

# Billboard

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IN RAP NEWS



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 23, 1994

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BRIT AWARD - BEST INTERNATIONAL ARTIST

## Mellencamp Lays Rock Bare Returns To Roots On Mercury Set

BY JIM BESSMAN

NEW YORK—In a two-week burst of creativity in early 1994, John Mellencamp completed the nine tracks that make up his 13th album, "Dance Naked." The album, slated for release on Mercury Records June 21, ventures further into the trademark no-frills, "heartlands" roots-rock now espoused by any number of young bands.

BILLBOARD EXCLUSIVE



MELLENCAMP AND NDEGEOCELLO

Veteran superstars like Mellencamp often take years between albums. In fact, the Mercury artist took two years between 1991's "Whenever We Wanted" and "Human Wheels," which came out last September. But after trying out new material just before Christmas in his Nashville, Ind., studio, Belmont Mall, Mellencamp was galvanized. The resulting album could (Continued on page 99)

## U.K. Proposes Rules, Penalties On Rentals Of Violent Videos

BY PETER DEAN

LONDON—The alarm felt by British society about violence in videos has led to a recent string of efforts to exercise strict control over what is made available in the market.

In the latest stage of an anti-violence movement that dates back to last autumn, videos with violent content are to be more strictly censored and U.K. video store owners renting tapes to underage customers will face prison sentences under proposals from Home Secretary Michael Howard, the top cabinet-level official responsible for Britain's domestic affairs.

The video industry generally is relieved by Howard's April 12 announcement, which will insert a three-point clause into the Criminal Justice Bill, because the move forces the withdrawal of Draconian amendments sought by Member of Parlia-

ment David Alton. Alton was calling for legislation that would have banned all 15- and 18-rated videos from legal distribution, which, in the words of one top video spokesperson, could have "decimated" the U.K. video industry.

Alton's proposed amendments to outlaw videos which present "an inappropriate model for children" and those which could cause "psychological harm to a child" were considered too vague and inoperable by Howard, who declared earlier this month that the government would not be backing Alton's campaign. But, faced with overwhelming MP support for Alton, Howard was forced to offer a compromise clause.

Howard's clause, details of which are still to be finalized, will propose that the U.K. ratings body, the British Board of Film Classification (BBFC), will have to take into account (Continued on page 103)

## New Heights For Miss. Choir

BY LISA COLLINS

LOS ANGELES—They tell people that it is God's doing, or that it is just

units, several Dove nominations, and seven Stellar Awards. This year, the group added to its collection a "Soul" (Continued on page 105)



their time. But for most, that does not explain the phenomenal success of the Mississippi Mass Choir.

In the five years since its self-titled debut, the group has become the pre-eminent force on gospel's choir scene, achieving combined sales on its three releases of nearly 700,000



Cobain's Death Spurs Nirvana Album Sales

PAGE 9

## Surf's Up As New Instrumental Acts Worldwide Catch The Wave

BY CHRIS MORRIS

LOS ANGELES—To take a page from the local reports that deliver the day's wave heights to Southern California surfers, the instrumental surf music conditions in the L.A. area are excellent.

On a Sunday in March, a group of loudly enthusiastic fans took in the surf sounds of vintage groups like Thom Starr & the Galaxies and the Chantays and the neo-surf stylings of the exciting young San Clemente band the Eliminators

at "Surf Jam '94," a daylong show at the Hop, a sprawling oldies club in Lakewood, Calif.

The following night, the harder edge of the contemporary surf spectrum convened in the Polynesian-styled environs of Jack's Sugar Shack in West L.A. to hear the guitar-pounding trio the Boardwalkers; Wipeout, a combo fronted by Mike Palm of the longtime local punk fixture Agent Orange; and the mainspring-tight Laika & the Cosmonauts, a quartet (Continued on page 87)



## Pearl Jam Tries To Rewrite Rules For Live Shows

BY ERIC BOEHLERT

NEW YORK—The official tour itinerary pegged Pearl Jam's April 16 ap-



PEARL JAM

pearance on "Saturday Night Live" as the finale to the band's wildly successful six-week U.S. tour. Support- (Continued on page 95)

BILLBOARD SPOTLIGHTS  
**Vital REISSUES** The British Invasion

SEE PAGE 49

0 71486 02552 8

It started as a ripple and it turned into a current...



MAZZY STAR  
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Top 5 Phones & Top 10 Sales:  
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**MENACE  
II  
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**Menace II  
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Menace II Society, Jive's first soundtrack of the 90's, went platinum on the strength of hit singles and videos from Spice 1, Smooth, and Hi-Five.



**Souls Of  
Mischief**

The first release from the Hieroglyphics crew was the breakthrough debut album, 93 'Til Infinity. The Souls' free style influences have inspired a new generation of hip hop.



**KRS-One**

Return Of The Boom Bap solidified KRS-One's position as the preeminent leader in hip hop.



**Spice 1**

Straight out of the East Bay, Spice 1 scored two gold albums in the last 12 months, 187 He Wrote and his self-titled Jive debut.

# Jive Records Hot on the Streets



**R. Kelly**

**12 Play** is the double platinum new album featuring the platinum, #1 Pop and R&B single "Bump N' Grind."



**Shaquille O'Neal**

Rap's Rookie of the year, Shaquille O'Neal, is the first major sports star to release a platinum album - **Shaq Diesel**



**A Tribe Called Quest**

The near platinum **Midnight Marauders** from the precise, bass heavy and just right trio. Look for them on this summer's Lollapalooza Tour.



**Too \$hort**

The original Mack has sold over 6 million albums to date. His 5th Jive release, **Get In Where You Fit In**, is rapidly approaching platinum.

Coming Soon: New releases from FU-Schnickens, UGK'z, Ant Banks, Casual, and debut albums from Aaliyah, Extra Prolific, E-40, The Click, and Crustified Dibbs Starring R.A. The Ruggedman

Coming June 28th, 1994 from Zomba Video: R. Kelly - **12 Play - The Hit Videos, Volume 1** ; Shaquille O'Neal - **Shaq Diesel - The Music Videos** ; A Tribe Called Quest - **Midnight Marauders and The Low End Theory - The Videos**



# VSDA Goal: Turn Game Rentals Into Sales

## Vid Dealers Want Bigger Piece Of A Growing Pie

BY EILEEN FITZPATRICK  
and MARILYN A. GILLEN

CHICAGO—Video games represent a huge and expanding profit pie, and home video retailers aren't carving themselves a big enough slice.

That was the bottom line at the Video Software Dealers Assn.'s first Videogame & New Technology Conference, held April 10-11 here, and the issue was top-of-mind among the approximately 500 video retailers in attendance. Most are already in the business of renting games, and they have seen their video game revenues grow from 5%-20% in the past three years.

"According to industry sources, last year video stores took in over \$1 billion from video games. And that figure is projected to grow significantly in 1994," Rick Karpel, VSDA's executive VP, told attendees. But that figure is still only a fraction of the overall revenue generated by the game industry, he said.

With total retail video game sales expected to top \$6.3 billion this year, Karpel and Sega group VP Douglas Glen emphasized that dealers who up until now have primarily rented games must start selling them to maintain profits. "If a kid returns a game he rented and wants to buy his own copy, why should you send him to the Toys 'R Us across town?" Karpel asked.

Glen said about 75% of consumers often rent a game before buying (a fact born out at an informal kids' panel), and that the foot traffic generated when those customers return rented games offers retailers an opportunity to sell them that product.

"We're not saying video dealers have to sell more units in order to keep our support," Glen said. "But they're missing an opportunity."

But dealers appear reluctant to stock more video games because of many suppliers' "no returns" and "no reorders" policies.

The National Assn. of Video Distributors is working on a plan to convince game suppliers to accept a minimum 25% return policy. The trade organization also is pushing for a common street date policy, similar to the one practiced by the home video industry.

"Basically, we want to educate them on what benefit a common street would have," said Mark Engle, executive director at NAVD. "But we don't expect them to change overnight."

Speaking of change, game giant Nintendo may be on the verge of reversing its no-rental policy, distributors and retailers indicated here. For years, the company, which did not attend the VSDA conference, has claimed renting games is a copyright infringement, but has been unable to prove its case to secure a patent.

Karpel said of Nintendo, who, he pointed out, had been invited to attend, "I know they're meeting with certain retailers and getting information. So I think there's a chance."

At press time, executives at Nintendo were unavailable for comment.

"I think within the next 30 days Nintendo will embrace rental stores," said one distributor.

Several dealers, including West Coast Entertainment, said they have been asked to share game rental information with Nintendo. Warehouse and Blockbuster Video also have supplied Nintendo with rental statistics, sources said.

Chuck van der Lee, president/COO of 80-store Canadian chain Rogers Video, discussed with assembled retailers his chain's 1992 strategic alliance with Nintendo, whereby it supplied Rogers with product

(Continued on page 102)

## Billboard Clip List Adds Five New Reporters To Rotation

LOS ANGELES—The Clip List, Billboard's weekly compilation of playlists from national and regional music video programmers, adds four new reporters to the rotation this week and one more next week.

The Clip List runs adjacent to the weekly Music Video section (see page 42). It serves as an adjunct to Video Monitor, which lists the most-played videos at BET, CMT, MTV, TNN, and VH-1. The Video Monitor is based on information supplied by Broadcast Data Systems; the Clip List is based on information received directly from the video outlets.

Under the new rotation, 10 programmers will report their playlists to Billboard on a bi-weekly basis. Two others—the Box and MOR Music TV—will continue to report on a weekly schedule.

The programmers who debut in the Clip List this week are MTV Europe, Z Music, Rage, and Video Music Box. Music Scoupe will debut in the rotation April 30.

MTV Europe is a 24-hour service available to more than 140 million cable subscribers and home satellite dish owners in 33 countries across the European continent. The service, which is headquartered in London, debuted in August 1987.

Z Music, based in Lake Helen, Fla., is a 24-hour contemporary Christian music video network that can be viewed nationally in more than 8 million cable homes. The service, which debuted in March 1993, syndicates selected programming to an addi-

tional 5 million broadcast households throughout North America.

Rage is a Brockton, Mass.-based alternative music video program that debuted in October 1993. The half-hour weekly show airs late Friday nights on Boston-based broadcast outlet WSBK. The WSBK signal also is carried via cable into some 16 million households in 40 states. Paul Carehidi is the producer.

Video Music Box is a New York-based R&B/rap video program that reaches about 455,000 households via public broadcast station WNYC and about 55 cable outlets in parts of Pennsylvania, Connecticut, and New Jersey. The 60-minute show airs daily Monday-Saturday. Ralph McDaniels and Lionel Martin produce the program.

Music Scoupe, which will appear on the Clip List April 30, is a top 40-style programmer covering about 93 markets in 85% of the U.S. via Fox and independent broadcast stations. The one-hour weekly show debuted in September 1993. Marc Juris and Michael Haigney are executive producers.

The five bi-weekly reporters will share space with the following current Clip List reporters: MTV Latino, the multi-genre Americana Television Network, the contemporary Christian outlet Lightmusic, the rock/alternative programmer Power Play Music Video, and the alternative outlet JBTV.

### THIS WEEK IN BILLBOARD

#### SOUNDS FROM A BEEHIVE OF CULTURE

True to Arrested Development's form, the band's new EMI set, "Zingalamaduni" (Swahili for "beehive of culture"), tackles cultural issues from a political perspective. But this time around, the group is "not marching... just maxin'," says group front man Speech. Havelock Nelson reports. **Page 17**

#### TEJANO MARKET HEATS UP

**Page 30**

#### ADULT ALTERNATIVE ADDS POP STARS

As adult alternative programmers get comfortable with that relatively new format, they've made the surprising discovery that the pop they initially thought would repel listeners is now increasing ratings. Eric Boehlert has the story. **Page 90**

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# INDIGO GIRLS

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# German Market Dodges Recession

## 1993 Unit Sales Post Healthy Gains

■ BY DOMINIC PRIDE

HAMBURG—Germany, Europe's largest music market, ignored one of its deepest recessions in 1993 and posted an 8.7% rise in sales value and a 7.5% increase in unit sales.

Germany's industry organization, BPW, which represents 80% of the market, rang up sales worth 4.515 billion German marks (\$2.73 billion), including taxes, at retail level last year. Unit sales were up 7.5%, boosted mainly by CD singles, which now dominate the singles market.

Key data from the BPW statistics are:

- Total album unit sales up 3.3% to 201.6 million;
- CD sales up 15.9% to 152.8 million units;
- Cassettes down 19.9% to 47.2 million;

• LPs down to just 1.6 million, a fall of 68.6%.

Singles sales were one of the key growth elements, with a 38.7% increase to a total of 36.9 million units. Some 94% of all singles sold were CD singles, with the remainder split between seven-inch and 12-inch vinyl.

BPW gives no precise figures on sales value for each format, but the organization split the market's value as follows; CD accounts for 79%, cassettes 11%, LPs 1%, and singles 9% of the total value.

Discussing the figures, IFPI Germany president and EMI GSA president Helmut Fest said that the 1993 increase was mainly repertoire driven. "The market is very dependent on product. The boom years of CD are past, and the figures we see correspond to a time of consolidation," Fest said.

The increases were achieved in the face of a recession, he said, "But it's also true that the record industry is not a barometer of the economy."

Industry leaders gathered here April 12 to announce that the results confirmed that most of the record companies had profitability in double-digit figures. BPW president Thomas Stein, also president of BMG Ariola Munich for German-speaking territories, pointed out that while the figures were good, the industry faced challenges from old technology in the form of piracy—worth an estimated 220 million marks—and digital diffusion.

"The introduction of a digital delivery right is absolutely vital to the survival of our industry," said Stein.

Phono Academy chairman and Warner Music managing director (Continued on page 105)

# Tommy Boy Raising Cassette List Price To \$11.98 In May

■ BY ED CHRISTMAN

NEW YORK—Tommy Boy Records will be the first label to have a cassette list price of \$11.98 when it issues two titles in May. Retailers and wholesalers are hoping the move does not ignite price increases by other labels.

On May 3, Tommy Boy will issue "Same As It Ever Was," the new album from House Of Pain, at \$11.98 for cassette and \$15.98 for CD. And on May 31, it will release "MTV Party To Go, Vol. V," with the cassette at the new list price. In boxlot wholesale pricing, Tommy Boy sells \$11.98 cassettes at \$6.79 and \$15.98 CDs at \$9.99.

Price increases usually are initiated by a major label, generally with the release of a superstar album or

soundtrack. After a beachhead is established, the other major labels generally follow suit as their superstars release new albums. Eventually, the new price levels filter down to independent labels.

Retailers say they can't think of any other album carrying a \$11.98 list price for the cassette, except Frank Sinatra's "Duets" (Capitol), which came out at \$17.98 and \$11.98. But Capitol executives said that album was special, since it ran nearly 70 minutes and had many guest superstars. At the time, the account base was willing to give Capitol the benefit of the doubt, and said they didn't consider the album's higher pricing to be a new price point.

Of the \$11.98 cassette pricing being used by Tommy Boy, Steve Knutson, VP of sales for the label, says, "To many in the industry, the cassette is almost an afterthought. But there is a big, healthy cassette business out there. This price increase shows that we are in the cassette business."

Tommy Boy chairman Tom Silverman says the industry is letting the cassette business go away, even though it is still a viable format. "In this industry," he says, "you don't raise the price on something you don't care about."

Knutson further says that the \$11.98 price point will help diminish the perceived value gap between the cassette and CD. In addition, Silverman says the label has substantially improved the quality of its cassettes over the last two years, and hasn't raised its prices to compensate for the increased costs of doing so.

"We switched to a round-edge Nor-elco box. We are using a higher-quality tape with a new clear shell that has (Continued on page 93)

# House Bill Would Reduce Some Fees Paid To Rights Groups

■ BY BILL HOLLAND

WASHINGTON, D.C.—A draft proposal circulating in the House of Representatives would revise music licensing rules and could cause a reduction of millions of dollars in annual revenues for ASCAP, BMI, and SESAC.

The bill, which could be introduced imminently by Rep. William J. Hughes (D-N.J.), chairman of the House Intellectual Property Subcommittee, would provide license fee exemptions to an undisclosed number of restaurant and tavern owners, estimated to be in the thousands, who now pay fees to the rights groups for their use of music from radio and TV.

It also would give relief to more than 1,000 commercial radio stations with classical, talk, news, and sports formats that make only nominal use of music, and to a few nonprofit choral groups.

The draft bill, titled Fairness In Music Licensing, also would mandate free on-line access to the performing rights groups' present and future repertoire databases to make it easier for stations to calculate fees and plan programs. (ASCAP recently announced the creation of a repertoire database, and SESAC is experimenting with such a service. BMI has yet to announce any on-line service.)

Further, the bill would create a new legal forum for licensees who wish to contest fees by allowing them to go to small claims court in their

own jurisdictions.

Currently, contesting licensees have to appear in Federal Rate Court in New York. Critics have testified that battling fees can cost business owners as much as \$50,000-\$75,000.

"Even then, you usually don't win, and end up settling out of court," says Katy McGregor of the 750,000-member National Restaurant Assn., which supports the Hughes proposal. "We're looking for a companion bill in the Senate," McGregor adds.

The radio station section would call for more realistic per-program or per-use licensing arrangements, according to sources on and off Capitol Hill. Stations with nominal protected music use complain that per-program licenses are nearly as expensive as blanket licenses, which cover use of all protected repertoire.

The stations also complain that the performing rights groups have been unable or unwilling to provide timely lists of songs that would assist in selection and cost projections.

The bill probably will supplant a more limited pending proposal, H.R. 3288, introduced earlier this session.

ASCAP and BMI officials told Billboard that they had begun new negotiations with representatives of the restaurant trade group and the National Licensed Beverage Assn. in hopes of heading off the legislation, as suggested by Hughes.

"We're doing our part the best we can" said ASCAP's Ben Palumbo. "We don't see the need for legislation."

# MAIER SUIT SAYS A\*VISION IS STEALING 'BUNS' TRADEMARK

NEW YORK—Maier Group is suing to protect its "buns."

The New York-based video supplier, which has turned its "Buns Of Steel" line of fitness cassettes into a cottage industry that could include a television series and apparel, has accused crosstown rival A\*Vision of violating a "distinctive trademark."

A\*Vision, a division of Time Warner, recently established a BodyVision label, which features exercise celebrity Tamilee Webb, who had been a Maier mainstay. Her first BodyVision release, "Building

Tighter Assets," uses "Buns Of Steel" and the names of other titles in the Maier series in its advertising copy. "If you think 'Buns Of Steel' gets results, wait till you try Tamilee's newest video," says a Kmart ad.

Those are fighting words to Maier, which filed a complaint earlier this month in the U.S. District Court in New York. It claims that BodyVision is making "an intentional and deliberate attempt... to trade upon the tremendous success and goodwill" Maier Group has created.

A\*Vision president Stuart Hersch



Bonnie is "Raitted" No. 1. Capitol artist Bonnie Raitt, whose current album, "Longing In Their Hearts," has reached No. 1 on The Billboard 200, receives a plaque from Capitol executives commemorating quintuple-platinum sales of her Grammy-winning 1991 album, "Luck Of The Draw." Shown, from left, are GM/senior VP Bruce Kirkland; Raitt; senior VP of sales Lou Mann; VP of A&R Tim Devine; executive VP Ralph Simon; and VP of marketing Tom Corson.

# Landmark's Closing Leaves Labels Searching

## Involuntary Bankruptcy Action Blamed For Shutdown

■ BY CHRIS MORRIS

LOS ANGELES—The abrupt closure of Landmark Distribution has rapidly sent independent labels formerly handled by the Carlstadt, N.J., firm hunting for new companies to handle their product, and left some bemoaning the tenuous state of indie distribution.

On April 8, Landmark informed its customers that it was ceasing operations immediately (Billboard, April 16). In a letter, the distributor's prin-

cipal, Steve Plotnicki and Burt Goldstein, tied the firm's closure to an involuntary bankruptcy petition filed in January against Landmark by Tommy Boy Records, Select Records, and Max Entertainment (Billboard, Feb. 5).

Although the petition was dismissed March 24 (Billboard, April 9), Plotnicki and Goldstein say it crippled Landmark's ability to do business.

"As a result of that filing, a number of our vendors discontinued or drastically reduced their distribution activities," Plotnicki and Goldstein said. "Despite our best efforts, we have been unable to re-establish many of those relationships."

Plotnicki says that 58 people were terminated in the Landmark shuttering, and the 57 labels actively handled by Landmark when the bankruptcy action was commenced are now "scattered to the wind."

Among the labels faced with sorting out their distribution situation is Plotnicki's own Profile Records.

"What we're planning to do now is sell Profile direct to the top 50 customers," Plotnicki says. "We're negotiating a deal with one of the national distributors to sell the other customers... We're assuming we get to cov-

er 60%-70% of the business, and the distributor gets the other 30%-40%."

Plotnicki says the nationals under consideration are Navarre Corp. in Minneapolis and Alliance Entertainment in Bethel, Conn.

Regarding the aftermath of the failed involuntary bankruptcy petition, Plotnicki says, "Landmark's [legal] recourse is limited to the bankruptcy court." A June 2 hearing has been set to determine whether Landmark is entitled to recover attorneys' fees and damages from its petitioners.

Plotnicki says he has no plans to attempt the startup of a new distributorship.

As the dust settles from Landmark's closure, its stunned former labels are pondering what to do in an increasingly uncertain distribution landscape.

Some companies had seen the writing on the wall and shifted their distribution from Landmark in recent weeks: Razor & Tie Records had moved to Koch International, while CMC International had segued to Alliance.

Black Vinyl Records, the small Zion, Ill., label run by the rock band (Continued on page 11)

Many things are important in Life, but  
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# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

## Cobain Death Spurs Rush At Retail Biz Talk Turns To Band's Unreleased Work

BY CRAIG ROSEN  
and CHRIS MORRIS

LOS ANGELES—In the week following the news of Nirvana front man Kurt Cobain's death, all four of the band's albums have made significant sales gains. His suicide also has fueled speculation about what unreleased material may be forthcoming.

Cobain was found dead of a self-inflicted gunshot wound at his Seattle home April 8.

In the days following, retailers reported a rush for Nirvana titles, as radio stations and MTV paid tribute to Cobain and his music by airing Nirvana material.

On The Billboard 200 this week, three Nirvana titles on DGC make significant leaps: "In Utero" jumps from No. 72 to No. 27 with a 122% sales gain. The title sold approximately 40,000 copies this week, compared with 18,000 the previous week.



NIRVANA

The band's previous album, "Nevermind," rises from No. 167 to No. 56 with a 197% sales increase for the week (approximately 20,000 units, compared with 7,000); and "Incesticide" re-enters at No. 135 with a 300% sales gain (approximately 8,000 units, up from 2,000).

"Bleach," the band's 1988 debut

for the independent Sub Pop label, enters the Top Pop Catalog chart for the first time at No. 6 with a 350% sales jump (approximately 9,000 units, compared with 2,000).

David Lee of Alternative Distribution Alliance, which distributes the Sub Pop title, says the distribution company sold 20,000 copies of the first album April 8. Another 72,000 units were shipped April 13.

With the sales spurt, "Nevermind" has sold more than 4.9 million and "In Utero" 1.8 million copies to date, according to SoundScan.

In a grim accident of timing, sales of "In Utero" may have benefited from the album's greater availability. In late March, Geffen shipped close to 100,000 units of an altered version of the album—which softened the controversial back-cover art and changed the title of the song "Rape Me" to "Waif Me"—to racked ac-

(Continued on page 102)

## Arista Follows Tillis' Lead In 'Sweethearts Dance'

BY PETER CRONIN

NASHVILLE—Pam Tillis is accustomed to thinking of country music as a family affair. Her father is the legendary writer and performer Mel Tillis, and her husband, Bob DiPiero, is one of today's top Music City songsmiths.

Still, bringing her dad and four siblings into the studio to add background vocals to "Til All The Lonely's Gone," a rousing gospel-flavored track from her new "Sweethearts Dance" album (due April 26), was not easy. Musically, things came together quickly, but when "Entertainment Tonight" showed up with its cameras, the elder Tillis couldn't help playing the cutup.

"It was so hysterical," Pam Tillis says. "My sister had a plane to

catch, and my dad becomes a comedian when you turn the cameras on. But I'm the oldest, and I can get into bossing everybody around."

True to form, Tillis took control, and with a snap of her fingers and a firm, "Come on, Dad," she saw the session through with the same stubborn determination that has marked her entire recording career.

Tillis has emerged from the shadow of her famous father, but her career was a little slow getting off the ground. In 1984, she signed with

(Continued on page 103)



TILLIS

## Tommy Boy Artist K7 Has Started To 'Swing'

BY CARRIE BORZILLO

LOS ANGELES—Tommy Boy Records' motto these days could be "Good Things Come To Those Who Wait."



K7



CALLOWAY

On April 16, five months after the release of K7's debut, "Swing Batta Swing," the album cracked the top half of The Billboard 200 at No. 100, making K7 a Heatseekers Impact Artist.

The album, released Nov. 9, moves to No. 96 this week on The Billboard 200. SoundScan reports total sales of 173,000 units.

Tommy Boy president Monica Lynch says the hip-hop, dance, and reggae-inflected album, parts of which are a tribute to Cab Calloway, was a slow builder because it didn't fit easily into R&B or top 40 radio formats. But, she says, "it was worth the wait."

"Swing Batta Swing" bowed on the Heatseekers chart Nov. 27 at No. 11 and peaked on that chart at No. 1 March 26. The album didn't reach The Billboard 200 or the Top R&B Albums chart until Jan. 29, when it bowed at No. 171 and No. 99, respectively.

"Swing Batta Swing" is No. 60 this week on the Top R&B Albums chart.

"It was a tougher project to work because, musically, it fits between a rock and a hard place and it wasn't embraced by the hardcore rap crowd or black radio initially," says Lynch. "The sound is so distinctive that a lot of PDs had doubts about it. It had to prove itself, and once the public heard it, they loved it."

Lynch cites WQHT (Hot 97) New York as the station that helped break K7. "The first single, 'Come Baby Come,' immediately took hold at Hot 97. The song traveled slowly from market to market with resistance at first. But when it was played, it hung around for a while."

Hot 97 PD Steve Smith says that while K7 has a strong following among Latino women, "he is a universal artist. His music performs phenomenally here. It doesn't matter

(Continued on page 11)



**Medicine For The Cramps.** New York's Medicine Label announces the signing of recording group the Cramps. The deal includes North and South America, with Creation handling the group for the rest of the world. The band is recording a new album. Shown, from left, are band member Poison Ivy; Medicine Label president Kevin Patrick; and band members Lux Interior, Slim Chance, and Harry Drumdini.

## MTV Bringing 'Revolution' To Radio

BY DEBORAH RUSSELL

LOS ANGELES—MTV assaults the radio waves next month with the premiere of "MTV's Weekend Revolution," a syndicated show hosted by network VJ Lewis Largent. Global Satellite Network will distribute the three-hour radio program to 100-150 top 40, modern rock, and current-based album rock outlets.

The weekly show, comprising music, news, interviews, and guest appearances, is aimed at to 15-to-28-year-old listeners and will debut over the Memorial Day weekend.

Matt Farber, MTV's VP of pro-

gramming/new business, will oversee the show's production, using the music video network's existing programming, news, and talent/artist relations teams to put it together.

Van Toffler, MTV's senior VP of programming enterprises and business development, says the radio show provides an ideal avenue for MTV to team with record labels and expose new music to the network's viewing demographic.

"It's another way to tap into our audience," Toffler says. "They can't sit in front a TV set for 24 hours."

"MTV's Weekend Revolution" will be produced at the network's N.Y.

headquarters. The show will feature exclusive, proprietary music, such as performances culled from "Unplugged" concerts and other MTV series that showcase live talent. The network's access to that talent will benefit the radio show in the form of interviews and guest-host slots.

Howard Gillman, president of Global Satellite Network, says the program provides an opportunity for top 40 stations and others to venture into alternative territory.

"It allows top 40 stations to get on the alternative bandwagon in a very safe way," says Gillman. "Having

(Continued on page 95)

## Reprise Beats The Bushes To Promote Da Bush Babees

BY HAVELOCK NELSON

NEW YORK—Vying for a better place in the rap race, executives at Reprise/Warner Bros. are implementing a street-oriented campaign for the label's latest rap acquisition, Da Bush Babees.

"This group is one of our big hopefuls here, so we want to make sure we're providing all the right elements for it to grow," says Benny Medina, senior VP of A&R, black music/GM at Warner Bros. The label's initial focus is on providing high visibility for Da Bush Babees.

Between April 15 and 19, Reprise was to release the single "Swing It" to college radio, radio mix shows, clubs, and record pools. A commercial single of "Swing It" was shipped to retail April 7. It is supported by a promotional video lensed by director Michael Lucero that shipped March 16. "Ambushed," the band's album, is scheduled to drop June 14.

The label says it is optimistic about the prospects for Da Bush Babees because of the group's dynamism and musical blends. "Ambushed" incorporates New York hip-hop, L.A. lowrider aesthetics, Jamaican ragamuffin vibes, and a touch of jazz. Group members Y-Tee, Mister Man, and Babe-Face Kaos go on a bouncy lyrical journey, celebrating wordplay and building verbal puzzles. Along the way they emphasize hardcore skills while avoiding sexist and gangsta attitudes.

"A lot of people think that to be hard you have to curse and talk

(Continued on page 97)

## Palmieri Looks To Cement Jazz Reputation With Elektra Set

■ BY JEFF LEVENSON

NEW YORK—Bandleader and pianist Eddie Palmieri is fond of describing himself as “a Puerto Rican of Italian descent born in a New York Jewish hospital, who composes and plays Afro-Caribbean music.” That said, only the word “jazz” is missing from the equation. But not for long.

Palmieri has just completed a debut for the Elektra Nonesuch's American Explorer Series that should help him reposition his firebrand reputation beyond the world of Latin music. At press time, the release was slated for May 20. The album is “Palmas” (palm trees in Spanish, the signature of the Palmieris), and it finds the five-time Grammy winner marrying the careening rhythms of his musical roots with the keen-edged instrumentality of jazz.

“This album forced me to get into the way jazz players think,” the New York native says, “especially in terms of the rhythmic patterns I use, which are sacred to me and are the most complicated patterns in the world. This is the first time I attempted to write in a strictly instrumental form, with horns soloing against rhythm.”

In that sense, the album draws liberally from a concept virtually defined by percussionist Art Blakey and his Jazz Messengers—energetic front-line improvisers spurred by masterly backing. The horns Palmieri chose to showcase belong to trombonist Conrad Herwig, trumpeter Brian Lynch, and saxophonist Donald Harrison. The latter two are ex-Messengers.

“This is like Blakey, in that Eddie has great young players,” says Bob Hurwitz, the label's senior VP/GM, “and it's a throwback to the period of great bands with strong leaders. But this is Eddie's music completely. To use a reference involving vinyl, the minute you drop the needle, you hear his personality. I've found that all artists—and ultimately their audiences—are served best when artists express their personality. That's been

the basis of the entire Explorer series. Think of the albums from Johnnie Johnson, Jimmie Dale Gilmore, Arthur Alexander, and even Fontella Bass, which is upcoming. The music is *them*.”

“In the marketing and publicity for this record, we want to use Eddie's story, his incredible integrity, his desire to continue the tradition while creating a new hybrid. Those are the artist's strengths; those are what we want the public to know.”



PALMIERI

The public in this case will almost certainly consist of jazz record buyers and radio listeners—straight-ahead types—who might not be aware of Palmieri's broad musical interests. “Palmas” will be pushed to jazz radio and merchandised in the jazz bins at retail outlets, not just the Latin bins. Already, many Musicland and Tower stores have the bandleader designated as a jazz artist.

“We may be seeing that Elektra is tuning into the fact that jazz has gotten more credibility or respect,” says Chris Osborne, jazz buyer for Tower's Lincoln Center store in New York. “Thus, the label says, ‘We want to go into the jazz section.’ Which is fine, really, because it increases customer awareness of Palmieri, of what jazz is, and what it can be.”

Palmieri began his career in the early '50s, when he was influenced mightily by pianist brother Charlie and orchestra leader Tito Puente. He first found work in the bands of Eddie Forrester and Joenny Segui. By 1961, after a year with the Tito Rodriguez Orchestra, he formed his own “Conjunto La Perfecta,” a trombone-friendly aggregate known then as “the band with the crazy roaring elephants.”

More than 25 albums followed, including winning entries on the labels  
*(Continued on page 97)*

## Seeger's Muse Still Flowering At 75 Book, Reissues Keep Folk Singer Before Public

■ BY JIM BESSMAN

NEW YORK—Pete Seeger, the enduring musical activist and figurehead of folk music in America, turns 75 May 3 with a full slate of reissues and a new cassette package on the way. But he'd rather celebrate maple syrup time.

No, not “Maple Syrup Time,” one of scores of songs Seeger wrote or modified for inclusion on his “musical autobiography,” “Where Have All The Flowers Gone: A Singer's Stories, Songs, Seeds, Robberies.” Seeger's interested not in the song, but the activity.

“Drip, drop, 40 drops of sap for one drop of syrup,” chants Seeger, exulting in a late-March morning perfect for tapping the sap on his rustic

spread overlooking his beloved Hudson River, some 60 miles north of New York. “It's a lot of work for a few gallons, but the family likes it.”



SEEEGER

As for the song, Seeger says it's one of his better ones in a time-honored catalog that includes such classics as “Where Have All The Flowers Gone,” “Turn! Turn!” and “If I Had A Hammer.” Many of his own songs, and others he helped make famous, have resurfaced in the last year or so, or will do so shortly.

The most notable Seeger-related reissue is Vanguard's “Wasn't That A

Time,” a four-disc compilation of songs by the Weavers, the quartet co-founded by Seeger that helped spearhead the '50s and '60s folk revival. Both the box and Vanguard's “Pete Seeger Live At Newport, 1963-1965”—a previously unreleased performance—were issued last year.

This year, Sony's Legacy reissue division released “Waist Deep In The Big Muddy: And Other Love Songs,” which includes the controversial Vietnam War protest song. The label plans additional reissues next year from Seeger's Columbia catalog, perhaps in box format and including material from his other label affiliations.

The Omega label issued a two-disc Weavers concert set this year, “Kisses Sweeter Than Wine,” named for the Seeger co-write that became a pop hit for Jimmie Rodgers.

Legacy previously reissued Seeger's “Children's Concert At Town Hall” and “The Complete Carnegie Hall Concert—June 8, 1963,” while Sony Kids' Music has put out “Pete Seeger's Family Concert.”

“I have to laugh, because more people are hearing me now than back when I could sing,” says Seeger, who readily admits that his vocal range is not what it used to be. This glitch hasn't stopped him much. Harold Leventhal, Seeger's manager since 1950 and his junior by 21 days, says the artist is maybe 25% less active than he was four years ago, performing three times a week at “regular benefits, cockamamie benefits—he doesn't make money, but that's deliberate!”

### HISTORICAL LEGACY

Seeger's main endeavor for the past six years has been “Where Have All The Flowers Gone,” the 287-page text published in October 1993 that is filled with pictures, lyrics, and musical transcriptions.

The artist worked on the book between jobs, initially figuring that it would include about 40 songs, which  
*(Continued on page 99)*



**They Have Dibbs.** J Dibs, front, signs a worldwide co-publishing deal with EMI Music. Dibbs penned “I'm In Luv,” which was a top 10 R&B single for Joe on Mercury Records. He also has written songs for other R&B, hip-hop, reggae, and gospel artists. Shown in the back row, from left, are Brian Jackson, creative manager, East Coast, EMI Music Publishing; Evan Lambert, VP of creative, East Coast, EMI Music Publishing; and manager Pat G'Orge.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Harry Palmer becomes head of Relativity Records in New York. He retains his title of executive VP/GM.

Howard Gabriel is promoted to VP/GM of TriStar Music in New York. He was VP of sales and marketing.

Linda Ingrisano is appointed VP of visual marketing for Capitol Records in New York. She was senior director of national video promotion at Elektra.

Angee Jenkins is promoted to national director of publicity for MCA Records in Los Angeles. She was director of West Coast publicity.

Mark Burger is promoted to national field promotion director for Geffen and DGC Records in Dallas. He was field promotion manager for DGC Records.

GRP Records in New York promotes Ed Shapiro to associate director of legal and business affairs and



PALMER



GABRIEL



INGRISANO



JENKINS



BURGER



ROBBINS



LEVITT



ECHAVARRIA

Diane Duffy to manager of contract administration and licensing. They were, respectively, manager of business affairs administration and legal/business affairs administrative assistant.

**DISTRIBUTION.** RED promotes Kim Robbins to national director of developing product in Torrance, Calif., and Laura Giarratano to national director of marketing in Hollis, N.Y. They were, respectively, national manager of developing product and Northeast sales representative for chains and

one-stops.

WEA Corp. in Los Angeles promotes Gordon Holland to operations manager and Sue Mount to sales representative. They were, respectively, assistant operations manager and product development rep.

Mark Klein is appointed manager of national video promotion for Epic Records in New York. He was national director of video promotion at Relativity Records.

**PUBLISHING.** Howard Levitt is promoted to senior director of creative ser-

vices at BMI in New York. He was director of publications, and retains his position as managing editor of BMI's magazine Music World.

Christian Ulf-Hansen is promoted to director of United Kingdom writer/publisher relations at BMI in London. He was associate director of United Kingdom writer/publisher relations.

John Echevarria is appointed director of Sony Music Publishing Spain in Madrid. He was deputy GM, Artistas Interpretes y Ejecutantes for S.G.E.

**RELATED FIELDS.** Sony Music Special Products in New York appoints Deborah Aldea director of licensing and J. David Waldman director of business affairs. They were, respectively, associate director of licensing for Sony Music Special Products and counsel in the law department of Sony Music Entertainment.

Casey Del Casino is named a principal of the new Nashville division of Sukin Law Group, formed by Stephen K. Rush and Michael Sukin. He was an attorney with King & Ballow.

## TOMMY BOY ACT K7 SWINGING ON THE CHARTS

(Continued from page 9)

what we put on of his, it's a homerun. He's also a special friend to the station, and believes in what we do like we believe in what he does."

K7 headlined Hot 97's Puerto Rican Pride Concert April 10 and appeared at Hot 97 Expo '94 March 12.

"Come Baby Come," released July 6, and the second single, "Zunga Zeng," released Jan. 18, have spent several weeks on the Hot Dance Music/Maxi-Singles Sales chart, the Hot Rap Singles chart, and the Hot R&B Singles chart.

This week "Zunga Zeng" is No. 36 on the Hot Rap Singles chart, and No. 88 on the Hot R&B Singles Chart. Meanwhile, "Come Baby Come" is No. 50 on the Hot Rap Singles chart.

According to SoundScan, "Zunga Zeng" has sold 78,000 units and "Come Baby Come" has sold 502,000.

Mike Becce, Tommy Boy director of pop promotion, says the label got top 40 crossover and some mainstream top 40 stations playing the singles. "In addition to Hot 97, WPOW [Power 96] Miami and WIOQ [Q102] Philadelphia were early believers," says Becce. "It's been a late-bloomer in many markets, such as Chicago, which eventually grew into one of his strongest markets. WBBM [B96] is playing three cuts from the album now, 'Zunga Zeng,' 'Come Baby Come,' and 'I'll Make You Feel Good.'"

John Artale, purchasing manager for the Pittsburgh-based 117-store National Record Mart chain, says, "Tommy Boy knew what they had here and was very committed to it. They put ad dollars into an in-store flyer and album sales really picked up after that."

Artale says the album is No. 28 chainwide this week.

The third single, the Calloway-inspired "Hi De Ho," was serviced to top 40 and R&B radio the week of April 11. The song mixes K7's own

rhymes with a chorus that combines Calloway's "Minnie The Moocher" and "Zaz Zu Zaz." Lynch says she is hoping the single will "break this [album] wide open."

K7's appeal lies in the New York native's mix of hip-hop, reggae, and soulful R&B, says Lynch.

K7 says his influences include music of the '30s and '40s such as Calloway, the freestyle movement, jazz great Billie Holiday, and artists of the early hip-hop scene like Afrika Bambaataa and Doug E. Fresh.

"There is so much negativity in the music business," says the twenty-something K7 of the lyrical content on "Swing Batta Swing." "I wanted to do something positive. It bugs me that these kids sing about gangsta stuff and they're not even gangstas. It's just the flavor of the time."

"I respect the words of Snoop or Ice Cube, because they have lived there and are from there," he continues. "I'm not, so I can only speak about having fun and hanging out with friends or with a young lady and pursuing the American dream."

Lynch notes that the Box's support of "Come Baby Come" was instrumental in breaking K7. "MTV and BET were not in the mix on the first single," she says. "But local video was and MTV has been supporting 'Zunga Zeng,' which he performed on 'The Grind.'"

In addition to the Feb. 14 performance on the Grind, an MTV dance show, K7 has made numerous TV appearances that Lynch says have helped boost album sales. The appearances include the Arsenio Hall Show Nov. 22, Music Scoupe, which airs on Fox and independent broadcast channels nationwide, Nov. 12, BET's Video LP Jan. 24, Soul Train Jan. 26, Showtime At the Apollo Feb. 26, and Apollo Comedy Hour Feb. 27.

K7 starts a nationwide tour at the end of April with R. Kelly and Salt-N-Pepa.

## LANDMARK CLOSING LEAVES LABELS SEARCHING

(Continued from page 6)

Shoes, had been exclusive with Landmark for six months before it pulled its line after the January bankruptcy filing. Now, however, the company is racing to find distribution for new albums by the Spongtones and Shoes.

"We're scrambling," says Black Vinyl's Jeff Murphy. "We have to get it together immediately."

While the company has been pondering possible distribution with such nationals as Alliance, DNA, ADA, REP Co., and M.S., Murphy adds, "We don't want to get tied into an exclusive deal at this point that might hamper our ability to kick it to a major."

"It was devastating . . . I'm in a state of shock and confusion, and I don't know what I'm going to do right now," says Stephen Kaplan of New Brunswick, N.J.-based Performance Records, which was handled exclusively by Landmark.

Kaplan says that Sound Solutions in Somerset, N.J., is distributing his product to Tower Records accounts, and that he is looking at "Dutch East [India Trading]-type guys" to handle his highly specialized product, which includes albums by the late, contro-

versial G.G. Allin as well as Charles Manson's album "Lie."

Kaplan adds that he is skittish about moving his product through a national. "I can't risk being a small fish in a big pond," he says.

Neil Cooper of ROIR in New York says that Alliance has picked up the accounts formerly serviced by Landmark. "I have several other distributors, so it presented no problem for me whatsoever."

Reflecting on the trend toward national indie distribution, some of Landmark's former vendors are hesitant to put all their eggs in one company's basket, given the historical instability of some indie firms.

"In my 15 years in the business, I've had 16 distributors go bankrupt owing me money," says Cooper.

"We've had a bankruptcy by one of our distributors every year for the last five years," says Murphy. "That really hurts."

And with most labels working on narrow margins, one failure can spell the end for an indie imprint. Says Kaplan, "I can't afford to take another hit."

# SOMETHING TO SING ABOUT

## Billboard Spotlights Summer CES & Karaoke

This summer the hottest spot for technology will be Billboard's Consumer Electronic Showcase.

At the 1994 Summer CES all the most recent electronic breakthroughs will be unveiled, and Billboard will provide a round-up of this year's products, as well as extensive coverage of new hardware, software and video games.

Plus a special report on the growing popularity of Karaoke will be featured.

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## Beasties Renew Their License To Ill Appeal, Acclaim Back Act's New Capitol Set

BY CRAIG ROSEN

LOS ANGELES—In 1986, the Beastie Boys became the first rap act to top the album chart with "Licensed To Ill," which went on to sell more than 4 million copies.

"Paul's Boutique," the group's 1989 follow-up, was hailed by critics but failed to match the commercial knock-out of the debut album. "Check Your Head," released in 1992, struck a chord with both critics and consumers and has sold more than 1 million copies to date, according to SoundScan.

Now, with "Ill Communication," which comes out May 31 on Grand Royal/Capitol, and a high-profile spot on this summer's Lollapalooza tour, retailers, radio programmers, Capitol, and the Beastie Boys all say the time is right for the group to score again.

"Ill Communication" features the punks-turned-rappers (and back again) dabbling in everything from hardcore and hip-hop to funk jams.

Says Capitol president/CEO Gary Gersh, "The climate is perfect for the Beastie Boys right now. It's exactly the right time, and they're exactly where they should be."

A number of retailers and radio programmers confirm that the demand for the Beastie Boys is still there.

"Check Your Head" was huge, and it's still selling extremely well on both configurations," says Al Wilson, head buyer for the 143-store, Milford,



BEASTIE BOYS: Mike D, Ad-Rock, and MCA.

Mass.-based Strawberries chain. "The rerelease ['Some Old Bullshit,' which collects the group's early hardcore recordings and first foray into rap] sold like a new release the first week out. That, to me, indicated that there is a real, inherent, pent-up demand for Beastie Boys product."

San Diego modern rock station XTRA (91X) PD Mike Halloran concurs. "This new record is going to do phenomenal," he says. "I heard a couple of things, and it rocks a lot harder and hops a lot higher."

(Continued on page 15)



Eugenius Geniuses. Members of Eugenius meet with Atlantic Records staffers following the band's show at New York's Academy. The band was playing in support of its latest album, "Mary Queen Of Scots." From left are Atlantic senior manager of international production Geneveve Gazone; Atlantic director of international marketing Ann Brubaker; Gordon Keen and Eugene Kelly of Eugenius; Atlantic manager of national alternative radio promotion Seth Gershman; Atlantic senior director of artist relations and media services Bob Kaus, and Eugenius band members Roy Lawrence and Raymond Boyle.

## Stars Kiss Up On Forthcoming Mercury Tribute Compilation

BY JIM BESSMAN

NEW YORK—While some may consider it an insult to be told "Kiss My Ass," Gene Simmons regards it as "the highest compliment."

The venerable Kiss bassist couldn't be happier with the results of the multi-artist Kiss tribute album, "Kiss My Ass," to be released June 21 by Kiss' label, Mercury Records.

"It's great because all these acts say how Kiss changed their lives or got them into music originally," adds vocalist and fellow Kiss co-founder Paul Stanley. "Now they're artists in their own rights, and they're acknowledging their roots."

The range of participants may astonish those outside the Kiss Army: Lenny Kravitz, with Stevie Wonder on harmonica; Garth Brooks backed by Kiss; Anthrax; the Gin Blossoms; Toad The Wet Sprocket; Shandi's Addiction—which features members of Rage Against The Machine, Tool, and Faith No More; Dinosaur Jr.; Extreme; the Lemonheads; the Mighty

Mighty Bosstones; and Japanese act X featuring Yoshiki, backed by the American Symphony Orchestra.

"My jaw would drop when the material came in," says Simmons. "In our wildest dreams we couldn't have come up with the arrangements." Notes Stanley, "You hear the songs on the album and they're new again, and stand and fall as songs. Like 'Rock And Roll All Nite' by Toad The Wet Sprocket became truly their own version, from their perspective."

Toad vocalist Glen Phillips, who once dressed up as the blood-spitting Simmons for Halloween, had reworked the song in 6/8 time with heavy harmonies and acoustic guitars.

"We always thought, at its core, it was a campfire song," says Phillips, whose band used to cover the song live. Robin Wilson of the Gin Blossoms says his rock star fantasies were conceived while lip-syncing to Kiss records, while Mighty Mighty Bosstones front man Dicky Barrett actually joined the official Kiss Army.

"Kids growing up in the '70s and '80s had to be influenced by them one way or another," says Barrett. The Bosstones' offering is "Detroit Rock City," which the band had been playing during its soundchecks.

Simmons says the idea for "Kiss My Ass" was prompted by "Hard To Believe," a 1990 C/Z Records Kiss tribute compilation featuring artists like Nirvana and Bullet LaVolta. "Then we'd be reading more and more how artists like Garth and Lenny were influenced by us, and figured it would be great to do another one on a major label. Once word hit the street, everybody started calling, but unfortunately, some bands couldn't be part of it because of politics."

Stone Temple Pilots, Nine Inch

(Continued on next page)



KISS: Paul Stanley, Eric Singer, Gene Simmons, and Bruce Kulick.

## Cobain's Death Fuels Legend's Growth; Meat Loaf Tour Returns With 2nd Serving

"I'M NOT GONNA CRACK" sang Kurt Cobain in "Lithium," a song featured on Nirvana's multimillion-selling "Nevermind," but that's exactly what he did last week when he exited this world with a self-inflicted shotgun wound.

Cobain extinguished what looked to be a brilliant career. Commercially, Nirvana was the first act to bring grunge to the mainstream via the hypnotic, snarling hit "Smells Like Teen Spirit" in late 1991. Cobain's gift was his ability to create songs that blended pop sensibility with punk attitude. No matter how much time was spent in the studio, Nirvana's songs retained an admirable rawness and strength. While he obviously was unable to stop his own pain, that's what Cobain's music did for millions of others. The sheer force of it cleared the listener's mind of all but the driving rhythms and often droning, indecipherable lyrics pulsating from the speakers.

But as Clive James noted in his PBS series on fame, at some point the idol, whether it be Marilyn Monroe, JFK, or Cobain, must die so that the legend can begin. No sooner had Cobain died than comparisons to John Lennon were made. Some pundits suggested that Cobain's suicide was not merely the act of a desperate 27-year-old man, but symbolic of the hopelessness felt by Generation X'ers everywhere. To them, the simple fact that Cobain was so miserable that he violently ended his own life no longer seemed horrific or noteworthy enough. Instead, we were called upon to instantly deify him: He wasn't merely a very talented artist whose music we will miss, he was an iconic genius and poet whose death signified something much greater than his own unhappiness. Why isn't it tragic enough that once he was here and now he's not?

**THE EAGLE HAS LANDED:** The Eagles will record a studio concert special for MTV April 25 and 26 that will run in August. Rumors are rife that the project will find its way to an audio and home video release, although no one will comment on where the Eagles will land. That could be because it will be very hard for anyone to touch them—Don Henley and Glenn Frey are being sued by their respective labels, Geffen and MCA, for failure to deliver albums, and it would be hard to imagine that these record companies would let another label release what obviously will be a huge seller. Stay tuned, lawyers are standing by.

**MEAT LOAF, PART II:** Last Saturday, April 9, tickets went on sale nationwide for all 61 Meat Loaf summer tour dates (Billboard, April 16). The ticket sale was preceded by a national advertising blitz. The normal procedure is to roll out ticket sales market by market as the concert date approaches. So how did this experiment fare?

A spokesperson for Meat Loaf says 40% of the total tickets available (between 900,000 and 1 million) sold on Satur-

day. According to a source, sales were strong in the Midwest, fair to good in the East, and so-so in the West, where the tour won't hit until August.

Promoters were asked to invest in national and local advertising the amount they said they would normally spend on advertising the shows locally. Meat Loaf's label, MCA, which put up money for the national advertising, also will pitch in for the remaining local ads.

A management source says feedback from promoters indicates that "70% are happy and 30% aren't happy" with the national advertising plan. He maintains that the unhappy ones are upset with "losing control" over how their ad dollars are spent.

Put Rick Franks of Cellar Door Concerts in Detroit in the happy column. He has a June 29 amphitheater date. "When we [had] Meat Loaf's show here last November, ticket sales came out real slow. This time we [sold out] all my pavilion seating in one day, although some lawn seats are left." Buying into the national

advertising "helped me sell tickets," he says. "It was more exposure than I would ever buy."

How do we tip the scales on this one? On the plus side—if for no other reason than the publicity Meat Loaf gained from the national ads. Though his album didn't get a sales bump this week, we predict a rise in weeks to come.

**WHILE WE'RE ON** the concert trail, it looks like the summer of '94 will go down in the record books for the most tickets sold, and certainly for the highest cumulative ticket gross. Publicists are working overtime telling us that Pink Floyd surpassed the 3 million ticket mark! Barbra Streisand sold \$30 million worth of tickets in mere hours! Billy Joel and Elton John's four double-headlining shows at Giants Stadium set a TicketMaster record for New York by selling \$10 million worth of tickets in one day! . . . And Rolling Stones tickets haven't even gone on sale. As great as all this is, we have to question the high prices some of these acts are charging. Top tickets for Streisand were \$350, and for the Eagles \$115. How can anyone justify these prices? There is no doubt in my mind that Streisand's shows would have sold out if her tickets had been \$1,000 each, and the Eagles apparently aren't seeing resistance to their high price. But just because an artist can garner a tremendously high price for tickets, does that mean he or she should? At what point does charging what the market will bear become greed (or the difference between having your own plane and sharing one with other musicians)? There are plenty of artists, none of whom are limping to the poorhouse because of low ticket prices, who buck the trend. Neither Garth Brooks nor Pearl Jam charged more than \$18 per ticket on their spring tours. And while the John/Joel outing does have a \$70 golden circle ticket in some cities, the majority of the tickets are \$45.



by Melinda Newman

## Software Keeps Pubbers On The Right Track

**THE TECHNO BEAT:** Toss out the pencils and ledgers. There's a better way to track copyrights, licenses, and royalties, says a Van Nuys, Calif.-based company that also promises leery technophobes who are somewhat fond of nickel pencils that computer software doesn't have to be hard to use or prohibitively expensive to acquire. After all, it's designed to make life easier, right?

That's the premise behind Gruener Software Engineering's Right Track system, a software package aimed at music publishers, music clearance companies, production companies, and anyone else who has to track music.

"This is designed to allow music publishers to have all the necessary information at their fingertips, to make better-informed decisions, and ultimately increase revenues," says sales manager Marty Malysz.

Gruener's coming at this from a music publisher perspective. Having already designed custom software for several large music clearance clients, the company says it consulted with music industry professionals and experts before designing the Right Track system.

The result is a "modular" system in which users choose among various software modules, each with its own special function, that act as an integrated system—"communicating" with the others so that nothing slips between the cracks. Right now, there are three modules available: copyright, which holds all song information such as writers, publishers, and payees and keeps track of renewals, among other functions; licensing, which features standard and user-defined license forms and daily "what's due" reports; and royalty, which is linked directly to the client payouts part of the copyright module and also interfaces with the licensing module to update licensee statements and recoup advances.

A product royalties module (aimed at record companies and producers) and a song-plugging module will be added to the mix in May or June, a company rep says.

Cost varies depending on the number of "users"—or computers—running the software; single-user modules range from \$995 for the song plugging to \$2,995 for publisher royalties and product royalties.

**IS THE SEARCH OVER?:** Words & Music hears that an ASCAP search committee helping to find a CEO for the performance rights group is likely to make a recommendation from a short list at the soci-

ety's next board meeting, scheduled to be held in New York at the end of April.

**THE SONG MAN:** Four Jays Music, which controls many of its founder songwriter Harry Warren's share of copyrights, has issued a catalog of all the songs he wrote, along with a CD that goes out of its way to present material written for projects that never got under way. Along with these rarities are a few hits, including Dean Martin's performances of "That's

Amore" and "Innamorata." But, of course, "a few hits" in Warren's case leaves out dozens of other classics not necessarily controlled

by Four Jays. To put that in perspective, a preface to the catalog, penned by Tony Thomas, notes that between 1935 and 1950, 42 songs with Warren melodies placed in the top 10 on the radio show "Your Hit Parade." He beat out Irving Berlin, who had 33, for the most top 10 songs on the show.

Four Jays chief George N. Koutoulas tells Words & Music that "several of the piano selections on the CD are from original, unpublished manuscripts, and we are now in the process of arranging lyrics. Other music in this catalog played minor roles in movies and were almost forgotten or cut from the final film before its release... we are continuing to go through [Warren's] extensive archives of original manuscripts and are patiently selecting new gems... right to the end of his life in 1981, Harry was turning out music." Warren would have been 100 years old last December.

**REALITY BIT:** Denise Osso plays a successful songwriter who can't get pregnant in a new film, Henry Jaglom's "Babyfever." In real life, Osso, who sings her featured song "Still Completely Mine" in the film, is due to give birth in June. Two other actresses from the film also are pregnant. Osso publishes her song, "Still Completely Mine," through her Next Step Music (BMI).

**PRINT ON PRINT:** The following are the best-selling folios from Music Sales Inc.:

1. Stone Temple Pilots, Core
2. Bob Dylan, World Gone Wrong
3. 10,000 Maniacs, MTV Unplugged
4. The Red Hot Chili Peppers, Blood Sugar Sex Magik
5. Tori Amos, Little Earthquakes.

Assistance in preparing this column was provided by Marilyn Gilen in New York.



by Irv Lichtman

## Drown Navigates Waves Of Competition Elektra Debut Takes On Top Metal, Modern Rock Acts

BY GIL GRIFFIN

**NEW YORK**—In 1990, four Los Angeles hard rockers created a monster. Lauren Boquette, Joseph Bishara, Rob Nicholson, and Marco Forcone call their creation Drown and are about to unleash it to modern and album rock radio stations through a tune called "What It Is To Burn."

Through the intensity of its metal-techno fusion, the Elektra Entertainment band breathes fire. Searing guitars and techno keyboards, accompanied by angry, angst-filled lyrics about getting the short end of the romantic stick, color the group's debut album, "Hold On To The Hollow."

"Our emotions are really intense and passionate," says Boquette, the band's lead singer. "We're a concept band in that we're always feeling [hurt] by someone. I couldn't picture myself writing 'Shiny Happy People.'" Nicholson adds, "The record explodes. It rips your head off."



**DROWN:** Lauren Boquette, Marco Forcone, Joseph Bishara, and Rob Nicholson.

Creating a monster is difficult, but Jeff Jones, Elektra's VP of marketing, may have a harder task in marketing one. He knows that it may take time for the masses to develop an affinity for the band's heavy, abrasive sound.

"The key is patience, patience, and

more patience," Jones says. "It took Pantera two to three years [to gain widespread success], and right now there's a lot of competition in the marketplace coming from lots of bands."

Not only will Drown have competition, but there will be lots of comparisons for it to contend with. With Boquette's ferocious growl and gravelly narration mixing with the metal-techno fusion, comparisons to bands like Nine Inch Nails, Ministry, and Metallica are inevitable. But the comparisons may help Drown, in that those bands were able to bridge the gap between hard rock and modern rock audiences.

"There's no reason Drown can't be played on both [MTV's] 'Headbanger's Ball' and 'Alternative Nation' and get credibility with both sets of kids who watch those shows," Jones says. "Drown can be both metal and alternative."

Jones says the band will produce a low-budget video for the first single, (Continued on next page)

## STARS KISS UP TO KISS

(Continued from preceding page)

Nails, Skid Row, and Alice In Chains reportedly were among the bands that wanted to participate but were unable to appear due to label legalities.

The concept, Stanley says, was not to have a tribute featuring exact replicas performed by Kiss copy bands. "It's not Rich Little doing Jimmy Stewart," he says. "It's much more interesting to take artists who say how Kiss was pivotal in their lives and see how it's manifested in their music today."

So aside from enlisting the "Kiss My Ass" lineup, Kiss kept its involvement in the proceedings to a minimum—except on Brooks' selection.

Says Stanley, "He said, 'Hard Luck Woman' fits best of all for me, but... I'll only do it if you guys record it with me.' So we hopped on a plane with our acoustic guitars and flew to Nashville, and when we got there, we hugged each other like we'd known each other all our lives!"

For Mercury, "Kiss My Ass" serves a dual purpose. Not only does it help extend the Kiss Army into the next generation, but it generates momentum for the next Kiss album.

"It's evident that Kiss' audience is growing older, so we need to translate the Kiss message to younger fans," says Mercury marketing VP John Mazzacco. "What better way to do this than have some of the bands who speak the language of today's youth doing their own renditions of their favorite Kiss songs—most of whom would never have picked up a guitar or joined a band without Kiss' inspiration, and openly admit to that fact."

Such bands, Mazzacco adds, open up Mercury's marketing avenues to include the alternative arena—which had previously been reluctant to embrace the Kiss phenomenon. Specifically, the label will service alternative stations, appropriately targeting the Lemonheads' cover of "Plaster Caster," the Gin Blossoms'

"Christine Sixteen," Dinosaur Jr.'s "Goin' Blind," and Toad The Wet Sprocket's "Rock And Roll All Nite."

For Kiss' traditional metal radio strongholds, Mercury is pushing Shandi's Addiction's "Calling Dr. Love" and Anthrax's "She." The latter cut also will be promoted to album rock and top 40, along with Kravitz's "Deuce" and Brooks' "Hard Luck Woman."

The full "Kiss My Ass" album is being serviced, since no singles are planned due to legal obstacles. Al-

(Continued on next page)

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Billboard

Artists & Music

ELEKTRA'S DROWN

(Continued from preceding page)

"What It Is To Burn," which the label will give to MTV. Other than that, the label has produced 5,000 three-song cassette samplers from the band's debut album and has shipped them to modern and album rock radio stations and retail outlets. Jones says that in-store listening booths also will be a vital part of the marketing plan. "Our research shows that the booths have really helped other group's sales," he says.

But more important to Jones and the band is touring. "A year from now, I'd like to see Drown play 300 dates across the country, as an opening act and as a headliner," Jones says. "This band should tour and tour and tour."

Boquette and company can't wait to hit the road. "Our bags are packed," Boquette says. "We want to bring the record to life. Imagine having four guys out on stage giving 100 percent. The monster in us has to come out."

Another man who was crucial to Drown's first album was producer Dave Ogilvie, who has worked with—ironically—Nine Inch Nails and Skinny Puppy. "He's a part of our band," Boquette says. "I couldn't imagine making a record with anyone else. He saw what we did and brought it out in us. He was like a coach." Drown also has a hard rock connection with its manager, Walter O'Brien, who also manages Pantera and White Zombie.

But in a crowded field where angst is the defining character, will young audiences tap into Drown songs such as "Lost," "Longing" and "Arms Full Of Empty"?

"Are those things kids feel today?" Jones asks rhetorically. "Kids today are scared and nervous, and we tell kids not to do a lot of things. We have to present the music honestly and they will relate to it."

STARS KISS UP

(Continued from preceding page)

ternative and metal radio will get limited-edition red vinyl servicing for giveaways.

The vinyl albums—containing the bonus track "Unholy" by Die Artze, which is available elsewhere only on the German issue—also will be sent to select retail chains and mom-and-pops two weeks ahead of the ordained release date to stoke awareness. These dealers also will have access to a 10-pack vinyl dump bin for counter display.

As a special promo item, a set of albums from all the international territories will be packaged; the cover art, featuring an average family in Kiss makeup seated at the dinner table in front of a flag, will change to incorporate the flag of each specific country.

Plans are now under way for a "Kiss My Ass" media launch, perhaps to include a "Battle Of The Kiss Tribute Bands" in Los Angeles the first week of June, with Stanley and Simmons officiating. Kiss also may do a special show June 3 in New York, featuring "Kiss My Ass" guests.

All this—also including a "making-of" home video set for fall release—leads up to the next Kiss album, tentatively scheduled for October or November.

Suede To Change Name For U.S.

Columbia Act Agrees To Settle Lawsuit

NEW YORK—British recording act Suede will officially be known in the U.S. as the London Suede, while retaining its original name in all other territories. The band and its labels—Sony Music, Columbia Records, and Nude Records Ltd.—had been sued by Suzanne deBronkart, a Maryland-based jazz/pop artist who performs and records under the name Suede (Billboard, Dec. 25, 1993). The British band agreed to the U.S. name change to settle the lawsuit.

Columbia announced the name change and lawsuit settlement in a press release, but declined to comment further.

John Hazard, deBronkart's attorney, said, "The settlement was fair. We're very glad it's been settled. Sony was very cooperative; they're

very good people to work with. I hope that both the British band and my client will prosper."

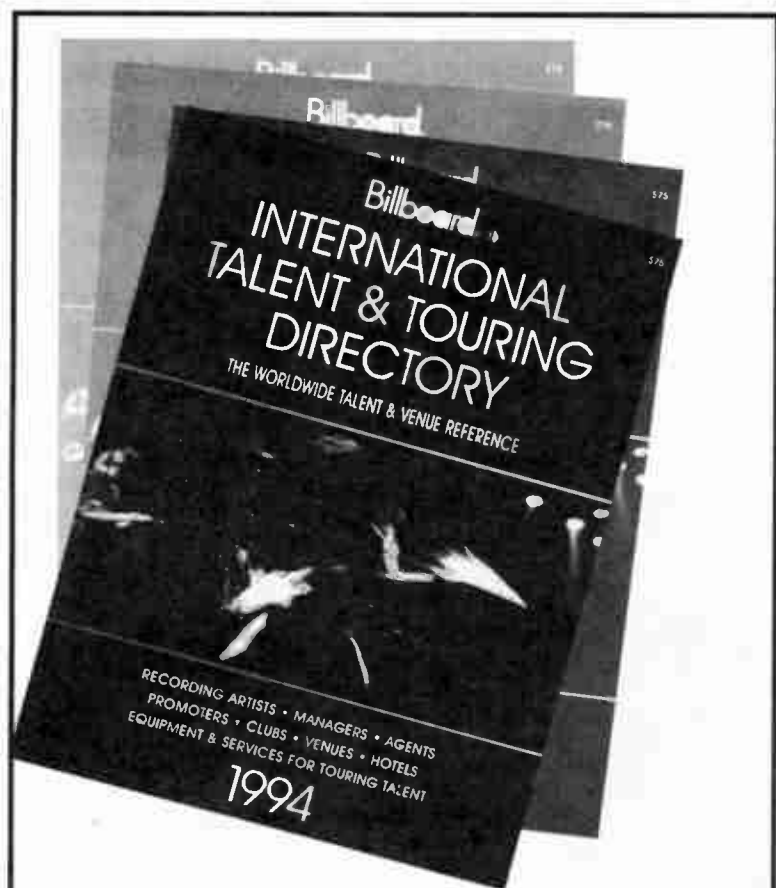
DeBronkart says, "I feel like it's a tremendous victory actually. Sort of a modern-day David and Goliath: a small, single woman-owned business takes on Sony Corporation and wins. I'm glad we got it settled out of court." DeBronkart owns the trademark for the name Suede, she said.

The London Suede will release a six-song EP in the U.S. on April 26 on Nude/Columbia Records. The EP's lead track is "Stay Together," which debuted on the British singles chart at No. 3. DeBronkart is currently working on her next album, which is due out in December on her own Easily Suede Music label.

TRUDI MILLER ROSENBLUM

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GRATEFUL DEAD	Nassau Veterans Memorial Coliseum, Uniondale	Mar. 23-25, 27-28	\$2,273,535 \$27.50	82,674 five sellouts	Metropolitan Entertainment
GARTH BROOKS	Point Depot, Dublin	March 30-31, April 2-3, 5-7, 9	\$1,806,240 (1,263,465 British Pounds) \$28/ \$25	68,000 eight sellouts	Aiken Promotions
PINK FLOYD	Rice Stadium, Rice University, Houston, Texas	April 5	\$1,502,047 \$60/ \$22.50	45,021 47,000	Concert Prods. International USA PACE Concerts
THE ALLMAN BROTHERS BAND	Beacon Theatre, New York	April 1-3, 5-6, 8-10	\$770,640 \$32.50	23,712 eight sellouts	Delsener/Slater Enterprises
BILLY JOEL	Reunion Arena, Dallas	April 4	\$502,267 \$29.50	17,039 sellout	PACE Concerts
BILLY JOEL	The Summit, Houston, Texas	APRIL 6	\$476,714 \$29.75	16,155 sellout	PACE Concerts
BILLY JOEL	North Charleston Coliseum, North Charleston, S.C.	April 10	\$375,830 \$29.50	12,740 sellout	MCA Concerts Cellar Door
REBA MCENTIRE JOHN MICHAEL MONTGOMERY FAITH HILL	Hartford Civic Center, Hartford, Conn.	April 8	\$332,784 \$35/ \$26.50	11,654 12,000	Ben & Beau Segal
REBA MCENTIRE JOHN MICHAEL MONTGOMERY FAITH HILL	Baltimore Arena, Baltimore	April 10	\$314,466 \$25.50	12,594 13,000	Chesapeake Concerts Disposition:

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## BEASTIE BOYS

(Continued from page 12)

Marco Collins, MD at KNDD (The End) Seattle, notes that the band has been able to maintain a healthy fan base. "It's amazing how they continue to reinvent themselves with each album without losing their following."

The Beasties' Mike D (Mike Diamond) notes that the musical climate has changed to the group's advantage. "Increasingly, there are a number of bands that incorporate different styles into what they do," he says. "There's an audience for everything from hip-hop to the rare-groove funky shit to hardcore."

The Beastie Boys, who also include MCA (Adam Yauch) and Ad-Rock (Adam Horovitz), recorded "Ill Communication" quickly. "Seven months is a world's record for us," says Mike D. "We worked on 'Check Your Head' for a long time and we learned how to make records, and touring taught us a lot about playing together."

Like "Check Your Head," "Ill Communication" features a mix of samples and live instrumentation.

On the live-instrument tip, the Middle Eastern-flavored track "Eugene's Lament" features Beasties pal Eugene Gore on violin. Other tracks feature keyboardist Money Mark and percussionist Eric Bobo, for whom the track "Bobo On The Corner" is named.

Mike D says, "When we started playing instruments for 'Check Your Head,' a lot of that was based on the music that inspired it [like] the Meters or [James Brown's band], it was the stuff that we had been sampling. As soon as we started to do that, we realized we could still play hardcore, too. With this album, it was just a matter of getting even more out there."

Sticking with the spirit of the music, Capitol will support the album with a loose marketing plan. "Chaos is the theme of the campaign," says Capitol GM/senior VP of marketing Bruce Kirkland. The label issued a white-label 12-inch of "Get It Together," which features guest appearances by Biz Markie and Q-Tip of A Tribe Called Quest, to clubs in early April. It will be worked on the party and club circuit by a special street promotion team.

"The track has major commercial potential down the line," Kirkland says. "But we're going to build it from the street up."

A second track, "Sabotage," goes to college and modern rock radio in May.

"We are going to break every rule we know in terms of marketing this record," Kirkland says.

The Beasties are high on the recent changes at Capitol and the support from Gersh. Although the group has "complete artistic freedom," Gersh often listened to tracks while the Beasties were working on the album, Mike D says. "It's the first time that we have had access to someone in that kind of position," he says.

The Beasties' relationship with Gersh also led to Capitol signing a joint venture with the group's Grand Royal imprint, whose roster includes Luscious Jackson, and DJ Hurricane. The group also publishes Grand Royal magazine.

The Beasties will hit the road in early summer for some European warm-up dates, and later on Lollapalooza. Says Mike D, "We'll definitely be mixing it up and do some stuff we've never done before."

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**NEW YORK:** In a way, Valentine Smith is already ahead of the game. Sure, the five-person rock band is in the "pile into the van every weekend and drive up and down the East Coast" mode, as it meets, greets, and makes fans a fistful at a time. And yes, one of the band's steady New York dates comes at a living room-size cafe that offers no pay, just a chance to pass around an empty pitcher in hopes folks will toss

in quarters, singles, or an occasional 10-spot. But what probably has Valentine Smith's members (and fans) convinced they're onto something are the band's occasionally magical, always exhausting live shows; its new six-song EP "Back On Earth" (Another Round Records), which can go toe-to-toe with any pop/rock record pressed this year; and its handsome new video for the single "Katie's A No-Show." Valentine Smith formed when singer Bill McGarvey met guitarist Steve Dima at CBGB in '92.

Soon the lineup filled out to five, with McGarvey moving out from behind his kit to handle vocals. The band landed semi-regular gigs at an Irish pub, Hennessey's, in Hoboken, N.J., and a cozy coffee house called Sin-é on Manhattan's Lower East Side—home of the passed pitcher. It's to Sin-é that fans, packed seven-deep and overflowing onto the sidewalk on weekends, return to see the band. "Back On Earth" is making small rumblings at retail and radio. It recently cracked CMJ's top 150 college chart, while some out-of-the-way commercial outlets—WEBK Rutland, Vt., and WVVV Blacksburg, Va.—have embraced the band. So, too, to a degree, have a couple of big timers: WFNX Boston (Another Round Records chief Bruce McDonald used to be the MD there), and WXRK (K-Rock) New York, where eclectic Sunday night host Vin Scelsa regularly talks up the band. Contact Bruce McDonald at 201-432-9808.

ERIC BOEHLERT



VALENTINE SMITH

**AUSTIN:** Since Fabu's most recent performance here, record label representatives have been treating the band as a hot item. Private Music, Atlantic, MCA, Epic, and Caroline Records, to name a few, have inquired about the trio, consisting of Amy Atchley, Pam Miller, and David Hemmeline.

And just in the last few days, Sonic Images has been pursuing the band, which Atchley says makes music that is somewhere between "alternative, contemporary, folk, and new age." But the band, flattered with the attention, is taking its time before signing on the dotted line. "[We] were just talking about



FABU

the different labels and who we want to be connected with," Miller said. "It's important to wait until we find someone ready to work for us. There's too many out there to not have someone literally stick their head out for you. We just want to quit our day jobs." Fans think they're ready for the big time, obviously. Fabu placed second in the best folk act competition at the Austin Music

Awards, behind Jimmie Dale Gilmore. Fabu has just released its first CD, "Naivete," and is getting airplay in Austin and in Dallas. The CD was recorded at Asleep At The Wheel's Mismeaux Studios and reaches out to the sophisticated coffeehouse bunch and the adult contemporary listener. The three composer/singer/musicians met in 1991 when Atchley and Hemmeline were working in the Moondance Diner. Miller joined in, and the rest, as they say, is Fabu history. Hemmeline began in the music scene relatively late in life, picking up the guitar at age 20, while Atchley and Miller both were schooled in classical music. Atchley, Miller, and Hemmeline are looking into a fall tour that would take Fabu into clubs in Colorado, New York, and Chicago, and maybe Los Angeles. Contact Jill McGuckin at 512-478-0578.

CHARLENE ORR

**BOSTON:** While Aerosmith took most of the major-label trophies, including act of the year, at the eighth annual Boston Music Awards, the mix of upcoming indie acts also honored April 5 at the Wang Center for the Performing Arts suggests the Boston market's fertility. Pop-powered rock act Letters To Cleo (Billboard, March 26) received the indie single ("I See") and debut album ("Aurora Gory Alice") awards, while the darker, moodier Morphine won for best indie album ("Cure For Pain"). Psychedelic-thrash act Cobalt 60 was crowned best local rock band. Universal Language, Lise Lee, Rebecca Parris, and Mighty Sam McClain took the local R&B, rap, jazz, and blues categories, respectively. The coveted Rising Star award went to the Mighty Mighty Bosstones, a ska-metal hybrid on Mercury Records, while jazz guitar hero Pat Metheny was inducted into the BMA's Hall Of Fame. GREG REIBMAN

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	2	11	MEAT PUPPETS LONDON 828484/PLG (9.98/13.98)	TOO HIGH TO DIE
2	1	59	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
3	3	25	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
4	4	4	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
5	6	5	JOHN BERRY LIBERTY 80472 (9.98/13.98)	JOHN BERRY
6	5	5	ETERNAL EMI 28212/ERG (10.98/15.98)	ALWAYS & FOREVER
7	7	10	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
8	13	8	PAVEMENT MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
9	12	28	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
10	8	12	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
11	11	6	SASS JORDAN MCA 10980 (9.98/15.98)	RATS
12	14	46	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
13	18	18	THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
14	20	26	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
15	16	30	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
16	15	20	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
17	—	1	COLLECTIVE SOUL ATLANTIC 82596/AG (10.98/15.98)	HINTS, ALLEGATIONS & THINGS...
18	31	11	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
19	17	38	URGE OVERKILL GEFENN 24529* (9.98/13.98)	SATURATION
20	—	1	SAUSAGE PRAWN SONG/INTERSCOPE 92361/AG (10.98/15.98)	RIDDLES ARE AROUND TONIGHT

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

21	23	5	SAM PHILLIPS VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS
22	9	26	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
23	19	2	INFECTIOUS GROOVES 550 MUSIC 57279/EPIC (9.98 EQ/15.98)	GROOVE FAMILY CYCO
24	21	17	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
25	35	10	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE
26	22	34	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
27	24	25	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
28	36	11	OCTOBER PROJECT EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
29	25	19	GABRIELLE GO!DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
30	27	15	DIG RADIOACTIVE 10916/MCA (9.98/13.98)	DIG
31	26	6	THE INDIANS POLYDOR 513851/PLG (9.98/13.98)	INDIANISM
32	28	3	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98)	POSITIVITY
33	29	18	LIZ PHAIR MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE
34	33	16	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD
35	30	2	SUBDUDES HIGH STREET 10323/WINDHAM HILL (9.98/15.98)	ANNUNCIATION
36	—	1	CELLY CEL SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ
37	—	1	FRENTE! MAMMOTH 0056 (6.98/9.98)	LABOUR OF LOVE
38	—	1	GUESSS WARNER BROS. 45481 (9.98/15.98)	GUESSS
39	34	21	CULTURE BEAT 550 MUSIC 57591/EPIC (9.98 EQ/15.98)	SERENITY
40	37	36	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE

## POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART BY CARRIE BORZILLO

**PUZZLED PDs:** Atlantic is taking a puzzling approach to breaking the soulful, self-titled debut by 20-year-old R&B artist Debelah.

The label sponsored a crossword puzzle contest in March for top 40 and top 40/rhythm PDs to create awareness of the first single, "Take It Easy." PDs who accurately completed the artist-themed puzzle were eligible to enter a random

grammers and retailers the first week in March with a three-card mailing that revealed portions of Debelah's identity. The third card included info on "Debelah," which streets Tuesday (19).

To stir up support at independent retail accounts, Atlantic held a mid-March conference call with Debelah and representatives from several leading indie accounts, including Detroit-based Shantinique, Cleveland-based Joy Of Music, and two Chicago-based stores, George's Music Room and Track 1.

**PHASE TWO:** Parachute/Mercury is heading into the second phase of its marketing plans for singer/songwriters Lowen & Navarro, whose "Broken Moon" was released in October.

In the mix is a live promotional EP for album alternative radio and fans, a first crack at AC radio, a spot on the Democratic National Committee's fundraiser bill in Los Angeles April 15, and an electronic press kit for radio and video programmers and journalists.

The live seven-song EP, "I've Had It All," features the title track and six live tracks culled from in-studio performances and radio stations or live shows. Songs featured on the EP are a cover of "Walk Away Renee" by the Left Banke; "We Belong," a song that the duo wrote for Pat Benatar;



**Saskatchewan Rock.** Canadian act the Waltons is making gains at radio with "In The Meantime" and "Naked Rain," from "Lik My Trakter" on Sire/Reprise. Early believers include modern rock CIMX Detroit. The band tours with the BoDeans through May 20.

and plans to keep the duo on the road to work the albums through the summer; the act has been touring since the release of "Broken Moon."

This summer the act will play clubs and music festivals, including a stop at the Troubadours Of Music Festival in Los Angeles June 4-5.

The five-minute electronic press kit, which is being serviced to album alternative and AC radio, video, and press at the end of the month, includes

"I've Had It All" and "Just To See You," along with interview footage.

**SPIRITED Touring:** Beggars Banquet/Atlantic alternative act the Dylans is embarking on a promotional tour in support of its sophomore release, "Spirit Finger," which hits the street Tuesday (19).

The Sheffield, England-based foursome is on the road April 17-May 4 for radio interviews and in-store appearances. Stops include New York, San Francisco, Seattle, Phoenix, Detroit, and Chicago.

First single, "Grudge," goes to commercial and college modern rock stations this week.

**ARTIST TO WATCH:** Clear View Records recording artist Syn (Billboard, March 26) has sparked the interest of a number of major labels. At a small showcase at the Mint in L.A.,

which reportedly was a showcase for Giant, attendees included Giant's Irving Azoff and Jeff Aldrich, Capitol's Tim Devine and Jeremy Hammond, and Virgin's Phil Casens. Reps from Epic, Maverick, Spivak Entertainment, and CAA also were in the crowd.

**CORRECTION:** "Labour Of Love" from Frente! is on Mammoth Records, through RED.



**Vicious Dancehall.** Epic Street dancehall artist Vicious is bucking the gangsta trend with the anti-gun anthem "The Glock." The track is found on the compilation "DJ Red Alert's Propmaster Dancehall Show," released March 29. The 13-year-old Brooklyn native releases his debut album later this year.

The release date of "Marvin The Album" on Mammoth/Atlantic has been moved up to April 26.

Additional reporting was provided by Brett Atwood with assistance by Silvio Pietrolungo.



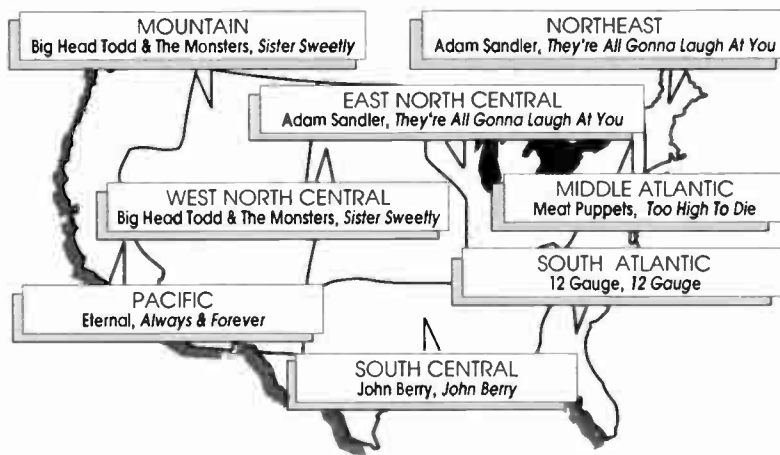
**For Reel.** Six months after its initial U.S. release, Reel 2 Real's dance single "I Like To Move It" (Strictly Rhythm) is scoring overseas. The song, which features rasta rapper Mad Stuntman, is top 10 in the Netherlands, Ireland, and the U.K. A full U.S. album ships in July.

drawing to win a cellular phone, television, or music product.

"We had a 65% response rate," says Richard Nash, Atlantic senior VP of black music. "That's a higher response rate than we've seen from past promotions of this nature."

Atlantic also teased pro-

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

MIDDLE ATLANTIC	MOUNTAIN
1. Meat Puppets, <i>Too High To Die</i>	1. Big Head Todd/Monsters, <i>Sister Sweetly</i>
2. Black Moon, <i>Enta Da Stage</i>	2. Adam Sandler, <i>They're All Gonna Laugh...</i>
3. Me'Shell Ndegeocello, <i>Plantation Lullabies</i>	3. Meat Puppets, <i>Too High To Die</i>
4. Joshua Kadison, <i>Painted Desert Serenade</i>	4. The Mavericks, <i>What A Crying Shame</i>
5. Adam Sandler, <i>They're All Gonna Laugh...</i>	5. John Berry, <i>John Berry</i>
6. The Afghan Whigs, <i>Gentlemen</i>	6. Martina McBride, <i>The Way That I Am</i>
7. Pavement, <i>Crooked Rain</i>	7. Mary-Kate/Ashley Olsen, <i>I Am The Cute...</i>
8. Eternal, <i>Always &amp; Forever</i>	8. Joshua Kadison, <i>Painted Desert Serenade</i>
9. Urge Overkill, <i>Saturation</i>	9. Doug Supernaw, <i>Red &amp; Rio Grande</i>
10. Sass Jordan, <i>Rats</i>	10. Prong, <i>Cleansing</i>

and "Just To See You," the next single.

In addition to radio stations, the EP is being sent to fans on the act's mailing list.

Mercury West Coast director of A&R Tom Vickers says the label is taking its first shot at AC radio next month with the album cut of "Just To See





**Gold & Platinum Party.** Jive Records held a celebration at the Hotel Nikko in Chicago in honor of R. Kelly, right, whose album "12 Play" has been certified double platinum and has yielded the gold single "Sex Me" and the platinum single "Bump-N-Grind." Also pictured is producer Steve "Silk" Hurley, who stopped in to congratulate Kelly.

## Arrested Development Abuzz About Issues

BY HAVELOCK NELSON

BROOKLYN, N.Y.—Displaying a relaxed state of cool, the members of Arrested Development sat in a tiny African-American bookstore here recently, working their way through a long press day. The group is beginning its part of the promotional efforts for the upcoming EMI/ERG album, "Zingalamaduni."

Sitting at a table in the back of Nkuru Books in the Park Slope neighborhood here, surrounded by the rest of the band, AD's frontman, Speech, explained why the group's members (who reside mainly in Atlanta) chose to meet the press in this unusual location. "We wanted to bring reporters into a place that represents truth in many ways, somewhere they may not have been to before," he says.

That explanation falls in line with Arrested Development's twin musical missions. "We try to make people aware of issues they may not be aware of," said Speech. "Also, we attempt to make fly music that might expand what hip-hop is all about."

The new album, which drops June



ARRESTED DEVELOPMENT

16, contains the same kinds of thought-provoking social observations that distinguished the band's 1992 debut, "3 Years, 5 Months & 2 Days In The Life Of . . .," an album that explored spirituality, culture, and politics while kicking sexism and gangsterism to the curb. Its songs—including the gold singles "People Everyday" and "Tennessee"—were message songs rooted more in daily life than, say, those of Public Enemy.

As Speech put it, "What we at-

tempted to do was be political, but explore it from the perspective of when you're not marching, when you're just maxin'." The album sold more than 3 million units, according to SoundScan. Its followup, a record of the group's MTV special titled "Unplugged," sold 203,000 units, according to SoundScan.

Like the first record, the new one was recorded and mixed with no label intervention. "We always want to have control over what we do, so we definitely did it in-house, then delivered it to the label."

"Zingalamaduni" (Swahili for "beehive of culture") will be preceded by a breezy single, "Ease My Mind," which rallies against materialism. The single drops May 10 and will be followed with a remix by DJ Premier.

EMI plans to service 12-inches of "Ease My Mind" to the underground scene (record pools and rap and college radio); on April 25, the record will be shipped to top 40, urban, and modern rock radio. The DJ Premier remix will "probably come out 3 or 4 weeks later," says Lindsey Williams, EMI's VP of rap music.

The group (which has two additions—vocalist Nadirah and Kwesi Asuo, aka DJ Kemisit) will embark on a college tour of 15 markets between

April 10 and May 2. Then, beginning May 6, it will perform showcases for the public in eight major markets, including San Francisco, Washington, D.C., Dallas, and Los Angeles. They will be held in clubs with capacities of 1,000-1,400.

Said Williams, "We're going to book them ourselves, and tickets will be given away via radio and retail giveaways. This gives the group an opportunity to go directly to the consumers."

Arrested Development will embark on a European tour May 21 and will return to the U.S. by the time "Zingalamaduni" drops. "They'll tour here starting in July," said Williams.

Sonically, the long-player incorporates intricate melodies, oceanic grooves, and tricky rhythms, along with live instrumentation and recorded samples. The samples (including native-American chants and soulful beats) contributed to the group titling the album "Zingalamaduni."

According to Speech, "Every time you sample notes, you're also sampling the spirit of whomever you're sampling. Like if I sample a Herbie Hancock loop, I feel I'm also sampling the emotions he was experiencing when he was playing. Those particular

(Continued on page 19)

## Atlantic Starr Ecstatic About Arista Set; 'Beautiful' Remixes; A Fond Fair-Well

**ALL ABOARD:** At a recent taping of "Soul Train," we ran into Jonathan, David, and Wayne Lewis of Atlantic Starr. The Grammy-winning brothers were ecstatic about "Time," their upcoming May 24 debut on Arista Records. The album marks the first time the group has worked with outside producers, including Vassal Benford, who turned the knobs for the current first single, "I'll Remember You." Other changes: Veteran member Joe Phillips has departed the group, and singer Aisha Tanner has come aboard . . . When dancehall diva Patra took her turn on the "Soul Train" stage, Columbia Records VP of West Coast A&R Randy Jackson served as bass player. Jackson used to play for Journey, Whitney Houston, and Mariah Carey.



by J. R. Reynolds



**MEMORIUM:** Former Motown artist Yvonne Fair died in Las Vegas last month at the age of 51. Fair was especially popular in the U.K., where she had a top five hit with her 1975 cover of Kim Weston's "It Should Have Been Me." Prior to her days at Motown, Fair worked with James Brown in the early '60s. Most recently, Fair worked with Dionne Warwick as wardrobe mistress.

**SCHOLARSHIP FUND:** Jackie Paul of Impact Publications will be presenting a scholarship award in memory of music industry veteran Melvin Wallace during the MCA Awards luncheon at Impact's Super Summit VIII conference. Wallace, who was murdered last May, was a record and concert promoter, retailer, and editor of Seri-

ous Hip Hop magazine. Contributions to the fund may be mailed to the University of the Arts, Melvin Wallace Scholarship Fund, c/o Office of University Development, Regina Barthmaier, 320 South Broad St., Philadelphia, Pa. 19102.

**BACK IN THE SADDLE:** Klymaxx is back with a Babyface-penned single, "All I Think About Is You," on band member Joyce Irby's new indie label, 1863 EP Wrekudz, distributed through Navarre. Release date is April 28, with an album following May 15. Also signed to the Atlanta-based label is Loiz Lane, a six-member, all-female band . . . Marshall Thompson, founding member of the Chi-Lites, has formed an indie label, Mar-ance Records, and released a new single by the group, "Happy Birthday (Once Again)." The record is primarily a tool for retail and radio. The Chicago-based label is focusing on its home market, with eventual concentration on the top 50 markets. The Chi-Lites are on tour with the Dramatics.

## Shanice Grows Up On 2nd Album Motown Plans A Multiformat Push

BY J.R. REYNOLDS

LOS ANGELES—Comparing her self-titled follow-up album to her debut effort, Motown artist Shanice says her latest set is a more R&B-rooted creation and offers a musical portrait of a 20-year-old vocalist who has grown up in the recording business.

"This album is a total opposite from my last," Shanice says. "It fits me better because I was more involved; I co-wrote seven songs and co-produced three tracks. I did an album that the people would listen to and go, 'Hey now!'"

According to the vocalist, when "Shanice" is released June 21, people will realize she has grown up—from several perspectives. One big difference is her voice.

"It's a lot stronger now, and I'm not as afraid of trying more new things with it in the studio," she says.

Oscar Fields, executive VP/GM for Motown, says the concept of Shanice's personal and professional growth has been incorporated into the label's marketing. "Her first album began to establish who she was and jell her image," he says. "On this one, we want to show progression musically; each [single] we release from this album will show that growth, so that [by the last single] we'll have created a situation where, in addition to her younger

core audience, she'll have also attracted higher demos."

Of the funkier, more traditional R&B sound on "Shanice," the artist says, "There are a lot more 'get down' dance tunes—the kind that I enjoy listening and dancing to myself. It has an older feel to it, too."

"My favorite song on the album is 'I Like The Things You Do,' because it doesn't sound like anything on radio today," she adds.

That track uses a slow-motion sample of the Staple Singers' "I'll Take You There" as its backbone, and surrounds it with a breezy, back-porch harmonica/guitar-twang groove, which is rounded out soulfully by Shanice's down-home vocal crafting.

Says Fields, "We have a two-tier strategy for working 'Shanice.' First, we want to retain the large, younger core audience that we established with her first album. Next, we want to use 'Shanice' to broaden her audience to include more upper-demo listeners."

To accomplish this, Fields says, the marketing campaign is going national with the project from the beginning, taking advantage of the artist's name recognition at mass-media outlets including radio, television, and print.

He says all major music video outlets, including BET, VH-1, and MTV, will be targeted. "It's a visual way of showing how much she's grown, and to assure the album's success at all levels."

Fields reports that along with Motown president/CEO Jheryl Busby,

(Continued on page 19)





Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Contains chart data from rank 1 to 49.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Contains chart data from rank 50 to 100.

Records with the greatest airplay and sales gains this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Main chart for Hot R&B Airplay. Columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes 'NO. 1' star and tracks moving up/down.

○ Tracks moving up the chart with airplay gains. ● 1994 Billboard/BPI Communications. © 1994

HOT R&B RECURRENT AIRPLAY

Chart for Hot R&B Recurrent Airplay. Columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes recurrent notes at the bottom.

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



Main chart for Hot R&B Singles Sales. Columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes 'NO. 1' star and singles with increasing sales.

○ Singles with increasing sales. © 1994 Billboard/BPI Communications and SoundScan, Inc.

## SoulShock & Karlin Bridge The R&B/House Gap

**COMING TO AMERICA:** In the creative minds of Danish production and songwriting duo SoulShock & Karlin, there are no lines dividing house and R&B music. In fact, since moving from their native Copenhagen to Los Angeles last year, they have been increasingly perplexed by the tall, sharply defined industry walls that separate the two genres.

"In Europe, there is much less division and categorization," says SoulShock, born Carsten Schack. "What matters more is whether or not the song is strong, or if the beat is slamming. Coming here has been a jolt, because it almost seems like you have to pick a side. Why can't house and R&B hang together on an album without possibly turning someone off?"

At a time when the idea of CeCe Peniston placing a hip-hop jam alongside a pop/disco tune on her current album triggers heated discussion throughout clubland, that question could not be more valid or timely. Spreading SoulShock & Karlin's open-minded and healthy approach to



by Larry Flick

"People were fascinated that this white guy from Aalborg [a small town outside Copenhagen] had so absorbed African-American culture," he says. "To me, that is silly. Music is color-blind."

For a year or so, SoulShock worked with compatriot/club DJ CutFather on records for Sybil, Massive Attack, and Blue Pearl, among numerous others. The lengthening list of hits led them to form Soul Power Records for EMI's Danish division. The label was briefly distributed here through Epic, getting a happy twirl up the club charts with "Get Serious" by Cut'n'Move. On the whole, though, the experience was more educational than financially fruitful.

"We thought the hits would just roll, and that it would be easy," SoulShock says. "There was just one problem. You really need to be here, looking after things, in order to have any kind of momentum."

With that realization, a move to the States was quickly planned. "But CutFather was not down for that," SoulShock says. "He has a life there that he wasn't ready to give up."

Enter Kenneth Karlin, a self-taught musician who had been playing keyboards on SoulShock and CutFather's records for a while. His diverse background and interests in reggae, jazz, and pop/rock sparked a kinetic contrast to SoulShock's intensely urban direction.

"Most important, Karlin has a real songwriting background," SoulShock says. "He's also got some really good keyboard chords—and he's very serious about his chords. He is extremely clever, and makes our music deeper. He is always thinking about melody."

Since becoming happily entrenched in the States, SoulShock and Karlin have kept busy with a broad range of cool projects. They wrote and produced "In The Mood" and "Hit By Love" for Peniston, as well as "Alright Now" for Patti LaBelle, which got a 1993 R&B Grammy nomination. On the remix tip, their most recent records have included Sting's "Demolition Man" and "Ain't No Man" by Dina Carroll.

Looking forward, the duo is putting together three or four tunes for Cathy Dennis' next album. Among them is the deliciously funk-fortified and hit-bound "S.O.S." Also on the drawing board is "My Love" for Denitria Champ's much-touted Epic debut, as well as cuts for MJJ/Epic new-jill-swingers Brownstone, LaFace rappers Ras Posse, and smooth MCA male act Front Page. And if that's not enough, the duo is eyeing the possibility of resurrecting the Soul Power label here.

"We'll see where the music takes

us," SoulShock says. "But we feel really good about where we are, and how well our creativity is flowing."

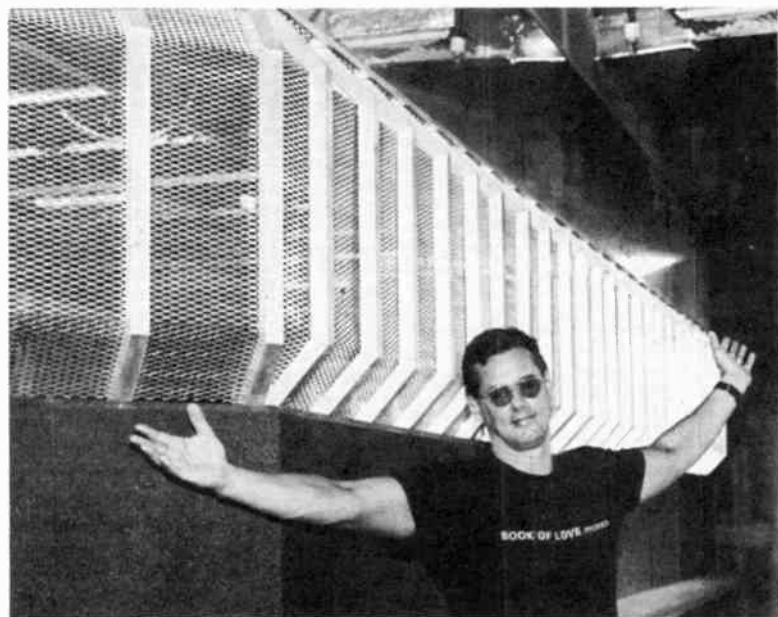
**ONCE THE RUMOR SPREADS:** Over the past few weeks, the club grapevine has been rife with gossip that RCA Records is about to stop pressing commercial 12-inch vinyl. According to Lou Vaccarelli, the label's VP of production, nothing could be further from the truth.

"RCA will continue to manufacture 12-inch records for as long as the dance music community feels it is necessary. We are committed to vinyl and have a longstanding relationship with major suppliers."

Mojoe Nicosia, the label's director of street/crossover, concurs, adding that an as-yet-untitled dance music compilation, not to mention a string of future club-gear singles, will be available on vinyl at retail. "I don't think people in our end of the business understand how damaging it can be to spread such false rumors," he says. "How can we expect to be dealt with seriously if we don't even exert the energy to get the facts right?"

Moving on, that compilation, which Nicosia is assembling with cohort Carmen Cacciatore, will include a previously unreleased Basement Boys mix of "Leave A Light On" by Martha Wash, as well as the much sought-after, out-of-print original version of "I'll Be Your Friend" by Robert Owens, among other tracks. Look for the set to be released in early summer.

**GROOVELINE:** Eternally cool funksters the Brand New Heavies will embark on the first leg of a summer tour May 9 at the Academy in New York. The EastWest band will support its glorious "Brother Sister" album with a five-week trek through key U.S. cities before jetting overseas for gigs in the U.K. and Europe. In



**Gaining Access.** Club DJ Peter B. steps outside his enormous, spaceship-like booth on opening night at Access, a new hi-tech nightclub in Honolulu. The 7,000-square-foot venue boasts state-of-the-art sound equipment, a computerized lighting system, and banks of television monitors showing videographics that are generated in-house. The booth also holds synthesizers, samplers, and other studio toys to allow the jock or visiting musicians to embellish featured records. Music at Access ranges from trance and house to alternative and rave.

the meantime, the label is pondering options for the follow-up to the current single, "Dream On Dreamer," which is still striding up various Billboard charts. No one is publicly voicing the choices, but we have our fingers crossed that "Spend Some Time," with its slick, disco-spiced bassline, and the jazzy, horn-lined "Fake" are high on the list of candidates... If ya simply cannot ever get enough of Donna Summer, then be on the lookout for a couple of juicy items that are about to hit the street. The first is a hi-NRG remix of "Don't Cry For Me Argentina," which is on this month's "NRG For The '90s" compilation through the Hot Tracks remix service. Producer Chris Cox has done an exemplary job of pumping the track with a perfect blend of solid beats and girlie kitsch. Also, Summer contributes a jack-swing rendition of "La Vie En Rose" to an Edith Piaf tribute album that is out on French import exclusively. Her voice is in excellent form, though the ker-chunk, ker-chunk groove leaves a bit to be desired. This should keep her disciples happy until she inks a long-in-negotiation contract with an unnamed major label... Staying in a classic frame of mind for a moment longer, check out the return of B.T. Express, which revamps its classic self-titled anthem to fine effect. The track was nicely produced by Jamie G. and Michael Costanzo, though we admit to being most attracted to Judge Jules' sweeping, string-lined house version... Get ready for the long-awaited stateside return of former Chimes vixen Pauline Henry, whose aggressive reading of Bad Company's "Feel Like Making Love" (550/Epic) is slated to hit clubs in May. West End and Phillip Damien have separately delivered a supreme batch of remixes that dabble in

tribal-house, trance moods... Add the brand new Millennium Records to the ever-contentious and crowded throng of U.K. indies vying for DJ and consumer attention. The label is off to a good start with its four-cut "Head Doctor" EP, which oozes with ear-grabbing synth passages and a slew of hypnotic grooves. U.S. A&R folks should have a listen... Though Paul Hardcastle has been recording urban and jazz music for Motown and JVC Records during the past several years under a variety of names, we're pleased to report that the producer/composer is plotting a return to his club roots next month. The campaign begins at the end of April with "Can't Stop Now" (JVC), a plush, R&B-shaded anthem that has been masterfully tweaked and pinched by the seemingly omnipresent Marc "MK" Kinchen. The track kicks a highly credible deep-house beat, while a lovely melody and soulful lead vocal by Steve Menzies waft comfortably about. Rife with club and radio potential, this single is an excellent way to usher in the notable "Hardcastle" album. Give it a whirl... And while you're at it, lend an open mind and ear to "Feel So Free" (Jackpot/Hot), the full-length debut of Florida house trio DSK. While it is somewhat derivative in its sound and nature, there is something fun and endearing about this project. The act takes a bit of a back seat to producers Davis, Stone & Klein, which is a bummer since we never learn the name of the sassy and stylish female singer. She provides ample dimension to party-hearty jams like "Luv Me Till You Can't," and plays lounge diva to the hilt on a cover of Bobby Caldwell's "What You Won't Do For Love." Added pleasure comes from glittery post-production from Joey Negro, Steve Hurley, and Eric Kupper.



SOULSHOCK & KARLIN

dance music could be extremely beneficial to its future—on and off the floor.

"If dance music is going to survive, we have to get the songs back in line," says SoulShock. "We need to get serious, and prove that there is substance and variety in what we do. How boring is an album that only has either house or hip-hop sounds? Very."

The roots of his philosophy are in an adolescence that was peppered with a broad range of music and influences. For SoulShock, it all began with "The Wheels Of Steel" by Grandmaster Flash. It inspired him to get a turntable and mixer, and experiment with cutting and scratching. In 1989 he placed first in the Danish Mixing Championship, and later was tapped to DJ on the Jungle Brothers' European tour. That led to a number of remix gigs, most notably Queen Latifah's "Wrath Of My Madness."

Billboard. **Dance**  
**HOT**  
**Breakouts**  
FOR WEEK ENDING APRIL 23, 1994  
**CLUB PLAY**

1. WHAT'S UP DJ MIKO ZYX
2. IF 60'S WERE 90'S BEAUTIFUL PEOPLE CONTINUUM
3. GOIN' UP IN SMOKE TEN CITY COLUMBIA
4. EL TRAGO (THE DRINK) 2 IN A ROOM CUTTING
5. I'VE GOT THE MUSIC MOUNT RUSH-MORE MOONSHINE MUSIC

**MAXI-SINGLES SALES**

1. YEAH YEAH THE NEW 2 LIVE CREW LUKE
2. ACTIVATOR (YOU NEED SOME) WHATEVER GIRL VICIOUS MUZIK
3. LET'S MAKE LOVE AARON HALL MCA
4. GOOD TIME SOUND FACTORY LOGIC
5. BEG NO FRIENDS STRICKLY ROOTS FRIENDS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
1	2	9	5	<b>MOVING ON UP</b> EPIC 77417	M PEOPLE
2	5	11	5	<b>LOVE &amp; HAPPINESS</b> STRICTLY RHYTHM EP4	RIVER OCEAN FEATURING INDIA
3	3	6	8	<b>I'LL WAIT</b> ARISTA 1 2659	TAYLOR DAYNE
4	1	2	9	<b>BEAUTIFUL PEOPLE</b> STRICTLY RHYTHM D15	BARBARA TUCKER
5	7	7	10	<b>WORK THAT BODY</b> GREAT JONES 530 629/ISLAND	CHANELLE
6	14	19	4	<b>I BELIEVE</b> PERSPECTIVE 7447/A&M	SOUNDS OF BLACKNESS
7	12	16	6	<b>DO YA</b> COLUMBIA 77401	INNER CITY
8	6	4	10	<b>BECAUSE OF LOVE</b> VIRGIN 38422	JANET JACKSON
9	13	15	7	<b>YOU USED TO HOLD ME '94</b> STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD
10	21	37	3	<b>100% PURE LOVE</b> MERCURY 858 485	CRYSTAL WATERS
11	8	1	12	<b>SO INTO YOU</b> EASTWEST 9595D/ATLANTIC	MICHAEL WATFORD
12	4	3	11	<b>DON'T GO BREAKING MY HEART</b> MCA 54796	ELTON JOHN & RUPAUL
13	11	10	13	<b>GOT TO GET IT</b> 550 MUSIC 77382/EPIC	CULTURE BEAT
14	9	5	11	<b>DO YOU WANT IT</b> SBK 58119/ERG	LONNIE GORDON
15	19	21	6	<b>I CRIED THE TEARS</b> BIG BEAT 1D150/ATLANTIC	JOMANDA
16	30	33	3	<b>DREAM ON DREAMER</b> DELICIOUS VINYL 95952/EASTWEST	THE BRAND NEW HEAVIES
17	16	12	11	<b>STAY</b> EMI 58113/ERG	ETERNAL
18	27	32	5	<b>WHEN A MAN LOVES A WOMAN</b> MCA 54802	JODY WATLEY
19	23	27	6	<b>WHEN YOU LOVE SOMEONE</b> MAXI 2015	DAPHNE
20	15	13	13	<b>I WOULDN'T NORMALLY DO THIS KIND OF THING</b> EMI 58122/ERG	PET SHOP BOYS
21	26	29	4	<b>I WANT TO THANK YOU</b> BIG BEAT 1D148/ATLANTIC	ROBIN S.
22	20	20	8	<b>IF THAT'S YOUR BOYFRIEND</b> MAVERICK/SIRE 41316/WARNER BROS.	ME'SHELL NDEGEOCELLO
23	24	26	6	<b>BREAKDOWN</b> FFRR 12D D15	ONE DOVE
24	18	18	8	<b>TAKE ME AWAY</b> REPRISE 41309/WARNER BROS.	BABBLE
25	10	8	12	<b>I WANT YOU</b> REPRISE 41397/WARNER BROS.	JULIET ROBERTS
26	17	14	10	<b>BLOW YOUR WHISTLE</b> FFRR 120 D17	DJ DUKE
27	34	36	4	<b>STOMP</b> IMAGO 25035	BIG FUN
<b>***POWER PICK***</b>					
28	36	—	2	<b>I'LL TAKE YOU THERE (FROM "THREESOME")</b> EPIC SOUNDTRAX 7746/EPIC	GENERAL PUBLIC
29	32	30	6	<b>NOTHING BETTER</b> ORE MUSIC IMPORT	COLOURBLIND
30	25	25	8	<b>BURNING LIKE THE SUN</b> CONTINUUM PROMO	RED RED GROOVY
31	33	31	5	<b>WOW! MR. YOGI (CONTROL THE MIND)</b> ARISTA IMPORT	THE OVERLORDS
32	40	—	2	<b>HOW LONG</b> WARNER BROS. 41415	ULTRA NATE
33	22	17	9	<b>X TRIBAL AMERICA</b> 58035/RS	JUNIOR VASQUEZ
34	37	44	3	<b>BEAUTIFUL MORNING</b> 550 MUSIC 77399/EPIC	SENSATION
35	41	—	2	<b>I WANT IT, I NEED IT (REAL LOVE)</b> BOLD! SOUL 2002	SAUNDRA WILLIAMS
36	31	24	12	<b>GROOVE THANG</b> MOTOWN 4848	ZHANE
37	39	—	2	<b>COME ON AND DO IT</b> MOONSHINE MUSIC 88402	FPI PROJECT
<b>***HOT SHOT DEBUT***</b>					
38	<b>NEW</b>	1	1	<b>GOOD TIME</b> LOGIC 62839/RCA	SOUND FACTORY
39	29	22	11	<b>JUNGLE LUST (I WANT YOU)</b> DEEP CRAP 30040/CRAP	URBAN MOTION PROJECT
40	38	41	4	<b>GIN AND JUICE</b> DEATH ROW/INTERSCOPE 95951/ATLANTIC	SNOOP DOGGY DOGG
41	46	—	2	<b>SOMEDAY WE'LL BE TOGETHER</b> MOTOWN 6381	DIANA ROSS
42	45	—	2	<b>WORKER MAN</b> EPIC 77290	PATRA
43	35	34	7	<b>HEY D.J. (FROM "MI VIDA LOCA")</b> MERCURY 858 359	LIGHTER SHADE OF BROWN
44	<b>NEW</b>	1	1	<b>UNFULFILLED DESIRE</b> KK PROMO/RESTLESS	SWAINS
45	47	—	2	<b>4 YOU</b> AREA 1D 005	4TH MEASURE MEN
46	48	—	2	<b>E SMASH 440</b> 813/ISLAND	LATOUR
47	<b>NEW</b>	1	1	<b>YOU DON'T WANNA MISS</b> A&M 0537	FOR REAL
48	<b>NEW</b>	1	1	<b>LIGHT</b> WAX TRAX 8712	KMFDM
49	43	42	9	<b>VICIOUS GAMES</b> SMASH 44D 812/ISLAND	YELLO
50	28	23	12	<b>SPOOKY</b> QWEST 41313/WARNER BROS.	NEW ORDER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSKAN, INC.					
1	1	1	10	<b>BUMP 'N' GRIND</b> (T) (X) JIVE 42206	R. KELLY
<b>***HOT SHOT DEBUT***</b>					
2	<b>NEW</b>	1	1	<b>ANYTHING</b> (T) (X) RCA 62823	SWV
3	3	—	2	<b>GANG STORIES</b> (M) (T) RAL/CHAOS 77367/COLUMBIA	SOUTH CENTRAL CARTEL
4	2	2	10	<b>C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)</b> (M) (T) (X) LOUD 62766/RCA	WU-TANG CLAN
5	8	11	5	<b>SWEET POTATOE PIE</b> (M) (T) OUTBURST/CHAOS 77349/COLUMBIA	DOMINO
6	6	7	5	<b>PLAYER'S BALL</b> (M) (T) (X) LAFACE 2-4067/ARISTA	OUTKAST
7	4	15	4	<b>EL TRAGO (THE DRINK)</b> (M) (T) (X) CUTTING 297	2 IN A ROOM
8	9	16	21	<b>FREAKS/I-IGHT (ALRIGHT)</b> (M) (T) (X) GEE STREET 44D 583/ISLAND	DOUG E. FRESH
9	7	3	7	<b>GIN AND JUICE</b> (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG	SNOOP DOGGY DOGG
10	5	4	4	<b>I GOT CHA OPIN</b> (T) WRECK 20083/NERVOUS	BLACK MOON
11	12	9	7	<b>I LIKE TO MOVE IT</b> (M) (T) (X) STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN
12	20	8	10	<b>GROOVE THANG</b> (M) (T) MOTOWN 4848	ZHANE
13	14	13	5	<b>THE MOST BEAUTIFUL GIRL IN THE WORLD</b> (T) NPG 72514/BELLMARK	PRINCE
14	10	10	6	<b>ELECTRIC RELAXATION</b> (T) (X) JIVE 42196	A TRIBE CALLED QUEST
15	13	6	4	<b>MOVING ON UP</b> (T) (X) EPIC 77417	M PEOPLE
16	11	21	11	<b>MASS APPEAL</b> (T) CHRYSALIS 58111/ERG	GANG STARR
17	16	14	22	<b>WHY IS IT? (FUK DAT)</b> (M) (T) (X) MAXI 2D14	SAGAT
18	44	—	2	<b>WORKER MAN</b> (M) (T) EPIC 77290	PATRA
19	18	24	11	<b>IT AIN'T HARD TO TELL</b> (M) (T) COLUMBIA 7732D	NAS
20	17	32	10	<b>YOU DON'T LOVE ME (NO, NO, NO)</b> (T) (X) BIG BEAT 1D151/AG	DAWN PENN
21	<b>NEW</b>	1	1	<b>I'M NOT OVER YOU</b> (T) A&M D575	CE CE PENISTON
22	42	23	5	<b>HOW DO YOU LIKE IT?</b> (M) (T) (X) ELEKTRA 66235	KEITH SWEAT
23	29	18	11	<b>IT ALL COMES DOWN TO THE MONEY</b> (M) (T) RAL/CHAOS 77167/COLUMBIA	TERMINATOR X
24	40	30	7	<b>ON AND ON</b> (T) VIRGIN 38415	SHYHEIM
25	15	19	13	<b>A DEEPER LOVE (FROM "SISTER ACT 2")</b> (M) (T) (X) ARISTA 1-2651	ARETHA FRANKLIN
26	22	45	6	<b>BEAUTIFUL PEOPLE</b> (M) (T) (X) STRICTLY RHYTHM D15	BARBARA TUCKER
27	<b>RE-ENTRY</b>	3	3	<b>COMIN' ON STRONG</b> (T) EASTWEST 95969/AG	SUDDEN CHANGE
28	<b>NEW</b>	1	1	<b>DON'T LET IT GO TO YOUR HEAD</b> (T) (X) RCA 62787	CHANTAY SAVAGE
29	45	41	5	<b>LOVE &amp; HAPPINESS</b> (M) (T) (X) STRICTLY RHYTHM EP4	RIVER OCEAN FEATURING INDIA
30	<b>NEW</b>	1	1	<b>LOVE ON MY MIND</b> (M) (T) (X) SO SO DEF 77408/COLUMBIA	XSCAPE
31	50	38	23	<b>SHOOT TO KILL</b> (M) (T) WEEED 20072/NERVOUS	MAD LION
32	36	25	15	<b>I'M IN THE MOOD</b> (M) (T) A&M 0461	CE CE PENISTON
33	19	36	5	<b>BELIEVE IN LOVE</b> (T) ELEKTRA 66227	TEDDY PENDERGRASS
34	<b>RE-ENTRY</b>	2	2	<b>PLAY MY FUNK (FROM "SUGAR HILL")</b> (T) (X) BEACON 10004/FOX	SIMPLE E
35	39	27	8	<b>THE SIGN</b> (M) (T) ARISTA 1-2673	ACE OF BASE
36	43	46	16	<b>BORN TO ROLL</b> (M) (T) DELICIOUS VINYL 1D14D/AG	MASTA ACE INCORPORATED
37	34	—	2	<b>BAKNAFFEK</b> (M) (T) (X) EASTWEST 95926/AG	DAS EFX
38	31	17	13	<b>CANTALOOOP (FLIP FANTASIA)</b> (T) (X) BLUE NOTE 44945/CAPITOL	US3
39	26	33	9	<b>YOU KNOW HOW WE DO IT</b> (T) PRIORITY 53847	ICE CUBE
40	23	22	8	<b>HEY D.J. (FROM "MI VIDA LOCA")</b> (T) MERCURY 858 359	LIGHTER SHADE OF BROWN
41	32	28	6	<b>I'LL WAIT</b> (M) (T) (X) ARISTA 1-2659	TAYLOR DAYNE
42	37	20	6	<b>I WANT YOU</b> (T) (X) REPRISE 41397/WARNER BROS.	JULIET ROBERTS
43	21	5	6	<b>I WANT TO THANK YOU</b> (T) (X) BIG BEAT 1D148/AG	ROBIN S.
44	24	12	4	<b>SOMETHIN' TO RIDE TO</b> (T) SCARFACE 53851/PRIORITY	CONSCIOUS DAUGHTERS
45	28	—	2	<b>I BELIEVE</b> (T) (X) PERSPECTIVE 7447/A&M	SOUNDS OF BLACKNESS
46	47	40	5	<b>U SEND ME SWINGIN'</b> (T) PERSPECTIVE 7449/A&M	MINT CONDITION
47	35	31	11	<b>IT'S ALL GOOD/PUMPS AND A BUMP</b> (T) GIANT 24545/WARNER BROS.	HAMMER
48	<b>NEW</b>	1	1	<b>DUNKIE BUTT</b> (T) (X) STREET LIFE 5373/SCOTTI BROS.	12 GAUGE
49	48	—	3	<b>TREAT U RITE</b> (M) (T) ELEKTRA 66238	ANGELA WINBUSH
50	46	37	15	<b>WHATTA MAN</b> (T) (X) NEXT PLATEAU/LONDON 857 391/PLG	SALT-N-PEPA FEATURING EN VOGUE

Titles with the greatest sales or club play increases this week. ♦ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.



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## Mandrell Infomercial Coming To TNN Direct Records Bypasses Retail For New CDs

BY DON JEFFREY

NEW YORK—In another example of record labels bypassing retail and radio to promote and sell their music, a new company is using the infomercial as a means of moving recordings.

Direct Records, a New York-based label formed to market music through infomercials, puts its first effort on television Thursday (21), with Barbara Mandrell as the subject.

In the 30-minute infomercial on The Nashville Network, Mandrell will be selling her two latest recordings. After several showings on TNN, the infomercials will appear on other cable channels, according to Direct Records.

Neither recording will be available now at retail.

Larry Miller, COO of Direct, says, "We expect to take these records to retail 90 to 120 days after the infomercials run," most likely by midsummer. The distribution will be handled by National Media, the Philadelphia-based

company that produces the infomercial, buys the TV time, and fulfills the orders. Miller believes the product will be placed primarily with mass merchandisers like Kmart and Wal-Mart, but specialty music stores also are part of the plan.

One of the new Mandrell recordings, "Acoustic Attitude," contains new acoustic arrangements of her greatest hits; the other, "It Works For Me," features material she has never recorded before, like Van Morrison's "Have I Told You Lately." Packaged with a video and a "fan pack" (biography and autographed photo), the two CDs will sell for \$39.95, the cassettes for \$34.95.

"Specialty stores will want to break the package apart and sell them separately," says Miller, "but the mass

merchandisers may be interested in selling the package."

TNN was a logical choice for Mandrell's infomercial because the cable network has acquired the library of Mandrell's former TV programs.

At some point before the recordings go to retail, Direct expects to have Mandrell on one of the cable home shopping channels promoting the new releases.

Commenting on sales goals for the Mandrell package, Miller says, "Barbara's autobiography sold more than 350,000 copies. If we can sell one of these packages to even fewer people

(Continued on page 26)



MANDRELL



It's Official. MCA Records executives surround the governor of Tennessee as he proclaims "Rhythm, Country & Blues Day" to celebrate the superstar anthology album of that title. Pictured, from left, are Tony Brown, president of MCA/Nashville; Al Teller, chairman of MCA Music Entertainment Group; Gov. Ned McWherter; and Bruce Hinton, chairman of MCA/Nashville.

## Almo Irving Is Building, In More Ways Than One

BY EDWARD MORRIS

NASHVILLE—In June, Almo Irving Music will add its own din to Music Row's omnipresent construction clatter. That's when the publishing company breaks ground on an addition that will nearly double the size of its present office building at 1904 Adelia St.

Company VP David Conrad says the addition will cost "a couple of million dollars" and should be ready for occupancy by the first of next year.

The building expansion is but one sign of growth at the 12-year-old Nashville outpost of the Los Angeles-based publishing company. Recently, Almo Irving signed hit songwriter Pat Alger to its roster and cemented an administration agreement for Clint Black's Blackened Music catalog.

In all, the company now has 18 staff writers—including recording artists John Anderson, Nanci Griffith, and Lari White. It has co-publishing deals with five companies: Barry Beckett and Troy Seals' Bamatuck and Kybama; Don Schlitz's Hayes Street and Hayes Court; and Wayland Holyfield's

Waylondo.

In addition to the Black administration link, the company also administers Carl Perkins' Brick Hithouse and Waylon Jennings' Waylon Jennings Music catalogs.

Craig Wiseman, one of Almo Irving's developing writers, has just scored his first No. 1 country hit, "If The Good Die Young," which he and Paul Nelson wrote for Tracy Lawrence.

Almo Irving has a staff of seven, three of whom are songpluggers. Conrad counts himself and general manager Mary Del Frank among the pluggers. They also function, he says, as advisers: "You don't have to hold hands with any of these guys. They can go off and write a hit—and all of them have. But any writer worth his salt, I think, genuinely seeks and appreciates a sounding board."

Conrad is not blowing smoke when he alludes to the hitmakers on his roster. They include Mike Reid, Paul Kennerley, Michael Johnson, Seals, Craig Bickhardt, Holyfield, Fred Knobloch, Kent Robbins, Gary Scruggs, Janie

(Continued on page 26)



RCA Records' Clint Black, center, clinches his Almo Irving Music deal with a song. His audience is, at left, David Conrad, Almo Irving VP, and Mary Del Frank, GM.

## Whitburn Does It Again With Singles Guide Country Trivia Takes On New Life In Latest Compilation

**FACTS OF LIFE:** If you simply amass trivia, you're a collector. If you arrange trivia into larger patterns of development, you're a historian. But if you breathe life into trivia, you're Joel Whitburn. Exhibit A: The just-issued "Joel Whitburn's Top Country Singles: 1944-1993" (Record Research, \$60). In the hands of a less imaginative compiler, this deluge of data would have congealed into thick gray putty. But not with Whitburn. He knows that the power of trivia is not in the amount you gather but in the way you look at it.

At the most basic level, this book serves to settle music arguments about what went where on the charts and when. But the layers above this bedrock of stark detail are much richer. Whitburn gives mini-bios of many of the acts whose singles activities he chronicles. He tells you what they did before they became stars, what their real names were, where they came from, and when they died—both biologically and contextually. You learn, for example, that Melba Montgomery won the Pet Milk Amateur contest in 1958; that Gary Stewart was in a '60s rock band called the Amps; and that Paul Overstreet was "briefly married" to one of Dolly Parton's sisters—and which one it was. Turn the page, glimpse a life.

**MAKING THE ROUNDS:**

Dwight Yoakam and his producer, Pete Anderson, served as music supervisors on the movie "Chaser," which is due for release this month. Among the country acts performing on the film's soundtrack are Yoakam, Ralph Stanley, Buck Owens, the Lonesome Strangers, and Jim Lauderdale. The soundtrack album is due out Tuesday (19) on Morgan Creek Records. Warner/Chappell Music is circulating an impressive package of Steve Earle's music to industry leaders. It contains a CD of remastered demos—dubbed "Steve Earle: Uncut Gems"—and a copy of last year's MCA release "Essential Steve Earle." Barbara Behler, Warner/Chappell's creative director, says her company has about 200 Earle songs in its catalogs.

Sony/Tree has promoted Harriane Condra to the post of director of copyright administration, Phil May to director of administration, and Dee Hale to director of copyright film and TV administration. Wild Wind Productions is manufacturing a line of western wear for "the Tanya Tucker Collection." Tucker announced the line on a recent "Music City Tonight" show on TNN. The clothing will be sold exclusively in PFI stores and through PFI catalogs. Tamara Saviano, publisher of Milwaukee's WMIL (FM 106) "Country Today" magazine, will collaborate with Epic Records' Collin Raye on his autobiography

... At MCA Records, Tracey Myers has been appointed promotion coordinator. She was with Marco Promotion. That company has just named Joe Redmond its promotion coordinator. Dolly Parton will open a Dixie Stampede Dinner Attraction in Branson, Mo., in May 1995. There are two other Dixie Stampedes, one in Pigeon Forge, Tenn., the other in Myrtle Beach, S.C. Charley Pride also is setting up shop in Branson. He will open the \$12 million Charley Pride Theatre there June 1 and will perform a total of 222 shows at the venue from June through mid-December.

To promote Kimber Clayton's new single, "I Know That Car," Curb Records is sponsoring a "Win A Classic Thunderbird" contest for radio stations. Entrants are asked to identify the year of the car featured in Clayton's music video and to predict the highest chart position the single will reach in Billboard or in two other trade publica-

tion charts. Lynn Anderson will host and ride in the Flying U Rodeo at FanFest '94 in Los Angeles, May 4-7. LaToya Jackson was in Nashville in late March to record a country album to shop to labels. One cut is a duet with Lee Greenwood. Reba McEntire and Kix Brooks have been putting some roofs over some heads via the Habitat



by Edward Morris

For Humanity program. Each star donated the cost of a house—McEntire for one in Nashville (constructed totally by women) and Brooks for one in his hometown of Shreveport, La. McEntire says she will donate another house next year.

Nashville mayor Phil Bredesen has proclaimed June 16 "Roger Cook Day." Cook, who now lives in his native England, wrote the pop hit "I'd Like To Teach The World To Sing" and such country hits as "I Believe In You" and "Talking In Your Sleep." American Airlines will fly Cook back to Nashville to celebrate its establishment of nonstop flights between London and Music City, and Cook will give a performance June 16 at the Bluebird Cafe. In May, Wal-Mart will begin using Don Williams' hit "Falling Again" in its television commercials. The spots will run for approximately three months.

**MARK YOUR CALENDARS:** The second annual Music City Tennis Celebrity Auction is set for April 27 at Cool Springs Galleria in Franklin, Tenn. Vanderbilt's Children's Hospital is the beneficiary. Tracy Lawrence will host the Tracy Lawrence Celebrity Golf Tournament June 10 at the Hermitage Golf Club in Nashville. Proceeds will go to the Music City Recovery Resources Foundation.





# COUNTRY CORNER



by Lynn Shults

**HOLDING THE NO. 1 SPOT** for the second consecutive week on the Hot Country Singles & Tracks chart is Tracy Lawrence with "If The Good Die Young." This means that WEA-distributed labels have held the top slot on Billboard's Hot Country Singles & Tracks chart for 15 out of 17 weeks in 1994. Lawrence's next single will be "Renegades, Rebels, And Rogues," from the soundtrack album "Maverick." The single will be released to radio May 16, four days before the release of the film, which stars James Garner, Mel Gibson, and Jodie Foster. Hollywood and country artists seem to have a good thing going. George Strait not only starred in the motion picture "Pure Country," he also made the soundtrack album more in line with a regular studio album. The success of the album is well-documented. It has now appeared on Billboard's Top Country Albums chart for 82 consecutive weeks; this week it moves from No. 11 to No. 14. Another soundtrack, "8 Seconds" (5-5), is impressive in that the album has not been propelled by a strong single. Instead, the album's sales are fueled by the success of the movie and its strong repertoire.

**AN ALL-STAR CAST OF** artists takes part in the "Maverick" soundtrack. The first single to be released from the album, "Something Already Gone" by Giant recording artist Carlene Carter, is targeted for radio airplay May 2. The album includes a grandiose version of "Amazing Grace" that features such superstars as Clint Black, Vince Gill, Waylon Jennings, and Reba McEntire, along with the film's co-stars. The album also will contain a duet by Rodney Foster and Patty Loveless and solo performances by Vince Gill, Hal Ketchum, and Confederate Railroad.

**THE MOST ACTIVE TRACK** on the singles chart is "Whenever You Come Around" (60-43) by Vince Gill, followed by "The Cheap Seats" (65-51) by Alabama; "Don't Take The Girl" (55-45) by Tim McGraw; "That Ain't No Way To Go" (41-29) by Brooks & Dunn; "Little Rock" (53-44) by Collin Raye; "Wish I Didn't Know Now" (29-20) by Toby Keith; "A Good Run Of Bad Luck" (10-6) by Clint Black; "If Bubba Can Dance (I Can Too)" (12-7) by Shenandoah; and "Addicted To A Dollar" (13-8) by Doug Stone.

**ALBUM SALES DROP SHARPLY**, due in part to a spring break seasonal cycle. "Not A Moment Too Soon" by Tim McGraw tops the Top Country Albums chart for the third straight week. The Greatest Gainer award, for the largest increase in unit sales, goes to "Take Me As I Am" (13-8) by Faith Hill. The Pacesetter award for the greatest percentage increase goes to "Only What I Feel" (33-27) by Patty Loveless.

**COUNTRY RADIO PROGRAMMERS** continue to exert their independence as to when to begin to play tracks from albums. The latest example is "Don't Take The Girl" (55-45) by Tim McGraw. Curb Records' plan was to release the track for airplay in late April. After McGraw's brilliant performance of the song at the Country Radio Seminar's New Faces Show, many programmers—already in possession of advance copies—decided not to wait. Says Steve Case, MD at KASE Austin, Texas: "We began airplay when the album came out. The buzz about the song was real strong from the CRS New Faces show. Once we put it on the air, the phones lit up. It is our most requested song by a 2-1 margin."

## CMA Launches Promotional Campaign Urges Companies To Use Music In Ads, Marketing

BY EDWARD MORRIS

**NASHVILLE**—The Country Music Assn. will spend more than \$500,000 this year in a campaign to persuade companies that country music is good for their marketing and advertising.

The "America's Sold On Country" campaign is divided into several parts. It includes print ads in Advertising Age, Ad Week, Media Week, and Brand Week; enhanced public relations activity; in-agency presentations; participation with the Interep Radio Store in a six-city "Power Of Country Radio" tour; marketing services support; and direct contact with ad agency executives and corporate marketers.

Ed Benson, the CMA's executive director, says the "total campaign initiative" will cost \$505,000. Last year, the CMA spent \$380,000 on similar efforts.

The print ads, which began running the first week of April, cite corporate success stories involving country music

stars, specifically ConAgra/Banquet's "Rising Star Of The Year" promotion, Frito-Lay's 40-city sponsorship of a Reba McEntire tour last year, and Revlon's development of its Wild Heart fragrance for Trisha Yearwood. Each ad carries the CMA logo and invites the reader to call a toll-free number for a free "Country Fact Book."

E.H. Brown Advertising in Chicago created the ads for the CMA.

This year's awareness tour has already made stops in Dallas, Chicago, Detroit, and Minneapolis. It will conclude in Los Angeles and San Francisco in late April and early May.

At each stop, the CMA and Interep stage a program that includes a half-day of entertainment and education for corporate marketers and advertising executives. And in each city, a local radio station co-sponsors the stop. The participating stations are involved in Interep's Country Music Format Network, which is aimed at increasing ra-

dio's share of total advertising revenue.

For its part, the CMA provides a keynote speaker and a country songwriter to perform during the luncheon part of the program. The participating radio station lines up an artist to appear on the program. So far, Faith Hill and Lee Roy Parnell have taken part.

Says Benson, "We show [the people attending the program] the quantitative and the qualitative reasons why country music is selling, why it's connecting to people so well, and why they ought to be using more country music and country radio in their advertising and marketing plans."

He adds that the CMA also makes bimonthly mailings to people encountered through the in-agency presentations and tour stops. The information also is sent to member radio stations to use in their local and regional ad sales. "We think it's going to have residual value for a long time," Benson says.

## ALMO IRVING IS BUILDING, IN MORE WAYS THAN ONE

(Continued from page 24)

Lavon Lambert, Billy Livsey, Kimmie Rhodes, and Gillian Welch.

Reid, who formerly recorded for Columbia, has just completed his Civil War musical, "A House Divided." It will debut at the Tennessee Performing Arts Center May 11. Reid and his publishing company are hoping that the play will find a life beyond regional theater—and the commercial success that goes with it.

Once the play is launched, Reid will return to his regular scope of writing, Conrad says.

The tie-in with Clint Black gives Almo Irving access to every song on Black's current RCA album, "No Time To Kill," and all future songs. "He's excited about somebody else doing Clint Black songs," says Frank. Conrad also will focus on getting Black's music into movies and television.

Most plugging for film, television, and commercials is done through the Los Angeles office, Conrad explains.

"We've had a lot of luck with television," he says, "[including] 'Northern Exposure' and 'Melrose Place.'"

The L.A. office also is responsible for

securing copyrights and issuing licenses—an arrangement, Frank notes, that gives the Nashville office more time to concentrate on perfecting songs and grooming writers.

Alger, who co-wrote some of Garth Brooks' biggest hits, will essentially "start fresh" at Almo Irving, Conrad explains. However, he will be bowing new material on the album he is now recording for Liberty Records' songwriter series. Griffith is cutting another album for Elektra, and Lari White will release "Wishes," her sec-

ond album for RCA, in June.

The new building will expand the total number of writers' rooms from three to seven, and will have a demo studio at least as large as the 16-track facility the company now maintains.

Conrad says the company's Nashville-generated profits have increased steadily since the office opened, and the rate of increase has been particularly sharp of late. "It would be fair to say that we generally wind up with a 20% to 30% increase every year over what we did the last year," he adds.

## MANDRELL TO PITCH CDS ON INFOMERCIAL

(Continued from page 24)

than bought the book, it will be a success."

At present, Mandrell is the only artist signed to Direct Records. But Miller emphasizes that the label is not just producing infomercials for country acts. "There are a half-dozen other artists in the pipeline on the way to being signed," he says. "We will be putting out music that crosses a number of mu-

sical genres and categories."

The label was founded by Denny Somach, president/CEO of Musicom International, a company that sells music memorabilia.

Another company, DSI, also has marketed recordings through infomercials, specifically by Pia Zadora and Canadian artist Rita McNeil.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- 8 ADDICTED TO A DOLLAR (Bekof, ASCAP/Brian's Dream, ASCAP/That's A Smash, BMI)  
69 ALL OVER TOWN (Edge O' Woods, ASCAP/Taguchi, ASCAP/Richard Rankin, ASCAP)  
10 BEFORE YOU KILL US ALL (Careers-BMG, BMI/Breaker Maker, BMI/Famous Island Bound, ASCAP) HL/CPP  
21 BETTER YOUR HEART THAN MINE (Sister Elisabeth, BMI/Sluggo Songs, BMI) CPP  
64 BORN READY (Hayes Street, ASCAP/Almo, ASCAP/Maypop, BMI/Wildcountry, BMI) CPP/WBM  
51 THE CHEAP SEATS (Careers-BMG, BMI/With Any Luck, BMI) WBM  
48 COMPANY TIME (Beginner, ASCAP)  
60 COWBOYS DON'T CRY (Jim's Allisons, BMI/16 Stars, BMI)  
32 DADDY NEVER WAS THE CADILLAC KING (Maypop, BMI/Colgems-EMI, ASCAP) WBM/HL  
45 DON'T TAKE THE GIRL (Enc Zanets, BMI)  
57 EAGLE OVER ANGEL (Gum Island Enterprises, BMI)  
61 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/Stroudcaster, BMI/WB, ASCAP) WBM  
67 FOOLISH PRIDE (Post Oak, BMI)  
6 A GOOD RUN OF BAD LUCK (Blackened, BMI) CPP  
33 HE THINKS HE'LL KEEP HER (EMI April, ASCAP/Gtarealob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL  
39 HONKY TONK CROWD (Songs Of PolyGram, BMI/Tubb's

- 71 JANIE'S GONE FISHIN' (Emily Boothe, BMI/Magic Beans, BMI/Reunion, ASCAP)  
58 JUST ONCE (N2D, ASCAP/Brian's Dream, ASCAP)  
26 KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL/WBM  
65 LET THE PICTURE PAINT ITSELF (Sony Tunes, ASCAP) HL  
15 LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI) HL  
44 LITTLE ROCK (Sony Tree, BMI) HL  
63 LOOKIN' IN THE SAME DIRECTION (Cupit Memories, ASCAP/Ben Hall, ASCAP)  
13 LOVEBUG (Glad, BMI/Blackjack, BMI)  
9 MY LOVE (Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP  
46 MY NIGHT TO HOWL (Great Cumberland, BMI/Diamond Struck, BMI/Hits Alight, SESAC/Cianfro, SESAC/Francis George, SESAC/Scramblers Knob, ASCAP/Five Bar-B, ASCAP) CPP  
56 NEVER BIT A BULLET LIKE THIS (Zomba, BMI/Millhouse, BMI) HL/CPP  
24 NO DOUBT ABOUT IT (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL  
72 ONCE IN A WHILE (Ensign, BMI/Galewood, BMI/John Bettis, ASCAP/WB, ASCAP) CPP/HL  
50 OUTSKIRTS OF TOWN (Myri & Chuck's Boy, ASCAP/Flying Fingers, ASCAP) HL  
2 PIECE OF MY HEART (Unichappell, BMI/Web IV, BMI)  
23 RED ANO RIO GRANDE (J-Kays, ASCAP/Supernaw, ASCAP)  
4 ROCK BOTTOM (BCL, BMI) HL

- 40 ROCK MY WORLD (LITTLE COUNTRY GIRL) (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM  
16 ROPE THE MOON (Almo, ASCAP/Bamatuck, ASCAP/Just A Dream, ASCAP/Pearl Dancer, ASCAP) CPP  
73 SHE NEVER CRIED (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI) HL/CPP  
70 SIMPLE LIFE (Beginner, ASCAP) WBM  
31 SPILLED PERFUME (Ben's Future, BMI/Sony Tree, BMI/Acuff-Rose, BMI) HL/CPP  
22 STANIONG OUTSIDE THE FIRE (Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP  
29 THAT AIN'T NO WAY TO GO (Sony Tree, BMI/Buffalo Prairie Songs, BMI/Don Cook, BMI) HL  
62 THAT'S MY BABY (Almo, ASCAP/LaSongs, Ascaph/Taste Auction, BMI/Wacissa River, BMI)  
49 THAT'S MY STORY (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Millhouse, BMI/Ashwords, BMI) HL  
55 THEY ASKED ABOUT YOU (Starstruck Angel, BMI/Bill And Kim Nash, BMI/Young World, BMI)  
47 THEY DON'T MAKE 'EM LIKE THAT ANYMORE (Farren Curbs, BMI/Mike Curb, BMI/Full Keel, ASCAP/Farrell, ASCAP/CurbSongs, ASCAP) WBM  
68 THINKIN' PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP)  
53 T.L.C. A.S.A.P. (Zomba, ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL/CPP  
66 (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN (AI Andersons, BMI/Mighty Nice, BMI/Heckstone, BMI/Foreshadow, BMI)  
34 TRYIN' TO GET OVER YOU (Benefit, BMI) WBM

- 18 TRY NOT TO LOOK SO PRETTY (Coal Dust West, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI/Warner-Tamerlane, ASCAP) HL  
35 WALKING AWAY A WINNER (Great Cumberland, BMI/Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI) WBM/CPP  
14 WE DON'T HAVE TO DO THIS (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL  
25 WHAT A CRYING SHAME (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL  
43 WHENEVER YOU COME AROUND (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM  
19 WHERE DO I FIT IN THE PICTURE (Linda Cobb, BMI/Lon Jayne, BMI)  
52 WHERE WAS I (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL  
74 WHOLE LOTTA LOVE ON THE LINE (Acuff-Rose, BMI)  
30 (WHO SAYS) YOU CAN'T HAVE IT ALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL  
38 WHY HAVEN'T I HEARD FROM YOU (Bash, ASCAP/Life Of The Record, ASCAP)  
59 WINK (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI)  
20 WISH I DIDN'T KNOW NOW (Songs Of PolyGram, BMI/Tokeco, BMI) HL  
42 WOMAN, SENSUOUS WOMAN (Acoustic, BMI)  
12 WOROS BY HEART (Englstown, BMI/Warner-Tamerlane, BMI) WBM  
11 YOUR LOVE AMAZES ME (Gila Monster, SESAC/Great Cumberland, BMI/Diamond Struck, BMI) CPP

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST. Includes #1 'IF THE GOOD DIE YOUNG' by Tracy Lawrence.

Continuation of main chart table from row 39 to 75. Includes 'HONKY TONK CROWD' by Rick Trevino and 'WINK' by Neal McCoy.

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time.

HOT COUNTRY RECURRENTS

Table of recurrent songs, columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST. Includes 'GOODBYE SAYS IT ALL' by Blackhawk.

Continuation of recurrent songs table from row 14 to 25. Includes 'WE JUST DISAGREE' by Billy Dean.

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time.

# Hot Latin Tracks™

				COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	1	12	THE BARRIO BÓYZZ Y SELENA EMI LATIN	◆ DONDEQUIERA QUE ESTES <small>5 weeks at No. 1</small>
2	7	29	3	LA MAFIA SONY	◆ VIDA
3	2	3	11	JOSE LUIS RODRIGUEZ SONY	◆ BOCA, DULCE BOCA
4	6	10	6	EDNITA NAZARIO EMI LATIN	PENSANDO SIEMPRE EN TI
5	10	17	4	PIMPINELA POLYGRAM LATINO/PGD	◆ CON UN NUDO EN LA GARGANTA
6	4	4	11	CRISTIAN MELODY/FONOVISIA	POR AMOR A TI
7	5	7	6	EDUARDO PALOMO RODVEN	LAS CUENTAS CLARAS
8	3	2	14	GLORIA ESTEFAN EPIC/SONY	◆ MI BUEN AMOR
9	16	27	5	YURI SONY	AMIGA MIA
10	8	12	5	MIJARES EMI LATIN	CORAZON SALVAJE
11	11	15	6	YOLANDITA MONGE WEA LATINA	◆ A PESAR DEL TIEMPO
				★ ★ ★ POWER TRACK ★ ★ ★	
12	33	36	3	SERGIO DALMA POLYGRAM LATINO/PGD	◆ SOLO PARA TI
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
13	NEW ▶		1	SELENA EMI LATIN	AMOR PROHIBIDO
14	18	30	6	ROCIO DURCAL ARIOLA/BMG	MI CREDO
15	25	31	4	MARTA SANCHEZ POLYGRAM LATINO/PGD	◆ DESESPERADA
16	31	33	5	RAPHAEL SONY	SE MUERE POR MI LA NINA
17	23	22	7	LOURDES ROBLES SONY	◆ LO AMO
18	9	13	8	MANA WEA LATINA	LA CHULA
19	17	20	6	EDGAR JOEL RODVEN	COMO SERA?
20	34	37	3	CARLOS VIVES POLYGRAM LATINO/PGD	◆ LA GOTA FRIA
21	28	—	2	LOS TEMERARIOS AFG SIGMA	TU ULTIMA CANCION
22	19	14	13	BANDA MACHOS FONOVISIA	MI LUNA, MI ESTRELLA
23	26	32	4	SONORA DINAMITA FUENTES/VEDISCO	EL APAGON
24	21	19	12	MAGGIE CARLES RODVEN	◆ MI DOBLE TU
25	14	5	21	ANA GABRIEL SONY	◆ LUNA
26	36	—	2	VICENTE FERNANDEZ SONY	NI CON LA VIDA TE PAGO
27	NEW ▶		1	LOS BUKIS FONOVISIA	Y YO SIN TI
28	39	—	2	LUCERO MELODY/FONOVISIA	CERCA DE TI
29	NEW ▶		1	LOS HERMANOS ROSARIO KAREN/BMG	AY QUE MUJER
30	15	6	11	PANDORA EMI LATIN	MI FRACASO
31	12	8	12	LUIS MIGUEL WEA LATINA	HASTA EL FIN
32	30	23	6	BANDA VALLARTA SHOW FONOVISIA	PA' YO
33	20	11	10	MAZZ EMI LATIN	EL JUEGO ES TUYO
34	37	—	2	LOS TOROS BAND J&N/EMI LATIN	DEJAME PARTICIPAR EN TU JUEGO
35	NEW ▶		1	HECTOR TRICOCHÉ RODVEN	SOY CULPABLE
36	29	21	11	LAS TRIPLETS EMI LATIN	◆ LAS LLAVES DE MI CORAZON
37	40	34	13	LIBERACION FONOVISIA	ESE LOCO SOY YO
38	38	—	2	WILLY CHIRINO SONY	RUMBERA
39	22	24	8	LOS FANTASMAS DEL CARIBE RODVEN	BANDOLERO AVENTURERO
40	13	9	11	REY RUIZ SONY	◆ MI MEDIA MITAD

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

## Artists & Music

# Orquesta De La Luz Blazes New Trail

LA LUZ AT CROSSROADS? A salsa artist always seems to risk fan alienation when that artist veers beyond the musical formula that established identity and brought success. Just ask Luis Enrique, to name the most recent star salsaero who crash-landed because of creative urges that compelled him to push the salsa envelope.

The latest salsa act to follow its creative juices is Orquesta de la Luz, which gained considerable fame several years back as the only salsa act to emerge from the Land of the Rising Sun. On its first three albums, Orquesta de la Luz stayed true to what lead vocalist Nora calls "a classic salsa sound similar to older groups of the '70s, like the Fania All-Stars."

But on the band's latest effort, "La Aventura" (Ariola/BMG), the 12-piece Japanese ensemble plainly embarks toward uncharted musical waters harboring funk, pop, and Latin jazz elements. Along with the Spanish-language salsa tracks is a Latin jazz instrumental, plus several English-language tunes such as Cyndi Lauper's hit "Time After Time" and Stevie Wonder's entry on Spike Lee's "School Daze" film, "I Can Only Be Me."

Band leader/vocalist/percussionist Carlos Kanno observes that the band's new artistic impetus merely reflects the musical and vocal abilities of the members and their attempt to meld salsa with other genres.

"Orquesta de la Luz basically is a salsa band and we're going to continue to play salsa, but this time we were looking to put in other musical elements," Kanno says. "The point is we should not [lean] on salsa always. All of the musicians in the band play rock, pop, and jazz, and we have the possibilities to use other musical ideas—more than a salsa band from New York or Puerto Rico, I guess.

"When I think about the future of the band," he adds, "of course, we're trying to play salsa. But we will continue to try to put some other things in it. For example, on a song like 'Time After Time,' I thought that song really fit Nora's voice, and since she's usually singing fast material, I wanted to show that she really has a talent to sing a slow tune."

That she can. In fact, it's rather curious that Nora, who cites Luther Vandross and Wonder as vocal gurus, is unsigned as a solo artist. The pretty, ultracharismatic singer possesses a soulful and luscious mezzo-alto that glides effortlessly over salsa, pop, or R&B material. What's more, she sings in Spanish or English with little trace of an accent.

In the meantime, however, sales of "La Aventura" languish, even though the album's diverse, salsa-rooted blend of material entices the ear far more than the vast majority of formulaic salsa product currently found in oppressive abundance. On the other hand, promoting "La Aventura" has been a tough task for BMG executives whose target is the young salsa fan waiting for the next handsome young man to emerge. BMG's brass now is on the search for a producer to guide Orquesta de la Luz toward that demographic.

Kanno hints that the band will return to dancefloor salsa for the next record, "although the experience from



by John Lannert

this album will make some difference in our sound in the future." But judging from the musical text of "La Aventura," what makes more sense for this talented group is to discard salsa altogether and go into Latin-oriented pop/jazz territory.

By doing so, the group could take advantage of the musical prowess of players such as keyboardist Satoru Shionoya, who recently put out a spicy solo

jazz effort, "Salt," and the vocal talents of Nora and Kanno. Otherwise, Orquesta de la Luz might wind up best remembered as a salsa novelty act, unable to expose its genuine musical gifts to a non-salsa public.

Fortunately, Orquesta de la Luz will be accorded a key opportunity to secure a wider audience on Friday (22) when it shares the stage with Carlos Santana during the fifth annual Earth Day concert at Tokyo's Nippon Budokan. The show will be broadcast worldwide by the Japan FM Network.

LMC UPDATE: Max, ebullient front man of Brazilian speed-metal crew Sepultura, is slated to participate in the Brazil panel at Billboard's International Latin Music Conference May 16-17. (Continued on page 37)

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# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### APRIL

April 21, 28, **Artist Workshops**, presented by the National Academy of Popular Music, taught by Ann Curless of Expose with guest speakers; topics include A&R, contract law, artist development, and promotion, 11 Vestry, New York. Bob Leone, 212-319-1444.

April 20, **Abbey Road Distributor's Spring Product Presentation**, Los Angeles Airport Marriott, Los Angeles. Valerie Morehouse, 714-546-7177.

April 21-24, **Impact Super Summit Conference**, Bally's Park Place Hotel and Tower, Atlantic City, N. J. 215-646-8001.

April 24-28, **National Christian Radio Seminar**, Nashville Convention Center, Nashville. 615-373-8000.

April 27-April 30, **Classical Music**

**Broadcasters Assn. Convention**, Century Plaza Hotel, Los Angeles. KKHI Radio, 415-986-2151.

April 28, **Gospel Music Assn. Dove Awards Show**, Grand Ole Opry House, Nashville. 615-242-0303.

### MAY

May 1-4, **National Assn. of Video Distributors Convention**, La Costa Resort and Spa, Carlsbad, Calif. 202-872-8545.

May 2, **T.J. Martell Concert**, honoring MTV Networks chairman Tom Freston, featuring performance by Eric Clapton, Avery Fisher Hall, Lincoln Center, New York. 212-245-1818.

May 3, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 4, **World Music Awards**, Monte Carlo Sporting Club, Monaco. 011-33-93-254369.

May 4, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Berman, 718-332-8500.

May 10-15, **National Assn. of**

**Black-Owned Broadcasters Broadcast Management Conference**, location to be announced, the Virgin Islands. Fred Brown, 202-463-8970.

May 11-15, **NAIRD Convention**, Chicago, Ill. 606-633-0946.

May 13-14, **Radio Only Convention**, Scanticon Conference Resort, Princeton, N. J. Kyle Ruffin, 609-424-6800.

May 16-18, **Fifth Annual Billboard International Latin Music Conference**, including **Billboard Latin Music Awards**, Hotel Intercontinental, Miami. Melissa Subatch, 212-536-5018.

May 17, **BMI Motion Picture And Television Awards Dinner**, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Stacy Nick, 310-289-6328.

May 26, **BMI Pop Awards Dinner**, Plaza Hotel, New York. Pat Baird, 212-830-2528.

### JUNE

June 1, **Songwriters Hall of Fame Annual Celebration and Awards Dinner**, Sheraton New York Hotel and Towers, New York. 212-206-0621.

June 1, **International Managers**

**Forum Meeting**, ASCAP Building, New York. Barry Bergman, 718-332-8500.

June 14-16, **REPLitech International**, presented by Knowledge Publications, Santa Clara Convention Center, Santa Clara, Calif. Benita Roumanis, 914-328-9157.

June 23-25, **1994 International Summer Consumer Electronics Show**, Chicago Hilton and Towers, Chicago. 202-457-8728.

June 23-26, **National Assn. Of Radio Talk Show Hosts Convention**, location to be announced, Los Angeles. 617-437-9757.

## LIFELINES

### BIRTHS

Boy, Michael Matthew, to Dennis and Marianne Drake, born March 9, adopted March 21 in Morganville, N.J. He is manager of Northeast sales for KAO Optical Products, based in the New York metropolitan area.

Girl, Katherine Marie, to Jeff (J.W.) and Lisa Harper, March 24 in Nashville. He is promotions director for Special Promotions Inc. in Nashville.

Girl, Natalie Joy, to Mark and June Hoefling, March 27 in Orlando, Fla. He is regional marketing representative for Florida's Jam Entertainment News.

Boy, Sam Aaron Share Raab, to Joel Raab and Gayle Share-Raab, April 2 in Langhorne, Pa. He is head of Joel Raab Associates, a radio programming consulting firm.

Girl, Amanda Lynn, to Dan and Durinda Roth, April 2 in Trenton, N.J. He is manager and buyer for Sound Express in Willingboro, N.J.

### DEATHS

Ginny Simms, 81, of a heart attack, April 4 at Desert Hospital in Palm Springs, Calif. As a vocalist, she was a noted big-band singer with Kay Kyser from 1934-41 and was voted the top female band vocalist in a 1941 poll by Billboard. Her two biggest hits on her own included "Walkin' By The River" (Okeh) in 1941 and "Irresistible You" in 1944 (Columbia), culled from her appearance in the film "Broadway Rhythm." She also appeared in several other films, including "Night And Day" in 1946. In the early '50s, Simms had her own radio and TV series. Survivors include her third husband, Donald Eastvold, and seven children and stepchildren.

Ken Carson, 79, of Lou Gehrig's dis-

ease, April 7 at St. Luke's Hospital in Jacksonville, Fla. As a member of the Sons Of The Pioneers, who made many film appearances with founding member Roy Rogers, Carson made distinctive vocal contributions to two hits on the Decca label, "Tumbling Tumbleweeds" and "Cool Water." He is survived by his wife, a son, a sister, and four grandchildren.

Kurt Cobain, 27, found dead of a self-inflicted gunshot wound April 8 in Seattle. Cobain was lead singer of DGC recording group Nirvana. (See story, page 9.)

James R. Atlas, 58, of a heart attack, April 10 in Chicago. Born in Connecticut, Atlas was a jazz bassist. In 1957, as a member of the Jimmy Guiffre Trio, he performed on the CBS-TV show "Sounds Of Jazz" and on its accompanying album. In the late '50s he played with and produced the Dukes Of Dixieland. Moving to Chicago, he played bass with Eddie Higgins and was bassist for the weekly TV show "Playboy After Dark." In the late '60s he toured with Jack Jones and Buddy Greco and played bass in Los Angeles for the New Christy Minstrels. From 1970-74, Atlas was partners with Marty Feldman at Paragon Recording Studios; the studio earned more than 40 gold and platinum records. In 1974, Atlas was president of NARAS' Chicago chapter. In the late '70s he was bassist for Lena Horne and Tony Bennett, and performed at Carnegie Hall. From 1979-83 he was a film musician in Los Angeles. Returning to Chicago in 1983, Atlas was Arnie's house bassist. For the past five years, he managed comedian Scott Record. He is survived by his wife, Peggy, and mother, Sydel.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## GOOD WORKS

**BARBRA'S TOUR BONANZA:** Barbra Streisand is expected to donate a total of \$12.8 million to 20 charities from revenues of her New Year's event in Las Vegas, her upcoming U.S. concerts, and London concerts April 20-29. The five-city U.S. tour (May 10-June 30) is expected to net \$6.3 million of the total amount. Of the charities, five benefit AIDS while the others are concerned with children's rights and health issues, environmental matters, poverty concerns, homelessness, constitutional liberties, inner-city education, and earthquake relief. For more information, contact Guttman Associates at 310-246-4600 or fax 310-246-4601. In last week's reference to Streisand's performance at Madison Square Garden to benefit LIFEbeat, the music industry AIDS charity, the date of the performance should have read April 28.

**SPORTING NEWS:** Celebrities from music, TV, and film will compete in sporting events at the 12th annual T.J. Martell Foundation/Neil Bogart Memorial Fund Rock 'n Charity

Week Aug. 15-20. Activities will be held at various Los Angeles locations. To participate or for more info, call Scott Weinstein at 818-883-7719.

**WELL-SERVED:** SOR Records writer/artist Dean Chance will co-host National Youth Service Day events in Washington, D.C., April 19. The events salute more than 1 million Americans in 5,000 programs for service to their communities. Chance wrote and dedicated a song, "Giving," to participants. His writer's royalties are being donated to the organization, with Nashville-based SOR donating 2,000 cassettes of Chance's new project, "Standing Up For Country," to YSA. For more info, contact SOR at 1300 Division St., Nashville, Tenn. 37203, call 615-255-3009, or fax 615-255-6282.

**KIDS WITH AIDS:** Nashville-based Rode Dog Records act the Prayer Chain and Myrrh Records' the 77's will launch a national tour April 23 to raise money for the Parents Pediatric AIDS Coalition in San Francisco.

PPAC works with schools, churches, and other private institutions providing information about the difficulties of families with children with AIDS. Funds raised from the sale of a special tour T-shirt and past PPAC benefit concerts will be used to send children and their parents to Disneyland in Anaheim, Calif., for a weekend. The tour, called "Buzz Stop" after the Buzz Stop Booking Agency in San Francisco, ends May 15 in Tulsa, Okla. For more info, call Dave Palmer at Rode Dog at 615-340-9422 or Lynn McCain at Myrrh Records at 615-385-9673.

## FOR THE RECORD

In the April 16 story on the Minty Fresh label, Jim Powers' former title at Zoo Entertainment was misstated. According to Zoo, Powers worked as a regional A&R director for the label.

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# TEJANO

A BILLBOARD ARTISTS & MUSIC EXPANDED SECTION

## Luring Labels, Reawakening Radio And Securing Sponsorships, Tejano Music Is Burning Hot And Spreading Fast

BY RAMIRO BURR

Like a stubborn brushfire spread out over a vast horizon, the flames of Tejano music continue to burn fast and furious.

To be sure, the sales growth of Tejano—or Tex-Mex—in the past four years has been erratic at times. But the Texas-based genre is still luring new record labels, converting radio stations and attracting sponsorship packages from U.S. multi-national corporations.

Predictably, the popularity of the perky polkas and throbbing cumbias that define Tejano has expanded beyond Texas and the American Southwest. Tejano sounds have taken hold in Mexico, hooked some major industry players from Nashville and now are teasing the pop market via an alluring 22-year-old *Tejana* named Selena.

Last year Selena became the first Tejano star to secure a pop-recording

deal—with SBK Records. And this year she went on to win a Grammy for Best Mexican-American Performance.

In January, Arista Nashville underscored its commitment to Tejano by formally announcing the creation of its Austin imprint called Arista/Texas.

Since 1990, Tejano's sales upswing has been one of the most dramatic of all Latino musical categories. Industry estimates place the 1993 revenue of Tejano product at \$14 million, up from an estimated \$9 million wholesale in 1992. In Mexico, Tejano's 1993 sales are estimated to hover between \$5 million and \$6 million.

Clearly, comments EMI Latin president José Béhar, Tejano has become popular throughout the U.S. "I know for a fact that [Tejano artists] are not achieving those sales based on their success in Texas alone," says Béhar. "Those artists have crossed over into California, Atlanta, New York and Florida." Béhar adds that "Tejano

music has hit like an atomic bomb in Mexico."

In addition, Béhar predicts the Tejano market will continue to blossom. "This year, I see the market selling close to \$20 million here," he says. "And in Mexico I see Tejano selling about half that figure."

Likewise, Sony Discos president George Zamora sees the audience for Tejano artists expanding by leaps and bounds. Though he declines to reveal specific sales numbers of his Tejano acts, Zamora claims that Sony's Tejano revenues increased 25% in 1993.

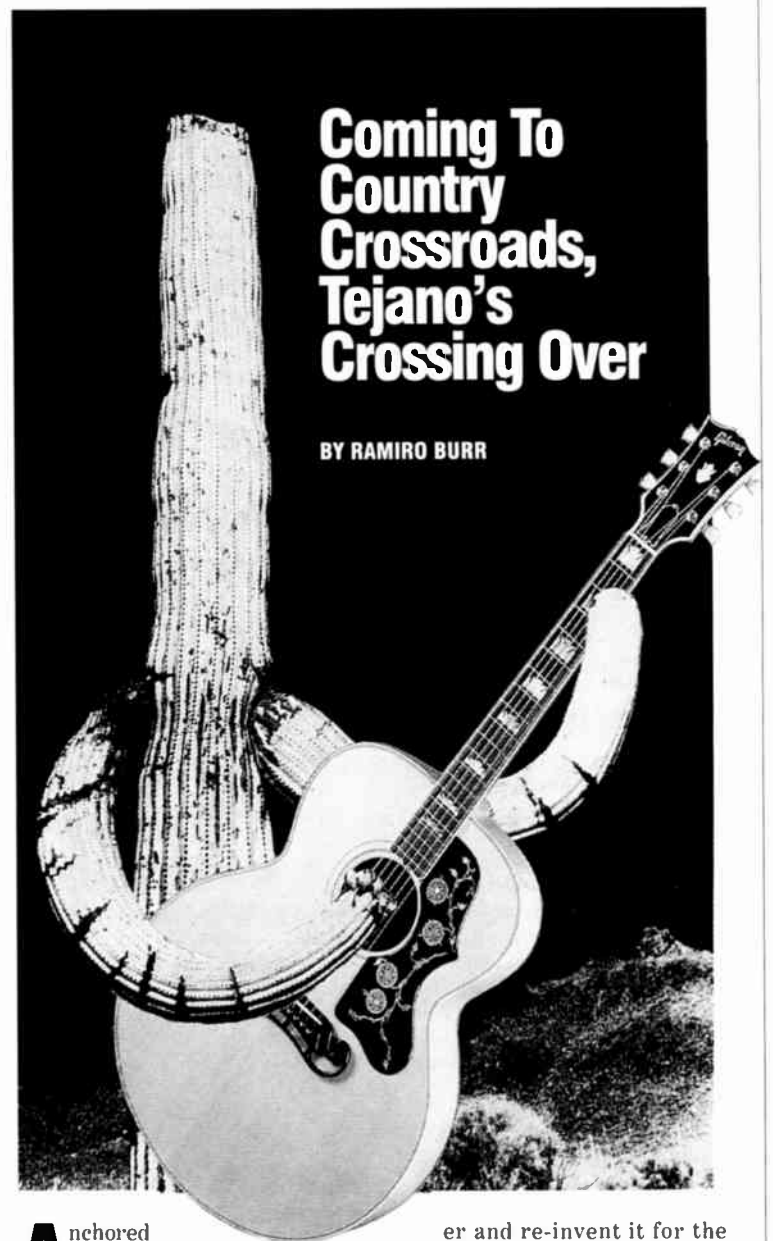
*San Antonio's top-rated station KXTN-FM remains Tejano's flagship station, leading more than a dozen other stations switching to Tejano formats throughout much of the Southwest.*

Zamora attributes the sales spurt to "having balance in the company. Jay Pérez did very well, as did Ramiro Herrera," he says. "New groups like Los Palominos also did very well, and Fama was a superstar group for us this year."

Tejano's sales leaders are La Mafia and Selena. According to Sony Discos, La Mafia's 1992 album, "Ahora Y Siempre," and its 1991 record, "Estás Tocando Fuego," are both nearing 400,000 units in the U.S. and in Mexico. Similarly, Béhar claims that Selena's 1992 effort, "Entre A Mi Mundo," has sold 385,000 albums in the U.S. and 200,000 units in Mexico.

By contrast, as recently as 1990, the upper sales plateau for a Tejano act was a mere 50,000 albums. Now albums by veteran Tejano artists such as Mazz and Emilio Navaira routinely surpass 100,000 units, with veteran Tejano act Fama also going over the 100,000 sales mark last year with its

*Continued on page 32*



Anchored by talented young artists armed with fresh musical perspectives, Tejano has never enjoyed a stronger potential for crossover prosperity.

An essential element of Tejano's widening popularity is the music's ongoing evolution and absorption of country, pop, rock, rap and R&B. The resulting blends have attracted young audiences who grew up only on synth-powered polkas and romantic cumbias.

EMI president José Béhar opines that the bi-lingual, bi-cultural background of most Tejano acts will ensure the genre's future success because "these artists are exposed to what's happening in the pop world and the Latin world. They pick and choose what they like, and then they blend it togeth-

er and re-invent it for the new, young generation."

And since 1991, Tejano's ever-evolving sound has been attracting increasing interest from non-Latino record labels, management companies and agencies. In 1991, Warner Nashville opened Warner Discos, which handled the Texas Tornados' Spanish-language product. That same year, Nashville-based Refugee Management inked EMI Latin's Emilio Navaira and the Tornados' Flaco Jiménez and Freddie Fender.

In 1992, Tejano further showed its popularity when Navaira and labelmate Mazz began making appearances on Billboard's Heatseekers chart. Last year, EMI Latin's Selena signed on as a pop/dance artist with SBK Records, while Arista Nashville

*Continued on page 32*



*La Mafia has a mob of fans.*



**RICK OROZCO**

**JOEL NAVA  
& THE BORDER**



**LA DIFERENCIA**



**FLACO JIMENEZ**

**FREDDY FENDER**



**ARISTA  
HAS A NEW  
HOME  
IN TEXAS.  
TEJANO  
HAS A NEW  
HOME  
IN ARISTA.**



**ARISTA**  
T E X A S

**ARTE Y EXCELENCIA**

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# TEJANO

## CROSSOVER

Continued from page 30

created a new Tex-Mex label Arista/Texas. Further, Sony Nashville's Rick Treviño released "Dos Mundos," a Spanish-language country record whose English-language counterpart hit retail in March.

Tejano's expanding profile has prompted Latino record executives such as Sony Discos president George Zamora to sign artists they believe will develop a following both in the non-Latino U.S. arena and in the giant Mexican market.

"We're very interested that the [artists] coming out of Texas aren't just strong in the Tejano market, but are able to be crossed over into Mexico and the U.S. mainstream as well, because that's where the big, big bucks are," says Zamora. "The artists who have that capability will be worked towards that objective."

"Basically, what we do is build a base in Texas. When the sales numbers are sufficient, then we talk about bringing them to Sony Mexico. And if they have potential to break into Monterrey, then we start there and work back into Los Angeles and Chicago."

For most Tejano acts, the next promotional outlet is Zamora's "U.S. mainstream"—the country market. And with the similarities found in culture, dress and musical sounds, the potential marriage between Tejano and country seems a natural.

"I think Nashville has awakened to the fact that there are Hispanic Americans in tune with country music," says Stuart Dill, president of Refugee Management. "They need to develop Hispanics who really are

country. That's what we've been trying to develop here—artists who are completely legitimate in both art forms."

While Dill points out that Nashville's powerful influence will charge up the Tejano market, he adds that country music execs "are not going to change the music, but are going to more fully expose it to a larger marketplace."

"And as major players come in, they



José Béhar of EMI Latin

will spend more money on the albums, make the records better and make the radio formats sound better," says Dill. "It makes more people buy more records."

Dill's client Navaira seems poised to become the next Tejano star to make the trek to Music City. "We're just a breath away," says Dill. Reason for optimism stems from Navaira's recent show in San Antonio, where noted Nashville producer Barry Beckett was "blown away," according to Béhar. Beckett, in fact, was so

impressed that he was going to recommend to Liberty Records president Jimmy Bowen to go ahead and produce an album.

Meanwhile, Navaira has signed a booking deal with William Morris Agency, along with Rick Treviño. Jorge Pinos, VP of the international department, says that he is working in tandem with William Morris' Nashville executives to maximize the booking potential of Tejano artists.



Stuart Dill of Refugee Management

Pinos comments that William Morris is "very interested in developing Tejano crossover acts, like we have done with crossover stars Jon Secada and Gloria Estefan."

But Béhar notes that despite the currently heady success, Tejano labels must strive to develop virgin talent. "We have a wonderful stable of heavy-hitters," he says, "but one of the things we tried to do in '93 was sign new artists like Tormenta, Stephanie Lynn, Rodeo—who in my estimation are perhaps the Mazzes and Selenas of the future. One of the responsibilities we have is to develop that next crop and not live off the glory of the big acts we have."

Freddie Martínez Jr., VP of Corpus Christi-based Freddie Records, also points out that new talent is crucial to the long-term success of Tejano indies like Freddie. "We need to build our roster a little more, because our biggest sellers—like Ramón Ayala—will not be around forever," says Martínez. "Right now Los Terribles Del Norte are hot, but we're working with other hot bands like Los Chamacos and Fandango U.S.A., as well as with newer groups like Xplosivo and Invasión." ■

## TEJANO MUSIC

Continued from page 30

album "En Grande." Other artists currently hitting 50,000 units are Pérez, Herrera, Culturas and Gary Hobbs.

In 1993, the top Tejano bands enjoyed career years in revenue, as well. The genre's crème de la crème—La Mafia, Selena, Navaira, Mazz and La Sombra—earned between \$3 million and \$6 million, derived mostly from live performances, as well as from royalties, merchandising and product endorsements.

Interestingly, some of the biggest bands are re-investing earnings into other aspects of the music industry.

Perhaps the foremost act in diversification is La Mafia, whose organization has established the Voltage Entertainment Agency for booking

February, the brothers Navaira confirmed their booming popularity with two sold-out shows at the 10,000-seat San Antonio Livestock Show. In attendance at the concert was highly regarded country producer Barry Beckett, whose presence underlined country music's increasing interest in the Tejano market.

"I think '93 is going to be known as the year Nashville paid attention and started to understand the dynamics of the marketplace down there," says Stuart Dill, VP of Nashville-based management company Refugee Management, which represents Navaira.

Dill supports his view by pointing to Sony Nashville's launch of Rick Treviño in both the country and Texas Hispanic markets with his country album, "Rick Treviño," which was released in Spanish as "Dos Mundos."



Mazz enjoys massive success.

and management, and Voltage Discos, a label with a promotion and distribution deal with Sony Discos.

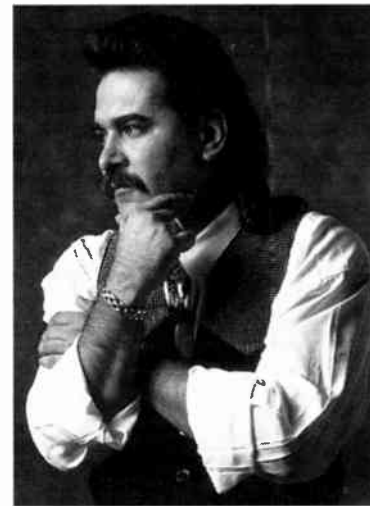
La Mafia manager Henry González notes that Voltage has inked five acts: Juan P. Moreno, Elida Y Avante, Project VI, Tierra Y Sol and Candiani. Artists represented by the management agency include Voltage's recording acts, plus Sony artists Fama, Los Palominos, Los Villahnos and Stefani.

Adds González, "[La Mafia] played all of the major stadiums in Mexico, and our music is now played in Puerto Rico and Colombia."

La Mafia also recently completed construction of a new recording studio, Houston Sound, at an estimated cost running over \$500,000, including the building and property.

Meanwhile, Selena has opened a hair salon and fashion boutique in her hometown of Corpus Christi, Texas. Selena's manager and father, Abraham Quintanilla, plans to expand his management roster now comprising Pete Astudillo and Oxygeno. Quintanilla's son, Abe Quintanilla III, is planning to build a studio.

Navaira's brother, Raúl, also is constructing a recording studio adjacent to his home in San Antonio. In



Arista/Texas expects to be still more aggressive, having signed five new artists, including veteran Tex-Mex mavens Flaco Jiménez and Freddie Fender, plus new acts Joel Nava, Rick Orozco and La Diferenzia.

"Launching a label is a once-in-a-lifetime chance," says Arista/Texas VP Cameron Randle, "We're going slowly, deliberately, methodically."

In accordance with that philosophy, Randle states that only three albums will be released in 1994, with the first album coming from La Diferenzia. "I think La Diferenzia can become an heir to La Mafia and Mazz," says Randle, "in the tradition of having a Tejano base but with an international flavor."

Country music labels are not the only record companies perking up their Tejano profile. In January, DISA—a Monterrey, Mexico, imprint—signed a promotion and distribution accord with San Antonio label Joey Records. The flourishing Tejano industry, says DISA president Domingo Chávez, prompted the company to look for an entree into the Tejano market.

"We have been wanting to get into the market," says Chávez. "We've

Continued on page 34



Selena



Flaco Jiménez

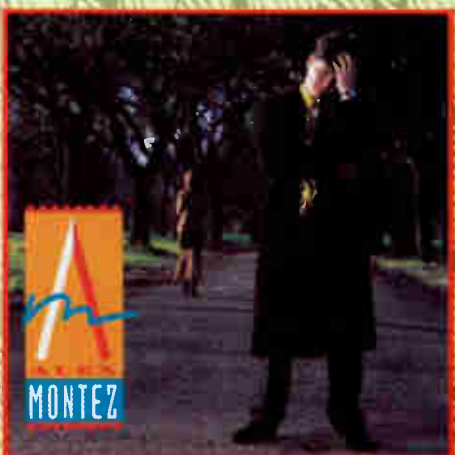
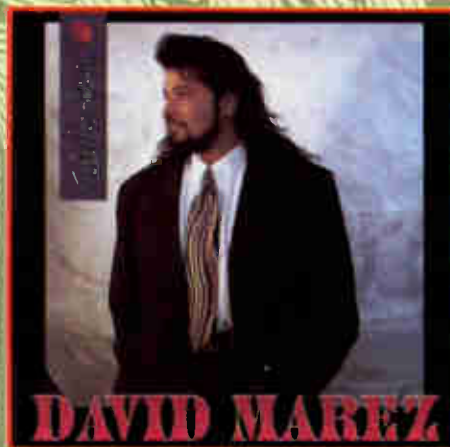
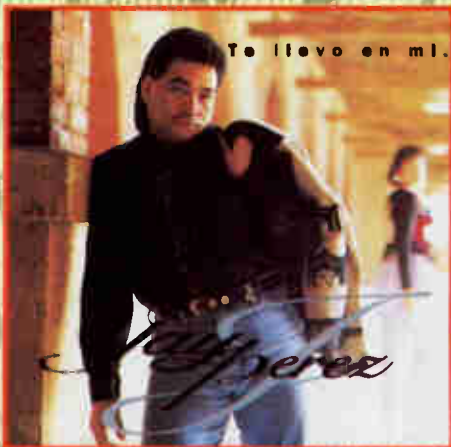
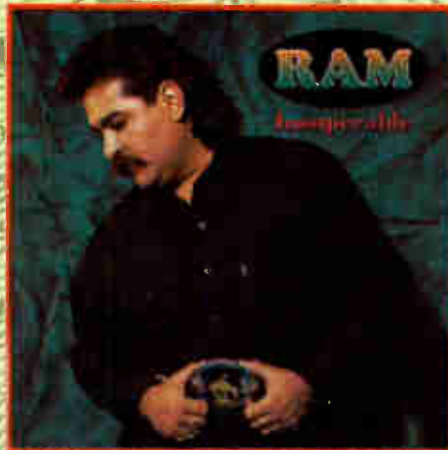


Invasión leads the onslaught of new talent.



SONY DISCOS

# The Cutting Edge in Tejano Music



Sony Discos Welcomes Voltage to Its Family with Two Debut Releases



## TEJANO MUSIC

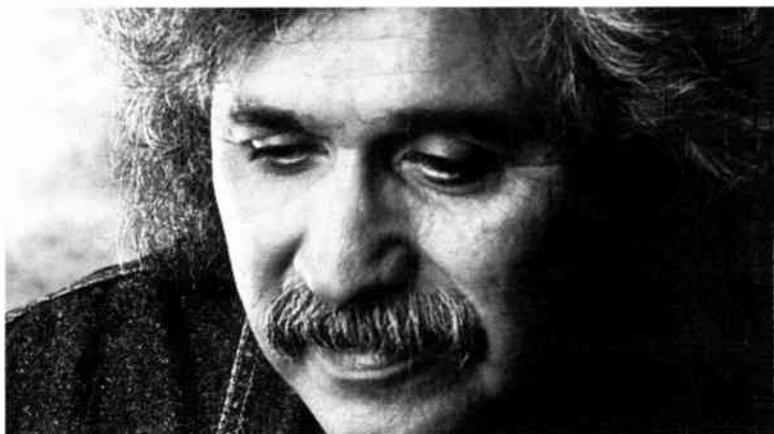
Continued from page 32

always had cumbia, tropical, banda and ballad groups—but no Tejano. We felt instead of signing up bands directly, we could work with a U.S. company to [select] Tejano groups for us. Our representatives in San Antonio are searching for Tex-Mex

owner Tichenor Media Systems.

Tichenor points out that station revenues rose 35%, but he declines to reveal precise sales figures. However, industry analysts estimate KXTN is billing between \$5 million and \$6 million—an unheard-of tally for a Tejano station.

In December, Dallas received its first Tejano station when KICK-



Veteran Freddie Fender

bands to sign up directly, but right now we're learning the market."

Another Mexican label, Musart/Balboa, recently signed Klazz, Nacion and veteran Tejana Patsy Torres. Furthermore, producer/guitarist Bob Gallarza has started his own Houston-based indie label, Tejano Proud Records. His first signing was Onda Tejana.

The Temple, Texas-based Tejano Discos has signed new acts Adalberto, Joe Ybarra and Norma Eliza this year to bolster their lineup, which already includes Jess Lopez, Campanas de America and Little Joe. The label has a promotion/distribution deal with Rodven, which recently inked a distribution contract with the Uni Corporation. "I think the new distribution deal between Rodven and Uni should help get our music to more outlets," says label owner/artist Little Joe.

Perhaps Tejano's greatest impact has been felt via radio. San Antonio's top-rated station KXTN-FM remains Tejano's flagship station, leading more than a dozen other stations switching to Tejano formats throughout much of the Southwest.

"For all of 1993 in Arbitron ratings, we were No. 1 on a consistent basis for persons 12-plus and adults 25 to 54," declares KXTN GM Warren Tichenor, who also is VP of station

FM/AM went on line. Last spring, Houston picked up its second Tejano FM, KXTJ-FM. Another dozen stations along the U.S.-Mexico border have either changed to Tejano or increased their Tejano programming.

Tichenor remarks that he is "impressed by how much of the youth listens to the Tejano stations. I think that's because the artists are so strong and have youthful appeal—the Emilios, Selena and the new bands like Stefani and Fama."

Corporate America certainly has taken notice of the burgeoning Tejano movement. U.S. companies seeking and securing Tejano exposure via product endorsements are Stetson, Wrangler, Marlboro and Tony Lama. This year Ford Motor Company joined Budweiser and Coca-Cola as a sponsor of the Tejano Music Awards, which took place March 13 in San Antonio.

Jesse Castaneda, Hispanic marketing manager for Miller Brewing Company, a long-time sponsor of major Tex-Mex festivals and groups, notes that being associated with Tejano artists is vital because they draw so many youthful fans.

"We want to get to people who are coming into the buying [age] or people who are going to make decisions," says Castaneda. ■

## Satisfying Every Tejano Taste, Up-And-Coming Stars Add Spice To The Lively Tex-Mex Mix

Tejano's new young turks are a diverse lot, ranging from the pop/dance grooves of Stephanie Lynn & High Energy to the traditional conjunto polkas of La Tropa F.

But leading the pack, and maybe the most multi-faceted act of the upstart bunch, is Culturitas, a six-person outfit fronted by vocalists Dee Burleson—former lead singer of San Antonio pop/funk/dance group La Franz—and Delia González. Musically, the band plays traditional polkas, but spices up the mix with full-throttle covers of pop hits along with original material.

It is on stage, however, where Burleson and company distinguish themselves from many of the Tejano acts, who often tend to duck waddle in time with the tempo. Tall and athletic, Burleson is a jumping, dancing fireball on stage, with his dreadlocks flying hither and yon. When Burleson is not clowning around with González or other band members, he is inviting spectators on stage for an impromptu song.

Culturitas' latest Manny album, "Culture Shock," has been a mainstay on the Billboard Latin 50 retail chart since the chart's inception in July 1993.

Another up-and-coming act on Manny is La Tropa F, which adheres to long-revered conjunto, seasoned with contemporary musical stylings. The band's latest album, "Otro Día," sports an appealing blend of polka, cumbia and country elements.

One neo-conjunto act already making large waves in the Tejano market is Freddie Records' Los Chamacos. The band's latest album, "Se Cansaron?...Otra!," made a brief entry into the Billboard Latin 50 in February.

Among the new faces at Sony Discos is Jay Pérez, a talented vocalist with

an admirable pedigree. Pérez formerly sang lead for the seminal Tejano act Latin Breed in the late '80s, before taking frontman chores for David Lee Garza. Pérez went solo in 1992, releasing his label bow, "Te Llevo En Mi," last year.

Pérez's strengths include his vocal versatility, which allows him to slide easily from polka standards to country originals. A riveting stage performer, he often cuts loose with an R&B classic, such as Harold Melvin's "If You Don't Know Me By Now."

Sony executives also are high on Stefani, a striking, 21-year-old singer from Albuquerque, N.M., whose recent debut, "Te Voy A Enamorar,"

had been long anticipated. While Stefani's girlish vocals give her a solid shake on polkas like "Soy Feliz," she shines best on ballads such as "Celos."

Other stars-in-waiting on EMI Latin are Lynn, an act currently scoring heavy radio airplay from her 1993 debut, and Tormenta, a young El Paso crew whose rough-edged sound needs polish but who more than compensates with explosive, highly visual concerts. Cast in the mold of such veteran Tejano artists as La Sombra and La Fiebre, Tormenta's band members wear ripped jeans, black leather and long hair. But Tormenta offers a tougher street attitude and tighter choreography. —RB



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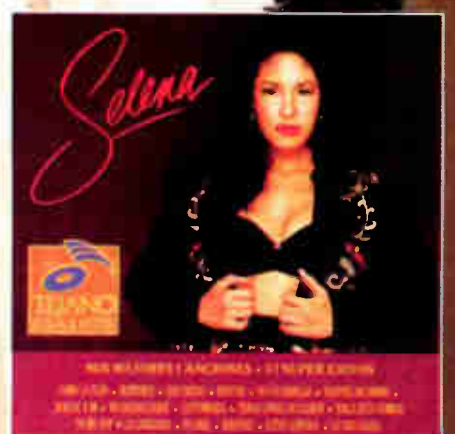
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## Classical KEEPING SCORE



by Is Horowitz

**SPRING PLANTING:** Upcoming recording sessions find Sony Classical focusing on standard works, with occasional rarities added to season the repertoire pot.

Large-scale productions this spring include live recordings of Verdi's "Rigoletto" with Riccardo Muti directing the forces of Milan's La Scala, and Bach's Mass in B Minor performed by the Bavarian Radio Symphony Orchestra & Chorus, conducted by Carlo Maria Giulini. Both projects tag David Mottley in the producer's slot.

In New York, James Levine mounts the podium before the Metropolitan Opera Orchestra & Chorus to record Wagner's "Flying Dutchman," with James Morris in the title role. Michel Glotz will produce.

Among other projects slated for Sony Classical's April-May time slot is a Nino Rota set performed by Riccardo Muti and La Scala Philharmonic. Mottley is the producer as the orchestra records Rota's Concerto for String Orchestra and a suite from "La Strada."

Three Respighi showpieces—"Pines of Rome," "Fountains of Rome," and "Feste romane"—will engage the attention of Lorin Maazel and the Pittsburgh Symphony Orchestra, with Steven Epstein as producer.

And Yefim Bronfman will be the soloist in Bartok's Piano Concertos Nos. 1 and 3 with the Los Angeles Philharmonic conducted by Esa-Pekka Salonen. The May sessions, produced by Sony Classical's Gary Schultz, complete Bronfman's survey of the Bartok concertos. He recorded the Second a year ago.

Jessye Norman will record a group of Alban Berg songs in May, with Ann Schein at the piano. They will appear on disc along with Berg's "Seven Early Songs," recorded by Norman with Pierre Boulez and the London Symphony Orchestra late in 1987 and 1988. Georges Kadar is session producer.

On the period-instrument side, Wolf Erichson will be the producer when Jeanne Lamon directs Tafelmusik in Bach's Brandenburg Concertos Nos. 2, 4 & 5 this April. They'll go to market coupled with the other concertos in the set (already in the can), bearing Sony's Vivarte imprint. Another Vivarte disc featuring Tafelmusik

will be cut in May. Haydn's Symphonies Nos. 88, 89 & 90 are scheduled, this time with Bruno Weil on the podium.

Illustrative of the broadening scope of the Vivarte line is a group of Anton Bruckner chamber works to be recorded by authentic-instrument group L'Archibudelli. Again, Erichson is the producer.

Sony Classical adds another Brandenburg No. 2 this spring, with Wynton Marsalis starring in the florid trumpet part. He'll record it with Raymond Leppard and the English Chamber Orchestra. Epstein will produce.

Murray Perahia, now fully recovered from a hand injury, steps up his recording pace. Sessions this month are devoted to Beethoven's first two piano sonatas, and in June he's slated to cut the four Chopin Ballades, originally scheduled for late 1992. Epstein is producer.

As for chamber music, spring label sessions call for the Ensemble Wien-Berlin to record the Beethoven Quintet for Piano & Winds and a sextet by late 19th century composer Ludwig Thuille, with Georges Kadar as producer. And the Juilliard Quartet, with Schultz as producer, has Berg's "Lyric Suite" on its spring session agenda. Latter will be programmed on disc with two Janacek Quartets recorded earlier.

**PASSING NOTES:** Soprano Sylvia McNair will be the soloist when Philips records Seiji Ozawa and the Boston Symphony Orchestra in Ravel's "Sheherazade" and Berlioz's "Les Nuits d'ete" next season. The album also will include Debussy's "La Demoiselle elue," in which mezzo Susan Graham will share solo honors with McNair.

Teldec has signed mezzo Jennifer Larmore to a long-term pact covering opera, concert works, and lieder. Among disc projects planned are top roles in Humperdinck's "Hansel und Gretel" and Rossini's "Cenerentola," a set of Mozart and Handel arias, and an album of American songs.

The Chicago Classical Recording Foundation has been formed as a nonprofit entity to operate Cedille Records, the label headed by James Ginsburg. He believes the new structure will lead to more funding opportunities for large-scale recording projects. Among foundation board members is Henry Fogel, executive director of the Chicago Symphony Orchestra.

The Arditti Quartet, in a joint project with the Independent Composers Assn., will be recording works by Stephen Cohen, Don Davis, Burt Goldstein, and Dorance Stalvey for release on Albany Records.

## LATIN NOTAS

(Continued from page 28)

18 in Miami.

**BILLBOARD SALUTES LATINO** Radio: Billboard will honor the best of Latino radio Sept. 10 during the Billboard Radio Awards. The awards ceremony caps off the magazine's debut of the Billboard/Monitor Radio Seminar, set for Sept. 8-10 in New York.

**STAT OF THE WEEK:** The National Music Publishers Assn.'s inaugural panel on the Latin market, April 7 in New York, was a pleasant affair that addressed a broad scope of issues pertinent to the Latino record arena. The panel was moderated by Bill Vélez, senior VP international, SESAC; EMI Latin recording act Las Triplets; Barbara Alvarez, Latin market coordinator, NMPA/Harry Fox Agency; Peter Ganbarg, director of A&R, SBK Records; and Ron Solleveld, VP international, BMG Publishing.

During the course of the panel, an ear-perking statistic was mentioned by Alvarez, who declared that in 1993 stateside mechanical royalties of Span-

ish-language material collected by NMPA's affiliated Harry Fox Agency came to \$6 million.

Vélez seemed surprised by Alvarez's tally, noting that the annual figure of Latino public performance revenues collected worldwide by ASCAP, BMI, and SESAC also amounts to \$6 million. Vélez deemed the performance revenue total "woefully low," adding that piracy and inadequate documentation were partly to blame.

Later in the panel, Ganbarg mentioned that his label was interested in signing a Spanish-language rock act, though he gave no name. After the forum, Ganbarg still declined to identify the band, saying only that it was from Europe. The rather obvious conjecture here is that SBK is eyeing popular Spanish quartet Héroes del Silencio.

**CHART NOTES:** As the Barrio Boyyz/Selena track "Dondequiera Que Estes" (EMI Latin) sits atop the Hot Latin Tracks chart for the fifth straight week, La Mafia's "Vida"

(Continued on page 39)

## THE Billboard® Classical 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE				
★★★ NO. 1 ★★★								
1	1	5	BENEDICTINE MONKS ANGEL 55138 (10.98/15.98)	4 weeks at No. 1 CHANT				
2	2	11	MICHAEL NYMAN VIRGIN 88274 (10.98/15.98)	THE PIANO				
3	3	15	WILLIAMS/PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST				
4	4	18	GERSHWIN NONESUCH 79287 (10.98/15.98)	GERSHWIN PLAYS GERSHWIN				
5	5	5	PAVARTOTTI LONDON 433260 (10.98EQ/15.98)	MY HEART'S DELIGHT				
6	7	12	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS				
7	6	187	CARR/DOM/PAV ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT				
8	9	8	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: ROMANTIC PIANO				
9	10	7	VARIOUS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: FOUR SEASONS				
★★★ GREATEST GAINER ★★★								
10	21	8	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES				
11	16	7	VARIOUS ARTISTS INFINITY DIGITAL 57238 (4.98 EQ)	STRAUSS: WALTZES				
12	8	101	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPH. NO. 3				
13	18	22	LONDON ORCH. RCA 61938 (9.98/15.98)	SYMPHONIC YES				
14	13	7	VARIOUS ARTISTS INFINITY DIGITAL 57246 (4.98 EQ)	BAROQUE FESTIVAL				
15	14	7	VARIOUS ARTISTS INFINITY DIGITAL 57254 (4.98 EQ)	GREAT CHORAL MUSIC				
16	26	6	KONRAD RUHLAND SONY CLASSICAL 53899 (9.98 EQ/15.98)	GREGORIAN CHANT				
17	15	7	VARIOUS INFINITY DIGITAL 57220 (4.98 EQ)	BEETHOVEN: SYMPH. NO. 5				
18	28	7	VARIOUS INFINITY DIGITAL 57253 (4.98 EQ)	RIMSKY-KORSAKOV: SCHEHERAZADE				
19	19	7	VARIOUS ARTISTS INFINITY DIGITAL 57230 (4.98 EQ)	MOZART				
20	12	7	VARIOUS INFINITY DIGITAL 57231 (4.98 EQ)	GREAT MOZART SYMPHONIES				
21	17	7	VARIOUS INFINITY DIGITAL 57229 (4.98 EQ)	BEETHOVEN: PIANO SONATAS				
22	20	55	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVARTOTTI & FRIENDS				
23	11	4	VAN CLIBURN RCA 61961 (6.98/10.98)	RACHMANINOFF: CONCERTO NO. 2				
24	22	7	VARIOUS ARTISTS INFINITY DIGITAL 57226 (4.98 EQ)	A STRING SERENADE				
25	25	7	VARIOUS INFINITY DIGITAL 57232 (4.98 EQ)	MOZART: ELVIRA MADIGAN				
26	24	6	VARIOUS INFINITY DIGITAL 57244 (4.98 EQ)	THE ITALIAN BAROQUE				
27	23	6	VARIOUS INFINITY DIGITAL 57216 (4.98 EQ)	BACH: BRANDENBURG CONCERTOS				
28	27	6	VARIOUS INFINITY DIGITAL 57259 (4.98 EQ)	MOZART: PIANO CONCERTOS				
29	29	6	VARIOUS INFINITY DIGITAL 57234 (4.98 EQ)	PROKOFIEV: PETER AND THE WOLF				
30	31	6	VARIOUS INFINITY DIGITAL 57217 (4.98 EQ)	BAROQUE VIOLIN CONCERTOS				
31	33	18	FRANK ZAPPA BARKING PUMPKIN 71600/RHINO (10.98/16.98)	YELLOW SHARK				
32	34	6	VARIOUS INFINITY DIGITAL 57220 (4.98 EQ)	BACH: KEYBOARD CONCERTOS				
33	35	22	TALLIN CHAMBER (KALJUSTE) ECM 20003 (10.98/15.98)	PART: TE DEUM				
34	30	5	VARIOUS INFINITY DIGITAL 57222 (4.98 EQ)	BEETHOVEN: EMPEROR				
35	32	77	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME				
36	39	22	ROYAL PHIL. (CLARK) K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1				
37	RE-ENTRY		VARIOUS EMI CLASSICS 65163 (7.98/10.98)	ARIA: A PASSION FOR OPERA				
38	RE-ENTRY		KIRI TE KANAWA ANGEL 55050 (10.98/15.98)	KIRI SINGS PORTER				
39	42	25	LUCIANO PAVARTOTTI LONDON 425099 (10.98 EQ/15.98)	TI AMO				
40	48	51	ANONYMOUS 4 HARMONIA MUNDI 907080 (13.98/18.00)	AN ENGLISH LADYMASS				
41	38	5	VARIOUS INFINITY DIGITAL 57232 (4.98 EQ)	GRIEG & SCHUMANN				
42	RE-ENTRY		MARIA CALLAS EMI CLASSICS 57282 (9.98/15.98)	OPERA ARIAS				
43	44	17	LONDON SYM. (WILLIAMS) ARISTA 1-1012 (54.98)	STAR WARS TRILOGY				
44	37	5	VARIOUS ARTISTS INFINITY DIGITAL 57219 (4.98 EQ)	BEETHOVEN: OVERTURES				
45	43	4	VARIOUS ARTISTS RCA 61953 (5.98/9.98)	POWER CLASSICS				
46	46	74	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS				
47	49	44	POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE				
48	RE-ENTRY		JOHN WILLIAMS SONY CLASSICAL 46347 (3.98 EQ/7.98)	SPANISH GUITAR MUSIC				
★★★ HOT SHOT DEBUT ★★★								
49	NEW ▶		SEATTLE/SCHWARZ DELOS 3157 (10.98/15.98)	HOVHANNES/MYSTERIOUS				
50	40	5	VARIOUS ARTISTS INFINITY DIGITAL 57264 (4.98 EQ)	SCHUMANN: CARNAVAL				
			<b>FULL-PRICE CLASSICAL</b>	<b>FULL-PRICE CROSSOVER</b>	<b>MID-LINE</b>			
1	BENEDICTINE MONKS ANGEL CHANT		1	NYMAN VIRGIN THE PIANO		1	CLIBURN RCA RACHMANINOFF	
2	GERSHWIN NONESUCH PLAYS GERSHWIN		2	WILLIAMS/PERLMAN MCA SCHINDLER'S LIST		2	ROYAL PHIL. (CLARK) K-TEL HOOKED ON: VOL. 1	
3	PAVARTOTTI LONDON MY HEART'S DELIGHT		3	LONDON PHIL. RCA SYMPHONIC YES		3	VARIOUS EMI CLASSICS ARIA	
4	CARR/DOM/PAV LONDON IN CONCERT		4	VARIOUS LONDON PAVARTOTTI/FRIENDS		4	VARIOUS RCA POWER CLASSICS	
5	UPSHAW NONESUCH GORECKI: NO. 3		5	F. ZAPPA RHINO YELLOW SHARK		5	HYMAN/LEVINE RCA SCOTT JOPLIN-HITS	
6	RUHLAND SONY GREGORIAN CHANT		6	KIRI TE KANAWA ANGEL KIRI SINGS PORTER		6	POPS (FIEDLER) RCA FIEDLER-GREATEST HITS	
7	TALLIN CHAMBER ECM PART: TE DEUM		7	LSO ARISTA STAR WARS		7	VARIOUS ANGEL HEAVY CLASSIC: VOL. 2	
8	BARTOLI LONDON IF YOU LOVE ME		8	GALWAY RCA WIND BENEATH MY WINGS		8	VARIOUS DG MAD ABOUT CLASSICS	
9	PAVARTOTTI LONDON TI AMO		9	BOST. POPS SONY UNFORGETTABLE		9	VARIOUS RCA PACHELBEL CANON	
10	ANON 4 HARMONIA MUNDI AN ENGLISH LADYMASS		10	LSO/FENTON ANGEL SHADOWLANDS		10	VARIOUS ANGEL HEAVY CLASSIC	
11	CALLAS EMI CLASSICS OPERA ARIAS		11	HOLLYWOOD PHILIPS KING AND I		11	VARIOUS RCA GERSHWIN-GREAT HITS	
12	SCHWARZ DELOS HOVHANNES: MTN.		12	VARIOUS TELDEC SENSUAL CLASSICS II		12	VARIOUS RCA MOZART-GREATEST HITS	
13	MARIA CALLAS EMI CLASSICS LA DIVINA		13	THE CHIEFTAINS RCA THE CELTIC HARP		13	VARIOUS DG MAD ABOUT PIANO	
14	BARTOLI/SCHIFF LONDON IMPATIENT LOVER		14	YO-YO MA/MCFERRIN SONY HUSH		14	VARIOUS RCA CLASSICS-GREATEST HITS	
15	KISSIN RCA CHOPIN RECITAL		15	GARRETT SILVA AMERICA WEBBER: LOVE SONGS		15	VARIOUS RCA BEETHOVEN-GREAT HITS	

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by Jeff Levenson

IT WOULD BE NICE TO REPORT that Verve's Carnegie Hall birthday bash April 6 lived up to the hoopla preceding it. After all, the label engineered a salute to itself that was equal parts glitz, glamour, promise, and bluster: a 50th anniversary (calculated with fancy footwork on the calendar side); a lineup of 50 or so musicians, representing both the past and the future of jazz; and formal recognition of some genuine icons associated with the imprint, including (if you want to get generous) absentee honoree Norman Granz, who stayed home in Switzerland rather than strut about the stage on behalf of a record company he sold nearly 34 years ago.

Even with PBS getting into the act (the concert was taped for a May 18 broadcast on the "Great Performances" series), this evening was as much about marketing as it was music. How else to explain the presence of congenial, camera-friendly co-host Vanessa Williams, whose connection to jazz is somewhat tenuous?

No matter—events of this kind have to get sold, if not to a live audience then to the subscribers of public television. By my scorecard, the show scored more low points than high. Surprising? Not really. We're talking about a nightmare's worth of on-the-spot coordination, sans the benefits of editing and post-production trickery. The televised tribute May

18 likely will have a more polished and cohesive look (it had better).

Until that time, there are more than a few moments worth citing. (But keep in mind that hearing jazz at Carnegie Hall often turns into a paint-by-numbers experience: You see artists performing, you sense the sonic outlines of their efforts, and you end up filling in the blanks according to how the music should sound.) These moments include:

- Tenorist Joe Henderson's genuinely arresting solo on "Desafinado." Framed as an homage to Stan Getz, the number featured composer Antonio Carlos Jobim and Pat Metheny. Henderson's lines were all silk and style—light like air and enveloping.

- The big-band read of Dizzy Gillespie's "Manteca," a tribute to the composer showcasing trumpeter Roy Hargrove and shell specialist Steve Turre. It was the evening's hottest performance. Hargrove proved that, among all young players, he has the charisma and firepower to light up a stage. The old concert draws may be dying off, but Hargrove, at least, can be counted on to goosebump an audience.

- My vote for all-around hero goes to drummer Kenny Washington, who pushed, pulled, prodded, and paradiddled the Carnegie Hall Big Band—no small task, with complicated charts and chairs filled with large egos.

- Another vote, this one for Best Performance Under The Scariest Of Circumstances. Younger-

(Continued on next page)

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	NEW ▶		J. SCOFIELD/P. METHENY BLUE NOTE 27765/CAPITOL	★★ No. 1 ★★ I CAN SEE YOUR HOUSE FROM HERE 1 week at No. 1
2	1	21	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
3	5	23	CASSANDRA WILSON BLUE NOTE B1357/CAPITOL	BLUE LIGHT 'TIL DAWN
4	6	2	TERENCE BLANCHARD COLUMBIA 57793	THE BILLIE HOLIDAY SONGBOOK
5	4	2	ETTA JAMES PRIVATE B2114	MYSTERY LADY
6	3	43	HARRY CONNICK, JR. ● COLUMBIA 53172	25
7	2	3	HANCOCK/SHORTER/CARTER/RONEY/WILLIAMS QWEST 4119/REPRISE	A TRIBUTE TO MILES DAVIS
8	7	27	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
9	10	3	WYNTON MARSALIS SEPTET COLUMBIA 53220	IN THIS HOUSE ON THIS MORNING
10	8	3	CHARLIE HADEN QUARTET WEST VERVE 521 501	ALWAYS SAY GOODBYE
11	14	9	CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE
12	23	35	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
13	9	29	JOSHUA REDMAN WARNER BROS. 45363	WISH
14	11	21	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
15	13	7	THE MODERN JAZZ QUARTET & FRIENDS ATLANTIC 82538	A 40TH ANNIVERSARY CELEBRATION
16	17	21	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
17	12	35	MILES DAVIS & QUINCY JONES WARNER BROS. 45221	LIVE AT MONTREUX
18	NEW ▶		NINA SIMONE ROULETTE/BLUE NOTE 98584/CAPITOL	BEST OF
19	16	4	DAVE BRUBECK TELARC 83345	LATE NIGHT BRUBECK
20	15	56	JOE HENDERSON VERVE 517674	SO NEAR, SO FAR
21	18	51	JOE SAMPLE WARNER BROS. 45209	INVITATION
22	20	7	JOE LOVANO BLUE NOTE 27014/CAPITOL	TENOR LEGACY
23	RE-ENTRY		BILLY ECKSTINE VERVE 819 442	EVERYTHING I HAVE IS YOURS
24	22	7	ABBEY LINCOLN WITH HANK JONES VERVE 519 697	WHEN THERE IS LOVE
25	21	45	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE

## TOP CONTEMPORARY JAZZ ALBUMS™

1	1	71	KENNY G ▲ ARISTA 18646	33 weeks at No. 1 BREATHLESS
2	2	7	GERALD ALBRIGHT ATLANTIC B2552	SMOOTH
3	3	8	THE BENOIT/FREEMAN PROJECT GRP 9739	THE BENOIT/FREEMAN PROJECT
4	4	5	BOB JAMES WARNER BROS. 45536	RESTLESS
5	7	2	PAUL HARDCASTLE JVC 2033	HARDCASTLE
6	5	39	DAVE KOZ CAPITOL 98892	LUCKY MAN
7	6	33	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
8	NEW ▶		INCOGNITO VERVE FORECAST 522 036/VERVE	POSITIVITY
9	8	10	CANDY DULFER RCA 66248	SAX-A-GO-GO
10	9	4	MARION MEADOWS NOVUS 63167/RCA	FORBIDDEN FRUIT
11	10	20	MARCUS MILLER PRA 60201	THE SUN DON'T LIE
12	NEW ▶		DIANNE REEVES EMI 28494/ERG	ART & SURVIVAL
13	11	8	STANLEY JORDAN ARISTA 18703	BOLERO
14	12	31	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
15	13	21	RONNY JORDAN 4TH & B'WAY 44406Q/ISLAND	THE QUIET REVOLUTION
16	14	41	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
17	16	2	DAVE WECKL GRP 9760	HARD WIRED
18	19	51	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 20121	THE JAZZMASTERS
19	15	12	TOM SCOTT GRP 9752	REED MY LIPS
20	24	3	GROOVE COLLECTIVE REPRISE 45541	GROOVE COLLECTIVE
21	18	8	YELLOWJACKETS GRP 9754	RUN FOR YOUR LIFE
22	21	2	DONALD HARRISON CTI *	THE POWER OF COOL
23	RE-ENTRY		BOBBY CALDWELL SIN DROME B900	WHERE IS LOVE
24	22	12	GARY TAYLOR MORNING CREW 1851	SQUARE ONE
25	RE-ENTRY		SPYRO GYRA GRP 9714	DREAMS BEYOND CONTROL

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**BLUE NOTES**

(Continued from preceding page)

than-youngblood pianist **Peter Delano** had to follow a filmed segment of **Oscar Peterson** (and his gargantuan talent) with a tribute performance of "Tangerine." Not many people would confuse Delano's gush notes with Oscar's cascading virtuosity, but that's OK. Only light years of experience separate the two. Delano could have drowned, but didn't; points for him and his head-above-water play.

• It was **Jeff Lorber's** misfortune that **Herbie Hancock** followed him on the program with a new composition, "Call It '94." Both Lorber and Hancock offered

performances representing the fusion/adult alternative style of jazz (can we just say radio-friendly?). Where Lorber's number was indulgent and formulaic, Hancock's was a punchy synthesis of dance idioms and textures: spiky horns punctuating hypno-grooves.

• **Hank Jones**, who has never played a wrong note, kept his streak alive here. His "Willow Weep For Me," programmed as a tribute to the incomparable **Art Tatum**, burst with ideas—a blues rendered timeless by 10 fingers and impeccable good taste.

• **Ray Brown** and **Christian McBride** found each other side-by-side on one number. The sound was awful, so I can't tell you much about it, but the look in their bass-playing eyes—master and heir apparent, digging what only they know—was quite fine.

• During the final jam of "Now's The Time," who else but **Betty Carter** would have the balls to bogart the mic (away from singers **Williams** and **Dee Dee Bridgewater**) and goad front-liners **Jackie McLean** and **J.J. Johnson** into serious trading? Not one for sleepwalking through a performance, **Betty Bebo** kept those boys blinking. It was a good thing, too; without her, the jam swings like day-old toast.

**LATIN NOTAS**

(Continued from page 37)

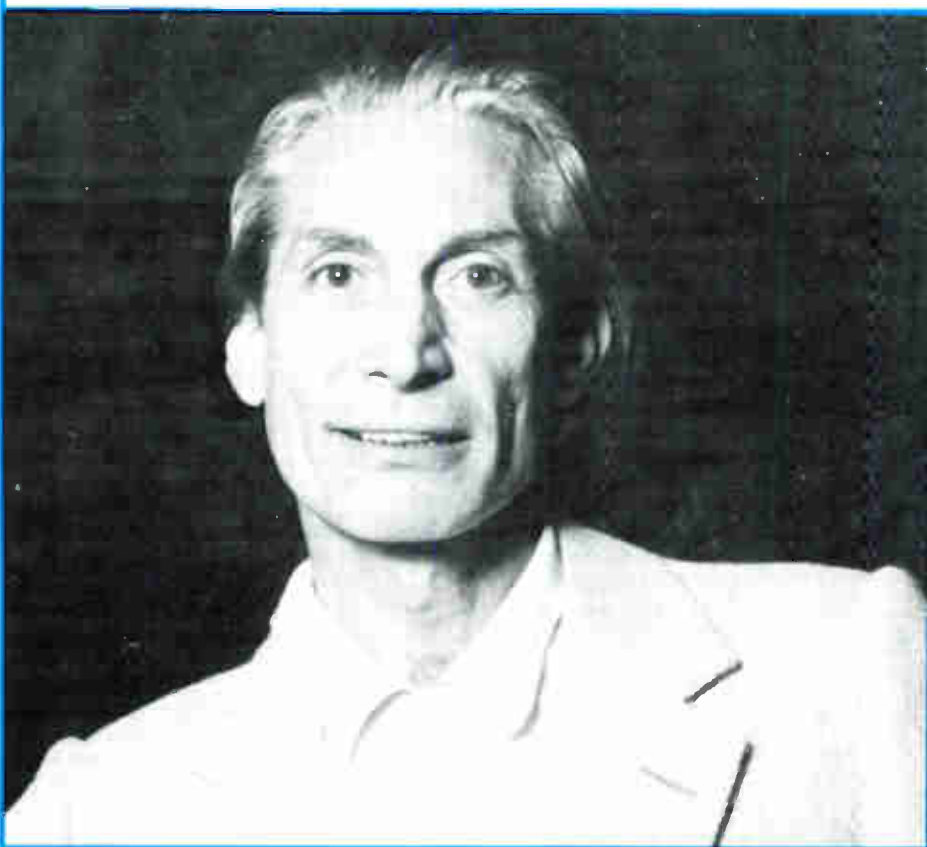
(Sony) prepares to assume the Hot Latin Tracks throne by zooming five slots (7-2) this week. "Dondequiera" should hang onto the top rung one more week, however.

Meanwhile, **Selena's** "Amor Prohibido" scores the highest debut of the year, coming in at No. 13. The wildest chart ride in recent memory goes to **Liberación's** "Ese Loco Soy Yo" (Fonovisa), which has re-entered Hot Latin Tracks twice since first charting last December. The song moves up three to No. 37 this week.



Here is a gallery of some of the stars who participated in Verve's 50th anniversary jazz celebration at Carnegie Hall. Clockwise from top left: Vanessa Williams, who opened the evening with "Tea For Two," a tribute to the debut concert of Jazz At The Philharmonic (which took place July 2, 1944); trombonist J.J. Johnson and vocalist Dee Dee Bridgewater, who paid tribute to Count Basie and Ella Fitzgerald by strutting through Quincy Jones' arrangement of "Shiny Stockings"; saxophonist Joe Henderson, who took part in a tribute to the bossa nova and Stan Getz; and guitarist Kenny Burrell and pianist Herbie Hancock, who were among the stars jamming on the evening's finale, Charlie Parker's "Now's The Time." (Photos: Chuck Pulin)

# CONGRATULATIONS CHARLIE WATTS



**#1 Indie Jazz Album**  
warm & tender



featuring  
the smooth,  
velvet vocals  
of  
**Bernard  
Fowler**



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Watch for the New Single  
"I'll Be Around"

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 ★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Stree NE,  
 Washington, D.C. 20018

- 1 After 7, Gonna Love You Right
- 2 Queen Latifah, Just Another Day
- 3 Brand New Heavies, Dream On...
- 4 Domino, Sweet Potatoe Pie
- 5 R. Kelly, Bump N' Grind
- 6 Angela Winbush, Treat U Rite
- 7 Eternal, Stay
- 8 Heavy D. & The Boyz, Got Me...
- 9 Keith Sweat, How Do You Like It
- 10 Toni Braxton, You Mean The...
- 11 Zhane, Groove Thang
- 12 For Real, You Don't Wanna Miss
- 13 Aretha Franklin, Willing To Forgive
- 14 Aaliyah, Back & Forth
- 15 Janet Jackson, Because Of Love
- 16 Kscape, Love On My Mind
- 17 Jody Watley, When A Man Loves...
- 18 Me'shell Ndegeocello, If That's...
- 19 Blackgirl, Krazy
- 20 SWV, Anything
- 21 Tevin Campbell, I'm Ready
- 22 Sudden Change, Comin' On Strong
- 23 Funky Poets, Lessons Learned
- 24 Gangstarr, Mass Appeal
- 25 Company, Angel
- 26 Portrait, Be Thankful For What
- 27 Sounds Of Blackness, I Believe
- 28 Snoop Doggy Dogg, Gin And Juice
- 29 Nas, It Ain't Hard To Tell
- 30 Lisa Lisa, Skip To My Lu

★ ★ NEW ADDS ★ ★

Snoop Doggy Dogg, Doggy Dogg World  
 Ce Ce Peniston, I'm Not Over You  
 Maze/Franks Beverly, What Goes Up  
 Glenn Jones, Your Body Callin'  
 DRS, Skroundels Get Lonely



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Tim McGraw, Indian Outlaw
- 2 Little Texas, My Love
- 3 Billy Ray Cyrus, Words By Heart
- 4 Tracy Lawrence, If The Good Die...
- 5 Shenandoah, If Bubba Can Dance
- 6 Travis Tritt, Take It Easy
- 7 John Berry, Your Love Amazes Me
- 8 Lee Roy Parnell, I'm Holding My...
- 9 Ricky Van Shelton, Where Was I
- 10 Marty Stuart, Kiss Me, I'm Gone
- 11 Faith Hill, Piece Of My Heart
- 12 Doug Stone, Addicted To A Dollar

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY  
 NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR  
 THE WEEK ENDING APRIL 23, 1994.



Continuous programming  
 12000 Biscayne Blvd, Miami, FL  
 33181

AMERICA'S NO. 1 VIDEO

Hammer, Pumps And A Bump (Vers 2)

BOX TOPS

- 12 Gauge, Dunkie Butt
- 2 Live Crew, Yeah, Yeah
- 3 Aaliyah, Back And Forth
- 4 D.F.C., Caps Get Peeled
- 5 Dawn Penn, You Don't Love Me
- 6 E-40, Captain...
- 7 Jodeci, Feenin'
- 8 Outkast, Player's Ball
- 9 Patra, Worker Man
- 10 R. Kelly, Bump 'N Grind
- 11 Snoop Doggy Dogg, Gin And Juice
- 12 South Central Cartel, Gang Story

ADDS

- 2 Live Crew, You Go Girl
- Adam Sandler, Buddy
- Angela Winbush, Treat U Rite
- Ant Banks, Parlayin
- Anthrax, My Pro Gio
- Born Jamericans, Cease & Seckle
- Boss, Run, Catch, Kill
- Cranberries, Dreams
- Da Ko Boyz, Da Booty Call
- Dandelion, Under My Skin
- Dred Scott, Back In The Days
- For Real, You Don't Wanna Miss
- General Public, I'll Take You There
- Indonesia, Do Thangz
- Kolorz, A Little Love
- Lucy's Fur Coat, Treasure Hands
- MC Shy D, True To The Game
- M.O.P., How About Some Hardcore
- Mr. Big, Nothing But Love
- Nefertiti, Visions Of Nefertiti
- Poison Clan, Check Out The Avenue
- Rosco Martinez, Neon Moonlight
- Snoop Doggy Dogg, Doggy...

War, Low Rider  
 Zapp & Roger, Computer Love



Continuous programming  
 11500 9th St N, St Petersburg, FL  
 33716

- Anne Murray, Wayward Wind  
 Big Mountain, Baby I Love...  
 Enigma, Return To Innocence  
 Bonnie Raitt, Love Sneakin' Up...  
 Conway Twitty, Rainy Night In Georgia  
 Yanni, Santorini  
 Mariah Carey, Without You  
 Faith Hill, Piece Of My Heart  
 Billy Joel, Lullabye  
 Joshua Kadison, Beautiful In My Eyes  
 Carole King, Will You Love Me  
 Barry Manilow, Let Be Your Wings  
 Aaron Neville, I Owe You One  
 Michael Nyman, The Heart Asks...  
 Clint Black, Good Run Of Bad Luck  
 Benoit/Freeman, Alter The Love...  
 Toni Braxton, You Mean The World...  
 Chris Isaak, San Francisco Days  
 John M. Montgomery, Rope The Moon  
 Willie Nelson, Afraid



Six hours weekly  
 1 Centre Street, Room 45, New York,  
 NY 10007

- Outkast, Player's Ball  
 Hammer, Pumps (Vers 2)  
 Babyface, And Our Feelings  
 Ahmed, Back In The Days  
 Da Bush Babees, Swing It  
 Freddie Foxxx, So Tough  
 Dred Scott, Back In The Days  
 Digital Underground, What's Up...  
 SWV, Anything  
 Red Fox, Ghetto Gospel  
 Father, I Beeped You  
 Fat Joe, Da Real  
 Conscious Daughters, Funky...

Patra, Worker Man  
 Ice Cube, You Know...  
 Wu-Tang Clan, C.R.E.A.M.  
 Shaggy & Raveon, Nice & Lovely  
 Strickly Roots, Beg No Friends  
 Sudden Change, Comin' On Strong  
 South Central Cartel, Gang Story



Continuous programming  
 Hawley Crescent, London NW18TT

- Bruce Springsteen, Streets Of...  
 Mariah Carey, Without You  
 Capella, Move On Baby  
 Dr. Alban, Look Who's Talking  
 D:ream, Things Can Only Get Better  
 Enigma, Return To Innocence  
 Roxette, Sleeping In My Car  
 2 Unlimited, Let The Beat...  
 Jam & Spoon, Right In The Night  
 Ace Of Base, The Sign  
 East 17, It's Alright  
 Magic Affair, Omen III  
 Adams/Stewart/Sting, All For Love  
 Maxx, Get-A-Way  
 Haddaway, Rock My Heart  
 U96, Inside Your Dream  
 Reel To Real, I Like To Move It  
 Toni Braxton, Breathe Again  
 Ace Of Base, Don't Turn Around



Continuous programming  
 151 East Ohio Ave, Lake Helen, FL  
 32744

- S.C. Chapman, The Great Adventure  
 Wayne Watson, A Beautiful Place  
 Wayne Watson, Walk In The Dark  
 D.C. Talk, Jesus Is Just Alright  
 Margaret Becker, Keep My Mind  
 Bruce Cockburn, Listen To The Laugh  
 Al Denson, Alcatraz  
 Petra, Just Reach Out

- 14 Soundgarden, Spoonman
- 15 Morrissey, The More You Ignore...\*
- 16 Bruce Springsteen, Streets Of...\*
- 17 Tom Petty, Mary Jane
- 18 Janet Jackson, Because Of Love
- 19 Nirvana, All Apologies
- 20 Green Day, Longview
- 21 Madonna, I'll Remember
- 22 Brand New Heavies, Dream On...\*
- 23 Tevin Campbell, I'm Ready
- 24 The Breeders, Divine Hammer
- 25 Enigma, Return To Innocence
- 26 The Cranberries, Dreams
- 27 Domino, Sweet Potatoe Pie
- 28 Tool, Prison Sex
- 29 Urge Overkill, Positive Bleeding
- 30 The Afghan Whigs, Gentlemen
- 31 Crash Test Dummies, Mmm...\*
- 32 Sheryl Crow, Leaving Las Vegas
- 33 Brother Cane, Hard Act To Follow
- 34 Nirvana, Heart-Shaped Box
- 35 Primal Scream, Rocks
- 36 Queen Latifah, Just Another Day
- 37 Pavement, Cut Your Hair
- 38 Aerosmith, Amazing
- 39 Lighter Shade Of Brown, Hey D.J.
- 40 Pantera, I'm Broken
- 41 Nirvana, Come As You Are
- 42 U3, Cantaloupe
- 43 Sait-N-Pepa, Shoop
- 44 Zhane, Groove Thang
- 45 ZZ Top, Breakaway
- 46 Motley Crue, Hooligan's Holiday
- 47 Sarah McLachlan, Possession
- 48 Dandelion, Under My Skin
- 49 Red Hot Chili Peppers, Give It Away
- 50 Lenny Kravitz, Are You Gonna Go...

★ ★ NEW ADDS ★ ★

Dwight Yoakam, Try Not To Look So...  
 Kenny Chesney, The Tin Man  
 Reba McEntire, Why Haven't I Heard...  
 Dawn Sears, Runaway Train  
 Shaver, Georgia On A Fast Train



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Janet Jackson, Because Of Love
- 2 Mariah Carey, Without You
- 3 Bonnie Raitt, Love Sneakin' Up...
- 4 Ace Of Base, The Sign
- 5 Bruce Springsteen, Streets Of...
- 6 Counting Crows, Mr. Jones
- 7 Tom Petty, Mary Jane
- 8 Meat Loaf, Rock And Roll Dreams...
- 9 Crash Test Dummies, Mmm...
- 10 Madonna, I'll Remember
- 11 Celine Dion, The Power Of Love
- 12 Michael Bolton, Completely
- 13 Prince, The Most Beautiful Gi
- 14 Richard Marx, Now And Forever
- 15 The Knack, My Sharona
- 16 All-4-One, So Much In Love
- 17 Enigma, Return To Innocence
- 18 Big Mountain, Baby I Love You Away
- 19 Adams/Stewart/Sting, All For Love
- 20 Toni Braxton, You Mean The...
- 21 10, 000 Maniacs, Because The...
- 22 Bryan Adams, Please Forgive Me
- 23 Sting, If I Ever Lose My Faith In You
- 24 Melissa Etheridge, Come To My...
- 25 Kim Hill, Janie's Gone Fishin
- 26 Billy Joel, The River Of Dreams
- 27 Lee Roy Parnell, I'm Holding...
- 28 Martina McBride, Life #9
- 29 Alan Jackson, (Who Says) You...
- 30 Faith Hill, Piece Of My Heart

★ ★ NEW ADDS ★ ★

General Public, I'll Take You There  
 Dead Can Dance, The Carnival Is Over

# the Medialine

## Cobain Story Tests MTV News; Pink Floyd Invades Album Rock

BY ERIC BOEHLERT

THE DAY THE MUSIC DIED: Fairly or unfairly, network television news departments are often judged as a whole based how they respond to a single major breaking news story. For example, NBC News was damaged goods after media critics noted the absence of Tom Brokaw from the net's coverage of the 1989 San Francisco earthquake.

If natural disasters or terrorist attacks test the mettle of the networks, then coverage of Kurt Cobain's suicide would stand as MTV's top test. Looking back, the network's heart was in the right place (devoting hours to the event), but in terms of actual news or instructive programming, MTV couldn't offer much.

MTV wisely treated the news as the generational landmark that it was and quickly went on the air with discussion and reflection among staffers and Nirvana-smart writers. That dialog was mixed in with band videos from years past were pulled from the vaults.

But unfortunately, as happens at MTV, repetition soon passed for programming as the same taped interviews and clips began to run endlessly, occasionally knocking heads with one another. (At one point, the same 1993 piece on the release of "In Utero" aired twice within 15 minutes.)

In the end, MTV felt more like an on-line computer system where fans checked in from time to time to catch up on the latest news (which wasn't much), rather than a news department offering definitive information.

Radio clearly had the advantage on

the day Cobain died. Because few media outlets were breaking any real news detailing the suicide, radio, without pictures, was better equipped to reflect with listeners on Cobain's life, his death, and the band's music. In effect, radio was able to hold audio town meetings and collect feelings from listeners.

Locally, the Seattle Times took some heat for running a color photo, above the fold, of Cobain's sprawled-out body. The picture was taken through a window while police secured the singer's house. (That photo moved to the AP wire, where others picked it up.) Times executive editor Mike Fancher called the decision to run the photo a "close call." Says Fancher: "We're in the business of capturing reality."

ANOTHER BRICK: Anyone who thought Pink Floyd's rock radio audience might have dwindled since the band's last studio release seven years ago, think again. Amazingly, according to Rock Airplay Monitor, Billboard's sister publication that tallies weekly BDS airplay data, eight of the top 10 new rock tracks for the week ending April 3 were Pink Floyd cuts.

Not that Pink Floyd has taken over rock radio completely. Modern day monster Pearl Jam is holding its own. Witness WBCN Boston's BDS-generated top 30 for that week:

- No. 1: Pink Floyd, "Keep Talking."
- No. 7: Pink Floyd, "What Do You Want From Me."
- No. 10: Pearl Jam, "Dissident."
- No. 11: Pink Floyd, "Poles Apart."
- No. 12: Pearl Jam, "Daughter."
- No. 13: Pink Floyd, "Take It Back."
- No. 15: Pearl Jam, "W.M.A."
- No. 22: Pearl Jam, "Elderly Woman Behind The Counter."

### IN PRINT

K.D. LANG: ALL YOU GET IS ME  
 By Victoria Starr  
 (St. Martin's Press, \$22.95)

Few folks are neutral on the subject of k.d. lang. While many adore her, she can't seem to escape one controversy or another.

"All You Get Is Me" explores the artist's career, personal, and musical development, and the political situations she seems to stumble into (or have foisted upon her).

Lang was not interviewed for the book, but thanks to her past openness author Starr had a rich vein to mine in the form of published articles. Also, lots of anecdotes, insights, and biographical details are offered from people who knew lang in her early years.

On the career front, an up-close look at lang's obsession with Patsy Cline and the making of her landmark "Shadowland" album are revealing. But an entire chapter devoted to the "refusal" of country radio to play lang's music comes across as excessive. After all, lang is not the first artist to have diffi-

culty getting country airplay.

Along with her many successes, lang's foibles—borderline loyalty to band members and a general arrogance—also draw ink.

Starr packs the book with details, including a poem lang penned in high school, the names of the singer's pets, and a recipe for her chili con tofu (a nod to lang's PETA involvement). Longtime fans should eat it up.

"Inside" information abounds concerning important career events, such as the Advocate article in which k.d. finally came out of the closet; the making of her first film, "Salmonberries"; and her 1992 mainstream breakthrough.

Starr clearly put loads of legwork into this bio. Including scores of interviews (one with this writer), poring over pounds of printed material, and traveling around the U.S. and lang's homeland, Canada. In the end, the effort pays off in a highly detailed, balanced, and revealing work.

TERRI HORAK





**Welcome To The 'Fold.** DJ/producer Paul Oakenfold poses with EastWest U.K. managing director Max Hole and colleagues, with whom he will be working under a consultancy deal he has signed with the company. First release for the label will be Oakenfold's single "Rise," recorded with producer partner Steve Osborne and featuring rapper Hawkeye. Shown, from left, are manager Brian Reza; EastWest head of dance Spencer Baldwin; Oakenfold; Hole; and Marc Fox, head of A&R at EastWest.

## IFPI Issues A Call To Action Music Biz, EC Need Better Relationship

■ BY MICHAEL LEAHY  
and DOMINIC PRIDE

BRUSSELS—The music industry in Europe needs to improve its relations with the European Commission to secure its long-term survival, according to Sir Colin Southgate, chairman of EMI Music's parent Thorn-EMI.

Speaking here at the launch of global trade group IFPI's European lobbying document, "The Recording Industry In Europe," Southgate highlighted "a need for an effective partnership and better communication between the European Commission and the European recording industry" to ensure that legislation takes into account the needs of the music business in the electronic environment. Such laws are vital to ensure that the music industry has funds for future investment.

Southgate called the document "a call to action," pointing out that legislation was necessary to secure rights for digital diffusion. "The industry needs an environment in which it can control commercially significant uses of its productions. A first-class recording industry cannot be maintained on a foundation of second-class legal rights," he said.

The fact that IFPI had attracted the Thorn-EMI executive to speak at the event gave some indication of how much importance the organization attached to the issues at stake: Southgate rarely speaks publicly on music industry matters, preferring to discuss the affairs of the parent electronics company.

Southgate urged the Commission to "strengthen and harmonize intellectual property rights and enforcement, giving owners the same rights to control the use of their works in the electronic environment as they enjoy in the retail environment."

Europe has the chance to be in the vanguard of world copyright reform, Southgate says, as a "platform for aggressive diplomatic leadership in building equivalent levels of protection in all other parts of the globe."

The music industry's interests were brushed aside by the interests of the film industry in the GATT negotiations, according to Southgate. "Our own distinctive needs were not given anything like top priority in the GATT negotiations. But perhaps that is the industry's fault. This report seeks to correct this situation and to show how great a stake Europe's artists and companies have in an open, nondiscriminatory, competitive trading environment."

Southgate told Billboard that Thorn-EMI had decided to invest in delivery mechanisms of music as a means of safeguarding their rights. "[In the future] there's going to be a delivery mechanism and software. I would like to think that Thorn-EMI is very much on the intellectual property side." Of Thorn-EMI's investment in the German music TV channel Viva, he commented, "Viva was set up as it was recognized that local music was not being heard enough on MTV, and Germany is a very big market, one of the biggest in the world. We felt there was a need for a channel which caters to all tastes. We've also invested in digital radio for the same reasons. We're protecting our copyright by actively being involved in the delivery mechanism."

In presenting the document and calling senior figures and the press to its Brussels launch, IFPI is making some attempt to regain ground lost in the years when the music business had little contact with the decision makers in Brussels or at the level of national governments of EC members. The interests of the audio-visual sector and the authors' and composers' lobby—while often campaigning together on copyright issues—are often listened to rather than those of the music business.

The document seeks to communicate important facts and statistics, not least the fact that three out of five world-class record companies are European-owned. European sales now total 9 billion Ecus, or more than \$10 billion, with more than half of those records performed by European artists.

## BMG Planning A Higher Profile In India Major Ends Bremen Deal, Signs On Crescendo Imprint

■ BY ANIL CHOPRA

BOMBAY—BMG International is taking steps toward a greater involvement in the Indian market, with a new license and an eye on greater investment in the country.

At the end of 1993, BMG discontinued its three-year license deal with Bremen, an associate company of Magnasound, one of the larger labels in India, and also the exclusive licensee of Warner. While the split was reported to be amicable, sources here suggest that BMG was not satisfied with the attention Bremen/BMG received compared to the Warner titles and Magnasound's own repertoire.

BMG has now appointed Crescendo as its licensee for what it describes as an interim period, and the company is working on a few selected BMG titles. Crescendo is a relatively new label, set up by Suresh Thomas, who was GM of Magnasound before leaving to set up his own label in 1992.

Thomas established Crescendo by taking distributorship of many independent labels. The idea was to cover the distribution costs of his own catalog, says Thomas. "The margins in distribution are not bad, and it works out only if you have many different kinds of catalog."

In addition to BMG, Crescendo markets Rhythm House Classics, a Bombay label offering only Hindustani classical, and Super Music Co., a Madras label offering exclusively Western classical music licensed from Naxos. Blank cassettes also are distributed.

"In India you can't get established in the music business unless you have your own contacts and marketing across the whole country," says Thomas. "I needed a variety of catalog to cover both the entire market as well as the high costs." Crescendo's marketing reach covers most of the subcontinent,

with offices in New Delhi, Bangalore, Madras, and Bombay.

Regarding BMG's long-term plans for India, Peter Jamieson, BMG's regional VP. Asia Pacific, says, "The first cab off the rank is to exploit the international catalog. To get into traditional Indian music is much more difficult. But there's a new generation of Indian artists which the new companies, such as Crescendo, are good at marketing."

Thomas also has achieved some success with his own acts. The Crescendo catalog was constructed with such varying acts as Louis Banks, a renowned jazz artist in India, and Pandit Bhimsen Joshi, the top singer of Hindustani classical music.

Indian music has its quirks, says Thomas. Many "ready-made" albums with some of the biggest names in India are available from producers, who are seeking interested labels to put them onto the market. Crescendo has exploited this situation, releasing 70 titles in two years.

Jamieson says that BMG ultimately wants to be in the Indian market. "We are exploring the possibility of a long-term license or a greater relationship with Crescendo and other companies. At the moment, we're discussing the possibilities of investment with the Indian authorities." Those discussions are positive, says Jamieson, although they will take some time.

While India has opened up its market to foreign investment in recent years, there is still a lot of administrative work involved in establishing an Indian subsidiary. Other problems exist: Currently, record companies are limited to taking a maximum of 15% of the retail price in royalties.

Nevertheless, Jamieson is optimistic: "We believe that the economic conditions are swinging upwards, and there's a much more responsive attitude there."

BMG and Crescendo have achieved success with Toni Braxton, who has toured Asia recently.

A total of 21 BMG titles recently were released, and 100,000 cassettes were pushed into the dealer network.

Thomas says he also decided that the only way to improve the bottom line was through price. BMG product had been available from Magnasound at 45 rupees (\$1.44) and is now marketed by Crescendo at 50 rupees (\$1.60).

## SNEP's French Singles Chart Bows

■ BY EMMANUEL LEGRAND

PARIS—The French market has a sales-based singles chart again, after a six-month hiatus following the decision by the producers of the charts, broadcasters Europe 1 and Canal Plus, to stop compiling the listings (Billboard, Sept. 18, 1993). A full album list is due to come on-line within weeks.

France's charts are now financed and operated by industry organization SNEP, which has commissioned polling organizations IFOP and Tite-Live to monitor singles and album sales using a computerized point-of-sale system.

Atop the first singles charts is "Je Danse La Mia" by French rap band I am on the Delabel imprint.

SNEP president Gilles Paire says he welcomes the return of a chart that will be published in the national and international media. "It gives the French market—and French acts—an international visibility it has missed for quite some time already. It will also enhance the credibility of the charts. France will regain a spot it de-

serves due to the size of its market and the importance of its repertoire."

So far, only the singles chart has been considered "reliable enough" to be made public. The album sales chart, Paire says, "still needs some adjustments to become fully reliable." He expects it to be operational within the next few weeks.

One key difference between the old Canal Plus/Europe 1 charts and SNEP's listing is that both new charts will list the top 100 sellers, as opposed to just the top 50. The information will be published more rapidly, with data being collected from Sunday through Saturday, then released the following Wednesday.

The charts use a panel of 100 stores; members of the panel rotate in order to prevent hyping, and are believed to be "representative of the structure of French retail sales," even though the 40-plus-store FNAC chain has decided not to make its sales data available. Paire says the absence of FNAC affects the album charts more than the singles charts, though it can be balanced through statistical tech-

niques.

Paire says he remains confident that a deal can still be done with FNAC. "I am optimistic. I think the grounds are more favorable today than a few months ago. Our goal remains to cover the largest number of stores, but it will be done progressively."

Another aspect that took much time to set up was media exposure of the charts. Paire first wanted to deal with a TV channel and then with a radio station. He now says that, due to lasting negotiations with public television station France 2, he will reverse this order. He says there are two radio contenders so far, the Europe 1 Group and NRJ.

Independent producers' organization UPFI has backed the charts, but Paire says discussions are "going on." SNEP and UPFI are due to set up a joint company that will operate the charts and sell them to media outlets. Says Paire, "There is still debate between us, but I think we're getting closer on many aspects. There is no doubt, in my opinion, that we can work together."

## Sony Execs Gather In Scotland

PERTSHIRE, Scotland—In the brisk setting of Scotland in late winter, Sony Music International held its first meeting since the appointments of Mel Ilberman as SMI chairman and Robert Bowlin as president, gathering at the historic Gleneagles Hotel March 7-11 to discuss global marketing and A&R strategies. In attendance were executives from all the Sony Music International affiliates, including those in Europe, Latin America, and Asia. Also present were representatives of the Columbia and Epic labels in the U.S. and Sony Music Entertainment executives, including Michael P. Schulhof, chairman and CEO, and Tommy Mottola, president and COO of SME.



Sony Music International Asia region executives enjoy the countryside. Shown, from left, are Yoon Yeo Eul of Korea; Peter Gan of Thailand; Matthew Alison of Taiwan; Pat Hurley, senior VP, Asia, SMI; Daniel Zhao of Beijing; Rick Loh of Malaysia; and Terence Phung of Singapore.



Managing directors of SMI affiliates and senior executives enjoy the Scottish hospitality. Shown in the front row, from left, are Richard Denekamp, senior VP, European region; SMI president Robert Bowlin; Martin Pammer, MD, Sony Music Austria; SME chairman/CEO Michael P. Schulhof; Dimitris Yarmenitis, MD, Sony Music Greece; and Carlos Pinto, MD, Sony Music Portugal. In the back row, from left, are Paul Hertog, MD, Sony Music Holland; Steen Sorgenfrei, MD, Sony Music Denmark; Norman Block, MD, Sony Music Switzerland; Antti Holma, MD, Sony Music Finland; Patrick Decam, MD, Sony Music Belgium; Melih Ayracman, MD, Sony Music Turkey; Malcolm Carruthers, MD, Sony Music Hungary; Sten af Klinteberg, MD Sony Music Sweden; and Rune Hagberg, MD, Sony Music Norway.



Sony Music Brazil's million-selling superstar Daniela Mercury performs her hit single "O Canto da Cidade," which topped charts in Latin America last year. Other Sony artists performing at evening showcases during the conference included Died Pretty from Australia; the October Project from the U.S.; Misty Oldland from the U.K.; Junkhouse from Canada; Commanche Park from the U.K.; the Choice from Belgium; Jeff Buckley from the U.S.; and Oasis from the U.K.



Sharing conversation, from left, are Richard Griffiths, president, Epic Records, Sony Music; Henri de Bodinat, president of Sony Music France and executive VP, Sony Software Europe; Michele Anthony, executive VP, Sony Music Entertainment; SMI president Robert Bowlin; and SMI chairman Mel Ilberman.



European executives convene at the meeting. Shown, from left, are Henri de Bodinat, president of Sony Music France and executive VP, Sony Software Europe; Paul Russell, president, Europe, SME; Paul Burger, president of Sony Music U.K.; Richard Denekamp, senior VP, European region, SMI; SME chairman/CEO Michael P. Schulhof; Jochen Leuschner, managing director, Sony Music Germany; Franco Cabrini, MD, Sony Music Italy; and Claudio Conde, MD, Sony Music Spain.



Robert Bowlin, president of Sony Music International, welcomed the assembled executives in his opening address.



SMI Latin America executives gathered in the shooting lodge at Gleneagles. Shown in the back row, from left, are Carlos A. Gutierrez, MD, Sony Music Colombia; Millard Engleka, VP, finance, SMI; Stu Bondell, VP, business affairs, SMI; Frank Welzer, president, Latin America, SMI; Tomas Muñoz, senior VP, A&R development, SMI; George Zamora, VP and general manager, Sony Discos; and Tom Tyrrell, executive VP, SMI. In the front row, from left, are Raul Vasquez, MD, Sony Music Mexico; Helcio Do Carmo, MD, Sony Music Venezuela; Roberto Augusto, president and MD, Sony Music Brazil; Jorge Undurraga, MD, Sony Music Chile; Alberto Caldeiro, MD, Sony Music Argentina; and Edward C. Lavish Jr., VP and MD, Sony Music Costa Rica.



Columbia Records artist Jeff Buckley, who recently completed a 17-show European tour, will release his debut album in the U.S. in August.



The brother-and-sister team of Gert and Sarah Bettens, otherwise known as Belgian duo the Choice, perform the European hit "Me Happy" from their debut album "The Great Subconscious Club," which will be released in the U.S. this year.



Mary Fahl, lead singer of Epic Records band the October Project, offers the group's current single, "Bury My Lovely."



SMI president Robert Bowlin, left, and chairman Mel Ilberman, right, welcome Jack Isomura, senior MD, Sony Music Japan, second from left, and Shugo Matsuo, president, Sony Music Entertainment, Japan.

# Polish Rock Stars Emerge As Nation's Music Industry Expands

BY RICK RICHARDSON

WARSAW—Kazik, one of Poland's biggest rock stars, shuffles through the lobby of Warsaw's elegant Bristol Hotel, looking downright uncomfortable. This 30-year-old punk rocker turned quasi-rapper turned ballad singer may be ill at ease with such opulence, but as one of the country's most-talked-about personalities, he'll have to get used to it.

Kazik and his band, Kult, are at the head of a pack of young bands such as De Mono, Hey, Wilki, Electric Guitars, and Illusion that are extremely popular with teen and university audiences. Most of these bands sold in the region of 200,000 units each last year.

Poland's three most famous stars of the '80s were undoubtedly solo vocalist Stanislaw Sojka; rock'n'roller Kora, whose band is called Manaam; and Grzegorz Ciechowski. Ironically, for a country ravaged by piracy in recent years, the power of artists in the business is much greater than that of the record companies. The bigger-selling acts have no fixed contracts, skipping from label to label or recording under their own imprints.

Ciechowski released "The Seventh Seal" with his band, Republika, several months ago. It has been called one of the best Polish rock records ever, but fell on deaf ears with teen-agers.

As to the possibilities open to Polish



ILLUSION

rock musicians now, Kora says. "How can I complain? It's getting better all the time. It's much easier: Work. Earn money. Be free."

Poland's music-friendly population of 40 million—and recent tough and enforceable copyright legislation—make Poland arguably the most promising music market in Eastern Europe. BMG has a Polish company, while Warner, EMI, and Sony (with PolyGram coming soon, according to rumors) have all established ties with local record labels and have started to divide up the available talent.

"We have the best artistic potential in the younger generation of anyone in Eastern Europe," says Polton Records director Jan Chojnacki, whose company is the Warner licensee. "We're not just copying Western music, but we're developing a Polish style. We have a lot more people to buy records. Hungary and the Czech Republic may

be more developed, but we've got four times as many bands to choose from."

Polton, Poland's oldest private record company (begun in 1982), has more than 100 acts, including internationally renowned pianist Adam Makowicz. Also signed is Illusion, which beat out more than 800 bands to win the 1993 Marlboro competition in Poland, and Irek Dudek, the top Polish blues star, who works out of Amsterdam.

Another big record-seller is Hey (Seattle-style grunge with a Polish flavor), which sold nearly 300,000 units last year and has made inroads in Europe by way of an appearance at a festival in Bourges and a tour in France.

Perennial Polish youth favorite Kazik recently has sought urban credibility by adopting nihilistic rapper rhythms. The very popular song "Poland Isn't Yet" is an example of Kult street cred:

"What have you done to this land,



HEY

you motherfuckers? / A hybrid of Catholics and postcommunist maniacs / Those praying every morn' and runnin' to church / Can't wait to kill you just because of the shape of your nose / The lake of hatred, the house of ancient dragon / Everyone's just talking money . . ."

Aside from calls to burn down parliament (from the song "Burn Down"), the soft-spoken Kazik has been busy building up a loyal record-buying public for 10 years. His recently released collection of torch songs made popular by his father—a Polish legend in the Woody Guthrie mold—has added an unexpected middle-age audience to Kazik's traditional punk followers.

"Dad's songs are poetry while mine are social journalism, but nowadays social journalism is poetry," he says.

Kazik the iconoclast is at the opposite end of the spectrum from the latest mainstream hit band, Hey. Of all the bands with a chance to make it in Europe, Hey may lead the pack.

"Things are very different now. The music scene is already far more commercial, and generally much less political," says Jaroslaw Janas, rock music critic for the Warsaw Voice. "The music scene is a cliché now. Most of the new bands, with the exception of Hey or Republika, are clichéd copies of something Western."

Jan Chojnacki of Polton sums up the scene: "Ciechowski is an excellent mu-

sician, songwriter, and lyricist, but the young girl lead singer for Hey is just one of the kids." As a producer, Ciechowski had a big success last year with Atrakcyjny Kazimierz.

Andrzej Puczynski of Izabelin records adds, "Hey are popular because they are very Polish and original . . . maybe with some Seattle influence . . ."



WILKI

but good promotion has been an important part of their success, too."

It is expected that by the end of this year, all of the majors will be represented in Poland. It is an open secret that PolyGram has been talking to potential joint venture partners. "My conversation with PolyGram stressed that if we were to work together, we must handle both sides of the business, import and export," says Isabelin's Puczynski. "To justify our existence to Polish artists, we have try to export our home-grown talent to Europe."

## A BILLBOARD SPOTLIGHT

# ITALY

In the July 2 issue, Billboard turns its spotlight to Italy to examine the impact Italian stars are making abroad. It will also provide an indepth look at the talent, the business, the potential for future exports and the growing indie label market. It's Italy, Billboard style. A must-read for everyone involved in the Italian music market. Be there!

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**LANINO**

## Swedish Labels Banned From Sharing Sales Stats

STOCKHOLM—The Swedish competition authority has banned Swedish record companies from making their sales statistics available to each other.

In a recent ruling, the authority, whose purpose is to safeguard fair trade practices, said that making such detailed information available to other record companies was a sign of cartel building.

The ruling comes as a result of an application for exemption from trade rules submitted last December by GLF to the authority, the Swedish record distributors' organization, on behalf of the Swedish subsidiaries of BMG, EMI, PolyGram, Sonet, Sony Music Entertainment, Warner Music, and

Virgin Records.

A new law went into effect last July, essentially putting the record companies on notice that any collaboration to fix CD prices would be met with stiff fines.

The record companies deny that any such collaboration exists. They sought an exemption to the law through their application.

The companies now have six months in which to comply with the ruling. A meeting of Swedish IFPI members was scheduled for the week of April 11 in order to discuss the ruling and whether they should appeal. Indications were that they would.

KEN NEPTUNE

## Labels Spar Over Litfiba Sets Contracts At Center Of Legal Actions

MILAN—A row has broken out between Italian record companies CGD/Warner and EMI Italy over contractual arrangements with the country's most successful rock group, Florence-based band Litfiba.

The dispute concerns simultaneous releases of albums by both labels—"Re del Silenzio," an anthology of past material released by CGD/Warner, and "Colpa di Coda," a double live set released on EMI Italy.

Litfiba, which was contracted to CGD/Warner until August 1993, last year sued the company for breach of contract, including nonpayment of royalties. While the group won the case ordering CGD/Warner to pay the claimed outstanding royalties in a Florence tribunal last Oct. 22, CGD/Warner won a different case against the band in a Milan tribunal.

This case centered on a clause prohibiting Litfiba from rerecording material released by CGD/Warner for five years from the expiration of their contract. The clause included live recordings and therefore covered the songs released on EMI Italy's "Colpa di Coda" release.

EMI Italy has responded to the CGD/Warner suit by threatening legal action. A press statement from the company says, "We maintain that we have correctly purchased the publishing rights for the album through a valid contract and we will take appropriate action through all available means to protect our company's image."

Both albums have gone platinum, selling more than 200,000 copies, and have stayed in Italy's top 10 album charts since their release last January.

MARK DEZZANI

## Greek Acts Face Higher Taxes Nightclub Income Is Primary Target

ATHENS—Greece's professional musicians and recording artists likely will face higher taxes as of the next fiscal year, as the government gets tougher on tax compliance.

On April 6, the Greek finance ministry unveiled an ambitious tax-gathering scheme designed to net some of the massive undeclared income earned by performers—including nightclub and recording acts. Most domestic-repertoire artists earn their money from the former activity, which so far has proved notoriously resistant to the taxman's efforts.

The next tax bill, expected to be made into law this month, sets a minimum of the drachma equivalent of \$10,000 as an artist's annual earnings, regardless of the actual figure. This is automatically raised if the artist, during the year in question, issues records. And the taxable income is calculated even higher on the basis of how many units the record sells. In fact, seven scales apply to sales of between zero and 30,000 units.

Greece's music and artist associations have not commented on the new tax bill, sensing an apparent lack of public sympathy. In the weeks leading up to the unveiling of the bill, Athens daily newspapers ran sensational stories saying that top-notch artists allegedly declared unrealistically small amounts on their 1993 tax returns.

"We really don't expect any public adverse reaction from the artists," one recording industry executive says. Tax on artists' earnings through record sales is automatically withheld at the source.

It is the nightclubs, which provide Greek recording artists with the vast bulk of their income, that have been widely accused of evading taxes. In February, the Greek government decreed earlier closing times, risking the ire of the fun-loving Greeks. The closing hours decree has since been modified because of fears that it could hurt tourism this summer.

JOHN CARR

## Labels Turn To TV As Marketing Option Majors Hawk Special Packages, Current Titles

BY LARRY LeBLANC

TORONTO—Seeking additional catalog revenues, many of the major labels here are developing packages to be marketed via TV. At the same time, continuing fragmentation of radio formats has majors using television as a means of marketing current titles.

In the '60s and '70s, such Canadian-based firms as K-tel International, Tee-Vee, and Silver Eagle spearheaded the marketing of hit, oldies, and party compilations, and the packaging of past hits by such adult standards icons as the Moms And Dads, Boxcar Willie, and Nana Mouskouri. The titles generally were available through mail order or at nontraditional retail outlets such as Woolco, Woolworth, the former Tower's chain, and Home Hardware.

Today, most of the major labels here operate TV marketing divisions. The acknowledged market leaders are PolyGram's PolyTel division and Quality Special Products, an independent that descended from K-tel, which is no longer based in Canada. These companies aim product mostly at a 35-48 demographic. Most titles are available in traditional record retail outlets.

Recent titles developed for TV include packages of hits by the Village People, Creedence Clearwater Revival, and ABBA, as well as various dance compilations developed by DJs Chris Sheppard and M.C. Mario, and the Canadian cast album of "Showboat."

There also has been ongoing exposure of such TV-driven product as the Canadian cast album of "Phantom of the Opera," Quality's "Ex-Tendamix" series, and albums by Bonnie Raitt, Anne Murray, Frank Sinatra, John McDermott, Michael Crawford, Crowded House, Blind Melon, Eternal, and "Canto Gregoriano."

"Some of the pop front-line product we've put on TV is certainly because radio is very narrow in its programming," says Lisa Zbitnew, VP of marketing at EMI Music Canada. "The Anne Murray ['Crooning'] made a ton of sense to put on TV because it is a bit different, and it was hard to know how radio was going to respond to it."

Veterans of TV marketing are unfazed by the new competition, and they warn about the risks.

"Traditional record companies have all come into the TV business, and then they've gone away," notes Ed LaBuick, president of Toronto-based Quality Special Products. "It's not as easy as people think it is."

"TV still scares [labels] because so many companies have lost their shirts," says Art Young, GM of Montreal-based PolyTel. "Everybody thinks if you go on television, people are going to be aware of your product and are going to buy it."

"Many companies still think they [can] go to a traditional agency, buy 50 [Gross Rating Points], run the ad for four weeks, and because [this approach] sells toothpaste, it's going to sell music," says media consultant Len Friedman of Friedman Entertainment Marketing.

"If you don't have a good commercial, the right campaign, enough media, the product will die."

PolyTel and Quality have broadened

their focus in recent years, in part because the other companies are aggressively working their own catalogs.

"We're still in [there with] traditional compilations," says Quality's LaBuick, "but in the dance field, we're more and more signing our own acts or having a lot of stuff out of Europe, and building acts to have accessibility for our future packages. We also have our video division."

LaBuick notes that label catalog reissues, coupled with the growth of oldies radio, has crippled TV oldies compilations, once the core of the business. "At one time, labels weren't interested, but with the advent of the CD, oldies are re-released and re-released on budget or midline."

Looking to compete with TV packagers, many record companies are becoming hesitant to license tracks to such outsiders as Quality and PolyTel.

Labels began tightening their licensing policies a few years back, when artist contracts began restricting the activity. PolyTel's Young says, "We're still able to secure a lot of product, but now companies like Warner and BMG want a piece of the cake."

Warner Music Canada, in fact, recently released its first in-house TV compilation, "This Is The Sound Of New Country," a 16-track album featuring recent tracks by many of the company's top country acts. Warner is committed to releasing four additional TV packages by the end of the year.

"We haven't stopped giving out

product, but this is a business we should be in," says Garry Newman, senior VP of Warner Music Canada. "We shipped 90,000 units of 'New Country' based on customer demand, and we're up to 108,000 units now."

Newman, noting that Warner is supporting the "New Country" compilation with an accompanying catalog program, argues that such packages can serve as an industry sampler. "It helps us sell product," says Newman. "It helps us get the artist once again in front of the consumer. They may hear the product on the radio, but now they're seeing it on TV."

With 4-6-week national TV campaigns costing at least \$250,000, TV marketing can be cost-prohibitive for many players or individual projects. Companies seek selective use of their ad dollars or alternative methods of exposing their product, including local market purchases or per-inquiry advertising (wherein stations sell down-time to advertisers and take a commission on sales).

Per-inquiry advertising requires a minimum advance of \$50,000 to \$75,000 for a national rollout. TV outlets then receive an average \$1.50-\$2 per unit commission on sales at retail stores.

"PI puts a cap on what you're going to spend on media, and, at a certain point, you're only paying money for what's selling—but, of course, you don't want to be paying on the sale of a unit that you would have sold regardless," says Zbitnew.

However, neither Young nor LaBuick is enthusiastic about PI. "I like to know where we're at," says Young. "I'd do it on older skew packages [45-plus], but the 18-45 demographic isn't around at those times."



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THE BILLBOARD SPOTLIGHT

# Vital Reissues



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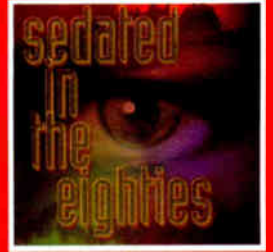
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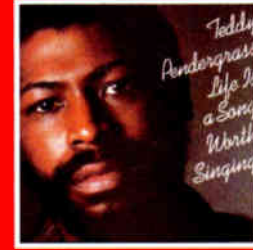
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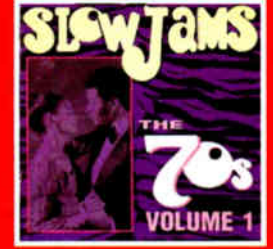
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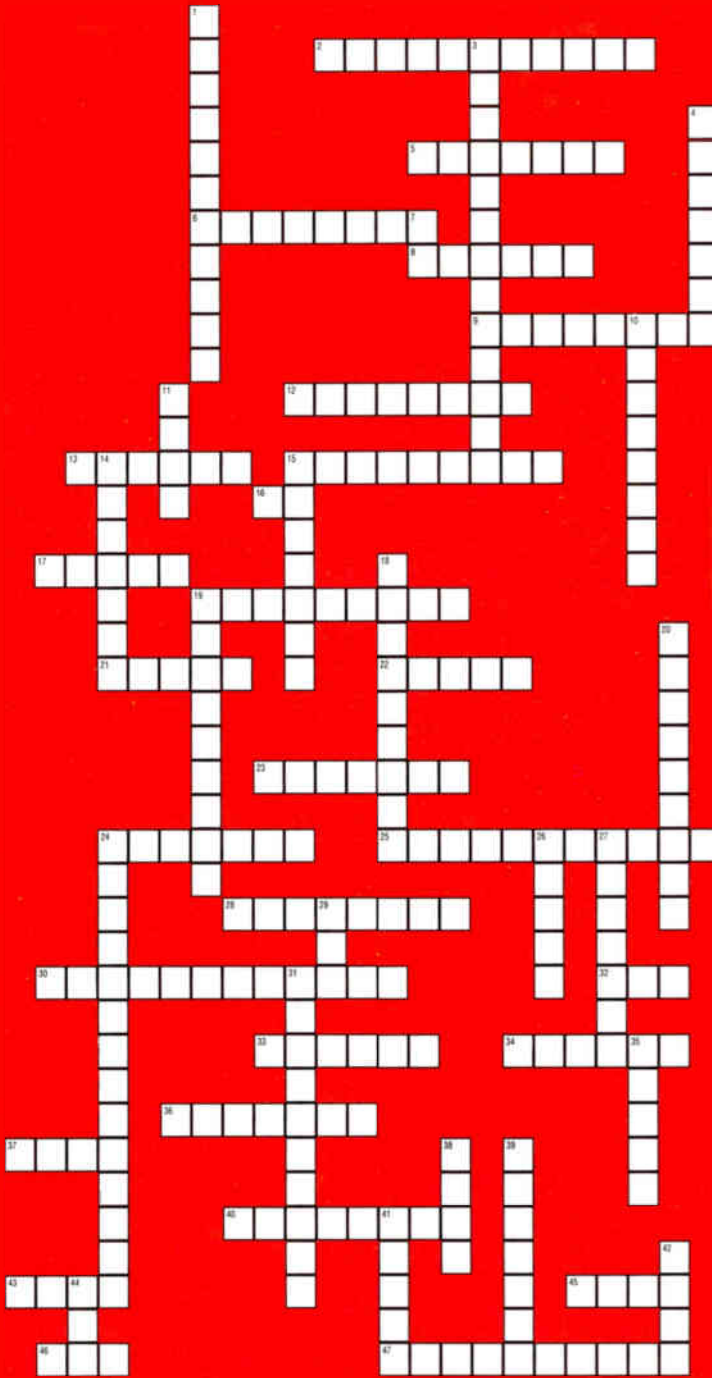
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### ACROSS

- This reggae group had a huge hit last summer and The Right Stuff released a compilation of tracks from two of their early '70s albums (2 wds.).
- Dion's last name.
- Memphis soul singer who recorded "That's How Strong My Love Is."
- The \_\_\_\_\_ Sound that made Philadelphia International Records famous
- Al Green's birthplace
- One of Al Green's first hits
- Lou Rawls smash hit \_\_\_\_\_ People.
- Compilation of songs from the civil rights struggle recently issued on The Right Stuff (3 wds.).
- Famous Memphis R&B label to be profiled in an upcoming The Right Stuff box set.
- Dion's early neighborhood
- Name of Al Green's first pop group.
- Girl's name in Dion's hit and Springsteen's "4th of July" song.
- Al's biggest hit in 1977
- The O'Jays' big comeback record in 1978 was \_\_\_\_\_ My Girl (3 wds.).
- Lou Rawls birthplace.
- Name of Dion's earliest backing group
- Bob Seeger had a #5 hit in 1981 with this Hi Records artist's "Trying To Live My Life Without You" (2 wds.).
- Most of the Right Stuff releases are \_\_\_\_\_
- They shoot arrows on SEDATED IN THE EIGHTIES
- Group included on SEDATED IN THE EIGHTIES that is also named after a German city.
- Dion's 1962 song about lovers who \_\_\_\_\_
- The TRS series SLOW JAMS includes this hit by The Floaters
- Philadelphia producer Leon \_\_\_\_\_
- Group being reissued by The Right Stuff who were known as "The Four Pennies"
- The Mystic Moods was the branchchild of sound wiz \_\_\_\_\_ Miller.
- The Right Stuff is distributed by \_\_\_\_\_
- The eagerly-awaited second volume of SEDATED IN THE EIGHTIES is being released in \_\_\_\_\_
- Talking Heads and Al Green both recorded "Take Me to The River," written by this Hi Records artist.



### DOWN

- As a member of the Valentinos, he cut the R&B classic "It's All Over Now," which was a hit for the Rolling Stones.
- The first of Bobby Womack's many hit solo albums being reissued by The Right Stuff this summer will be \_\_\_\_\_
- Sedated In The Eighties, No. 2 contains a song by this Minneapolis band
- Widely considered by critics to be one of Teddy Pendergrass' best albums.
- Series launched by The Right Stuff containing classic soul ballads (2 wds.).
- Original name of Dion album (being reissued by TRS) that contains "Abraham Martin & John."
- "Sedated In The 80s," the critically acclaimed 80s rock compilation on The Right Stuff, contains one of the best tracks from this New York band
- City where Al Green and Willie Mitchell met.
- Ann Peebles biggest hit "I Can't Stand The Rain" was written by Ann and her husband and fellow Hi artist (2 wds.).
- Teddy Pendergrass was the drummer for this Philadelphia band (2 wds.).
- Nickname for Teddy Pendergrass.
- Grammy Lifetime Achievement Award winner included in the TRS compilation "Movin' On Up."
- Famous drummer's solo albums being reissued later this summer by The Right Stuff.
- Willie Mitchell's birthplace.
- Girl who ran around in Dion's hit.
- "Christmas Is A Special Day" is not only Fats Domino's first-ever Christmas album but also his first recording in \_\_\_\_\_ years (2 wds.).
- Kenny Gamble and Leon Huff formed this label in 1966.
- Name of Philadelphia International Records studio musicians.
- Teddy Pendergrass' biggest hit single of 1980 (2 wds.).
- "Stairway To Heaven" was one of their songs
- Philly International's Jean \_\_\_\_\_ was catapulted to fame on the duet of "Valentine Love" with Michael Henderson.
- Featured in SEDATED IN THE EIGHTIES is "Free Nelson Mandela" by The Special \_\_\_\_\_

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# Vital Reissues

## The Score In '94

*The field's getting mighty crowded, but niche-hits and prize catalog catches keep players posting big wins*

BY CHRIS MORRIS

In 1994, the reissue marketplace appears as diverse as it's been since the advent of the compact disc. Today's reissues encompass everything from the expected lavish multiple-CD boxed sets to ongoing series of theme-driven compilations, from mass-appeal series devoted to specific styles and eras to single-album reissues of rare and obscure records.

Perhaps the most interesting current wrinkle is how catalog departments are now looking to the immediate past for reissuable material: The 1980s are now fair game for nostalgics, and labels like Rhino (which charted with its "Valley Girl" soundtrack album), EMI, Razor & Tie, K-Tel and The Right Stuff are all mining the decade just passed.

"The '80s now is getting to be nostalgic enough," says Steve Wilson, director of K-Tel subsidiary Era Records. "Five years ago was too soon. Now, with the MTV video stars of the early '80s, it's long enough away to make it nostalgic."

"Time takes its toll," adds Andy McKaie, MCA VP of catalog development and special products. "I'm thinking of doing some '80s stuff, some concept packages."

"The late '70s, early '80s music was a genre that was ignored," says PolyGram Chronicles VP of marketing Rich Bauer, who notes that the company's Funk Essentials series last year was its single most successful series, selling over half a million units in a year.

With labels turning to yesterday for today's reissues, talk of product glut—a long-term concern on the reissue side—inevitably arises.

"In some senses it could be seen as a glut," says Bob Irwin, who runs the feisty Cocksackie, N.Y.-based reissue indie Sundazed Records. "In another sense, it could be seen as an awakening on the part of consumers."

There's no fear of a glut on Sundazed's part: The company, which has blasted out multi-album reissues by the Kingsmen, Mitch Ryder & The Detroit Wheels and the Shirelles recently in its "Yesterdazed" series, will soon issue full-catalog blowouts by garage legends the Standells and the Chocolate Watchband and surf-rockers the Challengers.

### DON'T KNOCK THE BOX

Some companies plainly believe that when it comes to reissues, more is better. PolyGram, which has favored two-CD collections in its Chronicles series in recent years, is returning to boxed sets with a vengeance this year: '94 will see multiple-CD collections devoted to Steve Winwood, Joe Cocker, the Moody Blues and the Velvet Underground, as well as a Casablanca Records retrospective.

"We've stepped away from boxes the last two or three years, but this year we're doing four or five," says Bauer.



"There was a glut [of boxes] two years ago. We thought the Chronicles [two-CD packages] were a much better deal for the money." **SUNDAZED SOCKS**  
IT with Mitch Ryder & The Detroit Wheels.

Steve Wilson, whose label produced its "Brill Building Sound" boxed set in its first year of operation, notes, "The last couple of years you've heard about a CD boxed-set wall, but people seem to want all of them...Boxed sets are still definitely a viable thing if they're done properly."

Warner Bros. has delved lightly into the boxed-set market; for this year, the label plans only two, on Alice Cooper and Emmylou Harris. Warner's VP of A&R Gregg Geller, who oversees catalog reissues, says, "We're going to try to do relatively few [boxed sets], and only when it feels like the time is right. Maybe our standards are a little higher, I don't know. There have been boxed sets out that I question."

"Retailers only have so much money to spend on these things, and there's only so much shelf space," Geller continues. "I'm not so concerned at the consumer level—if it's the right act, the consumer will buy it."

Catalog execs see a variety of factors in the return to boxes. Bauer notes that dicey legal problems regarding ownership and licensing that stood in the way of some packages are getting sorted out. "As the years go by," he says, "the problems start to clarify themselves."

Sony Legacy VP of marketing and development Jerry Shulman, whose catalog now contains some 500 titles, says, "There are some artists who regarded a boxed set as [stating], 'Well, my career is over.' Now, with the Paul Simon, Police and Elton John sets, there has been a breakthrough in having an artist recognize a boxed set as a milestone, rather than a memorial."

### BEAT-NICHE BEAT

While the seminal reissue label Rhino Records is staying in the boxed-set hunt, its senior director of A&R James Austin notes, "I'd like to take the boxed-set idea beyond what it usually does...into conceptual areas that have sales potential." Austin says that Rhino sets like "Songs Of The West" and "The Beat Generation," which addressed cowboy music and Beat Generation music and spoken-word performances respectively, address "niche markets that do have profit potential."

Rhino, which has made splashes with series devoted to punk rock, blues ("King Masters Series"), '70s funk and "super hits of the '70s," will delve further in that direction later in the year with its "Country Shots" and '80s-skewed "Just Can't Get Enough" series.

"When you do a series, you get it out with one big push," Austin says. "People buy all of the volumes equally well."

At some companies, the emphasis remains on the systematic reissuing of one artist's catalog. Salem, Mass.-based Rykodisc, which pioneered this approach with its Frank Zappa, David Bowie and Elvis Costello programs, will soon hit the market with six Incredible String Band albums.

Rykodisc marketing director John Hammond asks, "Can we put out the really good albums in a really good way, remastered, with new art and additional cuts? That often means [picking up] a full catalog."

Hammond notes that full-catalog reissues are "getting harder, because there's less and less. There aren't that many catalogs that aren't tied up somewhere. But every year we manage to carve up some interesting deals."

Another continuing trend is the partial or complete reissue of a label's catalog. Begun in the '60s with Atlantic's series of albums documenting its own R&B achievements, label reissues have recently included Fantasy's complete Stax recordings (a third boxed-set is due) and their Specialty box, the Veejay anthology and Essex Entertainment's 3-CD

"Buddah Box" documenting the '60s and '70s hits of the New York label and its sister Kama Sutra.

Continued on page 66



WAITING FOR THE BAND: Anxious Velvet Underground fans can expect a boxed set from PolyGram.

# Vital Reissues

## Archiving In The U.K.

In a market where catalog accounts for between a third and half of some stores' sales, quality reissues are more vital than ever

BY HUGH FIELDER

There's no doubt that the reissues marketplace is starting to get a bit crowded," admits Pete Macklin, sales and marketing director of Demon Records. "More and more companies are doing them, and now that the majors have started to take their own catalogs seriously, there's a real danger of reaching saturation point.



DEMONIZED: Al Green

Macklin adds, "All the classic albums," are now out there, and it's getting harder to find unreleased material. I suspect some of the reissue-only companies without their own catalogs are starting to panic a bit." Demon Records was one of the pioneering reissue companies back at the turn of the 1980s, when CD was just a glint in a marketing man's eye. They licensed vintage albums that had been deleted by the economy-conscious major labels, pressed up a few thousand copies and often recouped their outlay on a single wholesale order.

Macklin acknowledges that those halcyon days are long gone. "Since the CD came along and no new major trends have come up in the U.K., the majors have been looking to their own catalogs," he says. "You've got to dig deeper and longer for long-term licensing deals that allow you to exploit a particular catalog properly."

Demon has been notably successful with its licensing deal with Hi Records, giving it access to the perennially popular Al Green catalog and a library of vintage 1970s soul. It also has the entire back catalog of Elvis Costello, Nick Lowe and Ian Dury. In addition, Macklin has fostered good relationships with EMI and Island; recent releases include long-deleted titles from the likes of Quicksilver Messenger Service, Wind In The Willows, McGuinn, Clark & Hillman, The Incredible String Band and Amazing Blondel.

### NEIL YOUNG'S HERITAGE

Bob Fisher, managing director of specialist reissue label Sequel, a subsidiary of the Castle Group, agrees that the key to success is catalog acquisition and maintaining good relationships with the majors.

"We used the Pye catalog that Castle owns to establish ourselves," he says. "We are also the exclusive licensees for the Buddha and Sugarhill catalogs and recently we got the rights for the Prelude, De-Lite and Solar catalogs for a good proportion of the world, which has given us plenty to work on. In addition, I have an exclusive agreement with EMI to exploit some of their catalogs, such as the Roulette family, which includes TK and Jubilee."

The degree to which the U.K. majors have latched on to the reissues market can be judged by WEA, which has reissued 600 albums from their back catalog in the past two years. "New acts are the lifeblood of the record industry, but catalog is the backbone," says Phil Knox-Roberts, WEA's director of catalog marketing.

WEA's release program has included numerous Rhino re-packages from America, plus handpicked original albums reissued at mid-price. "We're aiming primarily at the browsing market, making people aware of an artist's heritage," says Knox-Roberts. "Last year, we put out a batch of Neil Young albums to coincide with his London concert, and they all did extremely well. All six of his WEA albums are now available at mid-price."

"Such opportunities to market back catalog don't come along often, but it's important to take advantage when they do. I've just put out six ZZ Top albums at mid-price to coincide with their new album on RCA."

Such tactics have helped produce catalog sales of 750,000 in the  
Continued on page 56

We're the Spirit Of '64  
Ready to start a second war  
Oh the countdown is about to begin  
Move over Beatles, 'cause the Yanks are comin' in'

—"Move Over Beatles," Bocky Dio & The Visions, 1964

From today's vantage point, it seems odd, if not a fiction altogether, that a time existed when British pop talent had to prove itself in America. Similarly, it's hard to believe that the U.K.'s sudden arrival could throw such fear into the hearts of American acts. Yet, both of these conditions obtained in 1964.

Before the Beatles, Brit hits were strays: Laurie London's "He's Got The Whole World In His Hands" (1958), Reg Owen's "Manhattan Spiritual" (1959), Mr. Acker Bilk's "Stranger On The Shore" and the Tornados' "Telstar" (both 1962) among them. In the Beatles' wake, though, came a flood of new artists—in '64 alone, there were major hits by the Animals, Rolling Stones, Manfred Mann, Herman's Hermits, the Dave Clark Five, the Searchers, the Zombies, Gerry & The Pacemakers, the Nashville Teens, Freddie & The Dreamers, Billy J. Kramer, Peter & Gordon and Chad & Jeremy. By 1966 their ranks were joined by the Who, Marianne Faithfull, the Yardbirds (featuring Eric Clapton), Them (featuring Van Morrison) and the Hollies (featuring Graham Nash).

Thus established, Britain's reputation as a source of international talent has grown ever since. What follows is a comprehensive survey of how that initial invasion is being memorialized, and marketed, in 1994...

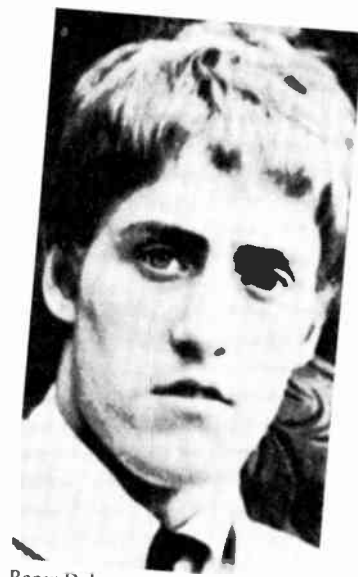
—Gene Sculatti, Director Of Special Issues



Peter Asher



Mick Jagger



Roger Daltrey

## Not Fade Away: First-Wave Brit Rockers Thrive On Reissues

BY RICHARD HENDERSON

With so much interest in a potential Beatles (partial) reunion stirred by Mark Hertsgaard's recent *New Yorker* article, something is clearly in the air. Nineteen-ninety-four marks the 30th anniversary of the inundation of American airwaves and teenage minds by British beat groups. Whereas one might assume that U.S. record companies might be racing to capitalize on a new wave of '60s nostalgia, the reality is that most labels are continuing a commitment to the catalog of a most important period in popular music. Here's what goes on...

### RHINO RECORDS

When teaching a university class in the history of rock 'n' roll, then-professor (now VP of A&R for Rhino) James Austin was forced to issue a disclaimer at the start of each semester. He endorsed the class textbook, *The Rolling Stone Illustrated History of Rock 'N' Roll*, but cautioned his students to ignore the pronouncement that "the British Invasion produced little of enduring worth" beyond the Beatles, the Stones, the Who and the Kinks. To this day, Austin remains grateful for the refreshing influence of all English groups on the AM radio of 1964. A belief in the enduring worth of that era's music has informed Rhino's reissue policy from its first releases in the early '80s. The first four volumes of "The British Invasion: The History Of British Rock," neatly packaged as a set—and originally offered with Harold Bronson's book *The Rock Explosion* upon initial release in 1988—offer an overview of the Beatles' numerous supporting players. Not content with an epoch-defining anthology, Rhino has maintained greatest-hits collections and individual titles by Peter & Gordon, the Searchers, the Zombies, the Tremeloes, Dusty Springfield and the Yardbirds. In addition,

all of the Kinks' original early-to-mid-'60s output is available on Rhino.

### EMI

Bruce Harris, director of catalog development for ERG/EMI, put it this way: to herald the musical legacy of the British groups first sighted in '64, simply because of an anniversary, is to demean their worth.

The premier artists of the period (as anthologized on EMI), such as Manfred Mann, Billy J. Kramer & The Dakotas and Gerry & The Pacemakers, Harris says, "will sound as good at the 31st anniversary as they did at the 29th." The Hollies recently were accorded a lovingly detailed two-disc retrospective ("The Hollies: 30th Anniversary Collection"), but Harris points out that the group is still a viable recording presence, with sessions done in 1993 that legitimize a 30th anniversary of the group's own career.

### TVT RECORDS

Their name is a tribute-by-acronym to the success of the label's first release, "TeeVee Tunes: Television's Greatest Hits." Fitting, then, that the audio portions of original *Ed Sullivan Show* broadcasts should be issued by TVT. Some 25 discs comprise "The Sullivan Years," an ongoing series of music-minus-images. As pointed out by TVT's Lois Najerian, "The British Invasion" appeared in 1990, containing performances by the likes of Herman's Hermits, Freddie & The Dreamers and the Animals, among others. Though the disc does not contain "the shew's" most popular guests, Lennon & McCartney compositions performed by Billy J.  
Continued on page 54



30 YEARS AGO TODAY: The Hollies (Graham Nash, far left)



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ART DECO  
SERIES



BEST OF  
BIG BANDS



# Vital Reissues

## Brit-Rock Reissues

Continued from page 52

Kramer and the Dakotas are preserved on the disc.

### PLG

PolyGram is mining its vaults for 20-track retrospectives of a few high profile Anglo Invaders. Discs devoted to Manfred Mann's Fontana-label period, Wayne Fontana & The Mindbenders and the Troggs, are among those slated to hit the market in late summer, according to Bill Levenson, VP of catalog development.

### MCA

Though the 30th anniversary of the British Invasion didn't influence the release of "30 Years Of Maximum R&B," as described by MCA's Andy McKaie, it is surely a happy coincidence that a career retrospective of the Who will finally appear May 24. Compiled and co-produced by Chris Charlesworth, a former editor of *Melody Maker*, the set will feature 80 tracks, encompassing hits as well as rarities culled from Pete Townshend's tape archives. The four-CD box is a collaboration between MCA, Polydor UK, group members and assiduous collectors, with package design by Richard Evans, whose visuals are long associated with the Who.



EMI's favorite Marsden: Gerry

EMI's favorite Marsden: Gerry

### HOLLYWOOD RECORDS

In the beginning, there were only two appropriate targets for jelly-bone-tossing teens: the Beatles and the Dave Clark Five. The DC5, sporting near-identical mop-tops, dressed rather more formally than Brian Epstein's clients, but stomped out their hits in a primal fashion. Clark himself proved a savvy businessman, controlling his group's catalog as well as the original *Ready, Steady, Go!* broadcasts from the same period. Waiting until the demand reached critical mass, Clark only recently issued "The History Of The Dave Clark Five," a selection of 50 classic tracks in a two-CD set, on Hollywood. The label plans a second set later this year.

### AVENUE RECORDS

He used to be an Animal, and perhaps he still is. Eric Burdon celebrates the history of his ground-breaking Newcastle group in suitably idiosyncratic fashion, by re-recording his band's signature tunes, along with other '60s standards, on "Eric Burdon Sings The Animals' Greatest Hits." The new renditions of "House Of The Rising Sun" and other classics are due out in May. Also available, on Sundazed: "In The Beginning: The Animals Live In Newcastle (1963)."

### VIRGIN

When Virgin signed the Rolling Stones, a dividend of the deal was the label's acquisition of the band's back catalog. All of the Stones' albums, dating from the inception of their Rolling Stones label ("Sticky Fingers," 1971), are to be reissued this spring in special-edition packages. The Stones' '60s output, which Dean Martin didn't get but the little girls understood, has been reissued by Abkco ("The Rolling Stones: The London Years"). ■

## Re-Meet The Beatles

Catalog Is Capitol's Ticket To Ride

BY BRETT ATWOOD

Thirty years after the Beatles took the states by storm, Capitol is capitalizing on the heightened interest the anniversary is bringing to the Fab Four with a massive campaign running throughout 1994.

The label is plotting a re-invasion of the Billboard charts—the Top Pop Catalog charts, that is—with the entire Beatles back catalog. Special-price promotional incentives to retailers in January helped six titles sell enough to reappear on that chart, including the new-to-disc "1962-66" and "1967-1970" (popularly known as the "Red" and

"Blue" albums, respectively). Ten thousand vinyl pressings of the two albums were issued Feb. 22 to commemorate the 30th anniversary, as well as 27,000 vinyl seven-inch singles of "I Wanna Hold Your Hand."

Capitol is generally tight-lipped about specific release plans for the coming months, but there is widespread speculation that the label will unlock the well-sealed vaults of Beatles material and unleash several discs' worth of never-before-issued live-performance tracks, alternate takes and newly uncovered recordings. Rumors persist that Paul, George and Ringo are said to be collaborating on new instrumental



tracks, reportedly for a 1995 television documentary titled *The Beatles Anthology*. An unfinished master tape by John Lennon, "Free As A Bird," has reportedly been completed by the surviving Beatles for a possible fourth-quarter release.

Jeremy Hammond, Capitol VP of artist development, refuses to confirm or deny such plans, but does promise key campaigns to commemorate both the 30th anniversary of the Beatles' debut film, *A Hard Day's Night*, and their first American tour in August. "We hope to recognize the tour anniversary region-by-region based on the original tour markets, utilizing local footage from participating local television stations," says Hammond. "We want to recapture the excitement of the Beatles invasion through original local news footage, which shows the impact of the group in each community."

The label issued a new edit of the "I Wanna Hold Your Hand" video last month, which includes rare live and television performance footage. The re-invasion of the big screen is already in progress. Grammercy Pictures released its Beatles-docudrama *Back Beat* in limited markets April 15. The film opens nationally April 22. An accompanying soundtrack on Virgin Records, which features six covers of Beatles classics performed by members of R.E.M., Nirvana, Soul Asylum, Sonic Youth, Afghan Whigs and Gumball, was released March 22. ■

# Invasion USA

## Hitmakers Of '64

### The Bird: BESS COLEMAN

**The Gig:** EMI Records London press officer, 1962-63. Publicist on Beatles' 1964 tour; journalist on Beatles' 1966 tour

**Quote:** "During August and September [1964], the tour took in about 28 cities in 34 days. As press officers, Derek Taylor and I were in a no-win situation. However hard we tried to please radio, TV and print journalists and photographers, we usually ended up getting a little more off-side than on. Press conferences often got out of hand, with many of those invited moving further and further to the front, waving pens and microphones almost up the noses of John, Paul, George and Ringo. As PR's, we were expected on many occasions to 'deliver the Beatles,' which, of course, was more often than not totally impossible. It was particularly difficult to placate the numerous civil dignitaries who thought their robes and title gave them the right to appear at hotels at any hour of the day or night, frequently with entourages in tow, demanding a personal audience with the group..."

"A young fan named Fred Paul, who had tickets to every concert and who usually managed to wangle himself into the press conferences, always asked the same question: 'What will you do when the bubble bursts?' It still hasn't. In retrospect, some aspects of that first tour were quite frightening. None more so, however, than the realization that all this happened 30 years ago. My God—are we all really that old now?!"



Bess Coleman today and in 1966



**Currently:** After a public-relations career, became partner in a Sydney, Australia, company specializing in research and restoration of color schemes in historic buildings.

### The Bloke: ANDREW OLDHAM

**The Gig:** Rolling Stones manager and record producer (through 1967's "Between The Buttons"), discoverer of Marianne Faithfull, founder of Immediate Records (Small Faces, John Mayall's Bluesbreakers, etc.)

**Quote:** "The Stones had that great ability of pushing things a little bit further. During a performance of 'I'm All Right' in Montreal [1965] is where we paid the piper, because, physically, the building couldn't take it. It got so crazy that both of the tiers [supporting rows of occupied seats] on either side of the stage broke onto the stage, and in one minute I'm lying flat on the ground and there's five layers of bodies above me. Then, when we managed to get offstage and into the cars, the limo driver is so frightened because of the crowd, that he refuses to drive. By now there are so many fans on top of the car that it's about to cave in on us, like in the movie *The Swarm*. Fortunately, Brian Jones is sitting in the front, and he reaches over and puts his foot on the accelerator, and we knocked at least 10 fans out of the way. The fortunate thing is that when people are that frenetic, they don't feel the pain for a while: they get knocked down and it's all part of the thrill. We got



Andrew Oldham 1994 and 1964



out of this Montreal tunnel and realized we'd lost Charlie [Watts]. He turned up, he was safe, he'd locked himself in the girls' toilet, which was fantastic, because no one would have thought to look for him there."

**Currently:** Producing Buenos Aires band Ratonos Paranoicos' second album for Sony Argentina. The first, the Oldham-produced "Fieras Lunaticas," sold more than 120,000 units in 1993.

### The Bloke: SHEL TALMY

**The Gig:** Produced the Who's and Kinks' first hits, as well as records by Manfred Mann, the Easybeats, Creation and David Jones (aka Bowie)

**Quote:** "We did two versions of 'You Really Got Me.' The original was much slower and funkier, bluesy. We went back and re-did it because we thought we could do better. Dave Davies really kicked the shit out of his guitar. He had a nasty little amp he used to kick now and then, literally, so he could get it nice and fuzzy, and you can hear the result on the record. In their own way, the Kinks and the Who were a departure from the previous British sound. They were not polite English records...We did 'My Generation' in four takes. The method of recording, in terms of audio level, was to put the maximum amount onto tape...I'd come to believe that a record that was cut hotter would actually sound louder on the radio. I wanted my records to stand out."

**Currently:** Writing a book, negotiating a movie deal for his *What Now, Butch* screenplay and "looking for bands to produce."



Shel Talmy today

—DOMENIC PRIORE

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LA LOUISIANNE  
HALLWAY  
DIAL  
CLOCK  
MONA LEE



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WARNER  
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# Vital Reissues

## Archiving In the U.K.

Continued from page 52

past year. And, as Knox-Roberts points out, that's cheaper than developing two new acts selling the same number.

But Knox-Roberts believes that catalog is also about enhancing a label's overall credibility. "There are little-known but significant artists of the past like David Ackles, whose albums should be available on CD," he says. "We may not sell many of them, but it's important that they are available for people to hear."

### THE TEMPESTUOUS TENOR

Seemingly obscure artists can also be surprisingly successful. David Hughes, EMI's VP of communications and external affairs, says that "Crazy Diamond," the label's four-CD Syd Barrett set, "surpassed all our expectations and attracted considerable overseas interest, particularly from America."

A collection by Irish tenor Josef Locke has sold 200,000 units over the past three years. Locke, 1950s star purveyor of traditional Irish ballads, was later to have his tempestuous life story portrayed in the box-office hit movie *Hear My Song*. And EMI has started delving back deeper into its unrivaled recording archives to produce sets like Noel Coward's "His Master's Voice: 1928-1953," which was nominated for a Grammy.

Hughes points out that looking at an album's original sales is no guide to assessing its reissue viability. "People forget that albums in the 1950s never sold anything, although the music was widely popular," he comments.

Reissues can always be updated and revived to take advantage of reunions and anniversaries, which EMI is doing with new collections from the Seekers and Adam Faith. Says Hughes, "What's important is to provide added value: remastering, sleeve notes with loads of information, extra tracks and so forth."

Sometimes, the added value can justify a full-price reissue, although George McManus, Polydor's catalog marketing executive, believes that mid-price offers the best potential for growth. "The public and the retailers are beginning to expect that vintage repertoire should be on mid-price, and 80% of our reissues are in that area," McManus notes. "It's like the difference between hardback and paperback. I've put out half a dozen Van Morrisons at that price, and nearly all our Clapton and Cream material is out at mid-price."

The trend to mid-price has put something of a squeeze on the specialist companies, which often find that licensing and origination costs can threaten to make a mid-price reissue uneconomic. "It's hard to justify a higher price unless you are providing something special," says Sequel's Bob Fisher. "But there are more niche markets opening up, particularly for 1970s and 1980s dance music, a lot of which hasn't been out on CD before."

### RETAIL'S "BOOTLEG" BOON

On the retail side, Stuart Batsford, Virgin Retail's rock/pop product manager, confirms that the public expects mid-price "and most of it is." He also welcomes the growing sophistication in the U.K. reissues market. "The Dylan 'Bootleg' series was a great success for us. It was sensibly priced and had a great book. It was just what Dylan fans had been waiting for, and it's surprising just how many of them there are."

At HMV, Ian Ashridge, audio and visual product manager, doesn't even think the market is approaching saturation point yet. "The fact that there's still a flourishing import market for reissues proves that," he says. "And it's very broad-based. You can't say that it's driven by any particular era or bought by any particular age group."

The megastores are only too aware of the value of catalog. Virgin reckon it's somewhere between a third and a half of their sales. At Tower's Piccadilly Circus store, they assess its portion as nearer to two-thirds of total sales. But it's less in the small chains and local stores where reissue space is more restricted.

"The frustration is that there's a much bigger potential audience out there for the older stuff, but you can't get to them effectively," concludes Sequel's Bob Fisher. "They no longer go into record shops. Some months we sell more through mail order than we do through retail."

Demon's Pete Macklin agrees that mail order is the major growth area in the reissue market, noting that "There are now companies specializing in reissue mail order, and they are ordering across the whole range of our catalog." ■



Virgin moved Dylan's "Boot." many of them there are.



LOUIS ARMSTRONG: A four-disc set from Sony and the Smithsonian

## One More Time

What the Jazz Companies Have Coming Around Again

BY JOE GOLDBERG

While much of the focus of this edition of Vital Reissues is on the 30th anniversary of the British Invasion and the Beatles, there is an entire record company, Decca, that is twice as old as the Beatles. Decca shares with several other record companies the fact that it is no longer owned by the same people who owned it when the records being reissued were made. It also shares the fact that some records in its vaults made years ago as popular entertainment have turned out to be classics.

### GRITS 'N' GRAVY

If any one company was a model for the independent jazz label, it was Blue Note. Now part of EMI, and therefore reissuing material that was formerly on United Artists and Pacific Jazz, as well as Blue Note, the company has just released a four-CD Chet Baker set, "The Pacific Jazz Years," which, like the recent Joe Henderson box, is an anthology designed to showcase various aspects of the player's talent and takes selected tracks from various contexts. Blue Note will also bring out—on LP—a Boogaloo series, featuring the grits 'n' gravy releases of the '60s and '70s that prefigured rap and hip-hop. There will also be a series of two-CD packages called Doubletime, featuring such classics as Joe Henderson's "State Of The Tenor" Village Vanguard sessions and Art Blakey and the Jazz Messengers' "At The Jazz Corner Of The World." In June, a Connoisseur series on both LP and CD will feature classic titles by such artists as Wayne Shorter, Ornette Coleman, Freddie Redd, Bobby Hutcherson and Andrew Hill. Ellington's "Togo Brava" and the "Legendary Charles Mingus Town Hall Concert" from UA will follow. BMG has been strangely quiescent late, for a company that controls the vast classic catalog of RCA Victor. But they do have planned several CD releases of Glenn Miller material, centering on the Air Force band, in commemoration of the 50th anniversary of the disappearance of Major Miller's plane.

The Japanese firm Denon now controls the Savoy catalog. Savoy is one of the great labels of the '40s and '50s. Charlie Parker, Miles Davis and the Modern Jazz Quartet made the first recordings under their own names for Savoy. Denon is starting out by reissuing specific albums on CD, with original notes and cover art, but in the future plans to branch out into compilations.

Evidence is a small company that licenses, buys and distributes small labels, many of them from Japan—Amigo, Nippon Crown, Pathfinder and Trio, as well as Bethlehem and the late Sun Ra's own Saturn label. Among the more unusual forthcoming releases is a two-CD set of Sun Ra 45 rpm singles (!) and, from a Japanese original, Gil Evans' two-volume "Live At The Public Theater."

### 52ND STREET

Fantasy is the independent conglomerate that controls, aside from its namesake, Riverside, Prestige, Contemporary, Milestone and Pablo. Fantasy continues its Original Jazz Classics re-release program of single CDs and plans two major boxes for fall, a four-CD Pablo set

of "The Concert Ella" (no one will ask, "Ella who?") and, on eight CDs, "Joe Henderson: The Milestone Years."

GRP, which now controls Decca Jazz, will celebrate the latter's 60th anniversary in August with compilations by Ella Fitzgerald, Duke Ellington, Fletcher Henderson and Mildred Bailey, as well as piano, big-band singer and 52nd Street anthologies. GRP will also reissue Impulse! CDs from John Coltrane, Shirley Scott, Johnny Hartman, Oscar Pettiford, J.J. Johnson, Clark Terry and Gato Barbieri. The Chess Jazz Series, to be inaugurated in June by GRP and featuring material from the Chess and Argo/Cadet labels, will be CDs from Gene Ammons, the Art Farmer/Benny Golson Jazztet, Ahmad Jamal, Ramsey Lewis and a "15 Great Saxophonists Play Chess" sampler.

Mosaic is the small mail-order-only Connecticut firm that the critic Whitney Balliett has compared to the Library Of America. Mosaic's release plans cover several different original labels—the Solid State

recordings of the Thad Jones-Mel Lewis big band (seven LPs, five CDs), the complete CBS recordings of Eddie Condon & The All-Stars, with Wild Bill Davidson, Pee Wee Russell, Cutty Cutshall, Edmond Hall, Billy Butterfield, Bud Freeman and Ralph Sutton (seven LPs, five CDs), the February, 1957 Jimmy Smith Blue Note Sessions (five LPs, three CDs), the complete Aladdin recordings of Charles Brown, as well as George Shearing's live Capitol sessions, Maynard Ferguson's Roulette sessions, Amos Milburn's Aladdin recordings and Illinois Jacquet's work from 1945-1950.

### "PORTRAIT" OF ARMSTRONG

Rhino continues to reissue the jazz holdings of Atlantic, mostly in a series of handsome two-CD packages.

Forthcoming is a Ray Charles package called "Blues + Jazz," "Allison Wonderland" with Mose Allison, "Evolution Of Mann" with Herbie Mann, "Heart And Soul" with Hank Crawford, and a Charles Lloyd coupling of two of his most popular albums, "Forest Flower" and "Dream Weaver."

Sony, of course, administers the vast Columbia jazz catalog. Many vintage jazz albums are being reissued singly on CD. But there are also several double-CD collections planned for fall. One is an Ellington (set to be either two or three CDs). Another, being done in collaboration with the Smithsonian Institute, is a four-disc set of early Louis Armstrong recordings (1923-1934), which will include extensive notes by multi-Grammy winner Dan Morgenstern and will be called "Portrait Of The Artist As A Young Man."

Finally—alphabetically—there is Verve. Still a leader in new recordings, Verve has a catalog going back to the days when Norman Granz owned the company, and has music originally recorded on Granz's Chef and Norgran labels—even, in the case of "Charlie Parker With Strings," on Mercury. Verve plans a series of Verve Jazz Masters CDs—another way of saying "best of." But the label's big guns will be a four-CD set of its complete Bud Powell holdings and an eight-CD box of Granz's first great success—the "Jazz At The Philharmonic" concerts from the '40s, with Parker, Lester Young, Nat Cole/Les Paul duets and a host of other wonders.

The people making new jazz records have some tough acts to follow. ■

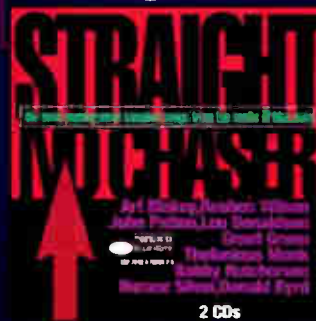


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lou donaldson, hot dog B1/B2-28267



best of sidney bechet B2-28891



port of harlem jazzmen B2-28892



grant green, green is beautiful B2-28265



the complete atomic basie B2-28635



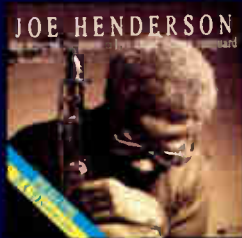
chet baker B2-89292 4 CD SET



joe henderson B2-89287 4 CD SET

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stanley turrentine, up at minton's 1+2 B2-28885



art blakey & the jazz messengers, at the jazz corner of the world B2-28888



duke ellington: live at the blue note B2-28637 2 CD SET



django reinhardt B2-80659 10 CD SET

Coming in June:

## blue note connoisseurs series

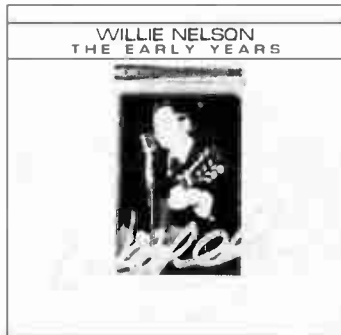
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(The R&B Hits)  
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Vol. 1  
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(Sharkey Bonano  
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Murphy Campo)  
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(Roy Eldridge  
Dizzy Gillespie  
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## BOX SCORE

### Top 50 Boxed-Set Reissues

Little did Bob Dylan know what he was starting when "Biograph" was released in 1985. That boxed set led the way for hundreds of similarly-packed multiple CD (or cassette) vital reissues on the leading artists of the rock era, with many more planned for release this year. At this pace, everyone will have a box set by the end of the century.

The top 50 best-selling boxed sets were determined by sales figures from SoundScan. Each week, the top-selling albums are compiled from a national sample of retail store and rack sales reports collected, compiled and provided by SoundScan. The top 50 was based on sales figures between January 1, 1991 and March 13, 1994.

To determine what qualified as a boxed set, parameters were established, starting with the simple fact that the set had to come in a box. Most collections come in boxes that measure 12 x 12 or 6 x 12, but some sets, including the four-CD "Lennon" set by John Lennon and "25 Years—The Chain" by Fleetwood Mac, come in boxes that are the same size as the CDs they contain. All of these qualify as boxed sets. The box sets on the top 50 range in size from 2-CD collections to 10-CD collections. But a two- or three-CD set in a jewel box wasn't counted as a "boxed set."

Led Zeppelin's first boxed set on Atlantic tops the list, with sales of more than 800,000 copies from January 1, 1991. Placing second is "Just For The Record" by Barbra Streisand, with sales approaching 404,000.

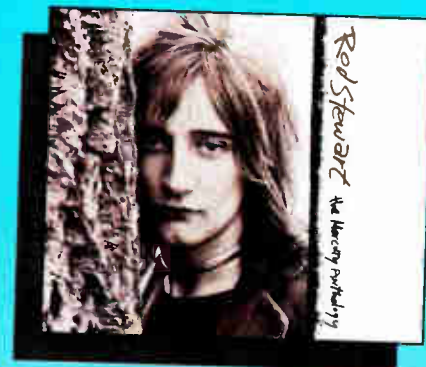
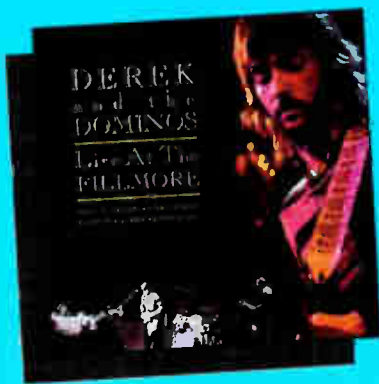
In addition to title, artist and label information, the top 50 includes the number of CDs in each box, year of release and suggested retail price or equivalent prices. CD prices for WEA and BMG are suggested lists. All other CD prices are equivalent prices, which are projected from wholesale prices.

—FRED BRONSON

#### BILLBOARD BOXED SET 50

	Artist	Label	CDs	Released	Price
1	LED ZEPPELIN	Atlantic	(4)	1990	\$69.98
2	JUST FOR THE RECORD	Barbra Streisand Columbia	(4)	1991	\$79.98
3	BOATS BEACHES BARS & BALLADS	Jimmy Buffett Margantaville/MCA	(4)	1992	\$55.98
4	SONGS OF FREEDOM	Bob Marley Tuff Gong	(4)	1992	\$58.98
5	REMASTERS	Led Zeppelin Atlantic	(3)	1992	\$39.98
6	PANDORA'S BOX	Aerosmith Columbia	(3)	1991	\$51.98
7	THE COMPLETE RECORDINGS	Robert Johnson Columbia	(2)	1990	\$24.98
8	LIVE SH*T: BINGE AND PURGE	Metallica Elektra	(3)	1993	\$89.98
9	CROSSROADS	Eric Clapton Polydor	(6)	1988	\$58.98
10	STORYTELLER/THE COMPLETE ANTHOLOGY: 1964-1990	Rod Stewart Warner Bros.	(4)	1989	\$49.98
11	THE KING OF ROCK 'N' ROLL - THE COMPLETE '50s MASTERS	Elvis Presley RCA	(5)	1992	\$79.98
12	TIME <sup>3</sup>	Journey Columbia	(3)	1992	\$51.98
13	CSN	Crosby, Stills & Nash Atlantic	(3)	1992	\$69.98
14	THE REPRISE COLLECTION	Frank Sinatra Reprise	(4)	1990	\$69.98
15	MESSAGE IN A BOX	The Police A&M	(4)	1993	\$55.98
16	THE MUSIC OF DISNEY - A LEGACY IN SONG	Various Artists Walt Disney	(3)	1992	\$49.98
17	THE BOOTLEG SERIES - VOLUMES 1-3 (RARE & UNRELEASED) 1961-1991	Bob Dylan Columbia	(3)	1991	\$45.98
18	THE CAPITOL YEARS	Frank Sinatra Capitol	(3)	1990	\$38.97
19	LYNYRD SKYNYRD	Lynyrd Skynyrd MCA	(3)	1991	\$45.98
20	THE PATSY CLINE COLLECTION	Patsy Cline MCA	(4)	1991	\$55.98
21	SHINE ON	Pink Floyd Columbia	(8)	1991	\$149.98
22	SINGLES COLLECTION*THE LONDON YEARS	The Rolling Stones Abkco	(4)	1989	\$58.98/\$47.98*
23	TO BE CONTINUED	Elton John MCA	(4)	1990	\$63.98
24	HITSVILLE USA - THE MOTOWN SINGLES COLLECTION 1959-1971	Various Artists Motown	(1)	1992	\$52.98
25	THE COMPLETE COLLECTION & THEN SOME	Barry Manilow Arista	(4)	1992	\$79.98
26	1964/1993	Paul Simon Warner Bros	(3)	1993	\$59.98
27	THE JUDDS COLLECTION	The Judds RCA	(3)	1992	\$34.98
28	THE QUEEN COLLECTION	Queen Hollywood	(3)	1992	\$39.98
29	GOSPELS, SPIRITUALS & HYMNS VOL. 1	Mahalia Jackson Columbia	(2)	1991	\$24.98
30	YES YEARS	Yes Atco	(4)	1991	\$69.98
31	FROM NASHVILLE TO MEMPHIS: THE ESSENTIAL '60 MASTERS VOL. 1	Elvis Presley RCA	(5)	1993	\$79.98
32	FORTY YEARS: THE ARTISTRY OF TONY BENNETT	Tony Bennett Columbia	(4)	1991	\$54.98
33	BILLIE HOLIDAY - THE LEGACY	Billie Holiday Columbia	(3)	1991	\$39.98
34	25 YEARS - THE CHAIN	Fleetwood Mac Warner Bros.	(4)	1992	\$72.98
35	PHIL SPECTOR - BACK TO MONO (1958-1969)	Various Artists Abkco	(4)	1991	\$72.98
36	FOREVER DIANA	Diana Ross Motown	(4)	1993	\$58.98
37	GOOD VIBRATIONS - THIRTY YEARS OF THE BEACH BOYS	The Beach Boys Capitol	(5)	1993	\$63.98
38	COMPLETE STUDIO RECORDINGS	Led Zeppelin Atlantic	(10)	1993	\$129.98
39	STARTIME	James Brown Polydor	(4)	1991	\$58.98
40	BIOGRAPH	Bob Dylan Columbia	(5)	1985	\$51.98
41	JANIS	Janis Joplin Columbia	(3)	1993	\$51.98
42	THE ESSENTIAL MARTY ROBBINS	Marty Robbins Columbia	(2)	1991	\$24.98
43	THE QUEEN OF SOUL - THE ATLANTIC YEARS	Aretha Franklin Rhino/Atlantic	(4)	1992	\$54.98
44	CITIZEN STEELY DAN	Steely Dan MCA	(4)	1993	\$63.98
45	THE ETERNAL DANCE	Earth, Wind & Fire Columbia	(3)	1992	\$45.98
46	LENNON	John Lennon Capitol	(4)	1990	\$55.98
47	GROUP PORTRAIT	Chicago Columbia	(4)	1991	\$54.98
48	THE COMPLETE DECCA RECORDINGS	Billie Holiday GRP	(2)	1991	\$31.98
49	CLASH ON BROADWAY	The Clash Columbia	(3)	1991	\$51.98
50	AFTERGLOW	Electric Light Orchestra Columbia	(3)	1990	\$39.98

\* List prices indicate separate configurations (12 x 12 and 6 x 12).



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HUMBLE PIE "HOT 'N' NASTY: THE ANTHOLOGY" ON A&M/CHRONICLES

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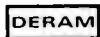
# The Funk Is Back!

Watch for these new FUNK ESSENTIALS titles:

The Gap Band, Barry White,  
Kool & The Gang, Parlet, Kurtis Blow  
and

The Best Of Funk Essentials, Volume 2

Coming in June.



# Vital Reissues

MAY

## Shopping List

A Selective Guide To Forthcoming Vital Reissues

### Capricorn Records

*The Swingtime Records Story: R&B, Blues & Gospel 1946-1952*, various artists

### Collector's Pipeline

THE RUNAWAYS, *The Runaways*; QUEENS OF NOISE  
THE OUTLAWS, *Hurry Sundown*  
UPTOWN HORNS *Review*

### EMI Group

HEARTS AND HITS: *The Best Of Marty Balin*  
PETER TOSH  
DEXY'S MIDNIGHT RUNNERS  
*C'est La Vie: The Very Best Of Robbie Nevil*  
THE VENTURES, *Live In Japan*  
VIKKI CARR  
*Brilliant!, The Global Dance Music Experience, Vol. 4*

### Essex Entertainment

MAHALIA JACKSON, *Apollo Sessions (Pair)*

*Those Wonderful Years, Vols. 1-10 ('30s, '40s, '50s pop) (JCI)*

### Heartbeat Records

*More Hottest Hits*, various artists  
RITA MARLEY MUSIC PRESENTS *The Legacy*

### K-Tel International, Inc./Era

*Best Of The Castells*  
*Best Of Dorsey Burnette*  
*The Birds And The Bees: The Best Of Jewel Akens*

### MCA

*The Who: 30 Years Of Maximum R&B (4-CDs)*  
BRIAN HYLAND'S *Greatest Hits*  
LOUIS ARMSTRONG'S *All Time Greatest Hits*

### Oglio

Richard Blade's *Flashback Favorites, Vol. 4*

### The Right Stuff

*Sedated In The '80s, Vol. 2*  
BOBBY WOMACK, *Communication; Understanding; Facts Of Life; Safety Zone*  
DION (1968)  
MYSTIC MOODS, *Highway One; More Than Music*

# VITAL REISSUES

## FROM RAZOR & TIE

 <p><b>ALEX CHILTON</b> High Priest / Blacklist</p>	 <p><b>ARTISTS UNITED AGAINST APARTHEID</b> Sun City</p>	 <p><b>PARTRIDGE FAMILY</b> The Partridge Family Album</p>	 <p><b>BOBBY WOMACK</b> The Poet</p>
 <p><b>DONNIE IRIS</b> Back On The Streets</p>	 <p><b>THE KNACK</b> ...But The Little Girls Understand</p>	 <p><b>IAN HUNTER</b> You're Never Alone With A Schizophrenic</p>	 <p><b>JULES SHEAR</b> Horse Of A Different Color The Jules Shear Collection</p>
 <p><b>MICHAEL STANLEY BAND</b> Right Back At Ya (1971-1983)</p>	 <p><b>JOHN STEWART</b> Bombs Away Dream Babies</p>	 <p><b>TINA TURNER</b> Acid Queen</p>	 <p><b>ARTHUR ALEXANDER</b> The Ultimate Arthur Alexander</p>

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### Rhino

*The Rocky Horror Picture Show: Shock Treatment*  
*Flintstones: TV Themes*  
CARL REINER AND MEL BROOKS, *The Complete 2000 Year Old Man*  
*Songs Of The West, Vols 1-4*  
ERIC BURDON/JIMMY WITHERSPOON, *Black And White Blues*  
BOB WILLS, *Classic Western Swing*  
*Country Shots: Gear Jammin' Greats*  
*Country Shots: Barroom Biggies*  
*Disco Hits, Vols. 4-6*  
*Hank Crawford: Heart And Soul*  
GAP BAND  
JOE ZAWINUL, *The Rise And Fall Of Third Stream/Money In The Pocket*

### Sony Legacy

TONY BENNETT, *I Left My Heart In San Francisco*  
JOURNEY, *Infinity*  
JOHNNY MATHIS  
*Santana*  
MOSE ALLISON, *Sings And Plays The V-8 Ford Blues*  
MOSE ALLISON TRIO, *I Love The Life I Live*  
BOB DYLAN, *Blood On The Tracks*  
ROY ORBISON, *Crying*  
*Best Of Patty Austin*  
GEORGE BENSON, *Uptown; The George Benson Cookbook*  
EDDIE HARRIS  
MAHAVISHNU ORCHESTRA/JOHN McLAUGHLIN, *Inner Worlds*  
NINA SIMONE, *Baltimore*  
WEATHER REPORT, *Tale Spinnin'*  
LOUIS ARMSTRONG, *Live At Newport 1958*  
MILES DAVIS/THELONIOUS MONK, *Live At Newport 1958*  
CHARLIE PARKER, *One Night At Birdland*  
DAVE BRUBECK, *Dave Digs Disney*  
THELONIOUS MONK, *Big Band & Quartet In Concert*  
MAX ROACH, *M-Boom*  
*Billie, Ella, Lena, Sarah!*

### Sire Records

FLEETWOOD MAC

### Sundazed Music

*If You're Ready!: Best of Dunwich Records Vol. 2*  
THE CHOCOLATE WATCHBAND, *No Way Out; The Inner Mystique; One Step Beyond*

### Warner and Warner/Reprise

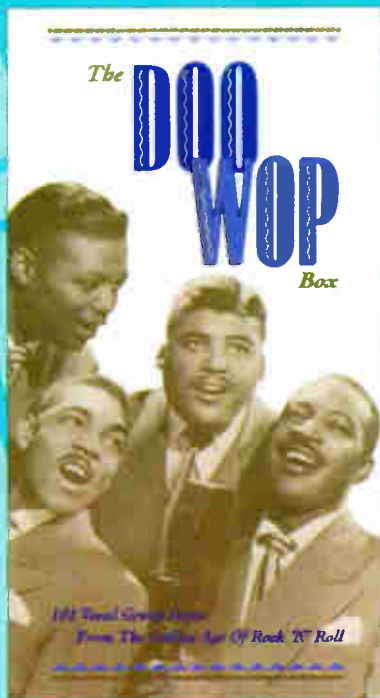
ARTHUR ALEXANDER, *Rainbow Road* (compilation)  
*Great Divorce Songs...Her* (Nashville) (compilation)  
*Great Divorce Songs...Him* (Nashville) (compilation)

Continued on page 62

MUSIC, L.P., 214 Sullivan Street, New York, NY 10012 • Tel: (212) 473-9173 • Fax: (212) 473-9174

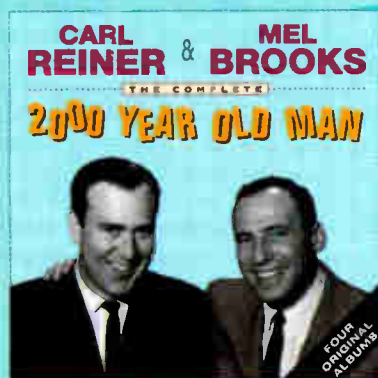


# IF NOTHING ON THIS PAGE INTERESTS YOU, ONE OF US IS IN THE WRONG BUSINESS.



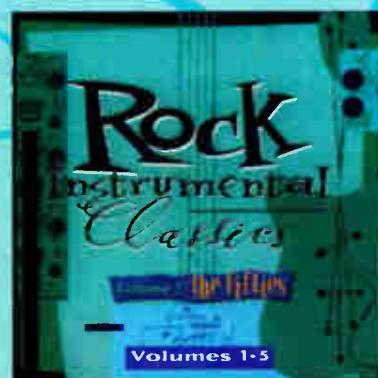
**The Doo Wop Box** (71463)

The first definitive collection of Doo Wop includes 101 cuts of classic street-corner harmony plus an 80-page booklet explaining the history behind each and every one of 'em. Dip dip dip, oo mow mow.



**Carl Reiner & Mel Brooks: The Complete 2000 Year Old Man** (71017)

If you don't remember the 2000 year old man, ask your parents. When they stop laughing, you'll understand why we decided to box up all four of Mel & Carl's original albums in grand Rhino style.



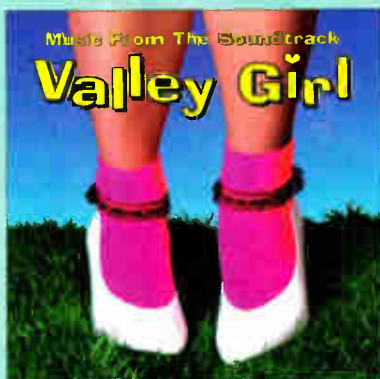
**Rock Instrumental Classics Volumes 1-5** (71601-71605)

In order to demonstrate that a singer can sometimes ruin a perfectly good song, we've included every significant rock 'n' roll instrumental in this five-volume series, with separate volumes devoted to the '50s, '60s, '70s, soul, and surf.



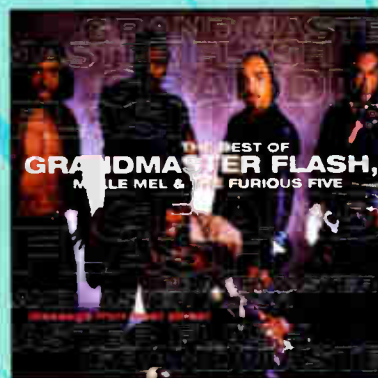
**Soul Train Hall Of Fame 20th Anniversary Box Set** (71618)

What better way to celebrate the 20th anniversary of *Soul Train* than with a three-volume collection of the best soul music of the past 20 years compiled by Don Cornelius himself, possibly the only person more qualified than ourselves.



**Valley Girl: Music From The Soundtrack** (71590)

Not content with simply reissuing this out-of-print but in-demand soundtrack, we decided to include tracks from the British soundtrack as well as songs heard in the film but not included in either issue. '80s music... '90s value.



**Message From Beat Street: The Best of Grandmaster Flash, Melle Mel & The Furious Five** (71606)

Grandmaster Flash was the first to bring social reality to rap music, and now we are the first to bring all of Grandmaster's full-length hits together, including "The Message," "White Lines (Don't Do It)," and "Freedom."



**Street Jams: Electric Funk & Hip-Hop From the Top - Parts 3 & 4** (71555-71558)

We've added four more volumes onto our *Street Jams* series, bringing you even more crucial cuts from the early days of rap, including "Surgery" by *The Wreckin' Cru* featuring Dr. Dre, and the original "La-Di-Da-Di" by Doug E. Fresh & M.C. Ricky D.



**Big, Bad & Blue: The Big Joe Turner Anthology** (71550)

We've put together 62 tracks covering 55 years on three CDs, making *Big, Bad & Blue* the first definitive anthology celebrating the giant of rhythm & blues in name, fame, and frame.



Celebrating 16 years of clearing up the blemishes in your record collection.

# Vital Reissues

## Shopping List

Continued from page 60

### Welk Music Group

CHARLIE MUSSELWHITE, *Tennessee Woman* (Vanguard)  
IAN & SYLVIA, *Play One More* (Vanguard)  
COUNTRY JOE & THE FISH, *C.J. Fish* (Vanguard)  
ERIC ANDERSEN, *More Hits From Tin Can Alley* (Vanguard)

### JUNE-AUGUST

### Collector's Pipeline

Animation  
SOFT CELL, *Non-Stop Erotic Cabaret*

### EMI Group

Brilliant!, *The Global Dance Music Experience, Vol. 5*  
RICK NELSON, *Teenage Idol: A Tribute To Rick Nelson*  
DEBORAH HARRY AND BLONDIE  
*Are We Having Fun Yet? '70s Greatest Hits, Vol. 1*  
O'JAYS, *Forever*

### GRP Records, Inc.

(Includes Decca Jazz, Impulse!, Chess Jazz Series, Argo/Cadet)  
*Feel The Vibes* (Gold Encore Series)  
*Unplugged Jazz* (Gold Encore Series)  
GATO BARBIERI (Impulse!)  
JOHNNY HARTMAN (Impulse!)  
J.J. JOHNSON (Impulse!)  
JOHN COLTRANE (Impulse!)  
ELLA FITZGERALD (Decca Jazz compilation)  
DUKE ELLINGTON ORCHESTRA (Decca Jazz compilation)  
*The Black Legends of Jazz* (Decca Jazz)  
*52nd Street Swing* (Decca Jazz)  
FLETCHER HENDERSON (Decca Jazz)

MILDRED BAILEY (Decca Jazz)  
*Big Band Singers* (Decca Jazz)

### Heartbeat Records

THE HEPTONES, *Sea Of Love*  
*Tribute* (material played and arranged by Jackie Mittoo)  
Jack Ruby Presents *The Black Foundation*, various artists

### MCA

JUDY GARLAND, *Judy: The Complete Decca Recordings* (4 CDs)  
JOE WALSH, anthology (2 CDs)  
JOHN WILLIAMS, *A Tribute* (2 CDs)  
*Rock Around The Clock/Classic Decca Rock 'n' Roll* (2 CDs)  
*Stardust! The Great Decca Standards Collection* (2 CDs)  
*Little Milton: Grits Ain't Groceries/The Chess Anthology* (2 CDs)

### Oglo

*The Obscurity File* (one-hit wonders compilation)  
KILLER PUSSY *Bikini Wax*  
KING *Steps In Time*

### Rhino

ALLEN GINSBERG, *Holy Soul Jelly Roll: Songs And Poems* (1948-1993)  
*John Cale Anthology*  
*Hello Stranger: Best Of Barbara Lewis*  
*Gee Whiz: Best Of Carla Thomas*  
WILLIE DE VILLE, *Backstreet Desire*  
Mose Allison, *Allison Wonderland*  
*Just Can't Get Enough: New Wave Hits Of The '80s: Vols 1-5*  
*Best Of Tony Orlando & Dawn*  
*American Comedy Box*  
*Best Of Ray Charles: Best Of Atlantic Years*  
*Best Of The Shadows Of Knight*  
*Best Of The Tramps*  
*Best Of Archie Bell*

### The Right Stuff

RED HOT CHILI PEPPERS, *Unsocked*  
O'JAYS, *Greatest Ballads*  
*Movin' On Up, Vol. 2*, various artists  
*Ultimate R&B Christmas Vol. 2*, various artists  
*Ultimate Country Christmas*, various artists  
*Slow Jams '70s, Vol. 3*, various artists  
*Slow James, Timeless, Vols. 1-2*, various artists  
*Psychefunkajazzadelic*, various artists  
*Woodstock, Vols. 1-2*, various artists

*Hard Rock Cafe*, various artists  
RINGO, *Old Wave: Stop & Smell The Roses*  
*Sedated In The '60s, Vol. 3*, various artists

### Sony Music (Legacy)

ADAM ANT, *Rarities*  
415 Label (compilation)  
*Mountain* (compilation)  
LOUIS ARMSTRONG, *Ambassador Satch*  
MILES DAVIS, *Sketches Of Spain*  
BIG MAYBELLE, compilation  
CAB CALLOWAY, *Are You Hep To The Jive?*  
ARETHA FRANKLIN, *Unforgettable/Tribute To Dinah Washington*  
MARVIN GAYE (compilation)  
ISLEY BROTHERS, *Singles: Beautiful Ballads*  
JOHNNY RAY (compilation)  
BILL WITHERS (compilation)  
BLUE OYSTER CULT, *Definitive Greatest Hits*  
BLOOD, SWEAT & TEARS, *Definitive Greatest Hits*  
DAVE BRUBECK, *Definitive Greatest Hits*  
JOHNNY COLES, *Katumbo* (Dance)  
*The Lyricism Of Paul Desmond*  
ERROLL GARNER, *Solos*  
ROY HAYNES, *Senyah*  
CARMEN McRAE, *Live And Doin' It*  
HELEN MERRILL, *The Artistry Of...*  
JOHN BARRY, *King Rat; The Wrong Box; Film Music*  
JERRY GOLDSMITH, *The Blue Max; Raiders Of The Lost Ark; Bridge Over The River Kwai; Star Trek; The Lion In Winter; The Reavers*  
MIDNIGHT OIL, *Diesel And Dust*  
JOSEPHINE BAKER, *Bravo Collection*  
MILLS BROS. (compilation)  
GATO BARBIERI (compilation)  
RAY BARRETTO, *La Cuna*  
THE HOLLIES (new compilation)  
AL KOOPER, *Live Adventures*  
McCOYS (compilation)  
PAUL REVERE & THE RAIDERS (compilation)  
STRANGELOVES (compilation)  
EDGAR WINTER (compilation)

### Sundazed Music

THE NEW COLONY SIX, *Colonization*  
THE KINGSMEN, *Since We've Been Gone*

Continued on page 65

## The second British Invasion from Europe's premier reissue labels



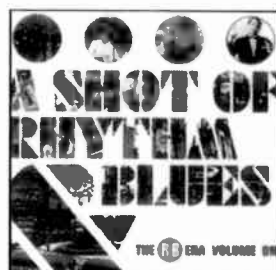
**Motorhead**  
**'All The Aces'**  
The very best of Motorhead  
Castle CTV CD 125



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Their best recordings and chart  
singles all on 1 disc  
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**Irish Rock**  
Ireland's Beat Groups 1964-9  
25 tracks, Beat, Psychedelia,  
Rock & full liner notes  
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**The Complete Episode Six**  
The roots of Deep Purple  
Sequel NEX CD 156



Selected releases are available from: Distribution North America, GOPACO, Bassin, City Hall, Dutch East, Bayside, Baja, Digital Waves, Sound Solutions, etc.

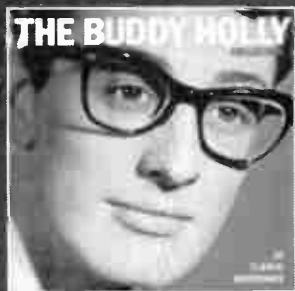
# The Way It Was...



## Jimi Hendrix :blues

(MCAD-11060)

Hendrix Lives On With His First Complete Classic Blues Album Featuring 8 Previously Unreleased Tracks



## The Buddy Holly Collection

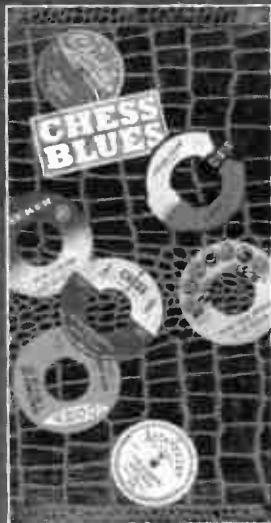
(MCAD2-10883)

50 Classics From The Rock Pioneer Including Pre-Crickets Recordings, Demos, Early Decca Sessions And More

## Chess Blues

(CHD4-9340)

"\*\*\*\*\*...Essential For Anyone Interested In Roots Music" *CD Review*  
101-Song Retrospective Of The Classic Chess Sound ('47 To '67) With 55 Artists And 46 Rarities (19 Previously Unreleased)



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(MCAD4-10981)

Digitally Remastered 4-Volume Set Containing Every Song From 7 Platinum Albums Plus 4 Rare Tracks

## Bing Crosby His Legendary Years

1931-1957

(MCAD4-10887)

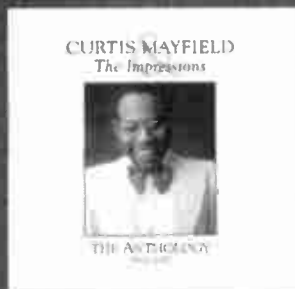
A 4-Volume, 101-Song Collection Just In Time For Bing's 90th Birthday Includes 5 Previously Unreleased Tracks



## B.B. King King Of The Blues

(MCAD4-10677)

"\*\*\*\*\*...This Set Makes It Clear That Its Title Is No Misnomer" — *Rolling Stone*  
5 Hours Of Pure B B - 77 Tracks, Including 19 Rarities (7 Previously Unreleased)



## Curtis Mayfield & The Impressions The Anthology 1961-1977

(MCAD2-10664)

"\*\*\*\*\*...A Fitting Testament To His Music's Guiding Light" — *Rolling Stone*  
40 Definitive Tracks From The Architect Of Chicago Soul



## Celebrate: The Three Dog Night Story 1965-1975

(MCAD2-10956)

33 Songs From America's No. 1 Band Of The Early Seventies Includes Rare Singles And 2 Previously Unreleased Tracks



## Howlin' Wolf Ain't Gonna Be Your Dog/Chess Collectibles, Vol. Two

(CHD2-9349)

41 Wolf Tracks, Including Every Unreleased Chess Recording From '51 To '69, Rare Acoustic Tracks And Studio Dialogue



## Bobby Bland Turn On Your Love Light/The Duke Recordings, Vol. Two

(MCAD2-10957)

"Blue" Recordings From His Prime, '60 To '64, Including 4 Previously Unreleased Tracks



## Muddy Waters One More Mile/Chess Collectibles, Vol. One

(CHD2-9348)

The First In A New Chess Series Of Rare Recordings Includes 41 Classics (17 Previously Unreleased)



## The Moonglows Blue Velvet/The Ultimate Collection

(CHD2-9345)

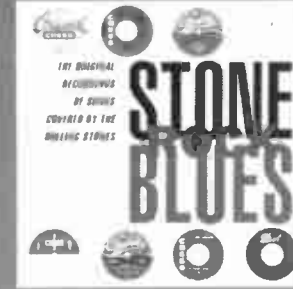
44 Tracks, 2 Previously Unreleased, From Their Early Days To Performances Featuring Marvin Gaye



## Ain't Got No Home/The Best Of Clarence "Frogman" Henry

(CHD-9346)

18 Tracks, Including Numerous Rarities From One Of New Orleans' True R&B Masters



## Stone Rock Blues/The Original Recordings Of Songs Covered By The Rolling Stones

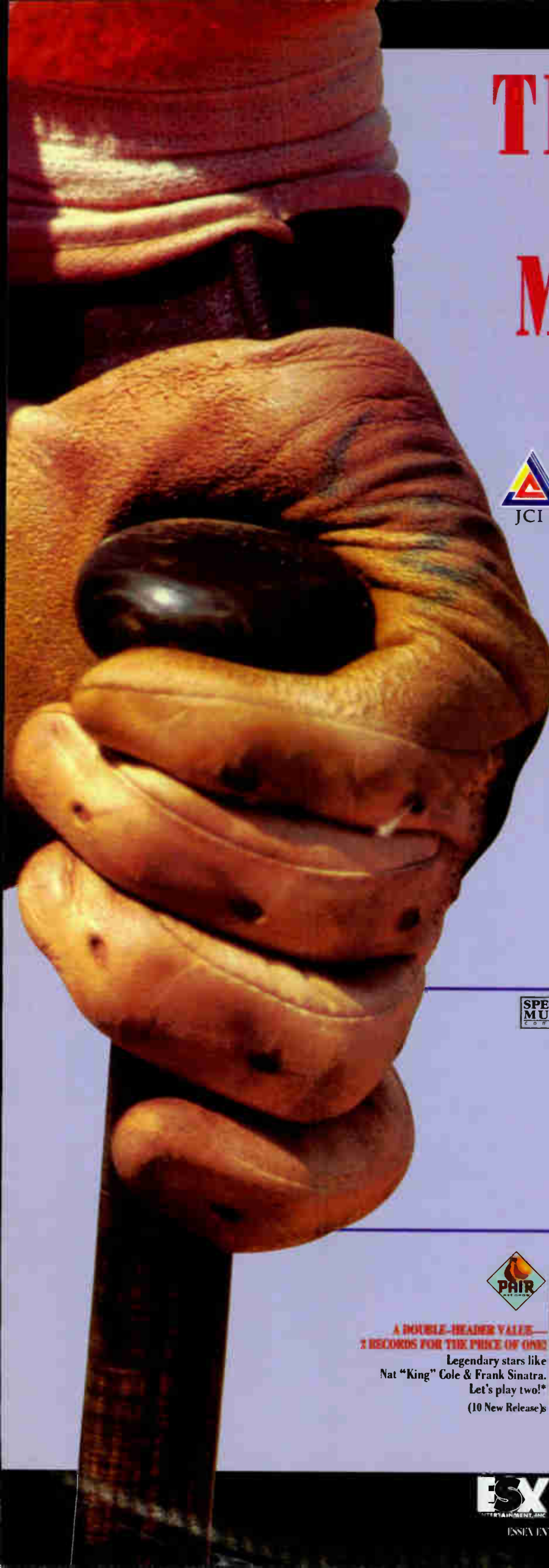
(CHD-9347)

17 Originals From Howlin' Wolf, Chuck Berry, Buddy Holly And Others Plus (Of Course) Muddy Waters' "Humble Stone"



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DELIVERS EVERY TIME  
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Night—over seventy min-  
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# Vital Reissues

## Shopping List

Continued from page 62

THE REVELS, *Intoxica! The Best Of, Feat. "Church Key"*  
 THE CHALLENGERS, *Surfbeat!; Surfing With...; Surfing Around the World; K-39*  
 MITCH RYDER, *All Hits*  
 THE TOYS, *Lover's Concerto/Attack!*

### Warner and Warner/Reprise

FRANK SINATRA, *Watertown*  
 SAMMY DAVIS JR. (compilation)  
 NEIL YOUNG (6 albums)  
*Warner Bros. Greatest Hits Vols. 1-3* (WB Nashville)  
 BOOTSY COLLINS (compilation)  
 GORDON LIGHTFOOT (4 albums)  
 BEAVER & KRAUSE  
 CREDIBILITY GAP *A Great Gift Idea*

### Welk Music Group

DOC WATSON, 4-CD boxed set (Vanguard)  
 P.D.Q. BACH, *The Dreaded Bach Set* (4-CDs) (Vanguard)  
 JOAN BAEZ, *Blessed Are...* (Vanguard)  
 ODETTA, *My Eyes Have Seen; Christmas Spirituals* (Vanguard)  
 RICHARD & MIMI FARINA, *Memories* (Vanguard)  
 CLARA WARD & HER SINGERS, *Meeting Tonight* (Vanguard)  
 IAN TYSON, *Old Corrals And Sagebrush & Other Cowboy Culture Classics* (Vanguard)  
 IAN & SYLVIA, *Hang On To A Dream* (Vanguard)  
 HAMZA EL DIN, *Al Oud: Instrumental & Vocal Music Of Nubia* (Vanguard)  
 FROST, *Rock N' Roll Music* (Vanguard)  
 COUNTRY JOE & THE FISH, *Here We Are Again* (Vanguard)  
 NEW LOST CITY RAMBLERS & FRIENDS, *At The Newport Folk Festival* (Vanguard Newport Folk Festival Classics)

## SEPTEMBER-DECEMBER

### EMI Group

MANFRED MANN

### Essex Entertainment

*Newport In New York '72* (4-CD box, feat. Stan Getz, Dizzy Gillespie, Milt Jackson, Roberta Flack, Clark Terry, etc.) (Essex)

### GRP Records, Inc.

JOHN COLTRANE, *Live In Seattle* (Impulse!)  
 SHIRLEY SCOTT (Impulse!)  
*The Happy Horns of Clark Terry* (Impulse!)  
 OSCAR PETTIFORD (Impulse!)  
*Chick Corea Live In Montreux* (Stretch Records)  
*Jazz Live* (Gold Encore Series)  
*Salute To Legends* (Gold Encore Series)  
*Drummer Man* (Gold Encore Series)  
*Jazz Exotica* (Gold Encore Series)

### Heartbeat Records

Jack Ruby Presents *Black Foundation In Dub*

### MCA

*Segovia* (4 CDs)  
 LEROY ANDERSON *Christmas Collection*  
*The Andrews Sisters: All Time Greatest Hits* (2 CDs)  
 PEGGY LEE, *The Decca Anthology* (2 CDs)  
*Broadway Gold* box (4 CDs)  
*Chess Rhythm & Roll* (4 CDs)  
*Lloyd Price's Greatest Hits*

### Oglio

Richard Blade's *Flashback Favorites, Vols. 5-6*

### The Right Stuff

Harley Davidson "Road Songs," various artists  
*Hi Records* 3-CD boxed set, various artists  
*Emotions*

### Sundazed Music

THE TURTLES, *It Ain't Me Babe; You Baby; Happy Together; Battle Of The Bands*  
 THE TRASHMEN, *On Tour!*  
 THE BEAU BRUMMELS, *Introducing; Volume Two; Volume 44*



WET SET: Surf-rockers the Revels

### Warner and Warner/Reprise

ALICE COOPER boxed set  
 EMMYLOU HARRIS boxed set  
 ELECTRIC PRUNES (compilation)  
 HERBIE HANCOCK (compilation)  
 Loma Records (compilation)  
 AMBROSIA (compilation)  
 CANDI STATON (compilation)  
 CLAU OGERMAN & MICHAEL BRECKER  
 DUKE ELLINGTON  
 LARRY CARLTON  
 JACO PASTORIUS (compilation)  
 CHEECH & CHONG *Anthology*  
 DOOBIE BROTHERS *Anthology*  
 DAVID SANBORN (compilation)

### Welk Music Group

CHARLIE MUSSELWHITE, *Finger Lickin' Good* (Vanguard)  
 THE STANLEY BROTHERS, *Live At Newport 1964* (Vanguard Newport Folk Festival Classics)



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- Digitally remastered
- Deluxe artwork

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- Liner notes by Elvis
- Digitally remastered
- Deluxe artwork

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- MY AIM IS TRUE RCD/RAC 20271
- THIS YEARS MODEL RCD/RAC 10272
- ARMED FORCES RCD/RAC 20273



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# Vital Reissues

## The Score

Continued from page 51

Even with all the manic activity on the reissue front, new reissue labels continue to pop up, some large, some small. Target Records in Melville, N.Y. kicked off in late '93 with its licensed Ruby & The Romantics package. L.A.-based indie Drive Entertainment established its Drive Archive line in March with premier releases from Ray Charles, Leadbelly, Lightnin' Hopkins and others. After just a year, K-Tel's Era imprint has already released the Brill Building box, three Mink DeVille albums and sets by Roy Buchanan, Mike Bloomfield,



Dion's Laurie catalog is being released by The Right Stuff.

## Start-Up City: New Reissue Labels

**Label:** DRIVE ARCHIVE  
**Founded:** February 1994  
**Distribution:** Navarre  
**Specialty:** Pop, R&B, country, jazz  
**Initial releases:** Leadbelly, Memphis Slim, John Lee Hooker

**Label:** INFINITE ZERO (Rick Rubin-Henry Rollins imprint)  
**Founded:** announcement imminent  
**Distribution:** TBA  
**Specialty:** Rock, jazz  
**Initial releases:** Devo, Gang Of Four

**Label:** OGLIO  
**Founded:** March 1993  
**Distribution:** INDI (California Record Distributors, Big State, Malverne)  
**Specialty:** New Wave rock  
**Initial releases:** Richard Blade's Flashback Favorites, Vols. 1-3

**Label:** THE RIGHT STUFF  
**Founded:** April 1993  
**Distribution:** Cema Special Markets  
**Specialty:** Hi, Laurie, Philly International catalogs  
**Initial releases:** Al Green, Dion, Teddy Pendergrass, "Slow Jams"

**Label:** TARGET (to be renamed, May '94)  
**Founded:** October 1993  
**Distribution:** Gotham, Twin Brook Music, American Record Sales, Action Music, Rock Bottom, City Hall Records  
**Specialty:** Pop oldies  
**Initial releases:** Ruby & The Romantics

**Label:** VARESE VINTAGE  
**Founded:** January 1994  
**Distribution:** UNI  
**Specialty:** Pop  
**Initial releases:** Love Unlimited, American Breed

—RICHARD HENDERSON

Fever Tree and original Era artist Gogi Grant, among others.

Another year-old start-up, CEMA Special Markets' The Right Stuff, already has 40 albums in its catalog, by Hi artists Al Green and Ann Peebles (the product of a long-term license), Laurie Records' Dion (following its purchase of the label's catalog) and compilations like its CD of songs from the civil rights movement, "Movin' On Up."

"Thanks to Rhino [which was distributed by Cema before its current deal with Atlantic], we've probably adopted a more aggressive approach to the catalog," says Right Stuff director of product development Tom Cartwright.



Warner Archives did a Durante anthology.

### SCHNOZZOLA AND SEATTLE

Though the market continues to balloon, there still seem to be basic tenets that must be met for a reissue to pay off for a label.

Cartwright notes that success in the reissue market is often the product of pure serendipity. He notes that two Inner Circle albums on The Right Stuff got a lift after the Jamaican band scored a hit with the Cops TV theme song "Bad Boys." "It's definitely a stroke of luck," Cartwright says.

Warner's Geller tells a similar tale: The Warner Archives Jimmy Durante compilation, released at the same time as the best-selling "Sleepless In Seattle" soundtrack featuring a Durante cut, became the reissue line's biggest seller to date.

In the end, timing is crucial for good catalog sales, MCA's McKaie says: "There are certain trends that are stronger than others. We did very well with the Brady Bunch, but how deep can you go with the Brady Bunch?...If you're there with it at the right time with the right thing, you can do very well."

The amount of care taken in a project is a prime concern, adds Sundazed's Irwin. "The consumer," he says, "can tell when the heart and soul is in it, and when it's wham-bam-thank you ma'am." ■

M E R C U R Y N A S H V I L L E

THE Legend

CONTINUES...

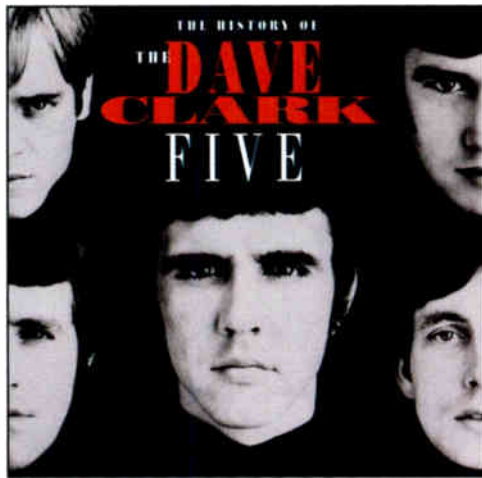
- JOHNNY CASH
- MAC DAVIS
- TOM T. HALL
- GEORGE JONES
- TOM JONES
- JERRY LEE LEWIS
- KATHY MATTEA
- C.W. MCCALL
- DELBERT MCCLINTON
- REBA MCENTIRE
- ROGER MILLER
- PURE PRAIRIE LEAGUE
- JOHNNY RODRIGUEZ
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## Special Vinyl Pressings Spark Debate Indie Stores Embrace Them; Labels Skeptical

■ BY DON JEFFREY

NEW YORK—Several thousand fans of Pearl Jam, Pantera, and Nirvana received a nice surprise when their local record stores started displaying vinyl copies of the bands' latest albums one or two weeks before the CD or cassette appeared.

The record companies are quick to say this indicates neither some larger trend nor a vinyl comeback. And they maintain that there is not much money to be made from this marketing effort. They also point out the unpleasant possibility of the vinyl serving as a master used to manufacture bootleg CDs and cassettes before the album is officially released in those formats. But music executives assert that early vinyl releases do build interest in the artists' new albums and provide something extra and collectible for the bands' most avid fans.

In most cases, the limited-edition early release comes in colored vinyl with special artwork and perhaps a bonus track not found on the CD or cassette.

Some labels and distributors are skeptical, though, saying that the number of vinyl copies being shipped is too small to create much excitement. And some retailers grouse that they don't want vinyl in their stores because the record companies won't take it back if it doesn't sell.

But the trend seems to be picking up momentum.

Mercury Records plans to release special vinyl on the Kiss tribute album that will come out in June. Jeff Brody, senior VP of sales, says it will be a two-record set. One record will have the tributes; the other, original hits by Kiss and some previously unreleased tracks. Brody says, "It's for the Kiss fans, to create a buzz."

EastWest Records put out early vinyl on the Pantera album "Far Beyond Driven," whose street date was March 22. Alan Voss, senior VP of sales at the label, says, "The Pantera vinyl is unique. It has different art than the cassette and CD. It's art that Pantera was into."

He estimates that only 8,000-

10,000 vinyl copies of the Pantera were shipped in March, but adds, "The fans are so incredibly active it may not be a limited run. We'll manufacture some more if we need to."

In the case of Pearl Jam's "Vs." album, Jim Scully, senior VP of sales at Epic Records, says, "It's what the group wanted to do. They're somewhat oblivious to the problems that would cause, such as people taping." But he says the response from retailers and one-stops was "overwhelming." The first run of the vinyl edition was about 50,000, at a suggested list price of about \$7.98, he adds.

Epic also plans to release a special vinyl edition of the Indigo Girls' new album—7,000 copies personally autographed by the artists—but that will come out the same day as the CD and cassette.

### AWARENESS VEHICLE

For Geffen Records, which did advance vinyl for Nirvana and Urge Overkill, "it's a great awareness vehicle," says Jason Whittington, national sales manager. He says there are plans to do the same for Sonic Youth's "Experimental Jet Set, Trash And No Star," whose street date is May 10.

A&M Records recently shipped a vinyl release of Soundgarden's latest album, containing one bonus track. The album, which comes in three different colors, was supposed to come out two weeks before street date, but the label says production problems prevented that from occurring. Last year, A&M did advance vinyl for a Therapy? album.

Richard Gallo, senior VP of sales and distribution for A&M, says of early vinyl, "I'm not sure it matters that much, but it's a way to put some fun and some excitement back in the business. It's a marketing tool." The suggested list price on the Soundgarden vinyl is \$10.98, same as the cassette.

Sometimes, though, this marketing strategy can go awry. A spokesman at Interscope Records says that Nine Inch Nails' new "The Downward Spiral" was shipped early on vinyl, but it "wasn't for

commercial sale, it was for promotion." The label sent about 10 pieces each to about 300 different retailers, but, according to this spokesman, "Some retailers decided to sell it for \$45-\$50 apiece."

Not all labels are doing early vinyl, but some are thinking about it. Warner Bros. has released vinyl versions of albums day-and-date with the other configurations. A source at the label says, "I don't know what the advantage is. I think releasing vinyl is going to become unhip. A lot of independent labels are doing it. The majors have discovered it, and we'll probably ruin it."

The trend seems limited to rock music at present. Walter Wilson, senior VP of marketing and sales at MCA Nashville, says, "We haven't even thought about it. I don't think it would be viable for country music. We haven't heard a word from anybody."

Retailers have mixed reactions to  
(Continued on next page)



Whoops. The National Assn. of Recording Merchandisers has announced that the correct winner of its annual Best Seller award for comedy is the "Jerky Boys" album from Select Records. At NARM's recent convention, the award was inadvertently given to the EastWest album "Talkin' Shit" by Martin Lawrence. The mix-up occurred, NARM says, because the SoundScan database, whose sales figures are now used to determine the winners, did not classify "Jerky Boys" as a comedy album. Receiving the new award from NARM executive VP Pam Horowitz is Fred Munao, president of Select. (Photo: Chuck Pulin)

## Ichiban Lights Promo Fire Under WRAP Rap Imprint Subject Of Indie's Biggest-Ever Campaign

■ BY SARI BOTTON

NEW YORK—Ichiban Records Inc. is determined to create greater consumer recognition for its WRAP label, featuring rap and hip-hop acts.

In March, independent Ichiban held a promotion designed to heighten consumer awareness of 3-year-old WRAP, which it calls its biggest campaign to date.

"This is the first time that we've done a promotion of an entire label, rather than an artist," said executive VP Nina Easton in a recent phone interview from Ichiban's Atlanta headquarters. Easton co-founded Ichiban with her husband, John Abbey, founder of London-based Blues & Soul magazine, in 1985. "This is definitely our biggest promotion ever."

Easton stressed that the time is

right to push WRAP. "According to SoundScan, WRAP was the 10th-largest rap label last year" with regard to the number of charted singles, she noted. Although she said Ichiban is proud of WRAP's positioning, she explained that in Japanese, Ichiban translates as "number one." And so, via its March promotion and ongoing efforts, the company is attempting an upward climb.

Although increasing sales is part of the agenda—Easton noted that in February, in preparation for the promotion, retailers pre-ordered about 10 percent more WRAP catalog product than usual—she said that the main goal is to establish a strong image for WRAP based on its high-profile artists, which will be transferable in the consumer's mind to lesser-known acts the label signs.

"In-house, we're calling this the 'WRAP awareness campaign,'" Easton said. "A lot of people are familiar with some of our very successful artists, like M.C. Breed, 95 South, and Kool Moe Dee and the Treacherous 3. Now we want to emphasize to the public that there's a big umbrella, a label called WRAP, that these artists all come under. Once the consumer knows the name and comes to associate a certain quality and sound with it, they might come into the record store and look to see whether there's anything new that's been released on the WRAP label, or they might be more willing to look at one of our brand new artists, because they'll trust the WRAP label to give them something they're going to enjoy."

In addition to standard point-of-  
(Continued on next page)

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**ICHIBAN PROMO***(Continued from preceding page)*

purchase materials such as posters, flats, strips, floor stands, stickers, and T-shirts. WRAP put together CD and video samplers for in-store play and giveaway promotions. The recordings feature 12 new cuts by 10 WRAP artists: M.C. Breed, the Treacherous 3, Kilo, M.C. Shy-D, 95 South, SHO featuring Willie D, 5IVE-O, Nuff Fuffness, Out Uv Kontrol, and Doc Ice. "We covered 4,500 retailers with the CDs and gave the video to about 600 retailers with in-store video capabilities."

**RAP AUTHORITY**

The company featured a free coupon for the CD sampler in its newly created "newspaper," dubbed The Rap Authority, a free, four-color advertorial vehicle that touts WRAP product in articles and ads. "For the promotion, we printed up 100,000 copies to be distributed in 1,500 stores," said Easton, adding that 600 of those were chains; the rest were independent merchants that tend to have strong rap followings. She said The Rap Authority will be published quarterly, and that coupons will serve a dual purpose, broadening WRAP artists' exposure while allowing the label to build a customer database.

Other key elements of the promotion were in-store personal appearances by many of the artists featured on the CD and video samplers, opportunities to win dinners with acts, radio ads in 17 markets, and 10% discounts to the consumer on all WRAP titles throughout the month.

The promotion was strategically launched to coincide with the label's March 1 release of "Old School Flava," a Treacherous 3 recording for which the early rap group, defunct since 1986, reunited. The Treacherous 3 previously were signed to Sugar Hill records. "We felt that was a strong way to kick it off," Easton said, "with a reunion record from some of the founding fathers of rap from the late '70s."

**VINYL PRESSINGS***(Continued from preceding page)*

vinyl. Some have reported success with the program, while others say it presents more problems than it solves. It appears to have made its biggest impact at independent stores specializing in modern rock, according to label distribution executives. Chains are less enthusiastic.

A spokeswoman for Musicland Group says, "We're not carrying them. It's a one-way purchase. If you buy them, you own them, so we just haven't found it necessary to carry them. We just wish they'd release them at the same time as the street date of the other products."

Steve Walker, senior VP at The Wall Music, says his stores are participating, but adds, "It's not a big seller. It's actually very difficult to merchandise. Our fixtures don't take to vinyl anymore. We order in very small quantities, because there is a very small demand."

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## HMV's Expansion May Launch New Era Of Competition In N.Y.

**HMV SPREADS WINGS:** The reinvigorated HMV, fresh from its victory as small retailer of the year at the National Assn. of Recording Merchandisers annual convention in March, is about to double its presence in Manhattan, where it already has two superstores. Sources say HMV will open a 30,000-square-foot, two-level outlet in Herald Square and a similarly sized and configured outlet at the northeast corner of Fifth Avenue and 46th Street. Both stores are slated to open in time for the Christmas selling season. HMV executives were unavailable to comment.

HMV's two superstores in Manhattan are a 35,000-square-foot outlet at 72nd Street and Broadway and a nearly 40,000-square-foot outlet at 86th Street and Lexington Avenue.

In addition, HMV plans to open a 10,000-square-foot outlet in a strip center in Avon, Conn.—its first in that state—and a 12,000-square-foot store in Boston, its second in that city. The Boston store is likely to be in the city's Downtown Crossing area.

**SUPER HEAT:** HMV's expansion in New York will up the ante in that market, already one of the more competitive trade areas in the U.S. New York has long been home to some of the country's top independent merchants, and during the last few years the city has experienced an explosion of chain store openings, courtesy of the Musicland Group and Trans World Music Corp. Now look for a superstore battle to really jolt the market.

Until 1990, New York had three superstores—two from Tower, as well as the sole J&R Music World—and the city has been able to absorb the addition of the first two HMVs, even though one of them is only six blocks from Tower's Upper West Side store.

But last year, the Upper East Side initially had a difficult time absorbing the 22,000-square-foot Tower outlet that opened in June at 87th and Third, right around the corner from HMV.

And if industry observers think the Upper East Side HMV/Tower faceoff is a flash point, wait until they see what will be happening on the Upper West Side in the next two years.

The building housing Tower's Lincoln Center store, which takes in 18,000 square feet, will be redeveloped, resulting in the closure of that store for about two years. When the new building is opened, Tower will have a 50,000-square-foot, four-level store there.

To protect its turf, sources say Tower will open temporarily at 74th and Broadway, two blocks from HMV.

While that will heighten shoppers' awareness of the competition between those two retail juggernauts, it will leave Tower's flank on 66th Street unguarded. And Albany, N.Y.-based Trans World Music Corp. will be looking to exploit that opportunity with a 22,000-square-foot Coconut store, which will open this year before the

holiday selling season, company officials confirm, squashing rumors that it had pulled from the location.

Meanwhile, the Herald Square area is mainly a Musicland outpost, as the Minneapolis-based merchant has two music stores and a Suncoast Motion Picture Co. in A&S Plaza, as well as a 12,000-square-foot store on 34th Street. Currently, its main competition comes from the feisty Record Explosion chain. HMV's introduction should liven things up a bit.

In Midtown's Rockefeller Center area, Musicland (at 48th and Sixth) and Trans World (at 51st and Sixth) have been knocking each other over the head. But things will really heat up when HMV opens at 46th and Fifth, while Tower Records opens a 7,000-square-foot outlet in Trump Tower at 57th and Fifth in July. And the rumor mill has Virgin putting a store in the Bertelsmann Building in Times Square, with the

deal all but signed.

Virgin also is said to be scouting other locations in New York. And don't forget Barnes & Noble, which recently opened a superstore with a large music department at Sixth Avenue and 22nd Street. The next few years in New York should give new meaning to the phrase "going head-to-head."

**AROUND THE TRACK:** Sources say K.W.C. Management, an investment group headed by Al Carter, has finally completed its purchase of One-Stop Record House. In addition to the wholesale operation, the acquisition includes 13 stores under the Peppermints logo. Carter previously was vice chairman of N.D.I. Video, a 23-unit Blockbuster franchise. Sources say current management will stay in place during a transition period, then be phased out. Sources further say K.W.C. wants to expand the chain. One-Stop executives didn't return calls seeking comment... Track hears that Value Music Concepts, the company launched by Super Club alumni Brian Poehner and Rob Perkins, has opened its first store in an outlet mall in Ohio, under the logo Music For A Song... In Shawnee City, Kan., two independent merchants—Corky's Records and Village Records—are merging, with the former closing down while the latter absorbs its inventory and its owner. Village Records will now be co-owned by Bill Lavery and Corky Carrell. The move is intended to cut down on overhead while retaining the stores' customer base, according to Lavery.

Corky's catered to the adult alternative crowd, while Village Records is more a pop and country store. Explaining the difference between the two stores' customers, Lavery says, "Corky's customers tended to purchase Iris DeMent, while the Village Record customers tended to buy Garth Brooks, and for some reason those [customers] don't overlap." But now, if all goes according to plan, they will shop side-by-side.

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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		*** NO. 1 ***		
1	3	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL 1 weeks at No. 1	153
2	2	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	153
3	1	<b>THE EAGLES</b> ▲ <sup>14</sup> ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	153
4	4	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>4</sup> TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	142
5	5	<b>MEAT LOAF</b> ▲ <sup>9</sup> CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	153
6	—	<b>NIRVANA</b> SUB POP 34* (8.98/14.98)	BLEACH	1
7	9	<b>THE EAGLES</b> ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	151
8	6	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	152
9	7	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	130
10	8	<b>JOURNEY</b> ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	153
11	28	<b>PINK FLOYD</b> ▲ <sup>4</sup> COLUMBIA 33453* (10.98 EQ/15.98)	WISH YOU WERE HERE	4
12	31	<b>PINK FLOYD</b> ▲ <sup>3</sup> COLUMBIA 40599* (10.98/15.98)	A MOMENTARY LAPSE OF REASON	3
13	13	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	107
14	11	<b>JAMES TAYLOR</b> ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	153
15	14	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	151
16	16	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	144
17	10	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	153
18	15	<b>BONNIE RAITT</b> ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	8
19	12	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	9
20	20	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	153
21	24	<b>THE EAGLES</b> ▲ <sup>9</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	59
22	18	<b>BEASTIE BOYS</b> ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	85
23	17	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	62
24	19	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	139
25	23	<b>AEROSMITH</b> ▲ <sup>6</sup> COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	150
26	29	<b>SMASHING PUMPKINS</b> ● CAROLINE 1705* (9.98/14.98)	GISH	12
27	26	<b>METALLICA</b> ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	136
28	21	<b>ELTON JOHN</b> ▲ <sup>10</sup> POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	143
29	22	<b>DANZIG</b> ● AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	14
30	33	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	135
31	25	<b>YANNI</b> ● PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	3
32	32	<b>FLEETWOOD MAC</b> ▲ <sup>2</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	126
33	30	<b>GRATEFUL DEAD</b> ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)		61
34	35	<b>THE BEATLES</b> ▲ <sup>8</sup> CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	76
35	27	<b>ORIGINAL LONDON CAST</b> ▲ <sup>3</sup> POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	30
36	38	<b>MARIAH CAREY</b> ▲ <sup>6</sup> COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY	21
37	39	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	148
38	34	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97039 (14.98/31.98)	1967-1970	27
39	36	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	117
40	—	<b>PINK FLOYD</b> ▲ COLUMBIA 44484 (15.98/28.98)	DELICATE SOUND OF THUNDER	1
41	44	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	141
42	—	<b>NINE INCH NAILS</b> ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	31
43	42	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	32
44	41	<b>CHICAGO</b> ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	139
45	45	<b>NEIL YOUNG</b> ▲ <sup>3</sup> WARNER BROS. 2277* (7.98/11.98)	HARVEST	12
46	46	<b>GUNS N' ROSES</b> ▲ <sup>10</sup> Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	149
47	43	<b>AEROSMITH</b> ▲ <sup>3</sup> Geffen 40329 (7.98/12.98)	PERMANENT VACATION	7
48	40	<b>BONNIE RAITT</b> ▲ <sup>3</sup> CAPITOL 91268 (9.98/15.98)	NICK OF TIME	3
49	—	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46446 (10.98/15.98)	ABBEY ROAD	51
50	50	<b>ELTON JOHN</b> ▲ MCA 10693 (7.98/11.98)	GREATEST HITS 1976-1986	45

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

## Berkeley Store Charts Its Own Course As Warehouse Lets It Remain Independent

BY DON JEFFREY

BERKELEY, Calif.—Just one block from the gates to the campus of the legendary state university here, which became a symbol of youth culture and defiance in the '60s, stands a record store that was opened and nurtured by students in that time of free speech. Over the years, ownership passed to an entrepreneur and a small chain before it came to its present proprietor, a major retailer that has had the good sense to allow the store to remain independent.

The indie is Leopold Records—or Leopold's, as everyone here calls it—a 14,000-square-foot store on Durant Avenue. It's a short walk from the main shopping thoroughfare of Telegraph Avenue, where two formidable indie competitors, Amoeba and Rasputin, do business, and it's right next door to a Tower Records outlet.

How does a music store survive in this town? One way is by occupying a special niche, and for Leopold's that niche is R&B music.

To keep its R&B customers loyal, Leopold's maintains deep catalog and a commitment to new, unsigned artists. Karen Pearson, the store manager, says, "What we hear from a lot of customers is, 'My friend told me if you're going to find it anywhere, you'll find it at Leopold's.'"

To promote unknown artists, Leopold's takes tapes on consignment. "We are really instrumental in breaking acts," says Pearson. She recalls taking in Hammer's original recording on his own label, Bust It, and tapes from the "early days" of Too Short. She adds that rappers from the East Bay area "shop and hang out here." In-store appearances are frequent. "Cypress Hill was here very early in their career," says Pearson, adding, "Everybody from Cypress Hill to Joan Baez has been here."

Back in the pre-rap days of 1968, Leopold's was operated as a student-owned collective. "It was a '60s kind of thing," says Pearson, who was hired in 1979 and became manager in 1989. The ideals of the '60s, however, ran up against realities in the '70s,



Pictured above are Roxanne Pettersen, left, Leopold Records' product manager, and store manager Karen Pearson. (Billboard photo)



The Children's Corner represents a growing part of Leopold Records' business. (Billboard photo)

and the business was bought by an entrepreneur named Billy Robbins. He developed it into a small chain of about six stores that was acquired by a larger chain, Record Factory, in 1984. In a classic example of the feeding cycle in business, that retailer was swallowed up in 1986 by a larger chain, Warehouse Entertainment.

Based in the Southern California town of Torrance, Warehouse remains Leopold's owner, but has



pretty much taken a hands-off approach to the store. Leopold's uses Warehouse for back-of-the-house expertise, but, Pearson says, "When it comes to buying or sales or promotions, I work completely independently."

Having a connection to a big retailer allows Leopold's to maintain its direct buying from the major music companies, though, and Warehouse has gotten the indie to pay attention to a couple of product lines—used CDs and video games—that the chain has been developing.

Used CDs remain a small but "reasonable" part of Leopold's business, although Pearson says she feels uncomfortable with some aspects of the trade. "The used business has its underside, its darker side," she says, referring to the resale of promotional product. But she adds, "It's a customer-service thing. People are able to trade in their old stuff and buy the new. It gets the blood going in the business." There are a couple of stores in the neighborhood that specialize in used product, but Leopold's at least isn't competing with its parent: The nearest Warehouse is in Oakland.

Although she is unsure about expanding the used CD business, Pearson says she "wants to get into buying and selling used vinyl." She adds, "It's a weird thing to get into now, but it's because of the DJs we serve." In Leopold's basement selling space is a dance and rap music section where a DJ spins records on request.

Leopold's has other plans, including renovation of the basement, which is known as the "vinyl resting place" because of its bins of records; installation of an elevator; and the opening next year of a third floor, which will bring Leopold's total square footage to nearly 18,000. "There are a lot of ideas kicking around" for that third floor, says Pearson, among them rooms for world music, reggae, and classical music.

Because Leopold's has a reputation as a black music store, its sales of cassettes tend to be higher than most record shops. Pearson breaks down the sales mix as 30% full-length cassettes, 50% CDs, 6% vinyl, 5% accessories and "boutique items," 8% cassette and CD singles, and 1% laser and sell-through video.

The boutique items include T-shirts and hats, and Pearson says, "We do well with them, and if we devoted more space to them, we could do better."

The manager declines to reveal the store's annual sales, citing Warehouse's policy not to do so.

"It's definitely been a tough couple of years for Leopold," she says, referring to the troubled California economy. "We expanded when things were going well. Sometimes it's difficult to keep volume up to meet the expansion. It's very competitive. And people are very selective with their money."

But she believes the store and its 60 full- and part-time employees will weather this economic downturn just as it has survived various turns in its 25-year history on Durant Avenue. "It's a real community store," Pearson says with pride.



Leopold Records is located one block from the gates to the campus of the University of California at Berkeley. (Billboard photo)

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## 'Rockdoms' Promote Acts And Safe Sex *Bassin/RTI's Condoms Get Inventive Packaging*

■ BY TERRI HORAK

NEW YORK—From now on, purchasing condoms need not be any more stressful than picking up a CD or cassette by a favorite band, thanks to a Florida marketing company.

"Rockdoms" are condoms "disguised" as key chains and mini-albums that feature the familiar graphics of

more than 25 rock, metal, and rap acts.

Distributed by Bassin and RTI, the product is available at traditional condom outlets such as convenience and drug stores, but music retailers are the next obvious step for merchandise whose licensees include U2, Naughty By Nature, Arrested Development, Iron Maiden, Stone Temple Pilots, Firehouse, and

Ozzy Osbourne.

Although they are already carried in approximately 40 Tower locations—with more stores under discussion—the largest chains carrying Rockdoms so far are convenience chain Dairy Mart, with 600 stores in the Northeast and Midwest, and novelty retailer Spencer Gifts, with 550 locations nationally.

The Boca Raton, Fla.-based Convenience Products Corporation is hoping Rockdoms' presence in music stores will make the regular use of condoms more prevalent among 18-35-year-olds.

Rockdoms are "hot as a firecracker," says Michael Zawaki, president of CPC.

Noting the premier quality of the Ramses condoms used, CPC VP and partner Adam Rubenstein says, "Rockdoms are an alternative musical accessory rather than a novelty item. They also are not as presumptuous to have around, so a guy doesn't have to feel embarrassed about being prepared."

The condoms recently were reissued with redesigned four-color packaging and more efficient POS display. Wholesale prices for bulk orders are \$1.03 for the single album variety and \$1.80 for the refillable snap-open keychain. Suggested re-

*'Rockdoms are an  
alternative musical  
accessory'*

tail prices range from \$1.99 to \$2.39 for the mini-album and \$3.99 for the keychain. A double-album style also is available.

CPC has received unequivocal support from the surgeon general and Planned Parenthood, but perhaps its biggest supporters are the artists themselves. Nearly all of the artists involved who have gone on tour have purchased quantities to sell or give away, according to Rubenstein. "Meat Loaf has bought about 10,000, and Aerosmith has offered to do just about anything to help promote Rockdoms," he says.

Belief in the product is so strong, in fact, that Rubenstein says RTI has set up a special company to take the product into nontraditional outlets such as liquor stores, hotels, and hair salons.

Future goals include widespread expansion into Europe and South America, and adding R&B and country artists. "We stay very current," says Zawaki, who notes that Rockdoms are starting to become collectors' items on college campuses. CPC also is in discussions with a number of fan clubs.

The idea and initial licensing originated with the firm Condom Licensing And Merchandising, which continues to manufacture Rockdoms while CPC handles the worldwide marketing on an exclusive basis.

While not part of the marketing strategy, a portion of the artists' proceeds from licensing fees will go to organizations fighting AIDS.

# THE INTERACTIVE FILE

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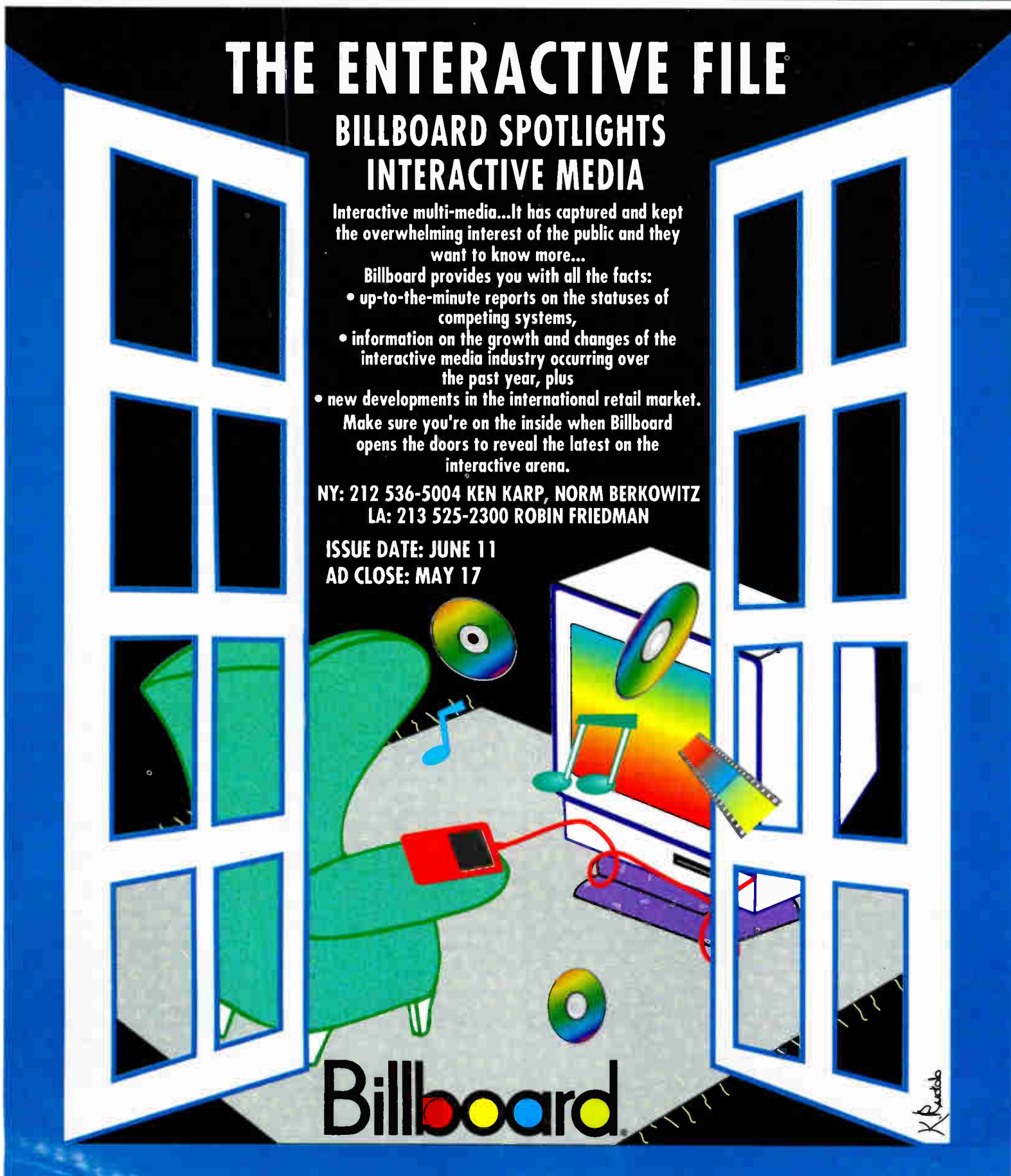
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**Billboard**



## Bayside's Exec Shift; Kings Get Stoned

**TOWERING CHANGES:** Sources indicate that former Bayside owner Robin Wise will be taking a diminished role in the company, now owned and operated by Tower Records in West Sacramento, Calif., with the recent appointment of Glenn Devery as sales manager.

Devery, who formerly worked at the Sony branch in Los Angeles, joined Bayside April 4.

Wise could not be reached at press time for comment.

Wise was the nominal sales manager following Tower's 1992 purchase of Bayside and REP's unsuccessful bid to buy it from Tower. He retained the position after Bayside's merger with Tower's TRIP division and relocation from San Rafael, Calif., to Sacramento, but Wise himself never moved to the state capital from the Bay Area. "I don't think Robin was too happy after the deal went down," one source says.

A source indicates that Wise will continue to work with Tower in marketing and sales capacities, but that Devery will be running the show.

**QUICK ONES:** Ongaku Records in Lexington, Mass., has signed a deal for American distribution of its product with Cambridge, Mass.-based Distribution North America. The label features classical releases by clarinetist Jonathan Cohler... Restless Records in L.A. will now distribute ON-U Sound, the radical dub label founded by ace English producer Adrian Sherwood, known for work with his own band Tackhead and such acts as Nine Inch Nails and Ministry... Restless also has signed Minneapolis band Nova Mob, which features former



by Chris Morris

Hüsker Dü drummer Grant Hart. A new album is due in June... Philadelphia-based modern rock label Big Pop, the label founded by former Enigma and Alpha International exec Riek Winward, has signed a joint-venture label deal with Shanachie Entertainment in Newton, N.J., with distribution through Koch International. The arrangement begins with the release this month of an album by New Jersey's Melting Hopefuls.

**FLAG WAVING:** Not the Rolling Stones, but a truly incredible simulation!

That may be the response of many listeners when they check out "Let's Go Get Stoned," a wonderful new homage to the English rock titans by Rochester, N.Y.'s Chesterfield Kings.

The album, released by Mirror Records—the Rochester label run by Armand Schaubroeck, who also operates that city's noted retail outlet House Of Guitars—shows remarkable fidelity to the Stones' sound circa 1966-67. Besides covers of such Jagger-Richards compositions as "Street Fighting Man" and "Can't Believe It," the record features a host of originals played in the original, scruffy Stones style.

Even the album art salutes the band: It duplicates the memorable packages for "Aftermath" and "Through The Past, Darkly," right down to a Mirror logo that parodies the '60s logo of London Records, the Stones' original American label.

"Over the years, we were always getting compared to the Stones," says Chesterfield Kings vocalist Greg Prevost. "We were playing shows in Europe, and everybody wanted to hear Stones stuff. We just got inspired."

The idea for "Let's Go Get Stoned" naturally evolved over the course of time, Prevost says. "We were writing a bunch of stuff over the years, and it was all in that kind of sound. Consciously or subconsciously, it ended up sounding like that."

Prevost, who also works at House Of Guitars, says a chance meeting resulted in the appearance on the album of ex-Stone Mick Taylor, who guests on the band's cover of Mose Allison's "I'm Not Talking."

"He came in the store," Prevost says. "We happened to run into him, and he was into the idea of doing it."

Prevost says that his band, which has released six other albums on Mirror since forming in 1978, draws a varied audience. "Fourteen-year-old girls buy it, and then older guys who like the Stones buy it. We have a really weird crowd."

He says that the band—which also includes bassist Andy Babiuik, guitarist Paul Rocco, and drummer Brett Reynolds—is in the planning stages for a spring tour of Europe and Japan and midsummer dates in Canada; he hopes that the group will play shows in major eastern and midwestern markets beginning in May.



MAY 1994: CLASSIC RE-ISSUES

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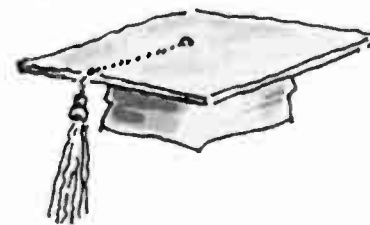
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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### ► JUMP IN THE WATER

**Nothing Else Will Do**  
PRODUCERS: Jump In The Water & Jim Scott  
Parachute/Mercury 314 518 879

♪ *Featured in Music To My Ears, Dec. 18.*

### ► VARIOUS ARTISTS

**Original Motion Picture Soundtrack: Thumbelina**  
PRODUCER: Barry Manilow  
SBK/ERG 7243

Score to the Don Bluth-animated version of the classic Hans Christian Andersen tale is blessed with some fine tunes by Manilow and nimble lyrics by Bruce Sussman and Jack Feldman. Manilow himself sings a duet with Debra Byrd titled "Let Me Be Your Wings," which is pleasant, if conventional. The sleeper is "Soon," a beautiful ballad sung by Jodi Benson and Barbara Cook; there also is a fine waltz called "Follow Your Heart." A score that stands tall, even in comparison to some recent Disney triumphs.

### ► BOZ SCAGGS

**Some Change**  
PRODUCERS: Boz Scaggs & Ricky Fataar  
Virgin 39489

After a too-long absence of six years, Scaggs returns with a first-rate album that finds him leaning more heavily than in the past toward an R&B vibe—but still to solid rock'n'roll effect. The guitarist relies less on outside players this outing, showcasing his own sure axe work alongside an affecting, soulful vocal that proves to have lost no muscle during his period of inactivity. Infectious title track is a likely catalyst for liftoff, but there's plenty more inside of the incendiary variety.

### KIRI TE KANAWA

**Kiri Sings Porter**  
PRODUCER: John Fraser  
Angel 55050

With no attempt to offer original orchestrations of the Cole Porter bill of fare, the disc features the opera star in a setting resembling a classy pop concert gig, what with arranger/conductor Peter Matz having some witty fun not at the singer's expense or, for that matter, the collection of Porter perennials. The album has already begun its classical chart run.

### NOA

PRODUCERS: Pat Metheny & Steve Rodby  
Geffen 020721

There's a word for this, but it doesn't do justice: Beautiful. Nonetheless, Noa, a Yemenite who was raised in New York and is one of the most popular singers in Israel, isn't easy to pigeonhole otherwise. Although three of her songs here are sung in Hebrew, this is solid, accessible pop in the purest, most refreshing sense. Although her voice is smooth and flawless, she sends it through interesting odd turns and trills, wielding it like an extra instrument to complement the work of Israeli guitarist Gil Dor and a crew of able sidemen. Beautiful will have to do.

### GWAR

**This Toilet Earth**  
PRODUCER: Scott Wolfe  
Metal Blade 53889

Uh-oh. They're back. That's the bad news. This time, though, the band has hocked up an album worthy of its twisted, mangled, righteously infamous stage shows. This isn't your ordinary heavy metal band, and this definitely isn't your ordinary metal album. It's punched up with funk ("Pepperoni"), slap-happy with odd musical twists and silly verbal jokes ("Penis I See"), and cut through with rough edges and punk-like posturing. And that's the good news, for the record.

## SPOTLIGHT



**HOLE**  
**Live Through This**  
PRODUCERS: Paul Q. Kolderie & Sean Slade  
DGC 24631

Major-label debut by L.A./Seattle rebel-rousers, fronted by the irrepressible Courtney Love, could be the band's breakthrough, loaded as it is with material that's as tuneful and articulate as it is abrasive and uncompromising. Expertly produced by the team that oversaw releases by Radiohead and Morphine, album explores moods ranging from punkish fury on "She Walks On Me" to acoustic grace on "Miss World." Other highlights include the penetrating "Asking For It" and the seemingly confessional "I Think That I Would Die" and "Rock Star." Tragically, the recent death of Love's husband, Nirvana's Kurt Cobain, is likely to stimulate interest in this album. Listeners drawn to it for extra-musical reasons will not be disappointed.

## ★ IRIS DEMENT

**My Life**  
PRODUCER: Jim Rooney  
Warner Bros. 45493

Arkansan Iris DeMent is no traveler, except perhaps of interior highways. In a clear, childlike voice blessed with a naturally wavering twang, she sings instead of people stuck in place, and of aches lodged deep—and long—in the bones. This is a more melancholy world view than shown on 1992's "Infamous Angel," but it's the sweet kind, not the bitter, and it's easy to swallow when the presentation is unadorned acoustic guitar and piano that could be labeled country, bluegrass, or folk. Haunting title track and "Easy's Getting Harder Every Day" are most beautiful, but none here are less than stunning.

## RAP

### ► MOP

**To The Death**  
PRODUCER: Darryl D.  
Select Street 21648

On debut set, following the underground success of single "How About Some Hardcore," crew from the dark side of Brooklyn throws more fist-in-yo'-face sonic blows. Over tracks that include live sounds and sampled instrumentation, rappers Billy Danziene and Li'l Fame depict snatch-and-grab marathons and street toughness that isn't purely animalistic. They drop lively verses that generate frothy and catchy choruses. In total, set is an extremely promising rap entry.

## DANCE

### ► JULIET ROBERTS

**Natural Thing**  
PRODUCERS: Dancin' Danny D., Juliet Roberts, Mike Stevens, David Lewis, Wayne Lewis  
Reprise 45079

This ex-Working Week front woman has the enviable ability to alter the tone of her voice to suit the style of material she tackles. As a result, her first solo outing

## SPOTLIGHT



**BRAND NEW HEAVIES**  
**Brothersister**  
PRODUCERS: The Brand New Heavies  
Delicious Vinyl 92319

Excellent arrangements and contagious grooves pace superior third set from London acid-jazz unit. Spanning musical genres from jazz fusion to R&B to funk, quartet soars through each with seamless harmonic creativity. Paced by emotion-filled vocals from N'Dea Davenport—who was absent from the group's last album, an all-star rap excursion—the Heavies weave a musical tapestry suited for the hip-hop groove set and for highbrow baby boomers (though select retro-influenced tracks could grate on uncompromising hipsters). Next best thing to a live concert.

is a veritable smorgasbord of musical flavors ranging from diva-driven disco and haughty funk to sultry jazz and soul. Aided mostly by producer Danny D., Roberts' songwriting is equally chameleon-like. "I Want You," a recent club smash that has begun to stride up the Hot 100, is awash in playful, tongue-twisting wordplay, while "Eyes Of A Child" is poetic and pensive. It adds up to an album that is armed with multiformat potential.

## JAZZ

### ► RODNEY KENDRICK

**The Secrets Of Rodney Kendrick**  
PRODUCER: Jean-Philippe Allard  
Verve 517 558

Kendrick's debut as a leader/arranger—after working as pianist for Abbey Lincoln, among others—is a solid, traditional set whose guest list includes Roy Hargrove, Kenny Garrett, and Houston Person. Among its standout tracks are the mid-'60s Miles Davis suggestions of Kendrick original "Slide The World Into Place," the Monkish inflections in his version of Miles' "Dig," and two Randy Weston compositions: the

## SPOTLIGHT



**TANGERINE DREAM**  
**Turn Of The Tides**  
PRODUCER: Edgar Froese  
Miramar 2806

German synth-music pioneers return with an opulent album that should thrust them back into the center of the new age circuit, where they have flourished for years. From the opening strains of Mussorgsky's "Pictures At An Exhibition" to flamenco-laced originals like "Firetongues" and "Galley Slave's Horizon" (with masterful fret work by Zlatko Perica), the record offers colorful instrumentals that range from ambient to melodic to rhythmic; a particular highlight is the title-track closer, rich with exotic sounds and a vibrant beat. Group's longevity and proven track record bode well for a long chart life.

emotive Afro-jazz of "Ganawa In Paris" and a soulful trio take on "Berkshire Blues."

## REGGAE

### ★ FREDDIE MCGREGOR

**Carry Go Bring Come**  
PRODUCERS: Agustus 'Gussie' Clarke & Isaiah Laing  
Pow Wow 7449

The spunky and stylish Pow Wow organization uncorks another winner. This marvelous follow-up to McGregor's excellent "Hard To Get" set opens with a fine adaptation of Justin Hinds & the Dominos' vintage anti-"susu" (gossip) classic "Carry Go Bring Come," Freddie commenting cleverly on how loose tongues often poison the reggae community. Other standout tracks include an affecting "Want You To Be There," the infectious "It's So Hard," the stirring "In The Heat Of The Night" with J.C. Lodge, and "One More Time," a sure, steamy hit featuring guest star Rebel Princess. When it comes to sheer street sincerity, McGregor's smooth yet deadly earnest style has no competitors on the scene.

## VITAL REISSUES™

### VARIOUS ARTISTS

**The Specialty Story**  
COMPILATION PRODUCER: Billy Vera  
Specialty 4412

A valuable addition to any serious library, this 130-track, five-disc distillation of the Specialty catalog features hits that were either commercially successful or historically significant, or both, like Larry Williams' "Bad Boy," "Dizzy Miss Lizzy," and "Slow Down" (all later covered by the Beatles). Other artists represented are Little Richard, Lloyd Price, Art Neville, Joe Liggins & His Honeydrippers, and Sam Cooke with and without the Soul Stirrers. Two great features: the selections are arranged chronologically, and the well-annotated booklet includes an alphabetical list of titles cross-referenced to CD and track number. Also, sound

quality is far superior than that of other reissues of this material.

### SHIRLEY HORN

**Travelin' Light**  
REISSUE PRODUCER: Michael Cuscuna  
Impulse/GRP 138

Fans energized by the resurgent career of expressive jazz vocalist/pianist Horn should be enchanted by this long-out-of-print 1965 session that features reedman Frank Wess and guitarist Kenny Burrell. Horn's eclectic repertoire includes Peter Nero's bright, uptempo "Sunday In New York," the sweetly balladic "Confession" from "The Bandwagon," and the sultry bossa nova of her reversed-gender take on Lennon/McCartney's "And I Love Him." A jazz vocal gem that could easily attract cabaret audiences as well.

## LATIN

### ► SILVIO RODRIGUEZ/LUIS EDUARDO AUTE

**Mano A Mano**  
PRODUCER: Antonio Lozano  
Ariola/BMG 18864

Superb acoustic album recorded live last year in Madrid offers the rare treat of catching a pair of expressive troubadours in action together. Nasal vocal stylings of Cuba-born Rodriguez keenly run counter to mellifluous baritone of his Spanish counterpart as they amble through 16 fan favorites. Limited U.S. presence of both performers likely will stunt stateside sales potential, however.

### GUSTAVO CERATI

**Amor Amarillo**  
PRODUCERS: Gustavo Cerati, Zeta Bosio  
Ariola/BMG 17391

A strong seller in Cerati's native Argentina, solo premiere by Soda Stéreo's creative light reveals breathy-voiced singer/songwriter supplanting romantic, synth-pop ethereality for romantic, synth-guitar ethereality. While relentless thumper "Pulsar" is best radio bet, spry, techno-accented acoustic entry "Te Llevo Para Que Me Lleves" also deserves airplay consideration.

## COUNTRY

### JESSE HUNTER

**A Man Like Me**  
PRODUCER: Barry Beckett  
BNA 66220

Hunter possesses one of those impossibly deep and resonant voices that sounds custom-made for a country song. But whether his music runs as deep as his voice is a question this up-and-down debut doesn't quite answer. His skill as a writer, most evident on "By The Way She's Lookin'" and "I Whisper Your Name," is offset by stock licks and macho posturing in "Long Legged Hannah (From Butte, Montana)" and title track. The debut single is titled "Born Ready"; almost ready would be more accurate.

### LINDA DAVIS

**Shoot For The Moon**  
PRODUCER: John Guess  
Arista 18749

Those who know Davis only from "Does He Love You," her ballad duet with Reba McEntire, may be surprised that she sounds more like a country singer than a pop chanteuse on her strong Arista debut. Guess' punchy-but-rootsy production allows the full power of Davis' seasoned voice to come through. High points include lead single "Company Time," "Shoot For The Moon," and the Hugh Prestwood-penned "A Family Tie."

## CONTEMPORARY CHRISTIAN

### ► RON KENOLY

**God Is Able**  
PRODUCER: Tom Erskos  
Integrity Music 055

Top-selling praise and worship artist kicks up the ante musically with his third set for Integrity. Backed by a band that Sting would envy (Alex Acuna, Justo Almaro, Chester Thompson, Abraham Laboriel, and others), this love fest was recorded live in Atlanta. The praise songs are alternately engaging and reverent. A worthy follow-up to the best-selling "Lift Him Up."

### LARRY HOWARD

**Bright Side of the Blues**  
PRODUCERS: Glenn Kaiser, Tom Cameron, Larry Howard  
Forefront 121

Veteran bluesman of Grinderswitch fame returns with his most commercially accessible project yet, abetted by a crack Chicago rhythm section and horn and background vocal charts by Tom Washington (EW&F, Phil Collins). The jump shuffle of the title track has enough pizzazz to fit snugly in a number of formats. Howard's concentrating more on his singing, less on his guitar-playing this time around, too.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## CD-ROM Retrospective Explores The Rock'N'Roll Of Heart

BY MARILYN A. GILLEN

NEW YORK—Heart begins marching to an interactive beat this month with the release of a CD-ROM retrospective that also marks the launch of a new interactive record label, the New CD Music Show.

"Heart: 20 Years Of Rock'N'Roll" contains a full five hours of audio along with video, text, photographs, and interviews that chronicle the personal and professional lives of rock siblings Ann and Nancy Wilson. It's due out this month at \$49.95.

"If you sat down and experienced every single bit of everything on the disc, it would take you about 12 hours," says label founder and pres-

ident Bob Hamilton. "This literally is their whole life story—it's a complete multimedia biography of the band."

Hamilton says the title is the first in a planned series called "Life-works" that will chronicle the careers of other artists with "good stories to tell," he says. No others have been set yet. Other label titles will experiment with different approaches, he says, but all will focus on music.

The New CD Music Show is a Compton's NewMedia affiliate label that falls under the new Compton's Entertainment umbrella. Compton's will distribute "Heart," according to executive VP/GM Norman J. Bastin, and will help in the promo-

tion and marketing. "We're certainly looking to exploit any opportunity to cross-promote with the [current Heart] album," he says of marketing approaches in the works.

Additionally, the members of Heart were scheduled to play at a launch party in Los Angeles. "We'll be there to answer questions about this, and to give it a plug," says Ann Wilson. "We're excited about it, and want to get that excitement over to people." However, she adds, the party is nearly the extent of Heart's promotion, due to other demands in prepping for a new album and tour.

The disc's audio—not CD-quality, but good, Hamilton says—includes 60-second clips of more than 125 Heart songs, including some from



ANN & NANCY WILSON

their latest Capitol album, "Desire Walks On."

"We managed to get all their songs cleared except five," Hamilton says, acknowledging that doing so was no walk in the park. "When we started the process [of approaching publishers] we had to do a lot of explaining. But I'd say that changed over the course of the year, as sud-

denly people began to understand what multimedia was all about. And the songwriters are the ones who seem most tuned in right away to the opportunity for plus dollars." Sammy Hagar, for instance, spurred the effort to get his song included when other avenues proved fruitless, Hamilton says.

Although consciousness is being raised, so are a number of still-thorny issues regarding multimedia licensing, Hamilton says, since there is no definitive multimedia product. "Unlike video, where it's one type of product so you can set one kind of license, or audio, where an album is an album, every multimedia product is different," he says. "You can't really say, 'this is what it costs to use this,' because with something like my title, with 125 songs using only 60 seconds, you couldn't afford to do it."

(Continued on page 84)

### CD-ROM PREMIERES:

- THOMAS DOLBY presents "AVRe"
- Tommy
- Interactive ♪ (Prince)
- John Lennon's Imagine
- Yes
- What's That Song?
- Virtual Graceland
- Total Distortion
- Grammy Interactive
- Haight Ashbury in the '60s

### PANELS:

**Multimedia Issues for Artists and Developers**—The economics of title development, licensing and rights acquisition, manufacturing, distribution and other controversial issues.

**The Record of the Future**—Label execs discuss corporate strategy for music multimedia and results so far.

**Multimedia 101**—A guide to understanding the language and development platforms of music-based multimedia

**Authoring Tools and Technology**—Software for title development

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## Ratings Body Spawns Assn. IDSA Gives Voice To Interactive Biz

NEW YORK—There's a new association on the multimedia block, and its first order of business is an industry ratings system.

The Interactive Digital Software Assn. officially came into being April 7, but is actually an outgrowth of the previous Interactive Entertainment Industry Rating System Committee. The latter body was formed earlier this year by seven leading software companies to sketch out a video game ratings plan to present at the March 4 Senate subcommittee hearing on violence and video games (Billboard, March 26).

Charter members of the new IDSA are Acclaim, Atari, Capcom, Crystal

Dynamics, Electronic Arts, Konami, Nintendo, Philips, Sega, Sony, Viacom, and Virgin. The acting chairman of the board is Jack Heistand, senior VP of Electronic Arts, who also headed the earlier body. He says that staffing details and location of the association's offices have yet to be decided, but should be announced soon.

The only announcement thus far is the appointment of Dr. Arthur Pober as executive director of the association's ratings board. Pober currently is director of the children's advertising review unit of the Better Business Bureau, according to an IDSA spokesman, and has extensive experience in

(Continued on page 84)

NEW



RELEASES

**LIBRARY OF THE FUTURE,  
3rd EDITION  
World Library  
(Windows/DOS CD-ROM, \$39.5)**

One of the most impressive features of CD-ROM is its ability to store vast quantities of text, as the format's 650 megabytes of memory can hold roughly 300,000 words. One disc that fully utilizes this prodigious capacity is "Library Of The Future," which includes the complete texts of some 1,770 literary titles and houses a staggering collection of novels, poems, short stories, essays, plays, religious works, historical documents, and scientific books. Here you will find the entire King James Bible, Koran, Bhagavad Gita, Magna Carta, and U.S. Constitution, not to mention Darwin's "Origin Of Species," "Don Quixote," "Heart Of Darkness," "The Hound Of The Baskervilles," and "Robinson Crusoe."

Also included are most of the crucial

writings of Shakespeare, Joyce, Dostoevsky, Plato, Kant, Voltaire, Steinbeck, Chaucer, Descartes, Dickens, Euripides, and hundreds of other leading lights of Western civilization. The works can be accessed either by title or author, and a powerful search feature allows one to find words and quotes in any or all of the texts within seconds. An "auto scroll" function turns pages automatically at selected speeds, should you so desire. And users can print out any text they choose—which isn't too practical in the case of Tolstoy's "War And Peace," but could be quite handy for a poem like "Ozymandias" by John Keats.

"Library Of The Future" is one CD-ROM that certainly lives up to its name—just this one disc contains a better selection of classic works than exists in many community libraries. World Library is based in Garden Grove, Calif.

CHRIS MCGOWAN



# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS

By Seth Goldstein



**WHOLE NEW BALL GAME:** PBS's choice of Turner Home Entertainment to market its programs (Billboard, April 16) will have ripple effects. Among them, Pacific Arts, which previously had rights to the PBS name, reportedly has lost its deal with MCA's Uni Distribution.

The agreement is predicated on a minimum volume that Pacific Arts met via PBS orders, its best-selling line. When that vanishes, according to sources, so does Uni, which also is likely to dump Pacific Arts' CD releases. Navarre has been approached as the successor on the audio side.

Although PBS decided last October to end the old agreement, Pacific Arts isn't out from under obligations. Contrary to earlier reports, Turner hasn't agreed to pay money due PBS as part of the new arrangement. Filmmaker Ken Burns, whose "Baseball: The American Epic" is expected to blast Turner-PBS into the stratosphere, claims that Pacific Arts still owes him "hundreds of thousands of dollars" in royalties for "The Civil War." He foresees an amicable settlement.

In fact, nobody doesn't like Pacific Arts. But at a New York press conference announcing the Turner tie, PBS executives and Burns clearly expressed their frustrations at dealing with what they consider an energetic but overly ambitious minor-leaguer.

The PBS-Turner contract is designed to overcome a major problem that plagued Pacific Arts: It had to negotiate for one title at a time from whomever had cassette rights, stations or producers. Now there's a \$20 million fund, bankrolled by PBS and Turner, to acquire home video rights for productions that Turner will bring to retail.

Burns expects to participate; his attorney, New York-based Robert Gold, represents other PBS filmmakers and likely will bring them into the fold as well. "Anything that PBS has, we'd be more than happy to have," said Turner Broadcasting System chairman Ted Turner, who attended briefly.

A dozen catalog titles have been selected, among them Burns' "Empire Of The Air," a history of

(Continued on page 83)

## Game Makers Quizzed At VSDA Confab Retailers' Concerns Similar To Early Vid Days

BY EILEEN FITZPATRICK

(CHICAGO—Although game manufacturers don't like to be compared to the cassette business, most retailers expanding their game sections are confronting the same problems that cropped up 15 years ago when home video became a hot consumer product.

Changing street dates, how to order product, how much to buy, and what to buy were a few of the items on a laundry list of retailers' questions presented at VSDA's first Videogame And New Technology Conference, held in Chicago April 10-11.

"It's so much like the video industry was, right down to future formats," says Randy Ruard, president of Randy's Music And Movies in Edmond, Okla. "It's all the same risk-and-reward questions we asked back then."

A majority of the 550 retail and supplier attendees have seen their game rental businesses jump 5%-20% over the last three years, according to both Fairfield and Alexander & Associates studies. Research indicates that video stores are expected to conduct 90% of the rental transactions that will reach \$1.5 billion in 1994. Total revenues are predicted to top \$6.2 billion.

But in order to capture a piece of the market, retailers and distributors skilled in the structured world of video must enter uncharted territory.

Topping the list of complaints are the nonexistent, or changing, street dates for nearly every game title. "Street dates are going to continue to

change except for big titles, like 'Mortal Kombat,'" said John Roberts, multimedia buyer at Ingram Entertainment. "There's no way this issue is going away, and the best thing to do is keep in constant contact with your distributor."

One reason the issue will remain, said the panel of six distributors, is that changes in the development and approval process often delay manufacturing. The multistep process from concept to retail often takes 14-18 months, and any glitch at one level can delay release for several months.

"We do the best we can, but any little thing that goes wrong from the development end means delays," said Mike Conyers, Video Products Distributors games sales director.

Unlike video suppliers, who rigorously enforce adherence to street dates, representatives from Sega of America, the most visible manufacturer at the conference, appeared unconcerned with widespread violations in game deliveries.

"We ship product on the same day to everyone," said Richard Burns, senior VP of sales at Sega. "And for those who are not direct retail customers, it is up to the distributors when their accounts get product, and the most competitive ones will see that it's in stores as soon as possible."

Another common complaint is the general lack of information about product, in terms of printed materials and informed sales reps. "There are just not enough knowledgeable people in

distribution," said Paul Adkins, video game specialist at Video In Motion in Aurora, Ill. "Today's industry needs game people."

Panelists encouraged dealers to read as many consumer game magazines as possible to keep up to date on new product, and to preorder product to ensure delivery. The kicker: Once dealers take possession of a turkey, they're stuck—there is no return policy on video games.

Attendees heard from a number of Sega executives that the cost of finished goods, roughly \$40 versus a \$60 retail price, makes it economically impossible to take back product. Game cartridges alone run \$15-\$18, compared to about \$4 for a packaged cassette. The out-the-door expense also is used as an excuse for the lack of P-O-P to support in-store merchandising.

"It's really a lot of extra expense [for manufacturers] just to make us happy," said Bob Tollini, senior VP of marketing at Major Video Concepts. "Besides, the mass merchants don't use [P-O-P], so game manufacturers

(Continued on page 80)

## GoodTimes Gets More Gold From Disney Coattails

BY SETH GOLDSTEIN

NEW YORK—Where Disney goes, GoodTimes Entertainment is sure to follow, sometimes twice over. Disney's next animated features are "The Lion King," due in theaters May 31, and "Pocahontas." Both will move millions of cassettes when they arrive on home video.

GoodTimes, which, along with Starmaker Entertainment, has made a tidy living issuing covers of Disney classics, isn't letting either title slip by unnoticed. The company, celebrating its 10th year, has "Leo The Lion, King Of The Jungle" coming, as well as a pair of "Pocahontas" productions, one animated at \$14.95 suggested list and one live-action at \$19.95.

GoodTimes President Joe Cayre says there's ample room for both titles, which are scheduled for the Christmas season. "It's foolish not

(Continued on page 79)



**3-D Delights.** Janis Durr, foreground, distributed video VP of Uni Distribution, dons those funny glasses to view a product presentation at MCA/Universal Home Video's recent national sales meeting, held at the Pointe Hilton Resort in Phoenix. We don't know what MCA had on screen, but maybe it was passing time with the '50s 3-D hit "Creature From The Black Lagoon." Years ago, the studio briefly revived 3-D on tape, specs included.

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**PLAYBOY HOME VIDEO**

## A\*Vision Set To Take Over 'Rangers,' 'X-Men' Distrib?

**MUM'S THE WORD:** Executives at PolyGram Video and Saban Entertainment aren't talking, but the word on the street is that A\*Vision Entertainment will begin distributing Saban's "Mighty Morphin Power Rangers" and "X-Men" by this summer.

Retail accounts got the news from PolyGram at last month's National Assn. of Recording Merchandisers convention, on the heels of Saban's distribution deal with A\*Vision for rental product under the Libra Home Entertainment banner (Billboard, April 2).

At that time, Libra president David Goodman wouldn't discuss any kid vid issues and praised PolyGram's performance.

"With any license there are time limits, but at this point we're not ready to discuss what's happening with kids," Goodman said. "Right now, we're happy with PolyGram." With sales for the first five titles topping 4 million units, they should be ecstatic.

PolyGram has just released five more titles in the "Green Ranger" series. Those could be its last.

Sources familiar with the pending A\*Vision deal say the company is paying an "enormous" advance against a "tiny" distribution fee. In most cases, distribution fees range from 15%-20%, but A\*Vision is settling for somewhere around 5%.

Those who passed on the project say the financial risk was too high and A\*Vision's pockets are too deep.

**'WE'RE BACK' AND BACK** Again: Retailers knew that Walt Disney Home Video's "The Fox And The Hound" would be a big hit. Now it turns out that MCA/Universal Home Video's "We're Back" is running a close second.

"'We're Back' has performed two to three times above what we've expected," says Target's Bob Pollack, divisional merchandise manager of music, movies, and books. "'Fox And The Hound' is still No. 1, but 'We're Back' is getting close."

In stores for only a month, Musicland's Suncoast Motion Picture Co. has already reordered the title several times, says VP/head buyer Peter Busch.

"This is the only significant direct-to-sell-through title that has sold more in its third week of release than its first week," Busch says. "That's pretty amazing."

Initially the title shipped approximately 2 million units. Distributor sources say another 400,000-500,000 units have shipped since the street date. Retailers point to heavy television advertising as a key factor.

MCA/Universal targeted the top 50 markets with ads for the first three weeks of release, says Andrew Kairey, senior VP of sales and marketing. The fact that Steven Spiel-

berg (whose name is on the box, alongside his Amblin Entertainment) picked up an armload of Oscars last month didn't hurt. "His name is more heightened and adds more credibility than ever before," says Kairey.

Anticipating some added store traffic with the April 26 release of FoxVideo's "Mrs. Doubtfire," MCA/Universal will "surround 'Doubtfire' with 'We're Back' television ads," Kairey says. "We have a great opportunity to keep the momentum up."

**WHAT A Difference A Day Makes:**

Warner Home Video sales reps were telling their accounts about a \$3 rebate for "Ace Ventura, Pet Detective," only to have the whole program

changed overnight.

Originally, wholesalers and chains heard that Warner would guarantee consumers \$3 direct for the June 14 sell-through title, priced at \$24.96, with no additional purchases.

However, those plans were scrapped in favor of a \$5 rebate with purchases of "Ace" plus another Warner feature. If the studio doesn't change its mind again, the titles included in the "Ace" rebate plan are "Robin Hood: Prince Of Thieves," "The Bodyguard," "The Fugitive," "Batman: Mask Of The Phantasm," and "Dennis The Menace."

**FOREIGN AFFAIRS:** Sight & Sound Distributors will launch a new consumer publication aimed at foreign film buffs.

The debut issue of the monthly, called Works Of Art, will be included in May sales kits mailed to Sight & Sound's 4,000-plus Marquee dealers. Consumers may receive the publication direct by filling out a subscription form in the magazine. Dealers also can receive bulk copies through a similar subscription form.

"Foreign films is an area that's often neglected, but they have a huge following," says PR coordinator Lynn Petersen.

Dealers who sign up for "Works Of Art" also will be part of a marketing campaign that will target P-O-P materials directly to them.

"A lot of times, a dealer will get a poster for a foreign title and throw it away," says Petersen. "But dealers who get this magazine will be the ones most likely to use this type of P-O-P, and we'll be able to target them."

In other Sight & Sound news, Hallmark Card marketing executive Renee Joshu has joined the company as VP of sales. She fills the spot vacated by John Jump, who jumped to senior VP a few months back.

**NAT GEO SPINS SALES:** After struggling in the documentary section, National Geographic Video has



# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ NO. 1 ★ ★ ★</b>				
1	1	5	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
2	2	4	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
3	5	3	WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
4	3	7	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
5	4	28	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
6	6	6	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
7	8	9	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
8	11	4	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
9	10	9	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
10	7	22	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
11	9	6	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
12	13	20	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
13	16	12	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◊	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
14	14	6	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95
15	12	19	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
16	20	6	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
17	15	76	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
18	NEW ▶		MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
19	17	21	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
20	18	200	PINOCCHIO ◊	Walt Disney Home Video 239	Animated	1940	G	24.99
21	28	6	SCENT OF A WOMAN ◊	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R	19.98
22	19	10	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R	19.95
23	34	23	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
24	21	43	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	14.95
25	NEW ▶		THERE GOES A BULLDOZER!	Kidvision A*Vision Entertainment 50701	Animated	1994	NR	12.95
26	27	10	MIGHTY MORPHIN: VOL. 3-HIGH FIVE ◊	Saban Entertainment PolyGram Video 4400881233	Various Artists	1993	NR	9.95
27	23	12	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT ◊	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
28	NEW ▶		THE REN & STIMPY SHOW: IN DISGUISE	Nickelodeon Sony Wonder 49216	Animated	1994	NR	14.98
29	NEW ▶		IT'S THE EASTER BEAGLE, CHARLIE BROWN	Paramount Home Video 83741	Animated	1974	NR	12.95
30	25	9	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND ◊	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	NR	9.95
31	29	34	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
32	26	7	SPEED RACER: THE MOVIE	Family Home Entertainment 27505	Animated	1993	NR	19.98
33	30	13	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK ◊	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
34	24	9	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13	14.95
35	32	5	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26733	Emma Thompson Anthony Hopkins	1992	PG	19.95
36	RE-ENTRY		LET'S PRETEND WITH BARNEY	The Lyons Group 2000	Various Artists	1994	NR	14.95
37	36	2	PAUL IS LIVE	PolyGram Video 8006305273	Paul McCartney	1994	NR	19.95
38	RE-ENTRY		PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
39	31	13	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	19.98
40	RE-ENTRY		PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## GOODTIMES

(Continued from page 77)

to take advantage of the image Disney creates for its full-length cartoons," Cayre adds. "We try to stay with the tried and true."

That applies to tried-and-true packaging as well. GoodTimes' clamshells mimic the Disney look, which prompted a lawsuit the studio pursued and lost in 1993. However, one trade source thinks Disney might be on firmer ground with an original release such as "The Lion King." The courts have ordered changes in copycat products in order to protect "something totally new," he says.

Cayre, meanwhile, is refining the GoodTimes look to further identify "Pinocchio," "The Little Mermaid," "Beauty And The Beast," and the like as his releases. Boxes now bear the GoodTimes nameplate inside a border of stars; in the case of "Aladdin," the front cover bears the legend, "video exclusive never seen in theaters," to differentiate it from you-know-who.

In the past, GoodTimes acquired rights to animated versions of fairy tales that had languished in obscurity until Disney made a splash with them. Now the company is confident enough about its position with direct accounts such as Wal-Mart to produce 27 children's and family titles budgeted at \$3 million-\$5 million each. GoodTimes senior VP Andrew Greenberg says seven titles are out, and the rest are 75% completed. Cayre says those in stores "have given us a very nice return on our investment."

Privately held GoodTimes should be garnering a nice return overall. The company, as noted earlier (Billboard, Dec. 25, 1993), had sales of approximately \$500 million last year, "exceeding all expectations," Cayre told a news conference in New York earlier this month. He's anticipating a 45% gain in 1994, for a total of more than \$700 million; only a few program suppliers, including Disney and Warner Home Video, will do better.

Prerecorded cassettes comprised about 70% of 1993 revenues and the bulk of profits, but home video's dominance will drop below 50% of sales this year as GoodTimes spreads into new entertainment media.

GT Interactive Software, established a year ago, has had the fastest start, becoming the exclusive supplier of floppy disks and CD-ROMs to Wal-Mart. Distribution of some 300 titles is expanding to include other mass merchants, wholesale clubs, and video speciality, music, and toy stores, say co-managers Jack Cayre, senior VP, and Ron Chaimowitz, executive VP/GM.

GTIS has begun producing proprietary CD-ROM titles based on cassette releases from fitness gurus Richard Simmons and Fabio. Currently, they're being replicated by third parties. However, output eventually will be shifted to the CD-ROM plant GoodTimes plans to build near its tape dubbing and warehouse units in Bayonne, N.J.

Cayre plans a \$10 million-\$12 million investment in systems capable of churning out 60 million-100 million discs by Christmas 1995 for GoodTimes and other programmers. The attractions, says Cayre, are fat margins and rampaging demand—\$28 wholesale list for a CD-ROM vs. \$7 for a mid-line cassette.

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(*The Great Escape, Halloween*)  
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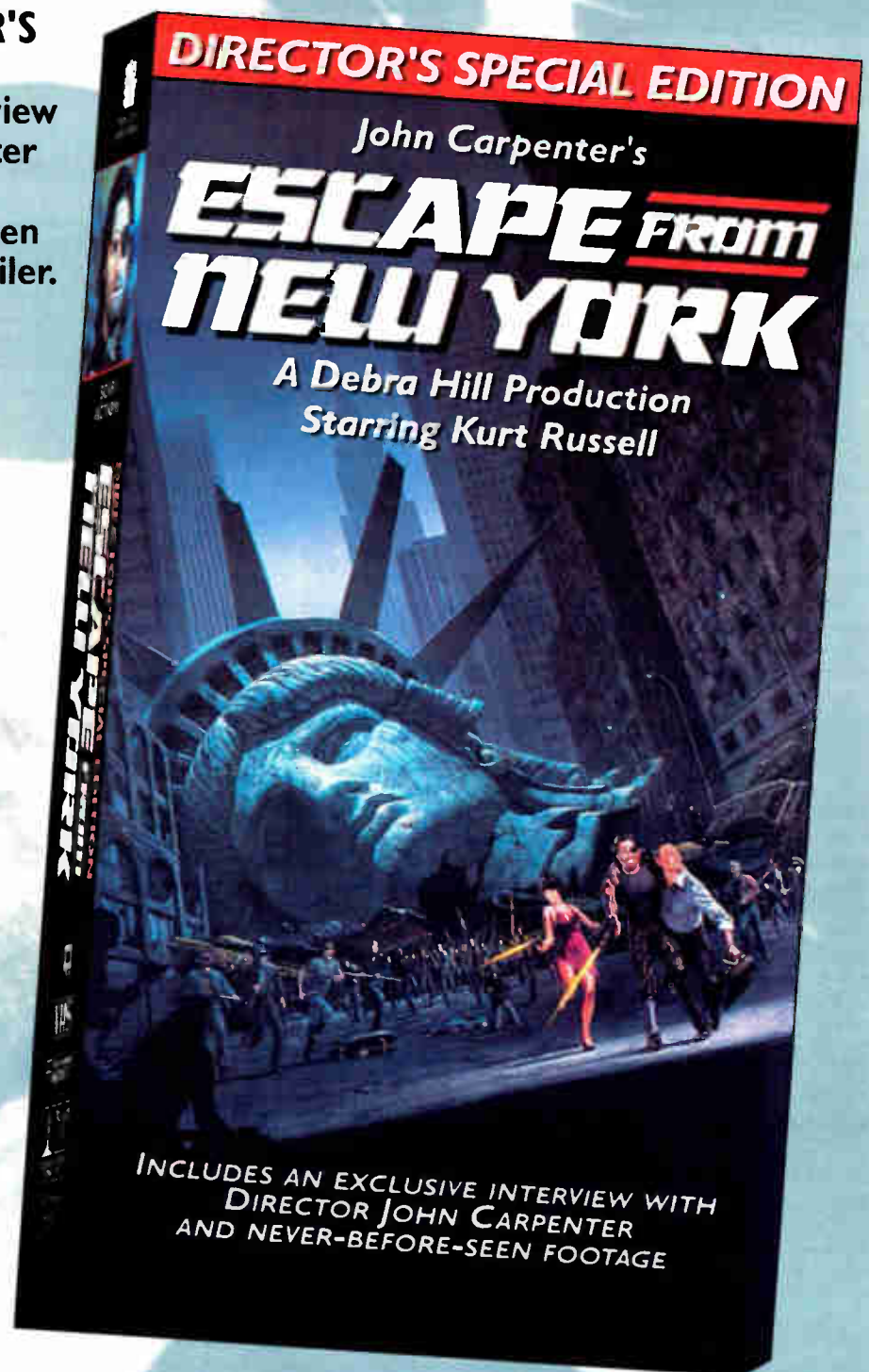


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## Vid Market To Rebound In '94, Report Projects

NEW YORK—Home video did not exhibit the punch in 1993 that it has in years past, but it remained a mighty force on behalf of Hollywood's bottom line. And rental and sell-through will regain their strength in 1994 as the studios' heaviest hitters, according to Goldman Sachs' latest look at the movie industry.

Veteran analysts Richard Simon and Stephen Abraham estimate worldwide cassette revenues increased only 5.4% last year, well below the 1983-93 compound annual growth of 25%. Video's portion of total revenues decreased to 48% from 49% in 1992.

It was "the first year that the home video industry lost market share," say the authors, attributing the decline to "weakness among a few studios, continued sluggish growth in the rental

segment, and greater-than-trendline box office growth." Goldman Sachs figures theatrical home video revenues last year at nearly \$7 billion, \$4.4 billion domestic and \$2.6 billion foreign.

However, in 1994 the gain is expected to accelerate to 13.4%, with total cassette revenues of \$7.9 billion, \$5 billion domestic and \$2.9 billion foreign. The report credits the projected renewal of vigor to hit titles like "Jurassic Park," "Snow White," and "Mrs. Doubtfire"; more focused sell-through ad campaigns; and ever-higher demand for repriced features.

The analysts believe prospects for pay-per-view and video-on-demand are good, but revenues won't be "meaningful for the next several years," until the subscriber count competes with VCR households. **SETH GOLDSTEIN**

## GAME MAKERS QUIZZED AT VSDA CONFAB

(Continued from page 77)

don't need to make them," noted Dave Lowry, Baker & Taylor special markets director.

Sega, however, did announce that it will set up "Sega Direct," a toll-free hotline, and will supply P-O-P material to dealers at cost.

Distributors and Sega encouraged stores to stock breadth of copy rather than depth, a familiar strategy to any video store operator. A minimum of 50 titles was recommended as start-up inventory.

"If you dabble, you're going to get hurt," said Burns at his session on building sell-through. "You have to make a commitment and go through a cultural change from video retailing."

Although most attendees were already renting games, only a fraction had dedicated buyers or open-to-buy budgets to manage their game inventories. And despite strong research indicating that game renters often become game buyers, few, including Blockbuster, have been able to turn

rentals into sales.

"It's a much tougher challenge to convert interest in rental to purchasing," said Tim Pivniy, game buyer for Blockbuster. "We really haven't figured out the best way to do that, and it still needs a lot of work."

Pivniy said Blockbuster ran a promotion in which consumers got a \$5 coupon off a game purchase with a game rental. Results were mixed. "We had a high rate of redemption, but we're not sure if discounting is the right way to go," he added.

Dealers on the panel said they relied mainly on used-game sales or trade-in programs to encourage purchases. On the other hand, David Pomije, president and CEO of FuncoLand, a 123-store sell-through chain, opposed rental.

"Renting games could add 15% to our revenues, but it's not enough," he said. "I'd rather send a customer down to Blockbuster and pick up the sale later."

THE HOLLYWOOD REPORTER® TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	D2: The Mighty Ducks (Buena Vista)	5,516,540*	2,223 2,482	2	30,261,234
2	Major League II (Warner Bros.)	5,111,384	2,167 2,359	1	17,714,708
3	The Paper (Universal)	4,541,575	1,558 2,915	3	21,944,020
4	Naked Gun 33 1/3 (Paramount)	4,051,534	2,262 1,791	3	39,731,106
5	Threesome (TriStar)	4,001,024	1,212 3,301	—	4,001,024
6	Four Weddings And A Funeral (Gramercy)	3,944,203	552 7,145	4	8,650,635
7	Schindler's List (Universal)	3,208,595	1,389 2,310	16	79,681,905
8	Thumbelina (Warner Bros.)	2,233,274	1,502 1,487	1	7,110,767
9	Above The Rim (New Line Cinema)	1,842,882	891 2,068	2	11,580,007
10	Clifford (Orion)	1,787,475	1,023 1,747	1	5,482,986

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	4	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
2	2	8	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
3	3	5	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
4	4	4	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
5	5	5	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
6	7	2	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R
7	8	4	JUDGMENT NIGHT	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
8	6	7	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13
9	NEW ►		THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
10	10	6	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
11	11	7	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R
12	9	5	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13
13	14	10	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
14	NEW ►		DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
15	13	16	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
16	17	4	SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52423	Mike Myers Nancy Travis	1993	PG-13
17	15	6	FOR LOVE OR MONEY	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabrielle Anwar	1993	PG
18	18	4	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	PG
19	24	6	STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercurio Tara Morice	1993	PG
20	12	15	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
21	19	5	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G
22	21	3	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG
23	NEW ►		M BUTTERFLY	Geffen Pictures Warner Home Video 12984	Jeremy Irons John Lone	1993	R
24	28	4	WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G
25	22	15	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
26	NEW ►		FATHER HOOD	Hollywood Pictures Hollywood Home Video 2226	Patrick Swayze	1993	PG-13
27	25	10	ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Ian Nicholas Gary Busey	1993	PG
28	23	3	UNDERCOVER BLUES	MGM/UA Home Video 903063	Kathleen Turner Dennis Quaid	1993	PG-13
29	16	6	NEEDFUL THINGS	New Line Home Video Columbia TriStar Home Video 53223	Ed Harris Max Von Sydow	1993	R
30	26	13	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
31	30	7	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G
32	27	10	HARD TARGET	Universal City Studios MCA/Universal Home Video 81570	Jean-Claude van Damme	1993	R
33	37	2	MR. WONDERFUL	Warner Bros. Inc. Warner Home Video 12988	Matt Dillon Annabella Sciorra	1993	PG-13
34	34	2	FATAL INSTINCT	MGM/UA Home Video 903944	Armand Assante Sherilyn Fenn	1993	PG-13
35	20	6	BOXING HELENA	Orion Pictures Orion Home Video 2670	Julian Sands Sherilyn Fenn	1993	R
36	NEW ►		MONEY FOR NOTHING	Hollywood Pictures Hollywood Home Video 2313	John Cusack	1993	R
37	32	6	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G
38	35	12	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PG-13
39	36	13	HOCUS POCUS	Walt Disney Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG
40	29	8	THE REAL MCCOY	Universal City Studios MCA/Universal Home Video 81604	Kim Basinger Val Kilmer	1993	PG-13

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

# The Two Mrs. Doubtfires; Pioneer, Redford Are Going Green

**THX DOUBTFIRE:** This month Fox-Video launches a THX laserdisc of "Mrs. Doubtfire" (widescreen, Dolby Surround Digital Stereo, \$39.98), the hit Chris Columbus comedy with Robin Williams, Sally Field, and Pierce Brosnan. The disc has the full-screen image of "Doubtfire," which was filmed in Panavision and will lose 43% of its picture on VHS.

And this fall, Fox will bow a special-edition "Doubtfire" laserdisc (THX, wide, extras, \$99.98) with additional footage and abundant supplementary materials.

**PIONEER ELECTRONICS** is team-

ing with **Robert Redford** to create an environmental-based interactive program for Pioneer's LaserActive system, due for early 1995 release. "I believe the enormous potential of new technologies can revolutionize the way we and our kids learn, and enjoy learning," says Redford. The title is being developed by software firm New Learning Project, and will be a wilderness odyssey with players confronting ecology-related mysteries in a rugged environment. Native American teachings will play a pivotal role in the narrative.

**WALT DISNEY** will release its first

THX laserdisc, "The Three Musketeers" (wide, \$39.99), May 11. Charlie Sheen, Kiefer Sutherland, Tim Curry, and Rebecca De Mornay are featured. Image distributes both Fox and Disney on laserdisc. And fear of video piracy will not prevent "Aladdin: The Return Of Jafar" from debuting on disc May 20 (\$29.99).

**PARAMOUNT** has mined its vaults for two more THX releases: "Beverly Hills Cop" and "Beverly Hills Cop II" (both wide, THX, \$39.95), due May 25. Paramount also is bowing "Addams Family Values" (wide or pan-scan, \$34.95) May 11.

## LASER SCANS™

by Chris McGowan

Pioneer, which distributes Paramount on disc, recently released "Tenchu Muyo #3 (Hello Baby Ryo-oh-ki)" (CAV, \$34.95), which features splendid animation from Japan.

**THE LONG CUT:** On June 1, Voyager will bow a special edition of Robert Altman's "Short Cuts" (wide, extras, \$124.95) that will include deleted scenes, an audio commentary track, and a video "making of" documentary. Image, which distributes Voyager, also

is releasing a movie-only disc of the New Line film for \$49.99. The cast of "Short Cuts" includes Andie MacDowell, Matthew Modine, Fred Ward, Lily Tomlin, Tom Waits, Jack Lemmon, Lyle Lovett, and Buck Henry.

And due this month from Voyager: Michael Powell's "Peeping Tom" (\$49.95); Derek Jarman's "Edward II" (extras, \$49.95); an unrated edition of Spike Lee's "She's Gotta Have It" (\$49.95), with extra footage; and Michelangelo Antonioni's classic "L'Avventura" (CLV, \$69.95).

**MGM/UA** has just released several notable new laserdiscs. "License To Kill" (wide, \$39.98) is the 1989 James Bond film with Timothy Dalton, and it rocks the house with digital sound. "The Magnificent Seven/Return Of The Seven" (1960/1966, wide, \$49.98), an outstanding action double bill, has Yul Brynner, Steve McQueen, and Warren Oates battling bandits. Robert Altman ("The Player," "Short Cuts") directs "Brewster McCloud" (1970, wide, \$34.98), an offbeat comedy with Bud Cort and Sally Kellerman. Frank Capra's "Arsenic And Old Lace" (1944, \$34.98) is a hilarious tale about two rather deadly spinsters, and includes Cary Grant and Peter Lorre in the cast. Franco Zeffirelli's "The Champ" (1979, wide, \$39.98) is a sentimental and stylish take on pugilism and broken dreams, with Jon Voight, Ricky Schroder, and Faye Dunaway. And "Geronimo" (1962, wide, \$34.98) features Chuck Connors as the leg-

(Continued on page 83)

Billboard®

FOR WEEK ENDING APRIL 23, 1994

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★★ NO. 1 ★★★★★								
1	5	3	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98
2	1	5	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R	34.98
3	2	7	IN THE LINE OF FIRE	Columbia TriStar Home Video 52316	Clint Eastwood John Malkovich	1993	R	34.95
4	NEW ▶		WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Image Entertainment 2011	Angela Bassett Larry Fishburne	1993	R	39.99
5	3	5	STRIKING DISTANCE	Columbia TriStar Home Video 53686	Bruce Willis Sarah Jessica Parker	1993	R	34.95
6	6	3	STRICTLY BALLROOM	Miramax Films Image Entertainment 1701	Paul Mercurio Tara Morice	1993	PG	39.99
7	7	9	HARD TARGET	Universal City Studios MCA/Universal Home Video 41824	Jean-Claude van Damme	1993	R	34.98
8	4	5	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71756	Kenneth Branagh Emma Thompson	1993	PG-13	34.95
9	8	107	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
10	NEW ▶		THE BRIDGE ON THE RIVER KWAI	Columbia TriStar Home Video 79616	William Holden Alec Guinness	1957	NR	49.95
11	11	3	JUDGMENT NIGHT	Universal City Studios MCA/Universal Home Video 41890	Emilio Estevez Cuba Gooding, Jr.	1993	R	34.98
12	10	3	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71396	Woody Allen Diane Keaton	1993	PG	34.95
13	9	9	LAST ACTION HERO	Columbia TriStar Home Video 27936	A. Schwarzenegger Austin O'Brien	1993	PG-13	39.95
14	16	9	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR	34.98
15	12	13	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 12992	Christian Slater Patricia Arquette	1993	NR	39.98
16	NEW ▶		THE GOOD SON	FoxVideo Image Entertainment 8553	Macaulay Culkin Elijah Wood	1993	R	39.98
17	NEW ▶		WE'RE BACK!: A DINOSAUR'S STORY	Amblin Entertainment MCA/Universal Home Video 41907	Animated	1993	G	24.98
18	18	21	CLIFFHANGER	Columbia TriStar Home Video 52236	Sylvester Stallone John Lithgow	1993	R	34.95
19	20	3	BOXING HELENA	Orion Pictures Image Entertainment 2670	Julian Sands Sherilyn Fenn	1993	R	39.99
20	15	3	HOT SHOTS! PART DEUX	FoxVideo Image Entertainment 8507	Charlie Sheen Lloyd Bridges	1993	PG-13	39.98
21	13	7	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13	34.98
22	14	15	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52416	Tom Hanks Meg Ryan	1993	PG	34.95
23	19	7	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	34.98
24	21	3	SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52426	Mike Myers Nancy Travis	1993	PG-13	34.95
25	24	15	RISING SUN	FoxVideo Image Entertainment 8520	Sean Connery Wesley Snipes	1993	R	39.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	5	<b>LIVE AT THE ACROPOLIS</b> Private Music BMG Home Video 82163	Yanni	LF	19.98
2	2	27	<b>OUR FIRST VIDEO</b> ▲ <sup>2</sup> Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
3	3	51	<b>COMEDY VIDEO CLASSICS</b> ▲ <sup>3</sup> Curb Video 177703	Ray Stevens	LF	16.98
4	4	20	<b>LIVE SHIT: BINGE &amp; PURGE</b> Elektra Entertainment 5194	Metallica	LF	89.98
5	5	19	<b>MARIAH CAREY</b> Columbia Music Video 19V49179	Mariah Carey	LF	19.98
6	6	20	<b>DANGEROUS: THE SHORT FILMS</b> Epic Music Video 19V49164	Michael Jackson	LF	19.98
7	7	24	<b>LIVIN', LOVIN', &amp; ROCKIN' THAT JUKEBOX</b> ● Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
8	10	26	<b>GREATEST HITS</b> ● MCA Music Video 10932	Reba McEntire	LF	19.98
9	8	3	<b>PAUL IS LIVE</b> PolyGram Video B006305273	Paul McCartney	LF	19.95
10	9	10	<b>ALAPALOOZA: THE VIDEOS</b> Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
11	11	95	<b>THIS IS GARTH BROOKS</b> ▲ <sup>B</sup> Liberty Home Video 40038	Garth Brooks	LF	24.98
12	16	58	<b>DELICATE SOUND OF THUNDER</b> ▲ <sup>4</sup> Columbia Music Video 24V-49019	Pink Floyd	C	24.98
13	12	61	<b>I STILL BELIEVE IN YOU</b> ▲ MCA Music Video 10679	Vince Gill	SF	9.98
14	15	21	<b>VULGAR VIDEO</b> A*Vision Entertainment 50345-3	Pantera	LF	16.98
15	14	4	<b>HILLBILLY ROCK</b> MCA Music Video 10881	Marty Stuart	SF	9.98
16	13	75	<b>BEYOND THE MIND'S EYE</b> ▲ <sup>2</sup> Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
17	17	84	<b>REBA IN CONCERT</b> ● MCA Music Video 10380	Reba McEntire	LF	14.98
18	18	3	<b>SO FAR SO GOOD (AND MORE)</b> PolyGram Video 4400895413	Bryan Adams	LF	24.95
19	25	63	<b>FOR MY BROKEN HEART</b> ▲ <sup>2</sup> MCA Music Video 10528	Reba McEntire	SF	9.98
20	23	26	<b>NAOMI &amp; WYNONNA-THE FAREWELL TOUR</b> ● MPI Home Video MP6350	The Judds	LF	19.98
21	21	27	<b>VISUALIZE</b> ● PolyGram Video 4400865073	Def Leppard	LF	19.95
22	28	25	<b>THE VIDEO COLLECTION</b> ● PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.95
23	31	24	<b>CALL OF THE WILD</b> BMG Video 66311-3	Aaron Tippin	SF	9.98
24	20	5	<b>RHYTHM, COUNTRY &amp; BLUES</b> MCA Music Video 10876	Various Artists	LF	19.98
25	24	116	<b>GARTH BROOKS</b> ▲ <sup>4</sup> Capitol Video 40023	Garth Brooks	LF	14.95
26	22	11	<b>KEEP THE FAITH-THE VIDEOS</b> PolyGram Video 4400877873	Bon Jovi	LF	19.95
27	26	41	<b>LIVE AT RED ROCKS</b> PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
28	19	54	<b>THE PREMIERE COLLECTION ENCORE</b> ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
29	34	21	<b>GREATEST VIDEO HITS: VOL. 2</b> Curb Video 777043	Sawyer Brown	LF	19.95
30	27	71	<b>THIS IS MICHAEL BOLTON</b> ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
31	35	8	<b>A TOUCH OF MUSIC IN THE NIGHT</b> A*Vision Entertainment 50660	Michael Crawford	LF	19.98
32	39	26	<b>ALMOST GOODBYE</b> MCA Music Video 10850	Mark Chesnutt	SF	9.98
33	32	17	<b>SHADES OF GREY</b> Columbia Music Video 19V49184	Billy Joel	LF	19.98
34	RE-ENTRY		<b>UNPLUGGED</b> ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
35	RE-ENTRY		<b>LIVE</b> ▲ <sup>2</sup> PolyGram Video 4400859553	Billy Ray Cyrus	LF	19.95
36	38	80	<b>LIVE AT THE EL MOCAMBO</b> ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
37	29	169	<b>IN CONCERT</b> ▲ <sup>B</sup> PolyGram Video 0712233	Carreras - Domingo - Pavarotti	LF	29.95
38	37	28	<b>THE HITS COLLECTION</b> ● Warner Reprise Video 3-38371	Prince	LF	19.98
39	40	37	<b>KONFIDENTIAL</b> ● PolyGram Video 4400876033	Kiss	LF	19.95
40	RE-ENTRY		<b>ABBA GOLD: GREATEST HITS</b> PolyGram Video 4400855493	Abba	LF	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; △ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1994, Billboard/BPI Communications.

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

Elvis Presley, "Aloha From Hawaii," "The '68 Concert Comeback," "One Night With You," Lightyear Home Video (212-563-4610), lengths vary, \$19.98 each, \$49.98 for boxed set.



Elvis fans can take their pick from a trio of different sightings with Lightyear's release of three of the King's most revered performance videos. With its intimate setting—complete with swooning fans falling at a leather-clad Elvis' feet—"The Concert Comeback" resembles a fledgling MTV "Unplugged"-style show that is sparse on stage decoration and heavy on the hits. "One Night With You," also filmed in 1968 as a Christmas special, is another warm and cozy concert that fans can now enjoy in its complete and uncut incarnation. "Aloha From Hawaii," which was filmed in '73 and features a decidedly heavier Elvis decked out in sequins and fringe, will send fans to kitsch heaven. Something for everyone.

## CHILDREN'S

"Mighty Morphin Power Rangers: Green Ranger," PolyGram Video, 25 minutes each, \$12.95 each.

So maybe the idea of six teen-aged crusaders cavorting around in brightly colored outfits seems a little silly to you. But rest assured, it doesn't come across that way to your kids, or to the millions of other children who for months have been emptying toy and game stores of "Morphin" memorabilia. PolyGram's new five-video "Green Ranger" miniseries, as seen on Fox television, details the gripping interconnecting sagas that ensue when enemy Rita Repulsa gets her hands on the coin from which they summon their power, and subsequently summons the Green Ranger to wreak havoc. Other potential enemies lurk in the shadows, but the Rangers emerge triumphant. The Power Rangers are hot and sales prospects for each of these well-publicized, cleverly covered videos are sizzling.

## DOCUMENTARY

"Eisenhower," Shanachie Home Video (201-579-7763), 120 minutes, \$39.95.

Two-part documentary, which first aired as a PBS-TV special, probes the obscurity-to-vainglory military career and the presidential prowess of Dwight David Eisenhower. Narrated by David McCullough, Eisenhower's life story is recreated in vivid detail via a cascade of telling black-and-white archival film footage and more than 200 still photos that bring viewers onto the battlefields and bunkers of World War II as well as the campaign trail and into the White House with various advisers during several pivotal decision-making moments. The historical context is laced with current interviews with such notables as historian Arthur Schlesinger, members of the Eisenhower family, Ike's orderly in Europe, and Winston Churchill's biographer, each of whom puts another piece of the puzzle into place. Shanachie also has just released another fine PBS documentary, "Amelia Earhart: The Price Of Courage."



"Last Of The American Hoboes," Titus Moody Productions, 80 minutes, \$39.95.

Viewers have to be in a kind of fly-by-the-seat-of-their-pants mood themselves to get maximum enjoyment out of this slice of cinema verité, which has no formal beginning or end but rather is composed of vignette after vignette of hobo life dating from the early 1900s through the hippie era. A multitude of unique views of life on the road are depicted and commented upon by those who would have it no other way, as well by as those who think it subhuman, and through their commentary a host of hobo-culture information comes through. For example, the term "bum" is not PC among the whistle-stop set; a hobo's yearning to keep moving is never truly sated; and many think of hoboes as the true great American pioneers.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Perhaps the most interesting tidbit is the revelation that for all their wanderlust, most hoboes enjoy feeling a part of a society as much as the rest of us. They even hold a hobo convention every summer in Britt, Iowa, where much of the footage in this film was recorded. Go figure.

## TRAVEL

"America The Beautiful: The National Forests Of Utah," V.I.E.W. Video (800-843-9843), 50 minutes.



The music is classical and the scenery that of the classic American West, complete with forests, flowing streams, desert scenes, and majestic mountains, in this narrationless video journey to some of the spectacular and diverse sights of Utah. A scant few captions tell viewers where a particular sequence was filmed, but that's as far as the video goes in terms of disseminating information. Which calls to mind the question of why, for all of Utah's natural glory, the footage is limited strictly to that state in the first place. Nevertheless, those who enjoy relaxing to the sights and sounds of the outdoors via their television sets likely won't care.

## EDUCATIONAL

"Dr. Solomon's Virus Procedures," Computer Security Corp. (714-840-4656), 60 minutes, \$29.95.

Just when you thought you had a handle on all of the communicable illnesses floating around out there, along comes a whole new strain with little resemblance to the rest—the computer virus. Strictly for the technologically savvy, Dr. Solomon's opus is a no-frills treatment chock full of detailed technical explanations and PC-speak. The good doctor, chairman, and chief virus researcher (how's that for a title?) at Britain's S&S International is joined by a select group of computer hardware and software intelligentsia who offer tips about how to

combat computer viruses and, perhaps more importantly, how to avoid them all together.

## INSTRUCTIONAL

"The Fundamentals Of Bicycle Touring," Elliot Bay Film Company (715-836-9309), 60 minutes, \$29.95.

A five-day bicycle tour by four buddies in Washington's North Cascades National Park serves as the control set in this guide to the essentials of a two-wheel road trip. Although the video will appeal only to a somewhat narrow audience, interested parties who pick it up will discover plenty of useful information about how to map out a route, pack up the bike (the term "travel light" takes on a new meaning), and eat on the road. Safety tips also are covered, as are group dynamics and "street smarts." Elliot Bay's previously released "The Fundamentals Of Bicycle Maintenance" serves as a fine complement to this new program.



## MADE-FOR-TV

"The Jack Benny Collection," MCA/Universal Home Video, approximately 60 minutes each, \$14.98 each.

If timing is everything, then it's no surprise that Jack Benny ruled the comedy roost during television's golden age. Benny, whose genius glimmers in the work of several current comedians, kept his audiences in stitches with his on-the-money delivery of wisecracks and social satire. MCA/Universal's series comprises six videos housing two black-and-white episodes each. Joining Benny in some of the highlight episodes are guests such as Carol Burnett, who joins Jack in a hilarious rendition of Tarzan and Jane; Raymond Burr, showing Benny a new spin on his courtroom melodrama; Johnny Carson; Jayne Mansfield; the Smothers Brothers; and Mr. and Mrs. James Stewart. Fans thirsting for Benny's unique brand of comic relief, or simply a trip down memory lane, will flock to purchase them.

## LASER SCANS

(Continued from page 81)

endary Apache leader.

**POLAR PALIN:** Monty Python alumnus Michael Palin dodges bears, consults with witch doctors, watches the tropical sun melt his luggage, drinks 23 glasses of vodka, smears himself with black mud, and faces the absurd with aplomb in both hemispheres in Lumivision's "Pole To Pole" (boxed set, 400 mins., \$129.95), which just may be the most original, engaging, and honest travelogue ever made.

**COLUMBIA TRISTAR** has just bowed a stellar group of Oscar-winning films on laserdisc, all letterboxed and/or remastered for the first time. Included are "From Here To Eternity," "All The King's Men," "On The Waterfront," and "It Happened One Night" (\$34.95 each); "Oliver!" and "You Can't Take It With You" (\$39.95 each); and "Gandhi," "The Bridge On The River Kwai," and "Lawrence Of Arabia" (\$49.95 apiece).

Due May 11 is "Orlando" (\$34.95) with Billy Zane and Tilda Swinton in an adaptation of the Virginia Woolf novel. "Look Who's Talking Now" (\$34.95) with John Travolta and Kirstie Alley bows May 18, and "Rudy" (\$34.95) May 25.

## SHELF TALK

(Continued from page 78)

a retail hit with "Really Wild Animals." Trade sources indicate that the initial three titles of the kid series shipped 200,000 units last month.

"It's our most successful series to date," says Nat Geo manager of retail sales Joanne Held, "mainly because it's filling a gap in the children's market."

Held says the 45-minute programs, which combine live animal footage with music videos, appeal to 4-to-10-year-olds. "For [children that age], there's not much out there that's educational and entertaining," she says.

The series also has an animated globe character, Spin, that received an enthusiastic welcome at the White House Easter Egg Hunt.

Titles in the series include "Swinging Safari," "Wonders Down Under," and "Deep Sea Dive." Retail price is \$14.95.

Nat Geo plans to follow "Really Wild Animals" with a toddler series that incorporates live footage, animation, and puppets. Debut releases will be in stores in September.

## PICTURE THIS

(Continued from page 77)

broadcasting aired earlier, and "The Civil War," making a return engagement on cassette in June. Everything, "Baseball" included, is pegged for sell-through, at prices still to be determined.

As part of acquisition agreements, the partners retain direct-response rights that will be exploited via billboards and ads on PBS and the Turner cable channels and mailings to subscriber lists. However, "Baseball" may be more than a one-shot for BMG Direct, which starts taking orders during the September telecasts. "We hope the relationship will continue," Burns said.

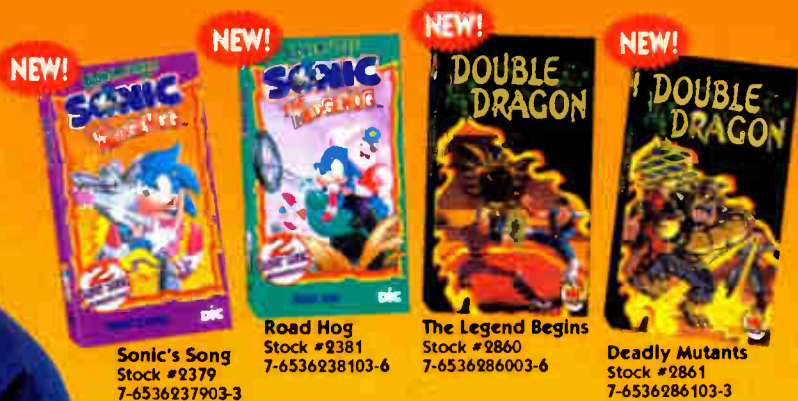
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**DOUBLE DRAGON**  
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## CD-ROM EXPLORES THE ROCK'N'ROLL OF HEART

(Continued from page 76)

The 60-second audioclip cutoff also underlines Hamilton's intent that the Heart disc be a complement to, rather than a replacement for, the band's albums. "This will make people either pull out their albums—or go buy them," he says.

A unique database feature in the disc is designed for exactly this purpose. Via a proprietary technology called "the player," users can click on a picture of any Heart album and then replace the CD-ROM with an

audio CD from their own collection, Hamilton says. The computer then displays on the screen the history and lyrics of each song as it plays from the audio CD.

As would be expected in something tagged "definitive," the process of assembling the disc's information was intensive, Hamilton says. "I think they had to be sick of me when I finally made the last trip home from Seattle," he jokes.

"Really, though, they were willing

to open themselves up completely for this. We sat around Ann's dining room and went through hundreds of slides and pictures, and then we had a wonderful evening—one of the great memories I'll ever have—over at [their] mom's house with microphones fed into a DAT machine, just sitting around their dining room table from about 5 p.m. until about 1 a.m., telling old stories on tape."

Ann Wilson, who describes her computer IQ before this project be-

gan as "minus 50," says the experience was emotion-packed. "We let him root around our pictures, our past, our memories," she says. "I'm a real documentary buff, so I'm used to the format, but it's strange to have me be the subject. You feel kind of vulnerable—I just hope people like it."

Wilson, currently writing songs for an upcoming solo album, says she would be open to other interactive forays if the right one presented

itself again. "I think everyone feels like this is going to be the future, and that it's something we all will want to be a part of," she says. She sees interactive record albums along the lines of Todd Rundgren's as more like games than albums, though. "It's just a different animal," she says, noting that she's not opposed to the idea—as some artists are—of having her work tinkered with by the public.

"The way I feel about that is, it's not that much different than bands in the garage learning how to play your song, or in a club [when] they play it their own way and they sometimes even rearrange it. You have to let go some time."

"Heart: 20 Years Of Rock'N'Roll" won't let go of Ann and Nancy; however, Hamilton says he plans to update the disc over the years, in the vein of encyclopedias.

"There's no ending to the CD-ROM," says Ann Wilson, "because there's no ending to the band. We plan to keep on putting out music, and so the story will keep getting expanded."

## INTERACTIVE ASSN.

(Continued from page 76)

education.

Pober, who will be based in New York, is charged with setting up the industry's review board and getting it up and running.

Heistand reiterated the earlier body's commitment to establishing a ratings system that included some form of prior review at an April 7 meeting with software publishers and developers, at which the association also was announced. "Congress, consumers, and retailers have made it clear to us that the benchmark of a credible, reliable ratings system is independent review and ratings prior to a product's arrival in stores," he said.

Heistand also underscored that the system must, and will, encompass all platforms—including cartridges, CD systems, and PC systems.

IDSA spokesman Doug Lowenstein says the association has set no formal agenda yet, but that other issues it plans to tackle may include state legislation concerns as they crop up, intellectual property questions, and piracy issues.

"We are coming at this from the perspective that this is a \$6 billion industry that is facing a whole host and variety of issues that will impact it dramatically—from legal issues on down. And we think it ought to have a body to speak with one voice on these issues."

# Billboard Spotlights Production People

TALES FROM THE  
"OTHER"  
MUSIC MAKERS

There's a tremendous challenge that faces the production people who take music and video product to its final stages and to retail. In Billboard's June 25 issue, we salute these unsung heroes who play a vital role in the home entertainment business. It will include a collection of "war stories" by top production executives in the industry. Coverage will also include a pre-view of the upcoming Replitech convention.

This first-time special will be a must-read for duplicators, replicators, packaging companies, pre-press houses, and printers, as well as all suppliers for these companies.

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# Pro Audio

## EMI Remodels Town House Studios Facility Keeps Pace Thru Massive Refurbishing

BY PAUL VERNA

From its preproduction rooms to its producers' lounges, from its mastering suites to its artist apartments, from its recording studios to its restaurants, London's famed Town House Studios are undergoing a massive refurbishing effort that will keep the state-of-the-art facility in the forefront of Britain's recording scene.

Under the EMI Studios Group's portfolio since EMI's acquisition of Virgin two years ago, the Virgin-owned complex is trying to stay on the edge even as project studios continue to erode market share from full-range facilities.

In a statement from the Town House, EMI Studios Group MD Martin Benge says, "In the future, there will be an increasing divide between simple recording studios and full-service facilities like the Town House. Our investment is designed to keep us at the leading edge of recording and mastering."

According to Town House technical manager Ian Davidson, rate-cutting in particular is threatening the London studio market. He says, "We tend to try to get top rates for our studios and, consequently, people may think twice about ringing us rather than somebody down the road who's probably 30% cheaper than us."

While Davidson asserts that the Town House has not yet resorted to cutting its own prices to keep pace with the competition, he admits that "if the rate-cutting continues for three or four months, then you obviously have to do something."

In the meantime, the Town House is concentrating on completing a restoration project that Davidson estimates will cost in excess of 1 million pounds. When all is said and done later this year, the complex will comprise three main recording studios, two preproduction suites, five post rooms, one real-time cassette duplicating room, and a full range of amenities.

Perhaps the most visible sign of change is a new 72-channel Solid State Logic 4000 G Plus console with Ultimatum, which happens to be the 1,000th SSL installation in the world (see photo).

The milestone is appropriate, given that the Town House also received the first of SSL's then-pioneering B-series boards back in 1978. SSL marketing director Colin Pringle attributes the development of the new G Plus consoles in part to the "feedback we have had from longstanding clients like the Town House, and the producers and engineers who work there."

One such respected veteran is producer Hugh Padgham, who helped install the first B-series desk and praises the new G Plus board as "the best console [the Town House] could buy."

The Town House also has added



The new Solid State Logic 72-channel 4000 G Plus board, at Town House's Studio One, happens to be the U.K. manufacturer's 1,000th console installation.

a Sony PCM 3348 digital multi-track recorder and an Eventide H4000, along with other outboard effects, according to Davidson.

The facility's postproduction operation is being completely rebuilt to accommodate five mastering suites, which will be fully equipped for digital and analog work. Headed by Gay Marshall, the post team boasts such engineering talent as Kevin Metcalfe, Gordon Vicary, Geoff Pesche, and Jack Adams.

This staff oversees lacquer and DMM disc-cutting, as well as digital audio postproduction and CD mastering, which has been upgraded to 20-bit capability, according to Davidson.

The digital post rooms—staffed by Bunt Stafford-Clarke, Dave Bernez, Barry Woodward, and Francis Arkwright—have just incorporated Sonic Solutions hard-disc systems with PQ capabilities, according to the Town House release. U-matic editing is done with Sony DAE 3000 units.

While another Virgin studio, Olympic, has a small preproduction suite, the Town House itself has never had any such service, according to Davidson. The studio plans to rectify that with the addition of two preproduction rooms, the specs of which have not yet been established.

Davidson notes that the Town House uses SSL boards throughout, and Genelec monitors everywhere except in one original mastering room, which contains East Lake systems. Although the facility is not ISDN-equipped, Davidson says, "We're keeping an eye on the situation to see if it's worth it."

The upgrade of the studio complex has been accomplished as seamlessly as possible, Davidson says. He adds, "We got the whole project to work so there'd be no down time, or minimum down time." He notes that the installation of the new SSL and other changes in Studio One took only 10 days.

Interrupting the flow of postproduction would be unthinkable

for a facility that has catered to the likes of David Bowie, Queen, Deborah Harry, Eurythmics, Terence Trent D'Arby, M-People, Duran Duran, and UB40—and that's just for postproduction. The Town House's recording clientele has been equally impressive, with names like the Rolling Stones, Elton John, Diana Ross, Eric Clapton, Bryan Adams, and Sting on the guest book.

Some of these artists have taken advantage of the residential studios' two apartments, which also are being refurbished, according to Davidson. He says Island recording act the Cranberries is currently working at the Town House and staying in the apartments, which are not necessarily reserved for clients; other music business luminaries often take advantage of the accommodations.

Established as a film studio in West London, the Town House was purchased by Virgin in 1975. It consisted of two studios until a patch of land behind the facility was purchased by the Town House and became the site of a third studio.

Other holdings of the Virgin Studios Ltd. include Olympic Studios; the Manor, a residential facility in Oxford; two Manor mobile units, one of which recently was purchased from the Fleetwood remote company; and the Who's old Ramport Studio, which is now called Town House Three. The latter facility, used predominantly for live rock bands, houses a vintage Neve 8078, according to Davidson.

EMI's studio holdings outside of the Virgin group are capped by the legendary Abbey Road Studios.



Grant Old Time. A&M recording artist Amy Grant recently finished mixing her upcoming album at Nashville's newly opened Secret Sound studio, which features a 64-input SSL G series console with Ultimatum. Shown, from left, are engineer Terry Christian, producer Michael Omartian, Grant, assistant engineer Keith Robichaux, engineer Mick Guzauski (at the controls), and Secret Sound owner Chas Sanford.

## AUDIO TRACK

### NEW YORK

Island act the Cranberries was in the Magic Shop recently with producer/engineer Stephen Street. Ed Douglas assisted on the sessions, which were recorded through the studio's Neve console.

### LOS ANGELES

Atlantic artist Tori Amos was recently at the Nut Ranch recording synthesizer overdubs for her new "Under The Pink" album. Engineering the sessions was John Philip Shenale.

### NASHVILLE

At Soundstage, producers James Stroud and Steve Singleton have been busy with the debut project of Giant re-

cording artist Laura Vida. Engineering the sessions behind the SSL 56-input console is Kevin Beemish, with John Hurley assisting.

Scruggs Sound recently played host to Mercury recording artist Toby Keith, who was in working on his sophomore album for the label with producers Nelson Larkin and Harold Shedd. Ron Reynolds engineered the sessions on the Neve 8232 console with Necam 96 Automation.

### OTHER LOCATIONS

The new release from Matador recording act Circle X was mastered and edited by Ray Janos at Trutone Studios in Hackensack, N.J. Janos used the Sonic Solutions Digital Editing Work Station in conjunction with the Sony 1630/4000 Mastering System and the Harmonia Mundi BW 102 for digital EQ.

Reflection Sound Studios in Charlotte, N.C., recently hosted local rockers electro-LUXE. The band was producing a new five-song demo with producers Steve Haigler and Curt Perkins. Tracy Schroeder assisted.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.



Charging The Battery. Country artist Cleve Francis, right, recently was at Nashville's Battery Studios working on his upcoming Liberty Records album with noted producer Robert Byrne. (Photo: Beth Gwinn)

## newsline...

**IN THE LATEST ROUND OF CHANGES** to its impressive and growing stable of pro audio holdings, Harman International will move the dbx division of AKG to Salt Lake City; shift the distribution of AKG mikes and BSS products in the U.S. to Northridge, Calif.-based JBL; and reorganize the management of its Orban broadcast products and Studer Editech operations under the Lexicon umbrella, which also assumes distribution duties for all Studer products in the U.S. In a statement, Harman chairman/CEO Dr. Sidney Harman calls the changes "a natural outcome of the acquisitions of AKG and Studer," and says they permit the company "to group and manage U.S. professional activities in the most logical and productive way." Washington, D.C.-based Harman also announced the closing of its acquisition of Studer (Billboard, Feb. 26).

**SSL THROWS A NET AROUND THE WORLD:** Solid State Logic took advantage of the recent National Assn. of Broadcasters trade show to launch its WorldNet system, which links multimedia facilities around the globe via ISDN. Studios that use SSL's ScreenSound or Scenaria systems can now transmit entire projects to other similarly equipped facilities. For audio applications, SSL offers realtime two-way links with timecode, allowing live recording (and playback) through SSL products in different locations.

**ZEKO TO THE MAX:** Russian music company ZeKo Records is expanding into high-speed analog cassette duplication via its purchase of Gauss' digital-analog MAX master system, according to a statement from Gauss. The Sun Valley, Calif.-based firm says ZeKo is the first company to install a MAX unit in Europe.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 23, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	CLUB PLAY
TITLE Artist/ Producer (Label)	BUMP & GRIND R. Kelly/ R. Kelly/ (Jive)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	IF THE GOOD DIE YOUNG Tracy Lawrence/ J. Stroud (Atlantic)	PLAYER'S BALL Outkast/ Organized Noize (Laface)	BEAUTIFUL PEOPLE Barbara Tucker/ Little Louie Vega (Strictly Rhythm)
RECORDING STUDIO(S) Engineer(s)	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	ELEVEN ELEVEN (Nashville) Lynn Peterzell	BOSSTOWN (Atlanta, GA) Neal Pogue	BASSHIT (New York) Dave Darlington Steve Barkin
RECORDING CONSOLE(S)	Neve VR 72	Neve VR 72	Neve V Series II	SSL 4000 G	SSL 4040E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Mitsubishi X-850	Studer D820	Sony APR 24
STUDIO MONITOR(S)	Lakeside/TAD	Lakeside/TAD	Hidley/Kinoshita	Genelec 1035A	Yamaha NS10 Tannoy System 215
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	SOUNDSTAGE (Nashville) Lynn Peterzell	BOSSTOWN (Atlanta, GA) Neal Pogue	BASSHIT (New York) Dave Darlington
CONSOLE(S)	SSL 4064G With Ultimotion	SSL 4064G With Ultimotion	SSL 4000E G Computer	SSL 4000G	SSL 4040E
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Mitsubishi X-850	Studer A820	Sony APR24
STUDIO MONITOR(S)	Lakeside/TAD	Lakeside/TAD	Yamaha NS10	Genelec 1035A	Yamaha NS10 Tannoy System 215
MASTER TAPE	3M 996/DAT	3M 996/DAT	Ampex 467	3M 996	Ampex 499
MASTERING (ALBUM) Engineer	HIT FACTORY Tom Coyne	HIT FACTORY Tom Coyne	MASTERFONICS Glenn Meadows	HIT FACTORY Chris Gehringer	EUROPADISK Don Grossinger
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing	Europadisk Ltd.
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing	Europadisk Ltd.

© 1994, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

## Carver Corp. Dispute Escalates Royalties For Amp Technology At Issue

■ BY PAUL VERNA

NEW YORK—Audio component manufacturer Carver Corp., based in the Seattle suburb of Linwood, Wash., is involved in a bitter public dispute with its founder and former chairman/CEO, Robert W. Carver, that is threatening the company's already shaky bottom line.

The skirmish centers on royalties for amplifier technology used by the company, according to a Carver Corp. statement. Carver and his wife, Diana, claim that the company owes them approximately \$666,000 in unpaid royalties, while Carver Corp. claims that the Carvers are the ones who owe the company money—in excess of \$200,000, according to the statement. Neither Carver nor officials at Carver Corp. were available for comment at press time.

Although the statement indicates that the feud has escalated into a court battle, copies of court filings could not be obtained at press time. But because Carver Corp. is a public company—its shares trade on the Nasdaq exchange—it has been forced to make disclosures about the matter.

The company's latest statement, issued April 1, notes that Carver withdrew an earlier notice of default that, if enforced, would have prevented Carver from selling most of the products it manufactures. These include power amps for the professional audio market and amplifiers, components, and speakers for the consumer sector.

In the latest statement, Carver Corp. expressed relief that the Carvers agreed to rescind their restraining order against the company.

"[Carver Corp.] believes that this abandonment of an earlier threat by the Carvers should mitigate a significant concern on the part of its customers and shareholders over the potential of the legal dispute to adversely affect the company at a time it is undertaking to turn around a long-term decline in its earnings," the statement said.

For the fiscal year ending Dec. 31, 1993, Carver Corp. posted a net loss of \$5.4 million, or \$1.47 per share, compared with a net loss of \$1.3 million, or 36 cents per share, during 1992. Its 1993 sales were \$26 million, compared with \$25 million the prior year.

## Billboard BIG 7 ESSENTIAL REFERENCE GUIDES

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- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre available.
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## SURF'S UP AS INSTRUMENTAL BANDS WORLDWIDE CATCH THE WAVE

(Continued from page 1)

from the unlikely locale of Helsinki, Finland.

Five nights later, four local surf groups performed under a spreading palm tree on the tiki-bedecked lawn of the Santa Monica Heritage Museum during a benefit for the facility, which is mounting "Cowabunga!" an exhibit devoted to the history of surfing in the Santa Monica Bay.

All the action confirmed an observation made onstage at the Hop by guitarist Thom Starr, a 30-year-veteran of instrumental surf: "Surfin' is back, and so is surfin' music, so keep your eyes open for your favorite surf band playin' around."

In fact, the instrumental surf sound has proven as durable as a classic Greg Noll custom board. The genre is undergoing its biggest resurgence of visibility and popularity since the early '60s.

"Since it has no lyrics, it's universal," says guitarist Matti Pit-sinki of Laika & the Cosmonauts. "Not just global, but universal."

In the music's heyday three decades ago, at clubs in the South Bay and in Orange County near L.A., surfers gravitated to a distillation of then-current instrumental rock, performed by such young acts as Dick Dale & the Del-tones and the Belairs. Beachfront listeners adopted the style as their own, believing it replicated the experience of riding a fast wave.

Through time, the music acquired certain stylistic hallmarks: reverberating solo guitar lines (the product of portable outboard reverb units, introduced by Fullerton-based manufacturer Leo Fender in 1962), deafeningly high volume (churned up by Fender's superpowered Showman amps), and high-velocity, double-picked abandon (as in Dale's "Miserlou" and the Chantays' more languid "Pipeline").

While Dale, the Chantays, and outfits like the Astronauts and the Surfaris enjoyed chart hits between 1961 and 1963, the style was moribund by 1965.

"The whole genre got cut short by the British invasion," says Tommy Klein, guitarist in Chicago's Spies Who Surf. "Now it's making a resurgence and is trying to complete its natural life span."

The music, which enjoyed a brief punk-era revival in the early '80s, has risen phoenix-like. No longer a regional phenomenon in Southern California, instrumental surf has



Laika & the Cosmonauts are among the surf bands hailing from the unlikely locale of Finland.

developed a healthy scene in San Francisco and is heard in cities around the country. Surf music also is being played in Canada, Europe, and Japan.

"[Surf bands] are coming out of the walls all over the place," says former Surf Raiders guitarist and genre chronicler Robert Dalley, author of the 421-page "Surfin' Guitars," a bio-discographical study of 41 instrumental bands from the '60s.

Dalley is working on a sequel that will profile post-1979 revival bands. "I'm getting backlogged on the amount of information I've got here," he says. "I'm approaching 100 bands for it."

Why the sudden explosion? Some note surf's absorption into the popular mainstream, via commercials for Taco Bell, Toyota, and Firestone, among many others. "It's turning up everywhere," says Klein. "It's a sound that never got exploited to the fullest."

Other observers cite the wide availability of classic surf reissues and significant activity by independent labels as contributing factors.

"If it wasn't for proper reissues of the stuff, it wouldn't be alive," says Domenic Priore, who edits L.A.'s '60s fanzine the Dumb Angel Gazette. "That's what fueled the mod scene, the rockabilly scene, the garage scene."

Reissue leader Rhino Records has the most visible package, a volume of its five-CD "Rock Instrumental Classics" series devoted to surf music; the label also has a Dale anthology and a surf "Legends Of Guitar" volume in print. Cossackie, N.Y.-based Sundazed Records has issued two "Surf & Drag" compilations, three Trashmen albums, and the Tornados' rare "Bustin' Surfboards," and plans four Challengers reissues and a package by the Revels.

Late last year, L.A.'s Iloki Records rereleased its Belairs set "The Origins Of Surf Music 1960-1963" on CD, with an essential 72-page booklet by the band's guitarist, Paul Johnson. Other important domestic reissues include "Diggin' Out" on New York's Norton Records and the two-volume "The Surf Creature" and "Surfer's Mood" on L.A.'s Romulan Records.

Local radio shows have kept the surf flag flying. In the L.A. area, Jim Dunfrund's "Surfwave," featured on NPR outlet KCRW Santa Monica for 15 years, plays instrumentals as well as vocal music from the genre, while Les Perry's year-old "Saturday Night Surf Party," which also mixes vocal and instrumental sounds, airs weekly on brokered KWIZ-FM Pasadena, Calif.

"The vinyl indie thing has been

important," notes Phil Dirt, host of the weekly instrumental show "Surf's Up," a 10-year-old fixture at Foothill College's KFJC Los Altos Hills, Calif. He also acknowledges the importance of reissues.

Indeed, many of the crucial contemporary surf records have been vinyl-only propositions. San Francisco's Phantom Surfers have issued LPs on Norton and Seattle's Estrus Records; that band's guitarist, Johnny Bartlett, operates a Daly City, Calif.-based label, Hillsdale Records, which releases surf 45s. Last year, Dionysus Records in Burbank, Calif., released an LP by L.A.'s Finks. The Halibuts, also from L.A., issued "Live At Toe's Tavern" on their Flat Fish Records. Iloki anthologized contemporary surf bands on three "What Surf" LPs.

Several other labels have gone the CD route: Heyday in San Francisco (with the Aqua Velvets' self-titled release), Chicago's Monsterdisc (with Spies Who Surf's "Calling All Martians"), and Upstart Records in Cambridge, Mass. (with Laika & the Cosmonauts' "Instruments Of Terror").

Upstart, which also is releasing an album by Austin, Texas' surf-influenced guitarist Teisco Del Rey (better known as longtime Guitar Player magazine contributor Dan Forte), plans a compilation



The Halibuts are one of L.A.'s longest-running surf groups, with 14 years of playing and five albums under their cummerbunds.

of contemporary surf music, "Beyond The Beach," for later this year.

"We have so many tapes, it's almost impossible to determine who we're going to use," says Upstart's Chris Cody.

One of the most prominent indie surf releases has been Dick Dale's 1993 album "Tribal Thunder," on Oakland, Calif.'s Hightone Records. The first album by the self-proclaimed "king of the surf guitar" since the '60s, it has sold 35,000 units, according to the label. Dale, who has shunned touring for years, is in the midst of his first national road trek.

Ironically, Dale is backing away from being pegged as a surf musician: He calls his *sui generis* style "Dickrock," and refers to his nomadic fans, who follow his shows from town to town much as Deadheads trail the Grateful Dead, as "Dickheads."

"Some places are getting some surfy bands to open, which is not the thing," Dale says. "We're nowhere near the surf sound, and alternative bands open for us."

Surf music should get another lift this summer, when Warner Bros. releases the soundtrack album for "Endless Summer II," New Line Cinema's sequel to Bruce Brown's seminal 1965 surf documentary.

While retailers haven't piled onto the surf bandwagon as yet, at least one L.A. outlet is catering to the genre's fans: the Ruckas Store, a tiny, 6-month-old West L.A. store operated by Iloki Records' Chris Ashford. Surf is featured prominently in Ruckas' esoteric product mix of punk rock, hot rod music, and kung fu movies, and several local surf musicians shop there regularly.

The ready availability of surf music has helped to spawn a whole new school of instrumental bands.

In Southern California alone, the list of combos is staggering. Groups include the Hillbilly Soul Surfers, the Insect Surfers, the Bomboras, Dead Men Don't Surf, the Sultans Of Surf, the Sliders, Del Noah & the Mt. Ararat Finks, the Reef Riders, and the McGlynn Brothers.

One of the oldest L.A. groups is the Halibuts, a sextet that has been in existence continuously for 14 years and has released five albums.

"I think all the [regional] bands pretty much sound totally different," says Halibuts guitarist Pete Curry. "We're the only guys who use ukuleles and mandolins."

More surprising is the rapid development of the San Francisco surf scene. Bay Area groups in the genre include the droll, be-masked Phantom Surfers; revivalists unit the Woodies; nouveau surf originals the Aqua Velvets; the expansive, nontraditionalist Mermen; and the Ultras, a more generalized instrumental band with heavy surf leanings. Representing the punk/garage end of the surf spectrum is all-girl trio the Trashwomen, which has cut an album for Estrus and a single for Hillsdale.

San Francisco surf shows are pulling diverse crowds, according to the Phantom Surfers' Bartlett. "The last six months, when we play a club, it's been jammed with yuppies. It's not just the alternative crowd," he says.

"Dick Dale had a lot to do with it, [by] getting national attention," says Woodies guitarist Rick Escobar. "There are more people getting interested in it. In the local area, people are getting into it."

People are getting into it across the nation as well. Continuing in the tradition of landlocked '60s surf units like Colorado's Astronauts and Minnesota's Trashmen are Washington state's Boss Martians, Alabama's Man Or Astro-Man?, Florida's Kuhuna Chris &



Dick Dale's 1993 album "Tribal Thunder," on Oakland, Calif.-based Hightone Records, is one of the most prominent surf-styled indie releases.

the Surfer Girls, and Illinois' Spies Who Surf.

"We know we're never going to be a stadium-sized act, but we enjoy what we do," says the Spies' Klein. "This is our little pet project. We like the music. We grew up with it."

Abroad, surf music has burgeoned in country after country. In Canada, Toronto's Shadowy Men On A Shadowy Planet and Calgary's Huevos Rancheros play revisionist surf. England boasts the Infernos, Surftek, the Surf Rats, Surfzone, and Sir Bald Diddle & His Right Honourable Big Wigs. Belgium has the Vice Barons. Germany sports the Looney Tunes. Finland claims Laika & the Cosmonauts, the Wipeouts, and Husky & the Sandmen. Japan's leading combo is Jackie & the Cedrics.

"How do you come up with an idea like instrumental surf music?" asks Cosmonauts drummer Janne Haavisto. "It's originally a crazy idea, but there lies the beauty of it."

The foreign musicians apparently are devout in their formal study of the music. Bartlett says of Jackie & the Cedrics, with whom the



The Woodies are a revivalist surf group from the San Francisco Bay Area.

Phantom Surfers have toured, "Those guys know what it's all about... Being Japanese, they're meticulous about analyzing and duplicating something."

Both here and abroad, the revival is bringing out a diversity of approaches to the music. Dirt says that bands that push the formal envelope, like the Mermen, will be the ones to sustain the music.

Mermen guitarist Jim Thomas chafes at the genre's limitations. "To me, a lot of the surf stuff is fairly one-dimensional, in terms of emotional expression." Adds drummer Allen Whitman, "We're not happy ponytails boppin' in the sand. We use [surf music] as a springboard."

Bassist Reid Diamond of Shadowy Men, whose most recent album was produced by Steve Albini of Nirvana and P.J. Harvey fame, says, "We reserve the right to be a surf band, and to not be a surf band. But it would be totally boring to do a whole album in a purist vein."

But many view performing this 30-year-old style in its original form as a pleasure, and also as something of a mission, regardless of the financial rewards.

Says the Woodies' Escobar, "This kind of music, you play it 'cause you like it, and if it succeeds, awesome."



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(Continued on page 93)

## Adult Alternative Embraces AC Hitmakers Vocal Cuts Add Appeal To Jazz Format

BY ERIC BOEHLERT

NEW YORK—When the new age sounds of Yanni met the contemporary jazz of David Sanborn and the sophisticated vocals of Al Jarreau back in 1987, programmers of the fledgling adult alternative format were united on two theories: The format could thrive as a niche, and listeners would not tolerate mainstream pop tracks.

Seven years later, programmers are again united in their conviction that neither of those assumptions was on the mark.

Adult alternative stations, which are now found in most major markets, are spinning more mainstream pop acts in an attempt to branch out of the niche arena and offer broader appeal.

Selected cuts by singers such as Bonnie Raitt, Sting, Bruce Springsteen, Paul Simon, Michael Bolton, Tina Turner, and even Janet Jackson are finding additional radio homes at adult alternative.

"There's a new strategy," reports LaMonica Logan-Thomas, an adult alternative consultant who oversees her own Dallas-based company, Smooth Sounds Inc. The strategy, she says, is to become "much more mass-appeal in approach." That translates into making on-air music adjustments. "The format is starting to settle in and accept playing AC artists with smooth jazz," she says.

Logan-Thomas explains that when adult alternative was born, most assumed it could flourish as a powerful niche format, mixing contemporary instrumental jazz with some adult pop, thereby hooking a dedicated, loyal audience. "Initially, we always had the boutique approach," she says.

A problem emerged, however; the adult alternative audience, while loyal, was just too small to sustain successful radio stations.

So rather than wallowing in minuscule 12-plus ratings, in some cases failing to become even 25-54 players (the format's strongest demo), programmers decided to broaden the

format's appeal with a sampling of more mainstream singers. That, they hoped, would draw listeners from competing AC stations.

"We became inclusive rather than exclusive," says Bob O'Connor, VP of programming at KIFM San Diego, an adult alternative mainstay.

Soon, selected cuts by Mariah Carey and Tina Turner, artists who two years ago "couldn't have gotten on the format," according to Logan-Thomas, began appearing on playlists.

"The assumption was that if we played Michael Bolton, we'd piss off contemporary jazz listeners," says Paul Goldstein, PD at KOAI Dallas. But as stations began doing music testing, they discovered that listener response to Michael Bolton, and others, was overwhelmingly positive. O'Connor doubts there is a major adult alternative station today whose 20 top-testing songs don't include a Bolton track.

Musically, most adult alternative stations mix 70% smooth, instrumental jazz with 30% vocals. Could adjusting that 30% and making it more mainstream really affect ratings? After all, a typical hour on most adult alternative stations still includes only one or two mainstream pop songs. O'Connor insists that a small adjustment, such as playing Springsteen's "Streets Of Philadelphia," helps new listeners feel comfortable with adult alternative's music. He says that, if properly placed, the pop offerings serve as important respites for skeptical listeners, giving them a chance to say, "I know that song."

Format programmers insist that their stations are not background listening, but they concede that in-office listening is crucial to their success. And that, they say, is where the occasional familiar offerings really pay off.

Any time stations change their music, they're bound to offend a portion  
(Continued on page 93)



Fond Farewell. Charles Kuralt, left, shares memories of his 15 years hosting CBS-TV's "Sunday Morning," from which he is retiring, with WCBS-AM New York's senior correspondent Art Athens.

## 'Crazy Brazilian' Makes Her Presence Felt On L.A.'s KMXZ

BY CARRIE BORZILLO

LOS ANGELES—After spending nine years working at three of Rio de Janeiro's four top 40 stations, Adriana Riemer decided she needed a bigger challenge. Her dream was to do radio in another language in a large market in the United States.

Riemer moved to California in search of that perfect radio gig and landed at KMXZ Monterey, Calif., in February 1992.

OM Linda Roberts, who was then PD at the station, hired Riemer based on a demo tape in Riemer's native tongue, Portuguese.

"Her presence and persistence and personality [are] what made me hire her," says Roberts. "Her English wasn't that good then, but her energy was great."

Riemer started as KMXZ's local

host of Hot Mix Radio Networks' syndicated show, "Hot Mix," until she took over the station's midday shift six months later. She recently was named assistant MD.

"She has had some difficulty with the language, but she could laugh about that on the air," says Roberts. "We have a good percentage of listeners who speak Spanish and know what she's going through, so she's more real to those listeners."

Riemer flipped back and forth from three top 40 stations in Rio—Trans America, RPC, and Cidade—before making the move to the U.S.

The jock's first few days on KMXZ were plagued by language problems. While reading a PSA on lead poisoning, the Rio native pronounced the element lead as one would pronounce the root of "leader."

"I knew words, but I didn't know how to be cool on the air," says Riemer. "You can call a woman a girl in Brazil, but if you call her that here they get mad. People view me as the crazy Brazilian."

Roberts recalls when Riemer told her that she had some new jokes she wanted to try out. "I thought, 'Oh no, not another joke jock.' But she meant bits, not jokes... She's made a good impact with our listeners. She's real recognizable out there and has a good presence on the air."

Riemer, who also has worked in television in Rio—as host of two video music shows, "Video Clip" and "Som e Energia," and the talk show "Sem Censura"—says the biggest difference from being on the air in Brazil is that here she has to keep her energy level down a bit.  
(Continued on page 93)



RIEMER

## Baby Boomers May Be Burning Out On Classic Rock Format

NEW YORK—Baby boomers' musical tastes are changing, and those changes could spell trouble for classic rock, according to the results of ongoing music studies by Haverstown, Pa.-based Kelly Research.

"Across the country the Woodstock generation is discovering a fresh brand of rock music from new artists, and is growing tired of overexposed classic rock from veteran performers," says company president Tom Kelly.

Kelly Research's weekly national opinion studies that measure music's appeal and fatigue levels among listeners suggest that there is "a significant increase among the 25-plus demographic for new music from artists such as Pearl Jam, Counting Crows, Gin Blossoms, and Soul Asylum," Kelly says. "At the same time, overexposure of older material has led to a sharp rise in audience fatigue for classic staples such as 'Stairway To Heaven,' 'Aqualung,' and 'Day Tripper.'"

Those results are consistent in markets ranging in size from Philadelphia and St. Louis to Lansing, Mich., and Little Rock, Ark., Kelly says.

The two primary reasons for classic rock "burnout" are the popularity of CDs, which encouraged many classic rock fans to replace their old vinyl records, and the growing popularity of the classic rock format, Kelly says. According to the M Street Journal, classic rock has grown from 202 outlets in 1992 to 230 outlets nationwide as of last month. Listening levels also are up for the format. According to the Billboard/Arbitron national format ratings, classic rock now commands 3.7% of the 12-plus audience

and 4.9% of the 25-54 year old audience, up from 3.2% 12-plus and 4.2% 25-54 in 1989.

A national sampling of Kelly Research's "music response index" (MRI), which measures factors such as listener appeal and fatigue, illustrates Kelly's findings. Using a scale of 0-100, with higher numbers reflecting better appeal and lower burn scores, Kelly has tracked the trend for the last three years.

In mid-to-late 1992, the average MRI score for album rock titles was 62, while new artist material (i.e., music from an artist's first album) scored 61.38. Tests in the same period last year revealed what Kelly calls a "dramatic change." The average album rock music score was up 9.8%, to 68.08, but the new artist material leapt 20% to a score of 73.66.

Kelly sees the trend continuing in 1994, although he cautions that figures from the first part of the year are not directly comparable to the months used in the 1992 and 1993 studies, because "in the first quarter you don't see the most potent material coming from the labels." Nevertheless, the scores clearly are continuing to rise. The average score for all music is up 6.5% over 1992, while the new artist score is up 11.2%.

Kelly points out that "the baby boom audience embraced a new style of music in their formative years, and we're seeing them do it again." He also sees album rock stations, which target 25-49 year olds, making musical adjustments to reflect these changing audience demands.

"Programmers are giving more air time to the popular new music and letting some of the tired old titles rest," he says. PHYLLIS STARK



Retro-Active. WPLJ New York's "Disco Dance Party" recently sold out two nights at the Paramount Theater. Pictured (wearing suits) among the Village People are WPLJ's VP/Programming Tom Cuddy, left, and air personality Al Bandiero, right.

# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 60 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	2 WKS	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	17	*** No. 1 *** <b>NOW AND FOREVER</b> CAPITOL 58305	◆ RICHARD MARX 5 weeks at No. 1
2	2	3	17	<b>EVERYDAY</b> ATLANTIC 87300	◆ PHIL COLLINS
3	3	2	22	<b>THE POWER OF LOVE</b> 550 MUSIC 77230	◆ CELINE DION
4	4	4	12	<b>WITHOUT YOU</b> COLUMBIA 77358	◆ MARIAH CAREY
5	5	5	20	<b>BREATHE AGAIN</b> LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
6	6	9	11	<b>STREETS OF PHILADELPHIA</b> COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
7	7	10	7	<b>LOVE SNEAKIN' UP ON YOU</b> CAPITOL 58125	◆ BONNIE RAITT
8	12	16	9	<b>THE SIGN</b> ARISTA 1-2653	◆ ACE OF BASE
9	10	12	7	<b>COMPLETELY</b> COLUMBIA 77376	◆ MICHAEL BOLTON
10	9	8	26	<b>PLEASE FORGIVE ME</b> A&M 0422	◆ BRYAN ADAMS
11	8	7	25	<b>SAID I LOVED YOU...BUT I LIED</b> COLUMBIA 77260	◆ MICHAEL BOLTON
12	13	11	18	<b>BECAUSE THE NIGHT</b> ELEKTRA 64595	◆ 10,000 MANIACS
13	11	6	17	<b>HAVING A PARTY</b> WARNER BROS. 18424	◆ ROD STEWART
14	15	14	21	<b>I CAN SEE CLEARLY NOW</b> CHAOS 77207	◆ JIMMY CLIFF
15	14	13	26	<b>HERO</b> COLUMBIA 77224	◆ MARIAH CAREY
16	16	17	39	<b>THE RIVER OF DREAMS</b> COLUMBIA 77086	◆ BILLY JOEL
17	19	21	9	<b>IN WALKED LOVE</b> ARISTA 1-2679	EXPOSE
18	18	19	9	<b>LULLABY (GOODNIGHT, MY ANGEL)</b> COLUMBIA 77363	◆ BILLY JOEL
19	23	28	4	<b>I'LL REMEMBER</b> MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
20	17	15	39	<b>JESSIE</b> SBK 50429/ERG	◆ JOSHUA KADISON
21	20	22	14	<b>WHAT MIGHT HAVE BEEN</b> WARNER BROS. 18385	◆ LITTLE TEXAS
22	24	26	6	<b>BABY I LOVE YOUR WAY</b> RCA 62780	◆ BIG MOUNTAIN
23	21	18	22	<b>ALL FOR LOVE</b> A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
24	25	23	25	<b>ALL ABOUT SOUL</b> COLUMBIA 77254	◆ BILLY JOEL
*** AIRPOWER ***					
25	27	30	4	<b>BEAUTIFUL IN MY EYES</b> SBK 58099/ERG	◆ JOSHUA KADISON
26	26	25	8	<b>ROCK AND ROLL DREAMS COME THROUGH</b> MCA 54757	◆ MEAT LOAF
27	22	20	12	<b>THE ONES YOU LOVE</b> RCA 62721	◆ RICK ASTLEY
28	30	29	26	<b>AGAIN</b> VIRGIN 38404	◆ JANET JACKSON
29	29	27	24	<b>ALL THAT SHE WANTS</b> ARISTA 1-2614	◆ ACE OF BASE
30	28	24	16	<b>WILL YOU BE THERE (IN THE MORNING)</b> CAPITOL 58041	◆ HEART
31	39	—	2	<b>YOU MEAN THE WORLD TO ME</b> LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
32	34	37	4	<b>IN THE TIME IT TAKES</b> REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
33	32	32	10	<b>FOR WHOM THE BELL TOLLS</b> POLYDOR 855 332/PLG	◆ BEE GEES
34	31	31	19	<b>LINGER</b> ISLAND 862 800/PLG	◆ THE CRANBERRIES
35	33	34	6	<b>BECAUSE OF LOVE</b> VIRGIN 38422	◆ JANET JACKSON
*** HOT SHOT DEBUT ***					
36	NEW ▶	1	—	<b>THE WOMAN IN ME</b> CAPITOL 58154	HEART
37	35	39	7	<b>FOUND OUT ABOUT YOU</b> A&M 0418	◆ GIN BLOSSOMS
38	36	36	26	<b>TWO STEPS BEHIND</b> COLUMBIA 77116	◆ DEF LEPPARD
39	38	—	2	<b>IN YOUR EYES</b> SPONTANEOUS 1002	◆ DAN HILL WITH RIQUE FRANKS
40	NEW ▶	1	—	<b>MISLED</b> 550 MUSIC 77344	◆ CELINE DION

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

## HOT ADULT CONTEMPORARY RECURRENTS

1	2	3	4	5	6	7	8	9	10	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	<b>DREAMLOVER</b> COLUMBIA 77080	◆ MARIAH CAREY						
2	2	2	8	<b>FIELDS OF GOLD</b> A&M 0258	◆ STING						
3	3	5	16	<b>I DON'T WANNA FIGHT</b> VIRGIN 12652	◆ TINA TURNER						
4	4	3	13	<b>I'M FREE</b> SBK 50434/ERG	◆ JON SECADA						
5	5	4	8	<b>ANOTHER SAD LOVE SONG</b> LAFACE 2-4047/ARISTA	◆ TONI BRAXTON						
6	7	9	41	<b>DO YOU BELIEVE IN US</b> SBK 50408/ERG	◆ JON SECADA						
7	8	8	41	<b>JUST ANOTHER DAY</b> SBK 07383/ERG	◆ JON SECADA						
8	6	6	10	<b>REASON TO BELIEVE</b> WARNER BROS. 18427	◆ ROD STEWART						
9	—	—	1	<b>I'D DO ANYTHING FOR LOVE</b> MCA 54626	◆ MEAT LOAF						
10	10	—	11	<b>HAVE I TOLD YOU LATELY</b> WARNER BROS. 18511	◆ ROD STEWART						


Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Billboard's

# PD

of the week™

**Doug Baker**  
WSIX Nashville



**T**HE CHALLENGES OF programming any radio station are great enough, but imagine the pressure of programming the top-ranked country station in the cradle of country music, where Music Row and stations around the country are monitoring your every move. Add to this equation a legendary competitor and some high-profile talent, and you've got the makings of a pressure-cooker job.

Oddly, WSIX Nashville PD Doug Baker, who is in the situation described, doesn't view it that way. Although he concedes that "it does sometimes seem like we're under the microscope," he also admits to being "flattered that everyone pays attention to us... I've heard a lot of radio stations follow us. We just always try to cut a new path."

As for the station's location, Baker sees only advantages to being in Music City. "I think it's a bonus to be in Nashville," he says. "You're on the cutting edge of everything that's happening, sometimes weeks, sometimes months before it's public knowledge." The station takes full advantage of this "bonus" by working out of offices right on Music Row.

Having been in Nashville for just about as long as country has been red-hot, Baker has been able to watch the business grow, but he thinks it has much farther to go. "The music industry has changed so dramatically in the last 2-3 years, with the influx of new artists and new people at the labels," he says. "There is still so much growth possible for country music. I think we haven't even begun to see the growth. It's exciting because it makes everyone work that much harder, and the music just keeps getting better and better."

WSIX currently is No. 1 in the market's 12-plus Arbitron ratings. After a 15.6-13.9 dip in the summer, the station made a huge rebound, all the way up to an 18.4 share in the fall. WSIX has beaten legendary competitor WSM-FM (12.7-11.3) in every book since the winter of 1992.

Despite besting WSM-FM so consistently over the last few years, Baker refuses to write off the challenger. "It will always be a battle," he says. "I feel very honored that in the last two years we've been very successful, but we never take that for granted. They are the heritage radio station... We're taking the approach we're the little engine that could. We try to pay close attention to the quality of our product."

Baker says the WSIX staff was "never really concerned" about the summer ratings dip, attributing it to a "transient" demo during the summer months. As for the fall, the station ran its usual "birthday bucks" contest, although without the benefit of the usual television campaign to support it, and also did a little bit of musical adjusting. Mostly, however, Baker says, "We seemed to hit a level of execution that [came] at a perfect time. We are personality-oriented in every daypart. We just did a better job of saying

who we are and what we do than we have ever done in my years here."

WSIX is focused on new music, and has been since the late '80s, when few other stations were doing that. Baker says, "People all over the country told us we were crazy." Since then, the station's attitude has been "new is good and young is good," Baker says. "We just take the approach that we are going to be current, new, young, what's happening." That attitude, he says, is a direct result of the air personalities, which include legendary jocks like nationally syndicated morning man Gerry House and afternoon host Carl P. Mayfield, as well as midday host Hoss Burns and night jock Hollywood Hendrix.

Baker believes country radio is suffering a bit now from not having invested in training talent to be personalities. "It seemed like country music for so long did not invest in personalities," he says. "Now we've evolved into a situation where people are saying personality is important. That's why we're seeing so many guys coming from [top 40] and [album rock], because they know what they're doing and the country guys can only give time and temperature."

"Choosing what music to play is the easiest part of my job," Baker adds. "It's what's between the records that we put an emphasis on."

Musically, the station remains about 75% current, rotating approximately 45 current records during a typical week. One or two records go back to the late '80s, but the majority of the "oldies" on WSIX are what most stations would consider recurrents.

Here's a recent afternoon hour: Clay Walker, "Where Do I Fit In The Picture"; Dwight Yoakam, "Fast As You"; Aaron Tippin, "My Blue Angel"; Patty Loveless, "How Can I Help You Say Goodbye"; Billy Dean, "We Just Disagree"; Tracy Lawrence, "If The Good Die Young"; Brooks & Dunn, "Rock My World (Little Country Girl)"; Travis Tritt, "Foolish Pride"; Clint Black and Wynonna, "A Bad Goodbye"; Faith Hill, "Piece Of My Heart"; Garth Brooks, "Learning To Live Again"; Mark Chesnutt, "Woman, Sensuous Woman"; John Michael Montgomery, "I Swear"; and Shawn Camp, "Fallin' Never Felt So Good."

Like many programmers, Baker got into radio while attending high school. His first job was at AM daytimer WBAR Bartow, Fla. (in the Lakeland, Fla., market). From there, he made a huge leap to legendary country station KNIX Phoenix in 1980, where he hosted evenings on the AM for six years. After a brief stint at WFMS Indianapolis, Baker joined WSIX as afternoon jock in 1986, and eventually worked his way up to production director, APD, and finally PD.

PHYLLIS STARK

# PROMAX Lists Rules Of PD, MD Conduct

LOS ANGELES—PROMAX International, the promotion directors' trade association, recently released its first-ever list of "Principles Of Professional Conduct." Although the list was comprehensive, radio promotion and marketing directors were able to come up with a few additions of their own.

The PROMAX list included the following six principles: uphold truthfulness and clarity of communication; only take credit for work that is our own; avoid conflicts of interest; comply with applicable laws and regulations; don't manipulate images and abuse the public's trust in what they see; and don't exploit

PROMOTIONS  
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by Carrie Borzillo

the trust of children by the imposition of harmful or misleading messages.

After reviewing that list, WXKS-AM-FM Boston VP/marketing Beverly Tilden checks in with her own addition, "Disregard all of the above and go with your gut." On a more serious note, Tilden suggests adding "Have fun, and don't do any-

thing illegal."

Natalie DiPietro, promotion director at WWBZ (the Blaze) Chicago, agrees with Tilden. "A good promotion director knows most of this stuff. But we have no time to think; we just have to act and go with our gut. We also need to pay more attention to contest rules." She recommends reading the National Assn. of Broadcasters' updated contest and lottery guide.

Karen Tobin, VP/marketing at KIIS Los Angeles, suggests being "honest and accurate in all presentations, avoiding false or misleading impressions, unfair comparisons, derogatory comments, and

(Continued on next page)

# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★★ NO. 1 ★★★★★					
1	1	1	4	KEEP TALKING THE DIVISION BELL	3 weeks at No. 1 PINK FLOYD COLUMBIA
2	2	2	11	NO EXCUSES JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
3	3	3	7	THE CALLING TALK	YES VICTORY/PLG
④	6	5	6	HIGH HOPES UNBOXED	SAMMY HAGAR Geffen
⑤	4	6	8	SPOONMAN SUPERUNKNOWN	◆ SOUNDGARDEN A&M
6	5	4	15	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH Geffen
⑦	7	8	7	BREAKAWAY ANTENNA	◆ ZZ TOP RCA
⑧	11	15	7	DISSIDENT VS.	PEARL JAM EPIC
⑨	10	11	8	BACKWATER TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
10	8	7	17	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
⑪	16	22	5	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
⑫	12	12	9	HARD ACT TO FOLLOW BROTHER CANE	◆ BROTHER CANE VIRGIN
⑬	13	13	9	TOO COLD IN THE WINTER BROTHER	CRY OF LOVE COLUMBIA
⑭	19	20	6	DISARM SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
15	14	14	22	LOW KEROSENE HAT	◆ CRACKER VIRGIN
16	18	18	4	WOKE UP WITH A MONSTER WOKE UP WITH A MONSTER	CHEAP TRICK WARNER BROS.
⑰	20	19	19	ALL APOLOGIES IN UTERO	◆ NIRVANA DGC/Geffen
18	9	9	10	HIGH ROAD EASY RATS	◆ SASS JORDAN IMPACT/MCA
19	15	10	9	NOBODY'S HERO COUNTERPARTS	RUSH ATLANTIC
20	17	16	9	HOOLIGAN'S HOLIDAY MOTLEY CRUE	◆ MOTLEY CRUE ELEKTRA
21	22	21	25	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
⑳	30	—	2	WHAT DO YOU WANT FROM ME THE DIVISION BELL	PINK FLOYD COLUMBIA
23	24	24	26	DAUGHTER VS.	PEARL JAM EPIC
24	23	23	21	YOU CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
25	26	27	4	MMM MMM MMM MMM GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
⑳	32	36	4	EVERY GENERATION... MONO	◆ FURY IN THE SLAUGHTERHOUSE RCA
27	25	26	24	CREEP CORE	◆ STONE TEMPLE PILOTS ATLANTIC
⑳	29	31	5	LOVE SNEAKIN' UP ON YOU LONGING IN THEIR HEARTS	◆ BONNIE RAITT CAPITOL
29	28	28	25	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
30	27	30	23	MOTHER THRALL-DEMONSWEATLIVE	◆ DANZIG AMERICAN/REPRISE
★★★★ HOT SHOT DEBUT ★★★★★					
⑳	NEW ▶	1	1	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
32	31	33	26	BAD THING BROTHER	◆ CRY OF LOVE COLUMBIA
⑳	NEW ▶	1	1	BIG EMPTY "THE CROW" SOUNDTRACK	STONE TEMPLE PILOTS ATLANTIC
⑳	38	—	2	ALL AMERICAN GIRL YES I AM	MELISSA ETHERIDGE ISLAND/PLG
⑳	36	—	2	TAKE IT BACK THE DIVISION BELL	PINK FLOYD COLUMBIA
36	33	25	13	DAY IN THE SUN PETER FRAMPTON	PETER FRAMPTON RELATIVITY
37	35	32	9	PRISON SEX UNDERTOW	◆ TOOL ZOO
⑳	NEW ▶	1	1	MILES FROM NOWHERE A DATE WITH THE SMITHEREENS	THE SMITHEREENS RCA
39	21	17	8	SHE'S MY MACHINE YOUR FILTHY LITTLE MOUTH	◆ DAVID LEE ROTH REPRISE
⑳	NEW ▶	1	1	MORE WINE WAITER PLEASE WHO CARES	THE POOR 550 MUSIC

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	1	1	27	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
2	2	2	30	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
3	3	3	18	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
4	6	7	39	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES AMERICAN/REPRISE
5	4	4	22	PEACE PIPE BROTHER	◆ CRY OF LOVE COLUMBIA
6	—	—	22	COME AS YOU ARE NEVERMIND	◆ NIRVANA DGC/Geffen
7	8	9	31	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH Geffen
8	7	8	42	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EM/ERG
9	5	5	22	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
10	10	—	21	CRYIN' GET A GRIP	◆ AEROSMITH Geffen

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

# Radio

## PROMOTIONS AND MARKETING

(Continued from preceding page)

extravagant claims, and respecting all confidences."

Tobin also strives for two other goals: "[To] be honorable in my working relationships, and loyal to my employees and colleagues. What it really comes down to is, treat others like you want to be treated," she says.

Paul Miraldi, KEEY Minneapolis' marketing and promotion director, jokes, "It's easier to ask for forgiveness than to ask for permission." As for a more serious credo, Miraldi says, "It's always better to under-promise them, then over-deliver on what you promised."

### STOPPING THE VIOLENCE

KKBT (the Beat) Los Angeles and the Stop The Violence/Increase The Peace Foundation's benefit peace conference and concert (Billboard, March 26) finally has a firm date. A concert featuring Conscious Daughters, Anotha Level, Kam, and Dred Scott will be held June 4, with proceeds going to various community organizations dealing with the issues of violence in the inner city.

During the day, five panels will tackle such topics as politics in music, athletes' responsibility to fans, the responsibility of the media, radio's responsibility, and other topics.

Already confirmed to be on the panels are California state senator Diane Watson, Los Angeles mayor Richard Riordan, boxer Sugar Ray Leonard, and representatives from organizations such as Yes To Jobs and Recycling Black Dollars.

### IOEA MILL: TO THE SHARKS

With the tax deadline at hand, WRMF West Palm Beach, Fla., is sending listeners to the sharks. Ten listeners who answered tax-related questions correctly will be sent to Walker's Clay in the Bahamas to dive with live sharks.

Instead of asking listeners to do crazy stunts for tickets, WHFS Baltimore/Washington, D.C., asked listeners what they would do to make the world a better place. Ten winners took home coveted Pearl Jam tickets.

WPGC-FM Washington, D.C., is teaming up with CVS/People's



Windy City Men. A&M's John Hiatt, left, in Chicago for a series of sold-out shows, teamed up with WLUP-FM's Jonathon Brandmeier for some old-fashioned chest thumping.

Drug for a "Community Immunity" campaign during National Infant Immunization Week (April 24-30). The campaign involves providing free immunizations for preschool-age children at area CVS/People's Drug stores and educating adults about the importance of child immunization and health care. WPGC will be broadcasting live from several immunization locations throughout the week.

WMMR Philadelphia is soliciting listener submissions for the op-ed section of its new monthly listener newsletter. The column is titled "Y'know What I Think?" Submissions used in the newsletter earn the author a byline and \$93.

KSSK-AM-FM Honolulu's "Safeway Kool Aid Dee Jay Flyaway" is under way. Listeners pick up a game piece at Safeway stores

and listen to KSSK to hear the names of different combinations of jocks five times a day. The listeners whose game pieces match the announced jock combination win a Safeway shipping spree and qualify for the monthly flyaway, which includes a seven-day Caribbean cruise and three days at Walt Disney World.

### PRO-MOTIONS

RCA Records national promotion administrator Lisa Calazzo joins WHLI/WKJY Long Island, N.Y., as promotions director, replacing Donna Vaughan... WIVY Jacksonville, Fla., AE Jeanne Cook is upped to marketing director, replacing Donna Lepre, who exits. Crosstown WAPE promotion director Rick Everett joins WIVY in that capacity.

# Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★★ NO. 1 ★★★★★					
①	1	1	6	THE MORE YOU IGNORE ME... VAUXHALL AND I	4 weeks at No. 1 ◆ MORRISSEY SIRE/REPRISE
2	2	2	9	RETURN TO INNOCENCE THE CROSS OF CHANGES	◆ ENIGMA VIRGIN
③	4	4	11	NO EXCUSES JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
4	3	3	13	GOD UNDER THE PINK	◆ TORI AMOS ATLANTIC
5	5	5	14	MMM MMM MMM MMM GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
⑥	9	12	5	POSSESSION FUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN NETTWERK/ARISTA
7	6	11	6	CAN'T GET OUT OF BED UP TO OUR HIPS	◆ THE CHARLATANS BEGGARS BANQUET/ATLANTIC
⑧	12	13	6	LONGVIEW DOOKIE	◆ GREEN DAY REPRISE
9	7	7	18	LOSER MELLOW GOLD	◆ BECK DGC/Geffen
⑩	20	28	3	SELLING THE DRAMA THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
⑪	10	16	4	I'LL TAKE YOU THERE "THREESOME" SOUNDTRACK	◆ GENERAL PUBLIC EPIC SOUNDTRAX/EPIC
⑫	16	24	3	BIZARRE LOVE TRIANGLE MARVIN THE ALBUM	◆ FRENTE! MAMMOTH
13	8	6	8	13 STEPS LEAD DOWN BRUTAL YOUTH	◆ ELVIS COSTELLO WARNER BROS.
⑭	19	20	5	CUT YOUR HAIR CROOKED RAIN, CROOKED RAIN	◆ PAVEMENT MATADOR
15	13	14	10	BACKWATER TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
16	14	9	7	SPOONMAN SUPERUNKNOWN	◆ SOUNDGARDEN A&M
⑰	18	21	3	ROCKS GIVE OUT BUT DON'T GIVE UP	◆ PRIMAL SCREAM SIRE/WARNER BROS.
18	11	8	19	DISARM SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
19	15	10	11	LEAVING LAS VEGAS TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
⑳	23	30	3	KIM THE WAITRESS FREAK CITY SOUNDTRACK	◆ MATERIAL ISSUE MERCURY
⑳	22	15	22	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
22	21	17	21	ALL APOLOGIES IN UTERO	◆ NIRVANA DGC/Geffen
★★★★ AIRPOWER ★★★★★					
⑳	25	—	2	ROUND HERE AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
24	17	19	9	ELDERLY WOMAN BEHIND THE COUNTER... VS.	PEARL JAM EPIC
⑳	NEW ▶	1	1	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
⑳	28	—	2	DISTANT SUN TOGETHER ALONE	◆ CROWDED HOUSE CAPITOL
⑳	NEW ▶	1	1	MISS WORLD LIVE THROUGH THIS	◆ HOLE DGC/Geffen
28	24	25	14	GET OFF THIS KEROSENE HAT	◆ CRACKER VIRGIN
29	29	25	25	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND/PLG
30	27	18	10	EVERY GENERATION... MONO	◆ FURY IN THE SLAUGHTERHOUSE RCA

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 300 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.



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# AP To Bow Pair Of 24-Hour News Services Feeds Will Offer Programming, Price Flexibility

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Associated Press announced April 12 the details of its new 24-hour all-news radio network. As the largest news gathering service in the world, the AP has a strong edge coming into the territory with its June 1 startup.

Its turnkey, commercial-free network will provide two program services and will be flexible so that affiliates can insert varying amounts of local programming.

One service, sold on a market-exclusive basis, will be called "The News Station" and will be fully produced with sounders, promos, and positioning statements. The other is a clean feed designed for stations to use with their own jingles and other production elements.

All affiliates will have access to a hot-line channel reserved for live coverage.

Both services will feature international and national news as well as business, sports, and feature programming, produced and delivered live from the AP Broadcast News Center in Washington, D.C.

AP will use digital compression technology to deliver the programming via GTE Spacenet III and SatCom C-5.

The network will be available on a cash basis; rates are based on market size. The rates, estimated at \$65,000 a year for large markets and somewhere around \$10,000 for small markets, would be the same

regardless of which service is chosen.

The programming clock (where news, sports, and other segments are placed in the hour) will be similar to those of existing news networks.

### NAB ASKS FCC TO CHANGE RADIO FEES

The National Assn. of Broadcasters has asked the FCC to change the

## WASHINGTON ROUNDUP™

way it assesses regulatory fees.

NAB, in comments to the FCC, said the commission user fees for radio stations are "particularly unfair," citing an FCC fee schedule developed by Congress that charges radio stations in a certain class the same fee "whether they are licensed in Chicago or a small community in South Dakota."

The broadcasters are urging the commission to base the radio station fee structure on the same scheme used for TV stations, which is adjusted to reflect the size of the markets.

Such a change could be put in place by October, the NAB said.

The NAB also suggested clearing up red-tape aspects of fee payments, urging use of a "postmarked by due date" rule rather than the current "received by due date,"

which can cause late penalties even if fees are mailed in good faith.

### NO FAIRNESS DOCTRINE FOR QUELLO

FCC commissioner James Quello, no stranger to telling people what's on his mind, gave attendees at a Radio-Television News Directors Assn. dinner an illustrative reason why he doesn't want the imposition of the fairness doctrine, as some lawmakers would like.

Quello, referring to the radio station he used to manage, said, "If we editorialized for God, mother, and country, we would have had to provide response time for atheism, bastardry, and subversion."

Quello also took another public swipe at syndicated jock Howard Stern, saying that broadcasters "have the right to criticize and ridicule government officials, even a right to be insufferable asses... But no one has the right to violate established indecency and obscenity laws."

### CHURCH WINS NPR'S ELSON AWARD

Tom Church, president of the Radio Research Consortium, was given the Edward E. Elson Award by National Public Radio at the Public Radio Conference in San Antonio April 11.

Church founded the nonprofit RRC in 1981 to facilitate the use of Arbitron data for the public radio industry, and helped initiate the use of audience research tools among public radio programmers.

## ADULT ALTERNATIVE EMBRACES AC HITMAKERS

(Continued from page 90)

of their audience. Adult alternative is no exception. After all, format programmers originally targeted a somewhat exclusive audience of discerning music listeners fed up with mainstream fare. Wouldn't the format's musical shift alienate those fans? "Yes. But we're willing to take that risk," says KIPM's O'Connor, pointing out that those listeners are in the distinct minority.

If programmers needed any proof of the upside to opening up their playlists, Arbitron has provided it. Although few adult alternative stations battle local country, AC, top 40, or N/T stations for most-listened-to sta-

tus, several have made impressive ratings gains. Many, such as WNUA Chicago, KKSF San Francisco, KOAI, WNWV Cleveland, and KIFM, now seem firmly entrenched in the 3.0-plus range among the 12-plus Arbitron-measured audience. In the fall Arbitron book, WQCD (CD101.9) New York enjoyed one of the format's biggest jumps, moving 3.0-3.6 12-plus.

With more accessible playlists comes more record label interest. O'Connor reports that Virgin has targeted adult alternative to help break the new Boz Scaggs release.

## 'CRAZY BRAZILIAN'

(Continued from page 90)

"We speak much faster [in Brazil]," she says. "Here you have to slow down and be more relaxed. I've had to work on talking slower and holding back my energy a little bit. The other big difference is the music. Here you play one kind of music; there you play everything from rock to [top 40] to Brazilian music."

The amount of comedy on top 40 radio differs in the U.S. and Brazil as well, according to Riemer. "Here the morning shows are funny, but it gets much more serious during the day. In Brazil, the humor is balanced throughout the day."

## TOMMY BOY RAISING CASSETTE LIST PRICE

(Continued from page 6)

less flutter. Also, we are trying to get WEA to use the zip strip on its packaging."

Account reaction to the price increase is mixed, ranging from resignation to disgust.

Lew Garrett, VP of purchasing at 367-unit, North Canton, Ohio-based Camelot Music, says, "I am willing to roll anything out and see if the price is warranted, and the market will tell us, as it always does, how our customers will react."

John Artale, purchasing manager at 117-unit, Carnegie, Pa.-based National Record Mart, says, "I guess

[the price increase] was inevitable. Am I pleased? Of course not. Years ago, when they said cassette and CD pricing would meet, I was one of those who thought CD pricing would go down."

Artale suggests that Tommy Boy's motivation for the cassette price increase may lie in the fact that the label is mainly urban, which does more cassette business than other genres of music. Pop labels sell more CDs than cassettes, allowing them to garner a higher dollar volume than a rap album would on the same sales totals.

# Radio



# Hits! in Tokio

- Week of April 3, 1994
- 1 Goody Goody Lisette Melendez
  - 2 Stay Eternal
  - 3 The Sign Ace Of Base
  - 4 I'll Be The One Boz Scaggs
  - 5 Now And Forever Richard Marx
  - 6 Dream On Dreamer Brand New Heavies
  - 7 13 Steps Lead Down Elvis Costello
  - 8 The Calling Yes
  - 9 Baby I Love Your Way Big Mountain
  - 10 The Whole Affair Izit
  - 11 Got Me A Feeling Misty Oldland
  - 12 All That I Do Sasha
  - 13 Hey Mr. D. J. Zhane
  - 14 Because Of Love Janet Jackson
  - 15 It's Because Of You Kiss The Sky
  - 16 I Believe Marcella Detroit
  - 17 Heaven Come Down Jennifer Brown
  - 18 I Can't Help Myself Julia Fordham
  - 19 Rocks Primal Scream
  - 20 Gotta Have It Vanessa Paradis
  - 21 Forever Now Level 42
  - 22 Hooligan's Holiday Motley Crue
  - 23 Hero Mariah Carey
  - 24 Ain't No Mountain High Enough Whoopi And The Cast
  - 25 Only A Dream In Rio Milton Nascimento & James Taylor
  - 26 Sleeping In My Car Roxette
  - 27 Groove Thang Zhane
  - 28 It's All Good Hammer
  - 29 You're All I Wanna Do Cheap Trick
  - 30 The Most Beautiful Girl In The World Prince
  - 31 I'm In Love Lisa Keith
  - 32 The Kids Jamiroqui
  - 33 Breathe Again Toni Braxton
  - 34 I'm In The Mood Ce Ce Peniston
  - 35 Loser Beck
  - 36 Love Lights The World David Foster
  - 37 Skip To My Lo Lisa Lisa
  - 38 Ashita No Wetashi Maria Takeuchi
  - 39 Morning Kisses Kevyn Lettau
  - 40 So Much In Love All 4 One
  - 41 Tell Me (I'm Not Dreaming) Titiyo
  - 42 Mary, Mary Robacka Tornqvist
  - 43 Whispering Your Name Alison Moyet
  - 44 A Deeper Love Aretha Franklin
  - 45 Don't Go Breaking My Heart Eton John & Ru Paul
  - 46 Pieces Of A Dream Incognito
  - 47 Without You Mariah Carey
  - 48 Streets Of Philadelphia Bruce Springsteen
  - 49 Return To Innocence Enigma
  - 50 Again Janet Jackson



# J-WAVE 81.3FM

## WW1 Reorganizes Its Network Operations; La. Station Draws Fire For KKK Broadcasts

IN THE WAKE OF ITS recent merger with Unistar Radio Networks, Westwood One has reorganized its network operations into two new divisions: Westwood One Entertainment and Westwood One Networks.

WW1's Greg Batusic has been named president of WW1 Entertainment, and Unistar president Bill Hogan has been named president of WW1 Networks. Both will report to company CEO Mel Karmazin.

The entertainment division will comprise nearly all of the company's syndicated music programs, sports, talk, concerts, and special events, as well as the Source network. The network division will consist of the company's RADAR-rated networks: Mutual Broadcasting System, NBC Radio Network, CNN+, Power, CNBC Business Radio Network, and Super, as well as the company's 24-hour business format and its syndicated personalities (Don Imus, G. Gordon Liddy, Don Geronimo, and Mike O'Meara).

The new divisions are expected to be in place in the next few weeks. Each will be self-contained with its own sales, affiliate relations, programming, engineering, and research departments. The sales departments of both divisions will include a staff devoted to new business development.

In other news, controversy erupted at KTLA Alexandria, La., when a local grand dragon from the Ku Klux Klan was invited on a morning talk show and proceeded to insult black listeners. Station owner Troy Deramus says the station had been broadcasting 30-minute tapes put out by the Klan for a few weeks. That was done, he says, in an effort to educate the community about the organization. Soon, a grand dragon from Invisible Kamellia, a local branch of the Klan, asked to be on a morning talk show and Dermus agreed. The dragon reportedly told an on-air caller that black people are not human beings. That, says Deramus, "was not in keeping with the Christian-based station we run here." Nonetheless, an uproar followed, complete with a threatened station boycott.

"It got plumb out of hand," says Deramus. The station has since stopped airing the 30-minute Klan tapes.

In the aftermath of KYNG Dallas' library stunt, in which overzealous listeners, encouraged by the station, tore through a public library searching for hidden cash (Billboard, April 16), station management has offered to pay for damages and the cost of replacing approximately 100 ruined books; pay the employee expenses needed to clean up the library; throw a party for library staff employees; donate \$10,000 to the library; and host a future fundraiser. PD Dan Pearman says the station has re-examined its spontaneous promotions policy in order to "avoid situations like this in the future." The station's quick response apparently did not head off an FCC complaint filed by city officials.

### PROGRAMMING: A NEW KSOL

KSRY San Francisco flips from AC to a hot R&B/adult format, according to Allen Shaw at KSRY's new parent

company, Crescent Communications. The station will take sister KSOL (Wild 107)'s call letters, and Wild 107 will become KYLD. Karen Yamamoto, who has worked with KSRY OM/PD Larry Berger at the station before, is named APD/MD. KDIA San Francisco late-night jock Nick Harper joins for mornings. KBLX San Francisco midday jock Leslie Stovall joins for middays. Wild 107 late-nighter Doug Lee joins for afternoon drive.

WLS-FM Chicago's long-rumored



by Phyllis Stark

with reporting by Eric Boehlert, Carrie Borzillo, and Brett Atwood

change to a 25-34-targeted talk format may actually happen as early as June. President/GM Tom Tradup told the Chicago Sun-Times that staffers are engaged in "exploratory talks on the subject." The station currently simulcasts sister N/T WLS-AM.

The Sun-Times also speculates that the new FM lineup could include former crosstown WKQX morning man Robert Murphy in that daypart, Sun-Times columnist Richard Roeper in late mornings, and former WLS overnight jock Turi Ryder in late-nights. Ryder most recently was at KSTP Minneapolis.

Consultant Gary Burns has been named OM at WWRC Washington, D.C., replacing Peter Laufer, who exited... CBS Hispanic Radio Network and United Press International will be announcing the launch of a daily Spanish-language news service Monday (18).

KWFM Tucson, Ariz., PD Andy Beaubien joins KLOL Houston for those duties, replacing Ted Edwards, who is now at WNEW New York... KRBE-AM Houston changes calls to KENR.

Tip Landay is the new PD at WFLC Miami, replacing former OM Fleetwood Gruver, now at WQCD New York. Landay arrives from KOST Los Angeles, where he was APD. KOST PD Jhani Kaye is accepting T&Rs for Landay's position, as well as for a morning show producer.

Spanish AC WCMQ-FM Miami flips to a more upbeat Spanish format, which staffers are describing as "a Latin power format targeting Latin adults with a musical mix combining salsa, merengue, American dance, and contemporary Spanish/American ballads." The station's new slogan is "Mega 92."

KJJO (Thunder Country) Minneapolis flips from hot country to "Classic Country Oldies," featuring country music of the '70s and '80s... WLKW Providence, R.I., flips from easy listening to ABC/Satellite Music Networks'

"Stardust" format.

Brian Beddow takes over as PD at WGRX Baltimore, replacing Steve McNeer, who exits. Beddow arrives from sister WTTR, where he was MD. Afternoon jock Mac Watson adds music duties at WTTR.

Following Jacor Broadcasting's acquisition of the station, AC WIMJ Cincinnati flips to '70s-based oldies as "the Point." Tony Tolliver has been named PD. He has been MD at sister WEBN since 1987. The station is debuting with a 9,250-song music marathon.

Jacor also makes a few other changes in Cincinnati. WLWA becomes WCKY, but keeps its talk format and picks up a few shows from the old WCKY. The former WCKY changes to adult standards WSAI. The old WSAI moves from 1360 to 1530 on the dial and will be debuting a new format and new calls shortly.

Alexa Tobin Ragozin is the new PD at WEQZ Albany, N.Y., replacing Jim McGinn. Ragozin arrives from WFNX Boston... KDDK Little Rock, Ark., PD/MD Steve Hodges exits for Patriot Records. No replacement has been named.

KHYE Riverside, Calif., flipped from country to Spanish April 1.

WAKS Columbus, Ohio, flips from simulcasting top 40 sister WAHC to '70s-based oldies as "Arrow 105.7." Rob Morris, who had been PD/MD/morning man of both stations, is out, along with night jock and marketing/promotions director Joe Bahama and afternoon jock Bo Michaels. Russ Egan, formerly of crosstown WCEJ, is the new PD at WAKS, and Kim Scovil is handling mornings for now. Pete Dillon has been named PD/midday host at WAHC. Former crosstown WNCI jock Joe Kelly is the new morning man there, and Dave Starkey becomes afternoon jock.

Glenn Moore joins WRFD/WRZR Columbus as OM. He previously hosted mornings at crosstown WCLT-FM... Craig Cochran is the new PD at WSJS Winston-Salem, N.C., replacing Paul Johnson. Cochran moves from the station's sales department.

WQIK-AM Jacksonville, Fla., changes calls to WJGR... Zeb Norris takes over PD duties at WXLE Albany, N.Y. Norris last was MD at KRQR San Francisco, where there are no plans to replace him full time.

WSSL Greenville, S.C., PD Bob Forster exits. No replacement has been named... KFIG Fresno, Calif., drops the simulcast of AC KSKY in favor of full-time Spanish hits.

WGTV Fort Wayne, Ind., which had been simulcasting country WGTC South Bend, Ind., returns to locally programmed AC... WXPS (X107) White Plains, N.Y., changes calls to WRGX... Top 40 WKZW Peoria, Ill., flips to a rock-based AC format with the new calls WMXP (Mix 93.3).

### PEOPLE: KLSX SHUFFLE

Global Satellite Networks' "Rockline" host and former KLOS Los Angeles jock Steve Downes joins KLSX Los Angeles for afternoons (3-8 p.m.). Night jock Jim Ladd moves to evenings (8 p.m.-midnight), replacing Dusty Street, who exits. Weekender

## newsline...

BILL SAUER has been named VP/GM of KALL/KODJ/KKAT Salt Lake City, replacing Dana Horner, who exited. Sauer previously was GM of KXKL Denver.

PAT ROSIELLO, GM at WLAC-FM Nashville, takes over those duties at WLAC-AM as well. Former AM GM Chris Karb exits.

CORINNE BALDASSANO is leaving her VP/programming job at Unistar Radio Networks for the same position at the new SW Networks, the Time Warner and Sony Software joint venture (Billboard, April 9).

BETH WILDER joins the Channel Z Radio Network (WCHZ Augusta, Ga., and KTOZ-AM Springfield, Mo.) as VP. She previously was an AE at WNNX (99X) Atlanta. KTOZ acting PD Dom Casual exits. The network's John Lenac will handle those duties until a replacement is named. WCHZ is expected to boost its power from 6,000 to 25,000 watts in the next few days. KTOZ is preparing to jump from 3,000 to 50,000 watts by the end of the month.

CAPITAL CITIES/ABC has officially announced the purchase of Golden West Broadcasters' all-sports KMPC Los Angeles for an undisclosed sum. The station will move into the studios of ABC's KABC and KLOS in May. Look for the long-anticipated format change to 18-34-targeted talk in early May.

STATION SALES: KZOK-FM Seattle from CLG Media to EZ Communications, owner of crosstown KMPS-AM-FM, for \$19.75 million.

SALE CLOSINGS: WHIT/WWQM Madison, Wis., from Madison Communication Properties to Enterprise Media Partners for \$5,934,640; WMXW Binghamton, N.Y., from Mix Radio Inc. to Enterprise for \$3.25 million.

Cynthia Fox moves to middays. Interim afternoon host Beau Rials returns to hosting local breaks during Howard Stern's syndicated morning show. Interim morning show host Jeff Gonzer continues his weekend duties.

WPLJ New York midday host Kim Ashley exits for swing duties at KPLX Dallas. No replacement has been named. Send T&Rs to VP/programming Tom Cuddy... WCDX Richmond, Va., night jock Lisa Lisa joins KJMZ Dallas in that capacity. She replaces E.Z. Street, now at WIOQ Philadelphia.

Former KMZQ Las Vegas morning man Larry Moon joins KHMZ Houston as morning co-host, replacing Larry Morgan, who exited radio to pursue a writing career... Among those auditioning for the vacant WNCI Columbus, Ohio, morning co-host slot is Jane London, last at crosstown WSNY.

WNNX (99X) Atlanta MD Sean Demery moves from mornings to afternoons, swapping shifts with Barnes... WONE-FM Akron, Ohio, afternoon host Jim Chenot moves to mornings, replacing Big Al & Scoop, who exit.

KXOA-FM Sacramento, Calif., shuffles its on-air talent following its recent format change. Jeff Thomas moves from afternoons to mornings, replacing Jim Raposa, who exited. Tom Nakashima segues from middays to afternoons. Weekender Lee Pitt is upped to overnights. Sister KQPT overnight host Laura Joyce joins KXOA for middays.

Eric "Hollywood" Davis and Rashunda Tramble join WQMG-FM (Power 97) Greensboro, N.C., for mornings. Davis previously was at WZPL Indianapolis. Tramble arrives from KJMS Memphis. Former morning man Tony Green moves to middays and adds production director duties.

Jim Gagliardi joins WGY Albany, N.Y., as reporter/news anchor. He previously was with crosstown WROW... KAMA El Paso, Texas, jock Fernando

Rubio adds MD stripes at the Spanish station, replacing Terry B., who is now MD at crosstown KSVE-FM.

Following its flip from country to top 40, WKNF (Z94) Knoxville, Tenn., PD Jonathan Pirkle has lined up a new air staff. Tom Miller, who runs the Take One production studio in town, hosts mornings. Randy Michaels, last doing weekends at crosstown WOKI, takes over middays. In afternoons it's J.J. Randall from crosstown WWZZ, followed by Sir Lancelot in nights. He arrives from Knoxville's WUTK-FM. New calls are pending for WKNF.

KKRD Wichita, Kan., midday jock Craig West joins sister station KRZZ for mornings, which he will co-host with KRZZ continuity director Dana Blumenshine. They replace Steve Campbell (316-943-8918) and Bill Richards (316-651-0262), who exit. Former KKRD middayer Doug Downs rejoins for that shift.

WXLK (K92) Roanoke, Va., hires former WTIC-FM Hartford, Conn., jock Air Jordan for the night slot vacated when Monty "Mofu" Foster moved to mornings. Former KISF Kansas City, Mo., promotion director Brian Keller joins K92 in that capacity.

Debbie Vandermeulen has been named director of marketing/promotions at KFVB/KTWV Los Angeles, replacing Bonnie Chick, who moved to the Los Angeles Times. Vandermeulen previously was manager of network operations at Premiere Radio Networks.

At WRKE Ocean City, Md., Ron Banks has been named afternoon jock, replacing Randi, who exits. Night jock Charles Stephens is upped to broadcast coordinator, replacing Jim Morgan, who exits. Geoffrey Jammer joins the station for nights.

Longtime MJI Broadcasting producer/writers Andrea Dresdale and Don Kaye are out... Former KATT Oklahoma City research director Don Feuerborn joins Paragon Research as project coordinator.

# PEARL JAM TRIES TO REWRITE RULES FOR CONCERT TICKET SALES

(Continued from page 1)

ing its 1993 release, "Vs.," Pearl Jam's 26 shows routinely sold out in minutes, sometimes in single-digit minutes.

But those who follow the act closely knew better than to close the book on the band's nationwide swing. Sure enough, at the last moment the band announced a Sunday (17) show at New York's Paramount Theatre. Lo-

cal fan club members were given the first shot at tickets.

The move was characteristic of the band's response to the challenge of balancing their enormous success with delivering what they think loyal fans deserve: access and reasonably priced music. As the band's manager, Kelly Curtis, explains, Pearl Jam's members were themselves the kids

standing in line for concert tickets not so long ago. Now, thanks to their enormous clout—the band has sold 4.5 million copies of its latest album, "Vs.," in the U.S., according to SoundScan—they want to fix what they see as cracks in the system—a system that passes bloated ticket prices along to fans.

Many acts fret over how longtime fans are treated when sudden success swoops down on them. But it seems that few spend as many hours as Pearl Jam mulling over the topic. "I've never in my 20 years seen an act this sensitive to their fan base," says Harvey Leeds, VP of promotion at Epic.

Most of the performers today who exhibit such sensitivity toward their followers call Nashville home. Pearl Jam does not sign autographs out of its tour bus after shows the way country stars do, but the band is among the few rock acts that, like their country colleagues, actively court loyalty.

For Pearl Jam, that courtship includes trying to change some rock industry rules.

During its just-completed tour, Pearl Jam:

- Kept pre-service charge ticket prices at \$18;
- Sold concert T-shirts for \$18;
- Played surprise, small-venue shows where fan club members got first dibs on seats;
- Refused to sell limited-view tickets;
- Bought its own satellite time and offered a live concert broadcast, available to any interested stations; and
- Worked out, on one occasion, a deal with TicketMaster so that fans did not need credit cards to buy Pearl Jam concert tickets.

The strategy comes from hours of planning by band members. "[Lead singer] Eddie [Vedder's] obsessed with it," says one source close to the band. "It's part of his character and makeup. He doesn't like being on the road that much, so he puts up these hurdles and gets psyched up about jumping over them."

Pearl Jam's pass through Chicago in March was typical for the band and displayed its penchant for the unusual. Rather than playing the Rosemont Horizon, the preferred modern arena located northwest of the city, Pearl Jam chose downtown's Chicago Stadium, which hadn't hosted a hot rock show in a decade.

It sold out instantly. "They could have camped out there for a week," says Andy Cirzan, senior talent buyer for Chicago's JAM Productions, which handled the show. Instead, the band asked JAM to scout out an unusual venue for a top-secret show for die-hard fans. Cirzan selected the Regal Theatre, a refurbished South Side R&B joint that hadn't hosted a mainstream rock or pop act in more than 10 years.

Fan club members were tipped about the show via a mailing from the band's Seattle-based club, Ten (see photo). Remaining tickets were then put on sale to the general public. But Vedder was concerned that at a moment's notice, kids wouldn't have access to a credit card. The band worked out a deal with TicketMaster so fans could reserve their tickets by phone and pay cash within 48 hours.

(In New York, leftover tickets were distributed through radio stations; in Detroit, non-fan club members filled out coupons printed in the local newspaper and sent them to Ten, which held a lottery.)

The attempt to lift the burden of ticket buying from fans proved to be a precursor to the band's announcement that on its upcoming summer tour it will not play venues that pass

though. Some radio programmers grumbled about not having market exclusivity. And in Miami last month, city police were called to a Pearl Jam concert at the Bayfront Park AT&T amphitheater. Sixteen arrests were made, most for disorderly conduct, when fans became unruly when the gates failed to open on time.

The delay, says an amphitheater executive, was caused by the band's refusal to go on a stage that had three AT&T corporate signs visible from the audience. Ira Katz, executive director/GM at the park, claims, "The band was totally unreasonable." Curtis disagrees, claiming that the trouble started when local radio stations encouraged fans, even those without tickets, to come down to the theater and listen in on the outdoor show. Thousands of ticket-less fans showed up.

No matter who was to blame, overseeing Pearl Jam's added details remains a challenge. "It was extremely high-maintenance on my end," says Cirzan of the Chicago Stadium show. "I spent more time on that one show than anything else all last year. And I handled Lollapalooza... They complicate their existence tremendously by being so concerned with how they present themselves. But I admire them for it."

Pearl Jam also casts a skeptical eye toward videos. The band never did a video for "Vs.," even though Martin Scorsese was contacted early on about working with the band, and a clip would no doubt boost sales of "Vs.," Curtis says not making a video was a conscious decision, done to pull back the reins on the band's overwhelming success and let the music speak for itself. Epic's Leeds admits that most of the company would like to see a video, "But we respect their creative vision."

And there may be more music to speak for. Talk persists that the band has already recorded a follow-up to October 1993's "Vs." (said to contain slightly quieter, "Daughter"-like offerings), and that it's ready for imminent release. Is that true? For once, Curtis is noncommittal. "You never know," he says with a laugh.

## HEY, TEN CLUB MEMBER:

PEARL JAM  
INvITES YoU To A  
special  
INTIMATE  
PeRfOrMaNcE

Interested?

WELL HERE IS THE LOW DOWN,

oN mArCh 13th, the band will  
be playing a small venue in Chicago  
and we are offering you the chance to buy  
tickets before they go on sale to the general  
public.

Pictured above is a portion of Pearl Jam's invitation to a special performance for fans. The invite was mailed by the band's fan club, Ten.

along more than a \$1.80 service charge to fans. Such charges often hit \$5-\$6 a ticket.

According to Curtis, if promoters this summer are not able to work out acceptable alternative ticket distribution deals, the band will balk, opt for farm fields, and have the band's fan club distribute tickets if necessary. The idea is not just theoretical; Pearl Jam discussed such field shows with the likes of Smashing Pumpkins before that band signed up with the Lollapalooza tour.

Many industry observers doubt that Pearl Jam can break the grip of service charges. At press time, executives from TicketMaster were unavailable for comment.

Curtis says the band is undaunted. Last year, when Pearl Jam refused to play venues that pocketed 30%-40% of concert T-shirt profits (which drives up shirt prices), industry players told the group it would never be able to pull off the move. "We haven't played a venue [that takes] over 20% in six months," says Curtis. "And we'll probably knock that [20%] down next time, too."

The next Pearl Jam target is advertisements on tickets. The band's management has sent out letters informing promoters that the practice is a no-no. "Somebody's making money off that," notes Curtis.

### MORE GOOD INTENTIONS

A month after the Regal show in Chicago, Pearl Jam gave its fans a gift in the form of a live broadcast from Atlanta's Fox theater April 3. Rather than align itself with a radio syndicator, the band—with help from Epic, which footed the bill—cut out the middleman and produced the show itself, commercial-free. The program cost tens of thousands of dollars to produce, according to Leeds. Unlike most radio network agreements, the broadcast was non-exclusive. That meant that any station that wanted to could air the concert, including NPR outlets, Voice Of America, and short-wave radio. More than 300 U.S. stations took the band up on the offer, including five in the New York City area alone.

Pearl Jam's good intentions don't always work according to plan,

## Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor, 80 top 40/mainstream and 30 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>				<b>★ ★ NO. 1 ★ ★</b>
1	1	16	THE SIGN ACE OF BASE (ARISTA) 11 wks at No. 1	1	17	4	BUMP N' GRIND R. KELLY (JIVE) 4 wks at No. 1
2	2	9	MR. JONES COUNTING CROWS (DGC/GEFFEN)	2	4	8	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
3	3	8	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	3	2	23	WHATTA MAN SALT-N-PEPA
4	4	13	WITHOUT YOU MARIAH CAREY (COLUMBIA)	4	7	7	THE MOST BEAUTIFUL GIRL IN... PRINCE (NPG/BELLMARK)
5	5	7	THE MOST BEAUTIFUL GIRL IN... PRINCE (NPG/BELLMARK)	5	3	18	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)
6	8	7	MMM MMM MMM CRASH TEST DUMMIES (ARISTA)	6	6	13	THE SIGN ACE OF BASE (ARISTA)
7	11	4	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)	7	8	16	GROOVE THANG ZHANE (ILLTOWN/MOTOWN)
8	9	11	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)	8	5	12	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)
9	6	17	THE POWER OF LOVE CELINE DION (550 MUSIC)	9	9	12	WITHOUT YOU MARIAH CAREY (COLUMBIA)
10	12	5	RETURN TO INNOCENCE ENIGMA (VIRGIN)	10	14	8	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
11	10	14	NOW AND FOREVER RICHARD MARX (CAPITOL)	11	22	2	REGULATE WARREN G. & NATE DOGG (DEATH ROW)
12	7	13	BECAUSE OF LOVE JANET JACKSON (VIRGIN)	12	11	27	SHOOP SALT-N-PEPA (NEXT PLATEAU)
13	15	8	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN (COLUMBIA)	13	10	14	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
14	14	11	WHATTA MAN SALT-N-PEPA (NEXT PLATEAU)	14	13	10	HEY D.J. LIGHTER SHADE OF BROWN (MERCURY)
15	13	13	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS (MCA)	15	15	19	CANTALOO (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
16	16	21	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	16	17	5	BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)
17	17	13	CANTALOO (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)	17	20	3	ANYTHING SWV (RCA)
18	18	19	AMAZING AEROSMITH (GEFFEN)	18	12	28	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
19	20	6	LOSER BECK (DGC/GEFFEN)	19	16	11	FEENIN' JODECI (UPTOWN/MCA)
20	25	3	I'LL TAKE YOU THERE GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)	20	NEW		I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)
21	23	4	I WANT YOU JULIET ROBERTS (REPRISE)	21	18	5	YOU KNOW HOW WE DO IT ICE CUBE (PRIORITY)
22	24	5	LOVE SNEAKIN' UP ON YOU BONNIE RAITT (CAPITOL)	22	28	9	THE POWER OF LOVE CELINE DION (550 MUSIC)
23	21	22	DREAMS GABRIELLE (IGG/DISCS/LONDON/PLG)	23	21	8	AND OUR FEELINGS BABYFACE (EPIC)
24	19	23	BECAUSE OF THE NIGHT 10,000 MANIACS (ELEKTRA)	24	33	2	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
25	30	3	NEON MOONLIGHT ROSCO MARTINEZ (ZOO)	25	19	5	I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUEZ (CLASSIFIED)
26	28	4	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	26	NEW		RETURN TO INNOCENCE ENIGMA (VIRGIN)
27	33	4	DREAM ON DREAMER BRAND NEW HEAVIES (DELICIOUS VINYL)	27	26	25	UNDERSTANDING ASCAPE (SO SO DEF/COLUMBIA)
28	29	6	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND/PLG)	28	30	5	HOW DO YOU LIKE IT? KEITH SWEAT (ELEKTRA)
29	31	5	AND OUR FEELINGS BABYFACE (EPIC)	29	29	6	YOUR BODY'S CALLIN' R. KELLY (JIVE)
30	NEW		YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	30	37	2	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)
31	22	23	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	31	40	2	GOT ME WAITING HEAVY D. & THE BOYZ (UPTOWN/MCA)
32	36	24	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	32	27	3	I WANT YOU JULIET ROBERTS (REPRISE)
33	34	5	GROOVE THANG ZHANE (ILLTOWN/MOTOWN)	33	36	4	SOMETHIN' TO RIDE TO CONSCIOUS DAUGHTERS (SCARFACE)
34	32	26	PLEASE FORGIVE ME BRYAN ADAMS (A&M)	34	25	6	YOU DON'T LOVE ME (NO, NO, NO) DAWN PENN (BIG BEAT/ATLANTIC)
35	26	13	ROCK AND ROLL DREAMS... MEAT LOAF (MCA)	35	35	5	DREAM ON DREAMER BRAND NEW HEAVIES (DELICIOUS VINYL)
36	NEW		BUMP N' GRIND R. KELLY (JIVE)	36	NEW		SWEET POTATOE PIE DOMINO (OUTBURST/RAI/CHAOS)
37	40	2	DREAMS THE CRANBERRIES (ISLAND/PLG)	37	34	16	I'M IN THE MOOD CE CE PENISTON (A&M)
38	27	12	STAY ETERNAL (EM/VERG)	38	39	5	ZUNGA ZENG K7 (TOMMY BOY)
39	NEW		NO EXCUSES ALICE IN CHAINS (COLUMBIA)	39	24	21	CRY FOR YOU JODECI (UPTOWN/MCA)
40	39	2	COMPLETELY MICHAEL BOLTON (COLUMBIA)	40	RE-ENTRY		COMIN' ON STRONG SUDDEN CHANGE (EASTWEST)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 200 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'NO. 1 THE SIGN' by Ace of Base and 'WITHOUT YOU' by Mariah Carey.

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

## HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent songs like 'SAID I LOVED YOU... BUT I LIED' and 'DREAMS'.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs alphabetically by title, such as 'ALL FOR LOVE' and 'ANYTHING'.

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists top selling singles like 'NO. 1 ANYTHING' by SWV and 'BUMP N' GRIND' by R. Kelly.

Singles with the greatest sale. © 1994, Billboard/BPI Communications and SoundScan, Inc.

# HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

**"BUMP N' GRIND"** by R. Kelly (Jive) holds at No. 1 for a third week, but sales and monitored airplay are beginning to slip. Singles sales were off during the period used for the chart, resulting in only two bulleted singles in the top 10. "The Most Beautiful Girl In The World" by Prince (NPG/Bellmark) is the only title in the top 10 gaining in both sales and monitored airplay points, and it moves 8-6. "Beautiful" is still too far behind "Bump" in overall points to challenge for the top spot immediately. "Return To Innocence" by Enigma (Virgin) is the second-biggest overall point-gainer, but moves up only three places because of tight competition in the teens. "Return" ranks No. 1 in airplay at three top 40/mainstream outlets: KJYO Oklahoma City, KHTT Tulsa, Okla., and WXXL (XL 106.7) Orlando.

**GREATEST GAINERS:** "Anything" by SWV (RCA) is the big winner of the week, gaining more points than any other record on the chart. It wins the Greatest Gainer/Sales and makes a big move, 78-39. "Anything" enters the Hot 100 Singles Sales chart at No. 38. It's featured on the red-hot "Above The Rim" soundtrack and ranks No. 1 in airplay at WQHT (Hot 97) New York and WIOQ (Q102) Philadelphia, and No. 7 at KUBE Seattle. "You Mean The World To Me" by Toni Braxton (LaFace/Arista) wins the Greatest Gainer/Airplay at No. 27. It's the second time "You Mean" has received the airplay award. It ranks No. 5 at KZZU Spokane, Wash., No. 8 at WZPL Indianapolis, and No. 7 at rhythm-crossover outlet WERQ (92Q) Baltimore.

**NEW:** "Regulate" by Warren G. & Nate Dogg (Death Row/Interscope) is the highest debut, at No. 57. The commercial single just arrived in stores, so all of its points are from airplay. "Regulate" climbs 38-28 on the Hot 100 Airplay chart. It's breaking early at rhythm stations KMEL San Francisco (No. 1), WJMN (Jammin' 94.5) Boston (No. 2), and KPWR (Power 106) Los Angeles (No. 4) ... "I Swear" by All-4-One (Blitz/Atlantic) enters at No. 72. It's a cover of the No. 1 country hit by John Michael Montgomery, which is currently at No. 70 on the Hot 100. It's one of the quickest cover versions in recent history, since the new version hits the Hot 100 while the original is still on the chart. Montgomery's version garnered almost no top 40 airplay, but the new "I Swear" is already No. 1 at KBXX (The Box) Houston, No. 4 at KBOS (B95) Fresno, Calif., and No. 6 at WHYI (Y100) Miami.

**MODERN ROCK INFLUENCE:** Two titles enter the Hot 100 due to strong airplay at the modern rock stations included on the radio panel. "Bizarre Love Triangle" by Frente! (Mammoth/Atlantic) bows at No. 94. It's a cover of the classic New Order song, which never charted on the Hot 100. "Bizarre" currently is No. 12 on Billboard's Modern Rock Tracks chart and ranks top five in airplay at six modern rock outlets, including KEDG Las Vegas (No. 1), KROQ Los Angeles (No. 3), and KWOD Sacramento, Calif. (No. 4). "Leaving Las Vegas" by Sheryl Crow (A&M) debuts at No. 95. It's No. 2 at XHRM San Diego, No. 6 at WENZ (The End) Cleveland, and No. 13 at WDRE Long Island, N.Y.

## BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	I WISH	GABRIELLE (GOLDISCS/LONDON/PLG)
2	8	3	EL TRAGO (THE DRINK) 2 IN A ROOM (CLUTTING)	
3	12	2	WORKER MAN	PATRA (EPIC)
4	3	5	I WANT TO THANK YOU	ROBIN S. (BIG BEAT/ATLANTIC)
5	—	1	MISLED	CELINE DION (550 MUSIC)
6	5	5	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)
7	—	1	ALWAYS	ERASURE (MUTE/ELEKTRA)
8	17	2	I'LL WAIT	TAYLOR DAYNE (ARISTA)
9	21	2	DIVINE HAMMER	THE BREEDERS (4AD/ELEKTRA)
10	22	2	GANG STORIES	SOUTH CENTRAL CARTEL (DJ WEST/RAL)
11	13	3	FREAKS	DOUG E. FRESH (GEE STREET/ISLAND)
12	14	3	POSSESSION	SARAH MCLACHLAN (NETTWERK/ARISTA)
13	4	8	IT ALL COMES DOWN TO THE ...	TERMINATOR X THREATT (RAL/CHAOS)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	9	7	FOR WHOM THE BELL TOLLS	BEE GEES (POLYDOR/PLG)
15	—	1	COMPUTER LOVE	ZAPP & ROGER (REPRISE)
16	—	1	SELLING THE DRAMA	LIVE (RADIOACTIVE/MCA)
17	15	4	PIECE OF MY HEART	FAITH HILL (WARNER BROS.)
18	6	7	RIBBON IN THE SKY	INTRO (ATLANTIC)
19	—	1	OLD TIMES' SAKE	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
20	—	1	WILL YOU EVER SAVE ME	LISETTE MELENDEZ (FEVER/RAL/CHAOS)
21	16	2	LOVE BUG	GEORGE STRAIT (MCA)
22	11	9	GOODBYE SAYS IT ALL	BLACKHAWK (ARISTA)
23	—	1	I BELIEVE	SOUNDS OF BLACKNESS (PERSPECTIVE)
24	19	4	WORDS BY HEART	BILLY RAY CYRUS (MERCURY)
25	—	1	TREAT U RITE	ANGELA WINBUSH (ELEKTRA)

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

## REPRISE BEATS THE BUSHES FOR DA BUSH BABEES

(Continued from page 9)

about smoking, guns, and drinking," says Kaos. "That's not real to us. What's real is being true and sharing emotions."

Da Bush Babees, influences range from the hip-hop of A Tribe Called Quest, Cypress Hill, and Naughty By Nature, to the Caribbean sounds of Bob Marley, U-Roy, and Shabba Ranks. "It's fun and hard-edged at the same time," says the group's manager, Bart Phillips, "which is what really excites me—the fact that my 8-year-old can dig 'em along with a 23-year-old Nas fan. Everybody's talking now about how we've lost a generation. Da Bush Babees are a step in getting us back on track."

Medina agrees, adding, "I see Da Bush Babees as artists on the edge who can take rap to another level. These guys are young—between 18 and 20—and for their ages they demonstrate a great deal of artistic vision and intelligence. They will be one of the most important records we'll be releasing during this time period. We're hoping to make a real statement to the hip-hop and rap community with these artists."

In the last few months, Warner Bros.' rap roster has suffered several blows. The label no longer distributes the Rhyme Syndicate and Cold Chillin' imprints, homes to such stars as Ice-T, Big Daddy Kane, and Biz Markie (Billboard, Nov. 27, 1993). And the most recent Warner albums by Monie Love and the Jungle Brothers have been disappointments. According to SoundScan, Love's "In A Word Or 2" sold 23,000 units, and the Jungle Brothers' "J Beez With The Remedy" sold 32,000 copies.

Medina, who signed Da Bush Babees, executive-produced "Ambushed" and continues to be closely involved with the project. He has placed Phillips—who also manages Kris Kross and Arrested Development—and others in charge of overseeing its marketing. The band's manager developed the marketing strategy with a team that includes Troy Shelton, Warner national director of rap promotion; Ray Harris, Warner senior VP, black music

marketing/promotion; Eric Thrasher, VP, Reprise black music promotion; and Sophia Chang and Julie Lipari from the independent marketing firm Chang & Lipari.

The campaign will emphasize advance planning, with the single out well in front of the album. The plan includes advertisements for the single to run this month in "ground-level" publications like Beatdown, One Nut Network, and The Bomb; special teasers to be shipped to key retail accounts; and a postcard and fax campaign. A promotional tour is under way.

On March 1, members of Warner Bros.' national street team began distributing 7,000 cassette singles of "Swing It." Their efforts were aimed at radio, retail, and everyday people. "We wanted them to feel the vibe and start talking it up," says Shelton. "We got a lot of positive feedback. Other artists even started acknowledging Da Bush Babees. YZ mentioned them in a magazine article when the interviewer asked him what he was listening to a lot these days."

Sir Charles, head mixer for the mix show Thunder Storm at R&B station WBSL New York, says he got listener feedback to "Swing It" moments after he played the song. "Someone called up and wanted to know who it was. And the reaction when I talk to other DJs is, 'Yo, that's that new shit.'"

Colorful postcards mailed March 8-22 sought to "capture the animated vibe these guys give off," says Shelton. "They're so energetic." That energy is also reflected in the videoclip for "Swing It" and, most significantly, in the band's live style. "We come live because it seems like the main tempo of rap has been brought down a bit," says Mister Man. "We're here to try and pick it up again."

On April 8, the group embarked on a promotional tour of the East Coast that is to hit colleges, clubs, radio stations, and video outlets. It will pass through Atlanta, Philadelphia, Baltimore, Washington, D.C., and Raleigh and Charlotte, N.C. "The tour will allow the guys the

opportunity to perform live. We believe strongly that their live performances are really helpful in putting across the energy of the music," says Medina.

"We intend on making sure that we get great street feedback, recognition, and sales action before we concentrate on the radio formats," says Medina. "We want programmers to come to us saying, 'Hey, you guys really have a hot record! When can we have it?'"

The strategy has prompted retail reaction for the commercial single. Michael Dina, singles buyer at Tower Records' downtown Manhattan outlet, says his branch has been moving about 30 copies of "Swing It" a week. "That's very good for a new group," he says. "About two or three times a week, we get people coming in and asking about a Bush Babees album."

### FLATBUSH BEGINNINGS

Hailing from the Flatbush section of Brooklyn, N.Y., Da Bush Babees were born 2 1/2 years ago, shortly after Mister Man saw Kaos perform at a Manhattan club, Hot Peas & Butter. The pair began collaborating and decided to bring in a third member, Y-Tee, whom Mister Man had seen perform at another club months before.

The crew made a one-song demo with producer J. Prins Matteus, but was signed to its recording and management companies on the strength of live performances. Phillips says seeing Da Bush Babees made him a believer in their talent. "Their tape didn't blow me away, but when they freestyled for me, they knocked me out."

Phillips hooked up in-office showcases with executives from Capitol and Warner Bros. 18 months ago. He says both labels were interested in signing the group, but Medina's reputation and attitude influenced Da Bush Babees' decision to sign to Warner.

Most of the production on "Ambushed" was supervised by Matteus and members of Da Bush Babees. But Jermaine Dupri, Nikke Nikole, Mark Batson of Get Set VOP, and Salaam Gibbs also contributed.

Other cuts on "Ambushed" are "I Just Can't Stand It," which deals with the experience of being black in America; "Remember We," in which the crew reminisces about the old days; "Clear My Throat," an assertion of skills; and "Get Up Stand Up," another party starter.

"We're giving people something they could listen to to get out of their mindstate," says Kaos. "Then we're also dropping things about [black] culture and history. We're doing what we have to do, what our moods direct us to do. That's it."

## PALMIERI LOOKS TO CEMENT JAZZ REPUTATION

(Continued from page 10)

Alegre, Tico, and Coco, and a string of Grammys for best Latin album running from 1975 to 1987. The jazz musicians close to Palmieri say they think "Palmas" might well increase his heavy medal collection.

"This could be a big record," says Harrison, who credits his New Orleans upbringing with helping him understand Palmieri's rhythmic approach. "Eddie consciously attempted to meld influences in order to come up with something new. There's nothing like this that I've heard before. This is Afro-Caribbean music where the musicians have the freedom to go anywhere—rhythmically, harmonically, creatively. The music is authentic, loose, and more open than when you have strict Latin charts."

Palmieri says he'd like to see his brand of hybridization acknowledged by NARAS, the recording academy.

"We need a new category for Grammy consideration," Palmieri says, "and it should read 'Afro-Caribbean Jazz.' Nothing gets accomplished if we slot music into cate-

ries they don't belong, and then expect them to compete with music that doesn't come from the same place. If the industry really wants to help the music grow, and see that audiences for the music grow, it should help artists who try new things. Elektra is doing it, and I'm very grateful. Here's hoping that others do their part, too."

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# Billboard HOT 100 SINGLES

FOR WEEK ENDING APRIL 23, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan



★ ★ ★ NO. 1 ★ ★ ★					★★★HOT SHOT DEBUT★★★						
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST
1	1	1	12	BUMP N' GRIND	R KELLY (R KELLY)	50	50	43	25	I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS")	JIMMY CLIFF
2	2	2	17	THE SIGN	ACE OF BASE	51	55	66	4	DREAMS	THE CRANBERRIES
3	3	3	13	WITHOUT YOU/NEVER FORGET YOU	MARIAH CAREY	52	60	64	6	THE MORE YOU IGNORE ME, THE CLOSER I GET	MORRISSEY
4	4	7	13	MMM MMM MMM MMM	CRASH TEST DUMMIES	53	65	67	6	DREAM ON DREAMER	THE BRAND NEW HEAVIES
5	6	5	17	SO MUCH IN LOVE	ALL-4-ONE	54	48	37	18	UNDERSTANDING	XSCAPE
6	8	9	8	THE MOST BEAUTIFUL GIRL IN THE WORLD	PRINCE	55	44	47	11	MOTHER	DANZIG
7	5	4	22	THE POWER OF LOVE	CELINE DION	56	56	60	5	HOW DO YOU LIKE IT?	KEITH SWEAT
8	7	6	14	WHATTA MAN	SALT-N-PEPA FEATURING EN VOIGUE	57	NEW	1	REGULATE	WARREN G & NATE DOGG	
9	10	10	10	STREETS OF PHILADELPHIA (FROM "PHILADELPHIA")	BRUCE SPRINGSTEEN	58	47	46	17	I'M IN THE MOOD	CE CE PENISTON
10	9	8	14	NOW AND FOREVER	RICHARD MARX	59	53	57	11	IT'S ALL GOOD	HAMMER
11	14	17	13	LOSER	BECK	60	66	74	7	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)	WU-TANG CLAN
12	13	14	9	BABY I LOVE YOUR WAY (FROM "REALITY BITES")	BIG MOUNTAIN	61	79	—	2	BEAUTIFUL IN MY EYES	JOSHUA KADISON
13	16	19	8	RETURN TO INNOCENCE	ENIGMA	62	67	82	4	NEON MOONLIGHT	ROSCO MARTINEZ
14	15	18	7	I'M READY	TEVIN CAMPBELL	63	61	56	7	JUST ANOTHER DAY	QUEEN LATIFAH
15	18	20	4	I'LL REMEMBER (FROM "WITH HONORS")	MADONNA	64	71	77	7	COMIN' ON STRONG	SUDDEN CHANGE
16	11	11	13	GIN AND JUICE	SNOOP DOGGY DOGG	65	64	53	17	HAVING A PARTY	ROD STEWART
17	12	12	22	CANTALOO (FLIP FANTASIA)	US3	66	63	58	9	YOU DON'T LOVE ME (NO, NO, NO)	DAWN PENN
18	17	16	8	INDIAN OUTLAW	TIM MCGRAW	67	59	59	9	I'M OUTSTANDING	SHAQUILLE O'NEAL
19	19	13	13	BECAUSE OF LOVE	JANET JACKSON	68	77	92	3	SWEET POTATOE PIE	DOMINO
20	20	15	28	BREATHE AGAIN	TONI BRAXTON	69	57	48	14	U SEND ME SWINGIN'	MINT CONDITION
21	24	30	8	AND OUR FEELINGS	BABYFACE	70	62	68	11	I SWEAR	JOHN MICHAEL MONTGOMERY
22	21	21	18	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS	71	72	73	8	MASS APPEAL	GANG STARR
23	37	52	4	YOU MEAN THE WORLD TO ME	TONI BRAXTON	72	NEW	1	I SWEAR	ALL-4-ONE	
24	31	35	7	LOVE SNEAKIN' UP ON YOU	BONNIE RAITT	73	86	—	2	PART TIME LOVER/I'M STILL IN LOVE WITH YOU	H-TOWN/AL B. SURE!
25	26	34	7	BORN TO ROLL	MASTA ACE INCORPORATED	74	68	69	6	ELECTRIC RELAXATION (RELAX YOURSELF GIRL)	A TRIBE CALLED QUEST
26	23	23	15	GROOVE THANG	ZHANE	75	70	75	13	ZUNGA ZENG	K7
27	25	31	7	FEENIN'	JODECI	76	74	72	10	GOD	TORI AMOS
28	29	24	25	BECAUSE THE NIGHT	10,000 MANIACS	77	80	83	5	LULLABY (GOODNIGHT, MY ANGEL)	BILLY JOEL
29	28	36	16	DUNKIE BUTT (PLEASE PLEASE PLEASE)	12 GAUGE	78	75	84	4	NO DOUBT ABOUT IT	NEAL MCCOY
30	30	41	11	YOU KNOW HOW WE DO IT	ICE CUBE	79	96	—	2	PLAY MY FUNK (FROM "SUGAR HILL")	SIMPLE E
31	27	27	32	ALL THAT SHE WANTS	ACE OF BASE	80	82	90	3	LOW	CRACKER
32	40	44	6	COMPLETELY	MICHAEL BOLTON	81	73	61	12	LAID	JAMES
33	22	22	13	ROCK AND ROLL DREAMS COME THROUGH	MEAT LOAF	82	69	63	15	CHOOSE	COLOR ME BADD
34	42	54	5	GOT ME WAITING	HEAVY D. & THE BOYZ	83	76	76	8	SINCE I DON'T HAVE YOU	GUNS N' ROSES
35	35	29	13	EVERYDAY	PHIL COLLINS	84	85	86	6	YOU	CANDLEBOX
36	34	26	27	HERO	MARIAH CAREY	85	83	96	9	MY LOVE	LITTLE TEXAS
37	32	28	27	PLEASE FORGIVE ME	BRYAN ADAMS	86	90	98	3	IN WALKED LOVE	EXPOSE
38	39	39	9	PLAYER'S BALL	OUTKAST	87	93	—	2	GONNA LOVE YOU RIGHT (FROM "SUGAR HILL")	AFTER 7
39	78	88	3	ANYTHING (FROM "ABOVE THE RIM")	SWV	88	88	91	16	ALWAYS ON MY MIND	SWV
40	41	33	23	FOUND OUT ABOUT YOU	GIN BLOSSOMS	89	94	—	2	THE RIGHT TIME (FROM "FOUR WEDDINGS AND A FUNERAL")	I TO I
41	36	32	22	ALL FOR LOVE	BRYAN ADAMS/ROD STEWART/STING	90	84	94	4	EVAN DE HORST, E SMIDT (E VAN DE HORST, E SMIDT)	E VAN DE HORST, E SMIDT
42	33	25	15	STAY	ETERNAL	91	81	70	18	WILL YOU BE THERE (IN THE MORNING)	HEART
43	38	38	21	AMAZING	AEROSMITH	92	91	—	23	MY SHARONA (FROM "REALITY BITES")	THE KNACK
44	54	80	3	I'LL TAKE YOU THERE (FROM "THREESOME")	GENERAL PUBLIC	93	NEW	1	I GOT CHA OPIN	BLACK MOON	
45	51	55	6	I WANT YOU	JULIET ROBERTS	94	NEW	1	BIZARRE LOVE TRIANGLE	FRENTE!	
46	43	51	10	HEY D.J. (FROM "MI VIDA LOCA")	LIGHTER SHADE OF BROWN	95	NEW	1	LEAVING LAS VEGAS	SHERYL CROW	
47	45	42	6	SOMETHIN' TO RIDE TO (FONKY EXPEDITION)	CONSCIOUS DAUGHTERS	96	87	81	15	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONY! TONE!
48	58	62	9	COME TO MY WINDOW	MELISSA ETHERIDGE	97	97	—	2	IT AIN'T HARD TO TELL	NAS
49	52	65	5	PUMPS AND A BUMP	HAMMER	98	NEW	1	LOVE ON MY MIND	XSCAPE	
						99	92	93	17	FUNK DAT/WHY IS IT?	SAGAT
						100	NEW	1	REGULAR THING	OVIS	

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

## MELLENCAMP LAYS ROCK BARE, RETURNS TO ROOTS ON NEW MERCURY SET

(Continued from page 1)

break new radio formats for the artist with its first single, "Wild Nights," on which Mellencamp duets with Maverick artist Me'Shell NdegéOcello. The Van Morrison cover is Mellencamp's first full-fledged duet.

Sensing alternative and R&B appeal, Mercury is sending the single out May 9 to album rock, top 40, adult contemporary, and commercial alternative stations; a remixed version is going to top 40/rhythm stations the same day. Both versions will be released commercially on a cassette single May 10, accompanied by a live version of the album track "Brothers."

The strategy for the single is part of Mercury's most comprehensive promotion ever for a Mellencamp album, which includes sharing in a \$3 million budget to launch the album simultaneously with Mellencamp's first tour since summer 1992.

NdegéOcello's involvement isn't the only change in musical direction for Mellencamp. For this album the Bloomington, Ind., resident has trimmed back the folk/acoustic instrumentation that has, of late, sweetened his otherwise hard-edged electric rock sound.

"This is as naked a rock record as you're going to hear," says Mellencamp. "All the vocals are first or second takes, and half the songs don't even have bass parts. Others have just one guitar, bass, and drums, which I haven't done since [1982 breakthrough album] 'American Fool.' [That album's hit] 'Hurt So Good' had one guitar, bass, and drums, and I think one tambourine."

Mellencamp's core band remains guitarist Mike Wanchic—who co-produced the album with Mellencamp—

bassist Toby Myers, and drummer Kenny Aronoff, though even they are not present on all the new tracks. Only new guitarist Andy York, formerly of Jason & the Scorchers and the Wanchic-produced Hearts and Minds, is featured throughout; former Mellencamp stalwarts Lisa Germano and Pat Peterson sing backup on only one song.

Mellencamp says he and his band mates "looked back at 'Human Wheels' and said, 'How can we make it more empty?' What you get when you do that is the haunting type of feeling that you *won't* get with lush productions like 'Human Wheels' and [1987's] 'The Lonesome Jubilee,' which were big-production records."

Mellencamp did well in the post-punk return to basic rock because of his no-frills sound. Now the artist is confronted with a dual challenge: evolving beyond the stylistic "roots" traits that earned him a classic rock fan base, while addressing the crop of younger bands, like Counting Crows, Buffalo Tom, Swinging Steaks, and Blind Melon, that are selling records and winning modern rock radio followers with a sound plainly derived from and influenced by his own. Mellencamp sees "Dance Naked" as a natural progression, with no change in his distinguishing attitude of equal parts social conscience and swagger.

"I've always been honest, and I'm still the same pissed-off guy I was back when I started," he says. "Anybody who thinks John Mellencamp has mellowed out can pretty much kiss my ass. But I don't want to be known as something that happened in the '80s, who started making records in '75, and here I am in '94 and I'm the same hairpin I was then."

A previous revamping of his sound on 1985's "Scarecrow" and the follow-up, "Lonesome Jubilee," was successful for the artist. As with those projects, Mellencamp notes, "We wouldn't have been able to do ['Dance Naked'] without 'Human Wheels,' because we learned so much from it." He adds that "Scarecrow" prompted the use of Appalachian instruments on "Lonesome Jubilee," but that "this one worked in reverse: On 'Human Wheels' there were songs we tried to do with different rhythms and rock guitars which didn't work, but now we've worked it out—which is why it was so important to make 'Dance Naked' as quick as we did."

Since its release, "Human Wheels" has sold 753,000 units in the U.S., according to SoundScan. Mellencamp says the album took seven months to make, "with a lot of experimenting, arranging, and re-arranging," while "Dance Naked" "caught on to a wave and took 14 days"—the fastest since 1983's "Uh-huh," which took 16 days.

Both the nature of the project and its swift completion caught Mercury off guard, notes Mellencamp, who says his contract gives him the option of 2½ years between records.

"I had to go and ask if they'd accept it," he says. "They were all for it. Pretty much, they look at John Mellencamp as an easy million. He's always gonna sell a million records, and I don't know if they know what to do with me at this point in time. We weren't supposed to stay around this long—you know what I'm saying? What? Thirteen albums? Very few [artists] do this, and when it happens, it confuses people."

Mercury president Ed Eckstine

had no inkling of what Mellencamp was up to until the artist called him two months ago to report that he was 90% done with his next album.

"Needless to say, we were caught by surprise," says Eckstine. "Then [PolyGram VP of corporate communications] Dawn Bridges and I flew out to Indiana, and he played six things and I flipped! I loved the pared-down, one- and two-take stuff—a couple parts with warts and all, which was really funny because Wanchic was going out of his mind wanting to fix them, but he couldn't."

### SIMPLE YET COMPLEX

Mellencamp's decision to cut a duet is a first, and his enlistment of newcomer NdegéOcello is as surprising as his swift return to the studio.

"Rickie Lee Jones sang a background part on 'Scarecrow,' but this is a for-real duet," says Mellencamp, who was intrigued enough by NdegéOcello's "Plantation Lullabies" debut to seek her out. Incredibly, she had been a huge fan of Mellencamp since his 1984 hit "Pink Houses," even to the point of entering the MTV "Pink Houses" contest.

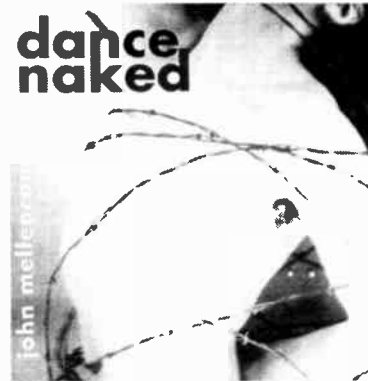
"One reason I liked him was that lyrically, he's simple, but at the same time complex," says NdegéOcello.

"His songs talked to me about life in a language I could understand, while musically they had that raw energy which I thrive on, which is great to dance to. He's a real groovesman, and a very strong vocalist: Like a hip-hop, he's a viber—he's got to feel the music to make him sing the way he wants to sing."

NdegéOcello also plays bass on "Wild Night" and "The Big Jack."

Left Bank Management's Allan Kovac, who replaced Ron Weisner as Mellencamp's manager during the production of "Dance Naked," thinks that the duet with NdegéOcello—to be supported by a video directed by film maker Jonathan Kaplan—will score beyond Mellencamp's traditional radio strongholds.

"People will see 'Wild Night' is a song for everybody: album rock, adult contemporary, top 40, alternative, top 40/rhythm," says Kovac. "John should have access at top 40/rhythm, where Me'Shell's had some success, and she'll have the opportunity at mainstream, where he's had great success. At alternative, where Counting Crows have borrowed both from Van Morrison and John, John



Cover art from Mellencamp's latest album, "Dance Naked," due June 21.

now has the opportunity, along with Me'Shell, to get access there."

### EXTENSIVE MARKETING CAMPAIGN

In addition to servicing the single to various radio formats, other elements of Mercury's marketing campaign include a limited, numbered-edition "Dance Naked" lyrics "book" also containing photographs and the CD, which will be sent to key media, according to Marty Maidenburg, Mercury's senior director of marketing. Additionally, a radio contest will send winners to see Mellencamp rehearse his band in Indiana and attend warmup dates in Wyoming.

On May 24, Mellencamp will tape a special club gig at Tipitina's in New Orleans, much of which will be serviced to college stations in early June, with other formats getting a live promotional CD of "Wild Night." On

## SEEGER'S MUSE STILL FLOWERING

(Continued from page 10)

became 80, then 100, then 200. Although "it grew and grew and turned into a musical autobiography," Seeger opted for a small publishing house, Sing Out Corp., which has long published the Sing Out! folk song magazine and 1987's "Rise Up Singing: The Group Singing Songbook" and its accompanying ongoing audio series, "Rise Up Singing: Teaching Tapes."

"Where Have All The Flowers Gone" is based on the "Rise Up Singing" idea and will involve a boxed set of three or four cassettes at a retail price of approximately \$24. It will be released on the Smithsonian/Folkways label and merchandised mainly in bookstores alongside the book. At press time, the label had not set a release date for the cassettes.

"Pete wants to sing a verse and chorus from each song so people can learn by ear, since a lot of people don't read music well, and music notation doesn't give more of an idea than pitch and tempo," says Dr. Tony Seeger, director of Smithsonian/Folkways Recordings—and Seeger's nephew.

Seeger began recording his song bits two months ago, but has had to enlist other singers to help out when necessary.

"My voice is 75% gone, but I'm still a good song leader, like a preacher laying out a hymn," he says. "When I sing now, I restrict myself to songs which aren't too high or too low or too long—or else I sing with others."

Written at Leventhal's behest, the book follows Seeger-penned volumes on labor songs, civil rights songs, children's songs, and old folk songs, not to mention the "little banjo manual I wrote 46 years ago that... has now sold over 100,000."

Regarding "Flowers," Seeger says, "I hope it will provide encouragement to amateur songwriters who don't write music or melody but like to fiddle around with songs; because fiddling around is the way you start. You change the word of an old song and make up another verse and one day you find a whole new song by yourself. That's the folk process."

"My father, the old musicologist [University of California Press author Charles Louis Seeger], urged people not to think of folk as one kind of song, but an age-old process present in all cultures where one generation adapts slightly the work of previous generations. There's nothing miraculous about it—but I suppose there is. Dylan doesn't know where his songs come from, Arlo [Guthrie]

May 30, a commercial CD-5 will be released with the album version of "Wild Night" and four live cuts.

### SHED TOUR SET

An appearance on "The Late Show With David Letterman" is scheduled for June 23. But the bulk of the "Dance Naked" effort involves an eight-week shed tour set for July 23-Sept. 18. According to Kovac, tickets will go on sale simultaneously with the album, and both will be advertised together via a co-op pool of \$3 million in combined record company and promoter funding.

"The album will have the concert dates in it, and the concert advertising will use the album in selling tickets and albums at the same time," says Kovac. "Rather than having the local promoters spend a couple million individually in their local markets and then have the record company put in a million on its own, we've got everybody working together in a very focused national campaign" (Billboard, April 16).

Mellencamp's touring band will be augmented by guitarist Jimmy Ryser, who also plays on the album.

"What's so inspiring is that John's immediately come back with a new record to tour with rather than rest on his laurels," says Eckstine. "He knows what's going on in the marketplace and, as always, he's still challenging himself."

Mellencamp himself was so inspired to make "Dance Naked" that he put on hold plans for a boxed-set retrospective, to be named "Nothing Like We Planned."

"When I wrote [the 1989 hit] 'Pop Singer,' I didn't see any value in being a recording artist and was embarrassed to be in the business," says Mellencamp. "Now it's 'Do your fucking job, Johnny, and quit complaining about it!' Nothing's forever—just the next thing. That's how life is, that's how music is. This isn't forever, just the next fuckin' thing."

## A Romp Through Mellencamp's 'Dance Naked'

NEW YORK—The following tracks are featured on John Mellencamp's album "Dance Naked," due on Mercury June 21:

- "Dance Naked," a pretty, prospective lover's plea to strip down to the mutual essence;
- "Brothers," a throbbing reflection on sibling rivalry;
- "When Margaret Comes To Town," a starkly rhythmic, nightmarish vision of a bewitching woman;
- "Wild Night," a funk-ed-up, bass-heavy Van Morrison cover on which Mellencamp meets his vocal match in Me'Shell NdegéOcello;
- "L.U.V.," on which slammin' percussion supports cynical observations on alleged "love";
- "Another Sunny Day 12/25," an acoustic folk commentary on the state of the world on Christmas Day;
- "Too Much To Think About," on which a ringing guitar riff accompanies confusion brought about by the world and life in general;
- "The Big Jack," an "Is that all there is?" recognition of dissatisfaction;
- "The Breakout," a fuzzy guitar urge to escape from loneliness.

JIM BESSMAN

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
APRIL 23, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★</b>						
1	NEW			PINK FLOYD	THE DIVISION BELL	1
2	3	4	3	SOUNDTRACK	ABOVE THE RIM	2
3	2	3	20	ACE OF BASE	THE SIGN	1
4	1	2	3	BONNIE RAITT	LONGING IN THEIR HEARTS	1
5	4	7	17	COUNTING CROWS	AUGUST & EVERYTHING AFTER	4
6	5	6	22	R. KELLY	12 PLAY	2
7	8	19	3	TIM MCGRAW	NOT A MOMENT TOO SOON	7
8	10	5	6	YANNI	LIVE AT THE ACROPOLIS	5
9	6	9	32	MARIAH CAREY	MUSIC BOX	1
10	7	10	22	CELINE DION	THE COLOUR OF MY LOVE	4
11	12	15	13	CRASH TEST DUMMIES	GOD SHUFFLED HIS FEET	11
12	13	32	4	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS	CHANT	12
13	16	16	9	ENIGMA	THE CROSS OF CHANGES	10
14	11	11	39	TONI BRAXTON	TONI BRAXTON	1
15	14	8	5	SOUNDGARDEN	SUPERUNKNOWN	1
16	15	14	26	SALT-N-PEPA	VERY NECESSARY	4
17	17	13	20	SNOOP DOGGY DOGG	DOGGY STYLE	1
18	22	24	37	SMASHING PUMPKINS	SIAMESE DREAM	10
19	9	1	3	PANTERA	FAR BEYOND DRIVEN	1
20	19	17	6	BECK	MELLOW GOLD	13
21	20	20	6	VARIOUS ARTISTS	RHYTHM COUNTRY & BLUES	18
22	21	21	21	TOM PETTY & THE HEARTBREAKERS	GREATEST HITS	5
23	18	12	14	SOUNDTRACK	PHILADELPHIA	12
24	23	22	9	SOUNDTRACK	REALITY BITES	13
25	24	27	11	JOHN MICHAEL MONTGOMERY	KICKIN' IT UP	1
26	29	29	24	TEVIN CAMPBELL	I'M READY	18
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
27	72	70	29	NIRVANA	IN UTERO	1
28	27	31	47	JANET JACKSON	JANET.	1
29	26	26	11	ALICE IN CHAINS	JAR OF FLIES	1
30	28	34	6	HAMMER	THE FUNKY HEADHUNTER	12
31	31	30	16	JODECI	DIARY OF A MAD BAND	3
32	25	25	73	SOUNDTRACK	THE BODYGUARD	1
33	30	23	5	NINE INCH NAILS	THE DOWNWARD SPIRAL	2
34	35	39	25	PEARL JAM	VS.	1
35	33	36	30	MEAT LOAF	BAT OUT OF HELL II: BACK INTO HELL	1
36	37	37	21	MICHAEL BOLTON	THE ONE THING	3
37	36	40	51	AEROSMITH	GET A GRIP	1
38	40	38	22	BRYAN ADAMS	SO FAR SO GOOD	6
39	32	35	10	TORI AMOS	UNDER THE PINK	12
40	38	42	35	BILLY JOEL	RIVER OF DREAMS	1
41	44	43	18	ICE CUBE	LETHAL INJECTION	5
42	41	18	3	MORRISSEY	VAUXHALL & I	18
43	42	44	16	US3	HAND ON THE TORCH	31
44	43	57	32	GARTH BROOKS	IN PIECES	1
45	46	46	41	THE CRANBERRIES	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
46	52	51	18	DOMINO	DOMINO	39
47	45	52	12	SOUNDTRACK	8 SECONDS	33
48	50	49	22	CANDLEBOX	CANDLEBOX	43
49	48	51	12	ZZ TOP	ANTENNA	14
50	39	28	4	MOTLEY CRUE	MOTLEY CRUE	7
51	47	47	73	KENNY G	BREATHLESS	2
52	56	55	22	WU-TANG CLAN	ENTER THE WU-TANG (36 CHAMBERS)	41
53		82	3	CONFEDERATE RAILROAD	NOTORIOUS	52
54		2		SOUNDTRACK	THE CROW	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	55	66	47	LITTLE TEXAS	BIG TIME	55
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
56				NIRVANA	NEVERMIND	1
57	91	93	9	GREEN DAY	DOOKIE	57
58	60	59	9	RICHARD MARX	PAID VACATION	37
59	74	86	13	FAITH HILL	TAKE ME AS I AM	59
60	59	67	121	PEARL JAM	TEN	2
61	54	50	26	VARIOUS ARTISTS	COMMON THREAD: THE SONGS OF THE EAGLES	3
62	49	48	68	STONE TEMPLE PILOTS	CORE	3
63	58	64	52	GIN BLOSSOMS	NEW MISERABLE EXPERIENCE	30
64	57	58	28	REBA MCENTIRE	GREATEST HITS VOLUME TWO	5
65	66	63	19	CRACKER	KEROSENE HAT	59
66	65	69	79	ALAN JACKSON	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
67	67	53	5	GANG STARR	HARD TO EARN	25
68	78	72	165	ENIGMA	MCMXC A.D.	6
69	34		2	PHISH	HOIST	34
70	51	41	14	SOUNDTRACK	THE PIANO	41
71	53	54	42	SOUNDTRACK	SLEEPLESS IN SEATTLE	1
72	64	62	46	ROD STEWART	UNPLUGGED... AND SEATED	2
73	79	77	4	SAMMY HAGAR	UNBOXED	51
74	61	33	3	YES	TALK	33
75	63	60	24	10,000 MANIACS	MTV UNPLUGGED	13
76	77	79	139	METALLICA	METALLICA	1
77	75	78	59	BROOKS & DUNN	HARD WORKIN' MAN	9
78	84	76	41	TOOL	UNDERTOW	50
79	71	68	93	MARY-CHAPIN CARPENTER	COME ON COME ON	31
80	68	56	9	ZHANE	PRONOUNCED JAH-NAY	37
81	70	88	82	GEORGE STRAIT	PURE COUNTRY (SOUNDTRACK)	6
82	88	83	44	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE	45
83	76	85	24	SHAQUILLE O'NEAL	SHAQ DIESEL	25
84	86	74	34	BABYFACE	FOR THE COOL IN YOU	16
85	81	65	8	SARAH MCLACHLAN	FUMBLING TOWARDS ECSTASY	65
86	82	84	84	VINCE GILL	I STILL BELIEVE IN YOU	10
87	87	81	26	XSCAPE	HUMMIN' COMIN' AT 'CHA	17
88	90	71	3	DFC	THINGS IN THA HOOD	71
89	80	80	5	ELVIS COSTELLO	BRUTAL YOUTH	34
90	92	94	25	EAZY-E	IT'S ON (DR DRE 187UM) KILLA (EP)	5
91	96	87	18	DEEP FOREST	DEEP FOREST	59
92	93	103	28	GEORGE STRAIT	EASY COME, EASY GO	5
93	97	101	55	DWIGHT YOAKAM	THIS TIME	25
94	99	100	29	MELISSA ETHERIDGE	YES I AM	16
95	73	45	3	WILLIAMS/PERLMAN	SCHINDLER'S LIST (SOUNDTRACK)	45
96	100	105	13	K7 TOMMY BOY	SWING BATTA SWING	96
97	94	97	21	QUEEN LATIFAH	BLACK REIGN	60
98	NEW			SOUNDTRACK	THREESOME	98
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104	114	98	6	SHERYL CROW	TUESDAY NIGHT MUSIC CLUB	98
105	105		2	SOUNDTRACK	D2: THE MIGHTY DUCKS	105
106	107	107	38	CYPRESS HILL	BLACK SUNDAY	1
107	109	95	3	THE BRAND NEW HEAVIES	BROTHER SISTER	95
108	104	99	69	DR. DRE	THE CHRONIC	3
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1. Greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest gain increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.





# Cobain Mourned By Fans, Industryites In Memorials, Music Stores

BY CARRIE BORZILLO

SEATTLE—In the days following the death of Nirvana front man Kurt Cobain, fans of the groundbreaking musician flooded radio stations here with calls, hoping to find some sense in his suicide, and flocked to record stores to buy Nirvana's albums.

At a private memorial service held April 10 at a Seattle church, some 250 people gathered to mourn Cobain. Among those in attendance were Geffen president Ed Rosenblatt, GM Bill Bennett, national college director Rochelle Fox, director of artist and media relations Bryn Bridenthal, and A&R executive Mark Kates; Gold Mountain Entertainment's John Silva, John Cutcliffe, and Michael Meisel; Capitol president/CEO Gary Gersh; Atlantic president Danny Goldberg; R.E.M.'s Peter Buck, and Sub Pop founders Bruce Pavitt and Jonathan Poneman.

Radio responded rapidly to Cobain's fans. Even Seattle talk stations such as KING-AM and KIRO held open phones to discuss Cobain, suicide, drugs, and hopelessness.

Rival album rock stations KISW and KXRX joined forces with modern rocker KNDD (the End) for a special public memorial service for Cobain's fans April 10 at the Flag Pavilion in the Seattle Center, the small amusement park and shopping center where the Space Needle is located.

## SEARCH FOR COLLECTIBLES

The most sought-after Nirvana title in the city was "Bleach," the band's first album, released by Sub Pop in 1988. The day after Cobain's death, a teen-age customer asked a clerk at the Seattle Cellophane Square store if "Bleach" was a collector's item yet.

Hugh Jones, marketing director at the three-store Cellophane Square chain, said, "All three stores sold about a few hundred CDs, singles, and vinyl by the morning [of April 9]—even the \$100 interview CD of Nirvana."

"It's a pathetic scene," said Chris Simmons, a buyer at the Tower Records on Mercer Street in Seattle. "Everything is going out the door. If people were really fans, they would've had this stuff already."

"Bleach" sold out at the Mercer Street Tower and the Tower in Seattle's U-District April 8.

A few hours after the King County Medical Examiner confirmed Cobain's suicide April 8, the only Nirvana titles left at Park Ave Records on Queen Ann Street were two "Heart Shaped Box" import CD singles.

"Lots of people have been coming in, asking about what happened," says Tanya Bufton, a salesperson at the store. "But no one is surprised, just sad."

The Wherehouse Entertainment store on 45th Street in Seattle sold 20 Nirvana CDs by the end of the day April 8, according to a salesperson there.

At Tower Books on Mercer, employees and customers were outraged when a representative from the Seattle Times posted a display next to the newspapers which read, "Nirvana Singer Dead. Kurt Cobain's Suicide" in large black

and white letters. Within seconds, store employees removed the sign.

One caller on KISW said there should not be a public memorial for someone who killed himself. "He made his child fatherless and totally copped out," said the caller.

The public memorial for Cobain started with approximately 5,000 fans camping out, lighting incense, playing hackysack, and passing out fliers. It later turned into a mass of tears and lit candles as a taped message was played from Cobain's widow, Courtney Love of the punk rock band Hole. The choked-up Love read large portions of the suicide note Cobain left behind.

Also in a taped message, Nirvana bassist Krist Novoselic thanked people for their concern and urged the crowd to follow their dreams. "Catch a groove and



Fans leaped into the fountain at the Seattle Center's Flag Pavilion as Nirvana music played on the P.A., following a public memorial service April 10 in memory of the band's front man, Kurt Cobain. (Billboard photo)

let it flow out of your heart. That's where the music will always be,"

## COBAIN DEATH SPURS RUSH AT RETAIL

(Continued from page 9)

counts around the country (Billboard, April 2).

### RUN ON PRODUCT

Independent retailers catering to the punk-oriented audience noted a run on Nirvana product the weekend of April 9-10.

"It's all kids," Ron Jackson, co-owner of Benway Bop in Las Vegas, says of the buyers. "The posters and collectibles are selling better than the records... It's like people are saying, 'Hey, maybe this stuff won't be around. It's almost like an infant legend kind of thing... Now he's Sid Vicious.'"

Gay Cronley, manager of Magnolia Thunderpus Records in Columbus, Ohio, says, "They've bought everything, T-shirts and posters, too... Everybody's trying to cash in, make sure they get everything, because they think it's going to be worth something."

At Tower Records' Sunset Strip store in Hollywood, Calif., clerk Helen Howard reports that only the new album remains in stock, but the store has sold out of all the band's other recordings.

One-stop also report that heavy traffic began Friday. Says Sam Ginsburg, GM of Abbey Road Distributors in L.A.: "It's a sad state of affairs, but that's the way it is... The magnitude here is big, and, with our sales offices in Santa Ana [Calif.], Philadelphia, Atlanta, and Milwaukee, I'm sure it's very large [as well]."

### FORTHCOMING RELEASES?

With the breakthrough album "Nevermind" and single "Smells Like Teen Spirit," Nirvana kicked open the mainstream door for a number of other acts, including Pearl Jam, Soundgarden, and Alice In Chains, all of which topped The Billboard 200 in Nirvana's wake.

Although there is much speculation about what potential Nirvana releases might be in the offing, it is clear that one musical collaboration will never reach fruition: In a statement, Michael Stipe of R.E.M. said that he and Cobain "had a musical project in the works but nothing was recorded."

The most likely candidate for release is the band's Nov. 18 performance on "MTV's Unplugged," which ran repeatedly over the April 9 weekend. Included in the set were

Nirvana originals "Come As You Are" and "All Apologies," as well as a number of covers. Cobain was backed by the Meat Puppets' Chris and Curt Kirkwood on their songs "Plateau" and "Lake Of Fire." Also covered were David Bowie's "The Man Who Sold The World," Leadbelly's "Where Did You Sleep Last Night," and "Jesus Don't Want Me For A Sunbeam," by Cobain favorite the Vaselines. When Nirvana performed Dec. 30 at the Great Western Forum in Los Angeles, he dedicated the latter track to deceased actor River Phoenix.

The band also was featured performing electric on MTV's "Live And Loud," which was taped Dec. 13 and broadcast on New Year's Eve. Also, Nirvana has been the subject of several Westwood One live concert specials.

According to Steve Albini, who recorded the "In Utero" sessions, there are six to eight uncompleted songs that were not included on the album.

One song, "Marigold," written by Nirvana drummer Dave Grohl, appeared on the import version of the "Heart-Shaped Box" single. Another track, the eerily titled "I Hate Myself And Want To Die," featured on the advance cassette of "In Utero," was pulled from the album, but later appeared on Geffen's "The Beavis And Butt-head Experience."

Prior to the release of "In Utero,"

said Novoselic.

The vigil included comments from Reverend Stephen Twoles, the minister who conducted a private memorial service; Larry Smith, Cobain's uncle by marriage; a representative from the Crisis Clinic in Seattle; and three Seattle DJs, KNDD's Marco Collins, KISW's Damen Stewart, and KXRX's Scott Vanderpool.

Smith recalls stories of Cobain's youth, including a time when Cobain, his grandfather, and Smith were fishing. Smith recalled Cobain screaming; when asked what was going on, Cobain replied, "Just strengthening my vocal chords."

Swarms of fans then dived into the fountain at the Seattle Center as Nirvana's music was played over the PA system.

A representative at a Seattle ra-

dio station said Love showed up at the Seattle Center after most of the crowd had gone home.

Surprisingly, Sub Pop's sixth anniversary party April 9 at the famed Crocodile Cafe wasn't as solemn as most expected.

Velocity Girl, Pond, and Sunny Day Real Estate played to the crowd, which included retailers, journalists, radio professionals, and members of various bands such as Love Battery, the Posies, Silkworm, Young Fresh Fellows, and the Walkabouts.

At the beginning of the party, a news crew was camped out front, interviewing guests about the media coverage of Cobain's death.

But inside, talk of Cobain's suicide was at a minimum, perhaps out of respect; Poneman said a few words in memory of the artist at the beginning of the party.

really a lot around." He added that while some "In Utero" outtakes exist, "Those were all considered really minor tracks—in fact, Kurt didn't even want them out in the United States."

While many of Nirvana's scattered singles and assorted recordings were released on "Incesticide," some material remains uncollected.

The Sub Pop track "Spank Thru," heard on the out-of-print "Sub Pop 200" album, is unavailable, as are such DGC-era recordings as "Even In His Youth" and "Curmudgeon." The group also recorded a variety of single sides and album tracks for such indie labels as Touch And Go, Communion, C/Z, Kill Rock Stars, and Tim Kerr Records.

Two live tracks recorded at the Paramount Theater in Seattle on Halloween 1991 surfaced on the "Come As You Are" commercial CD-5, but the rest of the concert is still unissued.

The discovery of Cobain's body came four days before the April 12 release of the debut DGC album by Hole, the band fronted by the late musician's wife, Courtney Love. In a chilling irony, the album is titled "Live Through This."

Assistance in preparing this story was provided by Carrie Borzillo in Seattle and Deborah Russell in Los Angeles.

## DEALERS URGE HOME VIDEO RETAILERS TO PUSH SALES OF VIDEO GAMES

(Continued from page 4)

on an exclusive basis and Rogers agreed to carry only Nintendo product. That agreement, which van der Lee termed a success for both parties, has since ended, he said, and Rogers now also carries Sega. He said he hasn't seen any cannibalization of Nintendo product because of that addition.

"Since we're 'over there' [in Canada]," he said, "I think it offered Nintendo a chance to do something in terms of a test without upsetting the whole apple cart."

The absence of any Nintendo representatives at the convention gave the meet a decidedly Sega-centric focus, with that company's executives helming four of the nine seminars—and making a point of thanking retailers for their support.

"It was sort of lopsided," said Al

Samanas, president of Video In Motion in Aurora, Ill. "It was supposed to be about retailing video games—but it was about retailing Sega video games," added Cathy Massaro of Your Video in Medina, N.Y.

Karpel said all game manufacturers had been invited, and that with the success of the conference he expected that more would actually come to future affairs; the conference may become an annual event, he added, with a focus on sharing information about the video gaming industry.

"What we're hoping is that people will leave here and tell other companies about how well it was attended," he said. "And that will make it a lot easier to go after companies that don't know us."

Dealers also seemed particularly

concerned about the Sega Channel, due to launch this spring. Dealers are worried about cannibalization of rentals and sales when 50 games per month become available for about \$15 a month over cable lines.

Glen countered that the channel actually would help drive sales. "[Individual] games will be on for only 30 days, and only about once a year," he said, "and then it will be gone. So the gamer who enjoys that game will have to go out and buy that title."

Glen also said Sega will be conducting extensive research on 1,400 subscribers, tracking rental and purchase activity. He promised to share those results with VSDA members.

For additional conference coverage, see page 77.

## U.K. PROPOSES RULES, PENALTIES FOR VIOLENT VIDEO RENTALS

(Continued from page 1)

count the essence of Alton's amendments on psychological harm and role models; tighten up its censorship procedure (which is already the strictest in Europe); and threaten store owners who rent or sell videos to customers younger than the age rating with prison sentences of six months to two years and fines of 20,000 pounds.

The implications for the video industry are that strict censorship will become stricter, borderline films will be banned from release, and the retail base will have to become more wary of customers' ages, using photos and birthdates on membership cards if they don't already do so.

While industry movers and shakers were just beginning at press time to consider how the moves would affect their business, they generally seemed pleased that the Howard clause pre-empted Alton's amend-

ments. According to Iain Muspratt, vice chairman of the British Video Assn. (BVA), Alton's plan would have "decimated the industry with the loss of at least 39,000 jobs. I don't believe [Alton] understood the implication, and others certainly didn't," says Muspratt.

BVA argued further that because the death of Bambi's mother could cause distress to very young children, Alton's amendments had the potential to ban the Disney classic, along with "Tom And Jerry" and other programs in family categories.

James Ferman, director of the BBFC, said that half the films rated by his board since 1970, including "Schindler's List," "Dances With Wolves," and "Jewel In The Crown," could have been caught by what he described as an unworkably broad amendment.

Prior to the Howard clause, BVA circulated a letter stating that Alton's proposals already exist under the provisions of the Video Recordings Act. Since 1984, BBFC has cut 342 films so they could get a 15 rating on video, 1533 films have been cut to get an 18 rating for video, and 32 videos—including "The Exorcist," "Straw Dogs," and "Reservoir Dogs"—have been refused certificates, creating, in effect, the "banned from home viewing clause" sought by Alton.

It is now highly unlikely that any of those high-profile films will ever be granted video distribution in the U.K. Observers are predicting that the government may apply the new law retroactively.

In addition to introducing a new video classification—banned for home viewing—by amending the Video Recordings Act of 1984, Alton, the Liberal Democrat MP for Mossley Hill, intended to make the viewing of any 18-rated video "in anyplace to which children under the age of 18 are admitted" a criminal offense.

Alton first announced his campaign to curb distribution in the wake of a judge's comments last November in the summing-up of the James Bulger trial, in which two children

were convicted of abducting and killing the 2-year-old Bulger. In his summary, the judge suggested that "Child's Play 3" and other titles may have contributed to the crime.

Some retailers pulled the "Child's Play" trilogy from shelves in the wake of the trial (Billboard, Dec. 11, 1993). The films later were de-listed by distributor CIC.

### PRESS PLAYS A ROLE

Prior to the April 12 debate in the House of Commons, the U.K. media was swamped by anti-video hysteria due to the circulation of a paper titled "Video Violence And The Protection Of Children" by Professor Elizabeth Newson, professor of developmental psychology at the Child Development Research Unit, University of Nottingham.

In the report, Newson says, "Many of us ... begin to feel that we were naive in our failure to predict the extent of damaging material and its all too free availability to children ... By restricting such material from home viewing, society must take on a necessary responsibility in protecting children from this as from other forms of child abuse."

Although the paper is endorsed by 25 child psychologists, it does not re-

veal any new research findings.

For many video industry movers and shakers, the latest outcry had a feeling of déjà vu. Preceding the House of Commons debate on the Video Recordings Bill in 1983, a paper titled "Video Violence And Children" was published by a Professor Hill, who used a survey of school children to indicate the wide availability and detrimental effects of violent videos. The report later was discredited for using unsubstantiated evidence when some children talked about horror films that didn't exist.

The debate over "video nasties" has hogged the front pages of all the major newspapers since April 1. The extent of the moral panic was signaled by coverage in the previously video-supportive Daily Mirror, the national newspaper with the second-largest circulation and, until last year, the sponsor of the U.K. video industry's VSDA-style consumer awards.

The Mirror's front-page headline April 1 read "VIDIOTS!—At last, experts admit: Movie nasties DO kill." Inside, the paper started a campaign that called for the banning of "The Video Nasties That Shame Britain." Included in a list of 10 videos were "Falling Down," "Child's Play 3," "Henry: Portrait Of A Serial Killer," "The Last Boy Scout," and "Silence Of The Lambs."

In addition to the Bulger case, "Child's Play 3" was cited as evidence in the December trial of the murderers of Suzanne Capper, a 16-year-old who was tortured over a weeklong period then burned alive. One of the killers apparently repeated the line, "I'm Chucky, wanna play?" before torturing the girl. Not reported at the time was that the killer, who did not have a VCR, had heard the line from a rave record that sampled the film. Ernest Dickerson's "Juice" also was referred to during the March trial of four youths in Cardiff who repeated the line, "I got the juice," which they apparently took from the film, according to press reports.

In earlier U.K. court cases, the "Rambo," "Halloween," and "Nightmare On Elm Street" series have figured in arguments about the direct causality between on- and off-screen violence.

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## BETWEEN THE BULLETS



by Geoff Mayfield

**PREDICTABLE:** With no Easter weekend traffic to pump business, volume on most of Billboard's point-of-sale charts shows an expected decline from last week's dazzling numbers. Thus, even a tiny sales increase propels a title to a higher rank. The biggest news on The Billboard 200 comes from developments you could have predicted before you got a chance to glance at the chart: Veteran band Pink Floyd clocks in at No. 1 with huge first-week sales, and the dismal news of Kurt Cobain's suicide inspires a big run on Nirvana albums (see story, page 9).

**MASS INVASION:** It has been more than six years since Pink Floyd's "Delicate Sound Of Thunder" hit stores. Since then, events like Roger Waters' 1990 "The Wall" concert in Berlin, the release of the band's 1991 boxed set "Shine On," and last year's 20th anniversary campaign for "Dark Side Of The Moon" kept the band in the public's mind. The first-week splash by "The Division Bell," with a tally exceeding 460,000 units, shows that there was pent-up demand for this new set. It ranks as the 12th-largest single-week total since The Billboard 200 began using SoundScan data in May 1991, and also stands as the fifth-largest first-week sum. The only acts with larger opening-week numbers are, respectively, Pearl Jam, Snoop Doggy Dogg, Guns N' Roses, and Metallica.

**SHINING ON:** When Columbia sets up a new title or tour by one of its high-profile acts, the label usually includes select catalog titles in its advertising programs. Thus, Pink Floyd continues the impressive march that began a couple of weeks ago on Top Pop Catalog Albums. "The Wall" zooms 3-1 on a 22% gain, while "Dark Side Of The Moon" retains the No. 2 slot with a 11% increase. At Nos. 11 and 12, respectively, Floyd sets show gains of more than 50%, while a 25% sales burst brings "Delicate Sound Of Thunder" onto the chart for the first time.

**NEWS OF Kurt Cobain's death** affected the last three days of the tracking week (Friday-Sunday), but in that short span a mess of Nirvana albums were sold. "In Utero" shows The Billboard 200's largest unit gain, while "Nevermind" has the chart's largest percentage increase. Including "Incesticide," which re-enters at No. 135, and "Bleach," which debuts on Top Pop Catalog at No. 6, the four titles combined to move more than 78,000 units during the week, according to SoundScan. If "Bleach" qualified for The Billboard 200, it would stand at No. 116.

**DAVE'S WORLD:** During the first six months of David Letterman's late-night reign on CBS, no talk show emerged as a consistent catalyst for music sales. But Letterman's "Late Show" has spurred gains for at least one of each week's musical guests during the last four weeks. This week, Letterman stints pave a re-entry for Cheap Trick (No. 173) and a debut for Boz Scaggs (No. 117). In the three previous weeks, Counting Crows, Sheryl Crow, and Carole King were obvious beneficiaries, with the last-mentioned seeing action on both The Billboard 200 and Top Pop Catalog.

**TV GUIDE:** The other late shows still have impact. The unusual occurrence that saw Celine Dion make rerun appearances on both "The Tonight Show With Jay Leno" and "The Arsenio Hall Show" in the same week helped her bullet at No. 7 on last week's chart. This week, three of four musical guests from "Late Night With Conan O'Brien" advance: Crash Test Dummies (12-11) and Crow (114-104) move on the big chart, while October Project bullets 36-28 on Heatseekers ... "Good Morning America" prompts a bullet for Yanni (10-8), while a "Saturday Night Live" rerun helps Smashing Pumpkins retain its bullet at No. 18.

## TILLIS TAKES LEAD IN 'SWEETHEARTS DANCE'

(Continued from page 9)

Warner Bros.' pop division and released her only album for the label, "Beyond The Doll Of Cutie." After five singles from that record languished in the lower regions of the charts, the singer left the label in 1987 and got serious about country music.

Tillis signed with Arista's Nashville division in 1989, and she's been a regular presence on the Billboard Hot Country Singles & Tracks chart ever since. Her first two Arista albums, 1991's "Put Yourself In My Place" and "Homeward Looking Angel" from 1992, have both gone gold, yielding a total of five top 10 singles.

In breaking "Sweetheart's Dance" at radio, Arista is following the artist's lead and doing things its own way, and it seems to be working. "Spilled Perfume," the album's lead-off single, has gotten off to a good start and is bulleted at No. 31 on the Hot Country Singles & Tracks chart.

"Radio has been dictating tempo to us lately, and the trend in our format has been to lead off with uptempo singles," says Mike Dungan, Arista's senior VP of sales and marketing. "'Spilled Perfume' is a power ballad, but we just said 'to hell with the mandate, this is the best track on the record.' We're loading all the guns for this project."

According to Marilyn Ramsey, buyer for the Owensboro, Ky.-based Waxworks chain, Arista's commitment to the project is already being felt at retail.

"The way it feels to me is that this is a very special project for them," she says. "Pam Tillis has always done well for us, and I suspect we'll do real well with this one."

Tillis has always taken an unusually active, hands-on role in her recording projects, but "Sweetheart's Dance" marks her first credit as co-producer. Another first for this project is the fact that the majority of the material was penned by other writers. But by including less of her own material, Tillis feels she was

able to show more of herself.

"I thought outside songs would help me have a broader voice and express some attitudes that might not have come from my pen," she says. "It could also have something to do with wearing the producer's hat. There was an objectivity as a producer with the outside material that I might not have been able to have with my own stuff."

The songs on "Sweetheart's Dance" cover a wide range of styles and emotions—from the fiddle-driven lilt of the title cut to the stops-out country rock of "I Was Blown Away" to the big balladry of the album's debut single—but Tillis has been steadfast in her refusal to curb her eclectic nature.

"I can't help it," she laughs. "I've had to try hard to be packageable, but people say that vocally I don't sound like anybody else. And that's good, because in today's business, you never know when they're going to come out with a new you, 10 years younger and 10 pounds lighter."

While male artists are still the majority in country music, the percentage of females has risen with the '90s country boom. But as a female artist with the ability to write, sing, and produce her own records, Tillis distinguishes herself from the new pack of country divas.

"Because there are so many good new country acts coming out, I feel like Pam has been a little overlooked," says Brad Hansen, PD at KASE in Austin, Texas. Hansen has had "Spilled Perfume" in heavy rotation since its release, and feels that, although it's been a slow build, Tillis will break through to superstardom. "I think she writes intelligent songs, and she doesn't settle for the easy hook or a formula."

To support this crucial release, Tillis has already hit the road, opening for label mate Alan Jackson. She'll also give the record some valuable exposure by performing on the Academy of Country Music awards telecast May 3.

# UPCOMING IN Billboard

A glance ahead at Billboard Specials

## GOSPEL MUSIC

ISSUE DATE: APRIL 30  
CLOSED

## HAWAII/HARA AWARDS

ISSUE DATE: APRIL 30  
CLOSED

## MUSIC PUBLISHING

ISSUE DATE: MAY 7  
CLOSED

## SOUNDTRACKS

ISSUE DATE: MAY 7  
CLOSED

## BLUES

ISSUE DATE: MAY 14  
AD CLOSE: APRIL 19

## INDIE AWARDS

ISSUE DATE: MAY 14  
AD CLOSE: APRIL 19

## VERVE 50TH ANNIVERSARY

ISSUE DATE: MAY 28  
AD CLOSE: MAY 3

## FRANCE

ISSUE DATE: MAY 28  
AD CLOSE: MAY 3

## R & B

ISSUE DATE: JUNE 4  
AD CLOSE: MAY 10

## ARIF MARDIN 30TH ANNIVERSARY

ISSUE DATE: JUNE 4  
AD CLOSE: MAY 10

## PRODUCTION PEOPLE

ISSUE DATE: JUNE 18  
AD CLOSE: MAY 24

NEW YORK: (212) 536-5004  
LOS ANGELES: (213) 525-2300  
NASHVILLE: (615) 321-4294  
FLORIDA: (305) 441-7976  
LONDON: (071) 323-6686

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## WASH. STATE STATUTE INVALIDATED

The Washington State Supreme Court April 14 unanimously affirmed a lower court's decision to declare a 1992 "erotic music" statute unconstitutional on due process and First Amendment grounds. The law had criminalized the sale to minors of unlabeled sound recordings deemed "erotic" by a local judge. Label group RIAA argued against the statute before the Supreme Court.

## FOOD'S ALL ON EMI'S PLATE

Britain's indie Food Records label, home to successful U.K. bands including Jesus Jones and Blur, has been sold to its financial partner, EMI Records U.K. EMI has had the option to buy out owners David Balfe and Andy Ross for the last few years. Ross will continue to run the label, based in north London.

## U.S. UNIT FOR U.K.'S CHINA

British indie China Records is setting up a U.S. office, to be helmed by Rob Kos of Metropolitan Entertainment. He will work on China acts that are placed with American labels, and also will look to sign U.S. talent.

## STESSEL TO EMI RECORDS GROUP

Larry Stessel, who recently left Mercury Records as senior VP/GM, has moved to the EMI Records Group with the same title, reporting to label president/CEO Daniel Glass... Barry Knittel, an ASCAP exec since 1971, has left the perfor-

mance rights society as director of licensing, a post he had held since 1987. There is no replacement as yet; the four licensing section chiefs now report to COO John LoFrumento... After ASCAP names its new CEO, expected at the end of this month, the society will change the post of president (held now by Marilyn Bergman) to chairman of the board; the senior managers will take on the VP title, currently reserved for board members.

## SOME STUFF BY GEORGE

Mercury Records plans a fall release of "The Glory Of Gershwin," featuring contemporary artists such as Sting, Jon Bon Jovi, Elton John, Elvis Costello, Sinead O'Connor, Meat Loaf,



GERSHWIN

Robert Palmer, and Peter Gabriel, among others, singing songs with melodies by George Gershwin...

As a counterpart to the Elektra Nonesuch releases of George & Ira Gershwin show scores, a series of printed editions of Gershwin musicals will be launched by the Leonore S. Gershwin-Library of Congress Recording And Publishing Project next year with an edition of "Strike Up The Band." Working on the edition is orchestrator/conductor Steven D. Bowen.

## 'DOOP' SWINGS IN U.S. ON MCA

"Doop," the European novelty smash that sounds like the Glenn Miller Orchestra on speed, likely will appear on MCA Records in the U.S. The single, licensed by Dutch indie CNR, has topped the U.K. charts with reported sales of 200,000 units, and is breaking in Germany. By the way, the artist in question also goes by the name Doop.

## ANGEL B'WAY 'CAROUSEL' CASTER

At press time, Angel Broadway had nearly wrapped up a deal to put out the cast album from New York's hit revival of "Carousel." Due for June release, it'll compete with the London cast version, recently released by RCA Victor, that also stars Michael Hayden. Angel Broadway and RCA Victor are said to be front-runners in getting Stephen Sondheim's new musical, "Passion."

## B'BUSTER SHUTTERS CATALOG UNIT

Blockbuster has disbanded its catalog unit, charged with developing a direct-response business. One edition of the Marquee catalog, distributed in-store, had been published to take advantage of the Christmas trade. However, sales fell off sharply after the holidays, and Blockbuster decided to allocate the Marquee investment to "higher-priority projects," says a source. The four catalog staffers are being placed elsewhere in the company.

# Pink Floyd Rings In The '60s On Chart

TWO VETERAN ARTISTS who made their album chart debuts within seven months of each other in the '60s return to The Billboard 200. Leading the way is Pink Floyd with its fourth No. 1 album. "The Division Bell" enters at No. 1 and already matches the Floyd's first chart-topping disc, "The Dark Side Of The Moon," for length of stay at No. 1: one week. As chart-watchers know, "Bell" will have to ring for a long time to match the chart stay of "Moon." That album, which is No. 2 on Top Pop Catalog Albums, remained on the album chart for a record-setting 741 weeks. Pink Floyd's longest-running No. 1 album was "The Wall," which had a 15-week run at the top and currently heads Top Pop Catalog Albums.

Counting from the first rock album to go to No. 1, Elvis Presley's self-titled debut on RCA in 1956, "The Division Bell" is the 390th No. 1 album of the rock era.

In one incarnation or another, Pink Floyd has been together since 1965, and made its album chart debut in December 1967 with an edited version of its first effort, "The Piper At The Gates Of Dawn." That gives the group an album chart span of 26 years and four months, very close to Boz Scaggs' chart span of 25 years and 10 months. Scaggs enters The Billboard 200 at No. 117 with his Virgin debut, "Some Change," his first album to chart since "Other Roads" in 1988.

Scaggs' album chart debut took place during the week of June 15, 1968, when "Children Of The Future" by the Steve Miller Band entered. Scaggs departed from that outfit in 1969 and made his solo album debut 23 years and one week ago with his first Columbia release, "Moments." He's had two top 10 albums in his career: "Silk Degrees" spent five weeks at No. 2 in 1976, and "Middle Man" went to No. 8 in 1980.

EXPECTED MOVE: It's no surprise that the sad news of Kurt Cobain's death results in a chart rise for Nirvana's "In Utero," which reverses course and moves from No. 72 to No. 27. That's what usually happens when an artist meets an untimely demise. In 1971, the Doors' "L.A. Woman" had already begun its downward move when Jim Morrison died July 3. The album bounced back from No. 32 to No. 14. After Elvis Presley died on Aug. 16, 1977, his "Moody Blue" album, which had been stuck at No. 24 for two weeks in a row, vaulted to No. 5. And after John Lennon was murdered Dec. 8, 1980, "Double Fantasy" jumped from No. 11 to No. 1.



by Fred Bronson

'BUMP' NOT DUMPED: It's official—"Bump N' Grind" by R. Kelly is tied with four other singles as the third-longest-running No. 1 R&B single since the chart returned in 1965. If Kelly remains on top for one more week, he'll tie Marvin Gaye's "Sexual Healing" as the second-longest-running No. 1, and if "Bump" pumps for two more weeks, Kelly will tie Whitney Houston's "I Will Always Love You" as the longest-running No. 1 R&B single of modern times.

FORTY-FORTY VISION: In its 23rd chart week, "Found Out About You" by the Gin Blossoms rebounds from No. 41 to No. 40. And in its first week on the U.K. chart, "Found Out About You" enters at No. 40.

THE EXCLAIMERS: William Simpson of Los Angeles says that the debut of "Bizarre Love Triangle" makes Frente! the fourth Hot 100 artist with an exclamation point in its name, following Wham!, A.B. Sure!, and Tony! Toni! Tone!

## MISSISSIPPI MASS CHOIR LEADS MALACO TO NEW GOSPEL HEIGHTS

(Continued from page 1)

Train" award for best gospel album, and its current release, "It Remains To Be Seen," was named the No. 1 gospel seller of the year by the National Assn. of Recording Merchandisers.

It was the group's self-titled debut that put the Mississippi Mass Choir in front of the field with a yearlong run at the top of the Billboard Top Gospel Albums chart, beginning in July 1989. At 300,000 units, it is the all-time biggest seller for Jackson, Miss.-based Malaco Records' gospel division, and it still sells 4,000 units per month on average, according to the label. A second project, "God Gets The Glory," has topped 175,000 units, and "It Remains To Be Seen," released last June, is approaching 200,000 units.

The Mississippi Mass Choir has proven its ability to keep pace with its more contemporary counterparts like Kirk Franklin & the Family and the Winans, and continues to generate the kind of interest and acceptance long reserved for crossover acts. Its fully booked 1994 touring schedule includes a full slate of Six Flags venues and a seven-city tour of Japan, where interest in the act has generated negotiations for a string of commercial endorsements. A fourth live recording is planned for December.

The choir was organized in 1988 un-

der the direction of Frank Williams, who established and managed Malaco's gospel division until his death in March 1993. "The Mississippi Mass Choir was Frank's dream," says Jerry Mannery, who took over as director after eight years as Williams' assistant director. "He wanted to bring gospel music back to the church."

A key factor in the growing sales of acts like the Mississippi Mass Choir is increased television and video exposure, coupled with the rise of 24-hour gospel radio stations. "In the last 10 years we've seen these stations become a force in the marketplace," notes Malaco president/CEO Tommy Couch. "That's helped tremendously in merchandising, promotion, and marketing."

### EARLY SUCCESS

Couch and partner Gerald Stephenson formed Malaco as a record company and recording studio in 1968. Early success came with blues artists like King Floyd, Jean Knight, Dorothy Moore, and Z.Z. Hill.

The company branched into gospel in 1975 after signing a recording deal with the Jackson Southernaires, led by Williams. "I'd like to say that I was a visionary," Couch says, "but the truth is that the opportunity just presented itself. Frank and other



THE MISSISSIPPI MASS CHOIR

group members had been traveling some distance to record, and wanted to stay closer to home."

Malaco acquired New York-based Savoy Records in 1985 to increase market share and solidify its spot as "the biggest-selling black gospel company in the world." Savoy, founded in 1942, had been home to such gospel legends as the Rev. James Cleveland and the Caravans. Its roster includes the Rev. Timothy Wright, the Rev. Clay Evans, Shun Pace Rhodes, the Georgia Mass Choir, and the Anointed Pace Sisters.

Despite a combined roster of 32 gospel acts and a joint promotional and advertising budget, the two labels operate independently of each other. (Savoy is managed by executive director Milton Biggiam.)

### GOSPEL PASSES BLUES

Collectively, gospel sales have surpassed those of Malaco's blues division, whose roster includes Little Milton, Johnnie Taylor, and Bobby "Blue" Bland.

Not surprisingly, 60% of the Malaco/Savoy gospel roster consists of choirs, including Ricky Dillard & the New Generation Chorale, the Georgia Mass Choir, and Clay Evans. Their albums typically achieve sales of 30,000-70,000 units, considered a solid performance based on the labels' low overhead.

To boost sales, Malaco has established a telemarketing division and a record club. "But as with most labels," Mannery says, "the bulk of our

marketing is contingent upon radio." He notes that the label prides itself on its relationship with radio, adding that the company is also beginning to crack the Christian bookstore network (Billboard, April 9).

Concert venues are another source of retail revenue for Malaco and its artists, generating sales of up to 400 units per date. The Mississippi Mass Choir is on the road an average of two weeks a month; to cut expenses, only 42 of the choir's 125 members tour at one time.

In 1991, Malaco launched a spinoff group, the Mississippi Children's Mass Choir. The choir's album, "Child Of The King," sold 40,000 units. A second project was recorded March 19. Money generated from performances and recordings go into scholarship plans and retreats for the choir's 300 members, ages 4-18.

Since emerging in 1989, the Mississippi Mass Choir has featured such top-name guest talent as Biggiam, Walter Hawkins, and James Moore. Association with the choir has been particularly beneficial for fellow Malaco artist Moore, whose 1990 live recording with the choir shot to No. 1 on the Billboard gospel charts, earned him a Stellar Award, and generated sales of more than 100,000 units. A second live recording with the choir is planned for May 28.

### CROSSOVER CLIMATE IS CLOUDY

According to choir director David Curry, the group's songs are geared toward today's church choirs. "We

write and sing songs that have a message for today. What we really try to do is to stay church-based. That's why the appeal is so great."

For that reason, crossover potential remains cloudy. "It's according to who's going to pick it up outside of gospel radio," says Van Jay at New York's WWRL. "I believe that any radio station that presents a Mississippi Mass Choir or the Winans would find acceptance with it if it's programmed properly, and not just stuck in there."

But Larry Blackwell, gospel specialist for Nashville-based distributor Central South Music Sales, does not expect much crossover action for the choir. "As far as the Christian marketplace at large, the potential is unlimited, but I don't think the songs or material are geared toward secular. What's indisputable is the fact that no choir has sold like the Mississippi Mass Choir." Central South is one of the largest distributors in Malaco's independent network.

"Their first [album] has taken off since ['It Remains To Be Seen'] was released, although I believe this one will eventually outsell the first," Blackwell says. "Their second release, 'God Gets The Glory,' has also picked up a great deal. [The new album] has helped the whole catalog. That's somewhat normal in gospel, but the Mississippi Mass Choir is in a class by themselves. The only choir out there that's anywhere near is John P. Kee and New Life Community Choir."

"The title of our last project is so appropriate," Mannery says. "It remains to be seen what will happen with this group in terms of sales and crossover. We're not going to limit ourselves to any market. Still, what we have is a ministry, and when you say 'ministry,' you have to equate that with the church. We don't get caught up thinking about the Billboard charts and winning awards. If that's your goal, you've already lost. We're willing to go into the streets and please God."

## GERMAN MARKET DODGES RECESSION

(Continued from page 6)

Gerd Gebhardt commented that when dealing the German media, "We still have problems with German-speaking artists when they are not already known," adding that the industry would continue to seek new ways of exposing talent, such as the Echo Awards.

Dr. Norbert Thurow, senior managing director of IFPI Germany and of BPW, was pleased to report that the European Community's decision

last year that all European citizens would be treated as German nationals had thinned the flow of bootleg product from European performers. The market would have to wait until 1995 for the introduction of legislation from the TRIPS agreement from the GATT treaty, until all performers were protected.

*The exchange rate used in this article is \$1=1.65 marks.*



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# "SARAH McLACHLAN WRITES FUMBLING TOWARDS ECSTASY"

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18 Kitchner ONT  
20 Purchase NY  
21 Rochester NY  
22 N. Tonawanda NY  
23 Cleveland OH  
25 Detroit MI  
26 Columbus OH  
Oberlin OH  
and Rapids MI  
to IL

### MAY

2 St. Louis MO  
4 Madison WI  
6 Minneapolis MN  
8 Winnipeg MAN  
9 Regina SAS  
10 Saskatoon SAS  
12-13 Banff ALB  
15 Edmonton ALB  
16 Calgary ALB  
18 Victoria BC  
20-21 Vancouver BC  
22 Seattle WA  
24 San Francisco CA  
25 Sacramento CA  
26 Los Angeles CA  
28 Portland OR

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TIME MAGAZINE

March 21, 1994

"SARAH McLACHLAN establishes a consummate counterpoise of vocal fire and reportorial flow. McLACHLAN has made a record unlike any one will hear this year."

Timothy White, BILLBOARD

January 8, 1994

"An honesty and wisdom way beyond her 26 years. The result is sublime. GRADE: A"

ENTERTAINMENT WEEKLY

February 25, 1994

"Vocally, Ms. McLachlan is an heir of the young Joni Mitchell. Singing in a clear, pristine folk-pop voice, she conveys the pained sensitivity of a dreamer idealist whose life is one continual loss of innocence."

Stephen Holden, NEW YORK TIMES

March 28, 1994

"McLachlan's music is ethereal with a wallop. FUMBLING TOWARDS ECSTASY establishes her as a forceful, original Pop performer."

NEW YORK NEWSDAY

March 25, 1994

"If Sinead O'Connor and Joni Mitchell had a love child, she would sing like Sarah McLachlan. Her shimmery vocals have just enough of a Rock bite to turn into sexy, confessional Pop ballads."

NEW YORK MAGAZINE

March 21, 1994

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