

# Billboard

1894 100 YEARS 1994

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

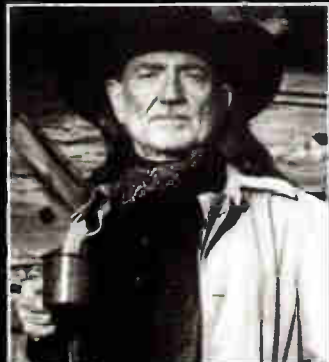
JUNE 4, 1994



CARLY SIMON



THE MODERN JAZZ QUARTET



WILLIE NELSON



CHAKA KHAN

## Arif Mardin



ARETHA FRANKLIN



THE BEE GEES



BETTE MIDLER



DARYL HALL & JOHN OATES



PHIL COLLINS

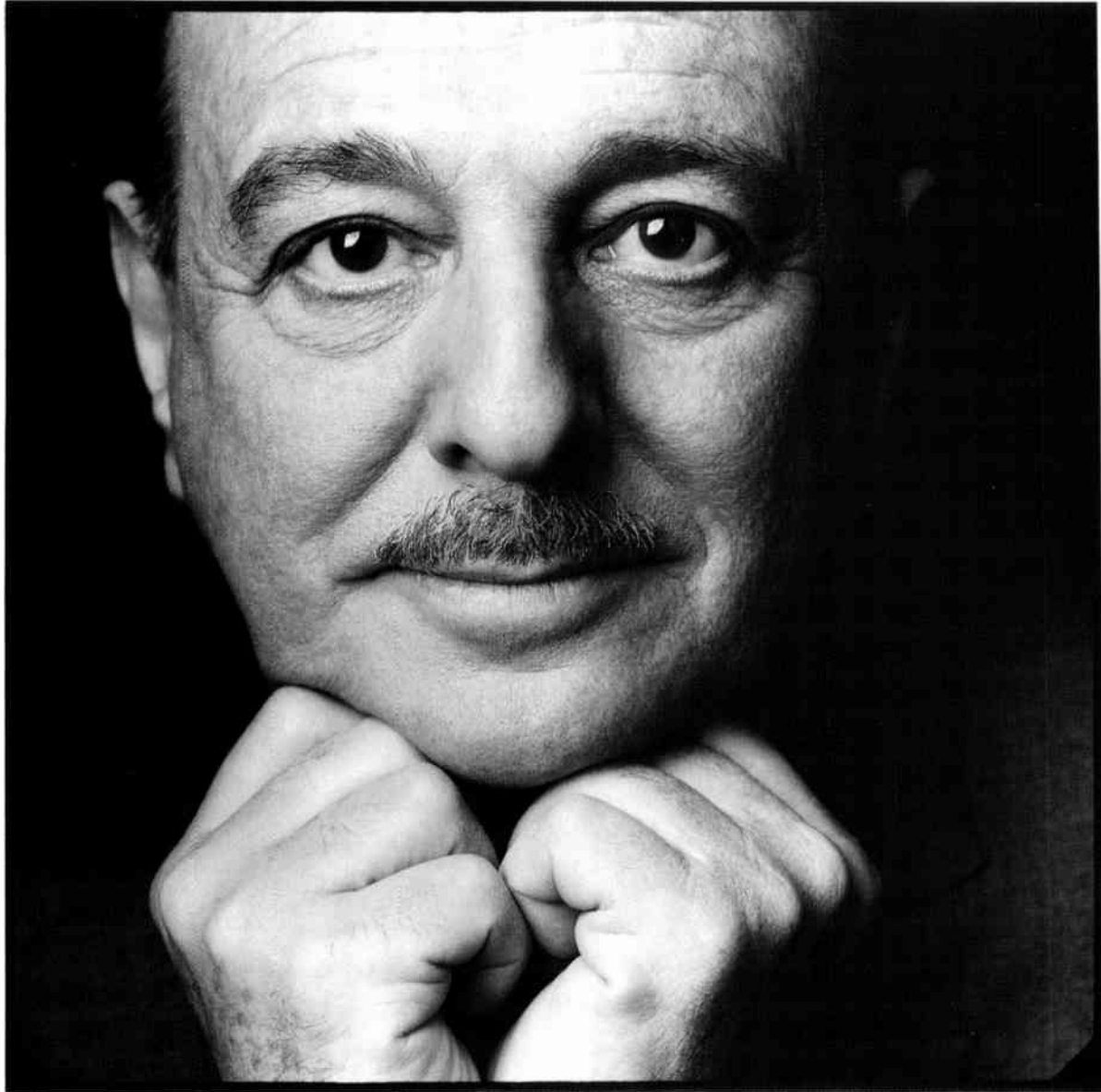


THE RASCALS



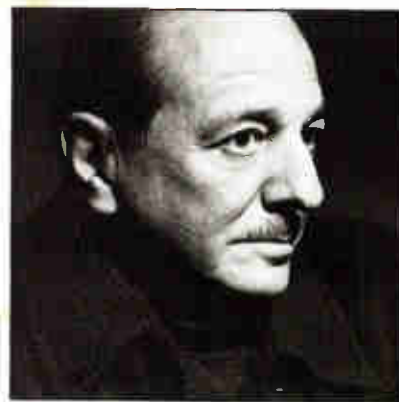
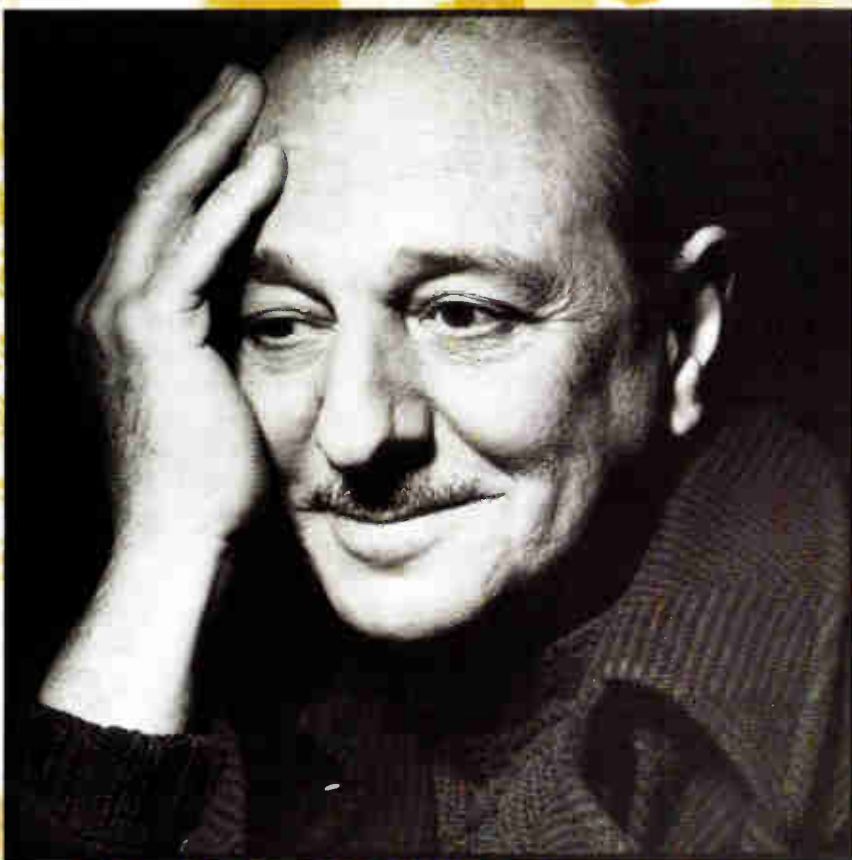
### Atlantic's Super-Producer Celebrates Three Decades of Contemporary Music-Making

THE BILLBOARD INTERVIEW



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# Arif MARDIN



**Epitaph's Offspring Stay In Label Nest**  
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 4, 1994

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## The Auteurs



*New I'm a Cowboy*

MODERN HISTORY ON THE THIRD FLOOR



# Popping Up From Down Under

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

■ BY THOM DUFFY

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



FRENTE!

won the heart-throb singer fans in Asia. Successful beyond their homeland of Australia, what these acts also

## David Kilgour's 'Sugar' Fit

■ BY BARBARA DAVIES



KILGOUR

Perhaps it's the interest in New Zealand's louder bands that has prompted some ways to dub the country "Noisy-land."

Some of the "noise" in Auckland these days, however, is coming from the offices of Flying Nun Records, and it centers on "Sugar Mouth," the second solo album from Dunedin-based artist David Kilgour. And as its title implies, the album's blissful pop is devoid of all but the most judicious use of noisy guitar.

"Sugar Mouth," released May 9 in New Zealand to critical raves and set for European release in the early fall, (Continued on page 139)

## Dino-Size Promos For 'Park'

■ BY EILEEN FITZPATRICK

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

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

"Jurassic Park" will arrive in stores Oct. 4, priced at \$24.98.

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

Studio insiders say MCA/Universal has set out to break Buena Vista Home Video's "Aladdin" sales record of 23 million units.

Buena Vista also is reportedly out to break that record. It aims to sell at

least 25 million units of "Snow White And The Seven Dwarfs," set for release Oct. 28.

Distributor sources say "Jurassic (Continued on page 134)

## Osaka's Unconventional Scene Breeds Offbeat Musical Acts

■ BY STEVE McCLURE

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

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

It's no accident, then, that Osaka and the surrounding Kansai region have produced some of Japan's most original and offbeat

musical acts, ranging from the quirky pop of Shonen Knife to the avant-thrash of the Boredoms.

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

Osakans' strong sense of local pride has deep historical and cultural roots. The city has been a (Continued on page 87)

## Heirs Tell ASCAP: Delay Changes

■ BY IRV LIGHTMAN

NEW YORK—Some 40 heirs and others connected to the estates of



IRA AND GEORGE GERSHWIN

many of the nation's great Tin Pan Alley/Broadway songwriters met May 23 in the Manhattan (Continued on page 135)

## Berry To Head New EMI Unit

■ BY ADAM WHITE

LONDON—The dealmaking skills of Virgin Music Group chairman/CEO Ken Berry, not to mention the company's record-breaking profits,



BERRY



have earned him a bigger job. Effective Sept. 1, Berry will become president/CEO of EMI Records (Continued on page 130)

the ambient experience

chillout PHASE TWO

features APHEX TWIN ORBITAL CABARET VOLTAIRE THE IRRESISTIBLE FORCE TERRE THAEMITZ

instinct

DOUBLE CD

R&B

THE BILLBOARD SPOTLIGHT

SEE PAGE 33

IN U.K. NEWS

RCA Has 'Delicious' Sleeper U.K. For U.S.

PAGE 15

"John & Audrey Wiggins" marks the debut release from this brother and sister team hailing from the Smoky Mountains of NC. and features their first single, "Falling Out Of Love". The music is fresh and new, with rich harmonies somewhat reminiscent of the early Judds.

"John & Audrey Wiggins" In-store: June 21

mercury Nashville a PolyGram company

ERUPTING JUNE 7, 1994

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TOP ALBUMS

HOT SINGLES

TOP VIDEO

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## Virgin's Sales Boost EMI's Profit Picture

BY DOMINIC PRIDE

LONDON—Strong evidence that EMI Music's 1992 acquisition of Virgin was worthwhile appears in the multinational's latest financial results. Overall sales were up 16.8% to 1.76 billion pounds (\$2.64 billion), and operating profit rose 25% to 246.1 million pounds (\$369.1 million) for the year that ended March 31, 1994.

Bolstered by the 8 million-plus worldwide unit sales of Janet Jackson's debut album for the label, Virgin turned in the best performance of its 21-year history, contributing sales of 452 million pounds (\$678 million) and profit of 90 million pounds (\$135 million) to EMI Music, a division of the U.K.'s Thorn EMI.

The HMV Group, Thorn's music retailing business, also turned in a robust performance. Worldwide revenues increased 25% to 403.9 million pounds (\$605.8 million), with sales outside the chain's U.K. base responsible for 47% of that total.

EMI Music president/CEO Jim Fifield calculates that the merger of the two companies has actually saved them in the region of 47 million pounds (\$70.5 million) in operating costs across the board. He says that the integration of the company is now complete, with a distribution switch in Spain being the last block to fall in place. Virgin's contribution, which Fifield says exceeded expectations, was listed separately for the last time in the 1993-94 results, and will be reported as group sales in the future.

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

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

(Continued on page 130)

## Music Unit Shines In Dim Year For Sony

BY DON JEFFREY

NEW YORK—Sony Corp.'s music division shined in the past fiscal year with a healthy increase in sales. However, financial results for the overall company were weak.

For the 12 months that ended March 31, Tokyo-based Sony says that its Music Group's worldwide sales totaled \$4.48 billion. The year before, it reported music sales of \$3.85 billion.

The music business was buoyed by a number of hit albums, topped by Mariah Carey's "Music Box," a Columbia release that sold 10 million units worldwide through March 31. Other big sellers were Pearl Jam's "Vs." (Epic), 6 million; Billy Joel's "River Of Dreams" (Columbia), 6 million; and Michael Bolton's "The One Thing" (Columbia), nearly 5 million.

The company says music sales in the U.S. rose 22% over the previous year, but U.S. sales from all its operations declined "despite the strong performance of the music business."

Results were disappointing for Sony Pictures Entertainment, which includes the Columbia and TriStar movie studios, Columbia TriStar Home Video, a TV production unit, and a chain of movie theaters. U.S. sales declined 7%.

Sony says its Pictures Group's worldwide sales were \$3.18 billion in this fiscal year, compared with \$3.31 billion a year ago. At the box office, the best performers were "Sleepless In Seattle," with a worldwide gross of \$200 million and a domestic take of \$126 million, and "In The Line Of Fire," at \$200 million worldwide and \$102 million domestic. "Sleepless" led the home video totals as well, with more than 500,000 copies shipped to video stores for the rental market.

Sony did not break out profits for its music or pictures units separately, but it did report the cash flow (earnings before interest, taxes, depreciation, and amortization) for the entertainment operations. The total was \$646 million. For the previous fiscal year, Sony reported a \$904 million cash flow.

Overall, Sony Corp. says total sales rose to \$36.2 billion from \$34.4 billion the year before, while operating profit fell to \$967 million from \$1.09 billion. Sony attributes the weak numbers to the disappointing movie results, sluggish economies in Europe, and an appreciating yen that was stronger than other major currencies.

## Regional Directors Out As NARAS Restructures

BY MELINDA NEWMAN

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

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

NARAS CEO/president Michael Greene says the moves are the latest step in the restructuring of the academy. In the past,

the local chapters worked independently of the national headquarters, reporting only to their local boards of governors. During his tenure, Greene has moved to make the entire organization uniform and have the local chapters function as a unit of the overall body.

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

director switches.

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

"Greene has been real upset over the last few years about how some of the local chapters were run," says Black. "I think overall [restructuring] can be a positive move. But it's upset the apple cart among

(Continued on page 134)

### THIS WEEK IN BILLBOARD

#### RETAILERS RUSH TO EXPAND

Across the retail spectrum, chains are planning to build new stores and expand existing ones. In this week's Retail Track, Ed Christman reports on the optimism that ran rampant at the May 15-20 Int'l Council of Shopping Centers confab. **Page 82**

#### FINALLY, GAMES FOR GIRLS

After years of creating video games aimed primarily at boys, software publishers are working on gender-neutral titles and games that feature female protagonists. Marilyn A. Gillen has the story in the Enter\*Active File. **Page 88**

#### VID STUDIOS RAID THE VAULTS

Old, forgotten films have become new again—as marketing opportunities for video distributors. With the supply of unreleased "classics" dwindling, studios are digging into their vaults for fresh releases. Trudi Miller Rosenblum reports. **Page 89**

#### ARIF MARDIN SUPPLEMENT

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• LIVING PROOF •

DREAMS

into

REALITY

*"I was on a payphone freezing my ass off in England when I heard from Arthur, my very nice manager, that 'God' had gone No. 1 on BILLBOARD's MODERN ROCK chart. I thought, bitchin', maybe people will stop putting donuts and cheese on their pianos at Christmas time now."*

A handwritten signature of Tori Amos in black ink, written in a cursive style.

Tori Amos, 1994

It's not a hit until it's a hit in

Billboard

1894 100 YEARS 1994



# U.S. To See More MuchMusic On TV Canadian Network Set For Stateside Bow

BY DEBORAH RUSSELL

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

Rainbow Programming Holdings, a subsidiary of Cablevision Systems Inc., will distribute the 24-hour service to about 2.5 million U.S. cable households upon the midsummer launch. Josh Sapan, president/CEO of Rainbow Programming, announced the deal May 23 at the National Cable Television Assn. convention here.

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

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

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

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

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

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

MuchMusic's unique approach to programming is characterized by the daily live production of an eight-hour

block that is rebroadcast twice in each 24-hour cycle. Music clips in a variety of genres and languages, spanning the pop, rock, country, hip-hop, and world music formats, are mixed with shows that feature entertainment news and interviews, as well as coverage of social issues. The network also licenses such popular series as the animated "Ren & Stimpy."

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

But it remains to be seen whether the network's Canadian content and sensibility will play to Americans, notes Pamela Marcello, director of vid-

eo promotion at MCA Records.

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

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

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



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

# Horowitz Ends Long Tenure As B'board Classical Editor

NEW YORK—After a relationship with Billboard that stretches back 46 years, Is Horowitz is bowing out as classical music editor, effective with this issue. Replacing Horowitz on the classical beat will be Christie Barter, a longtime trade and consumer press writer.

Horowitz joined Billboard in 1948 as a reporter on the coin-machine beat. With the modern music business blossoming, he quickly moved up the ladder at Billboard, rising to the rank of music and radio news editor.

That first stint at Billboard ended in 1956, when Horowitz moved to Decca Records as director of classical A&R. During his 15 years at Decca he produced several hundred recordings, including albums by Andres Segovia, Leopold Stokowski, and New York Pro Musica. (In recent years, his continuing association with Segovia's works has resulted in numerous CD reissues.)

Horowitz rejoined Billboard in 1973, first as a freelance classical music writer and then as New York

bureau chief (the magazine was headquartered in Los Angeles at that time). He later became international editor and executive editor. At the end of 1985, Horowitz moved into a part-time role, continuing his column and editing the Commentary page. More recently, he has served exclusively as classical music editor.

"Is Horowitz," says editor in chief Timothy White, "is one of the most distinguished and admired figures in the music industry, but also one of its modern architects, helping pioneer contemporary music journalism and criticism, as well as playing a consummate role as A&R executive and astute producer of some of the foremost classical artists of our era."

"Horowitz exemplifies the finest aspects of journalism and the arts, showing that those who critique can also be those who create. There is no higher standard in reporting than a keen mind that shares its insights with unstinting accuracy and care, and there is no greater leadership than leading with one's heart; people with qualities such as Is' do more



HOROWITZ



BARTER

than inform the public, they educate its spirit. Billboard will miss Is Horowitz's superb contributions and counsel, but it will always be deeply grateful to him for the decades-long gift of his talents."

Horowitz plans to remain active in the music business; currently, he is working on yet another Segovia retrospective for MCA.

Like Horowitz, Barter brings both record industry and journalism experience to Billboard. Most recently, he served for three years as North American editor for Gramophone, the London-based classical music publication.

From 1982-90, Barter was music editor of Stereo Review. Barter also

# Wal-Mart Boosts Visibility Of GoodTimes, Disney Titles

BY SETH GOLDSTEIN

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

In recent weeks, Wal-Mart has begun shipping a floor display shared by the two vendors that holds an estimated 4,000 prerecorded cassettes. At 9 1/2 feet long and 6 feet high, with tapes eight deep, the unit is too big for the electronics departments where Wal-Mart traditionally stocks video. Stores instead are placing them in main traffic aisles.

"We're always filling this thing,"

says Mike Allen, manager of the electronics department at the Wal-Mart in Brooklyn, Ohio, a suburb of Cleveland. "Product is moving extremely well." Allen placed his display in Brooklyn's "action alley," at the intersection of electronics, jewelry, and shoes. GoodTimes and Disney meanwhile each lost a smaller display, although Allen says GoodTimes still has a unit for under-\$5 titles.

Chain executives weren't available for comment, but Wal-Mart reportedly is shipping 500 displays a week and should reach all qualified locations by early June. It has

(Continued on page 133)

# Fox Interactive Leaps Quickly Into Game Software Fray

BY EILEEN FITZPATRICK

LOS ANGELES—Although Twentieth Century Fox may be the last major studio to form an interactive division, it is among the first to debut such a unit with a slate of product ready to hit the market.

The first product from Fox Interactive will be the simultaneous theatrical and video game release of "The Pagemaster," a live-action and animated film produced by Turner Pictures and distributed by Fox.

The film, starring Macaulay Culkin, is scheduled for release over Thanksgiving weekend. The video will be released at a sell-through price in late spring or early summer 1995.

Also in November, Fox Interactive will release "The Tick," based on the animated series scheduled to premiere on the Fox Children's Network this fall.

"It wasn't our intention to announce Fox Interactive as a separate division, but as an immediately oper-

ating division," says chairman Peter Chernin. "We didn't want to announce blue-sky plans."

Both programs will be released on the Sega Genesis and Nintendo Super Entertainment Systems cartridge platforms. "The Pagemaster" also will be released on Nintendo's Game Boy platform.

Although Fox Interactive will operate

(Continued on page 135)

# Days Inn To Reward Guests With Video, CD Rebate Coupons

Days Inn is enlisting home entertainment to help boost return visits and bring in new clients. Customers can redeem coupons, available when they check out, for prerecorded videocassettes and CDs listed in a catalog published by Media Drop-In Productions, based in Hartford, Conn.

The campaign, being tested this summer in 420 franchised locations from Boston to Kentucky and as far west as Illinois, is Days Inn's latest, most ambitious attempt to reward guests without going to the expense of a frequent-flyer award program. "We would be paying way too much with airline miles," says regional marketing VP Rick Welch.

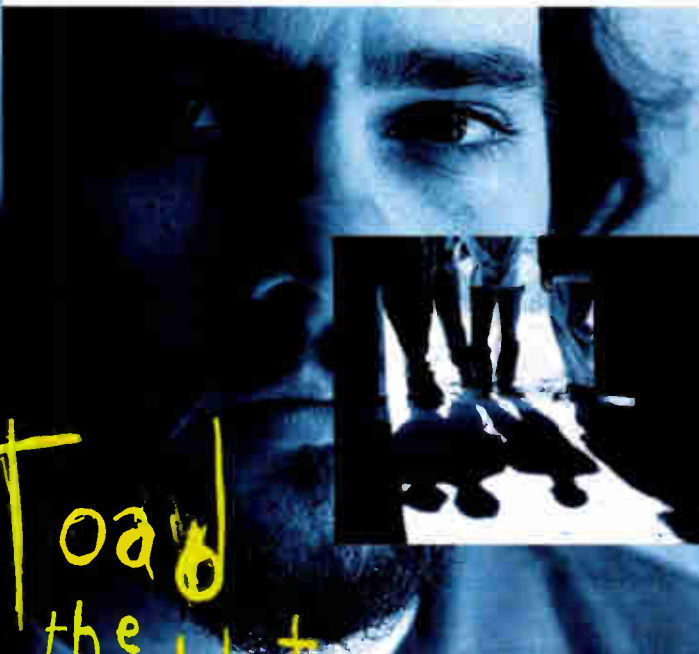
Welch expects the "Check In Days Inn, Check Out The Stars" campaign "will drive market share. We want to go after the corporate guy and take him away from the competition."

He expects to roll out the offer nationally to 1,500 franchisees 90 days after the trial gets under way, with the support of Days Inn's 31 regional alliances. The chain accounts for 150,000 of the 400,000 rooms in its price category. The chainwide promotion, backed by national advertising, is expected to move 2,000 tapes a day, according to Media Drop-In founder and president Steve Saferin.

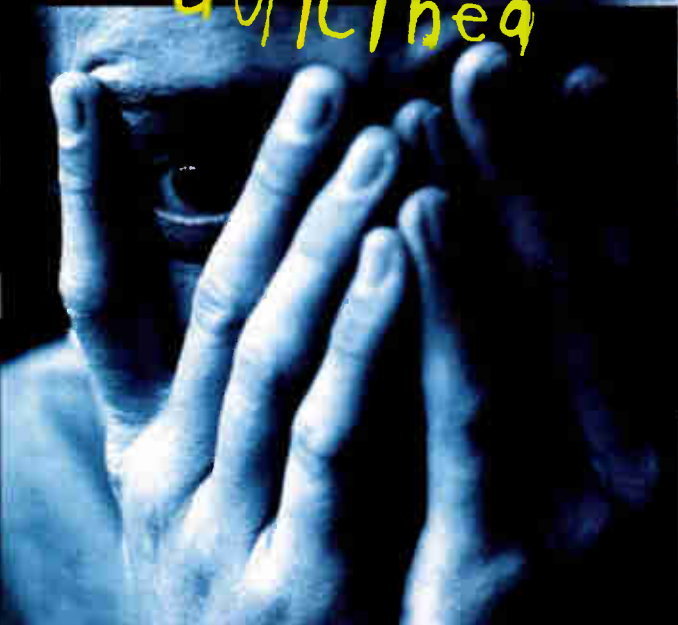
For Media Drop-In, the scheme is another effort to broaden distribution beyond state lotteries. Saferin, currently delivering product to five lotteries, soon will begin supplying 80-100 videocassettes about outdoor

(Continued on page 130)





Toward  
the Wet  
Sprocket  
dulcinea



"dulcinea"  
the follow-up to their  
Platinum album  
"fear"  
Featuring the first

Produced, recorded, and mixed  
by Gavin MacKillop.  
Management: Blake & Bradford

single and video, Fall Down

See them on their tour of the world

# BMI

# POP

# awards



**ACHY BREAKY HEART**  
(2nd Award)  
Don Von Tress  
Millhouse Music

**ALWAYS TOMORROW**  
Gloria Estefan  
Foreign Imported Productions  
and Publishing, Inc.

**AM I THE SAME GIRL**  
(2nd Award)  
Eugene Record  
William "Sonny" Sanders  
Unichappell Music, Inc.  
Warner-Tamerlane Pub. Corp.

**ANGEL**  
Gloria Estefan  
Miguel A. Morejon  
Foreign Imported Productions  
and Publishing, Inc.

**BABY, BABY, BABY**  
Kenneth "Babyface" Edmonds  
Antonio "L.A." Reid  
Daryl Simmons  
ECAF Music  
Green Skirt Music, Inc.  
Kear Music  
Sony Songs Inc.  
Warner-Tamerlane Pub. Corp.

**BABY, I NEED YOUR LOVING**  
(5th Award)  
Lamont Dozier  
Brian Holland  
Eddie Holland  
Stone Agate Music

**BY THE TIME THIS NIGHT  
IS OVER**  
Michael Bolton  
Andy Goldmark  
Mr. Bolton's Music  
New Nonpareil Music  
Warner-Tamerlane Pub. Corp.

**CHAINS AROUND MY HEART**  
Fee Waybill  
Feasongs

**COME IN OUT OF THE RAIN**  
Nikos Lyras  
Ernest W. Williamson  
Deep N Hard Music  
Songs of Polygram International, Inc.  
Tiverton Music

**DO YOU BELIEVE IN US**  
Miguel A. Morejon  
Foreign Imported Productions  
and Publishing, Inc.

**DON'T WALK AWAY**  
Ronald K. Spearman  
Ronnyonyx Music

**DREAMLOVER**  
Mariah Carey  
David Porter  
Irving Music, Inc.  
Rye Songs  
Sony Songs Inc.

**END OF THE ROAD**  
Kenneth "Babyface" Edmonds  
Antonio "L.A." Reid  
Daryl Simmons  
Boobie-Loo Music, Inc.  
ECAF Music  
Ensign Music Corporation  
Kear Music  
Sony Songs Inc.  
Warner-Tamerlane Pub. Corp.

**EVEN A FOOL CAN SEE**  
Mark Goldenberg  
Fleedleedle Music  
Music Corporation of America, Inc.

**(EVERYTHING I DO)  
I DO IT FOR YOU**  
(3rd Award)  
Michael Kamen  
Zachary Creek Music, Inc.

**FAITHFUL**  
Peter Cox (PRS)  
Richard Drummie (PRS)  
EMI-Blackwood Music, Inc.

**FEELS LIKE HEAVEN**  
Mark Goldenberg  
Fleedleedle Music  
Music Corporation of America, Inc.

**FIELDS OF GOLD**  
Sting (PRS)  
Reggatta Music Ltd.

**FOREVER IN LOVE**  
Kenny G  
EMI-Blackwood Music, Inc.  
High Tech Music  
Kenny G Music  
Kuzu Music

**SONG OF THE YEAR**  
*"I Will Always Love You"*  
**DOLLY PARTON**

Velvet Apple Music

**TWO PRINCES**  
*Spin Doctors*  
Christopher Barron  
Aaron Comess  
Eric Schenkman  
Mark White  
Mow B'jow Music, Inc.  
Sony Songs Inc.



**MOST PERFORMED SONG  
ON COLLEGE RADIO**

# SONGWRITER OF THE YEAR MIGUEL A. MOREJON

## PUBLISHER OF THE YEAR WARNER MUSIC GROUP



1994 POP AWARDS

**GIVING HIM SOMETHING HE CAN FEEL**  
Curtis Mayfield  
Warner-Tamerlane Pub. Corp.

**GOOD ENOUGH**  
Kenneth "Babyface" Edmonds  
Antonio "L.A." Reid  
Daryl Simmons  
Boobie-Loo Music, Inc.  
ECAF Music  
Kear Music  
Sony Songs Inc.  
Warner-Tamerlane Pub. Corp.

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

**HEAL THE WORLD**  
Michael Jackson  
Mijac Music

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

**HERO**  
Phil Collins (PRS)  
David Crosby  
Hidden Pun Music, Inc.  
Stay Straight Music  
Warner-Tamerlane Pub. Corp.

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

**HUMPIN' AROUND**  
Kenneth "Babyface" Edmonds  
Antonio "L.A." Reid  
Daryl Simmons  
Boobie-Loo Music, Inc.  
ECAF Music  
Kear Music  
Sony Songs Inc.  
Warner-Tamerlane Pub. Corp.

**I DON'T WANNA FIGHT**  
Steve DuBerry (PRS)  
Billy Lawrie (PRS)  
Lulu (PRS)  
Chrysalis Songs  
Ensign Music Corporation

**I HAVE NOTHING**  
David Foster  
Linda Thompson  
Linda's Boys Music  
One Four Three Music  
Warner-Tamerlane Pub. Corp.

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

**I STILL BELIEVE IN YOU**  
(2nd Award)  
Vince Gill  
Benefit Music

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

**I'M FREE**  
Miguel A. Morejon  
Foreign Imported Productions  
and Publishing, Inc.

**I'M SO INTO YOU**  
Brian Alexander Morgan  
Bam Jams Music  
Interscope Pearl Music  
Warner-Tamerlane Pub. Corp.

**IF I EVER FALL IN LOVE**  
Carl Martin  
Cammo Appearance by Ramases Music  
Gasoline Alley Music  
Music Corporation of America, Inc.

**IF I EVER LOSE MY FAITH IN YOU**  
Sting (PRS)  
Reggatta Music Ltd.

**IF THERE HADN'T BEEN YOU**  
Ron Hellard  
Tom Shapiro  
Careers-BMG Music Publishing, Inc.

**IN THE STILL OF THE NITE**  
Fredericke L. Parris  
Lee Corporation

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

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

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

**LITTLE MISS CAN'T BE WRONG**  
Christopher Barron  
Aaron Comess  
Eric Schenkman  
Mark White  
Mow B'jow Music, Inc.  
Sony Songs Inc.

**LOVE IS**  
Michael A. Caruso  
John Keller  
Checkerman Music  
Pressmancherryblossom  
Sony Songs Inc.  
Warner-Tamerlane Pub. Corp.  
Watchfire Music

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

**MR. WENDAL**  
Sylvester Stewart  
Todd "Speech" Thomas  
Arrested Development Music  
EMI-Blackwood Music, Inc.  
Mijac Music

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

**NO MISTAKES**  
Patty Smyth  
EMI-Blackwood Music, Inc.  
Pink Smoke Music

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

**NO ORDINARY LOVE**  
Stuart Matthewman (PRS)  
Sade (PRS)  
Sony Songs Inc.

**PASSIONATE KISSES**  
Lucinda Williams  
Lacy Jones Music  
Nomad-Noman Music  
Warner-Tamerlane Pub. Corp.

**REACH OUT, I'LL BE THERE**  
(2nd Award)  
Lamont Dozier  
Brian Holland  
Eddie Holland  
Stone Agate Music

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

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

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

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

**SOMETIMES LOVE JUST AIN'T ENOUGH**  
Patty Smyth  
EMI-Blackwood Music, Inc.  
Pink Smoke Music

**TEARS IN HEAVEN**  
(2nd Award)  
Eric Clapton (PRS)  
Will Jennings  
Blue Sky Rider Songs  
Unichappell Music, Inc.

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

**TELL ME WHY**  
Karla Bonoff  
Seagrape Music

**TENNESSEE**  
Aerle Taree Jones  
Todd "Speech" Thomas  
Arrested Development Music  
EMI-Blackwood Music, Inc.

**THAT'S THE WAY LOVE GOES**  
Charles A. Bobbit  
James Brown  
Janet Jackson  
John Starks  
Fred A. Wesley, Jr.  
Black Ice Publishing  
Dynatone Publishing Co.

**THAT'S WHAT LOVE CAN DO**  
Matt Aitken (PRS)  
Mike Stock (PRS)  
Peter Waterman (PRS)  
All Boys USA Music

**TO LOVE SOMEBODY**  
Barry Gibb  
Robin Gibb  
Gibb Brothers Music

**TWO PRINCES**  
Christopher Barron  
Aaron Comess  
Eric Schenkman  
Mark White  
Mow B'jow Music, Inc.  
Sony Songs Inc.

**WEAK**  
Brian Alexander Morgan  
Bam Jams Music  
Interscope Pearl Music  
Warner-Tamerlane Pub. Corp.

**WHAT BECOMES OF THE BROKENHEARTED**  
(3rd Award)  
James Dean  
William Weatherspoon  
Stone Agate Music

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

**WHAT YOU WON'T DO FOR LOVE**  
Bobby Caldwell  
Alfons Kettner  
Lindseyanne Music Co., Inc.  
Longitude Music Co.  
The Music Force

**WHEN A MAN LOVES A WOMAN**  
(3rd Award)  
Calvin Lewis  
Andrew J. Wright  
Pronto Music  
Quinvy Music Publishing Co.

**WHEN SHE CRIES**  
Sonny Lemaire  
Sun Mare Music Publishing

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

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

**YOU'VE LOST THAT LOVIN' FEELIN'**  
(8th Award)  
Barry Mann  
Phil Spector  
Cynthia Weil  
ABKCO Music, Inc.  
Mother Bertha Music, Inc.  
Screen Gems-EMI Music, Inc.

HIGH FIDELITY *Virgin*  
natural sound

All you need is a **MOMENT**  
the new album by

# LALAH HATHAWAY



featuring "LET ME LOVE YOU"

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6/5 Centerville, VA 6/21-23 New York, NY 6/24 Hampton, VA 6/25 New Brunswick, NJ 6/30 Cincinnati, OH

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Management: Raymond A. Shields II for Black Dot Management



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# Artists & Music

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

## RCA Awakens Interest In Sleeper U.K.

■ BY THOM DUFFY

LONDON—RCA Records in the U.S. may have a sleeper hit on its hands with its signing of one of Britain's top indie rock bands.

The band, Sleeper U.K., topped the independent singles chart in Britain with its release "Delicious" while on a sold-out, 17-city tour of Britain as the opening act for Blur.

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

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

## Parton, Morejon, Warner Music Tops For BMI

■ BY IRV LICHMAN

NEW YORK—Whitney Houston's recording of Dolly Parton's "I Will Always Love You," which enjoyed a record 14 straight weeks at No. 1 on Billboard's Hot 100 Singles chart, has been named the most-performed BMI-cleared song of the year.

In two other key awards presented May 26 at BMI's 43rd annual pop awards dinner here, Miguel A. Morejon, co-writer of five most-performed songs, emerged as the songwriter of the year, and Warner Music Group, with 17 top songs, ranked first among publishers. Its sister company, ASCAP-cleared Warner/Chappell, earlier had earned this year's top ASCAP honors with 10 awards (Billboard, May 21).

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

The award for "I Will Always Love You," sung by Houston on her huge soundtrack success, "The Bodyguard," was the first pop honor for the song. Recorded in 1973 by Parton, (Continued on page 24)



SLEEPER U.K.

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

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

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

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

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

## Labels Seek Custody Of Offspring L.A. Act Sticks Close To Indie Epitaph

■ BY BRETT ATWOOD

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

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

Companies in hot pursuit of the quartet include Atlantic, PolyGram, EMI, and Sony, with some offers estimated to exceed \$1 million, according to a source close to the band.

Despite the hefty offers, the band, its management, and Epitaph say the Offspring will stick with the Hollywood-based label.

The Offspring's "Smash" album debuts at No. 187 on The Billboard 200 this week and moves from No. 7 to No. 5 on Heatseekers, making it the highest-charting Epitaph release to date. (Former label mates Bad Religion, now signed to Atlantic, peaked at No. 14 on Heatseekers with "Recipe For Hate.")

MTV added the clip for the emphasis track "Come Out And Play (Keep 'Em Separated)" to its "on" rotation this week. The act also is gaining MTV exposure on "120 Minutes" and "Alternative Nation."

"I'm flattered that there is interest, but I would like the opportunity to show what Epitaph can do with a hit single," says label owner Brett Gurewitz, who is also a member of Bad Religion. "More importantly, I want to find out for myself what this label is capable of. If I sell this thing now, I might never know."

Jim Guerinot, who manages the band along with Larry Weintraub, says, "The band is not leaving Epi-



THE OFFSPRING

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Swing Shift. Tommy Boy's K7 is dressed for action in his Popular Uprisings T-shirt, his award for the three-week run that his "Swing Batta Swing" album spent at No. 1 on Billboard's Heatseekers chart. The title rose as high as No. 54 on Top R&B Albums and No. 96 on The Billboard 200. (Photo: Chuck Pulin)

## NARAS OK's Latin Jazz, Other Grammy Categories

■ BY JOHN LANNERT

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

The vote was taken during the annual meeting of NARAS trustees, held May 16-20 in Hawaii. They also voted to add a separate category for albums in the pop, rock, R&B, and country fields. Previously, albums and tracks competed against one another within these genres, but last year the academy limited eligibility in those categories to singles or tracks (Billboard, May 29, 1993). In addition, an albums-only rule has been enacted for the three jazz categories: best contemporary jazz performance, best jazz vocal performance, and best large jazz ensemble.

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

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

Saying he was thrilled by the trustees' approval, NARAS president/CEO Michael Greene said the improvement of NARAS' Latin screening committees, burgeoning interest from Latino jazz acts, and the formation of NARAS' upcoming Latino counterpart, the Latin Academy, helped pave the way for Latin jazz to (Continued on page 137)

## TV To Provide Int'l Music Experience

■ BY PAUL SEXTON

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

Bob Dylan, Joni Mitchell, INXS, Jon Bon Jovi, Ry Cooder, and the Chieftains were among the Western stars performing in front of the To-

jaiji Temple and its massive wooden Buddha in the inaugural Great Music Experience shows. UNESCO helped sponsor the shows as part of its World Decade for Cultural Development (Billboard, April 2). The artists performed three full concerts May 20-22, with the final performance broadcast live. The series was conceived by the TV production company Tribute Management, which hopes to stage similar extravaganzas through the year 2000 at UNESCO World Heritage sites. Sponsorship support also was supplied by the electronics company Sanyo and by Japan Airlines.



Joni Mitchell, left, and the Chieftains' leader Paddy Maloney.

"What we were aiming to do was to break the mold of music on television," said the show's executive producer. (Continued on page 134)

## A Dose Of The Blues For L.A.'s CityWalk B.B. King's Club Imported From Memphis

BY CHRIS MORRIS

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



KING

Tommy Peters, who co-owns B.B. King's with the famed bluesman, says the new nightspot will open sometime between July 1 and July 10 in Universal

CityWalk, the sprawling entertainment and shopping complex in Universal City here.

The club's arrival will be trumpeted by what Peters describes as "an outdoor catfish fry-barbecue... [and] mini-festival of Memphis music

and blues," June 22 at CityWalk's outdoor Palm Court.

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

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

"There's been a resurgence [on Beale] since B.B.'s opened," Peters says. "Eleven new clubs opened. It's really created the wave behind the success of Beale Street."

Peters says with a laugh, "We had no desire to come to Los Angeles,"

but the wheels were set in motion after a number of MCA Records executives visited the Memphis club during live recording sessions for King's Grammy-winning 1993 album, "Blues Summit."

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

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

Peters says the 400- to 500-seat L.A. King's will be a three-tiered structure, with an "incredible intimacy" not unlike that found in the Mem-  
(Continued on page 134)

## Jazz Guitarist Joe Pass Leaves Behind Much Unissued Material

BY MELINDA NEWMAN

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

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

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

Pass, who played with an array of artists ranging from Ella Fitzgerald

and Oscar Peterson to Frank Sinatra and Sarah Vaughan, had recorded more than 20 albums for various labels, many of which have been reissued through Fantasy's Original Jazz Classics imprint.



PASS

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

However, Pass was just as comfortable performing in different combos. His last album, 1993's "Joe Pass & Co.," spotlighted him playing with his quartet—guitarist John Pisano, bassist Monty Budwig, and drummer Colin Bailey.

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

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

By the early '50s, Pass had moved to New York and was playing across the country. A problem with drugs landed him in jail several times, and finally, in the early '60s, he entered the drug recovery program at Santa Monica's Synanon Foundation.

His experiences during rehab led to his first record, "Sounds Of Synanon," released in 1962 on Richard Bock's Pacific Jazz Records.

Relocating permanently to Los Angeles, Pass worked with a number of bands, including those led by Les McCann, Bud Shank, and Bobby Troup. He also toured with George  
(Continued on page 127)

## Pilots, Doctors Kick Off Summer Album Releases

BY BRETT ATWOOD

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

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

The Spin Doctors return June 14 with "Turn It Upside Down." The Epic release contains the single

"Cleopatra's Cat," which was serviced to top 40 and album rock radio in mid-May. The band's debut album, "Pocket Full Of Kryptonite," released in 1992, is triple platinum.

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

Mercury artist John Mellencamp follows up the platinum "Human Wheels" with "Dance Naked," due in stores June 27. The first single, a cover of Van Morrison's 1971 hit "Wild Night," features Me'Shell NdegeOcello on vocals and bass. Mellencamp was the VH-1 featured Artist Of The Month in May.

MCA classic rock act Boston re-  
(Continued on page 32)



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

## EXECUTIVE TURN TABLE

**RECORD COMPANIES.** Randy Miller is promoted to executive VP of marketing for MCA Records in Los Angeles. He was senior VP of marketing.

Mercury Nashville names Keith Stegall VP of A&R and Carson Chamberlain director of A&R. Stegall is a songwriter/producer and headed Keith Stegall Enterprises. Chamberlain was tour manager for Alan Jackson.

Ruth Carson is appointed VP of creative marketing for Capitol Records in Los Angeles. She was VP of black music marketing for Columbia.

Ed Mitchell is appointed VP of creative, audio and video, for Sony Wonder in New York. He was an independent audio producer and director.

Virgin Records in New York promotes Lori Feldman to senior director of national video promotion and Richy Vesecky to manager of video promotion. They were, respectively, director of national video promotion



MILLER



STEGALL



CARSON



MITCHELL



FELDMAN



HUGHES



RICCARDO



SMITH

and coordinator of video promotion.

Larry Hughes is promoted to national director of field promotion for MCA Records/Nashville in Nashville. He was West Coast regional director of promotion, based in Los Angeles.

Stephen Riccardo is promoted to director of marketing/sales for A&M Records in Kew Gardens, N.Y. He was a consultant.

Mike Smith is appointed director of sales for EastWest Records America in New York. He was director of sales at Paisley Park.

Gladys Pizarro is promoted to VP of A&R at Strictly Rhythm Records in New York. She retains her position as label manager of Phat Wax Records, a subsidiary of Strictly Rhythm.

**DISTRIBUTION.** Cema Distribution promotes Kathy Ganser-Aderman to Northeast regional director in New York, Jerry Brackenridge to Southern regional director in Atlanta, Terry Sautter to Western regional director in San Francisco, and Dave Witzig to Midwest regional director in

Chicago. They were, respectively, Washington, D.C., branch manager, Atlanta branch manager, San Francisco branch manager, and Chicago branch manager.

Columbia Records in New York appoints Rachel Felder associate director of marketing. She was a contributing editor for Hits magazine.

Sony Music Entertainment in New York names Andrew Ross senior counsel, Anthony Sclafani senior West Coast counsel, and David Edward Agnew counsel. They were, respectively, counsel for Sony Music En-

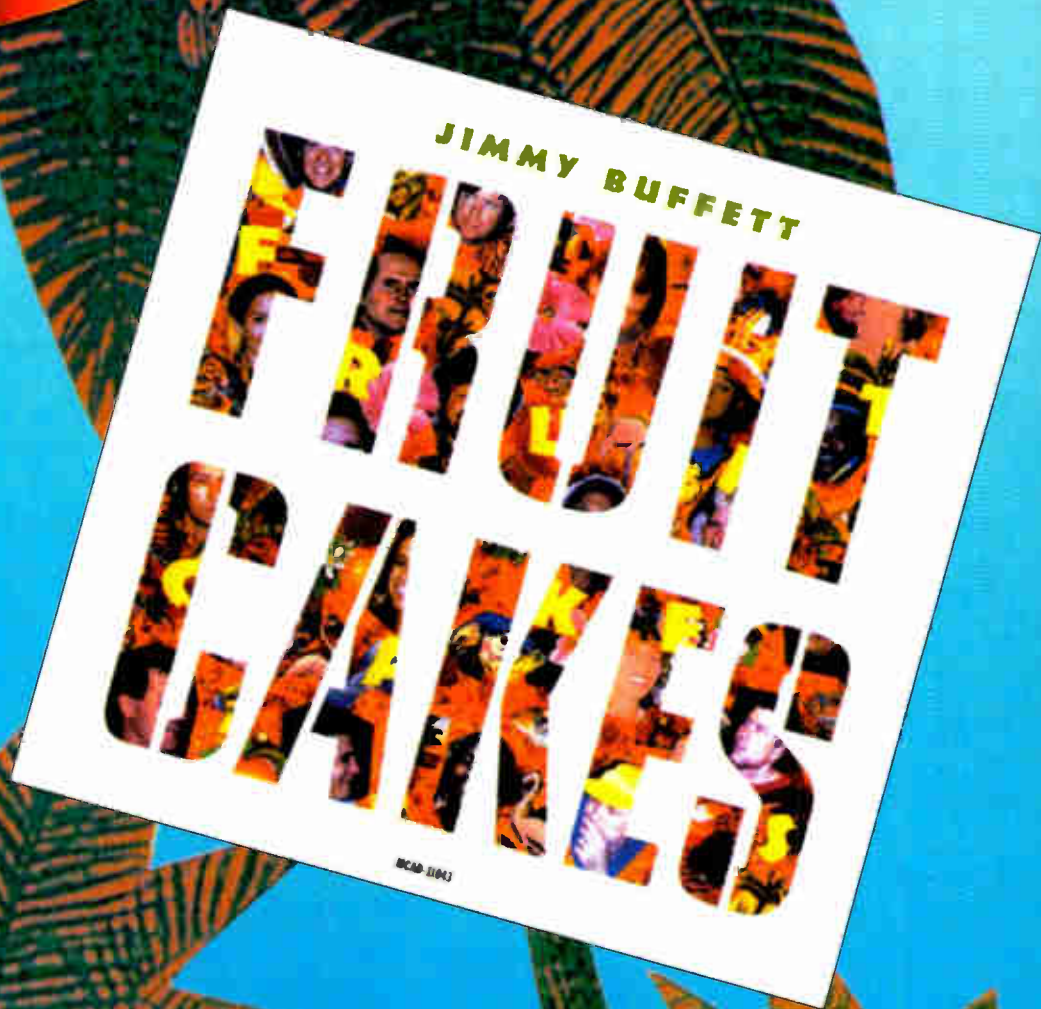
tertainment, senior counsel for Sony Music Entertainment, and associate at Mitchell, Silberberg & Knupp.

**PUBLISHING.** Frank Petrone is named creative director, West Coast for peermusic in Los Angeles. He was director of creative activities at Lippman Music Publishing.

**RELATED FIELDS.** Bob Volpe is named VP of distribution and logistics for Hastings Books, Music & Video in Amarillo, Texas. He was VP of BSM, a computer peripheral distributor.



# THE SUMMER BELONGS TO JIMMY BUFFETT!



- His Box Set "Boats, Beaches, Bars and Ballads" is Now Double Platinum  
The #3rd Hottest Selling Box Set In History -
- **FRUITCAKES** (His First Studio Album in Nearly 6 Years) Shipped Gold Plus!
- A Sold Out "**FRUITCAKES**" Tour
- **FRUITCAKES** - The Debut Single and Video Serviced to AC and A<sup>3</sup> Radio  
Going for Airplay June 6th  
Produced By Russell Kunkel

\*Soundscan, Inc.

  
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RECORDS

  
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## L7 Still Hungry For Punk Lifestyle Slash Looks For Lollapalooza Breakthrough

BY DAVID SPRAGUE

NEW YORK—"Punk rock doesn't have anything to do with poverty or musical style," says Jennifer Finch, bassist for L7. "It's an attitude that everyone in this band grew up so inundated with ideologically that it will always be a part of us. It's like growing up in Sweden—no matter where you go, all your experiences are filtered through that."

The Angeleno quartet supplies ample evidence of that on its bracing fourth effort, "Hungry For Stink," which will be released July 12 on Slash/Warner Bros. By the time the album ships—preceded by the controlled, menacing single "Andres"—Finch and band mates Donita Sparks, Suzi Gardner, and Dee Plakas will be two weeks into its stint on the 1994 Lollapalooza tour.

Slash president and founder Bob Biggs sees that tour as an ideal environment to expose the band in areas where its profile may be lower than on the coasts. "Lollapalooza has a very specific image that draws a lot of people in a sympathetic environment," he says. "There's already an awareness of L7 in a dedicated core audience, but I think this record will prove they can have a wider influ-

ence."

While the band's 1992 Slash bow, "Bricks Are Heavy," generated a good deal of interest, it peaked at No. 99 on Billboard's Top 200; Finch admits to being somewhat disappointed with its performance. Biggs notes that the involvement of Warner Bros' staff on the new album's set-up—the last disc was initially worked by Slash alone—should make for greater out-of-the-box impact.

"There's no smoke and mirrors," Biggs says of the band-mandated, no-frills marketing campaign. "But Warner Bros. deals with the middle



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

## Julia Fordham Moves Forward With Abandon On Virgin Set

BY JON CUMMINGS

NEW YORK—After releasing three albums of exquisitely crafted, meticulously sung pop, British singer Julia Fordham finally cuts loose on her new set, "Falling Forward," due July 12 from Virgin Records. On tracks like the luminous "Caged Bird" and the gospel-tinged "Hope, Prayer & Time," she sings with a spontaneity and abandon unexplored on her previous releases.

But like many spontaneous acts, this one was carefully planned.

"Yes, 'abandon'—that was on my list. That was one of my own words," says the gregarious Fordham. "This time I wanted to sing my pants off. With both 'Porcelain' [1990] and 'Swept' [1991], I had pursued a certain kind of delivery, and felt that I'd given the right sort of reading to the songs. It was emotive, but also quite controlled."

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

Fordham says she spent months preparing her new vocal attack—testing microphones, practicing scales, strengthening her vocal chords. She also decided against using her longtime producers, Grant Mitchell and Hugh Padgham, instead cocooning herself in a Los Angeles studio for three months with Larry Klein (Joni Mitchell, Shawn Colvin).

It was all part of a concerted effort

to make an album quite unlike her previous releases. Not that Fordham (or her label, for that matter) is dissatisfied with her achievements to date: After cracking The Billboard 200 with her self-titled 1988 debut, she made a bigger splash with "Porcelain" and the single "Manhattan Skyline," which became a VH-1 staple. "Porcelain" went on to sell about 225,000 copies, according to the label, and reached No. 74 on the album chart.



FORDHAM

"Swept" did not sell as well (85,000 copies to date, according to SoundScan data), but Virgin product manager Jean Rousseau blames its disappointing performance primarily on the lack of an extensive U.S. tour behind the album. "She just didn't spend much time here," he says. "Other than that, I can't say why Americans didn't take to the album."

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

Having recorded her earlier albums near her London home,

(Continued on page 22)

of the marketplace, and they do it very, very well."

The combined effort has created high retail anticipation. Howard Krumholtz, buyer for Tower Records' Sunset Blvd. location in Los Angeles, says that the band has been a strong seller at the store. "The last record sold extremely well its first few weeks out, and it's been steady ever since," he says. "It's still early on this one, but we'll put it out at the front and I'm sure it will be the same."

In the nine years since L7's first shows, the band has developed a reputation for unpredictable, fiery live performances that weren't replicated

(Continued on page 64)



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

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

FORWARD THINKING: "Godchildren Of Soul," the self-titled audio project featuring soul greats like Rufus Thomas, Sam Moore, and General Johnson alongside such diverse artists as Joey Ramone and the Klezmatics performing familiar and original material, has found a U.S. home on Rhino Records' Forward imprint. We first wrote about the project almost a year ago, when negotiations were taking place between Adageo Productions, the French company that owns the recording, and different distributors (Billboard, June 19, 1993).

The album was conceived and labored over by Steve Greenberg, producer of "The Complete Stax/Volt Singles" boxed set and currently an A&R exec at Atlantic Records. He and the production team of Ben Wolff and Andy Dean (who work under the name the Boilerhouse) are the actual Godchildren Of Soul. "Basically, we created a record and asked people to sing on different tracks," says Greenberg. "This is my fantasy of what a record album would sound like if you broke down all barriers so that Joey could sing on a soul record and the Klezmatics could play on a hip-hop record. It's sort of like those Reese's cup commercials when they blended chocolate and peanut butter."

General Johnson and Ramone's duet on "Rockaway Beach" will be the first single, which will be serviced to alternative and album alternative radio stations. It also will be worked to beach music outlets throughout the South in conjunction with Johnson's label, Surfside Records, says Rhino's David Dorn. Additionally, a dance remix of the Klezmatics' "Crown Heights Affair" will be made available as a commercial 12-inch and serviced to clubs.

If the album does well, Greenberg says he'd like to do a follow-up and possibly even mount a touring revue. Sony will distribute the record in Europe.

IT'S BEEN ALMOST a year since that artist we used to call Prince announced that he's changing his name to the unpronounceable (*imagine symbol here*). He still hasn't informed his unenlightened public how to pronounce the symbol (isn't there a statute of limitations on this?), so we wondered how those who work with the artist pronounce it. We called New Power Generation Records' toll-free number for (*imagine symbol here*) fans. At first, the recorded message skirts the issue, just telling the caller that she can order new releases on the NPG

label including "The Most Beautiful Girl In The World." So we pressed the appropriate number on our phone and were rewarded with the information that the song by "the former Prince" could be ordered as a single plus remix (\$3.95 cassette, \$4.95 CD) or as a maxi-single with five remixes (\$5.95 cassette, \$6.95 CD), or in the colorful, oversized, limited-edition greeting card package (\$10.95 cassette, \$11.95 CD) for that special someone. Shipping and handling starts at \$3.25, so it is absolutely unbeliev-

able to me that someone would purchase anything over the phone that they could get from their local retailer without paying the service charge. The recording also explains how to join the NPG fan club—for only \$22.95 per year, members get discounts on tickets and merchandise, as well six issues of the NPG fanzine. We think we know how to pronounce that little symbol: how about "Moneybags"?



by Melinda Newman

THIS & THAT: Lisa Barbaris has left her post as head of publicity at EastWest Records to run Simply Red's U.S. management office and her own independent public relations firm. Simply Red, with which Barbaris has worked since the mid-'80s, will have a new record out in 1995... Roger Taylor has reunited with his Duran Duran mates to play drums on the band's new album of cover tunes. Taylor appears on four tracks, including a version of Lou Reed's "Perfect Day"... The Temptations will have four new tracks on their five-CD boxed set, "The Emperors Of Soul," which will come out on Motown in September... Cracker, the Gin Blossoms, and the Spin Doctors will start a tour July 15. Additionally, Cracker will open three dates for the Grateful Dead June 17-19... Let the Bob Mould onslaught begin: In addition to the Husker Du live album just released a few weeks ago by Warner Bros., a new Sugar record is forthcoming from Rykodisc. Also, Virgin is slated to release "Poison Years," a 14-song collection that includes five previously released tracks recorded during Mould's solo stint on Virgin... Pearl Jam was named best hard rock act, Kris Kross best rap group, and Janet Jackson's "janet." album of the year in Scholastic's Student Choice Awards. More than 40,000 students voted... Frank Sinatra, Billy Ray Cyrus, and Natalie Cole are among artists who will perform at Boston's new Harborlights Pavilion, a 4,400-seat outdoor amphitheater that will be operated by the Don Law Company.

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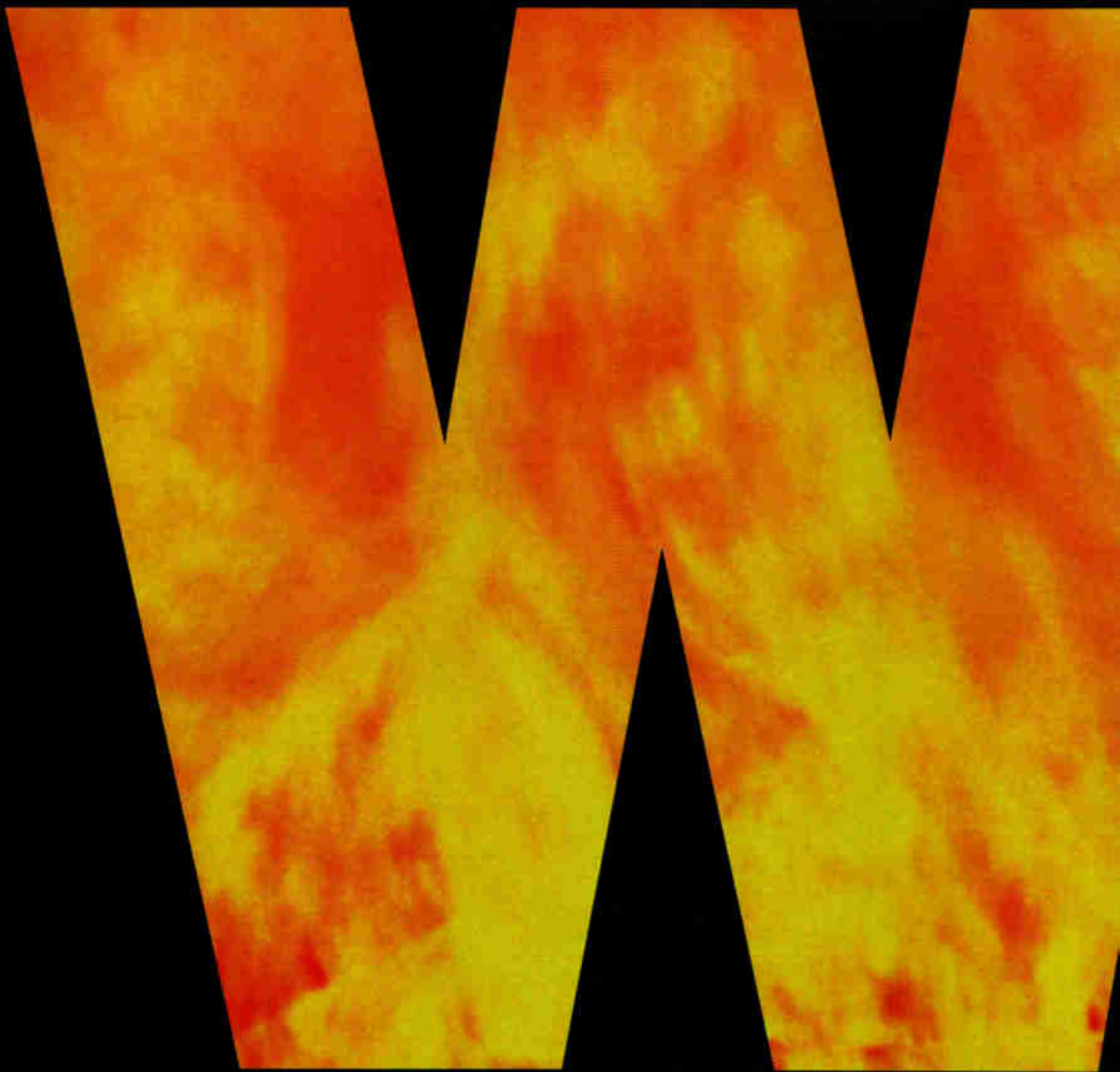
Father Jerome Webber

— TIME

"Disarmingly simple and direct, with mystic overtones to the uninitiated, perhaps it speaks most honestly to those prepared by, or surfeited with, minimalistic trends."

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**H E R E**

**IN STORE JUNE 7**

**LONNIE JORDAN FOR AVENUE RECORDS**



**AVENUE RECORDS**





## Martell Dinner Has The Blues For Tom Freston

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



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

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



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



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



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



Tony Martell greets VH-1 president John Sykes.



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



MTV VJ Bill Bellamy, left, chats with date Roceana Williams.



Tony Martell, right, talks with Sumner Redstone, chairman of Viacom Inc.



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



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



Mingling at the gala, from left, are Tony Martell; U.S. surgeon general Joycelyn Elders; and Frank J. Biondi Jr., president/CEO, Viacom Inc.

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			*** No. 1 ***	
1	1	4	FRENTE!	MARVIN THE ALBUM
2	2	31	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU
3	3	16	THE MAVERICKS	WHAT A CRYING SHAME
4	5	65	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
5	7	5	OFFSPRING	SMASH
6	9	6	JIMMIE VAUGHAN	STRANGE PLEASURE
7	10	32	BLACK MOON	ENTA DA STAGE
8	4	4	LINDA DAVIS	SHOOT FOR THE MOON
9	6	10	12 GAUGE	12 GAUGE
10	8	18	ME'SHELL NDEGECELLO	PLANTATION LULLABIES
11	—	1	MANDY PATINKIN	EXPERIMENT
12	15	17	PRONG	CLEANSING
13	13	25	GABRIELLE	GABRIELLE
14	11	36	MARTINA MCBRIDE	THE WAY THAT I AM
15	14	14	PAVEMENT	CROOKED RAIN, CROOKED RAIN
16	16	16	MASTA ACE INC.	SLAUGHTAHOUSE
17	18	3	ANOTHA LEVEL	ON ANOTHA LEVEL
18	—	1	CRYSTAL WATERS	STORYTELLER
19	17	2	BLACKGIRL	TREAT U RIGHT
20	20	12	RACHELLE FERRELL	RACHELLE FERRELL

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	19	23	JEFF FOXWORTHY	YOU MIGHT BE A REDNECK IF...
22	12	52	DOUG SUPERNAW	RED AND RIO GRANDE
23	23	7	SAUSAGE	RIDDLES ARE AROUND TONIGHT
24	22	6	CELLY CEL	HEAT 4 YO AZZ
25	28	4	PRIMAL SCREAM	GIVE OUT BUT DON'T GIVE UP
26	38	2	MILLA	THE DIVINE COMEDY
27	25	31	EIGHTBALL & MJG	COMIN' OUT HARD
28	29	7	SUBDUDES	ANNUNCIATION
29	27	26	HADDAWAY	HADDAWAY
30	21	3	PAUL WELLER	WILD WOOD
31	31	7	FRENTE!	LABOUR OF LOVE
32	30	12	SASS JORDAN	RATS
33	32	6	KOKANE	FUNK UPON A RHYME
34	40	12	MAZZY STAR	SO TONIGHT THAT I MIGHT SEE
35	26	2	JOHN GORKA	OUT OF THE VALLEY
36	24	42	BROTHER CANE	BROTHER CANE
37	33	4	INFECTIOUS GROOVES	GROOVE FAMILY CYCO
38	36	11	SAM PHILLIPS	MARTINIS & BIKINIS
39	—	16	OCTOBER PROJECT	OCTOBER PROJECT
40	—	5	MORPHINE	CURE FOR PAIN

## POPULAR UPRIISINGS

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

**WILDLY SUCCESSFUL:** If Kenny Chesney's recent in-store appearances in Tennessee are any indication, Capricorn Records has a hot item on its hands.

Capricorn VP/sales Bob Goldstone says every retailer in Knoxville, Tenn., the hometown of the country singer, requested an in-store with Chesney.

The first appearance, at Cat's Records and Tapes on the eve of

of it with his guitar and played for the people outside."

Goldstone says some of the fans also attended Chesney's appearance the previous week at a WIVK-FM Knoxville-sponsored concert.

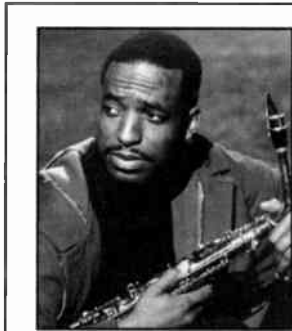
On May 17, WIVK announced a second in-store at Disc Jockey in Knoxville, where 250 fans showed up at lunchtime. Capricorn then began running spots on the station at 3 p.m. to drive listeners to the 7 p.m. in-store at Camelot, where another 250 fans and television news crews showed up.

With retail support already going strong, Goldstone isn't too worried that radio isn't picking up on the first single, "The Tin Man," yet.

"It's a ballad, and with Garth Brooks and Alan Jackson and other heavyweights having ballads out, there's just so many slots," he says. "We're not going to give up on it, though, because there is some action. CMT and TNN have it in medium rotation."

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

**GEARING UP:** When Vernon Yard/Virgin found out that the Verve landed a spot on this year's Lollapalooza tour, it quickly rose to the occasion by issuing "No Come Down (B



**Coolness.** New Orleans-bred saxophonist Donald Harrison is back with his second solo album, the pop/jazz-flavored "The Power Of Cool," on Creed Taylor's CTI Records. Harrison, who played with Terence Blanchard in Art Blakey's Jazz Messengers, is in the middle of a tour headlining clubs.

The nine-track album is priced at \$10.98 and is available only as a DigiPak CD.

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

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

None of the songs on "No Come Down" have been released in the U.S. A new mix of "Blue," from "A Storm In Heaven," and "Where The Geese Go" from the band's U.K. EP "Blue" are the first offerings for college and modern rock radio.

Wood says the label is working on a retail program for the Verve and label-mates and fellow Lollapaloozers Smashing Pumpkins and Shonen Knife.

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

"We're concentrating on building a story at AAA with the album," says Marcia Edelstein, senior director of marketing at Elektra.

The label serviced album alternative outlets initially with

"And If Venice Is Sinking," and then with the album, which was released May 10. College radio also was serviced, and album and modern rock outlets such as CIMX (89X) Detroit and CFNY Toronto have shown interest as well.

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



**Smokin'.** Chicago-based dance/R&B band Ten City is back with its fourth album and Columbia Records debut, "That Was Then, This Is Now." The first single, "Goin' Up In Smoke," is garnering club play, as it moves 32-30 on Hot Dance Music/Club Play this week. The band has the cover of D.J. Times in June.

Edelstein says touring will also be a major factor in breaking the self-proclaimed "heavy folk" act in the States. The band has dates scheduled for June and July, including an 89X-sponsored show.

Assistance provided by Silvio Pietrolungo.

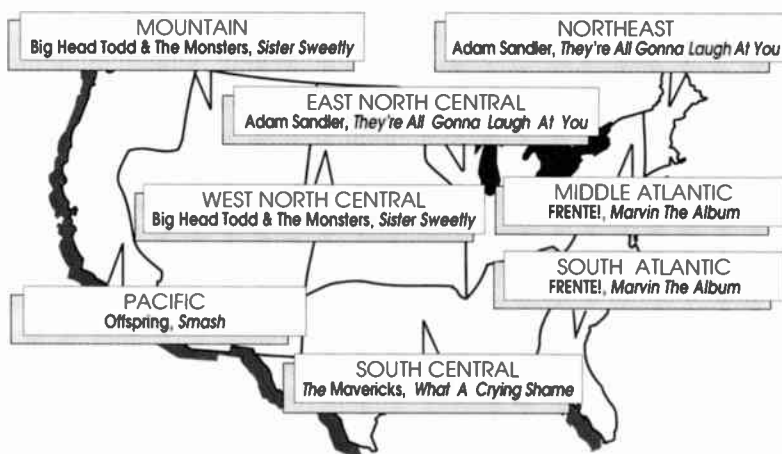


**Funky Pups.** The Miami-based hip-hop duo of 9-year-old Big Boy and 13-year-old Tamara Dee, known as the Puppies, is charming audiences with "Funky Y-2-C," the first single from its self-titled Chaos debut, due Friday (3). The video for the song landed the No. 8 position on the Box for the week ending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

the May 17 release of his debut, "In My Wildest Dreams," drew 400 enthusiastic fans inside and another 500 outside the store, according to Goldstone.

"I've never had an in-store like this," he says. "He performed inside the building, then the store manager got his pickup truck and Kenny got in back

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>PACIFIC</b> 1. Offspring, Smash 2. FRENTE!, Marvin The Album 3. Celly Cel, Heat 4 Yo Azz 4. The Mavericks, What A Crying Shame 5. The Mexakinz, Zig Zag 6. Adam Sandler, They're All Gonna Laugh... 7. Jimmie Vaughan, Strange Pleasure 8. Anotha Level, On Anotha Level 9. Kokane, Funk Upon A Rhyme 10. Get Low Playaz, Straight Out The Labb	<b>SOUTH CENTRAL</b> 1. The Mavericks, What A Crying Shame 2. Jimmie Vaughan, Strange Pleasure 3. 12 Gauge, 12 Gauge 4. Eightball & MJG, Comin' Out Hard 5. FRENTE!, Marvin The Album 6. Adam Sandler, They're All Gonna Laugh... 7. Kenny Chesney, In My Wildest Dreams 8. Tim Smooth, Straight Drivin' 'Em 9. Jeff Foxworthy, You Might Be A Redneck... 10. Linda Davis, Shoot For The Moon

Sides & Outtakes)," a tasty collection of tracks culled from the band's self-titled 1992 EP and 1993's "A Storm In Heaven." "Originally they were going to

be recording their next album this summer," says Vernon Yard president Keith Wood. "But it was essential to put out something in time for Lollapalooza."





**Legendary Dinner.** Hal Jackson, group chairman for Inner City Broadcasting Corp., was among the honorees at the recent Living Legends Foundation awards dinner in Atlantic City, N.J. The annual event, held this year during Impact's Super Summit conference, honors radio and music pioneers who have paved the way for others, serving as role models and conduits of information. Pictured, from left, are Urban Network's Jerry Boulding, Living Legends founding president; Capitol's Barbara Lewis, treasurer; WRKS New York's Vinny Brown, dinner chairperson; Jackson; entertainer Lena Horne; and Warner Bros.' Ray Harris, founding chairman of the Living Legends Foundation.

## Sax Player Finds 'Common Ground' Harp's 2nd Album Launches Blue Note Subsid

■ BY DAVID NATHAN

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

In addition to a memorable performance at the presidential inauguration celebration in January 1993, when the world witnessed Harp in a sax duet with President Clinton (who initially misidentified Harp as Joe Henderson), the Houston-born musician was featured on a weekly basis for nearly nine months as a member of the Posse on "The Arsenio Hall Show."

Tom Evered, VP of marketing for Blue Note, says the label's intention is "to take advantage of how well known Everette has become as a player. We want to connect the visual image he's created via television with radio listeners and heighten his profile as a musi-

cal personality."

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



HARP

"I talked with George Duke [who produced Harp's debut and was the executive producer for his new set], and he felt that I should produce the second album," says Harp, who wrote

10 of the 13 tunes on "Common Ground."

The album includes strong covers of the Thom Bell/Linda Creed classic "You Make Me Feel Brand New," and "Love You To The Letter"—a song originally included on Anita Baker's 1990 "Compositions" set.

While Harp's intense sax style is the album's main focus, his skills as a vocalist are displayed on two cuts, "I'm Sorry" and "Where Do We Go." His abilities as a keyboardist also can be heard throughout the album.

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

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

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

Harp, whose past road work has included stints with Anita Baker, Teena Marie, Kenny Loggins, Sheena Easton, George Duke, and Marcus Miller, says the experience of producing himself was particularly challenging.

"I had to make the final decisions, and there were times when I had to tell myself 'this is it,' when it came to a particular take," he says. "I would go through this thing of wondering whether I should fix something, and

(Continued on page 29)

## Bumping And Grinding At The Greek; A Diva-Fest To Benefit AIDS Research

**SAUCE, WITH A LITTLE SALT-N-PEPA:** When Salt-N-Pepa rolled through L.A. to perform at the Greek Theater, they brought along a spicy R. Kelly, who revved the audience to near fever pitch during several segments of his performance.

Currently the hottest R&B artist around, Kelly issued a sizzling program for women and men alike, complete with three scantily dressed females to complement the artist's sexually inviting lyrics. It was a predominantly adult crowd that filled the open-air venue, but its response level, at times, suggested an audience of frenzied teen-agers.

While Kelly's show offered ticket holders creative production pizzazz—with ramps, stairs, fog machines, and other props—Salt-N-Pepa conducted a bare-bones affair, relying mainly on their music to drive the show.

With its less-is-better approach, the trio turned in a no-nonsense show that featured favorite hits and was punctuated with light-hearted skits slanted justifiably toward the female point of view, although at times the performance took on an almost mechanical quality. Still, the crowd was on its feet for much of the show.

The show's finale also seemed odd. After the act performed the crowd's favorite, "Shoop," the lights quickly came up, leading to a sort of unsatiated feeling throughout the amphitheater.

**BIGGEST SECRET IN LIVE MUSIC:** The annual "Divas Simply Singing!" is becoming one of the hottest tickets in live entertainment. Developed by actress Sheryl Lee Ralph to raise money for AIDS research, this year's program at the Wilshire Ebell Theater offered some fine female vocalists, each of whom per-

formed one selection.

Warming up with Raven Symone, the show continued with artists like Chaka Khan, Stephanie Mills, CeCe Peniston, Mavis Staples, Linda Hopkins, Tisha Campbell, opera artist Anita Johnson, gospel singer Delores Hall, Tichina Arnold, Jessica James (a young girl with a surprisingly grown-up voice that nearly brought the house down), debut quartet For Real (which did bring the house down), Leata Galloway, Ann Bennett Nesby, and comedians Jennifer Lewis and Marsha Warfield. Also appearing was Chante Moore, whose hot outfit was easily overshadowed by her spirit-gripping performance of "Am I Losing You," from the upcoming album "A Love Supreme."



by J. R. Reynolds

**SPEAKING OF Moore:** Louil Silas, president/CEO of Silas Records, says we can expect Chante Moore's sophomore set in early fall. I had a chance to listen in on a few tracks, and it sounds great. The tracks present a slightly younger sound, "to draw in more of the hip-hoppers," Silas says. But the project remains well within the realm of adulthood with compelling romantic lyrics, as well as mature grooves.

"The last album may have gone over a lot of people's heads, with the heavy jazz influences that were on it," Silas suggests. "This time, the music is more listener-oriented, and we really concentrated on lyrics again."

There are lots of single possibilities on the set, including Moore's incredible cover of the Deniece Williams favorite "Free." Not only does Moore do justice to the song, there's a creative surprise that makes this track more than "just another remake."

**MORE GAINES NEEDED IN L.A.:** New York-based

(Continued on page 32)

## ARTIST DEVELOPMENTS

### FRONT PAGE NEWS

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

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

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

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

On June 28, MCA will release the slow-dance ballad "Come To Poppa," Front Page's first single. Turner describes the song as a special

message from a man to a lady. "It's a feel-good song of comfort that's especially for the ladies," he says.

Batchelor says "Come To Poppa" will go to R&B and college radio first. The video already has been added at BET, and MCA continues to work the clip at other R&B and top 40/rhythm-crossover video outlets nationwide. She says the record also is being



FRONT PAGE

played at unconventional outlets like supermarkets and retail clothing stores to "make sure the music is heard."

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

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

(Continued on page 29)





Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes top 50 songs with chart positions and artist details.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs ranked 51-100 and a 'Hot Shot Debut' section.

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.

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'YOUR BODY'S CALLIN'' and 'BACK & FORTH'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'GROOVE THANG' and 'CAN WE TALK'.

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

R&B SINGLES A-Z

- 66 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
34 90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Trutazin' Type Nite, ASCAP/Dorri, ASCAP/Zomba, ASCAP/Mr.Peanut Butter, ASCAP/Smokin' Sound, ASCAP)
54 ALL OR NOTHING (Zomba, ASCAP/Black Hand, ASCAP/D.T. Carrell, ASCAP) CPP
37 AND OUR FEELINGS (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
5 ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Barn Jams, BMI) WBM
3 ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
61 ANYTIME YOU NEED A FRIEND (Sony Songs, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
1 BACK & FORTH (Zomba, BMI/R.Kelly, BMI) CPP
80 BACK IN THE DAY (Rowdy Boy, ASCAP/Beane Tribe, ASCAP/Nuthouse, ASCAP)
43 BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kandal, ASCAP) WBM
71 BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
20 BELIEVE IN LOVE (Ted-On, BMI/Beck, BMI/K-Rob, BMI/Calloco, BMI/EMI, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM
57 BLACK HAND SIDE (Queen Latifah, ASCAP/S.J.D, ASCAP)
53 BORN TO ROLL (DAMASTA, ASCAP/Varry White, ASCAP)
61 BUCKTOWN (Stolen Souls, ASCAP/Bucktown, ASCAP/Bootcamp, ASCAP/Misam, ASCAP)
8 BUMP 'N' GRIND (Zomba, BMI/R.Kelly, BMI) CPP
28 CAN'T GET ENOUGH (Ecaf, BMI/Sony Songs, BMI/BrownTown Sound, BMI/Yab Yum, BMI/Sony, BMI)
75 CAPTAIN SAVE A HOE (Zomba, BMI/E-Forty, BMI)
82 CEASE & SECKLE (Chized Out, BMI/Mudslide, BMI)
83 THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI)
84 CODE OF THE STREETS (Ghetto Pearl, ASCAP/Hi Kid, ASCAP/EMI April, ASCAP)
33 COMIN' ON STRONG (Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizmo, BMI/Music Corp. Of America, BMI)
86 COMPUTER LOVE (Troutman, BMI/Soja, BMI)
56 C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (BMG, BMI/Wu-Tang, BMI) HL
44 CROOKLYN (FROM CROOKLYN) (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Varry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
70 DO ME (Strange Motel, ASCAP/Demario, ASCAP)
77 D. ORIGINAL (EMI April, ASCAP/Ghetto Pearl, ASCAP)
30 DREAM ON DREAMER (My Dog Luna, ASCAP/D.A.R.P., ASCAP/EMI April, ASCAP) WBM/HL
40 DUNKIE BUTT (PLEASE PLEASE PLEASE) (AM, BMI)
18 EASE MY MIND (EMI Blackwood, BMI/Arrested Development, BMI) HL
68 ELECTRIC RELAXATION (RELAX YOURSELF GIRL) (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
46 FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP)
19 FEENIN' (EMI April, BMI/DeSung Mob, ASCAP) WBM/HL
93 FREAKS/I-GHT (ALRIGHT) (Entertaining, ASCAP/Entertaining Scroggins Girls, BMI)
32 FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
62 GIN AND JUICE (WB, ASCAP/Suga, ASCAP/Sony Tunes, ASCAP/Mari-Knight, ASCAP) WBM
30 GONNA LOVE YOU RIGHT (FROM SUGAR HILL) (Kelande, ASCAP/Chapters Of You, BMI/Sir Ricky, ASCAP/BMG, ASCAP/Maestro, ASCAP/Daily Double, ASCAP/Polygram Int'l, ASCAP) HL
7 GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL
81 HERE IT IS, BAM! (Avert, BMI)
96 HEY D.J. (FROM MI VIDA LOCA) (Charisma, ASCAP/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Hip Hop To Pop, BMI/Hip Hop Loco, BMI/Chrysalis, ASCAP) CPP/WBM
24 HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E.A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL
15 I BELIEVE (Flyte Tyme, ASCAP/Bridgeport, BMI) WBM
85 IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT) (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI) WBM
58 I GOT CHA OPIN (Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)
67 I'LL REMEMBER YOU (Elitot Wolf, ASCAP/EMI Virgin, ASCAP/Starby Piersa, BMI/Chrysalis, BMI) CPP
98 I'M ALWAYS THINKING ABOUT YOU (Gamble-Huff, ASCAP)
76 I'M GONNA MAKE YOU MINE (Last Song, ASCAP/Third Coast, ASCAP)
11 I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
22 I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)
6 I'M READY (Ecaf, BMI/Sony, BMI) HL
7 I'M SO PROUD (Warner-Tamerlane, BMI) WBM
97 INFATUATION (Foxhole, BMI)
78 INNER CITY BLUES (Jobeta, ASCAP)
23 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
63 IT AIN'T HARD TO TELL (Large Professor, ASCAP/EMI April, ASCAP/Hi Mii, ASCAP/Skematics, ASCAP/Zomba, ASCAP) HL
73 IT'S YOU THAT I NEED (Desert Rain, ASCAP/Willow Girl, BMI)
51 I WISH (Perfect, BMI/SPZ, BMI/Rondor, PRS/Inring, BMI) CPP
4 LEAVIN' (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL
84 LET ME LOVE YOU (Barn Jams, BMI)
17 LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM
12 THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP/WB, ASCAP) WBM
35 MY LOVE (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/MCA, ASCAP)
59 NEVER FORGET YOU/WITHOUT YOU (Sony, BMI/Rye Songs, BMI/Ecaf, BMI) WBM
21 OLD TIMES' SAKI (FROM ABOVE THE RIM) (Nikka Duz It, ASCAP/MCA, ASCAP/Tabracadabra, ASCAP) HL
47 OUTSIDE YOUR DOOR (Warner-Tamerlane, BMI/Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI) WBM
9 PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Irving, BMI/Al Green, BMI/Swing Mob, BMI/EMI, ASCAP/EMI April, ASCAP/DeSung Mob, ASCAP) HL/WBM/PPP
87 PEOPLE MAKE THE WORLD GO ROUND (FROM CROOKLYN) (Warner-Tamerlane, BMI)
89 THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP II) (Music Corp. Of America,

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top sales hits like 'I GOT CHA OPIN' and 'SOMETHIN' TO RIDE TO'.

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

- BMI/Gasoline Alley, BMI/Nandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G.Spot, BMI/Yppahc, ASCAP/Sony, ASCAP)
31 PLAYER'S BALL (Organized Noise, BMI/Chrysalis, ASCAP/Outkast, ASCAP) CPP
72 PLAY MY FUNK (FROM SUGAR HILL) (Tony Toni Tone, BMI/Warner-Tamerlane, BMI) WBM/PPP
29 PUMPS AND A BUMP (Bust-It, BMI/Rap And More, BMI/Bridgeport, BMI/Southfield, ASCAP/Micon, ASCAP)
13 REGULATE (FROM ABOVE THE RIM) (Suga, ASCAP/Warren G., ASCAP)
74 RIBBON IN THE SKY (Black Bull, ASCAP/Jobeta, ASCAP) CPP
27 THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New Perspective, ASCAP)
36 ROUND AND ROUND (Lu Ela, ASCAP/EMI April, ASCAP/Heat Ray's, ASCAP/WB, ASCAP)
48 SATISFY YOU (Sorcerors Labyrinth, BMI/ATV, BMI)
91 (SEEK AND YOU'LL FIND) THE KINDA RIGHT BABY (Kharaboy, ASCAP/Chrysalis, ASCAP) CPP
14 SENDING MY LOVE (9's Town, ASCAP/Naughty, ASCAP) WBM
40 SOMEONE TO LOVE (New Perspective, ASCAP)
68 SOMETHIN' TO RIDE TO (FONKY EXPEDITION) (Scarface, ASCAP)
65 SOMEWHERE (EMI April, ASCAP/Sharice 4 U, ASCAP/KG Blunt, ASCAP/Babydoo, ASCAP/Sony, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Pencrysha, ASCAP)
52 STAY (Kaptein K, ASCAP/Tutu, ASCAP/MCA, ASCAP) HL
21 SWEET POTATOE PIE (Ghetto Jam, ASCAP/Chrysalis,

## STONE TEMPLE PILOTS, SPIN DOCTORS KICK OFF SUMMER ALBUM RELEASES

(Continued from page 16)

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

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

Rock fans will be interested in two star-packed soundtrack releases due in June. The 550 Music/Epic release "Blown Away," due June 21, features contributions from U2, Big Head Todd & the Monsters, the Sundays, October

Project, the Pogues, and the Jayhawks.

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

Other rock releases scheduled for June include "Street Angel" by Stevie Nicks (Atlantic, June 7); "The Last Temptation" by Alice Cooper (Epic, June 7); "Pure And Simple" by Joan Jett & the Blackhearts (Blackheart/WB, June 14); "Peace 4 Me" by Jason Bonham's new group, Motherland (550 Music/Epic, June 7); and "Sky Valley"

by Kyuss (Elektra, June 28).

A flood of modern rock releases is expected in June, led by "Suicidal For Life," the latest from pioneer punk rock act Suicidal Tendencies (Epic, June 14), and "Betty," the sophomore release from Helmet (Interscope, June 21).

Other modern rock releases include "Park Life" by Blur (SBK/ERG, June 14); "Jewel" by Marcella Detroit (London/PLG, June 21); "Split" by Lush (4AD/Reprise, June 14); "One Step Ahead Of The Spider" by MC 900 Ft. Jesus (American, June 28); "Tales From The Urban Prairie" by Popinjays (550 Music/Epic, June 21); and "This Perfect World" by Freedy Johnston (Elektra, June 28).

Tammy Wynette expands her country horizons with her new Epic release,

"Without Walls," due in stores June 28. The much-anticipated album features duets with Elton John, Sting, Joe Diffie, Cliff Richard, Aaron Neville, Lyle Lovett, Smokey Robinson, and Wynonna.

Country musicians are maintaining their prolific pace. Among the June releases are "No Ordinary Man" by Tracy Byrd (MCA, June 7); "When Love Finds You" by Vince Gill (MCA, June 7); "Men'll Be Boys" by Billy Dean (Liberty, June 14); "Feelin' Good Train" by Sammy Kershaw (Mercury, June 21); "Who I Am" by Alan Jackson (Arista, June 28); "Wishes" by Lari White (RCA, June 14); and "Read My Licks" by Chet Atkins (Columbia, June 28).

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

Other June pop releases include the self-titled Kathy Troccoli album (Reunion/RCA, June 14) and "Hearsay" by David Sanborn (Elektra, June 7).

Keith Sweat returns June 28 on Elektra with "The Freak Is On." The album, originally scheduled for release April 19, will be supported by a national tour later this summer.

R&B fans will have plenty of new music from established favorites in June, including "Through The Fire" by Peabo Bryson (Columbia, June 14); "Gems" by Patti LaBelle (MCA, June

7); "Ghetto Love" by Melvin Riley (MCA, June 21); "21 . . . Ways To Grow" by Shanice (Motown, June 21); "Join The Band" by Take 6 (Reprise, June 28); and the first album in 13 years, as yet untitled, by War (Avenue/Rhino, June 7).

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

Eazy-E bows his new street rap group, Bone Thugs N' Harmony, with the EP "Creepin' On Ah Come Up," due June 21 on Ruthless/Relativity.

Other key rap releases for June include "The Big Badass" by Ant Banks (Jive, June 14) and self-titled albums from the Beatnuts (Violator/Relativity, June 21) and Blackstreet (Interscope, June 21).

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

Assistance in preparing this story was provided by Trudi Miller Rosenblum in New York and Peter Cronin in Nashville.

## RHYTHM AND BLUES

(Continued from page 27)

spoken-word artist Reg E. Gaines rolled into L.A.'s coffeehouse scene and delivered an insightful recitation of poignant perspective at the Living Room. Gaines' debut Mercury album, "Please Don't Take My Air Jordans," delivers powerful political and social observation over understated, funky rhythms.

The small and intimate room offered up-close and personal interaction—the best way to hear an artist. For anyone who wants to hear what's

happening out there on the streets, sans the distraction of rockin' hip-hop beats, Gaines is the way to go.

**T**HINGS: ASCAP is holding its seventh annual R&B Music Celebration June 8 at the Palace in Hollywood. After six years in New York, it's the first time the celebration is on the West Coast . . . Reissue label Right Stuff is releasing, for the first time on CD, four albums from Bobby Womack: "Communication," "Understanding,"

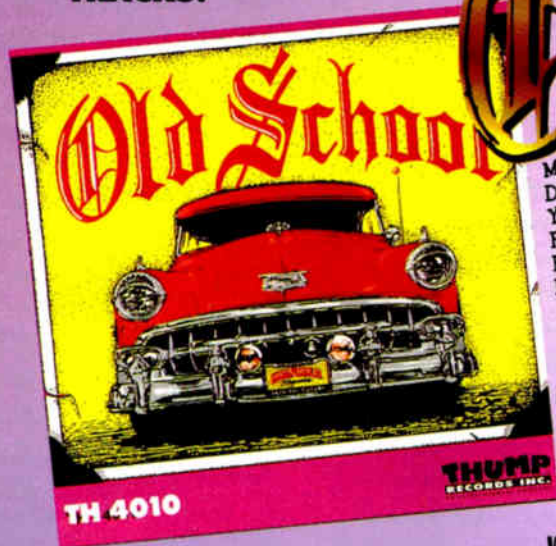
"Looking For Love Again," and "Safety Zone" . . . Motown president/CEO Jheryl Bushy was honored by L.A.'s Drug Abuse Resistance Education program with its Future Of America Award . . . The Motown Master Series is dusting off three collection classics: a two-CD set, "Bustin' Out: The Very Best Of Rick James"; the 12-track set "I Need Your Lovin': The Best Of Teena Marie"; and "In My House: The Best Of The Mary Jane Girls."

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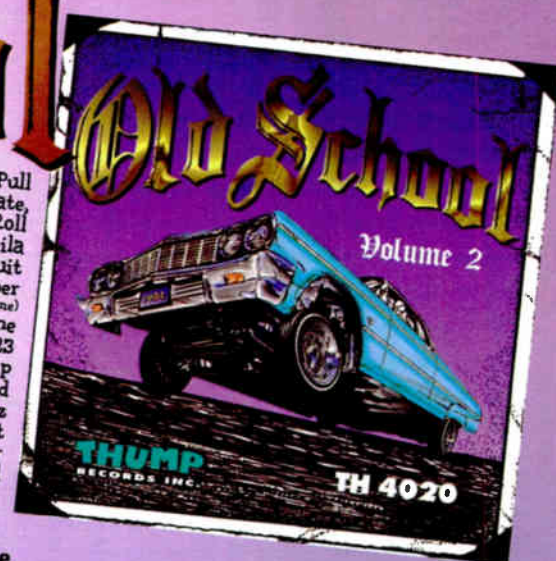
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Dazz  
Push It  
Love Rollercoaster  
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Pop It



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# R&B Encompasses All Directions

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

BY J.R. REYNOLDS



Debut chart-topper Toni Braxton

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

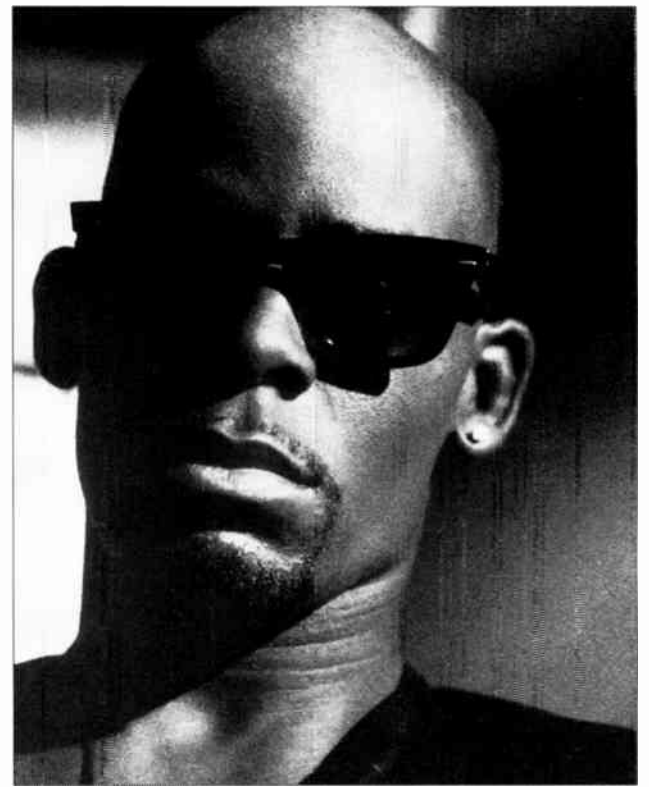
In the last 12 months, Dr. Dre has become one of the most celebrated names in music. While his lyrics disturb many adults, Dre can be credited with bringing out the soul in hip-hop with his subdued, rhythmic styling. His creative craftsmanship in production was revolutionary, leading to the trend in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

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

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

Debating R&B acts also made it to the top of the chart: Silk's "Lose Control," H-Town's "Fever For Da Flavor" and Toni Braxton's eponymous album.

Where hip-hop and rap all but monopolized the 1993 R&B album chart, R&B music dominated the Hot R&B Singles chart. Crossover hit "I Will Always Love You" led the way, sitting at No. 1 for seven weeks. Between brief interludes by popular hip-hop tracks, new R&B acts had significant stays in the top slot. While Jade's "Don't Walk Away" man-



Double-platinum R. Kelly

aged to push as high as the runner-up single post in February '93, SWV's "Right Here [Human Nature]" / "Downtown" pushed through to the peak position, where it remained for nine weeks. Silk's "Freak Me" did the same for seven weeks, while DRS' "Gangsta Lean" came on strong with its innovating gangsta doo-wop sound to occupy the top slot for six weeks.

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

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

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

Double-platinum wonder R. Kelly, who has experienced undeniable songwriting success with his own material, also scored well in that department, writing lyrics for Hi-Five, Billy Ocean and Aaliyah, a debut artist on Kelly's Jive-distributed Blackground Enterprises label.

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

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

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

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

Where "Menace II Society" and "The Bodyguard" led all soundtrack comers, going to the No. 1 position, "Above The Rim" is the first soundtrack of '94 to sit atop the Top R&B Albums chart.

Hopeful new acts trying to make a name for themselves in '94 are many. Songs from debuting talent that have made the Top 10 of the Hot R&B Singles chart so far this year include R. Kelly's aforementioned discovery Aaliyah and her set "Back And Forth," All-4-One's gold "So Much In Love," Zhane's "Groove Thang," Xscape's No. 1 gold "Understanding," Domino's gold "Getto Jam" and Toni Braxton's gold "Breathe Again."

Acts turning in sets in late '93 or early '94 that have certified platinum include Tevin Campbell, Jodeci, Ice Cube, Xscape and Shaquille O'Neal; double-platinum Salt-N-Pepa, Eazy-E and R. Kelly; and triple-platinum Snoop.

Acts certifying gold in '94 include Wu-Tang Clan, Domino, Zhane, US3, A Tribe Called Quest and Too Short.

Albums by new artists that have made the Top 20 on the Top R&B Albums chart so far this year include Nas' "Illmatic," Shyheim's "AKA The Rugged Child," DFC's "Things In Tha Hood," All-4-One's eponymous set, Patra's "Queen Of The Pack," Domino's gold-selling eponymous album, Aaron Hall's "The Truth" and Shaquille O'Neal's "Sha Diesel." ■



A Tribe Called Quest struck gold in '94.

## Core Of Independents

R&B Retailers Form Coalitions, Employ Special Service In Battle For Survival

BY DON JEFFREY

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

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

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

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

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

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

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

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

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

One independent retailer who has a leg up on his competitors because he provides a service no one else in his area apparently does is Amos Keaton. His Dazz II Drive-Thru Records, in Camden, N.J., is a store that, as its name suggests, sells music from a drive-through window as well as from the 20,000-square-foot space inside.

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



Soul man Sam Moore and country great Conway Twitty



Royce Fortune

## Little Bit Country, Little Bit R&B

A Growing Number Of Artists Dig Into Shared Roots And Common Ground

BY JIM BESSMAN

First came the radio-format-homeless singer/songwriters. Then aging rockers who invariably "always loved country music" migrated to Nashville. Now it's R&B artists—including the likes of Donna Summer, Sam Moore and even LaToya Jackson—who may be descending upon Music City out of true love, perhaps, or maybe career rejuvenation.

Of course, with Aaron Neville's recent hit cover of George Jones' "The Grand Tour" and, especially, the now-platinum "Rhythm, Country & Blues" album of duets between R&B legends and country stars, the crossover concept isn't so far-fetched—artistically or commercially. Indeed, R&B and country have successfully borrowed from each other at least as far back as Elvis Presley.

"Both are forms of American soul music, tributaries of the same river," says Al Teller, chairman of MCA Music Entertainment Group, who satisfied a prolonged personal desire by conceiving the "Rhythm, Country & Blues" venture. "For any of us who grew up during the time when Top 40 stations played all kinds of records that everybody liked, there are no distinctions between genres of music—either you like it or not. I'd been thinking a long time about trying to come up with a project that would show the common ground of country music and R&B."

Teller readily admits that he was uniquely positioned to carry out his wishes, since MCA enjoys a roster strong in both the country and R&B categories. Among the label's biggest young country stars is Trisha Yearwood, who teamed with Aaron Neville in covering Patsy Cline's classic "I Fall To Pieces." Yearwood no doubt represents her generation when she expresses views similar to Teller's.

"Music [genres aren't] that different no matter what you call [them]," says Yearwood, citing the "Rhythm, Country & Blues" duets as proof. "Aaron and I had never met before the day we recorded together, and neither of us had to change our style to sing together—it just worked. I listened to all kinds of music growing up in Monticello, a small town in the heart of Georgia, and I was a major fan of Ray Charles. The main

ingredient of that music was the soulfulness."

Yearwood's citing of Charles is significant in that the R&B great helped blaze the trail for R&B/country crossover projects back in 1962, with his "Modern Sounds In Country Music" album—which contained the No. 1 hit "I Can't Stop Loving You." Not only did the album sell a million, but it opened the doors for other R&B artists, including Escher Phillips, Dobie Gray, Joe Tex, Bobby Womack and Millie Jackson, to cut country-oriented material.



Ray Charles started the country kick in '62.

"I really went crazy after Ray got into it," says Sam Moore, who with Dave Prater, made up the legendary Sam & Dave "Soul Man" recording duo for Stax Records in Memphis. (Moore's "Rainy Night In Georgia" duet with Conway Twitty on "Rhythm, Country & Blues" was Twitty's last session.)

"I said, 'Wow! Listen to this!' It had nothing to do with black or white. It all came down to Ray's genius. Then I got deeper into it. The twang on the opening line of 'Soul Man' I phrased country because I felt that way about the song. It wasn't a soul or rock 'n' roll song—it had the flavor of country, so I phrased

it that way. Then in the '80s, Tanya Tucker had a song that had so much 'Stax' in it that I went, 'Whoa! I wish I had that song!' Or the Oak Ridge Boys' 'Bobbie Sue'—it had the feel to me of the Coasters. These young types were so 'Staxish' in the rhythm department. Then I heard the Judds and went, 'Wait a minute! Now here's the daughter with the dominant voice and the mother you almost can't hear, like you almost don't hear Dave sometimes!' But they were harmonizing where Dave and I never harmonized!"

But the cross between R&B and country is more than just "the story of two cities—Memphis and Nashville," as Teller calls "Rhythm, Country & Blues." Ken Krage, manager of Trisha Yearwood and Travis Tritt (who sings "When Something Is Wrong With My Baby" on the album with Patti LaBelle), remembers how his client Kenny Rogers capitalized big on his link with one-time fellow Krage client Lionel Richie. In 1980, Rogers topped both the country and pop charts with Richie's "Lady."

"Kenny was at the height of his success, but he wanted to get on the R&B charts," says Krage. "Jim Mazza, who was president of Liberty, said that there was only one guy who could get him on—Lionel Richie.



James Brown felt good at the Grand Ole Opry in '79.

So we flew down to Tuskegee, Ala., where he lived, and did the first session there, with Lionel producing the single and the album.

"That was my first major introduction to R&B and country coming together, but the two genres have constantly taken from each other. Barbara Mandrell, for one, used to cover R&B songs a lot, and so did a number of others. The roots are so much the same: Southern-based music with the same kind of feel."

Hailing from West Plains, Mo., Grand Ole Opry great Porter Wagoner also recognized the nearness of R&B, country and rock 'n' roll. But while he hewed closely to his deep country roots, he startled the traditional country world in 1979, when he brought James Brown to the Opry stage.

"I liked Otis Redding real well and bought a bunch of his albums because his music had a lot of soul—which I felt was just like country

Continued on page 38

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## INDEPENDENTS

Continued from page 36

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

In Atlanta, Forbes operates eight R&B stores yet doesn't feel he has the power of a chain. "I have bought direct," he says, "but I had such a bad experience I don't want to deal with them. They couldn't accept a black person buying direct." He gets more respect from the one-stops,

but because that market has been consolidating, he says he sometimes finds it hard to get product when he needs it.

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

Beal says his Detroit area stores accept cassettes from unsigned artists on consignment: "We don't turn a tape down."

Despite their differences, independents and chains alike have to deal with the policies set down by the majors, such as the refusal to take back CDs that have been opened and the elimination or no-return supply of vinyl. "Customers demanded it and I couldn't get it," Forbes says of vinyl. "But the stuff I had, I got stuck with."

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

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## R&B Mainstays Maintain Momentum

Veteran Artists Are Heard On Samples, Smaller Labels, Big Tours

BY DAVID NATHAN

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

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

With major companies already overloaded with new acts, three independent labels in particular have emerged as front-runners in supporting the cause of traditional R&B by providing recording homes for a number of acts. Atlanta-based Ichiban Records includes Clarence



Clarence Carter is still "Strokin'."

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

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

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

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

Ichiban's executive VP, Nina Easton, notes "The label was really founded on R&B. The first four albums we put out were by Curtis, Clarence, William Bell and Slave. Now, about 25% of our 50-or-so yearly album releases are R&B-flavored." Easton says that, aside from the core fan base many artists have built over two or three decades, "sampling by rap acts has introduced a whole new audience to the music of people like Curtis [Mayfield]."

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

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

Continued on page 42

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## MAINSTAYS

Continued from page 40

to constant touring overseas. Artists like Millie Jackson, Ben E. King, The Four Tops, Martha Reeves & The Vandellas, Jimmy Ruffin and Jr. Walker are among those who make Europe and Japan regular stops on their yearly itinerary.

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

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

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

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

Indeed, Avenue's Bruce Garfield maintains that War's catalog of eight albums has generated 500,000 in total sales since mid-'92. "The Best



Touring will promote War and "Peace Sign."

Of War...And More" is close to gold certification, says Garfield, and the band's fairly extensive touring schedule has kept them visible.

"War's music also has been used consistently in movies," notes Garfield, mentioning "Dazed & Confused," "Colors," "Bound By Honor" and TNT movie "The Cisco Kid" as examples. "Also, the group's '70s music has been heavily sampled, and that has helped create new awareness of their work," adds Garfield. Indicative of their continued viability (even in the absence of a major label contract since 1983), the band is embarking on a national tour this summer.

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

## R&B Revival Re-activates Reissues

While some R&B artists from the '60s and '70s have struggled to survive in a changed marketplace, the classic soul music they created lives on—thanks to a reissue boom that shows no signs of slowing down.

Labels like Motown, Rhino (through access to Atlantic and other labels), The Right Stuff (with material from Hi and Philadelphia International), Fantasy (through Stax), MCA (with Chess, ABC and Duke/Peacock), Legacy (Sony's reissue imprint), EMI and indie label Collectables have ensured catalog life for a number of traditional R&B artists.

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

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

While Rhino Records' success has been built on its dominance in the reissue arena, the label's access to the Atlantic vaults has resulted in a substantial increase in the number of classic R&B releases from the company. Rhino's managing director of A&R, David McLees, says the label initially explored the area "about five or six years ago, with a series called 'Soul Shots' and selected releases on artists like Brenton Wood and Dionne Warwick. Then, at the end of 1989, we did a whole series of '70s soul called 'Didn't It Blow Your Mind.' It was a 15-volume series, and it did very well for us."

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

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# Black-Owned. Once Again

# Black The Vote

NARAS Encourages African-American Participation In Grammy Selection

BY J.R. REYNOLDS

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

Each Grammy music category has a corresponding screening committee that compiles and sorts initial nominations of that genre. The specific screening committees, in turn, are part of the larger general committee that sorts through and compiles the final ballots. (See Billboard, April 16, for a comprehensive explanation of the Grammy voting process.)

Wayne Edwards, senior director of media and artist relations for Mercury Records, and former R&B screening committee member, says that it's during the screening-committee sessions that artist and song nominations are placed into specific categories to be voted on for the Grammys. "Without the right number of voices in those committees, African-American members get overruled on the movement of R&B artists to pop that perhaps shouldn't be moved," says Edwards.

Ormetta Barber Dickerson, VP of black music marketing for WEA, has been involved in the screening process for years and says that people are interested in trying to make a change right after the Grammy's, but enthusiasm falls by the wayside as time passes.

She complains that a lot of people who are NARAS-qualified don't

bother to join the organization. "It's only \$65 to join," she says. "And on-site participation amounts to only a couple of days a year to meet and put artists in the right category."

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

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

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

Chanceler says that many people have the wrong idea about the atmosphere within the NARAS decision-making structure. "It's not intimidating," he says. "It's actually a place where there's a lot of encouragement

going on. The organization is interested in music in its totality—not at the expense of one genre over another."

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

Age is also a consideration. "It seems like the average age of the membership is around 40," Chanceler says, "so it's kind of hard for them to have a broader scope on some of the younger-driven music styles."

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



Mercury Records' Wayne Edwards



WEA's Ormetta Barber Dickerson



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air," says Dickerson.

Michael Greene, president of NARAS, reports the situation is improving but says he's still very dissatisfied with levels of black participation. "I want NARAS to be a reflection of the voters it serves," he says.

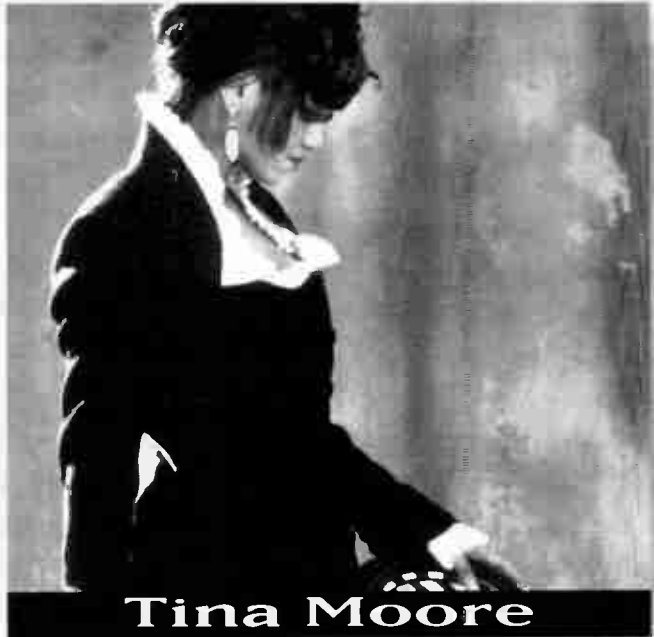
Regarding the perception of NARAS being an "old-men's club," Greene is quick to point out: the addition of "younger" categories. "The Academy's history has been one of rapid evolution," he says. "Category-wise, we've added rap, hard rock, alternative, new age... We've shown a real desire to change."

Greene says NARAS has local chapters in seven cities: Los Angeles, San Francisco, Chicago, Memphis, Nashville, Atlanta and New York and wants to see more minority representation. Says Greene, "On Billboard's [Hot 100 singles] chart, in [a large percentage] of the slots, blacks are involved in some capacity. We must get them involved with the organization—on local boards of governors and on the national board of trustees." ■



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Busybee, Sugarhill Gang,  
Da Original



**Nikki Kixx**

**Celebrating  
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**Street Life and**

**Scotti Bros.**

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**FUTURE DISC  
SYSTEMS**

**R&B**

# Stand By Me

## Radio Remains True Blue To R&B Perennials

BY CARRIE BORZILLO

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

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

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

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

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

On the other hand, WVEE Atlanta PD Tony Brown says adding a song depends more on the actual music. "An established name helps," notes

Brown, "but there is so much competition now with new artists that we have to pay close attention to not just the name but the production of the music."

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

"With lyrical content starting to be an issue, you can stick to safe artists like Luther, who typically do well," says Holloway. "It would be nice to say we're filling the void with newer artists, but typically we're filling it with older product or newer stuff by safe artists," he says. "It depends on what's important to the station."

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

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

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

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

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



Aretha Franklin always gets respect.



The Temptations still lure radio listeners.

PATTI LA BELLE  
SHAI

JODY WATLEY  
MIKI HOWARD

BEBE & CECE WINANS  
AARON HALL

CHANTE MOORE  
RALPH TRESVANT

JADE  
ZHANE

BABYFACE  
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# Touring Trials And Tribulations

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

BY GIL GRIFFIN

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

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

After listening to Levert recite the long list of expenses, his claim of touring being a losing proposition is easy to understand. "Renting a tour bus can cost up to \$5,000 a week," Levert says. "Then you have to pay the bus driver and pay for gas and insurance. If you have a six-piece

band, you probably have to pay them \$800 a week, get them hotel rooms and pay them per diems. Even if you have a four-to-five-man group, your expenses may come up to \$15,000 a week."

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

Sheri Huguely is the Director of Marketing and Artist Development for Trevel Productions in Cleveland, Ohio. Ironically, she says mass exposure may be hurting rather than helping some R&B acts, as they get ready to tour. "It's very difficult to tour now with the dominance of cable TV," says Huguely. "People can see groups performing in videos

on MTV and BET, or on shows like 'Arsenio.' In the past, the mystique was there. But now, people can hear their music on the radio and see them in videos."

Phil Casey, VP of urban music at Los Angeles-based ICM, one of the country's largest concert promotion agencies, says radio formatting, which began in the late 1960s, has also hurt R&B touring. "Formatting has hurt the ability to sell more records and concert tickets," he says. "Formatting reduced the number of people who could hear black music. Historically, R&B stations have had less wattage and less listenership."

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

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



Gerald Levert

Casey, whose agency runs several major R&B arena tours, explains the packaging strategy. "You're dealing with a smaller demographic in R&B," he says. "With rock, you have millions of kids who go to shows and are used to seeing one major headliner and one opening act. Historically, R&B shows have been packages of three to six acts, going back to the [1960s] Motown Revues. Ours is a more defined audience base."

But is it? Casey says that for some R&B acts, a theater tour is more appropriate because those acts will draw older adults who want an intimate setting.

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

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

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

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

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

## INDEPENDENTS

Continued from page 40

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

CD sales are growing, though. Daniels points out that the black market was "overlooked as far as CD singles, but now they're paying closer attention." The reason: More people are installing CD players in cars.

As for used product, that doesn't seem to be a significant business in R&B stores. Says Beal, "I don't believe in doing things that cause the artist to suffer or that cause the industry to suffer." ■

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

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



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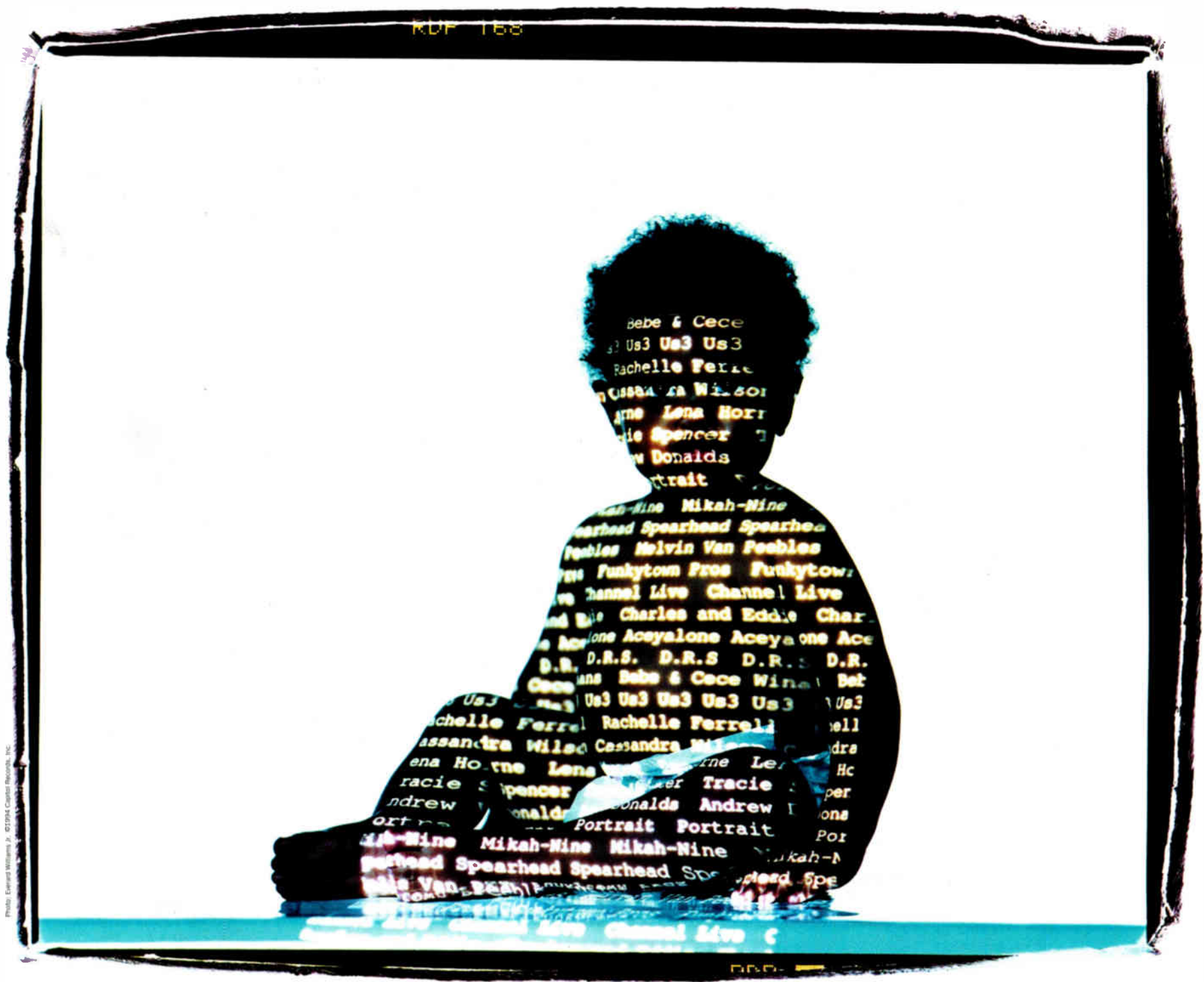
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CAPITOL AND BLUE NOTE RECORDS PROUDLY SALUTE BLACK MUSIC MONTH.

## Dajae Returns To Brighten Days (And Nights)

**GIVIN' FACE:** If you are among the many who broke into a giddy sweat each time you heard the dancefloor staples "Brighter Days" and "U Got Me Up" by fierce Chicago siren Dajae, prepare to be turned inside out (and upside down) by her latest effort, "Is It All Over My Face." On this upcoming Cajual Records release, she carves out a permanent position among clubland's top singers, while continuing to exhibit that intangible element necessary for a transition into mainstream consciousness.

Hula & Fingers produced this tuneful house ditty with R&B-smart ears, carefully measuring the groove and organ-grinding melody so that it complements and ultimately showcases her voice, rather than competes with it—a generous gesture given the frequency at which dance producers relegate singers to secondary roles, thus forcing lung-bursting performances that lack color and nuance. Eric "E-Smoove" Miller and Green Velvet (a new alternate moniker for the cool and enduring Cajmere) are added to the equation with mixes that range from powerful to trendy. Miller enhances the song and vocal with versions that are a bit more lively and soaked in sweet disco juices. Velvet, on the other hand, kicks an aggressive, trance-ish vibe that's a lot of fun, but not completely suited to the original song.

Due out the second week in June, "Is It All Over My Face" is a prelude to Dajae's long-awaited full-length debut, "Higher Power," which should be in stores by the end of July. We cannot wait.

By the by, Cajual's releases will be getting a nice boost in visibility now that Ivan Pavlovich has come aboard as director of promotions. He has been involved with the label on different levels for some time now, and brings a savvy no-nonsense attitude to the label.

**IN THE MIX:** There is nothing quite like the sound of Patti LaBelle flexing her distinct, gorgeous voice over a dance groove. On "The Right Kinda Lover" (MCA), which appears on her new "Gems" album, as well as the soundtrack to "Beverly Hills Cop III," she gives diehards everything they desire and then some.

Oh yes, those soaring high notes are in place, but so are some rich lower notes, woven into the jam's funk-fortified bassline with a rough'n'ready sass. Jimmy Jam and Terry Lewis' original version clicks with a new-jack spirit R&B club jocks will find full of useful breaks. DJs hankering for a smoother sound should dive into a pair of rugged house reconstructions, craftily assembled by popular New York DJs Darrin Friedman and Hex Hector. Relatively new to remixing, the pair makes an excellent first impression as a team, holding loads of promise for future projects (see next Tribal America



by Larry Flick

item).

After taunting clubsters for a few months, Nervous Records has finally issued "Nite Life" by Kim English, a wickedly infectious party anthem produced by Ten City. English has a smooth and stylish voice that is sparked by an insinuating groove and butt-shaggin' percussion breaks. The cut gets an extra bit of credibility via several rugged mixes by Masters At Work, who provide an insistent, propulsive bottom and swirling synth loops. CD fans can get the original version of "Nite Life" of "Deep House: Nervous Breakdown, Volume Two," a compilation of the label's better singles.

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

less, we trust you will agree that "I'll Heal Your Body" kicks.

It is a pleasure to welcome Double Dee, one of our fave Italo-house acts, back to the fold with "Love Nobody" (Irma). Front man Dany's pipes are maturing well, and have developed a soulful edge that is best showcased within this track's breezy, hi-NRG/disco context. As he lends charm to the chipper pop nature of the song, producer and musician Claudio Moz-Art Rispoli keeps the instrumentation light and fresh. Works best during a sunny beachfront bash.

**BANGIN' THE TRIBAL DRUM:** Few indie labels are as consistently high on quality and innovation as the New York-rooted Tribal America. During the past three years, label principal Rob DiStefano has paved a solid underground path with 12-inch singles and compilations that often forge trends, rather than adhere to them. Mulling over the label's extremely active and potent summer schedule, the label is poised to not only broaden its creative scope, but also to strengthen its commercial muscle.

At the top of the agenda is "Are You Satisfied" by the Daou, a smokin' deep-houser produced by the act with David Morales. Don't forget to have a nosh on the previously unreleased remix of the No. 1 1992 hit, "Surrender Yourself." Also coming is the U.S. release of two yummy Italo imports, "Girlz" by Namby Pamby, and "I'm Ready (For Your Love)," by MCJ Featuring Davina. The latter has noteworthy new interpretations by Hex Hector and Darrin Friedman. Two of our personal faves, "Keep It Pumpin'," a U.K. gem by Thyone Girls, and "The Dance," a little-known import by Holland's Subliminal Cuts. The former is perhaps the label's brightest, most pop-friendly offering yet, while the latter has an oh-so-intense house rawness. And if that is not enough to warm your turntables, there is "Hot Little Body," Joi Cardwell's collaboration with Fred Jorio and Behavior. Mixes range from decidedly mellow and chillin' to appropriately forceful.

Currently in the studio completing future Tribal America cuts are Junior Vasquez, Eric Kupper, Kiwi Dreams, and Liquid City. Meanwhile, underground mainstay Danny Tenaglia is wrapping up his first album for the label. Finally, we are waiting with baited breath for Roxy & the Ride Committee's follow-up to the 1993 dish anthem, "Get Her."

**CHEW ON THIS:** Epic Records' dance department continues to be one heck of a hit machine, serving one tasty morsel after the next. Among its current top-shelf releases are "Anything," the third single from Culture Beat's globally propped "Serenity" opus. Ralph Rosario and Pete Arden have

tweaked and molded the late Torsten Fenslau's original production into a viable multiformat entry by refashioning it with dark house and trance threads. The remixes are so good that the maddeningly silly chorus actually works now. Also of note from the label is "El Baile de la Vela" by Cheito. Recently launched in Miami's hipper venues at the recent Billboard Latin Conference, this saucy Emilio Estefan production also has a club perspective created by Rosario and Pablo Flores. Punters can choose from vibes that range from percolating Latin/disco to pure Latin/Cuban. An offering from Epic's Crescent Moon subsidiary, we are boldly predicting much-deserved club success, similar to Gloria Estefan's massive "Mi Tierra." At the minimum, we hope the single will draw pop crossover attention to Cheito's fine self-titled album... "Little" Louie Vega aficionados are advised to seek out his latest creation, "Curious," a positively hypnotic house confection that he cut under the name Sun Sun Sun (with a little help from pal Lem Springsteen, who co-wrote the jam and lent a vocal loop or two) for a compilation of his past work on Strictly Rhythm Records. The album, due out next month, also showcases previous singles by Todd Terry and Kenny "Dope" Gonzalez. A new Gonzalez composition, "Hey," is also included, and it's *phat*... Those of you who still miss the gothic NRG of Dead Or Alive, perk up. Pete Burns, the act's gender-bending singer, has resurfaced as the front man of International Chrysis, which recently made its PWL-U.K. debut with a frenetic, tambourine-shaking rendition of the David Bowie classic "Rebel Rebel" that could have easily appeared on any of DOA's '80s-era collections. A true guilty pleasure... Speaking of hitting the comeback trail, a new incarnation of the Weather Girls is back on active duty. Original member



**Bosom Buddies.** Popular underground party producers Brandywine, left, and Brenda A. Go-Go toast their first bash at New York nightclub Nocturnal/The Tunnel. The bawdy drag duo also hosts "On Patrol," a talk/variety television show that combines local clublife reports with comedy and musical segments.

Izora Armstead has teamed up with her daughter, Dynelle Rhodes, for "Double Tons Of Trouble," an album on EastWest's German arm. The kitschy set has spawned two European hits, "We Shall All Be Free" and "Can U Feel It," and includes a new (if somewhat unnecessary) version of the chestnut "It's Raining Men." Should be of interest to hi-NRG disciples, though project will need a tad less camp and more aggressive grooves to really penetrate the U.S. market... Ute, one of the acid jazz scene's more underappreciated bands, will soon get a shot at stateside approval when the Los Angeles-based Planet Earth Recordings includes the kinetic "Everything Must Change" and "Soulthing" on its forthcoming "Down To Earth" compilation. With justice prevailing, these gems will catch a savvy A&R ear and land a long-deserved stateside deal.

### Billboard. HOT Dance Breakouts

FOR WEEK ENDING JUNE 4, 1994  
CLUB PLAY

1. ANYTHING CULTURE BEAT 550 MUSIC
2. HOLIDAY URBAN MOTION PROJECT DEEP CRAP
3. ACTIVATOR (YOU NEED SOME) WHATEVER GIRL VICIOUS MUZIK
4. ROCK MY HEART HADDAWAY ARISTA
5. BACK & FORTH AALIYAH BACKGROUND

### MAXI-SINGLES SALES

1. CAPTAIN SAVE A HOE E-40 JIVE
2. I WANT IT, I NEED IT (REAL LOVE) SAUNDRA WILLIAMS IMAGO
3. IN DE GHETTO DAVID MORALES & THE BAD YARD CLUB MERCURY
4. HOB0 HUMPIN' SLOB0 BABE WHALE EASTWEST
5. WHEN YOU MADE THE MOUNTAIN OPUS III EASTWEST

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



**Divas Tellin' Stories.** Rap divas Salt-N-Pepa congratulate Crystal Waters on the release of her second Mercury collection, "Storyteller," at a recent listening party in New York. The album has already spawned a No. 1 club smash with "100% Pure Love," which is now gathering airplay at top 40 radio. Waters is immersed in a promotional tour supporting the project, which will take her across the U.S. and to parts of the U.K. and Europe. A club follow-up is being considered. Pictured, from left, are Spinderella, Waters, Salt, and Pepa







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

## Brokop Sees U.S. Dream Coming True Patriot Set Is Canadian Singer's 1st Here

■ BY EDWARD MORRIS

NASHVILLE—She's just 20 years old, but Lisa Brokop has already perfected the rich, dead-on vocal style that brought Wynonna Judd to prominence. And while Brokop readily admits that Judd has been an influence, the new Patriot Records artist clearly has her own distinct—and decidedly more country—sound.

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

companying music video.

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

The album, which Jerry Crutchfield produced, contains songs by such Nashville stalwarts as Dave Loggins and Kenny Mimms (who wrote the title cut), Troy Seals, Conway Twitty, Gary Burr, Tom Shapiro, Skip Ewing, Danny Mayo, and Gene and Paul Nelson. Two of the selections are by Canadian writers.

Relying heavily on acoustic instrumentation and scaled-back production, Crutchfield puts the spot-

light on Brokop's mature and agile vocals.

Born in Surrey, British Columbia, near Vancouver, Brokop says she began singing in "a little family band" when she was 7.

When she was 15, she began singing professionally—as well as playing rhythm guitar and keyboards—for the Marty Gellan & Sweetwater Band. Here she met the band's manager, Paul Mascioli, who would become her own manager two years hence.

At 16, she formed her own group and released "Daddy, Sing To Me," the first of a series of independent singles.

In 1991, Brokop won a radio-sponsored songwriting contest, which resulted in her being paired with Nashville-based writer Peter McCann. Using six of his own songs and four singles Brokop had already issued, McCann produced her first album, "My Love," on the indie Li-

(Continued on page 58)



BROKOP

## How To Measure Country's Real Progress

### Act Floats Trial Balloon; 'Row Vs. Wade' Interactive Sinks

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

Well, these indicators are indicative—but they're hardly precise. Those who want to know how much country music has actually grown during the period in question would do better to consult the Nashville Scene Index. It is far more accurate, and the sensitive indices are these: number of unsolicited demo tapes delivered by hand to the receptionist at Opryland Music; number of new award categories for which Vince Gill could not possibly be eligible; number of performers waiting to do a duet with George Jones; ratio of new record labels to total grains of sand; and frequency with which reviewers proclaim that "country music has lost its soul." By these measurements (and we've also factored in fluctuations in the weather), the industry has more than doubled—it's grown from "Wow" to "Your banker is here."

**MAKING THE Rounds:**

Talk about direct marketing! At a party held to celebrate their Grammy win for best bluegrass recording, members of the Nashville Bluegrass Band released two balloons, each emblazoned with the message: "If you find this balloon, please write to us for a free Nashville Bluegrass Band CD." One balloon presumably landed at a post office, since it hasn't been heard from since. But the other one soared and bobbed 460 miles to a farm near Normantown, W.Va., where self-proclaimed "died-hard bluegrass fans" Jerry and Anna James found it and straightaway claimed their prize. What next—inserts in kangaroos?

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

Randall will continue his radio duties... Music City General Store, a Nashville mail-order house that sells licensed country music merchandise, is offering its wares via a minicatalog distributed through welcome centers, hotels, and tourist attractions. It also is being sent to the company's regular mailing list. President Chris Fenoglio says he will circulate the catalog in other country music centers, including Branson, Mo., and Myrtle Beach, S.C.

According to figures compiled by Mediastat Inc., TNN is the top U.S. specialty service available to Canadian viewers. With 5.3 million subscribers in Canada, TNN outstrips CNN, Arts & Entertainment, the Learning Channel, CNN Headline News, CMT, CNBC, and BET. CMT has a Canadian subscriber base of nearly 2 million.

**MARK YOUR CALENDAR:** "ABC In Concert Country" makes its network debut June 4 at 11:30 p.m., Eastern time. The first of this series of one-hour programs, which is set to run through Sept. 10, will be hosted by Billy Dean and will star George Strait, Kathy Mattea, Lee Roy Parnell, and Neal McCoy... The Celebrities Fore Kids Golf Tournament will be held June 6 at the Woodmont Country Club in Franklin, Tenn. Vince Gill, Johnny Russell,



by Edward Morris

Doug Stone, and Pirates Of The Mississippi members Rich Alves and Bill McCorvey are among the scheduled players. Proceeds will be donated to the Tennessee Baptist Children's Homes... The International Fan Club Organization (IFCO) will hold its annual Fan Fair dinner and show June 10 at the Tennessee State Fairgrounds. Performing at the dinner showcase for new talent will be Randy Lee Ashcraft, the Bullas, Harold Hill, Keith Horton, the Marcy Brothers, Bill E. Penn, and Megan Sheehan. Featured in the concert that follows will be Loretta Lynn, Ricky Lynn Gregg, Wylie & the Wild West Show, Bryan Austin, Baillie & The Boys, Jon Brennan, Darryl & Don Ellis, Rebecca Holden, Moore & Moore, Gary Mule Deer, Ronna Reeves, and Joy Lynn White... Hattiesburg, Miss., hosts its Elks Dixie Bluegrass Festival and Pizza Hut International Bluegrass Showdown (Southeast region) July 7-9... The Nashville Songwriters Assn., International will stage its annual Summer Seminar and Song Camp 101 July 15-19.

**SIGNINGS:** Kelly Lang to Renaissance Music & Entertainment, Franklin, Tenn., for management and public relations.

## Dance Contest Added To Marlboro Music Promos

NASHVILLE—The annual Marlboro Music campaign has expanded its promotions this year to include a Marlboro Country Nights Dance Showdown that will emanate from 125 country music clubs nationwide. As before, the cigarette company also will sponsor separate tours of state fairs and military bases.

Except for the acts appearing at the military posts, all the talent involved is country.

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

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

Taking the military route is a package comprising the Doobie Brothers, Foreigner, and Gary Hoey. It will be at the Twenty Nine Palms (Calif.) Marine Corps Air Ground Combat Center Aug. 5; the 32nd St. Naval Station, San Diego, Aug. 6; Fort Huachuca, Sierra Vista, Ariz., Aug. 11; Fort Bliss, El Paso, Texas, Aug. 12; and Fort Hood, Killeen, Texas, Aug. 13.

Glenn Smith Presents of San Antonio, Texas, will produce both the state fair and military tours.

The dance contest—which will be produced by Nashville's Country

Club Enterprizes, in cooperation with Susan Charney Associates—runs from June 1 through Dec. 7, when the finals are held Arlington, Texas.

Acts involved in the contest are newcomers Jesse Hunter, with BNA Entertainment, and Chely Wright, with Polydor, both of whom will perform at each of the nine regional competitions. Confederate Railroad will perform at the finals.

The first tier of the contest is for the club championship, with the winning couple earning \$500 and a chance to compete at the regionals, where the top prize is \$1,500. The top prize is \$10,000. In all, Marlboro will award \$150,000 in prizes.



**Guys With Guitars.** Jon Randall, seated at right, prepares to pick and sing for executives of RCA Records, his new label. At left is Sam Bush, who co-produced Randall's upcoming album, "What You Don't Know." Standing are Garth Fundis, left, RCA's VP of A&R, also a co-producer, and Thom Schuyler, RCA's VP/GM. Randall and Bush have worked together as members of Emmylou Harris' band, the Nash Ramblers. "This Heart" will be Randall's first single.



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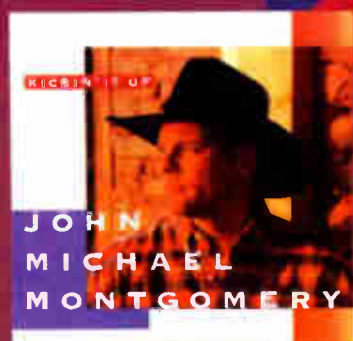
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LIFE'S A DANCE

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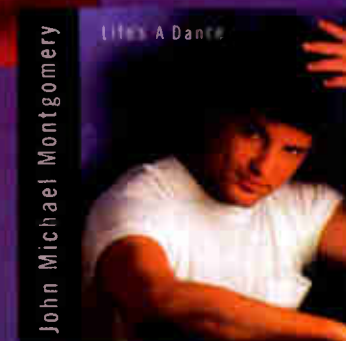


PRODUCED BY  
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JOHN DORRIS & ESTILL SOWARDS



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DOUG JOHNSON AND  
WYATT EASTERLING

# Artists & Music



by Jeff Levenson

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

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

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

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

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



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



# Billboard gets Jazzed!

In the upcoming July 2 issue, Billboard spotlights jazz music. From the traditional to the eclectic, jazz continues to penetrate and impact the music industry.

This annual spotlight will include a state-of-the-genre address, an overview of jazz, and a discussion on its growing audiences and markets.

Billboard's jazzed and ready to swing. Join us and be heard by over 200,000 readers worldwide.

# Billboard

ISSUE DATE: JULY 2

AD CLOSE: JUNE 7

NY: 212-536-5004

Norm Berkowitz, Ken Harp, Nancy Bowman

LA: 213-525-2300

Gary Nuell, Robin Friedman

UK & Europe: 44-71-323-6686

Christine Chinetti



# Top Jazz Albums™


THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	2	DIANE SCHUUR/B.B. KING GRP 9767	★★★ No. 1 ★★★ 2 weeks at No. 1 HEART TO HEART
2	2	27	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
3	3	6	JOHN SCOFIELD & PAT METHENY BLUE NOTE 27765/CAPITOL	I CAN SEE YOUR HOUSE FROM HERE
4	NEW ▶		LENA HORNE BLUE NOTE 28974/CAPITOL	WE'LL BE TOGETHER AGAIN
5	4	8	ETTA JAMES PRIVATE 82114	MYSTERY LADY
6	NEW ▶		ROY HARGROVE QUINTET VERVE 523 019	WITH THE TENORS OF OUR TIME
7	7	29	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
8	6	8	TERENCE BLANCHARD COLUMBIA 57793	THE BILLIE HOLIDAY SONGBOOK
9	5	49	HARRY CONNICK, JR. ● COLUMBIA 53172	25
10	8	33	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
11	NEW ▶		THE FREE SPIRITS FEAT. JOHN MCLAUGHLIN VERVE 521 870	TOKYO LIVE
12	9	4	ARTURO SANDOVAL GRP 9761	DANZON (DANCE ON)
13	10	27	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
14	11	9	WYNTON MARSALIS SEPTET COLUMBIA 53220	IN THIS HOUSE ON THIS MORNING
15	13	4	MACEO PARKER NOVUS 63175/RCA	SOUTHERN EXPOSURE
16	12	9	HANCOCK/SHORTER/CARTER/RONEY/WILLIAMS QWEST 45059/REPRISE	A TRIBUTE TO MILES DAVIS
17	15	6	KEITH JARRETT/GARY PEACOCK/PAUL MOTIAN ECM 21531	AT THE DEER HEAD INN
18	18	35	JOSHUA REDMAN WARNER BROS. 45365	WISH
19	19	2	CLEO LAINE RCA VICTOR 61419	BLUE & SENTIMENTAL
20	14	5	NINA SIMONE VERVE 518 198	VERVE JAZZ MASTERS VOL. 17
21	23	15	CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE
22	24	4	BILLIE HOLIDAY VERVE 519 825	VERVE JAZZ MASTERS VOL. 12
23	21	2	MILT JACKSON QWEST/REPRISE 45591/WARNER BROS.	THE PROPHET SPEAKS
24	20	56	JOE SAMPLE WARNER BROS. 45209	INVITATION
25	22	2	VANESSA RUBIN NOVUS 63170/RCA	I'M GLAD THERE IS YOU

## TOP CONTEMPORARY JAZZ ALBUMS™

1	1	77	KENNY G ▲ <sup>6</sup> ARISTA 18646	39 weeks at No. 1 BREATHLESS
2	NEW ▶		NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
3	2	8	PAUL HARDCASTLE JVC 2033	HARDCASTLE
4	3	7	INCOGNITO VERVE FORECAST 522 036/VERVE	POSITIVITY
5	4	13	GERALD ALBRIGHT ATLANTIC 82552	SMOOTH
6	5	3	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
7	6	11	BOB JAMES WARNER BROS. 45536	RESTLESS
8	8	14	THE BENOIT/FREEMAN PROJECT GRP 9739	THE BENOIT/FREEMAN PROJECT
9	7	3	NANCY WILSON COLUMBIA 57425	LOVE, NANCY
10	9	39	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
11	10	10	MARION MEADOWS NOVUS 63167/RCA	FORBIDDEN FRUIT
12	12	16	CANDY DULFER RCA 66248	SAX A-GO-GO
13	14	3	GIL SCOTT-HERON TVT 4310	SPIRITS
14	11	45	DAVE KOZ CAPITOL 98892	LUCKY MAN
15	15	2	PATTI AUSTIN GRP 4023	THAT SECRET PLACE
16	13	6	DONALD HARRISON CTI 67237	THE POWER OF COOL
17	17	37	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
18	18	27	RONNY JORDAN 4TH & B'WAY 444060/ISLAND	THE QUIET REVOLUTION
19	19	47	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
20	16	14	STANLEY JORDAN ARISTA 18703	BOLERO
21	21	57	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
22	23	26	MARCUS MILLER PRA 60201	THE SUN DON'T LIE
23	RE-ENTRY		GARY TAYLOR MORNING CREW 1851	SQUARE ONE
24	22	18	TOM SCOTT GRP 9752	REED MY LIPS
25	20	7	DIANNE REEVES EMI 28494/ERG	ART & SURVIVAL

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a number following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

*Make-out Record X 10<sup>7</sup>*



DESPERADO  
TEARS IN HEAVEN  
BROKEN WINGS  
FIELDS OF GOLD  
ONE MORE NIGHT  
I WILL ALWAYS LOVE YOU  
WIND BENEATH MY WINGS  
THE LIVING YEARS  
TAKE A LOOK AT ME NOW  
END OF THE INNOCENCE  
DON'T GIVE UP  
LIVE-TO TELL

# Sax by the Fire

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# Music Video

ARTISTS & MUSIC

## Country Stars 'In Concert' On ABC Net To Air Late-Night Shows Through Summer

BY DEBORAH RUSSELL

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

Liberty Records artist Billy Dean hosts the hourlong series, which is scheduled to air at 11:30 p.m. (ET) Saturdays through September. Each episode in the 14-week series will feature live concert footage of such popular acts as Garth Brooks, Kathy Mattea, Carlene Carter, George Strait, Tanya Tucker, John Michael Montgomery, Marty Stuart, and Wynonna.

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

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

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

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

"The artist's show is our show," says Nashville-based producer Lyndon LaFavers, formerly of TNN. "We're not trying to change anything to fit a television format."

LaFavers disputes the common argument posed by skeptics who believe that music—outside the context of a specialty program or an awards telecast—doesn't play on network TV.

"It may not play well on prime-time TV, but on late-night it can play really well," he says. "We will be hitting a hip group of people who would be up at this hour with several artists and a good mix of music in each show."



Billy Dean, host of "ABC In Concert Country."

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

The format of the show is flexible, and Mercury's Kathy Mattea uses her performance on the debut episode as a

way to address the AIDS epidemic and her activities regarding the issue. Her performance is culled from the "Country Music Cares" AIDS benefit, and is accompanied by a slide presentation about the disease.

Sometimes the mood veers into the wacky realm, as Atlantic's Neal McCoy performs a rare rap version of the "Beverly Hillbillies" theme Aug. 6, intertwined with rap hits like "Wild Thing" and "Rapper's Delight."

Late Night Productions Inc., in association with ABC Late Night Entertainment, is producing the show from ABC Entertainment's New York headquarters. Producer Gene Fein heads up the West Coast affiliate office in L.A., while producer LaFavers heads up the Nashville division. Richard Levy is coordinating the editing procedures in New York.

The launch of "ABC In Concert Country" precedes the September debut of "The Road," a weekly country music concert/documentary series produced by High Five Productions and syndicated by Tribune Entertainment Co. "The Road" is slated to reach about 100 network stations—the majority of which are ABC, CBS, and NBC affiliates—and more than 80 million homes (Billboard, Feb. 19).

## PRODUCTION NOTES

### LOS ANGELES

- Frank Black's new Elektra video "Headache" is an Epoch Films production directed and shot by Adam Bernstein. Bruce Coleman produced.
- Spike Jonze directed the Beastie Boys' Capitol clip "Sabotage."
- Portfolio Artists Network's Marcus Nispel directed All-4-One's Atlantic video "I Swear." Marc Reshovsky directed photography on the shoot; Anouk Frankel produced with supervising producer Ellison Miller.
- Director Marty Thomas lensed Above The Law's latest Ruthless/Relativity clip, "Uncle Sam's Curse," and also shot a commercial for the group's like-titled album. Kim Haun directed photography for the Riviera/Panic

- Films shoot. Bruce Spears produced.
- Faith Hill's Warner Bros. clip "But I Will" is a Squeak Pictures production directed by Leta Warner. John Duffin produced.
- DNA's Rocky Schenck shot the Meat Puppets' London/PLG video "Backwater" with producer Bruce Coleman. Eric Alan Edwards directed photography.

### NEW YORK

- Public Pictures director Dwayne Coles is the eye behind Naughty By Nature's new Tommy Boy video "Klickow Klickow." The group's Treach co-directed the shoot. Bonnie Tomas produced; George Seminara directed photography.
- 2 In A Room shot its new Cutting Records video "El Trago" (The Drink) on location in the city's Club Warsaw. Kenneth Greenblatt directed the shoot for Akiva Films. Nadia Leonelli produced; Ian Woolston-Smith and Tony Mitchell directed photography. Maria Torres choreographed the dance sequences.

### OTHER CITIES

- Director Scott Kennedy recently reeled "Unjust World" for MCA's Morgan Heritage. David Yost produced the clip for Flashframe/Freedman Productions. Alik Sakharov directed photography on location in Cancun, Mexico. In addition, the company's Dominic Orlando directed Sounds Of Blackness in the Perspective/A&M video "Everything's Gonna Be All Right." Angelo Pacifici directed photography on the Minneapolis-based shoot; Joseph Sassone produced.

## 'Sound fX' Set To Wing It; NKOTB's Too-Dirty 'Dawg'

LIVE WIRE: The fX cable network's live music video show "Sound fX" bows Wednesday (1) at 11 p.m. (Billboard, Feb. 26).

"Sound fX" will run for one hour Monday through Friday, and each program will air about 10 music videos, says producer Mike Opelka. Each episode will feature a "Smash Or Trash" segment in which viewers call in votes during the show to determine whether a particular clip deserves additional attention or not.

The lead-in to "Sound fX" will be reruns of the Fox TV comedy series "In Living Color," and the show will compete against MTV's "Beavis And Butt-head."

At press time, the paint was still drying on the Fox cable network's studio walls and the "Sound fX" crew had not yet announced a permanent host for the show. From the sound of it, though, Opelka clearly grooves on the rush that comes with producing live TV.

"We're working like crazy, but we're having more fun than the law permits," he says.

Artists are invited to stop by for impromptu visits ("anything can happen, and probably will," Opelka says), and bands such as Toad The Wet Sprocket and the Meat Puppets already are scheduled to appear.

A ballroom that seats 50 people for an in-studio performance is an integral element of the "Sound fX" set, which actually is a functional apartment with working fixtures.

"If we're tired, we can shoot in the bedroom, and if we're hungry we can do the show in the kitchen," Opelka says. "We may even do a show from the shower."

When Fox's fX Cable Network launches, it will reach at least 18 million homes.

EL BOX BOWS IN LONG BEACH: The Box parent company VJN and Cablevision Industries of Long Beach, Calif., will launch the first Latin version of the Box in June. Dubbed "El Box," the music video network will feature Spanish language clips by Luis Miguel, Los Fabulosos Cadillacs, and Mana, as well as English-language clips by Latin performers such as Gloria Estefan, Jon Secada, and Lighter Shade Of Brown. Voiceovers will be in Spanish, including all promotions and interstitial features.

El Box in Long Beach will operate like any other version of the viewer-controlled music video network.

VSDA HAS ANNOUNCED the nominees for longform music video of the year in its annual "Homer" awards. Contenders include "This Is Garth Brooks" (Liberty Home Video), "Mariah Carey Unplugged" (Columbia Music Video), "Eric Clapton

Unplugged" (Warner Reprise Home Video), Billy Joel's "Shades of Grey" (Columbia Music Video), and Yanni's "Live At The Acropolis" (BMG Video).

The Eye is distressed that VSDA overlooked the Triple X Records longform "Sweatin' To The Oldies," a film by Jeff Stein about seminal Southern California punkers the Vandals. Stein, the eye behind the Who's "The Kids Are Alright," blends outrageous documentary and interview footage with raucous live concert performances of such tunes as "Lady Killer," "Urban Struggle (I Want To Be A Cowboy)," and "Summer Lovin'."



by Deborah Russell

Stein's down-and-dirty filming style is the perfect complement to the Vandals' raunchy roots. This is one longform that seems short; it actually provides an enlightening insight into the twisted minds and music of the band's Joe Escalante, Dave Quackenbush, Josh Freese, and Warren "Mutant Boy" Fitzgerald.

TEMPEST IN A TEAPOT: MTV Europe was forced to move videos by NKOTB and Bjork into late-night time slots following a recent warning formally issued by the Independent Television Commission. The ITC regulates all terrestrial, cable, and satellite TV broadcasts in the U.K.

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

We'd like to hear what the ITC thinks of Johnny Cash's American Records debut, "Delia's Gone," Anton Corbijn's very literal visualization of a tune about crimes of passion.

The lyrics describe the murder of Delia, portrayed by waif-like supermodel Kate Moss. She appears tied to an overturned chair and staring from vacant eyes. One sepia-toned scene even shows Cash shoveling dirt onto Delia's corpse as it lies in a makeshift grave.

REEL NEWS: Mark Klein is director of video promotion at Epic... TNN PD Paul Corbin is VP of music industry relations at Gaylord Entertainment... Video director Tom Surgal is represented by Roberta Crueger of Rebus Reps.

SHORT CUTS: Actor/rapper Will Smith will host the MTV Movie Awards, set for June 9 at the Sony Film Studios in L.A. ... BET's June production "Tribute To Black Music Legends" will feature Chante Moore, Roy Hargrove, Brian McNight, After 7, James Ingram, Michael McDonald, and Take 6.



Animal Instinct. Maniacal muppet Animal, left, hangs 10 and takes direct on from Brian Henson, who recently lensed "Wipeout," a new video on the "Muppet Beach Party" album released by Jim Henson Records.



# Update

## CALENDAR

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

### MAY

May 28-31, **American Booksellers Assn. Convention**, Los Angeles Convention Center, Los Angeles. 203-325-5001.

### JUNE

June 1, **Songwriters Hall Of Fame Annual Celebration and Awards Dinner**, honoring Lionel Richie, Carly Simon, the Bee Gees, Otis Redding, Irving Caesar, and Buddy Morris, Sheraton New York Hotel and Towers, New York. 212-206-0621.

June 2, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Bergman, 212-213-8787.

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

June 2-4, **American Women In Radio & Television National Convention**, Hilton Towers, Minneapolis. 703-506-3290.

June 3-4, **Singers Symposium '94**, Los Angeles Marriott Hotel, Los Angeles. 800-

456-1649.

June 6-9, **Seminars On Rock Radio**, sponsored by Norman J. Pattiz, chairman of Westwood One Companies, The Museum Of Television & Radio, New York. 212-621-6600.

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

June 8-12, **BRE Conference**, Sheraton Hotel, Universal City, Calif. Barbara Cleveland, 213-469-7262.

June 9, **Third Annual Assn. Of Independent Music Publishers Luncheon**, New York Sheraton, New York. 212-758-6157.

June 9-11, **Music Industry Dedicated Assn. Of Independent Retailers Third Annual Conference**, Swissotel, Chicago. 312-493-8818.

June 9-11, **Radio Montreux International Symposium**, Montreux Convention Center, Montreux, Switzerland. Lynn Christian, 213-938-3228.

June 13, **Panel Discussion Of Perform-**

**ance Rights Licensing**, presented by the Connecticut Songwriters Assn., featuring panelists from ASCAP, BMI, and SESAC, East Hartford Town Hall, East Hartford, Conn. Don Donegan, 203-659-8992.

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

June 15, **1994 Radio-Mercury Awards**, Waldorf-Astoria, New York. 212-387-2100.

June 22, **Music & Performing Arts Unit Of B'nai B'rith 30th Annual Awards And Dinner Dance**, honoring Clint Black and Vanessa Williams, Sheraton New York Hotel & Towers, New York. Toby Pieniek, 212-782-1260.

June 23-25, **Summer Consumer Electronics Show**, McCormick Convention Center, Chicago. 202-457-8700.

### JULY

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

## GOOD WORKS

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

**HENDRIX TRIBUTE:** Richie Havens, Buddy Miles, Larry Coryell, Hiram Bullock, T.M. Stevens, Nana Vasconcelos, the Last Poets, and members of Pink Floyd are among those scheduled to perform in "A Tribute To Jimi—For Our Children's Sake," a musical tribute to Jimi Hendrix at 8:30 June 12 at S.O.B.'s in New York. Also appearing will be Gypsies Suns & Rainbows, a group comprising musicians who played with Hendrix. MTV personality Howard Feller

will be one of the guest hosts. The event is supported by Fender Musical Instruments and HMV Music Stores, among others. The tribute will be preceded by a dinner at which Jimi's father and sister, James Allen Hendrix and Janie



**For The Children.** The Neil Bogart Memorial Fund recently announced that Les Bider, chairman/CEO of Warner/Chappell Music, will be honored as this year's recipient of the organization's Children's Choice Award. Bider will be honored at "Bogart On Broadway," a fundraising gala to be held Nov. 12 at Barker Hangar in Santa Monica, Calif. The Neil Bogart Memorial Fund is a division of the T.J. Martell Foundation and funds research for the treatment of children's cancer, leukemia, and AIDS. Shown, from left, are Les and Lynn Bider; Robert Morgado, chairman/CEO of Warner Music Group and honorary chair of "Bogart On Broadway"; Cheryl and Haim Saban of Saban Entertainment, who are underwriting the dinner at the gala; Paul Schaeffer, executive VP of Sony Pictures and president of the Neil Bogart Memorial Fund; and Joyce Bogart Trabulus, co-founder of the fund.

## FOR THE RECORD

In the Chartbeat column May 7, Peter Gelb was identified incorrectly. He is president of Sony Classical Film and Video and Sony Classical, U.S.A.

Blur manager Chris Morrison's company is CMO Management in London. The company was misidentified in the May 28 *Billboard*.

Wallace Roney's "Misterios" album, the subject of story in the May 21 issue, was produced by Teo Macero and Matt Pierson.

The May 28 story "Giant Steps Toward Industry Prominence" listed the Cramps' label incorrectly. The group is signed to Medicine.

## LIFELINES

### BIRTHS

Boy, Dylan Michael, to Neil and Lisa Mednick, May 9 in Suffern, N.Y. He is advertising/publicity manager for Music Minus One/Pocket Songs.

Boy, Alec James, to Vince and Jackie de Leon, May 16 in Clinton Township, Mich. He is a buyer for the Troy, Mich.-based Harmony House chain. She formerly was manager of the Lakeside Mall Harmony House in Sterling Heights, Mich.

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

Griffin Music.

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

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

### MARRIAGES

Gordon Hyndford to Julie Ballard, April 23 in Cranestown, Pa. He is an on-road lighting technician for Light And Sound Design. She is head of premium

ward an ongoing program that sends inner-city youth on chaperoned summer visits to Africa to learn about their heritage. For more info, call Ian Alterman at 212-873-4678 or fax 212-873-7774.

sales and creative services assistant for Brokum Merchandising.

### DEATHS

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

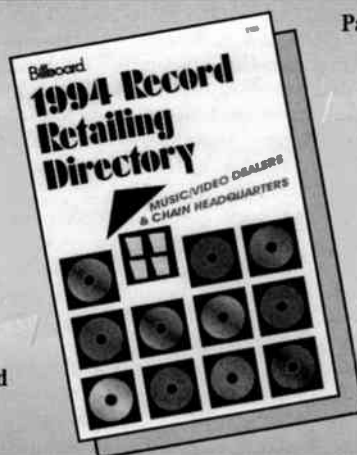
Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## A Must Buy for '94! Billboard's 1994 Record Retailing Directory

"Outstanding source material...an invaluable tool in seeking new opportunities".  
H. Brown, Impel Marketing.

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## Asian Mechanical Royalties Agreement Goes Into Effect

■ BY MIKE LEVIN

HONG KONG—Asia's first pan-regional mechanical royalties agreement went into effect May 10 and will include payments from the beginning of 1994.

After a year of negotiation, major international record companies finalized an agreement that will see royalty payments for international repertoire



**Baby Ahoy!** It was less the expectation of facing his first Dutch audience than the imminent arrival of his second daughter, August Anna, that was filling the mind of Garth Brooks backstage at Rotterdam's Ahoy Hall in early May. To ease his concerns, EMI's marketing director Maarten Steinkamp, left, and managing director Hennie van Kuijeren presented him with a cradle. Garth's wife, Sandy, gave birth to August Anna May 3 in Nashville. The Dutch concert was a sell-out.

move from major labels to publishers in Taiwan, Indonesia, and, to a lesser extent, the Philippines, China, and South Korea (Billboard, Jan. 15).

Hong Kong, Malaysia, and Singapore already pay mechanicals, while Thailand and India are not included because of domestic intellectual property law problems.

Executives are quick to point out that the agreement remains simply a "framework to get the money flowing, because the system, including a comprehensive database, still needs a lot of work," says David Loiterton, Southeast Asia director for BMG Music Publishing, the only international company with a regional publishing office. "The most important thing is that it sets timetables and rates."

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

Even these rates may be hard to collect because of Asia's problems with accounting and other financial procedures, executives say. But "at least there is no excuse for people to sit on their hands anymore," says Loiterton.

One goal was to bring Taiwan and its nearly \$300 million record industry into the fold. But executives believe the system will promote all royalty payments in all markets. Once it is accepted on a domestic level, local record companies will see the benefit and join.

(Continued on page 77)

## Stig Anderson Restless For New Projects Abba Producer, Polar Prize Founder's Ears Still Open

■ BY DOMINIC PRIDE

STOCKHOLM—He has produced and managed one of the world's biggest-selling acts. When he throws a party, Quincy Jones, Al Jarreau, Nikolaus Harnoncourt, and the King and Queen of Sweden turn up. The names on paintings in his house read like a roll call of famous artists.

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

Not content with masterminding the Polar Music Prize—intended as music's equivalent of the Nobel Prize—Anderson is still keen to put his experience behind a new project.

Anderson sold the Polar label and Sweden Music publishing catalog to PolyGram in 1989, netting a substantial personal fortune, even by Swedish standards. He declines to state how much he earned from the sale, which at the time was estimated at \$25 million, but his donation of 42 million Swedish Kroner (\$5.5 million) to the Royal Swedish Academy of Music for the prize has not left him out of cash.

At present he is working on remastering the Polar catalog archives, which date back more than 30 years. "I am the only one who knows how these songs were recorded," says Anderson. "As usual, some of them are crap today. But there are also pearls which should be on CD, otherwise they will just be forgotten."

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

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

"What I will do in business in the future, I don't know," says Anderson. "I would like to find or help new artists if they come to me. I think I have good international experience; I know the industry people worldwide. I think I could help young artists to have a career."

Despite his age and health difficulties, Anderson is still keen to start from scratch. "I have had offers from

## Radio Man To Head SNEP Rony To Lead 'Entrepreneurial' Push

■ BY EMMANUEL LEGRAND

PARIS—With the French record business seeking a more harmonious and constructive relationship with broadcasters, the industry organization SNEP has appointed broadcasting and legal expert Hervé Rony as its general manager. He also will have a brief to give SNEP a "more entrepreneurial" outlook, says the body's outgoing president.

Rony currently is adviser for legal affairs and development of FM broadcasting to the managing director of leading radio station RTL, an affiliate of Luxembourg-based broadcaster CLT.

He will join SNEP in July and takes over from Bertrand Delcros, who left over disagreements with current SNEP president and PolyGram France president Gilles Paire (Billboard, March 12). Rony joins at the same time Paire passes the torch to new SNEP president Bernard Carbonez, also BMG France president.

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

Adds Paire, "He has all the qualities we need to continue the rejuvenation of SNEP and its transformation from a basic professional organization to an entrepreneurial structure."

In addition to lobbying activities,

Rony will have to deal with:

- Pushing for lower VAT on records, to be discussed with the minister of culture and economics;

- The implementation of a minimum retail price on prerecorded music. This issue is seen as a way to increase dealers' margins and avoid the practice of large stores using music as a loss-leader;

- The creation of a fund, financed by the music industry, to develop upcoming acts;

- Exposure for the new singles and album sales charts and the discussion with independent producers' body UPFI;

- Negotiations with musicians' representatives for authorization to use their ancillary rights.

Rony, 33, has a law degree and has worked for government organization STJI and the broadcasting authority CNCL.

In 1990 he joined dance music station Maxximum as head of legal affairs, and eventually became general manager when it faced troubled times. In October 1991 he joined RTL, where he worked closely with the top management of the station, acting as middle man for the relationship with the CSA.

Rony was part of the small group of radio executives who negotiated the new broadcasting rights rates with collecting society SPRE.

## U.K. Denies Virgin Petition For An FM Rock Station

LONDON—The U.K. will not have a national commercial FM rock station, the government-appointed Radio Authority has decided.

The body has just completed its consultations on how to allocate the final batch of FM frequencies available, those in the 105 to 108 MHz range. Despite a 600,000-signature petition calling for a new national FM station to be created, the authority is using the frequencies to set up regional stations based on population centers.

The petition was organized by national rock station Virgin 1215, which is eager to switch from its current AM franchise to an FM licence. Authority chairman Lord Chalfont says, though, that the overriding factor in the authority's deliberations was how to maximize listener choice. He says the petition was taken seriously and the arguments of Virgin given due weight. Chalfont adds that the consolation for Virgin may be that, with the introduction of digital audio broadcasting in 1996, the opportunity will arise for it to upgrade its signal.

JEFF CLARK-MEADS

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## French Gov't To Help Home-grown Acts

■ BY PHILIPPE CROCCQ

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

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

The moves were announced by culture minister Jacques Toubon at Bourges Music Festival (Printemps de Bourges) in central France.

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

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

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

The minister said he had no evidence of specific cases and asked industry executives to provide details to help resolve the problem.

Toubon was less specific in response to continued industry appeals for a reduction in value-added tax on records, currently at 18%. He said nothing could be done in the short term, but informed industry sources say that a reduction could be achieved by an agreement reached within the European

Community, which is now taking steps to harmonize VAT in member states.

The industry wants the rate to be lowered to the 5% applied to books and theater. Jean-Yves Mirsky, spokesman for the French record business association SNEP, said that for the rate to be lowered, records would have to be placed on a special EU listing. If France got on this list, it would bring VAT on records down for all EU territories, he said.

## BMG, IFPI Crush Counterfeits Italian Band's Pirate CDs Seized

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

The cargo of CDs and cassettes contained 12 separate titles. In terms of units seized, this is Eur-

ope's single biggest pirate haul, breaking the record set last fall with 250,000 Elvis Presley CDs.

Action on the case began three years ago, when titles by the Italian group started circulating in Europe. The Italian repertoire is  
(Continued on page 77)

## Pirate CDs Arrive As U.K. Threat

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

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

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

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

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

The arrival of counterfeit CDs marks a change in the nature of the U.K.'s pirate business, dominated until recently by cheaply produced cassettes.

"If all the people who are now selling pirate cassettes move to selling CDs, we've got serious problems," says Dabin. "When you buy a cheap cassette for three pounds (\$4.50), you know you're taking a risk because the quality's poor. With CDs, it's been reproduced in the digital domain, and while the packaging's not the same, it plays as well as the original."  
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## Hong Kong Cos. Intensify Piracy Fight Labels To Request The Right To Act Independently

■ BY MIKE LEVIN

HONG KONG—Hong Kong record companies have decided it is time to get their hands dirty in the fight against music piracy. Warner, PolyGram, BMG, and major indie Capital Artists are petitioning the local courts to allow them to seize illegal CDs from street stalls.

Despite intense efforts by global label group IFPI and the Customs Department, piracy has become so bad that labels say they are now losing at least 50% of their revenues. The counterfeits are produced in Chinese factories, easily smuggled over the border, and sold by a vast network of street hawkers.

Through legal firm Deacons, the four companies have asked court permission to confiscate pirate products themselves. (Under local law, civil suits cannot be enforced by customs or police officials). Warner Music International VP/regional director Paul Ewing says he expects to get a positive response from the judiciary within a week, with actual raids to begin immediately thereafter.

Ewing says the action is not intended to pre-empt anti-piracy efforts by the IFPI or customs, which he says have given their support to the plan. But, he explains, "The situation is getting so bad that if we don't do something drastic now, there might not be a second chance."

EMI has decided not to join because it believes a civil action is "clumsy and impractical," according to regional director Lachlan Rutherford. "I don't believe this is the right way to handle a very complicated problem. I'd prefer to leave it up to the local agencies. IFPI [under regional chief J.C. Giouw] has taken over anti-piracy prosecution in Hong Kong, and I just think it is the best option we have."

Sources say the action will cost \$170,000 and will require eight to nine months to have any serious effect. Customs insiders, meanwhile, say they see the record companies'

action as "hysterical."

When label executives first approached the department for its support, customs officials played a video of a raid in the dense shopping area of Yau Ma Tei. It showed 15 officers trying to seize pirate CDs, only to be surrounded by local toughs on motorcycles who drove the officers off.

"I'd like to see how the freshly scrubbed boys from Deacons or the record companies would handle that type of intimidation," says one executive. Others feel the plan is nothing but a bandage on a bullet wound.

It is impossible to tell how many pirate CDs are being sold in Hong Kong, but based on last year's sales figures, losses could reach \$60 million. Executives say the problem is escalating mainly because punish-

ment remains ineffective.

Fines for convicted sellers are so low as to be considered a simple business expense. Recent cases have imposed fines as minute as \$62. The record companies may even offer rewards to hawkers for passing on information about their suppliers.

The international companies may be hard hit, but the local Chinese-repertoire-only producers suffer the harshest punishment. The majority of pirate products are in the two main Chinese-language dialects, Cantonese and Mandarin.

One local company official, not wanting to be identified, says his company has lost about 80% of its record and karaoke revenues so far this year and has considered approaching the triads to work out a revenue-sharing deal.

## Sony's Sandii Gets Multilingual Push

■ BY STEVE McCLURE

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

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

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

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

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

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

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

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

Artists taking part in the project included Yellow Magic Orchestra member Haruomi Hosono, Monday Michiru Akiyoshi from Japan, Singapore's Dick Lee, and Malaysian singer Aishah.

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



**End Of The Road.** Michael Bolton ended his extensive Asian tour in Singapore by picking up the fruits of his labors—multiplatinum awards for various territories in the region. Pictured at the awards presentation, from left, are Terence Phung, managing director, Sony Music Singapore; Bolton; Ian Ng, Sony marketing manager; and Joseph Loo, Sony international A&R manager.

## Denver Co. Buys 80% Interest In Polish Licensee

■ BY RICK RICHARDSON

WARSAW—American-owned Polton, Poland's licensee for Warner Music, has sold an 80% interest to Denver-based First Entertainment Inc. for a cash and stock investment of \$1.5 million.

Polton's present management team, led by CEO Gary Firth in Scotsdale, Ariz., and president Jan Chojnacki in Warsaw, will remain unchanged. Before the buy-in, the company was owned by Firth and Scotsdale-based GRF Holdings.

Says Firth, "The rapid growth achieved by Polton over the last few years gives us the opportunity to become the largest entertainment distribution company in Poland. The financial commitment from First Entertainment will help us to achieve that goal in much more rapid fashion." Much of the investment will be spent on increasing CD production.

With a roster of more than 100 acts, Polton is Poland's oldest private record company, established in 1982, and the company also manufactures CDs and cassettes. Gross revenues for the company in 1993 were \$2.3 million. Poland's new anti-piracy law helped to seal the deal. As recently as October 1993, over 90% of Polish cassettes were pirated. Currently, only 7% of Polish households own CD players.

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

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

"The U.K. Record Industry: Annual Survey 1994" contains extensive data on more than 120 record companies, including all the majors and the most significant independents. It includes revenue history, P&L, directors' remuneration, net assets, net debt, and number of employees. In addition, it clarifies many of the industry's joint ventures, partnerships, and cross-ownerships.

The study notes, for example, that PolyGram U.K. acquired a 49% stake (at a cost of more than \$2 million) in Jazz Summers' Big Life Records in 1989, and in-

creased its shareholding to 100% last June. Big Life revenues for the year ending March 1992 topped \$4 million, but pretax losses were higher. (In the last few weeks, Summers has bought Big Life back from PolyGram.)

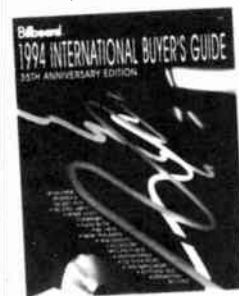
Among other features of the Media Research tome are a tabulation of fees charged by music business auditors, an assessment of the most successful companies, and an overview of recent developments in the industry.

The 273-page report is based on financial data filed at Companies House up to May 10 this year. Priced at \$595, it was written by Cliff Dane, former finance director of Castle Communications. Media Research is based in Weston-super-Mare, Avon.

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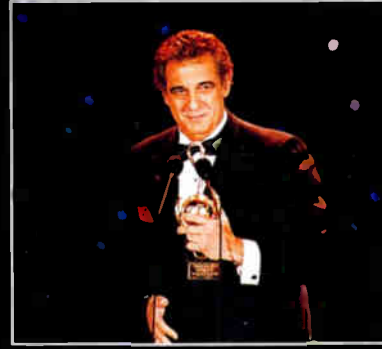


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# THE WORLD MUSIC AWARDS



Patrick Swazye

Some of the biggest names in the music industry turned out for the May 4 taping of the 1994 World Music Awards at the Monte-Carlo Sporting Club.

The Awards show, in its second year on American television, will be broadcast at 9.00pm on May 31 as a 2 hour special on ABC making it the only European Awards ceremony to air on US network television. Last year, in its première on American television, the show reached over 20 million viewers nationwide winning its timeslot over CBS and NBC with a 13.8 rating and

a 23% share. The 1993 World Music Awards was among the top 10 rated US specials of its genre over the past year. The star studied TV spectacular was hosted this year by Patrick Swazye, and presenters included Michael Hutchence, Helena Christiansen, Bill Wyman, Claudia Schiffer, David Copperfield, Fabio and Kylie Minogue.

Whitney Houston dominated the proceedings, taking away 5 top Awards: world's best-selling Pop artist of the Year, world's best-selling R & B artist of the year, world's best-selling American recording-artist of the year, world's best-selling overall recording-artist of the year and world's best-selling female recording-artist of the Era.

The World Music Awards is the only truly international music ceremony in the world today, honoring the world's greatest selling artists in the various categories and the best-selling national artists from the major record-buying countries around the world. The Awards are supported by the International Federation of the Phonographic Industry, whose national member associations provide the organization with the names of their overall best-selling artists and groups. In Germany, Italy and Spain, the results are supplied by the leading national music magazines Der Musikmarkt, Musica & Dischi and Showpress. These Awards are unique in that the results are based on year-end record sales, hence it is the record-buying music fans who determine the winners. The names of the world's best-selling artists in the various categories are determined after a thorough research conducted by the organization on IFPI sales figures, record certifications for the past year and record company royalty statistics. Whitney Houston walked off with both the Pop and R & B Award. Kenny G was the hot performer of the night enchanting the audience with a live performance of "Forever In Love" before accepting his much deserved Award for world's best-selling Jazz artist of the year. Garth Brooks was hailed the world's best-selling Country artist for the third year running, and Gloria Estefan accepted the world's best-selling Latin Award on satellite from Miami and performed "Mi Tierra" live with her band. Eric Clapton was honoured with the world's best-selling Rock artist award for the second year running, Meat Loaf

won the world's best-selling Hard Rock artist Award, Tony Braxton was cited the world's best-selling R & B Newcomer and Spin Doctors were honoured with the world's best-selling Rock Newcomer Award, but the true revelation of the past year is certainly the Swedish act Ace of Base who received an Award for world's best-selling Pop Newcomers of the year and world's best-selling Scandinavian act of the year. They are the only European new act this year to have conquered the American market staying at N°1 in the Hot 100 Billboard singles charts for weeks and managing to reach the top position of the Billboard 200 charts which is quite some feat for this young Swedish band.

David Fine, chairman of IFPI, presented a very special Award to the world's overall best-selling recording-artist of the year, Whitney Houston, for having sold over 25 million units of "The Bodyguard" worldwide. Mr. Fine made an appeal to all the viewers watching around the globe for continued support from the public to assist IFPI in its battle against piracy, which is still the biggest problem in the music industry today. The close link with record sales has meant that the World Music Awards have become a standard-bearer in the fight against record piracy. "Sales of pirate recordings reached a new high in 1993, and now stand at around 750 million units. This criminal activity is now costing the legitimate industry in excess of 1.9 billion dollars a year" stated Mr. David Fine in his worldwide message. He went on to say "What we need are tough copyright laws accompanied by strong enforcement practises in territories as wide ranging as those from which these award winners are drawn. In countries from China, South America, Africa and Eastern and Central Europe, the message must be made clear. We need the help of governments and the support of music lovers everywhere to ensure that those who bring us pleasure receive their just rewards, and that the emerging talent is allowed to develop into the award winning artists that are performing here today."

The countries from which the award winners come are certainly wide-ranging. Some of these artists are huge in their own territories, but not necessarily famous internationally. The World Music Awards give these artists an opportunity to introduce them selves to other major record-buying territories. For example, Stephan Eicher, although Swiss, sells many hundreds of thousands of albums in France, but his popularity so far has been confined to a French speaking audience. His manager Martin Hess is confident that Stephan will break through the confines all in due time. Miguel Bosé, the Spanish superstar, has sold nearly a million copies of his latest album "Under the sign of Cain", 400,000 of them in Spain and the rest in Latin America, but he has definite plans to conquer the rest of Europe and the world. Other national winners have managed to secure success internationally such as the Dutch best-selling act 2 Unlimited who have sold over 6 million albums and have been consistently in the top of the charts over the past year. The Japanese superstars Chage & Aska are the only

group in Japan to have spread their success throughout Asia and have been in the top of the charts during the past year in such territories as Hong Kong, Malaysia, Taiwan and Singapore. Dr. Alban is still the only African born recording-artist to top the charts all over Europe and the Italian best-selling recording-artist Eros Ramazzotti is also a pan-European wonder with over 3 million albums sold last year. The German rockstars, the Scorpions, are the best example of all selling more albums in the US than they do in Germany.

Apart from the world's best-selling artists in the various categories and the national best-selling artists, 4 artists were honoured with Special Legend Awards. The 50 million album selling recording-artist formerly known as Prince received an award for his outstanding contribution to the Pop Industry. H.S.H. Princess Caroline of Monaco presented a Lifelong Achievement Award to Placido Domingo for his outstanding contribution to classical music. Ray Charles was presented with an Award for his lifelong contribution to the Music Industry and H.S.H. Prince Albert presented a very special Award to Whitney Houston for being the world's best-selling female recording-artist of the Era.

The Royal Patronage of the show has been a tradition since the World Music awards started in 1989. H.S.H. Princess Caroline is President of the Princess Grace Foundation in Monaco. Each year, 100% of the proceeds from the show's ticket sales are donated to the Foundation. Since it was set up by Princess Grace of Monaco, the Foundation has raised millions of dollars in the US and Monaco. The American Foundation helps aspiring young artists by providing scholarships and funds for their training. The Princess Grace Foundation in Monaco helps elderly people in need, underprivileged children and young artists.

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

The World Music Awards is a Marcor International Production in association with the Gary L. Pudney Company.

## ARTIST CITATIONS

### WHITNEY HOUSTON

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



The unprecedented winner of five World Music Awards, Whitney Houston is the biggest-selling female artist in the world today, the co-star of one of last year's most successful movies (The Bodyguard) and one of the youngest performers ever to be regarded as a bona fide Legend with a capital L. Whitney has sold over 62 million albums worldwide during her career. The album "The Bodyguard" is the best-selling album of the 90's having sold in excess of

25 million copies around the globe. It is the N° 1 album of the past year staying 20 weeks in the Billboard 200. After sweeping a record-breaking 11 trophies at the Billboard Music Awards and the Top Grammy Awards, this is definitely Whitney's greatest year.



*Outstanding Contribution to the Pop Industry*



The artist formerly known as Prince, and now known by a symbol, is himself a symbol of freedom, sexual liberation, and the triumph of rhythm.

With over fifty million albums sold worldwide, giving him a total of ten platinum albums and a passel of awards including the last Oscar ever presented for a Best adapted Score (he won for "Purple Rain"), he has made an indelible mark on both the music and film industries, in

addition to putting his home base in Minneapolis back on the musical map. He has certainly contributed in an outstanding way to the pop industry.

### PLACIDO DOMINGO

*Lifelong Contribution to Classical Music*



Born in Spain and raised in Mexico, Placido Domingo has the distinction of appearing at the Metropolitan Opera more than any other artist of the past fifty years, performing thirty-six different roles in twenty-four consecutive seasons. He has sung more opening nights in that house than anyone since Caruso. If you have missed him onstage, you may have heard one of his eighty-seven complete recordings of fifty-nine different operas. At

one point, seven of them were on Billboard magazine's best seller list at the same time, as well as his collection of show tunes, "The Broadway I Love", which includes a duet with Academy Award-winner Carly Simon on "The Last Night of the World" from "Miss Saigon". Noone deserves an Award for lifelong contribution to classical music more than this wonderful tenor whose voice enchants millions of fans worldwide.

# CHAGE AND ASKA

**Best Selling Artist in Asia for the 3rd consecutive year**



*Thank all our friends in asia  
for your continued support*

## RAY CHARLES

Lifelong Contribution to the Music Industry



After more than a century in the business, Ray Charles is one of the most honored and beloved figures in contemporary music. His pop/r&b hits are legendary, songs like "Georgia on my mind", "Hit the road Jack", "I can't stop loving you" hit single off the soundtrack of "Lisfern Up: The Music of Quincy Jones". He has duetted with everyone, from Willie Nelson to Cleo Laine (together they recorded an entire "Porgy & Bess"), and we all remember his soulful contribution to "We are the World". After thousands of sold out concerts around the world, and tens of millions of albums sold, Ray Charles is receiving a Legend Award for his lifelong contribution to the Music Industry.

## KENNY G

World's Best-Selling Jazz Artist of the Year



Very few musicians have been able to cross over from jazz to the Pop charts, and even fewer have done so with instrumentals, but that's what has made Kenny G the top-selling Jazz artist of the year and the No. 1 instrumentalist of the decade. After playing with the Jeff Lorber Fusion for 4 years, Kenny was signed by Arista Records in 1982. He then released his debut album, "Kenny G", followed by two more albums, "G-Force" and "Gravity". It was with the success of Kenny's fourth album, the multi-platinum "Duotones" that Kenny's popularity exploded. Kenny's next releases, "Silhouette" and "Kenny G Live" also reached multi-platinum levels. Kenny has so far sold 27 million albums worldwide with his latest release "Breathless" selling over 7 million copies, and remaining in the top 10 for 35 consecutive weeks, peaking at No. 2 where it remained for 11 weeks. Kenny will be releasing another album this year, followed by a world tour in the fall.

## ERIC CLAPTON

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



The past year has been phenomenally successful for Eric with the huge success of his MTV unplugged album. His record sales over the past year are way in excess of 7 million. But the English blues boy who started in the sixties supergroup, the Yardbirds, has gone through many musical changes in his troubled life. He has written some of the world's greatest songs and played some of the finest guitar. This is the second year that he has maintained his position as world's best-selling rock and British recording-artist.

## GLORIA ESTEFAN

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



From the first generation of Cuban-Americans to be raised in the United States comes Gloria Estefan, the dynamic Miami-based singer who has taken her latin roots and planted them in contemporary pop with dazzling results. Her two most recent albums have sold over 9 million copies worldwide. Her latest, the Spanish-language "Mi Tierra" is another sales bonanza, and all proceeds from her single "Always Tomorrow" were donated to Hurricane Relief, generating half a million dollars in emergency funding for areas of South Florida devastated by Hurricane Andrew. Gloria is without doubt the world's greatest selling latin artist of the 90's.

## GARTH BROOKS

World's Best-Selling Country Artist of the Year



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

## MEAT LOAF

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



Roaring back from a self-imposed exile, Meat Loaf has scored the comeback of the decade. His album "Bat Out of Hell II: Back Into Hell" went to No. 1 three weeks after shipping platinum. It was certified quadruple platinum, representing sales of four million copies in the USA, and over three million copies internationally. His back catalogue album "Bat Out of Hell" is still selling with sales of over 2 million copies during the past year, making Meat loaf the world's best-selling hard rock artist.

## TONY BRAXTON

World's Best-Selling R&B Newcomer of the Year



This year's top-selling R&B newcomer, the breathtaking Tony Braxton, released her debut album and scored two No. 1 gold singles in a row "Another Sad Love Song" and "Breathe Again" both of which proved to be inescapable to American radio listeners. These followed other hit songs off the double platinum-plus soundtrack of the Eddy Murphy movie Boomerang. On her own, Tony's solo album has sold over three and a half million units to date.

## SPIN DOCTORS

World's Best-Selling Rock Newcomers of the Year



Spin Doctors have New York written all over them, specifically New York below 14th Street, after about three in the morning. The quartet's debut album "Pocket Full of Kryptonite" went double platinum and to Billboard's top five within months of its release, and a new live album "Homebelli Groove", recorded deep in the New York night, is on its way to the same. In the past year Spin Doctors have sold over 6 million albums making them the world's best-selling Rock Newcomers of the year.

## ACE OF BASE

World's Best-Selling Pop Newcomers of the Year  
World's Best-Selling Scandinavian Recording-Artists of the Year



The success achieved by Ace of Base with their debut album "Happy Nation" and megahits "All That She Wants" and "The Sign" is so great that we can't help comparing them to the best-selling Swedish act of all time "Abba". The Swedish foursome conquered the Danish charts initially having been signed by mega Records in Copenhagen on the strength of a demo tape received. The news spread like wildfire throughout Scandinavia paving the way for more chart action in the rest of Europe and the Far East following a licence deal with Metronome Musik in Hamburg. For the Western Hemisphere and Japan, a deal with Arista ensured whereupon Ace of Base went on to conquer America topping the Hot 100 single chart and the 200 Top Albums chart. At present, with cumulative album sales of Ace of Base's product is in excess of 7.5 million albums, with singles sales in excess of 6 million units making them the top selling Scandinavian act of the year and the world's best-selling Pop Newcomers.

## DR. ALBAN

World's Best-Selling African Recording-Artist of the Year



Since the beginning of his career in 1990, Dr. Alban has become one of Europe's biggest pop stars. During 1991 Dr. Alban began writing his first album "One Love" and when the single "It's My Life" was finally released, it became No. 1 across Europe and was the second biggest selling single in Europe in 1992. "Sing Hallelujah" was an even bigger success. Dr. Alban's third album "Look Who's Talking" has just been released and the hit single of this album is currently top ten in most European countries. To date Dr. Alban has sold an incredible 4 million singles and 3 million world's best-selling African recording-artist for the second year running.

## CHAGE & ASKA

World's Best-Selling Asian Recording-Artist of the Year



In 1991, Chage & Aska became superstars in Japan selling 9 million units as a duo and solo artists. Their single "Say Yes" sold 3 million units while their album "Tree" sold 2.8 million becoming the best-selling album ever in Japan until "Super Best 11" was released in 1992 outselling "Tree" by 250,000 units. Their success is unrivalled in Japan. Over 450,000 fans flocked to 90 concerts at 45 packed arenas nationwide during their last concert tour. Chage & Aska have sold massively through Asia reaching the top chart positions in Hong Kong, Taiwan, Singapore and Malaysia. In the past year their total singles sales are in excess of 5 million and their total album sales are nearing 5 million making them the best-selling Asian artists of the past year.

## CROWDED HOUSE

World's Best-Selling Australian Recording Artists of the Year



When the four Aussie musicians rented a place in Los Angeles to record their music and everyone they knew from home began dropping in, they decided to name their group after their abode. Thus Crowded House was born. Their debut album went gold in the US, platinum in Canada, triple platinum in New Zealand and quintuple-platinum back home in Oz. Their ground-breaking album "Woodface" sold over a million and half copies worldwide, and one of single "weather With You", hit the top 10 in nearly every country around the world. Their latest album

"Together alone" was released last year and total world sales are nearing 1 million copies making Crowded House the world's best-selling Australian Act of the year.

## 2 UNLIMITED

World's Best-Selling Benelux Recording-Artists of the Year



Unlike most house or techno acts, 2 Unlimited have proved they are not a one hit wonder, and have earned themselves a very special place in the dance world. For a Dutch band to reach No. 1 in every country in Europe and stay for 5 weeks at No. 1 in the British charts is quite some feat. Every single 2 Unlimited makes is a multiplatinum success. With over 4 million singles and 6 million albums sold worldwide since they started, and all their hits on the Billboard hot dance charts, they have proved they are here to stay. Their new single "Let The beat Control Your Body"

has soared to the tops of the charts all over Europe, and they are still the world's greatest selling Benelux Act of the year.

## SCORPIONS

World's Best-Selling German Recording-Artists of the Year



With total record sales in excess of 22 million since the band formed in 1971, the Scorpions are the world's greatest selling German act of the present Era. Their illustrious 21 year career has yielded an extensive catalogue of multi-platinum albums and signature hit songs such as "Rock You Like A Hurricane", "The Zoo" and "No One Like You". "Wind of change" was a huge global hit, quickly catapulting to Number 1 in 12 countries around the world including Israel, Chile and most of Europe and Scandinavia. In America, ASCAP recognised "Wind of Change" as one of the most performed songs of 1992. The album "Crazy World" went on to sell nearly seven million copies worldwide. Their latest release "Face The Heat" has already sold over 1.5 million copies 350,000 of which in Germany and 450,000 in the US making them the world's best-selling German artists of the past year.

## JORDI

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



"Dur, dur d'être bébé" has sold more than two and half million copies worldwide. It has taken the pint-sized megastar Jordi to Japan, the US, Scandinavia, Italy and Spain, and made him the biggest-selling French artist of the year. Not to mention the cutest.

## BRYAN ADAMS

World's Best-Selling Canadian Recording-Artist of the Year



Bryan Adams is one of the few Canadian artists to have burst out of Canada onto the international rock scene and stayed there. "Waking Up The Neighbours" is the best-selling Canadian album of the decade with over 10 million units sold worldwide. The single "Everything I do, I do it for you" was the world's best selling single in 1991 and the biggest selling single in A & M's history. His latest release "So Far So Good" featuring his new hit single "Please Forgive Me" is nearing the 3 million mark in the US, and hit the top of the album charts in every country in Europe making him the world's best-selling Canadian act of the year for the third year running.

## YANNI

World's Best-Selling Greek Recording-Artist of the Year



Born in Kalamata, Greece, Yanni has in a very short time become an internationally acclaimed composer, performer and recording-artist. His "Dare To Dream" album released in 1992 went gold within 2 months and has sold over 700,000 copies in the US alone. "Reflections of Passion" went platinum and stayed at the top of Billboard's Adult Alternative Chart for a record-breaking 47 consecutive weeks. Yanni took America by storm when just 4 weeks into release, his phenomenal recording "Yanni Live At The Acropolis" which was taped at the historic Herod Atticus theatre in Athens with the London Philharmonic concert orchestra peaked at No. 5 on Billboard's Top 200 Albums chart and at No. 1 on the Top Music Video Chart. With total album sales at 8 million, Yanni is certainly one of the best-selling Greek recording artists of all time.

## U2

World's Best-Selling Irish Recording Artists of the Year



U2 was formed in the summer of 1978 while its members were still pupils at Dublin's Mount Temple school. Since then they have stormed the international charts and won numerous awards. "The Joshua Tree" established U2's stellar status selling in excess of 14 million copies worldwide, followed by multi platinum albums "Rattle and Hum" released in 1988 and "Achtung Baby" released late 1991. Their latest album "Europa" sold in excess of 2 million copies in the US and was No. 1 all over Europe making them the best-selling Irish artists of the past year.

## EROS RAMAZZOTTI

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



Eros is without doubt Italy's best-selling popstar of the 90's. Since 1982, when Eros released his first single, he has gone from strength to strength. "In Certi Momenti" went on to sell 2 million copies (950,000 in Italy alone), and many considered this to be his finest work. In 1990, his album "In Ogni Senso" hit the 3 million sales mark, and the album, became continental Europe's most popular of the year. This was the first time an Italian artist had achieved such a level of popularity. His current album "Tutte Storie" sold 3 million copies in 1993, and is already nearing the 4 million mark. In the same year, the single "Cose della Vita" taken from "Tutte Storie" sold a quarter of million copies. Eros is currently on tour in South America, and upon his return will embark upon a major European tour.

## ALEXANDER MALININ

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



Ekaterinburg, know as the place where the Romanov were executed, has a new and sunnier claim on Russian history. It's the birthplace of the biggest singing star in the country, Alexander Malinin. A stadium-filling attraction equally at home in jazz and pop, Alexander has recently decided to downsize his stage show, moving from symphony orchestras to a simple guitar accompaniment. His fans will no doubt follow. He is the greatest-selling Eastern European Act of the year with nearly 2 million albums sold.

## MIGUEL BOSÉ

World's Best-Selling Spanish Recording-Artist of the Year



In the course of his eleven album career, the stylistic evolution of Spain's renowned singer and film actor Miguel Bosé has set the standard for other Latin artists, and has won him a devoted international audience. His latest artistic triumph, "Bajo El Signo de Cain" (Under the Sign of Cain), shot straight to the top of the album charts in several countries, and has already been certified gold in Central America. The album is nearing the million mark, making Miguel the best-selling Spanish recording-artist of the past year with three major hit singles "Si Tu Non Vuelves", "Nada Particular" and "Sol Forastero".

## STEPHAN EICHER

World's Best-Selling Swiss Recording-Artist of the Year



Stephan Eicher is definitely the best-selling Swiss recording-artist of the 90's; In 1979, he began his musical career with the group Grauzone before joining Polydor in 1983 where he recorded his first album "Les Chansons bleues". In the last 10 years, Stephan has recorded five albums, and his success has grown steadily from one album to the next. In 1991, "Engelberg" was recorded in English, French and German. His latest release "Carcassone" is already double platinum in his native Switzerland, and has sold over 500,000 copies in France alone. With nearly 700,000 copies of his latest album sold in Europe, Stephan is Switzerland's best-selling recording-artist for the second year running.

# STAR TURN OUT AT THE 1994 WORLD MUSIC AWARDS

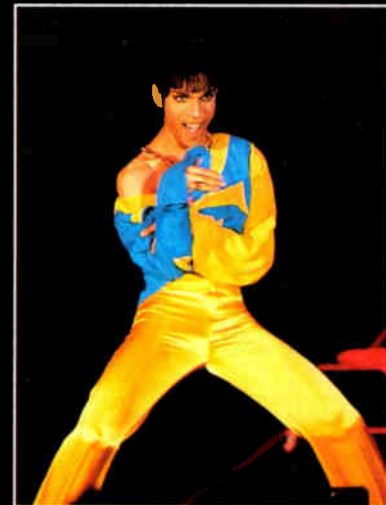
The turnout of top recording-artists at the 1994 World Music Awards held in the Monte-Carlo Sporting Club on May 4 confirmed the event's growing stature. Hosted by Patrick Swayze, the show starred Whitney Houston, the artist formerly known as Prince, Placido Domingo, Kenny G, Ray Charles, Ace of Base,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



Whitney performs "I will always love you".



Ray Charles performs a live meadley of his greatest-hits.



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



Princess Caroline honours Placido Domingo with a Legend Award for his Lifelong Contribution to Classical Music.



David Fine, Chairman of IFPI, presents Whitney with the world's best selling Overall Recording-artist of the Year Award.



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



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



Swiss best-selling recording-artist Stephan Eicher performs "Des hauts et des bas".



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



Miguel Bose receives the spanish award from rockstar Bill Wyman.



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



Patrick Swayze dirty dances with wife Lisa Niemi



Ace of Base receive their much deserved award for world's best-selling Pop Newcomers of the Year.

## GLITZ AND GLAMOUR AT THE AFTER AWARDS PARTY

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



Mrs David Fine, Associate Producer David Houle, Kylie Minogue and Mr. David Fine.



Nicol David of the William Morris Agency, Mr. Gary Pudney, Executive Producer for ABC, Whitney Houston, Patrick Swayze, Cissy Houston, Executive Producers Melissa Corken and John Martinotti and Eliza Brownjohn, Director of Promotions Arista Records.



Vicky Oberfeld, Bill Roedy, CEO MTV Europe and Ursula Andress.



John Martinotti, Sergei Lisovski, President of Premier sv and Producer of Alexander Malinin, Melissa Corken, Russian star Alexander Malinin and Gary Pudney.



Kenny G's wife Lindy, Kenny G, Michael Hutchence, Bill Wyman and Kenny G's manager Dennis Turner.



Jo Rigby of Granada Television, Jeff Ford, Head of acquisitions Carlton Television, Tim Riordan, Controller of Programmes Carlton Television, Kylie Minogue, INXS manager Chris Murphy, Paul Jackson, managing Director of Carlton Television, Adam White, International Editor-In-Chief Billboard Magazine and Melissa Corken.



Louise Veys, Senior Promotion manager EMI Music, Mitch Clarke, Director of Promotions EMI Music, Roxy Meade, Publicist to Whitney Houston, Chris Windle, VP International Marketing EMI Europe and Angelica Windle.



Uwe Block, The Scorpions, Wolfgang Roll, Head of Special Events and PR Mercedes-Benz and Melissa Corken.



Dr. Alban, Eliza Brownjohn and Jenny Berggren of Ace of Base.



Director Lou Horvitz, Executive Producer John Martinotti and Producer Tony Eaton.



Ray and Anita of 2 Unlimited.



Gary Pudney, Melissa Corken and John Hamlin, Senior Vice-President of Specials ABC network.

**LIS'S and PREMIER SV**  
are proud to congratulate

**ALEXANDER MALININ**

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

at the  
**1994 World Music Awards**



**P** Premier **SV**

  
ANC-C

## STIG ANDERSON RESTLESS FOR NEW PROJECTS

(Continued from page 66)

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

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

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

"We couldn't travel to all these countries, so we sent a film to 60 different countries and it was shown. This was

very important for Abba."

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

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

## COUNTERFEIT CDs

(Continued from page 67)

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

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

DOMINIC PRIDE

## ASIA AGREEMENT

(Continued from page 66)

Paul Ewing, chairman of the Hong Kong Music Publishers' Assn. and regional director of Warner Music International, says the enactment of the mechanicals deal is "one of the most important steps in legitimizing Asia's potential, because it will have a positive effect for everyone in the industry, not just [the multinationals]. The main thing now is to make sure the system works as well as it can."

# newsline...

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

**I**NDEPENDENTS AND MANAGERS will take part in this year's Umbrella Seminar "Independence Day" at London's Columbia Hotel, July 2-3. Indies organization Umbrella and the International Managers Forum have come together for the first time to create a seminar for the independent sector, rather than just for labels. Among topics to be discussed are attracting funds and resources; avoiding litigation; the rewards and risks of European licensing; and the dance industry and new business methods. For details, call 071 436 3666, or fax 071 436 8884.

**B**MI'S LONDON talent showcases have resulted in a signing. Arista's A&R team Chris Hill and Nigel Grainge pacted with Ezio May 23, one month after seeing the band live at London's Dingwalls. The band is due to start recording with Rupert Hines this month.

**F**REE RECORD SHOP, the Dutch music retailer, reported sales up 18% to 138 million guilders (\$72.6 million) in the six months preceding March 31, with operating profit up 10.6% to 9.4 million guilders. The increase is partly due to the consolidation of the Van Leest chain, which was included in only three months of last year's interim figures, and positive sales trends. In the same period, Free opened three stores—one in the Netherlands and two in Belgium—and Van Leest opened one.

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

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

## Fogel, Sabourin Run A Multifaceted Empire

### Promotion/Management Firm A Longtime Force In Quebec

■ BY LARRY LeBLANC

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

From a penthouse suite in a St. Lawrence Boulevard office tower in Montreal, and with a staff of 20, the pair operates several of Quebec's best-known entertainment firms. They include Fogel-Sabourin Productions, a concert production company that, often in conjunction with MCA Concerts Canada, promotes more than 200 shows annually; Musi-Art, a management and booking operation that oversees the careers of such top Quebec francophone acts as Richard Séguin, Marjo, Marie-Denise Pelletier, Joe Bocan, and Pierre Flynn; and, with partner Colette Brouillé, the record label Disques Musi-Art, which, since its formation last summer, has released albums by Pelletier, Bocan, Bundock-Lanoie, Daniel Weaver, and British singer/actor Murray Head.

In addition, Fogel and Sabourin own Club Soda, Montreal's premier showcase club, which will present more than 300 shows this year.

"We complement each other well," says Fogel. "Michel's the politician; I'm the diplomat. We both have a similar view of the arts and the [music] business, and of how to work with artists."

Says Sabourin, "We never have our up and downs at the same time because we're not doing the same thing at the same time. When one [of us] is in a slump, the other has a good move. We argue [often], believe me, but Ruben knows his aspect of the business. So if he feels strongly, I'll say, 'You're the one who knows.' If I feel strongly I want to do something with an artist, he'll say OK."

Interjects Fogel, "We're waiting for the year we have five summer festivals and three platinum albums at the same time."

The two met in 1975 while Fogel was working with local concert promoter Larry Mason, and Sabourin, as part of a student co-operative, was booking acts for the Cafe Campus club near the University of Montreal. When Sabourin left Cafe Campus, he started promoting shows on his own. In 1978, after finding themselves in bidding war for Mahavishnu Orchestra and Robert Gordon dates, the two joined forces.

While concert work remains at the core of their operation, their booking, management, and label activities have grown in recent years. Recently, the two moved into video production with Sarah McLachlan's 90-minute special, which aired nationally here in April on the Viewer's Choice network.

Fogel says that forming their own label was a natural progression for the team. "We'd been producing records and doing pressing and distribution deals for a long time, with such projects as Marjo and Me Mom and Morgentaler," he notes. "With Musi-Art, we've just put a name on the label, which made it more official."



Pictured, from left, are Ruben Fogel; Bonnie Brown, marketing director; Richard Séguin; and Michel Sabourin.

Sabourin contends that the duo's multiple business interests provide the label's artists with significant synergy. "Most labels don't have managers or concert promoters to set up the right showcases or tours," he points out. "It's a lot easier to get everything in harmony when you're making the decisions yourself. With Daniel Weaver right now, I don't have to look for a concert promoter or booking agency to take him across the country. We'll do our own concerts and our own showcases."

Sabourin soundly dismisses notions of conflicts of interest arising over their multiple roles in management decision-making. "There could be conflicts of interest, but in our minds the manager is not the boss of an artist," he says. "The artist is the boss of his own career. We advise, we do financial planning, all the management services, but the artist makes the large decisions."

Like several other Quebec-based independent labels, Disques Musi-Art is looking to Distribution Select to open retail doors in English-speaking Canada. Since last summer, the Montreal-based distributor, which handles 60% of Quebec's francophone product, has aggressively been trying to expand in Quebec to give Quebec-based artists a stronger national presence. Such a breakout is deemed necessary by many Quebec music industry figures because of the limitations of the market there.

"The Quebec music industry has made some good steps in recent years, but what will happen next I don't know," says Sabourin. "There is a lot of [Quebec] product on the market, and I'm asking myself, 'Is there too much?' A small market like Quebec cannot absorb it all. If Select can succeed in establishing national distribution, it will also be a lot easier to do our English projects. The [self-titled] Daniel Weaver album is our first national English release as a label, and I hope we can do some more."

Unlike some Quebec nationalists who view as alarming the trend among francophone artists like Celine Dion and Roch Voisine to record in English to reach audiences outside the province, neither Sabourin or Ruben is crit-

ical of the practice. Fogel, however, suggests it is more acceptable for pop-styled francophone artists to record in English than roots-based francophone singer/songwriters. "You'd find more criticism if Richard Séguin picked up a tune and learned it phonetically," he says. "He's a poet first and, as great a musician he is, he's a musician second. It's like how you can see Mariah Carey singing in French, but you can't imagine Bob Dylan doing it."

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

## MAPLE BRIEFS

**O**NTARIO PLACE CORP. has announced that the Ontario provincial government has approved its agreement with MCA Concerts Canada to build a 16,000-seat outdoor amphitheater. Privately funded by MCA Concerts Canada and Molson Breweries, the facility is scheduled to open in May 1995. MCA Concerts will manage and operate the facility under a revenue-sharing agreement with Ontario Place.

**J**UDGE HERBERT WEITZEL of the Vancouver Court Criminal Division fined Guralp Mann \$17,000 May 17 for illegally reproducing and selling sound recordings owned by Multi-tone Records and BMG Music Canada. Mann pleaded guilty to 17 counts of copyright infringement.

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







## Homer's Holds The Pickles Chain After Buyout

■ BY CATHERINE APPELFELD

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

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

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

In 1975, Homer's, founded by Bruce Hoberman, opened its wholesale business, known as RTI, a one-stop that now comprises much more than music and music accessories and serves a base of

12,000 customers.

A consumer electronics division, which Weidner says has experienced the "biggest amount of growth" in recent years, deals in televisions, VCRs, home and car stereos, mobile electronics, video games, CD-ROM, and the like.

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

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

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

Today, Homer's employs about 225 staffers. Aside from Weidner, the company's executive roster includes Rick Galusha, VP of retail operations; Darrell Metcalf, CFO; Mike Fratt, director of operations for retail; Bill Mulvey, VP of sales and merchandising; Gail Shiba, di-

visional manager in Lincoln; and Pam Murray, director of MIS.

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

For example, the Homer's store in the touristy Old Market section of Omaha contains a separate clas-

sical music room, complete with atmospheric oak walls and fixtures. "When the classical music buyer goes in to shop there, they are sheltered from the rock section and the rest of the store," Galusha says. By the same token, he adds, "Our more urban stores have a whole different focus of selection from the others."

Despite their individual personalities, Homer's stores maintain some uniform design elements,

which gradually will be introduced in the Pickles stores, according to Weidner, who adds that the latter chain will adopt the Homer's name in the near future.

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

To help the chain increase visibility as well as market share, (Continued on page 86)



**PolyGram Honors Its Own.** PolyGram Group Distribution held its annual field staff awards dinner recently at the Copacabana in New York. Pictured, from left, are John Madison, senior VP, sales/branch distribution; Randy Ford, account service rep of the year, Southeast branch; David Philp, video sales rep of the year, New York branch; Aaron Talbert, sales rep of the year, New York branch; Ami Bennett, college rep of the year, Northeast branch; Curt Carlson, sales rep of the year, Midwest branch; Lori Anderson, account service rep of the year, mid-Central branch; Donna Jean Rumbley, alternative artist development rep of the year, mid-Atlantic Branch; David Foster, sales rep of the year, Northwest branch; Ketrena Scoggins, black artist development rep of the year, Southwest branch; Phyllita Bolden, account service rep of the year, mid-Atlantic branch; Rick Rieger, sales manager, Los Angeles, branch of the year; K.P. Mattson, branch manager, Los Angeles; Pam Domico, single sales specialist of the year, Midwest branch; and Jim Caparro, president/CEO, PGD.



Tom Weidner, pictured above, bought RTI/Homer's in June 1993.

## Companies Put More Time Into Audiobook Titles

■ BY TRUDI MILLER ROSENBLUM

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

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

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

Dove did have problems when it tried to release titles in both two- and four-cassette versions.

"It was confusing to buyers and stores, so we found it to be self-defeating," says president Michael Viner. (Generally, when a company chooses to put a title out on four cassettes, it forgoes the two-cassette option.) "We may try doing a four-cassette version, then later on doing a

two-cassette version as a Super Sound Buy [the company's budget line]," Viner says. "We're also doing more and more classics as four cassettes. We feel that there are a lot of badly abridged classics out there, so we're trying to do something different." Dove's four-cassette titles retail for \$19.95-\$24.95.

"When you abridge a title to two cassettes, you're getting about 150 pages of text. With some books, that means abridging it too much. People don't want to lose that much of the story," says Carolyn Willis, marketing manager of Harper Audio. "We've been doing more four-cassette packages for the big authors," since fans of those authors would rather get more of the story than pay a lower price.

Harper's four-cassette abridgements retail for \$22.50. Recent releases in this format include titles by Anne River Siddons, Jeffrey Archer, Barbara Taylor Bradford, and Clive Barker, as well as "Star Trek Memories" by William Shatner and "Downing Street Years" by Margaret Thatcher.

"Downing Street Years" is a 900-page book. To even attempt to abridge it to two cassettes would be

ridiculous," Willis says. Another example is "The History Of God," a book of comparative religion. "You can't abridge it so much that you leave out some religions," Willis points out.

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

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

On the other hand, Gershel notes,

"Some books not only don't need six cassettes, it wouldn't even help. There are some books that you want to abridge, to help keep the flow."

Choosing which books warrant extra tapes "becomes sort of obvious: big-selling authors, larger books with more content, or something that just can use more time," says Susan Butler, director of promotions and publicity at Random House, which has several longer programs, among them Naomi Judd's autobiography, David Halberstam's "The '50s," and Michael Crichton's "Disclosure," at \$22.50. Random House also put out Tom Clancy's "Without Remorse" as a six-tape program for \$25.

"It's a title-by-title thing," agrees Patrick Hayes, GM of the American office of Canadian publisher Durkin-Hayes. "We've only got about a half-dozen [four-cassette titles]. But I think it's growing." Durkin-Hayes' four-cassette releases include "Shoeless Joe" by W.P. Kinsella and "Wild Swans" by Jung Chang. Retail price is \$24.99.

As customers get more familiar with audiobooks, says Simon & Schuster's Gershel, "I think we will see the day when all abridged audiobooks are four to six cassettes."

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# Texas Record Buyers Find 'Big Bucks' In 8-Tracks & Bad Art

■ BY BOB DARDEN

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

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

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

"I got into 8-tracks by accident four years ago," Burnett says. "I ran across a copy of the Beatles' 'White Album' in mint condition at a flea market. Besides the oddity of it, there was a physical appeal to the thing. Soon I was consumed with a desire to own every

Tiny Tim, and televangelists.

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

"It's a strong record, and Tiny Tim is the most fascinating person I've ever known. I believe he is ripe for a comeback—I've dedicated my life to it."

Burnett also is promoting a July 7 Tiny Tim concert titled "Tinypalooza-gatestock, A Tribute To Tiny Tim." The concert calls to mind other like-minded Burnett-promoted concerts in Dallas that have drawn large, rowdy crowds and extensive media coverage.

The first was "Edstock" on July 7, 1984, a show that featured Joe Ely, Tiny Tim, T Bone Burnett, and "Mr. Ed" actor Alan "Wilbur" Young. It was followed by "Live Ed" in 1986 and "Ed A Go-Go" in 1988. In 1992, Burnett promoted a "tribute" to controversial televangelist Robert Tilton, called "Love That Bob." The Tilton concert was especially popular.

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

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

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

Burnett is the owner and only employee of 14 Records.

"Why not? It's something I'm good at," he says. "Where else should I be? This music, these products, are the

only things I can sell with any sincerity. I've added the concert promotion and management as a sideline, but the record store keeps me in the music business. After all, 'Edstock' lost \$20,000—which I'm still paying off. For all my faults, I'm not a quitter."

Burnett says the other pivotal moment in his life came when he found a near-mint copy of "Never Mind The Bollocks, Here's The Sex Pistols" on 8-track. It became his prized possession ("It was and is the coolest thing on earth," he says), and he proudly displayed it at 14 Records. As an afterthought, he added a \$100 price tag. Two months later, someone walked in and paid cash for the 8-track, no questions asked.

(Continued on page 86)



James "Big Bucks" Burnett, owner of 14 Records and president of the International Mr. Ed Fan Club. The bumper sticker reads: "Mr. Ed for President. Let's try the front end for a change." (Billboard photo)



Beatles album on 8-track—all 25 titles. Once I got into it, it just took off. There is an incredible 8-track collectors' network, both here in Dallas and nationwide. Many of my customers still have 8-track decks in their cars.

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

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

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



Popular sellers at 14 Records in Dallas include 8-track tapes and wall hangings featuring the late President John F. Kennedy. (Billboard photo)

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## Retail

### Retailers Gush With Optimism, Plot Post-Recession Expansion

**R**ETAIL—the broad category that includes music chains—is ready to rock'n'roll. That message came through loud and clear at the annual convention of the International Council of Shopping Centers, held May 15-20 in Las Vegas. The ICSC meet functions as a giant beehive, allowing retailers and shopping center owners to cut leasing deals. Retailers, in a display of unbridled optimism, came to the convention with growth plans so expansive that, possibly for the first time in their history, savvy developers were saying, "whoa, hold on."

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

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

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

**O**NE OF the things currently fueling growth, ironically, is the maturation of many retail sectors, which has served as a catalyst for a format frenzy, according to Therese Byrne, who heads a company named after herself and who moderated a panel at the convention. "Retailers are rolling out more formats faster than ever," she said. As an example, she pointed out that Saks Fifth Avenue has gone from running only full-line department stores to opening specialty stores and clearance stores, and selling through cable TV.

Music retailers certainly are participating in the format frenzy trend. At ICSC, Blockbuster Entertainment chairman H. Wayne Huizenga, a featured speaker, pointed out that the Fort Lauderdale, Fla.-based company is more than a video rental retailer, also running music stores, game stores, children's indoor playgrounds, amphitheaters, and family entertainment centers (Billboard, May 28).

Bruce Bausman, senior VP of real estate at the Minneapolis-based Musicland Group, says the company will continue to focus on its many formats—On Cue, Media Play, and Suncoast Motion Picture Co.—as well as its music stores, which operate under the Musicland and Sam Goody logos.

In total, the company expects to do about 200 projects this year between new stores, relocations, and expansions, increasing its nearly 5 million square feet of retail space by 20%.

Breaking out numbers, he said that the company will open about 40 On Cue outlets, bringing the total for those small-town multimedia stores to about 80 by year's end. It also will open about 30 Media Play outlets and about 60 Suncoast stores. However, he said it is likely that the chain will drop some music stores, letting leases expire on poorly performing stores or, in other malls where the company has two music outlets, combining them into a single location. Nevertheless, overall space for music stores will grow significantly because of expansions and relocations into much larger spaces.

"The 3,000-square-foot mall record store is a dinosaur," Bausman said. Musicland is opening much larger stores in malls, he said, such as a

17,000-square-foot location planned for Peabody Mall in Massachusetts and an 11,000-square-foot outlet planned for Bayside Mall in Florida.

In San Diego's Horton Plaza, Musicland will do an event store—measuring 32,000 square feet, similar to the one it just opened at CityWalk in Universal City, Calif.

However, Bausman declined to comment on rumors that Musicland will experiment with mall-based Media Plays, up until now a strip-center or free-standing concept.

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

In addition, Fisher reported that Warehouse will "focus on new concept developments," without specifying.

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

Terry Woodward, president of Owensboro, Ky.-based WaxWorks, reported that he has increased the expansion rate of his new video sell-through-only format, Reel Collections, and probably will finish the year with about 40 such outlets.

Camelot Music, however, is resisting the format frenzy, according to Jim Bonk, president of the chain, who says that while it is adding and expanding product lines like sell-through video and video games, it will do so under one roof. But in going that route, Bonk says that the North Canton, Ohio-based Camelot will participate in the other trend—building bigger mall stores.

HMV USA, which already is in the big-store business, will expand into the malls, Peter Luckhurst, president of the Stamford, Conn.-based company, said at the ICSC convention. HMV mall stores will range in size from 6,000 square feet to 30,000 square feet, and the company will consider locating in malls in the eastern half of the U.S., anywhere from Florida to Chicago.

## RETAIL TRACK

by Ed Christman



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# Court Rules For Rita; Little Jimmy King Holds Back The Rain

**RITA 1, LABELS 0:** Contract disputes are common on the major-label side—witness the current wrangles involving **George Michael** and **Eagles Don Henley** and **Glenn Frey**—but litigation involving indies is far more rare these days.

However, on May 13, an L.A. Superior Court judge awarded veteran singer/songwriter **Rita Coolidge** more than \$750,000, settling a breach of contract action lodged by Coolidge against the L.A. indie Caliber Records.

Coolidge, whose album "Love Lessons" was released by Caliber in 1992, filed suit against the label in May 1993. She claimed that Caliber failed to pay for the recording of the album and deprived her of licensing fees and royalties.

In a summary judgment against Caliber, Coolidge was awarded \$250,000 in compensatory damages and a whopping \$500,000 in punitive damages. The vocalist was relieved of any contractual obligations to the company and awarded the masters and copyrights to "Love Lessons." The court also said she was entitled to all monies derived from the sale of the album, and to royalties due her.

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

**SHORT STROKES:** Ichiban Records in Atlanta has signed **Maureen Tucker**, drummer of the **Velvet Underground**... **Allegro Corp.** in Portland, Ore., will release 10 albums from the Memphis Archives label on June 1. Overseeing the project is

blues authority **Richard Hite**, brother of the late **Canned Heat** vocalist **Bob Hite**... **Rykodisc** in Salem, Mass., will market and distribute **Black Arc**, a new imprint run by bassist/producer **Bill Laswell**. Talent includes **Buddy Miles**, **Stevie Salas**, and a host of **Parliament-Funkadelic** alumni. First releases arrive June 14... Reissue label **Target Records** in Melville, N.Y., has changed its name to **Taragon Records**. New anthologies from the **Crittters** and **Steve Lawrence** land June 7... Another



by Chris Morris

reissue outlet, **Sundazed Music** in Coxsackie, N.Y., has scored the rights to 10 classic 1961-1966 albums by country titan **Buck Owens**. Release is projected for January 1995... After two Warner Bros. albums, hard rock unit **Rhino Bucket** has signed with L.A. indie **Moonstone Records**. The band, which has always sported an AC/DC-derived sound, has recruited that band's former skinman **Simon Wright** for drum duties... The new **Bakery Records** label in Hoboken, N.J., dedicated to "modern psychedelic music," kicks things off with an album by **Tadpoles** produced by Shimmy-Disc maestro **Kramer**... Following the crash of **Landmark Distributors**, Chicago's **Waterdog**

Records has signed with M.S. Distributing nationally... New York-based jazz label **Postcards** kicks things off in September with a strong slate of releases featuring **Paul Bley**, **Alan Pasqua**, **Reggie Workman**, and **Ralph Simon**... **Albertine Records**, a new venture run by **RED** sales manager **Frank Mazza**, lifts off with "We Smoke," a hardcore album by Hoboken's **Broke**. The label is distributed, unsurprisingly, by **RED**.

**FLAG WAVING:** In his cherry-red suit and matching shoes, you could see him the equivalent of three city blocks away, high atop the main stage at Memphis' **Beale Street Music Festival**.

As wind whipped the Mississippi River banks and black storm clouds threatened a second afternoon downpour, he uncorked a version of **Elmore James'** "The Sky Is Crying," ripping chorus after high-tension chorus from his **Gibson Flying V**. Perhaps intimidated by the performance, the rains never came; the fans screamed in delight.

That, friends, was Memphis' own **Little Jimmy King**.

While not as overwhelming as his live set, King's second **Bullseye Blues** album "Something Inside Of Me" gives an inkling of what makes him one of the most exciting young bluesmen playing today. Assured, soulful singing is mated with thrilling guitar work that combines strains of **Jimi Hendrix**, his mentor and former bandleader **Albert King** (who adopted the singer as his grandson), and **Stevie Ray Vaughan**.

Stellar backup is supplied by **Vaughan's** former rhythm section of

**Tommy Shannon** and **Chris Layton**, augmented by producer-organist **Ron Levy**. King knew the former **Double Trouble** members through his friendship with **Vaughan**; when **Levy** approached the duo to play on the album, King says, "They were very excited."

King, whose real name is **Manuel Gales**, has two brothers, **Eugene** and **Eric**, who play in the **Eric Gales Band**. But King's style, though rock-skewed (he took his first name in tribute to **Hendrix**, and he plays with a wah-wah pedal), is still more tradition-based than his siblings' rock-heavy sound.

"Man, I used to didn't play blues myself," he says. "I played jazz and rock'n'roll. But I put it in my own

mind, I'm gonna stick to blues, with a rock style."

King is taking straight aim at the rock-bred young blues audience. "I think I got a lot to offer as far as the young people are concerned," he says. "When they see a show of mine, they say, 'Wow, this guy is really feelin' it.'"

Fans around the country and abroad can catch that feelin' this spring and summer. Following an East Coast tour that will include stops in New York and at **House Of Blues** in Cambridge, Mass., King will swing through the West Coast (where he will inaugurate **B.B. King's** new L.A. club in late June). He heads overseas in August for a series of European dates.

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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

► **O'YABA**  
**One Foundation**  
PRODUCER: West Nkosi  
Shanachie 45017

Featured in *Music To My Ears*,  
April 30.

► **JULIO IGLESIAS**  
**Crazy**  
PRODUCERS: Albert Hammond, David Foster, Ramon Arcusa  
Columbia 57584

Crazy? There is a whisper of the off-kilter to Julio Iglesias' first (mostly) English-language album in four years—a deliriously diverse assortment of heavy-cream riches. Snug up against the simmering, sax-seethed cover of Willie Nelson's "Crazy" or the Spanish-language medley "Guajira/Oye Como Va," for instance, are pretty pop pairings with Art Garfunkel ("Let It Be Me"), Sting ("Fragile"), and Dolly Parton ("When You Tell Me That You Love Me"), as well as a French number, "Mammy Blue," and the soaring "Song Of Joy" (with the London Symphony). It all works beautifully, because it is all done gorgeously.

► **ERASURE**  
**I Say I Say I Say**  
PRODUCER: Marilyn Ware  
Mute/Elektra 61633

U.K. dance/pop duo of Vince Clarke and Andy Bell sticks to its proven approach on new outing, operating in a techno-oriented, radio-friendly vibe. Lead single "Always" is building on the dance-club circuit, and others—particularly "Run To The Sun"—could easily follow it. On the pop and modern-rock tip, "Always" is as good a candidate as ebullient leadoff cut "Take Me Back" and township-influenced "Through The Years."

► **TOAD THE WET SPROCKET**  
**Dulcinea**  
PRODUCER: Gavin MacKillop  
Columbia 57744

Santa Barbara alternative darlings' third major-label release rocks harder than their gold-selling predecessor, without compromising accessibility. Uptempo lead single "Fall Down" is a modern-rock hit with crossover potential (thanks to pop success of similar tunes from Gin Blossoms, Soul Asylum, etc.). Other prospects: trudging "Woodburning," jangly "Something's Always Wrong," enigmatic "Stupid," and Don Quixote-inspired "Windmills." Co-headlining summer tour with the Cranberries will sweeten the picture.

**PAUL WELLER**  
**Wild Wood**  
PRODUCERS: Brendan Lynch & Paul Weller  
Go! Discs/London 828 513

Ex-Jammer and Style Council man Paul Weller's second solo outing is much like his first: a throwback to '60s Motown, early Steve Winwood, and Van Morrison. Weller's acute songwriting pen is evident only sporadically here, on opener "Sunflower," on lovely acoustic title cut, and on "Has My Fire Really Gone Out"—all candidates for modern-rock airplay. Elsewhere, the record shows a great artist operating at less than full potential.

► **VIOLENT FEMMES**  
**New Times**  
PRODUCERS: Brian Ritchie & Gordon Gano  
Elektra 61553

Milwaukee trio with some swell albums under its belt has a new label, a new drummer (Guy Hoffman), and a bangup new disc of intelligent, insistently listenable songs. The opening shot is a killer: "Don't Start Me On The Liquor" is loose-limbed punkabilly studded with glorious plunk-plunky bass notes and overlaid with Gordon Gano's coming-undone country-fried wail. In fact, they all

## SPOTLIGHT



**VARIOUS ARTISTS**  
**The Lion King Original Motion Picture Soundtrack**  
PRODUCERS: Various  
Walt Disney 60858

New entry in Disney's superstar soundtrack sweepstakes could be as big as "The Little Mermaid," "Beauty And The Beast," and "Aladdin." Calling card is Elton John, who wrote original tunes with lyricist Tim Rice (score is by Hans Zimmer). John sings three cuts, including closing epic "Can You Feel The Love Tonight," which is already a top 40 and AC hit. His other performances, "I Just Can't Wait To Be King" and "Circle Of Life," also rate. Other highlights are cast versions of those tracks, plus "Hakuna Matata" and "Be Prepared," which features Jeremy Irons and Whoopi Goldberg.

hit the mark, bleeding veins from straight Talking Heads-esque rock to well beyond. Other highlights: "New Times," "I'm Nothing," "When Everybody's Happy," "I Saw You In The Crowd."

★ **CRYSTAL WATERS**  
**Storyteller**  
PRODUCERS: Various  
Mercury 314 522 105

Crystal Waters' infectious "la-da-di" from first-album hit single "Gypsy Woman" was summer 1991's inescapable drone-along chorus, and there are a clutch of such memorable-monotone echoes to be heard on her fine album follow-up. Highly contagious "100% Pure Love" is already shaping up as a dance smash, but "Ghetto Day"—a languid, liquid sketch of a lazy city afternoon—gets the nod as the likeliest knockout contender. Other hits to be had: "Relax," "What I Need," "Regardless."

► **BOINGO**  
PRODUCERS: Danny Elfman, Steve Bartek & John Avila  
Giant 24562

The oingo may be gone, but the sproing is still in the step of a propulsive group that shows a new side on its first studio set in four years: impulsive. Looser and more manic-expressive than ever, the grand hand fronted by composer Danny Elfman swings with piercing wit and fizzy pop charm through moods, themes, and rhythmic textures. Dropping in a full orchestra for fun (beautiful "Mary," driving "Insanity") or an apt cover for inspirational penance ("I Am The Walrus"), the album explodes into a dazzlingly overblown 16-minute close—"Change"—combining it all.

**PHILLIP OFFICER**  
**Fancy Meeting You: The Lyrics Of E.Y. "Yip" Harburg**  
PRODUCER: Dick Gallagher, Phillip Officer  
Pipo Reco 0001

The great lyricist is well served by singer Phillip Officer, whose velvet-fog voice sings authoritatively without overwhelming the material, consisting of 18 songs with winning whimsy and cheerful or bittersweet sentiment. Officer and his co-producer, also a pianist, wrote the innovative, intimate arrangements for the sextet. The label is distributed by Georgetown, Conn.-based

## SPOTLIGHT



**KATHY MATTEA**  
**Walking Away A Winner**  
PRODUCER: Josh Leo  
Mercury 314 518 852

This record represents a musical makeover for Mattea, who suddenly finds herself competing in a country field full of female newcomers. She needn't worry. With producer Josh Leo providing the sonic sheen, Mattea connects with this material, milking every last drop of emotion from the lyrics. Highlights include the title song—in which the narrator is simultaneously fed up and upbeat—and the Andrew Gold-penned "Streets Of Your Town." But she saves the best for last with "Who's Gonna Know," an only child's song to her parents. It's the kind of heart-probing ballad that Mattea was born to sing, and like the rest of this record, it showcases an artist who has learned to successfully balance her creative and commercial instincts.

Original Cast.

## R & B

★ **ATLANTIC STARR**  
**Time**  
PRODUCERS: Various  
Arista 18723

Abandoning its self-produced M.O., group gets helping hand on six of set's 10 tracks to re-energize its creative flow. The result is a more cutting-edge set, grounded solidly by signature vocals. Full-bodied arrangements like "My Best Friend" blend with more simple pleasures like the bumpin' "Everybody's Got Summer" to create a satisfyingly complete package. Highlights include mid-paced, hip-hoppish "Let's Just Sneak Around," feel-good ballad "So Good To Come Home To," and daringly rock-slanted midtempo "Animal Attraction" (guitar solo by Freddy Fox.)

## VITAL REISSUES™

**VARIOUS ARTISTS**  
**The Swingtime Records Story**  
COMPILATION PRODUCER: Jimmy Guterman  
Capricorn 42024

The brief lifespan of entrepreneur Jack Lauderdale's Swingtime label—it existed from 1946-1952—belies its exalted place in the blues/R&B canon. Among the titans who recorded for Lauderdale were Lowell Fulson, Ray Charles, Jimmy Witherspoon, Big Joe Turner, Charles Brown, and Percy Mayfield. They're all represented here, some—like Charles—in youthful settings that only hinted at the greatness to come. Among the classics included are Witherspoon's "Ain't Nobody's Business," Fulson's "Everyday I Have The Blues," and Charles' Nat Cole-inspired "I Love You, I Love You (I Will Never Let You Go)."

## SPOTLIGHT



**JAN KRUST**  
**Wing & a Prayer**  
PRODUCERS: Paul Irwin and Jan Krust  
Storyville/R.E.X. 5000

Last year's best artist working from a Christian worldview returns with an equally stunning sophomore set. Krust's multifaceted voice is a marvel: soaring, cajoling, pleading—sometimes in the same measure. Virtually every song is a gem, though "Put Her To The Test" sounds like a crossover hit. This is brilliance on a budget, as two top mainstream producers are already interested in taking her the Shawn Colvin/Indigo Girls route—and with good reason. Highest marks.

## RAP

► **BEASTIE BOYS**  
**Ill Communication**  
PRODUCERS: Beastie Boys & Mario Caldato Jr.  
Grand Royal/Capitol 28599

Fun-loving Beasties' new effort builds on the sound of predecessor "Check Your Head," floating smart, positive rhymes over a bed of sampled beats and funky, bass-and-drum grooves. Highlights are "Get It Together," featuring Biz Markie and Q-Tip; speed-metal/rap odysseys "Tough Guy" and "Heart Attack Man"; phon-kee instrumentals "Sabrosa" and "Shambala"; and hard-driving "Sabotage." Like the best of the white rap trio's work to date, album revels in hip-hop attitude while wreaking havoc with it.

## JAZZ

**PONCHO SANCHEZ**  
**Para Todos**  
PRODUCERS: Carl E. Jefferson & J-h'r Burk  
Concord Picante 4600

Top-flight Latin percussionist leads a swinging octet through an eclectic set of jazz themes. Among the most intriguing compositions undergoing Sanchez's rhythmic revitalization are Gerry Mulligan's "Five Brothers," Art Farmer's "Happy Blues," J.J. Johnson's gorgeous "Lament," and Mongo

Santamaria's monolithic "Afro Blue." Pianist/musical director David Torres adds the fine "(213) Cha Cha," and tenor sax veteran Eddie Harris guests on several tunes, including his classic "Cold Duck Time."

## LATIN

► **RAM HERRERA**  
**Neverending Love**  
PRODUCER: none listed  
Sony 81288

Titular cover of Delaney & Bonnie's 1971 hit—a recent smash at Tejano radio for this soulful veteran vocalist—heads up a hit-laden array of polkas, cumbias, and ballads. Standout tracks are romantic odes "Si El Mañana Nunca Llega" and "No Podrás Escapar De Mi," along with conjunto-flavored "Tejanita" and synth-driven two-step "Acérate."

★ **SUPER BANDA RADAR**  
**El Encino Verde**  
PRODUCER: Ramiro Leija  
Sony 81302

On its label debut, high-energy Mexican nonet neatly blends banda cadence with cumbia, country, and huapango-style grooves that often are anchored by climactic, stop-and-go arrangements. Peppy instrumentals "Trompeta Mágica" and "Chilito Piquin," plus emotive vocal entries "Ella" and "Mi Puro Amor," are solid single choices.

## COUNTRY

► **LORRIE MORGAN**  
**War Paint**  
PRODUCER: Richard Landis  
BNA 66379

Maybe it's the influence of her burgeoning acting career, but this time Morgan plays a wider variety of musical roles—from catwoman-in-heat in "My Night To Howl" to glad-to-be-spurned lover in "The Hard Part Was Easy." The variety suits her well, and she makes the "Nashville Sound" of Jeannie Seely's "Touch Me" sound comfortable next to the Liza-like drama of "Evening Up The Odds." It's only when she steps into those big shoes—playing Tammy to Sammy Kershaw's George on "A Good Year For The Roses"—that she finds herself on shaky ground.

## CONTEMPORARY CHRISTIAN

► **RUSS TAFF**  
**We Will Stand, Yesterday And Today**  
PRODUCERS: Various  
Myrrh 7016972615

Russ Taff's final Myrrh release—he's set to make his mainstream debut for Warner Bros.—is a collection of some of the trumpet-voiced singer's best work. His brilliant recordings with the Imperials are given short shrift (fortunately, "Praise The Lord" is included), while many of the tracks come from 1985's "Medals" and 1987's "Russ Taff." There's a previously unreleased cut ("Your Love Stays With Me"), but nothing from the Grammy-winning "Under Their Influence." Still, the inclusion of songs like "I Still Believe" and "Trumpet Of Jesus" make this a good introduction to contemporary Christian music's most significant voice.

## CLASSICAL

★ **MOZART: VIOLIN SONATAS, K.296, 454 & 526**  
Isaac Stern, Violin; Yefim Bronfman, Piano  
Sony Classical SK 53972

There's hardly been a dearth of recordings of these appealing works in recent years, by artists of varying accomplishment. Often deceptively simple, the sonatas gain depth when played with the kind of distinction they receive here. Stern and Bronfman bring an uncommon sense of ensemble to their collaboration, along with beautiful sound and rare dramatic impulse. Collectors will impatiently await follow-up CDs.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## Game Makers Finally Targeting Girls

BY MARILYN A. GILLEN

NEW YORK—Considering they make up more than half the world's population, females would seem to be a market manufacturers would be loath to miss.

But in the early days of multimedia, few software publishers seemed to take much more than a passing shot at them, happy if women and girls bought their games but not especially concerned if they didn't. The prevailing market-research wisdom: Girls will play with boys' toys, but boys won't play with girls'.

All that may be changing, slowly, judging by a series of low-profile but potentially high-impact strategies being developed.

The giant Sega Corp., for one, has instituted a special "girls task force" made up of female executives, while

Viacom New Media executive VP Michele DiLorenzo has been a vocal industry proponent of gender-neutral titles. Others, like Sanctuary Woods and Hi-Tech Expressions, are zeroing in on girls with specific titles. Overall, the climate is shifting to one that looks at the girls' market a little more warmly.



"Rocko's Modern Life: Spunky's Dangerous Day" is a "gender-neutral" title from Viacom New Media.

The bottom line, of course, remains the bottom line: Who buys video games? And the answer remains "boys," who, though the gap is closing, account for three-fourths to four-fifths of the gaming public, depending on whom you ask.

"Someone asked me recently, how can this industry get away with ignoring 52% of the population?" says Renee Courington, director of product marketing at Sanctuary Woods, which has an office in San Mateo, Calif. "And I said they can get away with it right now because the economics make it so much more profitable to take the same amount of effort and put it into the other 48%."

However, Viacom New Media's DiLorenzo notes, "There is a definite amount of circular reasoning to this. Games are geared to boys because boys buy games. And boys buy games because games are geared to boys."

Even without any concerted effort to woo them, girls have been playing games in increasing—though still relatively small—numbers.

"In terms of our primary user profile for the Sega Genesis, in 1991 it was 8% females. In 1992, it was 13%. And last year it was 20% for both the Genesis and Game Gear," says Michealene Cristini Risley, Sega's group director of licensing and character development and a member of its Girls Task Force. "For the Sega CD, it's only about 4% female, though—because that primary player is about 19 on average, and girls, once you've lost them, don't start challenging stereotypes until 25."

Looking at that user profile, Sega realized there wasn't much out there designed to appeal to those girls, and what there was missed the mark.

"What I've found in numerous industries, coming from a TV and film background, is that when they've talked to girls it's usually been an interpretation of what girls want, and I think that hasn't necessarily been correct," Cristini Risley says. "I think maybe we have had a little too much of a stereotypical interpretation."

### GIRLS TASK FORCE

For that reason, the Girls Task Force was born about seven months ago, composed of the senior-level female executives from all areas of the

Sega company. "It definitely caused a little heat here," Cristini Risley says with a laugh. "But the reason we did it that way was because of that interpretation issue. We wanted to have a very precise picture of what we wanted to develop. And the funny part, of course, is that [Sega president] Tom Kalinske has probably had more experience marketing to women than all of us combined, and we said, sorry, you're a guy, so you can't be on this team. He understood."

The Girls Task Force, Cristini Risley says, first set out to compile all the research on gender it could get its hand on. "We wanted to figure out what those gender differences are, and how we can speak in a girl's language," she says.

Some of their findings: "Girls in game play are much more cooperative," Cristini Risley says. Boys are better at target-directed motor skills, while girls excel at precision movements—small and quick, Cristini Risley adds. Boys are better at navigating through mazes, while girls are better at navigating with visual landmarks. "If you need directions somewhere, nine times out of 10 men will say, go 10 miles. Girls will tell you, oh, it's past that red house."

One basic conclusion being drawn by a number of publishers recently is that girls like games featuring girls as characters. "And not as victims or someone who is being rescued," Courington says. "Girls like to see strong female characters who are bright and resourceful."

Sanctuary Woods introduced a CD-ROM title this year featuring just such protagonists. "Hawaii High: The Mystery Of The Tiki" is the first in a planned series of interactive mystery adventures developed especially for girls. It follows the adventures of two female high school friends, and is aimed at girls 8-12.

"Our research shows girls are going to be much more interested in a book-type approach to interactive games, as opposed to a competitive approach," Courington says. "So this is in the Nancy Drew-type vein."

Courington says that while retailer reaction was positive, "sales have been about what we expected," which is not terrific. Courting a market not schooled to expect to find titles aimed at it is one hurdle, Courington says, though the box aims to stress the point by prominently featuring the female characters. "We knew this was not going to be a revenue-generating product," she adds. "This is an investment for the long haul. Until girls have had a chance to experience something just for them, they won't really know if they like to play video games."

While Courington stresses games "can't be all things to all people," there is some intra-industry debate about that. The girl-targeted approach has a clear drawback keyed to the maxim

(Continued on page 91)

## Interactive Bob Dylan Disc Due

GRAPHIX ZONE is turning its attention from the unpronounceable man to the freewheelin' man. The Irvine, Calif.-based software publisher, which has just wrapped its debut music title featuring the artist formerly known as Prince (Billboard, May 21), begins production this month on an interactive title focusing on Columbia Records artist Bob Dylan, according to Graphix Zone president Chuck Cortright. The title's due out by year's end.



DYLAN



"HAWAII HIGH: THE MYSTERY OF THE TIKI"

BOOK PUBLISHER HarperCollins is launching a new interactive imprint, HarperReference Interactive. The line will produce software and CD-ROMs for the consumer marketplace. Many of the first such CD-ROMs will be based on or packaged with books published by HarperReference. The first two titles due from HarperReference Interactive are "The American Sign Language Dictionary On CD-ROM" (\$69.95/\$79.95 with book) and "Healthdesk," (\$59.95 on two diskettes).

In other book-based CD-ROM news, Sony Electronic Publishing this week released a CD-ROM companion to the G.P. Putnam's Sons book "The Haldeman Diaries: Inside The Nixon White House" by H.R. Haldeman. The ROM, which contains the full text of Haldeman's diaries, retails for \$69.95.

INTER-ACTIVITY: Emiel Petrone, recently named senior VP of entertainment acquisitions and development for Philips Media, has assumed the additional role of head of the company's Digital Video group worldwide. The former president of that group, Graham Williams, has resigned to pursue other opportunities, the company says. Petrone's duties include overseeing development of 5-inch digital titles.

STATS ENTERTAINMENT: CD-ROM drive shipments in Western Europe reached 850,000 units in 1993 and are likely to break the 2 million sales mark this year, according to U.K.-based industry analysts BIS Strategic Decisions. Germans lead in CD-ROM acquisition, with more than a quarter million already in use in German homes by the end of 1993; that number is expected to grow to 600,000 this year, or 2% of the population... A poll of industry executives in attendance at the Conference On Interactive Marketing/East in Orlando, Fla., found that 37% were familiar with the use of "interactive television" and the same number with "video games."

### NEW RELEASES



#### MULTIMEDIA MONITOR: 10TH ANNIVERSARY DISC

Future Systems Inc.  
(Macintosh/DOS/Windows, \$195)

For those who are curious about the origins and evolution of multimedia, this CD-ROM compendium is an invaluable resource and a fascinating look at 10 years of dreams, hits, flops, and the wild economic ups and downs of a young and restless interactive industry. On this disc you will find a decade's worth of issues of the monthly newsletter Multimedia Monitor, published by interactive guru Rockley L. Miller. His publication debuted in September 1983 as the Videodisc Monitor and eventually changed its name to Multimedia Monitor.

Ten years ago, 12-inch laserdisc was the dominant interactive format, and even today it remains solidly established in the educational and high-end video markets. Miller's newsletters in 1983 take us back to the days when the video game business was in a severe

slump, but the interactive laserdisc arcade game "Dragon's Lair" was breathing fiery life into the moribund industry, at least for a while. Nintendo had not yet taken gaming to new heights. Browsing ahead to the last issue included on the disc—December 1993—brings us to the point where Compton's NewMedia had announced its controversial multimedia patent. In those intervening years, there was much remarkable consumer electronics history, and reading back issues gives us an important perspective on the booming CD-ROM and interactive market of today.

The disc can be played on Macintosh, DOS, or Windows systems, and the articles are extremely easy to access. Users also can search for any key word—be it Apple, IBM, or Pioneer, interface, cyberspace, or installed base—and rapidly search through all the articles in which it is mentioned. Future Systems and Multimedia Monitor are both based in Falls Church, Va.

CHRIS MCGOWAN

## A New Generation Of Pac-Man Arrives

NEW YORK—Pac is back.

Riding the wave of '70s revivals, the original video game hero with the yellow head and the voracious appetite is staging a comeback, though in a '90s guise. The cartoon character who first made waves in arcades 15 years ago has been fleshed out and spiced up for his role in "Pac-Man 2: The New Adventures," due from San Jose, Calif.-based Namco in September for the Super NES system, and in October for the Sega Genesis platform. Both versions carry a suggested retail price of \$39.95.

In what Namco calls an "interactive cartoon," gamers guide the Pac-



A SCENE FROM "PAC MAN 2"

Man character through his animated adventures as he travels through the city, the countryside, the mountains, and a factory in order to defeat a ghost witch and re-

turn stolen bubble gum to the kids of Pac City.

"Guide" is the operative word, since this new incarnation of Pac-Man has been given a mind of his own. "Pac-Man 2" employs Namco's proprietary "Character Guidance Interface," which means, in essence, that gamers can use their controls only to influence the sometimes-clumsy character as he goes about his tasks.

And if all that seems a little too complicated and the tech a bit too high, gamers can go back in time to simpler days by slipping into the game's Video Arcade to play the original little yellow Pac-Man.

MARILYN A. GILLEN



# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Shelf Talk: VSDA's Pitch For Dallas .....	92	Laser Scans: "The Prisoner" .....	95

## PICTURE THIS

By Seth Goldstein



**BEST BUY, BIG BUYERS:** Mass merchants, take note. Best Buy, the Minneapolis-based consumer electronics chain, wants to be a player in sell-through.

Its 40 superstores carry 13,000-15,000 units of some 10,000 titles, the next step in a progression that began two years ago with 8,000 tapes of 5,000 releases. "We're in the third generation," says prerecorded merchandise manager Joe Pagano. Best's 110 basic outlets have smaller inventories: 1,700 selections, 2,200-2,300 cassettes. By year's end, there will be more of each kind of venue—Pagano expects to stock 50 new outlets, including 30-35 more superstores.

The chain divides its purchases among three distributors—Ingram Entertainment, Major Video Concepts, and M.S. Distributing—which drop-ship to stores. Pagano, who won't specify which wholesaler provides what lines, buys direct from Video Treasures, Starmaker Entertainment, and Simitar. They deliver to Best Buy's central warehouse at prices that make the extra step worthwhile.

While sell-through hits like "The Return Of Jafar" get the publicity, Pagano maintains, "We built the foundation of growth on catalog." It's "absolutely not" just a new-release business. Best Buy isn't shy about taking on mass merchants. "We view anyone who sells prerecorded cassettes as competition," Pagano says, "and that includes the warehouse clubs and discounters."

Best Buy isn't selling inventory bought from Rank Retail Services of America, the Pittsburgh-based rack that folded in May. Trade reports to the contrary, Pagano says he wasn't the buyer.

**ODDS-ON FAVORITE?** Poker-faced Warner Home Video will have a winning hand in "Maverick." It's no surprise (Billboard, May 28), and neither is the talk that surfaced immediately after the movie opened a week before Memorial Day. Here's what we heard: "Maverick" will be a late-1994 sell-through shoo-in if it finishes anywhere near its anticipated \$150 million box office.

WHV, meanwhile, can look forward to "Barney: The Movie" as an addition to its Family Entertainment line. Geffen Pictures, which

(Continued on page 95)

## Forgotten Films Get New Video Life

### Aggressive Promos Back Studios' 'Lost Gems'

BY TRUDI MILLER ROSENBLUM

**NEW YORK**—Movies from the studios' vaults have been dependable but colorless—pun intended—performers in home video. Black-and-white oldies used to dull the senses of most retailers hawking a Technicolor inventory.

However, that attitude has changed in the past couple of years as studios have begun mining their libraries, releasing dozens of forgotten titles at sell-through prices—and backing their choices with aggressive promotion. "We're at a point now in the industry where all the big hits are out already. So they've got to go back and delve deeper into their catalogs, looking for the 'lost gems,' so to speak," says RKO Warner Video buyer Neal Machanic. That's good news for the studios, better news for suppliers like MGM/UA, Orion, and Republic, which don't produce much but have big libraries.

More important is the growth of the sell-through market and the opening up of new channels of distribution. "Sell-through is a huge growth opportunity, especially with all the groceries and mass merchants getting into it," says Alan Perper, senior VP of marketing for Paramount. "It's an impulse item that's simple for the consumer to understand." Corie Hazen, FoxVideo manager of marketing services, agrees, "Lately it seems that consumer interest in owning films has increased." Retailers concur. "There is defi-



**Deja Vu All Over Again.** Shari Lewis and her Lamb Chop are used to posing. But Regina Kelland, director of children's marketing at A&M Records, and Al Cafaro, president/CEO of A&M, must feel they're caught in a time warp. Currently, the foursome are celebrating Lewis' status as the only artist to have three videos certified gold last year by RIAA. Last September, they got together to honor her "Lamb Chop" series winning an A&M Gold Video sales plaque.

nately a demand for these old titles," says Gary Ross, president of Suncoast Motion Picture Corp. Noting the recent MCA/Universal release, "I'm personally happy that 'Francis The Talking Mule' finally came out—if you're in your 40s, you remember going to the Saturday afternoon matinee and watching that. As the sell-through business continually grows, there's more room for business on those titles."

Kmart's in there pitching, as well. "We've put special displays of videos right at the checkout counter, and they certainly do seem to sell at the right price," says Dennis Wigent, the chain's manager of electronic communications.

In this instance, at least, cable is a help. When old movies are licensed to be shown on American Movie Classics, TNT, or Cinemax, the studios have a reason to remaster negatives. The additional cost of video is minimal.

But it's not enough to simply release a title. With customers gravitating to hits, catalog must be approached in a fresh way, executives say.

FoxVideo, for example, recently launched its Family Features line, which offers new and old features, beginning with a repriced "The Sandlot" April 5 for \$19.98 and continuing with three colorized Shirley Temples ("Bright Eyes," "Dimples," and "Heidi") April 26 for \$14.98 each.

Vault titles gain from appearing alongside a recent release, since "there is a real need for non-animated family product that mom, dad, and the kids can watch together," says Bruce Pfander, senior marketing VP.

The Shirley Temple Collection, augmented by one title on the first Wednesday of every month, was cross-promoted with the hit "Mrs. Doubtfire." Consumers who bought "Mrs. Doubtfire" and one of the three titles got a \$5 rebate; "Doubtfire" included a trailer for the Temples. "It was a good way to launch what might otherwise be perceived as a non-mainstream title," Pfander says. "Heidi" has reached the top 15 on Billboard's Video Sales chart.

FoxVideo had already done well with its "Studio Classics" line, which offers frequently requested titles—usually Academy Award winners—on the first Wednesday of the month.

"It makes marketing sense to give consumers and retailers a handle to put on the catalog, and a way for us to talk about movies that have something in common," says Pfander. "In the future, I can easily see us doing sci-fi lines, comedy lines, foreign classics."

At Republic Pictures Entertainment, "We're constantly revisiting our

catalog that's already out there, looking for ways to give those titles new life," says senior VP of marketing Glenn Ross. "And as the technology improves, you can digitally remaster titles, get crisper reproduction, or restore lost footage. Many of our titles we've repackaged and repositioned as many as five times."

Republic is trying previously unreleased product. This month it released a collection of early, new-to-video Alfred Hitchcock features for \$9.98 each: "Blackmail," "Murder," "Rich And Strange," "Skin Game," "No. 17," and "Farmer's Wife."

With its huge catalog, "We find that there have been many requests for titles centered on a particular star or genre," says MCA/Universal Home Video director of publicity Evan Fong. "We try to tie it in to an event; for example, our Marlene Dietrich collection came out shortly after her death, our Mae West collection was in celebration of her 100th birthday, our Bing Crosby collection celebrates the 50th anniversary of his film 'Going My Way.'"

MCA exploits catalog in a number of

(Continued on next page)

## Merger Partners Join Forces And Blend Strengths

BY EILEEN FITZPATRICK

**LOS ANGELES**—In a stark contrast from recent video consolidations, the completed merger of Spelling Entertainment Group and Republic Pictures Entertainment has mixed and matched the strengths of both producers.

"The old Republic and Worldvision Home Video [Spelling's video unit] don't exist anymore," says Ron Castell, senior VP of programming, communication, and development at Blockbuster Entertainment, which owns 70% of Spelling.

But Castell, who oversaw the merger, says the changes are more cosmetic than the massive personnel layoffs of past consolidation efforts. Thus, the companies will be known as Republic Pictures Entertainment, discarding the Worldvision banner. Republic's eagle insignia also stays.

(Continued on next page)

## A NOVEL IDEA.



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PLAYBOY HOME VIDEO

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## REPUBLIC, SPELLING JOIN FORCES

(Continued from preceding page)

Castell says the decision was made to continue with Republic because the name is better known within the trade.

There are changes at the top with the arrival of former Worldvision Home Video head Robert Sigman as president/CEO of the new venture and Gary Delfiner as marketing VP. However, Republic's sales and marketing team appears to be staying intact. Sigman was unavailable for comment about specific staff assignments.

Although the Republic name may be better known, Spelling's production unit will become the main source of product with the disbanding of Republic's television and movie divisions. The former produced the CBS series "Beauty And The Beast"; the latter made the feature "Knight Moves." Spelling gains both staffs, Castell says.

Among the first projects is the four-hour mini-series "Texas." Originally scheduled to premiere on ABC, the program will now debut on cassette Nov. 21, priced to rent. Dealers will receive a minimum 90-day exclusive window before the telecast.

"We couldn't have done 'Texas' with-

out the network involved," says Spelling vice chairman E. Duke Vincent. "But they had to commit a lot of money, and ABC couldn't afford to do it." As a compromise, the program's \$12 million budget will be offset by video revenues, allowing ABC to pay a lower licensing fee.

"Even if 'Texas' rents 800,000 times before it reaches ABC, that's only one rating point," says Vincent.

The program is scheduled to run during the 1995 network sweeps, either in February or May. If the release pattern works, Vincent says Spelling may have found a new source of financing.

Republic senior VP of marketing Glenn Ross says the company will spend \$1 million selling the title to dealers, more than for any single title it has released. "We're handling this title like a theatrical release," says Ross, "with extensive print and television buys and unique retail promotion."

Vincent acknowledges that the early rental window is a gamble. "Republic has to recoup most of the costs, and if no one rents or buys it, we're in deep trouble."

## FORGOTTEN FILMS GET NEW VIDEO LIFE

(Continued from preceding page)

ways. It's currently promoting three movies starring Deanna Durbin, who rescued Universal from bankruptcy in the '30s, on AMC via an 800 number. Afterward, the movies become available at retail.

Paramount introduced its "Great Movies, Great Price" catalog in 1989. It now consists of more than 350 titles at \$14.95 each, and Perper says, "Everything we have out for rental is at some point going to come out as part of this line." New titles, including current releases, arrive monthly. Each cassette is identified by a prominent dayglo sticker. The entire line is featured in an ongoing consumer advertising campaign in USA Today and People magazine.

The granddaddy of catalog promoters is MGM/UA Home Video,

which has been doing them "for many years," says senior VP/GM George Feltenstein. MGM/UA started its Family Classics and MGM Musicals lines in 1988, and was one of the first to do Oscar promotions. In 1990 it began its "Leading Ladies" line, with first-time video releases of movies starring Grace Kelly, Audrey Hepburn, Greer Garson, etc., and recently offered John Wayne movies—"real rarities most fans haven't gotten a chance to see," Feltenstein says.

Now retailers have a thirst that can't be easily slaked. "We welcome any time the studios put out their old films, because we sell a ton of them," says RKO Warner's Machanic. "And there are still thousands that haven't been put out yet."

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	Maverick (Warner Bros.)	17,248,545	2,537 6,799	—	17,248,545
2	The Crow (Miramax/Dimension)	7,921,491	2,119 3,738	1	23,946,800
3	When a Man Loves a Woman (Buena Vista)	6,515,896	1,486 4,385	4	20,581,544
4	Crooklyn (Universal)	2,458,140	1,035 2,375	1	7,741,935
5	Four Weddings and a Funeral (Gramercy)	1,912,615	1,045 1,830	10	37,155,329
6	With Honors (Warner Bros.)	1,609,039	1,191 1,351	3	15,526,429
7	3 Ninjas Kick Back (TriStar)	1,502,524	2,005 749	2	8,680,570
8	No Escape (Savoy)	811,006	1,277 635	3	13,378,272
9	You So Crazy (Samuel Goldwyn)	763,167	517 1,476	3	7,800,956
10	Clean Slate (MGM)	694,525	1,427 487	2	6,393,524

# 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	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
2	6	2	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
3	2	6	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
4	4	5	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
5	3	5	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
6	5	10	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
7	10	2	THE REMAINS OF THE DAY	Columbia TriStar Home Video 71093	Anthony Hopkins Emma Thompson	1993	PG
8	7	7	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
9	9	8	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R
10	8	4	ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PG-13
11	NEW ▶		THE THREE MUSKETEERS	Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG
12	NEW ▶		ADDAMS FAMILY VALUES	Paramount Pictures Paramount Home Video 32806	Anjelica Huston Raul Julia	1993	PG-13
13	13	6	A BRONX TALE	Savoy Pictures HBO Video 90954	Robert De Niro Chazz Palminteri	1993	R
14	11	6	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffer	1993	PG
15	12	14	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
16	15	10	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
17	14	11	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
18	17	6	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
19	18	7	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
20	16	3	FLESH AND BONE	Paramount Pictures Paramount Home Video 32899	Dennis Quaid Meg Ryan	1993	R
21	20	4	MR. JONES	Columbia TriStar Home Video 52353	Richard Gere Lena Olin	1993	R
22	21	6	THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	PG
23	19	11	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
24	22	10	JUDGMENT NIGHT ◆	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
25	32	9	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG
26	26	11	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13
27	25	3	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG
28	24	13	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13
29	27	10	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	PG
30	23	12	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
31	35	7	FATHER HOOD	Hollywood Pictures Hollywood Home Video 2226	Patrick Swayze	1993	PG-13
32	29	3	RUBY IN PARADISE	Republic Pictures Home Video 3470	Ashley Judd Todd Field	1993	R
33	28	4	POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG
34	31	10	SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52423	Mike Myers Nancy Travis	1993	PG-13
35	NEW ▶		ORLANDO	Columbia TriStar Home Video 71543	Tilda Swinton Billy Zane	1993	PG-13
36	30	16	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
37	38	12	FOR LOVE OR MONEY ◆	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabrielle Anwar	1993	PG
38	40	9	UNDERCOVER BLUES	MGM/UA Home Video 903063	Kathleen Turner Dennis Quaid	1993	PG-13
39	34	13	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R
40	39	12	STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercurio Tara Morice	1993	PG

◆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.

## GAMES FOR GIRLS

(Continued from page 88)

about boys not liking "girl things."

"We tested this with 'Tiki,' and, yes, boys don't like the fact that we have two female protagonists," Courington says.

## GENDER NEUTRAL

"Gender neutral" is the phrase more likely to crop up, then, regarding general market expansion. DiLorenzo uses the paradigm of Viacom sibling Nickelodeon as an example of how well this approach can work.

"The prevailing wisdom prior to Nickelodeon was that you made children's television geared to boys, because girls would watch anything, and that didn't seem right to Nickelodeon," she says. "They took the point of view of, why don't we just make great children's programming, period. And then you could get both girls and boys to watch it.

"And if you look at their [great] ratings, it tells you that when you program in a gender-neutral way you can get girls to watch and it's incremental viewership—you've not had any cannibalization," she adds. "You didn't lose the boys by making your programming such that it appeals to both. You just added girls. So it tells you that that's just very good business."

Viacom New Media has a running start on the field in being able to draw on that existing wealth of gender-neutral TV programming. Its first video game title, "Rocko's Modern Life: Spunky's Dangerous Day" for the Super Nintendo system, is based on the Nickelodeon TV show of the same name that follows the adventures of a young Australian wallaby (Rocko).

"We did a lot of consumer research with both boys and girls the entire way through our development process," DiLorenzo says, "and girls were as psyched about it as boys."

Humor is a major gender-neutral game element. DiLorenzo says, as are interesting characters and a great story, period. "While there are certain themes that are probably more popular with one gender or another, I think there is a whole category yet to be explored that would appeal to both equally," she says.

One of the first titles that will emerge from the Sega Girls Task Force, a game due in early fall based on the popular Berenstain Bears books, will straddle the gender fence by offering a choice of lead character—boy bear or girl bear; each choice will lead to a different set of adventures targeted at either girls or boys. But, says Cristini Risley, another title in development is a Sega-originated concept "very specifically geared to girls."

The challenge, most publishers will admit, is that there is still a lot of experimenting to be done about what that "gearing" means.

"There's not yet a standard," says Sanctuary Woods' Courington. "We don't know yet what's going to be the big hit for girls, and right now we do know, based on years of real clear market successes, what little boys are going to go crazy for, be it basketball games or race-car games. On girls, there's still a lot of research and trial and error to be done. And that's risky and costs money."

But, she adds, "There's a lot of girls out there."

# Meet the little lady who'll bring you big business!

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— KEVIN THOMAS, LOS ANGELES TIMES

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Dennis the Menace	18	24
The Secret Garden	16	21
The Return of Jafar	9	16

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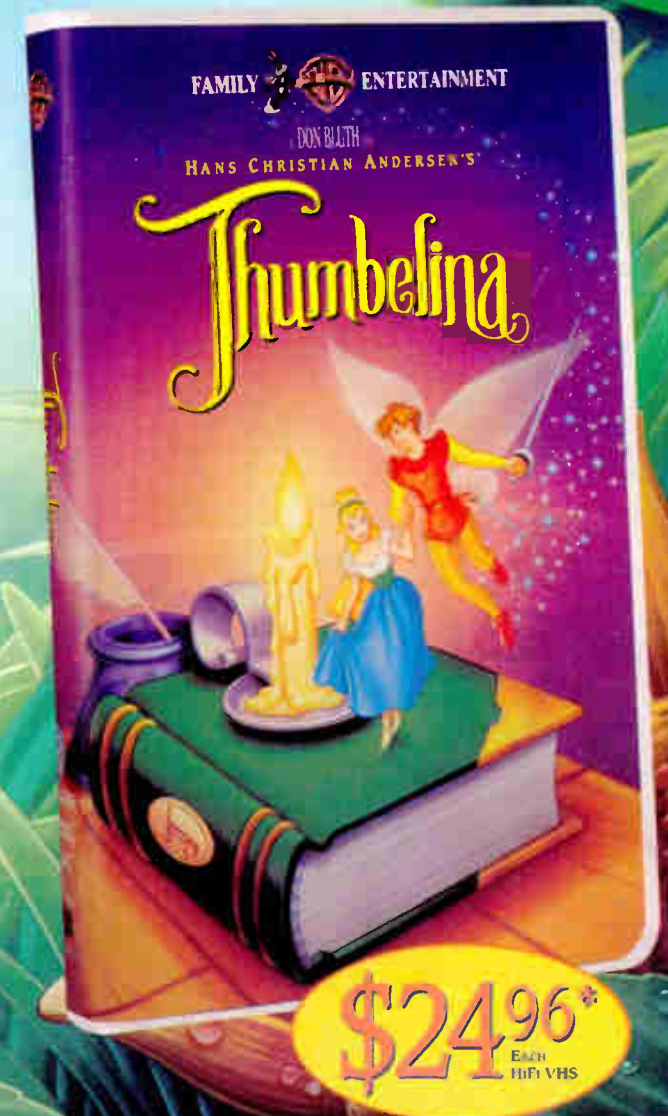
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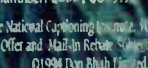
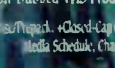
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- DON BLUTH's movies (*An American Tail*, *All Dogs Go to Heaven*) have made over \$575-million in theatres worldwide and sold over 12-million video units USA.<sup>†</sup>
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## VSDA Gives Dallas A Hard Sell As 1995 Confab Site

**C**OME ON DOWN: This year's Video Software Dealers Assn. convention is still weeks away, and people are already beginning to complain about the 1995 show.

A number of industry executives have told Shelf Talk that the new Dallas locale is causing a heap of trouble. For example, celebrities will be harder to book, since they won't be able to jet in and out in a day from Los Angeles.

Since the convention will be back in Las Vegas in 1996, shipping booths in and out of Dallas becomes

an extra, unwanted expense. Finally, and most importantly, what will entertainment-hungry conventioneers do in Dallas when the sun goes down?

The negative talk has put VSDA into such a tizzy that it invited the press and the board to Dallas for the weekend of May 21. (Reporters got three days' notice, no less.)

"The convention committee went down there, and they were quite impressed," says Bob Finlayson, VSDA director of marketing and public relations. "We need to get the message out there that the city is an interesting place to visit."

The itinerary included a tour of the city, convention center, hotels, and hot spots, plus a few meals at some four-star restaurants. "Obviously, our objective is to sell Dallas as a good place," Finlayson says.

Shelf Talk declined VSDA's invitation, but will check out the verdict from those who went.

**H**ERE'S JOHNNY: It's been over a year since Johnny Carson hung up his talk show duties, but retailers still consider him the king of late night even if he's only on home video now.

As proof of his longevity, retailers ordered approximately 1.7 million units of his four-tape collection "Johnny Carson: His Favorite Moments From The Tonight Show," according to Buena Vista Home Video, which distributes the tapes. Even a Buena Vista executive was pleasantly surprised at the number, which more than doubled pre-order numbers for highlight collections of "The Ed Sullivan Show" and Elvis Presley.

Credit goes to Buena Vista's marketing machine, which didn't sell Carson's final show as a separate tape. Retailers had to purchase Volumes I, II, and III in order to purchase the final episode. Individual tapes retail for \$14.99, the boxed set for \$59.99.

In the good timing category, the preorder deadline came just days after Carson made a guest appearance on "The Late Show With David Letterman," taped in Los Angeles. Carson received a 10-minute stand-

ing ovation. "He didn't even get to say a word, the crowd was cheering so loud," the Buena Vista executive says. "I guess that proves he's as popular as ever." Maybe some retailers were convinced as well.

Also popular is Buena Vista's "The Return Of Jafar." Consumers bought 4.6 million copies of the direct-to-video sequel to "Aladdin" during its first two days in stores, according to the studio. Some of the prices are astoundingly low. Caldor, the Northeast discounter, listed the title at \$14.79, which translated to

\$4.79 for buyers who took advantage of the \$10 in rebates. The title, available since May 20, reportedly shipped 8 million units.

### SHELF TALK

by Eileen Fitzpatrick



**S**PEAKING OF DAVE: A new comedy segment on "The Late Show" called "Dave's Video Collection" is giving some special-interest videos their 15 minutes of fame.

In the segment, David Letterman picks an off-the-wall title, holds up the box, shows a clip, and makes a joke.

"The benefit is, he holds up the box, so the producer is thrilled the title is on Letterman," says Leslie McClure, president of 411 Video Information, a marketing consultancy that supplies the copies. "After the segment is over, he throws the box out the window."

"Dave's Video Collection" began about two months ago. Tossed-away titles include "What A Woman Really Wants," "Joel Asher's Getting The Part," and a re-upholstering video called "The Ottoman."

McClure, who is based in Pebble Beach, Calif., says a Letterman staffer calls every month to get a list of 10-15 quirky releases for upcoming segments. "They really don't look for specific subjects, just a list of off-the-wall tapes."

As an example, "Dave's Video Collection" is considering "Natural Health Care For Pets" for a future segment.

**F**REE 3DO TITLES: Through June 30, consumers who purchase Panasonic's FZ-1 Real 3DO Interactive Multiplayer will receive a free copy of Electronic Arts' "John Madden Football" and "Crash 'N Burn," the system's debut.

The offer will be supported by radio promotions in 11 cities, including Boston, New York, Philadelphia, Atlanta, Miami, Minneapolis, Chicago, Dallas, Seattle, San Francisco, and Los Angeles.

The 3DO Multiplayer retails for \$499.95 and plays audio CDs, photo CDs, and, with an MPEG-1 adaptor, video CDs.

**B**EST ADDS SPORTS LINE: Best Film & Video has picked up  
(Continued on page 96)

# 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
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	4	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
2	3	3	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
3	2	10	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
4	4	11	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
5	5	10	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
6	9	2	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
7	8	3	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
8	7	34	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
9	6	9	WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
10	10	28	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
11	12	12	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
12	11	13	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
13	15	5	HEIDI	FoxVideo 8571	Shirley Temple	1937	NR	14.98
14	13	12	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
15	16	15	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
16	18	6	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
17	14	4	PENTHOUSE: WINNERS 1994	Penthouse Video A*Vision Entertainment 50659-3	Sasha Vinni Leslie Glass	1994	NR	24.95
18	22	18	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
19	17	7	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
20	21	4	PENTHOUSE CLASSICS: VOL. 2	Penthouse Video A*Vision Entertainment 50569-3	Various Artists	1994	NR	19.95
21	19	26	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
22	27	6	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment Polaris Communication 8006311373	Various Artists	1994	NR	12.95
23	25	27	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
24	26	82	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
25	34	5	MIGHTY MORPHIN GREEN RANGER: PART 3	Saban Entertainment PolyGram Video 8006311393	Various Artists	1994	NR	12.95
26	20	2	BLOOD AND SAND	FoxVideo 1073	Tyrone Power Rita Hayworth	1941	NR	19.98
27	31	206	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	24.99
28	24	12	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95
29	29	5	THE POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG	19.95
30	NEW ▶		THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
31	NEW ▶		WRESTLEMANIA X	Titan Sports Inc. Coliseum Video WF132	Various Artists	1994	NR	59.95
32	NEW ▶		NEW ORDER STORY	Warner Reprise Video 3-38374	New Order	1994	NR	19.98
33	RE-ENTRY		MIGHTY MORPHIN GREEN RANGER: PART 5	Saban Entertainment PolyGram Video 8006311433	Various Artists	1994	NR	12.95
34	RE-ENTRY		BRIGHT EYES	FoxVideo 8567	Shirley Temple	1934	PG	14.98
35	33	19	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
36	37	25	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
37	28	12	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
38	40	29	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
39	35	15	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
40	RE-ENTRY		DIMPLES	FoxVideo 8570	Shirley Temple	1936	PG	14.98

● 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.

# AMERICA'S TOP DOG IS BACK... AND THIS TIME, HE'S BRINGING THE KIDS!

## A \$50 Million Box-Office Smash Hit Comes Home To Video!

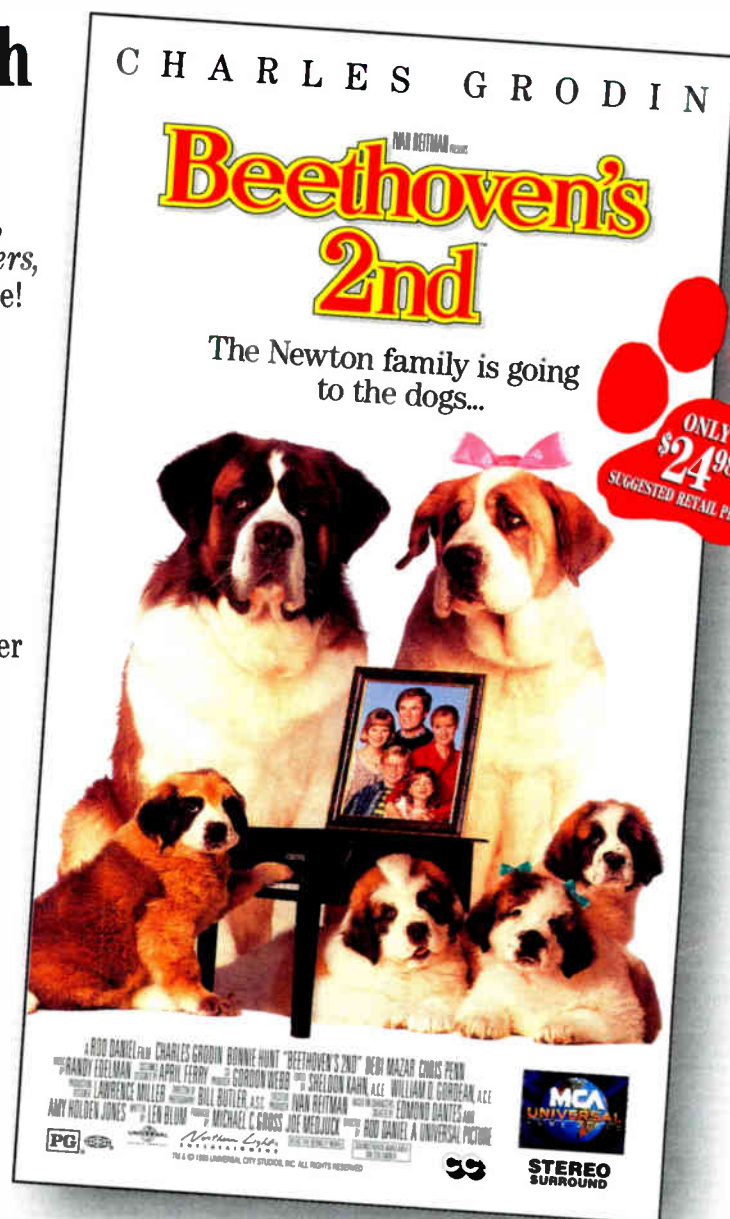
🌸 **Success breeds success!** From Executive Producer Ivan Reitman, the comic genius behind such megahits as *Beethoven*<sup>™</sup>, *Dave*, *Ghostbusters*, *Kindergarten Cop*, *National Lampoon's Animal House*, and many more! To date, Reitman's films have grossed more than \$2 Billion!

🌸 **Star paw-er!** Starring Charles Grodin, Bonnie Hunt and the best-selling, best-renting canine star in Hollywood: *Beethoven*!

🌸 Research shows **consumer intent-to-purchase** is even higher than the original *Beethoven*.<sup>™\*</sup>

🌸 **Media support with bark and bite!** National TV and print campaign will run from Street Date through September and will resume in December to emphasize the holiday selling period. Massive advertising support will generate over 1 Billion consumer impressions!

🌸 **Reach & Frequency:** 92% of all Women 25-49, 4.9 times. 87% of all Kids 2-11, 4.5 times. 96% of all Women 55+ (targeting "Grandmothers"), 6.2 times.



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Puppy standee

Static clings

One-sheet posters

Mini-sheet posters

Shelf talkers Counter cards

B/W line art  
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Coloring Fun-Sheet<sup>™</sup>  
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coloring contests.

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OR PAY TV PRIOR  
TO JANUARY 31, 1995**

48/24-unit floor/counter merchandiser includes two header cards!  
40" W X 65" H X 14" D



## CONSUMER CASH-BACK OFFER!

Consumers get a \$5 mail-in rebate offer with the purchase of *Beethoven's 2nd*<sup>™</sup> and one of the following MCA/Universal Home Video titles: *Beethoven*<sup>™</sup>, *Cop and a Half*, *We're Back!™ A Dinosaur's Story*, *Twins*, *Kindergarten Cop*.



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August 9, 1994

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# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**New Order, "New Order Story," Warner Reprise Video, 58 minutes, \$19.98.** Australian act Frente! appears to have written the latest chapter of the New Order story with its a cappella rendition of the band's "Bizarre Love Triangle." But this video—an example to all longform creators of how to present the proper blend of compelling interview clips, random band footage, and video clips that aren't just run-of-the-mill MTV repertoire—details the band, the myth, and the legend stemming from its genesis in Joy Division (yes, the clip for perennial fave "Atmosphere" is included). Video includes lots of off-the-cuff comment from the band members about the suicide of JD singer Ian Curtis and their 14 years of making music, as well as from fans like Bono, Pet Shop Boy Neil Tennant, and Quincy Jones. Longform comes on the heels of New Order's seventh album, "Republic," and a new release from New Order spinoff the Other Two, which features New Order keyboardist/guitarist Gillian Gilbert.

**"The Cranberries Live," PolyGram Video, 66 minutes, \$19.95.** Cranberries fans who can't get enough of the double-platinum album "Everybody Else Is Doing It, So Why Can't We?" will delight in this concert video, filmed on Valentine's Day in London. The live performance allows the band to dig much deeper into its hypnotic, ethereal side than does its debut album. Video also features six tracks from "Everybody Else," including hits "Linger" and "Dreams," plus seven brand-new tunes, five of which will be included on the Cranberries' follow-up album, due later this year. Lead singer Dolores O'Riordan clearly mesmerizes the crowd at the Astoria II Theater and will strike a chord with viewers at home as well.

## CHILDREN'S

**"Redbook Learning Adventures: Alphetland," Video Treasures, approximately 30 minutes, \$12.98.** New children's series under the Redbook magazine marquee succeeds in educating as it entertains. A little bit "Bedknobs & Broomsticks," a little bit "Sesame Street," the series revolves around the exploits of three young friends and their buddy Fluffy Duffy, a charismatic, lifesize bear, as they blast off on their grandfather's featherbed to parts unknown. "Alphetland" finds the quartet in a land of letters and words, where they learn

about the 26 magical letters via unique songs and games. The premiere Redbook collection also comprises "The Numberland Trail," "Exploring Colors & Shapes Of The Deep Blue Sea," and "Exploring The Rain Forest."



**"Lassie To The Rescue," "Lassie: To Fetch A Thief," Sony Wonder/Nickelodeon, approximately 55 minutes each, \$9.98 each.** These classic black-and-white titles starring television's most popular collie will provide children with a solid dose of good old-fashioned entertainment as well as a trip down memory lane for parents and older siblings. Not surprisingly, the creative team at Nickelodeon has come up with a way to update the videos, each of which contains two theme-oriented episodes. "Lassie To The Rescue" concludes with a newly created, comical "docu-vignette" in which the programmers take some bizarre human feats and ask the question, "Could Lassie do it?" "To Fetch A Thief" features a video multiple-choice quiz about surviving in the wilderness. Price point is terrific, and enthusiasts can look forward to more canine adventures in the future as a result of Sony Wonder/Nick's exclusive licensing agreement with Broadway Video for its "Lassie" library of 500-plus episodes.

## HEALTH/FITNESS

**"Steppin' Out," New & Unique Videos (800-282-6126), 60 minutes, \$19.95.**



Comprehensive, albeit moderately cheesy fitness routine combines step

aerobic moves with a weight workout. Fearless leader Carrie Weiland, who chooses to sport a pair of ripped Levi's shorts while she exercises, warns viewers at the outset, "You're gonna work your butt off." And yes, those who participate with vigor will find themselves working up a sweat with this challenging workout. Although she is a bit overzealous on the exercise floor, Weiland's intentions are good, and she deserves additional credit for writing and performing the "Steppin' Out" musical soundtrack. Weiland also has done some writing for popular fitness personality Tamilee Webb, an old friend with whom she used to teach aerobics.

## DOCUMENTARY

**"For The Living: The Story Of The United States Holocaust Memorial Museum," Atlas Video Inc. (301-907-0030), 57 minutes, \$19.95.**



The fastidious research and construction of any museum of magnitude is a daunting task. The U.S. Holocaust Museum, dedicated to keeping alive the memory of the events that surrounded the extinction of 6 million Jewish men, women, and children, took that task to a whole new level. Ed Asner, whose father was able to escape Nazi terrorism, narrates this story of the birth of the museum, which fittingly opened its doors on the 50th anniversary of the Warsaw Ghetto uprising. The program, which has been airing on PBS, paints way more than 1,000 words with its comprehensive footage—from Elie Wiesel's moving speech in the Rose Garden during the Carter administration, when the dream of the museum first took shape, to the first voyage of the founders to the Auschwitz-Birkenau death camp, to snippets of interviews with Holocaust survivors that are an integral feature of the museum. Fascinating from many angles, this video certainly will do its part to ensure that humankind never forgets.

**"Michael Caine: Breaking The Mold," MPI Home Video, 60 minutes, \$19.98.** The story of Michael Caine's rise from a working-class neighborhood in the U.K. to Tinseltown is more than the average rags-to-riches tale, as this interesting documentary reveals. Caine's modest initial desire was to score some roles in British films and play a lower-class lad with dignity.



Now, some 20 years and numerous films later, the actor's story is still being written. Aside from lots of insight from Caine himself, tributes are paid by Bob Hoskins, Roger Moore, Ben Kingsley, Julie Walters, Angie Dickinson, and wife Shakira Caine, whom he met on the set of one of his films. The latest addition to MPI's Hollywood Collection also features clips from some of Caine's most famous films: "Educating Rita"; "The Man Who Would Be King," which he remembers as his favorite film; "Alfie"; "Zulu"; "California Suite"; and "Hannah And Her Sisters," which garnered Caine the Oscar for best supporting actor in 1986.

## ANIMATION

**"Computer Animation Festival Volume 2.0," Miramar/BMG Video, 58 minutes, \$19.98.** Multimedia is the buzzword of the decade, and this title, which brings together 22 diverse animated short films and music videos, will appeal to anyone with an appreciation for the marriage of art and technology. Peter Gabriel's never-before-released, computer-animated video "Liquid Selves" starts the ball rolling, and cyber-music fans will recognize Gabriel's Grammy-winning "Steam" as well as Todd Rundgren's "Theology." Clips run the gamut of cultures and themes—from humor to adventure to horror to fantasy—and children and adults alike are sure to find something they can identify with. Viewers will be able to identify their favorites selections, too, because each short is introduced with a listing of its title and creator. Shelf promos with Miramar/BMG's previous "Imaginarium" and "Mind's Eye" videos strongly suggested.

Billboard

FOR WEEK ENDING JUNE 4, 1994

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
★ ★ NO. 1 ★ ★						
1	1	5	LIVE Curb Video 177706	Ray Stevens	LF	16.98
2	2	11	LIVE AT THE ACROPOLIS Private Music BMG Home Video 82163	Yanni	LF	19.98
3	NEW ▶		ZOO TV: LIVE FROM SYDNEY PolyGram Video 8006313733	U2	LF	19.95
4	3	57	COMEDY VIDEO CLASSICS ▲ <sup>1</sup> Curb Video 177703	Ray Stevens	LF	16.98
5	4	3	INDIAN OUTLAW Curb Video 177708	Tim McGraw	LF	16.98
6	8	33	OUR FIRST VIDEO ▲ <sup>2</sup> Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
7	7	6	KICKIN' IT UP A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
8	5	4	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29.98
9	15	26	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
10	6	32	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
11	9	90	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
12	12	26	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
13	10	30	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ● Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
14	13	25	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
15	16	2	RAISING HELL BMG Home Video 80091-3	Iron Maiden	LF	19.98
16	11	101	THIS IS GARTH BROOKS ▲ <sup>3</sup> Liberty Home Video 40038	Garth Brooks	LF	24.98
17	17	4	THE MAKING OF ESTRANGED HOME VIDEO Geffen Home Video 39545	Guns N' Roses	LF	16.98
18	14	67	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
19	23	9	PAUL IS LIVE PolyGram Video 8006305273	Paul McCartney	LF	19.95
20	18	64	DELICATE SOUND OF THUNDER ▲ <sup>4</sup> Columbia Music Video 24V-49019	Pink Floyd	LF	24.98
21	21	9	SO FAR SO GOOD (AND MORE) PolyGram Video 4400895413	Bryan Adams	LF	24.95
22	19	10	HILLBILLY ROCK MCA Music Video 10881	Marty Stuart	SF	9.98
23	26	27	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
24	20	16	ALAPALOOZA: THE VIDEOS Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
25	24	81	BEYOND THE MIND'S EYE ▲ <sup>2</sup> Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
26	22	122	GARTH BROOKS ▲ <sup>4</sup> Capitol Video 40023	Garth Brooks	LF	14.95
27	25	69	FOR MY BROKEN HEART ▲ <sup>2</sup> MCA Music Video 10528	Reba McEntire	SF	9.98
28	31	60	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
29	NEW ▶		THE CRANBERRIES LIVE PolyGram Video 8006316693	The Cranberries	LF	19.95
30	RE-ENTRY		AND THE BAND PLAYED ON Warner Reprise Video 38338	Chicago	LF	19.98
31	30	11	RHYTHM, COUNTRY & BLUES MCA Music Video 10876	Various Artists	LF	19.98
32	27	77	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
33	37	86	LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
34	28	32	NAOMI & WYNONNA-THE FAREWELL TOUR ● MPI Home Video MP6350	The Judds	LF	19.98
35	RE-ENTRY		A TOUCH OF MUSIC IN THE NIGHT A*Vision Entertainment 50660	Michael Crawford	LF	19.98
36	29	30	CALL OF THE WILD BMG Video 66311-3	Aaron Tippin	SF	9.98
37	32	31	THE VIDEO COLLECTION ● PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.95
38	34	27	GREATEST VIDEO HITS: VOL. 2 Curb Video 777043	Sawyer Brown	LF	19.95
39	33	35	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98
40	NEW ▶		LIVE Sparrow Video 72124	Kirk Franklin And The Family	LF	16.98

© 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. ©1993, Billboard/BPI Communications.

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.

## Fans Of U.K. TV Get Cult Series On Laserdisc

**NO. 6 ON DISC:** MPI Home Video will bring out the British TV series "The Prisoner" for the first time on laserdisc in June. Created by and starring Patrick McGoochan, "The Prisoner" debuted in 1968 and had a short run, but developed a strong cult following. McGoochan played the enigmatic show's central character, an ex-spy who finds himself a captive in the mysterious "Village" and is referred to thereafter only as "No. 6."

The first volume of the series on disc—"The Prisoner: Arrival & The Chimes Of Big Ben"—includes two episodes and lists for \$29.98.

MPI has the rights to all 17 "Prisoner" episodes, plus a lost segment and "The Prisoner Video Compan-

**LASER  
SCANS™**

by Chris McGowan

ion."

Three other titles due in June from MPI are "Beckett" (wide-screen, \$39.98) with Richard Burton and Peter O'Toole, "Crosby, Stills & Nash: Long Time Comin'" (\$29.98), and "Connie Francis: A Legend In Concert" (\$29.98).

**MGM/UA SUMMER LINEUP:** "Moonstruck" (wide, \$34.98) and a collector's edition of "On The Town" (restored, CAV, \$59.98) are due on laser from MGM/UA in July. John Frankenheimer's "The Train," with Burt Lancaster and Jeanne Moreau (wide, \$59.98), and "The Outer Limits, Vol. 3" (three discs, six episodes, 312 mins., \$99.98) will bow in August. The collector's boxed set "Judy Garland: The Golden (Continued on next page)

### PICTURE THIS

(Continued from page 89)

distributes through Warner, is making the feature. But some trade sources think the purple dinosaur may be expiring at retail. "It's dino on the slide," quips one kid vid consultant, who says dubbing volume is down and "Barney" tapes can be found in closeout bins.

**SHOW TIME:** Conventioneers will be on the road early and often in 1995. VSDA in Dallas and the Consumer Electronics Show in Philadelphia are just days apart in May. They follow the first Electronic Entertainment Expo, set for April in Atlanta. E-Cube organizers claim commitments from key retailers like Best Buy and Kmart. The top 100 were wooed with welcome-to-Atlanta gift baskets and three free nights at the convention hotel. Sega and Nintendo hadn't agreed to exhibit as of late May, but Knowledge Industry Publications' Eliot Minsker says "just about everyone else" has, accounting for 50% of booth space.

# It's Music Video Month

AT PALM BEACH ENTERTAINMENT

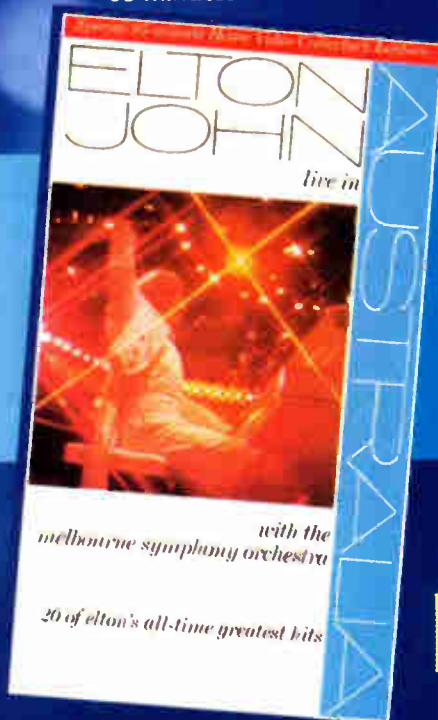
Announcing our launch release of high quality, award-winning Music Video programs. Recorded at Standard Play for superior stereo sound.

## Heartland Reggae

starring Bob Marley

This film captures Bob Marley and other reggae superstars, at the height of their careers. The definitive reggae film, the performances in this film generate a get-up-and-dance quality, while exploring the roots and influence of reggae music. Includes:

- Performances by Bob Marley and the Wailers, the I-Threes, Peter Tosh, Jacob Miller, Judy Mowatt, Dennis Brown and others.
- 95 minutes



**\$14.95**

SUGGESTED LIST

PBE 8002

## ELTON JOHN

live in Australia

A 95 minute collector's edition concert featuring Elton John, live with the Melbourne Symphony Orchestra. Includes:

- 20 of his greatest hits
- Extended versions of "Rocket Man" and "Benny and the Jets"
- Coincides with ELTON JOHN/BILLY JOEL spectacular summer tour
- 95 minutes

**\$14.95**

SUGGESTED LIST

PBE 0012

## B.C. ROCK

A rocking animated comedy that goes back to rock's beginnings, featuring music by top artists.

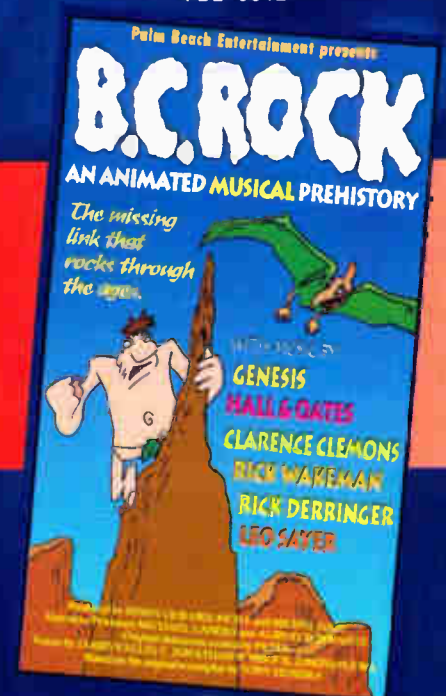
- Music by Genesis, Clarence Clemons, Leo Sayer, Hall and Oates, Rick Wakeman, and MORE.
- 85 minutes

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UNDER 17 REQUIRES ACCOMPANYING  
PARENT OR ADULT GUARDIAN

**\$14.95**

SUGGESTED LIST

PBE 8029



Order Date: June 8, 1994

Street Date: June 22, 1994

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# Home Video

## LASER SCANS

(Continued from preceding page)

Years At MGM" (three films, four discs, extras, \$124.98), plus special edition "The Complete Show Boat," with both the 1936 and 1951 versions (restored, extras, three discs, \$124.98), launch in September.

**MCA** offers "Reality Bites" with **Winona Ryder** and **Ethan Hawke** (wide, \$34.98) July 20, along with the off-beat Western "Dead Man's Revenge" (\$34.98), **Kirk Douglas** and **Walter Matthau** in **Dalton Trumbo's** "Lonely Are The Brave" (wide, \$34.98), the martial arts thriller "Back In Action" (\$34.98), and two Encore Edition **Bing Crosby** double bills: "We're Not Dressing"/"Rhythm On The River" (\$59.98) and "Blue Skies"/"Holiday Inn" (\$59.98).

**RUMBLE DISC:** One of **Francis Ford Coppola's** outstanding and underrated films is "Rumble Fish," which MCA has just debuted on laserdisc (1982, wide, \$34.98). Shot in an expressionistic black-and-white style, "Rum-

ble Fish" is a gritty fever dream set against a Tulsa backdrop of stark-gray urbanity and violent teen-age gangs. Coppola's adaptation of the S.E. Hinton novel casts **Matt Dillon** as a dim and headstrong teenager who yearns for gang glory, **Mickey Rourke** as his older brother—the aloof and enigmatic "Motorcycle Boy"—and **Dennis Hopper** as their shambling, drunken father, given to quoting the ancient Greeks.

We see the world through the mythic perspective of the Motorcycle Boy, who is colorblind and rather hard of hearing. Behind it all is a quirky, driving soundtrack composed by **Stewart Copeland**. The inspired music, camera work, and ensemble acting, combined with Coppola's surreal treatment of conventional teen-age themes, produced one of the best American movies of the 1980s. "Rumble Fish" is a visually audacious and narratively original work that deserves a place in any serious laserdisc collection.

**PIONEER** has just bowed a spe-

cial edition of **LIVE Home Video's** "Glengarry Glen Ross" (wide, extras, \$59.95), **James Foley's** adaptation of the **David Mamet** play. The standout cast includes **Al Pacino**, **Jack Lemmon**, **Alec Baldwin**, **Ed Harris**, **Alan Arkin**, and **Kevin Spacey**. Pioneer's value-added presentation of the acclaimed film includes two audio commentaries: the left analog track has Foley's running thoughts, while the right track features Lemmon.

Pioneer also recently released the western comedy "Paint Your Wagon" (wide, \$49.95), which is based on the **Lerner and Loewe** production and brings together **Lee**

**Marvin, Clint Eastwood, and Jean Seberg** in one of the funniest and most peculiar musicals ever filmed.

**A\*VISION** has launched "Michael Crawford: A Touch Of Music In The Night" (40 mins., \$29.98), which features the lead of the "Phantom Of The Opera" stage hit singing his favorite standards.

**TUT TUT:** Lumivision's "King Tut: The Face Of Tutankhamun" (200 mins., CAV, \$69.95) is a treasure in itself and a laser title that no aspiring Egyptologist can do without. Coproduced by the **A&E** network and **BBC**, this 1993 documentary tells

the entire story of the famed pharaoh, starting with archaeologist **Howard Carter's** 1922 discovery of Tut's tomb, moving through the reawakened "curse" of Tutankhamen that struck down Carter's sponsor and the "Tut Mania" that swept the world, and closing with modern-day problems of conservation in Egypt.

**COLUMBIA TRISTAR** just bowed "Mr. Jones" with **Richard Gere** and **Lena Olin** (\$34.95) and the noteworthy "Olivier, Olivier" (wide, \$34.95), from **Agnieszka Holland**, director of "The Secret Garden."

## SHELF TALK

(Continued from page 92)

retail distribution of the SyberVision catalog of sports and personal-development titles in a multiyear deal.

Previously, the programs were available only through direct-mail catalogs and infomercials.

Initial releases under the agreement include two **Bobby Jones** golf instruction titles available June 1.

Prices are listed at \$19.99 for SP mode and \$14.99 for EP mode.

Another six titles, including "Tennis With Chris Evert," will be released within the next two months.

Founded in 1978, San Francisco-based SyberVision also produces motivational and educational audio and video titles.


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FOR WEEK ENDING JUNE 4, 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	1	3	MRS. DOUBTFIRE	FoxVideo Image Entertainment 8588-85	Robin Williams Sally Field	1993	PG-13	39.98
2	2	9	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98
3	NEW ▶		A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13	39.98
4	NEW ▶		THE THREE MUSKETEERS	Walt Disney Home Video Image Entertainment 2524	Charlie Sheen Kiefer Sutherland	1993	PG	39.99
5	NEW ▶		THE AGE OF INNOCENCE	Columbia TriStar Home Video 52636	Daniel Day-Lewis Michelle Pfeiffer	1993	PG	39.95
6	3	3	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 41630	Al Pacino Sean Penn	1993	R	39.98
7	8	3	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	34.98
8	NEW ▶		ADDAMS FAMILY VALUES	Paramount Pictures Pioneer LDCA, Inc. 32806	Anjelica Huston Raul Julia	1993	PG-13	34.95
9	11	3	MALICE	New Line Home Video Columbia TriStar Home Video 71776	Alec Baldwin Nicole Kidman	1993	R	39.99
10	5	5	A BRONX TALE	Savoy Pictures Pioneer LDCA, Inc. 90954	Robert De Niro Chazz Palminteri	1993	R	39.95
11	9	5	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R	34.98
12	4	11	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R	34.98
13	12	3	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 6-38393	Madonna	1994	NR	39.98
14	6	5	GETTYSBURG	Turner Entertainment Co. Image Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG	89.95
15	14	13	IN THE LINE OF FIRE	Columbia TriStar Home Video 52316	Clint Eastwood John Malkovich	1993	R	34.95
16	RE-ENTRY		WHEN HARRY MET SALLY...	New Line Home Video Columbia TriStar Home Video 2712	Billy Crystal Meg Ryan	1989	R	39.99
17	7	7	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Image Entertainment 2011	Angela Bassett Larry Fishburne	1993	R	39.99
18	NEW ▶		THE BEVERLY HILLBILLIES	FoxVideo Image Entertainment 8561-80	Lily Tomlin Cloris Leachman	1993	PG	39.98
19	16	113	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
20	25	3	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82116-6	Yanni	1994	NR	29.98
21	23	21	RISING SUN	FoxVideo Image Entertainment 8520	Sean Connery Wesley Snipes	1993	R	39.98
22	18	7	WE'RE BACK!: A DINOSAUR'S STORY ◊	Amblin Entertainment MCA/Universal Home Video 41907	Animated	1993	G	24.98
23	13	7	THE BRIDGE ON THE RIVER KWAI	Columbia TriStar Home Video 79616	William Holden Alec Guinness	1957	NR	49.95
24	10	5	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 41826	Jason London Rory Cochrane	1993	R	34.98
25	22	19	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 12992	Christian Slater Patricia Arquette	1993	NR	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.



# Pro Audio

## MiniDisc Makes Inroads At Radio Format Ideal For On-Air Aps, Stations Say

BY STEVE TRAIMAN

NEW YORK—While the jury is still out on the MiniDisc as a consumer product, the first commercial recorder/players and players have been endorsed enthusiastically by a growing number of radio stations.

Both KXTQ (Magic 93) Lubbock, Texas, and WDBM (Impact 89) FM on the Michigan State University campus in East Lansing saw prototypes of the Sony Professional Audio system at the 1993 National Assn. of Broadcasters Convention. Each ordered an initial recorder/player and, based on early usage, both have ordered more units.

Both Sony Music and Sony Software are fully supporting the first stations in their exposure to MD. The former is providing a starter pack of major releases and ongoing new product, according to Jerry Shulman, VP of marketing development. The latter, in an effort headed by Bob Sherwood, VP of sound technology marketing, is encouraging other labels to release more titles on MD and providing a regular supply of promos to a growing list of radio stations.

However, it was not the new MD releases that attracted the format's trendsetters. Magic 93 PD Ben Gonzales and Impact 89 professional GM Gary Reid say factors like quick random access, quick track editing, memory start, and cueing functions for rapid playback—coupled with high-quality digital sound—make the MD ideal for on-air applications. As a long-sought successor to the obsolete

NAB tape cartridge, MD also is seen as an ideal medium for transfer complete "oldies" libraries, as both stations are doing.

Reid says, "Dave Howland of Audio Broadcast Group set up a demo for me, and I ordered one recorder and one player on the spot. They arrived this past January and have been in almost constant use for various aspects of our progressive-alternative format. The MD is replacing our aging cart machines, and the primary use is for IDs, bumpers, sweepers, PSAs, and promos."

Impact 89 also has transferred local bands' tapes to MD. Working with nearby studio Harvest Productions, the station accepts cassettes and DATs from local bands, according to Reid. "We transfer them to MD with the appropriate track code, and they may be integrated seamlessly into regular programming," he says, adding that students in the station's advanced audio course handle production of this material.

Reid says that MD stands out above all other equipment available to radio stations. "It offers great flexibility, sounds good, and has a reasonable price, which is why we ordered three more," he says.

At Magic 93, Gonzales and chief engineer Art Smith wholeheartedly agree. In fact, they believe that their enthusiasm sped up the delivery of the first MD units to any station.

"We were originally seeking a solution to our tape-cartridge problem—our 'aging beauties,' or ITC SP series cart machines," Smith notes. "We

were aware of the MD for home use, called our local Sony vendor for information on the pro line, and placed the first orders last fall before they were officially announced! We got the first recorder and player in the U.S. in late October, and started using them in mid-November."

"The learning curve was so short that we got on the air very quickly," adds Gonzales. "After some brief input from our Sony rep, it was very easy with the manual. We started with liners, shorts, and IDs to get an idea of how it would sound in playback. Then we added our AM weather sponsorship, and then all commercials. We've left cart machines in the production studio and control room as backups, but they've never been needed."

Gonzalez says the station is transferring older albums from the carts to MD, but still using CDs for new Tejano releases.

While the sound quality of the CD is theoretically superior to the MD's, Gonzales says both formats essentially "sound the same." Recording from one MD to another results in copies with "no audible deterioration in sound, and extremely low noise," he adds.

The 2.5-inch MD uses a new digital audio compression technology called ATRAC (Adaptive Transform Acoustic Coding) that provides the same 74-



WDBM (Impact 89) FM East Lansing, Mich., station manager Patrick Norager, left, and GM Gary Reid display two Sony professional MiniDisc players.

minute recording as a 5-inch CD by extracting only audible frequencies.

Smith extols the MD's programmability feature, "which lets us auto-program the cuts, enter a sequence of commercials or IDs, then take a break and be sure of a smooth, tight edit. We're still learning, and the more we work with the MDs, the more uses we find for them."

GM Brad Moran notes that MD has taken Magic 93—which was purchased by Romar Communications last September—from "the tape business" to "the digital age."

Sony Software's Sherwood observes, "As an ex-DJ and PD, I can see that MD could be the biggest single self-promotion in radio. We're accelerating our efforts with other la-

els, and we'll be talking about it in every radio market with professional units. You'll see consumer promos starting in all these areas."

Sony Music's Shulman says the total MD catalog for the label topped 300 in late April, with about a half-dozen new titles monthly, mostly by superstar artists. He reports nearly 1,000 retail outlets participating in a "mini-money" promotion.

"If you buy a selected MD model, one portable, and two auto units, you get up to \$300 in MD mini-money coupons," he says. "We expect to give away more than 1 million MDs in the promotion. There's also a Rolling Stone promo that will polybag a multilabel, 10-cut sampler MD to 1.1 mil-

(Continued on page 99)

## newsline...

**PRO PEOPLE ON THE MOVE:** Aiwa America of Mahwah, N.J., appoints Yukio Yamamoto president/CEO; he had been acting president and executive VP. The company also promotes Yoshikazy Ishii from VP to senior VP... Electro Voice of Buchanan, Mich., promotes 25-year veteran Jim Long to head its pro sound team. His previous position as director of marketing services will be assumed by Terri Briggs, who was EV's creative director for nearly seven years. In other personnel changes, EV names Mark Blanchard applications engineer; he was previously a loudspeaker technician for the company... Evanston, Ill.-based Shure Bros. Inc. promotes John F. Phelan to VP, international marketing and sales, and Alan G. Hershner to VP of domestic sales; they were, respectively, GM of international marketing and sales and director of sales... L.A.'s the Media Complex appoints David Devore GM. He is an engineer and producer who has worked Fleetwood Mac, Elton John, REO Speedwagon, Alice Cooper, and the Grateful Dead... Otari Corp. of Foster City, Calif., names Robert La Violette sales manager for industrial products... Mark Kaltman joins the Synclavier Co. as national sales manager, overseeing the North American sales program for the Synclavier and PostPro digital audio workstations. He previously was national sales manager for Audioarts Engineering... Framingham, Mass.-based Bose Corp., appoints Alex C. Campbell to VP of marketing; he comes from Noma International... Kathryn Ridgley is named GM of Lawson Productions of Seattle, operator of the Bad Animals studio complex. She was a consultant for Leonard Bernstein, entertainment firm Padell Nadell Fine Weinberger, and architectural firm Richard Mier & Partners.

**SAKI MAGNETICS** of Calabasas, Calif., a subsidiary of TDK Electronics, is introducing ferrite magnetic tape heads into the Telex 6120 and ACC 4000 real-time, in-cassette, four-track duplicating systems, according to a Saki press release.

A column by Zenon Schoepe on the European pro audio industry.

### U.K.

**THE ROYAL SHAKESPEARE** Company at Stratford-Upon-Avon has installed a Cadac J-Type console and Meyer sound system as part of an audio upgrade before the new season, which starts with "Macbeth." The 32-channel Cadac replaced a 9-year-old A-Type console and has a 16-by-32 matrix. "It is a desk designed for the theater environment, and it shows," says RSC head of sound Paul Slocombe. "We often work with studio and PA mixers on tour, and they simply are not up to the job."

The Meyer system comprises MSL2A and MPS355 loudspeakers with S1 and MPS3 controllers, and was analyzed with SIM II. "I kept a very open mind regarding the SIM analysis procedure, but having heard the results, I am now a very firm convert," adds Slocombe.

In other U.K. news, machine control and synchronizer manufacturer Audio Kinetics has formed a new trading company called Kinetic Systems Limited. This will offer interfacing expertise to the U.K. pro audio industry, and also will distribute Augan DAWs. The team will be led by Peter McGuire and David Godsmark.

"We believe there is a need for a

## EUROSOUNDS

technically focused distributor in the U.K.," says McGuire. "Our aim is to provide the combination of market knowledge, leading-edge products, and excellent technical backup."

### GERMANY

**OTARI IS LAUNCHING** the Status family of digitally controlled analog consoles as cheaper derivatives of the established Concept One range.

"We have noted the price point around 30,000 pounds [\$45,000], and some even say that the majority of activity is below 15,000 pounds [\$22,500]," says sales and marketing manager Harald Viering. "We have stripped down the Concept One to meet these demands. The Status offers levels of recall and automation [a derivative of DiskMix] that have not been seen at this level before."

The first model in the range will be the 12-buss RP (recording and production) version, offering 48 inputs for around \$30,000. Each module features two independent signal paths with assignable four-band EQ shared between them, with each signal path having its own insert and direct out. Most routing is digitally controlled, and the Status includes the Active Block Diagram for module status that was introduced on the Concept One.

### DENMARK

**THE PROPOSED MERGER** of three of Copenhagen's leading studios has fallen through. Easy Sound, Sweet Silence, and Werner Studios had been discussing the possibility of amalgamating their facilities at the massive Easy Sound complex in the center of the city because of market forces.

"The idea never came through, unfortunately," says Easy Sound co-

(Continued on page 99)



"Unboxed" In The Studio. Geffen recording artist Sammy Hagar, left, was recently at L.A.'s Conway Recording Studios cutting a new track for his "Unboxed" album. Shown with Hagar is Geffen A&R veteran John Kalodner.

## Studio Bug Has Clearmountain Staying Home

BY ZENON SCHOEPE

LONDON—Bob Clearmountain is the latest big name to be bitten by the home bug.

Regularly associated with the finest rooms in the world, the revered mixer has given in to the concept of working at home with the installation of a 72-channel SSL G Plus console with Ultimatum at his own Mix This! studio at his house in California.

However, Clearmountain did have initial reservations about such a drastic change in his lifestyle.

"Before making a final decision, I wanted to try working here to see if I would like it," said the globe-trotting Clearmountain. "Luckily, I was able to rent the portable studio which SSL built for Sting for six months as a trial. During that time, I mixed a variety of projects. Everything worked just fine, and I found that I really enjoyed it."

The "portable" SSL in question with folding wings was built for Sting's Steerpike operation as part of a complete studio package put together by SSL to satisfy the artist's requirement for a sophisticated studio setup that could be assembled quickly at his U.K. home. It was used to record the Grammy-winning "Ten Summoner's Tales" album with producer Hugh Padgham, and will be used again for the artist's next effort.

Clearmountain tested the desk at home by mixing Bruce Springsteen's "Streets Of Philadelphia" and tracks for the Pretenders' "Last Of The Independents" and Bryan Ferry's "Horoscope."

The success of Clearmountain's home experiment does not mean he'll never work in a commercial studio again. "I will always travel," he says. "I'll be back in London soon, I hope, because I really miss it, as well as Sydney, New York, and various other places."

"If people want to work here, then I will, because it's definitely more comfortable for me. But I don't want people to think that I won't work on a project that has to be done someplace else."

He describes the 19-by-21-foot ded-

icated mixing room, with acoustics by Bret Thoeny and Boto Design, as better than the studio of his dreams. There are no large monitors in the room, just Yamaha NS10Ms and KRK 9000s. The emphasis is on a "homey feel," with lots of daylight and comfortable chairs.

Clearmountain has had the chance to assemble his favorite equipment

from his portable racks, including Digidesign Pro Tools, Eventide units, AMS gear, BSS Dynamic equalizers, and old LA3A limiters. He's also in the process of adding Lexicon 480L and PCM70 units, plus two Pultec EQs that were given to him as a present by Bryan Adams. Multitrack needs are catered to by Sony PCM3348 and 3324A machines and by a Studer A800.

The first projects done in the room were Ferry's album and a Robbie Robertson soundtrack for a documentary. Clearmountain believes his productivity has increased considerably. "I feel I do better work and I work more efficiently [at home], because there are less distractions than in a commercial studio," he says. "Here I'm a lot more concentrated, because

there really isn't anything else for me to do but mix.

"I can work anytime I want," he adds. "I don't have the hassle of trying to book studio time for a last-minute project. Not only that, the food is fantastic! I can go upstairs and have a home-cooked meal every night, and I never have to worry about ordering lunch."

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## MINIDISC MAKES INROADS AT RADIO

(Continued from page 97)

lion subscribers. Winners are encoded in the MD, with the grand prize of a Ford Mustang with an MD player."

Courtney Spencer, VP of Sony Professional Audio Marketing, says that 12-20 radio stations should be operational with MD units as of early May.

"Since [the National Assn. of Broadcasters convention in March], when the first stations reported their enthusiasm for the new system, reac-

tions have been strong," he says. "We're feeling very good that we're fulfilling our main objective in providing a viable successor technology to the NAB cartridge with an affordable \$1,000 player and \$2,200 recorder/player. When we in professional audio got an inkling of the MD development in Japan, a light bulb went off, as it seemed like such a natural fit for the cartridge-use situation. The rest is history."

## EUROSOUNDS

(Continued from page 97)

owner Niels Erik Lund. "We worked on it for a long time, and in the end we realized that the economic situation for all three studios was too stressed to really be able to put it together."

Duplication and mastering facility Tam Studios has moved to Odense after 35 years in London, specializing in small quantity cassette, CD, DAT, and MD duplication. The move has been desired for a number

of years because the company has a strong European business base, according to director Tony Batchelor, but only recent changes in European legislation and the breakdown of borders have permitted it to happen.

"If you put a pin in London and draw a circle that includes the whole of the U.K., then you'll also take in parts of Europe," says Batchelor. "It's all the same distance." He adds

that Denmark is closer to new territories like Germany, and that Tam will take advantage of the opportunities offered by the European Community.

### SWITZERLAND

**T**HE EUROPEAN Broadcasting Union has initiated a policy of active commercialization of its international telecommunications service. Users of international relays will be able to use EBU to route and coordinate transmissions alongside Eurovision's own traffic.

Eurovision's network covers Europe, North Africa, and the Middle East, linking all EBU members' TV channels, and consists of six channels on Eutelsat II F-4 satellite and 8870 km of terrestrial circuits with an extension from America to Europe. It handles some 45,000 transmissions per year.

### FINLAND

**S**UPPLIER HEDCOM, formed recently by Oy Hedengren Ab, has landed a 270,000-pound contract for a new, multipurpose Malmi Tallo concert hall. "This is the first major contract to exploit the sound, lighting, and video aspects of our organization," says Hedcom marketing manager Jarmo Roivas.

The venue uses LCR Electro-Voice Deltamax with stereo EV S40 surrounds equalized through BSS Varicurves; it uses a TAC SR6000 as the house console. An additional, movable EV System 200 is included in an installation that will be completed by the summer.

### RUSSIA

**M**OSCOW'S RADIO ROKS, the country's only national satellite radio station, has installed a Soundtracs FMB broadcast console courtesy of Russian distributor MS Max. The station covers music with hourly news bulletins. It was started four years ago in the former Soviet Union, and already runs commercials from Lufthansa, Philips, Sony, Siemens, and Reebok.

### FRANCE

**P**ARISIAN FACILITIES Son Pour Son and Jack-Son have installed 8- and 16-channel DAR Delta DAWs, respectively. Son Pour Son was founded by Sophie Tattishef, daughter of legendary filmmaker Jacques Tati, and one of the first projects for both systems will be the preparation of the soundtrack for a hitherto-unseen color version of Tati's film "Jour De Fete," which is being restored in time for the 1995 celebrations marking the centenary of film. It will be screened simultaneously in Berlin, Barcelona, London, and Rome.

"Jack-Son has also decided to install a DAR system," says Tattishef. "As we anticipate mixing our feature films there, we wanted to be completely compatible."

Meanwhile, the first of the new DAR SoundStation Gold systems has been installed at Wild Tracks Audio Studios in London.

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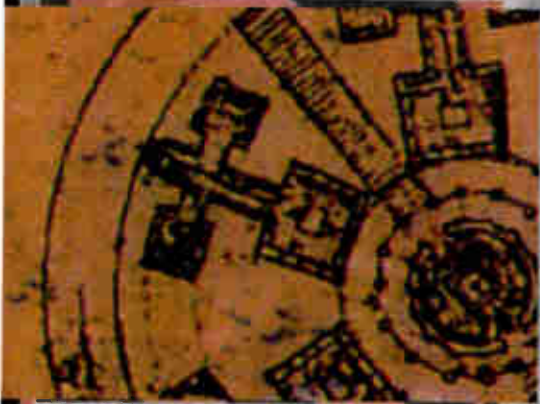
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# Billboard

## TAPE DUPLICATION SPOTLIGHT

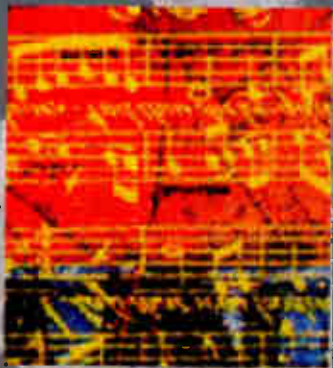


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## Pro Audio



**Prize Students.** Sony Electronics Inc.'s Professional Media Division recently awarded cash prizes of \$1,000 (first place), \$750 (second place), and \$500 (third place) to the winners of the 14th annual New York University Video Festival. The event also was supported by Sony Music Studios and Sony's Business and Professional Products Group. Shown, from left, are John Steinhauer of Sony Professional Media; second-place winner Adi Sideman; first-place winner Eric Jacobson; third-place winner M. Blaine Hopkins; and Ken Dancyger, head of studies for undergraduate division of film and TV, Tisch School of the Arts. (Photo: Chuck Pulin)

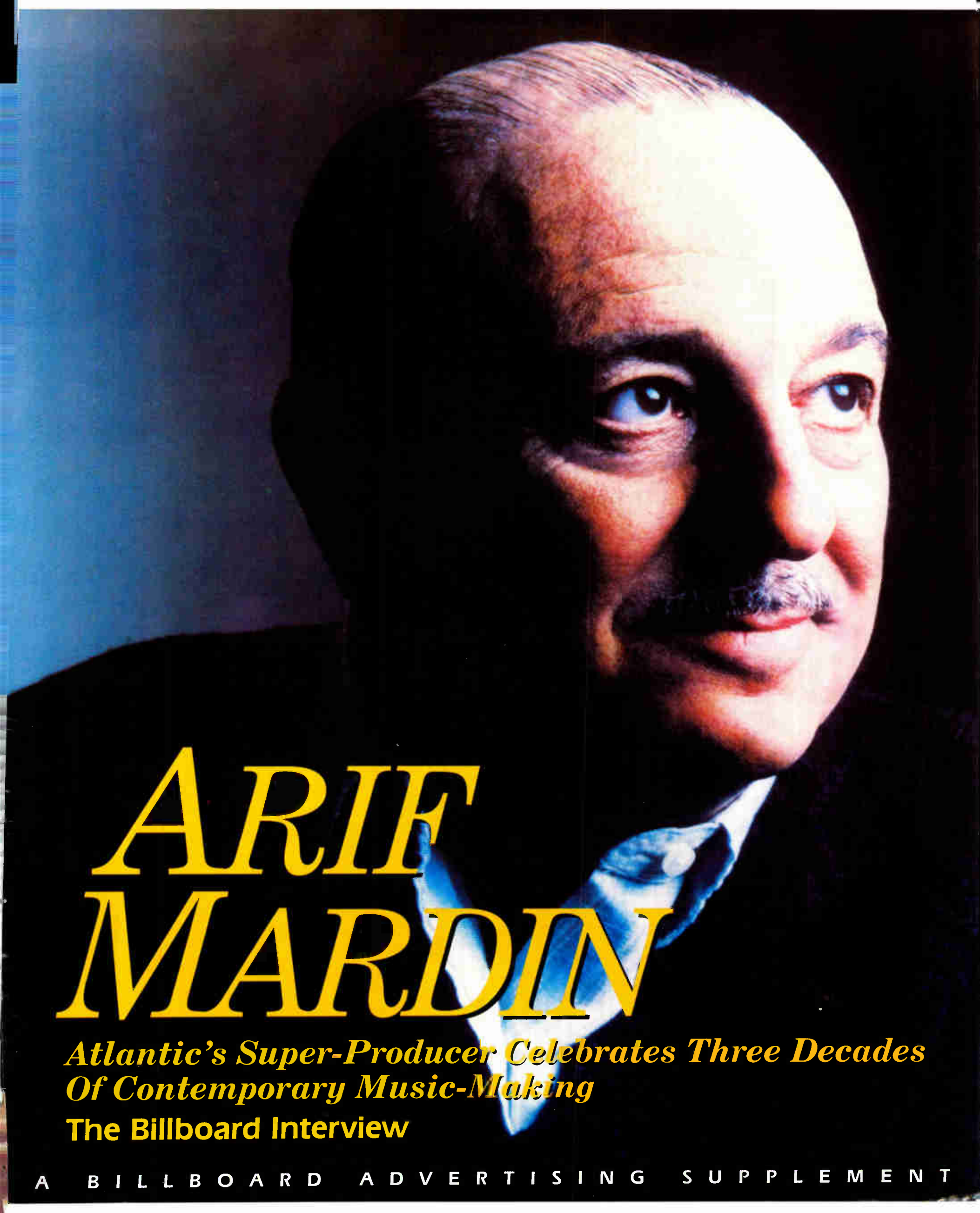
### Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 28, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	I SWEAR All-4-One/ D. Foster (Blitzz/Atlantic)	BACK & FORTH Aaliyah/ R. Kelly (Blackground/Jive)	DON'T TAKE THE GIRL Tim McGraw/ J. Stroud B. Gallimore (Curb)	SELLING THE DRAMA Live/ J. Harrison Live (Radioactive/MCA)	REGULATE Warren G. & Nate Dogg/ Warren G. (Death Row/Interscope)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKERS/ RUMBO (Los Angeles) David Reitzas Felipe Elgueta	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	LOUD (Nashville) Lynn Peterzell	PACHYDERM (Cannon Falls, MN) Lou Giordano	TRACK RECORD (Los Angeles) Greg Geitzenauer
RECORDING CONSOLE(S)	SSL 4000E/Trident 80	Neve VR 72	SSL 4000 E G Computer	Neve 8068	SSI 6056
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Studer A827	Otari DTR-900	Studer 827/820	ADAT
STUDIO MONITOR(S)	Norberg/Custom TAD	Lakeside/TAD	Yamaha NS10	KRK	TAD
MASTER TAPE	Ampex 467	3M 996	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	RECORD PLANT (Los Angeles) Mick Gauzasky	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	LOUD (Nashville) Lynn Peterzell	MUSIC HEAD (Lake Geneva, WI) Tom Lord-Alge	TRACK RECORD (Los Angeles) Greg Geitzenauer
CONSOLE(S)	Neve VR	SSL 4064G With Ultimation	SSL 4000E G Computer	SSL 4064E	SSL 6056
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony 3348	Studer A827	Otari DTR900	Mitsubishi X-850	ADAT
STUDIO MONITOR(S)	Norberg/Custom TAD	Lakeside/TAD	Yamaha NS10	Yamaha NS10	TAD
MASTER TAPE	3M 996	3M 996/DAT	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	HIT FACTORY Tom Coyne	MASTERMIX Hank Williams	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Bernie Grundman
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	BMG Manufacturing	EMI Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	BMG Manufacturing	EMI Manufacturing	Uni Manufacturing	WEA Manufacturing

© 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.



# ARIE MARDIN

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

**The Billboard Interview**

# ARIF MARDIN

## INTERVIEW

Continued from page 103

Though Mardin has produced records for many other companies (adding to his collection of numerous Grammys and nominations), his list of Atlantic credits alone underscores the fact that as his fortunes rose, so too did those of the label. His initial production assignment, done in tandem with engineer Tom Dowd, featured the Young Rascals. Their 1965 session yielded "Good Lovin'," which proved to be the beginning of Mardin's 40-plus run of gold and platinum citations.

He went on to work with the likes of Dusty Springfield, Aretha Franklin, Hall & Oates, John Prine, Roberta Flack, Donny Hathaway, Willie Nelson and the Bee Gees. His success with the brothers Gibb, in particular, resulting in the 1975



Future "super-pro": a young Mardin with cousins



Prepping students for live performance at Berklee, 1962

album "Main Course" (with its smash, "Jive Talkin'") and the subsequent soundtrack to "Saturday Night Fever" cemented his reputation as a hit maker.

He followed this fecund period with other winning collaborations: with Phil Collins, resulting in the No. 1 singles "Against All Odds" and "Separate Lives"; with Chaka Khan, which produced an instant classic of contemporary R&B, "I Feel For You"; and with Bette Midler, which yielded 1988's triple-platinum "Beaches" and 1990's "Some People's Lives" (the former included the hit "Wind Beneath My Wings," the latter "From A Distance").

Earlier this decade, Mardin enjoyed formal induction into the Hall of Fame of the National Academy of Recording Arts and Sciences; he has been named Man of the Year by the Assembly of Turkish American Associations; and he has been awarded the Shofar of Peace Award from the Sephardic Hebrew Academy. Not a bad run for a man who was expected to join the family's distribution company.

Instead, he made—and continues to make—records. In recent years he has worked with Michael Crawford, Bebe and Cece Winans, and the Modern Jazz Quartet. He's currently producing Bette Midler's new album and a guest-laden set with Manhattan Transfer. His recent production of the MJQ's "A 40th Anniversary Celebration" brings us full circle, in a sense, for it was Mardin's early infatuation with jazz that helped launch his career.

Below is an edited transcript of the conversation we had. Beyond his den, Central Park glistened—not as much, however, as the view inside.

**BILLBOARD:** I was surprised to learn that Dizzy Gillespie had taken an interest in you in 1958. Does that mean that early on you had hopes of becoming a jazz musician?

**ARIF MARDIN:** Yes. I bought my first Duke Ellington record when I was 10 years old because one of my sister's classmates was a jazz fan. I became a jazz fanatic, listening to records, taking down notes. I took piano lessons, but I decid-



Mardin's first hit: the Rascals

ed that I wasn't going to be a player. Instead, I learned arranging, and eventually I played in a rehearsal big band. When Dizzy came through Turkey in 1956, that was the biggest event of my life. I was a groupie. And then Dizzy played one of my pieces and gave me some pointers, and I was on cloud nine.

**BB:** Did that pave your way into the business?

**AM:** Quincy Jones, who was with Dizzy, sent a tape of mine to the Berklee School of Music, and I got a scholarship automatically. My dad asked me, "What do you want to be in life?" I said, "A big band arranger." He didn't quite understand. Boston? A music arranger? He thought I might as well go to Mars.

**BB:** Instead, Massachusetts. What did it take for you to make the move?

**AM:** My wife encouraged me. We broke away and came here. We really lived on very little money. Sometimes we would get dressed beautifully and go to a club and then come back and wash our laundry. At one of the Grammys, years

Continued on page 106

### Ahmet Ertegun

Founder & Atlantic Group Co-Chairman/Co-CEO:

Arif Mardin was born into a large, illustrious Istanbul family, one that had for many generations produced outstanding statesmen, diplomats and leaders in the civic, military and business sectors of the Ottoman Empire and the Republic of Turkey. Arif was sent to the best schools, where he learned foreign languages, liberal arts and sciences; nonetheless, his special interest was music. As he grew into adolescence, in spite of his classical training and much to the chagrin of old-school-minded family members, he developed a real love for American jazz.

He became part of a coterie of jazz lovers, collectors and musicians in Istanbul who kept up with jazz as it evolved in the '40s and '50s. As a teenager, Arif met Dizzy Gillespie and Quincy Jones in Turkey, and he began sending arrangements to various big bands in America. Arif's love for jazz made him the bete noir, the black sheep, of the family—whose members now rejoice when they see him on television receiving Grammy Awards.

A distinguished gentleman, Arif is beloved by all who have worked with him. His style, elegance and honesty are matched only by his talent and his musicianship; indeed, he has been an inspiration to most of the great Atlantic stars. All of us at Atlantic are proud to have had the good fortune to have been associated with him over the years.



Mardin with Ahmet and Nesuhi Ertegun

## THE TOP 30 SONGS PRODUCED BY ARIF MARDIN

- Against All Odds (Take A Look At Me Now)**  
Phil Collins (Atlantic 1984)
- Separate Lives (a)**  
Phil Collins (Atlantic 1985)
- People Got To Be Free (b)**  
The Rascals (Atlantic 1968)
- I Feel For You**  
Chaka Khan (Warner Bros. 1984)
- From A Distance**  
Bette Midler (Atlantic 1990)
- Until You Come Back To Me (That's What I'm Gonna Do) (c)**  
Aretha Franklin (Atlantic 1974)
- You Should Hear How She Talks About You**  
Melissa Manchester (Arista 1982)
- Wind Beneath My Wings**  
Bette Midler (Atlantic 1989)
- Waiting For A Star To Fall**  
Boy Meets Girl (RCA 1988)
- Pick Up The Pieces**  
Average White Band (Atlantic 1975)
- Jive Talkin'**  
Bee Gees (RSO 1975)
- Good Lovin' (d)**  
The Young Rascals (Atlantic 1966)
- She's Gone**  
Daryl Hall & John Oates (Atlantic 1976)
- Spanish Harlem (e)**  
Aretha Franklin (Atlantic 1971)
- Nights On Broadway**  
Bee Gees (RSO 1975)
- Set The Night To Music**  
Roberta Flack with Maxi Priest (Atlantic 1991)
- Bridge Over Troubled Water (e)**  
Aretha Franklin (Atlantic 1971)
- Rainy Night In Georgia**  
Brook Benton Cotillion (1970)
- You Belong To Me**  
Carly Simon (Elektra 1978)
- Cut The Cake**  
Average White Band (Atlantic 1975)
- Fanny (Be Tender With My Love)**  
Bee Gees (RSO 1976)
- Day Dreaming (e)**  
Aretha Franklin (Atlantic 1972)
- Where Is The Love (f)**  
Roberta Flack & Donny Hathaway (Atlantic 1972)
- Son-Of-A-Preacher Man (e)**  
Dusty Springfield (Atlantic 1969)
- Don't Play That Song**  
Aretha Franklin (Atlantic 1970)
- Good Time Charlie's Got The Blues**  
Danny O'Keefe (Signpost 1972)
- Call Me (e)**  
Aretha Franklin (Atlantic 1970)
- You Know I Love You...Don't You?**  
Howard Jones (Elektra 1986)
- Rock Steady (e)**  
Aretha Franklin (Atlantic 1971)
- Move Away**  
Culture Club (Epic/Virgin 1986) (g)

### Mardin co-produced with:

- Phil Collins and Hugh Padgham
- The Rascals
- Jerry Wexler and Aretha Franklin
- Tom Dowd
- Jerry Wexler and Tom Dowd
- Joel Dorn
- Lew Hahn

Arif Mardin's top hits from the Hot 100 were determined by a point system devised by Chart Beat columnist Fred Bronson for his book, *Billboard's Hottest Hot 100 Hits*. Mardin's Top 30 reflects his diversity as a producer, with hits by such artists as Aretha Franklin, Phil Collins, the Bee Gees, Culture Club, Brook Benton, Bette Midler, Chaka Khan, Carly Simon, the Rascals and many others gracing the list. The 30 titles span a period of 25 years, from "Good Lovin'" by the Young Rascals in 1966 to "Set The Night To Music" by Roberta Flack with Maxi Priest in 1991.

**Arif,**

**From  
Melissa Manchester**

**...to Hall and Oates**

**...to Dionne Warwick**

**...to Aretha Franklin**

**You've always  
put your special touch  
on a performance  
and brought out the best  
in an artist,  
and for that  
we are truly grateful.**

**Congratulations  
to a special talent  
and a true gentleman.**

**Happy 30th Anniversary.**

**Here's to many more  
collaborations.**

**From  
Clive Davis  
and everyone at ARISTA**

IN... LOOKING FOR WORK

# CONWAY KITTEN



GEE, WHERE'S ARIF?



NOPE. HE'S NOT IN STUDIO C!



WOW! THERE HE IS...  
VOOOOOOM!



MAN! HE ALWAYS HIRES THE BEST CATS.



HHMMMMMM.....  
MAYBE NEXT TIME...

CONGRATULATIONS FROM ALL YOUR FRIENDS AT CONWAY...

# ARIF MARDIN

## INTERVIEW

*Continued from page 106*

Prine in Memphis, I learned what a fiddle does. You don't call it a violin, by the way. That opened me up. I stored that knowledge. When we made a record this year with Robert Wallow, the author who wrote *The Bridges Of Madison County*, we used New York country [musicians], the Woodstock gang. It all tied together because the things I got in Memphis, the things I got from Willie, I took with me.

**BB:** *What about the idea that a producer is really a midwife, coaxing the artist to give birth?*

**AM:** That's definitely a producer's job, but I'll make an exaggerated addition to that. I don't just want to be there to help give birth. I want quintuplets. I want artists to go the limit, to give me everything they have.

**BB:** *Let's talk about this in relation to a specific record. I'm*  
*Continued on page 110*

I think everyone should know what a terrible driver Arif Mardin is. For example, one winter a few years ago he and Latife came up to Connecticut to check out their country house during a major snowstorm. When they got there, he backed onto a sheet of ice in an attempt to turn his car around. I lived 10 minutes away, so he called me for help, and I came down with my doormats to put under the wheels of his car. Our efforts failed. Thank God the tow truck came to pull him out. Latife told me as he was backing onto the ice that he said, as if awakening from a dream, "What am I doing?" That was maybe the only time in his life he had to ask that question. Musically, he always knows exactly what he's doing. His work is consistently intelligent, inventive, soulful and beautiful. There is always something good to steal from one of his records.

Arif, you are a gentleman in the truest sense of the word. You are a dear friend, a great teacher and an inspiration. In my opinion, you are simply the best. — RUSS TITELMAN

## PRODUCTIONS

*Continued from page 106*

**RICHARD HARRIS**  
"THE PROPHET" ("KAHLIL GIBRAN")

**DONNY HATHAWAY**  
"DONNY HATHAWAY"  
"EXTENSIONS OF A MAN"  
"LIVE" (WITH JERRY WEXLER)

**OFRA HAZA**  
"DESERT WIND"  
(WITH JOE MARDIN)

**MIKI HOWARD**  
"LOVE CONFESSIONS"

**FREDDIE HUBBARD**  
"BACKLASH"

**FREDDIE JACKSON**  
"ALL I EVER ASK" (FROM NAJEE ALBUM  
"JUST AN ILLUSION")

**HOWARD JONES**  
"ONE TO ONE"

**MARGIE JOSEPH**  
"FEELING MY WAY"  
"MARGIE JOSEPH"  
"SWEET SURRENDER"

**JUNIOR**  
"ACQUIRED TASTE"

**CHAKA KHAN**  
"CHAKA"

"CHAKA KHAN"  
"DESTINY"

"I FEEL FOR YOU"  
"NAUGHTY"

"THE WOMAN I AM"  
"WHATCHA GONNA DO FOR ME"

**CHARLES LLOYD**  
"DREAM WEAVER"



Roberta Flack

*Continued on page 110*

## ARIF

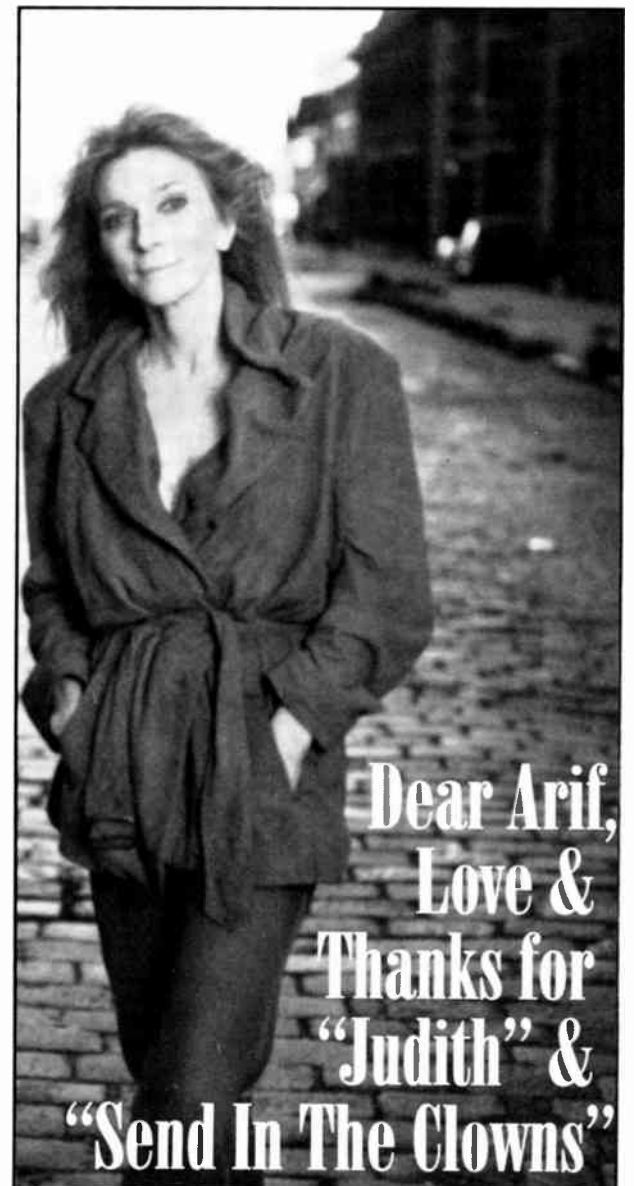
**Congratulations on your  
30th Anniversary**

**You have been an  
inspiration to me. It  
has been my privilege to  
work with you and have  
you as a dear friend.**

**Hugh Padgham**

**Tel: (44)-71-351 5167**

**Fax: (44)-71-352 1514**



**Dear Arif,  
Love &  
Thanks for  
"Judith" &  
"Send In The Clowns"**



*To a great friend  
and a true artist...*

*Arif,  
you're the greatest.*

*Love,  
Ahmet and Doug*

# ARIF MARDIN

ARIF MARDIN  
Gentleman.  
Musical Wizard.

*Thank you for making  
my dreams come true.*

*With Admiration  
and Respect-*

*From Any Distance-*



Julie Gold

## INTERVIEW

*Continued from page 108*

*partial to Brook Benton's "Rainy Night In Georgia."*

*AM: A beautiful song.*

*BB: But also a beautiful record, a three-minute novella in which the moody production compliments perfectly the song's story line. You feel the rain.*

*AM: Yes, that's because the strings are playing high tremolos, and because Toots Thielemans' harmonica provides a lonesome feeling, and because Cornell Dupree's guitar line is like a signature. It's all there, that character wants to leave Georgia. But really, it's the way Brook sang it.*

*BB: Fair enough, but you're being modest. Someone had to create the pictures that convey the song's sense of loss and melancholy.*

*AM: Well, yes, thank you. I admit that I thought it was a beautiful record. But Ahmet and Jerry were the ones who knew it was a hit, immediately. I just wanted to go with the*

*Continued on page 114*

I've known Arif for many, many years. He was a student [at the School Of Jazz] at Lenox, Mass. [in 1958], while I was the school's director. He stood out because, for one thing, he came from Turkey, so it was surprising that he knew anything about jazz in the first place. He reminded me of myself growing up in New Mexico getting acquainted with jazz; both of us depended on records for our information, enjoyment and pleasure. We've been friends since then. He's one of the finest producers I've worked with. He's very intelligent, he's a gentleman, he's civilized and he's a fine musician. He has always been a joy to be around. We have several things in common: We both like and play bridge. We usually play with our wives. We've been playing bridge together since I met him. We both like fine food and we both like fine wine.

— JOHN LEWIS, THE MODERN JAZZ QUARTET

## PRODUCTIONS

*Continued from page 108*

### LULU

"NEW ROUTES"  
(WITH TOM DOWD AND JERRY WEXLER)

### MAMA'S PRIDE

"MAMA'S PRIDE"

### MELISSA MANCHESTER

"EMERGENCY"

"YOU SHOULD HEAR HOW  
SHE TALKS ABOUT YOU"  
(FROM THE ALBUM "HEY  
RICKY")

### HERBIE MANN

"PUSH PUSH"

### ARIF MARDIN

"GLASS ONION"

"JOURNEY"

### MARILYN MARTIN

"MARILYN MARTIN"

### THE MENDOZA-MARDIN PROJECT

"JAZZPAÑA"

### BETTE MIDLER

"BEACHES"

"BETTE MIDLER"

(WITH BARRY MANILOW)

"FOR THE BOYS"

"GYPSY" (ORIGINAL SOUNDTRACK)

"SOME PEOPLE'S LIVES"

"HOME ALONE 2"

(ORIGINAL SOUNDTRACK)

"THIGHS AND WHISPERS"

### MODERN JAZZ QUARTET

"MJQ AND FRIENDS"

("A 40TH ANNIVERSARY CELEBRATION")

"PLASTIC DREAMS"

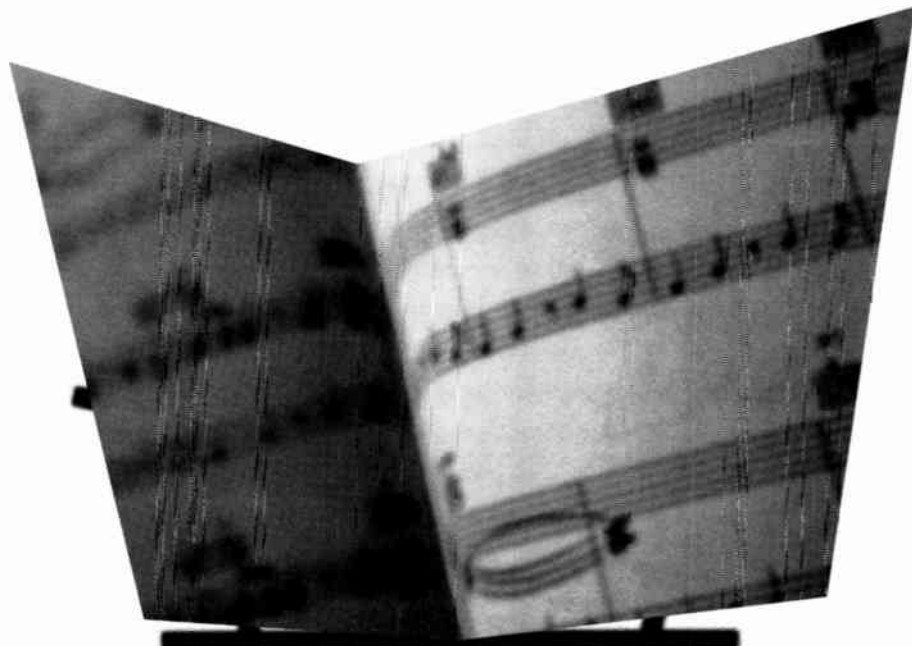


Melissa Manchester

*Continued on page 112*

an old friend  
a great musician  
a real gentleman  
here's to another  
30 years!

daryl hall



Geniuses are the luckiest  
of all *mortals*  
BECAUSE what they MUST do  
is the same as what  
they *most want*  
to do.

- W. H. AUDEN

WE SALUTE A R I F M A R D I N ON THREE DECADES OF

GENIUS AND CELEBRATE HIS CONTINUING GOOD FORTUNE.



RECORDS

© 1994 WARNER BROS. RECORDS INC.

*Dear Arif,  
You are always  
an artist.*

*Ted Nussbaum*

# ARIF MARDIN

## PRODUCTIONS

*Continued from page 110*

### WILLIE NELSON

"SHOTGUN WILLIE"  
(WITH DAVID BRIGGS)  
"THE TROUBLEMAKER"

### LAURA NYRO

"CHRISTMAS AND THE BEADS OF SWEAT"  
(WITH FELIX CAVALIERE)

### DANNY O'KEEFE

"BREEZY STORIES"  
"O'KEEFE"

### ANDY PRATT

"RESOLUTION"  
"SHIVER IN THE NIGHT"

### JOHN PRINE

"DIAMONDS IN THE ROUGH"  
"JOHN PRINE"  
"SWEET REVENGE"

### MAX ROACH

"DRUMS UNLIMITED"  
(WITH TOM DOWD)

### DOUG SAHM

"DOUG SAHM AND BAND"  
(WITH JERRY WEXLER)

### "SATURDAY NIGHT FEVER"

(ORIGINAL SOUNDTRACK; BEE GEES'  
"JIVE TALKIN' ")

### LEO SAYER

"HAVE YOU EVER BEEN IN LOVE"  
"WORLD RADIO"

### CARLY SIMON

"BOYS IN THE TREES"  
"SPY"

### DUSTY SPRINGFIELD

"DUSTY IN MEMPHIS"  
(WITH TOM DOWD AND JERRY WEXLER)

### RINGO STARR

"RINGO'S ROTOGRAVURE"  
"RINGO THE 4TH"

### SONNY STITT

"STITT PLAYS BIRD"  
(WITH AHMET ERTEGUN AND JOHN LEWIS)

### ROBERT JAMES WALLER

"THE BALLADS OF MADISON COUNTY"

### DIONNE WARWICK

"DIONNE WARWICK SINGS COLE PORTER"

### BEBE & CECE WINANS

"IF ANYTHING EVER HAPPENED TO YOU"

### IRENE WORTH

"HER INFINITE VARIETY"  
(*"THE WOMEN OF SHAKESPEARE"*)

### THE YOUNG RASCALS

"THE YOUNG RASCALS"  
(WITH THE YOUNG RASCALS AND TOM DOWD)

### "FREEDOM SUITE"

(WITH THE YOUNG RASCALS)

### "GROOVIN' "

(WITH THE YOUNG RASCALS AND TOM DOWD)

### "ONCE UPON A DREAM"

(WITH THE YOUNG RASCALS)

### "SEARCH AND NEARNESS"

(WITH THE YOUNG RASCALS)

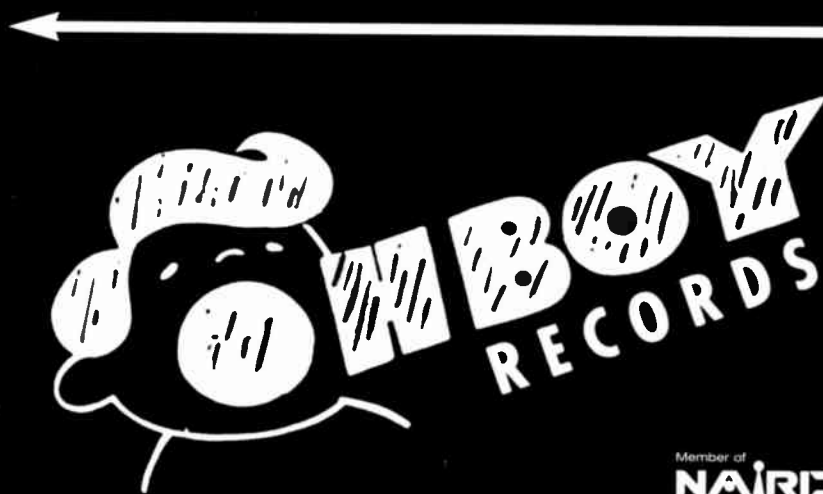
### "SEE"



*Dusty Springfield*

*Arif,  
Thanks  
for getting  
it started.  
We love you.*

*John & Al*



*Arif,*

SOMEDAY I HOPE TO HAVE AS SUCCESSFUL A  
CAREER AS YOU, SO I CAN AFFORD A BIGGER AD.

*Love,*

*Marc Shaiman*

I LOVE YOU ARIF!  
Thanks for 20 years  
of laughs & tears!  
I'd love to record next week  
but my car is in the  
shop!

x x x o o o  
Bette



*Arif,*

A lovely man, musical master with serious credentials, a great wit, friend, and pleasure to work with.

Congratulations,  
Always,  
Your Friend  
*Aretha*

**THANKS ARIF**

For the music, and the friendship.  
Most of all, thanks for the "Mardinis"!  
Lang may yer lum reek.

**BA ROBERTSON**

**CONGRATULATIONS**  
**THANK YOU FOR**  
**THE MUSIC**



**NATIONAL PROMOTIONS & ADVERTISING**

**ARIF  
MARDIN**

**INTERVIEW**

*Continued from page 110*

flow. I'll tell you about a record that I'm proud of, that I feel responsible for in the way you're suggesting, and that still strikes me as cutting edge. It's Chaka's "I Feel For You." We used to joke at the piano, Chaka's brother and me, "Chaka Khan, Chaka Khan, taka boom, taka boom." I thought, why not use that as a percussive segment? We spliced a lot of tape on those sessions.

**BB:** *Actual splices? Razor-blade style?*

*"To be in that studio [cutting "Jive Talkin'"] was like being in a live dynamo chamber. The electricity was all over the place. [The Bee Gees] would sing a line, I would take that idea and add to it. It all came out of the interaction in the studio—pure excitement that developed as we went along."*

**AM:** Yes, physical cuts in the tape. I had a lot of fun with it. There are some segments that are backwards, random, pieced together. Add to the mix Stevie Wonder's harmonica, Chaka's voice, sound effects, applause, a little of this, a little of that, and all coming through a funky rhythm. When you listen to it, it isn't a hodgepodge, even though there are a lot of different elements. It was a construction that you could hum. It still sounds good. That kind of adventure is very precious to me.

**BB:** *The quintessential modern record. Was the final product a realization of what you had in mind before you stepped into the studio?*

**AM:** No, it was an accident, an experiment that produced a great art record. I didn't know it was going to be a hit. When I edited it down to three minutes, it took off.

**BB:** *How often, then, is the master take totally different from what you expect at the beginning of a session?*

**AM:** Often enough. You find yourself going with the project, in the direction it is taking you. It's not what you had in

*Continued on page 116*

Arif is one of the last gentlemen on earth. Besides his tremendous musicality, he is an unmatched font of goodwill to everyone he encounters. He loves a good joke, good music and a good martini; fortunately, my husband makes a great one. He also, although I shouldn't let this be known, is an inveterate reader of the *New York Post* (Page Six), and faxes the best items to me often. For this I will forever be in his debt. We love him and look forward to many happy productions and martinis to come. — **BETTE MIDLER**

Sometimes there are very special people in our business who see as well as they hear, this to us is Arif Mardin. He is the best of the finest. — **BARRY, ROBIN AND MAURICE GIBB**

Arif is always prepared. He's a musician's producer who can play, write and orchestrate. He knows the voice, and he knows a good song. I'm so glad he doesn't sing too! — **ROBERTA FLACK**



Fox Music Group

Fox Records

TCF Music Publishing Inc.

Fox Film Music Corporation

Fox Music Department

# ARIF

*Thank you for asking me to be a part of so many great recordings. You are an inspiration to all of us. Congratulations on 30 years and the many more to come!*

*Jack Joseph Puig*

Congratulations

## ARIF MARDIN

on your accomplishments and contribution to the growth of Atlantic Records and the special recognition by Billboard magazine.

We are proud of the opportunity of working together.



HOWARD GLENER



**CARDINAL COMMUNICATIONS GROUP INC**  
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FAX (212) 581-9690 • MODEM/BBS (212) 315-1593

MELISSA MANCHESTER  
MICHAEL LIPPMAN

DEAR ARIF:

YOU HAVE OUR DEEPEST RESPECT  
AND OUR HIGHEST REGARD.

LOVE AND CONGRATULATIONS,

MELISSA MANCHESTER

MICHAEL LIPPMAN

# ARIF MARDIN

## INTERVIEW

*Continued from page 114*

mind, but it sounds good. A great example is when we did "Jive Talkin'." To be in that studio was like being in a live dynamo chamber or something. The electricity was all over the place. [The Bee Gees] would sing a line, I would take that idea and add to it. The modern bass sound was my idea, but it all came out of the interaction in the studio—pure excitement



*A "Pasha" meets a "Duke."*



*Mardin and "Shotgun Willie"*

that developed as we went along. You have certain ideas and then you build.

But sometimes you start with a dream. A good example is when we did "From A Distance" with Bette. It was such a beautiful song, and so many worthy people had recorded it. Without being sacrilegious, I knew that I wanted to use a certain orchestration that was radio-friendly, certain kinds of chords and keyboards. The idea was to get the song across. And that we did. I think I had a very clear dream on that one, because usually it's very difficult.

**BB:** *Are there basic sonic ideas you have that remain constant from session to session? Can you identify your signature sound*  
*Continued on page 118*

I think his energy strikes me more than most things about him. I thought I was a powerhouse of energy and could outlast most people at work, but when it comes to Arif... We start in the studio at about 10 a.m., but he's never there at 10, he's a five-past-10 man, so at least I have that on him. But as far as going home after it's finished, he's second to none. He'll sit there on a mix, and we'll be there to 1 a.m. or 2 a.m. Jack Joseph Puig, the engineer, he and I would be looking at each other and thinking "It's time to go home now," and suddenly you would see Arif's head and it would slightly go forward and you'd go past and spin his chair and he'd jump. If you gave him 10 minutes to recharge his batteries [you'd be there] another hour and a half, so we never let him close his eyes or we'd be there until 4 a.m. — MICHAEL CRAWFORD



---

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Tommy & Gill LiPuma

# ARIF MARDIN

## INTERVIEW

Continued from page 116

*in the same way we can identify Phil Spector's?*

**AM:** Spector's productions were models for all of us. He's one of my idols, but I don't work like he did. My orchestrations and use of instruments are different. You might say that my work sounds like an Arif Mardin production, but because I work with so many different artists, I think the artists usually



"Where Is The Love": with Donny Hathaway

*"I like layers. I like to have the horizon or whatever is in the horizon recorded with more wetness, more echo. Then as we get closer, you get the dry stuff. I think that most of my songs have that effect, though it doesn't work for every song."*

get the focus. My productions don't have my thumb print, so to speak. But I do have certain systems in the studio that I use. The mode of operation from project to project may be the same, but that's the mode, not the end result.

**BB:** *What about recurring elements used as trademarks? Spector had percussion instruments—bells, blocks, things like that—and he recorded them with heavy echo.*

**AM:** I like layers. I like to have the horizon or whatever is in the horizon recorded with more wetness, more echo. Then, as

*Continued on page 120*

He's my mentor, and he once described me as his personal musical instrument, the highest compliment I've ever received—not counting the time Miles said I sang like his horn. He's also in possession of one of the sharpest wits and purest hearts in music or perhaps anywhere. He's all at once the catalyst and uncle I never had. I owe my highest jazz and contemporary achievements to him and him alone. I think he and I achieved musical and spiritual heights together that I'll probably never again experience—that is, at least until our next project! I love him with all my heart and I always will.

— CHAKA KHAN



Culture Club's "Move Away" was a 1986 Mardin production.



Mardin produced Bowie on the "Labyrinth" soundtrack (1986).

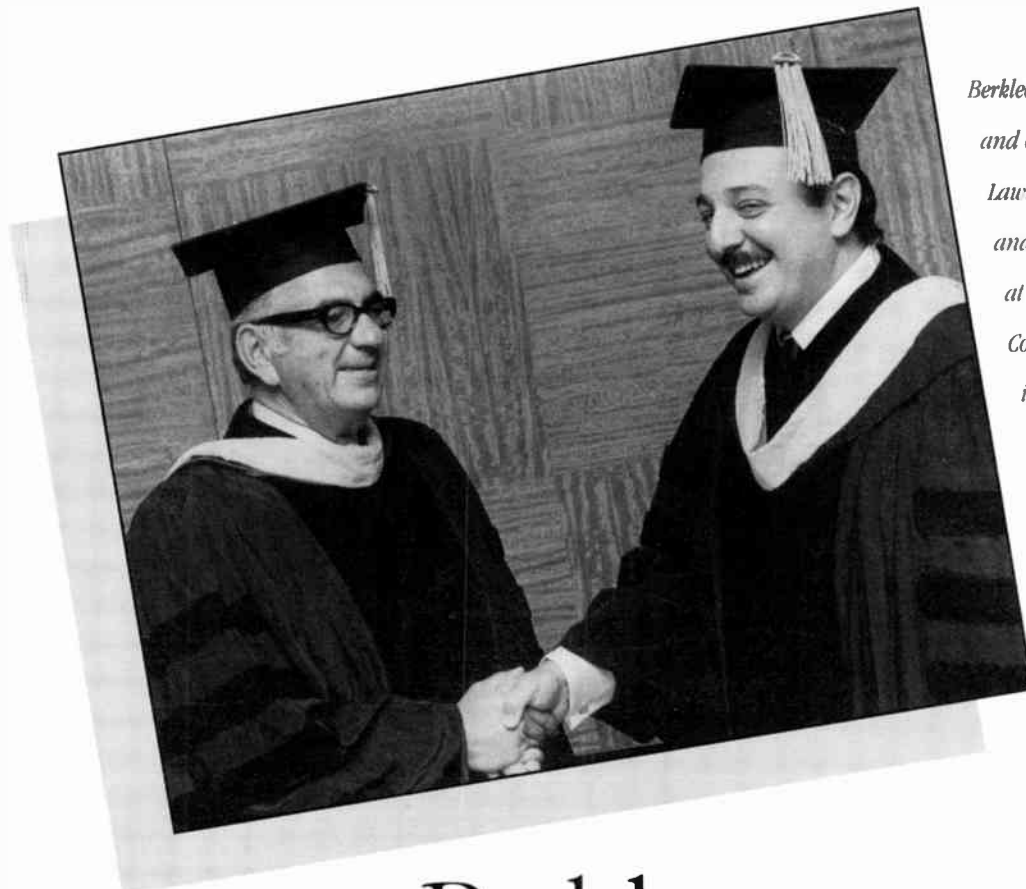
We are always joking in the studio. Around the time we were working with Aretha Franklin and King Curtis in the mid- to late '60s, we were kidding around about how we had the Queen of Soul and King Curtis, and I said to Arif, "We just have to get you a title." He said, "Just call me pasha." I said, "What the hell is that?" I knew a lot of curse words in Turkish, but I'd never heard that word. He looked at me and said, "It means revered one." This was said completely tongue-in-cheek. It's a nickname that has stuck to this day... Seriously, I think Arif, Quincy Jones and David Foster are producers who could all make a career out of being performing artists themselves. They are great artists who are giving their talent to create and facilitate [music] for other artists. They don't have that ego problem where they have to be the star. — TOM DOWD

Even in the midst of my troubles, I took pleasure in knowing that my favorites, Tom Dowd and Arif Mardin, were thriving... Better Midler had recently signed with Atlantic, and the records [Arif] produced—"Do You Wanna Dance" and "Boogie Woogie Bugle Boy"—were going through the roof and winning Grammys. He also hit big with the Average White Band and Chaka Khan. I had turned the Average White Band over to Arif after I heard them for the first time at my friend Alan Pariser's Laurel Canyon enclave of hi-fi equipment and high-octane fun... Their funk hit me where I lived, their tape was great, and I wanted to sign them on the spot. But they were already under contract to Uni... [AWB got out of their contract] and Arif recut the entire record... The results were smokery like "Pick Up The Pieces," "Cut The Cake" and "If I Ever Lose This Heaven," all produced by Arif with a little kibitzing on my part. Essentially, though, Arif no longer required any kibitzing." — JERRY WEXLER  
(from his book *Rhythm And The Blues*, written with David Ritz)

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-Arif Mardin, Berklee Class of '61,  
in Commencement Speech  
to Class of '83

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White Band

# ARIF MARDIN

INTERVIEW  
Continued from page 118



*"My productions don't  
have my thumb print,  
so to speak. But I do  
have certain systems  
in the studio that I use."*

we get closer, you get the dry stuff. I think that most of my songs have that layered effect, though it doesn't work for every song.

**BB:** *Where do the songs come from?*

**AM:** From publishers. I'll see songs that are sometimes written for certain artists. They'll come my way. I'll hear them and say, "This would be perfect for Bette, or Michael or whoever." But good songs are hard to find, really. You look and look, and only if you're very lucky do you find a good one, not to mention a great one.

**BB:** *With or without a great song, or a great performer for that matter, what's the one element you cannot do without when you enter the studio?*

**AM:** Sincerity. Also honesty and truth. I don't want lies. ■

## Arif Mardin

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**A Growing Fan Club.** Lisa Loeb, left, whose single "Stay," from the "Reality Bites" soundtrack, is climbing the Billboard Hot 100 chart, gets a chance to meet the PD who first jumped on the song. Tom Poleman of KRBE Houston greets Loeb, along with his wife Ginny and son Michael.

## Mel Karmazin To Keynote Billboard Radio Seminar

NEW YORK—Mel Karmazin, president/CEO of Infinity Broadcasting and Westwood One Inc., will be the opening keynote speaker at the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 8-10 in New York.

The seminar will focus on many of the dramatic changes the radio business has undergone in the last several years. Karmazin, one of the most admired and respected executives in the business, is

eminently qualified to speak about those changes since he has been more involved in them than most other broadcasters.

Not only has Karmazin led the charge in the fight against the FCC's crackdown on indecency, he also has been one of radio's most ardent and consistent supporters, and a major force behind the renewed health of the industry.

In January, Karmazin was named president/CEO of Westwood One, one of the nation's largest networks, and immediately orchestrated the consolidation of Westwood and Unistar Radio Networks into a single entity. Westwood One Inc. is now the parent company for the Mutual Broadcasting System, NBC Radio Networks, CNN Radio, CNN Headline News, and CNBC Business Radio. The network also offers nine 24-hour formats and several syndicated personalities, including Howard Stern, Don Imus, and G. Gordon Liddy.

Karmazin also continues to operate the nation's largest radio broadcasting group. Infinity currently owns 23 stations, including 19 in the top 10 markets, and has applications pending for three additional acquisitions.

In March, Infinity was cited by Business Week as one of "America's most valuable companies" and was voted "America's most admired radio group" by station managers voting in this year's edition of Duncan's Radio Market Guide.

Karmazin will speak at 10 a.m. on Friday, Sept. 9.

Early bird registration for the seminar is \$245 and is available until July 22. Registrations booked between July 23 and Aug. 12 will be \$275. After Aug. 13, the cost is \$325. Walk-up registration also will be \$325.



KARMAZIN

## 91% Of Children Listen To Radio

NEW YORK—Arbitron's long-awaited study of children's radio listening habits has finally been released, revealing some surprising findings, including the news that radio reaches 91% of children ages 2-11.

The study, done in conjunction with the Children's Satellite Network, was conducted in Minneapolis between Oct. 7 and Nov. 3, 1993, and used Arbitron's standard seven-day diary methodology. The response rate for the study was 60%.

According to the findings, children ages 2-11 spend an average of seven hours a week listening to the radio, and 91% of children in this group tune in to radio for at least five minutes during an average week, somewhat less than the 98% average for adults 18-plus.

Children's radio listening levels are highest between 3-7 p.m. on weekdays and 10 a.m.-3 p.m. on weekends.

In addition to the children's radio format, programmed by CSN  
(Continued on page 127)

## Stunt Men Will Do (Almost) Anything Sidekicks Help Their Stations Stand Out

■ BY ERIC BOEHLERT

NEW YORK—Theater of the mind? More like vaudeville of the mindless.

In radio's never-ending quest to be original, outlandish, and just a bit childish, morning show sidekicks increasingly are taking to the streets and attempting bizarre feats. The radio pros who make a living having ice poured down their pants, stripping on street corners, and riding in clothes dryers say they get a kick out of their jobs, savor local media coverage, and clearly are not easily embarrassed.

Zig Gauthier, known as Zig The Thingamajig on top 40/rhythm KSFM Sacramento, Calif., has been street bound since last November, when the 22-year-old intern became a full-time stunt man. In just seven months, Zig has dressed up as Uncle Sam on April 15 to be whacked by listeners with toy bats; paddled a raft down a highway island in honor of an in-studio visit from a "Gilligan's Island" cast member; dressed up like Queen Elizabeth ("Whenever I dress up as a woman, listeners get off real well," says Zig); eaten dog biscuits; and somersaulted across the highway in his boxer shorts.

Gauthier arrives at the station every morning at 4:30. By 6 a.m. he's out prowling the streets. Working with morning host Roger Hudson and others, Gauthier comes up with that morning's hijinx. But Gauthier doesn't always have a lot of say in the matter, since the whole premise of Zig The Thingamajig is he'll do anything.

"He's a crazy fool, a punching bag. That's the role," says Gauthier, who mentions he is scheduled to take a dip in an ice-cold pool of Gatorade soon. ("That's pushing it. I don't like cold water.") Overall, though, "There's not a whole lot I won't do."

The same goes for John Hiefield, better known in Seattle as John The Stunt Guy on country KMPS, who recently mounted a restaurant's revolving rotisserie to become John The Human Buffet. In his brief career, Hiefield, 26, has ridden through a car wash strapped to the roof of a car; loitered at an intersection wearing a wedding dress; duct-taped himself to the outside of Seattle's Space Needle and ridden it to the top; and taken a spin in a clothes drier.

"It's just a kick to do," says Hiefield, who admits that his parents do not tire of reminding him that they bankrolled his college education so he could pull off mindless pranks for morning show listeners.

Before landing at KMPS, Hiefield performed stunts at crosstown top 40 KPLZ, and he says there's a difference between acceptable outlandish stunts on the two formats. One rule of Hiefield's for the country audience: "Stay away from anything sexual."

High-energy morning shows, par-

ticularly in the post-Zoo era, want that extra on-air juice to distinguish themselves from the competition. Howard Stern's intrepid stunt man, Stuttering John, created a sensation with stammering pranks. Another pioneer was Danger Boy on the now-defunct top 40 WAVA Washington, D.C. Former morning show producer Frank Murphy recalls that in late 1988 or early 1989 they convinced the overnight jock, Karl Philips, to don a superhero costume, complete with a WAVA T-shirt, and hit the streets. "He looked like a moron," Murphy recalls with pride. The gag and character caught on, and soon stations across the country were plotting actions for their own Danger Boys.

Listeners must wonder if stunt men get embarrassed doing the ridiculous, drawing crowds of onlookers who point and laugh. A rule of thumb seems to be that if listeners like the gag, there's nothing to be embarrassed about.

"I like entertaining," says Moretti, who until recently was the on-air prankster at top 40 WKCI (KC101) New Haven, Conn. "So if people are talking about [the stunt], it's not embarrassing."

Gauthier takes a more detached approach. "It's almost like acting. You just become your character," he says.

While they may not get red in the face, stunt men do have occasional re-

grets. Hiefield's low point as a stunt man came while trying to become a human bowling ball. Whizzing down an alley face down on a skateboard, John The Stunt Guy looked up to sneak a peek just before hitting the pins. Problem was, his forehead caught the ball return machine. "There was blood gushing everywhere," he says. ("I'm very familiar with waiver forms," he adds with a sigh.)

Looking back, Psycho Robbie of KRBE-FM Houston says his St. Patrick's Day spent bar-hopping dressed as a leprechaun, complete with green tights, was a bit awkward.

From his files of woe, Gauthier still resents the security guard at a Sacramento bus station who arrested Zig when he started playing the harmonica and asking riders for money. "He was just getting his jollies," says Gauthier with lingering bitterness.

While at WKCI, Moretti got a police escort of his own, courtesy of a woman who found no humor in Moretti going door to door asking for a handful of salt to be donated to the city, since the rough winter had depleted New Haven's supply for the streets.

As for successes, they're easy to determine; if other media cover them, they're winners. Local TV footage and front page newspaper photos are

(Continued on page 127)



The job of a morning show sidekick sometimes includes some hazardous duties. In top photo, KMPS Seattle's John The Stunt Guy gets cleared by a four-wheeler; above, left, John The Stunt Guy takes a ride through a car wash while broadcasting live; above, right, KSFM Sacramento, Calif.'s Zig The Thingamajig takes his whacks as Uncle Sam on April 15.

**MiniDisc Makes Inroads At Radio ... see page 97**



# FCC Fines Infinity But Approves D.C. Acquisition

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC both punished and accommodated Infinity Broadcasting May 20 by telling the company it plans to impose \$200,000 in indecency fines for broadcasts of Infinity's syndicated Howard Stern morning show, then giving the green light for Infinity to acquire Washington, D.C., stations WPGC-AM-FM.

The notice of apparent liability was for programming broadcast on Infinity's WXRK (K-Rock) New York, WYSP Philadelphia, WJFK-FM Washington, D.C., and WJFK-AM Baltimore on Dec. 6, 1993, and Jan. 9, 1994.

Unless Infinity is able to convince the FCC that cited broadcasts are not indecent, the company will have run up a total of \$1.8 million in indecency fines. With the ex-

ception of one small fine, none of the fines has been paid because Infinity is challenging them.

On May 23, Commissioner James Quello knocked the "troublesome precedent" set by the Washington-area African-American Business Assn., which decided to withdraw its petition to block the estimated \$60 million sale of Cook Inlet Radio's WPGC-AM-FM to Infinity after the buyer agreed to a \$2.7 million program to aid minorities in ownership and on-air talent development (Billboard, May 14).

Quello agreed broadcasters should be helping minorities, but questioned the "down the barrel of a gun" settlement approach.

## FCC INDECENCY RULES APPEAL

In related news, a coalition of broadcast groups—including Infinity, the National Assn. of Broadcasters, Evergreen Media, Fox Broadcasting, Greater Media, and others—have asked the U.S. Ap-

peals Court here to overturn "the statutory procedures" used by the FCC to assess fines for allegedly indecent broadcasting.

The appeal case, scheduled for oral argument Sept. 13, will be a review of the district court's May 1993 finding that the procedure

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passed constitutional muster. The coalition challenges that ruling, saying there are both First and Fifth Amendment problems with the way the FCC handles indecency cases.

"The FCC threatens broadcasters with future sanctions unless they immediately comply with its own indecency determinations," states the brief, adding that at no time is there any adjudication

process.

The broadcast groups call the procedures "an unconstitutional system of informal censorship."

## NEW COMMISSIONERS SWORN IN

Republican Rachele Chong and democrat Susan Ness were sworn in as FCC commissioners May 23 after the Senate approved the nominees.

The two commissioners will be working at the commission immediately.

Chong, a communications attorney in San Francisco, will take over the five-year term vacated by Sherrie Marshall that expires June 30, 1997.

Ness, a Maryland investment banker, will not only fill her own five-year term but also will complete the final month of the term vacated by Ervin Duggan when he left the FCC last February to head the Public Broadcasting Service.

Both new commissioners have begun naming senior staff.

## STUNT MEN

(Continued from page 125)

prized stunt-man possessions.

For the most part, though, stunt men (and the vast majority are men) say listeners get a kick out of the antics, even if they are the ones embarrassed.

Along with attempting the unbelievable, some stunt men also dabble in Candid Camera-type gags. Moretti has tried to check into a hotel with a goat, board a city bus with a live turkey on Thanksgiving Day, and has also walked into businesses and just started working (i.e., taking orders at an unsuspecting restaurant) before a bewildered (or belligerent) boss approached him. (Always wired for broadcast, stunt men must get permission before bits are aired, but rarely run into resistance.)

Just as listeners are amazed at what stunt men will do, stunt men are stunned at what listeners will try in the name of cash and prizes. "You wouldn't think a 33-year-old mother of two would degrade herself for tickets or cash. But people show up," says Moretti.

The same goes for radio's hired guns. "I'd rather do this than be an accountant from 9 to 5," says Moretti.

## NARAS APPROVES NEW GRAMMY CATEGORIES

(Continued from page 15)

become a Grammy category.

"We started a few years ago getting a better-quality Latin screening committee together that wasn't just a bunch of 'yes' people," says Greene, "and they started working with us on trying to make us smarter about what was going on in the Latin market."

"I must have gotten 1,000 letters over the past three years from members of the Latin jazz community who were interested in having some kind of home for the music. So this year, because we are getting so close to [establishing] our Latin Academy initiative, more [NARAS members] have been spending more time thinking about our Latin categories."

Many Latin jazz artists and record executives whose labels feature Latin jazz seemed both elated and vindicated.

Says GRP recording artist Arturo Sandoval, "Latin jazz has its own market and people, and that style deserves to have a category."

Echoing Sandoval's comment was

Carl Jefferson, president of Concord Jazz Records, whose Concord Picante imprint sports a Latin jazz roster including Tito Puente and Poncho Sánchez. "It's very exciting," says Jefferson. "For years Tito has been put in jazz against Miles [Davis for example], and it was terribly unfair."

Eddie Palmieri, elected as a member of NARAS' Board of Governors and a longtime advocate of a Latin jazz category, not only was ecstatic about the NARAS move, but also noted that the new category will help increase the academy's membership among Latin jazz artists.

"Now these young Latino musicians will join NARAS—they have no choice. I'm going to go to each and every one's house, because the category and recognition is finally available to them," he says.

During the upcoming screening committee meetings in October, members of the Latin and jazz screening committees will team up to determine Latin jazz nominees. Like

its jazz counterparts, the Latin jazz category will be an album-only category.

In addition to the category changes, the trustees established official branches in Philadelphia and Austin, Texas, and re-elected the following volunteer officers to a second one-year term: Hank Neuberger, chairman of the board of trustees; Stix Hooper, national vice-chairman; and Alfred Schlesinger, national secretary treasurer.

Moreover, the trustees voted to determine next year's lifetime achievement and trustees' awards, whose recipients will be announced later this year. They voted, as well, to empower the NARAS television committee to again select the host city for the 1995 Grammys ceremony. A decision and announcement are expected in late September or early October.

## JOE PASS

(Continued from page 16)

Shearing for two years while continuing to release his own records.

In 1973, producer and Verve Records founder Norman Granz signed Pass to the Pablo label. Among his releases on that label are tributes to Fred Astaire and Duke Ellington.

Fantasy Records' Hinte says she does not know yet when any of Pass's existing material will be released.

## KIDS & RADIO

(Continued from page 125)

and others, children listen to rock, country, AC, oldies, and N/T, the study found. This finding seems to prove that children's listening is linked with that of adults to some degree, since most children probably would not voluntarily choose some of the older-skewing formats.

The study also found that people in households with children ages 2-11 spend more time listening to radio in the car than the average population.

PHYLLIS STARK

## PROMOTIONS AND MARKETING

(Continued from preceding page)

"the great Houston decency test" to gauge Houstonians' honesty and willingness to be recipients of random acts of kindness. Morning reporter Laurie Kendrick pumped gas for motorists, handed out lottery tickets, and dropped money on downtown streets. These selfless acts were aired 20 minutes past the hour each morning from May 9-13.

CFOX (the Fox) Vancouver, British Columbia's recent axe-wielding promotion may be the most annoying event ever. In an attempt to break the Guinness Book Of World Records record for the most guitarists simultaneously playing one song for the longest time, a 1,322-member entourage played "Takin' Care Of Business" for 68 minutes and 40 seconds.

WLUP-FM Chicago midday host Garry Meier acknowledged the exe-

cution of John Wayne Gacy and the total eclipse of the sun May 10 by displaying a 35-foot clown balloon that passed out syringes and eclipse glasses.

KITS' "Live 105's BFD" (for big friggin' deal) has added Beck to the lineup as well as an array of activities, such as a mountain-climbing wall, a surf machine, a velcro wall, a bungee run, interactive computer games, Q-Zar laser tag, and a tattoo/piercing booth.

KROQ Los Angeles' second annual "KROQ Weenie Roast And Sing-A-Long" June 11 will feature Afghan Whigs, Candlebox, Counting Crows, Frente!, Green Day, James, Offspring, Pavement, the Pretenders, Rollins Band, and Violent Femmes.


Television producer Norman Lear and ABC News analyst Jeff Green-

field have been added to the PROMAX International Conference and Exposition program.

## PRO-MOTIONS

WHIO/WHKO Dayton, Ohio, has combined its marketing and special projects departments into one entity. Special projects director Leslye Amber has been upped to director of marketing and special projects. Jennifer Martin, who comes from Good Samaritan Hospital, joins as promotion director. Programming assistant Tracey Peyton is upped to marketing and special projects coordinator. Marketing director Jackie Heitman exits.

Former WWWW-AM Detroit promotion director Arcadia Letkemann joins WJJD/WJMK Chicago as sales marketing director, replacing Marssie Mencotti.



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- ② The Sign Ace Of Base
- ③ Goody Goody Lisette Melendez
- ④ Dream On Dreamer
- ⑤ Stay Eternel
- ⑥ So Much In Love All 4 One
- ⑦ I Can't Help Myself Julia Fordham
- ⑧ Girls And Boys Blur
- ⑨ I'll Remember Madonna
- ⑩ I'll Be The One Boz Scaggs
- ⑪ Loser Beck
- ⑫ The Most Beautiful Girl In The World Prince
- ⑬ Rocks Primal Scream
- ⑭ Doop Doop
- ⑮ Asahi No Ateru Michi Original Love
- ⑯ Got Me A Feeling Misty Oldland
- ⑰ Feeling Peys Joelle Ursull
- ⑱ I Want You Juliet Roberts
- ⑲ Each And Everyone Laura Fygi
- ⑳ Sleeping In My Car Roxette
- ㉑ Baby I Love Your Way Big Mountain
- ㉒ Spiritual Love Urban Species
- ㉓ Take It Back Pink Floyd
- ㉔ You Peter Frampton
- ㉕ I Don't Know Noa
- ㉖ No Gunshot Wort-A-Girl
- ㉗ If You Go Jen Secada
- ㉘ Heaven Come Down Jennifer Brown
- ㉙ Hymn To Love Corey Hart
- ㉚ La Vie En Rose Donna Summer
- ㉛ I Believe Marcella Detroit
- ㉜ A Fair Affair Misty Oldland
- ㉝ Now And Forever Richard Marx
- ㉞ Without You Mariah Carey
- ㉟ Forever Now Level 42
- ㊱ I'll Stand By You Pretenders
- ㊲ Love Lights The World David Foster
- ㊳ Misdled Coline Dion
- ㊴ Down Town Sugar Babe Toni Braxton
- ㊵ You Mean The World To Me Toni Braxton
- ㊶ I'll Take You There General Public
- ㊷ I'm Still In Love With You
- ㊸ This Bitter Earth Andrew Strong
- ㊹ A Gift For The Ages Mark Johnson
- ㊺ Just A Step From Heaven Eternel
- ㊻ Forever Young Pretenders
- ㊼ Hey D.J. Lighter Shade Of Brown
- ㊽ Pieces Of A Dream Incognito
- ㊾ You're All I Wanna Do Cheap Trick
- ㊿ Kamisamao Houseki De Dekuta Shima Miya & Yami

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				★★★ No. 1 ★★★	
1	1	1	23	NOW AND FOREVER CAPITOL 58005	◆ RICHARD MARX 11 weeks at No. 1
2	2	2	13	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT
3	3	3	15	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
4	4	6	10	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
5	6	5	23	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
6	5	4	17	STREETS OF PHILADELPHIA COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
7	7	13	10	BEAUTIFUL IN MY EYES SBK 58099/ERG	◆ JOSHUA KADISON
8	8	15	5	IF YOU GO SBK 58166/ERG	◆ JON SECADA
9	12	12	6	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
10	9	8	28	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
11	10	10	12	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN
12	14	17	8	YOU MEAN THE WORLD TO ME LAFACE 2-3064/ARISTA	◆ TONI BRAXTON
13	20	—	2	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
14	13	9	26	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
15	11	7	18	WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
16	15	11	13	COMPLETELY COLUMBIA 77376	◆ MICHAEL BOLTON
17	16	14	32	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
18	18	18	24	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
19	17	16	31	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON
20	19	21	20	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	◆ LITTLE TEXAS
				★★★ AIRPOWER ★★★	
21	27	32	4	I SWEAR BLITZ 87243/ATLANTIC	◆ ALL-4-ONE
22	23	23	7	MISLED 550 MUSIC 77344	◆ CELINE DION
23	21	22	23	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
				★★★ AIRPOWER ★★★	
24	30	—	2	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
25	25	27	10	IN THE TIME IT TAKES REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
26	24	25	7	THE WOMAN IN ME CAPITOL 58154	HEART
27	28	29	5	THE MOST BEAUTIFUL GIRL IN THE WORLD NPG 72514/BELLMARK	◆ ♀
28	29	30	4	TELL ME WHERE IT HURTS RELINION 62813/RCA	◆ KATHY TROCCOLI
29	36	—	2	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP/ME/SHELL NDEGEOCELLO
30	33	35	4	EVEN IF MY HEART WOULD BREAK ARISTA 1-2674	KENNY G/A. NEVILLE
31	26	24	15	LULLABY (GOODNIGHT, MY ANGEL) COLUMBIA 77363	◆ BILLY JOEL
32	32	33	6	COME TO MY WINDOW ISLAND 858 028/PLG	◆ MELISSA ETHERIDGE
33	35	37	3	LOVE IS ALL AROUND LONDON ALBUM CUT/PLG	◆ WET WET WET
34	31	26	15	IN WALKED LOVE ARISTA 1-2679	EXPOSE
35	38	36	6	MR. JONES DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
36	34	34	13	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
37	39	38	22	WILL YOU BE THERE (IN THE MORNING) CAPITOL 58041	◆ HEART
38	37	31	14	ROCK AND ROLL DREAMS COME THROUGH MCA 54757	◆ MEAT LOAF
39	40	40	4	STANDING RIGHT NEXT TO ME MCA 54760	◆ KARLA BONOFF
				★★★ HOT SHOT DEBUT ★★★	
40	NEW ▶	1	1	RETURN TO INNOCENCE VIRGIN 38423	◆ ENIGMA

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	1	1	5	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
2	2	—	2	HERO COLUMBIA 77224	◆ MARIAH CAREY
3	—	—	1	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
4	4	2	6	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
5	3	3	11	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
6	5	4	22	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
7	8	7	16	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
8	9	6	4	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
9	7	8	5	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
10	6	5	14	FIELDS OF GOLD A&M 0258	◆ STING

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

## Bubba Soaks Up Approval At WFLZ Jock's Controversial Talk Nails Down Teen Demo

**B**UBBA THE LOVE SPONGE is a mass of contradictions. He's been fired from half a dozen jobs for being too controversial, but was the 1993 recipient of the Billboard Award for air personality of the year. Endearing in person, Bubba's on-air persona is that of a first-class jerk—but he seems genuinely surprised to be characterized that way.

He is currently holding down the night spot at top 40/rhythm WFLZ (the Power Pig) Tampa, Fla., where he can be heard hanging up on a caller when she confesses to being overweight, dismissing a teen-age caller's problems as "punk-ass fetus stuff," goading an unmarried contestant in the station's pregnant bikini contest to admit she's carrying an "unfathored bastard child inside my gullet," then launching into a rapturous discourse on the joys of sex with pregnant women.

"I don't think I'm an asshole," says Bubba in all seriousness. "I think I come across as being a real guy... I don't have anything to hide." When pressed, however, he admits he probably acts like an "asshole" on the air 60%-70% of the time.

"Look at your more successful DJs," he says. "The ones that are real act like an asshole sometimes and act cool sometimes, and let their emotions through."

A trip through Bubba's press clippings reveals headlines like "Advertisers on Bubba's bawdy radio show face pressure," "Bubba's act sparks some concern," and "Protesters blast Bubba's radio act." Despite it all, Bubba is loved by his fans, who wear T-shirts depicting their hero with the slogan "Planet Bubba: Where There Are No Rules! And On Thursdays There Are No Panties!"

In the winter Arbitron book, Bubba commanded a whopping 29.6 share of teens. Not only is he No. 1 in that demo, he also holds down the No. 1 spot in the 12-plus ratings, where he has a 13.4 share, and he's No. 2 in the 18-34 demo with a 17.2 share.

The 28-year-old jock got his start in 1986 at WPFR Terre Haute, Ind., when he was still "some stupid farm boy from Northern Indiana." In those days, Bubba recalls, he so hated the sound of his own voice that he'd wear his headphones on his knee turned up full-volume. After spending time in the production room practicing, Bubba eventually got the knack of wearing his headphones on his head and talking at the same time.

Although he spent 2½ years at WPFR, he measures much of the rest of his career in terms of days. He lasted 91 days at WGRD-FM Grand Rapids, Mich., before he was fired. His next stop, KTFM San Antonio, was "one of the few jobs I wasn't fired from," Bubba says. But after just six months there, he got an offer to join WBBM-FM (B96) Chicago, where he lasted almost a year before getting the axe.

His next gig, afternoons at WIOQ (Q102) Philadelphia, was over in just 73 days. It took almost a year at WXXL Orlando, Fla., before he was fired. He returned to Chicago to do mornings at the former WYTZ; that job lasted 79 days before the station flipped to talk and Bubba was jettisoned.

After seven months in afternoons at WLUM (Hot 102) Milwaukee, he was fired again, and then he landed at WFLZ. At two years and counting, it appears to be a good fit, partly because the management at WFLZ's parent company, Jacor, has a reputation for being every bit as outrageous as the jock.

"These guys understand personality radio and understand that sometimes you can't be so formatted and [still] be highly successful," says Bubba of his Jacor bosses.

Working for Jacor also has afforded him the opportunity to try his hand at the talk format. He filled in on weekends at sister WFLA for several months be-

fore his FM schedule and personal appearances made the dual role difficult. Having had a taste of it, however, Bubba says talk radio is something he'd like to pursue in the future.

"I can't be doing top 40 radio forever," he says. "The most successful and highest-paid jocks in America are talk show hosts, [and] I have that shtick anyway. I talk more than [other jocks]."

In fact, he talks much more than other jocks. On WFLZ, the typical hour contains 13 records. For Bubba, a typical hour is more like seven or eight records with five or six on-air calls an hour.

Bubba says he has to follow only two rules at the Power Pig: "Don't lose the license, and run the legal ID."

Even following those rules, he had one brush with termination at WFLZ when he went on the air at Christmas time and announced there is no Santa Claus. "That just pissed people off so bad," he says.

"Advertisers were calling up and saying I ruined their children's Christmas. We got 740 complaint calls the next day."

The following year, station management sat him down and told him not to do it again.

Bubba, who has been hotlined by PDs as many as 14 times in one shift, describes his on-air style as "in-your-face radio." His pet peeves are big-voiced jocks who sound phony on the radio ("nothing pisses me off more than hearing these fake jocks on the air") and jocks and programmers who believe they can still do top 40 at age 52.

"I've always been the black sheep of any radio station I've ever been at," confesses Bubba, whose hobby is wrestling. "I have something of a stigma about me, [but] I've never tried to misrepresent myself as a time-and-temperature jock."

Although he makes reference on-air to the "Bubba Radio Network," he is not syndicated, although he hopes to be one day. So anxious is he to attain that goal that he says, "I'd do it free."

He's also not particular about which format he's doing. "Syndication as a whole is my goal, whether it be talk or top 40," Bubba says.

Born Todd Clem, the sturdily built jock has been known as Bubba since childhood "because I'm not a little Chip or Skip or Biff," he says. The "love sponge" handle came from his former PD in Terre Haute, Kerry Gray (now at KPOI Honolulu), who described on-air an incident in which Bubba was "soaking up love like a big sponge." Although Bubba claims to have told Gray he'd "kick his ass if he ever called me that again," the name stuck and Bubba ended up trademarking it in 1988. Since then, he and his lawyer have spent a great deal of time preventing others from using it.

"There have been a lot of infringers," he says. "I just actively eliminated ones in Columbus, Ohio, and Corpus Christi, Texas. If I find out about them, I sue them and they lose. It pisses me off that they don't have their own identity. I wish they'd just quit it."

So serious is the jock about protecting his handle that he says his lawyer has actually contacted WBUB, a radio station in Charleston, S.C., that calls itself "Bubba" on the air.

Bubba the Love Sponge's self-titled debut album is scheduled to be released locally in mid-June and nationally the second week of July on Tampa-based All You Can Eat Records (the label's first release). The album contains rap songs written by Bubba and M.C. Boom, as well as phone bits. Not surprisingly, Bubba is already playing the first two singles, "40's And Blunt Make The World Go Round" and "Conceited," on his show.

PHYLLIS STARK



# Unearthing The 1948 Origins Of 'Vox Jox'; Radio Ad Bureau's New Dues Structure

**T**IME FOR A history lesson.

One of the questions I am most frequently asked is why this column is called "Vox Jox." My answer has always been that the column has a long history, and why meddle with tradition by changing the name?

I didn't know, however, exactly how long that history was until I began doing the research for Billboard's 100th anniversary special, running later this year. I came across the very first "Vox Jox" in an issue dated March 13, 1948.

The column was then billed as "a national accounting of disk jockey activities" and, in fact, was quite similar to what it is today. Only the names have changed...

In legal news, Chicago attorney and radio talent agent Saul Foos confessed during a May 25 federal bankruptcy hearing that he pocketed investors' money, including sums belonging to several radio clients, because he needed cash after losing \$1 million in various investments, according to the Chicago Tribune.

"I had no money," Foos said at the hearing. "I made a grievous mistake by starting to use other people's money. Before I knew it, it had gone on and on and it was impossible to stop it." Foos faces possible disbarment, the paper reports. He is also under investigation by the U.S. attorney's office (Billboard, Dec. 18, 1993, and Jan. 22, 1994).

In other news, the Radio Advertising Bureau is replacing the membership dues structure it has had in place since the 1950s with what it is calling a "more equitable classification system based on gross revenues."

The current dues structure is based on a multiple of each member station's average unit rate, as reported by the station. The new system will group member stations and sales organizations into one of 12 revenue classifications on an annual basis, using the previous year's gross revenues.

The RAB believes that the new structure better accommodates local marketing agreement and duopoly situations by treating commonly owned or managed stations in a market as a single entity, which is then classified based on total combined billings.

The RAB board of directors approved the new plan at its recent semi-annual meeting. It goes into effect immediately for new members. Existing members will convert to the new system effective Jan. 1, 1995.

## PROGRAMMING: WDRE SIMULCAST

Look for WDRE Long Island, N.Y., to begin simulcasting shortly in Albany, N.Y., on an as yet unidentified signal. Also at WDRE, midday host Donna Donna moves to mornings, replacing Dale Reeves. Afternoon host Malibu Sue moves to middays, night host Loscalzo moves to afternoons, and P/T jock Gary Cee is upped to nights.

KKFR (Power 92) Phoenix PD Rick Stacy becomes director of programming for KKFR and sister AM KFYI. Former KFYI PD Barry Young is upped to OM of both stations... WIMJ Cincinnati flips to the new calls WPPT for its new oldies format.

All-sports WAQS Charlotte, N.C.,

changes calls to WRFX-AM... WGY-AM Albany, N.Y., PD Kelly Carls exits for the PD job at WLAC-AM Nashville.

KEBC Oklahoma City PD Eric Logan has given notice. APD Dave Dodson takes over as interim PD... KDEO-AM Honolulu flips from country to Japanese programming as KJPN, leaving the market with no country outlet.

Regent Communications, owner of WDJX-AM-FM Louisville, Ky., has



by Phyllis Stark  
with reporting by Eric Boehlert  
and Brett Atwood

moved its LMA partner WHKW from 103.9 to 107.7, a new spot on the dial. The old 103.9 will become '70s-based oldies, with new call letters to be determined. That frequency converts from an LMA to a sales marketing agreement with Regent.

Former modern rock outlet WLAV-AM Grand Rapids, Mich., has signed back on the air as WBBL, an all-sports station. WLAV-FM OM Tom Marshall is overseeing both stations, with Bret Bakita running the AM as operations coordinator. In the beginning, all the AM programming will be satellite-delivered (American Sports Network, ESPN, etc.). Marshall says local jocks and play-by-play are in the works.

WKDD Akron, Ohio, production director Chuck Collins is upped to PD/MD in the wake of Sue Cruze's exit... Top 40 WWZZ Knoxville, Tenn., flips to the new calls WWST to go with its "Star 93.1" slogan. The format remains the same.

Spanish KSVE-FM El Paso, Texas, changes calls to KINT-FM... R&B WWFO Roanoke, Va., picks up the new calls WJJS. Those calls previously belonged to what is now top 40/rhythm WJXX.

KBIU Madison, Wis., flips from adult standards to classic country... WZRZ Jackson, Miss., flips from blues to black gospel.

Shadow Broadcast Services is now providing morning news for WPAT-FM New York... KMOX St. Louis picks up the syndicated "Costas Coast To Coast" Sundays from 11 p.m.-1 a.m. Bob Costas will also be hosting the station's "Sports Open Line" show on a monthly basis, beginning in July.

## NETWORK NEWS

CBS Radio Network has added a new daily business feature, "The New Economy," to its lineup. The one-minute show is hosted by Fortune magazine managing editor Walter Kiechel. The new feature replaces "Marshall Loeb On Business." Loeb, now Fortune's editor-at-large, will continue to anchor CBS's daily "Your Dollars."

Herbert Kaplow, a veteran of 43 years of network news coverage, is retiring. He has been with ABC Radio since 1972. Also, Gary Nunn has been named financial correspondent for ABC Radio News.

CBS picks up new affiliates WMC-AM-FM Memphis. WMC-AM had been an NBC Radio Network affiliate since 1927... CBS's "Buenas Noches, America" picks up two new affiliates: KSAH San Antonio and KGBT McAllen, Texas. The weekly program now has 15 affiliates.

Country music producer/writer Winslow Stillman has been named producer of Tribune Entertainment Company's new two-hour radio series "The Road," which is set to debut in August. Stillman was co-creator of the NASCAR Country Radio Network. Also, John Cowan joins Tribune Radio Networks to head up the company's syndication efforts. He previously was a marketing and sales executive at WMAQ Chicago.

"St. Paul Sunday Morning," Public Radio International's (formerly American Public Radio) classical program, has topped the 200 affiliate mark. The program, which is produced by Minnesota Public Radio, is now heard on 207 PRI affiliates.

WFMT Fine Arts Networks' country lifestyle series, "At Home In The Country—The Radio Show," has been extended from 26 to 52 weeks. The program began national distribution in January and is currently heard in more than 50 markets.

## PEOPLE: KTUV MORNING TEAM OUT

KTUV (the Wave) Los Angeles morning co-hosts Keri Tombazian and Sheryl Bernstein are out. The station will not replace the duo, as it plans to run a music-intensive morning show.

The Chicago Sun-Times reports that WLS-AM-FM afternoon co-host Ed Vrdolyak has threatened to quit the station if it spins off its FM with separate talk programming, as it is expected to do in the next few weeks. Vrdolyak says the momentum of his show would be lost if it was only heard on the AM band, which he says is hard to pick up in the part of town that houses City Hall and other government buildings.

The paper also reports that WBBM-AM Chicago afternoon news anchor Carol Ramos exits for morning news anchor duties at KFWB Los Angeles... Lance McAlister, weekend/fill-in host at WMVP Chicago, joins the station's staff on a full-time basis June 13.

KPLX Dallas afternoon jock Chuck Boozer exits for mornings at WTDR Charlotte, N.C. KPLX evening jock Beth Wilson moves to afternoons. Weekend jock Eddie Coyle is handling evenings for now.

David Burd and Beverly Fox are the new morning team at WGAY Washington, D.C. Burd previously was with crosstown WASH. Fox previously was with crosstown WARW. They replace Steve Schy.

WXTR Washington, D.C., hires new morning team Johnny Holliday and Bobby Bennett. They'll start June 13, and plan to broadcast every weekday morning from the Watergate Hotel.

# newsline...

ROGER TURNER, VP/GM of WWWE/WLTF Cleveland, exits to form Bottom Line Broadcast Consulting, which will act as management consultant to Secret Communications. No replacement has been named at the stations.

STEVE HATTER, GSM at WMBX Richmond, Va., takes over as station manager. He replaces Bob Rich, now managing sister station WXTR Washington, D.C.

Holliday is currently the voice of ABC Radio Sports. Bennett, formerly PD at crosstown WHUR, is now VP/promotions and marketing at IEP Records. Midday host Mike McCay is upped to APD and comes off the air. Ex-crosstown WASH host Marilyn Thompson joins WXTR for the 9 a.m.-1 p.m. shift. Dave Kellogg moves from evenings to afternoons. Bob O'Brien, who had been filling in mornings, moves to evenings.

John "Shotgun" Kelly joins KNIX Phoenix for evenings from KGMV Springfield, Mo. He replaces Bobby Lewis, who is now afternoon co-host... KBCO Denver MD Ginger Havlat, a 12½-year station vet, has resigned effective June 15. She has not announced her future plans, and has not been replaced at KBCO.

Afternoon jock Lankford Stephens adds MD duties at WZAK Cleveland, replacing Bobby Rush, who is now PD. Interim MD Kim Johnson returns to her ND duties. At sister WZJM, afternoon jock Big Dave Eubanks is upped to MD. PD Jerry Mac had been handling both duties.

Kevin "Doc" Wolfe, the longtime sidekick on WLW Cincinnati afternoon host Gary Burbank's show, exits to pursue a cookbook-writing career, according to the Cincinnati Post... KXIQ Bend, Ore., afternoon host John Perry joins KGON Portland, Ore., for overnights, replacing Jerome Fisher, now at KKHG Tucson, Ariz. Also, KKSX Portland midday personality Gloria Johnson joins KXIQ for week-ends.

KQPT Sacramento, Calif., midday personality Carey Owens adds APD/MD duties, replacing David Anderson, who will now concentrate on his afternoon drive duties... WTVN Columbus, Ohio, afternoon host John Corby exits to host a sports talk show at KDKA Pittsburgh.

KKAT Salt Lake City morning host Richard Cano joins crosstown KUTQ (Q99) for the same duties, replacing Scotty Christopher, who exits to mornings at KKAT... Former KHFI Austin, Texas, production director Doug Miller joins WEZB (B97) New Orleans in that capacity. He replaces Ron Carter, who segues to those duties at sister KSD/KYKY St. Louis.

WMC-FM Memphis morning personality Dana Daniels segues to overnights, replacing the now-defunct syndicated "USA Overnight" show... KISM Bellingham, Wash., morning personality Kevin Murphy and WEEI Boston morning host Rob Buttery join KFMS Las Vegas for the same duties, replacing Bill Gardner, who exits. KFMS PD Eric Patrick adds afternoon duties as Dick Reilly shifts to evenings, replacing Joe Farmer, who exits.

Freddie Snakeskin is the new MD/morning man at KEDG Las Vegas. Snakeskin was last doing overnights at

KROQ Los Angeles. As MD, he replaces John Griffin, who is now PD. KEDG had been picking up Mark Thompson and Brian Phelps' syndicated morning show from KLOS Los Angeles.

Following the arrival of new KBOS (B95) Fresno, Calif., morning man Rik McNeil from KEDG, B95 midday personality Lorraine Love segues to mornings as co-host, and crosstown KKDJ news correspondent Michael Bennett joins the B95 morning show for the same duties. No replacement has been named in middays.

Former WVIC Lansing, Mich., MD Tim Richards joins KRQQ Tucson, Ariz., as MD/midday jock, replacing Chris Kerr, who exited... Former KHLT Little Rock, Ark., overnight jock Steve Medley joins sister station KKYK for the same duties, replacing MD Ken Reynolds, who is now in middays.

WBLX-FM Mobile, Ala., afternoon jock Jimmy Mack is upped to APD/MD. He replaces J.B. Louis, who is now PD. Mack also moves to mornings, where he co-hosts with Louis. Mitch Henry, last at WVEE Atlanta, takes over in afternoons at WBLX.

Ed Buice takes over as the morning show co-host at WUSY Chattanooga, Tenn. Buice, who had been the station's ND years ago, arrives from WSB-AM Atlanta, where he handled news duties. Buice replaces Jim Copeland, who heads to Atlanta.

Charlie Maxx joins KZFM Corpus Christi, Texas, as MD/midday jock from WJRZ Monmouth, N.J.... WTVQ-TV Lexington, Ky., news producer Joe Gillespie joins crosstown WVLK-AM for afternoons. He replaces Bill Bailey, who retired.

Eric Wellman joins WBAB Long Island, N.Y., as programing coordinator, and Audrey Kent joins as assistant promotion director. Wellman previously was PD at WBFL Brattleboro, Vt. Kent was with Trans World Music Corp.

Former KMXZ Monterey, Calif., PD Christopher Lance picks up fill-in duties at KFRC San Francisco while he looks for a full-time programming gig. He is still consulting KMXZ, and can be reached there at 408-757-2977.

Former KFAV Warrenton, Mo., morning man Hurricane Stevens is looking for a new opportunity and can be reached at 314-731-2412... Former KKIS San Francisco PD/midday host Melissa McConnell is now doing weekends at crosstown KYCY (formerly KYA).

Market veteran Steve Clark joins KSSK-AM Honolulu for weekends... Bill Arnovich of Bloomington, Minn.-based talent booking agency Media Relations is now hosting and producing a weekly, 60-minute free-form album show, "Radio Rodeo," which airs Saturday afternoons on adult standards KDWA Minneapolis.









# HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

**"I SWEAR"** BY All-4-One (Blitzz/Atlantic) is No. 1 with a bullet for a third week, and continues to surge in sales and monitored airplay points. It tops the Hot 100 Singles Sales chart with slightly more than 70,000 units. It's the second-biggest point-gainer overall, and greatly widens its point lead over the No. 2 single, "I'll Remember" by Madonna (Maverick/Sire/Warner Bros). "I Swear" is likely to hold at No. 1 for at least three more weeks. "Don't Turn Around" by Ace Of Base (Arista) is the third-biggest point-gainer overall and moves 12-7. "Don't Turn" gives the group two top 10 singles, as "The Sign" holds at No. 3.

**THE BIG WINNER OF the week is Janet Jackson's** double-sided "Any Time, Any Place"/"And On And On" (Virgin), which is the biggest point-gainer on the entire chart. Three factors vault the single 30-11 overall: "Any Time" leaps 20-14 on the airplay chart; "And On And On" debuts on the airplay chart at No. 68; and the single explodes onto the sales chart at No. 15. "Any Time" is No. 1 in airplay at WHYT Detroit, No. 2 at KMEL San Francisco, and No. 3 at WIOQ (Q102) Philadelphia. "And On" ranks top 10 at KYLD (Wild 107) San Francisco and KBXX (The Box) Houston, and No. 13 at WQHT (Hot 97) New York.

**ELTON IS BACK:** "Can You Feel The Love Tonight" by Elton John (Hollywood) is the fourth-biggest point-gainer overall and wins the Greatest Gainer/Sales and Airplay. It climbs 50-28 on the Hot 100. "Can You Feel" is receiving strong airplay at the top 40/mainstream and top 40/adult outlets on the monitored panel. It ranks No. 1 at WZPK Portland, Maine, No. 8 at WSTW Wilmington, Del., and No. 15 at WBBQ Augusta, Ga. Additionally, it's No. 10 in airplay at adult stations WKQI Detroit, WRQX Washington, D.C., and WNCI Columbus, Ohio. The runner-up for the sales award is "Stay (I Missed You)" by Lisa Loeb & Nine Stories (RCA). It's No. 3 in airplay at WXXL (XL106.7) Orlando, Fla., No. 4 at KRBE Houston, and No. 5 at WPST Trenton, N.J. The runner-up for the airplay award is "Anytime You Need A Friend" by Mariah Carey (Columbia). It's already No. 3 in airplay at KKRZ Portland, Ore., No. 7 at KRQQ Tucson, and No. 8 at WKSS Hartford, Conn.

**THREE ARTISTS MAKE THEIR** Hot 100 bows this week. The Hot Shot Debut is "Funkdafied" by Da Brat (So So Def/Chaos). Her real name is **Shawntae Harris**, and she got her start by winning a rap contest at a **Kris Kross** concert in Chicago. "Funkdafied" is breaking at WHYT Detroit, where it's already No. 7 in monitored airplay. Compton, Calif.'s **Coolio** enters at No. 75 with "Fantastic Voyage" (Tommy Boy). The original version by **Lakeside** peaked at No. 55 in 1981. The new "Fantastic" is No. 2 in airplay at his hometown station, KPWR (Power 106) Los Angeles. Rock band **Live** from Pennsylvania debuts at No. 90 with "Selling The Drama." It's currently No. 1 on Billboard's Modern Rock Tracks chart and enters the Hot 100 exclusively from airplay in that format. The commercial cassette single just arrived in stores. "Selling" is No. 1 in airplay at modern rock WDRE Long Island, N.Y., No. 4 at XHRM San Diego, and No. 7 at KDGE Dallas.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	4	WHAT'S UP	DJ MIKO (ZYX)
2	8	3	I'M NOT OVER YOU	CE CE PENISTON (A&M)
3	4	6	YOU DON'T WANNA MISS FOR REAL	(A&M)
4	11	4	WARRIOR'S DRUM	KING JUST (SELECT)
5	9	6	THE WOMAN IN ME	HEART (CAPITOL)
6	—	1	GIRLS & BOYS	BLUR (FOOD/SBIR/ERG)
7	1	5	WHY HAVEN'T I HEARD FROM YOU	REBA MCENTIRE (MCA)
8	10	5	ROCKS	PRIMAL SCREAM (SIRE/WARNER BROS.)
9	16	3	AMERICAN GIRL	TOM PETTY & THE HEARTBREAKERS (MCA)
10	20	2	CLEOPATRA'S CAT	SPIN DOCTORS (EPIC)
11	13	2	CORNFLAKE GIRL	TORI MOS (ATLANTIC)
12	23	2	TELL ME WHERE IT HURTS	KATHY TROCCOLI (REUNION/RCA)
13	18	2	WINK	NEAL MCCOY (ATLANTIC)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

## LABELS SEEK CUSTODY OF OFFSPRING

(Continued from page 15)

bel, Bongload, "needed a major to get a hit. Epitaph had solid relationships at retail and radio before this record was even released."

College and commercial modern rock radio stations are warming up to Epitaph. "Come Out And Play (Keep 'Em Separated)" is the first cut from the indie to crack the Modern Rock Tracks chart, where it moves from No. 23 to No. 17 this week, with 379 BDS detections at 23 stations.

"This song has exploded," says KROQ Los Angeles APD Gene Sandbloom. "It has been our No. 1 or No. 2 most-requested song since we put it on the air on March 30."

KEDG Las Vegas and WZHR New Orleans report the song as their most-requested this week, and it is pulling top five phones at WKQK Chicago and KLZR Kansas City, Mo.

"We are getting very strong phone reaction to the song," says KXRR Salt Lake City MD Sean Ziebarth; he says it is the most-requested song at the station. "They had been scheduled to play a 500-seat venue locally, but they just moved it to a 2,000-seat theater because of the demand for tickets."

Epitaph plans to release a cassette

single of the track—its first commercial single—in late June.

The "Smash" album was released April 11 and serviced region-by-region throughout the month. The album is on the Pacific, Mountain, South Atlantic, and East North Central Heatseeker regional charts.

The 55,000-unit initial shipment of "Smash" exceeds total sales for the Offspring's first Epitaph album, "Ignition," which has sold 23,000 units, according to SoundScan. SoundScan reports sales of 17,000 units on "Smash" to date.

Interest in "Smash" has re-ignited sales of "Ignition," which is the No. 21 best-selling Heatseeker album in the Pacific region this week.

"Radio is recognizing that the song is viable," says Kaulkin. "The Offspring are no different than they were a year ago. They are doing the exact same thing. It's consumer tastes that have changed."

Gurewitz attributes the success of the Offspring to mainstream acceptance of harder acts like Nirvana and Green Day. "It restores my faith in the music business," says Gurewitz. "We don't have a lot of leverage or clout. It just goes to show that com-

mercial radio isn't joined at the hips to major labels. They are willing to play a song because it's a good song."

Bob Bell, new release buyer for the 315-store, Torrance, Calif.-based Warehouse Entertainment chain, reports the album as its top-selling independent rock release for the week.

"This is our biggest Epitaph seller, exceeding Bad Religion and Pennywise," he says.

Before signing with Epitaph, the act released a 1989 self-titled album on Nemesis, distributed by Cargo. Holland got the rights back to that recording last year, and expects to re-issue it at some point in the future.

An even rarer find is its first recording, "I'll Be Waiting," released in 1987. Only 1,000 copies were pressed of the 7-inch vinyl single, which the band released on its own Black Label Records.

It's the independent spirit of the Offspring that Gurewitz says epitomizes Epitaph. "If some band can rehearse in their garage, cut a hit record for \$5,000, put it out on a dinky label, and have it go gold, then that's cool," he says. "It's good to know that the true spirit of rock'n'roll is still alive."

## RCA AWAKENS INTEREST IN SLEEPER U.K.

(Continued from page 15)

the heart of it."

In her singing, songwriting, and conversation, Wener doesn't shy from nonconformity. "I see an air of conservatism dominating the British scene and popular culture right now," she says. "People seem very keen to adopt established ideas. It's strange, because you have this punk [revival] thing happening. But all it seems to have done is taken on the style, but not the spirit of what punk is."

After its debut with "Alice In Vain," Sleeper U.K. followed up with the single "Swallow" in February of this year, which reached No. 5 on the U.K. independent singles chart, set-

ting the stage for "Delicious." Along the way, the band gained some influential friends.

"Their songs are really insistent and exciting," says Graham Coxon, guitarist with Blur, who suggested that Sleeper U.K. open for Blur. "I go out and see an awful lot of bands. They're exciting and they're young, and I thought they would be the perfect band [to open the tour]. It's good psychologically for us."

The tour exposure undeniably has also been good for Sleeper U.K., helping to propel sales of "Delicious." "This single has done better than the previous two, and the tour support

has been a factor," says Scott Brown, manager of the indie-oriented Fopp record store in Glasgow. Brown noted that sales of "Delicious" picked up in the wake of the band's performance on a May 16 bill with Blur in Glasgow.

In the U.S., RCA has begun a low-key campaign to build a base for Sleeper U.K. in America, releasing "Alice In Vain" to college radio. An RCA spokesperson deemed it premature at press time to attempt to gauge the album's response.

Tom Derr, director of artist development at RCA in the U.S., says that BMG college reps also are building awareness of the band at college press and independent retailers. In the late summer, RCA will service an EP containing "Delicious" to college radio outlets; in the fall, it will release the EP commercially. A debut album is not expected in the U.S. until early next year.

"We certainly believe in this band," says RCA's Dave Novik. "We're looking for this to happen organically. We can give it time to grow and breathe."

Assistance in preparing this story was provided by Eric Boehlert in New York.

## WAL-MART BOOSTS GOODTIMES, DISNEY TITLES

(Continued from page 9)

about 2,000 stores nationwide.

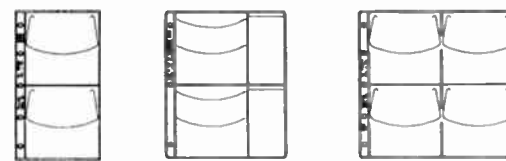
The sales potential is enormous, according to GoodTimes president Joe Cayre, who expects to double his Wal-Mart business. Cayre says the display, three years in the making, resulted from a Wal-Mart suggestion to its two strongest home video vendors. Both sell direct to the chain, but did not work together on the project.

GoodTimes and Disney each have one side of the display, about 40% of available space. Some of their titles overlap onto the endcaps, largely the province of rackjobber Handleman Co., which handles other suppliers' sell-through releases. Brooklyn's Allen also spotted television episodes featuring Mary Tyler Moore and Andy Griffith from another direct account, United American Video, among the mix.

Children's programming accounts for about 75% of the inventory, Allen estimates, with heavy emphasis on features like Disney's "Aladdin" and "Homeward Bound." The unit has given added impetus to Brooklyn sales of the studio's "Return Of Jafar," at 400 tapes as of deadline. Disney claimed that consumers across the country had snapped up more than 4.6 million copies a week after its release date.

GoodTimes' tight relationship with Wal-Mart would seem to make the independent an ideal candidate for licensing deals with the studios, giving it access to 40% of the display. Cayre distributes titles for Orion Home Video, MCA/Universal, and Columbia TriStar, but doubts there is much more to be had. Despite the allure of Wal-Mart shelf space, GoodTimes is viewed more as a competitor than as a help, he says.

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## FIRST INTERNATIONAL MUSIC EXPERIENCE TO BE BROADCAST

(Continued from page 15)

ducer Tony Hollingsworth of Tribute, whose company previously has produced such televised musical events as the 1988 Nelson Mandela Tribute concert in London and the Wall concert in Berlin in 1990. "We wanted to change the type of shows that get internationally broadcast, and I think we did it."

The event, a joint production with the Japanese company Octagon, was broadcast live May 22 by NHK in Japan, SABC in South Africa, TV3 in Spain, RTV in Slovenia, and Canal 13 in Chile. Taped transmissions will air,

or have already aired, in markets including Canada, Germany, Hong Kong, the Netherlands, and the U.K., where BBC 2 was set to air two hours of highlights from the performance on Monday (30). Live radio coverage was broadcast in Japan, Germany, Belgium, Poland, Portugal, Sweden, Austria, and Switzerland.

Negotiations continue for a U.S. television outlet, and Hollingsworth has said interested parties include PBS and the Fox Network.

An audience paying top prices of 28,000 yen (\$280) responded warmly

to an evening of musical collaboration in a city where the silk roads first opened up the trading routes between East and West. The show on the vast stage opened with the chanting monks of Todaiji Shomyo, while musical director Michael Kamen's overture accommodated their counterparts from the Hasedera temple.

During the week preceding the first run-through on May 20, Western musicians descended on rehearsal studios in Osaka to fine-tune their collaborations with contemporary and traditional Japanese musicians,

under the gaze of Kamen and musical consultant George Martin.

Martin described the series as "a means of binding people together more. In all my years in music, I've found that it's a great communicator. Whatever country I'm in, I've found that I can talk to people through music."

### MUSICAL MARRIAGES

Successful musical marriages were arranged between the Chieftains, mainstays of traditional Irish music, and both the Tokyo New Philharmonic Orchestra and Chinese flutist Ryu Hongjun's traditional orchestra. The traditional orchestra also supported INXS.

The show featured a reunion of Shoukichi Kina and his singers from the Ryukyu Island of Okinawa with Cooder, who first worked with Kina 15 years ago. Cooder revived "Going Back To Okinawa" from his 1987 album, "Get Rhythm."

For Cooder, the musical inspiration overshadowed any language problems. "You just play," he said, "and somebody can always interpret the few little thoughts that come up. For me, it's just a good party."

Paddy Moloney of the Chieftains added, "It's aptly named. It's a great musical experience."

Mitchell, initially reticent about performing, said she was tempted into a rare live appearance by the promise of such a unique event, and was joined by longtime collaborator Wayne Shorter on saxophone, the Chieftains,

Cooder, Michael Hutchence of INXS, and superstar Japanese guitarist Hotei. Hotei also joined INXS for "What You Need" while the performance of his song "Fly Into Your Dream" featured Queen drummer Roger Taylor. Taylor also played on Jon Bon Jovi's set and took lead vocals on "Foreign Sand," a new collaboration with Yoshiki from Japan's leading rock band, X. Jon Bon Jovi's set was the only one that did not feature a collaboration with an Oriental musician.

Dylan, in outstanding form, contributed rousing performances of "Hard Rain's A-Gonna Fall," "I Shall Be Released," and "Ring Them Bells" with the Tokyo New Philharmonic Orchestra, conducted by Kamen. Veteran percussionist Ray Cooper starred in a stirring instrumental with his longtime heroes, Leonard Eto's Kodo Drummers, who also backed INXS on "Mediate." Other Japanese stars taking advantage of the worldwide spotlight included singer/guitarist Koji Tomaki and avant-garde trumpeter Toshinori Kondo.

Hollingsworth says there are plans for the concert to appear on CD and home video, although release dates and distributors have not yet been announced. The next Great Music Experience is to be staged in 1995 at the Pyramids of Teotihuacan in Mexico. Tribute Management says it hopes to stage future events at the Pyramids in Egypt and the Taj Mahal in India before completing the series at the Imperial Palace of the Ming and Qing Dynasties in China.

## REGIONAL DIRECTORS OUT AS NARAS RESTRUCTURES

(Continued from page 7)

some of the local chapters."

To facilitate the restructuring, Greene says that transition committees have been formed at each chapter. In addition to conducting the executive director search, the transition committees are in charge of finding each chapter new, bigger offices that may eventually house up to four full-time staffers, as well as providing a library and meeting space for local music industry denizens.

When it came time to remake the seven local chapters as the arms of the national group, NARAS came up with an executive director job description that turned the position into a full-time post and placed more emphasis on business and leadership skills. Previously, the position had been part-time at some chapters, and the job description was determined by the individual offices.

"Job descriptions were reformulated, and applicants for these jobs were solicited, including the incumbents... It was a typical personnel issue," says NARAS board chairman Hank Neuberger. "We're increasing the professionalism of the staff... to execute better programming for our members."

Executive director candidates were interviewed, and then votes were held by the local committees to elect the new executive directors. However, the national chapter also had a huge say in the decisions.

"At any given point in time, if the transition committee didn't like someone, they wouldn't be hired or kept, and if [the national organization] didn't like someone, they weren't hired or kept," says Greene.

However, one of the displaced executive directors says she believes the national organization had the overriding vote.

"I was told that in my city, as well as a few others, the committees had been in favor of keeping the current executive director, but that Mike was given the final veto power since we were no longer chapter employees, but were national employees," she says. "I think because the chapters were no longer controlling the purse strings, they ultimately didn't have the firing or hiring power."

In the end, Nancy Shapiro, former Nashville chapter executive director, was promoted to Southeastern regional director, and five other executive directors either quit or were not re-elected. The San Francisco chapter has not yet made its decision whether to keep existing director Beverly Sommerfeld. The new executive directors are Monica Grayless, Chicago; Julie Clay, Nashville; Terri McIntyre, Los Angeles; Jon Marcus, New York; and Jon Hornyak, Memphis. Atlanta has not named a new execu-

tive director yet. The departing executive directors, in addition to Shapiro, are Wynette Smith, Atlanta; Lois Roewade, Chicago; Marla Hein, Los Angeles; Deborah Camp, Memphis; and Laurie Goldstein, New York. Other than Camp, who said she decided to quit once the Memphis post was turned into a full-time job, the other executive directors either had no further comment, would not speak on the record, or could not be reached by press time.

The fired executive directors are working out their severance packages with the national chapter.

Even though the majority of executive directors were voted out, Greene says it does not mean they did not serve the organization well.

"We can't say too strongly that the

work that had been done by the previous executive directors was very, very important," says Greene. "They positioned the organization to make these kinds of changes. I think the hardest part of my job is looking to take NARAS into the future. Sometimes it's a process where I end up looking like the antichrist."

Greene says the centralization ultimately will pay off. "There was no corporate way to share our success with the local chapters without doing this," he adds. "The basic cost of this reorganization per year is a couple of million dollars, but our goal is to be of better service to the industry."

Assistance in preparing this story provided by Chris Morris in L.A. and Ed Morris in Nashville.

## DINO-SIZE 'JURASSIC PARK' PROMOS ON TAP

(Continued from page 5)

Park" could sell at least 20 million units.

The dino-sized campaign contains more than a dozen elements with six tie-in partners, including McDonald's, Jell-O, Kenner Toys, Tiger Electronics, Ocean Of America, and CompuServe. The campaign will kick off in July and run for seven months.

Although the title will not be sold in McDonald's outlets, it will be promoted with a \$2.50 retail rebate available with the purchase of a sandwich and one of four other MCA/Universal titles. McDonald's has not decided on a price point for the titles, but in the past has sold them in the \$5.98-\$7.98 range.

Coupons for the "Jurassic Park" rebate, as well as \$15 worth of rebates on additional titles, will be packed inside "Field Of Dreams," "Back To The Future," "An American Tail: Fievel

Goes West," and "The Land Before Time." The titles are scheduled to go on sale at McDonald's Nov. 18.

In addition, McDonald's will support the retail availability of "Jurassic Park" with TV ads, tray liners, and table tents. Since McDonald's was a partner with the theatrical release, the promotion marks the first time the fast-food chain has repeated its marketing support for the release of the video.

Among the other titles featured in the McDonald's rebate offer is the direct-to-video sequel "The Land Before Time: The Great Valley Adventure."

MCA will release the sequel to dealers Dec. 27, priced at \$19.98. The original, on moratorium since 1992, will have a one-day-only dealer sale June 29 and will be priced at \$19.98. Street date for "The Land Before Time" is July 12.

## B.B. KING'S BRINGS L.A. A DOSE OF BLUES

(Continued from page 16)

phis club. Audio contractors Sound Image and Smith-Faust are putting together a state-of-the-art sound system for the venue.

Regarding talent, Peters says, "It'll stick to blues, rhythm & blues, and Memphis music."

Name artists already booked into the club include Clarence "Gatemouth" Brown, Chris Cain, Luther "Guitar Junior" Johnson, Kenny Neal, and Tinsley Ellis. At present, the major name acts will be presented on weekend nights, with rotating house bands and local performers slated during the week.

"We know what works in Memphis, and we're going to have to see if it works here," Peters says.

He adds that while some House Of Blues bookings may be similar to King's, he doesn't see the two clubs competing head-to-head.

"We highly respect what House Of Blues is doing, and we think they can be highly complementary to what we're doing," Peters says. "[But] it's different from what we do... We're not a concert hall. We'd like people to think of B.B.'s as a good, consistent place to come hear music—a place to eat good Southern food and go to a party every night."

He adds that he wishes Tigrett's club all the best. "If they can't succeed with what they do, we've got problems."

Ocean Of America, the video game distributor of "Jurassic Park," Tiger Electronics, Kenner Toys, and CompuServe will provide advertising support before, during, and after the street date.

MCA/Universal also has designed a "free gift with reservation" pre-sell program for retailers, many of which had already begun taking consumer orders when the Oct. 4 street date was announced in March (Billboard, March 5).

Consumers who reserve a copy at their local video store will receive an exclusive "Dinosaurs Of Jurassic Park" mini-poster. Twenty-five posters are available free to dealers, and re-orders in quantities of 50 may be purchased for \$10, including postage and handling.

Two retail floor displays feature motorized gates like those in the movie, which open up to reveal a snarling T-Rex.

The title also will have a \$14.99 minimum advertised price point (MAPP) for the first 45 days of release. Letterbox, pan-and-scan, and Spanish-language versions are available. MCA also plans a Spanish-language advertising campaign.

The video will be distributed in all 44 of MCA's foreign territories within 10 days of the domestic release date, Feola says.

A consumer sweepstakes awarding 15 family vacations for four to Kauai will add in-store visibility.

Consumers also can enter the contest through CompuServe, an on-line service with 1.6 million subscribers. A variety of "Jurassic Park" merchandise, as well as the ability to talk with celebrities and special effects experts who worked on the film, also will be offered on-line.

## MUSHROOM ACTS SPROUTING IN FOREIGN MARKETS

(Continued from page 5)

Group of Companies, which, in the past year, has been quietly but aggressively growing to bolster its presence worldwide.

Branching out through co-ownership of New Zealand's widely lauded Flying Nun Records and Britain's up-and-coming Infectious Records, Mushroom itself gained a new partner in the past year. Last summer, Rupert Murdoch's News Ltd. purchased 50% of the company (Billboard, July 24, 1993). The deal has given Mushroom, the leading independent record company in Australia, the financial resources for international expansion, including the opening last July of a fully staffed office in London run by company co-owner and managing director Gary Ashley.

Michael Gudinski, co-owner and chairman of Mushroom, says the company partnered with Murdoch's News Ltd., rather than one of the half-dozen major labels, because "we've always been fiercely independent. And in order to develop a strong independent label throughout the world, we had to be independent of the 'Big Six.'"

The U.S. success of Frente!, originally signed to Mushroom's White Label in Australia by Simon Baeyertz, has reconfirmed Mushroom's ability to propel repertoire from Oz around the world. Although Mushroom has distribution deals with BMG in Europe and Asia, the company has chosen individual licensing agreements for specific artists in the U.S., after a disappointing label-wide A&R deal with A&M Records in the early '80s.

For Frente!, the right partner was Mammoth Records, an Atlantic Records label, which released "Marvin The Album" through WEA. The album has sold 43,000 copies in the U.S., according to SoundScan.

Jay Faires, president of Mammoth Records, says he was approached by Baeyertz in 1992 about distributing Mammoth in Australia, which grew into a reciprocal arrangement that saw Mammoth picking up the Bats from Flying Nun. Baeyertz sent over tracks from Frente! and the four-piece from Melbourne, fronted by the quirky and charming Angie Hart, won over Faires.

Thanks to Mushroom's efforts in London, the Frente! single "Bizarre Love Triangle" was reviewed in the U.K. music press. That exposure, says Ashley, helped the song gain airplay as an import track on KITS (Live 105) in San Francisco.

In March Frente! came to the U.S. to do press and promotion and a limited number of showcases, including performances at WEA regional branches. "Bizarre Love Triangle," meanwhile, was picked up by top 40 stations including WHTZ (Z100) New York. Entering the Hot 100 the week ending April 23, the single reached No. 49 this week. "Marvin The Album" has spent 4 weeks at No. 1 on the Heatseekers Album chart, and in May, crossed over to The Billboard 200, where it is No. 104 this week.

Radio and retail reaction to Frente! in the U.S. has been strong.

"We're doing real well with it," says Doug Smith, senior buyer for National Record Mart. He says he "saw a lot of action" on the title when it was independently distributed after a Cleveland radio station, The End [WENZ], broke it in NRM's markets. "When it went to WEA we bought it heavier than we would on other developing artists."

The acoustic "Bizarre Love Triangle" is getting airplay on 66 top 40 reporting stations and some 15 modern rock reporters like KDGE Dallas, KNDD Seattle, WHFS Washington, D.C., WNNX (99X) Atlanta, and CIMX Detroit.

Programmers say the single got a boost because audiences already were familiar with New Order's 1987 version of the song. Although not a hit in the U.S., the New Order record did get strong club play in some areas like New Orleans, where top 40 WEZB (B97) has been playing the Frente! version for 12 weeks.

"The response was pretty immediate from the first time we put the record on," says B97 PD Scott Wright. After just one spin on the station's evening "Make It Or Break It" feature, Wright says the record became one of the week's top 10 most-requested songs, and it has already expanded from airplay at night only to afternoons as well.

With Frente! on a U.S. tour that will include festivals sponsored by KITS, KROQ Los Angeles, and XTRA-FM (91X) San Diego, as well as summer dates with Counting Crows, Mammoth is releasing a sec-

ond single, "Labor Of Love," to commercial modern rock stations.

A longtime commitment to artists has marked Mushroom Records' philosophy (the current Hunters & Collectors album, "Demon Flower," is the band's 10th on the label).

Its artist-oriented approach made Mushroom an attractive partner to Flying Nun, the New Zealand label founded by Roger Shepherd that has achieved considerable cachet among modern rock fans in the U.S. for such artists as David Kilgour (see story, page 5), Straitjacket Fits, the Chills, Tall Dwarfs, Bailter Space, the 3Ds, and others.

After a decade of exporting and looking after Flying Nun from his base in New Zealand, Shepherd relocated to London to work alongside Ashley and the Mushroom staff. Flying Nun albums are sold on a consignment basis through independent labels in Europe.

### INFECTIOUS RECORDS

Mushroom also has a co-venture with Infectious Records, an independent U.K. label launched last July by Korda Marshall, who signed Take That while an A&R executive at

BMG before striking out on his own. Leading his new roster is Pop Will Eat Itself, which has scored two top 40 singles for Infectious in Britain since last fall. PWEI is licensed to Nothing Records through Interscope Records for the U.S. and Canada.

Infectious also is working with four other acts—Quench, Satellite, F Machine, and Aura—for which it has set up licensing and distribution deals separate from those struck by Mushroom.

Mushroom's worldwide efforts have increased since the opening of its U.K. office and Ashley notes that Mushroom's relationship with BMG affiliates is more direct and effective than it was when Mushroom cut worldwide deals with U.S. labels and found its material languishing in corporate hierarchies.

By contrast, Ashley says Mushroom's direct dealings from London with BMG companies in Europe has benefited artists such as Barnes. "In particular, BMG Germany is really ready to focus on Jimmy [Barnes]," he says, recalling how the enthusiasm of the BMG staff in Germany helped persuade Bryan Adams' manager, Bruce Allen, to give Barnes the opening slot on Adams' summer tour.

The live shows will coincide with the European release of Barnes' album "Flesh & Wood," produced by Don Gehman, known for his work with John Mellencamp and R.E.M.

Through its distribution agreements with BMG in Asia, Mushroom has had similar success with its artists in those markets. Most recently, dance pop artist Peter Andre's singles "Gimme Little Sign" and "Funky Junky" have set the stage for his self-titled debut album due in Australia and Asia in May.

Ultimately, Mushroom executives say, they are determined to get noticed in America. The breakthrough of Frente! is one sign of the label's intentions to move into the U.S. market on its own terms.

"It's not a matter of wanting to break an act in America; we want to break a company there," says Ashley. "Michael and I would really love to go into America with our heads held high, with four or five acts that mean something in the world market."

Assistance in preparing this story was provided by Barbara Davies, Phyllis Stark, and Don Jeffrey in New York.

## HEIRS TELL ASCAP: DELAY CHANGES

(Continued from page 5)

apartment of Marc Gershwin, one of the nephews of George and Ira Gershwin. The next day, they filed an affidavit with a federal judge in an effort to delay a hearing scheduled on May 31 on far-reaching changes in ASCAP's royalty payment structure.

In response to the petition, U.S. District Court Judge William C. Connor ordered ASCAP to show cause why the hearing should not be delayed for 60 days. Connor was to hear oral arguments May 27 on the order to show cause.

The petitioners claim they have not been given sufficient time nor cooperation to weigh the consequences of ASCAP's proposed changes. ASCAP's proposed overhaul of its royalty payment system benefits current hits, country music, jingles, and background music more than ASCAP's vast repertoire of old songs amassed since the performance rights society was formed in 1914. Operating under a consent decree, ASCAP rate changes require judicial sanction by a federal judge.

An ASCAP statement issued May 25 said that the society "[understands] and will address the concerns of the estates. However, we do not feel that a delay would be in the best interests of the ASCAP membership as a whole."

The petitioners received details on the proposed changes in mid-April; the deadline for their responses was May 24. But sources say those seeking the delay have broader gripes against ASCAP. Says a source who attended the Manhattan meeting: "They're not a bunch of rich old people trying to stay rich. They haven't had enough time to study the changes; maybe they're good, maybe they're bad. They need time to think about it."

"Sure, it's got something to do with money; we live in a capitalist society. They also feel that ASCAP has not done enough on [fighting for] term extension on these American treasures. They must stay in copyright. If they don't, they'll become public domain abroad. It's a balance

of trade issue."

The source adds that ASCAP detailed its proposed changes in a 40-page "book." "[The members] had only 2½ weeks to raise an objection on a book that was extremely dense," says the source. "They asked ASCAP for a hearing delay of 60 days. ASCAP refused. Even after [expressing a desire] to keep the matter from going public, they still said no."

Although the source indicates a strong desire on the part of those who met at the Gershwin apartment to work things out with ASCAP, the source says that one extreme possibility was discussed: moving their catalogs to another performing rights group, even one based in a foreign country.

An affidavit submitted by R. Andrew Boose of the New York law firm Kay Collyer & Boose, attorneys for ASCAP members seeking the delay, seeks to compel ASCAP to produce a copy of a report prepared by Booz, Allen & Hamilton and any underlying surveys or data used as a basis for the new royalty payment system. The Booz, Allen & Hamilton study of the ASCAP organization led to major executive and structural changes at ASCAP that were announced last September.

The affidavit notes that an April 18 affidavit from ASCAP president Marilyn Bergman explained ASCAP's motivation for the rate changes. According to Boose, Bergman wrote, in part: "There was a significant payment gap between ASCAP and [BMI], the principal competitor for membership, relating to royalties paid for frequently performed works on radio... ASCAP has found itself at a competitive disadvantage to BMI; as a result, a significant number of ASCAP members who write 'hit' songs on radio have resigned and affiliated with BMI, or threatened to do so."

In his affidavit, Boose says, "Petitioners question whether changes aimed principally, if not exclusively, at enabling ASCAP to compete more directly with BMI to acquire new

members, are consistent with the underlying purposes of the Government's antitrust action [i.e., that ASCAP and BMI operate under various consent decrees], or have anything to do with the fairness or objectivity of the distribution system... The proposed amendments also raise the question of whether ASCAP [is violating its requirement] not to discriminate between and among its members and to have objective, scientific evidence to support changes in its system of allocation and distribution of royalties."

The Boose affidavit notes that one of the ASCAP proposals, the new Radio Feature Premium, may give "undue emphasis to one particular type of use [and deny fair consideration] to use on television and to use in venues such as bars, cabarets, hotels, and live concerts."

Boose says he was denied access to the Booz, Allen report and "underlying data and survey evidence considered by ASCAP's board of directors" after requesting the documents March 23 from ASCAP attorney Ross Charlap, who, according to Boose, has been "intimately involved in the for-

mulation of the proposed amendments."

The Boose affidavit also notes that, at ASCAP's request, the petitioners met with ASCAP representatives on the morning the order to show cause was filed. "We again requested that ASCAP consent to [the hearing's] adjournment; ASCAP declined."

Among those who met at the Gershwins' apartment were Elizabeth I. Peters, Linda Emmet, and Mary Ellen Barrett, the three daughters of Irving Berlin, one of the founders of ASCAP in 1914; Mary Rodgers, the daughter of Richard Rodgers; Jo Sullivan, the widow of Frank Loesser; Jamie Bernstein Thomas, Nina Bernstein, and Alexander Bernstein, the daughters and son of Leonard Bernstein; and Ellen Donaldson, the granddaughter of Walter Donaldson; and songwriter Jack Lawrence.

The Boose affidavit also was filed on behalf of those representing stellar songwriters as Hoagy Carmichael, Lorenz Hart, Jerome Kern, Oscar Hammerstein II, and Cole Porter. Those representing the late classical composers Igor Stravinsky and Aaron Copland also are listed.

## FOX INTERACTIVE LEAPS INTO GAME FRAY

(Continued from page 9)

ate separately, the unit will be supervised by Fox Merchandising and Licensing, an operating unit of Fox Inc. Sales and marketing will be handled by Fox Video.

Ted Hoff, former senior VP of marketing and sales for Tengen Inc.—a subsidiary of Atari Games Corp. recently folded into Time Warner Interactive—was named senior VP/GM of Fox Interactive. He reports to Al Ovadia, president of Fox Merchandising and Licensing.

While at Tengen, Hoff was one of the first game manufacturers to encourage video stores to rent games.

Ovadia's division "has the best experience for interactive," says Fox president Bill Mechanic. "And since a large part of the sell-through busi-

ness is in video stores, sales and marketing will come out of video."

Mechanic says the studio will serve as the creative source for the games, and an in-house staff of game developers will not be hired; outside developers will be contracted to create specific game titles.

However, several Fox properties, including the upcoming Schwarzenegger adventure "True Lies," have been licensed to other game companies. In fact, all films from James Cameron's production company Lightstorm, which Fox distributes, fall into this category, Mechanic said.

"The Simpsons" and "Home Alone" are other examples, although Ovadia says the game rights to these

(Continued on page 139)



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# BETWEEN THE BULLETS



by Geoff Mayfield

**AS 'THE CROW' FLIES:** For the second week in a row, the all-star soundtrack from "The Crow" earns The Billboard 200's largest unit gain, and this time, the increase pushes the title to the top of the heap. A 41% sales increase brings the album's chart-topping total to approximately 125,000 units, the lowest tally by a No. 1 since Ace Of Base ruled the chart in the April 2 issue. The relatively soft sum reflects the industry's sales pace; as shown below in Market Watch, overall unit sales decline for a second straight week, this time sliding 4.3%.

**HOW IT FLEW:** "The Crow" arrived in stores more than a month before the film hit screens, an unusually early release when compared to most soundtracks. This one, however, has mighty star power, with tracks by Pantera, Stone Temple Pilots, the Cure, Nine Inch Nails, and other rock attractions, which allowed Atlantic and Interscope to garner airplay in advance of the film's release. Now, with the film rolling strong numbers at the box office, the album is in high gear. Stone Temple Pilots' "Big Empty" races 20-9 on Modern Rock Tracks and 7-3 on Album Rock Tracks. A Helmet track is being worked at album rock and modern rock; the latter format is also being courted with a cut by Medicine.

**PLAYING THE NUMBERS:** In addition to overall unit sales, this week's Market Watch shows the upward or downward trends of specific Billboard charts. Hot Rap Singles and Hot R&B Singles Sales are among the few SoundScan charts that show gains over last week's volume. Our jazz lists also show modest gains, with Top Jazz Albums rising by 0.5%, and Top Contemporary Jazz making an even smaller climb. The drop in country album sales reflects the fact that the halo effect from the May 3 Academy of Country Music Awards telecast, and the related sales campaigns staged at numerous stores, has passed.

**WHAT-CHA-MA-CALL-IT:** First, we don't know how to pronounce his name. Then he comes up with a product that practically defies description, but what else would you expect from what's-his-name, the guy who used to be Prince? Bellmark, which markets the NPG title "The Beautiful Experience," calls it a maxi-single, and it contains seven mixes of "The Most Beautiful Girl In The World." Though it isn't a traditional EP, its price (\$13.98/\$8.98), its length (33 minutes and some change), and the fact that the product carries a different title than the song prompts us to track the item on our album charts. With more than 7,700 units, it enters The Billboard 200 at No. 144. It debuts at No. 36 on Top R&B Albums.

**STORMIN' NORMAN:** The sophomore album by guitar beau Norman Brown enters Top Contemporary Jazz at No. 2 and Top R&B Albums at No. 21, positions that merit Heatseeker Impact status. With approximately 7,000 units, he debuts at No. 153 on The Billboard 200.

**COMING ATTRACTIONS:** A strong slate of late spring and early summer releases should heat up the charts shortly. Although none are expected to enter at No. 1, look for healthy debuts next week by Toad The Wet Sprocket, Heavy D & the Boyz, Jimmy Buffett, and sophomore Jon Secada. Secada and Buffett each primed the pump with release-week television appearances, the former on "The Tonight Show With Jay Leno," the latter on "The Late Show With David Letterman." The new Beastie Boys will debut the week after next, and in subsequent issues, Stone Temple Pilots and Spin Doctors each threaten to debut in the top slot.

**IT TAKES TWO:** Indigo Girls see a normal second-week decline, falling three places to No. 11, but the new title has stirred interest in the duo's debut, which re-enters Top Pop Catalog at No. 40... Diane Schuur and B.B. King hold court on Top Jazz Albums after debuting at No. 1 last week.

## DAVID KILGOUR'S 'SUGAR MOUTH'

(Continued from page 5)

is marked by simple, evocative lyrics as well as Kilgour's laidback approach to recording, which prompted his decision to let others working on the record have considerable sway over its sound.

Producer Nick Roughan, for one, placed an outright ban on Kilgour's beloved psychedelic pop sounds. "I love organ and percussion, and Nick hates organ and percussion. I tried to get [them] on this LP, and it just made him grimace every time," Kilgour laughs. "I let him have his way—this time."

The artist is much more determined to have his way when it comes to getting his music heard around the world, particularly in North America, where there is no licensing deal for "Sugar Mouth."

His previous album for Flying Nun, 1991's "Here Come The Cars," was critically well-received, but licensing talks stalled, and it was relegated to import status worldwide.

Since the release of "Cars," Flying Nun, through a joint venture with Australia's Mushroom Records, established a London office headed by Flying Nun founder Roger Shepherd, who moved from Auckland to oversee the setup (Billboard, April 2).

"We either had the option of letting some of our bigger acts go, or finding a partner with resources," Shepherd says. "Now at least there's someone over there, something solid."

Since entering the venture with Mushroom, Flying Nun also has established the option of distributing product through players including Rough Trade in Germany, RTM in the U.K., and Penguin in Greece. Through Mushroom, which has distribution deals with BMG in Europe and Asia, Flying Nun also can have its product distributed in Asia.

Kilgour's new album will go that route, following Flying Nun releases by the 3Ds, Tall Dwarfs, Baiter Space, and Chris Knox earlier this year. In the U.S., the label has chosen to seek separate licensing deals for each of those artists (see story, page 5).

The label's arrangement with Mushroom has Kilgour confident that his new album will get out and be heard. "There are guarantees that it will be released in Europe, and we'll find a label in America to ship the album out," Kilgour says. "There are people interested already." Flying Nun has sent copies of "Sugar Mouth" to several key executives at majors and prominent U.S. indies.

"When 'Sugar Mouth' is licensed around the world, I think it will sell more copies than 'Here Come The Cars' could have, because it's a much stronger album," says Paul McKessar of Flying Nun's Auckland office. "Its potential is vast, which doesn't mean that David's going to be the next world-conquering pop artist, but this is an album that could establish him as a serious artist."

Jeff Gibson, buyer for tastemaking independent music/import shop Kim's Underground in New York,

says the success of the album is a past with imports as the Clean, a band that emerged in the late '70s by a teen-age Kilgour and his brother, Hamish.

Gibson says it's time Kilgour succeeded on a new level. "This is an artist who's been doing significant work for 13-14 years. The songwriting is there, the performance is there. He's got all the elements to do well."

Kilgour's 1991 album sold approximately 50 copies at Kim's, a number that Gibson emphasizes is "a lot, especially for a New Zealand thing, which has a higher price" of about \$21. "[Here Come The Cars] did really well. That was something where we're really big fans, so we gave heavy in-store play, and the music sold itself."

According to McKessar, the potential of "Cars" was dealt a serious blow by bad timing on the part of Flying Nun, which held out a little too long in its negotiations to license the record outside New Zealand. "We had unscrupulous characters who aren't even supposed to be selling our product exporting 'Cars' to other countries," McKessar says by the time Flying Nun was ready to make a deal, "there were too many imports around. It didn't get licensed anywhere, which was not good."

The album has sold 5,000 copies worldwide to date, according to McKessar, "which is a crying shame," he says. "The man's made more great music than just about anyone I can think of, especially in New Zealand, and he's got nothing to show for it."

The Clean's debut single, 1981's "Tally Ho!" (also Flying Nun's first release), cracked New Zealand's top 10, as did two subsequent EPs. The young trio found itself in a totally unexpected spotlight, and called it quits

records in New Zealand and the U.K. by Roughan.

The various members of Flying Nun family tree over the years as founders or members of bands including Baiter Space, the Chills, Stephen, and the Mad Scene. Clean bassists over the years included Peter Gutteridge, also of the Chills and the Great Unwashed, and Scott, who formed the Bats after the Clean's '83 split.

After Kilgour completed recording "Sugar Mouth" late last summer, he upheld his tradition of working on side projects, recording an EP as a member of cover band the Pop Art Toasters, which released an EP for Flying Nun this spring.

And the Clean has continued its tradition of reuniting, with the Kilgour brothers and Scott joining ranks in Dunedin in April to record a new Clean album. That session wrapped early in May.

As the video for "No No No," the lead track on "Sugar Mouth," gains airplay on New Zealand's music television channel Max, Kilgour is preparing for a two-week tour of the country. A European jaunt is set for fall, after the album is released there.

"Hopefully, after the European tour, we'll do America, and hopefully by then we'll have it licensed to somebody. Even if we haven't, we'll come do a few gigs," Kilgour says.

"It's definitely getting released in North America," McKessar says. "There's no way that's not going to happen. We're committed to that."

## FOX INTERACTIVE LEAPS INTO GAME FRAY

(Continued from page 135)

properties will revert to the studio in the next 18 months.

In the meantime, game titles will be gleaned from every unit of News Corp., the umbrella company for the studio as well as Harper Collins Publishers, TV Guide, the cable net FX, Star TV, Sky, and Delphi Internet.

Fox Interactive will concentrate on the cartridge market, but will release its first CD-ROM title next year. The title is based on the British game/adventure show "Scavengers."

FoxVideo president Bob DeLellis says the video division will add one sales person and one marketing person exclusively for games. FoxVideo will market the titles as sell-through product with the standard video game practices, including no return allowances, DeLellis says.

"What we won't do is approach this as a rental product," he says, "but if retailers rent it, so be it."

FoxVideo will depend on its traditional retail base, as well as on opening new accounts with computer soft-

ware dealers such as Babbages.

Cross-promotions typical with video releases, including rebates with packaged-good companies, most likely will be part of video game marketing plans, DeLellis says.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
10,912,000	11,392,000	DOWN 4.3%	10,215,000	UP 6.8%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
236,666,000	224,561,000	UP 5.3%		

### FOCUS ON SALES BY CHART:

CHART	THIS WEEK	LAST WEEK	CHANGE
HOT 100 SINGLES SALES	1,641,756	1,649,434	DOWN 0.5%
THE BILLBOARD 200	3,629,927	3,866,832	DOWN 6.1%
TOP POP CATALOG	280,350	297,850	DOWN 5.9%
TOP COUNTRY ALBUMS	810,895	982,899	DOWN 17.5%
HEATSEEKERS	166,097	170,278	DOWN 2.5%
HOT R&B SINGLES SALES	265,823	260,372	UP 2.1%
TOP R&B ALBUMS	248,363	265,517	DOWN 6.5%
HOT RAP SINGLES	108,856	107,405	UP 1.4%

ROUNDED FIGURES

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

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# UPCOMING IN Billboard

A glance ahead at Billboard Specials

**FRANCE**  
ISSUE DATE: JUNE 11  
CLOSED

**PRODUCTION PEOPLE**  
ISSUE DATE: JUNE 18  
CLOSED

**CES/KARAOKE**  
ISSUE DATE: JUNE 25  
AD CLOSE: MAY 31

**"ENTER•ACTIVE FILE"**  
ISSUE DATE: JUNE 25  
CLOSED

**BROADWAY**  
ISSUE DATE: JUNE 25  
AD CLOSE: MAY 31

**JAZZ**  
ISSUE DATE: JULY 2  
AD CLOSE: JUNE 7

**ITALY**  
ISSUE DATE: JULY 2  
AD CLOSE: JUNE 7

**VIVA ESPANA**  
ISSUE DATE: JULY 9  
AD CLOSE: JUNE 14

**FOLK/BLUE GRASS**  
ISSUE DATE: JULY 16  
AD CLOSE: JUNE 21

**HEATSEEKERS**  
ISSUE DATE: JULY 16  
AD CLOSE: JUNE 21

**PRE-VSDA/ VIDEO PERSON OF THE YEAR**  
ISSUE DATE: JULY 23  
AD CLOSE: JUNE 28

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# The Billboard Bulletin...

EDITED BY IRV LICHMAN

**MTV EUROPE COMPLAINT TO BE HEARD**  
The European Commission has set June 21-22 to hear MTV Europe's complaint against the major labels, IFPI, and U.K. video royalty collection agency VPL. The channel claims that the labels operate a cartel in setting fees for video play. The Brussels commission's competition department, DG4, may see the case as a test with implications for all pan-European collection groups.

## INDUSTRY SHUFFLES

**Joe Shults**, formerly with PolyGram Video, is moving over to head up BMG Video. . . **Jim Dobbe**, director of sales at Abbey Road, has been named CEO of the Alliance Entertainment subsidiary.

## A&M CANADA WINS MacISAAC BIO

A&M Records Canada, said to have edged out Warner Music Canada and EMI Canada in the 11th hour, has made a worldwide deal for 19-year-old Cape Breton traditional fiddler **Ashley MacIsaac**, the most sought-after Canadian newcomer in years (Billboard, Feb. 26). The bidding for MacIsaac started with his appearance at the East Coast Music Awards Feb. 10. He's recording his first A&M release with producer **Gordie Sampson** at Overtom Studios in Cape Breton. During the past year, he has performed with **Philip Glass**,

**Paul Simon**, **Edie Brickell**, and **the Chieftains**.

## PIONEER ADOES VHS SOFTWARE

Pioneer LDCA, a leader in laser-disc programming, is venturing into VHS. At the Video Software Dealers Assn. convention in July, Pioneer will introduce the first sell-through tape editions of its Japimation discs that have sold nearly 5,000 copies in the U.S. The line will sell at \$19.98 for the dubbed version and \$24.98 for the subtitled.

## VIO LABEL DEFECTS TO PARAMOUNT

WEA is losing one of its three major labels, Cap Cities/ABC Video Publishing, to Paramount Home Video, which takes over distribution July 1. The move bolsters Paramount's weakest sector, special interest, and the studio also gains access to ABC's new Summa line of direct-to-video movies. WEA is left with LIVE Home Video and A\*Vision, in the process of acquiring the Maier Group (Billboard, May 21).

## NOW YOU SIGN HIM, NOW YOU DON'T

Bulletin hears that Polydor Records had already sent out press invitations to welcome its newest country act, English singer **Graham McHugh**. He was scheduled to arrive May 27 in pomp and triumph on the first direct American

Airlines flight from London to Nashville. But as the RSVPs were rolling in, McHugh pulled a last-minute switcheroo and signed with Giant Records, which promptly set up its own welcoming party at the airport.

## GALLUP U.K. OWNERSHIP CHANGES

There are ownership changes at Gallup U.K., with its North American sister company recently taking a majority stake in the firm. The British unit continues to produce a weekly music chart to compete with the industry-standard CIN charts; it also produces sales rankings for the Irishunit of global label group IFPI.

## FX HAS STARS SALUTE VIRGIN

fX, the new general entertainment network that programs a mix of live original programming and contemporary TV classics, puts the spotlight on "A Musical Celebration Of Virgin Records" June 18 in a 90-minute special starring **Peter Gabriel**, **Phil Collins**, **Traffic**, **Lenny Kravitz**, **Janet Jackson**, **the Rolling Stones**, and **Meat Loaf**, among others. fX says it has the exclusive U.S. TV rights to the concert, which celebrates the **Richard Branson**-founded label's 21st birthday. The presentation takes place 17 days after the launch of Fox Inc.'s new basic cable net (for more details on fX, see The Eye, page 63).

## Erasure Says It All With Chart Entry

**THE NINTH TIME** is the charm for Erasure, the British duo that enters The Billboard 200 at No. 18 with "I Say, I Say, I Say." It's the highest-charting album to date for **Vince Clarke** and **Andy Bell**, beating their previous best, a No. 29 ranking for "Chorus" in 1991. Seven of Erasure's eight previous albums appeared on the Sire label; "I Say" is the second U.S. release on Mute, following the "Abbasque" EP in 1992.

Over on the Hot 100, Erasure scores its third top 40 hit as "Always" climbs three places to No. 39. "Chains Of Love" peaked at No. 12 in 1988, and "A Little Respect" went to No. 14 a year later.

**AS THE ALBUM FLIES:** "The Crow" is the first soundtrack to top The Billboard 200 since "Sleepless In Seattle" last August. There are two soundtracks in the top five, as "Above The Rim" moves back up three places to No. 5. It's a good week for soundtracks all around, as "Crooklyn" captures the Pacesetter award and "Maverick" and "When A Man Loves A Woman" make their debuts.

**HITS OF THE WORLD:** After winning the Eurovision Song Contest for the third year in a row, you'd think Ireland would reward its winners with a No. 1 song. But **Paul Harrington** and **Charlie McGett** are stuck at No. 3 with "Rock'N'Roll Kids." Ironically, the song that remains No. 1 in Ireland is "Riverdance" by **Bill Whelan**. It was the music heard during the stunning dance performance that brought the Dublin audience to its feet after all of the Eurovision songs were performed and before the juries reported their votes. "Riverdance" appears on U2's Son label, an offspring of the group's Mother imprint.

**HITS OF THE WORLD II:** Back in 1965, the city of Manchester gave the U.S. three consecutive No. 1 singles, from **Freddie & the Dreamers**, **Wayne Fontana & the Mindbenders**, and **Herman's Hermits**. It's doubtful that the British city can return to the top of the Hot 100 with the current U.K. No. 1 single, "Come On You Reds" by the **Manchester United Football Squad**. It's safe to say the title won't even have an American release. It's the first U.K. No. 1 by a local club team, although the national **England World Cup Squad** topped the U.K. chart in 1970 with "Back Home" and again in 1990, teaming with **New Order** on "World In Motion."

Chart Beat readers will recall that the highest-charting single by an athletic team on the Hot 100 was "The Super Bowl Shuffle," No. 41 for the **Chicago Bears Shufflin' Crew** in 1986.



by Fred Bronson

**RETURN TRIP:** Three classic songs of the past are back on the Hot R&B Singles chart in new versions. Debuting at No. 78 is **Angela Winbush's** treatment of **Marvin Gaye's** "Inner City Blues." New at No. 87 is **Marc Dorsey's** updating of the **Stylistics'** "People Make The World Go Round," from the soundtrack to the **Spike Lee** film "Crooklyn." And moving up 16 notches to No. 46 is **Coolio's** take on **Lakeside's** "Fantastic Voyage."

**MARX OF DISTINCTION:** If "Now And Forever" can hold onto the No. 1 position on the Hot Adult Contemporary chart for one more week, **Richard Marx** will tie **Billy Joel's** "The River Of Dreams" and **Michael Bolton's** "Said I Loved You . . . But I Lied" as the longest-running No. 1 single in that chart's history, at 12 weeks.



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