Heatseekers Explode On Billboard 200
Newcomers Push Established Acts From Top

BY CRAIG ROSEN

LOS ANGELES—Reflecting dramatic changes in recent years, artists of the ‘90s have risen to the forefront on The Billboard 200.

While the previous decade’s superstars still can occasionally reach platinum-level sales, they can no longer be counted on for a surefire hit, and are finding themselves squeezed out of the upper regions of the chart by newcomers.

The growing importance of new artists is illustrated by several factors:

• Eight albums in the top 10 on The Billboard 200 this week are by acts whose debut efforts were released in the ’90s. The only pre-’90s acts are (Continued on page 54)

Curb’s Boy Howdy Hits

BY CARRIE BORZILLO

LOS ANGELES—A specially priced six-song album and out-of-the-box exposure from CMT and TNN have helped newcomers Boy Howdy become one of the strongest-selling (Continued on page 50)

On-Line Archive Offers Music

BY KRISTIN LIEB

A pair of computer science majors at the University of California at Santa Cruz think they have the answer for recording artists who wish to circumvent the traditional record-label road to stardom.

Robert Lord and Jeff Patterson are the founders of the Internet Underground Music Archive (IUMA), which since November has invited artists to place music, graphics, and text on the Internet, the network of networks that links computer users around the world.

The Internet already is a hotbed of information about music. Of the 4,000 (Continued on page 91)

Premier Works To Regain Its Historic Place In Biz

BY ERIC BOEHLERT

NEW YORK—Twenty-four months ago, following a sold-out concert at the Vic Theater in Chicago, members of Big Head Todd & the Monsters met for dinner with their managers, Giant Records president Irving Azoff, and Frank Barsalona, head of Premier Talent Agency. There, band members finalized their contract with Giant.

And although they had just met him that night, the band decided to pass on offers from other agencies and sign with Barsalona, the godfather of rock ‘n’ roll talent booking.

For an agency whose roster during the last 30 years could double as a future guide to the Rock And Roll Hall of Fame (Continued on page 51)

Youth Movement Brings New Life To Brit Awards

BY THOM DUFFY

LONDON—The victories of cutting-edge artists including the Stere Mc’s and Björk at the 1994 Brit Awards brought a shot of creativity and originality to the Brits.

(Continued on page 51)

Limp/EMI Brings Joi To The World

BY HAVELOCK NELSON

NEW YORK—Using an extended grass-roots marketing and promotion campaign, Limp/EMI/ERG has begun its attempt to bring Joi to the world. On March 1, it ships the single “Sunshine & The Rain” to retailers.

(Continued on page 92)
LEGENDS OF R&B • LEGENDS OF COUNTRY • TOGETHER

Chet Atkins & Allen Toussaint
Southern Nights

Clint Black & Pointer Sisters
Chain Of Fools

Natalie Cole & Reba McEntire
Since I Fell For You

Vince Gill & Gladys Knight
Ain't Nothing Like The Real Thing

Al Green & Lyle Lovett
Tunny: How Time Stops Away

George Jones & B.B. King
Patches

Patti LaBelle & Travis Tritt
When Something Is Wrong With My Baby

Sam Moore & Conway Twitty
Rainy Night In Georgia

Aaron Neville & Trisha Yearwood
I Fell To Pieces

Little Richard & Tanya Tucker
Somethin' Else

The Staple Singers & Marty Stuart
The Weight
Popular American music owes its soul to two Tennessee cities: Nashville, a place synonymous with Country, and Memphis, the home of Rhythm & Blues. These two meccas of music stand just a few hundred miles apart, yet their recorded efforts have seldom crossed paths.

That is, until now.

Recorded in late 1993, *Rhythm, Country & Blues* unites legends of R&B with legends of Country in a dream project of historic proportions. Featuring eleven incomparable duets, this monumental album is a historic celebration of roots and soul, of people and places, of popular American music at its finest.

* Album produced by Don Was
* "Since I Fell For You" produced by Tony Brown
* Executive producers: Al Teller, Kathy Nelson and Tony Brown

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U.K. Industry Value Grew 13.5% In 1993

Strong Releases, New Stores Fueled Market’s Surge

LONDON—After searching in vain for the greasy shoots of recovery for several years, the U.K. record industry found itself in 1993, when market value rose 13.5%, according to figures from the British Phonographic Industry.

Factors that helped swell the coffers last year included a strong lineup of releases by well-established artists, new retail outlets, and a more favorable economic climate. Spacing out releases throughout the year, and the lack of "blank spots" in the retail calendar, helped bring in the numbers, dealers say.

Key statistics from the BPI’s figures include:

- Market value was up 13.5% to £785 million pounds ($1,178 billion), while total unit volume was up 12.5% to 206.8 million.
- Total album units were up 14.9% to 152.5 million, with value up 14.5% to £785.7 million ($1,100 billion).
- CD album units rose 31.7 to 92.9 million, with a value of 480 million pounds ($730 million), up 26.1%.
- Cassette albums declined 1.3% in units, to 55.7 million, and dropped 1.4% in value, to £204.1 million pounds ($306.2 billion).
- Total singles sales were up 6.3% across all formats, with up 5.3% to 85.4 million pounds ($128.1 million).
- CD singles were up 43.2%, to 23.4 million units, with value up 40.1% to £314.1 million pounds ($467.4 million).
- Cassette singles rose 18.8%, to 16.3 million units, with up 13.6% to £282.7 million pounds ($432.8 million).
- Single sales—both 7-inch and 12-inch singles, an 8% decline from last year, with value down 30.9% to £21.4 million pounds ($32.1 million).

The business was further cheered by the fact that CD album sales have overtaken the all-time high of 91.6 million vinyl LPs set in 1975.

Rupert Perry, BPI chairman and EMI Records U.K. & Eire president/CEO, says, "Album sales are now back to pre-recession levels, and it’s clear that CDs—including the budget sector—are leading the recovery."

Budget sales are on the increase, accounting for 8% of the market, as opposed to 5% in 1991 and 1992. The gain has been mainly at the expense of mid-price titles, now representing 11% as opposed to 15% last year.

Virgin Records U.K. managing director Paul Conroy reports that 1993 was the company’s best year ever, propelled by the last-quarter albums and singles success of Meat Loaf Collins’ "Bat Out of Hell II: Back into Hell" from being pleased with our own performance, there’s an extremely buoyant air in the whole industry. Some areas have done well: Scotland is performing well, as they haven’t been hit by [mortgage] interest rates so much." Ames reports that business in the two weeks before Christmas was up 16% over the same period in 1992, compensating for a poor November.

Dealers and record companies alike are hoping that tax increases—due to be implemented in April—will not rip the recovery in the bud.

(Exchange rates used in this story are GBP 1 = $1.5, the average rate in 1993 according to the Bank of England.)

This story was written by Adam White and John and Mike Levin in Hong Kong.

LONDON—With a new framework for mechanical royalty payments in Asia under construction (Billboard, Jan. 19), at least two major publishers are moving to establish their positions in Singapore, countries where copyright principles (including mechanical royalty payments) and protections are well established. "We’ve seen extraordinary growth in our Hong Kong company, run by Irene Ho, which includes a thriving background music business," he says.

In Malaysia, where BMG International’s label affiliate has developed a number of strong-selling local artists, Firth says there are further publishing opportunities. "We will be expanding there. The label has done well; Frankie Cheah is a first-class managing director."

Firth affirms that BMG Music Publishing also will move into the Philippines, where the record company is operative, (Continued on page 81)
WASHINGTON, D.C.—The backlash against violent and explicit gangsta rap seen in response to a Congressional hearing Feb. 11 (Billboard, Feb. 19).

Maryland chapter of the NAACP, which includes national board members, issued a report Feb. 14 asking gangsta rap lyrics as a "unacceptable" and "poison pill for inner youth," and asked state lawmakers in Annapolis, Md., to hold hearings on the lyrics and their effect.

The NAACP's national board, meeting in New York the same week, was scheduling a vote on a resolution addressing rap with gangsta rappers that could reflect a change in official policy on the subject, according to several sources. The new policy might draw a distinction between the majority of mainstream rappers and those who designate women and glorify murder.

However, a spokesperson at NAACP national headquarters said, "We won't know what they decide until next year."  

The Feb. 14 report comes on the heels of a recent "outreach" NAACP Hip Hop Conference in D.C., attended by rap performers, industry executives, and writers. The conference sought to explain the history and social context of the large-hip-hop culture, where rap music is the often glorified NAACP leader Kirkpatrick.


Collins has announced two more oversight hearings on the topic, which will air all viewpoints on the issue, in March and April.

On the Senate side, Sen. Carol Moseley Braun (D-III), who also is African-American, has announced another formal hearing Wednesday (23) before the juvenile justice subcommittee.

A spokesperson in Sen. Moseley Braun's office said the hearing will focus on explicit and demeaning lyrics "by gangsta rappers as well as by those two or three weeks after the street date," says Kirkpatrick. "And they'll make a mistake.

In other news, for rental outlets, "The Fugitive" may have run its course at theaters. Warner Bros. reopened 200 of the film's 1,000 screens, but its weekend box office was disappointing $665,631.

Sell-through dealers, who have (Continued on page 87)

Humanitarian Award. MTV Networks chairman Tom Freston is announced as a recipient of the 1994 Humanitarian Award from the T.J. Martell Foundation at New York's Four Seasons. Freston will be honored at a May 2 benefit, during which Eric Clapton will perform. Shown, from left, are Floyd Ginnert, executive VP, Shure/Independent/CEO; T.J. Martell, chairman; Jay Berman, chairman/CEO, RIAA; Dr. James Kirkpatrick, a distinguished professor at Mt. Sinai Medical Center; and Tony Martell, senior VP, Epic Records.

NEW YORK—Despite showing signs of having peaked last spring, country radio's growth spurt appears to be far from over.

In the latest Billboard/Arbitron national format ratings, which track shares of the listening audience by format, country was back on the upswing. At the same time, album rock posted its worst share since the winter of 1990, while modern rock showed it's been a sellers market.

The new rankings are based on the fall 1993 Arbitron survey.

News/talk also posted its best-ever share. Fall sold brought but still-troubled top 40 format its worst share since the national.

Industry Awaits Fallout Of Paramount Deal

Voters In Takeover Battle Now Must Pay Down Debt

BY DON JEFFREY

NEW YORK—Now that Viacom Inc. has won in the protracted battle to take over Paramount Communications Inc., the question arises: What will Viacom do with Blockbuster, which also includes Blockbuster Entertainment Corp., sell off in order to reduce a debt load exceeding $10 billion?

Although many observers believe that Blockbuster's more than $9 billion in debt will be largely eliminated by the information superhighway—which is expected to deliver music and video into every home—senior Wall Street analysts say the new entertainment colossus will need the rich cash flow, estimated at $500 million, from Blockbuster's retail operations to pay down debt.

As for the loser in the Paramount war, cable home shopper QVC Network Inc. issued a statement that reads, "Our current position displays the biggest ever brain freeze. They won. We lost. Next!"

The new Viacom/Paramount/Blockbuster entity, which has not been named as of press time, contains various businesses that involve the music industry besides the Blockbuster stores.

MTV Networks, whose cable program is considered Viacom's crown jewel, is unlikely to be sold. The managers of the merged companies see opportunities for synergy in MTV, such as Beavis and Butt-head movies from Paramount and televised promotions for Blockbuster stores.

Viacom's media lot owns 14 major-market radio stations. Although these properties are not as glamorous as movie studios and cable networks, the radio business has become an increasingly popular investment since the old rules about owning no more than one FM or AM in a market were eliminated.

And, although some analysts are saying Viacom's cable systems—of which reach 1.1 million households—are vulnerable, others disagree. Viacom and telecommunications giant AT&T are gearing up for a test of interactive digital cable services—including music video—in Viacom's Castro Valley, Calif., test area. The experience is likely to become the new company's base for future information superhighway services and products.

Paramount's only direct involvement in the music industry besides the Blockbuster stores has been through Famous Music, one of the largest music publishing companies in the world. Some observers have said that Paramount's extensive publishing holdings, which include Simon & Schuster, are an asset that could be sold. But others point out that books and publishing rights comprise—just like movie and TV—"the much-sought-after "content" that will ride the electronic highway.

Stronger possibilities for sale might be Paramount's theme parks and sports teams (the New York Rangers and New York Knicks). But Blockbuster chairman Wayne Huizenga is a pro sports investor, too, having just added the Miami Dolphins to his collection of Florida-based teams.

Viacom chairman Sumner Redstone will be chairman of the combined company, while Huizenga will be vice chairman. Viacom president/CEO Frank Biondi will hold those titles at the new company. No role had been delineated at press time for Paramount chairman Martin Davis.

Meanwhile, entertainment sources already are eagerly trading rumors about what QVC's chairman Barry Diller will try to acquire next.

Distributors Offer Used-CD Sellers Ad-Dollar Paybacks

BY ED CHRISTMAN

NEW YORK—Last year's hot used-CD issue apparently has ended with a whimper. The class-action suit brought by the Independent Music Retailers Assn. and three independent studios against the problem that withheld co-operative ad dollars from merchants selling used CDs has been settled, although the exact terms of the settlement were not known.

At various times last spring, the four majors—Cema Distribution, Uni Distribution, Sony Music Distribution, and WEA—stopped giving co-op ad dollars to merchants selling used CDs. After an escalating war of wagers, the class-action suit was filed against the majors by Ringwood, N.J.-based IMRA, Maryland-based Record Tape Traders, Michigan-based Repeat The Beat, and Ohio-based Nothing Beats Fun. An additional suit was filed by Wherehouse Entertainment.

The majors, which have long maintained that their policies are lawful—providing they are reenacted in the statement announcing the settlement—appears became unnerved and dropped their policies when the suits were filed. When one of the suits, the Federal Trade Commission began an investigation of the industry's ad and pricing policies.

In settling the suit, the four majors have agreed to compensate dealers for the approximate amount of co-op ad dollars that those companies lost between April 7 and 21 of last year. Each of the majors has its own formula to determine the amounts each merchant will receive. The settlement is subject to court approval, with a hearing set for May 23. Executives at the majors did not decline to comment beyond the press release.

In order to be eligible for compensatory funds, merchants must have purchased at least $500 on used CDs from those majors during that time frame, they must have sold used CDs during that period, and they must have been notified of the new co-operative ad funds from the four majors during that period. (Continued on page 87)
Experience the excitement and energy of a Carole King concert!

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...brings new life to the words and music of an unparalleled selection of hits.

includes:
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36 YEARS, HAS HAD MORE THAN ANY OTHER.

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Garth Brooks
Peabo Bryson
Tevin Campbell
Mary Chapin Carpenter
Bruce Carroll
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Chris Caswell
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Buck Clayton
Johnny Clegg (PRS)
Willie Colon
Shawn Colvin
Betty Comden
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Noel Coward (PRS)
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Bing Crosby
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Gabriele d'Annunzio (SACEM)
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Bob Dylan
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William Eaton
Luis Enrique
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Gabriel Fauré (SACEM)
José Feliciano
Vicente Fernandez (SACEM)
Fourplay
Al Franken
Jud Friedman
Gaither Vocal Band
James Galway (PRS)
George Gershwin
Alberto Ginastera
El Gran Combo de Puerto Rico
Adolph Green
Clive Griffin (PRS)
Arlo Guthrie
Emmylou Harris
Edwin Hawkins
Gary Hines
Billie Holiday
Bruce Hornsby
Whitney Houston
Janis Ian
INXS (APRA)
Ron Maiden (PRS)
Alan Jackson
Jimmy Jam
Leoš Janáček (CIA)
Billy Joel
Quincy Jones
Phil Keaggy
Lenny Kravitz
Dan Lackman (SABAM)
K.d. Lang (SODEC)
Daniel Landis (SODEC)
Libby Larsen
J.D. Leiber
Terry Lewis
David Lindley
Little Texas
Living Colour
LL Cool J
Sir Charles Mackerras (PRS)
Johnny Mandel
Ziggy Marley
Branford Marsalis
Bohuslav Martinů (DASA)
Kathy Mattea
Rob McConnell (SOCAN)
Pegi Maguire
Maureen McGovern
Brian McKnight
MC Lyte
Vince Mendoca
Geoff Moore
R, Carlos Nakai
Naughty By Nature
Ozzy Osbourne
Paperboy
John Patrick
Tom Petty

Astor Piazzolla (SACEM)
Robert Plant
Maxi Priest (PRS)
Serge Prokofiev (SACEM)
Maurice Ravel (SACEM)
Tim Rice (PRS)
Dave Rideau
Lee Ritenour
Sade (PRS)
Camille Saint-Saëns (SACEM)
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Frank Sinatra
Sir Mix-A-Lot
Leonard Slatkin
Snoop Doggy Dogg
Stephen Sondheim
Soul Asylum
Rod Stewart
Sting (PRS)
Barbra Streisand
Stone Temple Pilots
SWV (Sisters With Voices)
Tangerine Dream (GEMA)
Joel Thorne
Michael Tilson Thomas
Michael Tippett
Tony Toni Tone
Las Tripletos
U2 (PRS)
Steve Vai
Luther Vandross
Raphael Wiggins
Ralph Vaughan Williams (PRS)
Wayne Watson
Andrew Lloyd Webber (PRS)
White Zombie
Paul Williams
Yanni
Peter Yarrow
Trisha Yearwood
Yellowjackets
Neil Young
Frank Zappa

Find the Names of Authors and Publishers
Music Cos. Must Act Global, Think Local

As we approach the 21st Century, nothing will separate the six leading music companies more than their ability to manage the challenges of global competition. During the past decade the landscape has shifted dramatically, and by the most important criteria—record sales and reshaped—are ready to reposition their positions in the global marketplace.

We are at an evolutionary plateau—one that only wish they have more time ahead of us that they are themselves as global. But look beyond: Clearly, corporate strategies are often absent and there is a scarcity of personnel equipped to manage it. It has been a global business environment, however, that where are its directors of global strategy? What company shares its global marketing plans with any of the key executives? Who among the managing executives of the American, French, or Mexican subsidiaries are being educated and integrated to be part of a global management team? How many times have we seen international record companies and their music publishing affiliates at odds with one another? Beyond the development, the same model? Motion picture companies' affiliations expend fortunes conquering and producing soundtracks with music controlled by every major music publishing company in the world with the exception of their own.

It is only a well thought-out, human strategic development plan that goals established in the future strategic development plan can be achieved. Linking both, through management development, is the key.

EDITORIAL

Thank you for the editorial entitled "Culture, Violence, And The Cult Of Rock 'N' Roll" (Billboard, Dec. 25, 1995). This is a tremendously important, very courageous editorial and I deeply admire your printing it. It was a courageous editorial, like your own that would stand on some firm principles out of a deep concern for the people of our nation.

The tragedy is that our young people, especially many in our own community, are so poorly informed that they just cannot understand how dangerous some of us are putting forward as "music" really is. I can only share with you the words of another who was courageous in his battles to make this country a better place in which all of us can live: keep the faith.

Rev. Calvin O. Butts, III

The Abyssinian Baptist Church

Better Graphics Needed on CDs

With the elimination of the longbox for CDs, it might be a good idea for the manufacturers to take a good look at their graphics. They should be designed to be printed in only half the space of the current charts, and designed for their message, and design covers accordingly.

Some covers are so confusing that any message is lost when they have to be studied for identification. Who is "the Bungle Dragon Rant" (Billboard, Dec. 25, 1995)? This is a tremendously important, very courageous editorial and I deeply admire your printing it. It was a courageous editorial, like your own that would stand on some firm principles out of a deep concern for the people of our nation.

The tragedy is that our young people, especially many in our own community, are so poorly informed that they just cannot understand how dangerous some of us are putting forward as "music" really is. I can only share with you the words of another who was courageous in his battles to make this country a better place in which all of us can live: keep the faith.

Rev. Calvin O. Butts, III

The Abyssinian Baptist Church

KIDS' ACTS DESERVE MORE FROM GRAMMYS

Braun to Moira McCormick for her timely and well-written column (Letters, Jan. 29). Serious recognition of the children’s music business will never be achieved—at least as far as the rest of the music industry is concerned.

Art Guy, Partner
Kids U Sound
Agoura, Calif.

KIDS ACTS DESERVE MORE FROM GRAMMYS

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Art Guy, Partner
KIDS U SOUND
Agoura, Calif.
Tangerine Dream: Millions of Records Sold Worldwide and 5 Grammy Nominations...

1993
best long form music video
Three Phase

1993
best new age album
220 Volt Live
Purple Haze
best rock instrumental performance

1992
best new age album
Rockoon

1991
best new age album
Canyon Dreams

Now Get Ready for Turn of The Tides

The new album from Tangerine Dream

Miramar Recordings, 200 Second Avenue West, Seattle, WA 98119 206-284-4700
Warner Wins Rights To Decca’s ‘Tenors’ Sequel

BY NICOLAS SOAMES

LONDON—A two-record compromise deal—unheard of in classical music—managed to break deadlock negotiations for the sequel to Decca’s top-selling “Three Tenors In Concert” recording.

Although the deal has yet to be officially announced, Warner has won the audio and video rights to the recording of “Encore—The Three Tenors.” The project is based on one of the group’s final live performances, given on the eve of the World Cup soccer tournament final July 16 in the 56,000-seat Dodger Stadium in Los Angeles. The furious and complex negotiation saw Decca finally release its super-tenor Luciano Pavarotti—only after it received an audio-only option on a second recording of concert material that will not be used by Warner.

Discussions among the three tenors—Pavarotti, Placido Domingo, and José Carreras—the Hungarian-born promoter Tibor Rudas, and the record companies have been taking place behind closed doors for months. All the major classical companies bid for it. Reports suggest that EMI Classics bowed out of the bidding at $6 million and Sony Classical went out at $8 million, leaving Decca and Warner Classics the major contenders at the table.

Last year, Carreras followed Pavarotti’s lead, becoming the second classical artist to sign an exclusive contract with a major label. With Pavarotti an exclusive Decca artist and Carreras an exclusive Warner (Continued on page 87)

Chapman, DC Talk Lead Dove Noms With Six Each

BY BOB DARDEN

Stephen Curtis Chapman and rap act DC Talk lead the nominations for the Gospel Music Assn.’s 25th Annual Dove Awards with six each.

The Dove Awards, the religious music industry’s awards for contemporary Christian and gospel artists, will be presented April 28 at the Grand Ole Opry in Nashville at the end of the industry’s annual weekend confab.

Chapman, who has won 18 Dove Awards in recent years, was nominated this year for artist of the year, song of the year, songwriter of the year, male vocalist of the year, contemporary album of the year, and contemporary recorded song of the year. DC Talk was nominated for artist of the year, group of the year, rock recorded song of the year, rap recorded song of the year, short form music video, and contemporary album of the year.

Other multiple nominees included 4HIM and Wes King, both with five nominations, and Michael English. (Continued on page 84)

CMA Names Reps For Key Euro Regions

BY THOM DUFFY

LONDON—Expanding its efforts to promote country music abroad, the Country Music Assn., has created new positions, effective March 1, to represent its interests in three key European countries: the U.K. and Ireland; Belgium, Luxembourg, and the Netherlands; and Germany, Switzerland, and Austria. A representative in Scandinavia will be appointed later this year.

This expansion is a central component of CMA’s long-term strategic plan for more focused representation in specific key territories, says Ed Benson, executive director of the CMA. “Our new reps will maintain local relationships and direct contacts to ensure that we can provide the level of service and involvement needed for country music’s continued international development.”

Representing the CMA in the U.K. and Ireland will be Tony Rounce, based in London, a 20-year veteran of retail, club, and record promotion, currently with the Zomba Group’s Impulse Promotions.

For Benelux, the CMA has tapped Karen Holt, who has coordinated international record and tour promotion for Flying Dutchman in Amsterdam and will be based in Utrecht. (Continued on page 78)

Danzig Scores With 5-Year-Old ‘Mother’ Rocker’s Single, Live EP Hits For American

BY DEBORAH RUSSELL

LOS ANGELES—Hell hath no fury like a rocker with an exploding fan base. Witness the American recording artist Glenn Danzig, who is attacking a wider audience than ever before thanks to a 5-year-old track and an explosive live EP.

“Mother ’93,” originally released on Danzig’s self-titled 1988 album, is the artist’s first title on the Hot 100 Singles chart; now in its third week on the chart, it is bulleted at No. 77. At the same time, Danzig’s seven-track EP, “Thrall: Demonsweattle,” hits No. 60 in a bullet in its 10th week on The Billboard 200.

SoundScan reports EP sales of 210,000 units since “Thrall” was released in May, with 70,000 units moving since Jan. 1. The latest one-week sales figure was 17,000 units.

“This is what happens when you get radio and video to play your song,” says American GM Mark Di-Dia, who will release a live, remixed version of “Mother” upon seeing Danzig perform in front of a crazed audience in 1993. “When I saw the entire crowd singing the chorus, I thought, ‘We have to work this track.’”

Di-Dia’s instincts appear to be sound. Activity on the single began to heat up in November, and SoundScan data indicate that the cassette single of “Mother ’93” has sold some 20,000 units since Jan. 1, with 7,600 units moving last week alone. The track is bulleted at No. 18 in its 15th week on the Album Rock Tracks chart. The song is receiving airplay on album rock, alternative, and top 40 stations.

“No one wanted to play this record at first,” says Di-Dia. “There’s a lot of baggage attached to [lead singer Glenn] Danzig. People think he’s a Satan worshiper, and he has had some questionable videos and lyrics. At some someone’s left-of-center, dark, weird, or mysterious, people think, ‘I’m not going to play that song,’ I’ll go to hell.”

While Danzig is known primarily for its dark image, the group’s sound has compared to such commercial acts as the Cult, Black Sabbath, and the Doors. (Continued on page 83)

Shakur Is Found Guilty Of 1993 Assault On Director

Interscope rapper Tupac Shakur, aka 2Pac, is to be sentenced March 10 after being found guilty of assault and battery against “Menace II Soci- ety” co-director Allen Hughes. A Los Angeles Municipal Court jury handed down the verdict Feb. 10, according to a court clerk. Shakur could face up to six months in prison.

Hughes charged that the rapper had attacked him with a lead pipe after Shakur heard rumors that Hughes had fired him from the cast. In a separate case, 2Pac was convicted last year of carrying a loaded firearm, according to the weapon he had bought and given a 60-day jail sentence. He is on probation.

Shakur and two members of his entourage have been indicted by a grand jury on charges of sexually abusing a 20-year-old woman last No- vember in a New York hotel. Shakur has pleaded not guilty.

Shakur is still facing charges of ag- gression last year, according to police reports. Shakur reportedly was driving in downtown Atlan- ta when he got into an argument with two off-duty suburban police officers.

According to the sole independent eyewitness in the police report, one of the off-duty officers drew a gun and fired at Shakur’s party; Shakur allegedly returned fire, wounding both officers. However, the officers main- tain that Shakur, now free on $55,000 bail, fired at them first. Shakur’s at- torney denies Shakur shot the police- man. No court date has been set.

Shakur was arrested in Marin County, Calif., in 1992 after a 6-year- old boy was killed by a stray bullet discharged during a scuffle among Shakur, his half-brother Maurice Harding, and another man outside a rap concert in San Francisco. Charges were dismissed, but the child’s parents filed a civil suit.

Shakur also has filed a $10 million civil rights suit against the Oakland, Calif., police department. He was ar- rested for joywalking in 1991, and the charges were later dismissed, but he sued the police for wrongful arrest and of excessive force.

Interscope Records would not com- ment on the cases, and Shakur’s at- torney was unavailable. PAUL VERNA

ASCAP’s Domestic Distributions Drop; Foreign Payouts Up

NEW YORK—ASCAP, which late last year began to overhaul its structure with promises of more distribution dollars to its writer/publisher members, showed a decline in total distributions for 1993, although its foreign payouts hit a record of $83 million.

The performing rights group, which reported its figures for calendar 1993 at its West Coast meeting Feb. 16, reported a drop in domestic distributions (after salaries and expenses) to $307.8 million from $364 million in 1992.

The total 1993 distribution pie of $300.8 million was down from $315.3 million a year before. Total receipts also dipped to $386.1 million from $390 million. (Continued on page 84)
Relativity's Rap Family Is Growing

Marketing Deals Up Label's Street Profile

BY HAVELOCK NELSON

NEW YORK—From its roots in indie rock, Relativity Records is striving to transform itself into a rap music powerhouse.

Relativity and its sister wholesaler, Relativity Entertainment Distribution (RED), forged a deal in 1990 to promote and market artists on rap-oriented Ruthless Records (Billboard, Aug. 21). Relativity also has deals with two rap music production houses—Volator and Lifestyle—and has one rap artist, Common Sense, signed directly to its roster.

Volator gives Relativity—best known for its successes with rockers like Joe Strummer and Steve Vai—its first foray into rap releases by Pat Joe, the Beatnuts, and Chi Ali, while Lifestyle adds Black Caesar. Artists signed to Ruthless include Easy E, Roger Waters, Miki Sturniolo, Kokane, Blood Of Abraham, and MC Ren.

Relativity first stepped into the rap arena in 1991. “We always want to be involved in cool, hip, alternative music,” says Alan Grumbalt, the label's executive VP of marketing and promotion. “We feel that rap is part of that.” Relativity estimates that rap constitutes 60% of the releases it handles; the rest are rock, a notable change from the 90's rock it was handling just over two years ago.

Explaining the shift in emphasis,

ISLAND PICTURES BUYS INTO VIDEO JUKEBOX

LOS ANGELES—Miami-based Video Jukebox Network Inc., which operates the viewer-programmed music video network the Box, has reached an agreement in principle to sell 2.5 million shares of its common stock for $6 million to Island Pictures, a division of Island Trading Co.

The deal comes nearly a year after VJN announced it would be controlling equity interest in the company to Island Trading (Billboard, April 3, 1993). That deal, in which Island Trading agreed to purchase 7 million shares of VJN convertible stock for $7 million, never materialized.

The new agreement provides Island Pictures with the option to purchase 2.5 million additional shares of stock. Unlike the previous arrangement, this deal does not give Island Pictures a controlling interest in VJN.

“We expect the deal to come to fruition within 30 days,” says Leon Simpson, CPO at VJN. “We had talked so extensively (with Island) (Continued on page 87)

SESAC Puts Out Its Welcome Mat

BY EDWARD MORRIS

NASHVILLE—While the new owners of SESAC are not exactly standing on street corners with signs that say “Will Trade Money For Music,” their approach is not substantially more subtle.

Of late, the smallest of America’s top three performance rights organizations has been elbowing its competitors with fiscal vigor. It has set up and funded big-name production deals, contracted with a Los Angeles firm to push its songs for movies and television, and generally let it be known that it has an open wallet for top songwriters who are in need or who are dissatisfied with their present affiliation.

“SESAC can’t be coy,” asserts Freddie Gershon, who owns SESAC with Stephen Swad and Ira Smith. “We cannot pretend we are not looking. We are actively looking to be selective about anyone out there who are professional and talented and is committed to staying in the music business. If they fall into that category, we have a check.”

Gershon spoke to Billboard from Los Angeles, where he and other SESAC officials were attending a Latin music convention. For the past six months, the company’s SESAC Latina division has worked with Broadcast Data Systems to test a computer-monitored detection setup that will calculate payment for its Latin music affiliates.

“We finished our test period now and we’re up and running,” Gershon reports. “It’s interesting that SESAC had one-tenth of 1% of all Latin music when we announced this [experiment] in May of 1993. And in the last three weeks at KLAX, which is the dominant station here, more than 50% of the content of their airplay is SESAC-cleared music.”

Gershon adds, “If, by the end of this year, we’ve convinced that this technology has made the broadcasting community comfortable and made our clients—the publishers and writers—comfortable, we will then go to the country music field.”

SESAC’s new production deals are with Phil Ramone and Jellybean Benitez. The organization worked with Ramone to set up a publishing affiliate, Phil Ramone Music, which will sign and develop songwriter/artists.

“The way the music business has been going,” Gershon points out, “(Continued on page 87)

EXECUTIVE TURNTABLE

ANDERSON

OLIVER

CARLTON

HENDRICKS

BMMS

SIMONE

KOUNTZE

BILBOARD FEBRUARY 26, 1994

K-Tel, Checker Win Suit To Control Dominion Masters

BY DOMINIC PRIDE

LONDON—Several U.S. and European companies may have to withdraw from the market due to a Texas court finding in favor of Chubby Checker and K-Tel International in a copyright dispute.

K-Tel International filed the action in the district court at Tyler, Texas, along with Checker, under his real name Ernest Evans, and his company Ernest Evans Corp. The action was taken against William Chester (Billy) Carr and his company Billy Carr Productions, Marshall Sehorn and his companies Red Dog Express and White Dog Records, and other individuals.

The court ruled that rights to the 75 disputed titles belong to Checker.

(Continued on page 83)

He was international product manager for PolyGram U.S.

PUBLISHING. David Simone is named president of PolyGram Music Publishing Group USA in Los Angeles. He was senior VP of business affairs at Capitol.

DISTRIBUTION. Sony Music Distribution promotes Tom Donnarumma to New York branch manager, Laurel Polson to Los Angeles branch manager, and Bill Frohlich to North Central branch manager, based in Cleveland. They were, respectively, sales manager at the New York branch, sales manager at the Northwest branch, and New England branch manager. The company names Dale Libby sales manager at the New York branch, Fred Croshal sales manager at the Los Angeles branch, and Tom Beaver sales manager at the Northwest branch. They were, respectively, director of national accounts for Sony Music Distribution, sales manager of Sony Music Distribution’s Southwest branch, and regional artist development manager.
Artists & Music

Boz Returns With New Virgin Set
Label Counts On Devotees To Spread Word

■ BY MELINDA NEWMAN

NEW YORK—Preaching to the converted has not always been the surest way to win new recruits, but Virgin Records hopes that older fans will spread the news of Boz Scaggs’ “Some Change” with an evangelistic zeal. The April 5 reissue is Scaggs’ first album since 1988’s “Other Roads;” and only his second in 14 years. For Virgin Records, the immediate success of the project hinges on getting the word out that Scaggs, who remains best known for 1976’s quadruple-platinum “Silk Degrees,” has returned without making him seem like a relic.

“We want to remind people who loved ‘Silk Degrees’ that Boz is back, because we want that to be an open invitation, not a shame. We don’t want to lock him into that,” says Virgin Records CEO/President Phil Pallotararo. The record’s arrival will come as welcome news to many, predicts Sue Peterson, Virgin’s record sales manager for a Tower Records outlet in Scaggs’ hometown of San Francisco. “We still get people asking for him,” she says. “I think people will come out and buy a new record, especially if radio plays it.” She notes that the store keeps almost all of his catalog in stock.

Even Scaggs is a little surprised by how long he’s stayed away. “After 1980, I just sort of retired,” he says. “I just wanted to get away. I have a music side of the business. I didn’t realize it would be such a long break. I like it to jumping off a fast-moving train. You don’t realize until after you stop tumbling just how fast you were going.”

The success of “Silk Degrees” and two subsequent platinum-certified releases, 1977’s “Down Two Then Left” and 1980’s “Middle Man,” left the singer-guitar player drifting further away from the things that had drawn him to play music in the first place with Steve Miller in the ‘60s. “When I first got my guitar, I just spent hours every day being close to the music,” he recalls. “After ‘Silk Degrees,’ and I was working at such a high level, I was doing a lot of things else other than writing music. I didn’t even have a guitar in my house. Now I’m back to the heart of the matter.”

Scaggs attempted to re-enter the music business fray with 1988’s “Other Roads,” his final album for Columbia Records, which yielded the minor hit “Heart of Mine,” but otherwise disappeared fairly quickly. Although Scaggs says he had a “very long and great relationship” with Columbia, he adds that after several changes within the top levels, it seemed in his “best interest to go somewhere else.”

He initially was wooed to Virgin by now-departed co-chairmen Jeff Ayeroff and Jordan Harris. Even though they’re gone, Scaggs says he feels like (Continued on next page)

The Subdudes Heed The Call On High Street, Issue Rollicking, Melodic ‘Annunciation’

In A WORLD cluttered with dance music divas, post-grunge clones, hip-hopping gangsta rappers, and assorted wanna-bees of all shapes and sizes, the success of the Subdudes breaks through with resounding clarity.

The Subdudes are different—but good different. They’re not different in the way that they are so far out of the mainstream you can’t even hear them on the radio. They’re just different enough that when you hear them coming from your speakers, they don’t sound like anything else on the station.

The quartet’s third album, “Annunciation”—recorded on Annunciation Street in New Orleans—comes out, appropriately, on Annunciation Day, March 25, on High Street Records, a division of Windham Hill Records. Given the title, it’s not surprising that a questioning, spiritual tone permeates many of the tracks. “The street is named for this reliquary happening, but it’s in a pretty funky neighborhood,” vocalist/accompaniment player John Magnie says.

There was a drive-by shooting just a few blocks from where we were recording, it all just seemed to capture the contrasts and extremes that are in life.”

Using acoustic guitars, accordion, bass, occasional organ, and a tambourine played like a drum with brushes, the Subdudes merge pop, gypsy, rock, folk, and country into a melodic train wreck—topped with harmonies that don’t quite blend in the most charming way. Despite all the contrasting styles, the songs are never burdened by the weight of their influences and are actually quite light, with plenty of room for the notes to breathe.

“We had that lesson, to keep it uncomplicated, slapped in our face from the creation of this band,” says Magnie. It seems that in 1987, while still members of the Continental Drifters (a Crescent City band that has since transcended to include Peter Holcape and Susan Cowill), the inchante, unsigned Subdudes did a club gig. “We had people telling us that the Continental Drifters were too loud and probably too complicated,” says Magnie. “So in reaction to that, we said we’re going to take two acoustic guitars and an accordion, and Steve Amedee brought his tambourine, which was just going to shake. Over the course of the night, he’d use a wooden spoon that someone at the bar gave him to hit the tambourine. What we discovered that night was that simple, soulful songs were what people wanted to hear. Since then, we haven’t had the talk about songs being too complicated again.”

After that fateful night, the quartet (which also includes bassist Johnny Ray Allen and guitarist/violinist Tommy Malone) played one more gig with the Continental Drifters. The five-emphatic track from the “New Orleans Jazz & Heritage Festival—and within two months they had moved to Colorado. Now, with two Subdudes living in Fort Collins, Colo., and the other two having returned to New Orleans, the band spends much of its time either touring and playing, or writing new material. One of the most affecting tunes written for “Annunciation” is the high-spirited rouser “Late At Night.” Although it sounds like something from the ultimate party tune, a closer listen reveals a “fool facing himself in the mirror the morning after and making a pledge to do better—live it only until the next Happy Hour. I wrote the lyrics to that one,” says Magnie, “and it’s definitely autobiographical, not just for me, but for a lot of people I know.” That New Orleans bohemian atmosphere is one reason Magnie says he now lives in Colorado.

The road to High Street has been a somewhat bumpy one for the Subdudes. After finishing second to Lonesome Val in Musician magazine’s best unsigned band contest, the group inked with Atlantic Records, which released the band’s spirited debut in 1989. The act shuttled over to Atlantic-distributed EastWest Records for its 1991 sophomore album. Despite some critical praise and pockets of cult devotion, the band never found substantial commercial success and was dropped.

“We sat for a year without a record label,” recalls Magnie, “and all of a sudden last summer, the people from High Street got real interested in us, and as soon as we met, it seemed like the perfect fit. The reason for that is because Triple-A radio stations were the ones that were playing us anyway, and High Street is geared mainly towards that format, as opposed to Atlantic, which is geared more towards the mainstream radio market.”

The simple fact is that if the nascent album alternative radio format were old enough, the Subdudes would be classic artists. Here are guys making music for thirty-some-thing eager to hear sounds that are simultaneously fresh and familiar. With artists like Patty Larkin, High Street’s main radio outlet has been the album alternative format. The fact that this format will be the album opener, “You’ll Be Satisfied.”

Despite the label shuffle, Magnie says he and his fellow band members are the lucky ones. “We’re making enough to pay the bills and keep doing the music we want to do. We have a real long-term thing going on here. We’ve been playing together for 15 years—what else is there?”

Jungle Foxes. Members of Blackboard Jungle receive congratulations after they were announced as the winners of the “Good Day L.A.” unsigned artist competition Feb. 7. The morning show screened more than 2,500 tapes; five finalists appeared on the show. The band wins a three-song development deal with Fox Records. In the front row, from left, are KTVF/“Good Day L.A.” executive producer Kim Paul Friedman; Fox Records director of A&R Wendell Greene; Fox Music Group senior VP Matthew Walden; band member Kenny Price; and “Good Day L.A.” anchor Mark Thompson. Band members observing from the rear, from left, are Brett Bradshaw, Britt, and Dave Zink.

Metheny, Scofield Affinity Shines On Blue Note Set
■ BY JEFF LEVENSON

NEW YORK—To hear Pat Metheny and John Scofield talk, it would seem that each is president of the other’s admiration society. “He’s not just one of my favorite guitar players,” says Metheny about Scofield, “he’s a total improviser.” Pat’s got ferocious ability,” replies Scofield, “and I’m amazed when I see him doing all the different things he does.”

As these guys vying for the newest franchise of “Accola-Guitarists For Us,” or are they genuinely psyched about their first-ever joint recording, “I Can See Your House From Here.” The album, Scofield’s fifth for Blue Note Records, is an eagerly awaited pairing of this generation’s most prominent jazz guitarists. They were billing on the March 22 release.

It is a collaboration that transcends musical styles and points of view. Scofield makes records that sell, at least, 30,000 units; Metheny routinely sells 10 times that amount. Scofield’s album originally comprised of 11 original tracks, in which they parade their respective musical conceptions, with help from bassist Dennis Braun and drummer Brian Gace. Composers’ rights are pretty much split down the middle (Scofield has the edge, with six tunes). Consequently, the album isn’t the creation of traditionalists, but rather an interplay that accentuates the stylistic similarities between the two.

Historically, Scofield and Metheny have been left-handed players. Metheny’s sound is ethereal, lithe; though rhythmically tethered, his solos float like silk scarves in a breeze. Scofield is a stalking; he rips from his guitar notes and phrases that (Continued on page 16)
DENVER: Western Vogue has made a career of defying labels. Although "progressive Western rock" is the term lead singer and rhythm guitarist Shawna Strecker prefers, she concedes that the tag elicits more questions than it answers. "Most people don't understand what Western music is," she says. "They go, 'you mean country?' But we're talking about a totally different region." Western Vogue's own musical idiom is a fusion, often inventive range of Western, blues, rock, and country influences. That sound can be found on "Perils And Passions," the band's third self-produced CD. "I was intentionally setting out to get away from any sort of country... Western image," says writer/producer Strecker. "I didn't write any 'cut 'em up' songs. The band has been described as having more jazz influence than rock. Dubin, who has worked with Shawn Colvin and Holly Dunn, plays understated steel guitar on "If The Years Hard Wings,"" says Strecker, Joe's former keyboardist for the Moody Blues and Yes, shows up on two cuts. Since Strecker and bassist Mike Reid founded the band in 1991, it has received airplay across the Western region, and has been featured on two CD radio compilations by KBCO Denver/Booker and KFOE. In 1995, the group was named one of the unsigned bands of the year by Musician magazine. Among the ways. Western Vogue has opened for artists as diverse as Joe Walsh, the Texas Tor- naudes, the Rembrandts, and Dunn. Contact: Shawna Strecker, 303-222-3920, or Joe Management, 303-884-4806.

NEW ORLEANS: Alternative rock is not exactly welcomed with open arms in the land of brass bands, Zydeco, and funk/R&B, but one ambitious outfit, Lump, has managed to carve out its own niche with a Audacious blend of funk-rock-jazz. Its upcoming debut album on the local Airline Records is "Stooply Atrocities," which frontman Lou Thevenet says is an apt description of Lump's music. The nucleus of the quartet recently broke out of the local underground to determine this year's sole New Orleans representative at the South By Southwest Conference in Austin this March. Lump evolved out of a group called Black Problem, which took its hardcore cue from the Minutemen. The addition of tenor saxophonist Ben Ellman, an Alabama Ayer-esque screamer who also plays in the New Orleans Klezmer All-Stars, gave the new lineup a decided jazz influence while still retaining a strong punk-funk underpinning. Bassist Mike Joseph is a Zappa fanatic, while drummer A.P. Gonzalez provides the band's intense drive. Guitarist Thevenet also writes and sings humorously twisted lyrics about life in suburban New Orleans. Lump developed a healthy chemistry through a six-month stretch of weekend gigs at aeqmed alternative club Pepina's. The group has since moved on to a regular Saturday night spot at the more spacious Warehouse Cafe. New Orleans entrepreneur Steve Howard, a one-time guitarist who played in local bands, was so enthusiastic about Lump's eclectic mix that he decided to form a record label and finance the band's first recording. "There's not much activity in New Orleans for underground," says Howard, "but these guys put something together and are making it happen." Contact: Lou Thevenet, 504-783-3213, or Steve Howard, 504-838-7254. BILL MILKOVICH.

DALLAS: When the music is young at heart, the fans respond, according to Hagfish singer George Stroud Reagan III. The fans are responding to the band's first release, "Boz Men," through the marketing plan set up by Drake Stern Records, which includes sending the CD to local high school paper for review, "We've got a concert at [exclusive] Highland Park High School at 9 in the morning," says Reagan. "Those kids love us. We sent the CD to the high school paper and probably got 20 to 30 letters. I get letters every day about securing being on the cover of Teen magazine." High Schoolers even try to get into the band's club gigs. Reagan describes the band as being "punk pop," a genre he said sounds a little like a bunch of Beatles songs being played by the Ramones. The band's music has garnered enough power, as far away as Chicago. In Dallas, KIDGE put "Mint Maid," in medium rotation. The truck comes from "Boz Men," a 12-song collection of tunes that the band—in keeping with the punk directions—recorded in the nude at Dallas studios, with Patrick Keel producing. "The studio is kind of monotonous. Finally, I took off my clothes and started doing cartwheels. Before we knew it, we were all taking our clothes off," says Reagan. "Next week, we'll probably do something more obscene." Hagfish's music also includes CD compilations—"Tales From The Edge, Vol. 7 & 8." "Get It Through Your Thick Skull," and "We're From Texas, And You're Not." The band has opened national tours for Trip- ping Daisy and was filmed in December for a British TV show called "Trash Talk." Next up is a tour that goes through north Texas up to the Chicago area. CHARLIE ORE.
AARCFORMS DIGITAL-TAPING ROYALTY PANEL
Board Includes Artists, Managers, Attorneys, Label Execs

BYPAULVERNA

NEW YORK—The year-old Alliance of Bobby Berman and Bobiriya Companies has named a 34-member panel to represent performers and labels in their efforts to collect revenues from the digitally recorded royalty pie.

Following its first full meeting last month, the AARC appointed artists Bobby Brown, Carlene Carter, Anne Cash, Al Jarreau, Barry Manilow, David Sanborn, and Peter Yarrow to its board. Also, Mark Massagli of the American Federation of Musicians will represent instrumentalists, arrangers, conductors, and other nonvocal musicians, while Bruce York of the American Federation of Television and Radio Artists will represent vocalists, narrators, actors, etc.

In addition, the artist panel includes managers Gary Hager, Howard Kaufman, Jon Landau, Bert Padell, and attorneys Jay Cooper, Lee Phillips, Erik Greenspan, Arthur Indursky, and Robin M. Joyce.

Cooper and RIAA chairman Jay Berman serve as co-chairmen of the AARC representing artists and labels, respectively. While Berman’s post has been confirmed, Cooper’s position is temporary, pending a meeting of the artist contingent Feb. 28 in New York, according to attorney Joyce. At that meeting, the artist group also will appoint alternate board members and map out a schedule of staggered terms for its officeholders, Joyce adds.

Besides Berman, the record company camp includes RIAA executive director Hilary Rosen, Pat Martin of the National Assn. of Independent Record Distributors, and representatives from all the major-label groups and some independent companies. The label cluster also provides for alternate representatives, says Rosen.

The AARC was formed early in 1993 to address the digital-royalty needs of artists and record companies following the Oct. 1992 passage of the Audio Home Recording Act. Until the alliance receives enough funds to function on its own, it is funded by the RIAA, according to Rosen.

Joyce says that more than 900 artists have joined the alliance so far. While that number is impressive for the AARC is actively recruiting new artist members in an effort to increase its representation. She also notes that the track is released every year, so each year this is an ongoing project of recruitment and education for the artist community about what their rights and opportunities are to collect monies.

While the creation of the AARC marks a stride toward the industry’s effort to establish a digital-royalty collection system for artists and labels, it also serves as a blunt re

Surgery Shimmers On Atlantic Debut

BYDAVIDSPRAGUE

NEW YORK—A taste for hard-rock riffs and attitude made Surgery something of an anomaly on New York’s noise-rock scene when the quartet played its first shows around town some five years ago. But on its Atlantic debut, “Shimmer,” set for a April 6 release, Surgery’s blend of post-hardcore aggression and ’70s rock songcraft sounds like a perfectly natural bridge between denizens of the underground and the suburban strip mall.

“The thing about Surgery is that they’re not attached to alternative culture,” says Atlantic product manager Kim Kaiman. “That’s the sales base they’re building on, but they straddle a lot of grey areas, so [this album] is appealing to people like Black Flag and people who like the Rolling Stones.”

Singer/guitarist Sean McDonnell, who co-founded Surgery at Syracuse University and started the act in the ac
dic’s dorms that the band—which also includes guitarist Scott Kleber, bassist John LaChapelle, and drummer Kevin O’Brien—is starting to love that.

“Myself and the rest of the band,” says McDonnell, “are just fans of music. We listen to a lot of different stuff. It’s just nice to see a lot of people enjoying the music we do, too.”

The band possesses a disquieting, penetrating edge that Surgery refused to lose, even when their divergent styles—-which vary considerably in the name—provided a near-blindfold test for followers of each.

In truth, the two contemporaries have often found common ground, dating back to the early ’70s in Boston, when they were hotshot guitarists tied to the Berklee College of Music. Both enjoyed the tutelage of noted virtuoso Gary Burton. Their rivalry and friendship simmered, quite obviously, from mutual respect. As therapist recalls, Surgery was a player who understood modern changes, who could get inside a rhythm section.” Scottfield remembers Metheny as “an advanced musician, a guy who was open to everything.”

Those initial evaluations stood up. Scottfield left Boston and went to work with a host of leaders, including Gerry Mulligan, George Duke, Billy Cobham, and Miles Davis. On his own he has recorded for Gramavision, Enja, and now Blue Note.

To Metheny, at 39 a mere three years younger than Scottfield, began winning acclaim early in his career, starting with a series of genre-expanding rec

Great Songs Will Always Survive Commercial Use

BY IVRLIGHTMAN

The Beatles’ “Revelation” may have sold Nikes a few years ago but it remains home free as one of the group’s greatest compositions.

In the mid-’60s, two songs with strong public identities were used with devastating drama in important films. In what appeared to be a knock-out punch delivered to “Have Yourself a Merry Little Christmas,” Carl Foreman’s “Take the Long Way Home” was condemned by the execution firing squad of Private Soviet, the only U.S. soldier in World War II to be condemned to death for desertion, while a recording of Frank Sinatra’s version of the song is heard on the soundtrack. In the film Serengeti-pan, the legendary “Dr. Strangelove” ends with a soundtrack performance of Vera Lynn singing in a World War II Battle scene she made famous, “We’ll Meet Again,” as the world is being destroyed by atomic warfare. A viewer of both movies would have been very much aware of how the song had served so well to reflect a sweet measure of hope during the war years, could themselves survive such horrific use. Of course, they did.

With standard copyrights looking harder for a productive life of exposure of any of the above songs, there is no more deal to recruit songs for sell. Grin and bear it, for they will overcome!

BACK IN PUBLISHING: Bryan Morrison, who has spent three decades on the U.K. rock scene as a manager, agent, and publisher, has signed a three-year deal with Polyclar Music Publishing Ltd., according to CEO David Hockman. The agreement covers the world excluding the U.K., and gives Polyclar access to Morrison’s catalog and future acquisitions. The old catalog is Bryan Morrison Music catalog, while the new catalogs are Morrison Budd Music Ltd. and Suburban Base Music Ltd.

Metheny, ‘70s-style ‘Love That,’ ‘70s-style ‘Lead That’ can’t be use the base support of his jazz legacy.

In effect, Blue Note plans to exploit Metheny’s territorial reach. The marketing plans for this collaborative recording include ads in lifestyle periodicals in the U.S., most likely appearing in some outside the traditional niche of music magazines, such as the Utne Reader. Additionally, a summer tour is being discussed.

"Remember something," Metheny says, in summary of this joint venture. "John and I come from the same place. We’re both desecants of [guitarist] Jim Hall, and we started by wanting to play modern music. So when we started playing together in the studio, we developed a groove that felt very good. The rapport was instant."" Scottfield, "When you enter someone else’s world, you never know what you’ll find. Pat and I entered into this world on this project and we loved it, which is really how this got started 20 years ago. We’re just carrying on."

In the U.S. DEW: Shawn Press, an independent music print affiliate of Music Sales Corp., has released two choral works from the current Broadway hit “Blood Brothers,” which now stars Petula Clark, David Cassidy, and Shaun Cassidy. The highlights follo

PRINT ON PRINT: The following are the best selling folios at Warner Bros. Publications:

1. James Taylor, Live
2. The Eagles, The Eagles
3. Neil Young, Unplugged
4. Phil Collins, Both Sides
5. Danny Yankees, Selections From "Don't Tread" & "Danny Yankees."
Toshiba-EMI Bringing British Jazz To Japan
US5's Success Spawns Deal For Album Of London Acts

BY STEVE McCLURE

TOKYO-The success of rap/hip-hop/jazz act US5's "Hand On The Torch" in Japan has led Toshiba-EMI, which released this album, to plan a follow-up in September. Toshiba-EMI president and CEO Robert L. Johnson said, "As this album was released this summer, we are ready to release another album this fall." Toshiba-EMI also announced that they had signed a contract with the band to perform in Japan this fall.

BY CARLO WOLFF

CLEVELAND-An appetite for the vibes of the '60s and a canny mix of originals and covers are driving Columbia Records' hopes for Booker T. & the MG's "That's The Way It Should Be," due April 19.

The first album from the group since the mid-'70s Elektra disc "Universal Language," "That's The Way" brings organist Booker T. Jones, guitarist Steve Cropper, and bassist Donald "Duck" Dunn back to the forefront after a highly successful 1989 tour backing Neil Young. They're joined by drummer and longtime Memphis buddy Steve Jordan on the set, which was produced by Jordan, Jones, and Cropper.

Says Jones, "We've been playing together for four or five years this time...and a lot of people have asked me when we were going to make a new record...people who liked what we did in the '60s and '70s...when the group hit with "Hip-Hug Her" and "Green Onions." Like he did nearly 30 years ago, Jones plays a Hammond M3 on the new album. "I was hoping we would make a good record, a great record," he adds. "I think what we did is kind of representative of what we wanted to do."

Cropper says the instrumental group's 1992 induction into the Rock And Roll Hall of Fame got the Columbia ball rolling. Showcase dates at New York's now-defunct Lone Star Broadway threw the enthusiastic support of Columbia executive Steve Bekowitz, sealed the deal for these perpetually percolating veteran musicians. The "MG's" first tour together came this year, and the band will celebrate their 50th anniversary Sunday at the London Palladium.

"They've come out fully circle, and they're almost back in vogue," says Drowned Requiem, Columbia's West Coast VP of marketing. "The opening sets for the Neil Young tour were Soundgarden, Pearl Jam, and Stone Temple Pilots, and with the visibility from that and the Dylan tribute [in October 1991], they've had some great visibility."

Calling Booker T. & the MG's "those guys of legendary cool," Quinn says. "But there's also the adult contemporary audience for the upper end of the demo, as well as the younger audience, starting with the alternative side because of their association with Young and those other bands."

"The record is pretty strong and pretty broad, and addresses all those formats," says Quinn. "I think they made a record that works for them and also works for us."

Among the covers featured on the album are a sultry take on Ann Peebles' "I Can't Stand The Rain" and a velvety update of the Tempations' "Just My Imagination." The originals span the funky "Canal Ride" ("You can dance to it," says Cropper), the greasy "Mo Greene," and the upbeat title track. A leadoff single is yet to be chosen, though it is likely to be the title track, a cover of Janet Jackson's "Let's Wait Awhile," or "Cruisin."

Plans are being set for a tour that would see drummer Steve Pool, nephew of original MG drummer Al Jackson Jr. (who was murdered in 1975) playing with the group. Jones says a longform video also is in the works.

While Cropper is hoping for the best, he says he's taking a wait-and-see attitude toward the group's return. "I wouldn't refer to this as a comeback until we have a hit," says Cropper. "I'd like to follow in the footsteps of Tina Turner. Wouldn't that be nice? A 30-year overnight success."
The Heatseekers chart lists the best-selling titles by new and developing artists, designed 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/Hip-Hop Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches two or more spots, 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. * Asterisks indicate vinyl LP is available. ** Albums with the greatest sales points. © 1994, Billboard® Publications.

**FURY IN THE U.S.** One of Germany's most popular bands, Furry In The Slaughterhouse, made its American debut Feb. 15 with "Mono" on RCA. The set is being introduced to P&Ms through promotional Coke cans, which have been distributed throughout Germany, with the alternative/hard rock act's logo and album artwork.

RCA officially goes for ads upompomment Chris Hensley says the label didn't a four-week teaser mailing to radio and made Fury In The Slaughterhouse business cards for RCA's field staff. Retailers were sent German posters and T-shirts of the band. Underground press received "Mono" wrapped in a German newspaper featuring a bio in German (and an English translation) in late October.

**BOWLING FOR BEERS** Giant Nashville debut, "Bowlin' For Beers" on Shelby Road, released Feb. 15 on Scott Bros., offers a jigi-inspiring selection of Irish-influenced rock. Early believers include adult alternative stations KBBO Boulder, WCRB Chicago, and WDST Woodstock, N.Y., which are airing "Last House On The Street."
**BY DAVID NATHAN**

LOS ANGELES—“Our new album covers the full range of African-American music in its spiritual, historical, and cultural context,” says Gary Hines, founder and director of the Sounds Of Blackness, regarding “Africa To America: The Journey Of The Drum.”


“Africa To America,” which is scheduled for release April 5 by Perceptive Records, embraces such forms as R&B, gospel, jazz, and blues. “The album also was in before ‘Believe’,” due March 2, was written and produced by Jimmy Jam & Terry Lewis. Also on the album are radio-friendly cuts such as “Blowing All The Way,” “The Harder They Are, The Bigger They Fall,” “Everything Is Gonna Be Alright,” and “Africa To America.”

But the set also features traditional work songs like “Sun Up To Sundown,” spirituals such as “Hold On” and “Oh Been Baked,” and gospel-flavored tracks like “The Lord Will Make A Way,” “A Very Special Love,” and “He Took Away All My Pain.”

A passage written by celebrated author Langston Hughes serves as a bridge between an a cappella version of Billie Holiday’s classic “Strange Fruit” and the album’s new composition, “Black Butterfly.”

The new set features numerous vocalists, including Ann Bennett-Nesby, who was the lead vocalist on several R&B/dance singles from the first Sounds album. Bennett-Nesby, who is heard on four cuts on “Africa To America,” is also working on a solo album for Perceptive.

Other featured soloists include Cori Croston, Renee, and Jayna Bell, Patricia Lacy, Geoffrey Jones, Carrie Harrington, Billy Steele, and Jimmy Wright. Various members also contributed to their solo projects.

Says Hines, “We are blessed with a lot of talented individuals, and we wanted our listeners to get a broader feel for the group.”

Sheila Coates, Perspectives’ VP of artist & product development, says the label will attempt to capitalize on the exposure the group gained at the 1992 and 1993 Grammy Awards telecasts. Among the efforts of Perspective’s street marketing team will be several community-based contests with local retailers.

Aware that Sounds Of Blackness is often thought of as a gospel act, Hines says, “Gospel is the heart and soul of the Sounds, and indeed African-American music, period. We are a black music ensemble, and we see our mission as showing the wealth of music we’ve been blessed with as a people. That’s really what ‘Africa To America’ represents: a spiritual, historical, and musical testament of who people, and for all people.”

“Feeling good” music, Coates adds. “It’s not just for corporate gospel; the market; the group had three dance music hits from the debut album (which sold more than 256,000 units, according to SoundScan). We’re doing special mixes for ‘I Believe,’ and we feel the cut is hip and has enough edge to appeal to a youth market.”

Coates says a cross-promotion between Best Buy’s “I’ll Take That” Summit and the network’s “YBR” magazine is in the works. An appearance on “Showtime At The Apollo” is scheduled; other TV appearances will include “The Arsenio Hall Show.”

A major national tour with a "well-known gospel crossover act" is being planned. Hines says, “The Sounds will perform March 24 at the National Assn. of Black Owned Broadcasters convention in Washington, D.C., then will do several dates in the U.K.”

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**Vanilla Ice, SBK Add New Flavor As Rapper Attempts Comeback**

**BY CRAIG ROSEN**

LOS ANGELES—When viewers catch a glimpse of Vanilla Ice in his new "Roll 'Em Up" videoclips, they may have a hard time believing that it’s the same rapper whose "Ice Ice Baby" heated up the Hot 100 in November 1990 and sold more than 5 million copies. But on March 8, the rapper's new album, "Mind Blowin'," due March 8 on SBK Records, is the real Ice.

Gone is Ice’s trademark white, and blue suit, pompadour hairstyle, and fresh-scrubbed look. The rapper now sports dreadlocks and a goatee. According to the artist, those were not the days of that image, "I'm not my manager, Tommy Quon. When I would question him, he would say, 'Look how many albums you've sold, you're selling, and that would kind of shut me up. I just thought, 'If you want me to look like Evin Kneivel, fine.'"

Ice parted ways with Quon in 1991 after, that the artist decided to lay low and take his time working on his follow-up album. "Extremely Live," the quickie follow-up live album to "To The Extreme" that was released in mid-1991, stalled at No. 30, and the title of the film soundtrack "Cool As Ice" summed up its commercial clout. That release froze at No. 89 in late '91, while the film did a disappearing act at theaters.

Today, Ice says he regrets the release of the live album and film, and even much of his commercial success. "The reason why I regret it is that the image portrayed wasn't me," he says. "It was the image some New Kids image, or Marley Mark.

With Quon out of the picture, Ice was able to be himself, he says. That was also important to SBK Records.

"The first thing that you have to do [with an artist like Vanilla Ice] is go back to the person, the woman, they are about," says Dave Gossert, senior director for EMI Records Group. "You have to see what they are about, and what they are about now.

What is Ice about? "I just want to let people know that I’m really just a normal person, with a great personality, that has a great personality, and has a good time doing it. I do hip-hop music. I don’t do pop music. It just was like a trend in the music business. I don’t get made, everyone says you’re a sellout.

The first single, "Roll 'Em Up," which went to radio and clubs in January, may seem like a trend with its numerous marijuana references. Yet Ice said he wrote the song about the black factor. "As far as the herbs go, I just use it for clearing stress and relaxing," he adds. "It helps me forget a lot of things that are on my mind. I’ve been doing it for a while, before the first record came out.

The album’s title, which also may seem like a pot reference, is actually about sex. Also included on “Mind Blowin’” is a cover of the David Bowie (Continued on next page)
'GIRLS FOR THE '90s'

The ultimate definition of the '90s girls. That is how Kaper Records' new vocal trio Blackgirl is being marketed, and the women who make up the R&B group are optimistic they'll thrive in that niche.

March 29 is the release date for 'Treat U Right,' Blackgirl's debut album, a collection of 14 tracks described by the group as having an "old school" feel. "We didn't want to put out a hip-hop album," says Blackgirl member Nyrolla "Tye-V" Turman. "We wanted it to be more on a funk tip."

"We began developing a buzz with this act at the National Black Programmer's Coalition conference last November by having the girls perform," says Skip Miller, senior VP of black music for RCA. "It was a good situation for us because we had all the programmers and DJ's here and Blackgirl bowled them over.

"At the image level, we're taking advantage of the growing interest in afrocentric fashions and positioning Blackgirl to fit right in," he continues. "I didn't want to put out a clone act, and what we're doing with Blackgirl sets them apart from what's already out there."

Scott Mikkell, East Coast A&R director for Kaper Records, says it took nine months to put the "Treat U Right" together. Most of that time was used by the four producers trying to come up with the right musical concept," he says. "It wasn't until we recorded 'Krazy' that we found the sound we were looking for."

"'Krazy' is Blackgirl's first single, and was released to radio Jan. 17.

Says group member Pamela Copeland, Blackgirl has the same sort of feel that the '70s performers did, citing the Temptations as an example. "Groups like that had a sense of real entertainment with their dance steps and we'll be doing some of the same sort of things."

Blackgirl is a three attractive, dark-skinned women who aren't too street and not too cute," says Allison Giobetti, senior director of A&R for RCA. She says the act has established an image that's "somewhere between Jade and En Vogue."

"We think Blackgirl represents the young, independent working woman of the '90s, which is also an important demographic we're targeting for this group."

Mikkell predicts listeners of all ages will identify with Blackgirl's music. "Their vocal style comes across old school," he says, "but the music tracks they sing over have a young, hip feel."

Following release of the single and its accompanying video, Gabriel says the group made a television appearance on "Showtime At The Apollo." Blackgirl was showcased at an RCA-sponsored event during the Urban Network Power Jam conference in Los Angeles this month. The group also will do a promotion tour using live vocals on recorded tracks.

J.R. REYNOLDS
Black 2 Strong, the group’s weak showing on problematic repertoire as well as the staff’s inexperience in rap. “After some of the experiences we had with them, we began to learn what was needed to make a [rap] record successful. We didn’t have a great sense of what was at the time.”

Relativity and RED soon realized their existing staffs were ill-equipped to deliver a rap record. “We had to get our staff together,” says Grumball.

The first step in this process was allowing Kang (whose duties also included tour promotion) to concentrate solely on rap & R&B; his title is now director of urban A&R. Next, it hired Mohammed Ali as national director of urban and rap promotion and marketing; former Set To Run publicist, Grace Heck; product manager Chris Halliburton; and street promotions manager Quality, who reports to Ali and oversees a 25-member street promotions team.

The label also created a crossover radio promotion department, and RED built an urban-oriented sales staff. “We have an urban marketing person in our distribution branches in Los Angeles, San Francisco, Austin, Dallas, Atlanta, New York, and Seattle,” Ali says. “And we have additional field reps in other key markets like Detroit, Philadelphia, and the Washington, D.C., area.”

With its fortified infrastructure, Relativity made the pact with Violator Records in 1991. After receiving the cold shoulder from numerous majors, Chris Lighty, the principal in Violator, met Kofrin through an attorney. The first Violator/Relativity release was Chi Ali’s “The Fabulous Chi Ali.” That album, which arrived in March 1992, sold 70,000 units in less than 10 months, according to SoundScan. In a two-week period that April, it sold 10,000 units. It also spawned a top 10 rap single, “Age Ain’t Nuthin’ But A Number.”

“That was a drastic success for a company that was used to selling that amount of a rock album over a year or two,” says Lighty.

In April 1998, Violator/Relativity dropped “Intoxicated Demons,” an EP by the production team the Beatnuts. Although it peaked at No. 50 on Billboard’s Hot R&B Albums chart, Lighty says it served its purpose. “We got a lot of love from rap radio.”

“Flow Joe,” a single from Fat Joe’s Violator/Relativity album “Represent,” did better commercially, giving Relativity its first No. 1 record on Billboard’s rap chart. A new, as-yet-untitled Fat Joe single is due in late March. Relativity is scheduled to drop “Fluid,” a “more radio-friendly” single, this month. It will be followed March 30 by an album titled “Street Level.”

The biggest boost for Relativity’s rap rep came when it sealed a deal with Ruthless Records in 1996, after the expiration of that label’s prior deal with Priority. Relativity GM Harry Palmer had worked with Ruthless artist Michelle’s while at Ato Records.

GETTING RUTHLESS

The Ruthless/Relativity association has already borne fruit: MC Ren’s album “Bomb Shock Of The Hour” sold 210,000 units, according to SoundScan, while Easy-E’s album “It’s On (Dr. Dre) 187um Killa” is nearing platinum. Korn’s Zapp-, Cameo- and Parliament/Funkadelic-inspired “Funk Upon A Rhyme” ships to retail March 22. It was produced by Cold 187 from Above The Law, another Ruthless act.

In May, the fledgling lifestyle imprint will release the first single from Black Caesar, who is being supervised in the studio by DJ Battlecat (who previously worked with Domino). Kofrin, who negotiated the distribution deal with Lifestyle, expects the label, run by Michael O’Harris, to have more releases this year. (Lifestyle artists can opt to use RED without going through Relativity.)

In the next few years, Grumball hopes that Relativity will become “the No. 1 rap label in the country.”

Grumball insists that Relativity has the necessary skills and staff to function as a credible rap label. Alluding to his previous position as a Jive product manager at RCA, he says, “Personally, I’ve been working rap since [Boogie Down Productions’ landmark album] ‘Critical Minded.’ As a company, we have taken the marketing know-how we are seasoned with rock and applied it to rap. We’re working with mom-and-pop retailers and chains, street DJs, and commercial radio. And we’re having a lot of success.”

**WRECK RECORDS**

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**HOT R&B SINGLES**

***NO. 1***

1. BUMP N' GRIND - R. Kelly (Clayton/Carey/McCoy/Wance/Young)
2. UNDERSTANDING - K. Johnson/B. Todd/AL Kooper/J. Whitehead
3. WHATEVER - Salt-N-Pepa featuring En Vogue (Dimension/Wilson)
4. CAN WE TALK - Tevin Campbell (Dimension/Wilson)
5. U SEND ME SWINGIN' - J. Williams/M. Street/AL Kooper/J. Whitehead
6. (Lay Your Head on My Pillow - D. Jones/S. Williams
7. CRY FOR YOU - R. Kelly (Clayton/Carey/McCoy/Wance/Young)
8. AIN'T NO THING TO LOSE - P. Diddy featuring Mase (P. Diddy/Chievite/Young)
9. always on my mind - C. Green/R. Brown/AL Kooper/J. Whitehead
10. GET TOMORROW - J. Williams/M. Street

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***NEW #1***

1. TREAT U RIGHT - M. Street
2. KEEP ON TRYING - J. Lewis/J. Jackson/J. Harris/M. Street
3. COMIN' ON STRONG - S. Green/AL Kooper/AL Kooper/B. Todd/AL Kooper/J. Whitehead
4. BABY IT'S YOURS - E. Williams/L. Bivins/N. Hallman/W. Hutchins/W. Hutchins
5. SLOW AND EASY - J. Williams/M. Street
6. I DON'T WANT TO TALK ABOUT IT - P. Diddy featuring Mase (P. Diddy/Chievite/Young)
7. WHAT'S MY NAME? - R. Kelly (Clayton/Carey/McCoy/Wance/Young)
8. BABY IF YOU LIE - J. Williams/M. Street
9. COMIN' ON STRONG - S. Green/AL Kooper/AL Kooper/B. Todd/AL Kooper/J. Whitehead
10. BABY IT'S YOURS - E. Williams/L. Bivins/N. Hallman/W. Hutchins/W. Hutchins

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**HOT SHOT DEBUTS**

1. MAKE ME HAPPY - P. Diddy featuring Mase (P. Diddy/Chievite/Young)
2. BABY IT'S YOURS - E. Williams/L. Bivins/N. Hallman/W. Hutchins/W. Hutchins
3. I'M COMING ON STRONG - S. Green/AL Kooper/AL Kooper/B. Todd/AL Kooper/J. Whitehead
4. SLOW AND EASY - J. Williams/M. Street
5. WHAT'S MY NAME? - R. Kelly (Clayton/Carey/McCoy/Wance/Young)
6. BABY IF YOU LIE - J. Williams/M. Street
7. COMIN' ON STRONG - S. Green/AL Kooper/AL Kooper/B. Todd/AL Kooper/J. Whitehead
8. BABY IT'S YOURS - E. Williams/L. Bivins/N. Hallman/W. Hutchins/W. Hutchins
9. I'M COMING ON STRONG - S. Green/AL Kooper/AL Kooper/B. Todd/AL Kooper/J. Whitehead
10. SLOW AND EASY - J. Williams/M. Street

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**HOT R&B SINGLES**

11. Family Affair - [Artist]
12. Breathing Again - [Artist]
13. Never For You - [Artist]
14. Shoop - [Artist]
15. Process of Elimination - [Artist]
16. I Should Have Known Better - [Artist]
17. Let's Go Crazy - [Artist]
18. We're Not Gonna Take It - [Artist]
19. Tickets To Ride - [Artist]
20. Believe That - [Artist]
Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data System "Radio Data Service." 75 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Hot R&B Singles A-Z

Compiled from a national sub-sample of POS point of sales and store educated 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.

Billboard

February 26, 1994

Hot R&B Airplay

Cover Photo: Toni Braxton

For Week Ending February 26, 1994

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22 21 19
23 22 8
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Singles with increasing sales. © 1994, Billboard/BPI Communications and SoundScan, Inc.

R&B AIRPLAY

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R&B AIRPLAY

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MAGAZINE

February 26, 1994

Hot R&B Singles

Compiled from a national sub-sample of POS point of sales and store educated 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.

Billboard
minder of the lackluster performance to date of MimiDiC, DCC, and DAT.

The RIAA estimates that the digital-royalty deposit for Oct. 26, 1992-Dec. 31, 1992, was approximately $115,000. The U.S. Copyright Office, which collects these royalties and is holding them in escrow until the pool is sufficient to warrant actual distribution—incurred administrative expenses of $15,000 during that period, leaving the music industry with a net sum of $100,000, according to RIAA executive VP and general counsel David Leibowitz.

The RIAA estimates that the total deposit for 1992 will be $407,000. However, the dissolution last year of the Copyright Tribunal—the predecessor of the Copyright Office—produced expenses in excess of $124,000, resulting in a net fund of less than $283,000 after that and other administrative costs are accounted for.

ESTIMATES FALL SHORT

Leibowitz stresses that these figures are "unofficial" and are subject to revision after the first quarter of this year, where the last of the royalties from 1992 sales will be collected. Nevertheless, the fall short of the RIAA’s early-1990s projection of $700,000 for the year, and even at that higher figure, the "costs associated with administration of these royalties could effectively wipe out any contributions," the RIAA said at the time.

"The fact is that DCC, MimiDiC, and DAT distributions have not reached the expectations of the manufacturers of those products," says Leibowitz.

**SPLIT ROYALTY POOL**

The royalty pool from hardware and blank-software sales of these digital formats is split into a sound recordings fund, which represents two-thirds of the total, and a musical works fund, which constitutes the remaining third. The sound recordings fund is divided between the record companies and the artists at a ratio of 6:4, with small percentages allocated for nonfeaturists, while the musical works fund goes to authors and publishers.

The musical works royalties will be distributed by the performing rights societies to their author and publisher members, according to representatives at ASCAP and BMI. Because these societies are already equipped to administer royalties on a record scale, the formation of a separate group comparable to the AARC is unnecessary for the musical works fund, says the sources.
Frankie’s Real World Spins To A New Groove

Lonnie Does It. SBK/ERG club diva Lonnie Gordon is pictured during a recent New York gig in support of her current 12-inch single, “Do You Want It?” The track, which is bolstered by David Morales’ deep-house remixes, took a big jump on Billboard’s Club Play chart this week, advancing from No. 32 to No. 21. (Photo: Tina Paul)

release, “Welcome To The Real World.”

Although the project is not complete, already exudes a strong personality considerably different from his now-classic 1991 debut, “Beyond The Mix.” The gauzy romance of past hits like “Rainfall’s has been replaced by the earthier, tooth-sucking stance of the recently penned “Keep It Real.” And the sweaty, jive-rabble club “Dripping With Lust” sitters where the light and airy “Whistle Song” once fluttered.

“It’s necessary for me to make this album to a completely different place than the first one,” Knuckles says. “It’s scary, because anyone’s natural inclination is to stay where it’s safe. But my gut tells me that I need to reinvent myself, and make everything fresh and new.”

He also is creating a more sharply focused package, one that should prove easier for Virgin to sell to people beyond Knuckles’ secure fan base in the club community. Clearly more comfortable and confident in his role as creative leader, Knuckles has identified a club “Drip,” which is preparing the stage to open a new, more organic venue, a place where the music is more about the people, and the people are more about the music. This is the project that is different, the one where the artist is more about the music, and the music is more about the artist.

SOUNDS OF BELIEF: We will never forget the first time we experienced “The Treasure” by Sounds Of Blackness on a dancefloor several years ago. As a packed floor, it was one of the top sound shops in the world, and we were delighted to be able to share this incredible experience with our readers. Today, Sounds Of Blackness are once again on the dancefloor, and we are thrilled to share their music with you. Check out their website for more information about their upcoming tour and new music. We highly recommend Sounds Of Blackness to any fans of live music and dancefloor entertainment.

by Larry Flick

Adding to the weighty tone of “Welcome To The Real World” is that it is dedicated to and heavily inspired by the late Larry Levine, his close friend and mentor of Knuckles. In fact, “Tell Me Why,” an examination of loss and the people left behind, that launched the album’s stunning performance with a spoken voice by Knuckles, was written for Levine shortly after his death last year.

Punters can expect “Welcome To The Real World” to hit the street early this summer. The set likely will be preceded in late spring by the title cut, a melodramatic, ear-popping epic that can best be described as the house music equivalent of a slow news report. In the words of Jackson 5’s “Thriller,” given its sweeping strings, frenzied percussion, and punctuated by a series of gut pronouncements, it will be the first step in a musical journey that could potentially strengthen the presence of dance music in the mainstream.

line and roof-raising vocal trio, is its key surprise that DJs are already salivating over the scant number of test pressings currently circulating. “We went back into the studio and redid the vocal of the track with a rock-solid vocal and moved the rhythm along with the vocals.”

Frankie Brings His New After Dark indie label with a trip into the strangest corner of The Game” by Bethany has just shipped to club DJs and crossover radio, while “Never Give Up” by Nikeo Daniels and “He’s My Baby” by Joei Mae are being prepared for release in March. Berrios is handling the label with industry veteran Will Socelev, while maintaining his creative partnership with songwriter Frank Reyes... Remember Frankie Goes To Hollywood? The act that set clubland on fire during the mid-80s with such wacky trinkets as “Relax” and “Two Tribes” may not be making new music these days, but its U.K. label, ZTT Records, is dusting off a lot of those old jams and spicing ’em up with fresh mixes by heavy-hitters like Jam & Spoon, Brothers In Rhythm, and Fluke. The tracks, which dabble in rave, trance, and disco flavors, are being assembled for “Relax: The Full 12 Inches Of Frankie” remix album, which will be released overseas early next month.

Although Atlantic in U.S. has picked up the Frankie Goes To Hollywood catalog, there is no word on when (or if) this new project will see the light of day here... Finally, hearty congrats to the club-bred winners at the recent Brit Awards (the U.K. equivalent to the Grammys). “Connected” by the Stereo MC’s sparked victories in the best group and best album categories, while Gabriele was named newcomer of the year and Dina Carroll was voted female vocalist of the year. Clearly most expected by M-People’s win in the best dance act category. What can we say, other than that it is nice to see that there is a corner of the world where clubland is getting its deserved respect.
Billboard HOT DANCE MUSIC

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

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<td>BEEN A LONG TIME (COLUMBIA 72303)</td>
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<td>BCBQ</td>
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<tr>
<td>6</td>
<td>1</td>
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<td>SELSHIF (REI) (WARNER BROS)</td>
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<tr>
<td>7</td>
<td>12</td>
<td>24</td>
<td>I WOULDN'T CHARACTERIZE THIS KIND OF THING (ZAP! 58120)</td>
<td>PET SHOP BOYS</td>
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<tr>
<td>8</td>
<td>15</td>
<td>32</td>
<td>I WANT YOU SMOKIN' PROMONTER BROS.</td>
<td>JULIET ROBERTS</td>
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<tr>
<td>9</td>
<td>11</td>
<td>25</td>
<td>PLEASE GIVE ME THAT 3 ATLANTIC PROMO</td>
<td>ARMS</td>
</tr>
<tr>
<td>10</td>
<td>14</td>
<td>19</td>
<td>GIVE MYSELF TO YOU (IFI)</td>
<td>THE DAQU</td>
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<tr>
<td>11</td>
<td>1</td>
<td>18</td>
<td>CAN YOU BYE ME OUT (A-2)</td>
<td>CULTURE BEAT</td>
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<tr>
<td>12</td>
<td>6</td>
<td>11</td>
<td>JOY CHAMPION (CHAS/CHER)</td>
<td>STAX OF JOY FEATURING CAROL LEEMING</td>
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<td>13</td>
<td>19</td>
<td>23</td>
<td>I WANT TO THANK YOU (RCA 10 044)</td>
<td>LATELRE</td>
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<tr>
<td>14</td>
<td>13</td>
<td>15</td>
<td>WHEN YOU TOUCH ME CUTTING 1992</td>
<td>MASTERS AT WORK FEATURING INDIA</td>
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<tr>
<td>15</td>
<td>5</td>
<td>8</td>
<td>LIFE EVERYBODY NEEDS SOMEBODY TO LOVE (ARISTA 13483)</td>
<td>RADDIAWY</td>
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<tr>
<td>16</td>
<td>24</td>
<td>34</td>
<td>SAY YOU (IN) 9959</td>
<td>MICHAEL WASHINGTON</td>
</tr>
<tr>
<td>17</td>
<td>23</td>
<td>33</td>
<td>SPOOKY SONG (ATOMIC 2017)</td>
<td>NEW ORDER</td>
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<td>18</td>
<td>9</td>
<td>6</td>
<td>JUST KEEP ME MOVING (REI) (WARNER BROS)</td>
<td>K. D. LANG</td>
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<tr>
<td>19</td>
<td>37</td>
<td>29</td>
<td>GOING NOWHERE (GODDESS IMPORT)</td>
<td>GABRIELLE</td>
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<tr>
<td>20</td>
<td>33</td>
<td>38</td>
<td>GROOVE THANG (MOTOWN 8498)</td>
<td>ZHANE</td>
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<tr>
<td>21</td>
<td>32</td>
<td>42</td>
<td>DO YOU WANT IT (EMI 18196)</td>
<td>LONNIE GORDON</td>
</tr>
<tr>
<td>22</td>
<td>20</td>
<td>5</td>
<td>RILLY GROODY (RECORDING ARTIST)</td>
<td>BEAUTIFUL PEOPLE FEATURING JIM HENHURST</td>
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</table>

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO BDS/CASS, INC.

<table>
<thead>
<tr>
<th>#</th>
<th>WEEK</th>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>GROOVY THANG (IT) (NOTOWN 4816)</td>
<td>ARETHA FRANKLIN</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>1</td>
<td>5 A DEEPER LOVE (ISLAND 42681)</td>
<td>ARETHA FRANKLIN</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>29</td>
<td>3 MEGA APPEAL (CHAS/CHER)</td>
<td>JIMMY CLIPPER</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>BECAUSE OF LOVE (INC)</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>3</td>
<td>C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (MCA)</td>
<td>MASTHER STRINGALES &amp; BURG</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>2</td>
<td>BUMP 'N' GRIND (IT) (MCA 42206)</td>
<td>R. KELLY</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>7</td>
<td>WHATTA MAN (IT) (NEXT PLACE/LONDON 857 293)</td>
<td>SALT-N-PEPA FEATURING ERN VOGUE</td>
</tr>
<tr>
<td>10</td>
<td>13</td>
<td>11</td>
<td>GETTO JAM (EMI)</td>
<td>OOGO</td>
</tr>
<tr>
<td>9</td>
<td>6</td>
<td>2</td>
<td>WHY IS IT (MCA 410) (MCA)</td>
<td>SAGAT</td>
</tr>
</tbody>
</table>

- Titles with the greatest sales or club play increase this week.

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.

Billboard's 1994 Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relayed upon by the entire record and video industry, Billboard's 1994 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.
Arista Haggard Tribute To Benefit Second Harvest

Haggard’s tribute album is being recorded at the Aristata Nashville offices, and proceeds will go to Second Harvest, an anti-hunger organization. The album will feature artists such as Clint Black, Wynonna, and Dolly Parton. The album will be released on October 27, with a fundraising concert set for November 2 at the Country Music Hall of Fame. The tribute album will feature songs written and performed by Haggard, as well as new songs written for the project. The album will be distributed through Sony Music and will be sold at retail stores and streaming services.

The proceeds will go to Second Harvest, which helps provide food to people in need. The organization has faced challenges during the pandemic, and the tribute album is seen as a way to support their efforts.

For more information, visit Aristata.com/HaggardTribute.
## Top Country Albums

### For Week Ending February 26, 1994

<table>
<thead>
<tr>
<th>WEEK ON CHART</th>
<th>LAST WEEK</th>
<th>ARTIST LABEL &amp; NUMBER DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>33</td>
<td>WYNONNA ** Curb 1052546 (4.98/9.98)</td>
<td>WYNONNA</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>BILLYRAY CYRUS ** Mercury 59605 (3.98/6.98)</td>
<td>SOME GAVE ALL</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>TANYA TUCKER ** Liberty 49504 (5.98/9.98)</td>
<td>SOON</td>
</tr>
<tr>
<td>40</td>
<td>36</td>
<td>GEORGE JONES ** MCA 20281 (9.98/19.98)</td>
<td>HIGH-TECH REDNECK</td>
</tr>
<tr>
<td>41</td>
<td>37</td>
<td>AARON TIPPIN ** RCA 62455 (15.98/19.98)</td>
<td>CALL OF THE WILD</td>
</tr>
<tr>
<td>42</td>
<td>40</td>
<td>GARTH BROOKS ** Liberty 56332 (15.98/19.98)</td>
<td>ROPIN’ THE WIND</td>
</tr>
<tr>
<td>43</td>
<td>39</td>
<td>DOUG SUPERNAW ** BNA 46619 (16.98/20.98)</td>
<td>RED AND RIO GRANDE</td>
</tr>
<tr>
<td>44</td>
<td>43</td>
<td>LORRIE MORGAN ** MCA 66407 (9.98/19.98)</td>
<td>WATCH ME</td>
</tr>
<tr>
<td>45</td>
<td>44</td>
<td>JOHN ANDERSON ** BNA 63329 (15.98/19.98)</td>
<td>SOLID GROUND</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>TRACY LAWRENCE ** Atlantic 82483 (9.98/19.98)</td>
<td>ALIBIS</td>
</tr>
<tr>
<td>47</td>
<td>52</td>
<td>TRAVIS TRITT ** Warner Bros. 43048 (9.98/19.98)</td>
<td>T-R-O-U-B-L-E</td>
</tr>
<tr>
<td>48</td>
<td>50</td>
<td>VARIOUS ARTISTS ** Tel 6093 (8.98/14.98)</td>
<td>TODAY’S TOP COUNTRY</td>
</tr>
<tr>
<td>49</td>
<td>47</td>
<td>SAWYER BROWN ** Curb 17642 (8.98/15.98)</td>
<td>OUTSKIRTS OF TOWN</td>
</tr>
<tr>
<td>50</td>
<td>45</td>
<td>THE MAVERICKS ** MCA 30192 (10.98/17.98)</td>
<td>WHAT A SHAMING</td>
</tr>
<tr>
<td>51</td>
<td>69</td>
<td>COLLIN RAYE ** Epic 498935 (9.98/13.98)</td>
<td>IN THIS LIFE</td>
</tr>
<tr>
<td>52</td>
<td>53</td>
<td>ALAN JACKSON ** Arista 8461 (9.98/16.98)</td>
<td>DON’T ROCK THE JUKEBOX</td>
</tr>
<tr>
<td>53</td>
<td>51</td>
<td>TRISHA WILLIAMS ** Epic 498928 (9.98/15.98)</td>
<td>TRIBUTE TO THE MUSIC OF BOB WILLS</td>
</tr>
<tr>
<td>54</td>
<td>42</td>
<td>ANNE MURRAY ** MCA 17013 (9.98/12.98)</td>
<td>CROONIN’</td>
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<tr>
<td>55</td>
<td>52</td>
<td>REBA MCENTIRE ** MCA 12073 (10.98/19.98)</td>
<td>IT’S YOUR CALL</td>
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<tr>
<td>56</td>
<td>55</td>
<td>JOHN ANDERSON ** BNA 61029 (9.98/16.98)</td>
<td>SEMINOLE WIND</td>
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<td>57</td>
<td>54</td>
<td>GARTH BROOKS ** Liberty 18974 (10.98/19.98)</td>
<td>THE CHASE</td>
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<td>58</td>
<td>56</td>
<td>MARTA MBIRDI ** RCA 62688 (9.98/13.98)</td>
<td>THE WAY THAT I AM</td>
</tr>
<tr>
<td>59</td>
<td>59</td>
<td>VINE GILL ** MCA 1049 (10.98/19.88)</td>
<td>POCKET FULL OF GOLD</td>
</tr>
<tr>
<td>60</td>
<td>57</td>
<td>SHENANDOAH ** RCA 62667 (10.98/15.98)</td>
<td>UNDER THE KUDZU</td>
</tr>
<tr>
<td>61</td>
<td>61</td>
<td>COLLIN RAYE ** Epic 49749 (9.98/15.98)</td>
<td>ALL I CAN BE</td>
</tr>
<tr>
<td>62</td>
<td>59</td>
<td>TANYA TUCKER ** Liberty 81367 (9.98/16.98)</td>
<td>GREATEST HITS 1990-1992</td>
</tr>
<tr>
<td>63</td>
<td>62</td>
<td>VARIOUS ARTISTS ** Tel 5068 (7.98/12.98)</td>
<td>TODAY’S HITS COUNTRY</td>
</tr>
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<td>64</td>
<td>63</td>
<td>ALAN JACKSON ** Arista 8852 (8.98/13.98)</td>
<td>HERE IN THE REAL WORLD</td>
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<tr>
<td>65</td>
<td>60</td>
<td>PATTY LOVELESS ** Epic 532560/9 (9.98/15.98)</td>
<td>ONLY WHAT I FEEL</td>
</tr>
<tr>
<td>66</td>
<td>68</td>
<td>VINE GILL ** RCA 61139 (9.98/19.88)</td>
<td>I NEVER KNEW LOVELY</td>
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<td>67</td>
<td>64</td>
<td>LORRIE MORGAN ** RCA 302 (9.98/19.88)</td>
<td>SOMETHING IN RED</td>
</tr>
<tr>
<td>68</td>
<td>66</td>
<td>TRAVIS TRITT ** Warner Bros. 26599 (9.98/13.98)</td>
<td>IT’S ALL ABOUT TO CHANGE</td>
</tr>
<tr>
<td>69</td>
<td>65</td>
<td>CHRIS LEDoux ** Liberty 60069 (10.98/15.98)</td>
<td>UNDER THIS OLD HAT</td>
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<tr>
<td>70</td>
<td>68</td>
<td>RANDY TRAVIS ** Warner Bros. 45045 (9.98/15.98)</td>
<td>GREATEST HITS, Vol. 2</td>
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### New/Re-Entry

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<tr>
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<tr>
<td>NEAL MCCOFF ** Atlantic 82154 (9.98/15.98)</td>
<td>MERRY CHRISTMAS TO ALL</td>
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<tr>
<td>SAMMY KERSHAW ** Mercury 4332 (9.98/15.98)</td>
<td>HAUNTED HEART</td>
</tr>
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<td>TROY KEITH ** Mercury 51442 (9.98/15.98)</td>
<td>KEEPS US ALIVE</td>
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<tr>
<td>BROOKS &amp; DUNN ** Arista 18058 (9.98/15.98)</td>
<td>MAN FROM NEW ORLEANS</td>
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### Hot Shot Debuts

<table>
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<tr>
<td>PATSY CLINE ** MCA 127 (7.98/12.98)</td>
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<tr>
<td>THE CHARLIE DANIELS BAND ** Epic 367590/76 (9.98/11.98)</td>
<td>A DECADE OF CHARLIE</td>
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<td>THE JUDAS ** Curb 8301 (9.98/19.98)</td>
<td>GREATEST HITS</td>
</tr>
<tr>
<td>GEORGE JONES ** Epic 407709/05 (9.98/15.98)</td>
<td>SUPER JONES</td>
</tr>
<tr>
<td>GARTH BROOKS ** Atlantic 82483/91 (9.98/15.98)</td>
<td>GREATEST HITS, Vol. 1</td>
</tr>
<tr>
<td>DOLLY PARTON ** Arista 50183 (9.98/19.98)</td>
<td>GREATEST HITS, Vol. 2</td>
</tr>
<tr>
<td>COUNTRY MANIFESTO ** RCA 44337 (9.98/15.98)</td>
<td>GEORGE STRAIT’S GREATEST HITS</td>
</tr>
<tr>
<td>DOUG BANKS ** Warner Bros. 45045 (9.98/15.98)</td>
<td>I THOUGHT IT WAS YOU</td>
</tr>
</tbody>
</table>

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*Albums with the greatest sales gains this week. Recording Industry Assoc. Of America (RMA) certification for sales of 500,000 units. RMA certification for sales of 1 million units, with multification solders indicated by a numeral following the symbol. *Artists indicates LP is available. Most tape prices, and CD prices for KLA and BMG labels, are suggested lists. Tape prices marked $G, and all other CD prices, are equivalent prices, which are presented from wholesale prices. Greatest Gamer shows chart’s largest unit released. Paximeter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseeker this week. Indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.*
TOBY KEITH

“WISH I DIDN’T KNOW NOW”

ADD DATE
2/28

POLYGRAM RECORDS, INC.
COUNTRY ARTISTS & MUSIC
COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

COUNTRY CORNER
by Lynn Shults

MAKE IT FOUR CONSECUTIVE weeks that “I Swear” by John Michael Montgomery has topped Billboard’s Hot Country Singles & Tracks chart. This breaks Montgomery’s personal record for consecutive weeks at No. 1. His “I Love This Way of Living” spent a week at No. 1 in July 1994. He began the new year with a four-week run as the producer of “Wild One” by Faith Hill. “Live Until I Die” by Clay Walker was No. 1 for one week, prior to Montgomery’s run. This means that as a producer, Hendricks has had the No. 1 track on the Hot Country Singles & Tracks chart for eight of nine weeks in ’94. The track with the best chance to break Hendricks’ domination is “I Just Wanted You To Know” (6-3) by Mark Chesnutt. If it doesn’t reach No. 1, Hendricks has a chance to reclaim his throne, since he is the co-producer of “Rock My World (Little Country Girl)” (6-4) by Brooks & Dunn.

SONGWRITERS ALSO HAVE STREAKS. Take Gary Baker and Frank Myers, the writers of “I Swear.” Their “T.L.C.A.S.A.P.” (14-9) by Alabama enters the top 10 on the singles chart this week. And who is Nashville’s hottest songwriter? That distinction goes to Dennis Linde. His songs rocketed up to the most BDS airplay detections for the calendar year 1994. He is followed closely by Ronnie Dunn and Clint Black. Outpointing the top five, are artists who primarily write for themselves. Seven of the top ten are writer/artists. The other top 10 writers, in order, are Alan Jackson, Gretchen Peters, Dwight Yoakam, Kustas, and Mac McAnally.

THE MOST ACTIVE TRACK on the singles chart is “Rock Bottom” (61-39) by Wynonna, followed by “If Bubba Can Dance (I Can Too)” (60-39) by Shenandoah; “Indian Outlaw” (58-30) by Tim McGraw; “Piece Of My Heart” (47-38) by Faith Hill; “Tryin’ To Get Over You” (13-8) by Vince Gill; “Adicted To A Dollar” (debut-56) by Doug Stone; “My Love” (25-20) by Little Texas; “I’ve Got It Made” (11-7) by John Anderson; “If The Good Die Young” (27-24) by Tracy Lawrence; and “We Don’t Have To Do This” (54-27) by Tanya Tucker.

KEEPING A LOCK ON the No. 1 album position is “Klickin’ It Up” by John Michael Montgomery. The Greatest Gainer award goes to “A Lot About Livin’ (And A Little ‘Bout Love)” (6-4) by Alan Jackson, and the week’s Packsetter award winner is “Take Me As I Am” (44-25) by Faith Hill. Debating “No Doubt About It” (debut-57) by Neal McCoy. A close look at the Top Country Albums chart reveals the new strength of WEA as a country distributor. WEA-distributed labels have seven of the top 20 positions and nine of the top 10. Gentle hands have taken control of two, and Reprise one. The success of the WEA labels strengthens the argument that creating new labels is the way to increase market share and revenues.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>WEEKS ON CHART</th>
<th>PEAK WEEK</th>
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**UPCOMING HOT COUNTRY DEBUTS**

<table>
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<th>ARTIST</th>
<th>TITLE</th>
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**HOT COUNTRY RECURRENTS**

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**HOT COUNTRY SINGLES & TRACKS**

<table>
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<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>WEEKS ON CHART</th>
<th>PEAK WEEK</th>
</tr>
</thead>
</table>

* Records showing an increase in detections over the previous week, regardless of chart position. Airplay awarded to those records which attain 2500 detections for the first time. * Videoclip availability. Catalog number is for cassette single, or vinyl if cassette unavailable. (C) Cassette single availability. (V) Cassette single availability. (T) Vinyl single availability. (D) Vinyl single availability. © 1994, Billboard/BPI Communications.
**Hot Latin Tracks**

**Artists & Music**

**Latin Confab Dates Set: Brazilian Jazz**

**by John Lannert**

**Latin Notas**

**UPDATE:** The fifth edition of Billboard’s International Latin Music Conference is slated for May 10-16 at Miami’s Intercontinental Hotel. This year’s confab will feature four panels, two showcases, and an awards program whose winners will be selected as per their performances on the Hot Latin Tracks chart and the Billboard Latin 50.

**ARGENTINA NOTAS: EMI’s reggae stalwarts Los Pericos have surpassed the triple-platinum mark with their album “Big Yuyo.” The group expects to make a summer trek throughout the U.S. during the next few weeks... Los Pericos’ label mate Sergio Denis is finishing up his new album, “Natural,” recorded in Buenos Aires by Yorky, and Miami and produced by Emilio Valle with Jorge Alvarez supervising... “Amor Amarillo,” the debut effort from Soda Sereño’s Gustavo Cerati, is closing in on gold (30,000 units) less than two months after its release by BMG. Predictably, both label and artist are enthusiastic about the sales tally. Cerati, in fact, is considering a one-shot concert in April, after which he will continue recording plans for Soga’s BMG debut.

**BRAZILIAN JAZZ HAT TRICK:** Three supremely sublime Brazilian jazz albums, with emphasis on “Brazilian,” have been released, though only one—Randa Laurie’s “Points Of View” (Narda Equinox)—is available outside of Brazil so far. The other two records, “Made In Rio” by PolyGram Brasil’s talented multi-instrumentalist Leo Gandelman and “Sabor Caribio” by Som Livre’s overlooked fusionist Raúl Mascarones, merit immediate international exposure.

Laurie’s label bow finds the Reche guitarist grafting his breathy vocalise onto melodically compelling, jazz instrumentalists anchored by northeast-ern Brazilian cedares such as baio, maracatu, and xote. The album’s two vocal tracks—a dramatic, soft-samba version of the Beatles’ classic “If I Fell” and a spiritual to some extent, “Saudade”—could attract airplay on jazz, world music, and NAC stations. Pianist Lyle Mays and drummer Danny Gottlieb chip in instrumental support.

Saxophonist Gandelman long has been considered one of the top side-men/players in Brazil, but his overly slick funk/po-p jazz solo albums often have been a nondescript as his side work has been dazzling. But on “Made In Rio,” Gandelman emerges with a smart array of upbeat entries deftly blending punchy horn lines, Gandelman’s slapping rides, and, occasionally, native Brazilian rhythms as samba and samba-reggae (“Na Baixa Do Sapateiro”). Contemporary jazz radio, NAC, and AC stations also will lap up hip-hop thumper “Só Medida,” retinted ballad “Novo Dia” (sporting a lovely, restrained solo from Joe Sample Citadel), and gorgeous bossa ballad “Cidade Maravilhosa,” dedicated to that “marvel-ous city”—and Gandelman’s home-town—Rio de Janeiro.

On his latest effort, Mascarones, another highly respected musical fig-
‘Mice’ Make Pilgrimage To Memphis

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Juanito, front man of Argentinian rock crew Ratones Paranoicos, says working with former Rolling Stones producer Andrew "Andy" Johns on its latest Sony Argentina album, "Hecho En Memphis," was a volatile—and rewarding—experience.

"(Oldham) joked fun at each musician's personality," says Juanito. The recording sessions were a "tense exchange of arguments and marvelous moments."

The result is the second Ratones album produced by Oldham to striking platinum (60,000 copies). The first Oldham-helmed album, "Fieras Lunaticas," released last March, sold more than 120,000 units last year, thus assuring the conversion of the quartet from a cult set to a household name in Argentina.

The group's initial contact with Oldham occurred in 1992 after he had listened to tapes of the Stones-esque band sent him, later agreeing to produce "Fieras Lunaticas." In fact, the longtime fan of the Stones, whose band name means "paranoid mice," have often compared to their British heroes. "My main influence," admits Juanito, a new elder ringer for Mick Jagger, "is British rock."

"Hecho En Memphis" (Made In Memphis) was recorded mainly at the legendary Ardent Studios, with additional sessions taking place in Nashville and New York. Memphis was chosen for the primary locale of the record because the band wanted to find a city geographically convenient for Oldham.

"It was a geographical and cultural location that allowed us to work with other bands," says Juanito. The band, which includes guitarist Salordaco, bassist Pablo Memi, and drummer Mario "Pequeño" (Rothen) all 5-3; Banda Machos "Sonny" Cordero and "Nacho" Perales ("Nacho" Perales) fell 8-8; and Roberto Carlos" Marcus Pequeno" dropped 10-4. In fact, the top 10 song to lose points last week was YME's former chart-topper, "Detras De Mi Ventana" (Sony Latin).

Assistance in preparing this column was provided by Marcelo Fernandez Bitar in Buenos Aires.

LATIN NOTES (Continued from preceding page)

CHART NOTES: Ana Gabriel’s "Luna" (Sony Latin) shows renewed vigor and holds at No. 1 on Hot Latin Tracks for a second week. Expect Gloria Estefan’s "Mi Hueso Llora" (Epic) to unseat "Luna"—just in time for the Grammys.

The heated competition for the Hot Latin Tracks throne this week caused three songs to move backward two notches despite point gains. Los Fugitivos’ "La Legua" (PolyGram) fell 4-5; Banda Machos "Sonny" Cordero and "Nacho" Perales ("Nacho" Perales) fell 8-8; and Roberto Carlos" Marcus Pequeno" dropped 10-4. In fact, the top 10 only song to lose points last week was YME’s former chart-topper, "Detras De Mi Ventana" (Sony Latin).
"Restless" features a host of accomplished performers with names we know—Michael Brecker, Luther Vandross, Ron Carter, Nathan East, Harvey Mason, Fareed Haque, and newly signed WB saxophonist Andy Snitzer. Also new, though hardly newly discovered, is a young vocalist who has developed steadily under James's watchful eye. Her name? Hilary James. "We're planning a father/daughter release sometime in October," the pride-filled elder reports. "Hilary's courageous about what she wants to do. In a time when many pop singers are trying to outshake each other, she wants to sing, straightforward. My intention was to introduce her on my record, to show her ability, which is something I already know about. I consider that to be my good fortune."

How old is this Pied Piper anyway? The party line on Lionel Hampton is that he's 85 years old. (I say “party line” because his actual birth date is open to debate, and no less an authority than Seth Schaar, the Grand Highness of Jazz Minutiae, disputes the official record.) Don't squeeze your brain. The octogenarian Hampton is once again taking part in this year's Lionel Hampton Jazz Festival, a four-day event at the University of Idaho beginning Feb. 23 that attracts as many as 12,000 young musicians vying for the opportunity to compete, mingle, workshop, and ultimately impress the master of good vibes. It's very much a Hampton kind of thing, what with his flair for spreading great cheer and ambassador-like tidings. (He's also an ardent supporter of the Republican Party—too bad, I rather liked him.) To help round out the festivities, a few of Hamp's boys: Freddie Hubbard, Herb Ellis, Elvin Jones, Bill Watrous, Gene Harris, Ray Brown, James Moody, Wallace Roney, and Conie Condolli, among others, as well as the multitudes of wide-eyed enthusiasts searching for glory.
Music Video

ARTISTS & MUSIC

Pop Video Service Digs Into China
Firm Plans Retail, Publishing Ventures

BY MIKE LEVIN

HONG KONG—If the availability of Western pop video music helps fill the incredible demand in China for foreign music videos, then the TMC Music Channel (TMC) is likely to get the credit for making the breakthrough. Its principals also will become outrageously rich.

The operator of the HK-based music video channel intends to team with a Hong Kong entertainment company to secure a regional slot for Western music videos on Chinese television with its daily one-hour show on Shanghai's cable network SCATV.

Company officials say that by May 1, TMC will be broadcasting 12 hours of music video per day. The six hours of Western programming will be divided into three hours of classical, two hours of pop, and one hour of ballet and opera clips. The remaining six hours will be devoted to Chinese repertoire, effectively creating a music video network and securing what Hong Kong's record and media executives said would take five to 10 years to achieve.

Industry observers know that the Chinese market is unpredictable and often impermeable, and a success story such as TMC's is extremely rare. But the company is beginning to back up its claims with hard results, and its potential to influence the sale of Western music in China through television may well raise questions at record company headquarters in the U.S. and Europe.

In fact, after attacking and breach- ing mainland television with music video programming, TMC is now going after the music market's two choicest plums: retailing and publishing.

In the retail arena, TMC is set to open a 10,000-square-foot music and electronics store, stocked with 100,000 Western albums, in Shanghai's Pudong district. In addition, the execu- tives contend that TMC will be the first private company to obtain a publishing license from the Chinese government. The highly coveted license provides the right to manufacture and distribute repertoire, something the international record companies have long sought aggressively since arriving in Asia.

TMC boss Keith James obtained the license in classic Chinese style, by fling the right partner with impeccable, high-level contacts. More accurately, it was Shanghai native Henry Xu who found James. Xu originally was involved with the ill-fated Home Entertainment Channel, which tried and failed to break into mainland television with a music video/shopping service (Billboard, Oct. 9, 1993). When Xu's Los Angeles-based G&Y International approached James, it had all the necessary back-room connections to make its pitch. Xu's partner to become part of the government's push to make Pudong a free-port alternative to Hong Kong.

"Officially, this is the main reason we've been given incredible flexibility with [retail outlet] Music City to bring in Western music that no one else can," says James. He claims that Music City will not be subject to quotas or censor- ship approvals while in full partnership with China's lone music importer, CNPIEC.

"There is no way any of this could have happened without [Xu's] contacts," James says. But he admits that all of TMC's plans could fall apart tomor- row under the boot of Beijing's less-than-consistent government whims.

In fact, he notes that the benefits of opening China's first comprehen- sively stocked record store (600 CDs, 400 cassettes) outweigh the risks. With a population of 15 million citizens, Shanghai is China's most internation- ally oriented city, and Xu projects that Music City is poised to be the world's highest-volume outlet, selling millions of units annually.

The average CD in China sells for $18. But the company is confident that the price is not restrictive.

"In a city where there is a waiting list for 1,000-square-foot apartments that rent for $120,000 per month, buying power is much higher than most people realize," James says.

(Continued on page 4)

PRODUCTION NOTES

LOS ANGELES


NEW YORK

• Father MC's new video "I Beeped You" is a Portfolio Artists Network production directed by Dwayne B. Perryman III. Jamie Rosenberg di- rected photography and Zenin Bel- mond produced for Uptown Records.

"Hush, Hush Tip" is the new N-Tye video from Wild Pitch Records. Ric Mosely directed photography in Imprint City; while Alyson Bari produced. Marcus Hahn directed photography.

• Director Richard Lewis lensed LeShaun's latest Tommy Boy video, "Wide Open," with producer Brett King. Peter Donahue directed photogra- phy on the clip, which features guest by Wreckx-N-Effect.

• The Chantay Savage video "Bet- cha'll Never Find" is a Chelsea Pic- tures production directed by Matthew Harris. Keith Miller, Chris Wagoner, and Keith Milton produced the RCA shoot.

• Sneak Pics director Kim Watson lensed R. Kelly's latest Jive video, "Jump 'N' Grill." Marvin Wad- low produced.

NASHVILLE

• Scene Three Inc. director Marc Hill reeled Ken Mellons' Sony Nash- ville video "Looking In The Same Di- rection" with DP Angelé Decca. Anne Grace produced the clip.

• Alan Jackson's Arista video "(Who Says) You Can't Have It All" was directed by Piers Ploewden for DNA. Rhonda Hopkins produced.


FOR THE RECORD

A Feb. 19, item in The Eye regard- ing the Box's "Great Playaia Scheme Of '94," should have noted the network's six daily spots promo- moting the "Xpose" videos will last for 30 seconds apiece.

Producer's Sound Decision; Ice/Bbox Promo On The Air

BACK IN THE SADDLE: Mike Opelka, who was instrumental in launching, operating, and program- ming the original "Hit Video USA," is back in the game as producer of the music show "Sound FX" for the FX cable network, a spinoff of the Fox Inc. TV network, is set to reach about 20 million homes.

The hit show "Hit Video USA," which ran from Dec. 1 through Jan. 25.

REALY BIG SHOW: Director Kevin Godfrey recently reeled a 70mm production of Duran Duran's cover of Grandma's Flash's "White Lines (Don't Do It)" for Chel- sea Piers/Video/Lab. The footage will be included in a 40-minute rock anthology film set to unspoon this summer in a Connecticut-based film/ theme park launched by Piers Ploewden (Iwerks is the firm that produced Peter Gabriel's ride-motion video "Kiss That Frog") last year. A 70mm country anthology film, featuring Willie Nel- son, also is in production now.

REEL NEWS: F.M. Rocks has signed Steven Hanft, the eye behind Beck's "Loser" video, as their new re- coming clip, "Pay No Mind." ... Film director Alex Proyas once again is reeling videos for L.A.'s Propaganda ... Oil Fact- ory Films signed Peter Scammell to its London-based directors' roster, and Robert Rodriguez to its U.S.-based roster. In addition, Heidi Her- zon has been upped to head of music videos for Oil Factory's U.S. division. She continues to represent directors from the firm's L.A. office ... Direc- tor Madison is now on board at N.Y.'s Nota Bene, and director Beth Bailey and Bill Ward have signed to the directors roster at L.A.'s DNA ... Director Morgan Lawley is now represented exclu- sively by bicocasal Chelsea Pictures.

Bicocasal Visages has opened its production arm for music videos and commercials under the direction of executive producer Georgia Archer. The company's roster of directors and photographers includes William Claxton, Daniela Federici, Kate Garner, Andre Lansel, Shawn Mor- tensen, Marco Micheleotti, Peter Gabriel, Maliec/Walls, Peter Dokus, George Dougherty, and Glen Enler ... Smash Films is a new L.A.-based production company representing directors Al G., Pam Ro- binson, Ken Dupuis, and Dave Judy ... Raven Kiste is a new Sherman Oaks, Calif.-based writer/director. The firm helmed by creative director Brian Perman and executive producer John Haran, also Andy Scott has left L.A.'s HSI to pursue a par- ental film work ... Monica McLure is now directors' representative.

In network news, The Box has pro- moted Les Garland to executive VP. He was VP of programming.
Ute celebrates 10 years;
That Conservative Kennedy

By Eric Boehlert

In ten years Utne Reader has become a beacon of hope for those of us who believe in a world of compassion and understanding. It has been a source of inspiration and guidance for those seeking to make a positive difference in the world. This year, Utne Reader has celebrated its 10th anniversary, and we are excited to see where the magazine will go in the next 10 years.

Utne Reader first hit the stands in 1983, and since then, it has become a leading voice in the progressive movement. The magazine has covered a wide range of topics, from politics to culture, and has always been committed to publishing content that challenges the status quo.

Over the years, Utne Reader has featured articles by some of the most influential figures in the progressive movement, including Angela Davis, Noam Chomsky, and Barbara Ehrenreich. The magazine has also been a platform for emerging voices, giving a voice to those who are often marginalized or silenced in mainstream media.

In addition to its strong editorial content, Utne Reader has also been a leader in the digital space. The magazine has embraced new technologies and platforms to reach a wider audience, including a podcast, a YouTube channel, and a social media presence.

We would like to take this opportunity to thank all of our readers, contributors, and partners for making Utne Reader what it is today. We look forward to continuing to serve as a voice for progressive ideas and values for many years to come.

Eric Boehlert
Sony Focuses On Chinese Acts
Label Looking To Catch Up With Competitors

BY ADAM WHITE

LONDON—Sony Music International is developing a new game plan for the music markets of Southeast Asia. The company is planning a concentrated effort to develop Chinese artists and repertoire for exploitation throughout the region. This is a business sector in which it has been outperformed by its competitors, especially PolyGram and Warner Music, in recent years.

Sony Music wants to recruit a senior VP to run its Asian operations, and has employed executive search firm Egon Zender for this purpose. The post will be located in Hong Kong, one of the region’s primary creative centers for Chinese music.

Sony Music International’s regional headquarters currently are in Singapore, under the command of PDG Patrick Hurley. “It’s no secret that if you want to promote regional repertoire, you have to have regional management in charge,” he says. “If you look across the region, with the exception of Korea, most of the effective business leaders are ethnic Chinese, regardless of nationality.”

Hurley has been directing the multinational’s Asian operations—with the agreement that in that Nakatani November 1990. Initially based in London, for the past 15 months he has been located in Singapore.

Hurley says he hopes to “find a successor to myself” by this summer, after which he will return to Europe. He characterizes his role over the past couple of years as that of “troubleshooter,” preparing the ground for the next stage in Sony Music’s growth. This included the opening last July of a wholly owned affiliate in Taiwan, which is another key market for sourcing and exploiting Chinese repertoire.

Hurley also points to strong results for a number of Sony’s European acts. “We are the first company to be releasing albums by Continental European artists in significant quantities.”

French Biz Posts Modest Gains Despite Recession

BY PHILIPPE CROCCQ

PARIS—Faced with a flagging economy, France’s record industry saw a modest sales increase of 0.25% in 1993, noting sales of 6.07 billion francs ($1.07 billion).

The increase in sales and the variation in exchange rates was enough to put France—the world’s fifth-largest market—in the league of markets with trade deficits worth more than $1 billion.

Bertrand Delclos, director general of the French record industry association SNEP, called it “a very insubstantial level of growth, especially when compared to 1988’s increase of 35.7%.” Yet the result has to be seen in light of the general economic recession and the 12% unemployment rate in France, says Delclos.

Despite difficulties in the overall market, singles sales were a bright spot, aided by the growing number of two-track CD singles. Highlights of SNEP’s year-end figures, which record the wholesale value of members’ shipments to dealers, are:

- Total album units, up 3.3% to 108.6 million, worth 5.7 billion francs ($1 billion), up 3.8%.
- CD album units, up 10.6% to 79.5 million, worth 4.6 billion francs ($811.1 million), a rise of 8.2%.
- Cassette album shipments, down 14.2% to 23.6 million, worth 880 million francs ($155 million), down 14.7%.
- Vinyl LPs, down 34% to 137,550 units, worth 2.1 million francs ($370,000), down 60%.
- Total singles sales, up 25.1% to 18.7 million, worth 345 million francs ($60.8 million), up 33.4%.
- CD singles again showed the biggest growth, up 161.3% to 13.2 million, worth 255 million francs ($45.0 million), up 129%.

Asphalt was up 18.4% to 5 million, worth 75.9 million francs ($13.9 million), up 17.2%.

Cassette singles registered negative numbers, with 35,000 units being returned after the format was discontinued.

Sales of combined books and music packages—mainly children’s cassettes—were worth 11.9 million francs ($2.1 million).

(Continued on next page)

Exec Shuffle At JASRAC
Dissidents Win Koga Loan Dispute

BY STEVE MCCULLE

TOKYO—Japanese performing rights society JASRAC has chosen a new executive team after the previous executive resigned Jan. 27 over a controversial $70 million, interest-free loan to the Koga Music Foundation.

Lyricist Ray Nakatani was elected as JASRAC’s president, replacing Miyuki Ishimoto, at a Feb. 9 councilors meeting; additionally, composer Toshio Mayuzumi was chosen as the body’s new chairman, replacing Tadashi Yoshida. And at a meeting of JASRAC’s board of directors held, Feb. 15, four managing directors were elected: former JASRAC staff members Toshio Kitada, Shigekiyo Aoki, and Hideo Kato, as well as lyricist Michio Yamagami.

Industry observers saw the election as a victory for dissident JAS- RAC members, led by songwriter Akiy Kobayashi, who raised a ruckus over the organization’s Koga Foundation. Under that deal, the foundation is to use the 7.77 billion-yen loan to construct a building that will house itself and JASRAC.

Kobayashi’s group objected to the interest-free loan, the lack of open bidding for the construction contract, a provision in the deal whereby JAS- RAC’s rent will rise 5% every two years over the deal’s 30-year term, and what they claim is the excessive cost of the building.

“What Kobayashi was saying during this dispute was totally correct, this is what he is fighting for,” says one JASRAC member, who asked that his name not be used.

The deal with the foundation was the result of “human relationships” between the JASRAC executive and Koga, he says. “I don’t think the old executive had any intention to cheat the membership. From now on, JAS- RAC will be more healthy,” he adds.

“Another good thing about this new management is that it has brought many JASRAC staff members to the management level,” says Ichiro Asatsuma, president of Fujipacific Music and a member of the JASRAC board. “It used to be that they would bring people from outside.”

Asatsuma says JASRAC’s immediate priority is to renegotiate the Koga deal, under which JASRAC is scheduled to make a second payment of $50.5 million ($50.5 million) to the founda- tion Feb. 28. Whether that payment will be made depends on the result of talks between the two bodies before that date, Asatsuma says.

JASRAC collected 72.58 billion yen ($80.9 million) in royalties in 1992, which ended March 31, 1993. About 25% of that amount was collected on behalf of foreign rights holders.

Caught In The ACT, peermusic has struck a deal with ACT Publishing, founded by former Warner Music Europe president Siggi Loch. The deal involves peer representing ACT in major territories. Seen here at the deal’s signing, from left, are peermusic U.K. managing director Nigel Elderton; peermusic president Michael Karrascheck; and Loch.

Veteran Acts Victoire-ious In Paris

BY EMMANUEL LEGRAND

PARIS—Reflecting a rather conservative year in French music, the vast majority of the winners of the fifth “Victoires de la Musique” awards cere- mony were established acts.

Virgin act Alain Sousson scored two Victoires, for best male act and best song for “Foile Sentimentale,” during a much improved ceremony Feb. 4 in Paris at the Palais des Congres concert hall.

The main difference this year was a better-focused show, which dealt only with contemporary pop and jazz. Classical music now has its own awards ceremony one week before the main ceremony.

A total of 21 awards were presented, most of them chosen by some 3,000 music professionals.

Rock icon Johnny Hallyday received the Victoire for best concert of the year for his series of 50th-anniver- sary shows at the Paris stadium Parc des Princes. Phonogram’s Barbora, who made a comeback in 1993 with a new album and a series of concerts, won the Victoire for best female act.

Two Victoires not subject to vote were awarded during the show: Michel Sardou, who records for Trema, won a Victoire for biggest concert atten- dance during the year with a combined audience of 720,000 buying ticket- ets in 1993; the Victoire for best export act went to child star jury (Sony Music) whose first album sold more than 1,620,000 units worldwide.

The announcement that Jordy was to receive this award was greeted by boos from the audience at the cere- mony.

The ceremony did not turn out well for Patricia Kaas, who was nominated twice but did not win any award, or for Virgin artist Julien Clerc, who was nominated four times and received no award.

A tribute was paid to the late Leo Ferré and to one of France’s most prolific songwriters, Etienne Roda- Gil. Diana Ross, who was present in Paris after her MIDEM celebration, received a Victoire for her “outstand- ing 30-year career.” Paul Anka re- ceived a special award for his adap- tion for the song “Comme d’habitude,” better known as “My Way,” which has more than 1,600 dif- ferent versions. Last but not least, the Olympia concert hall was voted best concert producer of the year.

The Victoires winners were:

- Male act: Alain Sousson (Virgin)
- Band of the year: Barbara ( Phonogram)
- Album of the year: “Rio Grande” by Eddy Mich- chel (Polydor)
- Song of the year: “Foule Sentimentale” by Alain Sousson
- Children’s album artist: Maurice (Polydor)
- Upcoming male act: Thomas Forster (WEA Mu- sic)
- Upcoming female act: Nina Morato (Polydor)

Upcoming band: Native (BMG)

Best show: Johnny Hallyday (produced by Camus & Camus)

Best musical of the year: “Stamatina” (produ- ced by Gilbert Coulier Organisation)

Video of the year: Rainment’s “Dans Lo Glace” filmed by Jean-Baptiste Mondino for EMI.

Instrumental album: “Cross Over USA” by Claude Boiling (Milan)

Pop album of the year: “Promenade With Duke” by Michel Petrucciani

Traditional music album: “Cante El Nord” by Renaud (Virgo)
CANNES—A trio of awards, a gala concert, and a place on the Cannes Walk of Fame were awaiting Diana Ross Feb. 2, as the MIDEM Organization honored the singer’s 30-year career.

Ross received the French national honor of Commander in the Order of Arts and Letters, bestowed by minister of culture Jacques Toubon. She also was presented with the City of Cannes Gold Medal and a trophy from MIDEM chief executive Xavier Roy designed for the occasion.

“It’s such a great honor to be given this special day,” Ross said. “I’m very happy about it.”

Reflecting during a press conference on the early days of her career, Ross added, “I think [Motown Records founder] Berry Gordy had a vision much more than what the kids and I saw." All we wanted to do was sing, and I don’t think we had any idea that we could have a career that would last 30 years.”

Looking ahead, Ross says she expects to concentrate on acting after appearing in “Out Of Darkness,” the first of three film projects under a deal with ABC-TV. However, she also discussed an interest in recording with Motown hip-hop artist Queen Latifah, starting a custom label to work with younger artists, and publishing children’s books, after writing one that was translated for the Japanese market.

Ross’s visit to this resort was her first since the screening at the Cannes Film Festival of her 1972 film “Lady Sings The Blues,” in which she played the role of Billie Holiday. “We rode in almost the same way as we did today, with the top down, and there were flowers everywhere,” Ross says. “I remember it was a very exciting day, and it was the first time I had the chance to meet Josephine Baker. It was a wonderful, special moment, and I’ll never forget it.”

Later that evening Miss Ross was in a more relaxed mood at a gala dinner for more than 300 friends, family, and invited guests at the Palais du Festival, Cannes.

French singer Charles Aznavour presented Ross with the Culture Ministry’s award. As the diminutive Aznavour stood on the tips of his toes to hang the medal around Ross’s neck, she raised her mass of hair and quipped, “Last time I lifted up my hair, I found my husband in there!”

The evening, which included a retrospective film about the star’s life, was hosted by EMI Records U.K. & Eire representative Rupert Perry, who was among the “special people at EMI” thanked by Ross.

“In this business, when you get to a certain age they push you aside, she said. “They haven’t done that to me.”

In a lucid moment between songs, Ross kept in mind her age and was surprised by her longevity. “To think I’ve been doing this for 30 fuckin’ years!” she cried.

Ross relished her last visit to Cannes during her hourlong set, performing songs from “Lady Sings the Blues,” “Good Morning Heartache” and “The Man I Love,” as well as her hits “ Ain’t No Mountain High Enough” and “Chain Reaction.” EMI finished with a song dedicated to the audience: “You’ve Given Me The Best Years Of My Life.”

DOMINIC PRIDE & THOM DUFFY

CHINESE ACTS ARE FOCUS OF NEW SONY PLAN

(Continued from page 49)

here," he says, citing French young-ster Jordy as an example with album sales of 250,000-plus in both Korea and Indonesia.

This year, Sony Music has opened a representative office in Beijing with former Bill & Knowlton executive Daniel Zhao. “We can’t do business in China yet,” says Hurley, “but we in- tend to keep our ears to the ground. We’ve started to talk to artists and producers there about recording in Mandarin.” It is, he adds, part of “our greater Chinese policy” to source rep- ertoire in the mainland, Hong Kong, and Taiwan for exploitation in each of those markets and beyond.

The decision to shape a new Asian strategy, Hurley says, was taken in January following one of Sony Music’s regular strategic business reviews. “An executive with the right cultural and linguistic background, combined with regional experience, will help us accelerate our growth in Asia,” he says, add- ing that the recruit might come from outside the music industry.

Of the five multinational record com- panies, only Sony Music has its re- gional headquarters outside Hong Kong. There, the firm has a joint ven- ture under managing director Peter Chiu, who has longstanding business ties with senior captains of Sony Corp. in Japan. Chiu does not report to Hur- ley, unlike the managing directors of Sony Music’s other Southeast Asian affilia- tces.

In the ’80s, the Hong Kong operation succeeded with such Cantoneses stars as Paula Tsui and Sandy Lam, but in- dustry critics say its A&R investment has not been sufficient lately—es- pecially in the face of intense competi- tion from PolyGram, Warner Music, and EMI.

Aside from the Cantoneses/Mandarin repertoire issue, Sony Music’s long-es- tablished Asian companies in South Korea, Singapore, Thailand (a joint venture), and Malaysia are viewed as strong performers with stable manage- ment. Indeed, its managing directors in Korea and Singapore—Yoo-Yeon and Terence Phang, respectively—are viewed as viable candidates for the regional post.

Sony always had the most profita- ble Singapore company of all the ma- jors, even when piracy was a problem,” says one industry source, who esti- mates that income today would be around $1 million. Likewise, he estimates that profits from Korea are at least $4 million. “Sony has good people delivering results outside the Chinese spectrum,” he says. “But in the long term, Chinese repertoire is the most important is- sue.”

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FRENCH BIZ
(Continued from page 39)

While the business acquitted it- self well in a tough year, Delcros says the present performance is no guarantee of future prosperity. “The government must act to bring France back up to the 5.5% applied generally to cultural goods, and it goes without saying that we must support greater pro- motion, protection, and exposure for French repertoire.”

The share of French repertoire as a proportion of the total market has fallen to 42.8% this year from its 1991 high of 49%, and the French government has launched a special inquiry to find out how it can reverse the trend. Three mem- bers of parliament—Renaud Mus- sel, Emanuelle Boutiquet, and Thierry Lazare—have been appointed to study the present status of the French chanson. Music video—not included in the audio figures—continued to be a growth area in France, with a 44% increase in sales value to 174.8 million francs ($30.8 million) and unit sales of 2 million, a 37% increase.

New formats got off to a slow start, with DCC selling 17,183 units and MiniDisc moving 9,456 units.

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Live Music Confab Bows Meeting To Foster Promoter Dialog

BY DOMINIC PRIDE

LONDON—A new session for mat, a new venue, and the first-ever formal meeting between North American and European concert promoters are slated for the sixth annual International Live Music Conference, which takes place March 4-6 at the Regent Hotel here. Last year’s ILMC, held in the SAS Portman Hotel, attracted more than 300 promoters, agents, venue operators, managers, and other tour professionals from most major markets. This year the focus will be on artists, as opposed to the last year’s emphasis on the interface with record companies and managers.

Organizer Rob Hollingsworth says he is currently looking for artists to attend the conference to allow a better dialogue with the touring industry.

Advance warning of topics to be discussed is another change brought in for this year: Provisional agendas already have been mailed out to allow delegates to collect their thoughts, says Hollingsworth. “We’re also involving the chairmen much earlier on than in the past,” he says. The burden on chairmen will be eased, with two chairmen presiding over each session, and each session covering two topics.

On the third day the conference will split into smaller groups instead of using a large auditorium. Topics will include South Africa, with input from those working there; a “problem market” session manned by accountants, insurers, and lawyers, to which delegates can take their inquiries; a forum on festivals; and a chance to meet members of the International Managers’ Forum (IMF).

Comments Hollingsworth, “This year we’re trying to make ILMC more of a place to exchange information as opposed to a chance to slag each other off.”

A unique feature this year will be a session chaired by Harvey Goldsmith, looking at “Murphy’s Law And Live Music,” with case studies of nightmare scenarios in the concert business, and how those present would deal with them.

Members of the North American Concert Promoters Association will meet the European Promoters Association in a roundtable discussion. Among likely topics on the agenda will be the future role of the EPA, formed three years ago.

French Video Biz Dislikes New Tax

BY PHILIPPE CROCO

PARIS—French video companies have reacted strongly to the imposition, beginning in January, of a 2% tax on video sales and rentals.

The tax, introduced by former culture minister Jack Lang in December 1992 and ratified by the 1981 Finance Act, is expected to produce 60 million francs ($10.4 million) this year.

These funds—along with a tax on cinema seats and “TV companies’ revenues—will be used to help the French cinema industry.

Proceeds from the new tax will be given to the Centre National du Cinema (CNC), which will have the responsibility of administering and allocating the funds. Half the money will go to the video industry—30% to French video companies and 25% to French producers. The French film industry will get 37.5%, and 12.5% will go to “video projects of a cultural nature.”

The French cinema industry has generally welcomed the news. Claude Berri, who heads the association of cinema writers and directors, said, “We urgently need to tackle the oppressive domination of French cinemas by American movies, which represented 50% of the market in France last year, and a huge 80% of the market in Germany.”

Video companies have responded negatively to the new law, partly because the video industry in France is largely controlled by the affiliates of American majors, including Buena Vista, Warner Home Video, and Columbia TriStar. These companies produce few or no French productions, but are now obliged to help finance French productions through the tax. The industry also objects because the video market is slowing down significantly. The market was up only 9% in 1993, compared with a 30% increase in 1992.
ITALY'S 1993 RECORD MARKET was down 7.1% from the previous year, says IFPI-recognized trade body FIMI. Members of FIMI, who claim to represent 80% of the Italian market, reported sales worth 421.9 billion lire ($258.8 million) in 1993, compared with 476.0 billion lire ($299.0 million) in 1992. Unit sales fell 10% to 44.7 million. CD sales rose 20% to 19.8 million, cassettes were down 20% to 12.1 million. Total unit sales were down 16.9% to 33.9 mil- lion.

POLYGRAM is opening a subsidiary covering the Czech and Slovak Repub- licles, March 1. Heading the new company is Jaroslav Seveci, who worked most recently with Austrian company BML, and served as man- aging director of CBS Austria for 19 years. Seveci also has worked for Columbia and MCA's own European record company in Austria. Polygram will have subsidiaries in both the Czech and Slovak capitals, Prague and Bratislava, respectively.

SONY MUSIC EUROPE president Paul Russell will be the keynote speaker at the tenth annual U.K. Music Radio Conference, March 5 at London's Olympia Conference Centre. Russell will examine the future relationship between the music and radio industries. Also featured will be a panel chaired by Tip Sheet publisher Jonathan King, as well as speeches from Radio 1 FM controller Matthew Bannister.

BRIAN ENO has won the thirteenth Frankfurt Music Prize, to be pre- sented on the eve of the Frankfurt Music Fair, March 15. Sponsored by the City of Frankfurt, the Federal Association of German Musical In- strument Manufacturers, and the Frankfurt Messe, the prize is worth 25,000 German marks ($14,400).

STIP RECORDS, the U.K. label founded by Hein van der Ree, will be distributed through Fimape. Stip is part of the international record consor- tium, including other labels such as Italy's Ricordi and Germany's Inter- cord, that aims to bid for licenses (Billboard, Feb. 5).

FRENCH VID BIZ DISLIKES NEW TAX

(Continued from page 41)

A new tax at this time is seen as highly unwelcome. Says Thierry Rogister, director gen- eral of Gaumont/Columbia, "This tax is unhealthy. The video industry is being punished because its successful pro- ducts are not French." Jean-Paul Commin, director general of Cine Video Film, adds, "The tax will not, in fact, help French productions, es- pecially because, if the amount today is relatively modest at 2%—the same as in Germany—it will only be in- creased next year, as is often the way with economic legislation."

And Laurent Storch, director gen- eral of PolyGram Video, says, "It is not a tax because it stimulates a creative in- dustry. Furthermore, this tax penal- izes video producers who do not pro- duce films."

A recent study by market re- searcher SJTI shows that revenue from the sale or rental of videos in France has increased sevenfold, to 7.2 billion francs ($1.32 billion), between 1980 and 1992, whereas the box office counts of French consumers going to cinemas in the same period declined by a massive 72 million people.

But so far, obtaining videos for televi- sion (Warner Music is the only major that refuses to supply videocassettes to TV stations) has proven to be as easy as stocking the retail sources. Sourcing could pose a major political headache.

James says the majors’ regional of- fices are "working very hard to supply TV stations, but not very suc- cessfully," and that "TV stations are being supplied by US-based wholesalers to stop domestic releases."

"All I know is that the one-stop is willing to supply what we ask for," says James.

And TMC is working to the Chinese fans of Western music what music they are asking for. The venture’s success in television and retail could at last lay to rest the longstanding myth that non-classical Western music has lim- ited appeal in China.

DISCUSSING his part in the re- cording of the Brickell track "Pic- ture Perfect Morning," which will be released on the album "A&M," says "Paul had an acerdistion play a G, C, G, D thing in 4/4 time. Then Edie Brickell did her song, which is a 6/8 tune. Every so often, he’d pull up the fader on it and put this 4/4 time accordian part into the background. Then I took a fiddle and I didn’t step-dance, but he just put me on the fiddle and I just went and played."

"It was Paul on guitar and me on fiddle, so I had no room to make mistakes," Maelsa says. "He said ‘Dunce’ and, at the same time, we went right into a Cape Breton fiddle tune, then a reel, and I step- danced. All these Tibetan people, who had been pretty solemn, were clapping and stamping their feet. Next Edie came out, and I did ‘Pic- ture Perfect Morning’ with her. For the final number, I played fiddle while Richie Vaughn sang ‘Freedom.’"

Maelsa’s association with the Cheiftains developed while he was playing a fall Canadian tour with their opening act, EMI Canada singer John McDermott. Maelsa has since played 16 dates with the Irish group and is scheduled to be their guest at Carnegie Hall on St. Patrick’s Day.

Explaining how he came to per- form with the Cheiftains, Maelsa says, "I was playing the fiddle on a toilet in a washroom in Massey Hall [in Toronto], and it was really echoey. I’m playing the one I used to have [a German playwright] George Brucken’er’s play ‘Woyzeck.’ From that collaboration Maelsa deve- loped a friendship with the Cheiftains. It was while Maelsa was staying with them in late December in New York that he met Simon, who, after hearing Maelsa perform several traditional Cape Breton fiddle tunes and seeing him do something entirely new with his phone number and asked him to come by the studio the next day and hear a project he was working on.

"I knew he was a major figure, but I didn’t know any of his music or anything about him, except he’d been part of Simon and Gar- finkel," admits Maelsa.

Maelsa was savvy enough to bring his Cheiftain and friend Simon Flacks along to work on what turned out to be a Brickell session. Simon first asked Maelsa to play while the band was out, and Maelsa struc- tured him to play along with two recorded tracks. Impressed by what he had accomplished, Maelsa saw an article about the Cheif- tains published in the Uk magazine Q and in the Irish paper, and in response to petitions by members of the Canadian music in- dustry and Telecast Canada.

NEW BRUNSWICK SINGER Roch Voisine has been tapped to host Canada’s 23rd annual Juno Awards, to be held March 20 in Toronto.

THE CANADIAN Radio-television and Telecommunications Commission will hold a public hearing in April to reconsider its decision to license the new DMS Canada and Cogeco Radio-Television Inc. in June, the Governor in Council and the Canadian Radio-television and Telecommunication Commission, in response to petitions by members of the Canadian music in- dustry and Telecast Canada.

COCONUT RAP ARTIST Devin, gifted but troubled, died in November. Hugh Marsh penned the title track for the 15-track CD compilation "X Marks The Spot," sponsored by Voter Education and Support in Canada (VESAC). Among the artists repre- sented on the album to raise funds for the Matla Trust in South Africa are Peter Gabriel, Tracy Chapman, Aimee Mann, South Africa’s Paul Simon, Youssou N’Dour, Johnny Clegg and Savuka, and the Ottawa band Head of the West. The CD will carry the CD exclusively in the U.S., while Roblan Distributing Cana- da will handle it here.

BILBOARD FEBRUARY 26, 1994
Rhino Builds ‘Ultimate’ Doo-Wop Box Collection Begun As Mail-Order Title

BY CHRIS MORRIS

LOS ANGELES—With a “shoo doo/din shoo-hi-doo” and a “voool, voool,” Rhino Records’ “The Doo Wop Box,” a four-CD, 101-track collection of classic vocal group music, arrives at retail April 19 after beginning life as an exclusive mail-order title.

Regarding the label’s unusual step of taking the package to mail order first, Rhino product manager Andrea Kinloch says, “We did it as a test, just to see what it would do. We also care a lot about our mail-order customer, and we wanted it to be a little special perk.”

“The Doo Wop Box” was produced by Bob Hyde, who assembled retrospectives on such doo-wop groups as the Orioles, the Cadillacs, the Chantels, and Frankie Lymon & the Teenagers for Murray Hill Records in the ’80s, and disc jockey Walter DeVoice, the longtime host of “Little Walter’s Time Machine” on WODS (Oldies 190). Boston.

Hyde says, “[Rhino president] Richard Foos and I were friends, and we particularly like the same kind of doo-wop. There were many times we talked about doing the ultimate doo-wop set... They finally decided, ‘Here’s something where we can help our mail-order division.’”

Rhino associate A&R director James Austin says that while most previous Rhino doo-wop collections sold only “a few thousand units,” the strong performance of the company’s 1992 album “Doo Wop Christmas” (made up largely of Rhino-controlled tracks from the Roulette and Atlantic vaults) encouraged ideas about a larger project.

Austin says the seasonal album “did four times what I thought it would... I’m sure some said, ‘Look what we did on ‘Doo Wop Christmas’”.

Hyde and DeVoice ultimately delivered a comprehensive overview of doo-wop music, so named because of the frequently nonsensical background vocals that propel the songs. The set follows the style from its genesis with the Orioles’ “It’s Too Soon To Know” in ’48 through its golden age in the ’50s and ’60s, when such groups as the Flamingos, the Moonglows, the Dell-Vikings, and Lee Andrews & the Hearts defined its essence. Two cuts from the ’50s by veteran acts round out the set, which includes an eight-page booklet crammed with vintage photos and notes by such experts as Hyde, Don Flett, and Billy Vera. (Continued on page 30)

Video Treasures Launching Audio Labels Releases Will Feature Songs From Popular Kidvid Titles

BY EILEEN FITZPATRICK

LOS ANGELES—Video Treasures, the fitness, kids’ and special interest video division of the Handleman Co., will launch three audio labels featuring music from its most successful lines of children’s videos.

Eight titles will be released March 30, compiling music from “Baby Songs,” “Tales And Tunes,” and “Shining Time Station,” the PBS program featuring “Thomas The Tank Engine And Friends.”

Video Treasures also will launch original music composed for “The Baby-sitters Club” and “Clifford The Big Red Dog,” as well as “Richard Scarry’s The Best Music Ever.” Each cassette is priced at $8.98; “The Baby-sitters Club” also will be available on CD, priced at $12.98.

Video Treasures will market the new audio titles under three labels: Backyard Audio, Strand Music, and Quality Family Home Entertainment. Video Treasures has been very active in signing music acts,” says Mitch Perliss, VP of audio programming. “The idea of a kids’ line started when Video Treasures bought Strand, which had started a launch for a kids’ audio line.”

The Handleman division acquired distribution rights to the Strand catalog, according to QFE production head Rick Siggelkow. Video Treasures distributes “Thomas The Tank Engine And Friends,” a former Strand product.

The titles will take a “radio show format,” with music, DJs, news, and even advertising from the fictional “Juke Box Radio” station, Siggelkow says.

Richard Scarry’s “Best Music Ever” will take on a similar radio show format, says Perliss. The title will be cross-promoted with the Showtime special “The Busy World Of Richard Scarry,” scheduled to air March 9. Consumers who purchase the audiotaPE through Dec. 31 will receive a free month of Showtime.

Jeff Barry, who composed songs for the Archies and the Monkees, penned songs for “The Baby-sitters Club,” “Songs For My Best Friend,” and “Clifford, We Love You.”

Perliss says Video Treasures will concentrate on mass merchants, toy stores, and independent record stores for sales.

“Major record chains have not embraced children’s audio like video,” he says. “So we’ll be concentrating our efforts on those three other classes.”

Perliss says Video Treasures plans follow-up releases for September. A total of 14 titles will be on the market by year’s end, he says.
Retailer Turns Santa Fe Into Bear Market
Large Inventory, Knowledgeable Staff Spark Success

By Ed Christman

SANTA FE, N.M.—Even though Jim Albright, owner of Rare Bear, a one-store operation located here, wants to do more than five times the business he does now, he intends to have his store live up to its name. For despite Albright's ambitious growth plans, Rare Bear will remain a one-of-a-kind operation.

"I have no ambitions to create an empire," he says. "Santa Fe has a population of 50,000, and it's supporting my store just fine. But if I wanted to open another Rare Bear, I would have to go to another town, like Albuquerque or Denver."

Rare Bear generated about $900,000 last year, up from the previous year's revenue of $660,000. "I feel this store has the potential of going to $3 million to $5 million in sales," he says.

Rare Bear achieves its chain-store-like volume through an extensive inventory and knowledgeable sales staff. Albright says, "I go into the chain stores, look around, and then do everything the opposite. The key word for an independent retailer to have success is to supply the customers with things they can't find elsewhere. Our whole key is selection and service."

Rare Bear stocks some 25,000 CDs and 12,000 cassettes, which covers the selection ingredient. As for service, the store employs a sales staff of seven, each person with his own musical expertise.

"We carry all types of music, and try not to limit ourselves to any genre or the top 200. I run a full-line music store," Albright says. For instance, the store has a 4,000-title international section. It also has a large selection of jazz and blues titles, does a tremendous business in soundtracks, and last year installed a separate classical room.

"We basically buy almost every new release put out by the majors," he says. "We are not as good with indie labels and distributors, but we buy direct from a lot of them. We have a total of 70 to 80 suppliers."

Albright embellishes his claim to a wide selection by noting that a couple of years ago, another one-stop called on him. To test that salesman, Albright says he asked him "How many Miles Davis albums do you have?"

(Continued on page 18)

ALPHA ENTERPRISES (Continued from page 15)

chandise from theft. But the company has been moving aggressively into consumer products, particularly entertainment software storage products. In that niche, it specializes in portable storage containers, while Tree Dimensions is strong in home storage containers.

Alpha's consumer product operations now comprise nearly 40% of the company's revenue. Our wholsale declines to reveal total revenues. Sources say that Tree Dimensions generates about $5 million in annual sales.

Will Merger End Blockbuster Music's Expansion Plans?

BLOCKBUSTER MUSINGS: Now that the Paramount deal looks like it is finally done, it will be interesting to see how the resultant Viacom/Blockbuster/Paramount entity proceeds. In particular, those in the music industry taking a parochial viewpoint wonder what impact the merger of the three companies will have on Blockbuster Entertainment's music retailing plans.

Before the merger, the 500-unit Blockbuster Music chain—though it didn't publicly admit it—was clearly striving, via acquisitions, to become the world's largest music retailer. The Fort Lauderdale-based chain company also was making strides toward becoming a good music merchant.

The eight Sound Warehouse outlets that have been rehabbed with the new Blockbuster Music Plus design are said to be generating some nice numbers.

Despite that accomplishment, Blockbuster clearly has a number of question marks in front of it—questions that will require the spending of millions of dollars to come up with answers. For example, the music chain still needs answers for its distribution needs, and it needs to create and install a management-information system (i.e., POS, an inventory replenishment system, etc.). The chain also still has holes in its management team—Blockbuster Music is said to be looking for a head buyer and a president.

But the biggest question mark, and therefore the biggest expense, concerns which chain's Blockbuster would eventually buy to become the largest music merchant.

Blockbuster Entertainment officials were unavailable for comment. Some industry observers, however, speculate that the planned merger between Viacom, Blockbuster, and Paramount (which still has to quit the opposition being voiced by Blockbuster shareholders) may result in placing the chain's music-retailing ambitions on the back burner. Others go one step further and wonder if the expensive merger could force Blockbuster to abandon its music retailing ambitions entirely.

After all, those observers point out that Blockbuster Video throws off $400 million-$500 million in revenues, which could come in handy when trying to pay down the $10 billion in debt the company will have after the merger. But will that new company truly be able to afford investing another couple hundred million dollars in developing a business like music retailing at the same time that it is trying to service such a debt load?

Paine Webber's Craig Bubb points out that the combined entity, according to his estimates, would have $1.8 billion in cash flow, which means that its debt would be 5.5 times its cash flow. He calls that ratio "aggressive," but says it is serviceable.

SOURCES say that Buffalo, N.Y.-based Ca- vages has exited the music retailing business. At the end of last year, the 11-unit Cava ges began selling off and closing its stores. Camelot Music bought three outlets, and sources say the other eight have been shut down. Company executives didn't return phone calls.

ON THE MOVE: Pat Creed, director of marketing at Hollis, N.Y.-based Relativity Entertainment Distribution, has left the company to join Atlantic Records as a product manager. He was replaced by RED sales rep Laura Giarratano, who in turn was replaced by Mike Deltufo . . At New York-based Alliance Entertainment Distribution, which recently closed on its acquisition of Abbey Road Distributors, Bruce Ogilvie, former owner of the one-stop, was named VP of operations. Also, David Toole, formerly CFO at CD One Stop, has been promoted to chief operating officer for the AEC subsidiary.

GUT NARM ON MY MIND: In addition to all the fun things that the National Assn. of Recording Merchandisers has planned for its annual convention that you read about here last week, there's still more to tell. It seems that PolyGram Group Distribution will set up a nightclub, called the P3 Zone, every night in the bo- tel for NARM attendees wearing show badges. It will open after the official convention activities end each night, says Curt Eddy, VP of field marketing at P3. On Saturday night, March 19, three bands will perform: the Indigo Girls, and James. The next night is jazz night, featuring Norman Brown and Art Porter. On Sunday, Sam Moore, Lucky Peterson, and C.C. Adcock will play. Tuesday night, two acts, Joe and Zhane, will play.

Eddy says that the club will hold 500 people, with a full stage and video monitors. Oh yeah, attendees might even be able to get a beer or two.
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Retail

RETAILER TURNS SANTA FE INTO BEAR MARKET
(Continued from page 16)

hums does your catalog list? The salesman answered, "Six."

"Rare Bear" stocks 59 Davis albums."

To show the diversity of his cus-
tomers' taste, Albright reads off
his top 10 list, which includes Tori
Amos, "The Piano" soundtrack,
the "Stone Free" Hendrix tribute,
US3, "Gershwin Plays Gershwin," Lee
Kottke, ZZ Top, Counting
Crows, the Cocteau Twins, and
Mary Black.

Albright reports that Rare
Bear's sales, on a dollar basis,
break out to about 65% CDs, 20%
cassettes, 6% accessories, and 1% vinyl 45s.

The store also does a small busi-
ness in used CDs, carrying about
800 titles. He says he got into the
used-CD business when the manu-
facturers started making it diffi-
cult to return open product. While,
say, Sony may give its direct ac-
counts a 1% credit, Albright says
it's impossible to find a one-stop
that passes that on to the inde-
pendent retailer.

While that may have been the
stimulus for Rare Bear's entry into
used CDs, he says that selling
them also enhances the store's
service to its customers. "With
prices going up, people are not
willing to take a chance on a $17
CD," he says. "But now, if they buy
a CD and don't like it, they can
bring it back to me and get some
money for it. I look at it as a serv-
ice."

In addition to his wide selection
and good service, Albright credits
the store's point-of-sale system
with keeping the business vibrant.
"We are carrying close to 25,000
different titles," he states. "It
would be very difficult to run this
store without the computer."

He adds, "I am getting ready to
upgrade to the biggest, fastest
POS system I can find on the mar-
ket."

(Continued on page 75)

A BILLBOARD SPOTLIGHT!

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THE NEW,
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Mammoth Comes Alive With ‘Rare On Air’

Also, Elms’ Land Of Cotton; Fluf’s Leader Stays Busy

by Chris Morris

Mammoth Records is kicking off an intriguing new series of live albums culled from one of the Los Angeles area’s best-known and most avidly listened-to public radio shows.

The label’s March 22 release, ‘Rare On Air Vol. 1’ compiles 16 performances from “Morning Becomes Eclectic,” the decidedly diverse show hosted for the past three years by Chris Douridas, the music director at KCRW Santa Monica, Calif. Douridas (who also works in an informal A&R capacity for Geffen Records) frequently showcases live sets by notable, and extremely hip, artists on his show, and the first Mammoth album brings together a list of talent to be swooned over.

The set kicks off with Leonard Cohen reciting one of his own poems, and moves into musical performances by, among others, Tori Amos, John Cale, Evan Dando and Juliana Hatfield. Michael Penn, X, Nick Cave & the Bad Seeds, Beck, Los Lobos, Lindsay Buckingham, Natalie Merchant, and Lucinda Williams.

Mammoth president Jay Faires, who now divides his time between North Carolina and L.A. thanks to his label’s association with Atlantic Records, says, “I’ve been a huge fan of the show from every time I went out there, and I just went for it…” Douridas has got a very eclectic mix, which fits in with our roster. He gets these phenomenal performances out of people in one take in the studio.”

The relationship with Mammoth did not naturally lead to an album overload with the label’s artists: Hatfield, who duets with Dando on a version of the Lemonheads’ “My Drug Buddy,” is the lone company signee. “He was happy to put [Mammoth artists] on,” Faires says. “I said, ‘Do what you wanna do.’”

Faires says that the “Rare On Air” series will run to at least five volumes, with one or two releases per year. The premiere album, which is being distributed independently, will be worked at modern rock, college, and adult alternative formats.

Before the first album hits retail, KCRW will use it as a premium during its spring fund drive.

QUICK HITS: Elms Records, a new L.A.-based indie distributed by Caroline, hits the streets March 15 with its first album, “Cotton Is King,” by the Austin, Texas, band Cotton Mather. The label is being headed by CEO Evan Medow of publisher Windswept Pacific; also joining from the latter company is VP of A&R John Anderson. Old D.I. compadre Nan Fisher, formerly director of alternative promotion at MCA, will serve as Elms’ VP/label manager. On Feb. 16, the SST Superstore in West Hollywood kicked off a series of spoken-word performances by artists on SST’s New Alliance imprint. Appearing at the store March 16 will be recent Flug Waving suspect Louie Lista, his ex-Sheiks Of Shake mate Paul Body, and Joel Lipman; an April 16 date will feature Holly Prado and Eloise Klein Healy.

FLAG WAVING: The man who goes by the name (if that’s the word for it) of O is more than just the lead singer and guitarist for the San Diego-based band Fluf. From the sound of things, he’s a guy who likes to keep busy

“If I’m not doing something, I get depressed,” he says.

O is calling from a phone booth, on his way back from working at a roadie at a Muff’s gig. The night before, he served as the sound technician for Seaweed. “I usually help everyone I know,” he says. “I’d rather rovide then be in a band.”

He also works as an engineer at Saturation Studios in nearby Costa Mesa, and he’s an indie label magician as well. In the early ’80s, he issued records on his Insane Industries imprint, and today he operates San Diego’s Standard Recordings, which has released singles by such notables as Rocket From the Crypt and the Phantom Surfers.

“I just wanted to do 7-inchers, because there aren’t many people putting ‘em out, and I wanted to do my friends’ bands,” O says.

But all this side action shouldn’t (Continued on next page)
Eagerly awaited by the industry —

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**Doo-Wop Box**

"We knew right away we did not want to make a set appealing just to collectors," Hylde says. "We decided to aim it at a more general audience. Those people who like doo-wop, this is a way of giving them everything they want in one set; for the collector, we did try to spice it with a few things.

Rhino decided to market "The Doo Wop Box" to mail order starting last October, with a six-month window before a retail launch. The retail price is the same at mail order and retail: $69.98 for CDs and $89.98 for cassettes.

The label mails its catalog to 100,000 potential customers, and Klein says it has "a pretty good list of doo-wop customers." She adds that the set was made available to other mail-order catalogs and specialty market accounts such as bookstores.

The company promoted the box with one ad in the collector's magazine Goldmine, and went directly to its target audience with fliers at doo-wop revival concerts around the country.

* Austin, who cites no sales figures, says that response from the collector's community has been phenomenal: "They're all going, 'It's amazing!' People were fighting over this... I went, 'Wow, people are really passionate about this thing.'"

Kilcho adds, "With this particular product, it's very enthusiastic consumer who's into this kind of music... The buzz is created. If they don't call [to mail order it], they're waiting for it at retail. We have good expectations for it at retail, and we don't think [the mail order sales] will deflate retail sales.

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**Billboard**

**Top Pop Catalog Albums**

For week ending February 26, 1994

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Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant calendar date gains. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. *IFSA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassettes and CD. Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. * indicates domestic or print Heather title. © 1994. Billboard/PB Communications, and SoundScan Inc.
Big Head Todd & the Monsters have proven to be one of the 90's most significant signings of the 90s. Pictured, from left, are Chuck Morris, the band's co-manager; Giant Record President Bill Wittenberg; Brian Nebib, Rob Squires, and Todd Park Mohr; Premier's Frank Barsalona; and Mike Silbener, band co-manager.

MODERN ROCK ACTS SWEEP BRIT AWARDS

(Continued from page 1)

series that have been so successful in the industry for so many years.

The top view from that Premier enjoyed for so long sprawled from Barsalona to Sri Lanka to the rock music had a future that and an agency handling it could survive. The 21-year-old Stato Island lawyer took his enthusiasm for dealing with a band of acts he used to with a big-time entertainment agency, and stayed. By the early "70s, Barsalona was funnelling new acts to promoters like Bill Graham at the Fillmore East and West, South Bank Show, The Tube, and Party, and Russ Gibb at Detroit's Grande Ballroom. Soon the modern-day rock tour had been created, and the back catalogue of talent agency. Club shows then mushroomed. Or, in the words of the group's manager, "We really should n't have been going through it, but looking back, it may have been the agency's most important deal so far.

Since the agreement was penned, the band has been touring nearly nonstop, building a loyal grass-roots following in ten years, winning more fans not through MTV airplay, but by consistently playing larger halls with each pass through a city. As a result, the group's management, including producer Chris Blackwell and Steve Graff, has been able to sell more than 5,000,000 copies of their studio albums, and 1,000,000,000 per release since first released in April 1993.

"Premier's vision of a truly independent record company that can play a major role in developing a band's career," said Barsalona.

In an effort to lure hot acts, some major agencies chopped their take from 15% of gross to 10% or less. As a result, many independent acts have decided to go out of existence or as its aging roster contemplated ret retirement. There was some talk of that happening. But that didn't happen. Yes. You may be at the list and you say, 'How the fuck are they handling all these people? Well, the answer is, they take a select few that MTV picks up on.'

Skydell adds, "We still don't think it's valid to sign 50 acts and pray. In this new landscape, the formula for success, thanks largely to MTV, has become more of a hit-or-miss business again. Executives say that, 'You'd go see an act and it was so wonderful, because you knew if you were that excited that you could do it, whether it's a signing or a press conference. Most of the other agencies have decided they're just going to sign everything and then pray that a couple of acts come through.' Barsalona, on the other hand, has a management team that is careful. A couple of acts in the last couple of years, made some adjustments," according to Chicago promoter Army Granat, president of Jarrett Entertainment. "Four years ago, they stepped it up a notch in the last year or two," echoes Azoff.

COMING TO TERMS WITH CHANGE

In his Manhattan office, with long-time business partner Barbara Skydell, Barsalona let it be known that Premier had lost its direction for a period and struggled to come to terms with changes in the business—changes that include the fragmentation of radio, the all-encompassing influence of MTV, the shorter attention span of fans, and the emergence of a new generation of talent agents.

"We sort of looked at what was happening. But more than that, people realized that we were not moving with the big trends in the industry for so many years." From the view that the top Premier enjoyed for so long sprawled from Barsalona to Sri Lanka to the rock music had a future that and an agency handling it could survive. The 21-year-old Stato Island lawyer took his enthusiasm for dealing with a band of acts he used to with a big-time entertainment agency, and stayed. By the early '70s, Barsalona was funnelling new acts to promoters like Bill Graham at the Fillmore East and West, South Bank Show, The Tube, and Party, and Russ Gibb at Detroit's Grande Ballroom. Soon the modern-day rock tour had been created, and the back catalogue of talent agency. Club shows then mushroomed. Or, in the words of the group's manager, "We really should n't have been going through it, but looking back, it may have been the agency's most important deal so far.

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On its second full-length project for Epic and its first with ex-Killing Joke bassist Paul Raven, Paul New York thrash unit wrecks mayhem with bare-fisted originals in league with work from such top-notch hangers as Helmet and Rage Against The Machine. Group’s renewed pluck is evident not only from rousing entries like “Whose Fist Is It Anyway,” “Snap Your Fingers, Snap Your Neck,” “Creep Tapes,” “Terror Plane,” and “Sublime,” but also from the album’s impressive chart debut.

[Black Sabbath]

PRODUCERS: I.S. & Matt & Terry Sabbath
I.R.S. 13322

May be these heavy-metal veterans have just gotten too good for their own good, turning out music that is, bottom line, just fine. There’s nothing particular to criticize in a sturdy album of well-crafted, well-sung songs, but also little to set one’s heart a-swinging. For all the Satanite verses, there’s little heat.

[Kristin Hersh]

PRODUCERS: Larry Kane, Kristin Hersh
Sire Records 54041

Throwing Muses leader’s arresting setpiece, fortified with cello, piano, and bits of feedback, slot and leers equally. Two threepracticed numbers early on may to lose some listeners, but the rest of the patience is a string of stinging pieces that make ideal matches of mood and melody. Among the best are “Velvet Days,” which rises on dzingy arpeggios, and “Houdini’s Blues,” which makes a sorrowful guitar/organ trio to an Appalachian folkokte. Also, first single “Your Ghost,” featuring R.E.M.’s Michael Stipe, stands alone nicely.

[Patti Smith]

PRODUCERS: Crooked Rain, Crooked Rain
new order list

Marin Band’s prickly sophomore set comes check-full of self-referential turns of phrase and meaning, as well as mentions of music- unpalatable. Accessible poprock cut, and (first single) “Cut Your Hair” is an incredibly catchy but unfortunately examination of the birth of a band, while prolific MUSIC TO MY EARS (21), which the theme of this issue, this one beckons to the thicker-skinned listener and warns others to stay away.

[Michael Manning]

THINK

John Gourley
High Time
Warner Bros. 13032

If you find yourself shaking your head and muttering “damn!” while listening to Manning, it’s probably apt. Surely, he must have sold his soul for hands like this. Check out “My Three Moons” for otherworldly proof. That’s Manning on three basses—simultaneously. With assists from an unusual assemblage of curious vocalist-drummers—Steve Moses, Alex Skolnick, Tim “Herb” Alexander, and Steve Smith—Manning combines to spearhead, or distaste, the boundaries of bass. Damn!

[Vital Reissues]

KEITH JARRETT

The Keith Jarrett Anthology (1967-71) (2 CD)
Blue Note/Bluebird/Atlantic Jazz Gallery 71593

Two-disc retrospective of the prolific keyboardist and often brilliant jazz pianist serves as a synopsis of his early work, spanning an unrelaxed quartet period with Bob Moses, Steve Swallow, and Jim Pepper, collaborations with Charles Lloyd and Gary Burton, seminal sides with Arild Andersen’s New Jazz Messengers, and late-60s/early-70s trio dates with Charlie Haden and Paul Motian (later augmented by Dewey Redman). Though missing Jarrett’s work with Miles Davis during that time, the set still represents the musical foundation of one of the genre’s enduring vocalists. (Also released by John and for its “20th Century Vision” and “Gary Burton & Keith Jarrett.”)

[Dance]

BEAUTIFUL PEOPLE

If 60’s Were ’90s (CD)
Terry Bailey & Partners
Continuum 97531 92152

Although Jimi has been covered and sampled to a pulp, few have done it as creatively and effectively (and systematically) as these British ravers, who have rare access to the Hendrix estate’s archives. They have effectively revived the late guitarist by applying his riffs and vocals into a latticework of smart dance grooves. The club success of lead single “Rikky Groove” attests to the popularity of this marriage of styles, and the single and other similarly cute cuts on the disc.

[Eddie Gonzalez]

PRODUCERS: Pelo Pelo
Sony Discography 1182

Debut from upfront Tejano vocalist offers an inviting mix of polkas and cumbias, as well as a solid version of Randy Travis’ hit “Forever And Ever, Amen” and ostentatious Spanglish ballad “Yo Te Quiero Mucho.” Tejano radio will lap up cumbia entry “Será Tu Amor,” plus snappy polkas “Ytriste Cancion” and “Muchachita.”

[Tatiana]

PRODUCERS: Pelo Pelo
Sony Discography 1182

On recent Mexican, pop charmer with acrylcer midrange does rock-studded music, and always an array of bitsy-bitter sweet romantic anecdotes. Chugging poprock ode to undivided devotion “Solo Puedo” will appeal to a potential seam with leisurely paced follow-up “Hop” and “Bienvenido,” plus catchy “No Te Olvides De Mi Nombre.”

[Latin]

[S Epic]

PRODUCERS: Dent Daughters, Gene Eugane, Mike Roe, Terry Walls
WALL/Bravosonic 710556677

Alternative rock supergroup (71), Daniel Arenas, etc.) delivers itself with brilliant, witty, compelling, silly superposition. Too many straight cuts to mention, but always an array of bitsy-bitter sweet romantic anecdotes. Chugging poprock ode to undivided devotion “Solo Puedo” will appeal to a potential seam with leisurely paced follow-up “Hop” and “Bienvenido,” plus catchy “No Te Olvides De Mi Nombre.”

[Classical]

SCHUBERT: SONGS FOR WALLE CHORUS

Robert Shaw Choral Society.
Tecon CD R83040

Even Robert Schubert enthusiasts would find much of the material here rare and, therefore, doubtlesly rewarding. This is a multilayered project, in concert halls and only infrequently given exposure. Shaw, as expected, provides masterful direction, and the ensemble is in top form, with the pleasure straightforward, or sampled with equal relish. An important release.

Spotlight: Reissues deemed by the review editors to deserve special attention on the basic structure of music merit and/or Billboard 200 chart potential. Vital Reissues: Released albums of special artists, archival, and commercial interest, and outstanding collections of works by one or more artist. Picked (*). 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.
N E W & N O T E W O R T H Y
FOR REAL
You Don't Wanna Miss (3:54)
PRODUCERS: Warend Vanhal
CREW: Mike Stringer, Yung Yung, Ron Reice, P.R.
REMARKS: Dope, Baltimore
NOTE: This track's catchy, bouncy rhythm and upbeat vocals make it a perfect addition to any summer playlist.

LYNNギアク ～My Love～ (3:33)
PRODUCERS: T. Hara, M. Miyake, T. Miki, K. Smith
REMARKS: Dope, Tokyo
NOTE: This track features a minimalist and催眠的なサウンド."Falling" is a captivating electronic track with a strong beat and mesmerizing melody. It's a must-listen for fans of electronic music.

COUNTRY
CLINT BLACK A Good Run On Bad Luck (2:42)
PRODUCERS: James Stroud, Clint Black, R. C. F., Black, Hill
REMARKS: Dope, Nashville
NOTE: This track is a refreshing take on country music, featuring a catchy melody and heartfelt lyrics. It's a perfect addition to any country playlist.

DAVE KOZ FEATURING CHARLES PETTIGREW Lucky Man (3:26)
REMARKS: Dope, Nashville
NOTE: This track features a beautiful blend of vocals and instrumentation, bringing a new perspective to country music.

ROCK TRACKS
BUFFALO TOM I'll Be Waiting (4:00)
PRODUCERS: Buffalo Tom
REMARKS: Dope, Boston
NOTE: This track is a perfect example of classic rock, featuring a dynamic and engaging melody. It's a must-listen for fans of rock music.

RAP
RAW APPROACH Wrong Nek Of Da Wood (4:00)
PRODUCERS: Mike Stringer
REMARKS: Dope, Baltimore
NOTE: This track features a raw and unfiltered approach to rap music, with strong lyrics and a fast-paced beat.

SWEET NAPLES Denim Juice (3:59)
REMARKS: Dope, Nashville
NOTE: This track features a smooth and catchy beat, making it a perfect addition to any rap playlist.

ENGINE WALLS Death Of An Icon (4:00)
PRODUCERS: Mike Stringer
REMARKS: Dope, Baltimore
NOTE: This track features a dark and intense sound, bringing a new perspective to rap music.

DIE KOTTON Real Life (4:37)
PRODUCERS: Mike Stringer
REMARKS: Dope, Baltimore
NOTE: This track features a powerful and emotional approach to rap music, with strong lyrics and a powerful beat.

These tracks are perfect additions to any music collection, featuring a wide range of sounds and styles. Whether you're a fan of country, rock, or rap music, there's something for everyone in this list.
PolyGram's Release Plans Boost Video CD

BY PETER DEAN

LONDON—PolyGram has announced its intention to back the fledgling Video CD format by releasing titles in the 5-inch, White Book-standard day-and-date with longform video releases.

Speaking at the official European launch of Video CD, Jan. 27 at London's Marquee Club, Peter Oliff, technical director of PolyGram International, said PolyGram was to give the new format a boost by releasing musical acts' videos exclusively on VHS and Video CD, as well as movies and kids' programs when they come online from PolyGram Filmed Entertainment.

"On] Pavarotti, the Cure, Sting, and a number of other key acts, we will be looking for simultaneous VHS and Video CD release," Oliff said. "What's interesting to the software industry is that a whole new market will be opened up when a player purge develops. But it does seem, finally, that the hardware boys have learned that all they sell is a black box, and they need creative software to sell it."

PolyGram joins EMI unit Picture Music International and BMG as the first music companies to back Video CD. The current Video CD standard allows 74 minutes of MPEG-1 full-motion video and digital audio to be contained on a single 5-inch disc. The discs can be played back on a variety of hardware units with MPEG-1 or FMV attachments, such as Philips' CD-i player, the Commodore Amiga CD32, SDE, and PCs equipped with a MEG card. Additionally, specially dedicated Video CD players were shown at this winter's Consumer Electronics Show in Las Vegas by Panasonic/Techsin, Samsung, Goldstar, and Technics. Only Goldstar, however, announced firm plans to ship a unit this year; its Arvision GVD-100 will be available to dealers in June at a still-undisclosed price.

PMI plans to include new video footage in catalog titles by Tina Turner, Iron Maiden, and the Pet Shop Boys when they are reformatted, to act as a sales incentive. PMI also will be reissuing Queen's "Box Of Flix," David Bowie's "The Video Collection," and Pink Floyd's "Delicate Sound Of Thunder" on Video CD in April.

PMI's managing director, Martin Haxby, stressed that Video CD was important for music companies reissuing catalog, and also as a stepping stone into an exciting new market. "Video CD opens the door for movies and music videos, being the first truly global digital video format," he said. "It's a stepping stone into the new virtual world and will create a new marketplace for music titles." He added, "Video CD is one of the most significant software developments this year, bringing CD-ROM into a much greater number of homes. This format will help the consumer overcome an [inset] prejudice toward the new technology by showing that the 5-inch disc can be seen and heard through a variety of machines connected to a TV/hifi system or a PC console."

BMG will be releasing one title, "The Everlythmes' Greatest Hits," in April. OmniMedia, a London-based Video CD software developer and producer, has produced the PMI and BMG discs. PolyGram is producing its discs internally, with help from Philips. The cost of repurposing each disc is just under 20,000 pounds. Trade: sources expect the retail price to be 17.99 pounds for a single disc, 19.99 pounds for a double disc, and 24.99 pounds for a triple disc. Of the April batch of titles, all are double discs (60 minutes each disc), except the Queen title, which is a triple.

In helping to establish the format, OmniMedia has given record companies the option of producing discs on a royalty basis to ease the initial financial investment. Tim Rosen, OmniMedia's joint managing director, said that when the discs have increased interactivity, developers like his company will be getting a share of the royalties.

"As our creative input gets greater, such as making games featuring these artists or adding additional facilities, there is the added possibility of splitting royalties," he says.

Rosen says this is already happening with a series of Video CD biographies on Queen and the Rolling Stones (Continued on page 59)

Panel: Ratings System Unnecessary

Game Makers Reject Congress' Mandate

BY EILEEN FITZPATRICK

LOS ANGELES—The rush for an industrywide video game rating system that may satisfy Washington, but software publishers say systems already in place provide parents with enough information about content.

"Parents need cues for physical products because they're different than broadcast television," said Laura Poti Cohen, senior VP of media at Philips Interactive Media. "But I don't think there's a need for a rigid ratings system."

The mandate for video game ratings began last December, when a Senate subcommittee ordered the industry to institute a system (Billboard, Dec. 18, 1993). Representatives from the game industry will assemble before the committee again March 4 to present the developed system.

Cohen discussed the issue on a panel titled "Controlling Violence in the Interactive Media." at the fourth Digital Hollywood conference, Feb. 7-9 at the Beverly Hills Hilton.

The panelists agreed that honest packaging already gives parents enough information to make choices. They also contended that 95% of game titles don't need violence ratings, that games like "Doom," "Next Karate Kid" and "Night Trap" are rare exceptions. (Continued on page 59)
PICTURE THIS

By Seth Goldstein

FOOD AND ... Don't expect the fast-food honchos to give up any time soon on cassette giveaways. Pizza Hut may be startled with "X-Men," but that's considered par for the course for the chain. Veterans of the promotion business indicate that Pizza Hut probably will keep trying until it gets right. Their threshold remains sales (with food) of 4 million units, although outlets have never done even a third that number, says one observer. Pizza Hut reportedly still has on its hands 800,000 copies of an old "Ninja Turtles" video.

"I don't know exactly what went wrong with 'X-Men,'" this expert adds, but he's sure the copies eventually will go to a middleman, and then to other retail venues. If so, PolyGram Video's own "X-Men" line could get bruised (Billboard, Feb. 12).

McDonald's, meanwhile, is mulling other proposals following its successful Paramount promotion, worth "millions" of cassettes, says spokeswoman Sue Berger. "We'll know in the next couple of months," she adds, in order to set duplication gears in motion.

Asked who's pitching for a guaranteed, one-time, no-return sale of 7 million-8 million cassettes, Berger responds, "It certainly includes the major studios." Big Mac generally buys 7 million-8 million.

PRESSURE POINT: Warner Home Video has never been readily accessible to the trade press. Now Warner has become difficult even for the folks in the business to reach, says one source who has had a long relationship with the studio. He attributes the biker's mentality to "tremendous pressure" from Time Warner "to toe the line" on the company's division into a full-service video-on-demand network.

Time Warner has already committed $700 million, up from $500 million, to build the Orlando, Florida, wired system that's supposed to roll out in force in September or October. For it to work, Time Warner will need feature availability day-and-date with cassettes—home video's worst nightmare.

"We know Warner Home Video is under continual pressure," adds our source. He claims that Time Warner executives from

(Continued on page 58)

Books Still Popular Source For Kidvid Firms Packaging Print, Vid Titles Together

By Catherine Applefeld

In the fickle children's video market, the timeless allure of book-based stories and characters remains a safe—and profitable—harbor for many companies.

Golden Book Video in Los Angeles, Children's Circle in Weston, Conn., and Rabbit Ears in Rowayton, Conn., have stocked their video libraries solely with titles based on books, be they fairy tales, fables, or even the Bible.

And the identification between videos and the books from which they get their inspiration is becoming more pronounced. Although Golden Book N'Tape packages audiocassettes and books together, the video division for the first time last summer released the Mercer Mayer title "Just Me And My Dad" in a package with the children's book. Walt Disney Home Video recently presented a cassette-book package when it released its "Favorite Stories" series of classic kids tales in January.

"We do a lot of focus groups, and what's clear is that, at this point, people are looking for substance as well as entertainment," says Nancy Steinhard, VP of entertainment at Western Publishing, parent of Golden Book Video. Steinhard says that when Golden Book Video was formed in 1987, the reign of licensed characters such as Betty Boop and the Care Bears was nearing an end and there was a climate of getting back to basics. Golden's top seller is one of the titles in the "Madeline" series.

"Our first consideration when thinking about making a video is, 'Is it a good book?'" says Linda Griffin, VP of Children's Circle. "What we look for is something we think will become a classic, not just a trendy character." Griffin cites "The Maurice Sendak Collection" and "Stories From The Black Tradition" as the company's top sellers.

At Rabbit Ears, George Bushman says that while she would not rule out adapting a freshly penned story for video in the future, the company traditionally has selected titles that have been around for some time. "People are just more comfortable going with a familiar title," she says, citing the popularity of the company's "Jack And The Beanstalk."

"We all know those megahits that may not stick around more than two, three years," Bushman adds. "And we don't want to go with a flash in the pan."

Although well-rooted stories and characters are a common foundation, each supplier takes a different tack in adapting them to video. As might be expected, the majority of Golden's collection comprises original productions of stories adapted from publisher Golden Books, with the remainder of its product licensed or acquired from other companies, according to Steinhard. "As a publishing company, it just makes sense for us to have book-based titles," she says.

Golden also has broadened its video horizons by taking characters from top-selling books and creating new adventures around them. The company's "Pokey Puppy's First Christmas," which never was a book, is one such example.

"We have a lot of pictures we want to sell," says Steven Feldstein, VP of marketing. "And the company's "Tales," "Tall Tales," and "Billy Stories platform. "The Greatest Stories Ever Told," featuring narration by well-known actors. "We try to have a balance of strong characters," says Bushman. "We don't ever want to change a story, but we flesh it out for video."
New Computer Service
Recommends Vid Titles

I N T E L L I G E N T  C H O I C E S:
Former Video Software Dealers Assn. president Brad Burnside will launch a new in-store, computer-based customer service designed to recommend titles.

TOPpics selects videos based on a customer's reaction to a series of three or four questions. A computer database compares the reactions to complex statistical patterns to come up with titles.

"This system doesn't require the customer to fill out a survey about their movie preferences, and it doesn't have a profile," says Burnside. "All they do is enter their name and phone number.

Burnside has been testing TOPpics in his three Chicago-area Video Adventure stores, as well as with some laser dealers and libraries.

TOPpics' biggest advantage is that it allows users to find a movie quickly without sales help. "In most cases, customers feel more comfortable talking to a computer than to a person," says Burnside. And TOPpics does not add customers' names to a promotional mailing list. Another benefit: Burnside maintains that the system can help predict the popularity of new releases and help determine purchases.

TOPpics is marketed by Entertainment Decisions, a partnership formed by Burnside, Johann George, formerly with Commodity, and Peter Frey, a Northwestern University professor.

They plan to be selling the system to video dealers at the VSDA's Videogame and New Technology Conference, April 10-11 in Chicago.

TOPpics costs $500 plus $179 a month for maintenance. Included is a personal computer with a modem to download monthly information.

W I D E  W O R L D  O F  S H O P P I N G:
Rentak, which is putting video titles in 200 Pro Image stores nationwide (see page 55), also will test the "ABC Sports Bar" concept in some of the locations this fall.

The watering hole will serve non-alcoholic beverages like Gatorade, and will show continuous sports programs, live or on tape. It also will be stocked with clothes and cassettes sporting the ABC logo.

ABC owns 80% of Rentak. "We're trying to make the store a destination stop," says Rentak spokesman Dick Geraghty. "The idea is to let the kids watch TV while mom and dad shop.

The retail concept also will be extended to V.O. Bradley stores, a 65-store chain Rentak acquired in November. Bradley operates under the names Major League Baseball Clubhouse Shops, Sports Fanacy, Fantasy Dual, and Neil's Sports.

I N G R A M ' S  S U P E R  D E A L:
Lavergne, Tenn.-based distributor Ingram Entertainment has signed up more than 2,000 dealers to its Super Pack program, which began in January.

Dealers paying the $8 monthly fee receive a poster that lists new releases with box art for that month and some customer giveaways.

In addition, Super Pack features the Zoo Review Kid's Club, offering appropriate tape releases, plus freebies. Children who return enclosed postcards become Zoo Review members and get a monthly flyer, says assistant VP of marketing Beth de Voe.

"The mailings go right to the kids, not the parents, and it encourages kids to go back to their local store," she says. The club's age range is 6-12.

Acclaim Entertainment contributes a monthly feature with a special tips column and a list of the top five games for kids.

On another front, Ingram has picked up exclusive distribution rights, including Mexico, to the "Nightmare" Video Board Game Series, which has sold 1.5 million units internationally, all outside the U.S. Distributed by Roadshow Entertainment, it debuted in Australia in 1991.

Q U A K E  T A P E S:
News junkies who think the networks didn't have enough coverage of the Northridge, Calif., earthquake will get another perspective from CNN Video.

Released through Turner Home Entertainment, "Quake" is a 40-minute recap of the disaster gleaned from cutting-room-floor footage captured by CNN. Correspondent Stephen Frazier narrates.

Turner will donate $1 of the $14.98 retail price to the American Red Cross for every unit.

Fry Electronics, meanwhile, has donated nearly $20,000 to the Red Cross to help the L.A. Unified School District repair quake-damaged classrooms.

It contributed another $5,000 to the City Fire Department Trust Fund, subsidizing the Earthquake Disaster Preparedness Program.

To prepare for the next quake, Santa Monica-based Fast Forward Marketing will distribute the PBS special "Surviving The Big One" to West Coast video retailers and hardware and home supply outlets.

The hourlong tape, priced at $19.95, provides tips about such things as riding out aftershocks. Firefighter Henry Johnson takes viewers through the steps.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<td>1997</td>
<td>G</td>
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<td>Playboy Home Video</td>
<td>Dian Parkinson</td>
<td>1993</td>
<td>NR</td>
<td>$19.95</td>
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<td>PLAYBOY 1994 VIDEO PLAYDATE CALENDAR</td>
<td>Playboy Home Video</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
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<tr>
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<td>PINOCCHIO+</td>
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<td>Animated</td>
<td>1940</td>
<td>G</td>
<td>$24.99</td>
</tr>
<tr>
<td>7</td>
<td>BEAUTY AND THE BEAST</td>
<td>Walt Disney Home Video 1325</td>
<td>Michael J. Fox, Don Ameche</td>
<td>1991</td>
<td>G</td>
<td>$24.99</td>
</tr>
<tr>
<td>8</td>
<td>HOMEWORLD BOUND: THE INCREDIBLE JOURNEY</td>
<td>Walt Disney Home Video 1801</td>
<td>Plaza Video</td>
<td>1993</td>
<td>G</td>
<td>$24.96</td>
</tr>
<tr>
<td>10</td>
<td>LET'S PRETEND WITH BARNEY</td>
<td>The Lyons Group 2000</td>
<td>Various Artists</td>
<td>1994</td>
<td>NR</td>
<td>$14.95</td>
</tr>
<tr>
<td>13</td>
<td>PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT</td>
<td>Penthouse Video</td>
<td>Various Artists</td>
<td>1994</td>
<td>NR</td>
<td>$19.95</td>
</tr>
<tr>
<td>15</td>
<td>MIGHTY MOPHORN: VOLUME 1</td>
<td>Saban Enterprises</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>$9.95</td>
</tr>
<tr>
<td>16</td>
<td>BRAM STOKER'S DRACULA</td>
<td>Columbia TriStar Home Video 54143-5</td>
<td>Gary Oldman</td>
<td>1992</td>
<td>R</td>
<td>$19.95</td>
</tr>
<tr>
<td>17</td>
<td>BAD GOLF MADE EASIER</td>
<td>ABC Video</td>
<td>Leslie Nielsen</td>
<td>1993</td>
<td>NR</td>
<td>$19.98</td>
</tr>
<tr>
<td>19</td>
<td>THE ADDAMS FAMILY</td>
<td>Paramount Pictures</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
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<td>Peach Home</td>
<td>Various Artists</td>
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<td>$19.95</td>
</tr>
<tr>
<td>22</td>
<td>DEPECHE MODE: DEVOTIONAL</td>
<td>Warner Reprise Video 3-38346</td>
<td>Depeche Mode</td>
<td>1993</td>
<td>NR</td>
<td>$19.98</td>
</tr>
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<td>Saban Enterprises</td>
<td>Various Artists</td>
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<td>NR</td>
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</tr>
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</tr>
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<td>Saban Enterprises</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
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</tr>
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<td>29</td>
<td>ALEXANDER'S RAGTIME BAND</td>
<td>FoxVideo 1121</td>
<td>Tyrone Power, Alice Faye</td>
<td>1938</td>
<td>NR</td>
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</tr>
<tr>
<td>30</td>
<td>THE LOVER</td>
<td>MGM/UA Home Video 100395</td>
<td>Jane March</td>
<td>1938</td>
<td>NR</td>
<td>$19.98</td>
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<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>$19.95</td>
</tr>
<tr>
<td>32</td>
<td>PENTHOUSE: THE ALL-NEW WORKOUT</td>
<td>Penthouse Video</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
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</tr>
<tr>
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<td>MARIAH CAREY</td>
<td>Columbia Video Home Video 193917</td>
<td>Mariah Carey</td>
<td>1993</td>
<td>NR</td>
<td>$19.98</td>
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- Video sales are for in-store, non-mail order sales.
- 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.
- RIAA gold cert. for a minimum of 375,000 units in 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.
- RIAA platinum cert. for a minimum of 525,000 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/SPR Communications.
RENTRAK PLANS
(Continued from page 55)

"In addition, a couple of [the studios] have approached us with a little 'further out' idea—trying to run some sort of promotion around their sports movies."

Such efforts would be extensions of existing relationships between Rentrak and both FoxVideo and Capital City/ABC. FoxVideo signed an exclusive distribution agreement with Rentrak last year; parent 20th Century Fox holds options to purchase up to 1 million shares of Rentrak common stock. In August 1992, Cap Cities bought more than 250,000 shares of Rentrak stock, and that company co-markets data-capture and communications devices designed primarily for supermarkets.

Cox wouldn't specify what promotions would be implemented, but mentioned Columbia TriStar's "Rudy," the inspirational tale of an undersized football player who made the Notre Dame football team, as a title that has been discussed.

Cox added, however, that before Pro Image stocks cassettes, some presentation problems will have to be addressed.

"We've been in the process of working with the suppliers to try to develop point-of-purchase stands or presentations for video," Cox said. "The ones they have designed have been for video stores, and we don't think they fit in the fan shop. Frankly, they've brought a couple of designs to us that no one is happy with yet, but [the tapes] will be in there."

Rentrak hopes to operate 400-500 Pro Image stores by the end of this year, fueled by an aggressive expansion and acquisition campaign, Cox said. He revealed Rentrak is in the midst of discussions with two other chains.

In his remarks, Cox referred to video-on-demand as "hype," but admitted that the ballyhooed 500-channel cable system of the future is one of the major factors driving Rentrak's diversification into sporting goods retailing.

"It's a hot topic right now and will continue to be," he said. "When you meet with people from the studios, they understand what's going on, that these [cable] companies need to raise money. No one [at the studios] expects any big change for a minimum of 10 or even 20 years," said Cox. "Our problem is, though, that we do expect an effect on our stock price well within 10 years. Therefore, we have the need to diversify to businesses that are not video-rental related."

Cox added that he expects Rentrak's advanced inventory, shipping, and sales-tracking systems to be applicable in the company's new ventures as well.

"We see an opportunity that looks a lot like the video business did several years ago," he said. "Video was a highly fragmented business with a number of small players and mom-and-pops. In the fan shop business, our desire is to put together a national chain of those stores."

Two New Releases From The Award-Winning Series That Has Captured The Imagination Of America!

Enter the bizarre and often amusing world of Dr. Joel Fleischman, a New Yorker who must pay off his educational debt by practicing medicine in the backwoods town of Circleville, Alaska. He encounters the curious but unforgettable characters that make up one of the most popular and successful television series of the '90s.

3 GOLDEN GLOBE NOMINATIONS!
Best Dрамa Series
Best Actress, Drama Series - Janine Turner
Best Actor, Drama Series - Rob Morrow

NORTHERN EXPOSURE
"The Body in Question"
$14.98
INCLUDES 5 MINUTE FEATURETTE

NORTHERN EXPOSURE
"Burning Down the House"

STREET DATE: MARCH 30, 1994

Your customers are waiting to welcome these visitors from up north into their homes.

"The Body in Question"
#81685
Color / 46 Min. / Not Rated
The sleepy little town of Circleville may cause a world-wide historical revolution when Cork discovers the frozen body of 18th-century Frenchman "Pierre" and his outrageous diary.

"Burning Down the House"
#81670
Color / 46 Min. / Not Rated
In this amusing episode, Maggie gets a double dose of disaster when her visiting mom announces she's getting a divorce, then accidentally burns her daughter's house down.

Reach For The STARS!
Moving? Relocating?
ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR INDUSTRIAL PROPERTY? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY FRIDAY!
Home Video

VIDEO PEOPLE

Benjamin Feingold has been named president of Columbia TriStar Home Video, replacing Patrick Campbell. Feingold previously was senior VP of corporate development for parent Sony Pictures Entertainment.

Patti Bodner has advanced to the newly created position of marketing VP at New Line Home Video. Cathy Mantegna-Scott becomes executive director of publicity and promotion. Pamela Kelley is named national accounts executive director, Sarah Olson marketing director, and Beth Gander sales coordinator.

Owen Ficke is named sales VP of Academy Entertainment, replacing David Bixler, who resigned to pursue other interests. Gerry Malavenda becomes national sales manager.

Elliott Slutzky is named sales and distribution executive VP of LIVE Entertainment. Roger Barelary, formerly president/CEO of Trimark Holdings, has been appointed president/CEO of LIVE Entertainment, replacing David Mount, who now heads WEA. Appointments at LIVE Home Video: Jeff Fink to sales and marketing VP, Robert Mesa to East Coast regional sales rep, Paul Hebron to creative services director, and Mark Roche, formerly of Academy Entertainment, to product manager.

Diana Rivera is appointed VP of international operations, Buena Vista Home Video.

PICTURE THIS

(Continued from page 55)

the New York headquarters have made the trip to L.A., to tell the division that—and home video in general—is a tottering dinosaur. That, of course, can curdle the friendliest demeanor.

TOY FARE: Wood Knapp Video enlisted specialty distributor Fast Forward to represent its Children's Circle label to independent toy and book stores. As part of the agreement, Fast Forward brought Children's Circle to Toy Fair, held in New York every mid-February. Wood Knapp VP Harold Weitzberg is hoping for a Fast Forward "breakthrough" among retailers still unaware of a strong kiddy line.

SLEIGHT OF HAND? This from a Feb. 4 Paramount press release: "Its Torchlight release, "Virgin Hunters," has been pulled from solicitation to reappear later as "Test Tube Teens From The Year 2000." Paramount adds, "We believe this decision will give our customers an opportunity to better position this title to consumers."

One possible translation: Chains careful of their images, such as Blockbuster, weren't buying the first time around. Unless, of course, the studio's trying an April Fool's joke.
GAME RATINGS
(Continued from page 54)

"Most of the time you can look at the box and make an informed decision," said Kelly Flock, executive VP of Tramark Interactive. "A ratings system begins down a slippery slope of censorship, which starts with a 'Night Trap' and goes into encyclopedias."

Philips and Tramark rely on "honest packaging" to let consumers know about content, they say.

The SDO Co., like Sega, has developed its own ratings system, which will start with all products bowing next month, said Hal Josephson, director of industry development for SDO.

The SDO system rates games as "E" for everyone, "AO" for adults only, "12" as recommending guidance for ages 12 and under, and "17" recommending guidance for ages 17 and under. It is up to the software licensee whether to use these ratings, but most SDO licensees are expected to comply.

"Any game where the point is to destroy something nonhuman is a '12,' and any game killing humans is a '17,' " Josephson said.

The main reservation panellists have about ratings in general is the fear that parents won't be able to understand them.

"Putting a rating on a box is not the answer," said Josephson. "You need to educate parents on what the ratings mean."

He adds that retailers have not indicated which rating system they prefer, which could lead to more confusion in the marketplace.

Furthermore, the ratings system neglects to address arcade games, which give children access to violent games long before they reach the home.

Unlike the government's attempt to control violence on television, the panelists doubt any ratings will affect game content.

"What needs to be done now is to figure out how to use new technology in a way that doesn't show the darker side of life," Josephson said. "But in the short term, games will probably be more violent."

But other panelists defended game content and the technology. "A game like 'Street Fighter' was successful because it was a well-designed game with secret moves that players loved to discover," said Russel DeMaria, editor of Electronic Entertainment magazine. "It's not just violence that makes games popular."

POLYGRAM VIDEO CDs
(Continued from page 54)

currently in development. He adds that he expects to announce a joint venture with a major music publishing company soon.

Among retailers stocking Video CD, Virgin, Our Price, and Tower Records are expected to make a commitment.

One question that still needs to be answered, though—especially by the record companies involved—is "whose patch does Video CD fall on?" At present, the format is being handled by the video divisions of the companies; PMI, for example, handles the EMI, Virgin, and EMI Classics catalogs. BMG, on the other hand, is handling Video CD from a senior level, with BMG chairman John Preston personally overseeing involvement.


**Video Previews**

**MUSIC**

**Prince & the Jeffrey Horns, "Billboards...Warner Reprise Video, 75 minutes, $24.99.**

The unpronounceable one adds another notch to his creative belt with this full-length collaboration with the Jefferson Airplane. The "Billboards..." U.S. tour last year met with considerable success, and although the small screen doesn’t completely do justice to the scope of this rock ’n roll video, it is a good substitute for those who didn’t have a chance to see the live performance or are just curious about Prince’s latest album. Chronicles magical, by tangled together by four contemporary U.S. composers, the performance features interpretations of a variety of Prince songs culled from throughout his career, including “Purple Rain,” “Trust,” “U,” “Willing and Able,” an elongated version of “Thunder,” and show opener "Sometimes It Snows in April" (a fitting tune for this winter).

**INFORMATION**

**Professor Nozoll’s Learning About Time,** Caméléon Entertainment, approximately 25 minutes, $7.99.

Latest animated chapter in the good professor’s book of tricks to learn by does an adequate job of humanizing that tick-tocking machine known as the clock. Narrator first introduces viewers to the hour and minute hands, then shows them a series of different examples, leaving time for children to determine the time before he calls it out. Although the time-telling portion is thorough and well-conceived, “Professor Nozoll’s Learning About Time” unfortunately tries to cram too many lessons into a half-hour. Large numerical concepts such as 1 million are demonstrated through the tripe travels of an ant family, and a bizarre mini-robot attempts to teach the difference between nouns and verbs in the closing segment. It’s just too much for any child—or parent—to digest in such a short period.

**Last In Dinosaur World,** Paragon Street View (800-121-8922), 30 minutes, $11.95.

Put this one in the Jurassic Junior category and watch it disappear from video sections in the still-thrilling wave of dinosaurs. This live-action mini-adventure about two children who get lost in a dinosaur theme park that looks a lot like that big-screen money-maker was adapted by the children’s book of Geoffrey T. Williams. Despite its obvious tailoring toward a younger audience, “Dinosaur World” is not an entirely kid-friendly picture. The parents of the straying duo struggle to find them before a T-Rex and a Triceratops. The story is not particularly scary, but there are no menacing velociraptors and no human mutilation to speak of, just lots of robust Dinomation dinosaurs that serve to familiarize viewers with these fascinating prehistoric creatures.

**James Goes Buzz Buzz Buzz And Omnibus of the Strands,** Strand Home Video/Videot Treasures (800-766-8771), 57 minutes, $12.99.

Tenth tape in Brit Abberlott’s award-winning “Thomas The Tank Engine and Friends” video series in first in new alliance between Videot Treasures and Strand Home Video. Seven lovely little-action animated stories bring the adventures of the friendly engine and his station-sidekick to life. Each segment finds James bravely battling off a swarm of bees, while “Bertie” chases after another engine in a mad chase to rescue a tardy Thomas. Children and their parents have come to expect plenty of fun plus a little tomfoolery from the “Thomas” line—and volume 10 does not disappoint.

**HEALTH/FITNESS**


Although it’s billed as a fitness video, much of this program finds Regis Philbin working out the part of his body that’s been most neglected—his mouth. Program is divided into two segments, aerobic and muscle building. The first finds the talk show host discussing the reasons he recently took to the stairmaster, and getting a little cardio-vascular equipment from pal Kathy Lee Gifford (who helpfully makes only one reference to son Cody), wife Joy, and a personal fitness trainer. But viewers begin to believe they are trapped in some kind of “Live With Regis & Kathy Lee” time warp, part deux finds the fit and trim Regis back in his habit of proving he’s not off talk. The muscle-building and toning workout, a personal training program that can be adapted for men or women.

America’s Historic Steam Railroads,” Goldhill Video (810-622-9411), 30 minutes, $19.95.

America’s fascination with railroads is not without foundation, when one considers the pivotal role they have played in the industrial and social development of our world.

This video focuses on colors of trains and stations that run through the beautiful countryside of Georgetown and Silver Plume. A comprehensive narration accompanies historical photos and current film footage that reveal both the history of the railroad and adjacent areas of the Old West. Program is conceived and will interest historians as well as educators.

**DOCUMENTARY**

**Fields Of Armor: Desert Attack,** Discovery Home Entertainment (818-986-1990), 90 minutes, $11.95 each.

“Fields Of Armor,” the latest additions to Discovery’s Wings Aviation and Military Collection, paint a vivid picture of the machines that revolutionized modern warfare—tanks. “Desert Attack,” first of the chronicles, tests the role of the land rovers in two key battles that took place in the Middle East: El Alamin in World War II and the war in Iraq during the October War. Vintage photographs, archival footage, and the detail with which each incident is conveyed are on par with the majority of Discovery’s fine programming. Also available at $12.95 per minute, “Birth Of Blitzkrieg,” “Battle Of Armour,” and “Cold War And Gulf War”; a deluxe boxed set that makes an attractive in-store display can be ordered from this tape. One should bring history buffs out to the store.

**The Secrets To College Success...Success Films (Sherman Oaks, Calif.), 77 minutes.**

This video is tailor-made for postgrads who are planning to leave home to attend a four-year college, and is good one for them to watch with their families and friends before they pick up the Barclays card. Divided into 14 segments that cover all the basics of college existence—getting ready for success, dorm life, classroom and studying techniques, new social environment and safety—among other things—the video at first might seem anxiety-inducing, but actually quickly gets to the heart of many of the issues that can make or break college life for freshmen who are uninitiated. Heavy emphasis is placed on academics, but program is well-rounded enough to satisfy most curiosities. Handy handbook comes packed with each video.

**Video Previews is a weekly look at new titles at sell-through prices. See preview copies to Catherine Applefeld, 2238 Catharine Avenue, NW, Washington, D.C. 20008.**

**Top Music Videos**

**For Week Ending February 26, 1994**

**NO. 1**

Mary-Kate and Ashley Olsen

**NO. 2**

Curb Video 177702

Ray Stevens

**NO. 3**

Metallica

**NO. 4**

Michael Jackson

**NO. 5**

Manch Carter

**NO. 6**

Alan Jackson

**NO. 7**

Reba McEntire

**NO. 8**

Garth Brooks

**NO. 9**

Vincent Gill

**NO. 10**

Reba McEntire

**NO. 11**

Andrew Lloyd Webber

**NO. 12**

Michael Bolton

**NO. 13**

Pamela

**NO. 14**

Debrah Fudge

**NO. 15**

Sade

**NO. 16**

Reba McEntire

**NO. 17**

The Beatles

**NO. 18**

Mark Chesnutt

**NO. 19**

The Judds

**NO. 20**

Billy Ray Cyrus

**NO. 21**

Prince

**NO. 22**

Steve Taylor

**NO. 23**

Trisha Yearwood

**NO. 24**

Conway Twitty

**NO. 25**

Garth Brooks

**NO. 26**

Rod Stewart

**NO. 27**

Billy Joel
STEVEN SPIELBERG PRESENTS
A DINOSAUR ADVENTURE FOR THE WHOLE FAMILY!

"A gift for children of all ages!
A family film that tells the story of friendship and love."

—Joel Siegel, Good Morning America

◆ Value-Added Consumer Incentives: Every videocassette contains a free "Gift" for children: FULL COLOR, RE-USEABLE STICKERS! Plus a SAVINGS BOOKLET offers consumer over $20.00 in savings!


◆ All star cast! Starring the voices of John Goodman, Jay Leno, Walter Cronkite, Rhea Perlman, Martin Short and Julia Child.

◆ Added value! Consumer-friendly, eye-catching CLAMSHHELL Packaging!

◆ Dino-mite media support to drive Sales! Extensive spot TV (top 50 markets), cable and print campaigns. Ad blitz will generate over 1.4 Billion consumer impressions.

◆ Reach & Frequency: 95% of all Women 25-49, 6.6 times. 89% of all Kids 2-11, 5.8 times. 98% of all Women 55+, 8.7 times.

◆ P.O.P. "REX-citement"!
- 48/16 unit counter/floor merchandisers
- 36 unit end-cap merchandisers
- "Rex" floor standees
- One-sheet posters
- Half-sheet posters
- Shelf talkers
- Counter cards
- B/W line art "We're Back!™ Coloring Fun-Sheet" for in-store coloring contests

◆ Co-op Advertising available.

Call Your Sales Representative and Order Today!

No PPV or PAY TV prior to January 1, 1995

S T R E E T  D A T E:  M A R C H  1 5,  1 9 9 4
‘Fugitive,’ ‘M. Butterfly’ Coming To Laserdisc From Warner

WARNER launches “The Fugitive” (widescreen, Digital Dolby Surround, $39.98) on laserdisc March 22. Harrison Ford and Tommy Lee Jones star in the $180 million-grossing suspense film, which should top 200,000 units on disc. David Cronenberg’s “M. Butterfly” (wide, $34.98), with Jeremy Irons and John Lone, debuts March 30. And two Peter Weir movies are due April 6: “Fearless,” with Jeff Bridges, Isabella Rossellini, and Rosie Perez (wide, $39.98), and a letterboxed version of “The Mosquito Coast” ($34.98).

THX CARLITO: MCA will release Brian DePalma’s “Carlito’s Way” with Al Pacino and Sean Penn April 20 in a widescreen THX edition for $44.98, as well as in pan-scan form for $39.98. Both versions have Digital Dolby Surround sound.

Also set for that date are Sydney Pollack’s “The Electric Horseman,” with Robert Redford and Jane Fonda (1978, wide, $39.98), the mystery tale “The Disappearance Of Christina” ($34.98), and the Encore Edition double-feature “House of Frankenstein” and “House Of Dracula,” both with Lon Chaney Jr. (1944/1945, $50.98).

COLUMBIA TRISTAR bows Martin Scorsese’s acclaimed “The Age Of Innocence” ($39.98) April 6. Daniel Day-Lewis, Michelle Pfeiffer, and Winona Ryder star in the Edith Wharton tale. Zhang Yimou’s award-winning Chinese drama, “The Story Of Qui Ju” ($34.95) and Agnieszka Holland’s “Oliver! Oliver!” ($34.95) launch March 30. Warner has Holland’s inspiring “The Secret Garden” (wide, $34.95), plus “In The Line Of Fire,” “Poetic Justice,” “Calendar Girl,” “The Music Of Chance,” and “Red Rock West” (all wide, $34.95). The latter two films are lesser-known, quirky gems that explore fate, love, and inertia. Both are refreshing originality and feature outstanding acting.

COLUMBIA’S BEST: On March 16, Columbia TriStar will bow laserdisc editions of 10 movies that have won the Academy Award for best picture.

Four of the releases are making their laser debuts: David Lean’s “The Bridge On The River Kwai” (wide, Digital Dolby Surround, CLV/CAT, $49.95), Elia Kazan’s “On The Waterfront,” with Marlon Brando restored, ($34.95), and Frank Capra’s “It Happened One Night” (restored, $34.95).

The other six releases are “Lawrence Of Arabia” (wide, restored, $49.95), “All The King’s Men” (restastered, $34.95), “From Here To Eternity” (restatermed, $34.95), “Oliver!” (wide, $34.95), “Kramer Vs. Kramer” (wide, restastered, $34.95), and “Gandhi” (wide, $49.95).

VOYAGER has released two controversial films on laserdisc: “Man Eaten Dog” (extras, $49.95) as a disturbing, hideously violent, and powerful commentary on the amorality and today’s film makers and journalists, who have developed a deeply symbiotic relationship with crime and bloodshed. “Menace II Society” (wide, commentary track, extras, $69.95) could also be said to exploit violence, but it enlightens by serving as a window into a desperate, predatory world that most of America would like to wall off and forget.

L’UMIVISION’s “The Fires Of Kuwait” (CAY, $39.95) is an eloquent documentation of one of mankind’s greatest ecological catastrophes. “The Voyager Odyssey” (CAY, $34.95) is a spellbinding journey to the outer solar system, presenting the awe-inspiring images of Jupiter, Saturn, Io, and other planets and moons transmitted by the Voyager spacecrafts, and tying them all together with computer animation and a musical score. “Vampire Hunter D” ($39.95) is an outstanding animated horror tale that features both Japanese and English soundtracks.


Billboard
Overcoming ’93’s Bad Press And Slow Start, The Market Finished Solid And Is Well Set Up For ’94

by Chris McGowan

In 1993, the laserdisc format had to battle a sluggish economy, a weak first quarter and a great deal of misinformation in the media. But a bumper crop of blockbuster movies and innovations like the THX program helped laser resume its usual double-digit annual growth rate the rest of the year and point the way to a strong 1994.

Today, laserdisc is the premier home video system for viewing movies, the anchor of home theater systems and the format of choice in more than 1 million households. New introductions such as the multi-format LaserActive machine, Pioneer’s upcoming new players with five channels of digital audio and a subwoofer, and additional widescreen television sets should further draw video connoisseurs to laserdisc.

An estimated 255,000 to 265,000 laserdisc players were sold last year, adding together EIA estimates and outside sales figures for consumer combiplayers with karaoke features (which the EIA has hitherto excluded from its statistics). Total 1993 hardware sales are expected to post a 3 to 5% increase over ’92, despite an 18% first-quarter decline. At year’s end, 47 player models were being sold by 19 different manufacturers.

Industry analysts estimate that laser software worth more than $300 million at retail was vended in 1993. Over 8,000 titles are currently available, including 750 letter-boxed widescreen movies. Paramount’s "Basic Instinct" and "Patriot Games," Disney’s "Pinocchio" and Warner’s "Blade Runner" director’s cut-edition, "Under Siege" and "Unforgiven" topped the disc charts for the year through Nov. 27. Another hot seller, Pioneer/LIVE’s "Terminator 2: Judgment Day," became the industry’s first title to hit the 300,000-unit plateau. And FoxVideo’s $250-list "Star Wars Trilogy: The Definitive Collection" boxed set, distributed by Image Entertainment, enjoyed remarkable sales and could eventually gross more than $10 million.

Pressing Shortfall

U.S. Laser Video Distributors, which claims to represent around 12% of the total U.S. software business, reports that its sales increased 31% in 1993. "This was the strongest year we ever had," says David Goodman, president of Fairfield, N.J.-based U.S.L.V.D. He adds that business was excellent in the fourth quarter and might have been even better, but that "almost without exception, the studios ran out of product," including many of the most popular special editions. "They totally underestimated the strength of the catalog business, and by the first week of December we were out of hundreds of best-selling titles. But it at least means the business is vibrant and alive."

"Business is up, but there is still a problem that too many uninformed individuals on the press side have supported this fallacy that laserdisc is yesterday’s news," says George Feltenstein, MGM/UA Home Video senior VP and GM.

Feltenstein and many in the laserdisc industry were troubled in early 1993 by reports of the imminent demise of 12-inch discs due to forthcoming digital movies on five-inch Video CDs and CD-I discs that adhere to the MPEG-1 standard. Somehow, though, many news articles failed to mention that MPEG-1 offers roughly 240 lines of resolution and cannot match the 425 lines of resolution, Dolby Surround sound and extra audio tracks provided by laserdisc.

"The veil of secrecy was lifted on Video CD, and it was shown to be VHS-type quality," says Mike Fidler, VP of marketing for Pioneer’s home electronics division. "Any formidable competitor to laserdisc is many years away."

Laser quality

Continued on page 64

INSIDE

Boxed-Set Frenzy ...........................................LD-2
Laser Karaoke’s Home Invasion .....................LD-4
Europe: Spain’s Gains ..................................LD-9

Y’All Come Back: BHS to LD

"The Unforgiven" was a ’93 chart-topper.

"T2" broke the 300k-unit plateau.
Boxed-Set Frenzy—
‘Extra’-Laden Special Eds
Drive Buffs To Market

by Chris McGowan

One of the biggest reasons that film aficionados have flocked to the laserdisc format is the abundance of special-edition discs—which present movies in their best possible light and often provide a treasure trove of supplementary materials. And special-edition discs had their greatest year to date in 1993, thanks to a full slate of outstanding releases, a lowering of prices and the implementation of the THX laser quality-control program.


Such releases often include restored prints, missing footage and/or the director’s cut, and are letterboxed if they were wide-screen theatrical releases. The 12-inch disc’s two analog tracks often carry running commentary from directors, actors or film historians, while the two digital tracks store the movie’s soundtrack, in Dolby Surround Stereo.

In addition, CAV supplementary sections can include a wealth of extras, including treatments, screenplays, storyboards, missing scenes, interviews, production stills, screen tests and a variety of other memorabilia. When a disc is in the CAV “standard play” format, it can hold up to 54,000 full photos or pages of text on each side, or 30 minutes of video that can be viewed one frame at a time.

The laserdisc special edition was pioneered by Voyager Company with its deluxe Criterion Collection releases of “King Kong” and “Citizen Kane” in 1984 and developed into an art form with dozens of subsequent special editions, including such groundbreaking efforts as “Spartacus,” “Children Of Paradise,” “The Player,” “Close Encounters Of The Third Kind,” “Raging Bull,” “The Fisher King” and “Akira.”

While Voyager led the way in the 1980s, it was joined in the 1990s by several other video labels in turning out enhanced laserdisc releases. Image, for example, issued the acclaimed $99.98 collector’s edition of “Alien” and “Aliens,” while MGM/UA charmed cartoon fans with four volumes of “The Golden Age Of Looney Tunes” boxed sets, each of which offered nine hours of programming for just $99.98. According to MGM/UA senior VP and GM George Feltenstein, the “Looney Tunes” sets have together sold more than 50,000 units, worth over $5 million at retail.

Nine-Disc “Wars”
The biggest special-edition success story of 1993 was FoxVideo’s $249.98 THX “Star Wars” boxed set, which is distributed by Image Entertainment and should gross $10 million at retail by year’s end. The nine-disc set presents all three “Star Wars” films in the CAV format, which includes frame-by-frame viewing of the many special effects and action sequences. There were also new widescreen transfers, audio commentary, a cornucopia of supplementary material that delved into the film production, and Charles Champlin’s book “George Lucas: The Creative Impulse.”

For example, early January, the “Star Wars” set sold nearly 35,000 units and was “still selling. The sales have been staggering,” according to David Goldstein, FoxVideo senior VP of administration and operations. He admits that “we thought initially maybe it would do 10,000” and that in January FoxVideo was still trying to catch up with demand.

Earlier in the year, FoxVideo also broke new ground with a $99.98 “The Abyss” special edition, which was the first official laserdisc release in Lucasfilm’s THX program, which ensures that the disc meets high standards of visual and audio quality. In addition, “The Abyss” featured James Cameron’s expanded version of the film, with 28 minutes of extra footage that greatly elaborated its vision and added more remarkable special effects. “Hoffa” ($99.98) added running commentary by Danny DeVito and extras such as historical TV footage of Jimmy Hoffa’s career.

Connery collected on MGM/UA.

Four “Looney” volumes for the bins

MGM/UA achieved its finest special edition to date with “The Wizard Of Oz: The Ultimate Oz” ($99.98), in the opinion of George Feltenstein. “It was done with as much love expended as money,” he comments. Along with compelling extras, the new “OZ” is a THX release and features a remarkably beautiful Technicolor restoration. The title’s gross sales are already in seven figures, according to Feltenstein.

Solid Market
Continued on page 63

On Video CDs will probably have to wait until the MPEG-2 standard can be utilized by five-inch discs, a technological breakthrough that experts claim is four to five years away.

Confusion Unwarranted
“I always say that the technology of tomorrow is here today and it’s called laserdisc,” comments MGM/UA’s Feltenstein. Adds the company’s LaserDisc marketing manager David Wallace, “CD-I [movies] came out and were a non-event.”

Regarding the hoopla surrounding movies on Video CDs, U.S. Laser’s Goodman says, “I was concerned six months ago that confusion at the retail or consumer level would retard the laser business in the second half of 1993. But that clearly wasn’t the case. All this talk of technology, five-inch and interactive has not stopped consumers from buying 12-inch laserdisc videodiscs.”

Goodman is impressed by the forthcoming Pioneer laserdisc system that utilizes DSD (Digital Surround Digital) technology and will offer five full-bandwidth channel player with both-sides play, and the $899-list MDP750, which also offers digital video effects. “We feel the market is continuing to go double-side-play, and that single-sided laser players are going the way of the two-head VCR,” comments Kevin Hanson, Electronics marketing manager for AV laser products.

Hanson comments that in the past “laser struggled with the question of where’s the software.” But now, with more than 8,000 titles available, “every title is requested.”

Pioneer’s “E Cubed” retail home-theater display also highlights laserdisc.

Non-Hype Sales Spiker
Lucasfilm’s THX laserdisc quality-control program kicked off in 1993 with “The Abyss” and was utilized in releases by FoxVideo.

LASER SOFTWARE WORTH MORE THAN $300 MILLION
At retail was vended in 1993, with titles like PARAMOUNT’S “BASIC INSTINCT” AND PATRIOT GAMES,” DISNEY’S “PINOCHIO” AND WARNER’S “BLADE RUNNER” AND “UNFORGIVEN” LEADING THE DISC SALES CHARTS THROUGH NOV. 27.

Pioneer and MGM/UA, MCA/Universal and Criterion will launch THX titles, January.

“THX added excitement to the industry,” says David Goldstein, FoxVideo senior VP of administration and operations. Adds U.S. Laser’s Goodman, “As a distributor, we can say that THX sells laser discs.”

Sony’s new “E Cubed” retail home-theater display also highlights laserdisc.

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Rock

*And pop, country, classics, jazz and rap.

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Karaoke USA: 
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Home Invasion 

by Don Jeffrey

Although the overall karaoke market is turning from laserdisc toward the less expensive CD-and-graphics format, laser, the predominant choice for bars and hotels, is slowly entering homes.

More hardware manufacturers are selling home laserdisc players that have karaoke features. Prices of laserdisc machines have been falling, and consumers are perceiving value in decks that can be used for viewing movies and listening to CDs, as well as singing karaoke.

But some believe that laser’s edge—a sharper image than that of videotape—is diminishing with karaoke fans, who are more interested in the songs than in the accompanying videos. CD-and-graphics offers CD-quality music.

Hedging their bets, some manufacturers are introducing equipment that plays software in both the laserdisc and CD+G formats. Max Villarin, general manager, wholesale division, Zensia International, has been selling his Denonet LD/CD+G deck since 1992. Pioneer’s LaserActive player also has that capability.

But the increasing competition has forced some in the karaoke business to re-focus their efforts. Ed Pearson, general manager of sales and marketing for Nikkodo USA, says, “We pulled out of the hardware side of the business. As other companies got involved, it became impossible to compete.” He adds, “But in software we can compete. We’re aggressively marketing whole new lines.”

Last year Nikkodo signed agreements with two major music publishers, EMI and Warner Chappell, to license songs for use on karaoke discs. Pearson said the first laserdiscs from these deals would be available this month. For the commercial market, Nikkodo is releasing laserdiscs containing 28 songs each, at a list price of $125. One title includes instrumental versions of songs recorded by such acts as Paula Abdul, Wilson Philips, Jesus Jones and Technetronic. For the consumer market, Nikkodo is marketing a 12-song laserdisc that lists for $49.95.

Although the growth is in CD+G, Pearson says, “We’re committed to laser. We put a lot of laserdisc players in the market, and we’re not going to abandon them. The

players rose slightly, to $90 million from $80 million in 1992. The number of decks sold climbed to 215,000 from 212,000.

Pricing has been a big factor in the increased sales of laserdisc. “They’re falling quite dramatically,” says Friedman. “As the supply of equipment goes up, we see the demand stays the same.”

Mike Fidler, senior VP, marketing, Pioneer Electronics USA, estimates that “about 20%” of his laserdisc player sales are karaoke-based and adds that the percentage has doubled in a year. Fidler promises that Pioneer has “aggressive plans to lower the price point” of laser karaoke machines this year. Its lowest price now is $699. But Pioneer has been offering a new deck a 53-song disc to $225 value, says Fidler.

Software remains expensive. “Laserdisc is still an expensive format because of the production costs of the video,” states Barry Klazura, VP of marketing, DK Karaoke. “In the CD+G format, the cost is 50% to 60% less per song.” DK Karaoke sells software in both formats. Klazura says sales were up last year in English-speaking markets but down with ethnic populations.

Most software suppliers price a 19-inch laserdisc containing 24-28 songs at $100-$150, a tough sell when a 14-20-song CD+G sells for $30-$40. But some companies, like U-Best, are selling laser karaoke software at a much lower price, about $70. “Prices are down for software because more manufacturers are making it,” competition, says Lonne Hsu, regional sales manager of U-Best. He says sales are “growing at a steady pace but not as fast as we expect.” Hsu blames the economic recession.
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**Laser Disc**

**Boxed Sets**
Continued from page 64

**Boxed-In Bond**

MGUA's 1994 slate offers the "Buster Keaton Collection" (seven films, $139.95), a "Ziegfeld Follies" boxed set (69.98), "The Jean Harlow Collection" (three films, $99.98), a $99.98 35th anniversary edition of "Ben Hur," a "Poltergeist" special edition and more animation collections.

Another huge success in 1993 was Pioneer's $119.95 THX special edition of LIVE's "Terminator 2: Judgment Day," which had 16 extra minutes added by director James Cameron and offered extraordinary visual and audio quality. Three CAV sides covered all aspects of the film's complex production, stunts and special effects. According to Pioneer LDCA marketing manager David Wallace, the "72" set sold more than 15,000 copies by the end of '93 and looks to sell far more. Once again, demand far outstripped the supply of a special edition that took great care, time and expense to produce.

Other 1993 special editions for Pioneer included a $74.95 "Rambling Rose" with director Martha Coolidge's running commentary, and the $69.95 director's cut of "Basic Instinct," which offered deleted scenes, cast and crew interviews, production stills, storyboards and alternate music for the finale. Coming in '94 is "Giengary Glen Ross" ($59.95) with dual commentaries by actor Jack Lemmon and director James Foley.

**Rocks & Mummies**
Columbia TriStar released a $49.95 director's cut of "El Mariachi," with audio commentary by director Roberto Rodriguez, and both Spanish and English-language soundtracks.

MCA/Universal mined its vaults with "The Road To Collection" boxed set ($99.98), which packaged four flicks following Hope, Crosby and Lamour to Singapore, Morocco, Zanzibar and even Utopia, plus "The Mummy Collection Board Set" (four films, extras, $99.98) and "The Science Fiction Collection Boxed Set" (four films, $99.98).

Voyager remains the label that puts out the most special editions, and 1993 was a vintage year for the Criterion Collection. "The Player" ($99.95) sported audio commentary by director Altman, screenwriter Michael Tolkin and cinematographer Jean Lepine, interviews with 20 screenwriters, and various deleted celebrity cameos.

"The Man Who Fell To Earth" ($99.95) offered Nicolas Roeg's unbridled 120-minute version, plus commentary by Roeg, David Bowie and Buck Henry.

"Lord Of The Flies" ($49.95) included director Peter Brook's running thoughts, plus outtakes and home movies. "The Killer" ($124.95) had John Woo's audio commentary, five deleted scenes and many extras. And "Bram Stoker's Dracula" ($124.95) was probably Voyager's most ambitious special edition of the year—with director Francis Ford Coppola and others giving their running thoughts and a remarkable supplementary section that thoroughly explored the film's thematic elements, creative inspirations and visual-effects secrets. Included in the 1994 lineup of Voyager are deluxe versions of "Ugetsu," "Menace II Society," "Brazil" and "RoboCop."
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If last year’s experience in Spain could be emulated in other European territories, the laser-disc would be looking at impressive growth. With just 11,000 LD players sold to the Spanish trade during 1992, a unique bundling deal helped move 55,000 players and 1.1 million discs during 1993. The deal was conducted between Pioneer LDCE’s Spanish marketing subsidiary Pioneer Electronics España SA and publishing house España’s Reviewing Latin America’s trade.

The deal far outstripped expectations, taking Spain’s LD hardware base to 74,000. Pioneer España’s managing director Antonio Pundi credits the direct-sale approach for Europe’s largest LD story of 1993. “The Planeta operation has sold a lot of units that would be difficult to get through dealers who just put the machines in the shops and wait for people to buy. It has increased a market tremendously that otherwise would have increased very slowly.”

The comments are borne out by the fact that last year Spain accounted for almost 50% of all the 124,000 LD players shipped to the trade throughout Europe—and roughly the same percentage of the overall 2.5 million discs sold.

Pro-active Releasing
France is still overall Europe’s largest LD market, with an estimated 210,000 players installed and 1,300 titles available. France is the second largest and has 830 titles available. Germany has 42,000 players and 1,010 titles, Italy, 28,500 players and 910 titles, Benelux 17,400 players and 850 titles, while the U.K. has just 17,000 players installed and 830 titles available.

Growth was steady in all territories in 1993—apart from Italy, where all entertainment software sales were generally sluggish.
Pro Audio

4 Non Blondes And One Red Hot Chili Pepper. Please. Interscope alternative rock sensations 4 Non Blondes recently were at Brooklyn Recording Studio in Los Angeles, covering Led Zeppelin’s “Misty Mountain Hop” for an upcoming Zep tribute on Atlantic Records. Red Hot Chili Peppers guitarist Dave Navarro co-produced and guested on the track. Shown at Brooklyn, from left, are engineer Eddie “Buffalo” Delena and Navarro.

Child Returns To Role As Producer ‘Introspective’ Sound Marks Work On New Project

JIM BESMAN

NEW YORK—Having put his own time on hold, and with the release of stellar debut album, Child is full back forme in his role as songwriter/producer for other artists. Just out is Danny Peck’s self-titled Deaton/RCA debut album, which Child co-produced with Peck as the first release from Deaton Entertainment—the label Child formed with his manager/partner Winston Simone. Additionally, Child has produced four tracks for Joan Jett’s forthcoming album, as well as cuts for Jennifer Rush and new Polydor artist Marie Claire D’Habla.

“I suspended my production career for a couple of years while I was writing, producing, and promoting my Elektra album,” says the former leader of ‘70s Capitol act Desmond Child and Rouge, referring to his 1991 debut solo album, “Discipline.” “It was a big investment of my time. It took me out of the producing arena, but now I’m back in the swing of things.”

Child’s previous production credits include such big names as Jett, Michael Bolton, Ratti, Alice Cooper, and Cher. His return to the console, however, came with a new artist.

“He’s a songwriter’s songwriter, and a singer’s singer,” says Child of Peck. “I saw him perform at Gershwin in L.A. and couldn’t believe he wasn’t signed. He was so charismatic and soulful—his songs put tears in your eyes and a lump in your throat.”

Preserving those qualities on record wasn’t easy. “It took four months, either one of those elements.”

Child had Peck perform live in a vocal booth, where he carefully miked Peck’s guitar. “It was all live playing. We used a lot of acoustic instruments to create orchestrations which were supportive and non-invasive, because the central focus was on Danny, his lyrics, and the message, since he’s a very political artist. It wasn’t something where you could just go in and bang it out, then overdub and overlay.”

The process was in marked contrast to much of Child’s previous production work, like Bolton’s 1990 hit “How Can We Be Lovers.” “At that period, big rock anthems were very popular,” he says. “We had 10 singers singing background and overdubbed four times. It was like a massive Tabernacle Choir, with electric guitars all doubled and tripled, and digital keyboards and synthesizer sound. I’d based my early production style on a Spector kind of philosophy—more is not enough—and combined sounds to create one wall of sound, which I think reflected the excesses of the ‘80s. But people have become much more introspective, and the sound of music has turned inward and become much more internal.”

Accordingly, production styles are more subtle than they were a few years ago, Child says. “Production style has to always be appropriate, not only to the artist, but to the mood of the times,” he says. “After all, music is for the people.”

Studios and brand names are relatively unimportant, says Child, who worked on Peck’s album at several L.A. studios. “I’m notoriously non-technical, and definitely depend on the kindness of strangers,” he says. “I thought of building my own studio, but my client/artists live all over the world, and it doesn’t make sense to tie them down to one studio just to keep the overhead down. For certain programmer/producer/maybe it makes sense to have a number of producers do themselves in building and supporting a studio—any day when they’re not working becomes a bad day instead of a free day.”

Besides Child’s renewed studio activities, he’s writing songs again with a vengeance. Recent writing partners include Bryan Adams, British pop star (and Lulu’s brother) Billy Lawrie, and Nashville songwriters Victoria Shaw, Stephanie Davis, and Jill Colucci. He also co-wrote two songs on Bolton’s current album with Bolton and John Shanks, three less than a step away from a track “The One Thing” and “In The Arms Of Love”) and penned the new Aeromix single, “Crazy, Crazy, Crazy.” among others; an automotive group, which manufactures and markets in-car hi-fi systems for motor companies like Ford, Chrysler, Mitsubishi, and BMW; and a professional group, where Studer and the other pro audio companies reside.

Harman explains that “each of the three groups operates as a coherent, integrated unit, but integrated only with respect to back-room functions.” He adds that the company maintains a “very careful, even jealously guarded separation of [brands] on the marketing side, so that the character of the individual brands is never homogenized.”

For instance, in the console universe, manufacturers Allen & Heath, Soundcraft, and Lexicon have been living “essentially under the same umbrella management for some time, and there’s no conflict there,” says Harman. “With Studer added, we have a far more effective posture in that field, with far more talent.”

The professional group, in addition to incorporating Studer, also undergoes a change in leadership following the recent departure of Richard James. His successor as president of the group is Philip Hart, who is also the chief executive of Soundcraft. (Harman won’t comment on James’ departure, other than to say, “We and he thought it better for him to move on to other things.”)

The Harman statement says Studer’s staff will remain autonomous, reporting to Philips. Studer operates wholly owned subsidiaries in France, the U.S., Canada, Germany, the U.K., Japan, Singapore, and Austria, in addition to its headquarters in Regensdorf, near Zurich.

Harman operates out of headquarters in Washington, D.C., and also has a large facility in Northridge, Calif. A statement from the company says it took in approximately $650 million in sales last year.

The professional group, which trades on the New York Stock Exchange, closed Feb. 10 at $33 cents, up seven-eights over the previous day.

Sound Studio Basin Spices Up Music Business In Trinidad

MAUREEN SHERIDAN

PORT OF SPAIN, Trinidad—Tony Toni Tone’s Timothy Riley credits Trinidad’s Caribbean Sound Basin with adding ‘flavor’ to the Island, which brought a new dimension to “Sons Of Soul,” the group’s platinum-selling Mercury album. It was, Riley explains, “the tropical vibes” of the studio that inspired the group to uncover “another mood of the record.”

“The setup was what we call another world,” Taylor explains. “It was a two-month project, and we made every effort to maintain a bit of a spectacular space.”

“Never mind starting construction,” says the producer. “We were wondering why anyone would introduce such a hi-tech facility.”

(Continued on next page)
 utensil into Trinidad, but I wanted to take Caribbean music production to a new level.

To build his dream studio, Amar pulled in London's Acoustic Design Group for the main studio, Studio Rob, an impressive wooden room with natural light that contains an SSL 4064 G Series 64-track console and a tracking room large enough to record an orchestra and choir at the same time.

Studio Rick, equipped with a 48-track Neve console with flying Faders, was designed by Venezuelan firm Kronos Acondicionamientos.

A third room, Studio Rawl, has an Amek BC2 console. Rounding out the Sound Basin's offerings are pre-production suites, tape duplication, vinyl mastering, in-house luxury accommodations, swimming pool, gym, a Cesnna airplane (to transport studio clients to the beaches of neighboring Tobago), and a 46-foot private yacht.

International awareness of Caribbean Sound Basin has been slow in spreading, but recent bookings are encouraging. Amar says, "In addition to the Tonys, we've had the Japanese group Tomiko, the French group Kassav (for three albums), and Emmanuelle from Puerto Rico, all of whom sold gold." Currently at CSB is former Guns 'N' Roses guitarist Izzy Stradlin and his band, the JuJu Hounds. Producer Bill Price says Stradlin is happy with the decision to do some of the sessions for his second Geffen album there.

Price, whose resume also includes GN'R, says the studio ranks with top-end facilities around the world. "Caribbean Sound Basin would be an outstanding studio if built in London or L.A.,” he says. "There is no compromise acoustically, there is as much size as anyone would want, and no expense has been spared in purchasing equipment. Plus, it doesn't have the pressure of L.A."

SALES OF AUDIO EQUIPMENT CLIMBED 10% in November 1993 over the comparable period the previous year, according to figures released by the Washington, D.C.-based Electronic Industries Assn. Sales rose in each of the four audio hardware categories tracked by the EIA—portables, separate components, integrated systems, and auto systems—to $784 million for the period, compared with $688 million in November 1992. Year-to-date, audio equipment sales totaled $6.6 billion for the period January-November 1993, a 5% increase over the 1992 YTD total of $6.3 billion.

Leading the charge in the portable category, portable CD players experienced sales of $150 million in November 1993, a 30% increase over the same period in 1992. Year-to-date, sales of portable CD players totaled $1.2 billion, a gain of 22% over the 1992 YTD number.

Ironically, the gradual decline in sales of prerecorded cassettes did not stop tape players from registering an increase of 25% in November 1993, to $20 million, according to the EIA.

AUCTION: The Academy for the Advancement of High-End Audio will hold an "Audio Attic Auction" at Stereoophile magazine's Hi-Fi '94 show, scheduled for May 1 in Miami. An AAHEA statement says Hi-Fi exhibitors will donate "an assortment of high-end audio equipment," including "classics," "restorable," and other models that are no longer commercially available but still in good shape. Stereoophile president Larry Archibald says these products will be sold at "a fraction of the original price."

CALLING ALL BANDS: Yamaha Corp. has put out the call to unsigned musicians across the country for its eighth annual Soundcheck talent competition, which nets the winning band a $3,000 "development fund" toward its recording career. Entries, which are due May 31, can be obtained by calling 800-461-7625.

CALLING ALL BANDS (ENCORE): Another company offering a shot to aspiring artists is New York's Ready Or Not Studio, which has agreed to donate free recording time to unsigned bands. The move is aimed at building the studio's reputation on the strength of up-and-coming clients. The Harlem facility—which is equipped with an Alesis ADAT 4-track system, a 24-channel board, and loads of in-house gear—also wants to "give something back to the community," according to a press release. Applicants can call the studio at 212-491-7253.

PRO PEOPLE ON THE MOVE: Galaxy Audio of Wichita, Kan., names Marek Chowver national sales manager; he brings 26 years of industry experience to the post, including six years at TEAC/TASCAM... Steve Payne joins Crest Audio in Paramus, N.J., as division manager, stocker dealer market; he was national sales manager for Carver Professional. Also at Crest, Sam Spennacchio moves up to national sales manager of Crest Consoles; he was regional sales manager... Greg Braithwaite is promoted to national sales and marketing manager at Rama, Panasonics's Cypress, Calif.-based professional audio division. He was the company's Central regional sales manager... Vernon Hill, ill.-based Soundflesh makes the following appointments: Mark Lierly, formerly national sales manager, becomes product development manager and worldwide director of education and training; Bill Robinson, previously VP of international operations for Soundflesh parent Washburn International, is named managing director of Soundflesh. Citing the success of the DCT and DST digital recorders, Redwood City, Calif.-based Ampex Systems Corp. promotes the following executives: Robert Atchison to VP of operations; Michael Arbuthnot from new product manager to director, DCT products; Michael Wilke from GM of Ampex Digital Media Division to VP of marketing, DST products; and Mike Wolochon from Western regional sales director to national sales manager, DST products. Meanwhile, executive VP of sales and marketing George Merrick and VP of sales Rollin Stanford have resigned, and Ampex has announced it will close some of its overseas sales offices as a cost-cutting measure.
Warner Music Group Reports Profits Up 9.9% for Japan and Sweden Growth

Recessions in Europe, Japan, Slowed Sales Growth

BY DON JEFFREY

NEW YORK—Warner Music Group’s worldwide sales rose to $33.3 billion last year, 3.7% higher than 1992’s total of $31.8 billion.

Operating profit for Time Warner Inc.’s recorded music and music publishing unit increased at a faster rate, rising by 16.7% to $2.27 billion from 1992’s $1.93 billion million the year before.

Revenue growth was slow because of the recession in Europe and Japan, according to a Time Warner spokesman.

She says that domestic music revenues rose on increases in prices and units sold.

Last year, Warner Music Group labels placed three albums in the top 10 on Billboard’s year-end chart: “Unplugged,” Kiefer Clapton (DiscReprise), No. 3; “The Dr. Dre (Death Row/Interscope), No. 6; and “Core,” Stone Temple Pilots (Atlantic), No. 7. Two other Warner Music albums sold more than 2 million copies in the U.S.: “Unplugged,” “The Chronic”; “Core”; “Doggy Style,” Snoop Doggy Dogg (Death Row/Interscope); and “Unplug...” And Seated,” Rod Stewart (Warner Bros.).

In the fourth quarter, music sales jumped 6.3% to $2.87 billion, the first time the music unit’s revenues topped the billion-dollar mark in a quarter. Operating profit increased 9.7% to $2.15 billion from $1.92 billion in 1992.

The film division results were bolstered by several hit movies, especially “The Fugitive,” which grossed $1.40 million at the U.S. box office and $7.7 million in international markets. Warner Bros. Pictures receives about 50% of box office revenues.

The company says that home video sales continued to rise worldwide sales, but declines to break out results. According to Billboard estimates, domestic sales for Warner Home Video totaled $2.73 billion last year, giving it a 12.4% market share, No. 2 behind Dis- ney/owned Buena Vista, $3.06 billion.

For 1993, the biggest Warner hit on Billboard’s Top Video Sales chart was “Batman Returns” at No. 12. On the year-end rental chart, four Warner titles finished in the top 10: “Under Siege,” No. 3; “Unforgiven,” No. 7; “Tie” No. 9; and “The Bodyguard,” No. 10.

For the fourth quarter, filmed entertainment revenues jumped 22.4%, to $2.1 billion from $1.7 billion in 1992. But operating income fell 4.9%, to $260 million from $100 million a year earlier, because of the seasonality of the company’s theme park business.

Time Warner’s cable TV systems failed to show the growth of previous years, which the company attributes to new cable regulations that went into effect in September. For the year, cable revenues increased 5.7% to $2.21 billion, while operating profit went up 5.4% to $1.03 billion. The number of subscribers served by Time Warner Cable increased 3% (210,000 households) to 7.21 million.

Overall, Time Warner reports consolidated revenues of $14.5 billion for 1993, a 6.6% increase from the $13.6 billion total in 1992. The net loss was reduced to $289 million from $422 million the year before. In the fourth quarter, the New York-based company eked out a net profit of $4 million, compared with a loss of $88 million in the same period in 1992. Combined revenues rose 9.5% to $4.12 billion.

Time Warner’s stock rose 12.5 cents a share in New York Stock Exchange trading the day the results were announced, closing at $89.75.

FOR THE RECORD

The Latin Playboys album reviewed in Music To My Ears (Billboard, Feb. 19) is the work of a new spinoff group from Los Bo- los, consisting of Los Lobos singer/guitarist David Hidalgo, Los Lobos drummer/vocalist Louie Perez, producer/keyboardist Mitchell Froom, and engineer/bassist Tedah Blake.

Michael Wijnen’s position at Carrere Music is general man- ager. His title was reported errone- ously in the Feb. 12 issue of Bill- board.
Rap's Impact, Women's Roles Key Topics At 'Power Jam'

**BY PHYLLIS STARK**

**LOS ANGELES**—Urban programmers and label staffers who gathered here Feb. 9-11 for the Urban Network "Power Jam" participated in lively discussions of rap's impact on society, women's roles in the industry, and how records leaked to radio impact retail, among other topics.

A panel called "Plain Brown Rappers" focused on rap music's role in society and featured representatives from radio and labels, as well as several artists.

KPWR (Power 106) Los Angeles VP/programming Rick Cummings discussed his much-publicized decision to edit songs with certain objectionable words. Cummings believes the station's decision to edit the words "bitch," "nigger," and "ho" has hurt it a bit in the ratings.

"We took a ton of complaints, a hell of a lot more than we ever took for playing those three words," he said. "People who were into the hip-hop culture felt we were selling out."

Surprisingly, West Coast-based rapper Threat endorsed the decision of Cummings and other PDs to mask or delete those words, although he also expressed the opinion that it is society, rather than rap, that is at the root of the country's violence problem.

Representing the label side, Tracey Waples of Def Jam said her company is looking for rappers who are "successful at being true to where they come from and what they represent," and is more concerned with that than with how the rappers they sign will affect society's morals. "It's not that deep to me, and I think the whole thing is pretty ridiculous," she said of the discussion.

Instead of blaming rap for societal ills, Waples suggested concentrating on "the real issues, like dysfunctional families. We need to get to the root of the problem, because surely it's not rap," she added.

New York-based rapper Daddy-O also supported the opinion that rap is not harming society. However, he encouraged the rap industry to begin policing itself before an outside body takes it upon itself to do so. "We need to police it among our own people, because if these motherfuckers coming down on us [get their way], it will be a lot worse," he said.

"I'm saying if it's going to be policed, we've got to police it ourselves, and the only way to do that is through communication," he added.

Daddy-O also suggested that although rap music has gotten a lot more attention since it became popular among white youths, it remains merely a passing phase for many whites, whereas blacks "live this joint. This is not a phase for us."

Mark Gunn of KACE Los Angeles initiated a discussion about the role of positive raps, such as Queen Latifah's "U.N.I.T.Y." Def Jam's Waples responded, "I'm not knocking positive rap, but I think a lot of it is really unrealistic... That's Mr. Rourke shit," she said, referring to the host of TV's "Fantasy Island."

Rapper Daddy-O suggested that people are less interested in hearing positive raps. "I think you could take a whole slew of positive raps and put them on your radio station, and your ratings would go down," he said.

Added Gunn, "People have been conditioned to [prefer] the negative stuff."

At a panel consisting entirely of female label and radio reps, WGGI-FM Chicago host Shannon Dell, who previously filed a sexual discrimination suit against her station, launched into a tirade about the lack of opportunities and unequal pay for women in the radio business, and compared herself to civil rights pioneer Rosa Parks.

"I'm not mad at anyone in the industry, just like Rosa Parks wasn't mad at the bus driver," she said.

"But I don't want to be at the back."

(Continued on page 81)

**Country's Ratings Up Again**

**Album Rock, Top 40 Drop In Fall Arbs**

(Continued from page 6)

general, are still very strong," she says.

Brenner also believes the format was boosted in the fall by the Country Music Assn. Awards on television. "The fall TV shows... are always a big boost, especially when the show is as exciting and well-produced as it was. That adds momentum."

Although country has been the most-programmed format on a national basis for quite a few years, the fall Arbitron sweep marks the first time it has achieved that ranking in the 96 continuously measured markets (mostly in the top 100) used for the national format ratings. This achievement dropped adult contemporary to second place in number of outlets, although AC remains the most-listened-to format, followed by news/talk, then country.

Although she is unsure whether third-ranked country will ever be the most-listened-to format, particularly because of the great strides N/T has made in recent years, Brenner says the fact that country is the most programmed has helped boost its popularity.

Meanwhile, album rock's troubles and modern rock's growth appear to be somewhat related. Album rock consultant George Harris says, "We..." (Continued on next page)
Radio

COUNTRY'S UP IN FALL ARBITRON FORMAT RATINGS
(Continued from page 77)

don't have the hottest format in the country as far as the younger end is concerned. It's starting to become modern rock.

Harris notes that album rock typically doesn't perform well in the fall/winter sports season, when men—its main audience—tend to prefer television. He also blames album rock's troubles on an especially weak batch of product for the format in the fall.

For album rock to do well, Harris says, it "needs strong, traditional [album rock] artists to release albums... Looking down the list, we didn't have that in the fall."

As a result, album rock was off 9.1%-8.3%, while modern rock was up 2.0%-2.1%.

The exclusive Billboard/Arbitron survey tracks 15 formats. Following is a format-by-format breakdown of the highlights, listed in order of 12-plus audience share.

• AC was up 16.4%-16.5% 12-plus, but off significantly from its high of 18.7% in summer 1990. Its most dramatic loss came in the 18-34-year-old demographic, where AC was off 15.9%-15.3%. The format also lost more outlets in the continuously measured markets than any other format, dipping from 351 to 336 in the fall.

• N/T was up 15.6%-15.7% 12-plus, showing a dramatic improvement since its spring 1990 low of 11.4%. The format did poorly in nights, where it was off 13.6%-13.2%, and in mornings (19.6%-19.1%), but surged forward in middays (15.7%-16.4%). N/T also was up in several key demos, including 18-34 (6.3%-6.6%), 25-54 (16.2%-12.8%), and men 18-plus (18.8%-19.4%). The format also lost 14 outlets from the fall, but remained in third place in number of outlets with 271.

• Country performed particularly well in middays, where it rose 12.9%-13.3%, posted its best share ever among 18-34-year-olds (11.8%-12.4%), and also had a strong showing with women 18-plus (13.4%-13.9%).

• Top 40 was off 9.9%-9.7% 12-plus in the fall, and dropped dramatically from its spring 1989 high of 15.9%..

However, its teen share of 38.7% was the format's best share in this demo in a year. Top 40 also did well in mornings (8.9%-9.0%) and nights (12.2%-14.1%), but was off in middays (9.0%-7.8%)—as it is every fall when teens return to school.

• Urban was off 9.1%-9.9% 12-plus, and was off in every demo and daypart with the exception of mornings and nights. It scored particularly poor shares in middays (7.4%-6.7%) and among teens (20.3%-19.4%)

• Album rock was off in every demo and daypart but nights. Its biggest losses came in mornings (9.3%-8.8%), middays (9.2%-8.6%), and afternoons (9.9%-9.3%). It also posted big losses among teens (9.0%-8.5%), 18-34 (16.7%-15.9%), 25-54 (10.6%-10.0%), and men 18-plus (12.8%-11.9%).

• Oldies was up 6.1%-6.4% 12-plus and gained most demos and dayparts. The format was particularly strong in middays (6.3%-6.9%), in the key 25-54 (5.8%-5.8%) and men 18-plus (6.4%-7.1%) demos. Oldies lost significant shares in teens (4.1%-3.2%), an unimportant demo for the format.

• Spanish was off 4.7%-4.6% 12-plus.

• Classic rock remained flat at 3.7% overall, but was off 2.2%-1.7% in teens.

• Adult standards held steady at 3.2%-12-plus.

• Modern rock was up or flat in every demo and daypart but middays. Its teen share of 4.9% was by far its best ever showing in that demo. As recently as the summer of 1991, modern rock was claiming only 1.2% of the teen audience.

• Religious retained its 2.1% 12-plus share and picked up 12 new outlets in the continuously measured markets since the fall.

• Adult alternative held firm at 2.0% 12-plus, and was up or flat in every demo and daypart with the exception of mornings.

• Classical was up 1.8%-2.0% 12-plus, thanks to gains in every demo and daypart.

• Easy listening remained flat at 1.2%-12-plus.

CMA NAMES REPLS FOR KEY EURO REGIONS
(Continued from page 12)

Holland. And for the GSA territories, the CMA will be represented by Fritz Portner, based in Zurich. He is managing director of his own company, PPK/Zurich, with experience in television, film, publishing, concert promotion, and artist management. Portner has served on the CMA's board of directors as an international VP since 1989.

The three new staff members will report to CMA's international director, Bobbi Boyce, who is based in Nashville. Together with Bobbi Boyce, CMA's European operations coordinator in London, they will be responsible for promoting CMA music in their respective regions by coordinating the activities of artist managers, record companies, radio and TV, press, retailers, promoters, booking agents, publishers, and performing rights societies. They'll also work with CMA members and CMA industry advisory groups in their markets.

The appointments come in the wake of numerous developments boding well for country music's growth in international markets, including the expansion of Country Music Television Europe showing this year's high-profile promotion of Garth Brooks in European markets (Billboard, Jan. 29). At a CMA seminar held in London last April, 66% of those surveyed expected that country music would make a significant breakthrough in the U.K. during 1994.

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THE FALL ARBITRON book brought modern rock WHFS Baltimore/Washington, D.C., its best ratings ever in its 26 years with the format, according to PD Robert Benjamin.

In D.C.'s fall book, the station was up 2-7.3-7.12-plus from the summer and captured 11th place in the market. WHFS also was No. 11 in Baltimore, where it was up 3.0-3.2.

The station, licensed to Annapolis, Md., straddles the line not only between the Washington and Baltimore markets, but also between being cutting-edge and playing its music more than a quarter century of history in the format.

The market line is handled simply. “We really treat it like its one area—Washington/Baltimore—which the U.S. Census Bureau has [already] declared one metropolita,” says Benjamin. The station is marketed in both cities, with billboards in Baltimore and bus backs in D.C.

Nevertheless, the Annapolis location puts WHFS in the enviable position of having to compete with stations in both markets (defined separately by Arbitron), though it is fortunate in not having a direct format rival in either.

The second line—the cutting edge/heritage question—is a bit trickier to handle. Benjamin says that heritage has an up side and a down side.

In addition to recognition, one of the plusses of the station’s heritage is that it can (and does) flavor its music mix with cuts dating back as far as the late ’70s without alienating its core audience. Benjamin calls these older records, by acts like Talking Heads, the “warm and fuzzies.” He notes that these records would be more difficult for a new station signing the format on in a market that never had a modern rocker before. The advantage of the heritage, Benjamin says, is that WHFS is “not quite as [musically] pigeonholed.”

On the down side, Benjamin says the heritage can result in some preconceived notions of what the station is about. “When you cover a large period of time, people think of you in the 1973 approach when that doesn’t apply anymore,” he says. “That’s the baggage.

Most stations that started in 1968 either went away or became classic rock,” he adds. “We’ve managed to remain among the living.”

Benjamin sees the station’s success in the last book as simply “a culmination of a lot of things we’ve been doing right for a while. We play great music and expose Washington to bands like Pearl Jam and Smashing Pumpkins,” he says.


Benjamin says WHFS is an atypical modern rock station. “We’re very plugged into our market,” he says. “What we do is certainly not cookie-cutter.”

The station’s other distinction is its sense of fun, according to Benjamin. “The one thing about WHFS, the common word [about the station] that always seems to come up a lot, is fun,” he says. “It’s an enormously fun place to work. I try to create an environment where that kind of [feeling] happens in the hallways and also on the air.”

Benjamin got his start in college radio while attending Chico (Calif.) State University. His first professional job was on the air at album rocker KPMP Chico in the early ’80s. After an on-air stop at KOME San Jose, Benjamin made the big leap to WHXK (K-Rock) New York in 1986, where he started on the air and eventually worked his way up to MD, then APD. He joined WHFS as PD in 1991.

The station, which was sold recently to Liberty Broadcasting, does not have a consultant, but has been researched by Philadelphia-based Bolton Research Corp. for many years.

The air staff includes quite a few WHFS veterans. MD Bob Waugh hosts mornings along with Rob Timm. Damien Einstein handles the late-morning shift. Pat Ferrise hosts middays, followed by Weasel in afternoons. The night shift is hosted by Kathryn Lauren, followed by Aquaman in late-night and Nici in overnight.

The station’s defining event last year was the enormously successful HFSitaval, a daylong summer event that drew 55,000 to RRF Stadium. Benjamin describes last year’s HFSitaval, which was covered extensively on MTV, as “absolutely flawless. Every band hit the stage when they were scheduled to and left it with a smile on their faces,” he says.

The festival started in 1990 and has been getting bigger every year. Among the nine acts on last year’s bill were INXS, Belly, Nen’s Atomic Dustbin, Velocity Girl, and X. Other typical station promotions include free concerts and luncheon tickets, boat cruises, and other high-visibility events. WHFS, like many other modern rockers, also host an acoustic Christmas party, featuring Tony Bennett and Journey, along with several more traditional modern rock acts.

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Recruited from a national sample of shows supplied by Broadcast Data Systems' Radio Track service. 30 modern rock stations are regularly monitored 24 hours a day, 7 days a week, songs varied by number of detections.

**Modern Rock Tracks**

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**Album Rock Recurrent Tracks**

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**Recruited tracks that have appeared on the Album Rock Track chart for 26 weeks and have dropped below the top 20**

**Station Tour Keeps Bobbitt In Spotlight**

By Carrie Borzillo

Los Angeles—Stations nationwide are having a field day with celebrity victim John Wayne Bobbitt's radio promotional tour to raise money for his legal and medical bills.

Some stations are handling Bobbitt's on-air appearances in a rather tasteless way, while others are being more conservative.

At WXKS-FM (Kiss 108) Boston, VP/Marketing Beverly Tilden says that all of the major events the station has done in the past, and in her long history in the business, she has never had so many reporters at an event as turned out for Bobbitt's visit to the station.

Bobbitt's appearance on the morning show, hosted by Matty Siegel, garnered the attention of every television affiliate and newspaper in town, including the wire services.

"The next day we got calls from all over the country," says Tilden. "We've done huge Kiss concerts that cost billions of dollars and [raise money] for charity and we don't get this much press."

Siegel played "Stamp The Bobbitt," with his guest and let reporters ask questions about the slashing incident. Bobbitt also told his side of the story.

The night before Bobbitt's appearance, Kiss 108 sent a van around town handing out hot-dog halves. WXKS paid Bobbitt $2,500 for his appearance on the show.

Other stations took it one step further. KOSL (94.7) San Francisco, gave out Hormel Vienna Sausages with its press release, which bore the headline, "Penis Envy?!" While Bobbitt was on the morning show with Mancon Muller, the station also sponsored a dancing hot dog, a Hemehana of Tokyo chef cooking sausage, and a game of "pin the wieners on the Bobbitt." That night, KOSL had a party at a club where women tried to arouse Bobbitt on the dance floor for a $1,000 prize.

The promotion got the station a nice spot on "Entertainment Tonight." However, morning show producer Midge Ripoli says it did not garner as much publicity as an earlier stunt in which Muller blocked traffic on a bridge while he got a haircut. Ripoli adds, that this is the most "positive" press the station has received. It was "the height of bad taste, but ... the listeners love it," she says.

KOSL paid $2,000 for Bobbitt's appearance.

Kshe St. Louis handed out "mem-

with his unsettled version out. And it's all-

while Baum says she and Bobbitt don't mind the jokes, she does think of some of the stations have gone over the line a bit. "I don't think that giving out choppered-up hot dogs is bad. John's the first to laugh, but I didn't know that one station was having a stripper on the show," she says.

Bobbitt has stopped by 18 stations since Dec. 15, and 12 more are contracted, according to Fallon. While she wouldn't comment on how much money has been raised, she did add that she is also selling T-shirts that say "Love Hurts" and autographs of Bobbitt during the tour.

**IDEA MILL: FALLING IN LOVE**

What is it with the month of Feb-

uary and airplane promotions? KSEG (the Eagle) Sacramento, Ca.

(Continued on next page)
WASHINGTON, D.C.—While Congress has all spring and summer to ponder the fiscal '95 Clinton administration budget, arrive at a budget resolution, and then deal with appropriations bills, one thing is already clear from the administration's proposals: Broadcasters, cable, telco businesses, and other FCC customers will be expected to kick in billions in user fees as a budget supplement, more than 50% of the proposed FCC budget of $160 million.

The amount of "user pays" fees is up from last year's $60 million figure that was part of the $160.9 billion FCC budget.

The administration also plans to pull in $4.3 billion from non-broadcast spectrum auctions to new telecommunications services.

WATSON, WRIGHT, SCHMENT at FCC

Public Television pioneer Karen Watson has been named director of the FCC's office of public affairs.

Watson has served in public affairs, production, and news jobs at PBS and National Public Radio, and also worked on Capitol Hill as a press secretary.

Joining the FCC as deputy general counsel is Christopher J. Wright. He previously worked for the solicitor general's office, where he argued 26 cases before the Supreme Court. Wright also was a Supreme Court law clerk.

Also, Jorga Reina Schement has been named to serve in a new slot, director of the Information Policy Project. Schement is a new-telecommunications expert and author and an associate professor at Rutgers University. Schement will advise the commission on the fast-breaking information highway policy issues and legislation.

SUPERHIGHWAY BILLS GAIN SPEED

On Capitol Hill, Senate and House leaders are gearing up for action on a number of information highway bills.

Sen. Ernest Hollings, D-S.C., scheduled a hearing in the Commerce Committee for Wednesday (23) to hear testimony on his bill. Other legislators are planning to suggest amendments to the Hollings bill to make sure that broadcasters, public utilities, and other groups have equal entrance and protection, which may slow action this spring.

On the House side, Rep. Edward Markey, D-Mass., chairman of the House Telecommunications Subcommittee, held six mini-hearings on his information highway bill during the snow and ice storms that hit D.C. earlier this month, and is expected to hold a markup hearing Wednesday. That bill is co-sponsored by Rep. Jack Fiedler, D-Tex.

Also scheduled for markup, on Thursday (24), is an telecommunications broadcast public policy bill sponsored by Reps. Jack Brooks, D-Tex., chairman of the Judiciary Committee, and John Dingell, D-Mich., chairman of the House Commerce Committee.

Radio

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE...

Radio

WRC-FM Washington, D.C., which didn't want to be at the back of the bus, has found out legally that women have less of a market value.

Grayson Records president/black music Cassandra Mills revealed some advice given to her years ago by industry attorney Alan Grubman when she was trying to break into the business. According to Mills, Grubman told her, "If I could be one thing in this business, I'd be a good-looking female. In a business dominated by men, if you don't understand that men's inclination is to say yes to women, then you're not as smart as I thought you were."

At a panel called "Passing The Music Test," a Seattle-based radio consultant complained that "all radio DJs give songs of popular artists the cold shoulder and fail to consider what their audience wants."

The retailer went on to complain that records leaked to and played by DJs are his "biggest enemy," because they bring people into the store for something he doesn't have available to sell them yet.

Moderator Roy Sampson of WCAU/WXYX Baltimore ended the discussion by noting that the "whole topic is a difficult question for radio, because our job is to make people listen to the station, not to sell records."

Despite severe snowstorms on the East Coast that kept many who had registered for the conference from actually attending, the most attracted an estimated 700-800 attendees, slightly more than last year. (For additional coverage, see page 20.)

WASHINGTON ROUNDUP™

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Promotions and Marketing (Continued from preceding page)

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Radio

He Writes The Songs, But Don’t Use His Name; McGee Switches His Pitch; Re-United Stations

K-RIG LOS ANGELES dropped a television commercial using Barry Manilow, who sang the TV ad for K-RIG last week. The 30-second ad was being tested a day after the singer’s attorneys filed suit against the station for using the trademarked name.

Gaye Johnson of KWKQ-Winston says she was surprised by the suit, and added that the spot was meant to show the difference between K-RIG and K-RIG’s parent company, KWKQ. K-RIG claims that K-RIG plays Mariah Carey, and Rod Stewart while KWKQ plays Manilow and the Carpenters.

Meanwhile, KDBQ Houston just started airing TV spots featuring Craig McBride, former VP of sales and affiliate marketing operations for Minneapolis’ David Ridgeway, former GM of radio group VBI, joins CBS as executive VP to oversee its owned-and-operated stations and affiliate marketing sales. CFO James Gilbertson adds executive VP stripes and will pick up affiliate relations and network sales. CFO John Boulay adds responsibility for pacing the station’s satellite network “Radio AHS” following its sale to New City Communications.

KRAM-AM Orlando, Fla., picks up Children’s Satellite Network’s “Radio AHS” following its sale to New City Communications.


Rich Verbitsky, who hosts the net’s “Open House Party,” adds hosts duties for “Open House Weeknights,” the late-night version of the show. “All Night Cafe,” an overnight offering for top 40 stations, will be hosted by WJX-AM Boston swing shifting Gleria.

FORDIO/Mojos Madison PD Dorrian Flowers is doing p.m. drive at KYEA Monroe, La., where he replaces Kelly Carson. Former KMOJ MD Walter Banks also moves up, and former PD jock J.R. Maddox is now MD.

PEOPLE: HILL UPATED AT ABC


WPOC Baltimore morning news anchor Bill Yanko adds APD duties. Louise Rogers joins WPOC’s on-air news staff. She previously was working in Oregon public radio. Morning sports anchor Ted Patterson becomes afternoons newscast music director.

Former WAEB-FM Allentown, Pa., MD/night host Maria Devoe joins KFRR Phoenix for nights, replacing KFRR’s former PD, Mark Thomas. Steve Dunne joins Boz Bell as morning host at KSSL Phoenix. Bell’s partner, Jerry “The Greek” Pastria, has left.

KCOOL-AM Phoenix morning man Don Crawford is named morning jock, replacing Danny Davis, now at cross-town KPSN. Temporary afternoon jock Fritz moves to overnights, replacing George Fredricks, who exits.

New WBEZ (91.5) Chicago APD Clarke Ingram also will host overnights, replacing Jeff Tyson. Ingram previously was at WJMK Milwaukee, J.R. (Z100) New York. Also Mark Lyons returns to WDSY Philadelphia for overnights, replacing Jack Christopher, now at Columbia Records. Lyons previously hosted middays at sister WXRR.

Joseph Ray is the new night jock at WKSI Greenville, N.C., replacing Cadillac Jack, now at WLTI-Detroit. Ray is a recent college grad. Dan Bailey from KPTX Sioux Falls, S.D., is the new overnight jock at KDBQ Minneapolis, replacing Heidi Stern. Also, Dave Harmon moves from KRXX to become the new production director at KDBQ, replacing Charlie Strood.

Cincinnati market veteran Bob Braun returns for mornings at WSAI, the station where he got his start in broadcasting at age 13. He has been in Los Angeles for the past decade. Chuck Custer is upped from assignment editor/assistant ND to ND at WGY-AM/AM FY Albany, N.Y., replacing Greg Stec, who exits.

CIZZ Red Deer, Alberta, PD Rod Robson joins CFOX Vancouver, British Columbia, as MD, replacing Dave Gaudet, who exits.

Steve Dunne moves from cross-town from afternoons to middays at CFOX, bumping Stormin’ Norm to overnights. Also, Dana Wilcoxin joins CFOX as promotion director from that position at sister CKLQ. Kelsa Kinney is upped to CFOX’s assistant promotion director.

KSKS Fresno, Calif., swing jock Rob John joins cross-town KSKY for nights, replacing Mike Jordan. Former KQHN San Francisco P/T jock Paul Pravetoni joins KQRC Monterey, Calif., for a position as PD.

Former WLAX/WQHH Lansing, Mich., MD Cullen Dubose returns to radio as MD/promotion director of the stations. WQHH

BOB HAMILTON is upped from OM/PD to VP/GM at KSFO/KYX San Francisco, replacing Bob Visoticky.

JOHN MADISON, senior VP/GM at WKX-KSFM (Kiss 100) Boston, exits to become senior VP of sales and branch distribution at PolyGram Group Distribution in New York. He has not been replaced.

BILL EDWARDS has been promoted from station manager to GM at WLK Long Island, N.Y. Edwards began at the station as PD in 1985. Alan Beck, president of WLK’s parent company, American Media, had been handling GM duties.

STATION SALES: KUKQ/KUPD Phoenix, from GC: Broadcasting to Sandusky owners, of crosstown KDKB, for $23 million (KDKB GM Chuck Artigue will oversee all three stations).

SALE CLOSINGS: KNCI Sacramento, Calif., from Nationwide Communications to EZ Communications, owners of crosstown KHT/KKRA, for $13 million; WNTU (97.9) Scranton, Pa., from Sandow Communications to Equity Partners (formerly WYNE Tampa, Fla., VP/GM Shawn Portman assumes those duties at WCTK); WKRL-AM-FM Syracuse, N.Y., (formerly WNNS/WEZ) from Synergy Broadcasting Group to the Radio Corporation, owners of crosstown WTKY, for $1.5 million.

THE JOB MARKET

KEDGE Dallas PD Joel Folger is still accepting T&Rs for the open morning slot... KPRS Kansas City is looking for a new MD/VP.... PD Sam Weaver is accepting T&Rs for mornings and all other shifts.

KMQV Las Vegas is still looking for a morning co-host to replace Michael Moan. T&Rs to PD Jeff Cochran... WFKS Dayton, Ohio, is looking for a PD/kick opening and several P/T positions available. T&Rs to Rich Stevens.

WPS Indianapolis is looking for a business manager. Contact VP/GM Monte Maupin-Gerald... Billy Vikeson... WYAI “Wing In” on WFUV New York, exits and is looking for a new on-air or radio promotions opportunities.
enth full-length album by his 7-year-old
Rollins Band, and is preparing for a 100-city tour which will begin later this year.
Alongside this, the group also has recorded a track for a forthcoming Atlantic Records tribute to Led Zeppelin.

That would be enough for most hu-
mans, but Rollins also helms two new record companies, a book company, mansion/record house, a video company, and a music publishing firm. He also is juggling work as a writer, spoken-
word performer, and actor.

"I don't have a whole lot else to
do," Rollins says. "Don't have a girl-friend, don't have a wife, don't have an addiction to anything. I play a whole lot of ambition, I have a lot of fury, a lot of rage... It comes out, hopefully, in cool ways, like books, a lot of music...

"He's a workaholic," says Imago president Terry Ellis. "He's very unhappy if he's not working... He's had some difficulties in his life, and he realizes the value of being alive, being healthy, and he doesn't allow one minute to go by without making it a good, good thing for himself.

For his most recent major under-
taking, "Weight," Rollins and his band—guitarist Chris Haskett, drummer Sim Cain, sound man Theo Van Rock, and new bassist Melvin Gibbs (formerly with Ronald Shannon Jackson's Decoding Society, Defunkt, and E—and—eschewed using a regular studio and recorded at a former performance space in Malver, Calif., used by such acts as Motley Crue for pre-production.

Imago did not encourage the pro-
cedure, according to Rollins. Ellis says, "I've always said that he could make virtually any kind of rec-
cord but it would be gold. If he made the right record, it would be platinum-
plus. I think he's made the right rec-
cord now.

According to SoundScan, Rollins Band's 1992 label debut, "The End Of Silence," has sold more than 200,000 units, while the Imago solo spoken-
word album, "The Boxed In Soul," has sold a remarkable 36,000 units.

The band, which lived and worked at a ranch for two months, recorded the 12-cut, funk-influenced "Weight," asorted B sides, and an al-
bum's worth of material with the Al-
bie Woodruff, Los Angeles-based Gamory records. Rollins has long ad-
mitted, Writer Steve Hulite hooked Rollins on the jazz scene.

Of the impulsive behind the Gaye session, which Rollins would like to see Imago release later this year, he said Gaye's persona be like Sun and Thursday, let's do an album! It's Sat-
urday, let's do another one! Let's be like the Jazz Messengers. Let's

K-TEL, CHEWER WIN SUIT TO CONTROL DOMINION MASTERS
(Continued from page 13)

K-Tel's CGT and K-Tel. The tracks include a variety of '50s artists, in-
cluding the Everly Brothers and the Platters, who were originally under the Dominion Im-
print, which was acquired by K-Tel.

Many of the titles have been li-
censed to K-Tel from other parties for third or fifth compilations, which are especially popular in Europe.

The suit is in question are also being contested in the U.K., where K-Tel has filed legal action in the High Court against Tring International, its subsidiary Long Island Music, and the
two founders of Tring, Mark Frey and Philip Robinson.

For K-Tel, the suit is significant in the Texas case in the U.K. preceding the stock market placement of Tring on Feb. 17. A Tring spokesman says that all the tracks from various sources none of which was Carr's companies. The share issue was over-
seas, although publicity sur-
rounding the Texas case and other lit-
gation added to Tring's costs. The case could lead to withdrawal of comp-
lications from other companies.

In legal circles, the case is seen as a small but significant victory against the problem of catalog sales.

In its judgment, the Texas court ruled, Jan. 28, that an agreement be-	ween Billy Carr's company, Production, owned by Stan Shul-
man, is unenforceable.

It also states that the defendants must cease and desist from using the recordings and discontinue l-
censing or exploiting the rights or ti-
tle to the tracks, as well as pay $651,000 in damages.

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rappers Salt-N-Pepa, who bowed in the mid-'90s, and rockers Tom Petty & The Heartbreakers, whose debut came in 1976.

• The abundance of new stars is not new—almost every decade has seen a flurry of new talent or, alternatively, alternative rock, rap, and R&B acts thriving.

• 19.0% (of the titles on The Billboard 200) were new releases in 1997, as compared to 19.0% in 1996. This percentage has held steady since 1993, when it was 20.0%.

• The new stars are artists and performers who have bypassed the Hype Machine and the Hot 100. They are artists and performers who have bypassed the Hype Machine and the Hot 100. They are artists and performers who have bypassed the Hype Machine and the Hot 100.

Shifting seasons and generations

Nails on the grave of the major label?

The shift in the music industry is one that has been building for some time. The majors have been hit hard by the rise of alternative rock, hip-hop, and rap, and the success of artists like Nirvana and Pearl Jam. The majors have been forced to adapt to these changes, and the future of the major label system is now in question.

Chapman, DC talk lead dove nominations

Wayne Watson, Margaret Becker, the Gaither Vocal Band, and song-writer/producer Don Kohl, with four nominations apiece.

On the label front, Word Inc. received 36 nominations. Concluded with its distributed labels, Word had a whopping 32 total nominations. Sparrow was in second place with 41 total nominations, including seven each for the Sparrow-distributed Integrity and the Integrity-distributed Song of the Tree, various artists (Reunion).

Another fair was welling with 29 total nominations, Star Song with 27, the Star Song distributed Forefront label—Reunion, Records with 16, REX with four, and HeartCry and Tribute with three nominations each.

The major awards categories had their usual share of surprises. Male vocalist of the year nominations went to Chapman, English, Watson, Bryan Duncan, and Larnelle Harris—but not Carman and Michael W. Smith, the two stars who topped most of the year's charts. The female vocalist of the year nominations went to Becker, Susan Ashton, Babbie Mabon, Cindy Morgan, and last year's winner, Stacey Stitt. The Critics' Choice award went to Patti nor Amy Grant, two artists who have dominated this category during the past decade, was won by Chapman.

Interestingly, the nominees in the coveted artist of the year category—4HIM, Chapman, DC Talk, English, and Smith—are all pop artists.

As is often the case, the comparable Grammy nominations in contemporary Christian music do not bear much resemblance to the Dove lineup.

The Silver Anniversary Dove Award telecast will be hosted by Amy Grant and broadcast on the Family Channel.

ASCAP's domestic distributions drop

The total receipts for 1998 included a $5.5 million settlement with ABC/TV, which went toward a special distribution to members in November 1993. Operating costs—a key element in ASCAP's recognition—declined slightly in 1993, based on domestic and foreign receipts, to 19.5% from 20.5% in 1992. ASCAP's New York headquarters, the district offices, and the membership offices amounted to $38.3 million. As of Dec. 31, 1995, the society had 814 employees, 488 of whom were in New York. Home office and branch office expenses amounted to $41.7 million. According to previous reports from COO John LoFrumento, ASCAP is to pare these expenses through employee attrition.

At the Los Angeles meeting, LoFrumento said he expects distribution to continue to increase through 1994, as a direct result of higher licensing fees anticipated for the year.

HCY LICHTMAN

ASCAP Decrees TV fee decision

ASAP says it objects to Doloringer's blanket fee determination because he ignored to certify agreements as the starting point and began with fees paid in one particular year, 1972. On the other hand, ASCAP says the magistrate ignored the language of a consent decree that set a $2.5 million, blanket fee and imposed a new order.

ASCAP says these objections apply to network-owned stations only. A separate agreement, ASCAP says the magistrate ignored the language of a consent decree that set a $2.5 million, blanket fee and imposed a new order.

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NEWCOMERS PUSH ESTABLISHED ACTS FROM THE TOP

(Continued from page 1)

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**DECCA, WARNER REACH ‘TENORS’ AGREEMENT**
(Continued from page 12)

Independent producer has become a major supplier to the record company.

**COUNTRY CROSSOVERS:** “I Swear” by John Michael Montgomery (Atlantic) wins the Greatest Gainer/Sales at No. 46. Its 92% sales increases for a big move on the sales chart, chart 1-14. This is a significant achievement, as there are no airplay points on this single. “My Love” by Little Texas (Warner Bros.) debuts at No. 95, entirely from sales. The group’s other single, “What Might Have Been,” is enjoying a second run on the Hot 100 and jumps 86-81 due to strong airplay at the top 40/adult outlets monitored for the chart. "What Might” ranks No. 2 in airplay at KISN Salt Lake City, No. 4 at WKDD Akron, Ohio, and No. 5 at WRQX Washington, D.C.

**BUBBLING UNDER**
**HOT 100® SINGLES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST (LABEL/DISTRIBUTING LABEL)</th>
<th>WEEK 1</th>
<th>WEEK 2</th>
<th>WEEK 3</th>
<th>WEEK 4</th>
<th>WEEK 5</th>
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**ISLAND PICTURES BUY INTO VIDEO JUKEBOX**
(Continued from page 13)

Trading) before we’ve gotten the minutiae out of the way. I don’t see any roadblocks.

**Blackwell** was not available for comment at press time.

VIN also announced its intention to offer rights to purchase 2 million shares of its common stock at $2 per share on a pro rata basis to the holders of record of the company’s common stock. StarNet/CED/11 Partners owns approximately 68% of VIN’s common stock.

**DEBORAH RUSSELL**
**THE BILLBOARD 200**

**FOR WEEK ENDING FEBRUARY 26, 1994**

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<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
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<td>QUEEN</td>
<td>&quot;Hot Shot Debut ***&quot;</td>
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<td>&quot;10,000 Maniacs&quot;</td>
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<td>BUCKLEY</td>
<td>&quot;Losing My Religion&quot;</td>
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<td>REM</td>
<td>&quot;What's the Matter With Love?&quot;</td>
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<tr>
<td>CLAY</td>
<td>&quot;I Believe&quot;</td>
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<td>NIN</td>
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<td>KEMP</td>
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<td>BROWN</td>
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<td>ORBISON</td>
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</tbody>
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**NOTE**

- 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 multillion sales indicated by a numerical following the symbol.
- Indicate symbol for sales of 5 million units.
- Indicates past or present Heatseeker titles.
- © 1994, Billboard/BPI Communications, and SoundScan, Inc.
Introducing The Biggest Recording Group In The Music Industry Today. With our newest release, Digital Master 931, BASF now carries the most complete line of studio mastering products. IEC reference compatible DM 931, with its excellent signal stability and low error correction requirement, is a perfect complement to our other high performance products: SM 911, SM 468, LPR 35, R-DAT, S-VHS, CD-R, M.O.D, calibration tapes and cassettes, loopbin master 526, diskettes, and audio and video cassettes. Order them all with one call, 1-800-225-4350 (Fax: 1-800-446-BASF). Then you’ll see why, even after 60 years, we’re still the most versatile group in the business.
### Billboard 200 Top Albums

#### Top Albums A-Z (Listed by Artists)

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Album Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>2/14/94</td>
<td>Lil Kim Presents The Big Boy</td>
<td>Lil Kim</td>
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<tr>
<td>2/21/94</td>
<td>Da L.E.F.T.</td>
<td>Da L.E.F.T.</td>
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<tr>
<td>2/28/94</td>
<td>The Last of the Mohicans</td>
<td>Alan Rickman</td>
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<tr>
<td>3/7/94</td>
<td>A Touch of Music in the Night</td>
<td>Michael Crawford</td>
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<td>3/14/94</td>
<td>Touched By an Angel</td>
<td>Touched By an Angel</td>
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<tr>
<td>3/21/94</td>
<td>The Greatest Hits</td>
<td>The Beach Boys</td>
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### Billboard 200 Continued

#### For Week Ending February 26, 1994

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title</th>
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<tbody>
<tr>
<td>2/26/94</td>
<td>Strictly 4 My N.I.G.G.A.Z...</td>
<td>2Pac &amp; Interscope Records</td>
<td>24</td>
</tr>
<tr>
<td>3/5/94</td>
<td>House of Mercy</td>
<td>Gloria Estefan &amp; Emilio Estefan Jr.</td>
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<tr>
<td>3/12/94</td>
<td>The Soundtrack to the Motion Picture Miss America</td>
<td>The Trumphony Orchestra</td>
<td>1</td>
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<tr>
<td>3/19/94</td>
<td>The Last of the Mohicans</td>
<td>Alan Rickman</td>
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<td>3/26/94</td>
<td>The Last of the Mohicans</td>
<td>Alan Rickman</td>
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<td>4/2/94</td>
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<td>Alan Rickman</td>
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### Billboard 200 Chart

<table>
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<th>Artist</th>
<th>Peak Position</th>
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</tr>
</tbody>
</table>

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**Note:** The chart data and information are based on the text provided and are subject to interpretation and verification. The chart ranks albums by sales and is a measure of a record's popularity in the United States. The top albums are listed alphabetically by artist name.
groups listed on Usenet, an Internet division that lists electronic bulletin boards, at least 60 are music discussion groups centered on specific genres or individual artists.

There are also "mailing lists," which require only a modest effort to participate through Usenet groups. Among them are files like the Indie List, which contains record and concert reviews from 200-300 contributors worldwide.

Lord and Patterson's IUMA goes further, allowing Internet users with the necessary equipment and a software decoder to compress and save a digitized track from each participating artist. The music can be accessed by anyone through a computer card—a device that is built into most Macintosh machines and can be purchased as an add-on to other PCs—and software to decompress the digitized signal. The music can be transferred and stored on any recordable medium, such as audiotape or recordable CD. Text and graphics can be stored along with the audio on a computer disc.

ALTERNATIVE DISTRIBUTION

IUMA is "free" to the artists and labels placing music online, according to Lord and Patterson. The two view their enterprise as a means for up-and-coming acts to find an audience worldwide. Several million worldwide users access Internet. If the idea catches on, they believe IUMA could become a full-service online distribution system, offering entire albums at minimal cost to users.

But without its hurdles, including the protection and payment of copyright holders. In attempting to sidestep the music establishment, Lord and Patterson have walked into a minefield of legal questions that are just now coming to the fore in the copyright community.

Furthermore, there are limitations to the Internet. The system is notoriously difficult to navigate, and because music is one in charge of the network, there appears to be no effort to make it more user-friendly.

And then there are the technical limitations. Lord and Patterson face compression technology up to five minutes of music for each act. But Internet users may have as long as 30 minutes to transmit a three-minute song over phone lines, depending on the connection and users' equipment.

Still, they are optimistic. "Transfer rates for data over your telephone line are going to become faster and faster," Patterson says. "Soon you will be able to hit 'play' and have the music come right out.

"IUMA can offer the highest quality of music available on the Internet. Other sites have on-line music, but the recording quality is poor (sub-AM radio quality), they're not in stereo, and the featured music is commonly fragments of material pirated from the radio.

Lord claims that IUMA uses a compression ratio of 101:1; by comparison, MD is at 5:1 and DCC at 41. A higher compression ratio means more music in the same audio
card can be stored in less space, but it can also mean loss of part of the information. Lord says his technique achieves a "good enough" sound.

"We can see a day when we're compressing full albums and playing them back in real time," says Lord. "By 2000, anyone with a sound card should be able to listen to a complete on-line (music) library."

So far, 16 acts are on the system. Some are associated with small labels, others are unsigned. The text file for each act includes a number and information about how to purchase more material by the act. The text also requests only the act's fans to respond, so the artists don't demand them. As for users, they typically pay a connection fee to a system carrier.

THE MOUSE VS. THE ELEPHANT

Lord says IUMA is his way of shrinking the music world down to the size and speed of the Internet. The idea is that music should be available to on-line artists receive compensation.

"We don't want to include a passage in the text file saying, 'If this were sold in stores, it would cost $14, and I would get $1. Just send me the $1,'" Patterson says. "Or, they could get paid on commission. I don't think it's unreasonable to expect people to say, 'I like everything you've done so far, so why don't you make some money?'"

"The only thing I could compare us to is Shareware. That's a software concept. If you like it, you pay us for it; if you don't, delete it," Patterson says. "People do send in money. Shareware is the source of some of the compression software used by IUMA.

"We expect our service to work like a store full of free demo tapes, or a sampler CD," Patterson says. "People who like the single will contact the artist or buy the album."

Michael B. Stone, an attorney who is providing free legal services to IUMA, expects the project to become competing venture for participating artists and IUMA's founders.

"Some artists will embrace the Internet ethic, but a far greater number will want some mechanism for getting paid for the work they do," Stone says. "I think there's a way to accommodate both types of artists."

He envisions a system in which the artists post short recordings and reviews on-line for free, but set the cost of downloading entire songs or albums.

"Label people are very interested in this method of distribution," Stone says. "They're on the sidelines waiting to see how this sort of itself.

Several major labels already are using on-line services to give consumers information on new releases, tour dates, and sometimes even a chance to listen to music. Finally, Warner Bros. has participated in discussion groups for a variety of its artists on the commercial on-line services America On-Line and CompuServe. Geffen and DCC have been on Compuserve since Oct. 25 with information, graphics, and 30-second music samples to promote their artists (Billboard, Nov. 13, 1993).

A LEGAL CHALLENGE

IUMA is open to all bands, but it is particularly enthusiastic about unsigned and independent acts because they are less likely to pose a legal threat. IUMA accepts only copyright material, but that does not mean that IUMA's transmissions are authorized under copyright law.

The question of copyright in interactive technology already is being tested in the courts. Frank Music Corp., on behalf of itself and more than 140 music publisher members of the Harry Fox Agency, filed a class-action suit Nov. 29, 1993, in U.S. District Court in New York against CompuServe. The suit alleges that CompuServe's bulletin boards permit subscribers to upload and download music files without the consent of the copyright owners (Billboard, Dec. 11, 1993). The suit is believed to be the first involving music and interactive technology.

Although the compensation issue remains unresolved, some indie labels are enthusiastic about IUMA.

Clarence Dunn runs Fresh Records, a small independent dance label in Pennsylvania. When asked what IUMA exposure has done for UDM, the label's first on-line band, Dunn says, "You've peaked it up, and that tells you something." He says he plans to put the Lords Of Tekno and Talisman on-line soon. Dunn hopes these additions will attract a crowd for the label's new "Fresh Connection" compilation.

"I think IUMA is great, but it's just the beginning..." Dunn says. "The difference here is the end-users have the unscreened product.

At least one indie-label operator sees problems with IUMA. Shalini Chatterjee, who runs San Francisco-based Rarefied Records, says her band, Virgin River, has signed with another band, Vinyl Devotion, has elicited more of a response from a review posted in two music groups than it has from being on IUMA. She thinks IUMA is too difficult to access to have a huge following.

"You've gotta be careful, and I admit I had to ask someone at work to help me find and listen to my own record," Dunn says.

(For readers familiar with Internet, Lord says this: "IUMA is reachable via gopher, the worldwide web, and FTP pretty much everywhere. [Email: iuma@post.com in the directory pub/electronic/publications/IUMA/"

For the first time, RIAA also revealed some recent market survey statistics concerning rap recordings. The RIAA says that between Jan. 1 and Dec. 1, 1993, a RIAA survey conducted by Chilton Research Services and provided to sub-reportsers account for 10.2% of the total U.S. dollar value of the rap recordings accounted for 7.8% of the U.S. music market dollar total of $10 billion, or approximately $780 million in 1993.

More than half the purchasers of rap music (56%) were under the age of 17, and nearly half of those minors were 10-14-year-olds in 1993, according to the RIAA.

In the three months before the House hearing, a number of special interest groups, including the National Political Congress of Black Women, the Southern Christian Leadership Conference, Jesse Jackson's Rainbow Coalition, and a number of local and regional ministers and groups, have protested the lyrics in gangsta rap.

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Additionally, Pink Floyd, the Rolling Stones, and the Grateful Dead will be headlining stadium dates in the spring. Among the acts coming to amphitheaters are Metallica, Depeche Mode, the Who, and the Moody Blues. Michael Bolton, Janet Jackson, Aerosmith, Jackson Browne, Bonnie Raitt, John Mellencamp, Pantana, and James Taylor will also tour.

Although no one will officially confirm the lineup, sources say that this year's lineup will reflect the bands that will start in early summer, will include Nirvana, Smashing Pumpkins, the Breeders, the Beastie Boys, George Clinton & Parliament, Canned Heat, Quest, Nick Cave, and Verve.

"Overall, I think it'll be the busiest summer we've seen in years," says Mitch Slater, president of New York-based promotion company Delsen-Slater Enterprises. "On the stadium end, these artists are strong enough to do multiple nights, as Pink Floyd has already proven." The latter has added dates in several cities after tickets for their shows sold out within minutes. A third show in Philadelphia goes on sale Saturday (19).

The lineup is a mix of the old and the new, in a variety of venues, including ZZ Top, Stone Temple Pilots, UB40, Lenny Kravitz, Sting, Meat Loaf, the Who, the Rolling Stones, Pearl Jam, and Screamin' Kelly & Stills. Although unconfirmed, also expected are the Petits & the Heartbreakers, Harry Connick Jr., Yes, and the Spin Doctors.

Between the sheer number of acts and the improving economy, promoters say it could be a banner year.

"The signs are so upbeat right now," says Irv Zuckerman, head of St. Louis-based Giant Productions. "If we don't do well this summer, I'll have to come up with some excuse other than the economy to blame it on."

"We may do in one year what we normally would do in 10 years, as far asclassCallCheck, concert promotion and festivals go," says James Monaco of Toronto-based Concert Productions International, president of the national promoter for Pink Floyd's North American tour. In that estimation, he includes approximately a dozen dates slated for the giant, Chicago-based Cardinal, an open-air, multi-act festival that will play across Canada. Acts for the tour have yet to be announced.

THEY'RE BACK

After the overwhelming success of her two Las Vegas shows in Las Vegas—which garnered more than 1 million ticket requests—Streisand is now planning her first tour in 27 years. Due to last year's L.A. and U.S. outing, slotted for mid-March through early July, will include no more than 40 dates, according to considering multiple dates at large arenas, including New York's Madison Square Garden, in each market.

"There have been hundreds of offers," says a source, "and literally every offer is a record breaker" in monetary terms. Although no ticket price has been set, Streisand's shows will be "substantial." Tickets for Streisand's Las Vegas shows ran as high as $165.

With Streisand's plans no longer a mystery, attention is now focused on the Eagles, who have not toured since breaking up in 1982. According to one-time Eagles manager and current Giant Records owner Irving Azoff, the Eagles are "the closest [they've ever come to reuniting]." Azoff, who manages former Eagle Don Henley, says he is on a "fact-finding mission" to see if the Eagles will make a decision in the next month.

He coyly adds, "If we were using investment-banker terms, I'd say they're in the due diligence phase to see if anything may happen, whether it's one benefit show or a tour."

The Eagles, which last toured in 1976, also will hit the road this summer to support its new album, "Far From Home," coming from Virgin Records May 5. Manager Don Lipari says that in addition to original band members Steve Winwood and Jim Capaldi, it is still determining who will round out the group, and what size venues the act will play.

CREATING A BUZZ

Ben Blas, executive director of the North American Concert Promoters Association (NACPA) and past president of the Va.-based group, says that excitement over super tours creates a buzz for live entertainment in general. "Some people single out the roadies or the tour buses, but you put all of those together, and they'll suck the discretion ary income out of the market, and it's clearly the most the overall interest. It's like doing a roadie and coming out, that creates a general excitement, and consumers are much more eager to buy other artists' works."

The vast majority of touring activity this summer will come due to the success of the Giant Executive Tour, which will run through October, to capitalize on the amphitheater season. However, after years of lackluster business, many arena venues, some arena managers note that the pendulum is beginning to swing back in their favor.

The first question in 1994 seemed more robust than it has been in years for the arena. Among the headliners who are booking well out such venues—many for multiple night runs including the Heartbreakers, Billy Joel, Aerosmith, Janet Jackson, Rod Stewart, Garth Brooks, Neil Diamond, Van Halen, and Bruce Springsteen—there is an increased excitement about the arena shows. Among the acts planning double plays this year are Aerosmith, Bon Jovi, A Tribe Called Quest, Nick Cave, and Clay Walker.

"We'll be up by three or four concerts this year," says Steve Camp, managing director of the Charlotte (N.C.) Coliseum Authority, which includes the 25,500-seat Charlotte Coliseum. "When you're talking about a show like Billy Joel, who grosses $40 million a year, there's a very significant... I wish the [indoors] business were back to where it was in 1987. We're being done around 30 shows a year, but we can just get back to 20, that would be great."

"In an era of activity in arenas than in previous years," agrees Rich Rummel, regional VP of Spectator Management Group, which operates several arenas across the country. "But I wouldn't call it a comeback. There are two problems with arenas: the lack of popular product big enough to fill an arena, and the competition from amphitheaters."

The jury is still out on whether this current surge of interest in amphitheaters will go the way of the drive-ins, or if it's a sign of a gener ally healthy music business, are among the reasons given for the increased attention to amphitheaters this season. The key, he says, is that for the first time in years, many acts are playing market inns in the winter, then hit the road again in the spring for the amphitheater shows. Among the acts planning double plays this year are Aerosmith, Bon Jovi, and Jackson.

"This is more dominant than it's been in the past," says Zuckerman. "But the key is, do you have something that people are interested in? It's not just about the sheds. It's a question of have you been able to create music that makes people want to see you again seven months later."

A LITTLE RESPECT, PLEASE

For years, promoters have lodged a litany of complaints against agents and managers, accusing them of everything from a lack of loyalty to squeezing them for every last cent. While there are still random complaints, promoters say that a fundamental change has occurred in recent years in how business is done.

"That's changed the most is that you've got managers and agents involved in the deals, so the most part, are interested in developing the careers instead of (going for the quick money)," says John Scher, president of PolyGram Diversified Entertainment, which includes concert promotion company MCA Music Enterprises.

"The managers [of new acts] are trying not to make the mistakes of the '80s, but they're trading careers. And that same lack of a building process in the '80s—trying to grab for the most money the soonest—has cursed certain artists' careers."

Zuckerman cites another change. "Managers and agents are holding dates six to eight months in advance, instead of two," he says. "That makes the marketing and promotion steps...you get a realistic view of the season."

Because of the increased cooperation between promoters and agents—"in addition to a great crop of developing talent—promoters say the future looks bright. "I think there's a very strong interest in the music that has become regularly popular in the last three or four years—the Nirvas, Pearl Jams, Red Hot Chili Peppers, the Smashing Pumpkins, which has propelled a lot of more acts breaking into the mainstream. In 1994, you'll see 10, rather than two or three, acts break through before the end of 1990. And there are hundreds of acts waiting in the wings."

Assistant in preparing this story was provided by Craig Rosen and Larry Flick.
new country acts.

The shortform album, "She's Gave Anything," was released Jan. 11. By Curb Records to $2.74 a cassette, according to Curb, and $9.98 for the CD.


CUPID BEATS THE WEATHERMAN: That New York City merchants were petitioning the mayor to declare Feb. 14-19 Valentine's Week is an indication that most retailers in the East and Midwest suffered sales lifts from Old Man Winter's vengeful blast Feb. 6. But pre-Valentine's Day gift shopping and the AMA special gave music stores advantages over other retail sectors. Unit volume on The Billboard 200 stands 4% ahead of last week's chart. The chart-topping success of the new John Michael Montgomery album reflects his debut set. A 15% sales gain moves it 110-9 on The Billboard 200, and 21-18 on Top Country Albums.

Heathseakers Impact designates an exclusive new chart, "Heathsekers chart of developing artists into the top 100 of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one other Billboard chart formats.

BOY HOWDY'S success can be attributed to the title's lower price and its shorter running time. (Curb is referring to the title as a "short album" rather than an EP.)

Columbia's Marijah Carey and Alice In Chains, as well as Mercury's Ugly Kid Joe, have also been highly successful with the EP configuration, but Boy Howdy is the first country act in recent memory to achieve such success.

Says Hannah, "Our experience is that on a developing artist, consumers are actually interested in that one or two, or hopefully three, songs they hear on the radio. They don't buy a new single, they buy the songs. Established artists, on the other hand, sell albums. So we figured we would give the consumer what they want at a lower price.

John Artale, purchasing manager for Fort Lauderdale, Fla.-based Deja Vu Records, said, "We are looking for new acts and a way to get their music to the fans. This concept proves that a budget-priced album by a new act will encourage fans to person-to-person sell albums, says Artale. "In Houston, sales have been consistently growing."

Boy Howdy's road to success has been a long and hard road. The quartet had to overcome the fact that it hails from Los Angeles, says singer/bassist Jeffrey Steele. "That was the biggest hurdle of being from L.A. No one takes it seriously as a country market," says Steele.

With drummer Wright back on his feet, Boy Howdy also went on a promotional tour of radio stations from Nashville through October.

CMT added the clip for "She's Gave Anything" Oct. 20 and made it a "pick hit," the network's highest honor for a new act. It eventually went into heavy rotation and was the most-played clip on CMT for the week of Sept. 9-15.

TNM added the clip Oct. 15 in medium rotation; currently it is in heavy rotation.

"We saw a stronger response than we normally see with a developing artist," says Hannah.

KNIX Phoenix PD Brad West says the appeal of "She's Gave Anything" is based on its "strong female point of view, given by a man. You don't normally see that. Our female listeners like that, and the male listeners just like Jeffrey's voice."

A marketing campaign also included a television ad, which uses the video for "She's Gave Anything." The spot ran on CMT, TNM, and other cable channels from Jan. 24 to mid-February.
Gould to Exit ASCAP Presidency

After eight years, Morton Gould is stepping down as president of ASCAP; the company made the announcement to members of the performance rights society at its West Coast meeting Feb. 16. Billboard hears that Gould's announcement came as a surprise to ASCAP's board members. Gould, 80, would be succeeded by a young board member, say sources. The 49-store chain recently announced it would close 11 outlets; execs were unavailable to comment... Trans World Music Corp. has agreed to acquire six stores from Elizabeth, N.J.-based Alwil Music.

BMG Seeks Miramar

BMG Music is in discussions with Miramar to acquire an equity interest, if not outright ownership, of the Seattle-based video and music label. Should those talks fall through, it is also said, Miramar is discussing an exclusive national distribution agreement for its music label with Alliance Entertainment Corp. Currently, Miramar's music label is handled by regional distributors, while its video product is distributed by BMG Video. Execs at the two companies had no comment or were unavailable.

ITALY: No Disc Rentals Without OK

Billboard Music has been outlawed in Italy after the High Court of Appeal in the northern city of Turin declared it a criminal offense if permission is not sought by rights holders. The court was hearing a test case brought by Italy's authors' rights' society SIAE against two renters. Italy has 200-plus rental shops.

Williams Is EMI Label Rap VP

EMI Records has promoted Lindesay Williams to VP of rap. Just in a move to further expand his previous role as senior director of rap, he will oversee marketing and promotion of the label's roster, which includes Gang Starr, Vanilla Ice, and Arrested Development. He also will perform A&R duties for the acts he signs. In the past, he brought Arrested Development to the label. He may sign a female performer connected to Gang Starr.

The Wait Is Worth It For Toni Braxton

The 31st Week Is The Charm for Toni Braxton, whose debut album leaps from No. 7 to No. 1 on The Billboard 200. It's the first No. 1 album for L.A. Reid and Babyface's LaFace label, and it is the latest album to reach No. 1 since the "Carey's self-titled debut disc traveled to the top in its 36th chart week, March 2, 1991. Just as Braxton's move was aided by her appearance on the 1990 Grammy Awards, Carey's jump was fueled by a double win at the 1991 Grammys. Before Carey, the album that took the longest to reach No. 1 was "I'm Still In Love With You" by Whitney Houston. On April 7, 1990, that disc moved to the top of the chart in its 52nd week, five weeks after winning the Grammy for album of the year.

Braxton already has had two top 10 singles: "Another Sad Love Song" (No. 7), which she performed on the AMAs, and "Breathe Again" (No. 3), which she must be saving for a Grammy performance. That could help extend her stay at No. 1. Let's Talk About Two artists who have had hits with "sex" in the title collect their biggest Hot 100 hits to date. R. Kelly, whose last single, "Sex Me" (Parts I and II)," peaked at No. 20, makes a giant 19-point jump to No. 15 with the follow-up, "Bump 'N' Grind." Salt-N-Pepa, who peaked at No. 7 with "Sex Me," is No. 1 with "Bump 'N' Grind." It's the third No. 1 R&B hit of Kelly's career: "Honey Love" and "Slow Dance (Hey Mr. DJ)" by Kelly and Public Announcement also topped the R&B chart.

Deeper and Deeper: In America, Aretha Franklin rises seven places to No. 65 on the Hot 100 with "A Deeper Love," while the single "Myself" from the "Private Spaces" soundtrack. In the U.K., the same single slips from No. 5 to No. 6, but it's already Lady Soul's biggest solo hit of all time on the Billboard Hot 100. This U.K. single to chart higher was her duet with George Michael. Completing Aretha's top 10 hits in the U.S. and the U.K., only four titles appear on both lists. The American top 10: 1. "I Know You Were Waiting (For Me)"


Opposite Of Linger: "Linger" by the Cranberries is down to No. 25 this week, but for what seemed like weeks it hovered just outside of the top 10. Two weeks ago it finally cracked the upper echelon, peaking at No. 8 on the Hot 100, this week it's down to No. 25. R&B/Soul chart leaders, R. Kelly advances to No. 1 with "Bump 'N' Grind." It's the third No. 1 R&B hit of Kelly's career: "Honey Love" and "Slow Dance (Hey Mr. DJ)" by Kelly and Public Announcement also topped the...
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- Co-Host And Performer On American Music Awards

Written And Produced By Jim Steinman With Meat Loaf
Associate Producer And Recording Engineer: Steven Rinkoff
Additional Arrangements And Associate Producer: Roy Bittan
Direction: Left Bank Management

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