

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

(Continued on page 55)
Artists & Music

Jesus & Mary Chain Looks For A Break
Band Returns With Acoustic Set On American

BY CHRIS MORRIS

LOS ANGELES—American Recordings believes that with the Aug. 23 release of the Jesus & Mary Chain’s acoustic-oriented “Stoned And Destroyed,” the Scottish rock band should finally receive its just commercial desserts.

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

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

Modern rock, KROQ Los Angeles MD Darby Fulmer says, “The Chain isn’t having a big hit record with them yet. … I think the real core listeners know them, but the average KROQ listener hasn’t been able to get with them yet.”

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

The Chain’s Kill Yourself unit, which burst onto the U.K. rock scene in 1984 with its brazen, feedback-soaked sound, may have its best shot yet in the U.S. with “Stoned Ami Dethroned,” on which amp noise is eschewed in favor of a nuanced, highly melodic approach. The group, which co-writes the band’s songs with his guitar-playing brother Williams, says, “We’ve worked all these songs with the idea of doing an acoustic album.”

The more subdued style, Reil says, appeared on some English single B-sides. “We got tired of some of those things turned out. We’ve always meant to do an album in that style … And also, everybody’s gone grunge-crazy at the moment.”

He adds, “We’ve always tried different styles and stuff. I don’t really like to be king of beer and stuff, and I think I’ll do that.”

THE JESUS AND MARY CHAIN:
William and Jim Reid. (Continued on page 17)

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

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

TRIBUTES: We’ve been guilty of swapping in an advance of the Van Morrison tribute record, which comes out Aug. 23 on Elektra Polydor through A&R. Highlights include Elvis Costello’s guitar-driven “The Fata Morgana,” and Shanaze Reid’s cover of “Havana Moon” (she does a dreamy version of “Tupele Honey” on her current album), and Brian Kennedy’s “Queen Of The Slipstream.”

Our only problem with the album is that there are no surprises or left-field choices. Every cover just makes perfect sense. It’s all a little too safe. The only real surprise here is a 1967ershoot of something more ahead of time, as though the band had no signs of aging, here are a few artists we’d like to see honored (our apologies if tribute records to these acts already exist), and some of the groups who want to cover songs. The choices may seem wacky, but hear me out. A tribute to Alice Cooper, with Violent Femmes performing “Eighteen,” Napalm Dog on “Don’t Women Bleed,” and Sounds Of Blackness taking on “School’s Out.” An album of Steely Dan covers, with Harry Connick Jr. grooving on “Dirty Work” and En Vogue sashaying through “The Best thing.” How about a Three Dog Night salute, featuring Pearl Jam on “Eliza’s Coming,” k.d. lang on “One,” and Take 6 on “Joy To The World.” There’s gotta be room for an Earth, Wind & Fire salute, with the Red Hot Chili Peppers tackling “Serentine Fire,” Luther Vandross warbling “Fancy,” and Confederate Railroad repping through “Boogie Woofin” (some Taylor celebration, with Metallica on “Fire And Rain,” Bette Midler on “Steamroller Blues,” and the Gin Blossoms on “Hardly Man.” We’ve got a lot of fun, but we’ll end with a Jimmy Buffet salute, with Cypress Hill on “Margaritaville,” Lyle Lovett on “Pencil Thin Moustache,” and Chrissie Hynde on “Cheeseburger In Paradise.” (Oh, lighten up, I’m just kidding) … Can a Bread tribute be far behind?

FEELIN’ BLUE: We’d told our fill of fireworks and hot dogs and holiday regalia, but, boy, were we delighted when “Nightline” saluted bluegrass music on July 4. However, our pleasure quickly became dismay when the show turned into just an endless stream of unidentified talking heads babbling about the music, its impact, and snippets of amateur and pro pickers plunking away at a recent bluegrass festival. Of the best features on “Nightline” is the nightly five-or-six-minute intro piece that provides some background on the subject. It almost seemed as though “Nightline” didn’t have the knowledge or the interest to tackle one of the most American of all music forms (“I got no problem doing that seg- ment on atomic particle separa- tors, Mr. Joy, but bluegrass … I’m a little out of my league”). We hardly expected to see Bill Monroe going head-to-head with young whippersnapper and guest host Chris Wallace (though we would have liked to, but this treatment was shabby. The artists—who weren’t billed until the end—and the music deserved better.

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

Assistance in preparing this column provided by John Lannert in Louisville, Ky.
ASCAP, BMI Back Life-Plus-70; Will U.S. Nix A Famous Sale?

Giving 'em more life: The ASCAP board of directors voted June 27 to endorse an amendment to the U.S. copyright law that would extend the copyright term an additional 20 years, to life plus 70 years, a period that's commonplace in Europe. In addition, the board voted to support other amendments involving transfers of copyright and the reuse of old songs that have fallen into the public domain through an "inadvertent failure to comply with formalities within a reasonable time prior to the effective date of the legislation." ASCAP also would want Congress to extend copyrights due to fall into public domain while it deliberates on the amendments. Although BMI has not made a formal declaration of support for life-plus-70, president/CEO Frances Preston called for the extension during remarks at the Songwriters Hall of Fame awards dinner June 1 in New York (Words & Music, June 18). It appears that while performance rights groups' support of life-plus-70 is a given, ASCAP songwriter heirs who have had their problems with the society's new performance distribution formulas have made known their displeasure that ASCAP had not taken such action previously. As a 80-year-old group, ASCAP, of course, has seen hundreds of its writer/publisher copyrights fall into PD status, and clear many songs that are close to PD status under the present life-plus-50 length established in the 1976 revision of the 1909 federal copyright law. By the end of this year, any song written in 1919 will be added to the rolls of those that have fallen into the public domain. For the most part, BMI copyrights are no more than 54 years old, because BMI was established in 1940.

Not a case of too much? If one of the music publishing giants—let's say the two biggest, EMI or Warner/Chappell—wants to pick up the $300 million or so price tag for the 100,000-song Famous Music catalog, what will U.S. law say about it? Not much, it seems, based on past history and the relatively small amount of money (about $500 million) generated by the U.S. music publishing industry. EMI and Warner/Chappell have a total of about 40% of the publishing revenue pie in the U.S., even though each has been growing in recent years in getting to the 20% market share it holds. The acquisition won't advance that standoff by much, so it's considered unlikely that this issue would place such a deal in violation of market-share excess, as defined by the Hart-Scott-Rodino Antitrust Act. Meanwhile, Words & Music has been saying that a prospectus on Famous Music is imminent. It's coming, but it ain't here yet.

The old songs haven't had it this good in years on TV, and the only thing that general listeners seem to be generalizing about is the above writers, of course, all members—has set four new songwriter workshops in New York for the summer season. Projects director Bob Leone says classes will run for 10 weeks starting July 11, with instructors including Harry Gaffney, Jeff Franzel, and music exec Bob Cutarella.

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


Words & Music
by Irv Lichtman

Top Writers Honored At BMI Pop Awards

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

Richard Addoess, center, is given a key to the door by BMI's deputy president, George Chinn, BMI's president/CEO Frances W. Preston, and BMI's vice president, Michael Bolton. Among the BMI award winners is recording artist Luke, who was also a BMI senior VP of performing rights and publisher relations; songwriter Michael Dozier, who was also a BMI senior VP of performing rights and publisher relations; and singerさて, BMI's president/CEO Frances W. Preston, BMI's president/CEO, BMI's senior VP of performing rights and publisher relations, New York.

Celebrating at the BMI Pop Awards ceremony, from left, are BMI's senior VP of performing rights and publisher relations, New York.

Among the BMI award winners is recording artist Luke, left, who was also a BMI senior VP of performing rights and publisher relations; songwriter Michael Dozier, who was also a BMI senior VP of performing rights and publisher relations; BMI's president/CEO Frances W. Preston, BMI's president/CEO, BMI's senior VP of performing rights and publisher relations, New York.

Honored at BMI's 43rd annual Pop Awards are BMI's senior VP of publishing relations, BMI's senior VP of performing rights and publisher relations, BMI's president/CEO Frances W. Preston, BMI's president/CEO, BMI's senior VP of performing rights and publisher relations, New York.

Socializing at the dinner, from left, are BMI's senior VP of performing rights and publisher relations; BMI's president/CEO, BMI's senior VP of performing rights and publisher relations, New York.
I have the best writing setup that I've ever had in my life," says Jules Shear of his current arrangement, in a wooden cabin near his home in Woodstock, N.Y.

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

"The room was designed so you can only see the woods through the window," says Shear. "There is no distracting view. I know as soon as I wake up I'm going to sit in there with my guitar and a tape recorder, and after a week I'll have something like two songs on my hands."

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

The album is being released amid a medley of activity at parent PolyGram, which has dissolved the PolyGram Label Group structure. Shear shifted to Island from Polydor Records just last week (Billboard, July 29).

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

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

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

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

The song also will appear on a compilation (Continued on page 17)
NEW YORK—During the past several years, rock audiences have been inundated with waves of funk-metal and punk-funk—but little in the way of straight-ahead, undiluted funk. However, judging by “Righteous,” due from Columbia Aug. 23, Raleigh, N.C.’s Dag looks like just the band to change that state of affairs.

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

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

“We’re going to get them into these markets once every two or three weeks for the first four months,” says Worth. “We’re going to concentrate on college towns, specifically taking them to the college audience that’s not served by college radio.” Tracks from the album eventually will go to album rock radio.

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

Dennis, bassist/vocalist. Bobby Patterson (formerly of Glass Moon, which had some chart success in the early ‘80s), keyboardist Doug Jervey, and drummer Kenny Soule formed the band four years ago, with (Continued on page 39)

**CONTINENTAL DRIFT**

**UNSIGNED ARTISTS AND REGIONAL NEWS**

**RODERICK L. BROWN**

**RALEIGH, N.C.:** Whatever preconceptions one might have about rock bands from the South, the Not So Dandelions certainly don’t fit. Despite its name, this young quartet plays charming, atmospheric guitar-pop that wouldn’t sound out of place coming from England—think the Smiths, the Sundays, or Cocteau Twins. The Dandelions have been around for a couple of years, but the group didn’t hit its stride until it added 18-year-old singer Jana Privette, a highly theatrical frontwoman whose onstage savvy belies her young age. She is already one of the most striking performers in the Raleigh-Durham-Chapel Hill triangle. The rest of the band tells me that it took off in a different and better direction after I joined,” says Privette. “In order to grow and mature without being held up, they needed someone who was going in the same direction as them, so that was me.” The Dandelions have recorded a finely crafted single ("Twist Your Time"/"Cellar"), which they hope to release soon, and also made a strong showing at the North Carolina Music Showcase earlier this month. Contact Alex Cox at 919-859-6316.

**DAVID MENCONI**

**PHOENIX:** With its variety of retro-rock and pop anthems, "Fisheye Lena," the debut CD from Soul Shock Remedy, has caused quite a stir at radio and retail. In addition to local retailers, the album is available at Tower stores in more than 30 markets, including Los Angeles, New York, and Chicago. "We’ve been pretty surprised that we’ve been selling out [shows] in some markets where we’ve had no advertising or radio airplay—it’s all been word of mouth," says vocalist Ken Marr, a studio and touring drummer formerly with Alice Cooper. Hooky, creative guitar lines and the driving beats are supplied by guitarist Ben Buzard, with Randi Scott and Chris Connelly on drums and bass, respectively. Radio, including Boston, Chicago, and Phoenix outlets, has warmed to the diversity of “Fisheye Lena,” particularly classic rock and album rock stations, which favor adding “Green Tambourine,” a spaced-out cover of the 1967 No. 1 hit originally recorded by the Lemon Pipers. "We had really good luck with ‘Kicking Stones,’" says Larry Mac, MD and assistant PD for Phoenix Z-Rock affiliate KZRX. "We tested it, and Phoenix loved it. The song doesn’t let go, and you find yourself singing it two days later. Ken Marr has come up with pop sensible songs with a ‘90s edge. Produced and primarily written by Marr and mixed by Michael Wagener, “Fisheye Lena” has garnered international media attention, including a rave review from Kerrang magazine. West Coast contact: Todd Cooper, (310) 312-4904, East Coast contact: George Gilbert, (212) 213-1234.

**RANDY ROCKER**

**FORT LAUDERDALE, Fla.:** Sometimes breaking up isn’t hard to do. The four members of Planet Boom have all been in previously signed bands that didn’t end up the way they planned, despite selling thousands of records. Drummer Phil Varone left Saigon Kick last year, saying that group had turned into “nothing more than a paycheck.” Bass player Bill Mckelvey weathered two major-label signings with Young Turk and still felt it wasn’t enough. Guitarist Tony Curteze left L.A. band Bonedoozer, and wild man vocalist Bates split L.A. and his band of 10 years, East Of Gideon, to move to Florida and join the big band of their future—Planet Boom. Four months of intense rehearsals have yielded a full set of songs and a tough-as-nails identity. “This is the band we’ve all wanted,” says Mckelvey. “We’re going to be relentless.” At the band’s debut gig in Fort Lauderdale, the club was packed and the air was heavy with anticipation. A brutal hour later, there were hundreds of believers as well as an over-enthusiastic moaker with a broken kneecap. “Clear the wounded off the battlefield, and let those who love me come forward.” Bates screamed. Planet Boom plans to tour the state heavily, and has already recorded half of an album slated for late-summer release. Songs include “The Voyeur,” “Mind Slide,” and “Don’t.” Contact Helen Lewis Publicity at (305) 938-0186.

**SANDRA SCHULMAN**

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**Dag Arrives With A ‘Righteous’ Funk Sound**

**Columbia Plan Emphasizes Band’s Live Performances**

**BY DAVID SPRAGUE**

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"Whatever they're doing over at Zoo Entertainment, Jenkins, it's working and I want you to figure out what it is. Use any means necessary. I MUST KNOW!"

SMASH HITS IN PROGRESS

KILLING JOKE
Pandemonium
The original line-up together after 15 years and oh yes, ready to blow your mind all over again with techno, dancing, and thought-provoking grooves. Watch this one go to the moon!

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

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

THE NEW GREEN JELLY ALBUM AND VIDEO 333!
Thank the Lord for Green Jelly! They made life interesting with Cereal Killer, and now with all new characters, goof-crazed numbers and all the high-jinx you expect you better watch out! You might get Green Jelly Buzz all over you.

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

SMASH HITS

TOOL
Undertow
Featuring "Sober" and "Prison Sex.
MTV Play, National Radio Play, and Lollapalooza and helped sell damn near a million copies!

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

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

THE OVERLORDS
All The Naked People
The Overlords say "Dig On This" while Eastern mysticism meets hypnotic dance rhythms and listeners get up, shake it on down and wonder what the hell just happened. "Wow! Mr. Youg" I like it.

GREEN JELLY
Cereal Killer Soundtrack
Featuring "Three Little Pigs" Street MTV play, radio play to blow your house down and major world-wide album, single and video sales.

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

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

SMASH HITS IN THE MAKING

SPACE GHETTO DESTRUCTION
The debut album from South Central LA's SGD is a metal-edged thick package of the kind of social commentary that doesn't tell you how it should be, it tells it like it is.

THE OVERLORDS VIDEO 333!
Thank the Lord for Green Jelly! They made life interesting with Cereal Killer, and now with all new characters, goof-crazed numbers and all the high-jinx you expect you better watch out! You might get Green Jelly Buzz all over you.

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

DONT MISS UPCOMING LIVE SHOWS FROM:
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THE MISS ALANS
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They'll noble if you're not there, so be there early!

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

"That's what I was afraid of..."
**Billboard's Heatseekers Chart**

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart, nor in the top 25 of the Top R&B/Pop Albums in Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these limits, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. "Artist" indicates vinyl LP titles. Albums with the greatest sales gains in 2014, Billboard/BPI Communications.

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**Top Albums**

1. **Kirk Franklin and the Family**
   "SOS: Coexisting With HIV/AIDS" (11/8/93) - Creepin' On Ah Come Up

2. **Bone Thugs N Harmony**
   "Rebelution" (11/8/93) - Creepin' On Ah Come Up

3. **Lalah Hathaway**
   "In Search of The Source" (11/8/93) - A Moment

4. **Me'Shell Ndegcello**
   "Ladybuggineer" (9/15/93) - Plantation Lullabies

5. **Lush**
   "Cloudcutter" (9/15/93) - The Man Mail

6. **Jimmie Vaughan**
   "Three Live Tracks" (9/15/93) - Strange Pleasure

7. **Black Girl**
   "Sister Glow" (9/15/93) - T.R.U. Integet

8. **Black Moon**
   "Movements" (9/15/93) - Enta Da Stage

9. **21st Century" (9/15/93) - Strange Pleasure

10. **Boney James**
    "Jungle Fever" (9/15/93) - Backbone

11. **Votes**
    "Instant Integet" (9/15/93) - Blunted on Reality

12. **Fugues**
    "I'm Not Sure" (9/15/93) - 12 Gauge

13. **Celly Cel**
    "Key West, Key West" (9/15/93) - Heat & Yo Az

14. **The Immortals**
    "The Immortals" (9/15/93) - Mortal Combat

15. **Frank Black**
    "Barely Breathing" (9/15/93) - Teenager of the Year

16. **Anothi Level**
    "Back to the Future" (9/15/93) - On Antha Lefel

17. **Ride**
    "I'm Feeling Like I'm Feeling" (9/15/93) - Carnival of Light

18. **Linda Davis**
    "Take Me Back to Your World" (9/15/93) - Shoot for the Moon

19. **7"**
    "Miss USA" (9/15/93) - The Divine Comedy

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**Regional Heatseekers #1s**

**Regional Roundup**

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

- **Western North Central**:
  1. Martine McBeth, "The Way I Am"
  2. Adam Sandler, "You're All Gonna Laugh"
  3. Big Head Todd, "The Machine Gun Song"
  4. Lauren Hill, "Mama's Gun"
  5. Acoustic Alchemy, "Power of the Guitar"
  6. Jevon, "You Know What It Is"
  7. The Pod, "Just A Minute"
  8. Mary's Door, "Shine"
  9. Peter Gabriel, "Sledgehammer"
  10. Tracy Chapman, "Fast Car"

- **Mid South**:
  1. The Dead Kennedys, "Plastic Surgery Disaster"
  2. Bob Dylan, "The Times They Are A-Changin'
  3. Soundgarden, "Black Hole Sun"
  4. The Style Council, "Long Hot Summer"
  5. The Smiths, "There's a Method"
  6. The Stranglers, "The Controller"
  7. The Sugarcubes, "Life Is Beautiful"
  8. The Who, "No One Is To Blame"
  9. UB40, "Sunset" (Single)
  10. Goo Goo Dolls, "Name"

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**Billboard's Weekly Coverage of Hot Prospects for the Heatseeker Chart**

**By Carrie Borzillo**

**Regional Heatseekers #1s - WEST NORTH CENTRAL**

- **MOUNTAIN**: Prong, "Cleaves"
- **PACIFIC**: Ahmad, "Peanut Butter Man"
- **WEST NORTH CENTRAL**: Adam Sandler, "You're All Gonna Laugh"
- **MID SOUTH**: The Dead Kennedys, "Plastic Surgery Disaster"
- **SOUTHEAST**: 69 Boys, "Nineteen Ninety Four"

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**Malodorous Music**

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

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**Regional Roundup**

- **Mountain**: Prong, "Cleaves"
- **Pacific**: Ahmad, "Peanut Butter Man"
- **West North Central**: Adam Sandler, "You're All Gonna Laugh"
- **Mid South**: The Dead Kennedys, "Plastic Surgery Disaster"
- **Southeast**: 69 Boys, "Nineteen Ninety Four"

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**Cranial Crunching**

"Stress," the Columbia debut from Boston hard rock act Sbongbom, reached No. 19 among Heatseeker titles in the Northeast last week. The quartet hits the road July 27 for a month as the opening act for Kyuss. In May, a Stompbox/Bioadvertising version of Gang Starr's "Alcoholic" was sold to album rock radio.

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**Major Market Stations - Influential stations that are hard to get.**

Kleinberg says the label simply took its promo and tour packages to marketing the band by initially focusing its advertising campaigns at mom-and-pop retailers.

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

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**Careful Wishes**

Windsor Hills' High Street label is giving singer-songwriter Kristen Hall a serious push in the modern rock world with her third album, "Be Careful What You Wish For."

The 12-song collection, produced by Jerry Marotta (Linda Ronstadt, Peter Gabriel), is filled with insightful lyrics and driven by electric, acoustic, and guitar-driven arrangements.

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

98X Atlanta and KFJC DLS are among the modern rock outlets playing "Cry Tomorrow," which features Matthew Sweet on background vocals. Hall, who once worked as a radio for Indigo Girls and released her last album on Indigo Girl's new label, "The Way I Am," has many key rock outlets playing "Cry Tomorrow."
**Rocketing Off The Chart**

Tracking The Development Of Heatseeker Impacts

**BY CARRIE BORZILLO**

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

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

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

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

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

The Popular Uprisings column focuses on potential Heatseekers candidates of all musical genres before they actually debut on the chart.

**TOBY KEITH**

"Toby Keith" (Mercury). Entered Heatseekers at No. 16 on 5/8/93. Impact was 6/12, when it reached No. 25 on Top Country Albums. It peaked at No. 17 on 7/4.

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

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

**INNER CIRCLE**

"Bad Boys" (Big Beat/Atlantic). Entered Heatseekers at No. 14 on 5/22/93. Impact was 6/12, when it reached No. 50 on The Billboard 200. It peaked at No. 64 on 6/25. See separate casebook.

**JAZZMASTERS WITH ALEX HARDCASTLE**

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

**RADIOHEAD**

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

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

**THE PROCLAIMERS**

"Sunshine On Leith" (Chrysalis). Entered Heatseekers at No. 18 on 5/25/93. Impact was 6/26, when it reached No. 81 on The Billboard 200. It peaked at No. 31 on 8/7.

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

Breakthrough: "Once stations like (WNX) 99X in Atlanta and (WHF) 2100 in New York began playing it, sales became extraordinary."

**GIN BLOSSOMS**

"New Miserable Experience" (A&M). Entered Heatseekers at No. 34 on 5/29/93. Impact was 7/24, when it reached No. 96 on The Billboard

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**Counting Crows’ Live Performances Added Numerous Fans**

**BY BRETT ATWOOD**

DGC took rock act Counting Crows from obscurity to the multi-platinum level in a very organic way. "The first time that the Geffen staff saw the Counting Crows perform live, the seeds of the marketing campaign naturally fell into place," says Geffen head of marketing Robert Smith. On the strength of the quintet’s strong live presence, DGC established a network of early supporters within the industry.

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

This casual approach to breaking Counting Crows was by no means an indication of passive marketing. Non-stop touring, immediate acceptance at album modern-rock radio and a crucial Jan. 15 appearance on "Saturday Night Live" were key elements in the success of the modern-rock smash. At press time, the double-platinum album, "August And Everything After," has spent 20 weeks in the Top 10 of The Billboard 200.
to be able to point to one specific moment when it all came together. But the week of June 7, 1993, was just that.

**THE JERKY BOYS**

"The Jerky Boys" (Select). Entered Heatseekers at No. 7 on 4/17/93. Impact was 572,411, when it reached No. 2 on The Billboard 200. It peaked at No. 8 on 6/29/93.

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

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

**BLIND MELON**

"Blind Melon" (Capitol). Entered Heatseekers at No. 11 on 10/10/92. Impact was 753,953, when it reached No. 86 on The Billboard 200. It peaked at No. 3 on 9/11. See separate casebook.

"Killing In The Name Of" without an edited version, and stations made their own edits and started playing it," says Chris Poppe, director of product management at Epic. "KROQ [Los Angeles] was the first to do it."

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

**THE CRANBERRIES**

"Everybody Else Is Doing It, So Why Can’t We" (Island). Entered Heatseekers at No. 40 on 6/19/93. Impact was 8/7, when it reached No. 98 on The Billboard 200. It peaked at No. 18 on 11/29/93.

First Rumbler: "It sold over 1,500,000 the first week of release, according to SoundScan, telling us we had something very big on our hands," says Jonas Nachsin, associate director of product management at PolyGram. "They also played a sold-out headline gig in St. Louis the first week they were in the U.S., and the club had to add a second show."

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

**SMASHING PUMPKINS**

"Gish" (Caroline) and "Siamese Dream" (Virgin). "Gish" entered Heatseekers at No. 8 on 4/10/93. Impact was 8/7, when it reached No. 76 on The Billboard 200. It peaked at No. 45 on 2/19/94.

First Rumbler: "We put out No. 18, and it’s pretty consistent since then."

**BJORK**

"Debut" (Elektra). Entered Heatseekers at No. 3 on 7/24/93. Impact was 8/14, when it reached No. 91 on The Billboard 200. It peaked at No. 61 on 9/11.

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

**BREAKTHROUGH:** "The whole record has been a breakthrough. It debuted at No. 4, and it’s been pretty consistent since then."

**NO RAIN**

"No Rain" (Capitol). Entered Heatseekers at No. 10 on 10/26/91. Impact was 8/14/93, when "Siamese Dream" entered at No. 10 on The Billboard 200. It peaked at No. 10.

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

**BREAKTHROUGH:** "The whole record has been a breakthrough. It debuted at No. 4, and it’s been pretty consistent since then."

**POISON CLAN**

"Rufftown Behavior" (Lute). Entered Heatseekers at No. 12 on 12/10/93. Impact was 8/23, when it reached No. 9 on 12/10/93. It peaked at No. 2 on 12/20/93.

First Rumbler: "We got a great response early from Video Jukebox [the Box] and mom-and-pop on the single, ‘Don’t Sleep On A Ho’."

"I know," says Brad Hunt, senior VP of marketing at Zoo. **BREAKTHROUGH:** "After Lollapalooza the main stage we palooza, with all the press, it was clear that the winner was Tool. It was a combination of that and the impact of the ‘Sober’ video at MTV. Once MTV grabbed hold of it, it was a domino effect.”

**JOE**

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

**TOOL**

"Undertow" (Rite). Entered Heatseekers at No. 25 on 4/24/93. Impact was 4/21, when it reached No. 96 on The Billboard 200. It peaked at No. 50 on 11/26.

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

**CLAY WALKER**

"Clay Walker" (Giant). Entered Heatseekers at No. 31 on 9/21/93. Impact was 9/25, when it reached No. 19 on Top Country Albums and No. 98 on The Billboard 200. It peaked at No. 8 on Top Country Albums on 12/24/93 and at No. 32 on Continued page 88

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**JOE MADE SURE "EVERYTHING" REACHED EVERYONE ACROSS THE COUNTRY**

BY J.R. REYNOLDS

We first knew we had something special by the way [the first single] ‘Famous’ in L.A. responded out of the box,” says Hakim Abdal, marketing manager for Mercury Records about vocalist Joe. Released June 1993, the single sold 164,000 units according to data from SoundScan. Joe’s album, “Everything,” debuted one month later and has sold 194,000 copies, according to SoundScan.

From the beginning, Abdal says keeping Joe in front of listeners was key. “Following the record’s release, we promoted Joe heavily in markets where the single performed best,” says Abdal. “From there, we spilled over into markets that needed more attention.”

Abdal says independent retail outlets were targeted for initial support. “The marketing staff of PGD (which distributes Mercury) was instrumental in building awareness at retail throughout its distribution system. Secondary video outlets were as important as the national programs when we were starting out,” says Abdal. “We conducted a video promotion giveaway with indie and select chain accounts to spark interest in the album. You just can’t underestimate the importance of micro-marketing when trying to develop your product. It’s something you must repeat again and again as you push across the country.”
HEATSEEKERS

ROCKETING OFF THE CHART

Continued from page 21

The Billboard 200 on 12/22/94.

First Rumbles: "The first indications that this would be a big record was when 'What's Up To You' got 100 adds its first week and won the No. 1 Giant/Nashville president James Stoudt. Breakthrough: "Sales really kicked in when the first single reached heavy rotation and people saw the video and saw Clay live."

DAVID FOSTER

"The Christmas Album" (Inter- scope). Entered Heatseekers at No. 26 on 11/27/93. Impact was 11/27, when it reached No. 98 on The Billboard 200. It peaked at No. 45 on 12/22/94.

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

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

COUNTING CROWS

"August & Everything After" (DGC). Entered Heatseekers at No. 89 on 11/13/93. First impact was 12/22/94, when it reached No. 70 on The Billboard 200. It peaked at No. 4 on April 2. See separate casebook.

USA

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

CANDYBOX

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

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

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

CRACKER

"Kerosene Hat" (Virgin). Entered Heatseekers at No. 8 on 9/11/93. Impact was 2/30/94, when it reached No. 79 on The Billboard 200. It peaked at No. 80 on 3/19.

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

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

CRASH TEST DUMMIES

"God Shuffled His Feet" (Arista),

Inner Circle Had 'Sweat' Success In Europe Before Coppin A U.S. Hit

Having the single "Bad Boys" featured as the theme music for the popu- lar TV program "Cops" super charged Inner Circle's Big Beat/Atlantic debut when the album of the same name hit American shores in 1993.

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

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

Big Beat then followed up with the first European single, "Sweat," in August. Already an international hit, "Sweat" went Top 20 on both the British and German charts and Top 40 in France and Germany. In Barbados, the song received airplay and performed well.

One of the greatest road performances was in Hong Kong, where Inner Circle held their "Get Up and Go" concert. The group performed in front of 70,000 fans at the Hong Kong Coliseum.

First Rumbles: "When we heard them in the studio, it confirmed the promise we heard in them on the strength of their live shows," says Paris, president of Scarface. "We got our confirmation of their harder (not gangsta) appeal when they played a gig in the fall of '93 with Public Enemy and the Mobb Deep. Both tours were very impressive.

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

NEAL McCOY

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

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

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

SARAH MCLACHLAN

"Fumbling Towards Ecosasy" (Arista). Entered Heatseekers at No. 5 on 3/3/94. Impact was 3/12, when it reached No. 87 on The Billboard 200. It peaked at No. 50 on 4/14.

First Rumbles: "We had high na- tive interest at radio in the first few weeks."

Breakthrough: "It came screaming out of the box when it debuted at No. 1 on Heatseekers that gave it immediate credibil- ity. Then 'Possession' was building up on the Hot 100, album-rock and modern-rock charts."

RICK TREVIN

"Rick Trevino" (Columbia). Entered Heatseekers at No. 1 on 2/26/94. Impact was 3/12, when it reached No. 25 on Top Country Albums. It peaked at No. 23 on 3/26.

First Rumbles: "We got a great response from the video of the first single, 'Just Enough Rope,' which we put out before it went to No. 1. Allen Tabin, executive VP/GM of Sony Nashville. "We then released a cassette single and sold 50,000 with- out it really climbing the chart."

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

TOP AUTHORITY

"Take Me To To You To" (Trak). Entered Heatseekers at No. 40 on 3/5/94. Impact was 3/26, when it reached No. 25 on Top R&B Albums. It peaked at No. 21 on 4/22.

First Rumbles: "Our first indica- tion was..."
Hill's Own Faith Could Move Mountains

BY PETER CRONIN

I can believe I am requesting your song. I'm calling radio stations myself to see if they're playing it, and they say they're getting all kinds of feedback!"

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

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

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

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

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

COLLECTIVE SOUL

"Hints, Allegations & Things Left Unsaid" (Atlantic). Entered Heatseekers at No. 17 on 4/23/94. Impact was 5/7, when it reached No. 87 on The Billboard 200. It peaked at No. 19 on 5/22.

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

Joshua Kadison

Glass. "It was a No. 23 album in Kansas City after five plays. VH-1 supported it early on too."

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

NORMAN BROWN

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

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

Breakthrough: "It debuted at No. 2 [on the Top Contemporary Jazz Albums chart], and we've gotten 85% of NAC stations and early support from urban radio."

K7

"Swing Fatta Swing" (Tommy Top). Entered Heatseekers at No. 11 on

Meat Puzzles

weekly market station like [WBWM (1986)] Chicago playing 'Come Baby Come,' the flip side, 'I'll Make You Feel Good,' and 'Zangto Zang' in major rotation, that took it further. They were playing 18 spins a day."

MEAT PUPPETS

"Too High To Die" (London/PLG). Entered Heatseekers at No. 21 on 2/12/94. Impact was 4/28, when it reached No. 89 on The Billboard 200. It peaked at No. 62 on 6/4.

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

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

JOHN BERRY

"John Berry" (Liberty). Entered Heatseekers at No. 33 on 3/26/94. Impact was 5/7, when it reached No. 25 on Top Country Albums. It peaked at No. 13 on 6/4.

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

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

First Rumbles: "There was a wild amount of sales of ["Jessie"] and the album in Kansas City and West Palm Beach, where it was a big airplay hit on KMXV and WLRM!," says EM's

Success Of US3 is Sample Of What Parent-Label Support Can Do

BY GEOFF MAYFIELD

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

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

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

"He's the one who worked out the strategy, working first with alternative stations, and eventually to the point where it was a success in almost every format but country," Lundvall says.

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

"Before this, sampling jazz was kind of an inside joke," says Evered. "US3 was the first that kept the past in focus instead of burying it under a bunch of loops."
Mack Ready To ‘Funk Da World’
Rapper’s Debut Bows Arista Bad Boy Imprint

■ BY MARLYNN SNYDER

The debut set by rapper Craig Mack, “Project Funk Da World,” has added distinction of being the first album released on Arista-distributed Bad Boy Entertainment.

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

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

"Flavor In Your Ear," the first single, with the B side album cut "Shinka," went to urban radio June 21. A late-June mailing of a CD-promo, containing three "Flavor" remixes, was aimed at selected mix-show technicians. Combs, a former VP of A&R, has the word he hopes "there will be a place at urban radio for [Mack]."

The "Flavor In Your Ear" video-clips has been serviced to BET’s high-energy performance at the House of Blues, and several other national video outlets. Joyce says "Yo! MTV Raps" will be targeted soon.

Mack says his interest in music was sparked by watching his DJ neighbor as a boy in the Long Island town of Brentwood, N.Y. Regarding his own musical vibe, he says, “Because I love the funk sound and grew up with it, I put a lot of it in my work.”

"Project Funk Da World" includes its share of boasts about Mack’s MC skills. The album’s sparse, mind-altering foundation of beats is topped with thick chunks of funk.

Although other Long Island rappers such as Public Enemy, De La Soul, and Leaders Of The New School used sampled music, the album’s film, fueled by hip-hop, was Brentwood homies (Continued on page 29)

Female Duo Changing Faces Finds Its Stroke On Atlantic Set

■ BY J.R. REYNOLDS

With the pickings slim for female R&B duos, Big Beat/Atlantic executives see this as an opportune time to introduce Cassandra Lucas and Charisse Rose, known collectively as Changing Faces. Their self-titled album hits the street Aug. 14.

Richard Nash, senior VP of black music for Atlantic Records, says the label has been working at gradually building consumer awareness of the new act.

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

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

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

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

That’s OK for certain releases, but some music, by its introspective nature, cannot be appreciated without greater listener attentiveness. Such is the case with the latest, self-titled release from Seal (Sire/Warner Bros.). Listening to the Seal set is like elegant dining on an 11-course gourmet meal with vintage wine.

Written by Seal and produced by Trevor Horn (who also worked on the artist’s first album), “Seal” can hardly be defined as an R&B project. But neither can “Love Deluxe” from Sade, which is in its 87th week on the Top R&B Albums chart. “Seal” offers emotional/introspective challenges similar to those that have endeared Sade to millions of record buyers.

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

Other tracks to listen for include the deeply grooving “Bring It On,” the rhythmically serene and (virtually) powerful “Dreaming In Metaphors,” the emotionally cloudy “Don’t Cry,” the guitar- and flute-driven “Fast Changes,” and the dark romantic ballad “Kind From A Rose.”

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

On WITH THE SHOW: Chaos/Columbia recording act Youssou N’Dour and his 16-piece band recently put on an inspired set at the House Of Blues in Los Angeles. One of the top world music artists, N’Dour invigorated a standing-room-only audience with his richly syncopated African rhythms.

N’Dour is stationed stages is beginning a way station for big-name recording artists. About three-quarters of the way through the show, the audience was surprised by a guest appearance from Stevie Wonder, who sat in with the band for some powerful musical communing.

N’Dour’s latest album, “The Guide,” released last month and features the current single with Virgin artist Neneh Cherry, “7 Seconds.”

Now rotating on MTV: MTV has added a new music video rotation to its weekly music programming. “Jam Of The Week” is a current clip by an artist featured on its daily program “MTV Jams.”

“We’ll be selecting clips for ‘Jam Of The Week’ like we do for videos in the Buzz Bin,” says John Caneelli, senior VP of music and talent for MTV. “We want to use this to take a song and then spread it to the wider MTV viewing audience.” The first Jam Of The Week is Public Enemy’s “Give It Up.”

Track on Soundtrack: Listen for Reprise vocalist (ex of defunct Paisley Park) Tyler Collins on Rhino’s soundtrack to the Aug. 2 film release “Andre.” “Thanks To You” is one of three original recordings on the soundtrack, which features 11 rock ‘n’ roll classics. Reprise reports that it will work the Collins track as a single; the effort, they are told, will be supported by a clip for the track. Collins’ debut set for Reprise is scheduled for first-quarter ’95.

More On Soundtrack: The soundtrack to the Jim Carrey film “Mask” drops July 28, and features tracks performed by artists like Xcape, Tony Toni Toné, Vanessa Williams, Fishbone, K7, and Domino. The Columbia soundtrack features a surprising take on music from the swing era by ‘60s artists.

Grant Bag: Atlantic recording artist Glenn Jones finished the first leg of his 35-city promotional tour, which was capped by an industry party at Iridium in New York. His current single is titled “Here I Am.” . . . Vinnie of Naughty By Nature has opened a new retail store in Newark, N.J. Naughty Gear curries a clothing line for both adults and children, in addition to merchandise from other manufacturers.
TOP R&B ALBUMS

**NO. 1 HOT SHOT DEBUT**

1. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

2. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

3. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

4. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

5. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

6. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

7. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

8. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

9. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

10. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

11. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

12. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

13. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

14. KEITH SWEAT - *Love You Too Much* (10.98/15.98)

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**GREATEST GAINER**

1. BLACKSTREET - *Introducing Blackstreet* (10.98/15.98)

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For the Billboard Music Group.

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## Billboard Hot R&B Airplay

**FOR WEEK ENDING JULY 16, 1994**

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<th>21</th>
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<td>10</td>
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<td>DRESSED TO KILL (Eric Roberson, ASCAP)</td>
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<td>OUR FEELINGS</td>
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<td>19</td>
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<td>5</td>
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5. **BELIEVE IN YOU**
6. **IT SEEMS LIKE YOU'RE READY**
7. **A ANYTIME YOU NEED A FRIEND**
8. **WHAT ABOUT YOU**
9. **WHEN THEY DO**
10. **FUNKY Y-Z-C**

## Billboard Hot R&B Singles 

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- **FUNKY Y-Z-C**

*Tracks missing up to date with airplay gaps.* 1994, Billboard/Communications.
FEAR OF A BLACK HAT
Directed by Rusty Cundieff
Samuel Goldwyn

Giving props to Rob Reiner, first-time director Rusty Cundieff's "Fear of a Black Hat" should do well with rap culture... "Is This Spinal Tap?" did for heavy metal. The movie is a rapumentary hosted by a hip-hop soulologist named Nina Blackwell. Her idea is to find out what's going on in the rap world, and she's going to find out for herself. The film tells the story of two friends, Killfingers and Ice Cold, who are trying to make a name for themselves in the rap world. They decide to enter a rap battle in order to gain recognition and make a name for themselves. The film goes on to show the difficulties they face in the rap world, including the struggle to be heard and the pressure to conform to the expectations of the rap community. The film also explores the themes of love, friendship, and the struggle for identity in the rap world. It's a story of determination and perseverance, and it's a film that will resonate with rap fans and music lovers alike.

R&B ARTISTS & MUSIC FACES FINDS ITS INTRICATE TRIO AT ATLANTIC
(Continued from page 2)

JESUS & MARY CHAIN LOOKING FOR a BREAK
(Continued from page 1)

CRAIG MACK
(Continued from page 2)

DAG ARRIVES WITH "RIGHTeous FUNK SOUNd" (Continued from page 17)

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

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

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

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

Columbia's Worth notes that the label has yet to choose an emphasis track or finalize plans for a first video. "We'd rather spend the money on touring, initially," she says.
CHRIS BURKE enjoys his reputation as a groove terrorist. As one-half of Kinetic/Sire duo Glorified Magnified, he has spent nearly 10 years perfecting his ability to mold proper musicianship with rhythm swipes and loops that he has crafted tirelessly. His legend twisted on computers. After a slew of indie releases under various monikers, Burke and collaborator/brother Dan are poised to burst from their experimental base into the mainstream. For proof, bathe your body in the countless friendly, and rebellious, and the idea to pay homage to records that were influential on current trends. You can count on all remixes to remain true to the original with the integrity of the song intact, yet with a '90s flair. First up is "Funky Sensation" by Gwen McCrae, reconstructed by Paul Simpson. A white-label double-pack goes to DJs later this month, with the commercial 12-inch, CD-5, and maxi-singles shipping to retail in August. Coming down the pike this fall are "Watching You" and "Don't Touch My Thing," two songs "Good Times" by Chic. We can't wait... A knowledgeable Il bird has just tweeted in our ear that the fab, long-abandoned Shawn Christopher is this close to finalizing a deal with Chicago indie Rama Records. In fact, a single, possibly a duet with the label's resident wailer, Erick Washington, could be out as soon as Sept. 1. We'll keep ya posted... Also on the verge of a comeback is self-professed Queen of House Liz Torres, who is about to enter the studio to write and record with Junior Vasquez. The fruits of their labors will come out on EMI's new label, Quest Records this fall. Other mouth-watering nuggets on the New Jersey indie's immediate agenda include "I Must Be a Woman," "I Want to Be" by Kym Symms. That track is produced by Three Man Island, with re-mixes by DJ Pierre... The usually hip-hop-angled Gee Street Records is reviving its dance music subsidiary, G-Zone. A U.K. tastemaker during the '80s, the label is famous for having issued the very first recordings by the Orb and Orbital. In its new state-owned incarnation, it will be a song-rooted club fare, as proven on its wickedly infectious first project, "Count On Me" by the Mack Music Featuring Karen Bird.

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### Club Play

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<th>Week-End Sales</th>
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<td>Motown</td>
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<td>26</td>
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<tr>
<td>2</td>
<td>&quot;I'm What I Am&quot; by Herb Alpert &amp; The Tijuana Brass</td>
<td>Reprise</td>
<td>33</td>
<td>33</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Baby, I Love Your Way&quot; by Poco</td>
<td>Atlantic</td>
<td>35</td>
<td>35</td>
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<tr>
<td>4</td>
<td>&quot;Jambalaya (On the Bayou)&quot; by Louis Armstrong &amp; His All Stars</td>
<td>Decca</td>
<td>37</td>
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<td>&quot;It's Not Unusual&quot; by Julie London</td>
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### Maxi-Singles SALES

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<td>Asylum</td>
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<td>21</td>
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<tr>
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<td>&quot;Take It Easy&quot; by Eagles</td>
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<td>27</td>
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**Notes:**
- Titles with the greatest sales or club play increases this week.
- Single availability. Catalog number is for cassette single, or vinyl single if cassette is unavailable. On sales chart. (M) Cassette single availability. (V) Vinyl single availability. © BillBoard/BPI Communications.
MCA Renewing Decca Nashville
Label’s Country Heritage Looms Large

BY PETER CRONIN

NASHVILLE—With a hit-making heritage that includes such seminal figures as the Carter Family, Ernest Tubb, Webb Pierce, and Patsy Cline, Decca Records’ place in the country music history books is assured. Its roots in the genre go back to the ‘50s, when Decca talent scout David Kapp traveled throughout the U.S. recording “hillbilly” singers. The company eventually grew to become country music’s premier label during the ‘50s and ‘60s, under the guidance of legendary label head Owen Bradley.

That rich musical legacy is the standard to which a freshly assembled Decca team is aspiring as it launches a new list under the Decca Nashville moniker. At the helm of the ‘90s-model Decca, which was officially launched Jan. 3, are VP/GM Sheila Shipley and VP/head of A&R Mark Wright. Although the new company joins a growing list of country majors, Shipley, Liberty’s new label and PolyGram’s executive vice-president, both Shipley and Wright feel that Decca’s glorious past will help give the company an edge.

“For me, there is a real connection to the old label,” says Shipley, who keeps a vintage 78 of Kitty Wells’ 1956 release “He’ll Have God Who Made Honky Tonk Angels” (a gift from Marty Stuart) hanging conspicuously on her office wall. “You can’t go forward without seeing where you’ve been, and we’ve got a wonderful heritage here that many labels don’t have,” she adds.

Shipley is making some history of her own. Nashville’s first female major-label head. Having served as MCA’s senior VP of national promotion for the past 10 years, she brings unique qualifications to the job. Operating in the traditionally male-dominated world of record promotion, she helped build MCA into a country music powerhouse. She was instrumental in promoting artists like Vince Gill, Reba McEntire, and George Strait to country stardom.

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

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

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

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

The two label heads are currently working with a small office staff of 11 people, and Decca’s marketing and artwork are being handled by the existing MCA staff. As its roster “ expands, the company plans to establish an in-house publicity staff, but for the time being, the Nashville- and L.A.-based Moffats will continue to handle Caree’s publicity needs.

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

“I feel there’s one thing our format has gotten away from, and that is considering the country’s share of being the focus,” says Wright, whose production for artists like Clint Black, Shawn Camp, and Chesnutt will reflect his love of traditional country music. “There’s still a good 2 million buyers out there who will go out and buy those records if they can get them. That kind of simple, emotional music made a name for itself many years in and year out. It’s not a trend.”

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

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

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

An Enlightening Drive In The Country
Older Artists Missing, But Young Ones Expand Format

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

Tammy Wynette will play the lead role of Miss Mona in the Las Vegas production of “The Best Little Whorehouse In Texas.” Dec. 5-8 at the Aladdin Hotel... John Anderson and Tracy Lawrence have recorded a duet—“Hillbilly With A Heartache”—that is tentatively marked to go on both of their upcoming albums... Greenwood Publishing House has published “The Johnny Cash Discography: 1954-1969.” It was compiled by John L. Smith and has a foreword by Marty Stuart.

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

SIGNINGS: Lynrd Skynyr to Capitol Records for a multiple-album deal. The first release, due Aug. 9, will be the band’s all-acoustic album “Endangered Species.” ... Holly Dunn to River North Records... Camarone to David Skeppner & The Bucksin Co. for management.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>WEEK ON CHART</th>
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</thead>
<tbody>
<tr>
<td>Patsy Cline</td>
<td>1</td>
</tr>
<tr>
<td>The Charlie Daniels Band</td>
<td>2</td>
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<tr>
<td>Reba McEntire</td>
<td>3</td>
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<tr>
<td>Johnny Cash</td>
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<tr>
<td>George Strait</td>
<td>5</td>
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<td>George Jones</td>
<td>6</td>
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<tr>
<td>Conway Twitty</td>
<td>7</td>
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<tr>
<td>Alabama</td>
<td>8</td>
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<td>Alabama</td>
<td>9</td>
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<tr>
<td>Alabama</td>
<td>10</td>
</tr>
<tr>
<td>Real estate attorneys</td>
<td>11</td>
</tr>
<tr>
<td>Waylon Jennings</td>
<td>12</td>
</tr>
<tr>
<td>The Judds</td>
<td>13</td>
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**TOP COUNTRY ALBUMS**

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<tr>
<th>WEEK ON CHART</th>
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<td>1</td>
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<td>12</td>
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</tbody>
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**ALBUMS**

- Patsy Cline: "Greatest Hits" (1961)
- Reba McEntire: "If I Had a Million" (1991)
- Johnny Cash: "Johnny Cash" (1968)
- George Strait: "Pure Country" (1987)
- George Jones: "All-Time Greatest Hits, Vol. 1" (1970)
- Conway Twitty: "The Very Best of Conway Twitty" (1986)
- Alabama: "Real Estate Attorneys" (1987)
- Waylon Jennings: "The Patsy Cline Story" (1986)
- The Judds: "Collector's Series" (1991)

**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPiled, AND PROVIDED BY SoundScan, Inc.
CRAZING UP HIS FOURTH NO. 1 with “Foolish Pride” (5-1) is Travis Tritt. Commonly known as the flag bearer of country/Southern rock, Tritt first hit the scene in September 1989, when his first Warner Bros. release, “Country Club,” debuted at No. 76 on Billboard’s Hot Country Singles & Tracks chart. “Country Club” peaked at No. 9, but his second release, “Help Me Hold On,” reached No. 1 in the May 13, 1990, issue. Tritt’s first effort at testing country radio’s Southern rock appetite was “Put Some Drive In Your Country.” The track peaked at No. 28, but it has become one of Tritt’s most popular live performance numbers. However, at the time of its release, it fueled those skeptics who did not believe the likes of the Allman Brothers, the Marshall Tucker Band, 38 Special, ZZ Top, and Lynyrd Skynyrd would ever be welcomed into the country music mix.

THIS BATTLE HAD BEGUN waged before the likes of Waylon Jennings, Willie Nelson, Hank Williams Jr., Charlie Daniels, and others. Jennings and Nelson curved away “outlaws” during their reign atop the country industry. Due to their rebellious attitudes and lifestyles, they were snubbed by many of the industry’s elite. Meanwhile, they were releasing multi-platinum albums, packing large arenas, and blowing the walls down with their commercially driven music. During their peak years, Jennings and Nelson and the CMA awards showed a subtle boycott of another one. Cooler heads finally prevailed, and the traditionalists and the reactants carefully began to co-mingle. Nelson won the CMA’s prestigious entertainer of the year award in 1987 and 1988. This occurred during a period when he had difficulty cracking the top 10 on the singles charts. And like Waylon & Willie, Hank Jr. was a multi-million-dollar enterprise, far more commercially successful than others who were winning awards and posting better chart positions.

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

THE MOST ACTIVE TRACK this week in “XXX’s And Ooos” (73-51) by Trisha Yearwood, followed by “Third Rock From The Sun” (debut-53) by Joe Diffie; “Be My Baby Tonight” (27-16) by John Michael Montgomery; “What The Cowgirls Do” (71-54) by Vince Gill; “The Man In Love With You” (43-33) by George Strait; “Half The Hunt” (81-20) by Clint Black; “Summer Time Blues” (9-5) by Alan Jackson; “Lifestyles Of The Not So Rich And Famous” (10-6) by Tracy Byrd; “Pocket Of A Clown” (63-47) by Dwight Yoakam; “Be My Name” (56-60) by Randy Travis.

THE ALBUM CHART IS BUZZING with news as “What A Crying Shame” by the Mavericks jumps from No. 28 to No. 13 and, in the process, captures the week’s Parachute award. “Good To Grow” (35-14) by Sammy Kershaw is the Greatest Gainer; “Thinking Problem” (12-8) by David Ball breaks into the top 10; and “Who Am I” by Alan Jackson debuts at No. 2.
<table>
<thead>
<tr>
<th><strong>No.</strong></th>
<th><strong>ARTIST</strong></th>
<th><strong>LABEL &amp; NUMBER DISTRIBUTING LABEL</strong></th>
<th><strong>PRODUCER(S/DUO/SORTER)</strong></th>
<th><strong>TITLES</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>FOOLISH PRIDE</strong></td>
<td>G. BROWN (B. TRUITT)</td>
<td>T. TRUITT</td>
<td>1 week at No. 3</td>
</tr>
<tr>
<td>2</td>
<td><strong>I TAKE MY CHANCES</strong></td>
<td>MARY CHAPIN CARPENTER (R. D. CAMPBELL)</td>
<td>R. D. CAMPBELL</td>
<td>11 weeks at No. 2</td>
</tr>
<tr>
<td>3</td>
<td><strong>EVERY WONDER IN A WHILE</strong></td>
<td>BOB WYMAN (G. BISHOP)</td>
<td>BOB WYMAN</td>
<td>10 weeks at No. 3</td>
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<tr>
<td>4</td>
<td><strong>THEY DON’T MAKE ‘EM LIKE THAT ANYMORE</strong></td>
<td>BOY HOWDY (J. J. HOBBS)</td>
<td>BOY HOWDY</td>
<td>9 weeks at No. 1</td>
</tr>
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<td>5</td>
<td><strong>SUMMERTIME BLUES</strong></td>
<td>ALAN JACKSON (G. A. JONES)</td>
<td>G. A. JONES</td>
<td>5 weeks at No. 1</td>
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<td>6</td>
<td><strong>LIFESTYLES OF THE RICH &amp; FAMOUS (D) (AIR)</strong></td>
<td>TRACY BYRD (R. B. WOOD)</td>
<td>R. B. WOOD</td>
<td>4 weeks at No. 1</td>
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<tr>
<td>7</td>
<td><strong>I WISH I COULD HAVE BEEN THERE</strong></td>
<td>JOHN STINSON (J. ANDREW ROBERTS)</td>
<td>JOHN STINSON</td>
<td>3 weeks at No. 1</td>
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<td>8</td>
<td><strong>WIND</strong></td>
<td>NEL MAADY (P. D. LEWIS)</td>
<td>P. D. LEWIS</td>
<td>2 weeks at No. 1</td>
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<td>9</td>
<td><strong>THINKIN’ PROBLEM</strong></td>
<td>DAVID BALL (R. CURTIS)</td>
<td>R. CURTIS</td>
<td>2 weeks at No. 1</td>
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<td>10</td>
<td><strong>ONE NIGHT A DAY</strong></td>
<td>GARTH BROOKS (D. J. AVENGER)</td>
<td>D. J. AVENGER</td>
<td>2 weeks at No. 1</td>
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<td>11</td>
<td><strong>LITTLE ROCK</strong></td>
<td>COLIN RAYE (J. R. McCURDY)</td>
<td>J. R. McCURDY</td>
<td>2 weeks at No. 1</td>
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<td>12</td>
<td><strong>THAT’S MY BABY</strong></td>
<td>LARI WHITE (R. H. WATKINS)</td>
<td>R. H. WATKINS</td>
<td>2 weeks at No. 1</td>
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<td>13</td>
<td><strong>LET HER IN</strong></td>
<td>SMOKY BURNS (J. DAVID)</td>
<td>J. DAVID</td>
<td>1 week at No. 1</td>
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<tr>
<td>14</td>
<td><strong>STAY ON A DIME</strong></td>
<td>T. L. T. JONES (J. HOWELL &amp; T. D. SEALS)</td>
<td>T. D. SEALS</td>
<td>1 week at No. 1</td>
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<tr>
<td>15</td>
<td><strong>DREAMING WITH MY EYES OPEN</strong></td>
<td>CLAY WALKER (J. BOYD)</td>
<td>J. BOYD</td>
<td>1 week at No. 1</td>
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<tr>
<td>16</td>
<td><strong>BE MY BABY TONIGHT</strong></td>
<td>JOHN MICHAEL MONTGOMERY (R. A. MILLER)</td>
<td>R. A. MILLER</td>
<td>1 week at No. 2</td>
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<tr>
<td>17</td>
<td><strong>RENAIGES, REBELS AND ROGUES</strong></td>
<td>TRACY LAWRENCE (G. B. ROGERS)</td>
<td>G. B. ROGERS</td>
<td>1 week at No. 2</td>
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<tr>
<td>18</td>
<td><strong>I LOVE A LITTLE STRONGER</strong></td>
<td>DIAMOND RO (J. A. MACBURG)</td>
<td>J. A. MACBURG</td>
<td>1 week at No. 2</td>
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<tr>
<td>19</td>
<td><strong>WHY HAVEN’T I HEARD FROM YOU</strong></td>
<td>RED McKENZIE (M. H. WITZEL)</td>
<td>M. H. WITZEL</td>
<td>1 week at No. 2</td>
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<td>20</td>
<td><strong>SHE’S GROWN UP WITH GUITARS</strong></td>
<td>VIVIANNE (E. D. SMITH)</td>
<td>E. D. SMITH</td>
<td>1 week at No. 2</td>
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<tr>
<td>21</td>
<td><strong>(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN</strong></td>
<td>HAL KETCHUM (V. J. KETCHUM)</td>
<td>V. J. KETCHUM</td>
<td>1 week at No. 2</td>
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<tr>
<td>22</td>
<td><strong>WHENEVER YOU COME AROUND</strong></td>
<td>LEE ROY PARNELL (T. L. T. JONES)</td>
<td>T. L. T. JONES</td>
<td>1 week at No. 2</td>
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<td>23</td>
<td><strong>HANGIN’ IN</strong></td>
<td>VANCE CLEGG (D. C. McNEIL)</td>
<td>D. C. McNEIL</td>
<td>1 week at No. 2</td>
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<td>24</td>
<td><strong>HALF THE MAN</strong></td>
<td>CLINT BLACK (C. J. BROOKS)</td>
<td>C. J. BROOKS</td>
<td>1 week at No. 2</td>
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<td>25</td>
<td><strong>WHY DO YOU SAY WHAT YOU SAY</strong></td>
<td>RANDY TRAVIS (D. L. WRIGHT)</td>
<td>D. L. WRIGHT</td>
<td>1 week at No. 2</td>
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<td>26</td>
<td><strong>PRETEND (D) (AIR)</strong></td>
<td>MARTIN CHEDWICK (J. H. McKEE)</td>
<td>J. H. McKEE</td>
<td>1 week at No. 2</td>
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<tr>
<td>27</td>
<td><strong>DON’T TAKE THE GIRL</strong></td>
<td>TIM MCGRAW (J. W. L. SUTHERLAND)</td>
<td>J. W. L. SUTHERLAND</td>
<td>1 week at No. 2</td>
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<tr>
<td>28</td>
<td><strong>WHEN LADY LOVES YOU (AIR)</strong></td>
<td>JOHN J. TIPPMAN (S. M. WHITE)</td>
<td>S. M. WHITE</td>
<td>1 week at No. 2</td>
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<tr>
<td>29</td>
<td><strong>SPOILED Perfume</strong></td>
<td>PAM TILLY (R. B. ROGERS)</td>
<td>R. B. ROGERS</td>
<td>1 week at No. 2</td>
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<td>30</td>
<td><strong>WISH I DIDN’T KNOW</strong></td>
<td>TOBY KEITH (D. S. SMITH)</td>
<td>D. S. SMITH</td>
<td>1 week at No. 2</td>
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<tr>
<td>31</td>
<td><strong>MORE LOVE</strong></td>
<td>DOUG BROWN (T. D. DAHLBERG)</td>
<td>T. D. DAHLBERG</td>
<td>1 week at No. 2</td>
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<tr>
<td>32</td>
<td><strong>I WILL</strong></td>
<td>JOHN WENNERS (D. ISABEL)</td>
<td>D. ISABEL</td>
<td>1 week at No. 2</td>
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</tbody>
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**Hot Country Recurrents**

1. Your Love Makes Me
2. Piece of My Heart
3. If You Think You Can Dance (I Can Too)
4. If the Good Loving
5. I Swear
6. My Life
7. Nobody Knows About It
8. No Doubt About It
9. I Just Wanted You to Know
10. Addicted to a Dollar
11. I'm Holding on to Myself
12. He Thinks He'll Keep Her
13. Rock My World (Little Country Girl)
14. Live Until I Die
15. Fast as You
16. Standing Outside the Fire
17. A Little Less Talk and a Lot More Action
18. Wild One
19. I've Got It Made
20. Chattahoochee
21. State of Mind
22. One Good Woman
23. Love
24. Goodbye
25. Take My Love
26. Back Home Again
27. I Think You Know Why
28. I Hired a Fool
29. I'm Ready to Love Again
30. Rocking in My Country Home
31. The Life
32. I'm Gonna Love Her Again
33. For All the Love
34. I Ain't Gonna Miss Nobody
35. I'm Just No Good
36. Love in the Country
37. My Heart
38. I'm Gonna Love Her Again
39. I Ain't Gonna Miss Nobody
40. Back Home Again
41. I Think You Know Why
42. I Hired a Fool
43. Love
44. Goodbye
45. Take My Love
46. I'm Ready to Love Again
47. Chattahoochee
48. State of Mind
49. One Good Woman
50. Wild One
51. I've Got It Made
52. I'm Gonna Love Her Again
53. For All the Love
54. I Ain't Gonna Miss Nobody
55. I'm Just No Good
56. Love in the Country
57. My Heart
58. I'm Gonna Love Her Again
59. I Ain't Gonna Miss Nobody
60. Back Home Again
61. I Think You Know Why
62. I Hired a Fool
63. Love
64. Goodbye
65. Take My Love
66. I'm Ready to Love Again
67. Chattahoochee
68. State of Mind
69. One Good Woman
70. Wild One
71. I've Got It Made
72. I'm Gonna Love Her Again
73. For All the Love
74. I Ain't Gonna Miss Nobody
75. I'm Just No Good
76. Love in the Country
77. My Heart
78. I'm Gonna Love Her Again
79. I Ain't Gonna Miss Nobody
80. Back Home Again
81. I Think You Know Why
82. I Hired a Fool
83. Love
84. Goodbye
85. Take My Love
86. I'm Ready to Love Again
87. Chattahoochee
88. State of Mind
89. One Good Woman
90. Wild One
91. I've Got It Made
92. I'm Gonna Love Her Again
93. For All the Love
middle-class disfranchised artists living on the Lower East Side of New York, then that's the folk ethos from which it springs. Pop is folk music of the urban folk, as Lefebvre was the folk music of black cotton pickers. Why isn't Henry Kollins a hardcore folk artist? Folk music is when you care about what the singers are saying.

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

**SURGE AT RETAIL**

"Folk music is probably the strongest part of our catalog now," says Rounder Records national promotions director Brad Paul, whose Cambridge, Mass.-based label also houses the estimable Palo Records folk line. Naming folk-eligible artists who also represent the straight folk, singer/songwriter, bluegrass, blues, and Tex-Mex genres, Paul says "I've got a lot of best-sellers: Cheryl Wheeler, Tish Hinojosa, Christine Lavin, Bill Morrissey, Rory Block, Allison Krauss, and you name it...all that applies to the folk audience. From last September to March, folk titles accounted for 15% of our releases, representing a million and a half sales."

At Chicago's Fly Fish Records, which has been releasing folk, roots, and blues artists for over 70 years, OOM Jim Netter says last year was the label's best ever, up 25% from the previous year. "There's been a real resurgence of interest in our active roster, Chris Smither charted a couple of new, as well as catalog titles by Tom Paxton, Sweet Honey In The Rock, and Jim Netter says. Kent Crawford, president of the Vanguard label, which paved the late-50s and early-70s folk revival with artists like the Weavers and Joan Baez, also cites renewed interest in current and classic titles. They're all kicking the product flow of its lauded Newport Folk Festival reissue series with individual artist packages as well as additional liner notes.

"Vanguard released relatively few Newport titles originally, and they weren't the only folk label around," says Crawford, whose releases cover the vintage Newport years of 1963-68. Retail has observed sales increases of folk-related product as well. At School Kids in Ann Arbor, Mich., buyer G. Burd MacTaggart senses the impact of the improved showings of genre-busting "new acoustic music" artists like Lyle Lovett. There are a lot of the young, blues-based acoustic guitarist Ben Harper and college-appealing duo the Story. Sales also are aided by the store's campus location near well-known folk club the Ark, which is engaged in import-store appearances by performers like Irish fiddler Eileen Ivers.

Terry Currier, general manager of Music Millenium in Portland, Ore., observes that the currency of some folk-era artists like Joan Baez and Eric Andersen, as well as newer success for such country-oriented singer/songwriters as John Hiatt and occasionally Van Zant, Butch Hancock, Guy Clark, Jimmie Dale Gilmore, and Iris DeMent. "It's the folk revival yet," notes Rediscover Music/Folk Era VP Mike Fleischer, "but five years ago we wouldn't have thought of putting out an album a month, and now we're doing it.

**D-I-Y ETHIC**

The Folk Era label's output is in the contemporary country format, and while Rediscover Music has been distributing 500,000 mail-order catalogs featuring "nostalgic" folk acts like the Weavers and the Kingston Trio since 1989, "Sales during the month of November 1995 exceeded the '89 calendar year's total," says Currier. "And it's the folk revival yet," notes Rediscover Music/Folk Era VP Mike Fleischer, "but five years ago we wouldn't have thought of putting out an album a month, and now we're doing it.

"I'm selling lots and lots of CDs and cassette cassettes," says Currier, "and the people who write the show, which means that the audience is there and where they're hearing.

Such audiences, she notes, are "intelligent, college-educated, they don't sound like snobs. There are more people in this country who are 35 and over, and they're a very savvy audience, which is where we're going." But there was this fact: the songwriting (and music industry) of the second annual Newport Folk Festival reissue series is very much a part of the aging baby boom and is the most visible segment of the contemporary folk music scene. Besides her own solo records, Lavin, a Philo/Rounders artist, is a tireless promoter of other folk singer/songwriters and has organized several ongoing group projects, including the multi-artist "On a Winter's Night" compilations and the "Four Bitchin' Babes" recording/performing program, which has featured herself along with the likes of Wheeler, Patty Larkin, Kristina Olsen, Debi Smith, Sally Fingeret, Mogen McDonough, and Julie Gold—together with such "gussie babies" as Peter, Paul & Mary's Mary Travers. Lavin's current compilation album project is "Follow That Road: Highlights Of The Second Annual Martha's Vineyard Singer/Songwriter Retreat," a typical Lavin-organized event featuring artists like Ellis Paul and folk singer/songwriters Diana Ziegler and Tom Prasada-Rao.

"I've been traveling a lot and selling out almost every place I play, which is unbelievable," says Lavin. "And I'm selling lots and lots of CDs and cassette cassettes," says Currier, "and the people who write the show, which means that the audience is there and where they're hearing.

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Of the Van-Minus Boys' move to Nashville, "We're looking at other things like Suzanne Vega and Shawn Colvin also was influential. Adult-oriented singer/songwriters in the folk vein include James Keelaghan, Brooks Williams, and unassuming folk legend Tim Bluhm. These are "the singer/songwriter front," as C. B. Johnston signed to Redbird, the "original American music" imprint of the Celtic-oriented Green Linnet Records. Likewise, Shanachie Records, home of John Sebastian and John Stewart as well as various Celtic, bluegrass, and other special-interest labels, has a "cachet imprint for such singer/songwriters as Cliff Eberhardt and Amy Fradon & Leslie Ritter. Warren Breyhill, a younger, more hip singer/songwriter like Bill Miller, Hinojosa, and DeMent out of its progressive music department.

**SEX PILOTS MEET HANK WILLIAMS**

Lavin and her cohorts play at such traditional folk venues as New York's Bottom Line, Nashville's Bluebird Cafe, and the Portsmouth Music Hall, the Quick Center in Fairfield, Conn., and the Krammer Center in Urbana, Ill.

"The places are interested in cultural events, and folk music is starting to be recognized as a cultural event, attracting the very desirable 35-50 "grey rinse set," says Moran. But there are countless other venues throughout the country, ranging from the smallest coffeehouses and church basements to the big folk festivals like Newport and Kerrville, Stephanie Ledgin, who publishes a monthly called The Trad, is a professional folk music writer, and lists traditional events within a four-hour radius of New York City, says the number of venues seems to be increasing, though the audiences are doing somewhat as the traditional folk demographic ages and surrenders free time to the carpool.

Then there's the nontraditional, anti-folk scene that emerged in the mid-70s out of a series of Lower East Side New York City cabaret clubs headlined by the now-known likes of Lach, Berryhill, Brenda Kahn, Paleface, King Michael, Michelle Shocked and Beck.

"It was the Sex Pistols meeting Hank Williams in the alley, fighting over the last hit of speed—political, emotional, and music moment." The simultaneous introduction of folk-rooted pop singer/songwriters like Suzanne Vega and Shawn Colvin also was influential. Adult-oriented singer/songwriters in the folk vein includes James Keelaghan, Brooks Williams, and unassuming folk legend Tim Bluhm. These are "the singer/songwriter front," as C. B. Johnston signed to Redbird, the "original American music" imprint of the Celtic-oriented Green Linnet Records. Likewise, Shanachie Records, home of John Sebastian and John Stewart as well as various Celtic, bluegrass, and other special-interest labels, has a "cachet imprint for such singer/songwriters as Cliff Eberhardt and Amy Fradon & Leslie Ritter. Warren Breyhill, a younger, more hip singer/songwriter like Bill Miller, Hinojosa, and DeMent out of its progressive music department.

**WHERE'S THE FORMAT?**

With all these reluctant-to-be-categorized sex pistols, say the John Colvin, Dave Mallett, and Susan Wimmer, "The only way to get on the airwaves is to market them as 'unplugged music,'" says Rediscover Music/Folk Era's Fleischer. Other artists satisfying folk music criteria appear on TNT and CMT as well, including Gorka, Dave Mallett, DeMent, Miller, and Hinojosa.

"Mary Chapin Carpenter and Shawn Colvin is too much of a drag," says Fleischer, "so we've discarded classically, notes artist Ron Fierstein, whose clients include Colvin, Vega, and the late Jo-Ann Kelly. Artists like Joe Henry were influenced by pop and folk-rock, though Mary Chapin may have a little stronger country element. And remembering the Eagles, the Byrds, the Byrds, the Byrds...then Buffalo Springfield? That's another outdated term. The folk-rock genre influenced contemporary country music more than anything.

The blurring of definitions under the "folk music" umbrella continues. The Americana, N.J.-based A&R label has devised "chamber folk" to describe classical chamber music and traditional folk via such artists as Maggie Sue and the Ensemble Galliel, "We're looking at other things like Suzanne Vega and Shawn Colvin also was influential. Adult-oriented singer/songwriters in the folk vein include James Keelaghan, Brooks Williams, and unassuming folk legend Tim Bluhm. These are "the singer/songwriter front," as C. B. Johnston signed to Redbird, the "original American music" imprint of the Celtic-oriented Green Linnet Records. Likewise, Shanachie Records, home of John Sebastian and John Stewart as well as various Celtic, bluegrass, and other special-interest labels, has a "cachet imprint for such singer/songwriters as Cliff Eberhardt and Amy Fradon & Leslie Ritter. Warren Breyhill, a younger, more hip singer/songwriter like Bill Miller, Hinojosa, and DeMent out of its progressive music department.

**FOLK ON THE INTERNET**

News and information about folk music is available on the long-running Sing Out! folk song magazine's new publications like Dirty Linen and the Performing Songwriter. But the Internet computer network is also becoming a home for just about anything you want.

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

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

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

Rowoth is now setting up an "online folk festival that could lead to elec-
Billboard Spotlights

folk music

The Red-Hot Bluegrass Boom
A Unique American Music Enters Its Wonder Years

BY EDWARD MORRIS

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

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

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

Bluegrass festivals are at an all-time high. Bluegrass Unlimited, the industry's oldest fan and trade publication, says more than 600 festivals will be held this year.

CARNEGIE METHOD

Keith Case, of Keith Case & Assoc., the largest bluegrass booking agency, estimates that his acts play a combined total of around 1,000 dates a year at venues of all sorts and sizes. "As a company," Case says, "we've put bluegrass into non-bluegrass situations for years. We do it all the time. Alison [Krauss] is probably driving a movement that is doing it even more right now. Most of our bluegrass acts play the same rooms that emerging country or folk/pop or blues or jazz acts would play." His acts, he says, play venues as varied as "the Bottom Line and the Great American Music Hall on up to Carnegie Hall and the Kennedy Center."

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

Among the acts booked for the series are Krauss, Bill Harris, Lavern Gill, Doc Watson, the David Grisman Bluegrass Experience, Del McCoury Band, Bill Monroe, Scott Flatt, and the Del McCoury Band.

Continued on page 49

Breaking & Building
Four Folk Artists At Work

BY TERRI MORAK

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

In 1994, opportunities for folk singers to have their work heard are expanding just as rapidly as the music's stylistic boundaries. The individual expression that makes the music so difficult to define these days is, of course, a large part of its irresistible charm. As an adjunct to Jim Hessenman's Billboard Report on this hard-to-classify genre, the following casebooks sell the stories of four individual singer/writers—and how they make their music, and a living, within the folk idiom.

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

The Peekskill, N.Y., native taught herself to play guitar at 12. In 1975 she met veteran writer-singer Dave Van Ronk, who encouraged a move to New York City. Lavin recorded her first album, "Christine Lavin Absolutely Live" (now out of print, on Lifesong Records) in 1981. "I appeared on "The Today Show" to promote that record," she recalls, "but I didn't quit my day job until 1984."

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

While continuing to put out her acclaimed solo projects, she self-produced her first artist compilation tape in 1989 called "On A Winter's Night." "When you sell all 250 tapes the first night, you realize you're on to something." Philo has recently reissued a shorter version of that tape.

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

Continued on page 88
In addition, there are about 26 syndicators of bluegrass. Of these, 49 stations and six syndicators report their most-played songs to Bluegrass Unlimited for its monthly charts.

One of IBMA's most valuable services has been gathering and arranging market data and making it available to its more than 2,000 individual and group members. Besides its radio list, IBMA offers lists of talent buyers, press representatives, bluegrass associations and record companies.

This year, the association voted to finance a major market research project to learn more about existing and potential bluegrass consumers. Kirk Brandenberger, a fiddler and accessories buyer for WaxWorks' chain of record stores, also operates Prime Cuts Of Bluegrass in Owensboro, Kentucky. The company periodically compiles a sales sheet to single out the best-selling albums and makes it available to its music dealers.

Kirk Brandenberger, a fiddler and accessories buyer for WaxWorks' chain of record stores, also operates Prime Cuts Of Bluegrass in Owensboro. The company periodically compiles selected album cuts into single.

PREDICATION

A recent study shows that bluegrass listeners are more than likely to enjoy other types of country music as well. In fact, they are nearly as likely to listen to country music as to bluegrass. This suggests that there may be room for growth in the country music market as well.

In contrast, bluegrass listeners are less likely to listen to rock music. This may be due to the fact that bluegrass is often associated with traditional values and lifestyles, while rock music is often associated with modern and non-traditional values.

Overall, the study suggests that bluegrass listeners are a distinct group with unique listening habits. This information can be used by record companies and radio stations to better target their marketing efforts and increase sales of bluegrass music. It also suggests that there is potential for growth in the country music market as well.
Folk Ink

Well beyond broadsides, today’s folk press aims to expand the music’s definition and its audience

BY RICHARD HENDERSON

SING OUT!

To browse through a copy of SING OUT! the Folk Song Magazine is to hear a note of bewilderment and awe, in the words of Pete Seeger, who co-founded the periodical in 1951. He remarked, “There are so many different types of folk music.” The outlaw’s goal, as stated on the masthead of each issue, is “to preserve the cultural diversity of all folk musics” and, by extension, to expand the borders of the heterogeneous mass known as “folk music.” Any given issue might feature articles on Seeger, Malathun and the Mahotella Queens or paniani Keith Jarrett. Eric Nemeyer, SING OUT! publications director, describes the magazine’s coverage: “Anyone expecting to find folk-IV-V progressions with protest lyrics is going to be surprised.” The magazine, as implied by its title, has always stressed the participatory element by printing sheet music and lyrics along-side its features and reviews. Though its audience is largely contained within the 35 to 55 age group, Nemeyer notes that strong newsstand sales, cover stories such as the recent “Generation F” feature (about up-and-coming teenage folk musicians) and the continued interest on children’s involvement in music all help to broaden SING OUT!’s reader base.

DIRTY LINEN

It appeared on the zine scene in 1983 as a news focused on Fairport Convention and related English-traditional music; in the intervening years, Dirty Linen has grown into a glossy bi-monthly whose coverage of “folk, electric folk, traditional and world music” is largely based on features, reviews and profiles. A journal for and by fans of folk music, Dirty Linen presents a diverse range of content, from interviews with established artists to in-depth analyses of lesser-known acts. Its commitment to preserving the rich tapestry of folk music is evident in its dedication to coverage of the genre’s many subcategories and its enthusiastic exploration of new talent. For folk fans, Dirty Linen is a treasure trove of insights and recommendations, offering a unique perspective on the multifaceted world of folk music.
the unwillingness of radio to play those forms. Editor/publisher Paul Hartman says his periodical is "not trying to define folk, or make claims for what folk is or isn't. We're just trying to do folk." His support for "really alternative music" extends to including exhaustive listings of tour schedules for hundreds of artists within a pull-out found in each issue. An electronic edition of the calendar is also posted with on-line information services (CompuServe, INTERNET). Hartman characterizes his readership as ranging from "high school students to septuagenarians" and points up the adventurous nature of his audience. "They're the kind of people who would travel to a club or to a festival, looking forward to discovering someone new opening for an old favorite."  

If it has to be straight from the heart, if it has to embrace tradition and innovation, if it has to be as artistically honest as the day is long, then it has to be from Rounder/Philo.

EXPLORE REAL MUSIC.

Alison Krauss & the Cox Family  
Johnson Mountain Boys  
Cheryl Wheeler  
Bill Morrissey  
Carolyn Wonderland  
Rebelution  
Laurie Lewis  
Del McCoury  

BLUEGRASS BOOM

Continued from page 10

CD albums and then mails them to more than 700 stations.

Bluegrass Now, a new fan and trade magazine, recently entered the monitoring arena by publishing a bimonthly Top 20 album sales chart, compiled from its survey of "leading music retailers."

The IBMA will hold its annual World Of Bluegrass trade show and fan fest, Sept. 19 to 23, in Owensboro. Its award show is set for Sept. 22 at RiverPark Center. The center houses the association's office, the still-developing International Bluegrass Music Museum and Woodward Cafe, a small restaurant/bar and performance hall.

While it doesn't have the kind of focus that the IBMA, the Society For The Preservation Of Bluegrass Music Of America has become over a thousand radio and television broadcasters and thousands of concert and festival promoters...  

The Preservation Of Bluegrass Music Of America has become an important vehicle for encouraging and bringing together bluegrass musicians. Each year, thousands of these musicians and their fans converge on Nashville for the annual SPBGMA convention, an event that features four days of showcases, band contests, award ceremonies and around-the-clock impromptu picking sessions.

On the academic front, bluegrass is the subject of two important books, John Wright's "Traveling The High Way Home: Ralph Stanley And The World Of Traditional Bluegrass" and Neil Rosenberg's newly reissued "Bluegrass: A History." Both are from the University Of Illinois Press.  

(Edward Morris is Billboard's country music editor and the 1993 recipient of IBMA's award for journalist of the year award.)
Joaquin Sabina’s Time Has Come

Haute Bohème: Wouldn’t it be terrific to be in Joaquin Sabina’s shoes right now? The rasp-voiced native of Ubeda, Spain, is the toast of his country by dint of another hit record, “Esta Boca Es Mia” (BMG), a stimulating collection of insightful parables that examine modern-day racism (“La Casa Por La Ventana”), capricious male/female situations (“El Blues De Lo Que Pasá En Mi Escalera”), and unworldly devotion (“Ganas De...”). Sabina, 45, should replicate his Spanish sales prosperity in Argentina, Chile, and Mexico. With a little luck, “Esta Boca Es Mia” could also score in the U.S., where Sabina is best known for his duet rendition with Rocío Dúrcal of his huge pan-Latin smash “Y Nos Dieron Las Diez.” BMG is set to ship “Esta Boca” July 19.

Best of all for Sabina, he has scored a smash record while remaining true to the carefree, bohemian lifestyle that so often serves as the mother of his artistic muse. “I believe my system of composing is like a fisherman who is always waiting for the fish to bite,” says Sabina, who adds that once he has a creative idea, “I begin to write, and I may go two days without sleeping or eating until I finish the song.” Sabina also notes that he composes particularly well in hotel rooms and in cities where he is not known, because “it lets me wander, and I hope for the inspiration to come.”

While “Ganas De...” is a chugging, roots-rock ode to another easy rider, J.J. Cale, did not consume two days of sweltering songs, the contagious toe-tapper does epitomize Sabina’s—and Cale’s—desire to make self-satisfying music without too much fuss and bother. “I spent many years listening to J.J. Cale at home—almost daily—and when I pick up the guitar to practice, a rhyme comes out of me similar to J.J. Cale,” says Sabina. “I really love the humility of his records, so I wanted to do a song not by J.J. Cale, but a song that was mine; yet I wanted people to notice that aroma of J.J. Cale.”

And if the aroma of “Esta Boca Es Mia” smells a little fresher than earlier Sabina albums, it is no accident. Before recording “Esta Boca,” Sabina, his band mates, and his longtime creative cohorts Antonio García de Diego and Pancho Varona had come off a long but rewarding two-year tour of Spain and Latin America. During that extensive trek, Sabina and his band would link up after shows and jam in the hotel rooms, composing some of the songs that ended up on “Esta Boca.” For Sabina and crew, the spontaneous spirit was fresh, and they strived to maintain that ambience for the record.

“We really wanted to do a record that was not super-produced,” says Sabina. “And the truth is, we were proud that there wasn’t a single moment in which we weren’t looking for anything that wasn’t honest and from the heart.” As is his wont, Sabina produced all of the songs except “Incluso En Estos Bexos,” written with Varona’s sister Gloria, and “Ruido,” composed with upstart singer/songwriter Pedro Manuel Guerra. The aforementioned “La Casa Por La Ventana” is a bubbly salsa entry featuring the vocal participation of controversial Cuban singer/songwriter Pablo Milán. Though Milán’s open support of Cuban president Fidel Castro is difficult to stomach, his typical, go-for-the-jugular performance on “La Casa” is splendid.

Sabina’s increasing album sales in recent years suggest that there is room aplenty for thoughtful troubadours whose provocative and often witty verse allows listeners to better know the composer—and themselves.

“I believe that lyrics are sacred, and I believe that in pop music the lyrics have been less important lately, but now that is beginning to change,” Sabina says. “I am completely convinced that people are going to listen to lyrics, and apart from that, I am convinced that people are listening more to lyrics than they themselves think they are, anyway.”

“And I believe,” he adds, “that in the next 10 years, the most important thing that is going to happen in the elevation of what is Latino, is (Continued on page 17)
Grover Washington, Jr.

"All My Tomorrows"

A Return To Romance.

The champagne is iced...
The lighting is dim...
And the music is the seductive sound of Grover Washington, Jr.
A perfect evening is guaranteed.

Featuring an all-star band with special guest vocalists
Freddy Cole and Jeanie Bryson.

Produced by Todd Barkan &
Grover Washington, Jr.
Management: Zane Management
Jeanie Bryson appears courtesy
of Telarc International Corporation.

COLUMBIA

**TOP CLASSICAL ALBUMS**

- **#1**
  - **ARTIST:** BENEVIDINE MONKS OF SANTO DOMINGO DE SILOS
  - **TITLE:** ALCAMBRE (EMI 098, 1994)

- **#2**
  - **ARTIST:** CARRASER DOMINGO, PAVARRATI (MEDINA) – 1
  - **TITLE:** IN CONCERT

- **#3**
  - **ARTIST:** LUCIANO PAVARRATI (EMI 70015, 1994)
  - **TITLE:** NEW WORLD SAPPHIRE

- **#4**
  - **ARTIST:** LUCIANO PAVARRATI
  - **TITLE:** NEW WORLD SAPPHIRE

- **#5**
  - **ARTIST:** GLENN GOULD
  - **TITLE:** TAUROPOIS TAUROPOIS (92689, 1994)

- **#6**
  - **ARTIST:** IPSWICH/ZIMANN
  - **TITLE:** SYMPHONY NO. 3

- **#7**
  - **ARTIST:** KONRAD RULAND
  - **TITLE:** SYMPHONY CLASSICAL 52075 (69.1Q.178, 1994)

- **#8**
  - **ARTIST:** CECILIAI
  - **TITLE:** CHORALE KALMUS II 192180 (19.1Q.195, 1994)

- **#9**
  - **ARTIST:** OTTO GURDON
  - **TITLE:** ARTEPARTE TE DEUM

- **#10**
  - **ARTIST:** VOCI DI ASCENSIONE KEKKEI
  - **TITLE:** BEYOND CHANT

- **#11**
  - **ARTIST:** LUCIANO PAVARRATI
  - **TITLE:** JAMES GALWAY

- **#12**
  - **ARTIST:** CLEVELAND ORCH. (THOMAS)
  - **TITLE:** OFF CAMRFA BURBANA

- **#13**
  - **ARTIST:** DAWN UPSHAW/THOMAS HAMPSOH
  - **TITLE:** COPLAND: LONG TIME

- **#14**
  - **ARTIST:** LUCIANO PAVARRATI
  - **TITLE:** MOPO GP MP ACD

- **#15**
  - **ARTIST:** SHAMAH/ SOLLNER
  - **TITLE:** PAGANINI FOR TWO

**CLASSICAL KEEPING SCORE**

**by Christie Barter**

**BRITAIN'S BROOKSY QUARTET,** known as the "grape band of classical music," has embarked on a five-city North American tour in support of its new album "Lament," on the Silva Galleria label. The quartet, however, are not the usual "uptown" chamber-music bands, but instead are clubs and theaters运营商 that given over to concerts by touring ensembles. The Bruskys have a booked into the Rivoli in Toronto, under the aegis of MCA Concerts (July 12), Bill Graham's Fillmore in San Francisco (July 13), the House Of Blues in Los Angeles (July 17), the Bottom Line in New York (July 20), and St. Louis' Sheldon Theatre (July 22). The quartet came to international attention about a decade ago with its recording of the Elgar and Delius string quartets, in a coupling for ASV, and in the late 80s with its transatlantic of the complete Shostakovich quartet cycle for Teldec. It gained its rock cachet, however, through its work with Rev. Elvis Costello on last year's CD "The Juliet Letters." In addition to the new album by the Bruskys, Silva Classics, a subsidiary of Silva Record Europe, America, has lined up the following projects for the rest of 1994: a CD devoted to David Farnsworth's "Afican Sanctus," a large-scale work scored for mixed choir, percussionist, solo dancers, and solo soprano; a new album by the label's house soprano, Lesley Garrett; and an album of the choral music of Geoffrey Burgon. Burgon is one of Britain's leading composers, best known in this country, perhaps, for his soundtracks for public television's "Brineshield Revisited."

**HIS SUMMER SEES Qalton celebrating its 30th anniversary with a hefty batch of new import releases and the stated pride, in offering them, as "the oldest and most reliable independent distributor" in the business. The founder and president of the Long Island City, N.Y.-based company, Otto Quilten, writes: 'When Quilten was incorporated in 1964, we represented only one label in the U.S.—Harmonia. Thirty years later, we distribute nearly 120 labels, from about 80 suppliers, that come to us from all over the world . . . Our clients are extremely large, many have been with us for 20 to 30 years and credit us with the growth of their companies. With the end of the cold war, we took advantage of new business opportunities and opened first record distributors to open a company in China . . . We are extremely proud of our family of labels, and look forward to our next 30 years.’

**THE CONNOISSEUR LABEL**

**MARCEL POLO,** specializing in music of the modern age with a view toward the future, has released a new album by the New York City-based label. The Connoisseurs label has released several albums in the past two years, including works by such composers as John Adams, Phillip Glass, and Steve Reich. This latest release, "The Connoisseur Label," presents a variety of works from around the world, including music by composers from the Americas, Europe, and Asia. The album features works by a diverse range of composers, including works by John Adams, Philip Glass, Steve Reich, and others.

**WHILE CANADA'S FANFARE RECORDS continues to license much of its classical and crossover product to Interscope Records in Atlanta, a new deal between the two is designed to support a number of recording projects. As Fanfare president Julian Rice says, "It represents a wonderful opportunity to maximize the combined efforts and expertise of both companies."

**ARTISTS & MUSIC**

**BILBOARD JULY 16, 1994**

**TOP CLASSICAL Crossover**

**TOP OFF-PRICE CLASSICAL**

**Artists & Music**

**by Jeff Levenson**

**MOVIES:** Motown's MoJazz, which was launched with the likes of Norman Connors, Eric Reed, Foley, and Norman Brown in "After The Storm" was No. 3 at last glance on the Contemporary Jazz chart, has just signed Lionel Hampton. This, he says, "will finally give me a chance to show off my style." The 86-year-old vibist/bandleader is famous for his unique technique and his ability to "plan to give the people what they want," he says, "which is me. My music is for all types of people, for everybody. My music has never gone away. It's here and now, and but has been heard in the air because no one would dare to release me. MoJazz is wise because it's giving the people what they want." According to Hampton, the group is about to tour Europe with his band, the Golden Men Of Jazz, a number of guest artists have been approached to help with this first recording. They include Al Jarreau, Chaka Khan, Phyllis Hyman, Steve Wonder, Georg Benson, and Luther Vandross. Work begins in August.

**WHAT THE LECONIQUE IS GOING ON?** In the grand tradition of warning and goofing, Branford Marsalis has resurrected the moniker Backshot LECQoune, a take-off on a pseudonym favored by Cannonball Adderley during his days on the top and R&B circuit. It is the title of his latest album from Columbia. "The Tonight Show" bandleader whose recent remarks in the L.A. Times pined off predecessor Doc Severinsen did the record in tandem with hip-hop producer DJ Premier. "We are told that the disc features samples, spoken-word sections, and a host of musical elements—rock, reggae, and African motifs. Leading support are poet Maya Angelou, bassman Jay Leno, guitarist Nathan East, and rhythm-section regulars Kenny Kirkland, Robert Hurst, and Jeff Tain" Watts. Expect a fair bit of controversy on this one, underscored by that daffodil of questions, is it jazz? It's set for release in July.

**FESTIVAL STUFF, BRAZILIAN STYLE:** The government of Bahia, Brazil, has announced plans for a "Baha '94, Music & Arts Festival," scheduled for Aug. 15-21. Vargas Bahia Airports is in on this one, and so are the following performers: Tito Puente, Noel Pointer, Mongo Santamaria, Gil Clapamny, Alex Bugnon, Margarette Meneses, and others.

**FESTIVAL STUFF, CALIFORNIA STYLE:** This year's Fiji concert Jazz Festival—the 39th annual—is slated for Aug. 12-14. Fiji, a world leader in computers, telecommunications, and microelectronics, says it wants this bash to be a big one. (And why not? Artists: Cleo Laine, Joe Williams, the Duke Ellington Orchestra, Eddie Palermi, Gene Harris, "Sweets" Edison, Buddy DeFranco, and Terry Gibbs, among others.

**MORE STUFF:** The Riverside History of Classic Jazz, which made its first appearance in 1956 (and taught many of us a thing or two about this cool music), is finally available on CD (three discs, to be exact.) . . . Saxophonist Jimmy Heath, who last recorded for Verve with his "Little Man Big Band," has received a commission from Jazz at Lincoln Center. He'll be recording for the big band, with a special two-tender segment featuring Joe Henderson. The performance is scheduled for Aug. 4.

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**www.americanradiohistory.com**
LOS ANGELES—MTV's 11th annual Video Music Awards show will take place Sept. 8 with two twists: a new venue and a new voting procedure that includes a new group of voters.

As first predicted on this page (Billboard, March 26), the awards show returns this year to its roots at New York's Radio City Music Hall. The show has been held in Los Angeles since 1987.

"Radio City provides such a great backdrop for the awards, it's a world-class venue," says Joel Stillerman, VP of production at MTV. He notes that MTV decided to return to the East Coast for a variety of reasons.

"New York is where [MTV does] business on a year-round basis, and bringing the awards here represents a change of pace," he says. "We're knee-deep in a whole host of interesting creative proposals right now. All I can say is, the show will definitely have a New York flavor.

But the change of venue is just one of many developments in the 1994 VMAs. For the first time, MTV viewers will participate in voting on all of the general-interest categories, such as best video of the year, best male/female video, best group video, and best videos in the rap, metal/hard rock, alternative, dance, and R&B genres. Viewers also will participate in choosing the winner of the category of best new artist in a video and best video from a film. Some categories are eligible for awards.

"We thought it was time to include the viewers in this process," says Stillerman. "They vote on our channel every day. By allowing them to vote on the awards, it makes the show more valid in terms of how it relates to the viewers."

MTV's research department has linked with Strategic Radio Research to phone MTV viewers, who must meet specific criteria regarding viewing habits, in order to qualify for the voting panel.

The targeted sample will receive ballots in the mail for the second phase of voting, which closes Aug. 12. The first phase of industry-specific voting closed June 29.

The ultimate voting population in the general ballot will be split equally between industry and viewer participants, Stillerman says.

"We didn't want this to be purely a people's choice award," he says, "because we believe the music industry has a lot to say about what we do on a daily basis. We're just giving the viewers their say as well."

Music industry executives remain the only members of the panel participating in the pre-vote segment of the ballot, which includes the categories of best direction, best choreography, best special effects, best art direction, best editing, best cinematography, and breakthrough video.

The 1984 ceremony marks yet another behind-the-scenes change in production. For the first time, MTV production executives Carol Donovan and Carol Eng will produce the telecast, which had been directed by Eleventh Planet's Rocky Schenck from 1987 to 1992 by Tenth Planet's Joel Gallen, a former MTV staffer.

Donovan is the executive producer of the "MTV Unplugged" series, and she produced the recent taping of the Eagles reunion concert, which is set to air later this year. She also produced the "MTV Rock N' Roll Inaugural Ball."

Eng is the producer of "MTV Viva Live" and was the coordinating producer on the VMAs for the last three years.

Stillerman will executive-produce the telecast with Doug Herzog, senior VP of programming and president of MTV Productions.

Keith Ian Raywood will oversee the show's production design, which is being expanded in new developments. Her credits include stints on "Saturday Night Live" and "Def Comedy Jam." His MTV experience includes the "MTV Jams Live!" programs, as well as the Eagles concert production.

The entire crew will be operating in the smallest venue to host the awards in recent years. Radio City, which seats 5,882, hosted the first two award ceremonies in 1984 and 1985.

In 1986, MTV experimented with a bi-coastal awards telecast, with live feeds from New York's Palladium and Universal City's Universal Amphitheater. Every year since 1987, except in 1992, the awards telecast has originated from the Universal Amphitheater, which seats 6,251. In 1992, the network moved to UCLA's Pauley Pavilion, which has 12,000 seats. Stillerman says the network crew is now busy "figuring out how to do business on a support level" at Radio City.

In New York

• F.M. Records' Alex Abramowitz produced the show.
• Seed's new Giant video "Rapture" was eligible for awards.

LOS ANGELES

• B.S.I.'s Sam Bayer directed the Devils' new Capitol video "Someone To Talk To." Alex Abramowitz produced.
• Seed's new Giant video "Rapture" was eligible for awards.

THE PRODUCTION NOTES

In a DNA production directed by Rocky Schenck. Patrick Darrin directed photography; Bruce Coleman produced.

• Oil Factory Films director Frank Sacramento is the eye behind House Of Pain's "On Point" video. Jeff Crowell directed photography on the shoot; Courtney Holt produced.
• Daniel Zirilli of PopArt Film Factory lensed Domino's "Money Is Everything" for Outburst/RAL/Chase. Zirilli also produced the clip with W.L. Boyd. Ericson Core directed photography.

IN NEW YORK

• Rapper MC Serch co-directed his O.C.'s "Time's Up" video with Steve Carr. Joe DeSalvo directed photography on the shoot; Pitch Records' shot; Heidi Santelli produced for Drawing Board Pictures.

IN NAUHILL

• Joanne Gardner is the eye behind Rodney Crowell's new "Big Heart" video. MCA Nashville's Adam Kimball directed photography on the DNA shoot; Rhonda Hopkins produced.

• Scene Three Inc.'s John Lloyd Miller directed Marty Stuart's MCA clip "Love And Luck" with producer Selly Miller. Denver Collins directed photography.

OTHER CITIES

• Proganda Films' Antoine Fuqua directed Arrested Development's new Chrysalis/ERG video "United Front" on location in South Africa. In addition, Proganda director Nico Beyer shot Erasure's videotape "Kick It Out!" on location in London.
• New York and Orange, N.J., set the stage for Naughty By Nature's new Tommy Boy video "Klickow Klickow." Dwayne Coles co-directed the shot with the group's own Treach. Bonnie Tomas produced.
• Film Xero's Steven T. Miller and Brad Maruno co-directed and co-produced Greg Holland's latest Warner Bros. video. "Let Me Loose."
• Jeffrey W. Ryd directed Motown's Brik Citi in "Old Fashioned Love." Dave Waterston directed photography on the Mystic, Conn.-based shoot. Craig Fanning executive produced.

MTV AWARDS RETURNING TO NEW YORK VIEWER VOTING ADDS NEW TWIST TO SHOW


Musical combines VPI/Promo Vision with its own closed-circuit video unit ZTV to create a new entity, which will be known as ZTV Video Services Divisions.

Muzak Delving Into Video: Christian Music Awards Set

Smith is nominated in five categories, including favorite male artist and favorite live concert. He also was nominated twice in the favorite pop CD category for his Reunion albums "The First Decade" and "Change Your World." In addition, he received a nomination for favorite long-form video for "Change Your World Live.

Rap act DC Talk also snagged five nods, including two nods in the favorite shortform video category for the Forefront Communications clips "Jesus Is Just Alright" and "The Hard Way." The trio also was nominated for favorite pop group or duo, favorite live concert, and favorite pop CD for "Free At Last.

Other categories include favorite female artist, favorite rock group or duo, favorite new artist, favorite rock CD, favorite local Christian video show, and favorite local Christian radio station.

Balloons will be distributed in mid-July via USA Today, as well as through several mainstream newsweeklies and Christian retail outlets. Voters also can ob- tain ballots by phoning a toll-free number. For a $5 fee, the caller may receive a Christian Retailers' Association's Christian music, a Disney video vacation planner, and a coupon booklet.

The voting deadline is mid-August.

Bobby Gordon is producing the telecast with co-producer Dan Johnson. Steve Gilleath is executive producer. At press time, it was unclear whether the event would be telecast live.

IN OTHER CONTEMPORARY

Christian video news, producers of Christian videos are hoping the show's recent success will help them wrap their 2,500th edition of the program June 17. The date also marked the 25th wedding anniversary of the show's host/producer, Tom Green, who received the 1993 Billboard Music Video Award for best regional video show in the Contemporary Christian category.

And holy sones, we can't stop there: The Inspirational Network is leasing footage of the "DCLLA '94 True Love Waits National Celebration," set for July 29 in Washington, D.C. Exclusive footage of such contemporary Christian superstar acts as Steven Curtis Chapman, Petra, and DeGarmo and Key will be broadcast live on the network.

SPECIAL MOMENTS: MOR Music TV sent a crew to Nashville recently to shoot footage for "MOR Country: Hill, Trisha Yearwood, Lee Roy Parnell, Charlie Daniels, and Billy Ray Cyrus, which will air as a syndicated special on country music. The show is set for August release. MOR Music TV plans to recently host several special events for the end of the year.
JULES SHEAR FINDS BLISS IN WOODSTOCK

(Continued from page 16)

tion CD to be packaged with 30,000 issues of CD Review.

In addition, Island Records will be preparing a cassette sampler of “Healing Bones,” to be sold in alternative retail locations such as coffeehouses, clothing stores, and record stores. Island Records, however, will have the Jules out to do some acoustic shows at these places, as well.

A U.S. tour officially begins Aug. 26, at which point the band — which includes drummer Alan Jackson, bass player Toby Keith, and guitarist Steve Miller — will be touring to Boulder, Colo. They will then embark on a small theater tour.

The Jules will not be playing with other singer-songwriters this time out, but having recorded with other singer-songwriters the time out, what the band will be doing is bringing the singer before the stage with one of the truly great songwriters of our time.

To achieve this goal, Jules will be playing with other singer-songwriters this time out, but having recorded with other singer-songwriters the time out, what the band will be doing is bringing the singer before the stage with one of the truly great songwriters of our time.

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N.Z. Firm Rescues Oz’s Voice Chain

2nd Retailer In Week To Gain Foreign Ownership

BY CHRISTIE ELIEZER

MELBOURNE—Australian music and electronics chain Vox became the second retailer to pass into foreign hands in one week when New Zealand’s Brierly Investments put up $100 million Australian ($72 million) to rescue the chain.

Vox was saved in the same week that rival Brash’s found new ownership in the shape of Singapore-based Ong Beng Seng and associated companies (Billboard, July 9).

Perth-based Vox generates $376 million in sales a year through 500 stores across Australia, which are known by various names including Chaudiers—

which is estimated to have a 10% share of the music retail market—as well as Billy Guyatt, Stan Cash, Archie Martin, Vox, and Errol Stewarts Warehouse.

Vox faced cash flow and creditor confidence problems and the possibility of being forced into receivership by some of its creditors, and voluntarily suspended its shares June 16 pending news of financial rescue.

Brierley, through its subsidiary Australian Consolidated Investments (ACIL), will pick up Vox for a nominal fee. As 96% shareholder in the company, it will first repay debts to banks ($23.7 million) and creditors ($36.6 million), while the remaining $21.7 million is budgeted for rationalisation and to develop new computer systems and financial controls.

Brierley’s initial move into the Australian electronics market was disastrous. It sank millions of dollars into Brash Holdings—without realizing there was a cash problem—and its 12.8% stake now appears to have minimal value.

ACIL director Don Bourke says his company has been studying the Australian retail industry for the last three months. “We identified that most participants were over-leveraged, had poor systems, a high cost base, and management problems.”

Vox retail chief executive John Downie will be retained by the new owners, and the group’s stores will be kept intact as the new owners return to normal trading terms, although the chain will probably have a new name.

Media speculation suggests that the new owners of Brash and Vox could begin discussions on a possible merger. Vox’s previous owner had already initiated preliminary talks in January but had pulled out, blaming the attitude of Brash Holdings.

There was temporary hitch in Brash’s $28.2 million sale to Singapore tycoon Ong Beng Seng’s HLF/Reef companies when a failed bidder, Sydney-based Edeles Music Stores, made a surprise, 11th-hour offer of $47.5 million. Brahs administrators remained hostile to the new bid. A rejection of the HPL/Reef offer likely would have meant a settlement delay of 60 days, which made very real the prospect of the company being placed into receivership or liquidation to protect the administrators.

Although the higher Edels bid initially looked appealing, its attached conditions reduced the average return to creditors to 45 cents on the (Australian) dollar, versus HPL/Reef’s 5 cents.

Edels’ valuation did not take into account an erosion of the cash position in June, and was unaware of the high level of liabilities ($28.6 million) incurred during the two-month administration that had to be discharged.

An analysis of the two offers showed that the HPL/Reef offer would provide an estimated pool of $59 million for creditors, while Edels delivered $11.5 million.

More than 800 creditors (owed about $75.4 million) decided during a seven-hour meeting in Melbourne to accept the HPL/Reef offer, while seven voted for the Edels bid.

Deep Forest Guru Explores French Tradition On EMI Set

BY EMMANUEL LEGRAN

PARIS—Having put payngy charts at the top of the world’s charts with the success of “Deep Forest,” the album’s co-composer, Eric Mouquet, is hoping to do the same with one of the most doors forms of traditional music originating from France.

“One Day”—which, roughly translated, means “let’s go”—is a fusion of Celtic music and techno dance rhythms and has all the ingredients and originality of Mouquet’s original hit.

This time, EMI will have the international license to the production while Mouquet works on another Deep Forest project for Sony Music.

Mouquet and his partner, Guilian Joncheray, have teamed with “real” singers and musicians, recording them as opposed to sampling them.

“Deep Forest,” co-composed and arranged by Mouquet and Michel Sanchez, produced by Dan Lazman and executively produced by Guilian Joncheray, sold more than 1.5 million units around the world.

Mouquet says that after “Deep Forest” he wanted “to look for something different. I started to listen to a lot of French traditional music. I bought a lot of records, especially those from a French label, Siles, which specializes in traditional music. I heard fantastic things, mainly folk music from Brittany. From then, the concept of a new album grew on me.”

Inspired by music, he started by recording a couple of demos of the folk music in May and June, to which he added techno beats. Says the 34-year-old Mouquet, “I was interested in techno and by the energy this music can offer. I felt the two styles could be mixed, and I took some samples of songs to which I added these techno beats.”

The next step was the discovery of Deps Forest, who is part of the new generation of singers from Brittany who perpetuate the traditional of old songs known as “gwerz” (a cappella poetry dating back to the middle ages) and the ancient dance chants known as “kan ha diskan.”

Prient recently opened for French rock icon Stephan Eicher, performing before audiences that had never heard of him before.

Mouquet says he listened to Prient’s first album on Siles while in New York, visiting the French Music Office. “I liked his voice,” Mouquet told me. “I would work with this guy. I was absolutely astounded when I heard his music, especially the a cappella song ‘Ti Eliz Iaa.’ I sampled his voice, made a demo, and tried to meet with Denez. I was thrilled when told me he was seduced by the concept.”

He adds, “This is when I dropped completely the idea of samples. I was lucky to deal with a music which is pretty alive today, with many impressive performers. Through Denez, I got in contact with many musicians, and step by step it too. I was told that the musical community in Brittany is very closed and conservative, which turned out to be a fact. I never saw such enthusiasm.”

Mouquet says that even established Breton acts agreed to play on the album, including the band Tri Yann, which performs one of its most popular hits on the album—“La Jument de Mio-Mio,” which is the first single. Mouquet quickly, Mouquet lined up some top musicians and vocalists. Among them were singers Arnaud Maisonneuve (who sings on the traditional “Skoker- ikerou”), Manu Lann Huej (the lead on the album from Brittany, “Yri Martelod,” which has recently been rerecorded by (Continued on page 50)

Pirates Put Up Fight In Hong Kong

BY MIKE LEVIN

HONG KONG—Two weeks after Hong Kong record companies started their private fight against a new surge of piracy, the campaign was expected to become a major business with the midsummer media.

Hawks plying the counterfeit CDs are turning out to be more elusive than the police.

The Southeast Asian headquarters of Warner Music International, claiming local revenue losses to piracy of about 6% so far this year,Magni led a civil action that would allow solicitors to local law firm Deacons to appoint a liquidator to the company’s operations and causes such as the counterfeit albums (Billboard, June 4).

The first six raids, since June 15, have resulted in only two arrests. In most cases, the legal eagles could find no pirate CDs—or watched as the hawkers turned heel and ran, leaving behind their illegal products.

Many believe that most unlicensed hawkers are lowering low until the raids stop, which has happened on all previous anti-piracy campaigns. Summer is a particularly lucrative time as students on holiday hit the streets to buy and sell.

“We all knew this would take some time. I think the two arrests are a positive sign of what is to come,” says Paul Ewing, Warner Music International VP/regional director. "I don’t know how long we can keep [the raids] up, but our goal is to make a dent in the business during this season.”

The Hong Kong department of global label IFPI helped coordinate the first stage, which cost $51,000, but has turned further action over to Warner, which will fund the campaign itself if no other record companies want to be involved. Original plans called for an expenditure of $100,000-$200,000 for it to have any real effect.

“The Hong Kong department can’t support the action any longer because it has reached the limit of its funding,” says J.C. Giouw, regional director of IFPI. “They don’t think it is worthwhile spending more.”

In its role as regional boss, Giouw adds that he will continue in an advisory capacity for Warner as well as coordinate a new IFPI plan. It will offer cash rewards of $1,000-$6,000 for information leading to the arrest of distributors pushing pirate album.
ROM—Italy’s authors’ rights society SIAE has struck a reciprocal deal with its Chinese counterpart, guaranteeing that the two societies will agree to protect each other’s repertoire in their respective territories (Billboard, July 9).

SIAE is the first major rights society to strike such a deal, and others are expected to follow suit this year, enabling the Chinese society to act on protection of repertoire and to lobby the Chinese government. However, it is not expected that foreign authors will receive any performance revenue from China until well into the next century.

SIAE commissioner Roman Vlad announced the June agreement between SIAE and the People’s Republic of China, saying the deal had been signed “due to our close relationship, which began 13 years ago, between the SIAE and Chinese cultural associations and clubs. Chinese delegations have been visiting our central and regional offices for a series of meetings to gather information about our copyright and the economic and administrative organization of the society.”

The agreement, effective July 1, was signed in Beijing by Vlad and Wang Li Ping, the president of the Chinese Society of Authors (MCSC). The deal covers musical performance rights and confirms China’s adherence to the Berne Convention and the International Confederation of Authors and Composers Societies (CISAC), of which Vlad is also president.

China will participate for the first time at CISAC’s international conference, to be held Sept. 18-22 in Washington, D.C.

SIAE spokesman Sappo Matteucci says, “The agreement between the SIAE and China’s MCSC is a pilot contract, which could lead to agreements with other national authors’ associations. Although the Chinese delegation wanted to sign reciprocal organization, they have yet to enforce their own policing and collection of rights in China.”

CISAC members—which include most of the world’s performing rights societies—are mandated to license each other’s repertoire in their own territories through a web of multilateral agreements.

The SIAE deal is the first of what CISAC executive board chairman Gunnar Petri hopes will be reciprocal deals involving power MCSC to act within the PRC to police use of the world’s repertoire. At a CISAC conference in Jerusalem in June, members decided to sign reciprocal agreements with the fledgling Chinese society.

Says Petri, who is also managing director of Swedish authors society STIM, “We regard this society [MCSC] as the natural representative of foreign authors’ societies. We are enabling the Chinese society to construct that web of agreements. That will enable things to be done relatively quickly, such as lobbying and getting legislation imposed. Yet when it comes to actually collecting money from performance in China, it will be some years yet.”

SIAE has signed similar reciprocal agreements with SIAE’s sister societies in Belgium, France, Germany, Italy, Turkey, Spain, Switzerland, and those in Russia and the Baltic States. A meeting is scheduled for China’s representatives to visit the SIAE in Italy in September.

Robert Abrahams, former deputy CEO of U.K.’s Performing Right Society (PRS), settled his libel action against the society on the day the case came before the court. July 1, Abrahams claimed that the society implied he was partly responsible for the abandoned PROMS computer project, which cost the society $12 million. Under the settlement—financial terms of which were kept secret—PRS stated that it accepted Abrahams “borne no responsibility for any of the failings of the PROMS Project, and that he never misled the [PRS] Council in any way.” Abrahams withdrew all allegations of malice on the part of PRS.

U.S. RIGHTS SOCIETIES PRS and MCPS are inching closer toward sharing a database. At a PRS Council meeting June 22, a report by the consulting firm Price Waterhouse was released, and PRS will now draft a set of agreements between itself and mechanical society MCPS, which has commissioned its own report into technical collaboration.

MIDEM ORGANIZATION has named promoter Bernard Batzen as artistic director for MIDEM 1995, which will take place Jan. 30-Feb. 3, 1995, in Cannes. Batzen, also former manager of French act Mano Negra, replaces Cathy Bitton, who left to join PolyGram France as international licensing and marketing director.

MTV EUROPE is starting a trade ad campaign for its launch of VH-1, due to begin on satellite TV this September. Ad agency Rainey Kelly Campbell Roalfe put together the ads, featuring the slogan “Music That Means Something.”

ON THE MOVE... Former BMG Ariola & Allman marketing chief Tony Ioannou has been appointed managing director of Arcade Germany, based in Dusseldorf, as of July 1. EMI U.K. promotions director Matthew Austin has resigned, with divisional marketing director Ian Ramage taking over his responsibilities.

A Sign Of The Times In Japan Warner Runs Newspaper Ad Effort

BY STEVE MCCLURE

TOKYO—Warner Music Japan has become the first record company to launch an ad campaign in a major daily newspaper here.

The 12-month "Warner Music Times" campaign features half-page ads that appear around the 25th of each month in the Asahi Shimbun newspaper’s evening edition. The Asahi has a circulation of some 4 million and is Japan’s equivalent of The New York Times. The ads are placed immediately below the daily TV listing to guarantee maximum exposure.

Each "edition" of the Warner Music Times includes news items regarding the company’s priority releases for that month or special features concerning various types of music, such as the campaign’s inaugural ad in January promoting Warner’s classical releases.

The campaign was launched by Warner Music Japan chairman Kyuzo Kosugi and coordinated by advertising agency Hakuhodo. The novel step has been positively received within the industry for its unusual news-like approach in highlighting both international and domestic artists, says WMJ press liaison Jonny Thompson.

Warner Music Japan’s international Japanese operations were reorganized into the two creative divisions of east-west Japan and WEA Japan in September 1991.

Recent ads in the campaign include itemized ads on top-selling domestic WMJ acts Noriyuki Makihara, Tatsuro Yamashita, Mariya Takahashi, and X-Japan, as well as releases by foreign artists such as Phil Collins and INXS. January’s classical highlighted a section introducing WMJ’s new line of budget-priced recordings for consumers making their first foray into the classical field.
### Japan

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<td>NEW</td>
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### Rest of the World

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<td>NEW</td>
<td>TAKE EVERYTHING CHANGER</td>
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For a comprehensive view of the charts and recent changes, please visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
UK/SOUTH AFRICA: The greatest concentration of top South African recording artists ever assembled on one billboard is guaranteed to prove搅拌 what’s Billboard, a new EP by his band, the Padres, whose constantly changing lineup represents a virtual Whos Who of South Africa's alternative squad. In line with Ng's fervent belief in the keep-it-simple, DIY ethic, "What's Your Story," a new single, was released in just 24 hours. Ng's strength has always been his ability to articulate adolescent angst, and the EP's lead track, "Teenage Story," demonstrates the emotional vacuum that fills young people's lives with the brink of suicide. The Padres' current hit single, "Joni," is a vultilef song dedicated to Johnette Napolitano of Concrete Blonde, a performer whom Ng has long admired. The Padres were recently dealing with Odyssey Music Singapore when "Radio Station," a track released independently by Bigo, a local rock magazine, started getting heavy rotation on radio.

IRELAND: Although this country has an impressive track record for producing internationally successful rock bands—notably U2, the Cranberries, and Hothouse Flowers—there have been no home-grown acts to rival English pop sensations like Take That and East 17. However, with the release of "Your Story," the band, Your Story, faces young people's insatiable appetite for pop/dance sound that won't change the world but easily ganners fans. A nationwide tour of record stores is already under way, and plans for a tour are being discussed. Meanwhile, the group is due to begin recording its debut album this month.

FRANCE: Marcel Mouvidji, one of the entertainment world's great talents, has died at the age of 37. Mouvidji composed, produced, and performed music for many films and television shows. He was a leading member of the existentialist movement that dominated intellectual society in the cafes and cellars of the Latin Quarter in the 1980s. His greatest success was "Comme Un Pitri Conquiert" (Like A Little Poppy), for which he won a Grand Prix De Ligue in 1982, soon after releasing his recording and music hall career began. He earned further renown (and the disapproval of the authorities) for his interpretation of the Boris Vian song "The Deserter," released in 1986 at the height of the French war in Algeria. In addition to appearing in a number of plays and films, he performed at all the main Paris venues, from the Olympia in 1975 through to the Theatre Montmartre as recently as 1989.

JAMAICA: It didn't take long for "Can't Stop The Dance" (on the One World label) to infiltrate the national psyche. As one fan put it, "It's like a new anthem!" A 23-artist, 25-minute hard-rocking jam to the power of reggae, dancehall, produced by Sydney Dunbar, flumploid Billboard correspondent Maureen Sheridan, it features a galaxy of stars including Tony Rebel, Junior Reid, Snow, Buju Banton, and Papa San. The epic track grew out of a rhythm created for the soundtrack to a video documentary on dancehall, produced by Sheridan. From that rhythm came a single, "Can't Stop The Dance," released in early November. Out of the single grew the non-stop megamix, which, right from the first recording session at Kingston's Mix lab Studio, took on a life of its own. "It's the first one of its kind," Dunbar says. "It shows that dancehall can go to any level...it's dancehall without class. To begin with, only six artists were slated to be part of the video documentary, I had the interest in participating. It was a unified effort, and unity is strength," Rebel says, explaining the unusual level of spontaneous creative energy fueling the project. "And the subject matter is a topical issue that we all relate to...unless you have all grown up in this country then you can't stop the music just to save their energy." "I can't stop The Dance" has been licensed to Greenpeace in the U.K., where it has already elicited a strong response. The label's Chris Cracknell says, "We feel it could become very big indeed, and perhaps the start of something new."
Moscow—One of Russia's emerging music industries is taking a sales message to the streets recently in an unusual marketing campaign.

General Records took a truck loaded with LPs and CDs through the provincial regions around Moscow and St. Petersburg to see what sales mean for CDs outside the major cities.

However, others suggest it is not the conservation of music fans, but gaining new listeners to Moscow's burgeoning youth culture. Russia, which prevent people from buying expensive CDs and trouser it.

By contrast, in the large cities—particularly Moscow—the number of record sales is increasing and many of them are following the current craze of having CDs players as "musts," rather than actually buy them for a love of music. These so-called new Russians constitute a considerable portion of CD buyers.

As for LP distribution, Moscow says that the main problem is the presence of specialist record shops in the Russian provinces.

In Moscow and St. Petersburg, there are a number of private specialist record shops with impressive sales figures and constantly changing stocks of records. In the Communist era, Melodiya Records released many albums that re- released, distributed, and recalled records. Since the disintegration of Melodiya into separate and independent enterprises, centralized deliveries of records have ceased.

However, many fans travel specifically to record CDs and LPs, cassettes, and CDs, as well as videos in numerous specialist shops.

Eric Mouquet's 'Dao Dezi' (Continued from page 18)

by Alain Steevel with Shane McGowan

IN January and February, Mouquet moved to the ICP studio in Brussels to record the musicians live.

To produce the album, Mouquet created his own production company, and Monchory and Lescurey did the same with Guit-lain Joncheray Music. (Deep Forest was produced by the studio studio.)

Sophie Cayre, in charge of international exploitation at EMI France, says that the impact on my own. I wanted to be able to work on projects from start to finish, including the process of negotiating and signing to a record company.

Once the final product was completed, Mouquet and Joncheray went to visit French major record companies.

In the end, they picked EMI because "when [EMI] heard the demo last winter, not only were they enthusiastic, but they had an interest in the view of the project. We didn't want to release this record as a ' coup,' as a kind of seasonal sound, only this time with techno folk from Berlin and French pop."

The reaction was positive, and we won over by their decision to start releasing the album first in France and then the rest of the world.

Jean-Jacques Souplet, A&R director of EMI France—himself from the Brussels area—owns one of the reasons he signed this project was "because it made an intelligent use of our musical heritage." He adds, "It is original, has lots of ideas, but it has kept the authenticity of the music without distorting it. Otherwise, Breton musicians wouldn't have accepted to work on this album if neither the Americans nor the Brits had it at home, and we do believe it has a huge international potential."

The album was released in Britain at the end of May, and EMI plans its release in France and Europe, including Germany.

"It's a genuine interest in the concept, which has been very well received in all the territories. It all built very quickly," she says that in the U.S., three EMI-owned labels are competing for the project: Capitol, SBK, and Blue Note.

To create interest and confirm a commitment to the British aspect of the project, EMI arranged in May to launch the album exclusively in London for local purposes near London in Britain. EMI also flew in representatives from Holland and Germany, as well as international representatives from London Peter Holden. There, the album was unveiled to the local press in the presence of Mouquet and Joncheray.

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Firm Turns Fans Into Promoters

Database Augments Music Marketing Efforts

BY JIM BESSMAN

NEW YORK—Music Marketing Network is expanding the concept of direct-marketing by turning a targeted audience into a veritable army of enthused promoters.

Music Marketing Network president Paul Chachko, who launched the firm in the fall of 1991 with a program on behalf of Mercury Records artist Billy Falcon.

“We developed street teams and awareness campaigns in 50 cities by accessing school kids through a database we acquired,” Chachko adds. “We identified key individuals in various friendship and peer groups, and, through them, built requests at radio and MTV and retail stores, bowling alleys and movie theaters, just by talking up Billy Falcon.

Music Marketing has since worked with PolyGram, RCA, Motown, Virgin, and A&M, as well as MTV, Gramercy Pictures, and Vibe magazine. In February, the company opened an office in Culver City, Calif., to handle its growing West Coast business. Without advertising, Chachko says that his “multimillion-dollar business” has tripled in size annually.

“A large portion of our business is developing databases and fan bases for artists,” says Chachko. “People respond through contests, postcard campaigns, or ‘bounce-back’ response cards placed in CDs, and we compile the information from the responses in developing artist profiles and reports. We can then tweak the label’s in-house marketing campaign or augment it using our own direct-mail or follow-up phone campaigns.

But Music Marketing’s most conspicuous thrust is enlisting its volunteer force of fan promoters. “We contact kids who respond to the bounce-back cards and initiate their help,” says Chachko. “We tell them, ‘We understand you’re a fan. Will you distribute promotional materials and call up stations and stores and participate in ground-level street marketing’.

Such efforts generally last four weeks, Chachko says. “We call them every week to track their progress, and we keep score by calling how many stations, retailers, and alternative distribution outlets—hair salons, health clubs, restaurants, bowling alleys—have been called. We’ll send promo albums to these establishments if they want, compliments of the kid who called.”

Bounce-back card responses also help Music Marketing better inform its client labels about an artist’s sales base. “We get bounce-back cards from indie stores which don’t always show up on SoundScan,” says Chachko, who recently launched a no-cost program aimed at independent retailers in which customers fill out store cards that are processed by Music Marketing. Both Music Marketing and the individual stores are then able to receive these consumers whenever specific promotions are geared toward them.

Among Music Marketing’s past campaigns have been promotions supporting artists including Gin Blossoms, Kissa, and Bruce Hornsby. “We just developed consumer profiles in the U.S. and 12 European territories for an A&M artist, where we had 25,000 American responses,” says Chachko, who is restrained by the label from naming the artist. “One thing we wanted to do was find a way to thank consumers for responding, also to justify and recoup the costs of developing the fan base. So we made a ‘live bootleg’ available at a budget price and got a 22%-35% response, which was so successful that the label plans a live album next year and became afraid of the bootleg’s impact on retail, so they limited the offering.”

Other Music Marketing campaigns have supported movies including “Reality Bites” and “Dazed And Confused.”

Music Marketing’s methods, Chachko notes, also are being used to support artist tours, accessing consumers in the database tour markets to let them know the dates and area stores with product.

“Everything we do is intended to support in-house decision-making and marketing campaigns,” says Chachko, who says that costs of his projects range from $1,500 to $50,000, the average being $10,000.

“That’s enough to make it worthwhile and get a return on your investment. It’s not enough to make people feel they’re taking a big risk,” says Chachko. “Consumer direct-marketing, provided it’s not done in a way to overwhelm the industry, it’s a growing business, and should be as normal as spending $15,000 for an ad in Rolling Stone.”

A Haven For Vinyl Junkies In East Dallas

Massive Stock Helps Collectors Records Live Up To Name

BY BOB DARDEN

DALLAS—Chuck Maxey has quipped that with a vinyl paradise on Dallas’ bustling east side, not far from White Rock Lake. On a busy retail street, Collectors Records fills orders worldwide for dwindling stocks of precious vinyl and serves the needs of collectors throughout the city.

Maxey, Collectors’ longtime manager, recently bought the 4,800-square-foot store from its original owners, but it has been “his” store almost from the beginning.

“A Dallas couple opened the store as a retirement business in 1978,” says Maxey, “and a couple of years later it had grown to 2,000 feet. I came in about then, and quickly saw that with Sound Warehouses just down the block, it would do no good to carry chart material. So I convinced the owners to go used and collectible records. When they agreed, I started putting together the staff.”

And what a staff! Bess Smith (1940s and ’50s specialist) has been involved with records for 40 years; singles buyer Jim Coffin has been in the business for 25 years. Lisa Smith (contemporary music) and Roland Duncan (78s) have equally impressive pedigrees.

With their help, Collectors turned to jazz, blues, and oldies.

“I basically shaped the store in my image,” says Maxey. “For the owners, rock’n’roll paid the light bills; the rest of this stuff was music we liked. We’re all hardcore vinyl junkies—and we have customers who prefer 78s to CDs. And if any of us hate digital and love analog.”

Under Maxey’s guidance, Collectors went from breaking even to turn a profit of 100% in two years. Although he won’t reveal the store’s income (it’s safe to say that it is in the healthy six-figure range), Collectors now makes a good profit selling oldies, 78s, 45s, LPs, and some reissues.

Although we specialize in 45s, jazz, and blues, our niche is oldies from the turn of the century to the present,” Maxey says. “Our mailing list includes regular customers in Sweden, Japan, England, and Germany—many of whom make this a stop when they tour this country.”

Maxey says the mail-order part of Collectors’ business is about 10%-12% of his business, and growing. He installed an 800 number in March, and by the second day it was ringing regularly.

“We build our stocks by buying entire collections from individuals, from radio stations when they switch formats or switch to CDs, from DJs, from cut-out distributors—anything short of burglary, he says. “We buy, sell, and trade anything, but primarily vinyl.”

“It becomes a cult, an addiction.” We have people who would rather miss a meal than miss their daily record fix. There are some customers here who buy a record each day!”

“A valuable record has very little shelf life—they sell too fast. Plus, we buy to sell. We’re not running a museum here. We price ‘em fair enough to turn over. I think that’s because all of us are from whole sale—we’re not really record collectors. Consequently, we’re known for selling product at a fair price and in great condition.”

Not that it has been easy. In addition to the still-flourishing Sound Warehouse, there are numerous new and used record stores just a few miles from Collectors, including a flea market across the street that features several vendors. And there are literally dozens of music retailers throughout Dallas.

“But we’ve done OK,” Maxey says, “in part, I think, because we are an oldies store. Even during the...” (Continued on page 55)
Montgomery Ward/Lechmere: Mega-Account In The Making?

Big Things: Montgomery Ward's recent acquisition of Lechmere could create another mega-account, as the latter prepares to take over music and video merchandising for some of the former's stores. Previously, Lechmere was a powerful regional account that got much respect from labels, but its overall sales volume placed it in the lower region of the top 20 largest accounts. Mass merchant Montgomery Ward, meanwhile, had a much lower profile with the labels because it didn't buy direct. About 35 of its 360 outlets were colocated by the now-defunct Rank Merchandising Services of America; the other five are handled by Trans World Music Corp. and five of which are handled by Rose Records.

Lechmere's music and video operation is preparing to oversee some Montgomery Ward outlets, label and distribution executives—who have seen Best Buy come from virtually nowhere and grow into one of the five largest accounts in the U.S. during the last four years—are salivating about the combined account's potential.

However, Dave Curtis, GM of music and video for Cambridge, Mass.-based Lechmere, downplays that prospect. "The number of stores we will handle and how fast it will happen is still up in the air," he says.

Lechmere will buy and help merchandize music and video for selected Montgomery Ward stores starting in mid-August, and will work with executives of the Chicago-based company to discuss advertising and promotion.

Initially, Lechmere will take over six Montgomery Ward stores, a combination of new, retrofit, and existing stores that were ranked by Block. Sometime in October or November, Lechmere will take responsibility for six stores in the Chicago-based merchant's specialty chain, Electric Avenue & More.

Other stores may be assigned to Lechmere after store-level responsibilities and distribution facilities have been worked out, Curtis says, adding, "the leased stores will not be impacted by the change. They have contracts."

In assuming responsibility for the Montgomery Ward outlets, Curtis notes that Lechmere is not a rightholder, so "we will be treating their [music and video] departments as an outgrowth of our strategy."

On the other hand, Lechmere stores devote some 2,500 square feet to music video, and typically carry more than 10,000 CD titles, 80 cassette titles, and 2,500 video titles. So Montgomery Ward stores assigned to Lechmere likely will be much smaller, although some of them may be expanded beyond their current departments. The Electric Avenue & More stores assigned to Lechmere likely will be comparable to the Massachusetts music and video department, he adds.

Outsourcing: Central South, which operates some 90 record stores under the logos Sound Shop and Music For Less, has acquired two outlets from Discount Entertainment, an outlet-based chain run by VBSA president Dawn Wiener, who also has Home Video Plus, a 10-unit video rental chain based in Houston. Wiener didn't return phone calls seeking comment.

The acquisition of two Discount Entertainment stores—one in Nashville, one in Dallas—puts Central South's presence in the outlet market to 10 stores, according to Randi Davidson, president of Central South.

Below the Border: The Handelman Co. of Mexico, a rackjobbing operation that set up a joint venture with a shop in Italy: bully-based Handelman and Mexico City-based Grupo Video-Vida, has announced its first outside account—the U.S. distribution chain, a mass merchant that runs some 200 locations. Initially, Handelman will take over seven Giant stores, each of which will allocate 2,000-3,000 square feet of space near the front door for music and video inventory.

The Road to CAMELOT: Intouch puts a big one up on the scoreboard. A press release from North Canton, Ohio-based Camelot says the company will install stations in 45 stores in Seattle, Atlanta, Tampa, and Cleveland this summer, with further installations planned on a market-by-market basis during the next 18 months.

The i-station allows users to sample tracks from about 37,000 albums, with the stations in other cities run by Strawberries, Kemp Mill Music, HMV, Streetmarket, and Wharehouse, according to a spokesman for the San Francisco-based company. The spokesman adds that the company has signed up more than 550,000 subscribers, with 55,000 new members joining each month.

BASSIN BASH: Bassin Distributors held its 9th annual convention June 10-12 in Naples, Fla., with some 750 in attendance. In addition to performances by Gary Hoey, Mr. Shell Stare, Ocello, Saundra Williams, and Arturo Sandover, the wholesaler gave awards to its vendors at the meeting. Charmelle Gambill of PCD won sales rep of the year, while Jay Neff of Warner Bros. won regional marketing manager of the year. Also, L.C. Hensley of PCD's Atlanta branch won the branch manager of the year award, while Chip Walsh of Sality Distribution's Atlanta branch won the sales manager of the year award.

Atlantic was named music label of the year, while TKO was named accessory manufacturer of the year. In employee awards, Natalie Baezmore, who is national account coordinator for AEC Music, received the Bassin president's award.
Native American Label SOAR Lets 4 Subsidiaries Take Flight

BEE gives much of the credit for SOAR's success to his wife Vicki, who is VP/GM of the corporation. "She runs a tight ship, collects the money, and keeps me organized," he says.

Bee formed the company in 1988. He began by selling cassettes out of the back of his truck in the Four Corners area of the U.S.—Arizona, New Mexico, Colorado, and Utah—as well as trading posts, bookstores, gift stores, and art galleries. In 1991, Bee began distributing SOAR's releases to major record chains.
Schwann To Battle MUZE In Kiosk Mkt.

By TRUDI MILLER ROSENBLUM

NEW YORK—Schwann Publications—publisher of the Opus and Spectrum guides, which list record prices in print in the U.S.—will now attempt to compete with MUZE by putting kiosks with music information in record stores.

“Schwann’s objective is to provide the music consumer with the most comprehensive data available, if possible,” says Schwann publisher Bruce Shortz, who notes that Schwann recently acquired Peri Press and its publications CD Review Digest Classical, CD Review Digest Popular, and the Best Rated CDs Classical and Popular.

“Schwann and Peri Press dovetail neatly,” says Shortz. “The venerable Schwann publications offer listings, and now with Peri Press we have 40,000 classical reviews and 40,000 popular music reviews. If you combine that in a variety of products, it’s an incomparable source of music information.”

In August, Schwann will offer retailers a kiosk product that will feature all the information in the Schwann database: reviews, music sampling, and graphics. In doing so, the company will attempt to play catch-up with MUZE, which has seen deployments of its kiosk database grow from 135 to more than 1,000 accounts in the past year.

The big selling points of Schwann’s kiosk are customization and price, says Shortz. “We’re not going to say, ‘Here’s our machine, it’s shaped like an ‘i,’ take it.’ We’re going to say, ‘What do you want? You say you want it shaped like a potato? We can do that. What do you want it to do?’ It can be a very sophisticated system, or it can be very simple. It’s up to the retailer to design the service.”

Shortz declined to give the cost of the kiosks, but says, “It will be an extremely low cost. The cost per station will be 80% less than a MUZE device.”

MUZE co-founder and executive VP Paul Zullo says, “Obviously, the deployment of MUZE in thousands of record stores has made everyone aware that it’s a new business now in serving the information needs of consumers and store personnel. We’re pleased to see that more people are realizing the opportunities here. I can’t comment specifically on Schwann’s machine until I see it, but we’re about to introduce a bunch of new innovations ourselves, and we expect that MUZE will continue to be the pioneer in this field.”

Schwann’s partner on the kiosk project is Advance Communications Design (ACD), which offers music preview stations and has accounts with Trans World Music and Barnes & Noble, Shortz says.

Schwann has other projects in the pipeline as well. The company is developing an on-line service that would give consumers computer access to all the Schwann information, along with biographies, sound bites, consumer information, and a mail-order service. Schwann also is working on CD-ROM products for libraries, one-stop and distributors, and consumers. The commercial versions (for libraries and distributors) should be available by fourth-quarter 1994, Shortz says.

Schwann Publications was founded in 1949 by Bill Schwann. Current circulation is at 50,000 for Opus and 35,000 for Spectrum, both of which are quarterly publications. The Schwann guides are in “virtually every major record chain and thousands of independent stores,” Shortz says.
GONE FISHING: More and more, the major labels and distributors are turning their eyes toward the independent sector in search of talent sources. The most recent indicators of this trend are discussions that have been held by RCA and BMG with a pair of prominent indie labels.

Well-placed sources indicate that RCA has approached San Diego-based Cargo Records. The Southern California indie, which is based in a town that has seen a whirlwind of A&R interest over the last year, is well-known as the former home (on its Headhunter subsidiary) of Rocket From The Crypt and Drive Like Jehu, both of which were signed to lucrative deals by Interscope.

A source reports that RCA and Cargo may be nearing an agreement. Tentative terms would call for Cargo to be paid a lump sum of development money; in return, RCA would have right of first refusal on as many as five Cargo albums a year, which would be released under the Cargo/RCA banner.

Such an arrangement would be a plus for RCA, which has experienced scant success in the alternative music marketplace. The major reportedly is interested in Cargo's Cindy Lee Berryhill and Juan, a San Diego locals profiled in DI in recent months.

RCA's point man in this potential venture reportedly is senior director of A&R and artist development Brian Fish. He has been on the job for almost a year and reached for comment at press time.

In an unrelated but similar development, a source reports that BMG Distribution has approached Atlanta-based Ichiban Records regarding the possibility of starting up a new label for major distribution.

Ichiban is a highly diversified label that handles various imprints and releases quality product in the rap, R&B, blues, and modern rock genres. According to a knowledgeable source, a proposed BMG/Ichiban imprint would not necessarily feature existing Ichiban acts.

BMG Distribution president Pete Jones confirms that the distributor has met with Ichiban, but he adds that the talks were extremely tentative in nature.

No matter what the outcome of these two scenarios may be, one thing remains obvious. The majors are continuing to fish in small ponds, hoping to reel in a bigger catch.

QUICK ONES: Lovers of the brothers Gibb will dig the nifty new Bee Gees tribute "Melody Fair," just released by eggBert Records in Fullerton, Calif. Artists include Baby Lemonade, the Young Fresh Fellows, Material Issue, the late Phil Seymour, Chris Von Sneidern, Dramarama, the Fastbacks, and a couple of DI's L.A. faves, the Insect Surfers and Let's Talk About Girls.

Viceroy Music in New York is hard at work on a tribute to Fleetwood Mac's original guitar deity, Peter Green. On board for the set, comical Janisians are Tony Drago, Gary Moore, Ian Anderson, and (gasp!) the sensational Arthur Brown. . . . State Island, N.Y.-based FSR Records has set Echo USA of Engwood, N.J., as its distributor for the U.S., Japan, Canada, Germany, Italy, and England. The first release under the arrangement is an EP by positive rap quintet 1st Platoon . . . Triloka Records and its subsidiary, Worldly Music, have relocated from L.A. to Santa Fe, N.M. The company can be contacted at 505-820-2888 . . . Xavos of America in Cherry Hill, N.J., has taken over distribution of Marco Polo. Previously the classical label, which is part of Xavos, was distributed by Harmonia Mundi (for more on this, see Keeping Score, page 45) . . . Zero Hour Records in New York is being distributed exclusively by Distribution North America in Cambridge, Mass. This fall, Zero Hour will issue a live album featuring unsigned bands, cut at New York's Thread Waxing Space.

FLAG WAVING: About two years ago, Don Leady, the leader of the eclectic Austin, Texas, roots band the Tailgaiters, decided to produce his own album. And considering his arid locale, his choice of material may surprise some.

He decided to make a record featuring instrumental surf music, performed in the distinctive "gator" style.

"I've always had an interest in guitar instrumentals," says Leady, who was featured on "Big Guitars From Texas," the fondly remembered 1986 Austin axe superanza. "I've been collecting those songs, and I said, 'Man, if I'm going to do my own record, I'm gonna do what I want.'"

The resultant album, "Swamp's Up," was recorded after the Tailgaiters ended a long relationship with L.A.'s Restless Records. "I kind of funded the whole deal myself, and then licensed it to [France's] New Rose for Europe and Japan.

The album ultimately was picked up by Rounder-distributed Uptown Records, which also has released sets by Finnish surf unit Loska & the Cosmonauts and fellow Texas guitar-blasters Teisco Del Rey.

"Swamp's Up" is a tasty collection of old "gator" favorites and newcomers alike. It contains authentic surf workouts, some of the band's unique Louisiana/norteno flavoring, and such rousing covers as "Psychotic Reaction" and what Leady calls a "grunge version" of Robert Parker's "New Orleans Boogie: "Barefootin."

A new version of "Ride Of The Ruthless," first heard on "Big Guitars From Texas," also is included.

Hoping, in his words, "to make a big wave," Leady says the Tailgaiters, who have toured in England, Australia, New Zealand, and the Southeast recently, will hit the road to support the American release of the album in August or September.

"We'll do as close to a complete U.S. tour as we can," he says. "It's been close to a year since we've been on the East Coast."

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BILLBOARD JULY 16, 1994

www.americanradiohistory.com
Fourteen-track set surfs into current wave welding leisure by R&B king John Cooper, who belongs to the hard-edged ballads. Credit Sweat with helping to pioneer that genre, and its respective production endorses that. Sweat's trademark vocals serve him well, and his signature production work is as good as ever. A lot of the tracks feature creatively funky hooks that ultimately flow into hard-hate melodies of standard slow dance grooves. Tread to listen for include "How Do You Like It (Part 2): "Feels So Good," and "When I Give My Love."

**AUDIOPHILE**

**The Last Sweat**

**PRODUCERS:** Various

**REK 5771**

Fear not the concept-album specter: Cooper has spun a dark, comic-book story told through the stories of various characters who are all, at bottom, just a fine spin. *The Last Temptation,* which boasts a Marvel comic-cover retail companion, mixes Cooper's trademark rock and theatre in fresh measures, with the material following out the latter for prominence, most notably on trumpeting numbers produced by Don Fleming ("Nothing's Free," "Bad Place Alone," and terrific, Ivy FIND "Lost in America.") Other producers rejigger the ingredients, to revealing effect. For instance, a jazzed up lead from lowing lead "Little One," "Not the Time," is a stark, piano, vocals from co-writer Chris Cornell, while the production team of Duane Baron & John Greenwell in its prettiest manifestations to rock ballads "Lullaby" and "It's Me."

**KYSS**

**Welcome To Sky Valley**

**PRODUCERS:** Chris Green & Kyss

**Elektra 61571**

Hard rockers from Palm Desert, Calif., were deservedly picked up by Elektra after their label, Chancelor, shut down. Fortunately, group has comprised none of its shudder, bottom-heavy sound on big-league debut, co-produced by Masters Of Bang. Absolutely Chris Dixon, who belongs to the last Kyssus effort. Heavy riffing and muffled vocals drive the songs, which are grouped into three sets that mysteriously appear as four tracks on the CD display. Alternative and college outlets looking to test some of this material, which sits well with Superscope And Mighty Sleepo and "Demo Cleaner."

**BOOKER T & THE MG'S**

**That's The Way We Do**

**PRODUCERS:** Booker T. Jones, Steve Cropper, Steve Cropper, and Steve Cropper

**Columbia 53307**

Their first album in 17 years finds the MG's at their best. Kicking grooves and inspired playing by this former Stax Records rhythm and blues act should make this set a crossover candidate. The production and engineering are sterling, and the spirituality of Otis Redding, Wilson Pickett, and Sam & Dave seems to hover above and sanctify every cut. Steve Jordan kicks and punches his way through the tracks as though he'd been with the group since its 1961 inception.

**HOO DAD & THE BLOWFISH**

**Cracked Rear View**

**PRODUCERS:** Steven Van Zandt

**Atlantic 82413**

With a title inspired by a John Hiatt song and a loose, loopy-change style that tips a hat to the inspirational likes of John Mellencamp and Counting Crows, *Cracked Rear View* proves a pleasant major-label debut for this South Carolina band fronted by the drums of singer Darius Rucker. First single "Hold My Hand" is most broadly accessible of the lot, and with its swingy groove, it threatens to rock ballads "Lullaby" and "It's Me."

**GARY HOY**

**Music From The Motion Picture—Bruce Brown's Endless Summer II**

**PRODUCERS:** Gary Hoy, Dave Kaplan, Jean-Marie Hontin

**SurfingReyes 46515**

A blustering album of solo instrumentals from this former lead guitarist for the Bullfighters. His previous solo project, known as "Herman Picon," did well at album rock radio, and the new single—a cover of War's "Low Rider"—has serious possibilities. What is perhaps the most inspired fuzz-guitar cover of all time is contained here, too: Hoy's version of the theme from "Teenage Mutant Ninja Turtles". Starting with the intro to "Purple Haze," Hoy segue into a paragon of gritty electronics, staying at once as true as Vince Guaraldi as he is to Eddie Van Halen.

**R&B**

**The Periloud Vibe**

**PRODUCER:** Paul Austin

**L7 27286**

Backed by a fat track of gently shifting minimalism—the soundscapes include jangled guitar textures and gritty machine noise—Joel chants sweet-smokey sentiments (about "feeling the pressure") on her groovy first single "Sunshine & The Rain." Elsewhere on her album, this Nashville-singer alters her aural poses as she rolls with jazz, minty blues, fluid funk, and even classical. She sings palpably about such things as liberation ("Freeform," on which her voice is distorted through a fuzzy guitar amp), and a deep pool "Satanic Love Journey". Her soulful expression is wonderfully varied and like no other.

**VITAL REISSUES**

**I.K. DARIO M.B.E. & HIS BLUE SPOTS**

**ASCH**

**producido: Daryls Tylap**

**Green Listen/Telefunke 4018**

Veteran Nigerian bandleader I.K. Dario's program is complete with commercials. A journey back that is well worth taking, especially for those who tuned in each week to Deborah. **ELVIN JONES-MCQ TYNER QUINTET**

**Lost & Love**

**PRODUCER:** Jerry Gordon

**Evidence 21287**

When drummer Jones and pianist Tyner were joined by saxophonist Paaron Sanders on this 1982 date, a hard-swinging version of Coltrane alumni was the result. Bassist Richard Davis, and on some tracks guitarist Jean-Paul Bourelly help set the moody mood for Jones' crushing percussion, Tyner's powerful pianism, and Sanders' lowering tenor. Enjoyable is highlighted by the modal workout of "Hip Jones," the swinging away of "Little Rock's Blues," and cover treatment of "Soul And Love." Also included is bonus cut "House That Love Built," a 1979 Jones track with different personnel, including saxophonist Frank Foster.

**GOLDEN**

**VARIOUS ARTISTS**

**Strong Hand Of Love: A Tribute To Mark Had**

**PRODUCERS:** Dan Rose, others

**Mambo Records 6979**

Stunning compilation features top folk (Bruce Cockburn, Victoria Williams, Piero Umiliani & the Italianials Of Love, Michael Been, the Choir, Ashley Cleveland, Toxic K) artists interpreting selections from the late Had's voluminous catalogue. Dan Russell (who also arranged the track) makes sure there's not a weak cut in the lot, with highlights too numerous to mention. Take for example, Hall's rendition reminds us once again what a brilliant poet Had was, and what a devastating loss his passing must have been for the generation. Unqualified recommendation.

**CLASSICAL**

**JURASSIC CLASSICS**

**Krio Orkestra, Vakar Giev, Viena Philharmonic, Andre Previn, London Philharmonic, Liverpool Philharmonic, others**

**Philips 442 999**

Kind of a crazy/dumb idea for a concept album, this one actually works out amazingly well. Aimed appropriately at a young audience, this mid-price CD collects the best performances of "Jurassic Park," with bits (to accommodate short attention spans) from works by Prokofiev, Stravinsky, Holst, and others to conjure up the likes of Brontosaurus, Triceratops, Tyrannosaurus Rex, and all the other dinosaurs with their recorded sound are all first-rate. Good as a holding action until the release of the "Jurassic Park II" home video, which is not for

**PALESTINE: MUSA ASCENDED AS PATREM; STABAT MATER; ASSUMPTION ESTR MARIA; MAGNIFICAT PRIMI TONI**

Elmer Iseler Singers

**CBC Records MWC 1319**

For graduates of "Chant" wishing to move on, this music did indeed move one on. For decades of years, to the late 16th century. This year marks the 400th anniversary of Palestine's death, and 400th anniversary of the European Publishing House has organized the Palestine Project, involving 21 countries, worldwide, one of which is the Canadian Broadcasting Corporation. This new album is devoted to music that was performed at the Sistine Chapel at different points on the pope's 1647 tour, and includes the performances by the Iseler Singers are altogether captivating.
from the rest that it can drive you crazy to when they suffer in radio obscurity.

Emigine and snotty girls who make minor ripples with “Sunshine & The Rain” gets another shot at a mid-tempo, mild-mannered funk throwdown that is an excellent showcase for her saucy delivery and significant production chops. R&B radio should catch a ear and make room on jack-platted playlists for this refreshing new voice.

**ETERNAL** Sweet Funky Thing (AOS)
PRODUCERS: Tommy Farago, DJ Quilt
WRITERS: R. Michael, J. Wright, J. Graeter
PUBLISHERS: M.A.P./EMI/FLY/Me/Fly/Fla
SIRE: A&A (Canada single)

The classic group to come from the new-wave movement makes its underated “Always & Forever” debut, putting out this easy-paced, straight-from-the-street, feel-good dancefloor grinders, single has both instrumentation, evocative vocals, and a melody that melts listeners into a blissful groove. Could open re-doors at urban and top 40 formats.

**THE MAIN ATTRACTION** I Be What You Want (AOS)
PRODUCERS: not listed
WRITERS: I. Wright, J. Graeter
PUBLISHER: Hush (Canada single)

Some artists are so special and different.

### R & B

**JOI** I Found My Niece (AOS)
PRODUCERS: France Duval, Dave London
WRITERS: H. Huxley, C. Stewart, S. Hall
PUBLISHER: Hush (Canada single)

One unpredictable artist, riding high on this lip-smacking love song. The music is nothing new or earth-shattering, but Jones gives it a whole new nuance, establishes a new hybrid of Michael Jackson and Bobby Brown. That, coupled with a carefully conceived physical image, should lure teens to the foil with relative ease.

**REAL MCCOY** Another Night (BMG)
PRODUCERS: Fredric, the Banana Brothers
WRITERS: M. Davis, D. Dietz
PUBLISHER: BMG

Waxing a bit confined to a room with his own personal style, Foster has developed into one of country music’s most respected and capable songwriters, capable of turning out songs that are as hook-laden as they are thought provoking. This debut single from his upcoming sophomore solo album is no exception, and should start him on another road.

**MICHELLE WRIGHT** One Good Man (BMG)
PRODUCERS: Steve Biggar, Mike Clive
WRITERS: J. Krohn, D. Hogue
PUBLISHER: MCA Nashville

Her label hopes that her upcoming album will be the one to break this Canadian state, and this nicely produced and assertive debut single will get things off to a good start. Wright makes great use of her arranger, wily-range voice, here squeezing every last emotional drop from the lyric.

**GREG HOLLAND** Let Me Drive (BMG)
PRODUCERS: B. Dillen, G. Hauser
WRITERS: G. Hauser, M. Potts
PUBLISHER: MCA Nashville

Debut single from this new “hat act” is lovable in a way that is both sweet and saucy. Holland is a go-for-broke singer, and the slide-guitar-flute arrangement has its moments, but overall it’s nice to sing along to the nylon of Nashville’s the song is. It’s also the one thing missing here.

### Country

**RAY FOSTER** Lover Of Life (Jewel)
PRODUCERS: Steve Biggar, Mike Clive
WRITERS: J. Krohn, D. Hogue
PUBLISHER: MCA Nashville

Sources skidmarks across the dancefloor to New York and London for a saucy delivery, complete with the arrangment that standout on new power. Nettles contrasted male/female duet vocals a la George Michael and Armand Van Heiden. Already working folks down, this song has the strength to keep the glow of summer parties lingering for a long time to come.

**MAGGIE FARRIOL** Owen III (Jewel)
PRODUCERS: Mike Clive, P. Ronagh
WRITERS: not listed
PUBLISHER: Not listed

Funding for anothersession of freelancing and recording (their third and final) was as Unifilm/UR.K. act, exert tremendous energy in its effort to be efficient and streamlined, falling into a groove with its rising, somewhat rushing, and amusing results. Track rolls into the strength of this album, that is the strongest European club and nailing success, and is ripe for similar acceptance here. The strength of this album, that is the strongest European club and nailing success, and is ripe for similar acceptance here. The strength of this album, that is the strongest European club and nailing success, and is ripe for similar acceptance here.

**MICHAEL WRIGHT** Old Man (BMG)
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Song’s brisk and attention. This is a sure showcase for her saucy delivery and significant production chops. R&B radio should catch a ear and make room on jack-platted playlists for this refreshing new voice.

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MCA 3277-1 (6 mg single)

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CEO, U.S. “Glory of food. The object was land: the popular Jessica.” But this is a different story, one that involves helping Beavis and Butt-head secure GWAR tickets. The three versions are being positioned as different games.

The VIACOM SPIN MTV and Viacom New Media both fall under the Viacom corporate umbrella, as do Nickelodeon, Simon & Schuster, and even MTV's own Game called "Star Trek: The Next Generation Interactive Manual," based on the Simon & Schuster book that has been turned into a virtual reality experience and distributed the game internationally. And Joe Carye, president of GT Interactive Software parent GoodTimes Home Video, predicts sales will top half a million (Billboard, July 9).

What gives? In the words of "advance word" the title is a sequel to the hugely successful "DOOM," which famed the flames of customer desire through the "shareware" on-line distribution system. "The first thing of the game we give away free over computer networks," says Jay Wilbur, CEO of Maxis, Texas-based ti Software. "And that ends with a clunker—and an 800 number.

Calling that 800 number was the only way gamers could order the full game, adds John Romero, a co-founder of "DOOM." The game, he says, was $40 plus $5 shipping and handling. The demand was immense, he says—so much so that it was time to go retail. More than 500 copies were ordered, he says, making it the No. 1 shareware title. On-line "DOOM" discussion groups have also been big hits, logging thousands of entries.

The shareware-to-retail pathway is one that has been used successfully before. But "DOOM," which moved from shareware to retail last September as "Wolfenstein 3D," a wartime adventure. "Demand is built," says Romero, "Macbeth: The Game" is due in January. Nielson's TV shows are being mined for a full game lineup that includes "Guts," based on the children's live-action show that includes challenges such as bungee jumping, and the CD-ROM "Are You Afraid Of The Dark?" an animated fiction story based on the series. Both are being re- leased by Viacom New Media.

MTV will launch its first CD-ROM title in the fourth quarter. "MTV's Club Dead," being published by Viacom New Media, is billed as an interactive movie. The title, previewed at the Chicago CES, is a murder mystery set at a virtual reality town. One twist, a programer, is that the hero, a CyberPlumber, has a VR addition—so he's waging both interior and exterior battles.

The finished title will contain more than 150 different live-action scenes set in 20 different locations, and more than 90 minutes of original full-motion video and rendered graphics, incorporating both "400 film noir qualities and the '80s quick-cut style MSTV is known for. The disc, aimed at teens and young adults, "reinvents the look of CD-ROM," DiLoreano says.

At CES, meanwhile, communications giant GTE Corp. displayed some of its first products from its new interactive unit, GTE Interactive Media. The unit, formerly known as ImageTech, is creating a new line of interactive entertainment for a variety of platforms under its GTE Entertainment label.

Division president Richard E. Robinson says software publisher GTE Interactive is part of the overall game plan. "GTE, in the area of interactive TV, we expert GTE Interactive Media's games—along with GTE Main Street, a premium interactive cable TV service—will place much of the content the corporation's recently announced plans to provide video services to more than 2 million customers in its service areas over the next 10 years," he says. (Interactive programming is slated to be up and running first in four markets in 1996: Thousand Oaks, Calif., St. Peterburg/Clearwater, Florida; Honolulu; and northern Virginia.)

The first products from GTE Interactive Media, under development at the "Jammie" basketball software package for CD-ROM and 3DO and the tentatively titled "Blades" street hockey game for Super Nintendo Entertainment System. The Arcade Action titles include tentatively titled battle game "C.A.R.S." and martial arts game "FX Fighter." The first Interactive Toys games are "Lost & Found" and "Vitas Visits Dinosaurs." Titles are expected by year's end.

The goal of the "Beavis And Butt- head" game is to help Beavis and Butt-head assemble all the pieces of a mauled GWAR concert ticket; the band supplied a song for the game, and makes an appearance at the end. Scenes from the game are based on episodes of the TV show.

The Sega Game Gear and Super Nintendo versions of "DOOM" are slightly different storylines, although all involve helping Beavis and Butt-head secure GWAR tickets. The three versions are being positioned as different games.

The VIACOM SPIN MTV and Viacom New Media both fall under the Viacom corporate umbrella, as do Nickelodeon, Simon & Schuster, and even MTV's own Game called "Star Trek: The Next Generation Interactive Manual," based on the Simon & Schuster book that has been turned into a virtual reality experience and distributed the game internationally. And Joe Carye, president of GT Interactive Software parent GoodTimes Home Video, predicts sales will top half a million (Billboard, July 9).

What gives? In the words of "advance word" the title is a sequel to the hugely successful "DOOM," which famed the flames of customer desire through the "shareware" on-line distribution system. "The first thing of the game we give away free over computer networks," says Jay Wilbur, CEO of Maxis, Texas-based ti Software. "And that ends with a clunker—and an 800 number.

Calling that 800 number was the only way gamers could order the full game, adds John Romero, a co-founder of "DOOM." The game, he says, was $40 plus $5 shipping and handling. The demand was immense, he says—so much so that it was time to go retail. More than 500 copies were ordered, he says, making it the No. 1 shareware title. On-line "DOOM" discussion groups have also been big hits, logging thousands of entries.

The shareware-to-retail pathway is one that has been used successfully before. But "DOOM," which moved from shareware to retail last September as "Wolfenstein 3D," a wartime adventure. "Demand is built," says Romero, "DOOM" left off, with the hero having returned to Earth to face a flaming city, a signal that the "demons aggressors" have arrived before them. Players assume the pulse of the hero, a battle hardened marine, on his mission to save the human race from the deadly demons and flesh-eating zombies.

The carnage is "more awesome" than with "DOOM," the developers promised. The title is aimed at 18-20-year-olds, and will be available for IBM PC-compatible computers on both floppy disk and CD-ROM. GT Interactive Software promises a global push for the title when it launches on "DOOM's Day.

THE LAWMOWER MAN Sales Curve/Sony Electronics Publishing

Based on the Stephen King book and film of the same name, this full screen game merges virtual reality-based action sequences with mind-bending puzzles. Successful completion of each game segment rewards the player with full-motion footage from the 1992 Pierce Brosnan film. The energetic techno soundtrack is composed by Steve Hillage, co-founder of the U.K. am

bient duo System 7. London-based Sales Curve has effectively re-created the visuals and atmosphere of the film with abstract, full-screen animation, but the actual gameplay play is a minimal amount of interactivity. The end product is stunning to look at, but a bit awkward to play. The cinematic transition is made even more impressive to date on CD-ROM, with 10 separate game sequences and 30 levels of challenges. A Sega CD version is expected in the fall, and the sequel, "Cyberwar," is due early next year.
It's A Whole New Game At VSDA

By EILEEN FITZPATRICK

LOS ANGELES—Movies will be king at the Video Software Dealers Assn. convention July 24-27 in Las Vegas. But there's a pretender to the throne in view: The tremendous growth in video games will make some sections of the convention floor look like an arcade.

Thus far, at least eight major game suppliers will be first-time exhibitors at VSDA, including Capcom Co., Konami, Virgin Games, and Nintendo of America. Sega of America is making a second appearance. Both Nintendo and Sega will send contingents of about 15 executives to Las Vegas.

This convention is an opportunity for us to get close to our video rental customers, says Sega marketing VP Bill White. "Our increased presence at the show will allow us to better service that distribution channel."

The company will do so from larger space. Last year Sega took a 10-foot-square booth. This year, White says, it's three times that size.

"Every year we want to see more and more participation from game companies," says VSDA spokesman Bob Finlayson. "Maybe next year we'll see companies like 3DO exhibiting, but this is a very good start." In all, there will be 300-400 exhibitors, about the same as 1993.

According to White, Sega will focus on providing video dealers with a "top 10" list of must-have titles for the fourth quarter, including the October releases "Sonic & Knuckles," "Jurassic Park: Rampage Edition," and "NFL '96," a November release.

"Video outlets can't buy as deep, either with number of titles or with units, so they can't afford to make a mistake," he says. "We're giving the must-haves so they can buy right." The sales pitch includes a July 25 dinner, with the comedy-illusionists Penn & Teller serving as the headliners.

Barry unstacked from the June Consumer Electronics Show in Chicago, many game suppliers will be giving repeat performances at VSDA.

For example, Nintendo will focus its attention on "Donkey Kong Country," a Nov. 21 release. The game features the Silicon Graphics advanced computer modeling technology, which gives screen images a 32-byte look, even for a program that can be played on 16-bit Super NES hardware.

Other featured titles include "Uniracers," available in October, and "Stunt Race Effects," an August release. In addition, the company will showcase its Super Game Boy add-on, which converts the hand-held, black-and-white player to a color system playable on a TV set.

Rental dealers, who until a few months ago were shut out of purchasing direct from Nintendo, also will be able to sign up for the company's in-store merchandising plan. Under the program, stores can earn funds toward the purchase of various Nintendo items. Previously the offer was available only to Nintendo's wholesale accounts.

"Our main focus is to show everyone our year-end product line," says Nintendo spokeswoman Perrin Kaplan. "We think it's one of the best lines-ups we've had in years." Product will be supported by the new "Play It Loud" ad campaign, which advertising and communications director George Harrison will unveil at the "New Technology Super Session" July 27.

Repeating its CES performance, Capcom will parade a newly formed, American-based R&D division as well as its main fall release, "Super Street Fighter II," which is projected to sell 2 million units. Capcom is financing a movie based on the character, starring Jean-Claude Van Damme. Universal Pictures will handle theatrical distribution.

A handful of home video vendors (Continued on page 68)

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Khalid Muhammad
May Steal Show In 'Street Wars' Vid

BY DREW WHEELER

NEW YORK—Can a cameo in a home video title stir up a controversy? If the cameo is by former Nation Of Islam spokesman Khalid Muhammad, controversy may be inevitable.

"Street Wars," to be released Aug. 10 by the New York-based Triboro Entertainment Group, features a brief appearance by Muhammad, whose widely publicized remarks have been called offensive to Jews, Catholics, and other groups.

"Street Wars" is a violent, budget, sometimes fanciful story of rival crack gangs at war, and the ascendency of a community-minded gang leader after the death of his drug-kingpin older brother. During the funeral scene for the older brother, a TV reporter introduces "Dr. Khalid Muhammad, Minister and Supreme Captain of Minister (Continued on page 66)

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X-citement At Strawberries. Cartoon characters came to life when TV's X-men materialized at a Strawberries outlet in Boston. Their mission: to help promote the latest release from PolyGram Video. Submitting to the friendly embrace (they hope) of Wolverine, from left, are Dave Hamula, Strawberries district manager for Boston, and Armando Ferreira, regional manager for metro Boston.

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EXCITING, INNOVATIVE PRE-SELL PROGRAM!

Consumer Gift-With-Reservation:
- When your customers reserve their copy of Jurassic Park©, they can get a Special Edition Dinosaur Print from the original drawings produced by the Stan Winston Studio.
- Pre-sell kit includes a three-sided “Sign-Up Center” display, 25 free dinosaur prints and much more! 18” x 24” Suitable for framing! (estimated value $10.00)

Easy Re-order Program on Special Edition Prints.
- Additional dinosaur prints can be ordered in packs of 50 for only $10 (includes shipping and handling). CONTACT YOUR MCA SALES REPRESENTATIVE FOR DETAILS.

"Escape to Kauai" Jurassic Park® Consumer Sweepstakes
- Consumers can register to win an all expense-paid, family fun trip for 4 to Kauai, plus special Jurassic Park "Survival Kits"!

Pre-Sell Support
- National radio, cable television and a consumer print campaign, plus a Jurassic Park "Call of the Wild" promotion with MTV!

WINNING CROSS PROMOTIONS!

JELL-O America's Favorite Snack Teams Up With America's Favorite Adventure!

- $5.00 mail-in rebate offer!
  -- Consumers purchase Jurassic Park videocassette at their local video outlet. (JELL-O® rebate form is ONLY available inside the Jurassic Park videocassette.)
  -- Mail the rebate form and 6 Proofs-of-Purchase and cash register receipt(s) from JELL-O® Ready-to-Eat gelatin and pudding snacks. Offer valid on rebates postmarked 9.15-94 through 1-31-95.

MORE TEAM PLAYERS!
Media and marketing support from these additional cross-promotional partners:

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Kenner
OCEAN
TIGER ELECTRONICS

OVER $65 MILLION IN MARKETING SUPPORT!
A Staggering 8.3 BILLION Consumer Impressions!
Reach: 98% of Target Audience • Frequency: 25.2 Times
Multi-Million Dollar Advertising Support from Jell-O®, McDonald’s® and more!
TIME IS ABOUT TO BECOME EVENT OF ALL TIME!

HIGHEST GROSSING FILM EVER: Over $900 Million Worldwide!

UNPRECEDENTED SUPPORT!

A McDonald's® Cross Promotion Designed to Send Customers into YOUR Store!

- **$2.50 mail-in rebate offer!**
  -- Consumers purchase *Jurassic Park* videocassette at their local video outlet.
  -- Visit a participating McDonald's® for a qualified food purchase and purchase one of these four videocassettes:
    - The Land Before Time
    - Back to the Future
    - Field of Dreams
    - An American Tail: Fievel Goes West
  -- Send in the rebate form found inside any of the four videocassettes, along with the proof-of-purchase tab from *Jurassic Park*.
  Mail-in rebate offer redemption valid through 2-28-95.

- Consumers can earn up to **$15.00** in additional mail-in rebates with qualified purchases of MCA titles from your store!
  (Total purchase at suggested price of $130.00)
  Additional rebate offers valid on rebates postmarked 11-18-94 through 3-31-95.

NO PAY-PER-VIEW PRIOR TO FEBRUARY 1, 1995.

NATIONALLY ADVERTISED AVAILABILITY DATE:

OCTOBER 4, 1994

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The new buyer, intriguingly, says Time Warner AudioBooks will be handled "on the basis of industry sources," unlike many large accounts that buy direct. Best Buy uses Ingram Entertainment, Major Video Concepts, and MS Distributing.

LISTEN UP: Despite the crush of new multimedia product hitting retail shelves, Time Warner AudioBooks is counting on its mix of music and movies to garner the attention of audiobook consumers.

This summer the joint venture between Atlantic Group and Time Warner Trade Publishing will begin an aggressive marketing assault into video and combo stores.

In addition to national consumer and trade advertising, AudioBooks will promote a number of titles with crossover video and music appeal. Selections include "Batman: The Complete Knightfall Saga"; "Star Wars: Dark Empire"; "Neuromancer," which includes several unreleased tracks by U2; and "Get In The Van," "Henry Rollins'" memoir of life on the road with his former band, Black Flag. The US audiobook title is one of the few to be released on CD and cassette.

AudioBook's marketing campaign also will tie in several kids' titles, such as "The Baby-sitters Club" and "Superman," from the recently announced TW Kids division (Billboard, July 2). All product is distributed by WEA.

Stands and a 60-unit AudioBooks spinner rack are available for in-store display.

"Like everyone else, we're excited about multimedia products, but there's also a great future in audio," says Time Warner AudioBooks president/CEO Lori Weintrob. "You don't always have access to a computer, and we have no concerns that multimedia product will eclipse the portability of audiocassettes and CDs."

New titles from AudioBooks will be featured in A'S'Vision's booth at the 24-37 VSDA convention in Las Vegas. Attendees will be able to hear the titles at a listening kiosk.

KIDVIDZ AT WOOD KNAPP: The children's video producing team of Karen Tucker and Jane Murphy has signed a new distribution deal with Wood Knapp Video. The partners have produced six titles since incorporating Boston-based Kidvidz in the late '80s. Their first two titles scheduled for Wood Knapp release are "Paggy Banks To Money Man: Taff's A Kid's Guide To Sense and Pence" and "Paws, Claws, Feathers, And Fins: A Kid's Guide To Pets." Each will be priced at $14.98 and is packaged with an activity book.

Harold Weitzberg, Wood Knapp VP of sales and marketing, says the two companies will co-produce new programs, with the first to reach stores in late September. Prior to Wood Knapp deal, Kidvidz had been distributed by Price/Stern/Sloan, now Putnam Books subsidiary. The titles also have been sold by Tucker and Murphy through special markets and direct-mail outlets.

COMPUTER-FRIENDLY Knmart: More than 600 additional Knmart stores will begin carrying computer software under an extended distribution agreement with Handleman.

The rackjobber already supplies 540 Knmart locations and will phase in the new locations during July. Once the phase-in is complete, all of Knmart's 1,153 locations will carry the product.

According to the deal, Handleman will install and maintain permanent front-end and back-end computer equipment and software at all Knmart electronics departments. Product selection includes educational and entertainment titles priced below $30. The programs are compatible with Windows and DOS formats.

Elsewhere, Handleman has signed an agreement to supply musical and video product to seven Gigante stores, a Mexican mass merchant. Gigante, which has more than 200 locations, will receive both English- and Spanish-language product beginning in August.

In June, Handleman formed a joint venture with Grupo Video Viva, a chain of 1,600 video rental stores in Mexico. It also supplies music and video to 21 Marco Video stores, which are owned by Videoamerica, a subsidiary of Grupo. Under the Grupo agreement, the two companies will license and acquire video and music for the Mexican market, as well as provide rackjobbing services.

O.J. UPDATE: MPI Home Video will indeed rush-release not one, but two O.J. Simpson tapes (Billboard, July 2). New titles are "The Excerpts: The Search For O.J. Simpson," an ABC News "Nightline" special, and "Inside The O.J. Simpson Story," an ABC News "Turning Point" program. Both reach stores this week at $14.98 and $19.98, respectively.
CBS Video Turns To New Genre: The TV Western

NEW YORK—CBS Video's recently released "Rawhide" and "Gunsmoke" episodes mark the company's latest move to exploit the network's classic TV catalog. The new western series retail focus, which follows a successful classics campaign featuring episodes from "I Love Lucy" and "The Beverly Hillbillies," continues CBS' strategy of spotlighting a specific TV genre via one or two series at a time.

The supplier also hopes to strengthen TV as a whole, and is looking at the prospects of cooperative ventures with other vendors. "The problem with the westerns and all classic TV product," says CBS Video VP/GM Ken Ross, "is how to get shelf space in a very crowded market, and if you're smart enough to get it, how not to cannibalize your own releases within the same product categories. In other words, how do I get three more 'Gunsmokes' on the shelves without having the first three taken off, or the 'Rawhides' or the 'Lucys'?

A key step is to fully develop the classic TV genre within a separate in-store merchandising section, says Ross. "We need to put money where our mouth is and support the retailer with substantial marketing and merchandising programs. The only way we can afford to do this is by ganging a lot of titles together and possibly working with other companies which also have classic TV product who would be willing to fund a joint promotional campaign."

Ross tried a similar approach at CBS Video eight years ago with a music video promotion, done jointly with several music suppliers, MTV, and retailers. He recently sent a survey to the latter to find out if such a venture would be welcomed in-store before pursuing it further with potential partners.

"I think classic television product can become a hotter genre in home video," says Ross. "There are only a certain number of feature films that are released in a year, and those can't satisfy the consumer appetite. And TV videos were originally created to be played on TV sets, so they're inherently product-friendly."

Ross says corporate sponsorship also could be sought to further buttress a multilabel classic television promotion. "Anybody with an 'everlasting' product or with a retro-type message might want to be associated with classic TV—like Classic Coke. But we've made a strategic decision that rather than spend a little bit of marketing money on any one particular product in this genre—which is like trying to water the desert with a teaspoon—we're creating a marketing campaign for the entire category of classic TV, and within that, highlight specific series and entries."

CBS Video is looking to follow the current emphasis on westerns with mystery dramas.

(Continued on page 67)
KHALID MUHAMMAD IN ‘STREET WARS’ VID  
(Continued from page 61)

Louis Farrukhah and the elite Fruit Of Islam.

In the 90-second scene, the reporter asks what forces could create a crim- 
inal like the one being buried. Muhammad replies that evil behavior in the African-American community is “... 
learned behavior. Learned and picked up 
over the very same pillow they were 
over the past 400 years. I guess ...” one could 
say, the devil made him do it.

The director of “Street Wars” is Ja- 
maa Fanaka, creator of the highly suc- 
cessful “Penitentiary” series. Of Mu- 
hammad’s implication that whites are 
demonized, Fanaka says, “Do I really 
agree with it? No. I was just asking 
him some questions and having him 
articulate his answers.”

“Street Wars” was filmed in late 
1991, two years before Muhammad’s 
controversial address at New Jersey’s 
Keen College named him a nationally rec- 
ognized figure. The TV reporter’s 
questions were scripted, but Mu- 
hammad’s answers were his own. Members 
of the Nation Of Islam’s Fruit Of Islam 
also provided security during produc- 
tion, earning praise from Fanaka.

But while the video’s appearance was 
not to be identified, finds Muhammad’s 
appearance an obstacle to his handling 
the title. After recognizing Muhammad 
on screen, the wholesaler said to him that he 
“planned on trying to not sell it, or 
downsell it, as much as possible ... It’s 
just a personal thing with me. One of 
the salespeople came up to me and we 
talked about it. He had the same 
responsibility. That’s not something we 
really want to sell.”

Triboro executives weren’t available 
for comment.

In the closing credits, Muhammad is 
listed as “P.O.I. Speaker.” While the Na- 
ton Of Islam could not be reached about 
his current status, Muhammad’s 
Kean College remarks led to his dis- 
cussion last February as a nationalistant 
 to Farrakhan. Muhammad conti- 
 nues to make what have been considered 
racially inflammatory speeches, often 
on college campuses. After a recent 
California college address, he was shot 
by a former Nation Of Islam rival.

Muhammad’s presence in “Street 
Wars” proved an obstacle to its thea- 
trical release. “I had three major 
companies that were interested and wanted 
me to cut the scene,” says Fanaka. “I 
refused to cut the scene because I would 
have violated my artistic integ- 
ry.”

Asked if he was concerned that Mu- 
hammad’s appearance might pose sim- 
ilar problems for home video, Fanaka 
says, “No. I would like to have it made 
known as much as possible that the 
film, so people can come and see 
saying something other than the 
black bluffs that they use on televi- 
sion.”

According to Fanaka, Triboro 
“hadn’t said anything about [Mu- 
hammad’s scene] as far as cutting it. 
If they had, I wouldn’t have put it out 
that way.”

And if Muhammad’s cameo keeps 
“Street Wars” out of video stores, 
Fanaka responds, “So be it.”

Wayne Mogel, VP of Jersey City, 
N.J.-based distributor Star Video says 
he’s selling the title to the publisher of 
the film, he says, but adds, “If it was 
anything anti-Semitic, obviously 
I wouldn’t have anything to do with 
the film. I probably wouldn’t even 
sell it.”

“I think that we should be broth- 
ers,” Fanaka says of anti-Semitism. 
“I think we should learn from each 
other, because we both have suf- 
fered a lot together ... I think it’s di- 
visive to point fingers at any particu- 
lar group, because everybody has 
their problems and everybody has 
love to struggle to beat it.”

Mogel anticipates no external 
pressure on him not to handle the 
title. “I haven’t heard any negative re- 
ports from the customer base to this 
point about the film. I don’t see any- 
body really complaining.”

Fanaka says, “If you know Lou Berg, 
Houston-based AudioVideoPlus is 
inistent on carrying “Street Wars.” He 
says, “What am I going to do, censor 
my customers? Sorry, I don’t do this. 
We’re a video store, we’re not a cen- 
sor board. We get everything and 
let our customers make that choice. 
We don’t rent to kids—even 
eyone is over 18 years of age. I think 
that’s your choice. I think that’s 
what we still have in America.”

Of course, Muhammad’s presence 
in “Street Wars” may prompt rent- 
als based on curiosity alone. There 
are numerous examples of people 
whose appearance in movies pre- 
dates their non-cinematic notoriety. 
Jim Jarmusch’s “Mystery Train,” 
released by Orion Home Video, fea- 
tures a spectral image of Elvis Pres- 
ley by Stephen Jones, the as- 
piring actor/director/data entry 
operator, who has brought 
suit against President Clinton.

Stephen King’s much-panned “Over 
Time,” written and directed by 
Warner Home Video, features a scene 
in which a woman’s untimely death, 
results from thePresenter to 
watching movie’s truck’s run-amon. She 
was played by the future Mrs. Donald 
Trump, Marla Maples.

Perhaps the undisputed king of 
where-were-they-then home 
video notoriety is Ronald Reagan, 
whose features such as MCA/Universal’s 
“Bedtime For Bonzo” were a conten- 
tual source of popular amusement 
during his presidency.

Home Video

HAROLD DORMAN

PICTURE THIS

(Continued from page 61)

is squeezing what it can from the O.J. 
Simpson drama. The company has 
acquired a 47-minute profile, “Juice: 
On The Loose,” that was made in 1974 as 
one of a tax-sheltered series of sports 
figure documentaries. Directed by 
“Night Of The Living Dead” maestro 
George Romero, “Juice” aired once 
on ABC and again on the Fox network after 
VHS marked the deal July 1.

Vidmark’s Don Goltz touts the 
promo as the only “authorized biogra- 
phy” of the popular, leaderless union of 
families, family, friends, and football but 
without a Ford Bronco in sight. The title, 
which sold 400,000 VHS units before an 
early July 2 at $12.99.

BUSY ALAN: Astronaut Alan She- 
pard has double duty on the 
shoefloor. He will be pitching 
space tape 
for Houston-based Tulsa Enter- 
prises and for Turner Home Enter- 
tprises. This is a video version of 
Turner’s “Moon Shot” book—plus he 
will introduce keynote George Bush.
CBS VIDEO TURNS TO WESTERN GENRE FOR NEW RELEASES

Selectivity is of primary concern, Ross says. On May 4, three hour-long episodes of "Rawhide" were released via mail order for $14.98 each, along with four similarly priced "Gunsmoke" cassettes, each including two half-hour episodes. The "Rawhide" titles were "The Pitchwagen," "Incident Of Iron Bull," and "The Incident At Spider Rock"—not only have Clint Eastwood in his early-'60s career-launching role of Rowdy Yates, but feature guest stars like Buddy Ebsen, James Whitmore, Michael Ansara, Joan O’Brian, and Lee Chaney Jr.

The "Gunsmoke" tapes also hinge on guest-star appeal and include the likes of Charles Bronson, Angie Dickinson, and Claude Akins in the episodes "The Killer," "Kitty’s Outlaw," "The Pest Hole," "The Guitar," "Sins Of The Father," "Last Fling," "Hot Spell," and "Word Of Honor." "We look at guest stars, big shows, or story arcs," says Ross, pointing to "The Beverly Hillbillies Go Hollywood," a tape stringing together several episodes concerning Jed Clampett’s purchase of a movie studio, and a forthcoming 17-epi-sode "I Love Lucy" series. "The Twilight Zone," he continues. "Now we’ve begun to focus on westerns. We own a number of them—"Gunsmoke," "Rawhide," "The Wild, Wild West," "Have Gun, Will Travel." These shows had big stars and were huge hits. In fact, the western TV genre was dominant in the ’60s and ’70s—at one point, there were 30-some on the air at the same time.

Those shows went thataway for many years, but Ross notes, "'Lone-some Dove' was instrumental in CBS’ ratings comeback and proved that the western genre could thrive again on network TV." With other shows and country music thriving, "all the ingredients are there for marketplace acceptance."

The attraction of this product to the consumer has already been estab-lished at Columbia House, which handles mail-order sales. It has issued several classic TV series as continuity programs. These are for people who are interested in owning an entire library of episodes of a particular series," says Ross. He won’t divulge Columbia House sales figures, but notes that the ensuing move to retail wouldn’t have occurred had the initial direct-re-sponse availability not performed "quite well."

Since there were only 39 "Honey-moons" episodes, CBS was also able to release the entire series to retail. Doing so for a series like "Rawhide," which ran on CBS-TV from 1959-1966, or "Gunsmoke," which lasted 20 years, is virtually impossible. So the label is putting out episodes that, in addition to being star-heavy, have other selling points.

One thing we’re doing, is with multiple-part stories, we’re editing out the opening and closing credits between episodes so the programming runs continuously, like one uninterrupted show," says Ross. "It’s a neat device tailored for home video—a commercial-free, uninterrupted medium.

"Also, for the western series, we’re using artwork based on a western comic book created by the great comic book artist Moebius." By adding color, Ross says, "we bring more color and life" to black-and-white programs.

Digital Vid Copy Protection Coming From Macrovision

Protection from digital pirates is on the way, says Macrovision, the Moun-tain View, Calif.-based company which has spent the past decade building electronic barriers to unauthorized cassette copies.

Macrovision says it will make available “a number of its proprietary copy protection technologies” for inclusion in digital VCRs, MPEG-2 digital video-disc players, and digital TVs at no charge to manufacturers. A published schedule will set limits on encoding fees charged to software suppliers.

The company expects its so-called Intellectual Property Protection System to drive widespread adoption of digital standards. IPPS, says Macrovision, "addresses the software rights owners’ concerns" about the ability of digital VCRs to make perfect copies, without restricting their legitimate use. But consumers who buy VCRs without the system will not be able to play IPPS-encoded tapes.

Macrovision is sending proposals to the Electronic Industries Assn., its Japanese counterpart, the EIAJ; the Motion Picture Export Assn. of America; VCR makers; and the studios in an effort to achieve what it calls "broad in-dustry consensus."

Seth Goldstein
NEW GAME AT VSDA

(Continued from page 62)
distribute games, and of those only Vidmark and GoodTimes will highlight product on the convention floor.

Trimark’s Interactive division will feature five CD-ROM titles, including two flight simulator games, “Tornado” and “Visual Flight Controller”; “Blind Date,” “Thumbelina,” and “The Emperor’s New Clothes.” GoodTimes’ GT Interactive plans to showcase “Doom II,” a CD-ROM game due in stores Nov. 24.

Those two companies are exceptions to the low-profile positions taken by the VSDA by Paramount Home Video, FoxVideo, and MGM/UA Home Video (Billboard, June 25). However, Paramount will have a demonstration area for its Xiphias CD-ROM line, and FoxVideo will have a monitor running clips for its interactive games “The Pagemaster” and “The Turk.”

“We’ll be making a presentation around an interactive,” says MGM/UA executive VP David Bishop. “But our games aren’t developed enough. It will be more of a preview at VSDA.

Movies, of course, are the crowd pleasers—and the retailers’ bread and butter. So the crowds should be heavy at the MCA/Universal Home Video booth devoted to “Jurassic Park,” due in stores Oct. 4.

Conventioners will walk through “Jurassic Park” gates re-created from the movie, then will interact with dinosaur models and other props.

MCA also is expected to announce marketing plans for “Land Before Time: The Great Valley Adventure,” the sequel to the 1989 animated dinosaur feature.

Walt Disney Home Video will celebrate the other self-through monster of the fall season, “Snow White,” July 24 with its annual stage spectacular. And the voice of “Snow White,” Adriana Caselotti, is scheduled to appear at the Disney booth, next to props from Tim Burton’s “The Nightmare Before Christmas,” another budget arrival.

Smaller titles won’t lack for attention, of course. Republic Pictures Home Video and New Line will have Western themes to promote “Texas” and “8 Seconds,” respectively. New Line will have a country band, line dancing, rope tricks, and a bucking bull for its August release.

And lest retailers forget special interest, sports and fitness will be out in force from a variety of suppliers. Here’s a sampling:

• ABC Video plans to highlight its “Let’s Play” series with appearances by tennis great Tracy Austin and 1994 Winter Olympics medalist Picabo Street. A “liger,” a cross between a tiger and a lion, will be on hand to promote ABC’s “World Of Discovery” series.

• LIVE Home Video will debut its “Paula Abdul ... Get Up And Dance” exercise tape.

• PolyGram Video hopes that World Cup fever will extend to its game tapes while it uses retailers with its new line of NFL 75th anniversary tapes.

• Turner Home Entertainment will play “Ken Burns’ Baseball: The American Epic,” assisted by three legends of the game.
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32-UNIT FAMILY FILM COLLECTION PREPACK
Stock # 2627 UPC 7 84526 87203 9

24-UNIT "D2" PREPACK
Stock # 2191 UPC 7 84526 21913 2

18-UNIT FAMILY FILM COLLECTION PREPACK
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Stock # 2219 UPC 7 84526 22193 7

PREBOOK: JULY 26
WILL CALL: AUGUST 23
NAAD: AUGUST 26

Image Gets Laser Rights To Cap Cities/ABC Titles

IMAGE ENTERTAINMENT has signed an exclusive licensing agreement with Capital Cities/ABC Video Publishing for laserdisc rights to titles in the latter's film and television library. Neil Simon's "Boulevard Bound" and "The Amy Fisher Story" (with Drew Barrymore) will be among the first programs Image will release on disc through the deal.

Also to come are special collector's editions of "Prizzi's Honor" with Jack Nicholson, and Oliver Stone's TV mini-series "Wild Palms." Image president/CEO Martin Greenwald predicts that a "Wild Palms" special edition "will appeal to the same audience as our successful "Twin Peaks" boxed set." Other titles expected soon are "Double Cross" with Patrick Bergin, "Royer" with James Belushi, and "Ebb Tide" with Harry Hamlin.

BEATLES, IGUANAS, CYBORGS: MGM/UA has released four noteworthy titles from its catalog: "The Complete Beatles" (remastered, $34.98) is the 1982 musical biography of the Fab Four with interviews, rare footage, and classic tunes. "Forbidden Planet" (wide, CAV, $59.98) is a superb presentation of the 1956 sci-fi classic. "Cyborg" (wide, $34.98) features Jean-Claude Van Damme battling the biologically enhanced in the 21st century. And "Night Of The Iguana" (wide, $39.98) is a stellar laser presentation of the film version of the Tennessee Williams play and stars Richard Burton.

BRAZIL UPDATE: In the last column, we reported that Voyager's Criteria Collection version of "Brazil" was set for July release. But according to a spokesperson for Image Entertainment, which distributes Voyager, the "Brazil" special edition is still not ready and will not be released this year.

MURPHY AND MAX: Pioneer's THX laser release of "Beverly Hills Cop II" with Eddie Murphy ($89.95) is a door-and-window shaker, as are Warner's "The Road Warrior" (wide, $34.98), "Mad Max: Beyond Thunderdome" (wide, $34.98), and "The Pelican Brief" (wide, $39.98). Grab the popcorn, alert the neighbors, and fasten your seat belts. For another type of experience, try Warner's "Ace Ventura: Pet Detective" (wide, $34.98). John Wayne saddles up in "Chisum" and "The Cowboys" (both wide, $34.98).

ALTMAN MEETS CARVER: "Short Cuts" is Robert Altman's moving and darkly humorous interpretation of nine Raymond Carver short stories, which have been transplanted to contemporary Los Angeles and populated by a huge and eclectic crew of talented ac-

(Continued on page 72)
**Video Previews**

**Instrumental**

*Learn To Play Holiday Songs On Guitar,* Video Music Products Inc. (800-367-5255), 30 minutes. Released in plenty of time for novice guitar players to tune up before winter rolls around, this video shows how-to from VMP shows viewers how to accompany themselves on popular Christmas songs, Michael Christiansen, director of guitar studies at Utah State University and a Video Music Products veteran, guides viewers through several incarnations of “Jingle Bells,” “Silent Night,” and “Away In A Manger,” and others. He goes over the differences between strumming down and up, as well as the combo pick-and-strum style of playing. The words to the songs are pictures, thanks to onscreen karaoke-style, so viewers can sing along with Christmas even as well. Simple and effective instructional style.

**Travel**

*Yellowstone Magic,* Terra Productions (206-326-3860), 38 minutes, $19.95. Award-winning travel guide/instrumental music video explores a tapestry of natural sights and sounds that make up the world’s first national park. From slow-motion shots of grizzlies greasing and sculpting mud pots gurgling to a sunrise over the mountains, to the refection of rain on the Yellowstone River, the viewer gets to see how, in choosing the fall visit instead of the winter visit, one experiences a very different scene.

**Children’s**

*Doug: Cool In School,* Sony Wonder, Nickelodeon, 55 minutes, $9.98. Latest animated compilation of mini-adventures starring the 11-year-old wunderkind is a hot pot. Lines feature Doug in a variety of sticky situations, and he resourcefully later accidentally turns to do the teacher’s chore instead of his homework, wrangles with a beautiful schoolgirl, and goes on a confrontation with his principal after his depiction of the school’s “mystery meat” lunch special appears in the school paper. As with all Sony Wonder titles, “Cool In School” includes some exclusive video extras. It includes two hip Doug music videos — “I Want More Allowance” and “Yo Doug” — and package comes with a mini-chalkboard. The video is trimmed to make some laughs to summer vacation and make that transition back to school a bit less stressful.

*The Greatest Hits...And Then Some!* Video Music Group 34001476, Barry Manilow, 55 minutes, $19.98. Barry Manilow is in his usual frock, but the video is a bit more than a collection of Barry's hits. The package has a mini-chalkboard, the video is trimmed to make some laughs to summer vacation and make that transition back to school a bit less stressful.

*The X-Men: The Final Decision,* PolyGram Video, 25 minutes, $9.95. Long-time X-Men nemesis the Sentinels, as well as Magneto, leader of the Brotherhood of Evil Mutants, show their faces in a double-duty adventure that finds the crime-fighters thinking ultras-fast on their feet. The mission this time around is to rescue a wimpy, enervating senator who is stranded in a kidnapped and whose assassination would usher in the rise of the Sentinels and spell king-size trouble for Team X. PolyGram so far has released 11 videos based on the popular X-Men comic book series, and there’s no reason this one won’t be as hot as the rest of the pack.

**Documentary**

*Art Of The Western World,* Kultur International Films Ltd. (212-737-1101), approximately 114 minutes each, $29.95 each or $99.95 for set. Sweeping series that first takes its masterpiece with its array of visual and descriptive images. Charismatic host Michael Wood offers viewers an introduction to the schoolbook guide to genre and style, with colorful illustrations about the artists’ lives, the cities that so inspired them, the sociopolitical climates, the subjects they chose to depict, and the conventional cultural wisdom they either embrace or rejected. Of course, the program gets just a genre and material can be found here. Each of the four volumes — “The Classical Ideal,” “The Early Renaissance, The High Renaissance, Realms Of Light — The Baroque,” “An Age Of Reason, An Age Of Passion,” and “Into The Twentieth Century, In Our Own Time” — stand as a separate art-history course: each together, they offer a magnificent education.

*The Radiant Guide To Coptic Monasteries,* Irish Vision (800-742-7880), approximately 114 minutes, $24.95. Irish Vision presents a journey to some of the famed monasteries of the world’s first national park. The viewer gets to see how, in choosing the fall visit instead of the winter visit, one experiences a very different scene. There’s no narration or on-screen description here, but viewers are shown to get a taste of the park’s natural beauty and its find a gateway in their own home to see words to get the picture.

It’s no secret that women are more often the victims of crimes committed by strangers, and that the potential for danger is serious. Although both female-targeted video disseminates some quality information and tips, it is condensing and sexist from start to finish. It is quietly insults its viewers both in tone and assumption. Referring to potentialcriminals as “bad guys” throughout, the program offers women such ludicrous tips as: be sure to get out of an elevator if a “horrible-looking man” gets in with you, do not pull up next to a car full of “thugs,” and don’t let the pizza man in the house if he is not a family friend. Pee, thanks for the advice. Has it occurred to the folks at Central Productions that not all criminals are overweight or scowling, or that jogging at night (as the pizza man is doing in a “safe” scene) may not be safe for women at all, whether they take that “dark, scary” alley or not? A wasted opportunity.
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Fax: 212-536-5310 Phone: 1-800-449-1402
**LASER SCANS**

(Continued from page 69)

tons, including Andie MacDowell, Lyle Lovett, Lily Tomlin, Tom Waits, Jack Lemmon, Buck Henry, Fred Ward, Anne Archer, and many more. There are two editions available on laserdisc.

Image has released New Line’s edition of “Short Cuts” (wide, $44.98) and is also distributing Voyager’s version (wide, CLV/CAD, extras, $324.95). The latter is one of the most inspired special editions yet issued in the Criterion Collection and comes replete with out-takes, deleted scenes, an interview with Pauline Kael, a making-of document-ary, and the complete text of the original Carver stories. Not only that, you can program your player to follow any one of the nine interwoven stories individ-ually from start to finish.

Also out from Image: “The Joy Luck Club” (wide, $99.98), a superb adapta-tion of Amy Tan’s bestselling novel, a movie that is at its most resplendent on laser.

COLUMBIA TRISTAR has six new titles set for Aug. 24 release: “Song Without End” with Dirk Bogarde (wide, remastered, $29.95), Ken Russ-ell’s “Tommy” with Roger Daltrey and Tina Turner (wide, restored, $34.95), “Bye Bye Birdie” with Ann-Margret (wide, $34.95), “Annie” with Carol Burnett and Tim Curry (wide, side 3 CAD, $39.95), and the double-feature “You’ll Never Get Rich”/“You Were Never Lovelier” with Fred Astaire (new transfers, $59.95). Due Aug. 17 is James Brooks’ “I’ll Do Any-thing” with Nick Nolte and Albert Brooks ($34.95). Just out: “My Life” with Michael Keaton and Nicole Kidman ($34.95), and “Kramer Vs. Kramer” with Dustin Hoffman and Meryl Streep (wide, remastered, $42.95).

CHAMPAGNE & AWARDS: The Las-er Disc Assn. will host a champagne reception honoring the winners of the third annual Consumer Awards Com-petition at the VSDA convention July 25. Stay posted for a list of the honored laserdisc titles.

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FOR WEEK ENDING JULY 16, 1994

Top Laserdisc Sales

| # | TITLE | COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER | PRINCIPAL PERFORMERS | YEAR OF RELEASE | RATING | SELLING
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<td>1</td>
<td>ACE VENTURA: PET DETECTIVE</td>
<td>Warner Bros., Inc., Warner Home Video 23000</td>
<td>Jim Carey</td>
<td>1993</td>
<td>PG-13</td>
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<td>2</td>
<td>THE PIANO</td>
<td>Live Home Video, Pioneer LDCA, Inc. 69974</td>
<td>Holly Hunter, Harvey Keitel</td>
<td>1993</td>
<td>R</td>
<td>39.95</td>
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<td>4</td>
<td>THE GETAWAY</td>
<td>Largo Entertainment, MCA/Universal Home Video 20420</td>
<td>Kim Basinger, Sean Penn</td>
<td>1993</td>
<td>NR</td>
<td>34.98</td>
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<tr>
<td>7</td>
<td>THE RETURN OF JAFAR</td>
<td>Walt Disney Home Video, Image Entertainment 2237</td>
<td>Animated</td>
<td>1993</td>
<td>NR</td>
<td>29.99</td>
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<td>8</td>
<td>MRS. DOUBTFIRE</td>
<td>FoxVideo, Image Entertainment 8588-85</td>
<td>Robin Williams, Sally Field</td>
<td>1993</td>
<td>PG-13</td>
<td>39.98</td>
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<td>12</td>
<td>SIX DEGREES OF SEPARATION</td>
<td>MGM-UA Home Video, Pinnacle Image Ent. 104909</td>
<td>Will Smith, Stockard Channing</td>
<td>1993</td>
<td>PG-13</td>
<td>34.98</td>
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<tr>
<td>13</td>
<td>DAS BOOT</td>
<td>Columbia TriStar Home Video 79346</td>
<td>Jürgen Prochnow</td>
<td>1993</td>
<td>PG</td>
<td>39.95</td>
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<td>14</td>
<td>WAYNE’S WORLD 2</td>
<td>Paramount Pictures, Pioneer LCCA, Inc. 32845</td>
<td>Mike Myers, Dana Carvey</td>
<td>1993</td>
<td>PG-13</td>
<td>39.99</td>
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<td>16</td>
<td>THE GUNS OF NAVARONE</td>
<td>Columbia TriStar Home Video 79596</td>
<td>Gregory Peck, David Niven</td>
<td>1994</td>
<td>PG</td>
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<td>Universal City Studios, MCA/Universal Home Video 41630</td>
<td>Al Pacino, Sean Penn</td>
<td>1993</td>
<td>R</td>
<td>39.98</td>
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<td>18</td>
<td>ADDAMS FAMILY VALUES</td>
<td>Paramount Pictures, Pioneer LDCA, Inc. 32806</td>
<td>Anjelica Huston, Raul Julia</td>
<td>1993</td>
<td>PG-13</td>
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<td>19</td>
<td>THE AGE OF INNOCENCE</td>
<td>Columbia TriStar Home Video 52636</td>
<td>Daniel Day-Lewis, Michelle Pfeiffer</td>
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<td>RUDY</td>
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<td>Sean Astin</td>
<td>1993</td>
<td>PG</td>
<td>34.95</td>
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*TA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at suggested retail for theatrical released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. oTA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at suggested retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, BILLBOARD/BPI Communications.
Yanni On The Spot. At the launch of his "Symphony Concerts '94" tour, Private Music recording artist Yanni celebrated the platinum success of his current album and video, "Yanni Live At The Acropolis." The album has reached No. 5 on The Billboard 200, and the concert video hit No. 1 on the Top Music Videos chart and reached the top 5 on the Top Video Sales chart. Shown backstage at the Universal Theatre in Los Angeles, from left, are Diane Diritto, tour publicist; Steve Macon, VP of sales and marketing, Private Music; Ron Goldstein, president/CEO, Private Music; actress Linda Evans, executive producer of the video; Yanni; Guillio Proietto, senior VP of finance and business affairs, Private Music; Susan Smela, coordinating manager, Yanni Inc.; and Melanie Penny, VP of creative services, Private Music.

He Ain’t Heavy, He’s My Artist. Following his signing of a worldwide publishing deal with Warner/Chappell Music/Trinity Music, Elektra recording artist Moby, center, is welcomed to the fold by Kenny MacPherson, Warner/Chappell senior VP of creative services, left, and Patrick Consel, Warner/Chappell director of creative services, international.

Mmm Mmm Good. Executives of PolyGram Music Publishing present Brad Roberts of Crash Test Dummies with plaques commemorating sales of more than 1 million units of the band’s album "God Shuffled His Feet," which features the single “Mmm Mmm Mmm Mmm.” Shown, from left, are John Baldi, VP of A&R, PolyGram Music Publishing; Jeff Rogers, Swell Management; Roberts; David Simone, president, PolyGram Music Publishing; and Danny Benair, director of film and television, PolyGram Music Publishing.

A.Z. To EMI. Rap artist A.Z. announces his signing to EMI Records. Shown, from left, are EMI VP of rap music Lindsey Williams; EMI director of rap promotion Marcus Morton; A.Z.; and EMI president/CEO Daniel Glass.

Gold Marx. Capitol Records president/CEO Gary Gersh, left, presents Richard Marx with a plaque commemorating gold U.S. sales of his album "Paid Vacation." The album is gold in seven countries—the U.S., Canada, Japan, India, Indonesia, Malaysia, and Singapore—and is platinum in Taiwan.

Soundtrack Sounds. MCA recording group Shai celebrated with actor Eddie Murphy at the post-premiere party for "Beverly Hills Cop III" on the Paramount Pictures lot. Shai's track "The Place Where You Belong," from the film’s soundtrack, was released as a single and has reached the top 40 on the Hot 100. Shown, from left, are band member Darnell Van Rensailer; Kathy Nelson, senior VP/GM of soundtracks, MCA Records; band member Carl "Groove" Martin; Murphy; and band members Garfield Bright and Marc Gay.

All That Jive. Jive Records executives announce the signing of a multifaceted deal with Sick Wid It Records. The deal includes separate albums by rap artists E-40 and the Click, and certain catalog releases. Jive also will distribute new Sick Wid It artists. Shown in the back row, from left, are Richard Blackstone, Zomba VP of business affairs; Dan Zucker, Zomba VP of business affairs; Barry Weiss, Jive senior VP/GM of soundtracks; MCA Records; band member Carl "Groove" Martin; Murphy; and band members Garfield Bright and Marc Gay.

A Date With MCA. MCA Music Publishing executives announce the company’s worldwide publishing deal with Pat Dinizio, lead singer and songwriter for The Smithereens. The band recently released its RCA debut album, "A Date With The Smithereens," which features the single "Miles From Nowhere." Shown, from left, are Cathleen Murphy, MCA Music director of creative services; Dinizio; and John Alexander, executive VP/creative, MCA Music.

Lanier Unplugged. Scientist/composer/musician Jaron Lanier, a pioneer in the virtual reality field, celebrated the release of his all-acoustic album "Instruments Of Change," on Point Music, by performing selections from the album with violinist Barbara Higbie at the release party, held at Exit Art in New York. Shown, from left, are Mitchell Imber, PGD branch sales manager; David Dalton, PGD sales rep; Debbie Fleischer, PGD senior secretary; David Neidhart, PolyGram Classics & Jazz director of sales; Lisa Allman, Philips Classics/Point Music VP; Rory Johnson and Kurt Munkacsi of Euphorbia Productions; Higbie; Lanier; John Newcott, PolyGram Classics & Jazz regional sales manager; Arni Bennett, PGD alternative artist development rep, and Nancy Scibilia, PGD account service rep.
NEW YORK—Apogee Electronics’ new UV-22 bit-reduction system has taken the mastering world by storm, elevating producer praise from audio engineers around the globe.

Its favorable reception has caused a buzz in business for the 8-year-old, Santa Monica, Calif.-based firm, which has sold nearly 60 of these units for approximately $6,800 apiece, according to David Kim, VP of sales and marketing.

“The reception to UV-22 has been phenomenal, to say the least,” says Apogee president and chief engineer Bruce Jackson. “The demand for this

Summer Sound, Mastering, Grundman Mastering, Masterfonics, Sterling Sound, Masterdisk, Future Disk Systems, Telare, Georgetown Masters, Ocean View Digital, Soundmirror, Precision Mastering, Rocket Labs, Redwood Digital, Soundmirror, and the in-house facilities of such major record manufacturers as Warner Bros., PolyGram, MCA, and Sony Clas-

ical.”

Kimm says UV-22 differs from competitive products as “a breakthrough,” in terms of its price, performance, and technology. “It’s a 35-pound, rack-mountable unit with 24 balanced ins and outs. Radar can deliver the ‘speed, editing flexibility, and reliability of hard disk’ recording, according to Goodman, at a price of approximately $1,000 per track. Radar is available in 8-, 16-, and 24-track configurations.

ANNY has introduced its PBM Mark II near-field monitors, which weigh roughly 12 lbs and cost less than a foot high, 12 inches deep, and 8 inches wide. The speakers—priced at $500 per pair—have a frequency response of 63 Hz–20 kHz, plus or minus 3 dB, nominal impedance of 6 ohms, peak power rating of 85 watts, and sensitivity of 90 dB (2.83V at meter).

SIGNAL-PROCESSING Specialist Sytems Inc. of Linwood, Wash., has just introduced the 632E Voice Processor, an improved version of its successful 532 model. The company says that the unit performs many powerful functions: microphone preamplifier, de-esser, compressor/limiter, downward expansion, parametric EQ, and voice-symmetry alignment. It also is suitable for instruments and effects, according to Symetrix marketing manager John Goodman.

The company says the 632E works with any microphone to enhance vocal intelligibility, increase perceived loudness and ‘presence,’ and reduce off-mike noise.

OPCODE SYSTEMS Inc. of Palo Alto, Calif., has introduced Studio Vision Pro, the upgraded version of its Studio Vision MIDI sequencing and digital audio recording program for the Macintosh. The new package—which retains the in the U.S. for 128-processor machines—contains additional compatibility with the 68000 microprocessor. It also has the features of Opcode’s Vision 2.0 sequencing program, i.e., track overview, notation, groove quantize, and a redesigned full-color interface, according to Opcode.

Furthermore, Studio Vision Pro supports Digidesign Audio Engine, which will enable Opcode to take advantage of Digidesign hardware integration, including the TDM bus for patching digital audio between software internally to the computer.

Concurrently with Studio Vision Pro, Opcode is releasing a lower-priced spinoff of the program, Studio Vision AV, for multimedia applications like narration or sound effects with music. The AV version sells for $500.
APOGEE REACHES MASTERING APEX WITH UV-22
(Continued from preceding page)

Mastering in Portland, Maine, by veteran engineer Bob Ludwig, who says UV-22 is "the closest thing to the 20-bit source I have heard."

Other experts—including Tod Jensen at Sterling Sound, Stephen Marcusen at Precision Mastering, Scott Hull at Masterdisk, and many others—have also sung the praises of UV-22.

Kimm says he "can't ask for a more prominent endorsement at this time" than the Stones credits and the testimonials from mastering engineers, but he adds that UV-22 is already so well-known in the industry that more recognition is sure to follow.

Among the upcoming remastering programs that will employ the process are Geffen's Aerosmith compilation and PolyGram's Verve reissues.

Not that UV-22 is intended solely as a remastering format. Most projects that employ the process are new recordings, says Ludwig. Ludwig tested the process on a recent Rush record, and Telarc has just used UV-22 on several new releases.

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 9, 1994)

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<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
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APOGEE UV22

THE WORLD GOES TO WOODSTOCK: The Woodstock Studio Group, the international consortium of recording facilities headed by industry veteran Chris Stone, has been named audio facilities coordinator for the upcoming Woodstock Festival, scheduled for Aug. 13-14 in Saugerties, N.Y. Stone—who handled audio production for the original Woodstock live album—says he expects to have the current two-CD project finished within six weeks of the festival, compared to the eight months it took to compile and mix the tapes back in the summer of '69. A&M Records will release the album.

BRIEFLY: Clatter & Din, a month-old Seattle audio facility owned by Peter Barnes and Vince Werner—formerly of the Misty Source and Bad Animals, respectively—has purchased two Avid Audition M6 digital audio workstations ... Solid State Logic's OmniX Digital Surround Sound Audio/Video System has won the 1994 Excellence in Engineering award, sponsored by Television Broadcast magazine ... Galaxy Audio, maker of compact monitor the Hot Spot, has appointed Givan Associates Inc. of West Boylston, Mass., as its factory rep for New England; Galaxy is based in Wichita, Kan. ... The United Center, the new 20,000-seat stadium that will serve as the home of the Chicago Bulls and Chicago Black Hawks, has installed AKG Acoustics, BSS, and dbx sound reinforcement components, according to an AKG statement. AKG, BSS, and dbx all are Harman International brands. The facility is expected to open Aug. 1.

MATSUMITA ELECTRICAL INDUSTRIAL CO. has licensed Spatializer Audio Laboratories’ 3D audio enhancement system and will incorporate it into Panasonic, Technics, Quasar, and National units. Among the recent music projects to use the technology are the Disney “Lion King” soundtrack, Ronnie Bailt’s “Length In Their Hearts” album, Telarc’s “The Great Fantasy Adventure,” the 1994 Grammy Awards telecast, the MTV Video Music and Movie awards broadcasts, and Warner Bros. animation programs.

NUMBERS: Duplication/replicator HMG Digital Technologies of Hauppauge, N.Y., posted significant net sales increases in the quarter ended May 1, 1994, but experienced a decline in net earnings due to "extraordinary charges and the costs associated with adding sales personnel, opening a West Coast sales office," and starting up compact disc replication, according to HMG chairman/CEO George Fishman. For the quarter, HMG experienced a net sales increase of 59.4%, to $61.1 million from $101.4 million during the comparable period in 1993. For the nine months ended May 1, net sales rose 25.4%, to $44.9 million from $35.8 million, according to the company’s quarterly financial statement.

PRO PEOPLE ON THE MOVE: Scott Bartlett, VP of sales and marketing at Sony’s Digital Audio Disc Corp. facility in Terre Haute, Ind., is named to the board of directors of the Laserside Assn. (LDA) ... Kristen P. Ralph, president/COO of the Los Angeles-based Post Group, has resigned her position, according to a company statement; she will return to the production community ... The following appointments are announced at Roland Corp.’s pro-audio division: Tom Stephenson is promoted to national sales manager from Eastern regional sales manager, Laura Tyson joins as North Eastern regional sales manager, and Grendal Hans is named Western regional manager ... At Sojourn of San Clemente, Calif., Todd Ryan joins as speaker engineer and Ingo Daniel as quality control manager; they were, respectively, VP of engineering at Electrosonics and a technician at Tandberg Corp. ... Tim Line Vistis of Vista, Calif., appoints Kris-Jackson product manager for the company’s new DAW-80 digital audio workstation; Jackson previously was technical manager with Trident Audio USA.

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FOR FASTEST SERVICE CALL (800) 223-7524 or (800) 344-7119. In NY (914) 363-4156. Or send check/money order for $45 plus $5 S&H ($10 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood NJ 08701. Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. All sales are final
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SALES REPRESENTATIVE
Looking for aggressive individual with knowledge of dance, hip-hop, and R&B - Telemarketing / retail experience a plus - Growing Long Island, NY one-stop.
Send Resume to: UNIQUE MUSIC CORP., 110 Denton Ave., New Hyde Park, NY 11040 Tel. #(516) 294-5900 ext. 548 Fax # (516) 294-8128

EXECUTIVE DIRECTOR
Rock The Vote, a national non-profit voter participation organization geared toward young people, needs a highly experienced and organized individual with excellent fundraising, management and communication skills. Send resume and salary history to:
RTV, PO Box 5434
Beverly Hills, CA 90209

PUBLICITY
Talented publicity person needed. Established N.Y./N.J./Jazz/Classical label with major distribution looking to step up publicity efforts in-house. Your aggressive enthusiasm and creativity are welcome at this progressive, gussied-up label. We appreciate and reward talent.
FAX resume to: MusicMart, Inc., 908-517-1488

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1 inch by 5 Columns
See Coupon For Details

MUSICIAN FOR RESTAURANT
The Russian Room/Deli-News, Inc., located at 500 The Crescent Court, Dallas Texas 75201, is in need of a musician. The musician must be able to play the Russian "Bayan" instrument and perform traditional folk songs. The musician needs to be a professional, Middler. The musician will perform from 7:00 p.m. to 11:00 p.m. at the rate of $30.00 per hour for a duration of approximately one year. We require at least ten years experience.

MUSICIAN WANTED
We have a major label offering a musician to record 2 new songs. We need a Woodwinds Wonder. The musician must have the following skills: FRENCH HORN: Major scales, natural minor scales, harmonics, 3rd and 4th modes, rudiments, reading. Send resume and demo to:
K.S.A.P. Radio Des Moines new educational station is in need of your help. We are starting programming August 1. We will be open format and we need all types of music and P.S.A. if you can help - K-S.A.P. Radio 1101 N.W. 43 pl. Des Moines IA, 50313 or 1-800-241-9570

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HELP & SALES REPRESENTATIVES WITH experience. Musician. The musician must have the following skills: FRENCH HORN: Major scales, natural minor scales, harmonics, 3rd and 4th modes, rudiments, reading. Send resume and demo to:
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NASHVILLE FOUND?
The music business and a GREAT real estate market brought me to Nashville from California in 1991. If you are relocating, call me and I will show you why I fell in love with Middle Tennessee. With 21 years of real estate experience and a personal knowledge of the relocation intricacies I can make your transition a smooth one.
Your trust and confidence are my TOP priority.
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1214 Maryland Way #105
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We have a major label offering a musician to record 2 new songs. We need a Woodwinds Wonder. The musician must have the following skills: FRENCH HORN: Major scales, natural minor scales, harmonics, 3rd and 4th modes, rudiments, reading. Send resume and demo to:
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We are looking for a missionary to the Philippines. We need a person to start a new church in a rural area. The missionary must be willing to live in poverty and work hard. If interested, please send a resume to:
BYGAE-ION, INC. 123 Main Street, Anytown, USA 12345

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Rock The Vote, a national non-profit voter participation organization geared toward young people, needs a highly experienced and organized individual with excellent fundraising, management and communication skills. Send resume and salary history to:
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CALIFORNIA COMMENCEMENTS were absolutely recognizable and were fresh four weeks prior.

****Continued****

The annual Andrew Heiskel/Community Service Award for "exceptional contributions to public service, equal opportunity, and human rights." At a luncheon June 21 in New York, Warner Cable's Greater Boston division in Lynn, Mass.; Cindy Cochran, executive producer for Warner Cable Houston in Houston, Texas; Patricia Delummis, editorial assistant for HBO Studio Productions in New York; Dix Johnson, area manager for Cablevision of Greater Beloit in Beloit, Wis.; Paige Rowden Levy, VP of A&R at Warner Bros. Records in Nashville; Marilyn Demchun, editorial assistant for Time Magazine in New York; Richard McNamara, M1S administrator for Warner Music Group in New York; Carl Wilson, administrative secretary, safety department, Warner Bros. Studio Facilities in Burbank; Gary Mark Wright, fulfillment representative, magazine division, for Southern Progress Corp. in Birmingham, Ala. For more info, call Edward Adler at 212-832-6820.

July Yule Greetings: The National Academy of Songwriters hosts its third annual "Christmas In July"

To Protect Your Creative Work, a seminar presented by entertainment lawyer Valerie Collins, the Learning Annex, New York. 212-370-5200.

AUGUST

Aug. 4-6, International Country Music Workshop, Music City Sheraton, Nashville. 615-322-9987.

Aug. 18-21, Jack the Rapper Convention, Lake Buena Vista, Orlando, Fla. 407-897-6959.

SEPTEMBER


Sept. 8, MTV Music Awards, location to be announced, New York. 212-278-5000.


A Whole New "World." Executives and artists from the Bertelsmann Music Group gathered at the Bertelsmann Building in Times Square for the first annual "World Of Expression Scholarship Program." Awards totaling $60,000 were given to six New York public high school seniors selected from more than 400 entries. Shown, from left, are Trish Heimers, VP of Bertelsmann USA; Jack Pfeiffer, executive producer, BMG Classics; Annette Denise Stamatesalis, third prize winner; Matthew Lima, first-prize winner; and Novus Records artist John Pizzarelli.

GOOD WORKS WORKERS: Time Warner Inc. has selected nine of its employees as winners of the 13th annual Andrew Heiskel/Community Service Award for "exceptional contributions to public service, equal opportunity, and human rights." At a luncheon June 21 in New York, Warner Cable's Greater Boston division in Lynn, Mass.; Cindy Cochran, executive producer for Warner Cable Houston in Houston, Texas; Patricia Delummis, editorial assistant for HBO Studio Productions in New York; Dix Johnson, area manager for Cablevision of Greater Beloit in Beloit, Wis.; Paige Rowden Levy, VP of A&R at Warner Bros. Records in Nashville; Marilyn Demchun, editorial assistant for Time Magazine in New York; Richard McNamara, MIS administrator for Warner Music Group in New York; Carl Wilson, administrative secretary, safety department, Warner Bros. Studio Facilities in Burbank; Gary Mark Wright, fulfillment representative, magazine division, for Southern Progress Corp. in Birmingham, Ala. For more info, call Edward Adler at 212-832-6820.

July Yule Greetings: The National Academy of Songwriters hosts its third annual "Christmas In July"

COLUMBIA SET FOR JEFF BUCKLEY’S ‘GRACEFUL’ BOW

(Continued from page 16)

Berkowitz, who signed Buckley in winter 1992 and co-produced "Live At Siné" with him. "When I first saw Jeff, I heard this incredible array of various influences from jazz to blues to R&B to rock to renaissance music—without copying anything," says Berkowitz. "He could go from Dylan to Little Feat. He could do R&B or his choice. He’d go to Sly Stone to [late English composer] Benjamin Britten—the influences were absolutely tremendous and completely diverse, but everything he did he made his own."

The 27-year-old son of the late singer/songwriter Sandy Denny, Buckley barely knew his father and discounts any paternal influence. After moving to New York, the Southern Californian commenced his regular Siné shows in spring 1992.

"It was so easy to get Monday nights there, and I’ve always been into filling in for people who couldn’t make it," says Buckley, who has also played the arena's numerous other singer/songwriter spots. "But I always wanted to do a [band album] somewhere down the line.""Buckley began recording "Grace" at Bearsville Recording Studio in Woodstock, N.Y., last September, with guitarist/producer Scott McClellan, pedal steel player Jimmie Employees, and drummer Matt Besper. "It was such a tough record to do," Buckley says. "I thought I was doing something different, and Jeff would do another song and then another and it kept going. We’d have 12 songs on the record. It was clear that he didn’t want to record the song. It was my fault that the session shouldn’t end because it was so much a rare occasion where the band was getting . . . and that didn’t happen to happen.""The promotion of "Grace" will stay true to the spirit of the production, notes Berkowitz. "The [marketing plans] will evolve naturally, the same way as the music did."

Buckley says that there is currently no single or focus track picked from "Grace," and that Columbia may wait a month or two before actively seeking radio play.

To introduce radio and retail to Buckley, Columbia has serviced outlets with a promo CD, titled "Peyote Radio Theater," that includes "Mojo Pin" (the opening track from "Grace"), a 14-minute cover of Big Star’s "Kangaroo," and an instrumental mix of the album track "Dream Brother.

Bucklow stresses that the label is not going for radio adds with the CD; its goal is merely to expose college radio and alternative rock press and retail to Buckley and to tie in with his summer tour of the same name.

Both Berkowitz and Buckley agree that touring is key for the artist. He has already toured four months this year and will stay out on the road through mid-August in the U.S. before heading to Europe.

Marion Williams, 61, from vascular disease, July 2 in Philadelphia. She was a noted gospel singer who inspired artists including Little Richard and Aretha Franklin. She recorded for Savoy, Columbia, and Atlantic Records until the 1970s, and for Spirit Feel Records through the 1980s. Williams also appeared in the film "Fried Green Tomatoes," which was dedicated to her. Earlier this year she was inducted into the Philadelphia Walk of Fame. She is survived by her son, Robin, her brother, Isaac, and several grandchildren.

Leon Wendelowski, 46, from a heart attack, July 3 in New Haven, Conn. Wendelowski was president of SNET Multimedia Services, which runs a video-on-demand service in Connecticut. He was with SNET for 25 years.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

To access the full text of this article, please visit www.americanradiohistory.com.
Clear Intentions, Crossed Signals
Simulcast Craze Entangles Long Island

BY ERIC BOEHLERT

NEW YORK—The advent of local marketing agreements and duopolies brought a sea of bouncing signals to radio and those who began simulcasting programs in all directions in order to reach more listeners. But Long Island, N.Y., may be the only market where listeners, as well as engineers, need a map to keep track of all the crisscrossing signals.

Three years ago, WNEW New York became one of the first stations in the country to try such a move when management decided to skip its album rock signal out of the city and into the tip of eastern Long Island by negotiating a deal with WWHH, a local top 40 station in Hampton Bays. WNEW's programming is now heard on both stations, extending WNEW's reach and allowing WNEW to stay in touch with its listeners who migrate east each summer to Long Island's beaches.

Today, four rock stations—WDRE, WBAB, WRCN, and WNEW—are trying to cover the 100-mile strip of Long Island with various simulcasting configurations.

The lure of blanketing all of Long Island is tempting. Located east of New York City, and across the Long Island Sound from Connecticut, Long Island (made up of Nassau and Suffolk counties) is home to one of the most densely populated, and affluent, suburban sprawls in the country. (Population: 3 million.) Yet very few Long Island radio stations have the signal strength to cover its entire 100 miles. That's because when the FCC was allocating FM signals decades ago, much of Long Island was still covered by farms and didn't seem to require lots of booming wattage. Fact is, some Connecticut stations such as WZYN Bridgeport, have better luck reaching more of Long Island than do many hometown outlets.

Following WNEW's lead, WBAB Bay-bylon, N.Y., (on western Long Island) soon secured an AC, WWHF Southhampton, as its second home on the eastern tip. (WWHH is now in the process of purchasing WHFM.) WWHF is just a few miles away from WNEW's Long Island station. In fact, at the time of WNEW's move to simulcast on WWHF, WBAB was trying to snag WWHF for the same purpose.

WBAB PD Jeff Levine says the station's move was made for two reasons—to better serve all of Long Island, and to make more money. The two stations now give WBAB two separate inventories to fill with commercials.

The third simulcast arrived March, when Rose Communications, set to sign on with WNEW Riverhead, approached WDRE about providing programming for the company's new station. WMRW was soon added to WDRE's growing network. (The station now also simulcasts on WIFF Philadelphia and WWCP Albany, N.Y.)

Located in Nassau county, WDRE's modern rock programming now reaches most of the island and even across the sound into New Haven, Conn. There the signal is so strong the station has positioned a salesperson to pitch New Haven businesses.

While WNEW, WBAB, and WWHF are hungry to head east, WRCN, a small eastern-end album rock station covets some of the western Long Island action. On June 6, WRCN signed an LMA agreement (with an option to buy) with AC WZHC Smithtown, in central Long Island. That allows the mainstream rock sounds of WRCN to be heard in Nassau and Suffolk counties.

WRCN PD Matt Margas says to be a major player and to compete on the ad side with Long Island biggies such as WBAB and WALK, WRCN needed a presence in Long Island's more densely populated central region. As he explains it, eastern Long Island, a magnet for the wealthy during the summer months, has an economy that revolves around the June, July, and August months along with more pop shops, but very few national chain advertisers.
WEZB Builds Ratings With Audience Focus

Wright Brings Full Day Of Morning Shows To N.O. Top 40

TOP 40 WEZB (97) New Orleans FD Scott Wright believes in getting his audience the old fashioned way—by earning it. Jumps of 6.4-6.7-6.9 12-plus in the last two Arbitron book periods are the result of any marketing. With the exception of one billboard, the station does none. Instead, says Wright, "I think any growth we've achieved here has been a result of consistency and our plan to move, steady growth, doing so much outside marketing to artificially prop up numbers during a book. We prefer to increase our ratings the organic way, by focusing on the audience."

The station currently is No. 5 in the market.

For the summer book, Wright jokes that the station's major promotion is "completely changing the on-air lineup at the station actually, he's only half kidding. Legendary morning team John Walton and Steve Johnson recently split up what Wright calls "creative differences." Walton teamed up with new co-host Rick Rubble. Johnson was supposed to have been paired with afternoon host Adam Smasher, but instead Smasher split for a new gig in San Francisco, leaving Wright searching for a new afternoon partner for Johnson.

As if those changes weren't enough, Wright hired Scott for back middays from KTSF San Antonio, Texas. He also made overnight jock Ron Chatman afternoon producer and temporary sidekick, and will be hiring an overnight jock shortly. In the end, only night jock the Monkey Boy's show remains intact.

The idea behind the changes is to increase the station's personality, with morning shows in every day.

"The whole concept is to build a radio station that transcends the music, because the popularity of popular music moves in some bizarre sweeps and cycles," says Wright. "We are building a station that is so compelling to listen to that people who are not necessarily partisans of the music will become partisans of the station."

Listener reaction to the changes has been mixed.

"I think we are a lot of people who miss the characters from the morning show, who Steve did," Wright says. Most of those people are excited when they find out that they can hear those characters in afternoons. The response to the new morning show has been good, but obviously it's not the show [fans] have been used to hearing for the last 12 years.

Wright is unconcerned with the possibility of listeners turning against a station they consider too flashy. In fact, he says he may actually play up the new image.

"I'll probably put on liners that say 'less music and more talk' to call attention to it."

The station concentrates on lifestyle-oriented promotions, and Wright says "we try to tie into any entertainment event of any kind, and be highly involved and highly visible."

Its biggest ongoing promotional effort focuses on the non-profit organization it launched last year, the B97 Children's Charities Foundation. All year long, the station stages benefit concerts and promotions to raise money for its foundation, which distributes money to various children's charities.

Just a year old, the foundation has already raised more than $190,000. Staffers have just begun planning a major fall benefit concert for the foundation, and the station also will launch a line of merchandise, such as jewelry and t-shirts, which it plans to sell throughout the fall to raise money. The station also will be marketing a 12-16 song CD featuring previously unreleased tracks from major artists, beginning this fall. Sales of the CD also will benefit the foundation.

As the only top 40 station in the market, Wright has found that mainstreet music with the exception of the 7 a.m.-2 p.m. hours, when it leans more alternative.

"(Since) we are mainstream top 40 and have no direct competition, we have the latitude to be a little broader than top 40," Wright said. In an average 15-hour CD.

Wright says eight to nine records are current during the day, and even more at night. According to Wright, the station avoids "anything rap or extremely dance-oriented. There is high polarization in this market, and our audience has indicated they reject that music."


Wright has been in the radio business since 1988, working at such legendary stations as WBWM-FM (996) Chicago (air personality), WHTZ (Z100) New York (OM), KQXI (Virgin Radio) Los Angeles (OM), and as VP/programming for E-Z Communications and director of national promotion for Epic Records. He has been programing B97 for a year and a half.

Along the way, he has earned the respect of his peers. Wright recently was nominated for program operations director of the year honors at the Billboard/ Airplay Monitor Radio Awards. B97 MD Joey G. also was nominated for music director of the year.

Katz Study Charts Classic Rock's Growth

NEW YORK—Since its debut as a niche classic rock station in July 80s, classic rock has shown consistent growth and has developed into the mainstream and advertiser-friendly format it is today. A new study by Katz Radio Group, "Classic Rock In The 1990's: The Baby Boomer Format," analyzes how the format has grown since its introduction.

According to the study, the number of classic rock stations more than doubled between 1988, when the format boasted 44 outlets in the 261 Arbitron-rated markets, and the fall of 1993, when there were 103 classic rockers in those markets.

Today, classic rock attracts a loyal, 25-54-year-old audience providing a highly targeted vehicle for reaching affluent adults," the study found. Among classic rock's key demographic is a core base of 25-44 year-old male listeners and a growing base of listeners in other key 25-44 age cells.

Classic rock's audience is broken down as follows: 42.2% 25-34, 24.5% 35-44, 22.7% 18-24, 5.8% 45-49, and 4.9% 12-17, closely matching the age breakdowns of the country's population, according to Katz.

PHYLIS STARK

Billboard 
BROADCASTER 
OF THE WEEK

SCOTT WRIGHT
Program Director
WEZB/New Orleans

Hot Adult Contemporary

Wright Brings Full Day Of Morning Shows To N.O. Top 40

WEZB Builds Ratings With Audience Focus

Katz Study Charts Classic Rock's Growth

New Hot Shot Debuts

Fructzeke / Exam Six / Lima

Wright Brings Full Day Of Morning Shows To N.O. Top 40

WEZB Builds Ratings With Audience Focus

Katz Study Charts Classic Rock's Growth

New Hot Shot Debuts

Fructzeke / Exam Six / Lima

Hot Adult Contemporary Recurrents

BREATH IN AGAIN
TONI BRAXTON

THE POWER OF LOVE
CELLENE DION

THE RIVER OF DREAMS
BILLY JOEL

BECAUSE THE NIGHT
JOY DIVA

TAXI
ROD STEWART

HEART AND SOUL
RYAN ADAMS

SAY I LOVED YOU...BUT I LIED
MICHAEL BOLTON

I CAN SEE CLEARLY NOW
JEFF LYNNE

ALL ABOUT SOUL
BILL JOEL

DREAMLOVER
MARILYN HART

80

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BILBOARD JULY 16, 1994

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AIRPLAY

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

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THE FUTURE
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CONTACT INFO
For Seminar Information Call: Melissa Subatch (212)536-5018
For Registration Information: Maureen Ryan (212) 536-5002 RADIO SEMINAR FAX #: (212) 536-5055

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Company: __________________________ Address: __________________________
City: __________________________ State: __________________________ Country: __________________________ Zip: __________________________
Phone: __________________________ Fax: __________________________
I am paying by: __________ Check __________ Money order __________ AMEX __________ MC/Visa
Credit card #: __________________________ Expiration Date: __________________________

Signature: __________________________ ( Not valid without Signature)

Please be advised:
• Credit cards are not valid without signature and expiration date
• Registration fees are non-refundable
Radio

Nets Going All Out For Woodstock '94

by Carrie Borzillo

Woodstock '94 artists. WW1 will also have interviews with Woodstock '94 artists leading up to the concert and rock blocks featuring live tracks culled from the WW1 and BBC archives. ABC Radio Networks' "Pure Gold" is giving away matted, original Woodstock '94 concert tickets embossed with gold lettering saying, "Original Ticket: From The Home Of Good Time Rock & Roll Oldies" through Aug. 16. Each prize also includes a reproduction of the original Woodstock event poster and certificate of authenticity.

MJJ Broadcasting's "Today's Rock Fax" and "Today's Alternative Rock Fax" will have bonus information on Woodstock '94 the week of the event.

Global Satellite Networks offered "The Summer Of '69: Woodstock Revisited" from June 27 through July 3.

AROUND THE INDUSTRY

Major Networks have added four new shows. The network signed famed baseball announcer Harry Caray to host the new, daily 90-second feature, "7th Inning Stretch with Harry Caray," on Major Sports. Caray created the famous 7th inning sing-along at Chicago's Wrigley Field. WGN Chicago is the first affiliate.

In addition, "Ask The Lawyer," hosted by Chicago attorney Susan Loggins, who initiated the show locally on WJJD, began syndication July 5 on Major Networks. "The Sports Shows" show on VSVP Chicago, featuring Ben Bentley, Bill Jauss, and Rick Telerander, also (Continued on next page)

Modern Rock Tracks

Compiled from a national sample of Top Pop and Modern Rock stations. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Lists are owned by Billboard Communications.

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<thead>
<tr>
<th>TRACK TITLE</th>
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<td>COME ON AND PLAY</td>
<td>OF SPRING</td>
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<td>3</td>
<td>BLACK HOLE SUN</td>
<td>SOUNDGARDEN</td>
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<td>4</td>
<td>BOYS &amp; GIRLS</td>
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<td>IT'S NO USE</td>
<td>RARE BREEDING</td>
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<td>15</td>
<td>GET WELL</td>
<td>COUNTING CROWS</td>
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<td>DANCE</td>
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<td>WALLS</td>
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Album Rock Tracks

Compiled from a national sample of 200 Top Pop, Classic Rock, and Mainstream Rock stations. 100 album rock stations are electronically monitored 24 hours a day, 7 days a week. Lists are owned by Billboard Communications.

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Tracks showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to those tracks which attain 500 detections for the first time. \( \star \) indicates availability. \( \star \) 1994, Billboard/BPI Communications.
WASHINGTON, D.C.—Sources close to the House Intellectual Prop-
erty Subcommittee say a date for a mark-up hearing on the recording indus-
try's performance royalty bill will be scheduled before the traditional Au-
 gust recess, although no date has been set.

A June 30 mark-up session on the controversial bill was delayed by sub-
committee chairman Rep. William J. Hughes, D-N.J. Hughes also is the bill's sponsor.

Sources say that opponents to the legislation at the National Assn. of
Broadcasters had lined up several subcommittee members to introduce an amend-
ment at the canceled hear-
ing. That amendment would have
given traditional broadcasters an
exemption every two years on license-
ry fees. Another insider says Hughes feared he would not be able to achieve a quorum.
The subcommittee members had no recommendation.

NAB also wants the subcommittee to cut language that would give the Lib-
ary of Congress/Copyright Off-
ce the authority to review the broadcasters exemption every two years.

NAB also asked broadcasters oper-
ating in subcommittee members' home districts to write to their repre-
sentatives during the legislative lull. "The message is simple," says Jim
May, NAB executive VP/government relations. "Support the amendment
sponsored by Rep. Carlos Moorhead, R-Calif., that fully exempts broad-
casters."

BMM DISPUTES NOW GO TO A COURT

The Justice Department's Anti-
Trust Division on June 30 gave pre-
liminary approval to giving a court
the power to decide what fees
should be paid for the commercial use of
music when the broadcaster user and
BMI are unable to negotiate a new
royalty.

Justice agreed to a proposed modi-
fication of a 1966 consent decree, and
provided a mechanism to enable a
court to set an appropriate li-
censing fee when BMI and a station
licensee are unable to agree on a fee.

CUSC's Weekly

In court papers, the feds said that
such a court has long been used
in resolving licensing disputes with
the other major performing rights
organizations (APR, ASCAP).

Annie K. Bingman, assistant At-
torney General in charge of the
antitrust division, said that "BMI should
be afforded the same opportunity for
judicial resolution of licensing fee dis-
putes that has been provided their counterpart, APCASAC."

A 60-day public comment period
precedes final approval.

NRSC PLANS DAB FIELD TESTS

The National Radio Systems Com-
mittee's DAB Subcommittee Field Test Task Group met June 30 and
set out tentatively to conduct field
tests in the San Francisco area. The
field tests will be used to supplement
results of lab tests now being comple-
ted.

NRSC is evaluating four in-band,
on-channel systems for the AM and
FM bands. The Electronic Industry
Asn.'s DAB subcommittee also is eval-
ing one IBOC system for the
FM band, one system in the high AM
band, and a satellite DAB system in the S-band.

The hilly San Francisco area was
picked because it presents "a good va-
riety of propagation challenges."

NRSC CONSIDERS ABO CHANGES

NRSC also recently met in Chicago and discussed changes to the Radio
Broadcast Data Systems standard,
including a proposal to modify the standard to incorporate codes for
different global positioning system
(DGPS) transmissions, which contain
differential correction codes to im-
prove the accuracy of GPS receivers.

The committee agreed to complete
draft revision of the standard that
includes DGPS by September.

NRSC AND SYNDICATION

(Continued from page 79)

fragmentation into several permuta-
tions—such as mainstream, top 40,
as well as other categories—will be
addressed. BMI and ASCAP will
continue to negotiate these
agreements as fee structures for the
various segments evolve.

NRSC has been providing the
broadcast industry the opportunity
to test many of the systems before
they are introduced into the market.

NRSC also plans to continue to
monitor the impact of the new
systems on the broadcast industry and
its listeners.

NRSC will be holding discussions
with industry stakeholders to deter-
mine the best approach for
introducing these systems into the
market.

NRSC protests and other concerns
from industry stakeholders will be
considered as the process moves
forward.

NRSC CONSIDERS CHANGES TO RDS

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Radio

Arbitron Announces Plans To Branch Out; Widow Sues KING-AM Over Husband’s Firing

**newsline...**

**OLIVER SUTTON**, counsel for Inner City Broadcasting, adds station manager duties at WILF Dollar News, since he has been naming those duties during David Lampel’s leave of absence to attend business school. Lampel returns as station manager of sister station WLIB and national director of news for Inner City.

**VERNA GREEN**, GM at WJLB Detroit, adds those duties at crosstown WMDX, following the closing of the station’s sale from Fritz Broadcasting to WJLB owner Booth American. Green replaces Jock Fisch. Also, Fritz has closed on its purchase of both WTVG/WKRO Toledo, Ohio, and WSWS/WTOG Saginaw/Ft. Mich.

**REID REXER** has been named GM/VP of programming at KFRO/COM Riverdale, replacing the GM of KOA/KXLX Phoenix. Former GM Rich Riordan is now VP/sales. Rexer’s VP of programming position is new.

**KFM-AM-FM** Las Vegas has been sold from Broadcast Associates Inc. to Regent Communications for $7.75 million. The two companies also entered a local sales agreement, under which Regent will sell advertising time for Broadcast Associates’ KEYT. Regent also is in the process of purchasing crosstown KLRL.

**STATION SALES**: WBMD/WQJE Baltimore from Sonox Broadcasting to American/Compassion for $2.4 million and unsecured promissory note; KDJF Fresno, Calif., from Lawrence Patrick, receiver for Pacific Quadracasting, to Heavy Broadcasting for $1.725 million; WBBW/WWBG Youngstown, Ohio, from H&MD to Connoisseur Communications for $5 million, and WFGF-AM/WKOE Atlantic City, N.J., from H&MD Broadcasting L.P. to Connoisseur for $5.2 million; KRQK Santa Rosa, Calif., from Sunrise Broadcasting to Resulta Radio of Sonoma L.P. for $2.08 million (Sunrise partner Ron Castro will serve as managing general partner at the station).

**OSBORN COMMUNICATIONS** has closed on its acquisition of WNNC/WKSF Asheville, N.C., WOLZ Fort Myers, Fla., and WFKS Daytona Beach, Fla., from Heritage Broadcasting, and has announced a reverse one-for-two stock split.

**SALE CLOSINGS**: WSHQ Albany, N.Y., from receiver Barry Sims to Maximum Media, owner of crosstown WQRF-AM-FM.

**NETWORK NEWS: AFTER THE RUSH**

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**STATION SALES**: WBMD/WQJE Baltimore from Sonox Broadcasting to American/Compassion for $2.4 million and unsecured promissory note; KDJF Fresno, Calif., from Lawrence Patrick, receiver for Pacific Quadracasting, to Heavy Broadcasting for $1.725 million; WBBW/WWBG Youngstown, Ohio, from H&MD to Connoisseur Communications for $5 million, and WFGF-AM/WKOE Atlantic City, N.J., from H&MD Broadcasting L.P. to Connoisseur for $5.2 million; KRQK Santa Rosa, Calif., from Sunrise Broadcasting to Resulta Radio of Sonoma L.P. for $2.08 million (Sunrise partner Ron Castro will serve as managing general partner at the station).

**OSBORN COMMUNICATIONS** has closed on its acquisition of WNNC/WKSF Asheville, N.C., WOLZ Fort Myers, Fla., and WFKS Daytona Beach, Fla., from Heritage Broadcasting, and has announced a reverse one-for-two stock split.

**SALE CLOSINGS**: WSHQ Albany, N.Y., from receiver Barry Sims to Maximum Media, owner of crosstown WQRF-AM-FM.

**NETWORK NEWS: AFTER THE RUSH**

**OLIVER SUTTON**, counsel for Inner City Broadcasting, adds station manager duties at WILF Dollar News, since he has been naming those duties during David Lampel’s leave of absence to attend business school. Lampel returns as station manager of sister station WLIB and national director of news for Inner City.

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**STATION SALES**: WBMD/WQJE Baltimore from Sonox Broadcasting to American/Compa
MAJORS EXPLORE PSYCHOBILLY'S POTENTIAL
(Continued from page 12)

ing this brazen music, they are convinced that the group’s high visibility on tour can sell records.

MEDICINE HAS THE CRAMPS

Medicine Label president Kevin Frazier, who, like a number of other music business executives, has great faith in the future of the current music business, said, “We’d like to see a lot more personal relationships, not just tours, not just airplay.”

It’s also noted that the Cramps’ recent shows have drawn not just punk purists but “a lot of young people. That’s an indication that there’s some hope for success.”

HEAT IN THE MOSH PIT

Interscope’s Ferguson, a confessed early-90s rocker, says he was drawn to the Reverend Horton Heat for their raw energy and the capture of “Jim the Rev” Hecht’s echoing hollow-body guitar work, bass lines, songs written in a modern rockabilly style, and drummer Patrick “Taz” Bentley’s heavy metal-derived pounding.

They used roots-rock as a platform and updated it,” Ferguson says. “They appealed to the guys with cigarette packs rolled up in their shirts and a hot car in the street out in front of the club, and then to the kids with Doc Martens in the moon pit.”

Patrick agrees. “The band’s style of period and contemporary styles help deliver the original rockabilly sound to a new audience. Some purists may have a problem with that, but it’s necessary to keep the essence of rockabilly alive, to make it palatable to a young audience.”

He adds that the mating of the band and producerour Jean-grens—whose “992 Ministry single ‘Jesus Built My Hot Rod’” was steeped in the psychobilly sound—was a natural. “He’s nuts for the band, and he’s got the nuts for the medium of rockabilly.”

The Reverend Horton Heat, which is signed to what Ferguson says is a multi-album Interscope deal, plans to build on its live reputation with its current six-week stint opening for Smashing Pumpkins. However, Ferguson adds, the company will attempt to promote the act on radio with the release of two albums on North Carolina’s Lloyd Street Records and Motist Records.

The group—guitarist Rick Miller, bassist Mary Huff, and drummer Dave Hartman—dresses in backwoods garb, plays vintage instruments, and offers an exuberant show that blends elements of rockabilly, country, Link Wray guitar grunge, and even surf music. “It’s a really raucous show,” Ferguson says. “They have the label sold close to 20,000 units of each the current S.C.O.T.S. album ‘Ditch Diggin’’ and its ‘92 predecessor, ‘Be Lovers Only.’

‘That’s really good for me,” Reynolds says. “That’s like a gold record for indie.”

Reynolds acknowledges that Geffen has approached him signing the band. “They are going to make a record on their own and release it on MTV,” he says. “The whole idea with Southern Culture is to get them in front of people and [show them] how much fun they are.”

A source at Geffen Records familiar with the label’s pursuit of the band says the band shows “signs of being able to appeal to a wide range of people...The band certainly can play in front of any audience—country festivals, blues clubs, even prisons.”

As an example of the group’s cross-genre appeal, the source noted the group’s recent show at the L.A. club, The Gypsy, which contains a bar frequented by elderly locals. “Within 10 minutes, there were four couples in their 60s and 70s talking to ‘For Lovers Only,’” he says.

The source adds that beyond the group’s solid original songwriting, it is a perpetual touring machine; S.C.O.T.S. is currently on a two-month coast-to-coast haul. “You know they’re gonna work,” he says.

Reynolds says that the bottom line on the majors’ current interest in psych-trash bands is simple: “They’re incredibly funny. It’s all just so damn boring.”

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### Billboard Hot 100 Airplay

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<td>100</td>
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<td>3</td>
<td>The Sign</td>
<td>Anything You Need</td>
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<td>4</td>
<td>Anything You Need</td>
<td>Anything You Need</td>
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### Billboard Hot 100 Artists/Label Sales

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<thead>
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<th>Artist</th>
<th>Title</th>
<th>Sales</th>
<th>Ratings</th>
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<tbody>
<tr>
<td>1</td>
<td>En Vogue</td>
<td>Don't Let The Sun Go Down On Me</td>
<td>48</td>
<td>100</td>
</tr>
<tr>
<td>2</td>
<td>OutKast</td>
<td>Ready To Love</td>
<td>39</td>
<td>100</td>
</tr>
<tr>
<td>3</td>
<td>Pink</td>
<td>Just Like A Pill</td>
<td>28</td>
<td>100</td>
</tr>
<tr>
<td>4</td>
<td>Lil' Kim</td>
<td>型号</td>
<td>17</td>
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<td>5</td>
<td>Usher</td>
<td>SPOTLIGHT</td>
<td>10</td>
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France’s Delabel Provides Cale With A Home Away From Home

BY EMANUEL LEGRAND

PARIS—French record company of the record company, the nationally syndicated

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IN THE NEWS...

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### Top Selling Albums for July 16, 1994

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<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
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<tr>
<td>July 16, 1994</td>
<td>Soundtrack</td>
<td><em>The Lion King</em></td>
<td>Walt Disney/GO</td>
<td>Vinyl</td>
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<tr>
<td></td>
<td>Alan Jackson</td>
<td><em>Who I Am</em></td>
<td>Arista</td>
<td>Vinyl</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>U2</td>
<td><em>The Joshua Tree</em></td>
<td>Island</td>
<td>Vinyl</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>Garth Brooks</td>
<td><em>Fresh Horses</em></td>
<td>Capitol</td>
<td>Vinyl</td>
<td>22</td>
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<tr>
<td></td>
<td>Paul Simon</td>
<td><em>Graceland</em></td>
<td>Columbia</td>
<td>Vinyl</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Guns N' Roses</td>
<td><em>Use Your Illusion II</em></td>
<td>Geffen</td>
<td>Vinyl</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Tom Petty &amp; the Heartbreakers</td>
<td><em>Into the Great Wide Open</em></td>
<td>MCA</td>
<td>Vinyl</td>
<td>33</td>
</tr>
</tbody>
</table>

### Other Highlights

- **New**
  - Alan Jackson
  - Garth Brooks
  - Tom Petty & the Heartbreakers
  - Paul Simon

- **ALBUMS WITH THE LARGEST DROPS**
  - Garth Brooks
  - Guns N' Roses
  - Tom Petty & the Heartbreakers
  - Paul Simon

- **ARTISTS WITH THE HIGHEST GAINS**
  - Alan Jackson
  - Garth Brooks
  - Tom Petty & the Heartbreakers
  - Paul Simon

- **HOT SHOT DEBUT**
  - Alan Jackson

- **BEST OF THE BEST**
  - Garth Brooks
  - Tom Petty & the Heartbreakers
  - Paul Simon

- **FABULOUS FINDS**
  - Garth Brooks
  - Tom Petty & the Heartbreakers
  - Paul Simon

- **TOP SELLING ALBUMS**
  - *The Lion King* (Walt Disney/GO)
  - *Who I Am* (Arista)
  - *The Joshua Tree* (Island)
  - *Fresh Horses* (Capitol)
  - *Graceland* (Columbia)
  - *Use Your Illusion II* (Geffen)
  - *Into the Great Wide Open* (MCA)
  - *The Ballad of Tom Joad* (Columbia)

- **ARISTA**
  - REBA MCENTIRE
  - *Read My Mind* (Arista)

- **NATIONAL**
  - *The Power of One* (Atlantic)

- **THE OVER-RECORDED ARTISTS**
  - Garth Brooks
  - Tom Petty & the Heartbreakers
  - Paul Simon

- **ARTISTS WITH THE MOST單位 SALES**
  - Garth Brooks
  - Tom Petty & the Heartbreakers
  - Paul Simon

- **ARTISTS WITH THE LARGEST DROPS**
  - Garth Brooks
  - Guns N' Roses
  - Tom Petty & the Heartbreakers
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  - *Read My Mind* (Arista)

- **NATIONAL**
  - *The Power of One* (Atlantic)
Down," the ska classic usually attributed to Marley. But what is Scorch? The name and...
musical venues, bands that they booked, promoters—the people in the business. "Well, there's Donald Newman, a co-founder of the on-line service with partner Tim Nye, owner of New York club the Thread Waxing Factory and the performance venue in downtown Manhattan this fall. "But then we realized that if we were going to do this, we had to be in the audience—the fans as well."

The resulting network, which operates via a multifunction system geared to serve the needs of both the business and consumer ends of the indie music spectrum, maps to several hundred clubs that a band booked for its first gig in an unfamiliar town can access; there are also access codes for bands that fans can tap into. A new forum, called Demo Universe, is just taking shape, allowing unsigned bands a chance to put their demo tapes on-line for review. Subscribers, meanwhile, can order tickets to see those same bands play, and engage in discussions over the computer network.

Admission to the whole raft of SonicNet services costs $10 per month, with gratis access for any fan with a free Internet address.

Among the labels on line so far are New York-based Matador, whose artists include Pavement and Liz Phair, and fellow New Yorker Caroline, whose roster lists the likes of Death Cab for Cutie and the晚期 used the network to premiere a track from the band Future Sounds Of London, a band associated with Astralwerks imprint. "It was a slightly edited version of the track," says Caroline publicity director Amy Welch. "We've seen everyone with the digitalized file that clicked in at two minutes and 51 seconds and will take nine and a half minutes to download onto a user's home PC. So we're looking into whether you can get away with anyone with the properly equipped computer and stored on any hard drive."
The track will not be available elsewhere until later this month, Welch says.

Caroline also is making available band biographies, photos, video, and tour information, as is Matador, whose co-president, Gerard Cosloy, has spent time on line fielding questions.

"Microlabels" are another thriving segment whose numbers include Quasi, whose album came out, among other outlets, including Halcon, Airlines, and Giant Mums—Quenie Records.

And Island Records labels Mango and Island Independent have just signed on to participate, Newman says.

"We're just now exploring the possibilities," says Queenie's Chine Carniceno, co-head of the self-described "girl-run record label dedicated to the advancement of women." "We're looking for other possibilities."

"Well, we are basically selling our 7-inch discs on line, but we hope to start offering the the full albums as well."

"No, I have no idea."

"The focus is narrow, but the scope is broad," agrees Judith Keenan, who handles marketing and publicity for labels including SonicNet, Blue Note, and pop culture blender, which will launch its debut CD-ROM issue in Retail in August.

"We see the site as our niche," says Blender editor Regina Joseph of her decision to preview the magazine on line. "The bottom line is, the people will pay attention to it and we should be interested in Blender, and vice versa." Blender's debut issue will include features on Teenage Fanclub, film director Tamra Davis, and Japanese animation, as well as album reviews. "We've already received seven or eight thousand hits on the on-line members," Joseph adds, "and we're not even out yet."

Newman says that while the original intention of SonicNet was to provide access to the source for magazines, albums, or concert tickets, it was a logical step in the overall thrust of the service. "To us, it will all open up the world where nothing happens—it all talk," he says. "If someone hears about a great underground band, we want them to have access there. If they give us tour dates, we want them to be able to get tickets."

Caroline is offering on-line record sales through its mail order distribution arm, Semi Automatic, while mail order company Insonia is exploring the idea for independent bands. "SonicNet is a source for business and people," Caroline will be using some 50,000 indie-label titles from the likes of spin Art, Matador, Restless, Touch & Go, and dozens more.

"SonicNet is a mail order service on line," says Insonia managing partner Dave Hansen. "If you're on line and hear about something you like, you hear a sound clip of it and are intrigued by a story, you can get into our catalog and place the order for it there."

Hansen says that the clubs charge service fees for tickets ordered this way.

And while Newman expects the club base to grow, he also predicts growth for SonicNet. A West Coast radio station has asked San Francisco or Vancouver, and other regional setups are planned to keep the network in touch with local scenes.

And the 300 subscribers who have signed up so far are just an advance party in what Newman foresees as an indie evolution to electronic word-of-mouth. "Our first goal is to keep on attracting 15,000 [subscribers] by the end of our first year, but I know now that was extremely pessimistic," Newman says. "We're just beginning to understand that there is a kind of audience here, and that there is a need for a kind of music, and we should be able to get into it."

As to the possibility of a major label moving to this cyberburgh, Newman, choosing his words carefully, says the welcome mat is out as long as they understand the neighborhood. "We believe in what is called indie or alternative culture, bands that operate at or near the club level—bands that aren't using our kind of music," he says. "And obviously the major labels are very interested in that scene, too. So to the degree that anyone, from someone pressing vinyl in a spare bedroom to a major in a boardroom, has something to share on that level, then welcome."

DEADEYE’ IMPROVES ICHIBAN’S ALTERNATIVE AIM

(Continued from page 12)

with a degree of sophistication, wit, and fine detail you can’t find anywhere else.

"We’ve had hits before and we’ve had offers from major labels before," she says. "But we’re one of the most established independents. We’re financially stable, have a good reputation, and a great staff. Naive or not, we believe that we should be able to do a good job."

Easton says that the offers for Deadeye Dick have far surpassed any offers for other Ichiban acts, including 95 South and Mec Breed.

With the No. 1 requested song already at #90, Ichiban did not want to lose the fan time to get a "Different Story" out. "We felt the momentum and wanted to keep it going," says Easton. "We want to make sure that the label finds us."

Ichiban’s plan is to release four albums every year. The first, due out in the fall, will have 12 tracks each.

"I know the second I put my song on the dotted line that we would be interested and not just the priority of the month," he says. "And with Ichiban, it’s like a family. The other companies were interested in you selling a million of your name dropping. We’re not into that. Ichiban’s way of moving was by getting it into promotion."

"A Different Story" almost landed on an undisclosed independent label, but Guillot says that label’s pro-erasure in releasing the album would have been a loss of mind. The album, which cost a mere $2,300 to make, was completed in January 1994.

Guillot says the band—which also includes Mark Miller on bass and Billy Landry on drums—decided to not take things into its own hands in early May by pressing and servicing 500 copies of the album to radio stations and reviewers.

Mike Kono, alternative radio promotion director at Ichiban, brought the band to Easton’s attention. On the release date of the album, Ichiban released a video, which actually blended into a video album release party June 18 in Atlanta and June 24 in New Orleans.

The radio promotion department officially serviced "New Age Girl" to modern rock radio June 1, to top 40 June 8, and to album rock June 12.

Ichiban radio promotion director Randy Sad says, "With this network, it’s going to be easier for fans to request their favorite band’s music, but the other major labels are also looking at the possibilities."

A commercial CD-5, featuring the album version, a remix, and an alternative version of "New Age Girl," the album cut "Sentimental Crap," and the previously unreleased "Ciao Certo Qui Si Non Sapene Niente" are also scheduled.

According to Broadcast Data Sys- tems, "New Age Girl" has garnered 14 more than 100-play radio airings, 68 plays on 12 top 40 stations, and 13 album rock stations.

BIBLIOGRAPHY

JULY 16, 1994

93
as the same Harlem entrepreneurs that began doo-wop in the '50s. But Blood & Fire were different. 

Fuchs also was savvy in creating what he calls “instrumental cappella records.” These were created by overdubbing isolated tracks recorded by such re- 
cord artists as Maceo Parker (James Brown) and Fred Wesley (Pinstripes, kadelic). Fuchs would have these artists play over looped beat-beats and then mix out the beats. Again, producers, DJs, and samplers were able to use the “cappella” tracks as raw material for their projects.

Fuchs’ opportunism did not end there. He noticed that rap producers were repeatedly sampling the same records, some of which were on small indies whose Masters Fuchs pur- 

chased. “Here I was making money from sample clearance while the artists themselves only got paid for cutting records. So I was still looking for that next Just The Way You Are,” he says.

One of Fuchs’ greatest hits and the center- 
piece of the label’s current reissue project is the one I purchased from Sarge and Larry Solomon in the early ‘80s. ‘Red’s Masterpieces’ ( Ichiban Records, masters, which include seminal recording from such A- 

One of Fuchs’ greatest tracks and the center- piece of the label’s current reissue project is the one I purchased from Sarge and Larry Solomon in the early ‘80s. ‘Red’s Masterpieces’ ( Ichiban Records, masters, which include seminal recording from such artists as Charles, Jimmy Winthpper, Lowell Fulsion, Johnny Otis, Charles Brown, and his son, Teddy Riley, whom he says signed for the label in 1975.

Blood & Fire continue to break new ground in the music industry. With their innovative approach to music production, they have not only reassured their fan base but have also expanded their reach to new audiences. Their continued success is a testament to their creativity and commitment to the craft of music.
 Aside in his week’s chart. Byrne’s tally is about 141,000, as are large numbers of sales of his “Unplugged” album. The new version features the country music group the Bakersfield Bullets. They are being embraced as part of the country music scene.

PROFILE BROADENS SCOPE (Continued from page 13)

Fred Feldman was named senior VP of marketing and promotion for Profile Entertainment and general manager for another Planet Records. He was most recently with MCA Records, where he was VP of marketing and promotion for Profile Records.

The following appointments also were made at Profile Entertainment: Mike Quirk was named director of purchasing and production; Robert Anderson was named director of management information systems; Selby Vogelwas named national marketing manager; and Jae Scott was named national urban radio promotion manager.

Plottick says the staff will not increase significantly initially, remaining in the 30-35 person range. But as the expansion continues, he says the plan is for each label to build its own personal staff.

Profile Entertainment also maintains Profile Records Ltd. in London, headed by managing director Andrew Cleary.

The London-based affiliate also has a progressive house music subsidiary, Deep Distraction Records.

Acts with upcoming projects from Profile Records in America include seven-time Grammy nominee JimiJamison; sushi chef DavidWong; and Potna Deuce. The label also will release its first R&B project in years, an album by Marsha And Dee. In addition, a series of boxed sets containing the entire CD volumes of “Best of Tecno,” “Best of House,” and “Best Of Reggae Dancehall” are scheduled for release later this year.

While some modern rock stations are resistant to downsize their core artist, others are making the acts prove their worth to the format. Says KROQ’s Weatherly, “We have certain alienage to artists who have a track record. We give them the benefit of the doubt, but at the same time, it is up to our audiences to determine whether the passion is still there.”

99X’s Philips concurs. “I don’t think we are in a competitive race to put things out to pasture, but we don’t have a heritage like classic rock. Our artists have to do it every time and not release marginal work.”

Yet a few heritage artists have managed to stay relevant to the format. “There comes a time when a band is not relevant anymore,” says Gamble. “So it’s a challenge for the band to reinvent themselves. The best example of that is U2 with the latest ‘Zooropa’/’Zoo TV’ thing. It will be interesting to see how relevant Green Day will be in five years.”

That is a prospect that modern rock programmers who are embracing the format’s new stars will have to examine closely. “We may be going through another stage of one-hit wonders,” Gamble warns. “It happened in the early ’80s with a number of artists, from Nena to Falco.”

Another factor that has created concern is the speedy success rate of the new stars. “If the success curve accelerates, will the decline curve also accelerate?” asks Gamble. “That’s something that the DJs look for. If the stars are going to burn out, at least we want to see them do it quickly.”

Why embarks on a tour with the Smithereens by going to modern rock. “He feels it would be a great thing for me,” he says. “It’s a different demographic and maybe a different format.”

“My job is to cover,” he says. “I know the music and I can put my own spin on it.”

The Smithereens are an exception to the rule, he adds. “They have a presence, a style that really fits in.”

(Continued on page 14)

**MARKETWATCH**

<table>
<thead>
<tr>
<th>OVERALL UNIT SALES</th>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
<th>CHANGE</th>
<th>THIS WEEK (1993)</th>
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<tr>
<td>THIS WEEK</td>
<td>2,995,000</td>
<td>12,462,000</td>
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<td>YEAR-TO-DATE SALES</td>
<td>31,552,300</td>
<td>29,282,300</td>
<td>UP 6%</td>
<td>49,670,500</td>
<td>UP 24%</td>
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</tbody>
</table>

**FOCUS ON CD UNIT SALES**

| THIS WEEK | 1,915,000 | 1,902,000 | UP 0.6% | 1,898,000 | UP 0.8% |
| YEAR-TO-DATE SALES | 15,122,000 | 15,235,000 | UP 23% | 15,292,000 | UP 24% |

**Rounded Figures**

Compiled from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by:

**BILBOBERRY**

**JULY 16, 1994**

www.americanradiohistory.com
Poppin’ Up The Charts With ‘King Lion’

The album that couldn’t wait to be king has ascended the throne. That’s not the MGM Lion roaring atop The Billboard 200—it’s Simba, “The Lion King.” And the lion has handed the crown to a valuable prince in the soundtrack to “The Lion King” is the first-ever No. 1 album for the Walt Disney Records label.

But wait, you say, what about that woman with the umbrella? It’s true. “Mary Poppins” was a No. 1 album in 1965, but the Julie Andrews/Dick Van Dyke soundtrack appeared on the company’s Buena Vista label. The Walt Disney Records label was established in 1966, and all of the company’s labels, including Disneyland, were recently incorporated into Walt Disney Records.

Still, this is only the second No. 1 album in the parent company’s history, and the first in 29 years. With “The Lion King” amassing more than $100 million at the box office in 11 days, Stone Temple Pilots shouldn’t be surprised to make way for the new king.

Now the question is, will “Mary Poppins” give “Mary Poppins” a run for her money? The year 1965 was a very good year for soundtracks, with movie albums holding down the No. 1 position on the chart for 29 weeks, more than half the year. “Mary” reigned for 14 weeks, and the book of the same name had a run of 17 weeks. “The Lion King” will have to hold off all of the summer’s challengers to beat the perfect nanny.

“The Lion King” has no worries when it comes to beating the last three Walt Disney Records soundtracks. “The Little Mermaid” peaked at No. 32 in 1990, “Beauty And The Beast” reached No. 19 in 1992, and “Aladdin” went as high as No. 6 last year.

Sharing in the soundtrack’s success is the team responsible for the music. Tim Rice has many stage musicals to his credit, including “Jesus Christ Superstar,” “Evita,” and “Chuss,” as well as the soundtrack to “Aladdin.” But this is only the second soundtrack album for Elton John. His first No. 1 album, which was issued on the Paramount label, “Friends,” peaked at No. 36.

Chim Chim Chereree: Back to “Mary Poppins” for just a moment. “Whimsical Will” Simpson, who delivers the “Decommented News” on Dr. Demento’s weekly radio show, notes that the Hot 100 debut of “Southernplayalisticmajikuzmcx” by Outkast does not fit any of the current radio categories. “That’s the first song to fit one of the one-word phrases to hit the charts. No, he’s not counting ‘Supercalifragilisticexpialidocious,” the Andrews/ Van Dyke song that peaked at No. 66 in 1965. That was broken up by hip-hop. Simpson is referring to Prince’s No. 63 single from 1984, “Anotherloverhoneyboy.” Well, time to get onto the next item.

The right kinda hit: Patti LaBelle and “Beverly Hills Cop II” must be good combination. The soundtrack to Eddie Murphy’s first film in the series gave Patti two Hot 100 hits, “New Attitude” (No. 17) and “Strin’ It Up” (No. 41), LaBelle’s version of “The Lion King” will have to hold off all of the summer’s challengers to beat the perfect nanny.

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