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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

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Rookies May Be 36th Grammys' Biggest Winners

BY MELINDA NEWMAN and ED CHRISTMAN

NEW YORK—The night may have belonged to Whitney Houston, David Foster, and Alan Menken, but the big winners in the 36th annual Grammy Awards could turn out to be Toni



HOUSTON



BRAXTON

Braxton and Dignity Planets. In addition to their awards, the newcomers can expect to see a sales pop for their debut releases based on exposure via the March 1 awards show telecast.

"Certainly Toni Braxton is a rising star, and this gave her a lot more attention and exposure," says Randy (Continued on page 92)

W H Smith Merges Virgin & Our Price

BY DOMINIC PRIDE

LONDON—Antitrust authorities here are beginning to scrutinize a



deal that will see a retailing colossus emerge from the fusion of the Virgin Retail U.K. and Our Price chains.

W H Smith Group, which owns 100% of Our Price and 50% of Virgin (Continued on page 97)

VH-1, MTV Change Tempos Networks Adapt To Keep Pace

BY DEBORAH RUSSELL

LOS ANGELES—Changes are brewing at the MTV Networks, as MTV abandons its plans to launch two spin-off channels and industry veteran John Sykes replaces Ed Bennett as president of VH-1.



SYKES

MTV originally had planned to debut two ancillary, genre-specific music services in mid-1993 (Billboard, Aug. 10, 1991) as a strategy to cope with the increasing fragmentation of popular music.

But the networks never materialized, and MTV Networks chairman/CEO Tom Freston now says there are "no plans to move forward" with MTV's goal to split into three sepa-

rate entities. He cites restrictive cable reregulation and a shrinking channel capacity as the primary reasons.

"This is the worst time to launch a new service," says Freston, noting that the much-ballyhooed "500-channel universe" is still light years away.

In fact, Bell Atlantic Corp. and Tele-Communications Inc. called off their \$20 billion-plus merger in late February, blaming the collapse largely on cable TV rate rollbacks. Time Warner Inc. recently announced its plans to delay the test of its interactive network in Orlando, Fla. (see story, page 95). And home shopping giant QVC reportedly is struggling to find space on the cable wire for its new shopping service, Q2.

MTV's music programming team has made the type of internal changes necessary to relieve any (Continued on page 95)

IRS' Kennedy Rose Walks The Line Between Country, Rock

BY PETER CRONIN

NASHVILLE—While Nashville has always had its share of outlaws—artists who stubbornly kick at the stall of country music conformity—few have combined mainstream songwriting success and boundary-busting artistry as seamlessly as Mary Ann Kennedy and Pam Rose.



KENNEDY ROSE

As a songwriting team, the two singer/multi-instrumentalists have helped propel the careers of some of country's biggest stars, writing hit songs for everyone

from Lee Greenwood to Restless Heart to Patty Loveless. As the recording duo Kennedy Rose, they have inspired and influenced artists like Pam Tillis and Emmylou Harris with a distinctly female point of view and some of the most adventurous pop music ever to emerge from Music City.

The duo's first album, released in 1989 on Sting's Pan-gaea Records, has sold about 100,000 units on the strength of a sound marked by distinctive duet harmonies, unique acoustic instru- (Continued on page 67)

Mercury Rises For Kyrkjebø After Olympics

BY ERIK VALEBROKK

OSLO—The face and voice of artist Sissell Kyrkjebø captivated millions of TV viewers worldwide during the Olympic Games in Lillehammer.

Already a star in her native Norway, Kyrkjebø sang the "Olympic Hymn" during the game's opening and closing ceremonies. At the (Continued on page 91)



KYRKJEBØ

Beatlesque Bands Embark On Their Own Fab Forays

BY CRAIG ROSEN

LOS ANGELES—Thirty years after the Beatles first landed on American soil, the band's influence can still be



THE GREENBERRY WOODS

felt as an almost constant stream of acts attempts to mine the mix of songwriting craft, vocal harmonies, and melody that put the Fab Four atop the charts. (Continued on page 90)

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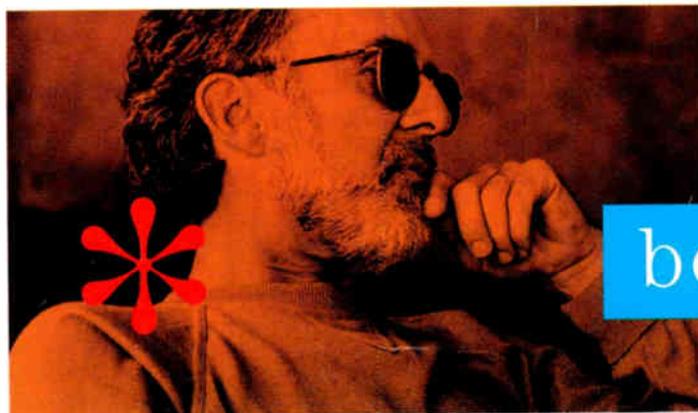
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New Acts Help PolyGram To Profit In '93 CFO Cook Also Cites Film Activity, Motown Buy

BY DON JEFFREY

NEW YORK—PolyGram's sales and profits took double-digit leaps in 1993 on the strength of new and established acts and stepped-up activity in film and home video.

For the year, PolyGram's net profit jumped 20.6%, to \$316 million from \$262 million in 1992, on a 12% rise in net sales to \$3.82 billion from \$3.41 billion. Operating income (before taxes, interest payments, and other charges) went up 17.9%, to \$480 million from \$407 million.

Netherlands-based PolyGram says income from North American operations doubled in the year. At a press conference in London, CFO Jan Cook said U.S. sales increased 18% last year, 4% of which was due to the acquisition of Motown Records.

CEO Alain Levy attributes the profit gains to "a mixture of things. Our sales were more healthy. We had quite a lot of new artists, who have lower royalty rates. There was progress in manufacturing and distribution. And we were containing marketing costs to reasonable rates."

The gross profit margin rose to 47.3% in the year from 47.1% in 1992, despite the recession in Europe and Japan and investments in music and film that were "sizable up over last year," according to Levy.

PolyGram has been successful with such new or emerging acts as Salt-N-Pepa, the Gin Blossoms, the Cranberries, and Ace Of Base (for which it holds rights outside the U.S.).

The company released a record 30 albums that sold more than 1 million copies worldwide. The best sellers were Bryan Adams' "So Far So Good" (A&M), more than 7 million units worldwide; Sting's "Ten Summoner's Tales" (A&M), nearly 5 million units; and U2's "Zooropa" (Island), more than 4 million. Pop music accounted for 69% of PolyGram's total sales.

The proportion of hits to catalog in the sales mix shifted in favor of current releases. PolyGram said the mix used to be 50-50, but now only 35%-40% of music sales come from catalog.

Joint ventures in music—including the London, Big Life, Gee Street, Perspective, Biv Ten, and Go! Discs labels—were weak last year. Levy says, "The U.S. was a bit slow in '93. But they're having a flying start in '94. You have to be very patient with startup labels."

While pop music sales rose 13% in the year, classical music was flat. Levy says, "The recession tends to affect classical

sales more, especially in a country like Japan. And we were probably hurt by the emergence of budget classics in a big way." Classical music accounted for 12% of PolyGram's revenues.

Despite the recession in Japan, Levy says sales grew 31% in the Far East, "driven mainly by local repertoire." He also points out that Southeast Asian territories contributed to the sale of 7 million copies of the Bryan Adams album in just six weeks.

Music publishing was a growth area in 1993. Levy says, "Since 1986, it has grown from nothing to a \$150 million company with double-digit profitability."

PolyGram made a big push into movies and home video last year, releasing 13 films theatrically. "Posse" was the biggest hit, taking in \$18 million at the box office. Levy says the company would release between 10 and 15 films this year. Filmed entertainment accounted for 9% of revenues.

Home video performed "better" than expected, according to Levy. PolyGram shipped 200,000 copies of "Posse" and 100,000 of "Kalifornia"—both "above

expectations," he says. The company, which has been in the sell-through video business for several years with sports, children's, and music video product, will be repricing rental movie titles for sale for the first time in the fourth quarter of '94, with "Posse" as the lead title.

As for the emerging interactive multimedia field, Levy says PolyGram will be working with its 75% owner, Philips Electronics, to develop software. "There may be some joint ventures, especially in the area of games," he says. Motown has a joint venture with Philips Media to develop video games.

Levy expresses confidence about 1994. "We have an exciting release schedule. I also feel very good about us breaking new acts. There's Zhane on Motown. And I think the Soundgarden album is going to make a lot of noise, and I don't mean that in a literal sense."

On the day the financial results were released, PolyGram's stock soared \$2.125 a share in New York Stock Exchange trading, closing at \$40.375.

Assistance in preparing this story was provided by Dominic Pride in London.

Magazines Are Warner's Latest Venture Into Direct Marketing

BY DON JEFFREY

NEW YORK—Warner Music Enterprises' latest ventures into direct marketing, which bypass retail and established music video outlets, represent further steps toward marketplace autonomy on the part of a major label. The company is teaming with the publisher of Raygun to offer a music magazine called Huh that will allow readers to order recordings reviewed in its pages over the telephone or by mail.

This news comes a month after the announcement that Warner and three other major record companies are planning to start their own music video channel in the U.S. to challenge MTV's dominance.

The creators of Huh say they are aiming to better exploit new multimedia opportunities and to better expose new musical acts. But retailers, still steaming over

the majors' low-priced record club offers, complain that they are being slighted in their own efforts to break the labels' new artists.

In addition to Huh, which will debut in September, Warner Music Enterprises distributed this month the first issue of another music periodical, New Country Magazine, for \$2.98. The magazine, launched simultaneously in the U.S., Canada, Germany, and England, will include a CD or cassette with songs by 10 new and upcoming country acts each month (Billboard, Nov. 27, 1993). Both magazines incorporate direct selling of music, which is provided by all the major record companies and many independent labels.

Chris Linen, president of Warner Music Enterprises, says he is working on jazz and children's music magazines in the

(Continued on page 93)

THIS WEEK IN BILLBOARD

VIRGIN SETS SIGHTS ON CHINA

As the pace quickens in the race to conquer new retail markets, Virgin Retail is maneuvering to open China's first foreign-operated music store. Steve McClure reports on the company's Far East expansion plans. **Page 41**

COUNTRY'S QUIET MUSIC VIDEO COUP

Still wondering whether the country genre is still booming? On the Top Music Video chart, all signs say yes. In the past year, country artists and their longform videos have quietly taken control of the chart. But even as titles from the genre's heavy hitters log higher sales, the publicity machine is strangely silent. Edward Morris has the story. **Page 75**

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Video Getting A Boost At Wal-Mart Sell-Thru, Rental Suppliers Are Beneficiaries

■ BY SETH GOLDSTEIN

NEW YORK—Slowly but surely, Wal-Mart is boosting its commitment to home video sell-through and rental. It's a boost to a business that's been denigrated as old-fashioned by apostles of the new media. Wal-Mart has accepted prerecorded cassettes at a time when the mass merchant has "a lot of options," says Terry Monroe, head of C&M Video, a partner in the chain's rental activity.

The boost's chief beneficiary on the sales side is GoodTimes Home Video, which has widened its direct-sales pipeline via a new Wal-Mart display that features six copies each of 120 theatrical and nontheatrical titles at \$5.96 suggested list. Some 50% of all Wal-Mart stores have the unit.

The display is the latest of several GoodTimes-supplied racks that carry everything from computer software to Richard Simmons fitness tapes. Trade sources say another display

will surface later in 1994, this time including a second supplier.

GoodTimes could use its Wal-Mart presence to sign studios, eager for increased mass-merchant exposure, to distribution deals. Talks about expanding its sell-through catalog are under way, says a source.

Rental titles, meanwhile, are finding a place in Wal-Mart's Supercenters through two companies, Dallas-based Cevaxs and C&M Video in Effingham, Ill. Each should finish the year with approximately 40 Supercenter concessions that stock 2,000-3,000 cassettes in 800-1,500 square feet. Only hard R- and X-rated titles are excluded from the "family atmosphere" mix, according to C&M's Monroe.

Monroe expects Wal-Mart to open 100 Supercenters, averaging 188,000 square feet, this year. Executives were unavailable for comment, but Wal-Mart previously acknowledged that it planned to widen rental outlets

now limited to about a dozen locations. "It looks like Wal-Mart probably has embraced a video store-within-a-store concept," says Monroe. "They consider it a contributing factor to get people inside." A Cevaxs source adds, "They're happy with us."

The two companies don't compete geographically, allowing Monroe and Cevaxs owner Jack Silverman to compare notes. Cevaxs focuses primarily on the South and Southwest, C&M everywhere else. "Basically, we're national," says Monroe, pointing to store openings from Alaska to Massachusetts. "We elected to take the rest of the territories."

Cevaxs differs from C&M in another regard: Its Video Center conces-

(Continued on page 95)

Hughes: Background Music Not Exempt From Royalties

■ BY BILL HOLLAND

WASHINGTON, D.C.—A leading House lawmaker told tavern and restaurant owners that background music in their establishments cannot be served up free of royalties if it is used to pamper or relax customers.

Rep. Bill Hughes, D-N.J., chairman of the House Intellectual Property Subcommittee, during hearings Feb. 23 and 24 concerning complaints about performing rights groups' music-license fees, said that Congress may want to refine the language of the copyright law that deals with incidental, no-charge background music, but balked at

the suggestion that small businesses should be able to enhance their trade by using copyrighted music without licenses.

In response to restaurant and small business complaints (as expressed by the National Licensed Beverage Assn. and the National Restaurant Assn.), the subcommittee has under consideration H.R. 3288, sponsored by Reps. Craig Thomas (R-Wyo.) and Ed Pastor (D-Ariz.). The bill would create an exemption to the copyright law for small businesses that use radio and TV equipment—provided the performance of the music is "incidental" to the main purpose of the es-

(Continued on page 17)

Big Bids In The Wings For Sesame Street Video Rights

■ BY EILEEN FITZPATRICK

LOS ANGELES—Sesame Street video and audio titles could become one of the industry's most expensive children's properties, as at least six companies are said to be eager bidders for the licensing rights to Big Bird and company.

Industry sources say that Children's Television Workshop, the creator of Sesame Street, is asking for \$20 million-\$25 million for a five-to-seven-year distribution deal.

The price does not include new-technology rights, which are with Electronic Arts Kids for the next three years.

CTW group VP Marjorie A. Kalins does not confirm the asking price, but says the franchise "may be a bigger deal than Nickelodeon," which fetched a reported \$20 million from Sony Wonder in 1993.

Sony Wonder apparently is a leading contender for "Sesame Street," as are Buena Vista Home Video and A*Vision. Not too far behind are Western Publishing, which currently distributes the audio line, and Republic Pictures Home Video, which already has an eight-year deal with CTW for "3-2-1 Contact," "Ghostwriter," and selected animated product.

The key to the deal, says Kalins, will be the audio contribution. "We're upping the stakes as far as our expectations," she says, "because we're looking to combine audio and video and want someone who is effective in the multimedia business."

Since 1986, "Sesame Street" videos have been distributed by Random House Video, which retains rights through 1995.

Random House has about 30 titles in the catalog and releases about one title per quarter. According to CTW, several titles in the line have sold in excess of 1 million units.

Despite its brand-name recognition, sources familiar with the line say video product based on the 26-year-old TV show has not performed well in the market.

"Quality-wise, there's no question

that it's good product, but it is old and dated," says one supplier.

Others blame Random House for its lack of marketing commitment. Some say Random House has not concentrated on its video line and has focused instead on its book divisions.

"Random House does not operate as a video company," says a source close to the company. "They could quadruple sales, but I don't believe they have ever been ready to take the risk."

Although Kalins says Republic has given CTW "unflagging commit-

(Continued on page 95)



R.E.M. Spells Inspiration. Presidential senior advisor George Stephanopoulos congratulates the members of R.E.M., who were honored Feb. 28 with the first Patrick Lippert Award at a Rock The Vote benefit presented by MTV in New York. The award recognizes individuals who have inspired young people to participate in the political process. Lippert, the former executive director of Rock The Vote, died last July. Pictured, from left, are R.E.M. members Michael Stipe, Peter Buck, Bill Berry, and Mike Mills, and Stephanopoulos. The event raised \$150,000 for Rock The Vote.

Matsushita Wins Race To Bow Vid CD

■ BY STEVE McCLURE

TOKYO—Matsushita has beaten other backers of the new Video CD format to the punch with its Feb. 23 announcement that it will begin selling the industry's first Video CD system in Japan April 1 (Billboard, March 5).

The player is part of the SC-VC 10 minicomponent system, which also comprises an analog cassette deck, AM/FM radio, and two speakers. The system will be available in Japan at a retail price of 125,000 yen (\$1,190), and will be made available in North America and Europe sometime this summer, according to Matsushita officials. Overseas pricing levels have yet to be decided, but the officials added that they are hoping for overseas sales of 100,000 units for 1994.

The Video CD player can play 74-minute Video CD movies based on the MPEG-1 standard and also will be able to play audio CDs and CD Graphic software.

Initial monthly production will be 3,000 units, and Matsushita projects that 1994 sales of the SC-VC 10 will total 200,000 units in Japan.

The Video CD format was established last August by Matsushita, Sony, Victor Company of Japan (JVC), and Philips. Of the four companies, Sony was the only one to have

announced anything like a specific plan to introduce a Video CD unit, saying that it was looking at mid-1994.

But for once, Matsushita—sometimes referred to as "maneshita," or copycat—has been first out of the gate.

At press time, executives from Sony and Philips could not be reached

for comment.

A Matsushita spokesman says the Video CD system isn't designed to compete with the existing laserdisc format, which dominates Japan's huge karaoke industry. "Video CD's picture quality is closer to that of VHS than laserdisc," says the spokesman, adding that while Matsu-

(Continued on page 95)

Music Labo Is Latest Japanese Trade To Fold

TOKYO—Japan's worst postwar recession has claimed a new victim: the weekly music trade publication Music Labo. The magazine ceased publication Feb. 28 due to declining ad revenues.

Music Labo's demise follows the 1993 folding of trade publication Nikkei Entertainment, which also found it hard to attract advertisers in Japan's recessionary climate. The shutdown of the two magazines leaves Original Confidence (known as "Oricon") as the only serious music trade publication in Japan.

Music Labo was established in 1970 by daily broadcast industry trade paper Dempa Shimibun; in 1977 it became a joint venture of Dempa and Billboard parent BPI Communications.

Since its inception, Music Labo has had a solid reputation as a fair and accurate guide to the Japanese music industry and, through translated Billboard articles, to the international music business.

Music Labo also featured extensive Japanese charts as well as selected Billboard charts. The magazine's weekly top 10 singles and albums charts were a regular feature of Billboard's "Hits Of The World" section. It has not yet been decided what will replace them in Billboard.

Music Labo will continue to exist as a corporate entity, handling Billboard subscriptions and sublicensing activities in Japan.

The magazine had six full-time employees and five part-time staffers.

STEVE McCLURE

Court Rules That Fogerty May Seek Attorney's Fees

WASHINGTON, D.C.—A unanimous Supreme Court ruling giving singer-songwriter John Fogerty the right to ask for attorney's fees from a lawsuit he won as a defendant means that New York and Los Angeles courts must level the playing field for defendants in fee awards in copyright infringement cases.

The ruling, reversing an appeals court decision, said that the 9th District U.S. Court of Appeals in Los Angeles had used the wrong standard, and "erroneously held" that the prevailing defendant should be held to "a more stringent standard than that applicable to a prevailing plaintiff." The New York appeals court has applied the same standard overturned by the Supreme Court in other cases.

Courts across the country now may be presented with fewer weak or meritless copyright infringement law suits because of the possibility that defendants can recoup legal fees, according to the lawyer who argued the case for Fogerty.

"It's my feeling, and the feeling of those in the music industry that I've talked to... that, yes, there will probably be fewer frivolous cases on the part of plaintiffs," says attorney Kenneth Sidle, whose oral argument was his first appearance before the court (Billboard, Dec. 18, 1993).

Sidle also says that the repercussions of the case might extend beyond music cases into other much-litigated intellectual property areas, such as computer software.

The decision will give Fogerty the legal clout for a new hearing before the Los Angeles appeals court to ask for reimbursement for attorney's fees that he incurred while defending himself and the rights of his song "The Old Man Down The Road."

Fantasy Inc., which owns the copyright to the song "Run Through The Jungle," written during Fogerty's Creedence Clearwater Revival days in the '70s, had sued over the tune, alleging that the 1985 song was merely a rewrite of "Jungle."

A jury in San Francisco District Court found that Fogerty had not infringed on the "Run Through The Jungle" copyright.

(Continued on page 95)

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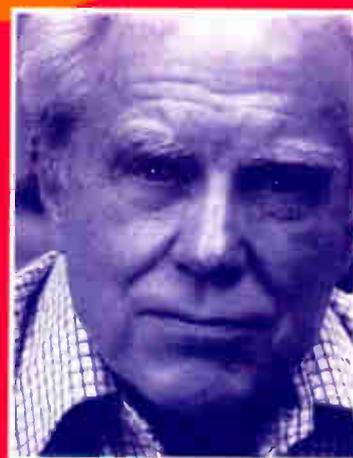
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SELENA

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Best Mexican/American Album

B.B. KING

Blues Summit
Best Traditional Blues Album

REGINA BELLE

A Whole New World (Aladdin's Theme)
Best Pop Performance by a Duo or
Group with Vocal

MEAT LOAF

I'd Do Anything For Love (But I Won't Do That)
Best Rock Vocal Performance, Solo

RAY CHARLES

A Song For You
Best R&B Vocal Performance, Male

SADE (PRS)

No Ordinary Love
Best R&B Performance by a Duo or
Group with Vocal

DIGABLE PLANETS

Rebirth of Slick (Cool Like Dat)
Best Rap Performance by a Duo or Group

PAUL WINTER CONSORT

Spanish Angel
Best New Age Album

PAT METHENY GROUP

The Road To You
Best Contemporary Jazz Performance
(Instrumental)

NATALIE COLE

Take A Look
Best Jazz Vocal Performance

MILES DAVIS

Miles And Quincy Live At Montreux
Best Large Jazz Ensemble Performance

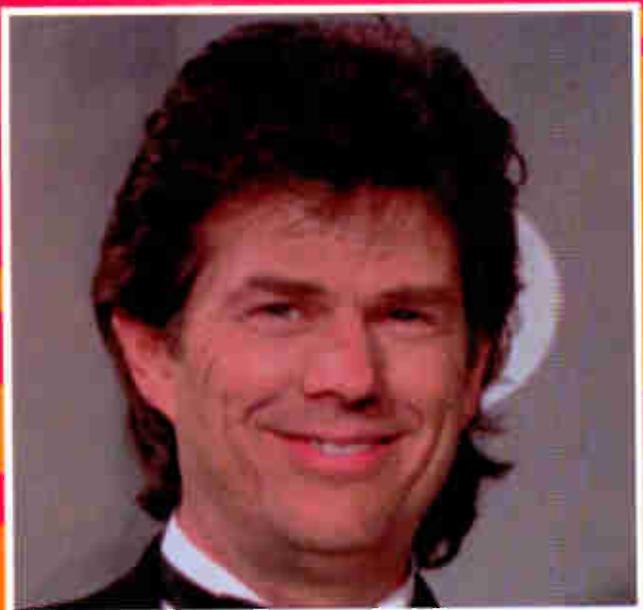
DWIGHT YOAKAM

Ain't That Lonely Yet
Best Country Vocal Performance, Male

BROOKS & DUNN

Hard Workin' Man
Best Country Performance
by a Duo or Group with Vocal

ALBUM OF THE YEAR PRODUCERS



DAVID FOSTER

I Will Always Love You
Record of the Year
The Bodyguard - Original Soundtrack Album
Album of the Year
When I Fall In Love
Best Instrumental Arrangement
Accompanying Vocal(s)
Producer of the Year



BABYFACE

The Bodyguard - Original Soundtrack Album
Album of the Year



L.A. REID

The Bodyguard - Original Soundtrack Album
Album of the Year



BEBE WINANS

The Bodyguard - Original Soundtrack Album
Album of the Year

And Special Congratulations to

DOLLY PARTON

for her song

I Will Always Love You

that contributed so greatly to the success of
The Bodyguard - Original Soundtrack Album



STING (PRS)

If I Ever Lose My Faith In You
Best Pop Vocal
Performance, Male
Ten Summoner's Tales
Best Music Video - Long Form

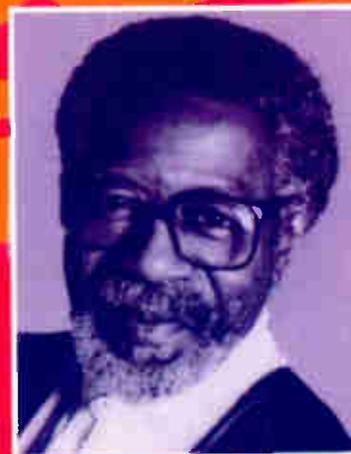


TONI BRAXTON

Best New Artist
Another Sad Love Song
Best R&B Vocal
Performance, Female

JOE HENDERSON

Miles Ahead
Best Jazz Instrumental Solo
So Near, So Far (Musings For Miles)
Best Jazz Instrumental Performance,
Individual or Group



WINNERS



GLORIA ESTEFAN

Mi Tierra
Best Tropical Latin Album
MusiCares Person of
the Year

BUDDY GUY

Feels Like Rain
Best Contemporary Blues Album

THE CHIEFTAINS (PRS)

The Celtic Harp
Best Traditional Folk Album

NANCI GRIFFITH

Other Voices/Other Rooms
Best Contemporary Folk Album

INNER CIRCLE

Bad Boys
Best Reggae Album

RY COODER

A Meeting By The River
Best World Music Album

WALTER OSTANEK AND HIS BAND (SOCAN)

Accordionally Yours
Best Polka Album

GEORGE MARTIN (PRS)

The Who's Tommy - Original Cast Recording
Best Musical Show Album

PETE TOWNSHEND (PRS)

The Who's Tommy - Original Cast Recording
Best Musical Show Album

PETER GABRIEL (PRS)

Steam
Best Music Video - Short Form

DAVE GRUSIN

Mood Indigo
Best Arrangement On An
Instrumental

JEREMY LUBBOCK

When I Fall In Love
Best Instrumental Arrangement
Accompanying Vocal(s)



BILL EVANS

Lifetime Achievement
Award



ARETHA FRANKLIN

Lifetime Achievement
Award



CURTIS MAYFIELD

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Commentary

For Want Of A Band, An Artist Lost?

BY DAVID FLITNER

In a band, to bend Orwell a bit, it sometimes seems that all members are equal, but some members are more equal than others. Contributions vary; there are those who are prominent and those who support. Perhaps it is this apparent disparity in roles that tempts prominent performers, often on the advice of their handlers or record label executives, to jettison their bands in pursuit of greater glory or art via the solo career.

Pop music history is littered with the discarded bodies (so to speak) of partners and co-writers who, at some point, came to be considered superfluous. In the '60s, Big Brother and the Holding Company were routinely ridiculed for what was felt to be the near-amateur nature of their musicality. Janis Joplin could (of course) do better. But who will deny the gritty honesty of the band's work together, which is still regarded, as a whole, as memorable? Did Jimi Hendrix ever exceed the raw excitement of "Fire" or the truly haunting lyricism of "The Wind Cries Mary"? Those songs carry his name, but they are also the product of the sound, character, and experience of Noel Redding and Mitch Mitchell. With no disrespect for his obvious prowess, it may be observed that mentioning Michael McDonald most likely brings to mind his work with the Doobie Brothers. Chrissie Hynde reportedly dismissed Martin Chambers, the only other original

member of the Pretenders, for insufficient "feel," a critique likely to surprise a student of the Pretenders' music.

It goes without saying that there are occasions when ensemble members simply feel the need—for better or worse—to move in disparate directions: Paul Simon, Sting, Bruce Springsteen, Bruce Hornsby. But it must also be said that sometimes creative egos just don't know



'Sometimes creative egos don't know how good they've got it'

David Flitner composes and records with THINLINE in the Boston area.

how good they've got it, artistically speaking.

One of the joys of collective activity in music is the joining of capabilities and personalities, which produces an intangible yet vital quality and yields something special. Consider Mary-Chapin Carpenter as an example of one whose work is fashioned by specific and unique individuals. Listen to the quiet beauty of her collaboration with creative partner John Jennings, a guitarist and co-producer whose skills and tastefulness are, one

senses, inexorably part of what makes Carpenter's music so appealing.

But as a talented artist like Carpenter continues to rise in stature, there is always the danger of a conceptual short circuit, which assumes that what is good about an artist's work is the individual alone, and not the sum total of talent with which that artist is surrounded.

While a decision to part company with longtime band mates or collaborators is ultimately up to an artist, he or she often receives counsel on such a move from managers, record company executives, and other advisers. The logic (or, to be more precise, the profit motive) behind such a decision probably reflects the perceived need for easier compartmentalization of product, the hope of more tightly focused imagery and excitement, and just plain short attention spans.

Why are people so quick to think that artists would be enhanced by removal from the very context of creative chemistry that spurred them to unique expression in the first place? They may sell more records (for a while). More people may know their names (for now). But are they making better music?

The next time an artist's success tempts someone to suggest tearing up that which is working just fine, it might be nice for the artist to listen patiently and then observe, with Orwell, "Very ingenious . . . but how much better not to have said it."

LETTERS

CANADIAN CONNECTION

Thank you for your well-phrased comments regarding Sarah McLachlan ("Music To My Ears," Billboard, Jan. 8). While Sarah's parents are American, we take pride in her Canadian (and especially Bedfordian) connection.

From Neil Young to Bryan Adams, from McLachlan to fellow Nova Scotians Anne Murray and the Rankin Family, we Canadians have a lot to be proud of. Yet it is often a source of frustration that some facets of this great industry seem to forget Canada's considerable contribution to and influence upon it simply because we exist above the 49th parallel. Thank you for always being a publication that keeps a balanced perspective of the international music and radio scene.

Lisa Akizuki

Program director

96.5 SUN-FM

Bedford, Nova Scotia

WORTHY CAUSES?

Forgive me if I don't genuflect every time I hear about another charity event. These concerts, recordings, or TV shows are ostensibly produced to help the homeless, hunger, the environment, AIDS, or any number of worthy causes. If the average person only knew how much of his or her charity dollar goes for lavish buffets, limousines, valets, chic hairstylists, first-class airfares, suites, and the general pampering of these stars, they'd be sick.

But that's precisely the problem; none of us really knows. We don't know who handles these contributions, how much excess waters the gift down, where exactly the money goes, and when. Supposedly, some money finally gets to its designated charity, and is then further watered down until the individual donation is a fraction of what was intended. A charity is, after all, a public trust, but the public never receives an accounting. What we do receive is another unctuous speech by a celebrity. We are the world, all right.

Harry Farag

President/Owner

Street Gold Records

Merrillville, Ind.

INDUSTRY CATCHES UP WITH SKA

The front-page article on ska music (Billboard Report, Jan. 15) shocked, enthralled, and scared me. As a self-professed "rudeboy-skinhead" since 1987, I've been following the growth of the music from the ground up, and am delighted to see the industry finally catching up to the real sound of young America. Through personal contacts, writing about ska in a local underground 'zine, and by writing a sociology master's thesis on the phenomenon of the subculture that has grown around ska music, I can heartily confirm the network that has supported the music these past years.

What impact greater industry involvement will have on this musical form scares

me, however. Perhaps the Bosstones only went to No. 187 because they have been disowned by the ska network for their metal "grunge" sound. Ska is not just slapping together buzzwords like "grunge" and "dancehall." Ska will explode if the industry realizes that ska is a genre based in R&B, jazz, rock, swing, and mento (early Jamaican music). Individuals involved heavily in this music have been grooming it to be something to be around for a long time, like rap and hip-hop. Hopefully, ska will flourish in the mainstream with the help of the industry, just as it has been doing in the underground for almost 10 years.

Noah Wildman

Graduate Student of Sociology

State University Of New York

Albany

CREDIT FOR MANAGERS

Although Bob Darden's column accurately pinpoints the release of Amy Grant's "Age To Age" as the turning point in Christian music (Billboard, Feb. 19), the column failed to credit Grant's managers, Mike Blanton and Dan Harrell, for assisting in "forcibly dragging gospel music into a brave new world." Clearly, Blanton and Harrell must be credited for having the vision and wisdom to nurture and guide the tremendous talent that is Amy Grant.

F. Casey Del Casino

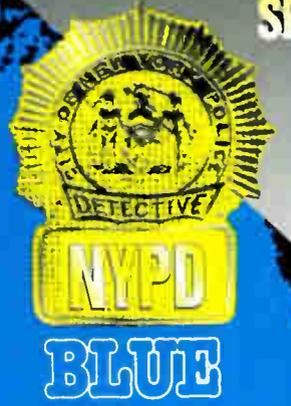
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MIKE POST

INVENTIONS FROM THE BLUE LINE



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Famous Fans Fuel Talk Of Warner's Iris DeMent

BY ERIC BOEHLERT

NEW YORK—A folk star was born last year in the person of Iris DeMent. The 33-year-old singer/songwriter with an angel's voice wowed fans and critics with timeless tales of family and love from her debut record, "Infamous Angel." Now, on the eve of her second release, "My Life" (due April 12), Reprise/Warner Bros. is trying to make sure DeMent expands her base beyond loyal folk-circuit fans.



DeMENT

The label is using the likes of Jimmie Dale Gilmore and Lucinda Williams (not to mention gold-selling Lyle Lovett) as models for DeMent's potential growth curve. Each of those artists has been able

to build a career on critically acclaimed, slightly left-of-center country/folk musings. The label hopes DeMent can strike the same chord with mature record buyers who still relish the thrill of discovering new record store favorites.

"She's the real thing," says Warner Bros. president Lenny Waronker. When the label's A&R chief in London, Andrew Wickham, played a copy of DeMent's 1992 independent Rounder Records release for Waronker, "It took 16 chords" for the president to decide to try to sign her, Wickham recalls.

After seeing her perform weeks later at McCabe's Guitar Shop in Santa Monica, Calif., the deal was done and, in an unusual move, Warner Bros. decided to rerelease "Infamous Angel" as it was, without any remixing or rerecording. For Waronker, the thought of sign-

(Continued on page 101)

Windham Hill Lets Good Times Roll 'Session' Set Lauds New Orleans' J&M Band

BY CHRIS MORRIS

LOS ANGELES—Mardi Gras has just passed in New Orleans, but Windham Hill's High Street Records will attempt to keep the city's festive spirit alive through spring with its April 12 release of Crescent City Gold's all-star "The Ultimate Session."

The album, produced collectively by the group and associate-produced by project coordinator Kathy Sebastian, reconvenes surviving members of one of the most storied session groups in rock'n'roll and R&B history: the house band of Cosimo Matassa's J&M Studios, where legendary sessions by such New Orleans titans as Little Richard, Fats Domino, Lloyd Price, Professor Longhair, Smiley Lewis, and Shirley & Lee were recorded in the '50s.

The unit includes drummer Earl Palmer, tenor and baritone player Alvin "Red" Tyler, tenorist Lee Allen, and pianist Edward Frank, who collectively worked on some of the earli-



Allen Toussaint lays down a vocal for "The Ultimate Session."

est sessions at J&M.

Rounding out the group are two later session recruits, pianist/arranger/producer Allen Toussaint and, on guitar, Mac "Dr. John" Rebennack. (The guitar was Rebennack's principal instrument; he moved to piano after his fretting hand was maimed in a 1961 shooting incident in Florida.)

Augmented by nine instrumentalists and background vocalists, Crescent City Gold runs down a program of classic New Orleans hits—Earl King's "Trick Bag," Huey "Piano" Smith's "Don't You Just Know It," Little Richard's "Lucille," and the addict's anthem "Junko Partner"—and a slate of new funk-jazz numbers penned by Toussaint, Tyler, Rebennack, and Frank.

Crescent City Gold is the brainchild of Sebastian, who formerly ran Good

Rockin' New Orleans, a retail outlet devoted to selling T-shirts, posters, books, and authentic memorabilia related to the city's music. She frequently found herself answering obscure questions about various area session players. "I started realizing that session players had a reputation, as well as the people singing the songs or fronting the things," she says. "We started talking about, like, who are those session players—you know, the ones you hear about all the time over and over, who created the New Orleans sound—and what it would be like to get all those people together."

Sebastian was familiar with several famous local talents, and first floated her idea to Toussaint.

"It was a grand idea—I was wishing I'd thought of it first," Toussaint says. "I readily said yes, and she got around to everyone else, and everyone else said yes. She got it started and moving from the start to the finish."

Initial studio dates for "The Ultimate Session" took place in November-December 1992 at Toussaint's Sea-Saint Studios, without any label funding.

Says Sebastian, "Because we felt time was of an essence, like we had to hurry up and do it before something happened and we couldn't, we didn't have time to wait for a record deal... So, rather than wait a long time 'til we could figure that part out, we just decided to do it ourselves."

(Continued on page 27)

Fat Boys C'right Suit Could Set Legal Precedent

BY MARILYN A. GILLEN

NEW YORK—A years-old suit between the Fat Boys and the Miller Brewing Co. could make new music copyright law by granting protection to sounds such as "brrr" and "hugga hugga."

A federal judge ruled Feb. 24 that such sounds are potentially copyrightable.

The now-defunct rap trio the Fat Boys filed suit against the beer company and other parties in 1988 after an advertisement for Miller Lite aired featuring comedian Joe Piscopo (also named in the suit) and a trio of heavyset rappers re-

(Continued on page 91)



Phair Share. Executives of Matador Records and Atlantic Records announce that the labels have jointly signed Liz Phair to a long-term worldwide recording contract. Phair's debut album, "Exile In Guyville," was released last year on Matador. Shown, from left, are Matador co-owners/co-managers Gerard Cosloy and Chris Lombardi; Phair; and Atlantic president Danny Goldberg.

In Song, Shore Was Sophisticated Lady

BY IRV LICHMAN

NEW YORK—The sophisticated, jazzy vocal skills of Dinah Shore were equal to the challenges of the best Broadway and Hollywood songs. But the extent of Shore's talent was somewhat obscured by her early novelty hits and the many years of presenting a perky apple-pie image on her '50s TV variety show.

Shore, who died of cancer Feb. 24 at her home in Beverly Hills at age 76, often did let her TV viewers in on the depth of her singing personality. And her recording career, mainly though the 1940s and '50s, clearly demonstrated her powers to enrich

the meaning of a lyric, swing a tune, or bear the burden of the blues.

Although her death is likely to be memorialized in a few new collections, the cupboard is practically bare in the CD era. Her Columbia years are represented on a Columbia/Legacy release as part of the label's "16 Most Requested Songs," and RCA has a title, released two years ago, called "Love & Kisses, Dinah," which contains 16 tracks recorded from



SHORE

1951 to 1958.

The Legacy selections, drawn from extensive archival masters, include novelty hits such as "Buttons And Bows" and "Baby, It's Cold Outside" (a duet with Buddy Clark), as well as strong ballads such as "Mad About The Boy," "Georgia On My Mind," "Willow Weep For Me," and "They Didn't Believe Me." An additional retrospective is planned by Legacy for release later this year.

In all, Columbia released 14 albums by Shore in the LP era. Shore later recorded for RCA Victor and Capitol, including an album with Andre Previn. More recently, Shore's work was

(Continued on page 91)

Atlantic Steps Back To Let Real McCoy Shine Through

BY CARRIE BORZILLO

LOS ANGELES—"Everyone would love to think success happens because of a marketing genius, but it's more a combination of sticking with an artist and letting the music speak for itself," says Bob Heatherly, director of marketing and sales for Atlantic Nashville, of the success of Neal McCoy's third album, "No Doubt About It." Heatherly says McCoy's latest effort benefited from a great first single and McCoy's wildly entertaining live performances, instead of an intricate marketing plan.

"We just did the normal things," says Heatherly. "We got him on TNN's 'Music City Tonight' to set up the single. He's been touring constantly, doing club dates and shows with country stars such as Tanya Tucker. TNN and CMT and radio gave him great exposure."

"No Doubt About It," which was released Feb. 8, is No. 21 with a bullet this week on the Top Country Albums chart and No. 107 with a bul-

let on The Billboard 200. The album hit No. 25 on the Top Country Albums chart in the March 5 issue, making McCoy a Heatseekers Impact artist.

The album's title track, which was serviced to country radio Nov.



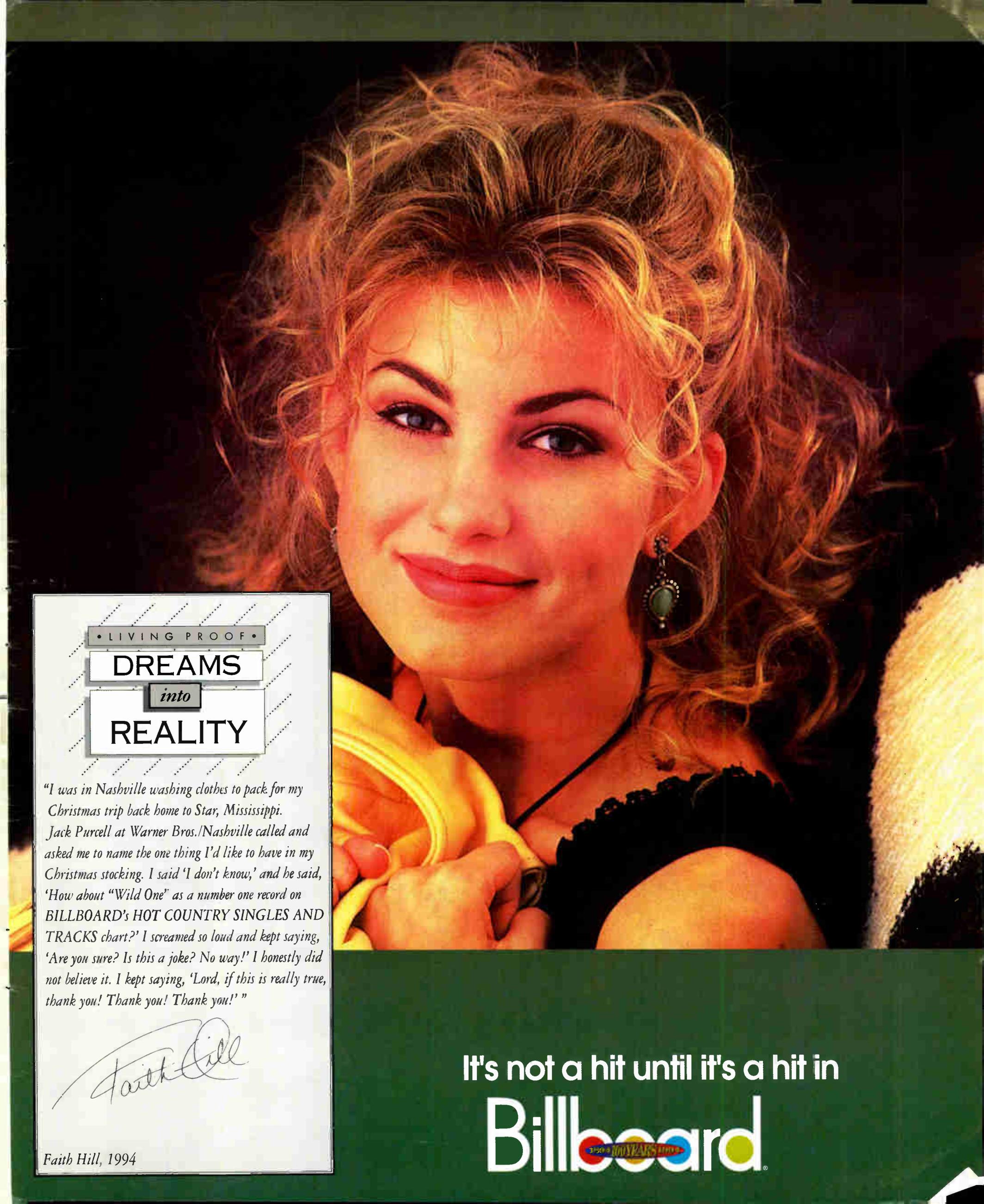
McCoy



22, is No. 3 with a bullet on the Hot Country Singles & Tracks chart this week.

The album and single are McCoy's most successful releases to date. McCoy's 1990 debut, "At This Moment," didn't crack The Billboard 200 or the Top Country Albums chart. "Where Forever Begins" peaked at No. 58 on the Top

(Continued on page 95)



• LIVING PROOF •

DREAMS

into

REALITY

"I was in Nashville washing clothes to pack for my Christmas trip back home to Star, Mississippi. Jack Purcell at Warner Bros./Nashville called and asked me to name the one thing I'd like to have in my Christmas stocking. I said 'I don't know,' and he said, 'How about "Wild One" as a number one record on BILLBOARD's HOT COUNTRY SINGLES AND TRACKS chart?' I screamed so loud and kept saying, 'Are you sure? Is this a joke? No way!' I honestly did not believe it. I kept saying, 'Lord, if this is really true, thank you! Thank you! Thank you!' "



Faith Hill, 1994

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

30th Anniversary

RCA Hopes A&R Moves Will Make It Rock's Top Dog

BY PAUL VERNA

NEW YORK—It is ironic that RCA Records, home to the King of rock'n'roll for two decades, has never been hailed as a rock imprint. But if the label's newly revitalized A&R staff has its way, that will change.

RCA is trying to establish itself as a premier rock and alternative rock label, leading the charge with veterans like ZZ Top and the Smithereens and newcomers like Boston's Gigolo Aunts and the Dave Matthews Band from Charlottesville, Va. Its goal is to achieve the same level of success in rock as it has enjoyed in country, rap, and R&B.

To that end, RCA has revamped its A&R staff by appointing industry veteran Peter Lubin as VP of A&R.

Lubin's vast experience in alternative rock and blues includes work with the Pixies, the Breeders, Frank Black, John Campbell, and Scatterbrain at Elektra, and Robert Cray, Michelle Shocked, the Everly Brothers, and the Moody Blues at Mercury (Billboard, Feb. 19).

His first signing is B.B. & the Screaming Buddha Heads, a band fronted by L.A. blues rocker Allan Mirikatani. Produced by Dennis Walker, who worked with Cray and Campbell, the group's record was released in Japan through BMG's joint venture with Edoya and will be licensed to RCA in the U.S.

RCA also has moved two staffers—Lou Simon and Bruce Flohr—from other departments into A&R slots.

Simon, who worked for RCA in



GIGOLO AUNTS

special projects, is now senior director of A&R, responsible for U.S. releases of acts on RCA's overseas affiliates. His first credit is German alternative act Fury In The Slaughterhouse, whose single, "Every Generation Got Its Own Disease," jumps to No. 16 on the Modern Rock Tracks chart. Fury's internationally acclaimed debut album

"Mono" hit the streets here Feb. 15.

Flohr comes to his post as West Coast senior director of A&R/artist development from the alternative promotion department. His first signing, with associate director of A&R Peter Robinson, was the Dave Matthews Band.

These appointments round out a staff led by 20-year A&R veteran Dave Novik, who has been at RCA for 18 months as senior VP of A&R after serving in various capacities at Sony labels.

In L.A., the department is headed by senior VP of West Coast A&R/staff producer Ron Fair. Other staffers include VP of A&R Bennett Kaufman, who signed the Smithereens; manager of A&R Melissa Ko-

(Continued on page 101)

MCA Suit Against Glenn Frey Could Clip Eagles' Wings

LOS ANGELES—Pending lawsuits against Don Henley and Glenn Frey may not scuttle a planned Eagles reunion tour (Billboard, Feb. 26), but if new plaintiff MCA Records has its way in court, its action could have some impact on a new live or studio Eagles disc.

On Feb. 25, MCA, which released "The Allnighter" (1984) and "Soul Searchin'" (1988), Frey's last two solo studio albums, sued the singer in L.A. Superior Court, alleging that Frey breached a contract with the label when he notified it that he would cease recording for the company. The label is seeking a minimum of \$5 million in damages.

MCA's suit, which claims that Frey owes the company six albums on his contract, additionally alleges that any cut by the musician as a member of the reconstituted Eagles "constitute undelivered LPs... and MCA is entitled to damages measured by the sales and profits of such LPs."

Without having seen MCA's filing, Frey's attorney Peter Lopez acknowledges a statement in the MCA suit, which says that on Feb. 11, Frey notified MCA that he was terminating the contract under section 2855 of the California Labor Code, which limits the duration of personal service contracts in the state to seven years.

The suit maintains that Frey's contract dates from June 1988, when an existing agreement was "modified and amended." Lopez says, "Our position is that the last agreement that Glenn Frey had with MCA was dated 1986... Glenn Frey is clearly beyond seven years in terms of his last agreement with MCA."

MCA's suit virtually duplicates one filed by Geffen Records against Henley last year (Billboard, Feb. 13, 1993).

In its action, filed Jan. 28, 1993, in L.A. Superior Court, Geffen alleged that Henley breached a three-album 1988 contract with the label. The com-

(Continued on page 90)

RIAA: 'Bodyguard' Top-Selling Album Of '90s

BY CHRIS MORRIS

LOS ANGELES—The soundtrack album for the Whitney Houston vehicle "The Bodyguard" was certified as the best-selling album of the '90s in February by the Recording Industry Assn. of America.

"The Bodyguard," released by Arista, surpassed Garth Brooks' 1990 release "No Fences," certified for sales of 10 million. It is now tied with "Dirty Dancing" (1987) and "Saturday Night Fever" (1977) as the best-selling soundtrack albums in history. Its sales now equal half of the 22 mil-

lion units logged by the '80s leader and all-time champ, Michael Jackson's "Thriller."

Meat Loaf's "Bat Out Of Hell II: Back Into Hell," the 1993 MCA sequel to the corpulent singer's 1977 megahit, continued to roll in February, hitting the quadruple-platinum mark.

First-time platinum album artists include R&B debutantes Xscape, manic hard-rock unit White Zombie, and R&B vocalist Tevin Campbell.

Attaining gold album sales for the first time were Latin group Marco Antonio Solis Y Los Bukis (whose previous release was certified gold under the name Los Bukis) and modern rock act Belly.

Country vocalist Ricky Van Shelton simultaneously garnered two gold awards, his sixth and seventh, for his 1993 album "A Bridge I Didn't Burn" and 1992's "Don't Overlook Salvation."

Eazy-E's short-form album, "It's On (Dr. Dre 187um) Killer," was certified multiplatinum; in the short-form category, sales of 500,000 units signify platinum sales.

Tag Team's unstoppable single "Whoop! (There It Is)" was certi-

(Continued on page 35)

Wu-Tang Clan Readies 'Clean' Version Of Album

NEW YORK—A "clean" version of Loud/RCA rap act Wu-Tang Clan's debut, "Enter The Wu-Tang: 36 Chambers," has been prepared for release March 15 in an effort to reach a broader audience.

The alternate version of the album eliminates potentially offensive language that might inhibit radio and video play. According to the label, advance orders for the "clean" disc hover around 25,000 units. The original version has sold approximately 230,000 units since its Nov. 9 release, according to SoundScan.

"We felt there was a much broader audience for the message that Wu-Tang Clan are offering," says Skip Miller, senior VP of black music at RCA. "In its original form, there was a chance that a lot of people might not get to hear this record. Our goal was to

(Continued on page 101)



"Play" Time. Jive Records executives present R&B artist R. Kelly with a platinum award for his album "12 Play" and a gold award for his single "Sex Me" during a party at Chicago's Hotel Nikko. Shown, from left, are VP of R&B promotion Varnell Johnson, Chicago promotion representative Cheryl Winston, senior VP/GM Barry Weiss, Chicago A&R manager Wayne Williams, Kelly, manager Barry Hankerson, senior VP of artist development Ann Carli, and national director of R&B promotion Larry Khan.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Elektra Entertainment in New York appoints Gary Casson executive VP of administration and Melinda Kelly director of music video production. They were, respectively, senior VP of business affairs for Elektra and director's representative at Propaganda Films.

Jay Durgan is promoted to senior VP of international for A&M Records in Los Angeles. He was VP of international.

Sony Music in Los Angeles promotes Craig Sussman to senior VP of business affairs: business development, West Coast, and Jon Polk VP of business affairs, West Coast. They were, respectively, senior VP of business affairs, West Coast, and director of business affairs in New York. Additionally, Richard Ellis is appointed director of new business development for Sony Music Special Products in New York. He was director of entertainment marketing at Warner Music



CASSON



DURGAN



SUSSMAN



POLK



BORCHETTA



KOUYOUMDJIAN



RYDER



MARCIANO

Merchandising.

Scott Borchetta is promoted to VP of national promotion at MCA/Nashville. He was VP of field promotion.

Talin Kouyoumdjian is promoted to VP of manufacturing and operations for Priority Records in Los Angeles. She was director of manufacturing and operations.

Palsia Ryder is promoted to director of international marketing for licensed repertoire at BMG International in New York. She was manager of international marketing, MCA/Geffen/GRP labels, BMG International.

Diane Valensky is promoted to director of regional video promotion for Geffen and DGC Records in Los Angeles. She was video promotion manager.

Glenn Davis is appointed executive VP of Roadrunner Records in Amsterdam. He was a partner at law firm Manatt, Phelps & Phillips.

DISTRIBUTION. Sony Music Distribution appoints Olga Economou Western regional director of video sales in Minneapolis. She was Midwest regional sales manager for Strand Home Vid-

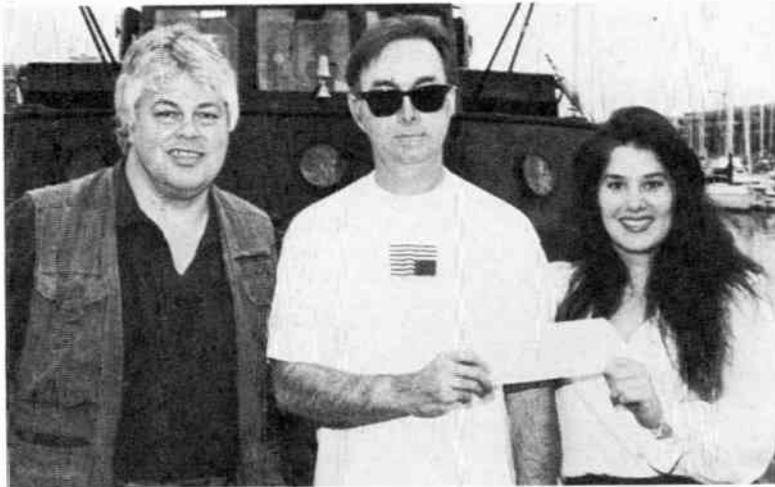
eo. Glenn Zimmerman is appointed Eastern regional director of video sales in Albany, N.Y.; he will move to Atlanta shortly. He was national accounts director at Worldvision Home Video.

PUBLISHING. BMI in New York appoints Thomas Curry VP, controller, and treasurer, and Richard Conlon assistant VP of sales and marketing/telecommunications. They were, respectively, controller/treasurer at BMI, and a television marketing consultant.

Derrick Thompson is named creative manager of urban music for BMG Songs, the U.S. division of BMG Music Publishing, in New York. He was sales manager, black music, for the EMI Records Group.

RELATED FIELDS. Jay Marciano is named president of MCA Concerts Inc. in Los Angeles. He was senior VP at MCA Concerts Canada.

Jay Mulvaney is named VP of program development for VH-1 in New York. He was VP of program development for Nickelodeon/Nick At Nite.



By The Sea. Mike Bone, center, of American Recordings, hands over a check to Norway's Sea Shepherd Conservation Society. The label calculated the total profits it has earned in Norway since the country resumed whaling and turned the money over to the anti-whaling organization. Flanking Bone are Sea Shepherd's Paul Watson and Lisa Distefano.

Indigo Girls Ponder Popularity Epic Readies Push For 'Swamp Ophelia'

■ BY LARRY FLICK

NEW YORK—Indigo Girls Emily Saliers and Amy Ray have stopped pining away for that massive pop hit.

Even as Epic racks up top 40 playlist additions for the "Philadelphia" soundtrack single "I Don't Want To Talk About It" and prepares a multiformat blitz behind the forthcoming "Swamp Ophelia" album, the duo is somewhat dubious about its chances of rising to the top of the charts.

"I guess my attitude comes from the fact that I don't listen to our songs and find them necessarily commercial," Saliers says. "We're



INDIGO GIRLS: Emily Saliers and Amy Ray.

not involved with radio trends; they seem miles away from our songs."

Adds Ray, "I am personally more interested in getting college play, where there's a little more emphasis on creativity. To me, singles are more a reflection of how the label views us, and presents us to the public. In the end, I'm not concerned with having hits as much as I am concerned with the image the label projects of us."

Fortunately, the act's perspective is not swaying Epic's interest in trying to go the full pop distance with "Swamp Ophelia," which is due at retail on April 19.

"I truly believe that Indigo Girls can have a big hit," says Dan Beck, VP of product development at Epic. "Their support comes from a

number of different areas at radio, ranging from pop and AC to album rock and alternative. With each record, there is a growing awareness of their staying power—both in terms of sales and creativity. I think the industry is just now starting to catch on to them in a way that consumers did a long time ago."

The album will be launched at radio in early April, though the label has yet to settle on a single. Among the several contenders is the strumming, Saliers-penned "Least Complicated" and Ray's edgy "Touch Me Fall," which builds to a driving guitar climax that would sit comfortably next to hits by Pearl Jam and Stone Temple Pilots.

"There is such a diversity in their songwriting that we're looking at an album that, once again, fits a variety of formats," Beck says. "We're actually considering the idea of a multiple-song attack."

While the odds of a major radio breakthrough remain in question, the act's past sales history, which teeters between the gold and platinum plateaus, holds promise for a healthy out-of-the-box response to "Swamp Ophelia."

"Indigo Girls is the kind of act that appeals to both older, profes-

(Continued on next page)

Roger Daltrey Boarding Magic Bus With Symphony-Backed Townshend Tribute

GOIN' MOBILE: After debuting with two sold-out shows at New York's Carnegie Hall Feb. 23 and 24, "Daltrey Sings Townshend," an evening of Roger Daltrey performing songs written by his Who-mate Pete Townshend, will hit the road this summer for performances with local symphonies. The tour, booked by Agency for the Performing Arts, will run from Memorial Day through Labor Day.

The touring show will differ from the Carnegie Hall shows, in which Daltrey was backed by the 65-piece Juilliard Orchestra, in that it will feature the singer without the array of special guests that played with him in New York.

And how about that show in New York? Well, it was hardly the Who reunion that some had hoped for. The audience had to wait more than 2½ hours before an appearance by any other member of the group, and the only time that John Entwistle, Daltrey, and Townshend played together was on an all-star finale of "Join Together."

Daltrey, who perhaps needs to spend as much time working on his voice as he does on his pecs, sounded ragged from the start. On opening numbers "You Better You Bet" and "I Can See For Miles," he often was completely overwhelmed by the orchestra. Monitor problems accounted for some of the woes, but Daltrey's supple, strong vocals were not in evidence until much later in the evening. He then started trotting out special guests. First up were the Spin Doctors, who did a credible cover of "Can't Explain." Daltrey then brought out sax man David Sanborn, who ripped through a stellar version of "5:15"—accompanied by the Juilliard horn section and conductor Michael Kamen on clarinet—that brought the enthusiastic crowd to its feet. Another highlight came when leather-clad Alice Cooper delivered a campy version of "I'm A Boy." Not faring as well as 4 Non Blondes lead singer Linda Perry (whom Daltrey, in a fit of hyperbolic madness, compared to Janis Joplin). Perry, whose facial muggings and stage movements recall the Marx Brothers more than anyone else, is a belter, as she proved on "Dr. Jimmy," but she later seemed unable to provide any of the subtle nuances on "Acid Queen" that make the song so memorable. Her best moments came when trading screams with Daltrey on "I'm Free."

One of the odder song selections was Lou Reed's delivery of "Now & Then," from Townshend's "Psychoderelict." Accompanied by Sanborn and Sinead O'Connor, Reed's ragtag version came across like an amateur night at the local VFW Hall, only slightly less rehearsed.

Things definitely picked up at the start of the second half when Eddie Vedder strolled out unannounced, electric guitar in hand, and rolled through low-key yet potent versions of "Let My Love Open The Door," "Squeeze Box," and "My Generation." The latter, written more than 25 years ago, speaks just as clearly for the Slacker Generation as it did for children of the '60s.

And perhaps that was the message of the night. Whether the songs were rendered well or not, whether Daltrey is exploiting Townshend's name or honoring it, the music held up. Townshend's tunes sound nei-

ther dated nor outmatched by what has come after them. The ringing guitar strumming that marks the intro of "Pinball Wizard" can still provoke chills, as does the belligerent poignancy of "Won't Get Fooled Again." And when Daltrey launched into a spirited "Baba O'Riley," aided by the Chieftains and O'Connor, the evening seemed almost worth it.

CHOICE PICKS: Rock For Choice, a pro-choice music organization that is part of the Feminist Majority Foundation, will kick off a series of fundraising concerts Wednesday (9) at the Pensacola (Fla.) Civic Center, with Pearl Jam, L7, and Follow For Now. Other concerts, featuring a wide array of rock and alternative acts, are slated for New York, Baltimore, Alberta, Canada, Seattle, and Los Angeles.

THIS AND THAT: Richard Thompson kicks off a U.S. tour in support of his new Capitol album, "Mirror Blue," March 11 in Portland, Ore. . . . New York-based Back Row Productions is looking for rock'n'roll singers to appear in its off-Broadway production of a new rock musical called "Fallen Angels" . . . Southeastern concert promotion agency Concert/Southern Promotions has been tapped as a consultant for the 1996 Olympic Games in Atlanta. It will provide input on ticketing and venues.



by Melinda Newman

No Bundying About As Sagal Releases Debut Set For Virgin

■ BY MELINDA NEWMAN

NEW YORK—Long before Katey Sagal became known as the gum-chomping, spandex-stretching Peg Bundy of "Married . . . With Children" fame, she was making a living as a singer, performing with artists such as Bette Midler, Bob Dylan, and Etta James.

Now, with the April 19 release of her first solo album, "Well . . ." she returns to her first love. "This is something I've always wanted to do," she says. "I've been singing since I was 15."

Bundy jumpers may be surprised by what they hear: Sagal's throaty, soulful vocals wrapped around stylish melodies that should fit right in on adult contemporary radio.

"AC is the big target," says Aaron Jacoves, Virgin Records VP of A&R. "Unfortunately, AC has this stigma of being unhip, but as with any genre, there are some really cool artists within the format. This is more of an adult record. It's not a Peg Bundy, raunchy rock'n'roll record; if we were going to do that, she'd be covering 'Girls Just Want To Have Fun.'"

Instead of covering any tunes, Sagal concentrated on writing her own material—she wrote or co-wrote all but three songs on the album. "That was one of the questions we had to answer," she says. "Do I write all the songs myself, or do we go get the Diane Warrens of the world? The fact is, I'm at the age where I know what I want to say."

But it took Sagal a while to figure



KATEY SAGAL

out how to say it. The album, produced by Rupert Hine, was more than 18 months in the making. She laughs when asked if she expected it to take so long. "I don't have a very good concept of time. I was also doing the series as we were writing. We came up with fortysomething songs. That's just what it took to get the right combination."

Jacoves says the label's belief that Sagal could come up with the right stuff is what led Virgin to sign the artist. Jacoves had first been interested in signing her when he was still with A&M, but had not done so by the time he moved over to Virgin. "About two years ago, [former Virgin co-chairman] Jeff Ayeroff was selling his house and Katey bought it," Jacoves says. "In their discussions, she mentioned that

(Continued on page 18)

Dan Penn Resurfaces On Sire, This Time Singing His Own Words

BY CHRIS MORRIS

LOS ANGELES—Two years ago, when Dan Penn and his longtime writing collaborator Spooner Oldham played an "In Their Own Words" songwriters' show at New York's Bottom Line, the faithful among soul aficionados convened at the club.

"People assembled from all over America," says Sire VP of A&R Joe McEwen, who is himself a well-known R&B authority. "This was Jerry Wexler's legendary white soul singer."

Indeed, Wexler had signed Penn to an Atlantic contract in 1969 on the strength of the writer's exceptional songbook, written for a number of Southern soul legends during the '60s. Only one Penn single

resulted from the union, however, and he went on to cut only one album of his own, "Nobody's Fool," for Bell in 1973.

The Bottom Line shows reawakened many music business professionals to the powers of some neglected soul greats: The late Arthur Alexander landed a deal with Elektra Nonesuch American Explorer, while McEwen signed Penn to Sire after his date.

Penn's April 26 label debut "Do Right Man," co-produced by Black Crowes producer George Drakoulias, features several remakes of Penn-penned classics: "Dark End Of The Street" (recorded memorably by James Carr, and later by Aretha Franklin), "Do Right Man" (cut as "Do Right Woman" by Franklin), "It Tears Me Up" (a hit



DAN PENN

for Percy Sledge), "I'm Your Puppet" (which put James & Bobby Purify on the map), and "You Left

The Water Running" (essayed both by Otis Redding and Wilson Pickett).

Five new songs, written by Penn and such collaborators as Oldham, Donnie Fritts, and Bobby Emmons, round out the album.

Penn says the sessions for the album had "an air of nostalgia and happiness" since it was recorded at Muscle Shoals Sound in Alabama, where Penn first gained notoriety as a session man and songwriter.

The album was made with the crack players who powered sessions at Muscle Shoals and Memphis' American Studios during the '60s: drummer Roger Hawkins; bassist David Hood; keyboardists Oldham, David Briggs, and Bobby Emmons; and guitarists Reggie Young and Jimmy Johnson.

Penn says, "All the musicians went overboard to play the best they could, to just be the best they could. It wasn't any of this, 'Three

hours and I'm gone.'"

While many fans felt Penn was long overdue in his return to the studio, the singer-songwriter says, "I didn't really want to be [a recording artist]. I love writin', and I just didn't want that road thing. Usually, when you do the artist thing, your songwriting begins to fade away, and I just never really cared that much about goin' out to play gigs."

While Penn says, "I don't intend to hop on the bus every day," he hopes to perform some dates in support of "Do Right Man."

McEwen says Sire probably will service the album's title cut to radio. About the album, he adds, "It's a record that's ready-made for the triple-A audience. It's got intelligent songs, and he's as great a singer-songwriter as Suzanne Vega or Paul Westerberg or John Hiatt."

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<p>CELEBRATED ARTIST</p> <p>ROBBIE ROBERTSON As a solo artist and a member of one of rock 'n' roll's most celebrated bands, this Canadian-born performer has run the gamut from guitarist, vocalist to songwriter and producer of award-winning albums and soundtracks to rock 'n' roll Hall of Fame inductee. Canada's own comes home for a keynote address to CMW delegates.</p>	<p>ENTREPRENEUR</p> <p>GARTH DRABINSKY In his Cineplex Odeon days they called him Garth Vader. In his latest life - as head of Live Entertainment - he's the man who saved musical theatre and music. Andrew Lloyd Webber, an even richer man. In his future - Garth has just started his own record company. At times brash and erudite, Garth Drabinsky is the consummate cultural entrepreneur.</p>	<p>VISIONARY</p> <p>MALCOLM MCLAREN Legendary manager and mastermind behind the Sex Pistols, swaglord to Adam and the Ants and Bow Wow Wow, Mi McLaren has also scored with his own recordings, Buffalo Gals and Madame Butterfly. Well known as a visionary, an eccentric and a colourful speaker, Mi McLaren will be addressing the influences that will affect music in the future.</p>	<p>LEGENDARY MANAGER</p> <p>PETER GRANT Several records did not come any farther, bigger or heavier than Led Zepplin. The ruthless administrator of the band's affairs by busy ex-wrestler Peter Grant, brought the band members to the top of the world stage. The unorthodox management style and the number of his "battles" with Bill Graham have made Peter Grant legendary. Rule #1: "Don't mess with Peter." Ed Bicknell will interview.</p>	<p>SUPER LAWYER</p> <p>ALLEN GRUBMAN Allen Grubman is the most influential lawyer in the music industry. Allen Grubman represents a virtual "who's who" of music royalty, including Sting, Bruce Springsteen, and Madonna. In this Canadian Music Week exclusive, Ed Bicknell will explore the man behind the name, separating fact from fiction and gaining insight into some of the biggest deals in the history of the music business.</p>
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EPIC READIES PUSH FOR 'SWAMP OPHELIA'

(Continued from preceding page)

sional demographics and college kids," says Neil Connor, senior buyer for Record Runner in San Francisco. "They've got that good balance between soft sounds and youthful angst going on. Unless there's something radically different on this album, it should move pretty briskly."

Although there aren't any radical stylistic changes to be found on "Swamp Ophelia," Saliers and Ray do display marked growth as both tunesmiths and vocalists. Produced by Peter Collins at Nashville's famed Woodland Sound Studios, the album embellishes the act's reliably literate acoustic-rock foundation with swirling classical strings, country-flavored fiddles, and grunge-induced electric guitars. The Roches, Jane Siberry, and Lisa Germano make notable guest appearances, though the focus rarely shifts from Saliers' warm, well-hewn romanticism and Ray's harsh and piercing self-examinations.

"You would think that it gets easier over time, but it actually gets harder," Saliers says. "I don't necessarily worry that I'll never write again, but I do worry about whether the songs are good. I get a little insecure when I have to let them go."

For Ray, continued interaction is one of the keys to the act's growth. "I think it's cool that as our songs and our writing become increasing different from one another, we're actually becoming more involved in the performance of each other's songs. It's a different kind of bonding."

With "Swamp Ophelia" ready to roll, the next step for Indigo Girls is to hit the road. They begin a lengthy shed trek in late June that should keep them busy through the end of the year. As always, the itinerary will include assorted charity gigs and, eventually, a limited club stint with tickets priced at seven dollars. After expanding to a full band for their last two tours, the duo will travel with only their acoustic guitars this time, which is how they started their career together.

"Yeah, man, we were unplugged way before it was cool," chuckles Saliers.

Before the tour begins, Saliers and Ray will appear in the Whoopi Goldberg film "Boys On The Side," which will be released in the fall. They will front the house band in a club that Goldberg, who plays a musician, frequents. The soundtrack will feature several of the act's older songs, and possibly a new song.

"We keep hearing about how we're actually going to write a song together for the first time," Ray laughs. "It may happen—but if it does, it'll probably be Emily finishing something that I've started. I don't think we'll be writing at the same time. I don't know that it would work."

Pondering the film, Saliers blushes and then laughs, "The whole thing seems so cool, but I just hope they don't ask me to speak!"

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Court Selling Audio Transcripts Of Jackson Testimony

BY J.R. REYNOLDS

Sales requests are pouring in from around the country for copies of Michael Jackson's latest release. The tape isn't available through Epic, but via the U.S. District Court in Denver, which is issuing audio transcripts of Jackson's testimony in the copyright infringement case brought against him by a Denver songwriter who claimed the entertainer stole her song.

Jackson was cleared of charges brought by Crystal Cartier, but his Feb. 14 testimony has taken on a life of its own. A tape of the testimony, which includes Jackson singing a *cap-pella* passages of his songs "Billie Jean" and "Dangerous," is available via mail-order through the court at \$15 a copy.

Denver court clerk Jim Mansbaker says court transcripts can be sold legally because they are in the public record. "What makes [the Jackson case]

special is that he's a celebrity and the transcript is in audio form," he says.

New York copyright attorney Ed Cramer, a former president of performance rights group BMI, agrees that a release of taped courtroom testimony is not a breach of copyright.

"There would be no liability if the transcript was being sold in its entirety," says Cramer. "But there could be a problem if the tape was edited to emphasize the singing and then sold commercially."

A representative for Jackson acknowledged the court's right to make the audiotaped testimony available to the public.

Mansbaker says three of the eight judges at the Denver courthouse use electronic court reporters [audio tapings] instead of regular court stenographers. "Judge Edward Nottingham was on the Jackson case," says Mansbaker, "and for the last four years, he's used electronic reporters."

According to Mansbaker, the funds

garnered from sales of the tapes are funneled into the general fund of the U.S. Treasury; the standard \$15 fee was established by the Judicial Conference of the U.S. "So far, we've issued more than 100 copies," he says.

The tape is recorded on a four-track system, says Mansbaker, but is dubbed to a two-track system. "Since we only have one master tape, the quality of the copies diminishes with each taping," he adds.

BACKGROUND MUSIC HEARINGS

(Continued from page 6)

establishment, and no music charge is levied.

Currently, the copyright law does not address the notion of "incidental" music. Section 110(5) of the Copyright Act, which is sometimes called the Small Business Exemption, does cre-

ate an exemption for establishments that use home-type audio and video equipment and do not charge patrons for the music.

Hughes, at the outset of the Feb. 23-24 hearing, agreed that the exemption "has been the subject of more litigation than any other limitation on copyright owners' rights."

He added, "Perhaps most of the fault for this lack of clarity lies at Congress' feet," and said that if the complaints are warranted, the section should be clarified.

Further, as Hughes has done in other copyright owner-user disputes, he strongly suggested that the factions attempt to iron out a compromise themselves, in lieu of legislation.

However, officials from ASCAP, BMI, and SESAC spelled out chapter and verse of past court decisions that firmly came down on the side of the performing rights groups.

Courts in various states, they testified, have ruled that the music systems used in the establishments are not the kind "commonly used in the home," as mentioned in the current exemption. Such cases cited systems with as many as 10 speakers that often carry music more than 100 feet away from the receiver/amplifier.

Some courts have based their decisions on the nature of individual components; other courts have looked at the main transmitting equipment, such as a single FM receiver, without regard for the number of speakers or the overall system.

Businessmen also groused to legislators about the rudeness and heavy-handedness of performing rights group negotiators; the testimony of all three rights groups mentioned the resistance and hostility encountered with some small business owners.

Legislators also heard from radio broadcasters with religious, Latin, and classical music formats, who complained that they don't need a full-repertoire blanket license because they use only limited amounts of copyrighted music. They argued the per-program license option often costs nearly as much as, or more than, the fee for a blanket license.

"We still pay about the same as if we were a popular music station," said Catherine A. Meloy of WGMS Washington, D.C. "That is not right."

The broadcasters also complained that rights groups are slow to pass on computerized lists of their repertoire, making music selections under the per-program license impossible.

Hughes called such slow-poke response "unbelievable," and said that "immediate on-line access is overdue."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS MARTINA MCBRIDE	Target Center Minneapolis	Feb. 23, 25-26	\$1,028,529 \$18.75	55,529 three sellouts	Varnell Enterprises
ROD STEWART	Meadowlands Arena East Rutherford, N.J.	Feb. 16	\$783,105 \$55/ \$35	19,827 sellout	Delsener/Slater Enterprises
DALTREY SINGS TOWNSHEND: A CELEBRATION ROGER DALTREY PETE TOWNSHEND, JOHN ENTWISTLE SPIN DOCTORS THE CHIEFTAINS, ALICE COOPER & OTHERS	Carnegie Hall New York	Feb. 23-24	\$744,400 \$350/ \$150/ \$100/ \$75	5,188 two sellouts	Delsener/Slater Enterprises InVision Entertainment
ROD STEWART	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Feb. 18	\$693,290 \$55/ \$35	17,494 sellout	Delsener/Slater Enterprises
ROD STEWART	Rosemont Horizon Rosemont, Ill.	Feb. 24	\$646,955 \$100/ \$50/ \$30/ \$25	15,135 16,000	Jam Prods.
AEROSMITH BROTHER CAME	Madison Square Garden New York	Feb. 17	\$632,905 \$35	18,083 sellout	Delsener/Slater Enterprises
ROD STEWART	USAir Arena Landover, Md.	Feb. 19	\$585,025 \$75/ \$35/ \$25	16,550 18,320	Cellar Door
STING MELISSA ETHERIDGE	Meadowlands Arena East Rutherford, N.J.	Feb. 26	\$502,984 \$45/ \$26.50	16,403 sellout	Metropolitan Entertainment
AEROSMITH CRY OF LOVE	Rupp Arena, Lexington Center Lexington, Ky.	Feb. 26	\$439,135 \$35/ \$22.50/ \$20	20,213 sellout	Show Productions Inc. Belkin Prods.
ROD STEWART	Boston Garden Boston	Feb. 13	\$438,458 \$42.50/ \$27.50	14,478 15,236	Don Law Co.

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'Last Day' May Be 1st Step For Artists

Cale, Neuwirth May Revamp MCA Album For Theater

■ BY CHRIS MORRIS

LOS ANGELES—"Last Day On Earth," the new MCA album by John Cale and Bob Neuwirth, began life as a theatrical song cycle and could end up as a full-blown production, if the artists and their label have their way.

MCA senior VP/GM of soundtracks Kathy Nelson says, "It's a soundtrack for a movie that doesn't exist, but for me it's exciting to work with projects that could have various applications with the new technology that's coming. This could very easily turn into a stage production. It could end up being a film."

"Last Day" was created as a commissioned performance piece for Arts at St. Ann's, an arm of St. Ann's Church in Brooklyn, N.Y. The church served as the venue for the 1991 premiere of "Songs For Drella," a cycle of songs (subsequently released as an album on Sire/Warner Bros.) by Cale and his Velvet Underground colleague Lou Reed about the group's mentor, Andy Warhol.

The album represents the first released collaboration between Cale and Neuwirth, a veteran multimedia artist who cut two fine solo albums for Gold Castle Records.

"Last Day," made up of songs drawn from the St. Ann's performance, is an eclectic brew of spoken-



BOB NEUWIRTH AND JOHN CALE

word pieces and music; its instrumentation incorporates Cale's keyboards and viola, Neuwirth's banjo and harmonica, Gerry Hemingway's samples, a conventional rock band, and a string quartet. The music accompanies a loose, travelogue narrative in which the piece's central character, "the Tourist," is cast adrift in what Cale calls a "Brechtian landscape" of modern anomie.

Cale says the original performance "was done so it could be replicated elsewhere, so we had a lighting chart drawn for the whole piece. It was a very barren-looking stage, but very evocative at the same time... The way the piece is [on the album] is really just a blueprint for a larger production."

Neuwirth explains that "Last

Day," which was performed live in New York, Hamburg, and Frankfurt, necessarily underwent some changes when it was finally recorded.

He says, "One of the problems of recording a theater piece is, we had to edit it and try to trim it to fit the format of a CD, which is about 72 minutes—we pretty much filled it up. On stage, it would probably be even longer, with intermission. Also, when you commit it to a medium that can be scrutinized with repeated playings, you have to make changes so it doesn't get boring."

The project arrived at MCA as a result of the interest of both Nelson and the label's senior VP of publicity, Paula Batson. Nelson has known Cale since her college days, and used him on the soundtracks for "Sid And Nancy" and "Something Wild." Batson and Neuwirth are friends.

Batson was the first to hear about the project. Nelson says, "In the course of a normal conversation, [Neuwirth] mentioned this project to her, and then mentioned that he was doing it with John Cale. Paula knows my relationship with John... She immediately called me and said, 'God, this is so interesting.' I said, 'Well, let's do it.'"

Nelson acknowledges that "Last Day," which was conceived as a nearly theatrical artistic entity, will be marketed in an alternative fashion. "Just because there's not a hit single on it doesn't mean you can't market it to the masses anymore. The press is a fabulous marketing tool... I think there will be some great things we can do at the college and radio level. I think it will be a very successful project in the alternative marketplace. There are certainly avenues, and I think kids are hungry for great music. There could be a college tour. If we get the production going, that will be a marketing tour."

"Last Day" will get its first concert exposure on Cale's spring tour of Europe, a swing through opera houses and concert halls in which Cale (and guest Neuwirth) will perform backed by a string quartet, tapes, two singers, and pedal steel player B.J. Cole.

Neuwirth says, "Basically, it's John's tour, and so we thought we would put some teasers in from it. I'll just go out and sing a couple of songs from 'Last Day.'"

Neuwirth adds that the tour will give him the opportunity to scout venues for eventual full-scale productions of "Last Day." "It would be really nice to do it in some opera houses, and couch this in terms more of classical music than pop trash."

He notes that, given the original reception to "Last Day" in Europe, more unconventional venues are not out of the question. "One of the most receptive places was in Hamburg, where we did it at the Grosse Freiheit. It's [in] kind of like an interesting alley off the Reeperbahn. It seemed very Kurt Weill-ish there."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

CHAPEL HILL, N.C.: Even though the national music press no longer touts Chapel Hill as "the next Seattle," North Carolina remains a thriving region for alternative rock. Many observers are touting June as the next Chapel Hill band that will follow Superchunk and Archers of Loaf to national prominence. Playing moody, highly literate guitar-pop along the lines of Throwing



JUNE

Muses and Belly, the five-piece band has achieved an impressive degree of musical sophistication—in less than a year and a half together. June's second single, "Strip-teaser" (produced by Bongwater/Shockabilly/Shimmy-Disc svengali Kramer and due out April 1 on Chapel Hill indie Friction Media), features an intricate arrangement with tricky time signatures. Yet for all the song's tension between singer Kat Cook's vocals and the dual guitars of Tricia Tuttle and John Price, it's also fitted with an undeniable hook. "There's a dramatic quality to a lot of our songs," says Cook. "Psychologically, they move in a direction that we don't usually set. We do have a lot of standard verse-chorus-verse songs, but for me the songs with the most life are the ones that aren't predictable." Contact Mathew Gross at 919-929-7643.

DAVID MENCONI

SAN FRANCISCO: Much has happened since the summer of 1992, when Lost Pilgrims began their aural assault on Bay Area audiences with their lyrically based, guitar-driven alternative rock. "Our audience started with our friends and grew from there," says lead vocalist/guitarist Ken Gould. "We seem to play for a lot of people just out of college." Their music addresses the choices many Generation X-ers are continually forced to make. Their nine-song release of original compositions, "As Far As You Know," is available at record stores in the funky Haight-Ashbury district, and has sold more than 1,000 units during the past nine months. Gould, together with bassist (and ex-lawyer) Michael Silver, drummer Erik Miller, and vocalist/guitarist Martin Kaplan, ponder these issues with tracks like the edgy "King Of Tranquility" and the radio-ready "Jury In Disguise." In terms of performing and songwriting, ex-law school student Gould cites strong influences from other local bands like Counting Crows and Green Day. The San Francisco scene, he says, "is probably one of the most diverse I've seen, from extreme alternative to acid ja." Having played sets for enthusiastic audiences at local venues like Hanno's and Spike's, Lost Pilgrims used College Music Journal and Musician magazine as informational tools and booked their own seven-week tour during the fall of 1993, which took them to the campuses of Princeton, University of Massachusetts, Amherst, and to appreciative audiences in Madison, Wis., Philadelphia, Washington, D.C., and Greenville, S.C., where they played in a converted barn. The first quarter of 1994 has been devoted to the studio, where they are laying down 10 new tracks for their upcoming sophomore project "Sandwich From A Gas Station." Contact Ken Gould at 415-393-2590.



LOST PILGRIMS

D.J. MARIUS

ORLANDO: Jam Magazine, the statewide music magazine of Florida, presented its fifth annual Jammy Award show to an enthusiastic rock'n'roll crowd on



DIANE WARD

Feb. 6. The coveted Florida-shaped lucite awards were given to top unsigned local bands, variety acts, and an all-star Band category, presented by Pat Travers, "Lonesome Dave" Peverett, Joey Dee, and Robin Zander. Among the top winners were Fort Lauderdale's Velvet Revolution for best metal band, and best independent release winners Black Janet, Palm Beach's Raped Ape for best hard-edge band, and Tampa's the Headlights, who won best pop band. Miami reggae wonder Le Coup won best island band and Miami's Natural Causes won for best rock band. Diane Ward won for best female vocalist, and best duo variety act. The big winner of the evening was Miami's Forget The Name, which took honors for best alternative band, best male vocalist for Rene Alvarez, best guitarist for Rafael Tarrago, and the top award of entertainer of the year. Other winners included Rock Bottom & the Cutaways for best blues band, Belinda Womack & Kool Reflektions for best jazz band, Guilbeaux for best soul/rap band, Rooster Head for best country band, and Deeforce for best original band. Contact Andy Burr at Jam Magazine at 407-767-8377.

SANDRA SCHULMAN

NO BUNDYING ABOUT FOR KATEY SAGAL

(Continued from page 15)

she was a singer and that she knew me. We sat down and discussed all the pros and cons of making a record with a TV star, and decided that we're making a record with a singer who deserves to be heard. It was the same kind of meetings we have with any artist we sign."

As it turns out, Sagal says Ayeroff remembered her from her days as a singing waitress 15 years ago, so he knew she'd been singing before becoming an actor.

Now she's faced with proving that she's not just another actress-cum-singer. "When Katey and I sat down to start making this record, we realized we had some major hurdles, as well as some major things we were going to take advantage of," says Jacoves.

The label must strike a balance between exploiting Sagal's high visibility from TV and creating a public persona for her separate from Peg Bundy. That means her character won't be belting out tunes from the album on "Married... With Children," but Virgin has every intention of tying in with the show's carrier, Fox Broadcasting.

While nothing has been finalized, Jacoves says the label is talking to Fox about airing the video to the first single, "Can't Hurry The Harvest." Marketing plans also include VH-1 tie-ins.

Additionally, Jacoves says he would like to see ad dollars tossed toward television. "We haven't said where we're going to spend the dollars yet, but in my opinion, I think we'd be wise to take out time on television. I'm not sure the audience that watched 'Mar-

ried... With Children' is the demographic that will rush out and buy this record, though. I would think 'Melrose Place' would be a great show to advertise during, or even 'NYPD Blue.'

Sagal is already promoting the record, despite her hectic shooting schedule. She starts most days by calling a few morning shows, of all formats; on weekends she's been meeting retailers. And she's enjoying every minute.

"I love being on the radio," she says. "People are really responding well to the record. The biggest reaction is that they're surprised it's the same person [who plays Peg Bundy]. But they're taking it seriously once they hear it."

For an artist who has long been accustomed to seeing herself on television, listening to her music on the radio is a new experience for Sagal. "They play my song on the radio and it's wild, man. I'm so thrilled. It sounds so Pollyanna, but it's like I'm already winning just by hearing them do that."

Sagal will begin playing live prior to the record's release as well. She has some dates slated for L.A.'s Troubadour in late March or early April. "These will probably be her first live performances, and it will help her get comfortable with a band before she starts doing national television shows," says Jacoves.

Because of Sagal's pregnancy (she's due in late summer) and her series constraints, Jacoves says her tour schedule will concentrate more on selected dates rather than one long haul in a tour bus.

A Pair Of Publishing Firms Celebrate 1st Anniversary

Two publishing entities were formed a year ago. One of them involved a joint venture between songwriter **Burt Bacharach**, veteran label/publishing executive **Bob Fead**, and publishing company **Windswept Pacific**. The other is **Leeds Levy's Leeds Entertainment**. Fead previously had operated **Famous Music**, while Levy ran **MCA Music**.

BACH-ROUNDER: The Burt Bacharach Music Group consists of two older Bacharach firms, **New Hidden Valley** and **Blues Seas**, along with two new firms, **Feadbach Music (ASCAP)** and **Bachfead Music (BMI)**.

With all of Bacharach's writer shares of his copyrights in the catalog, Fead has produced a 4-CD, 74-track sampler for distribution to the film/TV and ad agency fields. It covers Bacharach's 35-year writing career, annotated in an accompanying booklet.

Fead and Bacharach worked together for many years in the A&M organization. But as Fead points out, their year-old organization has developed a number of other songwriters in addition to Bacharach. Those signed to the company include writer/artists **Tina Harris**, **Marvin Etzioni**, **Coyote**, and **Cory Sipper**, as well as veteran lyricist **Ron Miller**.

As for new songs from Bacharach, Fead says he is writing with **Will Jennings**, **John Bettis**, and **Narada Michael Walden**. In addition, Bacharach's songs are on current albums by **Tevin Campbell**, **Earth, Wind & Fire**, **Linda Ronstadt**, **Neil Diamond**, **Das EFX**, **Anita Baker**, **James Ingram**, and **Joe Sample**. Fead adds, "We also have songs in numerous films, and there is lots of foreign and synch activity." In addition to its stake in the operation, **Windswept Pacific** administers the Bacharach-Fead copyrights, and Fead, as president/CEO, runs the setup out of **Windswept Pacific's** offices in **Beverly Hills**.

THAT'S (LEEDS) ENTERTAINMENT: Let's face it, **Leeds Levy** has a way to go before he matches the thousands upon thousands of songs he controlled for **MCA Music** before forming his own company. But 2,500 copyrights a year after setting up **Los Angeles-based Leeds Entertainment** sounds like a good start. Some of those sounds include rock standards such as "Southern Cross," the 1981 hit by **Crosby, Stills & Nash**, and "Hurt So Bad," a hit for both **Little Anthony & the Imperials** and, later on, **Linda Ronstadt**. Other successes include songs co-written by **Bill Champlin**, including "Turn Your Love

Around," "After The Love Is Gone," and "Is It You," as well as the instrumental classic "Alley Cat." Other Leeds deals include representation of the **Leonard Bernstein** catalog in an arrangement with **Boosey and Hawkes**, while other oldies came with the acquisition of songs by **Jimmy Radcliffe**. And last December, Leeds claimed his first No. 1 hit with **Faith Hill's** "Wild One," which had a four-week run as the No. 1 country single. The song was written by **P. Bunch, J. Kyle**, and **W. Rambeaux**.

Words & Music



by Irv Lichtman

THE 13th Songwriter Showcase, hosted by the **Songwriters' Hall of Fame**, takes place Tuesday (8) at **Tramps** in **New York**.

The free event, featuring live-to-track and acoustic performances, starts at 7:30 p.m.

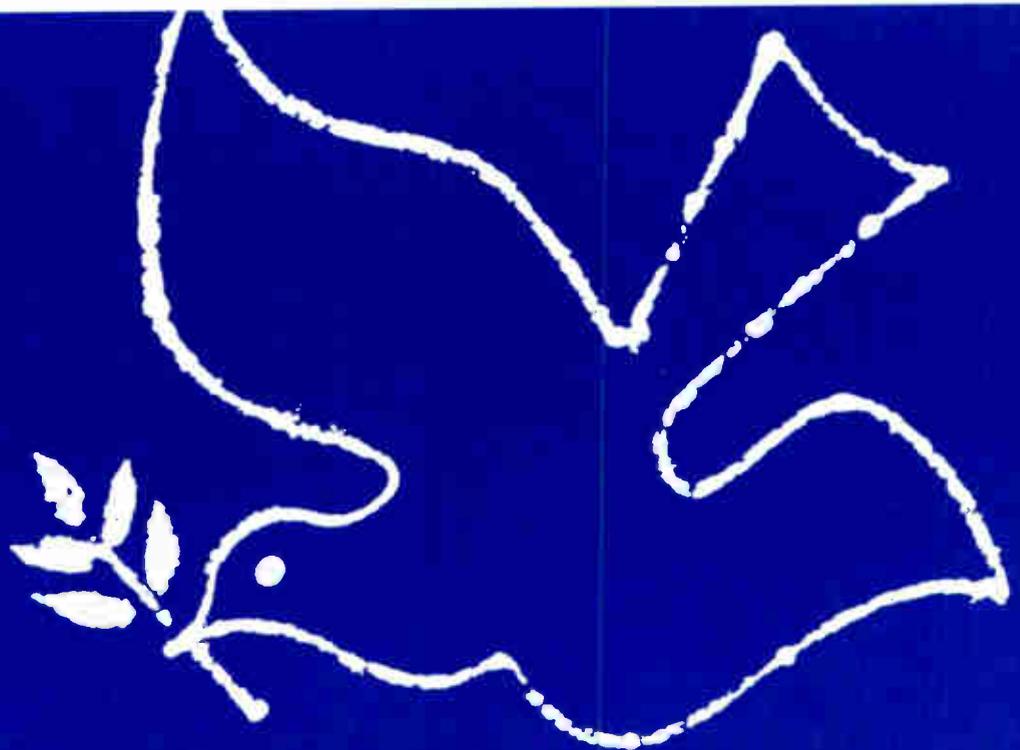
PEER-LESS PERFORMANCES: **NARAS**, the recording academy, has inducted **Mamie Smith's** recording of "Crazy Blues" into its Hall of Fame. This is deemed the first commercial R&B recording, and was produced by peermusic founder **Ralph S. Peer**, whose son **Ralph Peer II** now runs the firm. This is actually the second recording produced by Peer to be inducted into the Hall of Fame. The first was "T For Texas" by **Jimmie Rodgers** in 1985.

EARLY IRVING: When **Symphony Space** in **New York** offers "Wall To Wall Irving Berlin" in a 12-hour marathon March 19, attendees will hear **Irving Berlin's** greats, of course, but Berlin of a rarer nature also will be programmed. There will be **Lanny Meyer's** arrangements of Berlin songs including "Yiddishe Nightingale," "Becky's Got A Job In A Musical Show," and "If That's Your Idea Of A Wonderful Time, Take Me Home." The whole affair sounds like everyone's idea of a wonderful time.

HALL PRODUCERS: **Stratta/Philips**, the concert/record production company operated by **Pat Philips** and **Ettore Strata**, will produce its fifth **Songwriters Hall Of Fame Award Show** June 1 in **New York**. This is the hall's 25th anniversary. The pair's other fifth anniversary event is "Absolut Concerto" March 30 in **New York**.

PRINT ON PRINT: The following are the best-selling folios from **Hal Leonard Publications**:

1. **Mariah Carey**, Music Box
2. **Aerosmith**, Get A Grip
3. **Kenny G**, Breathless
4. **Meat Loaf**, Bat Out Of Hell II
5. **Aladdin**, Soundtrack.



BILLBOARD SPOTLIGHTS GOSPEL MUSIC

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- An analysis of the cross-over of the Billboard chart to Soundscan and its impending affect on the industry.

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ISSUE DATE: April 30

AD CLOSE: April 5

Contact: Lee Ann Photoglo / 615-321-4294

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	3	53	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
2	4	19	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
3	10	16	K7 TOMMY BOY 1071 (10.98/15.98)	SWING BATTA SWING
4	6	14	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
5	—	1	RICK TREVINO COLUMBIA 53560 (9.98 EQ/15.98)	RICK TREVINO
6	8	9	DIG RADIOACTIVE 10916/MCA (9.98/13.98)	DIG
7	2	2	PAVEMENT MATADOR 92343/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
8	11	4	GREEN DAY REPRISE 45529/WARNER BROS. (9.98/15.98)	DOOKIE
9	9	22	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
10	15	6	ME'SHELL NDEGECELLO MAVERICKS/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
11	12	40	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
12	5	3	RICHARD THOMPSON CAPITOL 81492 (10.98/15.98)	MIRROR BLUE
13	13	4	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
14	14	6	SHERYL CROW A&M 0126 (9.98/15.98)	TUESDAY NIGHT MUSIC CLUB
15	22	5	MEAT PUPPETS LONDON 828484/PLG (9.98/13.98)	TOO HIGH TO DIE
16	16	28	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
17	20	12	LIZ PHAIR MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE
18	23	15	CULTURE BEAT 550 MUSIC 57591/EPIC (9.98 EQ/15.98)	SERENITY
19	21	24	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
20	27	4	PATRA EPIC 53763 (9.98/15.98)	QUEEN OF THE PACK

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

21	18	5	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
22	28	30	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
23	19	3	DAVID WILCOX A&M 0060 (9.98/13.98)	BIG HORIZON
24	37	13	GABRIELLE GO/DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
25	17	20	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
26	25	20	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
27	24	4	KRISTIN HERSH SIRE/REPRISE 45413/WARNER BROS. (7.98/11.98)	HIPS & MAKERS
28	30	19	EIGHTBALL & MJG SUIAVE 0001 (9.98/15.98)	COMIN' OUT HARD
29	34	30	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
30	31	5	OCTOBER PROJECT EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
31	36	32	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
32	29	2	ROB WASSERMAN MCA/GRP 4021 (9.98/15.98)	TRIOS
33	32	24	DEAD CAN DANCE 4AD 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH
34	—	11	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
35	33	12	TOTAL DEVASTATION PGA 18734/ARISTA (9.98/15.98)	TOTAL DEVASTATION
36	40	2	TOP AUTHORITY TRAK 72576 (10.98/15.98)	SOMETHIN' TO BLAZE TO
37	—	13	THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
38	—	10	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD
39	—	18	THE CONNELLS TVT 2590 (10.98/15.98)	RING
40	—	4	RONNY JORDAN 4TH & B'WAY 4060/ISLAND (9.98/15.98)	THE QUIET REVOLUTION

POPULAR UPRIISINGS

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

MONSTER RESPONSE: Tom Derr, director of artist development at RCA, has seen positive results from having **Monster Voodoo Machine's** "Get On With It" included in Evan Saxon Productions' "Right Between The Acts" program during the **Motorhead/Black Sabbath** tour. Northridge, Calif.-based ESP's service is a four-to-five-song cassette of new songs that

people who are really digging it. We were looking to create a word-of-mouth vibe, and so far this has done that."

Monster Voodoo Machine's EP, "State Voodoo/State Control" is on D-Tribe/Dutch East. The Toronto-based hardcore act, which Derr describes as a cross between **Ministry** and **Biohazard**, is recording a full-length album for RCA, due in August.

HAVING A BALL: Atlanta hip-hop outfit **Outkast** is experiencing tremendous success with its debut single, "Player's Ball," which is No. 5 on the Hot Rap Singles chart and No. 39 on the Hot R&B Singles chart this week.

The song is culled from the "LaFace Family Christmas Album." LaFace/Arista will release the **Organized Noize**-produced "Southernplayeristicadillacmuzic" April 20; the debut album from the duo features rival high school rappers **Andre L. Benjamin** (aka **Dre**) and **Antoine A. Patton** (aka **Big Boi**).

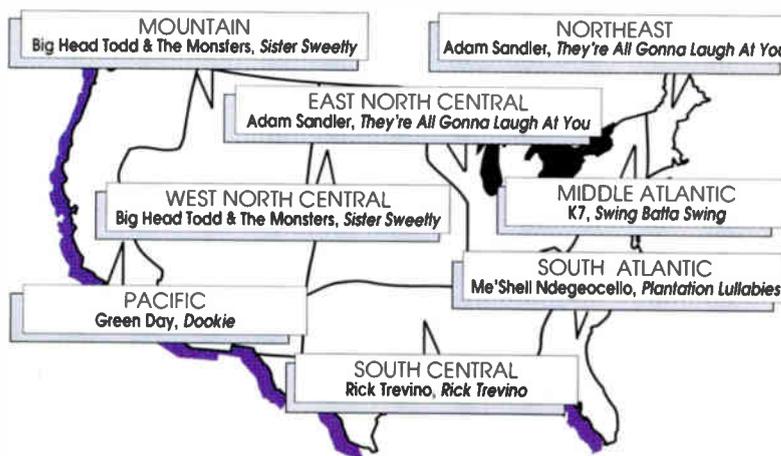
Scott Folks, executive VP/GM at LaFace, says, "We started by including Outkast on the Christmas album to give them exposure in a way that didn't put pressure on them. We wanted people to get a sense of who they were before we released their album."

The act finished a Midwest radio, retail, club, and video



Hendrix Redux. Beautiful People's Continuum release "If 60s Were 90s" is the No. 5 Heatseekers album in the Pacific region.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH ATLANTIC
1. Green Day, Dookie	1. Rick Trevino, Rick Trevino
2. Pavement, Crooked Rain	2. Eightball & MJG, Comin' Out Hard
3. Haddaway, Haddaway	3. Doug Supernaw, Red And Rio Grande
4. Dead Can Dance, Into The Labyrinth	4. Haddaway, Haddaway
5. Beautiful People, If 60's Were...	5. Big Head Todd/Monsters, Sister Sweetly
6. Richard Thompson, Mirror Blue	6. Emilio Navaira, Southern Exposure
7. The Mavericks, What A Crying Shame	7. Maza, Nadie Como Tu
8. Total Devastation, Legalize It!	8. Jeff Foxworthy, You Might Be A Redneck...
9. Sheryl Crow, Tuesday Night Music Club	9. Adam Sandler, They're All Gonna Laugh...
10. Mazzy Star, So Tonight That I Might See	10. The Mavericks, What A Crying Shame

promotional tour a couple of weeks ago and starts a Southeast promo tour later this month.

Adds Folks, "The Box and

BET started airing the video around Christmas, and local video channels have been very instrumental in helping to create demand for the single."

Due to the strong response from "Player's Ball," LaFace issued a new version of the single. The lyrics about Christmas in the ghetto have been replaced to give the song a longer shelf-life.

OVIS OPUS: Restless Records is ready to take its first stab at top 40 radio airplay with **Ovis**. The Los Angeles-based musician is hoping for a hit with the pop-oriented single "Regular Thang."

"Top 40 radio wants to play hits. They don't care what label they come from," says **Rich Schmidt**, VP/marketing at Restless. "It's ironic that Restless has found the door to be wide open at top 40 radio, and a bit less inviting at alternative radio."

Schmidt says that positive response to the **Ovis** single convinced Restless that top 40 radio may be ready for alternative act **Sister Psychic**, whose single "Velvet Dog" will ship later this month.

TID BITS: EMI Australia act **Chocolate Starfish** was featured on E! Entertainment Television's segment on the hottest new bands March 1, even without an album available in the States. The band, whose "Seafood" EP was released Down Under in February 1993, is seeking a U.S.

deal... Mercury artists the **Veldt** and **Redd Kross** are included in Hard Core Marketing's "Call Of The Wild" campaign at alternative retail. Cassette samplers are given to consumers who correctly answer a quiz displayed at retail countertops... "Az Much Ass Azz U Want," the Ruthless/Relativity EP from the hardcore rap trio **HWA** (Hoez With Attitude), is bubbling under



Good Guess. St. Louis-based quartet Guess is breaking out of a crowded crop of new R&B acts. The act's self-titled debut lands at No. 77 on the Top R&B Albums chart and bubbles under Heatseekers on the strength of the second single, "Tell Me Where It Hurts," which moves up 58-51 on Hot R&B Singles.

Heatseekers this week. A remix of first single "All That (Just A Little Action)" by Miami mixer **Felix Sama** is due in mid-March.

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

What's Goin' On At Motown? Label Lines Up Yearlong Gaye Tribute

BY DAVID NATHAN

LOS ANGELES—To mark the 10th anniversary of Marvin Gaye's death, next month Motown Records will begin a high-profile, yearlong campaign based on the legendary artist's recorded works. Gaye died April 1, 1984, one day before his 44th birthday.

Two albums—the 1978 release "Here My Dear," which peaked at No. 26 on Billboard's top albums chart, and 1981's "In Our Lifetime" (which will include tracks from the previously unreleased "Love Man" album)—will kick off the extensive release schedule. Both were previously unavailable on CD.

A newly remastered edition of the career milestone album "What's Going On," containing new liner notes by Gaye biographer David Ritz, will bow in June. The album peaked at No. 6 on



MARVIN GAYE

Billboard's top albums chart in 1971.

A special video centered on the album is being prepared, featuring comments from major artists such as Smokey Robinson and Stevie Wonder, who consider "What's Going On" one of

contemporary music's most influential works.

The same month, Motown will offer a four-CD slipcase collection that will include the albums "Let's Get It On," "I Want You," and "Trouble Man." All will be digitally remastered, with liner notes and the original session engineers involved wherever possible. The fourth CD features previously unreleased material.

The new tracks are culled from more than 200 unissued cuts that have been uncovered in Motown's vaults. The label is in the process of a three-year plan to catalog its entire tape library.

Motown CEO/president Jheryl Busby notes, "Marvin is one of the most important cornerstone artists in our catalog. He's an integral part of the Motown story. I spent last summer listening to Marvin's catalog, and it's

(Continued on page 26)



Dolemite & Ice, That's Nice. Known as the Godfather of Rap due to his popularity among rappers, comedian/entertainer Rudy Ray Moore, aka Dolemite, is the subject of a home video documentary titled "The Legend Of Dolemite." Produced and directed by Foster Corder, the clip drops May 11 through Xenon Entertainment. Pictured with Dolemite, left, at the documentary's filming is rapper Ice-T, who appears on the project.

Where Have All The Black Executives Gone?; 35 Smokin' Years & 20 (Or So) Soulful Ones

DISAPPEARING ACT: The Black Rock Coalition recently sponsored a panel discussion in New York focusing on the downsizing of some black music departments at the major labels. The panel, titled "The Incredible Shrinking Black Music Executive," featured **Hank Caldwell**, senior VP, black music, Epic Records; **Sean "Puffy" Combs**, president/CEO, Bad Boy Entertainment; **Vivian Scott**, VP, black music, Epic Records; attorney **Louise West**; and moderator **Gerry Griffith**, the former head of A&R at EMI and Arista Records, who is now president of the production company Mecca Don Brothers.

Scott said the decreased use of seasoned black music executives is due in part to the prominence of black producers and artists, who have been stepping into staff positions. West added that independent production deals also are cutting into the staffing of blacks at labels. Combs, who left his A&R position with Up-town Records to begin his own label, suggested that office politics and executives holding too much influence over artists play a role.

All agreed that black music has historically contributed greatly to industry revenues, and that black executives at major labels continue to play an integral role in keeping the music business viable.

CELEBRATING 35 YEARS: Motown's Master Series has released the four-CD "Smokey Robinson And The Miracles: The 35th Anniversary Collection." The book-styled boxed set chronicles the group's career (including never-before-released recordings). Inside is a slick liner booklet with a foreword by former group member **Claudette Robinson**, written with **Janie Bradford**.

CELEBRATING 20(?) YEARS: Rhino Records has issued "Soul Train Hall Of Fame, 20th Anniversary." The release seems a fitting tribute—until one realizes that "Soul Train" has been around more than 22 years. It first aired nationally Oct. 2, 1971. But regardless of the "new" math, the three-CD compilation contains an eclectic assortment of R&B hits, spanning the years from James

Brown's 1967 No. 1 smash "Cold Sweat" through 1991's "Save The Best For Last" by **Vanessa Williams**.

BOOK CORNER: African American Family Press has released the second in its Black Bible Chronicles series, called "Rappin' With Jesus: The Good News According To The Four Brothers." The generous use of benign slang provides an inviting spin for kids more prone to pick up a TV remote than a book. The publisher also is holding a "Rap It Up!" contest that invites youths 18 and under to create original rap lyrics to the Ten Commandments. The winner will receive \$5,000 at a talent show-down in New York in May... Songwriter and author **David Ritz** has written a novel about the lives of three black women in the entertainment business, titled "Passion Flowers." Published by St. Martin's Press, the book is an interesting read and captures the flavor of the biz, spanning the mid-'40s to the present.



by J. R. Reynolds

FUNK-A-BILLY: Look for original funkateer **George Clinton** and original members of **Parliament** to contribute two tracks to "New Spark (For An Old Flame)," the new album by rockabilly artist **Johnny Powers**. The Schoolkids recording, due April 6, is the artist's first in more than two decades.

MISSTEP: The notables mentioned in last week's column item concerning IAAAM's June 2-5 celebration in Washington, D.C., are the organization's honorary chairpersons. The 1994 Diamond Award for Excellence honorees are artists **Stevie Wonder**, **Koko Taylor**, **Grandmaster Flash & the Furious Five**, **Black Uhuru**, and **Dr. Billy Taylor**; and executives **Andre Fischer**, senior VP of A&R at MCA, and **Russell Simmons**, CEO of Rush Communications. Former president **Jimmy Carter** also will be honored for his role in establishing Black Music Month.

Assistance in preparing this column was provided by **Havelock Nelson** in New York.

Philip Bailey Keeps His Plate Full With Solo Set On Zoo, EWF Tour

BY J.R. REYNOLDS

LOS ANGELES—It would be an understatement to say Philip Bailey has a full plate. Having just completed a solo recording, he has an upcoming concert tour of Japan as a lead vocalist for Earth, Wind & Fire and continues to work in the gospel music arena.

His new, self-titled album, due March 28, is his first R&B release in seven years and his debut on Zoo Entertainment. The veteran vocalist says a "keener demographic focus" makes



PHILIP BAILEY

the set his best yet.

Bailey says that unlike his previous R&B albums, the new set is slanted toward an adult audience. "On my last album, I was all over the place," Bailey says of "Inside Out," his 1986 set. "On my new album, we selected music that would appeal more to the 25-plus demo."

The first single, "Here With Me," was released to radio Feb. 7. Brad Hunt, senior VP of marketing for Zoo Entertainment, says a longer setup period than usual is being employed in order to maximize audience reach.

"Philip is well known for his work with Earth, Wind & Fire, but outside the gospel music market his solo work is relatively unknown by broader audi-

ences," says Hunt. "So we're taking our time with the project in order to build public awareness."

Prior to signing with Zoo, Bailey recorded three R&B sets, three gospel albums, and a compilation. His first solo album was "Chinese Wall," which spawned "Easy Lover," a duet with **Phil Collins** that climbed to No. 2 on the Hot 100 in 1984.

According to Hunt, Bailey will be marketed as a new artist—hence the longer-than-usual span between single and album release.

A 21-year music veteran, Bailey reports that despite being busy with his solo project, as well as touring with Earth, Wind & Fire, he is not overburdened.

"It's not difficult to promote my album and Earth, Wind & Fire's [Millennium] at the same time, because they are entirely different projects, which keeps things interesting," he says.

Zoo is releasing "Philip Bailey" in Japan during Earth, Wind & Fire's concert tour there, which Hunt says is the perfect marketing tie-in. "Philip has a big following in Japan, and his performing there as part of Earth, Wind & Fire in April will help sell records," he says.

Following the EWF Japan tour, Bailey is scheduled for a 15-date, three-week U.S. promotion tour in May at major rock venues in large markets around the country. Hunt says the goal is to solidify his core audience in an environment that traditionally caters to mature audiences.

"It's our belief that Philip will do best with the music-intensive crowd," says Hunt. "The initial dates will take place in the East and then spread from there."

Producers and songwriters contributing to "Philip Bailey" include **Brian McKnight**, **Robert Brookins**, **Chuckii Booker**, **Prince Be of PM Dawn**, and

(Continued on page 26)

Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAR. 12, 1994

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	16	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
2	2	2	14	SNOOP DOGGY DOGG ▲ ³ DEATH ROW/INTERSCOPE 92279*AG (10.98/15.98)	DOGGY STYLE	1
3	4	3	10	JODECI UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
4	3	4	33	TONI BRAXTON ▲ ³ LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
5	5	5	18	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
6	6	6	20	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*PLG (10.98/15.98)	VERY NECESSARY	6
7	7	7	13	ICE CUBE ▲ PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	1
8	8	8	3	ZHANE MOTOWN 6369 (9.98/13.98)	PRONOUNCED JAH-NAY	8
9	9	10	26	MARIAH CAREY ▲ ⁵ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
10	13	18	16	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	9
11	10	11	20	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
12	11	9	3	THE NEW 2 LIVE CREW (LUKE 207 (9.98/14.98))	BACK AT YOUR ASS FOR THE NINE-4	9
13	14	13	28	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
14	16	19	16	A TRIBE CALLED QUEST ● JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	1
HOT SHOT DEBUT						
15	NEW ▶	1	1	5TH WARD BOYZ RAP-A-LOT 53844/PRIORITY (6.98/10.98)	GANGSTA FUNK	15
16	15	17	15	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	15
17	12	12	67	SOUNDTRACK ▲ ¹¹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
18	21	20	21	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	18
19	19	16	41	JANET JACKSON ▲ ⁵ VIRGIN 87825 (10.98/16.98)	JANET.	1
20	20	15	12	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	DOMINO	10
21	22	25	13	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	21
22	17	14	18	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
23	23	23	18	SHAQUILLE O'NEAL ● JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
24	18	27	22	AARON HALL SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
HEATSEEKER IMPACT						
25	25	28	8	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET	25
26	NEW ▶	1	1	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	26
27	27	30	5	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
28	NEW ▶	1	1	VARIOUS ARTISTS WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTIS MAYFIELD	28
29	30	26	27	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
30	26	22	36	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
31	24	21	67	KENNY G ▲ ⁹ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
32	34	32	6	2 LOW RAP-A-LOT 53884/PRIORITY (9.98/15.98)	FUNKY LIL BROTHA	25
33	29	29	20	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1
34	32	31	18	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
35	37	45	5	TOP AUTHORITY TRAK 72576 (10.98/15.98)	SOMETHIN' TO BLAZE TO	35
36	28	24	6	FREDDIE JACKSON RCA 66318 (9.98/15.98)	HERE IT IS	11
37	33	33	12	MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM	22
38	38	35	10	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
39	NEW ▶	1	1	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1984)	39
40	36	36	63	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
41	35	38	69	SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
GREATEST GAINER						
42	75	—	2	SOUNDTRACK BEACON 11016/FOX (9.98/15.98)	SUGAR HILL	42
43	48	64	8	ME'SHELL NDEGECELLO MAVERICKS/DEF 453330/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	43
44	NEW ▶	1	1	SLAVE FEATURING STEVE ARRINGTON RHINO 71592/AG (10.98/15.98)	STELLAR FUNGK: THE BEST OF	44
45	46	43	22	E-40 SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	13
46	41	37	23	SPICE 1 ● JIVE 41513 (9.98/15.98)	187 HE WROTE	1
PACESETTER						
47	55	55	11	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	47

48	40	41	28	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
49	39	42	47	INTRO ● ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	11
50	31	52	86	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17
51	44	44	29	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
52	42	39	70	SWV ▲ ² RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	2
53	50	49	23	MARTIN LAWRENCE EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT	10
54	51	47	23	KEITH WASHINGTON QWEST 45336*/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
55	47	50	21	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
56	43	40	16	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1
57	59	57	36	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
58	62	56	54	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	4
59	49	48	15	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6
60	53	53	16	JODY WATLEY MCA 10947 (10.98/15.98)	INTIMACY	38
61	61	61	32	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
62	52	46	38	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
63	65	74	16	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTA SWING	54
64	45	34	4	CASUAL JIVE 41520* (9.98/15.98)	FEAR ITSELF	22
65	58	60	22	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
66	63	62	28	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
67	64	65	20	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	34
68	54	59	19	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
69	69	67	10	RAAB RIP-IT 1002*/ILC (9.98/15.98) HS	YOU'RE THE ONE	67
70	66	58	5	FREDDIE JACKSON CAPITOL 27641 (10.98/15.98)	GREATEST HITS OF FREDDIE JACKSON	45
71	73	83	6	SOUNDTRACK SELECT STREET 21647*/SELECT (9.98/15.98)	HOUSE PARTY 3	67
72	77	73	11	RONNY JORDAN 4TH & BROADWAY 444060/ISLAND (9.98/13.98) HS	THE QUIET REVOLUTION	70
73	68	70	28	JOE MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING	16
74	60	54	15	COLOR ME BADD GIANT 24524/REPRISE (10.98/15.98)	TIME AND CHANCE	20
75	56	—	57	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
76	NEW ▶	1	1	JOHNNIE TAYLOR MALACO 7472 (9.98/15.98)	REAL LOVE	76
77	78	—	2	GUESS WARNER BROS. 45481 (9.98/15.98)	GUESS	77
78	83	76	7	ERIC GABLE EPIC 52996 (9.98 EQ/15.98)	PROCESS OF ELIMINATION	55
79	67	80	30	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
80	70	63	10	RALPH TRESVANT MCA 10889 (10.98/15.98)	IT'S GOIN' DOWN	24
81	57	51	3	SHADZ OF LINGO EMI 80919*/ERG (9.98/15.98) HS	A VIEW TO KILL	51
82	80	78	24	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34
83	84	98	4	VARIOUS ARTISTS TOMMY BOY 1077	BIG BLUNTS	83
84	71	66	3	ODD SQUD RAP-A-LOT 53866/PRIORITY (9.98/15.98)	FADANUF FA ERYBODY!!	66
85	81	87	6	ED O.G. & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9.98 EQ/15.98)	ROXBURY 02119	36
86	95	96	30	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
87	91	—	29	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98) HS	VOICE OF JAMAICA	29
88	74	68	39	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
89	76	99	42	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	41
90	72	69	17	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	6
91	82	77	16	II D EXTREME GASOLINE ALLEY 10958/MCA (9.98/15.98)	II D EXTREME	22
92	NEW ▶	1	1	HWA RUTHLESS 5506*/RELATIVITY (7.98/11.98)	AZ MUCH ASS AZZ U WANT	92
93	88	89	14	MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98) HS	ILLEGAL BUSINESS?	82
94	86	75	50	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
95	90	—	26	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54
96	100	—	47	ONYX ▲ RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
97	NEW ▶	1	1	DIANNE REEVES EMI 28494/ERG (10.98/15.98)	ART & SURVIVAL	97
98	RE-ENTRY	112	112	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/16.98)	DANGEROUS	1
99	98	93	24	EARTH, WIND & FIRE REPRISE 45274 (10.98/15.98)	MILLENNIUM	8
100	89	85	23	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE	9

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 multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



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Little 'Richard' Penniman

The Trustees and staff of The Rhythm and Blues Foundation salute the recipients of the 1994 Rhythm and Blues Foundation Pioneer Awards



Bill Doggett



Coasters



Robins



Ben E. King



Irma Thomas



Don Covay



Mable John



Johnny Otis



Jerry Butler



Earl Palmer



Shirelles



Clarence Carter



Otis Blackwell

The Rhythm and Blues Foundation, an independent non-profit organization, fosters wider recognition, financial support and historic and cultural preservation of rhythm and blues music through various grants and programs in support of the artists of the forties, fifties and sixties. The Pioneer awards program recognizes those legendary artists whose work has been seminal in the development of rhythm and blues music. Award recipients are nominated and selected by the Foundation's Board of Trustees and its Artist Steering Committee.

*For more information
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Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Lists top 25 R&B singles.

HOT R&B RECURRENT AIRPLAY

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Lists recurrent R&B singles with airplay gains.

Compiled from a national sample of airplay... Hot R&B Airplay

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Lists R&B singles with decreasing sales.

HOT R&B SINGLES A-Z

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Lists R&B singles A-Z.

Compiled from a national sub-sample of POS... Hot R&B Singles Sales



**TERRI ROSSI'S
RHYTHM
SECTION**

TEVIN CAMPBELL (Qwest) has three songs in the top 20 on the Hot R&B Airplay chart. His single "Can We Talk" ranks No. 7; "Shhh," which was only released as a promotional CD to radio, ranks No. 10; and this week's Greatest Gainer/Airplay, "I'm Ready," jets 39-20. On the Hot R&B Singles chart, "I'm Ready" moves 52-27. The single ranks No. 1 at WPLZ Richmond, Va., and is top five at KMJM St. Louis (No. 3) and WENN Birmingham, Ala. (No. 4).

QUEEN FOR MORE THAN A DAY: Queen Latifah continues her reign as sovereign of the rap divas. "Just Another Day" (Motown) is the highest-debating single, at No. 23, on the sales-only chart. Airplay holds at No. 64 despite a 12% increase in points. Video exposure fuels this single: It ranks No. 1 on BET and No. 4 on the most-played R&B tracks list on MTV. (For details, see this week's R&B Airplay Monitor.)

NAME GAME: All of Billboard's charts refer to the artist on "The Most Beautiful Girl In The World" as Prince (N.P.G.) because it is simply too unwieldy to do otherwise. The artist formerly known as Prince has always entertained us, while pushing back artistic and social boundaries. We may not understand the personal meaning of his new "handle," but we respect his right to make that change (and actually, I can't wait to see if he's got something else up his sleeve). We also respect the artist's request to be identified with that unusual symbol. However, to typeset the symbol every week is not a realistic request for those involved with the production of a magazine the size of Billboard. Meanwhile, "Beautiful Girl" races up the chart, sprinting 40-15. Sales rise 87% and the single moves up 32-14 on the Hot R&B Singles Sales chart. Radio points increase 74%, and the title now ranks No. 24 on the Hot R&B Airplay chart. "Beautiful" is No. 1 at WZAK Cleveland and WBLK Buffalo, N.Y., and is top five at two: WZFX Fayetteville, N.C., and WEDR Miami.

MONITOR UPDATE: The No. 1 song on the Top 40/Rhythm-Crossover and the Most-Played Rap Tracks charts is "Whatta Man" by Salt-N-Pepa featuring En Vogue (Next Plateau). It's No. 7 on the R&B/Mainstream chart, showing the strength of rap at rhythm-crossover stations. "Electric Relaxation" by A Tribe Called Quest (Jive) and "Born To Roll" by Masta Ace (Delicious Vinyl) are the Airpower records on the Rap Tracks chart. On the R&B/Mainstream chart, six artists earn Airpower songs: Intro, Chantay Savage, R. Kelly, Babyface, Angela Winbush, and Prince. "Bump N' Grind" by Kelly (Jive) is No. 1, and "Seven Whole Days" by Toni Braxton holds at the top of the R&B/Adult chart for a sixth week.

AWARDS AWAKEN the interest of some consumers who have heard of an artist or a song, but somehow have not been motivated to buy the music. Let's see if there is a burst of sales for Grammy winners, especially Toni Braxton and Digable Planets. Congratulations to all of the Grammy nominees and winners. It is always a grand night to remember!

ACT LIKE YOU KNOW: "Feenin'" by Jodeci (Uptown) makes an especially high debut. Airplay from the album has built over the past few weeks; this week it is eligible to chart, and bows at No. 18.

BUBBLING UNDER **HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)
2	2	5	NICE AND LOVELY	SHAGGY (VIRGIN)
3	6	5	SOUND BOY KILLING	MEGA BANTON (VP)
4	11	7	LOVE'S MYSTERY	RANDY CRAWFORD (WARNER BROS.)
5	19	2	YEAH YEAH	THE NEW 2 LIVE CREW (LUKE)
6	9	13	SHORT SHORTS	RAHEEM THE DREAM (LIFE/BELLMARK)
7	—	1	PUMPS & A BUMP	HAMMER (GIANT/REPRISE)
8	15	4	OLD TIMES' SAKE	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
9	7	6	CHOOSE	COLOR ME BADD (GIANT/REPRISE)
10	—	1	BAKNAFFEK	DAS EFX (EASTWEST)
11	—	1	PAPA'Z SONG	2PAC (DEATH ROW/INTERSCOPE)
12	17	4	WHAT GOES UP	MAZE FEAT. FRANKIE BEVERLY (WB)
13	10	7	DO YOU WANNA GO PARTY	KAT (LIFE/BELLMARK)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	14	6	LOVE IS A GOOD THANG	KASHAN (PARAGON/SOLAR)
15	13	3	I WANNA ROCK	JAZZY JEFF & FRESH PRINCE (JIVE)
16	—	1	PLAY MY FUNK	SIMPLE E (BEACON/FOX)
17	—	8	THE BOMB	AKINYELE (INTERSCOPE/ATLANTIC)
18	—	2	ANNIVERSARY	GERALD ALBRIGHT (ATLANTIC)
19	16	11	TELL ME	KIARA (BCI/THG)
20	24	2	A LITTLE LOVE	KOLORZ (SCOTTI BROS.)
21	—	2	STREET LIFE	INTELLIGENT HOODLUM (TUFF BREAK)
22	—	1	THE GLOCK	VICIOUS (EPIC)
23	22	2	RAINDROPS	ME-2-U (RCA)
24	—	1	OUT OF CONTROL	WELLS (MCA)
25	—	1	TWO HEARTS	EARTH, WIND & FIRE (REPRISE)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B
ARTISTS & MUSIC

ARTIST DEVELOPMENTS

HIP-HOP M.O.P.

Select Records hopes to build on the street buzz surrounding hardcore hip-hop act M.O.P. when it drops "To The Death," its debut album, March 15.

M.O.P. stands for Mash Out Posse, and its members are rappers Lil Fame and Bill Danziene. So far, the act is known for "How About Some Hardcore," the hard-edged single that also appears on the "House Party 3" soundtrack. Before that jam, Lil Fame dropped three cuts on 4th & Bway's 1992 compilation set "The Hill That's Real," including "Bring The Ruckus." Those efforts helped reinforce his name among those in the street game.

According to Lil Fame, who, along with Danziene, grew up in the Brownsville section of Brooklyn, N.Y., the set contains "some around-the-way shit. We write about things we've been through, what we had to do to survive, and stuff that goes on around us."

Greg Riles, manager of special projects at Select, says, "The record gets your attention. You can feel that Lil Fame and Billy Danziene actually experienced what they're talking about. They're not advocating anything, just telling listeners, 'Look, this is what I've been through; this is



M.O.P.

where I'm from.'"

The duo was signed to Select by Silver D, director of A&R. In the past, he had supervised cuts on "The Hill That's Real."

The process of developing M.O.P. began last October, when "How About Some Hardcore" appeared. "We felt the record was a New York thing, so we went right to [local mix-show jocks like] Rong G., the Awesome Two, Funkmaster Flex, and Red Alert," says Riles.

The resulting buzz spread to New England, thanks to support from college radio. Riles says, "We noticed a retail surge behind the play."

Select then focused its promotional energies on the South, where the record was gaining acceptance.

"M.O.P. turned into a real word-of-mouth thing, and we've been going where we see outbreaks," says Select president Fred Munao.

When the new Darryl D-produced album arrives, the label will continue its street-oriented campaign. "We'll be perfectly content with a slow build, gaining solid street credibility and street props," says Wyatt Cheek, VP of marketing at Select.

Explaining his moniker, Lil Fame says, "I know mad people, and I get crazy props for what I do. Everybody be like, 'Yo, that li'l nigga could rap!'"

Going with the flow, Danziene offers an explanation of his own handle. "I earned that for the way I take care of my business," he says. "It makes it seem like I'm on top of things, like I'm controllin' shit."

Among the tracks on the album are "Heistmaster," which swims in C.R.E.A.M. themes (listen to Wu-Tang Clan's "C.R.E.A.M.," which chants, "cash rules everything around me"). On "F.A.G.," the duo takes it to the face of "fake-ass gangstas." "Blue Steel" sports high-caliber rhymes like, "It's time to let 'em know the deal/ Nowadays shit is for real—so I'm packin' blue steel."

HAVELOCK NELSON

MOTOWN LINES UP YEARLONG MARVIN GAYE TRIBUTE

(Continued from page 21)

unique to find an artist who shared his inner thoughts so completely with his fans."

Busby says the label "hopes to find a way each year to consistently reposition Marvin Gaye in the marketplace, to ensure that every generation gets to understand and appreciate his art."

According to Candace Bond, Motown's director of special markets and catalog development, the campaign will feature Gaye's widow, Jan Gaye, and daughter Nona as spokespersons, and aims to heighten awareness of Gaye and his music.

PHILIP BAILEY

(Continued from page 21)

Nadirah Ali of Arrested Development. Bailey views his albums as "legitimate collaborations," and says the chemistry and the cast are equally important on any project.

Says Bailey, "You can have an impressive cast of producers involved on a project, but if the [mix] is not right, you can just end up with an expensive, ordinary album."

The four-octave vocalist goes on to say he had to define who he was as a vocalist in order to remain objective about the work the album's producers were doing. "One of the most challenging things for me was making [producers'] songs my own," he says. "It's hard to know if you love a song because it's yours, as opposed to it being [theirs]."

Bailey says his next project probably will be a gospel album. "I'm writing material for an inspirational project, but it probably won't be ready until next year," he says. "In the meantime, I'll continue promoting both my solo album and the one with Earth, Wind & Fire."

"At retail, we'll have in-store displays, posters, and bin cards. A special commemorative logo will be featured on stickers that indicate which product has been remastered," says Bond.

Radio highlights will include syndicated specials through the Sheridan Broadcasting Network. Bailey Broadcasting Services' "Radioscope" will air "Marvin Gaye, We Miss You" nationally April 1 and 2.

"Soul Train" and "The Arsenio Hall Show" are expected to air tributes to Gaye, notes Bond, who adds, "Our intention is to commemorate the man and his music, to show that his message is timeless and that he changed soul music definitively."

August releases will include two of Gaye's early albums, "The Soulful Moods Of Marvin Gaye" and "When I'm Alone I Cry," both available for the first time on CD, as well as a special compilation tagged "The Norman Whitfield Sessions."

One of the high points of the all-encompassing focus on the performer's work will be a "Tribute To Marvin Gaye" television special and album, planned for late October. Produced by

Leigh Blake of Good Karma Productions and directed by Earle Sebastian, the venture will involve participation by a slew of artists from different musical genres.

Blake, who co-created and produced 1990's "Red, Hot & Blue" project, says a variety of superstar talent has been approached.

"We're creating a cinematic piece of work, one that will reflect the political issues that informed Marvin's music and the man's spirituality," says Blake, who plans to have the project completed by June.

Blake says the tribute also will be released on home video following its TV broadcast. Four special vignettes, based on cuts from Gaye's "What's Going On" album, also will be included in the home video package.

The mining of Gaye's catalog will continue in February 1995 with a "Complete Duets" CD featuring Gaye with Tammi Terrell, Kim Weston, Mary Wells, and Diana Ross, and a 12-track compilation of unreleased ballads. A four-CD boxed set, also featuring mostly unissued material, is due in April 1995.



Rockin' The House. The New York club Fez was the place to be during a Jimi Hendrix tribute concert in December. Pictured in performance are guitarist Eric Gales, vocalist Nona Hendryx, drummer Mark Gilmore, and bassist Shawn Solomon. (Photo: Jim Carroll)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	5	*** NO. 1/GREATEST GAINER *** GIN AND JUICE (C) (M) (T) (X) DEATH ROW/WINTERSCOPE 98318/AG	◆ SNOOP DOGGY DOGG 1 week at No. 1
2	1	1	8	WHATTA MAN ● (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
3	3	4	5	IT'S ALL GOOD (C) (D) (T) GIANT 18271/REPRISE	◆ HAMMER
4	4	5	15	DUNKIE BUTT (PLEASE PLEASE PLEASE) (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
5	5	6	7	PLAYER'S BALL (C) (M) (T) (X) LAFACE 2-406Q/ARISTA	◆ OUTKAST
6	8	8	14	CANTALOOP (FLIP FANTASIA) (C) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
7	7	7	4	I'M OUTSTANDING (C) (T) (X) JIVE 42201	◆ SHAQUILLE O'NEAL
8	6	2	15	GETTO JAM ● (C) (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO
9	11	10	4	YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	◆ ICE CUBE
10	10	14	4	MASS APPEAL (C) (T) CHRYSALIS 58111/ERG	◆ GANG STARR
11	NEW ▶	1	1	JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233	◆ QUEEN LATIFAH
12	9	9	15	U.N.I.T.Y. (C) (D) (T) MOTOWN 2225	◆ QUEEN LATIFAH
13	12	11	11	FAMILY AFFAIR (C) (T) ATLAS 855 232/PLG	◆ SHABBA RANKS
14	13	12	27	WHOOMPI! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
15	18	16	15	COME CLEAN (C) (T) PAYDAY 127 000/FFRR	◆ JERU THE DAMAJA
16	16	18	4	CAPS GET PEELED (C) (M) (T) (X) ASSAULT/BIG BEAT 98331/AG	◆ DFC (DUET WITH MC EIGHT)
17	19	41	5	ON AND ON (C) (T) VIRGIN 38415	◆ SHYHEIM
18	20	22	4	C.R.E.A.M. (M) (T) (X) LOUD 62766*/RCA	◆ WU-TANG CLAN
19	15	13	17	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 98345/AG	◆ 2PAC
20	14	15	6	MONEY IN THE GHETTO (C) (T) JIVE 42195	◆ TOO SHORT
21	17	19	18	AWARD TOUR (C) (T) (X) JIVE 42187	◆ A TRIBE CALLED QUEST
22	35	45	6	BORN TO ROLL (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	◆ MASTA ACE INCORPORATED
23	33	36	5	IF THAT'S YOUR BOYFRIEND (C) (D) (T) (X) MAVERICK/SIRE 18326/WARNER BROS.	◆ ME'SHELL NDEGECELLO
24	21	—	2	HEY D.J. (C) (T) MERCURY 858 402	◆ LIGHTER SHADE OF BROWN
25	32	33	4	DA BOMB (C) (M) (T) RUFFHOUSE 77379/COLUMBIA	KRIS KROSS
26	34	—	2	COMIN' ON STRONG (C) EASTWEST 98334/AG	◆ SUDDEN CHANGE
27	27	32	6	ZUNGA ZENG (C) (M) (T) (X) TOMMY BOY 599	◆ K7
28	NEW ▶	1	1	SOMETHING TO RIDE TO (C) SCARFACE 53851/PRIORITY	◆ CONSCIOUS DAUGHTERS
29	25	20	17	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E
30	24	28	3	IT AIN'T HARD TO TELL (C) (T) COLUMBIA 77385	NAS
31	23	23	12	SOUND OF DA POLICE (C) (T) JIVE 42192	◆ KRS-ONE
32	26	24	15	BOOM SHAK A-TACK (C) (M) (T) DELICIOUS VINYL/EASTWEST 98373/AG	◆ BORN JAMERICANS
33	28	27	11	SHORT SHORTS LIFE 79504/BELLMARK	RAHEEM THE DREAM
34	29	21	14	REALLY DOE (C) (T) PRIORITY 53843	◆ ICE CUBE
35	31	26	15	COME BABY COME ● (C) (M) (T) (X) TOMMY BOY 7572	◆ K7
36	22	17	19	(I KNOW I GOT) SKILLZ ● (C) (T) (X) JIVE 42177	◆ SHAQUILLE O'NEAL
37	37	—	2	I WANNA ROCK (C) (T) JIVE 42203	◆ JAZZY JEFF & FRESH PRINCE
38	38	49	13	I-I-GHT (ALRIGHT) (M) (T) GEE STREET 440 583*/ISLAND	◆ DOUG E. FRESH
39	39	42	5	IT ALL COMES DDWN TO THE MONEY (C) (M) (T) RAL/CHAOS 77168/COLUMBIA	◆ TERMINATOR X
40	36	29	17	69 (M) (T) (X) UPTOWN 54751*/MCA	◆ FATHER
41	44	—	2	YEAH YEAH (C) (M) (T) LUKE 170	◆ THE NEW TWO LIVE CREW
42	RE-ENTRY	14	14	COUNTY LINE (M) (T) (X) TOMMY BOY 577*	◆ COOLIO
43	30	25	13	WHAT'S MY NAME? ● (C) DEATH ROW/WINTERSCOPE 98340/AG	◆ SNOOP DOGGY DOGG
44	40	35	26	METHOD MAN (C) (T) LOUD 62544/RCA	◆ WU-TANG CLAN
45	42	31	7	I BEEPED YOU (C) (M) (T) UPTOWN 54790/MCA	FATHER
46	RE-ENTRY	14	14	HUMP WIT' IT (C) (T) WRAP 187/ICHIHAN	◆ 95 SOUTH
47	NEW ▶	1	1	PLAY MY FUNK (C) (T) (X) BEACON 10004/FOX	◆ SIMPLE E
48	50	39	8	LIKWIT (C) (T) LOUD 62728/RCA	◆ THA ALKAHOLIKS
49	46	48	3	NEVER NO MORE (C) (T) JIVE 42205	SOULS OF MISCHIEF
50	43	30	8	I GO ON (C) (M) (T) FIRST PRIORITY/ATLANTIC 95995/AG	◆ MC LYTE

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

WINDHAM HILL LETS GOOD TIMES ROLL WITH 'SESSIONS' SET

(Continued from page 12)

The album offers timeless R&B-oriented second-line funk on the remakes of old New Orleans numbers, plus a number of surprising jazz-inflected instrumental workouts, with particularly rich solo work by sax men Allen and Tyler and drummer Palmer.

Toussaint says of the music, "Our initial thought was that funky R&B rock'n'roll was to be the menu. When we started getting people together and ideas began to come from different people, we thought some other ideas could be incorporated."

Sebastian adds, "We thought people would like to hear the classics, but then we said, 'Why just exactly re-duplicate classics when you can buy a re-issued record?' We felt like something new and fresh was required as well."

With the initial sessions completed, "The Ultimate Session," in Toussaint's words, "went on the back burner."

But Sam Sutherland, former VP/managing director of Windham Hill and the executive producer of two Bluesiana Triangle albums that featured Rebennack, learned about the

record from the musician's former road manager, Barbara Becker, and secured the project for the label.

Windham Hill VP of sales and marketing Pat Barry, who formerly ran the Leisure Landing record shops in New Orleans and co-founded the city's music magazine Wavelength, says the label plans to "emphasize the historical aspects of the record." As a promotional item, the company is producing a detailed spiral-bound illustrated CD-sized booklet by writer Tom Stag about Crescent City Gold's memorable history.

In addition to going after local and syndicated blues and R&B specialty programs at radio, Barry says, "We're definitely going to triple A, and we'll be looking at jazz stations on a limited basis." Barry notes that the label will go after NPR programs such as Blues Revue, Fresh Air, All Things Considered, and Morning Edition.

The company will launch "The Ultimate Session" in April during the New Orleans Jazz & Heritage Festival, the city's sprawling, heavily at-

tended annual music fiesta.

"Our goal is to make it as visible as possible during the Jazz Festival," Barry says. "We're exploring doing promotions with both Sound Warehouse and Tower... We're also looking at possibly doing some combination ads with [the New Orleans-bred Windham Hill act] the Subdudes and Crescent City Gold throughout the United States. We'll run it around [the New Orleans] Jazz Festival time in Chicago, New York, Boston, key markets. [The ads might read] 'If you can't be at Jazz Fest, you might as well buy one of these records and have a good time.'"

Barry says the label is also "trying desperately" to arrange a multigenerational concert of New Orleans music by Crescent City Gold and the Subdudes during the New Orleans Jazz & Heritage festival, but that the busy schedules of some CCG members could preclude such an event.

He says, "If we can get everybody together, it's going to be a very magical night. Whether we'll sell a lot of records, who cares?"

Jury Will Hear Sister Souljah Libel Suit Rapper Called Former Producer 'Two-Faced Backstabber'

■ BY DON JEFFREY

NEW YORK—Sister Souljah, the rapper who had a brief fling with notoriety after Bill Clinton verbally attacked her during his Presidential campaign, is under attack again, this time from a former producer who says she libeled him in album liner notes.

In the notes to "360 Degrees of Power," released by Epic Records in March 1992, Souljah listed producer Michael Shinn under the heading, "two-faced backstabbers."

Shinn filed suit, claiming the phrase was a libel that had damaged his reputation in the music business. Last week, a New York Supreme Court judge ruled that a jury would decide if the words defamed Shinn.

Lawyers for Sony Music Entertainment, owner of Epic, say they will appeal that decision.

Thomas Kavalier, attorney with Cahill Gordon & Reindel, a noted firm specializing in First Amendment cases that is defending Sony Music, says the rapper's words represent "rhetorical hyperbole" and are protected by the Constitution.

But Larry Wallace, attorney for Shinn and co-producer Antonio Brutus, says the phrase is a well-understood libel that has left his client in obloquy. In addition to the libel charge, Shinn and Brutus charge Souljah with breach of contract.

According to court documents, Shinn and Brutus contracted with Souljah (whose real name is Lisa Williamson) in June 1991 to write, arrange, and produce five master tapes. Some of the songs written by Shinn are said to have made it onto the "360 Degrees" album. In January 1992, Souljah directed Sony not to make any more payments to Shinn and Brutus, charging that they had breached their agreement.

Wallace says that his clients re-

ceived about \$25,000-\$30,000 out of the \$75,000 promised to them in their contract with Sony. They are suing for more than \$1 million.

The parties are not saying what caused the ill will between the rapper and her former producer. One source attributes it to "creative differences," another to a personal disagreement. Attempts to reach Souljah were unsuccessful.

The artist was the target of Clinton's condemnation at a June 13, 1992, rally in which he charged that, in an interview with The Washington Post, she had made racist remarks and advocated violence against whites. The controversy spiked sales of "360 Degrees" for a few weeks, but the album was not considered a success. Epic later dropped Souljah from its roster.



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Juliet's Natural Outlook; All About Eve's Career

JULIET ROBERTS refuses to dwell on past negative moments.

Taking a breather from the recent video shoot for her single, "I Want You," she ponders the career path she has traveled during the past 18 months. Obstacles of label problems and legal entanglements have made the road bumpy, but that does not appear to have jarred the sturdy, good-humored U.K. native. Instead of waxing bitter about her experiences, she downplays them with a weary chuckle and a philosophical attitude.

"You can't go negative on the world just because you don't get what you wish when you wish for



JULIET ROBERTS

it," she says. "Maybe if the album had come out sooner, the buzz surrounding it would not have been as good as it is right now. Maybe the delays were a way of someone or something letting me know that the time for this record was not right."

Or maybe the album was missing that one special song that would push it over the top. The first incarnation of "Natural Thing," Roberts' positively gorgeous Reprise/Warner Bros. debut, did not include the hit-bound "I Want You." She wrote it shortly after completing the set. Even the duller ears can tell that the track, with its sharp disco strings and layers of girlie chants, easily transcends genre specification. It has the potential to be an across-the-board smash.

However, "I Want You" is merely one color on Roberts' musical palette. Exploring "Natural Thing," which ships to retail in early April, you will discover a voice that takes on different tones and forms with each song. She comes on like a giddy ingenue on the familiar international hits, "Caught In The Middle" and "Free Love," and then plays an older, more seasoned role on the pensive "Eyes Of A Child" and "Again." Popping up in between these songs are myriad moods and tracks that also include the single-worthy "Tell Me," with its fret-slappin' bassline and swaggering vocal. Roberts approaches all of these moments with a high level of confidence that clearly comes from her broad performing background.

Raised in a household that was filled with the spicy calypso sounds of the *Nightingales*, of which her

father was a member, Roberts took a quick liking to various forms of rhythm-based music, and started her career by fronting the reggae-rooted *Black Jade* as a teen-ager. She later lent her voice to the *Funk Masters* and their 1983 U.K. hit, "It's Over," later moving on to the critically revered *Working Week*, and its blend of Latin, jazz, and R&B influences. "The band was so eclectic and fun," she recalls. "We were always learning something new from each other. It was a joy."

Along the way, Roberts began developing her songwriting chops, penning a lot of the material that filled three *Working Week* albums. Not long after stepping solo, Roberts connected with D-Mob mastermind Danny D., who would eventually produce "Natural Thing."

"The pleasure of making this album has been in the freedom to be more than a one-track singer," Roberts says. "I'm a musician and a songwriter—not someone who is riding a fad. I can move in and out of many different scenarios, and still feel quite comfortable."

A recent scenario has been with Courtney Pine, with whom Roberts has recorded "Life Goes Around," a wonderfully lush and soulful song that appears on his current album, as well as the U.K. version of "Natural Thing" on Cooltempo Records.

As the folks at Reprise and Warner Bros. prepare to take "I Want You," currently residing in the top five of Billboard's Club Play Chart, to pop radio, Roberts is already thinking about new songs for her next album and refreshing older ones for live appearances.

"I never get tired of getting up there and singing a great song,"



by Larry Flick

she says. "They live on, changing and developing as you mature."

THE SINGLE LIFE: The time has come for *Eve Gallagher* to get the major-label deal she has long deserved. Over the past couple of years, this Swiss chanteuse (and protege of *Boy George*) has been quietly issuing one sterling single after the next, picking up more critical roses and underground fans every time. With the brand new "Change Your Mind" (More Protein, U.K.), she delivers a soulful and assertive performance, often reminiscent of *Annie Lennox*. The talented dudes in *Diss-Cuss* and *Evolution* take a stab at the tune, revamping it with festive threads of trance and tribal disco. There is absolutely no reason why this one could not steam up clubs throughout the States, while a chunkier funk rendition could do the trick at radio. All that's missing is an A&R executive with a wee bit of vision.

The ever-plush *EightBall Records* in New York is once again working the nerves of dub-happy tastemakers on the East Coast with "The African Dream," a double-record trip into the tribal/house underground by *Mr. Onester*. This mysterious beatmeister paves the way for twitchin' booties with a muscular bassline that is generously iced with synths spiked with jazz and R&B spices. With no fewer than eight nicely varied mixes, we are waiting to see this one explode nationally.

For Real may be the latest entry into the tiresome new-jillswing urban radio sweepstakes, but there are versions of the quartet's cute debut single, "You Don't Wanna Miss" (*Perspective/A&M*), that are fashioned for club consumption. *Gio Brembilla* and *Davide Ruberto* come to the table with several delightfully twirly remixes that are a fine complement to the song's romantic drama, and the urgent, tightly harmonized vocals. Check 'em out.

TID-BEATS: Sometimes having a pop hit isn't all it's cracked up to be. *LaTour* has been unfairly laboring under the expectations of a sequel to his 1992 novelty hit "People Are Still Having Sex." If truth be told, his subsequent *Smash/Island* singles have been far better, but mildly received. He takes another go at it with "E," a hi-tech tribal/house journey that contrasts a dark and heavy groove with blippy, ear-catching keyboard passages. It is a prime example of *La-*

Tour's talent for more than hacking out pop simplicity. If only DJs would give him a fair shake... On the acid-jazz tip, the eternally hip *Giant Step/Groove Academy* party posse from New York has given birth to "The Groove Collective," a Reprise album that fuses traditional jazz, retro-funk, and hip-hop sensibilities. *Steely Dan* producer *Gary Katz* helped mold the set, which was recorded completely live. A musical feast that should be of equal interest to the historically reverent and the open-minded. As the acid-jazz movement finally begins to pick up steam in the U.S. (several years after its acceptance overseas), it is worth noting that the *Giant Step/Groove Academy* posse heralded this sound long before pop and urban departments at major labels started to get a clue... It has been two years since Australian act *Yothu Yindi* brought Aboriginal intensity to dancefloors with "Tribal Voice," and its barrier-busting hit, "Treaty." On March 22, *Hollywood Records* issues the far superior "Freedom," a collection that seamlessly blends world-beat music from *Yolgnu* and *Balanda* cultures with modern club grooves. Front man and primary songwriter *Mandawuy Yunupingu* gives the album an interesting pop/rock flavor by collaborating with *Neil Finn* from *Crowded House* and *INXS' Andrew Farris*... Speaking of world-beat club music, look no further than the irresistible "One Rêspe" by *Jephte Guillaume* to add a percussive blast of fresh air to peak-hour programs,

with room for more than your basic house ditties. Just issued on the indie *Kaleidoscope Records*... The French dance music scene will, no doubt, get a long-deserved moment of recognition from the global club community when *FNAC Music* issues "La Collection," a double-record/CD set that showcases the underrated works of *Laurent Garnier*, *St. Germain*, and *Lunatic Asylum*, among others. Find a copy, and listen without prejudice... Roving dance music writer *Andyman* has joined *New Jersey's Radical Records* as national director of publicity. He will also serve as the VP/GM of *Radikal-Q*, the label's new venture with *Quality Records* in Canada. Among his first projects are records by *Anne Clark*, *Dannii Minogue*, *Bad Boys Blue*, *Diva Convention*, and *Intermission*... Finally, *ZYX Records* is wisely taking a moment to develop the various endeavors of promising new team *B Squared D Productions*. Composed of identical twins *Walter and Bill Brandt*, and *Giuseppe D.*, the *New Jersey-based* trio has laid down some kicky tracks under the name *BDB Movement*—most notably the *trance/NRG* anthem "Turnaround" with singer *Tyrell*. They have also produced potent forthcoming singles by *Dare 2 B Different* ("A World Of Love") and *Wanda Dee* ("Let Me Feel The Sound"). Props to *ZYX club* dude *Harry Frank Towers* for digging deep to find these intriguing new talents at a time when too many are playing it way too safe.

Billboard. Dance
HOT Breakouts
FOR WEEK ENDING MAR. 12, 1994

CLUB PLAY

1. LOVE & HAPPINESS RIVER OCEAN FEATURING INDIA STRICTLY RHYTHM
2. HIGHT (ALRIGHT) DOUG E. FRESH GEE STREET
3. LOSER BECK DGC
4. SKIP TO MY LU LISA LISA PENDULUM
5. 4 YOU 4TH MEASURE MEN AREA 10

MAXI-SINGLES SALES

1. ELECTRIC RELAXATION A TRIBE CALLED QUEST JIVE
2. OO YA INNER CITY COLUMBIA
3. CRAZY BLACKGIRL RCA
4. THE GLOCK VICIOUS EPIC
5. RIBBON IN THE SKY INTRO ATLANTIC

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



Cash On Line. Promotion/marketing team *David Michery* and *Tony Mercedes* have inked a joint label deal with the *BMG-distributed Critique Records* to create *Cash Money Brother Records*. *Michery* and *Mercedes* played a role in the 1993 success of "Whoomp (There It Is)" by *Tag Team*, among several other crossover/maxi-single hits. *Cash Money Brother* will bow in early spring with singles by *Dem Boiz* and *Poppa Doo*. Pictured in the front row, from left, are *Michery*; *Carl Strube*, president of *Critique*; and *Mercedes*. In the back row, from left, are *Debbie Catalano*, director of publicity, *Critique*; *Albie Cullen*, VP of business affairs, *Critique*; *Martha McPartlin*, VP of operations, *Critique*; *Bob Isenberg*, CFO, *Critique*; and *John "JC" Colasanti*, VP of national promotion, *Critique*.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	2	4	7	I'M IN THE MOOD A&M 0461 <small>1 week at No. 1</small>	◆ CE CE PENISTON
2	5	8	6	I WANT YOU REPRISE 41397/WARNER BROS.	◆ JULIET ROBERTS
3	6	7	7	I WOULDN'T NORMALLY DO THIS KIND OF THING EMI 58122/ERG	◆ PET SHOP BOYS
4	7	11	7	GOT TO GET IT 550 MUSIC 77382/EPIC	◆ CULTURE BEAT
5	11	16	6	SO INTO YOU EASTWEST 96910	◆ MICHAEL WATFORD
6	9	10	8	GIVE MYSELF TO YOU TRIBAL AMERICA 58085/IRS	THE DAOU
7	13	13	9	I WANT TO THANK YOU AREA 10 004	LATRECE
8	1	1	9	A DEEPER LOVE (FROM "SISTER ACT 2") ARISTA 1-2651	◆ ARETHA FRANKLIN
9	14	17	6	SPOOKY QWEST 41313/WARNER BROS.	◆ NEW ORDER
10	4	3	9	DREAM DRUMS EIGHT BALL ALBUM CUT	LECTROLUV
11	16	23	5	DON'T GO BREAKING MY HEART MCA 54796	◆ ELTON JOHN/RUPAUL
12	3	2	10	BEEN A LONG TIME COLUMBIA 77303	THE FOG
13	19	21	5	DO YOU WANT IT SBK 58119/ERG	LONNIE GORDON
14	15	19	7	GOING NOWHERE GO/DISCS IMPORT	GABRIELLE
15	20	25	5	JUNGLE LUST (I WANT YOU) DEEP CRAP 30040/CRAP	URBAN MOTION PROJECT
16	17	20	6	GROOVE THANG MOTOWN 4848	◆ ZHANE
17	24	27	4	BLOW YOUR WHISTLE FFRR 120 017	DJ DUKE
18	12	5	10	BIG TIME SENSUALITY ELEKTRA 66244	◆ BJORK
19	26	36	4	BECAUSE OF LOVE VIRGIN 38422	◆ JANET JACKSON
20	10	9	8	PLEASE (YOU GOT THAT...) ATLANTIC PROMO	◆ INXS
21	25	28	5	STAY EMI 58113/ERG	◆ ETERNAL
22	8	6	12	SELFISH QWEST 41155/WARNER BROS.	◆ THE OTHER TWO
23	27	33	4	WORK THAT BODY GREAT JONES 530 629/ISLAND	CHANELLE
*** POWER PICK ***					
24	31	43	3	BEAUTIFUL PEOPLE STRICTLY RHYTHM 015	BARBARA TUCKER
25	29	34	5	SO IN LOVE (THE REAL DEAL) SBK PROMO/ERG	◆ JUDY CHEEKS
26	18	15	13	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) ARISTA 1-2648	◆ HADDAWAY
27	21	14	10	WHEN YOU TOUCH ME CUTTING 292	MASTERS AT WORK FEATURING INDIA
28	38	44	3	X TRIBAL AMERICA 58085/IRS	JUNIOR VASQUEZ
29	34	39	7	ALL BECAUSE OF ME VIBE MUSIC 4006	GEORGIE PORGIE
30	43	—	2	I'LL WAIT ARISTA 1-2659	◆ TAYLOR DAYNE
31	40	—	2	TAKE ME AWAY REPRISE 41309/WARNER BROS.	◆ BABBLE
32	22	18	12	JUST KEEP ME MOVING SIRE 41197/WARNER BROS.	◆ K.D. LANG
33	46	—	2	IF THAT'S YOUR BOYFRIEND MAVERICK/SIRE 41316/WARNER BROS.	◆ ME'SHELL NDEGECELLO
34	30	24	14	ALL I WANT IMAGO 25033	◆ CAPTAIN HOLLYWOOD PROJECT
35	37	31	8	POWER POLYDOR 859 981/PLG	◆ NU COLOURS
36	45	47	3	VICIOUS GAMES SMASH 440 812/ISLAND	YELLOW
37	44	46	3	OBSESSION AVENUE FOCH 15613/CRITIQUE	◆ FEM 2 FEM
38	33	32	6	GET IT STARTED EPIC 77323	PRINCE OF HOUSE
39	42	42	9	LOVE IS FOREVER CHAOS 77241	◆ TASHAN
40	36	30	10	SHINE ON ZYX 7056	HUGH K.
41	32	26	14	WHITE LOVE FFRR 120 003	◆ ONE DOVE
42	41	35	9	WELCOME TO MY MIND WAX TRAX 8697	◆ PSYKOSONIK
43	23	12	13	JOY CHAMPION 77364/CHAOS	◆ STAXX OF JOY FEATURING CAROL LEEMING
44	49	—	2	BURNING LIKE THE SUN CONTINUUM PROMO	RED RED GROOVY
*** Hot Shot Debut ***					
45	NEW	1	1	HEY D.J. (FROM "MI VIDA LOCA") MERCURY 858 359	◆ LIGHTER SHADE OF BROWN
46	47	—	2	PERE COCHON (I LIKE IT) TRIBAL AMERICA 58027/IRS	PASCAL'S BONGO MASSIVE I
47	39	38	8	AS I AM ONE 12012	SOUND OF ONE
48	NEW	1	1	YOU USED TO HOLD ME '94 STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD
49	35	29	12	THAT'S WHAT I THINK EPIC 77234	◆ CYNDI LAUPER
50	28	22	14	RILLY GROOVY CONTINUUM 12315	BEAUTIFUL PEOPLE FEATURING JIMI HENDRIX

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
*** No. 1 ***					
1	1	1	4	GROOVE THANG (M) (T) MOTOWN 4848 <small>4 weeks at No. 1</small>	◆ ZHANE
2	6	6	4	BUMP 'N' GRIND (T) (X) JIVE 42206	◆ R. KELLY
3	3	5	4	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62766/RCA	◆ WU-TANG CLAN
4	5	9	16	WHY IS IT? (FUK DAT) (M) (T) (X) MAXI 2014	◆ SAGAT
5	2	2	7	A DEEPER LOVE (FROM "SISTER ACT 2") (M) (T) (X) ARISTA 1-2651	◆ ARETHA FRANKLIN
6	4	3	5	MASS APPEAL (T) CHRYSALIS 58111/ERG	◆ GANG STARR
*** Hot Shot Debut ***					
7	NEW	1	1	I LIKE TO MOVE IT (M) (T) (X) STRICTLY RHYTHM 12192	◆ REEL 2 REAL FEATURING MAD STUNTMAN
8	9	7	9	WHATTA MAN (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
9	NEW	1	1	JUST ANOTHER DAY (M) (T) MOTOWN 4850	◆ QUEEN LATIFAH
10	7	13	5	IT'S ALL GOOD/PUMPS & A BUMP (T) GIANT 24545/WARNER BROS.	◆ HAMMER
*** Greatest Gainer ***					
11	38	42	11	BORN TO ROLL (M) (T) DELICIOUS VINYL 10140/AG	◆ MASTA ACE INCORPORATED
12	NEW	1	1	GIN AND JUICE (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG	◆ SNOOP DOGGY DOGG
13	8	4	4	BECAUSE OF LOVE (T) (X) VIRGIN 38422	◆ JANET JACKSON
14	11	—	2	HEY D.J. (FROM "MI VIDA LOCA") (T) MERCURY 858 359	◆ LIGHTER SHADE OF BROWN
15	20	—	2	THE SIGN (M) (T) ARISTA 1-2673	◆ ACE OF BASE
16	NEW	1	1	GOT TO GET IT (T) (X) 550 MUSIC 77382/EPIC	◆ CULTURE BEAT
17	NEW	1	1	MARCH OF THE PIGS (X) TVT/INTERSCOPE 95938/AG	◆ NINE INCH NAILS
18	24	16	3	YOU KNOW HOW WE DO IT (T) PRIORITY 53847	◆ ICE CUBE
19	13	20	11	I'M IN THE MOOD (M) (T) A&M 0461	◆ CE CE PENISTON
20	10	18	4	YOU DON'T LOVE ME (NO, NO, NO) (T) (X) BIG BEAT 10151/AG	◆ DAWN PENN
21	30	31	7	CANTALOOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
22	12	17	5	IT ALL COMES DOWN TO MONEY (M) (T) RAL/CHAOS 77167/COLUMBIA	◆ TERMINATOR X
23	25	—	2	CAN I GET IT, YO (M) (T) (X) PROFILE 7405	RUN-D.M.C.
24	22	23	27	GIVE IT UP (M) (T) (X) FFRR 350 039	◆ THE GOODMEN
25	34	19	15	I-I-GHT (ALRIGHT) (M) (T) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
26	31	—	2	I WANNA ROCK (T) JIVE 42202	◆ JAZZY JEFF & FRESH PRINCE
27	18	43	4	IF THAT'S YOUR BOYFRIEND (T) (X) MAVERICK/SIRE 41316/WARNER BROS.	◆ ME'SHELL NDEGECELLO
28	15	15	5	IT AIN'T HARD TO TELL (T) COLUMBIA 77320	NAS
29	19	8	16	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO
30	17	27	4	I'M OUTSTANDING (T) (X) JIVE 42200	◆ SHAQUILLE O'NEAL
31	23	32	10	U.N.I.T.Y. (T) MOTOWN 4848	◆ QUEEN LATIFAH
32	27	33	21	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
33	NEW	1	1	STAY (M) (T) (X) EMI 58113/ERG	◆ ETERNAL
34	39	35	11	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (T) (X) ARISTA 1-2648	◆ HADDAWAY
35	NEW	1	1	ON AND ON (T) VIRGIN 38415	◆ SHYHEIM
36	21	24	4	YOU USED TO HOLD ME '94 (T) STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD
37	NEW	1	1	ZUNGA ZENG (T) (X) TOMMY BOY 599	◆ K7
38	37	11	5	FAMILY AFFAIR (FROM "ADDAMS FAMILY VALUES") (T) ATLAS 855 233/PLG	◆ SHABBA RANKS
39	36	29	19	COME CLEAN (T) PAYDAY 120 002/FFRR	◆ JERU THE DAMAJA
40	26	26	19	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS	◆ MAD LION
41	NEW	1	1	THE MOST BEAUTIFUL GIRL IN THE WORLD (T) NPG 72514/BELLMARK	◆ PRINCE
42	16	10	3	DON'T GO BREAKING MY HEART (T) MCA 54796	◆ ELTON JOHN/RUPAUL
43	32	25	12	BEEN A LONG TIME (M) (T) COLUMBIA 77303	THE FOG
44	33	—	2	I CRIED THE TEARS (T) (X) BIG BEAT 10150/AG	JOMANDA
45	35	22	12	RUNAWAY LOVE (M) (T) (X) EXIT 198	JOHNNY O
46	RE-ENTRY	14	14	ALL I WANT (T) (X) IMAGO 25033	◆ CAPTAIN HOLLYWOOD PROJECT
47	14	21	12	SOUND OF DA POLICE (T) JIVE 42191	◆ KRS-ONE
48	NEW	1	1	STREETS OF PHILADELPHIA (X) COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
49	44	30	4	NEVER NO MORE (T) JIVE 42204	◆ SOULS OF MISCHIEF
50	42	12	23	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	◆ SALT-N-PEPA

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

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Labels Set Fan Fair Showcases Top Stars Slated To Perform At June Fest

NASHVILLE—The major country labels have announced their tentative lineups for the 23rd International Country Music Fan Fair, June 6-12. Among the platinum-selling acts slated to perform at the Tennessee State Fairgrounds here during the 12 separate label shows are Alan Jackson, Travis Tritt, Billy Ray Cyrus, John Michael Montgomery, Trisha Yearwood, and Lorrie Morgan.

Tickets to this year's event have already sold out, with more than 24,000 expected to attend. Fan Fair is a joint project of the Country Music Assn. and the Grand Ole Opry.

Here are the show dates and featured acts:

Monday, June 6, 7-10 p.m., Bluegrass Show: Bill Monroe & the Blue Grass Boys, with other acts to be selected.

Tuesday, June 7, 10 a.m.-noon, Curb Records: Boy Howdy, Kimber Clayton, Jackson Claypool, Tim McGraw, and Sawyer Brown; 2:30-4:30 p.m., Mercury Records: Billy Ray Cyrus, Davis Daniel, Toby Keith, Sammy Kershaw, Kathy Mattea, and

John & Audrey Wiggins; 7:30-9 p.m., MCA Records: Jerry Clower, Tracy Byrd, Rodney Crowell, Evangeline, the Mavericks, Marty Stuart, and Trisha Yearwood.

Wednesday, June 8, 10 a.m.-noon, Liberty Records: Charlie Daniels, Asleep At The Wheel with special guests, John Berry, and Tanya Tucker; 2:30-4:30 p.m., Warner Bros./Reprise Records: Jeff Foxworthy, Faith Hill, and Travis Tritt; 7:30 p.m.-9:30 p.m., RCA Records: Darrell Waltrip, Waylon Jennings, Martina McBride, Restless Heart, and Lari White.

Thursday, June 9, 10 a.m.-noon, Atlantic Records: Neal McCoy, Confederate Railroad, Tracy Lawrence, and John Michael Montgomery; 2:30-4:30 p.m., Arista Records: Black Hawk, Alan Jackson, Lee Roy Parnell, and Pam Tillis; 7:30-9:30 p.m., Columbia/Epic Records: Bobbie Cryner, Joe Diffie, Gibson/Miller Band, Patty Loveless, Ken Mellons, Collin Raye, Doug Stone, Rick Trevino, and Joy Lynn White.

Friday, June 10, 10 a.m.-11:30

a.m., BNA Entertainment: Marc Beeson, Dale Daniel, Kim Hill, Jesse Hunter, Lorrie Morgan, Lisa Stewart, Doug Supernaw, and Turner Nichols; 1-2:30 p.m., Giant Records: Deborah Allen, Daron Norwood, Orrall & Wright, Laura Vida, and Clay Walker; 3:30-5 p.m., Asylum Records: Brother Phelps, Guy Clark, and Bob Woodruff.

Saturday, June 11, 10 a.m.-6 p.m., the Grand Masters Fiddling Championship at Opryland USA.

Sunday, June 12, all day, Fan Fair ticket still good for admission to such attractions as the Country Music Hall Of Fame and the Ryman Auditorium.



Monty's Month. John Michael Montgomery, center, basks in the glow of being featured as Country Music Television's first monthly "Showcase Artist." Pictured with him, from left, are CMT programming staffers Fran Galloway, Margie Taylor, Tracey Storey, and Traci Todd.

CMA Dues Hike Means Members Pay For Perks

NASHVILLE—Members who want a chance to buy tickets to the Country Music Assn.'s annual awards show will have to pay double last year's dues. And even then, there's no guarantee that tickets will be available to them. A broad schedule of dues increases went into effect March 1.

Under the new schedule, a \$50 annual membership is still available for individual members. For that fee, the member receives a subscription to the CMA's monthly magazine, "Close Up," industry reference guides, the right to vote for award winners and directors, and various discounts.

However, to be eligible for ticket buys, a member must now pay \$100 a year. The costlier membership also covers all first-tier benefits, plus a 30% discount on registrations for

SRO, the CMA's annual talent buyers convention, and other discounts.

There also are significant dues increases for member radio stations. Previously, stations paid according to their market size, with small-market membership being \$125, medium-market \$225, and large-market \$325. Now stations must elect from the membership categories of bronze (\$125), silver (\$500), gold (\$1,250), or platinum (\$5,000).

Ticket availability is not guaranteed in any of the organizational membership categories. However, the higher the membership fee, the greater the number of tickets the member is eligible to buy. Silver is good for four, gold for eight, and platinum for 14, including four VIP seats.

EDWARD MORRIS



Step Forward. Aaron Tippin, third from left, feigns an innocent look as he lines up with the real innocents in his "Honky Tonk Superman" video. The good (if frazzled) guys, from left, are George Lindsey, who plays the detective; Reba McEntire, the bar owner; and Jon Small, who directed the project for Picture Vision.

Stuart Is High On Country's Mountain Top Singer's Joy Is Obvious As He Explores Genre He Loves

WATCHING MARTY GLOW: As vividly as Hank Williams symbolizes the misery in country music, Marty Stuart symbolizes the joy. No one else is so totally and blissfully immersed in the business and all its manifestations as he: in its sounds and styles, its folklore and history, its road life and rhinestones. To see him work and hear him talk is to witness a kid who is still rapturous over his first big break.

Stuart loves what he's doing—and he wants you to feel the excitement. What makes his zest remarkable is that Stuart's big break came 23 years ago, when he was only 13 and the great Lester Flatt drafted the youngster into his bluegrass band. In doing so, Flatt got a first-rate mandolin player, and country music got an in-house fan whose sense of delight remains unblunted to this day.

Let it be noted, though, that Stuart does not approach country music with a hushed reverence. Nor has he cause to. He has picked, bantered, and partied with the giants—from Roy Acuff to Ernest Tubb to Johnny Cash—and knows the difference between artists who soar on their art and the hangers-on who are merely ballast. His affection for his peers and the music they make is deep, but it is also rough, frank, and frequently bawdy.

While he was developing as a musician, Stuart discovered he had considerable skills as a writer of prose, particularly when it came to chronicling the day-to-day musical life around him. And he also has become an avid historian of the music, both from his reading and from his long conversations with those who have made the history. Having been well-mentored himself, Stuart has been generous in mentoring many of the newer country acts. When certain injudicious remarks led to bad blood between his friend Travis Tritt and Billy Ray Cyrus, it was Stuart who played the peacemaker by joking the whole matter back to its essential absurdity.

These days, the shock-haired and brightly festooned Mississippian is popping up wherever there's good music or a good cause. Appropriately, his latest undertaking is co-hosting an infomercial luring visitors to Music City. You can bet he's sincere. The town's been a blast for him.

LIVE & LEARN: Our Epiphany Of The Week Award goes to critic Tony Scherman, who, in a review in The New York Times, concludes that MCA's new "Rhythm, Country And Blues" album seems to be "a marketing scheme." Jeez, what insight! We had assumed—perhaps naively—that the 22 country and R&B acts involved in the project had accidentally run into each other at various re-

corded studios and then spontaneously burst into song.

Scherman goes on to pose a theory about the album's genesis that's almost too horrifying to countenance. Maybe, he ventures, the album is "a calculated effort not only to rope in more white yuppies as country fans, but [also] to entice a small but active market, middle-aged black fans of [Patti] LaBelle and B.B. King, to the country bins." Could this be so? Could MCA be so intent on selling records that they would create them with unworthy audiences in mind? Don't these fools know that popular music is too important to be left to the people?

CRAZY FOR YOU: "Crazy," the new country-flavored album by Julio Iglesias, is due in April on Columbia Records. The title track is a cover of the Patsy Cline standard written by Willie Nelson. Another track, "When You Tell Me That You Love Me," is a duet with Dolly Parton. In

1984, Iglesias had his first and only No. 1 country hit, "To All The Girls I've Loved Before," a duet with Nelson.

MAKING The Rounds: Maggie Hippensteel, "a faithful country music fan" from Steelton, Pa., writes us in considerable distress to point out that—despite claims to the contrary—Alabama has never broken



by Edward Morris



Sonny James' record of 16 consecutive No. 1 country hits. She notes that after a string of eight No. 1s, Alabama dropped to a No. 35 with "Christmas In Dixie," after which the group scored 13 more chart-toppers. We did not realize that this matter was being debated, but, still, nothing pleases us more than stirring up trivia hornets... Steve Wariner recorded the first segment of Unistar Radio Network's new "Acoustic Country" series, with Cathy Martindale hosting and Ed Salamon executive producing. The segment will air in late March. Wariner is now managed by former Exile drummer Steve Goetzman through Renaissance Management of Franklin, Tenn.

Country America magazine launches its New Artist Music Series March 15 at the 21 Club in New York with a performance by MCA's Tracy Byrd... The Quantum Music Group has opened an office on Music Row at 1005 18th Ave., South. Eddie Burton is general manager, and Canadian singer/songwriter Susan Jacks has been signed as a writer... Susie Luchsinger has been named spokeswoman for Spencer's Clothing Co. of Mt. Airy, N.C. Luchsinger records for Integrity Music. The company will feature her in ads in TV Guide, Music City News, Children's Business, and Good Housekeeping, and on spots on TNN, Country Music Television, and the Family Channel.



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				*** NO. 1 *** 1 week at No. 1	
1	3	8	10	TRYIN' TO GET OVER YOU T. BROWN (V. GILL)	VINCE GILL (C) (V) MCA 54706
2	2	4	14	ROCK MY WORLD (LITTLE COUNTRY GIRL) D. COOK, S. HENDRICKS (B. LABOUNTY, S. O'BRIEN)	BROOKS & DUNN (C) (V) ARISTA 1-2636
3	6	13	13	NO DOUBT ABOUT IT B. BECKETT (J. S. SHERRILL, S. SESKIN)	NEAL MCCOY (C) (V) ATLANTIC 87287
4	4	7	14	I'VE GOT IT MADE J. STROUD, J. ANDERSON (M. BARNES)	JOHN ANDERSON (V) BNA 62709
5	7	10	13	HE THINKS HE'LL KEEP HER J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
6	1	2	14	I JUST WANTED YOU TO KNOW M. WRIGHT (G. HARRISON, T. MENSY)	MARK CHESNUTT (C) (V) MCA 54768
7	8	9	13	T.L.C. A.S.A.P. J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. MYERS)	ALABAMA (V) RCA 62712
8	10	15	13	THEY ASKED ABOUT YOU T. BROWN, R. MCENTIRE (K. NASH, B. NASH, F. WELLER)	REBA MCENTIRE (V) MCA 54769
9	5	5	15	HEY CINDERELLA J. BOWEN, S. BOGGUSS (S. BOGGUSS, M. BERG, G. HARRISON)	SUZIE BOGGUSS (V) LIBERTY 17641
10	11	16	14	THAT'S MY STORY P. WORLEY, J. HOBBS, E. SEAY (L. R. PARNELL, T. HASELDEN)	COLLIN RAYE (C) (D) (V) EPIC 53952
11	13	17	17	GOODBY SAYS IT ALL M. BRIGHT, T. DUBOIS (J. MACRAE, C. BLACK, B. FISCHER)	BLACKHAWK (C) (V) ARISTA 1-2568
12	12	14	13	STANDING OUTSIDE THE FIRE A. REYNOLDS (J. YATES, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17802
13	14	20	9	MY LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	LITTLE TEXAS (C) (V) WARNER BROS. 18295
14	17	21	7	(WHO SAYS) YOU CAN'T HAVE IT ALL K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (V) ARISTA 1-2649
15	18	30	8	INDIAN OUTLAW J. STROUD, B. GALLIMORE (T. BARNES, G. SIMMONS, J. D. LOUDERMILK)	TIM MCGRAW (C) CURB 76920
16	9	1	13	I SWEAR S. HENDRICKS (F. J. MYERS, G. BAKER)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
17	16	19	10	LIFE #9 P. WORLEY, E. SEAY, M. MCBRIDE (KOSTAS, T. PERE Z)	MARTINA MCBRIDE (C) (V) RCA 62697
18	20	24	10	I'M HOLDING MY OWN S. HENDRICKS (T. ARATA)	LEE ROY PARNELL (C) (V) ARISTA 1-8739
19	21	32	6	IF THE GOOD DIE YOUNG J. STROUD (P. NELSON, C. WISEMAN)	TRACY LAWRENCE ATLANTIC ALBUM CUT
20	30	39	4	ROCK BOTTOM T. BROWN (J. R. COBB, B. BUJE)	WYONNNA (C) (V) CURB 54809/MCA
21	22	25	20	TAKE IT EASY J. STROUD (J. BROWNE, G. FREY)	TRAVIS TRITT (C) (V) WARNER BROS. 18240
22	23	34	7	WORDS BY HEART J. SCAIFE, J. COTTON (R. NIELSON, M. POWELL)	BILLY RAY CYRUS (C) (V) MERCURY 858 132
23	25	33	9	I CAN'T REACH HER ANYMORE B. CANNON, N. WILSON (M. PETERSEN, B. THEIEN)	SAMMY KERSHAW (C) (V) MERCURY 858 102
24	24	27	9	WE DON'T HAVE TO DO THIS J. CRUTCHFIELD (G. BURR, V. SHAW)	TANYA TUCKER (V) LIBERTY 17803
25	15	3	15	I'D LIKE TO HAVE THAT ONE BACK T. BROWN, G. STRAIT (B. SHORE, R. WEST, A. BARKER)	GEORGE STRAIT (C) (V) MCA 54767
26	28	29	16	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU J. STROUD, J. CARLTON (J. L. WALLACE, T. SKINNER)	DARON NORWOOD (C) (V) GIANT 18386
27	32	37	9	WHERE WAS I S. BUCKINGHAM (H. STINSON, G. BURR)	RICKY VAN SHELTON (C) (V) COLUMBIA 77334
28	34	38	5	PIECE OF MY HEART S. HENDRICKS (B. BERNIS, J. RAGAVOY)	FAITH HILL (C) (V) WARNER BROS. 18261
29	19	6	18	A LITTLE LESS TALK AND A LOT MORE ACTION N. LARKIN, H. SHEDD (K. HINTON, J. STEWART)	TOBY KEITH (C) (V) MERCURY 862 262
30	37	40	6	BETTER YOUR HEART THAN MINE G. FUNDIS (L. ANGELE, A. GOLD)	TRISHA YEARWOOD (C) (V) MCA 54786
31	31	23	17	STATE OF MIND J. STROUD, C. BLACK (C. BLACK)	CLINT BLACK (C) (V) RCA 62700
32	26	18	19	SHE'D GIVE ANYTHING C. FARREN (J. STEELE, C. FARREN, Y. MELAMED)	BOY HOWDY CURB PROMO SINGLE
33	38	49	5	IF BUBBA CAN DANCE (I CAN TOO) D. COOK (M. RAYBON, M. MCGUIRE, B. MCDILL)	SHENANDOAH (C) (V) RCA 62761
34	33	26	20	LIVE UNTIL I DIE J. STROUD (C. WALKER)	CLAY WALKER (C) (V) GIANT 18332
35	41	45	6	RED AND RIO GRANDE R. LANDIS (D. SUPERNAW, L. ATKINSON)	DOUG SUPERNAW (V) BNA 62757
36	35	22	18	JOHN DEERE GREEN J. SLATE, B. MONTGOMERY (D. LINDE)	JOE DIFFIE (C) (V) EPIC 77235
37	45	56	3	ADDICTED TO A DOLLAR J. STROUD, D. STONE (D. STONE, R. HOOD, R. MADDOX, K. TRIBBLE)	DOUG STONE (C) (V) EPIC 77375
38	40	41	8	KISS ME, I'M GONE T. BROWN, M. STUART (M. STUART, B. DIPIERO)	MARTY STUART (C) (V) MCA 54777

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	27	12	18	WE JUST DISAGREE J. BOWEN, B. DEAN (J. KRUEGER)	BILLY DEAN SBK ALBUM CUT/LIBERTY
40	43	43	8	STONE COLD COUNTRY D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (V) EPIC 77355
41	29	11	17	YOU WILL E. GORDY, JR. (P. ROSE, M. A. KENNEDY, R. SHARP)	PATTY LOVELESS (C) (V) EPIC 77271
42	44	48	11	WHAT A CRYING SHAME D. COOK (R. MALO, KOSTAS)	THE MAVERICKS (C) (V) MCA 54748
43	54	—	2	A GOOD RUN OF BAD LUCK J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (C) (V) RCA 62762
44	46	52	5	YOUR LOVE AMAZES ME C. HOWARD (A. HUNT, C. JONES)	JOHN BERRY LIBERTY ALBUM CUT
45	48	57	4	TRY NOT TO LOOK SO PRETTY P. ANDERSON (D. YOAKAM, KOSTAS)	DWIGHT YOAKAM (C) (V) REPRISE 18239/WARNER BROS.
46	51	64	3	WHERE DO I FIT IN THE PICTURE J. STROUD (C. WALKER)	CLAY WALKER (V) GIANT 18210
47	49	53	5	HONKY TONK SUPERMAN S. HENDRICKS (A. TIPPIN, B. BROCK)	AARON TIPPIN (C) (V) RCA 62755
48	36	28	14	SHE NEVER CRIED B. BECKETT (D. MAYO, F. WELLER, D. RAE)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
49	53	59	4	OUTSKIRTS OF TOWN M. MILLER, M. MCANALLY (G. HUBBARD, D. CAMERON)	SAWYER BROWN CURB ALBUM CUT
50	47	46	20	IS IT OVER YET T. BROWN (B. KIRSCH)	WYONNNA (V) CURB 54754/MCA
51	52	55	5	HONKY TONK CROWD S. BUCKINGHAM (M. STUART)	RICK TREVINO (C) (V) COLUMBIA 77373
52	50	50	6	I LOVE YOU 'CAUSE I WANT TO H. EPSTEIN (C. CARTER, R. FOSTER)	CARLENE CARTER (V) GIANT 18265
53	58	70	3	CDMPANY TIME J. GUESS (M. MCANALLY)	LINDA DAVIS (C) (V) ARISTA 1-2664
54	NEW	1	1	IN MY OWN BACKYARD J. SLATE, B. MONTGOMERY (A. SPOONER, K. K. PHILLIPS, J. DIFFIE)	JOE DIFFIE (V) EPIC 77380
55	42	31	16	NO MORE CRYIN' J. LEO (T. MCBRIDE, J. LEO)	MCBRIDE & THE RIDE (C) (V) MCA 54761
56	64	—	2	BORN READY B. BECKETT (A. SHAMBLIN, D. GIBSON)	JESSE HUNTER (C) (V) BNA 62736
57	59	58	5	SOMEWHERE IN BETWEEN M. CLUTE, T. DUBOIS (A. SHAMBLIN, J. VEZNER)	DUDE MOWREY (C) (V) ARISTA 1-2643
58	60	62	7	IN MY NEXT LIFE J. STROUD (M. BARNES)	MERLE HAGGARD CURB PROMO SINGLE
59	62	69	3	CLOSING TIME S. FISHELL, R. FOSTER (R. FOSTER, M. SAGER)	RADNEY FOSTER (V) ARISTA 1-2652
60	NEW	1	1	BEFORE YOU KILL US ALL K. LEHNING (K. FOLLESE, M. T. BARNES)	RANDY TRAVIS (C) (V) WARNER BROS. 18208
61	61	60	18	HIGH TECH REDNECK B. CANNON, N. WILSON (B. HILL, Z. TURNER)	GEORGE JONES (V) MCA 54749
62	57	47	16	SAWMILL ROAD M. POWELL, T. DUBOIS (S. HOGIN, J. MCBRIDE, D. TRUMAN)	DIAMOND RIO (V) ARISTA 12610
63	68	—	2	ONCE IN A WHILE T. BROWN (S. DORFF, J. BETTIS)	BILLY DEAN MCA ALBUM CUT
64	75	—	2	JUST ONCE T. BROWN (D. L. MURPHY, K. TRIBBLE)	DAVID LEE MURPHY (V) MCA 54794
65	56	51	12	FOR YOUR LOVE J. BOWEN, J. CRUTCHFIELD (J. ELY)	CHRIS LEDOUX (V) LIBERTY 17714
66	NEW	1	1	DADDY NEVER WAS THE CADILLAC KIND B. BECKETT (B. NELSON, D. GIBSON)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87273
67	66	65	20	I CAN'T TELL YOU WHY T. BROWN (T. SCHMIT, D. HENLEY, G. FREY)	VINCE GILL GIANT ALBUM CUT
68	74	—	3	LOVEBUG T. BROWN, G. STRAIT (C. WAYNE, W. KEMP)	GEORGE STRAIT MCA ALBUM CUT
69	63	61	17	CONFESSIN' MY LOVE M. WRIGHT (S. CAMP, J. S. SHERRILL)	SHAWN CAMP (C) (V) REPRISE 18331/WARNER BROS.
70	NEW	1	1	YOUNG LOVE M. LAWLER, H. SHEDD (C. JOYNER, R. CARTEY)	TWISTER ALLEY MERCURY ALBUM CUT
71	69	67	20	DESPERADO J. STROUD (D. HENLEY, G. FREY)	CLINT BLACK GIANT ALBUM CUT
72	NEW	1	1	NEVER BIT A BULLET LIKE THIS B. CANNON, N. WILSON (J. FOSTER, M. PETERSEN)	GEORGE JONES WITH SAMMY KERSHAW MCA ALBUM CUT
73	73	—	2	RIDE 'EM HIGH, RIDE 'EM LOW R. DUNN (R. DUNN)	BROOKS & DUNN MCA ALBUM CUT
74	71	66	18	WERE YOU REALLY LIVIN' R. L. PHELPS, D. PHELPS (R. L. PHELPS, D. PHELPS)	BROTHER PHELPS (C) (V) ASYLUM 64598
75	70	71	3	HARD LIQUOR, COLD WOMEN, WARM BEER S. FISHELL (B. WOODRUFF)	BOB WOODRUFF (C) (V) ASYLUM 64575

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	1	—	2	WILO ONE S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	FAITH HILL WARNER BROS.
2	—	—	1	I NEVER KNEW LOVE J. STROUD (L. BOONE, W. ROBINSON)	DOUG STONE EPIC
3	3	2	6	FAST AS YOU P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE
4	2	1	3	I WANT TO BE LOVED LIKE THAT D. COOK (P. BARNHART, S. HOGIN, B. LABOUNTY)	SHENANDOAH RCA
5	5	4	10	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	LITTLE TEXAS WARNER BROS.
6	6	3	4	I DON'T CALL HIM DADDY R. LANDIS (R. NIELSEN)	DOUG SUPERNAW BNA
7	4	—	2	THE BOYS & ME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN CURB
8	7	5	12	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	MARTINA MCBRIDE RCA
9	10	6	24	CHATTASCOOCHIEE K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON ARISTA
10	8	7	16	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	CLAY WALKER GIANT
11	9	—	2	THE SONG REMEMBERS WHEN G. FUNDIS (H. PRESTWOOD)	TRISHA YEARWOOD MCA
12	11	8	13	ONE MORE LAST CHANCE T. BROWN (V. GILL, G. NICHOLSON)	VINCE GILL MCA
13	13	12	10	EASY COME, EASY GO T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT MCA

14	14	9	7	RECKLESS J. LEO, L. M. LEE, ALABAMA (J. STEVENS, M. CLARK)	ALABAMA RCA
15	12	10	19	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	TRACY BYRD MCA
16	15	11	8	ALMOST GOODBYE M. WRIGHT (B. L. IVSEY, D. SCHLITZ)	MARK CHESNUTT MCA
17	17	16	17	HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH MERCURY
18	16	14	17	THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN CURB
19	18	19	11	NO TIME TO KILL J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
20	22	13	8	SHE USED TO BE MINE D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN ARISTA
21	19	21	13	HALF ENOUGH R. LANDIS (W. WALDMAN, R. NIELSON)	LORRIE MORGAN BNA
22	—	17	8	DOES HE LOVE YOU T. BROWN, R. MCENTIRE (S. KNOX, B. STRITCH)	REBA MCENTIRE WITH LINDA DAVIS MCA
23	25	20	14	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J. SLATE, B. MONTGOMERY (R. BLAYLOCK, K. K. PHILLIPS, H. PERDEW)	JOE DIFFIE EPIC
24	—	—	27	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	SAMMY KERSHAW MERCURY
25	—	—	23	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	PATTY LOVELESS EPIC

♦ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.



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"Something In Red" – Platinum!

"Watch Me" – Platinum!

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"MY NIGHT TO HOWL"

The First Hit Single from "WAR PAINT"
The Next LORRIE MORGAN Platinum Album!

PRODUCED BY RICHARD LADDIS FOR OUTLADDIS PRODUCTIONS



"MY NIGHT TO HOWL " RADIO ADD DATE: FEBRUARY 28 / "WAR PAINT" ALBUM STREET DATE: MAY 10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	1	5	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (9.98/15.98)	KICKIN' IT UP	1	
2	2	2	20	VARIOUS ARTISTS ▲ ² GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1	
3	3	3	22	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1	
4	5	5	26	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1	
				*** GREATEST GAINER ***			
(5)	11	21	6	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	5	
6	4	4	73	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	
7	7	7	53	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
8	6	6	78	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3	
9	8	8	42	LITTLE TEXAS ● WARNER BROS. 45276 (9.98/15.98)	BIG TIME	8	
10	9	9	87	MARY-CHAPIN CARPENTER ▲ ² COLUMBIA 48881/SONY (10.93 EQ/13.98)	COME ON COME ON	6	
11	10	10	22	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2	
12	12	14	49	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4	
13	13	11	30	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8	
14	14	12	5	COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12	
(15)	23	25	16	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	15	
16	16	15	96	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7	
17	20	20	4	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	17	
18	15	13	45	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10	
19	19	16	42	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1	
20	17	18	68	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4	
(21)	25	28	3	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	21	
22	18	19	76	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1	
23	22	22	7	BOY HOWDY CURB 77656 (6.98/9.98) HS	SHE'D GIVE ANYTHING	19	
24	21	17	33	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2	
25	27	27	133	BROOKS & DUNN ▲ ¹ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3	
26	26	23	181	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1	
27	24	24	36	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6	
28	28	31	23	SUZU BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27	
(29)	NEW		1	RICK TREVINO COLUMBIA 53560/SONY (9.98 EQ/15.98) HS	RICK TREVINO	29	
30	29	29	51	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11	
31	30	26	45	TOBY KEITH ● MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17	
32	33	32	20	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16	
33	31	30	18	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6	
34	35	34	36	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1	
35	34	36	252	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2	
36	36	41	29	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6	
37	38	38	93	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
38	32	33	15	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20	
39	43	43	39	DOUG SUPERNAW BNA 66133 (9.98/13.98) HS	RED AND RIO GRANDE	27	
40	45	46	51	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5	
41	41	39	19	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18	
42	42	42	129	GARTH BROOKS ▲ ¹¹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1	
43	39	37	100	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1	
(44)	48	50	4	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	44	
45	44	45	36	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12	
46	49	49	29	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13	
47	40	35	17	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6	
48	46	40	13	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	30	
49	37	48	18	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	37	
				*** PACESETTER ***			
(50)	64	—	2	WILLIE NELSON JUSTICE 1601 (8.98/14.98)	MOONLIGHT BECOMES YOU	50	
51	47	44	73	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15	
52	51	52	146	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
53	50	47	80	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6	
54	55	53	17	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35	
55	53	56	107	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10	
56	58	58	24	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	50	
57	52	51	79	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
58	54	55	63	REBA MCENTIRE ▲ ⁷ MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1	
59	59	54	9	ANNE MURRAY SBK 27012/ERG (10.98/15.98)	CROONIN	54	
60	57	59	155	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5	
61	56	57	75	GARTH BROOKS ▲ ¹² LIBERTY 98743 (10.98/16.98)	THE CHASE	1	
(62)	RE-ENTRY		7	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	62	
63	60	60	27	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38	
64	61	61	116	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98) HS	ALL I CAN BE	7	
65	62	62	45	TANYA TUCKER ● LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15	
(66)	RE-ENTRY		5	LEE ROY PARNELL ARISTA 18739 (9.98/15.98) HS	ON THE ROAD	66	
67	65	66	66	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47	
68	67	65	45	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13	
69	63	63	48	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24	
70	66	64	198	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4	
71	69	72	138	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2	
72	72	73	22	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98)	COWGIRL'S PRAYER	34	
73	68	67	144	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8	
74	75	75	70	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20	
75	73	70	80	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11	

○ 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 multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY
SoundScan

FOR WEEK ENDING MARCH 12, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	147
2	3	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	132
3	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	147
4	4	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	147
5	5	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	30
6	6	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	145
7	9	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	145
8	7	THE JUDDS CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	7
9	8	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	36
10	10	ALABAMA ▲ ¹ RCA 7170* (9.98/13.98)	GREATEST HITS	146
11	11	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	145
12	14	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	24
13	12	THE JUDDS CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	9

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	53
15	15	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	23
16	18	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	10
17	19	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	21
18	16	MARY-CHAPIN CARPENTER COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	24
19	21	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	119
20	17	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	86
21	23	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	79
22	20	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	99
23	22	WAYLON JENNINGS ▲ ⁴ RCA 3378* (8.98)	GREATEST HITS	32
24	25	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	9
25	24	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	22

Catalog albums are older titles which are registering significant sales. © 1994, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Lynn Shults

SCORING HIS FIFTH NO. 1 with "Tryin' To Get Over You" (3-1) is Vince Gill. The much-honored Gill debuted on Billboard's Hot Country Singles & Tracks chart 10 years ago. "Victim Of Life's Circumstances" peaked at No. 40 in March 1984. Since then, Gill has placed 27 titles on the singles chart. The first 12 were on the RCA label, with three tracks reaching the top 10. Producer Tony Brown originally signed Gill to RCA, but then left to become head of A&R at MCA Records. The two reunited in 1989 when Brown signed Gill to a recording contract for the second time, this time with MCA. The first Gill/Brown collaboration, "Oklahoma Swing," peaked at No. 13 in April 1990. Gill's second MCA single, "When I Call Your Name," peaked at No. 2 that August. Though it didn't reach No. 1, the song propelled him to superstar status. Since he signed with MCA, only two of his 13 singles have failed to reach the top 10. One is the Christmas title "Have Yourself A Very Merry Little Christmas." The other, "I Can't Tell You Why" (66-67), is from the Giant Records compilation album "Common Thread: Songs Of The Eagles."

THE MOST ACTIVE track of the week is "A Good Run Of Bad Luck" (54-43) by Clint Black, followed by "In My Own Backyard" (debut-54) by Joe Diffie; "Rock Bottom" (30-20) by Wynonna; "Addicted To A Dollar" (35-37) by Doug Stone; "Where Do I Fit In The Picture" (48-45) by Clay Walker; "Indian Outlaw" (18-15) by Tim McGraw; "Piece Of My Heart" (34-28) by Faith Hill; "No Doubt About It" (6-3) by Neal McCoy; and "Better Your Heart Than Mine" (37-30) by Trisha Yearwood.

ALBUM SALES ARE DOWN for the week, but there is excitement to be found on the Top Country Albums chart. The week's Greatest Gainer album is the soundtrack album from the film "8 Seconds" (11-5). Four tracks from the album can be found on the Hot Country Singles & Tracks chart. The Pacesetter album is "Moonlight Becomes You" (64-50) by Willie Nelson. Debuting at No. 29 is "Rick Trevino" by Rick Trevino. Sony is marketing the album in Trevino's native state of Texas to both the country and Tejano markets. Also working their way up the album chart are "Take Me As I Am" (23-15) by Faith Hill; "No Doubt About It" (25-21) by Neal McCoy; and "What A Crying Shame" (48-44) by the Mavericks.

FROM NEW YORK CITY and the Grammys to Nashville and the Country Radio Seminar is quite a contrast. I can't recall a more musically intense time span than this last seven days. The spectrum of artistic styles is overpowering. You get to see all, or at least a part of, so many different musical styles. And you are moved emotionally, not only by the superstar artists but by artists you have never seen or heard before. Still, the most amazing experience of this period came neither from the stage of Radio City Music Hall nor from the ballrooms of the Opryland Hotel. It happened in a hotel room in Manhattan, while channel surfing via remote control. In the process of doing so, I came upon WNET, New York's PBS affiliate, airing a one-hour documentary on the recording sessions for "Rhythm Country And Blues." We often hear of the magic that happens in recording studios, but only a chosen few are present when it occurs. This documentary captures the magic.

Jim Beam Caravan To Roll In May

NASHVILLE—The Gibson/Miller Band will headline the first part of the 1994 Jim Beam Country Caravan tour. Beginning in mid-May, the Epic Records act will embark on a sponsored schedule that will take it to concerts in 10 cities.

In addition to appearing under the Jim Beam banner, Gibson/Miller also will serve on the panel of judges that will select the winner of the Jim

Beam Country Music Talent Search, an event that runs concurrently with the Caravan tour.

Under the provisions of the talent contest, unsigned artists may submit an audio- or videotape of their performance to a screening committee, which will then pick five contestants for the final judging. These five acts will be flown to Nashville in October for a live "battle of the bands" show-

down. Entry tapes must be submitted by Aug. 10.

A spokesperson for Jim Beam says that the headlining act has not yet been chosen for the final leg of this year's Country Caravan tour, which will start in September. Nor have the concert cities for this part of the promotion been selected.

Although the sites are still tentative, the Gibson/Miller Jim Beam shows are planned for Columbus, Ohio; Baltimore; Chicago; St. Louis; Tampa and Orlando, Fla.; New Orleans; Houston; Jackson, Miss.; and Kansas City, Mo.

Details of the talent contest are available at P.O. Box 5008, Ronks, Pa. 17573. EDWARD MORRIS

'BODYGUARD' SALES AT 11 MILLION

(Continued from page 14)

fied for sales of 4 million, becoming the first rap single, and only the third single in history, to reach that plateau. It equals the level hit by USA For Africa's "We Are The World" and Houston's "I Will Always Love You."

The triumvirate of Bryan Adams, Rod Stewart, and Sting reached platinum and gold simultaneously in February with "All For Love," the hit single from the soundtrack of "The Three Musketeers."

Rap sensation Snoop Doggy Dogg scored his first gold single with "What's My Name."

A complete list of February RIAA certifications follows.

MULTIPLATINUM ALBUMS

Soundtrack, "The Bodyguard," Arista, 11 million.

Meat Loaf, "Bat Out Of Hell II: Back Into Hell," MCA, 4 million.

Michael Bolton, "The One Thing," Columbia, 3 million.

Toni Braxton, "Toni Braxton," Arista, 3 million.

Stone Temple Pilots, "Core," Atlantic, 3 million.

ZZ Top, "Greatest Hits," Warner Bros., 2 million.

PLATINUM ALBUMS

Xscape, "Hummin' Comin' At 'Cha," Columbia, its first.

George Jones, "Super Hits," Epic Nashville, his second.

Country Acts Rule Music Vid Sales Chart . . . See page 46

Ice Cube, "Lethal Injection," Priority, his fifth. White Zombie, "La Sexorcisto: Devil Music Vol. 1," Geffen, its first.

Tevin Campbell, "I'm Ready," Qwest, his first. Harry Connick Jr., "20," Columbia, his fifth.

MULTIPLATINUM SHORT-FORM ALBUMS

Eazy-E, "It's On (Dr. Dre 187um) Killer," Ruthless, 1 million.

GOLO ALBUMS

Ricky Van Shelton, "A Bridge I Didn't Burn," Columbia Nashville, his sixth.

Ricky Van Shelton, "Don't Overlook Salvation," Columbia Nashville, his seventh.

Color Me Badd, "Time & Chance," Giant, its second.

Ice Cube, "Lethal Injection," Priority, his fifth. Marco Antonio Solis Y Los Bukis, "Inalcanzable," Fonovisa, its first.

Bely, "Star," Sire/Reprise, its first.

MULTIPLATINUM SINGLES

Tag Team, "Whoop! (There It Is)," Life/Bellmark, 4 million.

PLATINUM SINGLES

Bryan Adams/Rod Stewart/Sting, "All For Love," A&M.

GOLO SINGLES

Celine Dion, "The Power Of Love," Epic/550 Music, her second.

Bryan Adams/Rod Stewart/Sting, "All For Love," A&M.

Snoop Doggy Dogg, "What's My Name," Death Row/Interscope, his first.

Salt-N-Pepa, "Whatta Man," Next Plateau, its sixth.

Ace Of Base, "The Sign," Arista, its second.

Xscape, "Understanding," Columbia, its second.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
37 ADDICTED TO A DOLLAR (Bekol, ASCAP/Brian's Dream, ASCAP/That's A Smash, BMI)	HL
60 BEFORE YOU KILL US ALL (Careers-BMG, BMI/Breaker Maker, BMI/Famous Island Bound, ASCAP)	HL
30 BETTER YOUR HEART THAN MINE (Sister Elisabeth, BMI/Sluggo Songs, BMI) CPP	HL
56 BORN READY (Hayes Street, ASCAP/Almo, ASCAP/Maypop, BMI/Wildcountry, BMI)	HL
59 CLOSING TIME (BMG, ASCAP/Muckleroy, ASCAP/Polygram Int'l, ASCAP/Vector Brothers, ASCAP)	HL
53 COMPANY TIME (Beginner, ASCAP)	HL
69 CONFESSIN' MY LOVE (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/WBM	HL
66 DADDY NEVER WAS THE CADILLAC KIND (Maypop, BMI/Colegems-EMI, ASCAP)	HL
71 DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) WBM	HL
65 FOR YOUR LOVE (Sony, BMI/Effel Tower, BMI) HL	HL
11 GOODBYE SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP) HL	HL
43 A GOOD RUN OF BAD LUCK (Blackened BMI)	HL
75 HARD LIQUOR, COLO WOMEN, WARM BEER (Big Eldorado, BMI/Bug, BMI)	HL
5 HE THINKS HE'LL KEEP HER (EMI April, ASCAP/Getarealob, ASCAP/Don Schiltz, ASCAP/Almo, ASCAP)	HL
9 HEY CINDERELLA (Famous, BMI/Loyal Dutchess, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI/Mana Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM/CPP	HL
61 HIGH TECH REDNECK (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL	HL
51 HONKY TONK CROWD (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL	HL
47 HONKY TONK SUPERMAN (Acuff-Rose, BMI) CPP	HL
23 I CAN'T REACH HER ANYMORE (Ray Stevens, BMI/Grand Avenue, ASCAP)	HL
67 I CAN'T TELL YOU WHY (Jeddrub, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM	HL
25 I'D LIKE TO HAVE THAT ONE BACK (Music Corp Of America, BMI/Hidden Harbor, BMI/Oabi Lu, BMI/Kate Walker, BMI/O-Tex, BMI) HL	HL
33 IF BUBBA CAN OANCE (I CAN TOO) (Sugar Bend, BMI/Polygram, ASCAP/Ranger Bob, ASCAP) HL	HL
26 IF IT WASN'T FOR HER I WOULDN'T HAVE YOU (Songs Of PolyGram, BMI) HL	HL
19 IF THE GOOD OIE YOUNG (Sony Tree, BMI/Almo, ASCAP) CPP/HL	HL
6 I JUST WANTED YOU TO KNOW (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL/WBM	HL
52 I LOVE YOU 'CAUSE I WANT TO (Tortured Artist, ASCAP/Sony Cross Keys, ASCAP/Polygram, ASCAP/St Julien, BMI) WBM/HL	HL
18 I'M HOLDING MY OWN (Pookie Bear, ASCAP/Bug, ASCAP)	HL
15 INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP	HL
58 IN MY NEXT LIFE (Irving, BMI/Hardscratch, BMI) CPP	HL
54 IN MY OWN BACKYARD (Texas Wedge, ASCAP/Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI)	HL
16 IS IT OVER YET (Nocturnal Eclipse, BMI) HL	HL
50 I SWEAR (Morgan Actve, ASCAP/Rick Hall, ASCAP) WBM	HL
4 I'VE GOT IT MADE (Irving, BMI/Hardscratch, BMI) CPP	HL
36 JOHN DEERE GREEN (EMI Blackwood, BMI/Linde Manor, BMI) WBM	HL
64 JUST ONCE (N20, ASCAP/Brian's Dream, ASCAP)	HL
38 KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL	HL
17 LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI) HL	HL
29 A LITTLE LESS TALK AND A LOT MORE ACTION (Sheddhouse, ASCAP/Polygram, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL	HL
34 LIVE UNTIL I OIE (Linda Cobb, BMI/Us Four, BMI/Lon Jayne, BMI)	HL
68 LOVEBUG (Glad, BMI/Blackjack, BMI)	HL
13 MY LOVE (Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP	HL
72 NEVER BIT A BULLET LIKE THIS (Zomba, BMI/Millhouse, BMI)	HL
3 NO DOUBT ABOUT IT (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL	HL
55 NO MORE CRYIN' (Songs Of PolyGram, BMI/Songs Of McRide, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM/HL	HL
63 ONCE IN A WHILE (Ensign, BMI/Galewood, BMI/John Betts, ASCAP/WB, ASCAP)	HL
49 OUTSKIRTS OF TOWN (Myrt & Chuck's Boy, ASCAP/Flying Fingers, ASCAP) HL	HL
28 PIECE OF MY HEART (Umchappell, BMI/Web IV, BMI) HL	HL
35 RED AND RIO GRANDE (J-Keys, ASCAP/Supernaw, ASCAP)	HL
73 RIO 'EM HIGH, RIDE 'EM LOW (Sony Tree, BMI)	HL
20 ROCK BOTTOM (BCL, BMI)	HL
2 ROCK MY WORLD (LITTLE COUNTRY GIRL) (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM	HL
62 SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI) HL	HL
48 SHE NEVER CRIED (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI) HL/CPP	HL
57 SOMEWHERE IN BETWEEN (Almo, ASCAP/Hayes Street, ASCAP/Allen Shumlin, ASCAP/Warner-Tamerlane, BMI/Minnesota Man, BMI) CPP	HL
12 STANDING OUTSIDE THE FIRE (Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP	HL
31 STATE OF MIND (Wordy, ASCAP) CPP	HL
40 STONE COLD COUNTRY (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL	HL
21 TAKE IT EASY (Swallow Turn, ASCAP/Sun City, ASCAP) WBM	HL
10 THAT'S MY STORY (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Millhouse, BMI/Ashwords, BMI) HL	HL
8 THEY ASKED ABOUT YOU (Starstruck Angel, BMI/BMI And Kim Nash, BMI/Young World, BMI)	HL
7 T.L.C. A.S.A.P. (Zomba, ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL/CPP	HL
1 TRYIN' TO GET OVER YOU (Benefit, BMI) WBM	HL
45 TRY NOT TO LOOK SO PRETTY (Coal Dust West, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI/Warner-Tamerlane, ASCAP) HL	HL
24 WE DON'T HAVE TO DO THIS (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL	HL
39 WE JUST DISAGREE (EMI Blackwood, BMI/Bruiser, BMI) HL	HL
74 WERE YOU REALLY LIVIN' (Gum Island Enterprises, BMI)	HL
42 WHAT A CRYING SHAME (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL	HL
46 WHERE DO I FIT IN THE PICTURE (Linda Cobb, BMI/Lon Jayne, BMI)	HL
27 WHERE WAS I (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL	HL
14 (WHO SAYS) YOU CAN'T HAVE IT ALL (Mathe Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL	HL
22 WORDS BY HEART (Englishtown, BMI/Warner-Tamerlane, BMI) WBM	HL
70 YOUNG LOVE (Lowery, BMI)	HL
44 YOUR LOVE AMAZES ME (Gila Monster, SESAC/Great Cumberland, BMI/Diamond Struck, BMI) CPP	HL
41 YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI/Longitude, BMI) WBM	HL

THE **Billboard** Classical 50™

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



THIS WEEK	LAST WEEK	WKS ON	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★				
1	1	5	MICHAEL NYMAN VIRGIN 88774 (10.98/15.98) 5 weeks at No. 1	THE PIANO
2	2	6	VARIOUS ARTISTS MADACY 0330 (4.99-6.99)	ROMANTIC CLASSICS
3	3	12	GERSHWIN NONESUCH 79287 (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
4	4	9	WILLIAMS/PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
5	6	181	CARR/DOM/PAV LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
6	9	5	LSO/FENTON ANGEL 55093 (10.98/15.98)	SHADOWLANDS
7	11	12	FRANK ZAPPA BARKING PUMPKIN 71600/RHINO (10.98/16.98)	YELLOW SHARK
8	32	25	JOHN BAYLESS ANGEL 54801 (9.98/15.98)	THE PUCCINI ALBUM
9	16	95	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPH. NO. 3
★ ★ ★ PACESETTER ★ ★ ★				
10	45	2	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98EQ)	CHOPIN: ROMANTIC PIANO
★ ★ ★ HOT SHOT DEBUT ★ ★ ★				
11	NEW		VARIOUS INFINITY DIGITAL 57243 (4.98EQ)	VIVALDI: THE FOUR SEASONS
12	15	16	LONDON ORCH. RCA 61938 (9.98/15.98)	SYMPHONIC YES
13	20	49	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
14	23	16	TALLIN CHAMBER (KALJUSTE) ECM 20003 (10.98/15.98)	PART: TE DEUM
15	10	5	RICHARD STOLTZMAN RCA 61936 (9.98/15.98)	DREAMS
16	21	16	ROYAL PHIL. (CLARK) K-TEL 611 3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1
17	13	2	VARIOUS ARTISTS MADACY 4234 (4.99-6.99)	GERSHWIN: PIANO MUSIC
18	33	14	LONDON SYM. (WILLIAMS) ARISTA 1-1012 (54.98)	STAR WARS TRILOGY
19	5	2	VARIOUS ARTISTS MADACY 0201 (4.99-6.99)	20 CLASSICAL FAVORITES
20	17	19	LUCIANO PAVAROTTI LONDON 425099 (10.98 EQ/15.98)	TI AMO
21	25	41	POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE
22	27	16	VARIOUS ARTISTS DG 439513 (5.98 EQ/10.98)	MAD ABOUT THE CLASSICS
23	14	2	VARIOUS ARTISTS MADACY 4228 (4.99-6.99)	CHOPIN: PIANO MUSIC
24	18	16	VARIOUS ARTISTS RCA 61886 (9.98/15.98)	OPERA'S GREATEST LOVE SONGS
25	NEW		VARIOUS ARTISTS INFINITY DIGITAL 57246 (4.98EQ)	BAROQUE FESTIVAL
26	NEW		VARIOUS EMI CLASSICS 65163 (7.98/10.98)	ARIA: A PASSION FOR OPERA
27	37	69	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
28	31	71	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME
29	NEW		EVGENY KISSIN RCA 60445 (9.98/15.98)	CHOPIN RECITAL
30	24	2	MENUHIN ENCORE 67792 EMI CLASSICS (3.98/4.98)	VIVALDI: FOUR SEASONS
31	28	11	MARIA CALLAS EMI CLASSICS 54702 (9.98/15.98)	LA DIVINA
32	22	2	VARIOUS ARTISTS MADACY 4243 (4.99-6.99)	VIVALDI: FOUR SEASONS
33	NEW		VARIOUS ARTISTS INFINITY DIGITAL 57238 (4.98EQ)	STRAUSS: WALTZES
34	NEW		VARIOUS ARTISTS INFINITY DIGITAL 57254 (4.98EQ)	GREAT CHORAL MUSIC
35	40	48	ANONYMOUS 4 HARMONIA MUNDI 907080 (13.98/18.00)	AN ENGLISH LADYMASS
36	19	5	VARIOUS ARTISTS ENCORE 67782 EMI CLASSICS (3.98/4.98)	PUCCINI: ARIAS
37	NEW		VARIOUS INFINITY DIGITAL 57253 (4.98EQ)	RIMSKY-KORSAKOV: SCHEHERAZADE
38	NEW		VARIOUS INFINITY DIGITAL 57232 (4.98EQ)	GREAT CONCERTOS
39	NEW		VARIOUS ARTISTS INFINITY DIGITAL 57230 (4.98EQ)	MOZART
40	NEW		VARIOUS INFINITY DIGITAL 57231 (4.98EQ)	GREAT MOZART SYMPHONIES
41	NEW		VARIOUS INFINITY DIGITAL 57229 (4.98EQ)	BEETHOVEN: PIANO SONATAS
42	RE-ENTRY		VARIOUS ARTISTS RCA 60840 (6.98/10.98)	PACHELBEL CANON
43	NEW		VARIOUS ARTISTS RCA 60837 (5.98/9.98)	COPLAND-GREATEST HITS
44	RE-ENTRY		BARTOLI/SCHIFF LONDON 440297 (10.98 EQ/15.98)	IMPATIENT LOVER
45	NEW		VARIOUS INFINITY DIGITAL 57220 (4.98EQ)	BEETHOVEN: SYMPH. NO. 5
46	NEW		JAMES GALWAY RCA 61379 (9.98/15.98)	LARK IN THE CLEAR AIR
47	RE-ENTRY		THE CHIEFTAINS RCA 613490 (9.98/15.98)	THE CELTIC HARP
48	NEW		VARIOUS ARTISTS INFINITY DIGITAL 57226 (4.98EQ)	A STRING SERENADE
49	RE-ENTRY		VARIOUS ARTISTS PHILIPS 438824 (10.98 EQ/14.98)	OPERA MAGIC
50	NEW		MARIA CALLAS EMI CLASSICS 57282 (9.98/15.98)	OPERA ARIAS
FULL-PRICE CLASSICAL			FULL-PRICE CROSSOVER	
1	2	3	4	5
1 GERSHWIN NONESUCH PLAYS GERSHWIN	1 NYMAN VIRGIN THE PIANO	1 ROYAL PHIL. (CLARK) K TEL HOOKED ON VOL.1	1 GERSHWIN NONESUCH PLAYS GERSHWIN	1 NYMAN VIRGIN THE PIANO
2 CARR/DOM/PAV LONDON IN CONCERT	2 WILLIAMS/PERLMAN MCA SCHINDLER'S LIST	2 VARIOUS DG MAD ABOUT CLASSICS	2 CARR/DOM/PAV LONDON IN CONCERT	2 WILLIAMS/PERLMAN MCA SCHINDLER'S LIST
3 UPSHAW NONESUCH GORECKI: NO.3	3 LSO/FENTON ANGEL SHADOWLANDS	3 VARIOUS EMI CLASSICS ARIA	3 UPSHAW NONESUCH GORECKI: NO.3	3 LSO/FENTON ANGEL SHADOWLANDS
4 TALLIN CHAMBER ECM PART: TE DEUM	4 F. ZAPPA BARKING PUMPKIN YELLOW SHARK	4 VARIOUS RCA PACHELBEL CANON	4 TALLIN CHAMBER ECM PART: TE DEUM	4 F. ZAPPA BARKING PUMPKIN YELLOW SHARK
5 PAVAROTTI LONDON TI AMO	5 BAYLESS ANGEL PUCCINI ALBUM	5 VARIOUS RCA COPLAND-GREAT HITS	5 PAVAROTTI LONDON TI AMO	5 BAYLESS ANGEL PUCCINI ALBUM
6 VARIOUS RCA OPERA'S LOVE SONGS	6 LONDON PHIL. RCA SYMPHONIC YES	6 VARIOUS DG MAD ABOUT PIANO	6 VARIOUS RCA OPERA'S LOVE SONGS	6 LONDON PHIL. RCA SYMPHONIC YES
7 BARTOLI/SCHIFF LONDON IF YOU LOVE ME	7 VARIOUS LONDON PAVAROTTI/FRIENDS	7 POPS (FIEDLER) RCA FIEDLER-GREATEST HITS	7 BARTOLI/SCHIFF LONDON IF YOU LOVE ME	7 VARIOUS LONDON PAVAROTTI/FRIENDS
8 KISSIN RCA CHOPIN RECITAL	8 STOLTZMAN RCA DREAMS	8 HYMAN/LEVINE RCA SCOTT JOPLIN-HITS	8 KISSIN RCA CHOPIN RECITAL	8 STOLTZMAN RCA DREAMS
9 MARIA CALLAS EMI CLASSICS LA DIVINA	9 LSO ARISTA STAR WARS	9 VARIOUS DG MAD ABOUT MOZART	9 MARIA CALLAS EMI CLASSICS LA DIVINA	9 LSO ARISTA STAR WARS
10 ANON 4 HARMONIA MUNDI AN ENGLISH LADYMASS	10 BOST.POPS SONY UNFORGETTABLE	10 VARIOUS RCA BEETHOVEN-GREAT HITS	10 ANON 4 HARMONIA MUNDI AN ENGLISH LADYMASS	10 BOST.POPS SONY UNFORGETTABLE
11 BARTOLI/SCHIFF LONDON IMPATIENT LOVER	11 GALWAY RCA WIND BENEATH MY WINGS	11 GRUMIAUX PHILIPS BACH: VIOLIN SONATAS	11 BARTOLI/SCHIFF LONDON IMPATIENT LOVER	11 GALWAY RCA WIND BENEATH MY WINGS
12 GALWAY RCA LARK IN CLEAR AIR	12 THE CHIEFTAINS RCA THE CELTIC HARP	12 VARIOUS RCA MOZART-GREATEST HITS	12 GALWAY RCA LARK IN CLEAR AIR	12 THE CHIEFTAINS RCA THE CELTIC HARP
13 CALLAS EMI CLASSICS OPERA ARIAS	13 POPS (WILLIAMS) SONY NIGHT AND DAY	13 VARIOUS RCA CLASSICS-GREATEST HITS	13 CALLAS EMI CLASSICS OPERA ARIAS	13 POPS (WILLIAMS) SONY NIGHT AND DAY
14 CLEVELAND ORCH. SONY CARMIN BURANA	14 YO-YO MA/MCFERRIN SONY HUSH	14 CARR/DOM/PAV SONY FAVORITE ARIAS	14 CLEVELAND ORCH. SONY CARMIN BURANA	14 YO-YO MA/MCFERRIN SONY HUSH
15 PAVAROTTI LONDON GREAT STUDIO...	15 CARRERAS TELOEC WITH A SONG...	15 VARIOUS DG MAD ABOUT GUITARS	15 PAVAROTTI LONDON GREAT STUDIO...	15 CARRERAS TELOEC WITH A SONG...

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. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. EQ indicates equivalent prices for labels that do not issue list prices. © 1994, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

Classical
KEEPING
SCORE

by Is Horowitz

COMPOSER'S EDITION: To ensure authenticity, Elektra Nonesuch's new agreement with Henryk Gorecki calls for him to be involved in all phases of the process of recording his works. The long-term pact was signed by the composer and label chief Robert Hurwitz in London in mid-February, just before recording sessions were held for a new Gorecki work, "Kleines Requiem fur eine Polka." Performers were David Zinman and the London Sinfonietta.

The Requiem is one of a group of works already in the recording chain that are covered by the new agreement. Among them is "Good Night," a piece that features soprano Dawn Upshaw. Others include a Concerto for Harpsichord and a batch of choral works, including his "Miserere, Op. 40."

Among older Gorecki pieces slated for Nonesuch recordings are "Beatus Vir, Op. 38," a Concerto-Cantata for Flute & Orchestra; his Symphony No. 2; and "Old Polish Music, Op. 24."

GOING ON RECORD: The Louisville Orchestra under James Sedares has recorded Ellen Taaffe Zwilich's Oboe Concerto, with John Mack as soloist. The Koch International sessions, produced last week by Michael Fine, also captured a performance of the composer's Third Symphony. They'll be programmed on disc with a Zwilich Concerto Grosso, to be recorded later.

Earlier sessions this year found Koch continuing its exploration of contemporary repertoire and underrepresented music of the recent past.

Work was begun on an album of violin music by Mik-

los Rozsa, played by Isabella Lippi, with John Novacek at the piano. Another violin-and-piano set, recorded in mid-January, offers music by William Grant Still, Aaron Copland, Henry Cowell, and Norman Dello Joio. Here, Fritz Gearhart and Paul Tardis are the featured artists.

Later in the month, Fine flew to Seoul to record Vakhtang Jordania and Korea's KBS Orchestra in the first of a series of Shostakovich film-score discs; music from "The Gadfly," "King Lear," and "Hamlet" was taped. Fine says the music was performed from parts taken from the original film scores, not the later concert suites that appear on disc elsewhere.

Fine returned to the States a week later to produce the Pacific Symphony conducted by Carl St. Clair in a first recording of Corigliano's Piano Concerto. Alain LeFevre was the soloist. Additional sessions in late March will complete the album with Frank Ticheli's "Postcard" and "Radiant Voices." This week, Koch sessions focus on choral works by Libby Larsen, Stephen Paulus, and Barber; the Oregon Repertory Singers are led by Gilbert Seeley.

WAR MEMORIAL: Among home video projects that Peter Gelb, president of Sony Classical Film & Video, has on his future agenda is a filmed performance of Shostakovich's Symphony No. 13, the "Baba Yar," with Sir Georg Solti and the Berlin Philharmonic.

Special cinematic effects realized during a two-week shoot in Berlin next year will be incorporated into the film, which commemorates the 50th anniversary of the end of World War II.

Like other SCF&V projects (Billboard, March 5), "Baba Yar" will spin off complementary TV and CD properties.

MUSICMASTERS has completed an album of symphonic music composed by legendary stride pianist James P. Johnson. Long believed lost, the scores were assembled from parts only recently uncovered. Concordia, led by Marin Alsop, is the performing orchestra.

Jazz
BLUE
NOTES

by Jeff Levenson

FINE AND MELLOW: Okay, time for one of those theories that tests the cognitive mettle of only the most astute observers of the jazz scene. (Don't try this at home, please—I'm a professional.)

A colleague tugged my tail to the following: As of March 5, better than half of the 25 slots in the Top Jazz Albums chart were devoted to singers, specifically: Tony Bennett, Harry Connick Jr., Chet Baker, Cassandra Wilson, Ella Fitzgerald, Billie Holiday, Shirley Horn, Nina Simone, Diana Ross, Rosemary Clooney, and Billy Eckstine. Note some obvious contrasts: veterans vs. newer arrivals, pure traditionalists set against jazz-inspired popsters, the dead vs. the living. Musically and stylistically, the mix spans both time and territory.

What to make of it? Perhaps that jazz—at least the strain of jazz commonly represented on this chart—is moving closer to the mainstream than ever before. One year ago, on March 13, 1993, the chart featured a mere five singers, though the No. 1 and No. 2 slots were held down by the same artists occupying them today—Bennett and Connick, respectively.

A content review of the 13 entries reveals that the music is decidedly Lite—standards or croonings or ballads that tap a retro sensibility without a compelling need to be heard as "contemporary" (not to be confused with the industry-driven definition of that term), save for the production values inherent in the discs. Mellow, it seems, is the preferred state of mind.

But, ironically, the mellow or more amiable side of jazz

has often been the province of the *other* chart, the one titled Top Contemporary Jazz Albums. Which might mean that if there is a pattern of creeping sanitization at work here, it's bringing the charts closer together. The distinctions between these presumed oppositional playing fields could become less dramatic than in the past.

All those singers on one chart. A trend or a statistical anomaly? You vote. (Our 900 number awaits you, but while you hold for the next available operator, please enjoy the dulcet strains of our favorite vocalists, programmed now as always for your listening pleasure. Thank you and have a nice day.)

SEMANTIC FINE-TUNING DEPARTMENT: Last week, we cited a number of pianists who had been dropped by Blue Note. Seems that *dropped* is a tricky word (and concept), especially when used to document label/artist activities and relations. So, here's a more precise run-down of the players mentioned: Michel Petruccianni broke from Blue Note on his own to join Dreyfus in France; Don Grolnick had a two-record licensing deal with the label that he satisfied; Gil Goldstein was an artist signed by Somethin' Else, Blue Note's sister company in Japan; and Joey Calderazzo wasn't technically dropped by Blue Note, he just wasn't, eh, offered another contract.

NO BIG DEAL. JUST A QUARTER-CENTURY: Saxophonist Tom Scott, whose most recent moment of TV handleader fame lasted a millisecond thanks to Chevy Chase, doesn't really need the exposure after all. At the precise moment his GRP record "Reed My Lips" hit the Contemporary chart (No. 5 at last glance), BMI hosted a bash for him honoring his 25 years in the bigs (a star-studded affair, I'm told).

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	15	TONY BENNETT COLUMBIA 57424	★★★ No. 1 ★★★ 15 weeks at No. 1 STEPPIN' OUT
2	2	37	HARRY CONNICK, JR. ● COLUMBIA 53172	25
3	4	17	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
4	3	3	CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE
5	6	15	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
6	5	21	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
7	7	23	JOSHUA REDMAN WARNER BROS. 45365	WISH
8	NEW ▶		JOE LOVANO BLUE NOTE 27014/CAPITOL	TENOR LEGACY
9	8	5	JAZZ AT LINCOLN CENTER PRESENTS COLUMBIA 51592	THE FIRE OF THE FUNDAMENTALS
10	NEW ▶		THE MODERN JAZZ QUARTET & FRIENDS ATLANTIC 87338	A 40TH ANNIVERSARY CELEBRATION
11	9	15	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
12	10	29	MILES DAVIS & QUINCY JONES WARNER BROS. 45221	LIVE AT MONTREUX
13	NEW ▶		ABBEY LINCOLN WITH HANK JONES VERVE 519 697	WHEN THERE IS LOVE
14	11	45	JOE SAMPLE WARNER BROS. 45209	INVITATION
15	25	2	ELLA FITZGERALD GRP 0636	PURE ELLA
16	15	29	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
17	16	39	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
18	12	21	SHIRLEY HORN VERVE 519703	LIGHT OUT OF DARKNESS
19	13	15	CHARLIE WATTS CONTINUUM 19310	WARM & TENDER
20	14	2	ROY HARGROVE & ANTONIO HART NOVUS 63164/RCA	TOKYO SESSIONS
21	20	52	SHIRLEY HORN VERVE 511879	HERE'S TO LIFE
22	NEW ▶		KENNY BARRON VERVE 519 699	OTHER PLACES
23	18	3	ROSEMARY CLOONEY CONCORD 4590	STILL ON THE ROAD
24	17	15	DIANA ROSS MOTOWN 6340	THE LADY SINGS... JAZZ AND BLUES
25	24	4	BILLY ECKSTINE VERVE 819 442	EVERY THING I HAVE IS YOURS

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	65	KENNY G ▲ ⁶ ARISTA 18646	★★★ No. 1 ★★★ 27 weeks at No. 1 BREATHLESS
2	3	2	THE BENOIT/FREEMAN PROJECT GRP 9739	THE BENOIT/FREEMAN PROJECT
3	NEW ▶		GERALD ALBRIGHT ATLANTIC 82552	SMOOTH
4	2	27	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
5	4	33	DAVE KOZ CAPITOL 98892	LUCKY MAN
6	6	4	CANDY DULFER RCA 66248	SAX-A GO GO
7	7	15	RONNY JORDAN 4TH & B'WAY 444060/ISLAND	THE QUIET REVOLUTION
8	5	6	TOM SCOTT GRP 9752	REED MY LIPS
9	8	2	YELLOWJACKETS GRP 9754	RUN FOR YOUR LIFE
10	10	17	JAZZ AT THE MOVIES BAND DISCOVERY 77006	A MAN AND A WOMAN, SAX AT THE MOVIES
11	11	2	STANLEY JORDAN ARISTA 18703	BOLERO
12	9	25	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
13	15	4	NELSON RANGELL GRP 9755	YES, THEN YES
14	13	21	RAMSEY LEWIS GRP 9742	SKY ISLANDS
15	12	35	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
16	16	23	SPYRO GYRA GRP 9714	DREAMS BEYOND CONTROL
17	18	45	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
18	14	14	MARCUS MILLER PRA 60201	THE SUN DON'T LIE
19	19	31	PAT METHENY GEFFEN 24601	THE ROAD TO YOU
20	20	6	GARY TAYLOR MORNING CREW 1851	SQUARE ONE
21	25	4	SHADOWFAX EARTH BEAT 42548	MAGIC THEATER
22	21	31	GEORGE HOWARD GRP 9724	WHEN SUMMER COMES
23	17	3	BOBBY CALDWELL SIN-DROME 8900	WHERE IS LOVE
24	24	41	MICHAEL FRANKS REPRISE 45227	DRAGONFLY SUMMER
25	22	45	LEE RITENOUR GRP 9697	WES BOUND

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



Cassandra Wilson Blue Light 'Til Dawn

"BLUE LIGHT 'TIL DAWN is the kind of album that gets called timeless on its way to becoming a classic."
Greg Tate *Vibe Magazine*

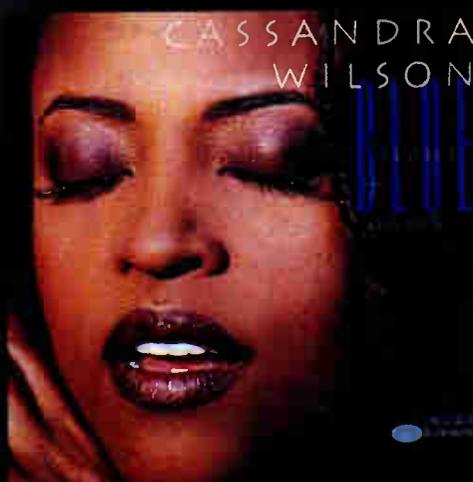
"...it is...the most accomplished and enjoyable vocal album of the year, in any idiom."
Philip Watson *The WIRE*

"★★★★★"
Down Beat

"The best record of 1993."
San Diego Union

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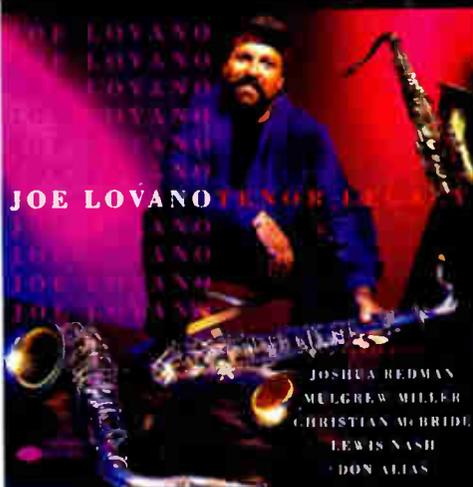
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"★★★★★"
Downbeat

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Latin Accent Graces NARAS Events

NARAS' LATINO ACCENT: The National Academy of Recording Arts & Sciences (NARAS) took on a decidedly Latino approach during its pre-Grammy functions this year, what with Gloria Estefan performing at the MusiCares benefit and Eddie Palmieri playing at the Grammy nominee bash, both of which were organized by NARAS.

The two events nicely underscored NARAS' effort not only to highlight the musical and philanthropic achievements of a Latin superstar (Estefan), but also to woo new members from the Latino music community. In particular, Palmieri's kinetic, Latin jazz mini-set added the proverbial punctuation point to a brief speech by NARAS head honcho Michael Greene that outlined the Latin Academy, a new organization parallel to NARAS aimed at attracting Latino and Brazilian musical talent. Greene said that the Latin Academy initiative should be in full swing within



by John Lannert

six months.

Several hours after Greene's discourse, Estefan took the stage for a crowd-pleasing, Afro-Caribbean stomp that offered several tracks from Estefan's smash "Mi Tierra" album. Produced by Gloria's husband Emilio, the crisply paced, 45-minute set actually was less a show starring Gloria than a showcase spotlighting top Latino talent, including Arturo Sandoval, Celia Cruz, Tito Puente, Sheila E., and Israel "Cachao" López, the legendary Cuban bassist signed to Emilio's Crescent Moon imprint.

And what of the Grammys? As ex-

pected, Estefan, who delivered a smoking take of the title smash from "Mi Tierra" during the Grammy show, took home her first, much-deserved trophy in the tropical Latin album category. But pleasant surprise! Luis Miguel snagged an award for best Latin pop album ("Aries"), while recent SBK signee Selena scored a kudo for best Mexican/American album ("Live!"). March 1 was, indeed, the grandest Grammy day yet for the Latino market.

GIPSY KINGS RULE: The Gipsy Kings, who have dominated the Billboard Latin 50, as well as Billboard's World Music chart, have embarked on a short U.S./Canada swing in support of their Elektra Musician debut, "Love & Liberté." The Kings launched their seven-city trek with a four-day engagement in Los Angeles that commenced March 2 at the Pantages.

The band is complementing its two-week run with appearances on Anglo TV shows that should guarantee an even wider audience for South France's best-known musical group. The group's L.A. dates were preceded by a TV appearance March 1 on the "Tonight Show." The French-speaking, Spanish-singing outfit also is booked to appear March 18 on CBS-TV's a.m. program "This Morning."

Moreover, comments Peter Clancy, Elektra Nonesuch's VP marketing and creative services, the Gipsy Kings are securing more mainstream exposure on TV and radio alike. "VH-1 is airing 'Escúchame' on its 'What's New' show, and the adult contemporary radio stations are playing four instrumental tracks from the album," says Clancy. The Gipsy Kings' current Latino single, "No Viviré," rises two slots to No. 32 with a bullet on Billboard's Hot Latin Tracks.

EMI LATIN TO LICENSE J&N: As expected, EMI Latin has signed an exclusive licensing pact with merengue/salsa label J&N Records, based in New York. The accord calls for EMI to oversee the marketing and distribution of J&N product in the U.S. The first releases included under the new deal are reissues from Proyecto Uno, Luis Javier, Los Toros Band, and Los Hijos De Puerto Rico. Product to be shipped subsequently in March are albums by Alex Bueno ("He Vuelto A Nacer") and Ledesma ("Fuera De Lo Común"), plus a compilation package entitled "Bachata Hits."

BMG LINKS WITH MC: BMG Intl. has inked a joint venture agreement with MC Records, a rap/salsa label from Puerto Rico. Under the deal, MC will handle artist development, with BMG assuming marketing and distribution duties.

CHART NOTES: "Mi Buen Amor" eases into the top rung of the Hot Latin Tracks this week, becoming Gloria Estefan's third consecutive No. 1 track from her Epic/Sony "Mi Tierra" album, which also sits at the top of the Billboard Latin 50 for the 36th consecutive week. The Hot Latin Tracks reign of "Mi Buen Amor" looks to be short-lived, however, as the the Barrio Boyzz/Selena single "Dondequiera Que Estés" (EMI Latin) moves within striking distance, rising from 3 to 2.

Hot Latin Tracks™

				COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.		
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE	
★ ★ ★ NO. 1 ★ ★ ★						
1	2	2	8	GLORIA ESTEFAN EPIC/SONY	MI BUEN AMOR	◆ 1 week at No. 1
2	3	3	6	THE BARRIO BOYZZ Y SELENA EMI LATIN	DONDEQUIERA QUE ESTES	
3	1	1	15	ANA GABRIEL SONY	LUNA	
4	6	6	6	LUIS MIGUEL WEA LATINA	HASTA EL FIN	
5	7	9	5	JOSE LUIS RODRIGUEZ SONY	BOCA, DULCE BOCA	
6	5	5	9	LOS FUGITIVOS RODVEN	LA LOCA	
7	4	4	15	YURI SONY	DETRAS DE MI VENTANA	
8	9	8	7	BANDA MACHOS FONOVISIA	MI LUNA, MI ESTRELLA	
9	8	7	6	ALVARO TORRES EMI LATIN	ANGEL CAIDO	
10	10	13	5	PANDORA EMI LATIN	MI FRACASO	
★ ★ ★ POWER TRACK ★ ★ ★						
11	14	16	5	CRISTIAN MELODY/FONOVISIA	POR AMOR A TI	
12	12	15	5	REY RUIZ SONY	MI MEDIA MITAD	
13	15	17	4	MAZZ EMI LATIN	EL JUEGO ES TUYO	
14	11	10	8	ROBERTO CARLOS SONY	MUJER PEQUENA	
15	13	18	6	MAGGIE CARLES RODVEN	MI DOBLE TU	
16	17	24	5	LAS TRIPLETS EMI LATIN	LAS LLAVES DE MI CORAZON	
17	18	30	4	JERRY RIVERA SONY	CARA DE NINO	
18	20	20	4	GRUPO NICHE SD/SONY	DUELE MAS	
19	16	11	13	LOS BUKIS FONOVISIA	TU INGRATITUD	
20	21	26	3	PAULINA RUBIO EMI LATIN	VUELVE JUNTO A MI	
21	27	—	2	MANA WEA LATINA	LA CHULA	
22	24	19	8	BRONCO FONOVISIA	AUNQUE NO ME QUIERAS	
23	19	12	16	LOS TEMERARIOS AFG SIGMA	UNA TARDE FUE	
24	26	27	4	FRANKIE RUIZ RODVEN	HABLAME	
25	25	—	2	LOS FANTASMAS DEL CARIBE RODVEN	BANDOLERO AVENTURERO	
26	22	14	13	FRANCO DE VITA SONY	CALIDO Y FRIO	
27	39	—	2	OLGA TANON WEA LATINA	VENDRAS LLORANDO	
28	35	36	3	EDDIE SANTIAGO EMI LATIN	EL TRISTE	
29	31	—	2	JOAN SEBASTIAN MUSART/BALBOA	EL PEOR DE TUS ANTOJOS	
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
30	NEW ▶	—	1	LOURDES ROBLES SONY	LO AMO	
31	NEW ▶	—	1	FITO OLIVARES FONOVISIA	LA RANITA	
32	34	37	3	GIPSY KINGS ELEKTRA MUSICIAN/ELEKTRA	NO VIVIRE	
33	23	25	12	EROS RAMAZZOTTI ARISTA/BMG	OTRA COMO TU	
34	37	—	2	FERNANDITO VILLALONA CAMINO	NO PODRAS	
35	36	34	4	LOS TITANES FUENTES/VEDISCO	BASTO UNA MIRADA	
36	NEW ▶	—	1	JOHNNY RIVERA RMM/SONY	VOY A CONQUISTAR TU AMOR	
37	32	—	2	BACHATA MAGIC RODVEN	QUEDAN PALABRAS	
38	29	21	10	LIBERACION FONOVISIA	ESE LOCO SOY YO	
39	30	31	10	LOS DINNOS SONY	SI TE VAS	
40	28	35	3	ALEX D'CASTRO RODVEN	Y TODAVIA ME AMAS	

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

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Music Video

ARTISTS & MUSIC

VH-1 Lures Viewers To Happy Hour Buster Poindexter To Host Comedy Series

BY JIM BESSMAN

NEW YORK—VH-1's forthcoming comedy showcase "Buster's Happy Hour" is more than a novel standup series hosted by campy lounge lizard Buster Poindexter. The program, which debuts April 15, actually serves as a valuable cross-promotional tool to support the artist's new album, aptly named "Buster's Happy Hour."

Rhino Records' Forward label will release the title April 19. Poindexter and the Banshees Of Blue will perform one song from the "Buster's Happy Hour" album in each episode of the "Buster's Happy Hour" series, which is being taped before a live audience at Hollywood's Sunset Theater. The set is designed to resemble the sort of '40s nightclub frequented by Poindexter—the popular jump-blues singer/lounge lizard character created by New York's pre-punk legend David Johansen.

Speaking for Poindexter, Johansen says he relishes the opportunity to present the album's music to VH-1 viewers in the context of his own TV show. "It's good because we've made this record that isn't for squares, that won't fit into any particular radio format, if you know what I mean. So it's cool to have an opportunity to present it to the public."

The "Buster's Happy Hour" album was going to be named "Breakin' Up The House" after Tiny Bradshaw's early '50s jump-blues gem. Poindexter's cover of the tune is the album's first single and video, which will be targeted to album rock and adult alternative radio outlets.

But the VH-1 program presented obvious marketing tie-ins and the title was changed, notes Rhino product manager Andrea Kinloch.

The label is teaming with VH-1's publicity efforts and is cross-tagging the music network in its Poindexter album sticker copy.

The show itself was tailor-made for the tuxedoed bandleader, says VH-1 director of original programming Judy

Meyers. A longtime Poindexter fan, Meyers says VH-1 sought to expand its comedy programming with the success of its "Stand-Up Spotlight" series.

"Buster's the perfect person for VH-1 because he's comedic and musical," she says. "He has a hip, late-night feel, and creates a whole environment. As soon as you say 'Buster,' everyone gets it. No further explanation is needed."

Poindexter will host the standup showcase, which will feature such cutting-edge comics as Norm MacDonald, Tom Kenny, Will Durst, Caroline Rhea, Janeane Garofalo, and Kevin Meaney, among others. He also will act in his own comedic bits.

And if it weren't for Poindexter, Meyers adds, much of the talent might not have been available.

"There was such a buzz in L.A. when we started booking," she says. "Comedians like Kevin Meaney, who wouldn't normally do this kind of stand-up show anymore, are doing it because it's

Buster. Same with Annabelle Gurwitch, who plays a 'cigarette girl' who interacts with Buster during bits at the bar. She used to be in 'Not Necessarily The News' and would never do a bit part in this kind of show otherwise."

A movie actor who starred in the recently released "Car 54, Where Are You?," Johansen evokes the old movie censorship agency in characterizing the "Buster's Happy Hour" album as "pre-Hayes Code rock'n'roll" with songs that are "really bawdy" and as a whole, "an ode to intemperance."

In other words, says Rhino A&R VP Gary Stewart, the album differs slightly from Johansen's recent RCA output.

"['Buster's Happy Hour'] has more of a solidified vision and concept," says Stewart, who calls it "highly intellectual party music for adults. The best way to describe it is the music they have at the party on Christmas Day in 'The Thin Man.'"

PRODUCTION NOTES

LOS ANGELES

- Oil Factory Films director **Sophie Muller** shot **Hole's** new Geffen video "Miss World" with director of photography **Bill Pope**. In addition, Oil Factory's **Greg Masuak** directed the After 7 video "Gonna Love You Right" for Virgin Records. **Ruben Mendoza** produced.

- Chelsea Pictures director **Morgan Lawley** reeled **Whycliffe's** new MCA videos "One More Time" and "Heaven." **Victoria Strange**, **Chris Wagoner**, and **Amy Dee** produced the shoots. **Vance Burberry** directed photography.

- Phillip Bailey's** latest Zoo video "Here With Me" is a Maddhatter Films production directed by **Ellen Weissbrod**. **Victoria Vallas** produced; **Stephen Kazmierski** directed

photography.

- The End's **Stephen Ashley Blake** directed **Krashman's** "Sista Suzie" video for Island Records. **Gary Romano** produced.

- The Cocteau Twins' new Capitol clip "Bluebeard" is a Digital Pictures production directed by **Paul Donnelon**. **Nick Hirschhorn** produced.

NEW YORK

Jack Gulick of Flashframe/Freedman Productions produced the **Juliana Hatfield Three** video "Spin The Bottle," directed by **Ben Stiller**.

NASHVILLE

- Studio Productions director **Roger Pistole** shot the **Mavericks' latest** MCA clip, "Oh What A Thrill." **Joan French** produced the shoot.

- Jim Shea** of Planet Pictures shot **Radney Foster's** latest Arista video, "Closing Time," with producer **Lynn Rose**.

OTHER CITIES

- Freddie Jackson's** new RCA video "Was It Something" is a Soundtrack City Productions clip, directed by **Pamela Birkhead**. **Romeo Tirone** directed photography on location in Miami, Fla. **Allyson Bari** produced.

- Director **Zanna** of London-based M-Ocean Pictures recently reeled **James' new** Phonogram video "Say Something." **Paul McNally** produced. **Zanna** also shot the **Crowded House** clip "Locked Out" for Capitol. **Deirdre Allen** produced.

- Franklin, Tenn.**, is the site of **Billy Dean's** new Liberty video "Once In A While." **Charley Randazzo** shot the clip, which comes from the soundtrack to the New Line film "8 Seconds." **Robin Beresford** produced the Planet Pictures production.

MOR Doing More Business In Home Shopping Arena

MOR MERCHANDISE: St. Petersburg, Fla., direct marketing/music video network MOR Music TV is spreading its home shopping wings.

Since its 1992 debut, MOR Music TV has concentrated on selling audio product by pitching the inactive music buyer with middle-of-the-road videos chryoned with mail-order sales information.

In late 1993, the network's team began to experiment with sales of limited-edition specialty merchandise and memorabilia, such as album cover artwork and other collectibles featuring **Elvis Presley** and **the Beatles**. Each shopping package is designed to look like its own music video, and is programmed accordingly, says **Chris Clark**, MOR's VP of programming.

"We don't want the spots to look like commercials," Clark says. "We want them to be consistent and congruent with the music programming on the channel. It's the music that is driving the awareness, the excitement, and the impulse to buy the product."

MOR backs up the spots with a catalog detailing all of the merchandise sold by the network.

In other MOR news: The network recently launched a syndication division to distribute special programs, beginning in March. Clark says MOR Music has signed up about 24 markets so far, which will take MOR's excerpted programming into about 9 million homes.

Each month, MOR will provide subscribers with one themed special, such as a classic rock program, and three weekly greatest-hits shows. (A MOR clip's "hit" factor is determined by the direct-marketing sales activity it generates.) The syndicated shows may have an on-air host, unlike the programming that is seen on the regular cable network.

YEAR-END figures released by the Recording Industry Assn. of America Feb. 25 indicate that 1993 was a very good year for the longform music video format, which posted a 44.7% increase over 1992 in units shipped, up to 11 million, and a 35.5% increase in dollar value, up to \$213.3 million (Billboard, March 5).

Are music video distributors finally cracking the secret formula to make money on longform video?

The Eye queried **Bill Sondheim**, senior VP of sales and marketing at PolyGram Video, in the quest to determine what makes a longform music video move these days. PolyGram Video racked up 10 of the 30 top-selling longforms of 1993, with titles by **Kiss**, **Billy Ray Cyrus**, **Bon Jovi**, **U2**, and **Andrew Lloyd Webber**.

Sondheim says PolyGram has learned a few things over the years, and has made a philosophical shift in

the way it treats music video longform. "This can be a viable business, but not if you're releasing absolutely everything," he says. "We are more critical in evaluating the true size of a core audience for an artist. We've had fewer longform releases in recent years, but each one has had a much stronger return on the investment for us and the retailer."

PolyGram's schedule includes a March title from **Paul McCartney** and a May release from **U2**.

YOUNG ROCK: One independent label taking its chances with longform video is Carrboro, N.C.-based

Mammoth Records. Its Feb. 22 release "Young Rock" is an infectious and unassuming clip compilation and mini travelog spotlighting **Chapel Hill, N.C.-based** bands. The video provides an ideal overview of the talent there, especially for those of us who have yet to visit Chapel Hill, through the music videos of **What Peggy Wants**, **Superchunk**, **Flat Duo Jets**, **the Veldt**, and **Dillon Fence**, among others.

Director **Norwood Cheek**, represented by **Moxie Music**, is the eye behind 14 of the 17 videos, and Mammoth is using the longform as a showcase for

the behind-the-scenes talent as well as those up front.

"We feel very close to Norwood at the label, and we want to expose him as a director," says **Dan Gill**, national sales director at Mammoth. The label has realistic expectations for longform sales, targeting its retail push to independent and underground outlets.

Kristen Meyer, who handles video promotion at the label, says she plans to service a condensed version of the video to such supportive regional outlets as Chicago's "JBTV" and Syracuse, N.Y.'s "To The Batcave."

REEL NEWS: New York-based Open City Films is launching a music video division. The directors' roster includes **Jim McKay**, **Joana Vincente**, **Jason Kliot**, **Mark Williams**, and **Nevil Dwek**. **June Honey** is the directors' representative for the video department... New York-based **Radio Pictures Productions** is a new music video company helmed by **Eli Kabillio** and **Mitchell Morales**. Directors include **Tom Dillo**, **Peter Lauer**, **Armando Basulto**, **Catherine Calderon**, and **Leslie McCleave**... L.A.'s **Oil Factory Films** recently signed directors **Paul Hunter** and **Wiz**... **Laurie Malaga** is the new directors' representative in the music video department at L.A.-based **Propaganda**... **Jodi Riddick**, formerly of **Uptown Records**, is running her own New York-based independent video promotion firm, **Too Damn Talented**.

THE EYE



by Deborah Russell



Unleashed. Following the taping of their first longform music video, "PFR Unleashed," Sparrow's PFR unwinds with video crew members. Shown, from left, are **Slater Crosby**, director of photography; **Brian Dahl**, producer; **Joe Shaak**, director; **Steve Baker**, manager and executive producer; **Nancy Knox**, executive producer/producer; **Joel Hanson** and **Mark Nash** of PFR; **Mark Smeby**, producer; and PFR's **Patrick Andrew**.

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1899 9th Street NE,
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- 1 Ce Ce Peniston, I'm In The Mood
- 2 Queen Latifah, Just Another Day
- 3 Janet Jackson, Because Of Love
- 4 Mint Condition, U Send Me Swingin'
- 5 R. Kelly, Bump N' Grind
- 6 US3, Cantaloop
- 7 Sagat, Why Is It?
- 8 Chantay Savage, Betcha'll Never...
- 9 Tevin Campbell, I'm Ready
- 10 Zhane, Groove Thang
- 11 Toni Braxton, Seven Whole Days
- 12 Intro, Ribbon In The Sky
- 13 Mary J. Blige, You Don't Have To...
- 14 A Tribe Called Quest, Award Tour
- 15 Me'shell Ndegeocello, If That's...
- 16 Jody Watley, When A Man Loves...
- 17 Hammer, It's All Good
- 18 For Real, You Don't Wanna Miss
- 19 Salt-N-Pepa/En Vogue, Whatta Man
- 20 Aaron Hall, Let's Make Love
- 21 Aretha Franklin, A Deeper Love
- 22 SWV, Always On My Mind
- 23 Shaquille O'Neal, I'm Outstanding
- 24 Xscape, Understanding
- 25 Maze/Frankie Beverly, The Morn...
- 26 All-4-One, So Much In Love
- 27 Kris Kross, Da Bomb
- 28 Tribe Called Quest, Electric...
- 29 Snoop Doggy Dogg, Gin And Juice
- 30 Simple E, Play My Funk

★ ★ NEW ADDS ★ ★

- Lenny Kravitz, Heaven Help
Betty Wright, For Love Alone
ABC, Where's Ya Little Sista
Father, I Beeped You
Aaliyah, Back And Forth
Domino, Sweet Potato Pie
David Benoit/Russ Freeman, After...



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 John Michael Montgomery, Rope...
- 2 Vinca Gill, Tryin' To Get Over You
- 3 Brooks & Dunn, Rock My World
- 4 Blackhawk, Goodbye Says It All
- 5 Collin Raye, That's My Story
- 6 Neal McCoy, No Doubt About It
- 7 Lee Roy Parnell, I'm Holding My...
- 8 Martina McBride, Life #9
- 9 Little Texas, My Love
- 10 Alan Jackson, (Who Says) You...
- 11 Mary-Chapin Carpenter, He...

- 12 Parton, Wynette, Lynn, Silver...
- 13 Travis Tritt, Take It Easy
- 14 Kathy Mattea, Walking Away...
- 15 Billy Ray Cyrus, Words By Heart
- 16 Joe Diffie, In My Own Backyard
- 17 Confederate Railroad, Daddy...
- 18 Tracy Lawrence, If The Good...
- 19 Billy Dean, Once In A While
- 20 Faith Hill, Piece Of My Heart
- 21 Doug Stone, Addicted To A Dollar
- 22 Brother Phelps, Eagle Over Angel
- 23 Andy Childs, Simple Life
- 24 Suzy Bogguss, Hey Cinderella
- 25 Kim Hill, Janie's Gone Fishin'
- 26 McBridge & The Ride, No More...
- 27 Shenandoah, If Bubba Can Dance
- 28 Linda Davis, Company Time
- 29 Gibson/Miller Band, Stone Cold...
- 30 Mavericks, What A Crying Shame
- 31 Daron Norwood, If It Wasn't For...
- 32 Bob Woodruff, Hard Liquor, Cold...
- 33 John Berry, Your Love Amazes Me
- 34 Bogguss, Benson, Old Fashion...
- 35 Ricky Van Shelton, Where Was I
- 36 Carlene Carter, I Love You 'Cause...
- 37 Tim McGraw, Indian Outlaw
- 38 Mike Henderson, Hillbilly Jitters
- 39 Marty Stuart, Kiss Me, I'm Gone
- 40 Dede Murray, Somewhere In...
- 41 Aaron Tippin, Honky Tonk...
- 42 David Lee Murphy, Just Once
- 43 Rick Trevino, Honky Tonk Crowd
- 44 Sawyer Brown, Outskirts Of Town
- 45 Radney Foster, Closing Time
- 46 Jamie O'Hara, The Cold Hard Truth
- 47 Rhonda Vincent, What Else Could...
- 48 Kieran Kane, Find My Way Home
- 49 Jesse Hunter, Born Ready
- 50 Clay Walker, Where Do I Fit In...

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Clint Black, A God Run Of Bad Luck
Lari White, That's My Baby
Patty Loveless, How Can I Help You...
Sam Moore/Conway Twitty, Rainy...
Toby Keith, Wish I Didn't Know Now



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Snoop Doggy Dogg, Gin And Juice
- 2 Salt-N-Pepa/En Vogue, Whatta Man
- 3 Nirvana, All Apologies
- 4 Tom Petty, Mary Jane
- 5 Ace Of Base, The Sign
- 6 Counting Crows, Mr. Jones
- 7 Janet Jackson, Because Of Love
- 8 Smashing Pumpkins, Disarm
- 9 Ozanji, Mother
- 10 Queen Latifah, U.N.I.T.Y.
- 11 Beck, Loser
- 12 US3, Cantaloop
- 13 Guns N' Roses, Since I Don't...
- 14 Crash Test Dummies, Mmm...
- 15 Alice In Chains, No Excuses

- 16 James, Laid
- 17 Cracker, Low
- 18 Eternal, Stay
- 19 Stone Temple Pilots, Creep
- 20 Aerosmith, Amazing
- 21 Xscape, Understanding
- 22 Candlebox, You
- 23 Domino, Getto Jam
- 24 Tori Amos, God
- 25 ZZ Top, Pincushion
- 26 Afghan Whigs, Gentlemen
- 27 Ice Cube, You Know How We Do It
- 28 Jodeci, Cry For You
- 29 Dig, Believe
- 30 Meat Loaf, Rock And Roll Dreams...
- 31 Deep Forest, Sweet Lullaby
- 32 Rage Against The Machine, Freedom
- 33 Salt-N-Pepa, Shoop
- 34 Snoop Doggy Dogg, What's My...
- 35 Bjork, Big Time Sensuality
- 36 All-4-One, So Much In Love
- 37 Melissa Etheridge, Come To My...
- 38 Bruce Springsteen, Streets Of...
- 39 Motley Crue, Hooligan's Holiday
- 40 Pearl Jam, Even Flow
- 41 Green Day, Longview
- 42 Red Hot Chili Peppers, Give It Away
- 43 Dr. Dre, Nuthin' But A "G" Thang
- 44 Aerosmith, Cryin'
- 45 Red Hot Chili Peppers, Soul To...
- 46 Sagat, Why Is It?
- 47 Mariah Carey, Without You
- 48 Lemonheads, The Great Big No
- 49 Guns N' Roses, Don't Cry
- 50 Stone Temple Pilots, Plush

* Indicates MTV Exclusive
* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

- Brand New Heavies, Dream On...
Tool, Prison Sex
Sheryl Crow, Leaving Las Vegas
Big Head Todd & Monsters, It's Alright



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Vince Gill, Tryin' To Get Over You
- 2 Alan Jackson, (Who Says) You...
- 3 Mary-Chapin Carpenter, He...
- 4 Parton, Wynette, Lynn, Silver...
- 5 Brooks & Dunn, Rock My World
- 6 Billy Ray Cyrus, Words By Heart
- 7 Tracy Lawrence, If The Good Die...
- 8 Travis Tritt, Take It Easy
- 9 Blackhawk, Goodbye Says It All
- 10 Collin Raye, That's My Story
- 11 Lee Roy Parnell, I'm Holding...
- 12 Martina McBride, Life #9
- 13 Ricky Van Shelton, Where Was I
- 14 Little Texas, My Love
- 15 Marty Stuart, Kiss Me, I'm Gone
- 16 Joe Diffie, In My Own Backyard
- 17 Neal McCoy, No Doubt About It

- 18 Billy Dean, Once In A While
- 19 Sawyer Brown, Outskirts Of Town
- 20 Faith Hill, Piece Of My Heart
- 21 Linda Davis, Company Time
- 22 Clay Walker, Where Do I Fit In...
- 23 Brother Phelps, Eagle Over Angel
- 24 Andy Childs, Simple Life
- 25 Kathy Mattea, Walking Away...
- 26 Shenandoah, If Bubba Can Dance
- 27 Bogguss, Benson, Old Fashion...
- 28 Carlene Carter, I Love You 'Cause...
- 29 Tim McGraw, Indian Outlaw
- 30 Mike Henderson, Hillbilly Jitters

★ ★ NEW ADDS ★ ★

- Confederate Railroad, Daddy Never...
John Michael Montgomery, Rope The...
Kim Hill, Janie's Gone Fishin'
Joan Kennedy, Talk To My Heart



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Toni Braxton, Breathe Again
- 2 Bruce Springsteen, Streets Of...
- 3 Phil Collins, Everyday
- 4 Aretha Franklin, A Deeper Love
- 5 Adams/Stewart/Sting, All For Love
- 6 Meat Loaf, Rock And Roll Dreams...
- 7 Tom Petty, Mary Jane
- 8 Travis Tritt, Take It Easy
- 9 Richard Marx, Now And Forever
- 10 Janet Jackson, Because Of Love
- 11 Celine Dion, The Power Of Love
- 12 Ace Of Base, The Sign
- 13 Tina Turner, I Don't Wanna Fight
- 14 Meat Loaf, I'd Do Anything For Love
- 15 Mariah Carey, Dreamlover
- 16 Go West, Tracks Of My Tears
- 17 Enigma, Return To Innocence
- 18 Sting, If I Ever Lose My Faith In You
- 19 Billy Joel, The River Of Dreams
- 20 Aaron Neville, I Owe You One
- 21 Ron Stewart, Having A Party
- 22 Bryan Adams, Please Forgive Me
- 23 k.d. lang, Hush Sweet Lover
- 24 Rod Stewart, Have I Told You Lately
- 25 Janet Jackson, That's The Way...
- 26 Eternal, Stay
- 27 Toni Braxton, Another Sad Love...
- 28 Celine Dion/Clive Griffin, When I...
- 29 Cranberries, Linger
- 30 All-4-One, So Much In Love
- 8 Indicates Five Star Video

★ ★ NEW ADDS ★ ★

- Crash Test Dummies, Mmm Mmm...
The Knack, My Sharona

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 5, 1994.

Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO
Snoop Doggy Dogg, Gin And Juice

BOX TOPS

- 2Pac, Papa'z Song
- Black Girl, Crazy
- Eazy-E, Real Compton City G's
- Hammer, Pumps & A Bump
- Hammer, It's All Good
- Kris Kross, Da Bomb
- Masta Ace, Inc., Born To Roll
- Outkast, Player's Ball
- R. Kelly, Bump N' Grind
- Shaquille O'Neal, I'm Outstanding
- Tony! Tony! Tone, Lay Your Head...
- Vanilla Ice, Roll 'Em Up
- Wu-Tang Clan, C.R.E.A.M.
- Xscape, Understanding

ADDS

- 2 Live Crew, Yeah, Yeah
Aaliyah, Back And Forth
Another Bad Creation, Where's Ya...
Brand New Heavies, Dream On...
Carcass, Heartwork
Das EFX, Baknafek
Digital Orgasm, Time To Believe
Digital Underground, Wassup Wit...
Domino, Sweet Potato Pie
Grand Daddy I.U., Represent
H-Town, Baby I Wanna
Jazzy Jeff & Fresh Prince, I Wanna...
Jody Watley, When A Man Loves...
John Mellencamp, Baby Please Don't...
Lil Suzy, Turn The Beat Around
M People, Movin' On Up
Mad Flava, Bump Ya Head
Motley Crue, Hooligan's Holiday
N-Tyce, Hush, Hush Tip
Pet Shop Boys, I Wouldn't...
Proper Dos, Tales From The West Side
Smashing Pumpkins, Disarm
Soundgarden, Spoonman

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Adams/Stewart/Sting, All For Love
Los Fabulosos Cadillac, Matador
Tom Petty, Mary Jane's Last Dance
Nirvana, All Apologies
Enigma, Return To Innocence
US3, Cantaloop
Aerosmith, Amazing
Cher, I Got You Babe
Def Leppard, Miss You In A Heartbeat
The Cranberries, Linger
Gipsy Kings, Escuchame
Guns N' Roses, Estranged
Marta Sanchez, Desesperada
Candlebox, You
Rage Against The Machine, Freedom

Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Me'Shell Ndegeocello, Its Not...
ZZ Top, Pincushion
Barefoot Servants, Box Of Miracles
Cocteau Twins, Bluebeard
Eve's Plum, I Want It All
Pharcyde, 4 Better Or 4 Worse
Juliana Hatfield, Spin The Bottle
Lenny Kravitz, Heaven Help
Ed O.G. & Da Bulldogs, Love...
Afghan Whigs, Gentlemen
Stabbing Westward, Nothing
Viberstones, Public Enemy
Aion, Killer

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

- Bryan Adams, Please Forgive Me
Mariah Carey, Without You
Mary-Chapin Carpenter, He Thinks...
Candy Dulfer, I Can't Make...
John M. Montgomery, I Swear
Rod Stewart, Having A Party
Travis Tritt, Take It Easy
Deep Forest, Sweet Lullaby
Enigma, Return To Innocence
Vince Gill, Tryin' To Get Over You
Richard Marx, Now & Forever
Aaron Neville, I Owe You One
Collin Raye, That's My Story
UB40, Higher Ground
Bee Gees, For Whom The Bell...
Suzy Bogguss, Hey Cinderella
Gipsy Kings, Escuchame
Alan Jackson, You Can't Have...
Janet Jackson, Because Of Love
Ottmar Liebert, Albatross
Frank Sinatra/Bono, I've Got You...
Bruce Springsteen, Streets Of...
Blackhawk, Goodbye Says It All
Jimmy Cliff, Higher And Higher
Billy Ray Cyrus, Words By Heart

Five 1/2-hour shows weekly
Signal Hill Dr, Wall, PA 15148

- Gusy Lucksinger, I Don't...
Sary Chapman, Everyday Man
Russ Taff, I Cry
Dolly Parton, He's Alive
Dave Koz, You Make Me Smile
Eric Marienthal, Walk...
Spyro Gyra, Gliding
Koinonia, Celebration
Paul Overstreet, All The Fun
Ed DeGarmo, Something...
Carmen, America Again
White Heart, Unchain

DeGarmo & Key, I Believe
Steve Taylor, Bannerman
Cindy Morgan, I Will Be Free
Petra, Midnight Oil
Glenn Kaiser, Most Of All
Rich Mullins, Here In America

One hour weekly
216 W Ohio, Chicago, IL 60610

- Charlatans, Can't Get Out...
Nick Trumulis, King Of The Hill
Afghan Whigs, Gentlemen
Fury In The Slaughterhouse, Every...
James, Laid
Liz Phair, Stratford On Guy
Beck, Loser
Smashing Pumpkins, Disarm
Kristan Hersh, Your Ghost
Tumbleweed, Sundial
Eve's Plum, I Want It All
Alison Moyet, Whispering Your Name
Green Day, Longview

Continuous programming
P O BOX 398, Branson, MO 65616

- Tracy Byrd, Why Don't That...
The Marksman, He Is I Am
Dale Daniel, You Gave Her...
Jimmie Dale Gilmore, I'm So Lonesome
Rick Astley, Hopelessly
Little Texas, My Love
Kenny Neal, Baby Bee
Petra, Just Reach Out
Straight Company, So Excited
Miche Warden, Give My Heart A Break
Rick Astley, Drippers' Wind
Spear Family, I Must Tell Jesus
Ramsey Lewis, Tonight
Twister Alley, Young Love
Frank Sinatra/Bono, I've Got You...
Buckwheat Zydeco, Make A Change
Mannheim Steamroller, Come...
Carlene Carter, I Love You Cause...
Perry Sisters, Imagine If You Will
John Berry, Your Love Amazes Me

the Medialine™

Can A Gen X Mag Succeed? Well, This One Just Might

■ BY ERIC BOEHLERT

MIGHT MAKES RIGHT: According to an annual industry count, more than 900 new magazines were launched last year. Just as many are expected in '94. (Naturally, not all of them survive.) Odds are it will be tough to find one among those that's as entertaining as Might, a new San Francisco bimonthly that is made for, and by, bright folks in their 20s.

Might's three creators were pals growing up in Lake Forest, Ill., outside Chicago, where they attended high school and edited a literary journal together. After branching out to college, they reconvened in the Bay Area as graphic designers. Soon the trio, all under 25, decided to give publishing another try.

What they came up with is Might, "A goddamn brain picnic for the young and restless," as the debut cover blurb puts it. Mixing features, career how-to stories, and clever comics, Might combines well-thought-out pieces with plenty of refreshing wit and vigor.

Ten thousand copies of the first issue were printed and distributed across the country, mostly to independent bookstores (\$3.50 an issue). To pay for the venture, Might's founders ponied up \$10,000—much of it drawn from their credit cards. It helped that friends created much of the magazine—friends who didn't have to be paid much money.

Might's most arresting characteristic is its devilish mean streak. David Eggers, one of the mag's creators, says that when they started out, the editors did not plan on relying so heavily on irony and sharp jabs. "But we kept finding more people that needed to be bitten," he says.

For instance, the new testosterone-

heavy Inside Edge magazine for college men (backed by Time Warner) is dubbed the "most aggressively stupid publication" around. Companies like Sony are lampooned for trying to woo Generation Xers with "hip" ads that Might's founders obviously believe are poorly executed. And a feature called "Same Crap, Different Decade" fills half a page detailing the parallels between artists from the '70s (ABBA), '80s (Air Supply), and '90s (the Cranberries). "Obviously," Eggers admits, "we've all read Spy."

Might's second issue arrives in April. Can't wait. (Might: 544 Second Street, San Francisco, Calif. 94107.)

RETRO: How ironic that the current generation of young rock fans, busy fueling the success of so many new acts by devouring their releases, is being portrayed more and more often in the media as a group preoccupied with looking over its shoulder in order to relive the recent past.

In "Reality Bites," twentysomething characters sit around trading '70s sitcom dialog while the soundtrack blasts remixes ("My Sharona"), re-makes ("Tempted"), and covers ("Baby, I Love Your Way").

And in a new Budweiser TV spot, a foursome of rag-tag slackers bounce rock favorites off each other (Supertramp, Foreigner, Deep Purple, etc.) while shooting a round of golf. The commercial, an attempt to win back the folks who traded in Buds for less homogeneous Rolling Rocks years ago, is a companion to the earlier Bud pool-hall commercial featuring Gilligan's Island tidbits.

Sure, kids who grew up in the '70s watched too much TV, and at times seemed to be willing prisoners of trivia. But does that trait define them? Besides, classic rock wasn't their idea.

STOMP
Orpheum Theater,
New York

Using brooms, buckets, garbage cans, hub caps, matchboxes, newspapers, rubber tubes, Zippo lighters, and yes, even kitchen sinks, England's remarkable eight-person rhythmic ensemble Stomp creates 70 minutes of music with its stage show, which has just arrived on these shores.

The boundless six-man, two-woman bunch uses ordinary objects to make extraordinary sounds. Building on seemingly simple sound schemes, players drift in and out of songs, adding and subtracting beats with astonishing precision. All of it is done without an ounce of stage amplification.

The show consists of nearly a dozen different seamless "numbers," each centered on an every-

day object turned into an instrument. Each offering is more ear-popping than the previous.

For instance, with the theater dark, the group gathers at the stage's edge and begins playing Zippo lighters. Using the three "notes" the lighter makes—flipping open the top, striking a flame, and slamming the top shut—the players, using split-second timing, create rapid-fire notes that instantly gel into music.

Virtually no words are spoken by the cast. However, that doesn't stop it from connecting with the audience nearly from the minute it hits the stage. Dressed in gray work clothes and supported by an array of work boots, Stomp, which recently starred in an eye-popping Coca-Cola ad banging away on ice blocks, mixes charm with street toughness.

Stomp! There it is.
ERIC BOEHLERT

BMG Australia Grabs Gilbey To Boost Its Domestic A&R

■ BY GLENN A. BAKER

SYDNEY—BMG Australia, determined to take the lead among major labels in the exploitation of local talent, has recruited major industry figure Chris Gilbey to run its already successful A&R department, under the banner of Ariola Australia. Concurrently, BMG is taking over administration of Gilbey's extensive publishing interests.

Chairman of Export Music Australia for the past five years, Gilbey is one of this country's most prominent publishers, producers, managers, and independent label owners. His track record stretches back two decades to his tenure as head of A&R at Albert Productions, where he was strongly involved in the rise of such acts as

AC/DC and John Paul Young.

Since then, artists who have benefited from Gilbey's expertise and seemingly inexhaustible energy include the Saints, the Church, INXS, Noiseworks, Wa Wa Nee, Peter Blakeley, and Euphoria.

In publishing, Gilbey had a long-time joint venture with MCA Music, which was dissolved last year; he also operated two record labels, Unity and ESP, under his Australian Record Equities venture. In 1992, he was awarded an Order of Australia for his services to Australian music.

In his new post, Gilbey appears well-placed to bring together BMG's various strands of success into a focused attack on world markets. He arrives at the company when it has a

(Continued on page 45)

Virgin Makes Far East Moves Goal Is 1st Foreign-Operated China Store

■ BY STEVE McCCLURE

TOKYO—Virgin Retail has announced an ambitious Far East expansion program, which includes alliances with companies in Hong Kong and South Korea. Among other goals, it hopes to have the first foreign-operated music store in mainland China.

The British merchant is set to open its first store in Hong Kong by the end of this year, and plans to set up shop in Seoul within the next 12 months. Its longer-term aspirations are to have outlets in Taipei and Shanghai.

The company has established Virgin Megastores Hong Kong Ltd. as a new 50-50 joint venture with Hong Kong trading company Wheelock Pacific Ltd. In Korea, it has aligned with Saehan Media Corp., an affiliate of electronics conglomerate Samsung Corp., to form Saehan Virgin Megastores Korea Ltd., a 50-50 enterprise.

Representing Virgin at the contract signing Feb. 23 in Hong Kong was Trevor Abbott, MD of the Virgin Group of companies, and John Hung, executive director of Wheelock Pacific. Present for the Seoul announcement Feb. 28 were Abbott and Jae Kwan Lee, Saehan's president/chief executive, who will be president of the new company. Virgin Group chairman Richard Branson will serve as its chairman.

Virgin Megastores Hong Kong will handle all of Virgin Retail's business in the Hong Kong/Taiwan/China region. Existing joint ventures with W.H. Smith, Blockbuster Entertainment Corp., and Marui Co. Ltd. are unaffected by the announcement, according to Virgin.

The deals parallel the Virgin Megastores Japan Ltd. 50-50 joint venture between Virgin and Japanese department store chain Marui. Virgin's seven Japanese stores are currently its only Far East outlets.

"Our plan is to set up an office very shortly in Hong Kong with a view to opening a store in Hong Kong by the

end of the year," says Virgin Retail Japan MD Mike Inman, who took part in the Wheelock negotiations. One of Hong Kong's biggest trading companies, Wheelock Pacific also operates Asia's Lane-Crawford department store chain and has real estate interests.

Sources claim Wheelock was in talks with another U.K. music retailer, HMV, last year, but no deal materialized. HMV is now moving ahead with its own plans to open in Hong Kong.

Virgin and Wheelock started discussing the deal six months ago, according to Inman. He says that three Hong Kong locations are under consideration, but declines to elaborate.

In South Korea, market entry may prove tougher. "There are incredible problems in opening in Seoul," Inman says. "But we feel there is a gap opening in the wall of resistance to cultural products, and we want to be first in through the gap."

Virgin hopes its South Korea partner can help influence the process of liberalization. Inman says, "It's one of those Catch-22 situations. Unless you actually form a partnership and start working on initiating those changes, nothing will happen."

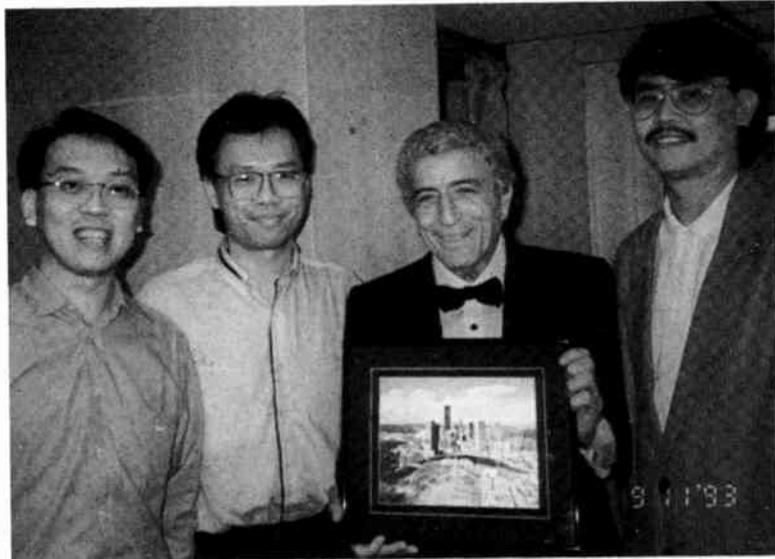
He adds, "Over the last 12-18 months, the piracy problem has been reduced in South Korea. There still is some piracy evident, but the govern-

ment has clamped down on illegal plants, and most of it's now smuggled in pirate product from China."

Saehan's primary business is manufacturing video tapes and computer discs, Inman says. "As a company, they're quite keen to get into retailing and the entertainment business. But their resources come from Samsung, who have retail and record company interests, so we can use those connections."

While Virgin is following in Tower Records' wake in Hong Kong and Taiwan, it would be the first Western music retailer to set up shop in mainland China—if those plans can be realized. Inman says Virgin and Wheelock hope to pressure the Chinese government to solve the piracy problem. "It's essential for us [to deal with piracy] before we can open there."

Virgin has not formally informed the Chinese government of its plans, according to Inman, but he rejects the idea that the announcement by Virgin of its mainland plans is merely a publicity stunt. "The whole point of us doing this deal, from a business point of view, is to put China in the future," he says. "To be quite honest, the Hong Kong market, and even Taiwan, is so small, that it's not worth the risk. So the idea is to open in Hong Kong, gain the experience, and move from there in a natural progression into China."



Lion City Art. Executives from Sony Music Singapore present Tony Bennett, second from right, with a painting of the city during the singer's recent visit there. Pictured with Bennett, from left, are the company's marketing manager, Ian Ng; managing director Terence Phung; and international A&R manager Joseph Loo.

Brussels To Get Belgium's 1st Free Records Megastore

■ BY MARC MAES

ANTWERP, Belgium—The Dutch-owned Free Record Shop chain, with 25 outlets in Belgium, plans to open its first Belgian megastore in Brussels in late April.

The new store will be located in a former concert and theater venue, "La Gaité," in the heart of Brussels, and will complement its existing pair of shops on the outskirts of the city, which is both the capital of Belgium and home to the European Commission.

"The center of Brussels was the most obvious choice," says Free Record Shop MD Lou Boon, "because FNAC was the only big store there. On an international scale, Brussels is bigger than Amsterdam, where we launched our first megastore, and I admit that we also feel Virgin knocking at the Brussels door."

Free launched its Fame store in central Amsterdam in 1991.

The site of Free Record Shop La Gaité has been restored following a close dialog with the city of Brussels, and has retained much of the original fabric of the building. The new megastore will feature two floors, with a total retail space of 1,500 square meters, and a La Gaité café with additional listening

facilities.

The new outlet will be equipped with the latest technology, including fully automated central cashier points operated through an Altos 7000 central computer system. The store also will offer PC software in addition to an extensive range of CDs, videos, games, and CD-I.

In addition to the 20 listening posts in the shop, FRS will introduce two "touch screen" computers that operate 100-unit Sony CD-changers, allowing customers to select their favorite albums via a graphic layout on the computer.

Boon expects that the Brussels La Gaité store will boost the FRS chain's sales by some 15% to 20% this year, and he attaches great importance to the multicultural aspect of the Belgian capital as far as target customers are concerned. "In some ways, the Flemish are still underrated in the bilingual Brussels," he says. "In compiling our video range, with a basic library of some 10,000 titles, we will have one-third Flemish-language product alongside French films, and a major import package aimed at the international European Community customers."

Delcros Out; SNEP Shops For New Chief

■ BY EMMANUEL LEGRAND

PARIS—French music industry organization SNEP is without a director general following the abrupt Feb. 23 departure of Bertrand Delcros, who held the position for the past 2½ years.

Sources suggest that there had been a growing dissatisfaction among SNEP members—especially PolyGram president Gilles Paire, who serves as SNEP president—about the way the organization was run and some key issues handled.

Paire denies that Delcros's departure was an abrupt decision. He says, "You don't decide that all of a sudden. It is the result of an analysis of the situation. I think SNEP has been through a first phase of modernization and efficiency. We have a solid structure, with a strong team of pro-

fessionals.

"We need now to go one step further by increasing our competence in all the economic aspects of our business, which is of major importance today, with the discussion about the minimum retail price on records and the reduction of the Value Added Tax rate on records. We also need to strengthen our lobbying capacity, targeting the different government agencies and parliament. Therefore, we needed someone who would better reflect this new policy."

Paire adds, "I'd like SNEP to be run like a company, and not only as an organization representing the industry, especially with regard to the development of the charts and the airplay-monitoring systems. I'd like SNEP to reach the same efficiency in terms of lobbying and strength as the French film industry organization."

Paire confirms that some names have been considered as replacements for Delcros, and that a headhunter has been hired to find the right person. He forecasts finding a new director general "by next May." In the meantime, he says, "the other vice presidents and myself will be more involved in the day-to-day running of the organization."

Delcros, a skilled lawyer, had served previously at broadcasting authority CNCL and with media group Chargeurs. He had been hired by Patrick Zelnik, former SNEP president, to bring a more professional approach to the industry's concerns.

During his term, Delcros has been involved in the modernization of industry tools such as the sales charts and the airplay monitoring system, and he was active in last summer's quota battle.

HITS OF THE WORLD



JAPAN (Music Labo) 2/28/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	5
4	4
5	6
6	9
7	NEW
8	7
9	8
10	3
SINGLES	
1	1
2	NEW
3	2
4	3
5	4
6	5
7	NEW
8	7
9	8
10	NEW
ALBUMS	
1	1
2	NEW
3	2
4	3
5	4
6	5
7	8
8	7
9	6
10	NEW

CANADA (The Record) 2/21/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	18
5	6
6	4
7	5
8	8
9	NEW
10	13
11	NEW
12	9
13	12
14	10
15	15
16	NEW
17	16
18	17
19	NEW
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SINGLES	
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ALBUMS	
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18	16
19	18
20	NEW

GERMANY (Der Musikmarkt) 3/1/94	
THIS WEEK	LAST WEEK
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6	9
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8	6
9	NEW
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12	10
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20	NEW
SINGLES	
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ITALY (Musica e Dischi) 2/28/94	
THIS WEEK	LAST WEEK
1	1
2	NEW
3	2
4	7
5	3
6	6
7	4
8	8
9	10
10	NEW
SINGLES	
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9	NEW
10	NEW
ALBUMS	
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6	9
7	5
8	8
9	NEW
10	NEW

AUSTRALIA (Australian Record Industry Assn.) 3/6/94	
THIS WEEK	LAST WEEK
1	7
2	3
3	1
4	2
5	11
6	NEW
7	10
8	4
9	6
10	5
11	9
12	8
13	NEW
14	15
15	12
16	14
17	19
18	NEW
19	16
20	NEW
SINGLES	
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3	1
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5	11
6	NEW
7	10
8	4
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11	9
12	8
13	NEW
14	15
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16	14
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18	NEW
19	16
20	NEW
ALBUMS	
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CANADA (The Record) 2/21/94	
THIS WEEK	LAST WEEK
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20	NEW
SINGLES	
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20	NEW
ALBUMS	
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GERMANY (Der Musikmarkt) 3/1/94	
THIS WEEK	LAST WEEK
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ITALY (Musica e Dischi) 2/28/94	
THIS WEEK	LAST WEEK
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8	8
9	NEW
10	NEW
SINGLES	
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9	NEW
10	NEW
ALBUMS	
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7	5
8	8
9	NEW
10	NEW

AUSTRALIA (Australian Record Industry Assn.) 3/6/94	
THIS WEEK	LAST WEEK
1	7
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4	2
5	11
6	NEW
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SINGLES	
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ALBUMS	
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14	NEW
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HITS OF THE U.K.



CANADA (The Record) 2/21/94	
THIS WEEK	LAST WEEK
1	1
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3	4
4	5
5	2
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7	13
8	10
9	6
10	3
11	NEW
12	12
13	9
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16	NEW
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18	NEW
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22	NEW
23	NEW
24	28
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35	32
36	NEW
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SINGLES	
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37	23
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40	35
ALBUMS	
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11	NEW
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36	NEW
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GERMANY (Der Musikmarkt) 3/1/94	
THIS WEEK	LAST WEEK
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31	NEW
32	15
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38	NEW
39	NEW
40	31
SINGLES	
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30	34

HITS OF THE WORLD CONTINUED

EUROCHART HOT 100 3/5/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
2	2	RETURN TO INNOCENCE ENIGMA VIRGIN
3	16	MOVE ON BABY CAPPELLA INTERNAL
4	11	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL
5	9	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED BYTE
6	3	THE SIGN ACE OF BASE MEGA
7	7	WITHOUT YOU MARIAH CAREY COLUMBIA
8	8	THINGS CAN ONLY GET BETTER D:REAM MAGNET
9	5	IT'S ALRIGHT EAST 17 LONDON
10	4	ANYTHING CULTURE BEAT DANCE POOL
11	NEW	STAY TOGETHER SUEDE NUDE
12	6	U GOT 2 LET THE MUSIC CAPPELLA INTERNAL
13	15	GET-A-WAY MAXX BLOW UP
14	10	BREATHE AGAIN TONI BRAXTON LAFACE
15	NEW	OMEN III MAGIC AFFAIR ELECTROLA
16	18	TWIST & SHOUT CHAKA DEMUS & PLIERS MANGO
17	14	BABE TAKE THAT RCA
18	13	PLEASE FORGIVE ME BRYAN ADAMS A&M
19	NEW	ROCK AND ROLL DREAMS COME THROUGH MEAT LOAF VIRGIN
20	NEW	IS IT LOVE TWENTY 4 SEVEN INDISC
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	ENIGMA THE CROSS OF CHANGES VIRGIN
3	4	MEAT LOAF BAT OUT OF HELL II VIRGIN
4	6	MARIAH CAREY MUSIC BOX COLUMBIA
5	5	PHIL COLLINS BOTH SIDES VIRGIN
6	3	ZZ TOP ANTENNA RCA
7	7	TORI AMOS UNDER THE PINK EAST WEST
8	8	AEROSMITH GET A GRIP GEFEN
9	12	BJORK DEBUT MOTHER/ONE LITTLE INDIAN
10	9	TAKE THAT EVERYTHING CHANGES RCA
11	14	ACE OF BASE HAPPY NATION MEGA
12	13	MICHAEL BOLTON THE ONE THING COLUMBIA
13	NEW	DINA CARROLL SO CLOSE A&M
14	10	ELTON JOHN DUETS ROCKET
15	16	RICHARD MARX PAID VACATION CAPITOL
16	15	M-PEOPLE ELEGANT SLEMMING deCONSTRUCTION
17	NEW	CHICAGO THE HEART OF CHICAGO REPRISÉ
18	NEW	CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS EMI
19	NEW	MARILLION BRAVE EMI
20	19	DIE ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME

SWEDEN (GLF) 2/25/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
2	2	RETURN TO INNOCENCE ENIGMA VIRGIN
3	3	GET AWAY MAXX REMIXED
4	5	THE PROMISE MAN BASIC ELEMENT INHOUSE
5	7	WAKE UP FLEXX STOCKHOLM
6	NEW	VEM VET LISA EKDAHL EMI
7	NEW	THINGS CAN ONLY GET BETTER D:REAM EAST WEST
8	6	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
9	9	IN YOUR ROOM DEPECHE MODE MUTE
10	NEW	STAY TOGETHER SUEDE COLUMBIA
ALBUMS		
1	1	JENNIFER BROWN GIVING YOU THE BEST ARISTA
2	2	ZZ TOP ANTENNA RCA
3	3	ENIGMA ENIGMA II VIRGIN
4	4	NISSE HELLBERG & PEPS PERSSON ROSTER FRAN SODERN HI FIDELITY
5	7	THERAPY? TROUBLEGUM A&M
6	6	RICHARD MARX PAID VACATION CAPITOL
7	5	BRYAN ADAMS SO FAR SO GOOD A&M
8	10	REBECCA TOMQVIST A NIGHT LIKE THIS EMI
9	9	BJORK DEBUT MOTHER
10	NEW	DIA PSALMA GRYNINGSTID BIRNEST

BELGIUM (IFPI Belgium/SABAM) 2/18/94

THIS WEEK	LAST WEEK	SINGLES
1	1	LA SOLITUDE LAURA PAUSINI CGO
2	NEW	MOVE ON BABY CAPELLA RED BULLET
3	2	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING POLYGRAM
4	NEW	RIGHT IN THE NIGHT JAM & SPOON RSLBR
5	3	LET THE BEAT CONTROL YOU 2 UNLIMITED BYTE
6	5	IT'S A LOVING THING CB MILTON BYTE
7	NEW	DON'T BE SILLY DEF DAMES DOPE GAME
8	7	DOOP DOOP CLUBSTITUTE
9	NEW	MUSTAPHA (CHERIE JE T'AI) PLEASURE GAME AMC
10	6	PLEASE FORGIVE ME BRYAN ADAMS A&M
ALBUMS		
1	2	STEF BOS VUUR HKM
2	3	BRYAN ADAMS SO FAR SO GOOD A&M
3	5	LAURA PAUSINI LAURA PAUSINI CGO
4	4	AEROSMITH GET A GRIP GEFEN
5	1	DANA WINNER REGENBOGEN ASSEKREM
6	7	ZZ TOP ANTENNA RCA
7	6	ROCH VOISINE I'LL ALWAYS BE THERE RCA
8	9	PHILIPPE LAFONTAINE DICI ARCHIPL
9	8	MEAT LOAF BAT OUT OF HELL EPIC
10	NEW	WILLIAM SELLER ALBION PHILIPS

IRELAND (IFPI Ireland) 2/24/94

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	2	RETURN TO INNOCENCE ENIGMA VIRGIN
3	9	ALL THE LIES THAT YOU TOLD ME FRANCES BLACK DARA
4	6	YOU MADE ME THE THIEF OF YOUR HEART SINEAD O'CONNOR ISLAND
5	3	LINGER CRANBERRIES ISLAND
6	NEW	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED PWL CONTINENTAL
7	NEW	THE SIGN ACE OF BASE LONDON
8	4	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
9	NEW	MOVE ON BABY CAPPELLA INTERNAL
10	7	THINGS CAN ONLY GET BETTER D:REAM MAGNET/EAST WEST
ALBUMS		
1	1	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
2	2	ENIGMA THE CROSS OF CHANGES VIRGIN
3	3	ORIGINAL SOUNDTRACK IN THE NAME OF THE FATHER ISLAND
4	4	MARIAH CAREY MUSIC BOX COLUMBIA
5	6	MARY COUGLAN LOVE ME OR LEAVE ME... THE BEST OF EAST WEST
6	NEW	VARIOUS THE ULTIMATE COUNTRY COLLECTION COLUMBIA
7	5	CHICAGO THE HEART OF CHICAGO REPRISÉ
8	7	GARTH BROOKS NO FENCES CAPITOL
9	8	THERAPY? BUBBLEGUM A&M
10	NEW	MEAT LOAF BAT OUT OF HELL II VIRGIN

FINLAND (Seura/IFPI Finland) 2/20/94

THIS WEEK	LAST WEEK	SINGLES
1	1	RIGHT IN THE NIGHT JAM & SPOON EPIC
2	6	THINGS CAN ONLY GET BETTER D:REAM MAGNET
3	NEW	MOVE ON BABY CAPELLA INTERNAL AFFAIR
4	NEW	SAIL AWAY URBAN COOKIE COLLECTIVE PULSE 8
5	3	LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED BYTE
6	NEW	RETURN TO INNOCENCE ENIGMA VIRGIN
7	NEW	IN COMAND ROBBIN'RAZ TELEGRAM
8	NEW	HAPPY PEOPLE PRINCE ITAL JOE & MARKY MARK EAST WEST
9	NEW	COME ON AND DO IT PANDORA VIRGIN
10	5	OPEN UP LEFTFIELD & LYDON HARD HANDS
ALBUMS		
1	1	ZZ TOP ANTENNA RCA
2	2	ENIGMA THE CROSS OF CHANGES VIRGIN
3	4	ALICE IN CHAINS JAR OF FLIES COLUMBIA
4	6	PANDORA ONE OF A KIND VIRGIN
5	5	TAKE THAT EVERYTHING CHANGES RCA
6	8	LAURA VOUTILAINEN LAURA VOUTILAINEN FAZER/FINNLEVVY
7	7	KAIJA KOO TUULTEN VIEMAA WEA
8	NEW	RICHARD MARX PAID VACATION CAPITOL
9	NEW	THERAPY? TROUBLEGUM A&M
10	NEW	HAUSMYLLY PEILIPALLO EMI

PORTUGAL (Portuga/AFP) 2/24/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	VARIOUS ELECTRICIDADE VIDISCO
2	3	AEROSMITH GET A GRIP GEFEN
3	6	BRYAN ADAMS SO FAR SO GOOD A&M
4	4	VARIOUS VARIACOES - AS CANCOES DE EMI
5	7	RICHARD MARX PAID VACATION CAPITOL
6	8	CORO DE MONJES CANTO GREGORIANO EMI
7	NEW	EROS RAMAZZOTTI TUTTE STORIE EMI
8	2	ENIGMA THE CROSS OF CHANGES VIRGIN
9	1	MICHAEL BOLTON THE ONE THING COLUMBIA
10	9	VARIOUS NO. 1 COLUMBIA

AUSTRIA (Austria Top 30) 3/1/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING POLYGRAM
2	2	U GOT 2 LET THE MUSIC CAPPELLA ECHO
3	3	ANYTHING CULTURE BEAT SONY
4	5	THE SIGN ACE OF BASE POLYGRAM
5	7	OMEN III MAGIC AFFAIR EMI
6	8	RETURN TO INNOCENCE ENIGMA EMI
7	NEW	IT'S ALRIGHT EAST 17 POLYGRAM
8	4	GET-A-WAY MAXX ECHO
9	6	WIR ZWEI ALLEIN DAVID HASSELHOFF WITH GWEN BMC
10	NEW	MOVE ON BABY CAPELLA ECHO
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD POLYGRAM
2	2	NOCKALM QUINTETT GOLD KOCH
3	7	STEINBACKER STEINBACKER POLYGRAM
4	3	ZZ TOP ANTENNA BMC
5	6	DIE ARZTE DIE BESTIE IN MENSCHENGESTALT POLYGRAM
6	4	MEAT LOAF BAT OUT OF HELL 2 EMI
7	5	ENIGMA THE CROSS OF CHANGES EMI
8	8	ACE OF BASE HAPPY NATION POLYGRAM
9	NEW	MEAT LOAF BACK FROM HELL/VERY BEST OF... SONY
10	9	AEROSMITH GET A GRIP BMC

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE/JAPAN: During the past four years, the Halou Music Festival has served as a bridge between French and Japanese musicians. Halou (meaning "spring" in Japanese) has grown from a four-night event in one Japanese city, featuring French acts exclusively, to a weeklong festival held in two cities, with dual bills of French and Japanese acts featured each night. Organized by the Japanese concert production company Conversation, this year's event will take place March 26-31 in Tokyo's Club Quattro and Parco Theatre and Osaka's Club Quattro. The French acts scheduled to perform are rappers Soon E MC & Jimmy Jay (EMI), reggaemuffin singer Princesse Erika (Polydor), veteran "chanteur" Jacques Higelin (EMI), and Arthur H (Polydor). The latter happens to be Higelin's son, and he played with great success during the 1992 edition of Halou. Japanese acts include Love Tambourines, Bo Gombos, Nenes, and Denki Groove. The event also will provide a welcome opportunity for French music business professionals and officials to meet with government agencies and representatives of the Japanese industry.

EMMANUEL LeGRAND

GERMANY: Hubert von Goisern und die Original Alpinkatzen (Hubert from the village of Goisern and the Original Alp Cats) are one of the most colorful representatives of the new generation of "volksmusik" performers. Originally from Austria, where his albums have long been best-sellers, von Goisern has since conquered the German market with his unlikely combination of traditional Alpine and R&B influences, a formula that incorporates heavy rock guitar, jazz trumpet, rock'n'roll accordion, and a hearty dose of good, old-fashioned yodeling.



Word of this yodel-rock, which is sung in an Austrian dialect, has spread from southern to northern Germany, and von Goisern's debut album, "Aufgeigen Statt Niederschiessen" (Playing It Up Instead Of Shooting It Down), has sold 160,000 copies. His new album "Omundunt'n" and single "Oben Und Unten" (Above And Below) have just been released by BMG Ariola. This month, von Goisern will perform on Germany's longest-running youth TV program, "Live From The Alabama," before traveling to France for the Les Eurofolies Festival, and then to Austin, Texas. There he will perform three showcases March 18-20, before winding up his U.S.

visit with a date at the Cooler in New York, March 22. As German concert promoter Fritz Rau of Mama Concerts has observed, von Goisern's music has the same sort of homegrown appeal that worked wonders for the Gipsy Kings, and could prove a similar international success.

ELLIE WEINERT

ETHIOPIA: In contrast to its received image as a nation blighted by war, famine, and 20 years of dictatorship, Ethiopia is a country with a rich and innovative musical culture. Apart from traditional music, often linked to religious chants, there were vibrant musical movements here in the '60s and '70s. For many years, the French musicologist Francis Falceto has been trying to bring this music to the attention of Western ears. After a recent visit to the capital, Addis Ababa, he said, "Music is livelier than ever in Ethiopia. Music is everywhere. It looks like Saint-Germain-des-Prés in Paris after World War II. People are hungry for music and dance." Falceto has just put the finishing touches on a compilation of key performers of the '70s, titled "Ethiopian Groove—The Golden Seventies" (Blue Silver). Among the artists featured on the album are Aster Aweke, recorded before she moved to the U.S.; Alemayehu Eshete, often tagged as the Ethiopian James Brown; Bzunesh Bekele, known as the first lady of Ethiopian popular music, who died in 1990; and the Wallias Band, one of the country's historic groups. All tracks were recorded between 1976-77 and are taken from the local Kaifa Records catalog. A brilliant mixture of original roots music, R&B, soul, Arabic chants, and African polyrhythms, the music swings and grooves like nobody's business. According to Falceto, "This collection is an echo of Ethiopia's musical high point, the last strains before music was brutally snuffed out by dictatorship." The power of this music recently was experienced by a French audience at an exceptional concert in Paris, featuring the "godfather" of modern Ethiopian music, Mahmoud Ahmed. A charismatic performer, blessed with a voice that flows like honey, Ahmed and his six-piece band proved that Ethiopia has a place in the forefront of developments in African music.

EMMANUEL LeGRAND

U.K.: The title may not be familiar, but the song certainly is. "Tu Hai Mere Sanam" is a Hindi-language cover of the Dolly Parton-penned "I Will Always Love You," best known as the monster-selling worldwide hit by Whitney Houston. The Hindi version, translated by Preet Nahal, is sung by a 14-year-old schoolgirl called Amar. She's the daughter of Mangal Singh, a leading singer on the British Asian music scene and a star performer on Indian movie soundtracks. "Tu Hai Mere Sanam" is on Multitone Records and marks a radical departure for the label, which firmed a partnership deal with BMG last year and usually specializes in hot and spicy Bhangra dance music. But the move appears to be paying off. After gaining airplay on BBC Radio One and many commercial stations, the single entered the chart at No. 90. Amar may be young, but she's a singer of immense ability. She interprets the song with rare soul and passion, and her version is made all the more special by the inclusion of some subtle, Eastern-flavored violin and tabla drums. Amar is thrilled to have broken into the top 100. "I think I may be the first to have done it in the Hindi language," she says. "Bhangramuffin artist Apache Indian [Island] has charted high, but he performs in English. I hope whatever success I have helps to serve as a real mainstream breakthrough for Britain's Asian community." Amar's debut album is slated for release this month.



DAVID STANSFIELD

Spain's Record Biz Hits Eight-Year Low Unit Sales Fell By 4.8%, Industry Group Estimates

■ BY HOWELL LLEWELLYN

MADRID—The Spanish record industry in 1993 suffered its worst sales year since 1985, even though CD unit purchases overtook cassette sales for the first time.

Official statistics say retail unit sales fell by 4.8%, although a change in the way statistics are reported has made it impossible to measure just how great the sales slide was.

AFYVE, the local affiliate of the IFPI, has started to issue pre-tax wholesale income figures instead of the estimated retail sales figures used until now. While this will make future comparisons easier, comparing 1993 with the previous year is difficult.

Members of AFYVE had sales worth \$310 million (39.4 billion pesetas) in pre-tax wholesale figures, compared with last year's \$489 million, in estimated retail terms.

However, AFYVE director Carlos Grande reckons that although 1993 retail value figures are unavailable, they probably grew last year by some 5%, to around \$520 million. "The estimated retail figures were causing some confusion," he says.

Jose Maria Camara, director general of BMG Ariola, says, "The arrival in the distribution field of operators who are very aggressive in price and repertoire" made it impossible to provide reliable retail figures. These distributors include the French-based FNAC, with a new Madrid megastore, and Virgin Retail, operating in Barcelona and Seville.

AFYVE'S unit sales statistics at the retail level are more precise than its sales data. Key figures among them are:

- Total retail unit sales fell by 4.8%, to 50 million from 52.5 million.
- CD albums were up 21.9%, to 24.5 million units.
- Vinyl LP sales fell 45.8%, to 5.2 million.
- Cassettes, until now Spain's most popular format, fell 9.8%, to 19.2 million.
- Music videos also were a disappointment, with VHS sales dropping 14.1% to 269,000 units.

The total singles market, as published by AFYVE, is: vinyl (7-inch and 12-inch), 634,000 units, a fall of 8.8% from 1992; EPs, 3,000 (these were not included in the 1992 figures); cassette singles, 11,000, a fall of 97%; and CD singles, 87,000, a drop of 3.3%.

New formats made a modest but promising start. DCC sold 21,000 units, MiniDisc 64,000 units. Laserdisc music video stats were recorded for the first time, at 23,000.

But AFYVE's Grande again thinks that the slow rise in CD sales is, ironically, a positive sign for the Spanish industry. "CD has a long way to go, and we have by no means reached saturation point," he says. "Unlike in some other European countries, we still have much potential CD growth."

Rafael Gil, EMI Espana managing director and last year's AFYVE chairman, says 1993 was the worst year since 1985. "But it's not catastrophic, and not as bad as many thought it would be at the beginning of the year," he adds. He points out that some of the

top-selling product came in the later part of the year—Gloria Estefan's "Mi Tierra," which has sold nearly 800,000 units, the two Beatles compilations, and the startling success of the double-CD set of Gregorian chants by a choir of cloistered monks, which has sold more than 300,000 copies and is about to be launched worldwide (Billboard, Jan. 29).

According to the new pre-tax wholesale system, CD sales were worth \$190 million (24.2 billion pesetas), cassette sales accounted for \$81 million, and LPs \$31.5 million.

Another figure released for the first time this year is the breakdown between domestic and foreign product. International repertoire represented 60.31% of total sales, compared with 31.82% for national repertoire and 7.86% for classical music. "Anglo-Saxon sound is dominating the market," says Grande. "Among European countries, only France holds up on sales of its local repertoire."

(Exchange rates used in this story are \$1=127 pesetas, the average in 1993, according to the Bank of England.)



A Dino-Mite Deal. BMG Ariola Benelux B.V. has entered a joint venture with Dino Music Benelux B.V. (Billboard, Feb. 12). The partnership, which stems from an existing distribution deal, also includes Dino's other interests: music publishing company TBM and commercial radio station Holland FM. Celebrating the deal, from left, are Arnold Bahlmann, senior VP, central Europe, BMG International; Tony Berk, managing director, Dino Music; and Dorus Sturm, managing director, BMG Ariola Benelux.

As Fazer Musikki MD Exits, Warner Sweden Exec Moves In

This story was prepared by Antti Isokangas in Helsinki, Ken Neptune in Stockholm, and Dominic Pride in London.

Fazer Musikki managing director Heikki Lehmusto is to leave the company in April, only four months after Warner Music International bought the company (Billboard, Oct. 23, 1993).

He is replaced by Hans Englund, managing director of Warner Music Sweden, who also is named Warner's regional director for Sweden, Norway, and Finland. Englund assumes his post April 1, and the Swedish managing director's post will be filled by Warner Sweden managing director Sanji Tandan.

As of April 1, Heikki Lehmusto will be a member of the Finnish Broadcasting Corporation YLE board of directors, with responsibility for TV.

Lehmusto says that Englund knows Fazer and Finland well, and has spent time coordinating matters since the buyout. "Historically, Fazer has been a bilingual, Finnish- and Swedish-speak-

ing company. Now there are three operating languages: Finnish, Swedish, and English."

He adds that Finland, as a small market, is a good testing ground for many projects with which Warner has been experimenting. Fazer has experience in rackjobbing, music clubs, and direct marketing. Fazer also owns Finland's largest music store in Helsinki.

The Fazer buyout caused ructions in Finland, as the company, founded in 1897, is a symbol of national pride and is closely linked to the history of all Finnish music in the 20th century. Lehmusto quips, "Finland's national ice-hockey team has been playing better than ever under their new Swedish coach. I don't see why the same thing shouldn't happen with Fazer."

Says Englund, "The two companies have different profiles. Fazer has primarily Finnish repertoire, with 50% of the total market, while Warner is primarily involved with international repertoire. They compete in the same way that EastWest and Warner compete in other markets." Englund says he will

(Continued on next page)

Dealer To Head P'dor France; Phonogram Chief Set By June

■ BY EMMANUEL LEGRAND

PARIS—PolyGram Disques has appointed a former retail chief to head up Polydor, one of its two larger labels. Bruno Gerentes, former head of music at FNAC, France's largest record store chain, is to start in mid-March, says PolyGram Disques president Paul-Rene Albertini.

Phonogram, however, is still without a managing director, an issue that Albertini says will be resolved by next June.

Gerentes is an experienced professional who previously worked for Polydor as marketing manager under the aegis of Marc Lumbroso in the late '80s. After a spell at book publisher Presse Pocket, he was in charge of musical products for FNAC, which also retails books, audio and video, hardware, computers, and other audiovisual products.

Says Albertini, "Bruno has an excellent reputation and good experience in the record industry. He knows how a record company operates, but he also knows a lot about consumers and retail questions."

Albertini says that the absence of a managing director at Polydor has somewhat overshadowed the fact that the label was "in full gear," as highlighted by the platinum-plus status of one of its artists, Maurane. "Polydor currently has a very hot catalog both in international and national repertoire," he says. Releases for the rest of the year include MC So-laar's second album, plus records from Au Bonheur, Nina Morato, and Nilda Fernandez. Says Albertini, "With new management, I am convinced that we will strengthen and increase Polydor's market share."

The notice on Phonogram still reads "work in progress." Albertini will continue to handle day-to-day management duties until the arrival of a new managing director, which Albertini says set for June 1. The two former joint-

general managers, Michel de Souza and Philippe Vidalenc, have been assigned new tasks: de Souza, now reporting to PolyGram Distribution MD Laurent Gallavardin, heads a 12-strong field team in charge of artist development for all PolyGram labels. Vidalenc will be in charge of a new unit, which will be in charge of developing all PolyGram audiovisual projects linked to music, including longform videos, filmed concerts, documentaries, and TV specials.

Albertini says he will "redesign the architecture of Phonogram" in small, specialized units, "which will better control all the process from signing acts [to] product management and promotion." Attached to Phonogram will be a new music/new age label headed by Jean-Patrick Teisseire. Also associated with Phonogram will be an artist development-oriented label and the PolyGram Music For Films division, with general services—the "heart of the system"—centered on two key people: Yann Blanc for marketing and promotion, and Caroline Molko for A&R, taking care of the top national and international acts.

PolyGram Disques is believed to have grossed more than 2 billion francs last year, although official figures are unavailable and consolidated into PolyGram France's sales. Albertini says the company maintained its market share in 1993. Music industry organization SNEP is not releasing market share figures because some of its members oppose the practice.

Says Albertini, "I think the company has never been in such a shape. 1992 saw the reconstruction of the catalogs, 1993 was the year we could sow the first seeds, and 1994 will be the year of the local catalog, with a new dimension in artist development." The motto for 1994 is, Albertini adds, "Artists, artists, artists."

Adams, Sting Play Fire-Damage Benefit

SYDNEY—Bryan Adams and Sting joined a stellar lineup of Australian artists in a benefit concert staged Feb. 11 at Sydney's Football Stadium to raise funds to aid the recovery of the recent bush fires that decimated Sydney and many surrounding areas.

The Bushfire Concert attracted 25,000 people and raised \$600,000 Australian (\$428,000). The concert was initiated by Adams. On hearing news of the fires, he informed his Australian promoter, Frontier Touring Co., that he would like to contribute to a fund-raiser.

With Adams's involvement se-

cure, Frontier put together a bill that included top Australian acts Jimmy Barnes, Diesel, Hunters & Collectors, Deborah Conway, and Daryl Braithwaite. Although the band was unable to perform, as it is currently touring Asia, INXS donated \$50,000 Australian (\$36,000) to the cause.

Sting, who is touring Australia, also volunteered his services for the night. Adams and Sting joined on-stage for a finale, performing (minus Rod Stewart) their current hit, "All For Love."

KATHERINE TULICH

newsline...

WARNER MUSIC has become the latest record company to sue U.K. budget operator Tring International for breach of copyright. Four writs, filed Feb. 21 by Warner Music U.K. and Atlantic Recording Corp., allege Tring infringed Warner's rights to tracks by Ben E. King, the Drifters, Trini Lopez, and Brook Benton. Tring says it will contest the writs.

JASRAC, JAPAN'S performing rights society, has frozen a 2.3 billion yen (\$20.5 million) payment it was due to make to the Koga Music Foundation Feb. 28, pending renegotiation of the 7.77 billion yen interest-free loan by JASRAC to Koga for constructing a building to house both organizations (Billboard, Feb. 26).

GERMAN RECORD SHOPS increased sales by 8%, but margins shrank dramatically, according to Boelo Bochnig, chairman of the German Record Shops Association, GDM. Dealers are under greater pressure on prices, as department stores and chains retail top-line CDs for \$12, says Bochnig, when specialist dealers need a retail price of \$21 to cover costs. Terms of trade with the record industry have deteriorated, says Bochnig, who accuses labels of ruining demand for catalog with "an inflationary output of best-ofs and compilations."

KLASSIK KOMM, the first German classical trade show, is sold out, say organizers Musik Komm, which reports 80 exhibitors. The show takes place in Cologne's Congress Centrum Ost, March 24-26.

SONY MUSIC Entertainment (Japan) is setting up two new labels: OK and Sakura. OK will be headed by SMEJ deputy president Hiroshi Ingaki and will feature established producers who will look for new talent. Sakura, run by Sony Music Agency president Shigeo Maruyama, will work mainly with publishers, matching songs with artists.

CHRYSALIS RECORDS will release 25 of its classic albums in a limited-edition longbox-packaged series, to celebrate its 25th anniversary this year. All CDs will feature original liner notes plus a booklet commemorating the label's history. Chrysalis will also release a low-priced sampler, "Edited Highlights," featuring tracks from its artists.

PIRACY COST the video industry more than \$52 million (7 billion pesetas) in Spain, says the Anti-Piracy Federation (FAP). The problem was rife in areas with active community video stations; FAP reckons their activity cost the industry \$33 million. Video store piracy cost \$15 million, while piracy on public transport—especially on long-haul buses—cost \$4 million. Pay-TV station Canal Plus last year invested more than \$1.5 million in anti-piracy work, which led to police raids on some 50 community stations.

FRANCE ALSO WANTS its "electronic superhighway" says Prime Minister Eduard Balladur, who wants to bring together "all parties concerned, such as France Telecom, cable operators, TV channels, multimedia publishers, audiovisual producers, and operators of computer services" to meet the challenge. Gerard Thery, former director general of France Telecom and man behind the introduction of France's Minitel system, is to file a report by June, with possible laws made by the year-end.

AN INITIATIVE by the U.K. Musicians' Union, intriguingly titled "Black Not Black," saw a three-day showcase of British black music on BBC Radio 1, Feb. 18-20. Artists featured included Omar, Tony Remy, Eternal, and rappers Credit To The Nation and Urban Species. Des'ree performed a set featuring tracks from her as-yet-unnamed new album, due in June.

BMG AUSTRALIA HIRES GILBEY TO BOOST DOMESTIC A&R

(Continued from page 41)

powerful network of Australian "old hands" in place throughout the Asian region—Peter Jamieson, Stuart Rubin, and David Loiterton among them—and solid success at home and abroad with such Australian acts as John Farnham, Southern Sons, Girlfriend, the Hoodoo Gurus, Defryme, and Paul Bennett.

"BMG has always been an artists' company," says managing director Michael Smellie. "By giving the label a strong existing roster and a clear world direction, we hope to maximize the opportunities for a fresh range of Australian artists. New technologies, multimedia, and interactive opportunities for our artists will be included in the options we're offering."

"I couldn't not do it," says Gilbey from his new office within BMG's North Sydney headquarters. "I real-

ized, after my partnership with MCA in Australia ended, that the way I love the music business best is being involved in the two areas together—A&R and publishing. The ideal situation is both to control copyrights and give everything you've got to taking it to the bigger markets. I've tried to do that for many years from an autonomous position, which does have its advantages, but when Michael came to me and said, 'Now, how would you like to do it seriously?' I realized that the time had come for me to use a corporate infrastructure effectively."

The artist who captured Smellie's attention was Bennett, who was signed to Chris Gilbey Music as a songwriter last year. Believing that Bennett had global potential as an unashamed pop act, Gilbey played Bennett's original demos to

Cockburn Targets U.S. With 'Dart'

Columbia Hopes Set Will Pin Down New Audience

■ BY LARRY LeBLANC

TORONTO—"Dart To The Heart," released by Columbia Records March 1 in the U.S. and Europe (and on True North Records in Canada), is the 22nd album of Bruce Cockburn's career.

Despite being a towering presence in Canadian music for more than two decades, Cockburn has yet to score that key hit single or album that can bring global stardom. Yet he has had a sizable international profile since performing in Italy, Japan, and Germany in the mid-'70s.

Following his 1991 album "Nothing But A Burning Light," his first Columbia release, he was able to perform in nine countries.

While widely hailed as a master musician, Cockburn was, until quite recently, a well-kept secret in the United States. His career there was marked by a somber image (a Rolling Stone headline in 1978 labeled him "Canada's Bible-belted folkie"), a lack of continued radio support, and uneven distribution of his albums by a succession of labels including Epic, Island, Millennium, East Side Digital, and Gold Mountain.

Things picked up for Cockburn in America with "Nothing But A Burning Light." The album has sold some 79,000 units to date in the United States, according to SoundScan. Cockburn's longtime manager—Bernie Finkelstein, also president of True North Records—maintains that, overall, American sales figures of the album are about 150,000 copies. He pinpoints Canadian sales of the recording at 80,000 units, and global sales at 400,000 units.

"Recognizing the parameters of Bruce's music in which he puts himself, we've been treated very well in the U.S.," Finkelstein says. "He's been a recognizable headliner there since 1987, and his popularity has been growing steadily. He hasn't had an unsold [concert] ticket in places like New York, Boston, or Seattle for years."

"I've been doing national tours in the States since 1985, when 'If I Had

A Rocket Launcher' was around," says Cockburn. "That [single] really kicked off things for me in the States. I had toured there previously, but not extensively. The tours have recently become bigger because of Columbia's distribution."

An additional factor in Cockburn's growing popularity in America is that his music has recently been embraced by the growing triple-A radio format.

"Today, Bruce's record [the single 'Listen For The Laugh'] is being heard right across the U.S., and that, for us, is something which is relatively new," says Finkelstein. "Columbia tracks about 70 triple-A-type stations, and we were added to 60 of them in the first week of release."

In studying the songs for "Dart To The Heart" before recording sessions got under way at the Bearsville Studio outside Woodstock, N.Y., Cockburn and producer T Bone Burnett, who had helmed "Nothing But A Burning Light," decided to take a roots-oriented rock'n'roll approach. The album finds Cockburn exploring love as a subject, and using more varied instrumentation than in the past, including a full horn section and pedal steel guitar on several cuts. With the exception of the track "Scanning These Crowds," which recalls Manitoba's Red River rebellion of the 1860s, there's also no sign of the intense political views that marked much of Cockburn's previous work.

"One thing which characterizes these two albums ['Dart To The Heart' and 'Nothing But A Burning Light'] is that there isn't any jazz on them," says Cockburn. "That is a contrast with just about anything I'd done before, except maybe the very early records."

Cockburn gives sizable credit for the direction of the album to idiosyncratic ex-Alpha band singer/songwriter Burnett, who has produced Los Lobos, Elvis Costello, Peter Case, and Steve Earle. It was Burnett who suggested the album's outstanding lineup of top-notch players, including drummer Mickey Curry (with Bryan Adams' backup band), pedal steel guitarist Greg

Leisz (k.d. lang), and veteran bassist Jerry Scheff (who has recorded with Elvis Presley, the Doors, Bob Dylan, and Elvis Costello). Also on hand are members of Cockburn's touring band, keyboardist Richard Bell (who also plays with the Band) and Canadian guitarist Colin Linden.

"T Bone's very stimulating to work with," says Cockburn. "He has an incredible gift for keeping the song at the center of things. He also has a very educated set of ears and a gift for casting—a sense of who's going to bring the right feel to the music."

Cockburn is now in rehearsals here for his 35-date North American tour, which runs from March 31 to May 25 and kicks off in Winnipeg, Canada. Following that tour, he heads to Europe, where the new album is being released in March and April, for dates in the U.K., Germany, Holland, Denmark, and Belgium.

With 22 albums in his catalog, and with such fan favorites as "Great Big Love," "If A Tree Falls," "Waiting for A Miracle," "If I Had A Rocket Launcher," "Lovers In A Dangerous Time," and "Wondering Where The Lions Are," the singer/songwriter doesn't have to worry about filling out a set list.

"The songs which appeal to me most are the recent stuff, because I've done them the least," he says. "That's the core of [my show]. Then I fill in around the songs I think people will feel they didn't get their money's worth if they don't hear, like 'If A Tree Falls,' 'If I Had A Rocket Launcher,' 'Great Big Love.' Then it's a matter of pacing the show based on tempos and content, and what the band I'm touring with is best suited to doing."

MAPLE BRIEFS

MEMBERS OF the Canadian Recording Industry Assn., which represents the majority of Canada's major record companies, have decided not to authorize the commercial rental of sound recordings in the immediate future. The decision follows the recent passage of the North American Free Trade Agreement Implementation Act, which grants a rental right to the owners of sound recordings.

FAZER MUSIKKI MD EXITS

(Continued from preceding page)

commute between Stockholm and Helsinki, spending 2-3 days a week at Fazer. "I'll also work with Sanji here for a while."

Says Tandan, "Warner will continue as usual. We are very active in the market and that will still be the case." Tandan says there will be organizational changes in the next six weeks.

Englund is a Warner veteran; in 1973 he joined Metronome, Warner's Swedish licensee at the time, as man-

aging director. Metronome was bought by Warner in 1979, and in 1983 Englund was made managing director of WEA-Metronome.

Tandan joined Warner Sweden in 1987, then moved to Polar Music. In 1990 he went back to Warner to head Metronome, and in 1991 he went to EastWest London to head the Magnet imprint, and signed hit act D:Ream. Last year he returned to Warner Sweden as deputy managing director.

Retail

Country Videos Rule Sales Charts Longform Titles Are 'Gravy' For Labels

BY EDWARD MORRIS

NASHVILLE—Without either the labels or retailers making extraordinary efforts in the area, country artists have begun to dominate Billboard's Top Music Video charts. The upsurge in sales has taken place within the past year.

Says Bob Frank, VP of label operations at Mercury, "We're not doing anything different. It's been kind of a carryover, kind of incremental business for us. We don't stress it. If we sell 25,000 or 30,000 units, to us it's like gravy... We don't spend a lot of marketing dollars on it. It's just a nice little chunk of business we do."

John Thrasher, video buyer for the Tower Records chain, credits cable video programming for making retail music video sales "much more viable." He adds, "It takes consumers a while to find and experiment with new configurations." To facilitate this experimentation, Thrasher says, Tower erects video display racks above the bins that carry the artists' CDs.

A year ago, when Billboard listed only 30 titles in its Top Music Videos chart—as opposed to the 40 it now ranks—only two were country: Garth Brooks' "This Is Garth Brooks" and Billy Ray Cyrus' "Live." For the week of Feb. 26, 17 of the top 40 were country. Both the Brooks and Cyrus video remain on the charts, joined by entries from Ray Stevens, Alan Jackson, Reba McEntire, the Judds, Vince Gill, Sawyer Brown, Aaron Tippin, Mark Chesnutt, Trisha Yearwood, and Conway Twitty.

Of the 41 music videos the RIAA certified as having achieved gold, platinum, or multiplatinum sales during 1993, seven were by country artists. "This Is Garth Brooks," released in 1992, towered over everything else with sales of 500,000 copies. Its nearest competitor was Ray Stevens' "Comedy Video Classics," at 300,000.

So far this year, the RIAA has certified two music videos, both at the gold level. One is Shari Lewis' "Lamb Chop's Play-Along," and the other is Alan Jackson's "Livin', Lovin' And Rockin' That Jukebox."

Unlike the other titles, Stevens' was heavily promoted on TV and was in print for more than a year as a direct-mail item before it was made available

last April for retail sale.

Frank says that Mercury will release music video compilations on Kathy Mattea and Sammy Kershaw later this year, timing them to coincide with the release of new albums.

Tom White, RCA Records' VP of sales and product development, says the label concentrates on making budget videos that rackjobbers will embrace, tagging titles with a suggested retail price of \$9.98. He acknowledges that racks will carry higher-priced videos, but adds that this is true primarily for superstar videos.

"Video is driven by audio success," White says. Later this year or early in 1995, he adds, RCA probably will release compilation videos by Alabama and Martina McBride. "Martina is reaching a status," he notes, "where there will be a [video] demand." It takes six or seven videos, White estimates, to make a package.

RCA does not make point-of-purchase material for its music video compilations, White adds, noting that most chains and racks have separate audio and video buyers and that the two lines are seldom displayed together.

"With Aaron Tippin, we had seven videos completed at the start of this brand new album, 'Call Of The Wild,'" an RCA publicist says. "So we went ahead and decided that we had enough videos to make a package, and that Tippin was a big enough-selling act that it would actually work." Tippin's "Call Of The Wild" collection has been on the chart for 16 weeks.

Because of the cost of generating, buying, and editing B-roll (supplementary) material around the individual music videos, RCA generally avoids using extra footage.

There is no industry standard on how many separate music videos are necessary to make a longform, but five or more are common. However, Liberty Records issued its first Garth Brooks longform with only three videos, that being all Brooks had out by the time he soared to megastardom.

(Brooks had quit doing videos after TNN and CMT refused to air his violent third video, "The Thunder Rolls," in 1991. He did not make his fourth music video, "We Shall Be Free," until early 1993.)

Frank Hamlin, Arista's manager of

retail marketing, says the label decided to release its Alan Jackson video around Christmas because of Jackson's proven star quality, and because he had enough music videos on hand to constitute an attractive package. "There are eight videos on it and a little bit of B-footage—but not much," he notes. In addition, Hamlin says, the video puts "another face of Alan Jackson in the store."

To help draw attention to the video—as well as to Jackson's Christmas album—Arista created a 2-foot-by-3-foot personality poster, with a large photo of Jackson's face and small

(Continued on next page)



Fuji, **Rose For Kids:** Fuji Tape and Rose Records recently hosted a Toys For Tots event at North Riverside Park Mall, North Riverside, Ill. From left are Bob Kuczik, director of sales, consumer markets division, Fuji Photo Film U.S.A.; Dave Rogers, CEO, Rose Records; and Tom Waddle, wide receiver for the Chicago Bears.

Footlight Caters To Soundtrack Collectors N.Y. Indie Competes By Offering Hard-To-Find CDs, LPs

BY KAREN BRUNO

NEW YORK—When film director Nora Ephron and her musical director were searching for music for the soundtrack to "Sleepless In Seattle," they browsed through the bins at Footlight Records, an East Village retailer that has carved a niche in cast recordings, film soundtracks, and nostalgia vocalists like Jimmy Durante.



SAJA

In addition to showbiz professionals such as Ephron, television producers, fashion show directors, and even rap artists in need of samples, Footlight meets the needs of hardcore collectors in its specialty areas.

"Anything by Goblin [a rock band that records Italian horror film soundtracks] is highly collectible right now," says Ron Saja, Footlight's manager. He adds that the store gets in 15 new film soundtracks a week, and currently carries 22 reissued titles of "Godzilla" soundtracks from Japan alone. "If it exists, we try to track it down," he says. "That's how we've made our reputation."

Footlight opened its doors around



the corner from its current location between Third and Fourth Avenues on East 12th Street 17 years ago. Then, it was little more than a hobby for now-retired owners Gene Dingenary, a former Broadway producer, and Edward McGrath, an accountant. They and two other full-time employees and one part-timer were the store's only staff, and all they stocked was out-of-print cast recordings, film soundtracks, and LPs by vocalists. After moving to its current site seven years ago, Footlight added CDs.

The new location, on a block that includes a burned-out storefront and a luxury apartment building, fills 2,000 square feet, including 600 square feet of storage area. Nine full-timers, including Saja, and three part-time workers fulfill direct-mail orders and assist walk-in customers. "Payroll kills us," says Saja.

"We try to keep our prices competitive with Tower," says the manager, referring to the big music retail chain that has a superstore several blocks away. "We are about a dollar more on

the CD than Tower, but we try to give better information and service." In today's highly competitive climate, Saja has found that if "we don't have a CD in the same day as Tower, we lose the sale." Footlight is open seven days a week.

Footlight grossed \$1.25 million last year and expects to hit \$1.5 million this year. "For the last seven years, we've grown 10% a year," Saja says. Footlight carries 20,000 LP titles, which account for 40% of sales; 10,000 CD titles (of which 20% are used), for 45% of revenues; and 5,000 cassette titles, which represent 15% of sales.

In addition to its specialty areas, Footlight sells pop, old rock'n'roll, '60s folk, jazz, and international music by artists like Edith Piaf.

Last year, one of Footlight's best sellers was a Doris Day boxed set that consisted of six CDs and an illustrated book. The set, made by Bear Family Records in Germany, retails for \$154 and has sold more than 100 copies. "It has been amazing for us," says Saja. After "Sleepless" came out, Footlight sold 75 CDs of the greatest hits of Jimmy Durante, whose recording of "It's A Wonderful World" appears on the soundtrack. "We still can't keep his records in stock when we get them in," says Saja.

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COUNTRY VIDEOS

(Continued from preceding page)

pictures of the artist's previous two album covers as well as slightly larger photos of the current album, the Christmas set, and the longform video.

While Arista expects its videos to make money (or at least break even), Hamlin says they are, first and foremost, promotional tools for the artists' albums. Hamlin adds that the racks have not resisted carrying the Jackson video, which carries a suggested price of \$14.98, and that, indeed, most of the sales have been at racks.

Hamlin confirms that a Brooks & Dunn video is in the planning stages.

Steve Medlin, manager of catalog and market development at Liberty Records, says the label views music videos as another profit center. While the label does not issue point-of-purchase material for videos, it does give its distributor, Cema, "discretionary money" that may be used for P-O-P.

Ron Denney, music video buyer for the gift shop at the Country Music Hall Of Fame and Museum in Nashville, says he keeps about 100 titles in stock at any given time and promotes them on the three in-store monitors.

His best sellers are by Brooks, Cyrus, Emmylou Harris ("Live At The Ryman"), Jackson, and George Jones ("Live In Tennessee"). The store also has an active catalog clientele, most of which opts for videos by such older artists as Jim Reeves, Bill Monroe, and the Geezinslaw Brothers. There also is a brisk mail-order demand for titles in the 12-volume "Grand Ole Opry: Stars Of The '50s" series.

Bigger sales of product by country artists could be making up for weaker sales in other music video genres.

Tower's Thrasher reports that "music video sales for us have tapered off quite a bit over the past seven months from what they had been. We saw a really tremendous growth in the configuration [from] '91 up to about '93. In '93, it leveled off a bit. But country is [doing well] with artists like Reba McEntire, Garth Brooks, and Clint Black."

MCA Records senior VP of marketing and sales Walt Wilson agrees that consumer interest in music video is dipping, even though MCA has more titles on the chart than any other country label. "The SoundScan numbers," he observes, "are not as impressive as the chart positions."

Wilson says MCA doesn't look upon music video primarily as a profit center. Instead, he says, it's a way of trying to recoup the cost of making the separate videos in the first place. "Except for an isolated case where you've got a very strong Reba McEntire package or a very solid Vince Gill package, the numbers are [proportionately] falling below [the sales numbers achieved by] their audio products."

Like White at RCA, Wilson stresses the importance of keeping most video compilations under the \$10 retail mark to get them into the racks. At a \$9.98 price tag, Wilson estimates, it would take sales of around 30,000 units to reach the break-even point.

"When we look at a given artist, we look at their video strengths, the number of videos they have; the total time of those videos; and whether they're exceptional, have been nominated for CMA awards, or have gone No. 1 on CMT. Then we'll decide whether we have a package that is really interesting for the consumer."

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Retail

Circumstances Help Retailers Prove A Point On CD Prices

WHOSE PRICE: Since the advent of CDs, music retailers and manufacturers have been at odds over the best way to maximize sales and profits. Retailers maintain that if CDs were more affordable, the industry would be rewarded with an overwhelming unit volume that would ensure large profits. Label executives counter that argument by pointing to the healthy sales growth that CDs have enjoyed in the '90s at current pricing levels. Then they say, well, the price of CDs simply is not coming down, and that's that.

But in the last couple of years, labels have been forced to accept retail's pricing logic, at least in the classical genre, which has been suffering from stagnant sales as its customer base gets older. In order to combat shrinking demand, retailers found that low-priced product stimulates classical sales, and have been supplanting space allocated to front-line classical titles with budget lines, which were offered primarily by independent labels.

The majors found themselves getting squeezed out of shelf space, and were forced to respond by starting budget lines of their own. Also, in the last couple of months two of the majors—PolyGram Group Distribution and Sony Music Distribution—found another way to prop up the classical genre. Those two offered most, if not all, of their classical titles, in effect, on consignment, supplying enough dating so that orders didn't have to be paid for until almost a year later.

While retailers heartily endorse that strategy, they haven't abandoned their pricing argument. Bob Higgins, chairman/CEO of Albany, N.Y.-based Trans World Music Corp., says, "My feeling is, price drives business, and there is no question about it."

That was proven again recently, Higgins says, when the chain's Cocanuts outlet in New York's Rockefeller Center held a sale after a sprinkler break caused water damage to some of the goods in the store.

Using insurance money to underwrite the sale, the outlet priced its entire classical inventory at 50% off. Sale pricing on the remainder of store merchandise ranged from 30%-70% off.

Higgins says the store enjoyed sale increases, depending on the category, of three to five times normal volume, with classical music accounting for the largest turns.

"The point is, classical sales have been hurting, and that's an area where tons of profits are built in," says Higgins. "During our sale, the classical area generated five times its normal volume. It shows that when you get CD prices down to under \$10, who knows what sales volume could be."

GET NARMED: The National Assn. of Recording Merchandisers' annual convention is just around the corner—March 19-22 in San Francisco. In order to ensure that Track's readers are up to speed on all the goings on at the convention, let it be known that NARM has changed the rules for its annual "best sellers" awards, which will be presented at the convention.

According to a NARM press release, this year, for the first time, SoundScan data will determine the finalists and winners for the best sellers.

Previously, NARM asked member retailers and wholesalers to both nominate and cast votes for the winners, based on the prior year's over-the-counter sales.

Also, six new categories have been added to the awards—which, by the way, will be based on a new time period. "We

will be presenting awards for the sales period between the annual NARM conventions," says Pam Horovitz, NARM executive VP, in a statement. "Since the event is in March, this time frame should be much more meaningful than the calendar years, and the winners should be less predictable."

The six new categories are: best-selling boxed set, catalog title, Christmas, dance recordings, chart-maker, and artist of the year. A total of 23 awards will be given; the others are best-selling alternative, gospel, children's, classical, comedy, country, jazz, latin, new artist, pop, rap, R&B, rock, music video, soundtrack, single of the year, and recording of the year.

Best-seller presentations will be made during the Scholarship Foundation Dinner on Sunday, March 20, which will be hosted by TV personality Regis Philbin, and during the awards banquet, which will be hosted by A&M recording artist Shari Lewis on the final night of the convention.

PLUG: Hey, if NARM is just around the corner, then that means it's time to remind readers that the 1994 Billboard Record Retailing Directory will be available at Billboard's booth during the trade show. Hot off the presses, the directory, which sells for \$125, is packed with up-to-date info on nearly 7,000 music stores, including information on chain headquarters. Every listing has been verified by phone and/or mail to ensure accuracy, reports Ron Willman, publisher of the directory. Of course, for those who are not making the trek to NARM, you can still order your copy by contacting Billboard at 800-344-7119.

Assistance in preparing this column was provided by Don Jeffrey.

RETAIL TRACK

by Ed Christman



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RECORDS

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Shrinkage Rising At Music Stores, NRSS Study Says

■ BY TERRI HORAK

NEW YORK—Recorded music/video retailers have the third-highest percentage rate of shrinkage to sales among all retailers, according to the 1993 National Retail Security Survey.

The study found that the percentage of shrinkage to sales for music/video retailers rose to 2.67% for 1992 from 2% in 1991.

Correspondingly, recorded music/video retailers applied just 0.53% of their total sales in 1992 to loss prevention. This figure is down from 0.84% in the previous year's study.

For companies with more than \$100 million in sales, the NRSS study found that music/video retailers employed 18.1 people in loss prevention. This is considerably higher than the average of 12.7 employees for all retailers. In 1991, music/video retailers employed an average of 28 employees in their loss-prevention departments.

Retailers across all categories reported that 1.88% of their annual sales were lost to shrinkage, over 1.91% in 1991.

A similar study by the National Assn. of Recording Merchandisers found that music/video retailers with more than \$20 million in annual sales had a 2.4% average of shrinkage to sales in 1992. The same year, companies with \$1 million-\$20 million in sales reported shrinkage of 1.4%, and companies with under \$1 million in sales had shrinkage of 1.31%, according to the NARM study.

The NRSS study found that the prosecution rate for shoplifters apprehended in the music/video category was 60.3% in 1992. Less than half of the shoplifters apprehended were prosecuted in the previous year. The prosecution rate for employees caught stealing was 26.6% in 1992.

While music/video retailers had the third-highest rate of shrinkage to sales, jewelry/optical was the highest category, with 4.93%; auto parts stores had the second-highest percentage, 3.07%. The retailer category with the lowest percentage of shrinkage to sales was cameras/photos, at 0.55%.

Respondents believed internal theft to be the largest source of shrinkage, accounting for 40.7%.

Shoplifting was the next highest source, at 33.7%. Administrative errors accounted for 18.2%, and 7.4% of the shrinkage was attributed to vendor fraud.

The study also examined 52 loss-prevention strategies, which were grouped into four classifications: pre-employment integrity screening measures, employee awareness programs, asset control policies, and loss-prevention systems.

Asset control policies were the most frequently used strategy,

(Continued on page 51)

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Relativity Reinforces Modern Rock Roots New Signings, CD Sampler Launch Retail Campaign

BY TRUDI MILLER ROSENBLUM

NEW YORK—After several years of focusing on rap acts, Relativity Records is reinforcing its modern rock roots with a wave of new signings and a yearlong alternative music retail campaign.

"The A&R direction of the company is a whole lot more committed to alternative music than two years ago," says VP of sales Marc Offenbach. "We started out with a history of alternative music, but over time we began going like a locomotive after the rap business. We're a small company, so other things fell by the wayside. But about six or eight months ago, we started signing a lot of alternative bands. Our whole desire is to build the company on these two pillars, urban and rock alternative."

To this end, the company has put together a sampler—"I'm Hip: Relativity's So-Called Alternative Sampler"—featuring tracks from Lucy's Fur Coast, Black Market Flowers, Piss Factory, Blood Of Abraham, Shotgun Messiah, and Overwhelming Colorfast. All are recent signings, with the exceptions of Shotgun Messiah and Overwhelming Colorfast.

The label, which has offices in Tor-

rance, Calif., and Queens, N.Y., produced 30,000 copies of the sampler. In January, 9,000 were given away with subscriptions to Raygun magazine. In February, 15,000 were distributed to Tower Records locations for customer giveaways, with displays in the front of each store. The remainder will be distributed to key independent retailers and small alternative-leaning chains, including Boston's Newbury Comics, Los Angeles' Moby Disc, Dallas' VVV, and South Carolina's Manifest Disc.

SAMPLER GIVEAWAY

Relativity also is providing in-store play copies, in-store play video reels, P-O-P, and co-op advertising for the artists on the sampler. The Lucy's Fur Coat album, "Jaundice," which came out in February, has a list price of \$11.98 for the CD and \$7.98 for the cassette. "I think that the more retail-friendly you are, the better off you'll be as a label," says Offenbach. "So we're trying to keep prices low and give retailers a lot of tools, like the sampler giveaway. With bands like this, that don't get MTV exposure or radio exposure, you have to be retail intensive."

Putting its money where its mouth is, Relativity has hired two new retail representatives, Steve Korff and Susan

Brown, to deal exclusively with independent stores nationally; and the distribution arm, RED, has appointed a five-person sales force, headed by Kim Robbins, specifically for independent stores.

Relativity is committed to promoting these bands throughout 1994, Offenbach says. Shotgun Messiah's third album, "Violent New Breed," which came out in October, shipped 82,000 copies and, Offenbach says, has been selling 725-900 a week, according to SoundScan. Lucy's Fur Coat has just begun a tour, and Black Market Flowers have gotten airplay on album rock stations. In June, Relativity will release an album by alternative/metal band Corrosion Of Conformity, followed by the sophomore effort by Overwhelming Colorfast. Relativity also has just signed Mercy Rule, a band out of Lincoln, Neb.

"So in the summer, we really should be shipping a whole lot of alternative product and getting a strong foothold into independent stores, which is what we're all about," Offenbach says. "It's really exciting for the whole company, we're really juiced about it, because we've had success with rap, and we want to take that momentum and do the same thing with alternative."

FOOTLIGHT RECORDS CATERS TO COLLECTORS OF FILM, MUSICAL SCORES

(Continued from page 46)

Footlight's biggest independent rival is Colony Records, which is located in Manhattan's theater district and sells sheet music as well as cast recordings. "Our other competitors have fallen by the wayside because they were not managed well," says Saja.

To lure the tourists that account for 20% of his customers, Saja produces a flier that is displayed at the city's visitor center at Columbus Circle. He recently pulled the plug on a 60-market radio spot called "A Moment In Musical History," but does exchange product for credit with a New York University radio show focusing on film. Footlight advertises in specialty publications such as "Show Music" and "Film Score Monthly." And Saja has mailed a brochure to his 300 hardcore customers—those who call the store every week or so. "It took me a while



Footlight Records, whose clientele includes show business luminaries like film director Nora Ephron, is located in Manhattan's East Village neighborhood.

before I realized who the regulars were," he says.

The manager says he tries to keep prices reasonable. An out-of-print vocalist's LP averages \$15-\$20 and imported CDs range from \$15-\$35. A limited edition of a cast recording of "Good News," starring Alice Faye and John Payne, is the most expensive item in the store at \$350. The two most-sought-after American cast recordings, which are out of print, are "Song And Dance" with Bernadette Peters and "You're A Good Man, Charlie Brown." They will sell for \$50 or more when they come in, according to Saja.

Saja spends much of his time writing to producers and other retailers around the world to find music in his specialties. One Brazilian collector he deals with was able to procure the vinyl pressing of the soundtrack to "Jurassic Park" and a Portuguese soundtrack to "Aladdin," also on vinyl. Footlight's employees usually are hired because of their interest in or knowledge of an area of music related to the store's specialties. Saja's is film soundtracks. Another staffer, with a passion for Bing Crosby, tracked down a new CD release of the crooner singing Irish

songs; he got it from the producer of the album in Ireland. "We will be the only store in the country to stock it," says Saja.

To remain competitive, Saja will try to find every edition of an LP that was ever released, including the original mono, the original stereo, any unsealed LPs, and all European and Japanese reissues. With CDs, he will have every foreign cast recording produced. Footlight carries "Phantom Of The Opera" in eight different languages.

In addition to his network of contacts, Saja works directly with one-stops, majors Cema and Uni, and the French retailer Cine Musique, which specializes in new French soundtracks. New product accounts for 60% of sales.

This spring, Saja hopes to be fully computerized and to produce a comprehensive catalog of new CD releases, which will be mailed to customers. Although direct mail accounts for 25% of sales, he hopes to reach 50% with the new catalog.

Meanwhile, Footlight appears to be on secure footing. "With record companies reissuing vinyl, I look around me at all these LPs and feel that we will be here in the future."

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	MEAT LOAF ⁹ CLEVELAND INT. 3497 (10.98 EQ/15.98)	BAT OUT OF HELL 20 weeks at No. 1	147
2	4	BOB MARLEY AND THE WAILERS ⁴ TUFF GONG/ISLAND 2121 (10.98/16.98)	LEGEND	136
3	2	THE EAGLES ¹⁴ ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	147
4	3	DANZIG AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	8
5	5	PINK FLOYD ¹³ CAPITOL 4600 (9.98/15.98)	DARK SIDE OF THE MOON	147
6	6	ENYA ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	124
7	11	PINK FLOYD ⁸ COLUMBIA 36133 (11.98 EQ/31.98)	THE WALL	147
8	9	JOURNEY ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	147
9	7	THE BEATLES ⁵ CAPITOL 97039 (14.98/31.98)	1967-1970	21
10	13	JAMES TAYLOR ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	147
11	10	STEVE MILLER BAND ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	145
12	14	JIMMY BUFFETT ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	146
13	12	ERIC CLAPTON ³ POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	147
14	8	THE BEATLES ⁵ CAPITOL 97036 (14.98/31.98)	1962-1966	21
15	15	THE EAGLES ¹⁴ ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	145
16	18	METALLICA ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	138
17	21	JANIS JOPLIN ² COLUMBIA 32168 (15.98 EQ/9.98)	GREATEST HITS	101
18	19	AEROSMITH ⁶ COLUMBIA 36824 (10.98 EQ/9.98)	GREATEST HITS	144
19	22	CREEDEnce CLEARWATER REVIVAL ² FANTASY 2 (10.98/17.98)	CHRONICLES VOL. 1	56
20	20	THE DOORS ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	133
21	24	METALLICA ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	130
22	17	BILLY JOEL ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	147
23	28	BEASTIE BOYS ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	79
24	29	METALLICA ² ELEKTRA 60439 (10.98/15.98)	MASTER OF PUPPETS	129
25	16	THE BEATLES ⁵ CAPITOL 46442 (14.98/31.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	71
26	23	THE BEATLES ⁹ CAPITOL 46446 (14.98/31.98)	ABBEY ROAD	48
27	30	FLEETWOOD MAC ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	120
28	25	ELTON JOHN ¹⁰ POLYDOR 51252 (12.98/17.98)	GREATEST HITS	137
29	34	U2 ⁵ ISLAND 842298 (10.98/16.98)	THE JOSHUA TREE	111
30	27	BONNIE RAITT ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
31	33	ALICE IN CHAINS ³ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	26
32	26	ORIGINAL LONDON CAST ³ POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	24
33	38	GRATEFUL DEAD ³ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	55
34	42	GUNS N' ROSES ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	143
35	37	SADE ² EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	31
36	43	SMASHING PUMPKINS CAROLINE 1705 (9.98/14.98)	GISH	6
37	47	LED ZEPPELIN ¹⁰ ATLANTIC 19125 (7.98/11.98)	LED ZEPPELIN IV	137
38	41	CHICAGO ³ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	133
39	31	PATSY CLINE ² MCA 12 (7.98/12.98)	GREATEST HITS	143
40	35	MARIAH CAREY ⁶ COLUMBIA 45207 (10.98 EQ/15.98)	MARIAH CAREY	15
41	36	THE EAGLES ⁹ ELEKTRA 101 (7.98/11.98)	HOTEL CALIFORNIA	53
42	39	ENYA ² ATLANTIC 81842/AG (9.98/15.98)	ENYA	95
43	44	SIMON & GARFUNKEL ⁵ COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	30
44	46	AEROSMITH ³ Geffen 40329 (7.98/12.98)	PERMANENT VACATION	5
45	—	SADE ² EPIC 42210 (5.98 EQ/9.98)	STRONGER THAN PRIDE	13
46	48	DEF LEPPARD ³ MERCURY 8300 (10.98 EQ/15.98)	HYSTERIA	128
47	32	THE BEATLES ⁷ CAPITOL 46444 (14.98/31.98)	THE BEATLES	25
48	—	THE BLACK CROWES ³ AMERICAN/REPRISE 24278/WARNER BROS. (9.98/15.98)	SHAKE YOUR MONEY MAKER	15
49	—	PINK FLOYD ⁴ COLUMBIA 33453 (10.98 EQ/15.98)	WISH YOU WERE HERE	1
50	40	MICHAEL BOLTON ⁵ COLUMBIA 45612 (9.98 EQ/15.98)	SOUL PROVIDER	12

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. †S indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.



At Footlight Records, vinyl releases and CD reissues by vocalists like Doris Day and Jimmy Durante are popular with hardcore collectors.

REPCon II Brings Company Together; Soul Brothers Are Back

REPCON II: As this issue goes to press, REP Co. in Minneapolis is assembling its minions at its home base for the company's second annual convention.

The confab, scheduled for March 2-5, is the second the Twin Cities-based distributor has held in less than a year; last summer, staffers convened in Austin, Texas, for two days of sales and marketing panels and discussions.

REPCon II, as it is known, marks the first time that the distributor's sales and marketing staff is being brought together *en masse* since the company assembled the combined staffs of Rounder, East Side Digital, and Precision Sound in Minneapolis last year.

REP president Rob Simonds says the company didn't want to wait another 12 months before holding another get-together. "We decided to do it sooner because of the consolidation, feeling we had an opportunity to bring everybody into the central headquarters, feeling it could be a good time to bring the company together and make everybody feel good."

It's a more ambitious convention in '94, Simonds says. "This year we have expanded to include our labels, who will come in over the first two days and do product presentations."

Beyond an open house at REP's offices and a presentation at the Luxford Hotel, several REP-distributed labels have scheduled artist showcases coinciding with the convention. These include CMP (Mick Karn and David Torn), Integrity (Susie Luchsinger), Discovery (Sara Hickman), East Side Digital (the Bottle Rockets),

Rounder (Rory Block, the Blazers, and Bullseye Blues' Charles Brown), and Rykodisc (Nils Lofgren). Interestingly, the floor also has been opened for hometown boy Marty Zeller, former leader of the Gear Daddies, who currently is without a deal.

In case anybody thinks REP is getting high-falutin', the company notes, "In true Midwestern fashion, one of the [showcase] venues is a bowling alley, and one is a pool hall." Sounds like DI's kind of convention.

QUICK HITS: Shanachie Records will derive some ancillary benefits from the 1994 Rhythm And Blues Foundation Pioneer Awards: Otis Blackwell and Don Covay, two of this year's honorees, have been recent subjects of Jon Tiven-produced tribute albums for the Newton, N.J.-based label. Covay got his due on last year's "Back To The Streets," while Blackwell is saluted on the new "Brace Yourself!" Both are well worth any R&B fan's attention... Rock'n'roller Buddy Knox, who recorded the 1957 No. 1 hit "Party Doll," has signed with DD&M Records in Beaverton, Ore. His first release for the label will be a 32-track greatest hits package, "Hard Knox And Bobby Sox." Some proceeds from Knox's U.S. tour, which begins March 26 in Ventura, Calif., will go to the American Red Cross Earthquake Relief Fund... CMC International Records, a metal-oriented multinational operation with offices in Zurich, Switzerland; Hamburg, Germany; and Zebulon, N.C., has kicked its schedule into high gear. Its '94 releases will include a new album by guitar deity



by Chris Morris

Yngwie Malmsteen. The company is now being distributed and marketed in Europe by the U.K.'s Music For Nations... Straight outta tabloidville: The Braves, one of the Alternative Power Source bands featured on last year's compilation "Smells Like L.A." (Billboard, July 17, 1993), will be featured in the upcoming Fox TV movie "Honor Thy Father And Mother: The Menendez Brothers Story."

FLAG WAVING: Soul brothers and sisters may remember the Soul Brothers Six, the tuneful R&B act that cut "Some Kind Of Wonderful" for Atlantic in 1967. That self-descriptive song (available on the superior Sire/Warner Bros. compila-

tion "Sweet Soul Music") has been the subject of 17 different cover versions, and even became the title song of an obscure 1987 teen movie.

The group recorded several other tracks for Atlantic, but never topped its biggest hit. While the original unit is no longer together, its leader, vocalist John Ellison, is still making great R&B music—in Ontario, Canada, of all places.

Ellison first played the Great White North in 1974, when he took a gig as a replacement act at an Ontario club. He's been writing and performing there ever since; the fruits of his recent labors may be heard on his more-than-some-kind-of-wonderful new album "Welcome Back," on Marty Duda's After Hours Records, distributed by Ichiban.

"When I met Marty, I had with me about 75 or 80 songs on cassette," Ellison says. "When I get an idea, I'll do a demo. I had big fights with my wife—she said I was blowin' the money."

Ellison says most of the material on "Welcome Back" was tried out during a 15-month residency at a

club "in the bush" in northern Ontario.

"I never would tell anybody I wrote the songs," Ellison says. "I'd get the audience response. I let the public be the judge."

While Ellison now fronts a new version of the Soul Brothers Six, for his album he reunited several other original members of the group—brothers Sam, Charles, and Moses Armstrong.

"We've never been out of touch with each other," Ellison says. "The group broke up in 1969, but we've remained close. Marty said, 'Why don't we try to locate some of the original guys?' They was more than thrilled."

Even with the passage of time, Ellison's music remains refreshingly tradition-conscious. "I listen to what's out there today, but I try to have my own style and my own sound," he says.

Ellison, who has toured Yugoslavia, Austria, and the U.S. in recent years, says he hopes to make another stateside swing. "I'm game to go anywhere—I'll go to the moon!"

SHRINKAGE RISING AT MUSIC STORES, NRSS STUDY SAYS

(Continued from page 49)

with more than 75% of the firms requiring at least three specific types (refund controls, void controls, and merchandise receiving).

Less than half of the potential integrity screening methods were used by more than one-third of the survey respondents. Further, there were considerable differences in the use of these measures,

depending on the position being filled.

A considerable number of respondents said they would be increasing pre-employment integrity screening measures this year. The top screening methods expected to increase this year are criminal conviction checks, past employment checks, credit checks,

and multiple interviews.

The survey of 386 companies was directed by the University of Florida Center For Retailing Education and Research, with additional research provided by the National Retail Federation and Loss Prevention Specialists. The study was sponsored by Sensoromatic Electronics Corporation.

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The Art Of Advertising:

A BILLBOARD RETAIL EXPANDED SECTION

BILLIE AWARDS SALUTE CREATIVITY IN ENTERTAINMENT MARKETING

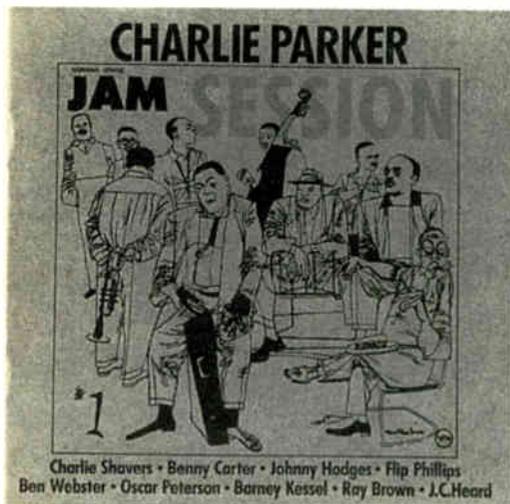
Show And Sell: The Singular, Long-Playing Relationship Between Entertainment And The Boxes It Comes In

BY SAM SUTHERLAND

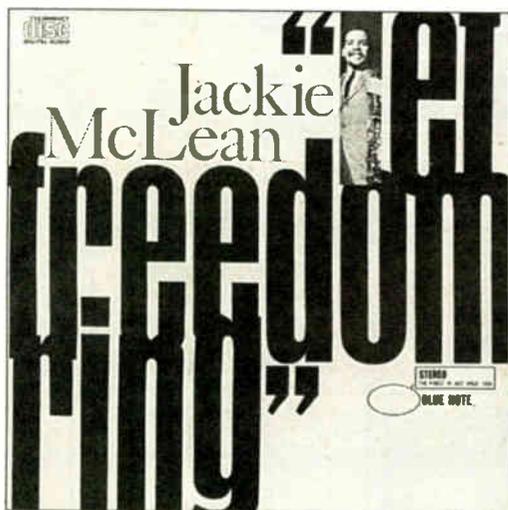
It's hard to imagine a more daunting task than marketing home entertainment: Compared to the rigors of pitching more tangible goods and services, the process of selling music, movement, color and emotion is as ephemeral as capturing lightning in a bottle, particularly in an era of "been there, seen that, heard that" discernment on the part of consumers. In packaging, advertising

inherently more elusive. "Writing about music," a pundit once observed, "is like dancing about architecture," an apt simile for so intangible a "product," one which poses unique cultural issues for image makers. On the one hand, music marketing demands presentations that mirror the micro-trends of the moment; on the other, older, historical idioms frequently require sensitivity to their own ethnic or stylistic iconographies. In juggling such aesthetic issues with a commercial mandate, music's creative mar-

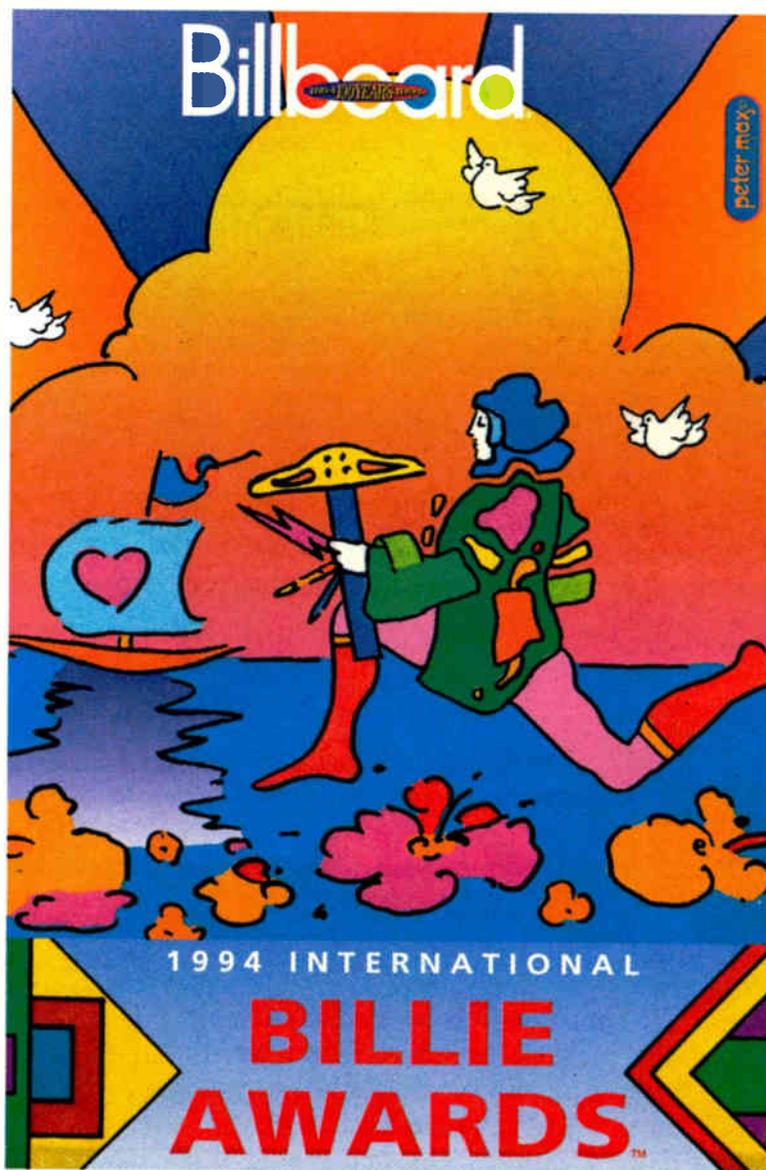
1940s and the birth of the phonograph album. Independent label entrepreneur Moses Asch was among the first marketers to bundle several 78 rpm disks into higher-priced "album"



Bop To Cool And Beyond: David Stone Martin's modernist approach distinguished numerous Verve packages.



'50s Freedom: Reid Miles' Blue Note LP covers dramatized the jazz milieu and established label identity.



packages, an innovation that spawned the need for front-cover graphics. An art collector himself, Asch was also the first to push the design element past more rudimentary product identification, enlisting David Stone Martin as art director and illustrator for the varied jazz, folk and blues offerings on the Asch, Disc and Stinson labels.

Martin introduced bold contemporary imagery influenced by social realism and, later, abstract art; the designer would provide a similar foil for

(Continued on page 52A)

The Envelope, Please: Annual Awards Gala Honors Best Of The Best

BY DON JEFFREY

NEW YORK—The 1993 International Billie Awards are coming to town with some new twists this year, including an advisory council, an overall award, additional categories and an international spin.

On March 10 Billboard presents its second annual Billies—the only

recognized for superior achievement."

One significant new element in this year's Billies is the creation of an advisory council. Jane Ranzman, Billboard's director of marketing, notes, "It was a very important part of the development of this program to make sure the values and standards of the awards represented the community they were being awarded to. What makes an award valuable are the standards and ideals it represents."

There are eight people on the council, whose job it has been to help select the judges and judging procedures, as well as the host, and to give advice on the awards ceremony and the marketing of the event. The panel, which met throughout the past year, consists of Andy Baltimore, VP creative services, GRP Records; Herb Dorfman, senior VP, Orion Home Video; Gary Klein, senior VP creative services, EMI Music Publishing; Robin Lynch, director of design, Elektra Entertainment; Jim Wagner, VP advertising/merchandising, Warner Bros. Records; Rick Dobbis, president and CEO, PolyGram Label Group; Arnold Levine, senior VP creative services, Sony Music; and Henry Marquez, VP creative services, EMI Label Group.

About 50 judges were chosen to decide which entries deserve awards. They broke out into teams and held preliminary judging sessions at which the top five entries in each category were selected. The criteria were graphic design, copy, visual appeal and overall impact. In the second round of judging, all the judges met to pick the winners from the top five. Each judge ranked each piece from 1 to 10.

New Awards

One of the new awards that has been added this year is the Best Of Show, which will be given to the entry that has received the highest number of points from the judges. Another addition is the Poster Art Award, which will be given for the best concert tour poster, domestic or international.

"Last year it really wasn't international," says Ranzman of the 1992 Billies. "Part of our long-term strategy is to focus on international. That's one reason why we introduced the international Billie poster—to tap into European artists and bands."

Ranzman adds that international submissions this year are close to 10% of the total, "which I think is really good growth."

(Continued on page 52B)

international marketing awards given to the creators of advertising and promotional materials used to market music, home video and other home entertainment.

Howard Lander, Billboard's publisher and creator of the awards program, says, "The Billies were born out of the desire to recognize what we felt was a heretofore unrecognized aspect of the entire music and home-entertainment process. All artists deserve to be

and merchandising music and video, marketers and their creative allies face a special challenge to "show and tell" whole entertainment experiences in concise fragments—to show what music sounds like in color, line and type, or convey the entire arc of a feature-length film on video in minutes, not hours.

Of the two fields, music remains

keting professionals have consistently won admiration from peers in the design community, where the album cover in particular has been singled out as a vital canvas for commercial art.

Abstract Social Realism

To chronicle the creative trends for music marketing, travel back to the

PETER MAX

BY TRUDI MILLER ROSENBLUM

Throughout his 30-year career, Billie Awards co-host Peter Max has made an indelible impression on art and pop culture, painting a vivid portrait of our changing society.

With his bold, linear style, surprising color combinations and subjects ranging from cosmic



outer-space images to the Beatles and Jimi Hendrix, Max was the artist of the psychedelic '60s.

In 1969, Max withdrew from the public eye for 17 years. The licensing and business side of his career had become tiresome, "and I wanted to get away from that and get back to my painting," he says. "So I closed down the media side of my life, the magazines and interviews, and just painted. I thought at the time that it would last for a few months."

Max continued to create. In 1974, he designed the first "Preserve The Environment" postage stamp. In 1976, he celebrated the Bicentennial by doing paintings for each of the 50 states (collected in the book "Peter Max Paints America"). He also began a tradition of painting the Statue of Liberty, creating a new interpretation every Fourth of July.

40 Gorby's

After 17 years of quiet but intense creativity, "I missed the activity. I missed being out again," Max admits. So he established his own 40,000-square-foot studio and business office at New York's Lincoln Center, hired a staff of 45 to look after his business and media affairs and re-emerged into the public eye.

Max also established Global Works, a non-profit charitable organization that benefits indigenous tribes and environmental

(Continued on page 52C)

The Art Of Advertising:

SHOW AND SELL

(Continued from page 52)

Norman Granz, initially an Asch associate but later head of his own Norgran, Clef and Verve labels. The equation behind Martin's designs for both entrepreneurs proved prescient, especially for the thriving post-war jazz scene, for which modern art provided a potent visual foil for a succession of jazz schools from bop to cool and beyond. Meanwhile, major labels and indies alike were evolving similar stylistic marriages for other styles, adopting theatrical poster art for cast albums, or turning to older schools of painting and graphics for classical recordings.

The late '40s added a technological fillip that would accelerate expansion and refinement in visual style, the introduction of the microgroove LP. The potential for a larger cover image was hardly lost on Columbia Records and then-parent CBS, who were staking their future on the new configuration, and CBS' corporate emphasis on visual elegance would spur the label's designers to reach

for high visual standards in their LP designs.

With the '50s, jazz again spawned a new wave of visual innovation, this time through photography, layout and type design. Reid Miles' covers for Blue Note would establish both label identity and individual artists' personal style, dramatizing the jazz milieu and the dynamism of performers

Design Delight:
Peter Whorf's
1965 cover for
Herb Alpert's
Tijuana Brass



through fresh juxtapositions of black-and-white photo images, single accent colors and modern type faces in bold layouts. The approach prefigured subsequent label visual styles for imprints like Impulse and CTI.

That decade saw other refinements in cover imagery, providing a training ground for an influential generation of designers, many of whom got their start under Capitol's Marvin Schwartz, who served as mentor to

Showstoppers:
Soundtracks and, more recently, home videos have taken their product-imaging cues from lobby art and film trailers.

innovators like Rod Dyer, George Osaki, Ed Thrasher, Peter Whorf and Roland Young. At the same time, however, marketing demands imposed their own restrictions in terms of product identification goals in the retail environment, dictating use and placement of copy, with similar tactics required for print advertising and promotion pie.

With the LP's second decade, however, a virtual changing of the guard brought sweeping changes to music making and marketing, paced by cultural and technological changes. Rock 'n' roll became rock, in the process expanding from its seven-inch origins and their inherent visual limitations to an album-driven market. Rock's sharper focus and increasing cultural self-awareness generated its own image bank, while its constituency nurtured a distrust of conventional

from psychedelic art to high fashion, elaborate logotypes to commercial illustrative styles cribbed from simpler, bygone times. Fish-eye lenses and infrared film, esoteric ethnic art and Maxfield Parrish, medieval illumination and '30s airbrushes commingled in the bins. The boundaries between "serious" and commercial art blurred, with pop art itself a precise metaphor for the techniques and ambitions displayed in late '60s albums. Less obviously, improvements in packaging were expanding options for album designers, with direct printing to board allowing a more sculptural aspect to be explored. Matte finishes, die-cut construction and embossing were among the new tools that would be developed to further enhance cover designs.

Conventional type placement and product identification were abandoned, notably by the Beatles, who eliminated their name from cover designs, beginning with "Rubber Soul," setting in motion a dismantling of the normal copy protocols long held mandatory by marketers. By the end of the decade, various top artists had successfully eliminated all copy from their front panels, forcing a delicate compromise in the rise of product stickering. Back sleeve annotations, which had provided a second line of offense in explicating the music for the

potential listener, were banished, replaced by back cover graphics, telegraphic production credits, a tune stack and possibly lyrics.

Meanwhile, advertising had been forced through its own disorienting wave of change. Rock print media provided an influential new platform for advertising, while demanding a new level of sensitivity in imagery and copy. Among the wittiest and most successful alternative sales strategies

In the '60s, fish-eye lenses and infrared film, esoteric ethnic art and Maxfield Parrish, medieval illumination and '30s airbrushes commingled in the bins.

surfaced in Warner Bros. ads shepherded by Stan Cornyn, who cultivated a laconic, self-kidding editorial approach that lampooned marketing convention, cannily validating the sophistication of rock consumers (a



Mercurial Trek:
Globe Propaganda traveled to bygone times for its QMS cover (1969).



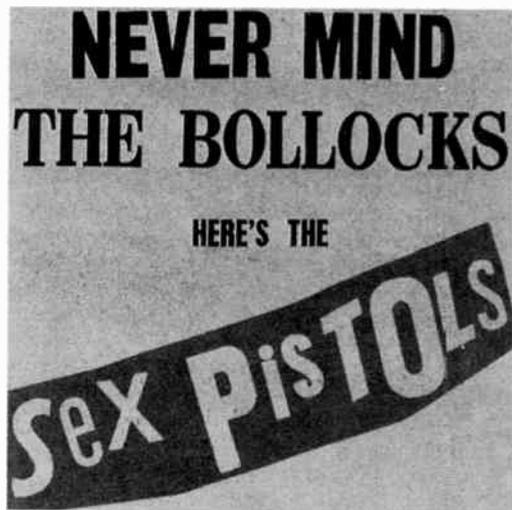
Mind-Bending Pantheon
Visual elements now drew from a sometimes literally mind-bending pantheon of styles and influences,

The Art Of Advertising:

"Pigpen Look-Alike Contest" to promote the Grateful Dead).

"Here was a chance where you could be counter-establishment," Cornyn recalls, chuckling at the memory of

labels competing fiercely to augment their presence in product bins with high-impact merchandising: earlier posters restating album graphics or providing portraits of artists were



Rotten Vs. Refinement: Punk smashed previous styles, often with rude type and ransom lettering.

major-label *faux* radicalism (another imprint's series of corporate ads went so far as to vow "The man can't bust our music"). "I didn't want to pretend to be counter-establishment, so, instead, I tried to get people's attention by making the ads look different, and by using copylines that were somewhat flippant. I treated the consumer as having possible intelligence."

Elsewhere, label creative teams sought to extend the aesthetic ambitions of album art into print layouts that sidestepped copylines to focus on pure imagery, or to create copy that relied more on mood or mystique than a bald sales pitch. Television remained too costly a medium for product advertising, although video imagery would be added to the commercial image bank; music video, however, would begin a deceptively long and largely overlooked gestation in the creation of promotional films for international marketers.

If the next decade lacked the high drama and focused cultural upheaval of the '60s, music marketers remained on a fast track, propelled by ongoing refinements in visual style, new media opportunities, and changes in retail merchandising.

New label styles would emerge (notably ECM's coolly understated designs), and new visual influences would wax and wane (such as punk's deconstruction of most of the refinement that preceded it).

Eye-Popping POP's

During the '70s, point-of-purchase elements exploded in usage, with

overrun by customized product bins, elaborate mobiles, neon signage, motorized displays and other eye-popping POP gambits. The escalation would halt only when an aging demographic base and changing retail trends induced a more reserved, generic approach to merchandising a decade later.



Eyes 'N' Ears: Visually inventive displays provide an in-store edge for video product.

The '80s traded one set of merchandising problems for another. As the competition for wall and counter space cooled, the ongoing problem of multiple inventories heated up with the introduction of the Compact Disc, initially positioned, like tape formats, in the shadow of the LP's more dynamic image. But the configuration's swift

(Continued on page 52C)

THE ENVELOPE

(Continued from page 52)

This year a new category has been added, too: music publishing. The other areas to be honored are music, music video and home video, pro audio, radio and retail.

Each category is then broken down according to the advertising media used. They are consumer print, trade print, TV/cable, posters, point-of-purchase, radio, standard packaging, special packaging and outdoor.

The award itself also has changed. Last year the winners received a plaque. Now there is a statuette: a diamond-shaped object featuring an etch-



Aerosmith's "Pandora's Box" won last year's Billie for Best Packaging/Cover Art (Music).

ing of the Billie logo, mounted on a rectangular granite base. It is approximately eight inches tall and seven inches wide. The logo was created by co-host and artist Peter Max. Each of the four runners-up in the categories will receive a certificate of merit.

As of presstime, more than 600 entries from nearly 100 agencies and companies had been received. Anyone who was involved in the creation of the marketing materials—which had to be released between Jan. 1 and Dec. 31, 1993—was eligible to submit an entry. The entry fee was \$65 for a single submission and \$55 each if a company submitted three or more pieces. The top five finalists in each category are announced before the ceremony.

"This year," says Ranzman, "we've dedicated ourselves to building the meaning and increasing the credibility of the Billie Awards program and expanding the reach of the award." More advertising and direct marketing for the event has been put in place, and an increase in media coverage has been planned.

Inviting Participation

Lander mentions some of his goals for the Billies. One is to get more senior executives of the labels to participate. Another is to "focus more on the event than on the bottom line." That means spending more money to promote the event and to upgrade it. A new four-color program guide, with the Peter Max poster on the cover, has

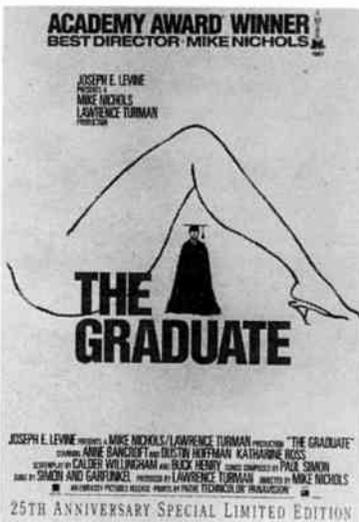
been created. The awards ceremony itself has been improved, too, with a better video presentation to make it more entertaining.

The idea of the Billies came from Lander, who says, "I noticed that our sister publication, *The Hollywood Reporter*, has the Key Art Awards, which honor the creative element for trailers, packaging, posters and such. I looked around and realized there was nothing like that for music and home video."

Lander tells how he came up with the name for the awards. "When I first came to Billboard more than 20 years ago, there was the Billboy, which was our cable name [the New York office telex designation]. I liked the name Billy and wanted to use it for something. When the time came to create the awards, that name was in the back of my mind, and I liked the sound of it."

In the Billies' first year, the number of entries that were received "kind of surprised us," says Lander. "We topped Key Art."

The big winners at last year's Billie Awards were Sony, which picked up



1993's Best Point Of Purchase (Home Video): Fox Video's "Graduate" poster

four, and music retailer Wherehouse Entertainment, which won three retail awards, for consumer print, TV/cable and radio. Barbara Lewis, director of advertising for Wherehouse, says, "I think it's really special to be recognized by your peers, especially when you consider who is on the panel of judges." She adds, "It's quite an honor. It helps the *esprit de corps* and it makes you proud of the organization."

For the second year in a row, the event will be held at The Puck Building in Lower Manhattan. "It was such a nice function last year, and it's the kind of space that could be adapted for significant growth," says Ranzman.

Co-hosting the show with Max is MTV personality Julie Brown. ■

JULIE BROWN

BY MARIA ARMOUDIAN

Although best known in the music industry from her six-year stint as an MTV VJ, Julie Brown began her entertainment career



in 1979—as a freestyle dancer. That move led directly to her first television gig, on the "Top Of The Pops" show in her home country, England. Brown's unique look and style always got her noticed and granted her more opportunities (she hosted the British children's program "Crackerjack" and produced the music segment of "TV AM," then landed her MTV post).

Since leaving MTV, Brown has explored many other facets of television journalism, reporting on major fashion and entertainment events worldwide for the syndicated television show "Inside Edition" and hosting sporting events and shows for ESPN's *NFL Prime Monday* and *Sports Night* on ESPN-2, including Super Bowls XXV and XXVI. In addition, she has been hosting a number of awards shows, such as the ACE awards, BAMIE Awards, the New York Music Awards—and the upcoming 1994 Billie Awards, which she'll co-host with Peter Max.

Although work with music has always figured in Brown's career, she says she never felt the necessity to be in the music business per se, because "everything has music in it. You can't get away from it. Music has become such a way of the world both as a selling point and a happy point."

In fact, it was the business aspect that eventually led Brown to leave the music industry and enter the sports arena—where she still works with music, creating sports clips with music. "The music and the attitude toward music changed so much," Brown

(Continued on page 52C)

PETER MAX

(Continued from page 52A)

causes. His work in the '80s and '90s has increased his public profile. He painted six portraits at President Reagan's request; created "40 Gorbys," which toured the Eastern Bloc and Western Europe and was given to Mikhail Gorbachev; and carved a dove of peace from parts of the Berlin Wall. In 1993 he created "100 Clintons" for the inauguration, designed the artistic motif for the Democratic National Committee's president's dinner and was invited to sketch the signing of the peace agreement between Israel and the PLO. This year, he did the official artwork for the Super Bowl and World Cup '94.

Bowie And Billie

Meanwhile, Max has remained involved with popular music, painting portraits of Madonna and David Bowie, designing the official poster of the Grammys and now co-hosting the Billie Awards and designing the official poster for the event.

"It's wonderful that Billboard is doing this," says Max. "People strive for excellence all the time, and this is a way for them to get the recognition they deserve."

With the Billie Awards poster, Max took a nostalgic trip back. "I took my famous runner (picture), incorporated the elements inherent in the Billie Award, then made it colorful and revisited the '60s," he says.

Born in Germany and raised in Shanghai, Tibet, Israel and France, Max values diversity. "I'm fortunate because I've been able to evolve—from collages to block printing, to the '60s linear look with spaceships and asteroids, to my '70s impressionist paintings of ladies with vases, to my more abstract, bombastic work of the early '80s, to expressionism in the late '80s and early '90s," he says. "My themes started out being out of this world; now I'm more into the here and now—painting the president and Super Bowl games. But I also paint flowers and do ceramics. My life is filled with creativity." ■

JULIE BROWN

(Continued from page 52B)

observes. "I felt the people involved weren't giving music the respect it deserved. They just put it out to make money, and my love for music was greater than that."

Brown's main concerns continue to be that she enjoy her work, entertain people and wear what she chooses. "I've never worried about being a star or thought that I had failed because I didn't have my own show," says Brown. "I would teach kindergarten in a little school that needed me. As long as I get to entertain people at least once each week, I'm OK. It could be at a tea party or the Grammys."

For the future, Brown would like to create her own latenight syndicated variety/talk show, she says, "sort of like a cross between Joan Rivers, Arsenio and 'American Bandstand.'" ■

The Art Of Advertising:

SHOW AND SELL

(Continued from page 52B)

market penetration, and accounts' concerns about shrinkage and refixturing, led to the use of outer packag-



"Idiotic" dump promotes Nickelodeon twosome.

ing. Printed-board 6 x 12 boxes were embraced for their expanded graphic area and easy stocking in existing LP bins.

Video's Inherited Energy

Merchandisers' needs exerted an even greater tidal force on marketing tools for home video, until the early '80s a product sector with rudimentary advertising and display needs because of its embryonic market penetration. With growth of the consumer base, and rising revenue from rentals, the major studios established a marketing sequence that continued to focus much of the initial product imaging—in terms of lobby art, print advertising and film trailers—to theatrical-release marketing. Home video marketers would thus enjoy the sizable benefits of millions of dollars of advertising that could pre-sell the title for its eventual release to the small screen, yet they also faced the greater leveller of the store environment, where every title wound up in the same sized package, and the more restrictive copy demands for title information enforced a further sameness to packaging.

Thus, early home video focused increasingly on the creation of strong poster art, taking advantage of the inherited energy while recognizing that more inventive POP presentation could provide an edge in-store. If music merchandisers' comfort with home video product was initially inhibited by the terra incognita of title rental rather than sale, their influence

on merchandising strategies was prominent and remains so to this day.

Cable And Campaigns

Meanwhile, video posed a double-edged challenge for label marketers.

Television advertising, introduced during the '70s, remained inhibited in production and placement reach by comparatively high costs of broadcast media, but the advent of cable brought new platforms for exposure and much lower costs. Yet the rise of promotional videos inevitably pulled overall marketing dollars away from wholesale expansion of TV advertising, which would grow as much through merchandisers' campaigns as through label-generated spots. In the main, music videos would continue to overshadow television spots—in terms of visual impact and creative innovation—which lacked the running time and production budgets to match the most dazzling promo clips.

The last decade also prompted product marketers to shift from a youth-oriented mass-market approach to

address a more fragmented marketplace and shifting demographic targets. Forced to carry its message to an expanding list of print media, dramatized by the rise of special-interest periodicals, art directors and copywriters would be forced to tell more in less space, as fractional ads were

explored as a means to cover more target publications and increase the frequency of ad impressions on potential buyers.

Textural Options

Today, '90s challenges to creative marketing bring new aftershocks from the shift in configurations, the rise of true, multimedia advertising and the most diverse array of musical styles and target audiences in the

With the LP laid to rest and outer packages banned as ecologically unsound, package design has been driven to rethink its mission within the confines of the smaller CD jewel box.

industry's history. With the LP laid to rest and outer packages banned as ecologically unsound, package design has been driven to rethink its mission within the confines of the smaller CD jewel box. And, as before, fresh challenges have prompted fresh solutions: designers have learned to wrap design elements around and through the package, from tray liner to the label itself, as color and line have been pushed onto every visible surface of the package.

Digipaks have allowed designers to restore some of the textural options of all-board LP packages, while special promotional and limited-edition package innovations have explored bold use of materials and design to break out of the uniformity of the standard plastic jewel box. CD reissues have

added the boxed set, with art directors and copywriters lavishing extensive design and editorial thought on expanded booklets.

"It's an opportunity for designers to really use their craft and get back the old days of cover art, with a more sculptural, textural feel to the work," says Tommy Steele, Capitol Records' VP of art and design. Still, Steele cites the mandate to downsize both cover imagery and advertising as a primary focus to much current design innovation, echoed by a recent graphic shift toward "a whole new language emerging from the graphic arts, in a layered look that you're seeing now in magazines, videos and throughout the culture—it's the USA Today version of everything, in which information is broken down into short takes."

Through it all, the need to sell the music is balanced against the constant tides of cultural change, with contemporary designers integrating fresh graphic directions from computer graphics, video and desktop publishing to update the look of packages, advertising and display materials. Much as the music itself now increasingly uses computers, art departments have followed their peers in other marketing sectors to adopt computer technology to generate and organize imagery, assemble credits and even transmit designs.

As for the approaching millennium, the only safe bets are further acceleration in the rate of change, exemplified by the mid-decade's newest buzzwords, the "multimedia" promise offering "interactivity" and "the electronic super-highway." ■

(Sam Sutherland, a former Billboard editor and label executive, is an independent consultant on music and media, serving home entertainment clients in the record, software and publishing sectors.)



Multi-Metallica: '90s art direction faces the challenge of graphically representing performers' creations across a wide range of media.

Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► **SAM PHILLIPS**
Martinis And Bikinis
PRODUCER: T Bone Burnett
Virgin 2-39438
See *Billboard*, Jan. 22

► **ELVIS COSTELLO**
Brutal Youth
PRODUCER: Mitchell Froom
Warner Bros. 45535

See *Billboard*, Feb. 5

► **THE LATIN PLAYBOYS**
The Latin Playboys
PRODUCERS: The Latin Playboys
Slash/Warner Bros. 45543

See *Billboard*, Feb. 19

► **THERAPY?**
Troublegum
PRODUCER: Chris Sheldon
A&M 31454 0196 2

Pop-punkers with hooks instead of studs in their leather collars, Belfast trio Therapy? drops a message of alienation and disconnection that comes in clear as a local call for help, except that they're not asking for any. They're reveling in it, dancing to it, grinding out guitar grunge to it, and making it swell as a black eye. "Here comes a girl with perfect teeth/ I bet she won't be smiling at me" ("Trigger Inside") is only one of the niftier lines. "Screamager" already has spread its infectious charms, and there's more that's catching inside.

LUNA
Bewitched
PRODUCER: Victor Van Vugt with Luna
Elektra 61617

Luna knows how to cast a lingering spell, and does so effortlessly on this follow-up to its critically acclaimed "Lunapark." Title track is a magical take on a dream girl who appears in a puddle, and the song has the appropriately liquid feel of floating along on ripples of burbling bass, guitar, Hammond organ, and an ethereal trumpet line. The rest of the album is equally buoyant, whether crashing along noisily on psychedelic guitar swells or floating calmly over muted strings and dreamy vocals.

★ **R.L. BURNSIDE**
Too Bad Jim
PRODUCER: Robert Palmer
Fat Possum 1005

Scholar Palmer's latest trek to the heart of the American blues takes him (again) to a juke joint in Northern Mississippi, where bluesman Burnside holds court with his trance-inducing hill-country blues. Pioneered by Fred McDowell—who was recorded in the field by Palmer mentor Alan Lomax—the North Hills style differs from the more prevalent Delta blues in its emphasis on fife-and-drum-inspired rhythms, and is exemplified here on such stinging, hypnotic numbers as "Shake 'Em On Down," "Old Black Mattie," and "Going Down South." Contact: 800-659-9794.

CHAPTERHOUSE
Blood Music
PRODUCERS: Various
Dedicated/Arista 18742

The title is credited to a sci-fi novel, and the music is definitely one step beyond. Lumped into shoe-gazer category after 1991 album "Whirlpool," Chapterhouse here looks instead to the house, techno, and ambient arenas for inspiration, dropping swirls of samples and guitar noise onto a solid guitar-pop base. Soaring "We Are The Beautiful" is pure-poppiest of the lot, while expansive "Deli" takes trance all the way to far-out. Limited-edition bonus CD boasts four added tracks, including two pounding house remixes of "Beautiful."

SPOTLIGHT



LETTERS TO CLEO
Aurora Gory Alice
PRODUCER: Mike Denneen
CherryDisc/Relativity 22896-2

Highly touted Boston alternativists more than live up to their New England rep on this luminously edgy collection. Hugely appealing punch of Kay Hanley's fluent vocals is matched by a melodic but rhythmically potent attack that crystallizes Letters To Cleo's crisply original identity—and qualifies it as Beantown's best new band. Modern rock has an absolute smash on its hands with "I See," which is poised for massive college phones and a top 40 leap. But there are no iffy tracks on this masterful entry, Hanley's neatly nimble delivery ricocheting off the firmament on the riveting "Rim Shak," "Here & Now," "Come Around," and "Step Back." This sinewy, assertive release is gonna go far, so Yank DJs shouldn't procrastinate for six months (à la Belly, the Breeders, etc.) while smart British jocks once again explain it all to the colonists.

R & B

CHANTAY SAVAGE
Here We Go ...
PRODUCERS: Various
RCA 07863

Catchy hooks and rhythms pace this debut set. Uptempo tracks provide standard high-energy fare and should work well with dance scene. Radio might also find cuts worthy of airplay, especially when artist relaxes the pace, allowing true emotion to seep through. Interesting tracks include slow-down selection "Something New," midtempo groove "Here We Go," and reggae-tinged "If You Believe."

★ **GUESS**

GUESS
PRODUCERS: Various
Warner Bros. 45481

Set consistently demonstrates what a legitimate R&B project should sound like. Each member of youthful duo artfully complements the other, to the cadence of expertly crafted music production. Offering suave vocals that range from throaty baritone all the way through soaring falsetto, Guesss issues love song after love song—but with a saucy, high-caloric flavor absent on less-nourishing fast-food R&B albums. Set features finished touches on all tracks, which contribute to its notch-above quality.

RAP

SHADZ OF LINGO
A View To A Kill
PRODUCERS: Various
Limp/EM/ERG 80919

Vocalists Kolorado and Lingo double-time rhyming, roughneck locomotion, and fake Jamaican chattering. They revel in the fine arts of macking and boasting over hard-edged funk tracks. The effect is much like Onyx with a joyous old-school streak.

SPOTLIGHT



BECK
Mellow Gold
PRODUCERS: Beck, Tom Rothrock, Rob Schnapf, Karl Stephenson
DGC 24634

As the final track fades, a din materializes out of the silence to close this keenly anticipated album. Odds are it's the big buzz, released. And relieved: This is indeed a memorable debut, as oddly inventive as it is evocative of a whirlygig of styles, from hip-hop to stoned-out hippie-folk, quasi-rap to messy rock, and then again, none of the above. Pace-setting "Loser" sets Beck off on his long and whining road through a slacker landscape of songs embedded with hooks you don't see until they're stuck a good inch in your brain, and then it's too late to do anything but bleed and hum along. Prettiest are "Pay No Mind (Snoozer)" and "Nitemare Hippy Girl," but Beck's off-kilter losers also are one helluva lot of fun to hang out with.

JAZZ

► **MODERN JAZZ QUARTET & FRIENDS**
A 40th Anniversary Celebration
PRODUCERS: Ahmet Ertegun and Arif Mardin
Atlantic 82538

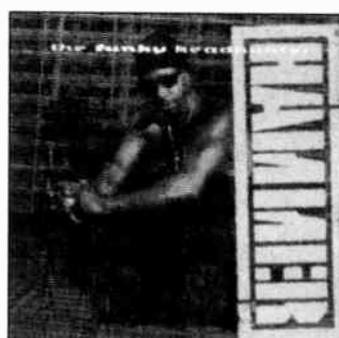
The longest-lasting small group in jazz offers its first album with guests in nearly 30 years, and without question it is one of the year's finest. The flawless foursome is joined on standards and jazz classics—13 tunes in all—by the following major artists singly and in duos: Harry "Sweets" Edison, Wynton Marsalis, and Freddie Hubbard; Illinois Jacquet, Jimmy Heath, Phil Woods, and Branford Marsalis; and Bobby McFerrin and Take Six. A major contender.

► **JOE LOVANO**

Tenor Legacy
PRODUCER: Joe Lovano
Blue Note 27014

Tenor master Lovano blows with customary power and invention in a sextet that includes

SPOTLIGHT



HAMMER
The Funky Headhunter
PRODUCERS: Various
Giant 924545

F. Scott Fitzgerald's remark that "there are no second acts in American lives" didn't anticipate Hammer. The performer went pop a few years ago in genie pants and glitter; these days, it's baggy pants and hiking boots. His sound has undergone a similar overhaul. Working with such producers as Teddy Riley and the Dogg Pound, Hammer has created soundscapes for his new album that are as catchy as crossover anthem "U Can't Touch This"—but more connected to the bricks. Fittingly titled, the set incorporates samples from sources such as Zapp and P-Funk as the rapper flows with keener confidence.

young lion Joshua Redman and top-flight players Mulgrew Miller, Christian McBride, Lewis Nash, and Don Alias. Aside from Thelonious Monk and Booker Little themes, Lovano's standards repertoire ranges from the downtempo balladry of "Laura" to an enjoyably jaunty take on the unlikely "Love Is A Many-Splendored Thing." Fine originals include the clattersome funk flavor of "Web Of Fire" and the free-ish fanfare of "Bread And Wine."

WORLD MUSIC

► **VARIOUS ARTISTS**

Africa: Never Stand Still
PRODUCER: Brooke Wentz
Ellipsis Arts 3300

Perhaps the most comprehensive Afro-pop compilation ever, this three-disc, 39-song set covers North African rai, South African mbaqanga, and nearly everything in between. Included are tracks from such established world music artists as Youssou N'Dour, Ladysmith Black Mambazo, Salif Keita, Baaba Maal, Tarika Sammy, Loketo, Thomas Mapfumo, Ali Farka Toure, Les Têtes Brulées, Remmy Orgala, and the

SPOTLIGHT



KHALED
N'essi N'ssi
PRODUCERS: Don Was; Philippe Eidel; others
Mango 124 012

Expatriate Algerian rai rebel Khaled continues to embellish his North African pop with synths, saxes, and strings to paint a picture of Middle Eastern romance in hi-tech, state-of-the-art hues. Producer Was creates smoky, soulful sonic textures that envelop Arabic funk tunes "Chebba," "Adieu," and the title track. Unlike many of his contemporaries, Khaled has an astute approach to Western pop hooks, as heard on such songs as "Les Ailes" and "Abdel Kader."

Gnawa Musicians of Marrakesh, as well as entries from brilliant lesser-knowns Oliver Mtukdz, Pierre Akendengue, Robson Banda, Lulu Masilela, Gabriel Omolo, Dulce, Martin K. Obeng, and the Kapere Jazz Band. Attractively packaged with a colorful, informative booklet.

LATIN

► **VARIOUS ARTISTS**

Voces De México
PRODUCER: Not listed
Globo/Sony 81225

Sixteen big-name vocal acts of Mexican ancestry—including Ana Gabriel, Vicente Fernández, José Alfredo Jiménez, Vikki Carr, Los Panchos, Yuri, and Javier Solís—are included in a stand-out compendium of beloved romantic evergreens whose sales success likely will be assured by Globo's TV campaign. Entertaining set features Fernández's recent smash "Qué De Raro Tienes."

► **ARAMIS CAMILO**

Pórtame A La Talabala
PRODUCER: Aramis Camilo
RMM/Sony 81153

Shuffling, witty title track not only is an instant smash, but also exemplifies a fresh merengue record that often brims with piquant horn arrangements, bold vocal harmonies, and animated interpretations from gruff-throated, Dominican singer/songwriter. Clipping, tropi-pop take of classic "Pide" could be across-the-board second single, followed by energetic merengue numbers "Cójelo To" and "Mi Morena Que Vuelva."

CLASSICAL

► **PAGANINI FOR TWO**

Gil Shaham, Violin; Göran Söllscher, Guitar
Deutsche Grammophon 437837

Both performers take obvious pleasure in dealing with this group of lightweight but charming duos. Paganini was a fertile melodist and a skilled guitarist, in addition to his astounding mastery of the violin. Even at his most lyrical he's apt to spark a bit of technical fireworks, as if to make sure we know that, after all, it's Paganini we are listening to. Several sonatas and a short "Cantabile," plus arrangements of his famed "Moses Fantasy" and "Moto Perpetuo," make up the program. Expertly played.

VITAL REISSUES™

BILLY ECKSTINE
The Best Of The MGM Years: Everything I Have Is Yours

PRODUCERS: Bob Porter & Richard Seidel
COMPILATION PRODUCER: Michael Lang
Verve 819 442

This handsome, marvelously annotated double set contains 42 of the Best of B when, cushioned by string orchestras, he was one of the reigning kings of sophisticated pop from the late '40s into the '50s. Also included are five classic duets with Sarah Vaughan and a number of jazz-oriented sessions with Woody Herman's Herd, the George Shearing Quintet, and the Metronome All Stars. Many standouts, but check out B's 1952, pre-Sinatra reading of "One For My Baby (And One More For the Road)" and the lovely 1957 "Passing Strangers" duet with The Divine One.

DEREK AND THE DOMINOS

Live At The Fillmore
PRODUCER: Bill Levenson
Chronicles/PolyGram 314 521 682-2

When Eric Clapton, Carl Radle, Bobby Whitlock, and Jim Gordon took the Fillmore East stage for the night's second shows on Oct. 23 and 24, 1970, tape recorders were rolling, and thank God for that. A compilation of those two classic performances was first released as the 1973 double-album "In Concert," but this two-hour, two-CD set—digitally remixed and remastered—goes it seven better here with the addition of five previously unreleased performances and two tracks that have appeared only on the four-CD Clapton retrospective "Crossroads." While longer isn't necessarily always better, here it's the best possible showcase for a stirring performance.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► GIN BLOSSOMS *Until I Fall Away* (3:50)
PRODUCERS: John Hampton, Gin Blossoms
WRITERS: R. Wilson, J. Valenzuela
PUBLISHERS: WB/Rutite Corps/Bonneville Salt Flats, ASCAP
REMIXER: Cliff Norwell
A&M 8258 (c/o PGD) (cassette single)

Each successive single from the band's "New Miserable Experience" album has proven to be a pure pop joy. This time, an easy acoustic/electric guitar exchange is the springboard for lovelorn prose and a chorus that you will be singing to yourself for days and weeks to come. At a time when music seems to pulverize more than please, singles like this are like rare jewels. Radio programmers, you know what to do . . . get goin'.

TEARS FOR FEARS *Elemental* (4:22)
PRODUCERS: Tim Palmer, Roland Orzabal, Alan Griffiths
WRITERS: R. Orzabal, A. Griffiths
PUBLISHERS: EMI-Virgin/Chrysalis Songs, BMI
Mercury 858498 (c/o PolyGram) (cassette single)

Title track from act's current, gold-selling album skittles along with a world-beat fire. Modern-pop framework and jiggly rock guitars are steeped in alternative trends, which are starting to get a decent shake at top 40. To that end, well-conceived record, matched with the familiarity of Roland Orzabal's voice, has more than a fighting chance at mainstream radio success.

★ 7669 *Joy* (3:33)
PRODUCER: Kangel
WRITERS: Kangel & the Kreactors, Dynamite
PUBLISHERS: Kang's Thang/Wildesen, BMI; Big Trell, ASCAP
Motown 1147 (c/o PGD) (cassette single)

On this chugging pop/funk jam, female vocal quartet brings to mind the early recordings of En Vogue. Tune ranks notches above typical new jill fare, thanks to intelligent lyrics that explore the upbringing of young girl who finds beauty amid the pains of poverty. Added to the record's quality is Kangel's radio-smart yet musically interesting production. In a fair world, this one will find a large audience. Cross your fingers.

TONY GARCIA FEATURING LI'L SUZY *Turn The Beat Around* (3:48)
PRODUCERS: Tony Garcia, Mauro DeSantis
WRITERS: P. Jackson, G. Jackson
PUBLISHERS: Tony Garcia/Hit & Hold, ASCAP; Dunbar, BMI
High Power/Warlock 2741 (cassette single)

Freestyle chippie teams with remix-master Garcia for a sugary interpretation of the Vicki Sue Robinson disco nugget. The track stays fairly close to the original, with allowances for choir-style backing vocals and a funk-flavored organ solo during the break. Single from the album "Back To Dance" has a combo kiddie/novelty appeal that could find its way onto crossover radio stations. Contact: 212-807-6900.

R & B

► HEAVY D. & THE BOYZ *Got Me Waiting* (4:40)
PRODUCERS: Pete Rock, The Soul Brother
WRITERS: P. Phillips, Heavy D.
PUBLISHERS: WB/Ness, Nitty, & Capone/EMI-April/Across 110th Street/EZ-Duz It, ASCAP
REMIXER: Alton "Wokie" Stewart
Uptown/MCA 2970 (c/o Uni) (cassette single)

Preview into the act's new "Nuttin' But Love" opus shows Mr. D. in super-fine lyrical form. Atop a head-bobbin' funk/hip-hop groove, he gets all hot'n'sweaty about the girlie of his dreams. Track gains added muscle from an oh-so-soulful chorus that contrasts the rapped verses with smooth singing. Wildly infectious jam is an easy bet for instant urban radio approval, with top 40 following close behind.

► YASMEEN *Fun Days* (3:55)
PRODUCER: Al Johnson
WRITERS: S. Williams, Yasmeen
PUBLISHER: Summer Lights, BMI
Spy 01 (CD single)

Silky voice from Sweet Honey In The Rock takes a solo spin with this unusual jazz/R&B tune. Yasmeen has a delightful

presence, and is clearly more than up to the challenge of such a demanding arrangement. Too sophisticated for new jill swing tastes, single would work best on adult-focused urban stations. A tad more accessible is singer's rhythmic reading of Bob Dylan's "Knockin' On Heaven's Door." Contact: 212-343-1779.

★ JOE *All Or Nothing* (4:14)

PRODUCER: Joe
WRITERS: R. Miller, Joe, D.T. Gerrell
PUBLISHERS: Zomba Enterprises/Black Hand, ASCAP; D.T. Gerrell
Mercury 858211 (c/o PolyGram) (cassette single)

Watch this suave vocalist build a larger, more ardent following once this slinky, downtempo pop/hip-hop ditty begins to circulate. Marriage of smooth and easy singing with quietly percussive groove is made in heaven, and equally viable in older and teen-skewed sectors. One more reason to check out Joe's lovely debut album, "Everything."

WORLD-A-GIRL *No Gunshot (Put Down The Gun)* (2:51)
PRODUCER: Andy Marvel
WRITER: not listed
PUBLISHER: not listed
Chaos/Columbia 77413 (c/o Sony) (cassette single)

At last, a girl-group with something a bit different goin' on. Quartet weaves dancehall toasting and urbanized vamping into a rugged hip-hop musical fabric. Topical words spouting the dangers of guns are effectively used here, with the act coming on hard and direct without hammering the listener over the head. An important one for youth-oriented stations to play.

COUNTRY

► SAM MOORE & CONWAY TWITTY *Rainy Night In Georgia* (5:13)
PRODUCER: Don Was
WRITER: T.J. White
PUBLISHER: Combine/EMI-Blackwood
MCA 52974 (c/o Uni) (7-inch single)

Twitty's last recording session yielded this first single from MCA's ambitious "Rhythm Country And Blues" album, and the great one more than holds his own alongside soul man Moore. A classic song delivered with relaxed assurance by a couple of masters.

► LORRIE MORGAN *My Night To Howl* (3:34)
PRODUCER: Richard Landis
WRITERS: R. Giles, A. Roberts, C. Black
PUBLISHERS: Great Cumberland/Diamond Struck, BMI; Hits Alright/Cintaro/Francis George, SESAC; Scramblers Knob/Five-Bar-B Sons, ASCAP
BNA 62767 (c/o BMG) (7-inch single)

The therapeutic benefit of cutting loose is the topic of discussion as Morgan unleashes her full feline fury against a driving beat, purring organ, and wah-wah guitar. Another satisfying side from a singer who's on a roll.

NEW & NOTEWORTHY

MYSTERME *Unsolved Mysterme* (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Gee Street Independent 440579 (c/o ILS) (cassette single)

Swaggering with what he calls a "straight-out Boogie Down Bronx style," rapper drops a bundle of clever, sharply phrased rhymes that are laced into a chugging, funk-flavored hip-hop foundation. Darting around slick scratching and ear-catching loops and samples, Mysterme displays the agility of a seasoned veteran. Contagious jam will likely benefit from its capacity to satiate street purists, while flirting with discerning pop radio programmers. For added fun, be sure to check out flipside tracks, "Call Me Myster" and "Couldn't Get It Right."

KEN MELLONS *Lookin' In The Same Direction* (2:45)
PRODUCER: Jerry Cupit
WRITERS: K. Mellons, D. Dodson, J. Melton
PUBLISHERS: Cupit Memaries/Ben Hall Music, ASCAP
Epic 77390 (c/o Sony) (7-inch single)

This newcomer's honky-tonk singing style brings Merle, John Anderson, and especially Hank Jr. a little too instantly to mind. Maybe on his next outing we will find out whether Mellons truly has a voice of his own.

RICKY LYNN GREGG *No Place Left To Go* (no timing listed)
PRODUCER: Chuck Howard
WRITERS: M. Marrow, T. Shapiro, K. Stegall
PUBLISHERS: Marvyn Marrow/Great Cumberland/Diamond Struck/In The Air/Warner-Tamerlane/Cayman Moon, ASCAP/BMI
Liberty 79020 (c/o Cema) (CD promo)

It takes a special kind of singer to pull off one of these country tear jerkers, and although he knows how to fill up a dance floor, Gregg's singing just ain't that special. Back to the two-step drawing board.

DANCE

► ROBIN S. *I Want To Thank You* (8:59)
PRODUCERS: Junior Vasquez, Allen George, Fred McFarlane
WRITER: not listed
PUBLISHER: not listed
REMIXERS: David Morales, Junior Vasquez
Big Beat 2075 (c/o Atlantic) (12-inch single)

Thanks in large part to the eternally golden remix hand of David Morales, the voice behind the massive "Show Me Love" is poised to flood dancefloors again. Her solid rendition of this gospel-tinged disco evergreen is enhanced by Morales' savvy blend of grooves and slick synths. Junior Vasquez, the track's original co-producer, drops a couple of sturdy versions that are darker and geared more toward underground tastes.

► NERISSA *Stars* (6:21)
PRODUCERS: Johan Brunkvist, Benji Candelario
WRITERS: N. Vitello, J. Brunkvist
PUBLISHERS: Hittage/Heart Print/Johan Brunkvist, ASCAP
REMIXERS: Todd Terry, David Anthony, Darryl James
Active 5468 (c/o Atlantic) (12-inch single)

After scoring a medium-sized dancefloor hit with "In The Rain," Nerissa gets closer to enjoying the national breakout that she deserves. Her smoky alto is put to good use on this warmly optimistic pop/house track. A fluid, ongoing sax solo swirls in the background, while an insistent bassline carries Nerissa through the sing-along chorus. Record's hip quotient rises with the inclusion of remixes by Todd Terry, Darryl James, and David Anthony. Slammin'.

► INNER CITY *Do Ya* (7:37)
PRODUCER: Kevin "Reese" Saunderson
WRITERS: K. Saunderson, P. Grey
PUBLISHER: not listed
REMIXERS: Kevin "Reese" Saunderson, Claude Young, Sure Is Pure, Graeme Park, Chez Damier, Ron Trent, the Commission, Carl Craig
Columbia 77401 (c/o Sony) (12-inch single)

Enduring dance duo makes the major-label switch to Columbia with this clickin' house anthem. Singer Paris Grey is at her most spirited and engaging here, while partner Kevin Saunderson lays an accessible groove. A double-pack of remixes takes the song through a garden variety of sounds, ranging from deep-trance to quasi-rave. Best of the batch are Sure Is Pure and Graeme Park's imaginative versions.

JEFF JOHNSON *Whenever You're Lonely* (5:58)
PRODUCERS: Chris Cox, Ron Hester
WRITER: J. Johnson
PUBLISHER: Interhit, BMI
Interhit 01 (12-inch single)

Appealing hi-NRG up-and-comer follows last year's charming "One More Chance" with a sweet record that is far more interesting in both its song structure and production. Of the format-hopping remixes, the pure NRG version works best, casting Johnson's pleasant voice and the frothy chorus in a flattering light. Contact: 213-463-4898.

SIR DANE *Come & Get My Love* (no timing listed)
PRODUCERS: Tyrone Payton, Gordon Nelson, Ace Mungin
WRITERS: T. Payton, G. Nelson
PUBLISHERS: Paytone, ASCAP; Steven Keith, BMI
REMIXERS: B.O.P., Tyrone Payton, Gordon Nelson, Ace Mungin
AceBeat 0010 (12-inch single)

Sir Dane (aka Mark Sedane) spins into this

rollicking house romp with loads of contagious energy and enough soul to suit the track's gritty bassline. Lots of attention will be paid to the good, trend-conscious B.O.P. remixes, though more adventurous minds will find the "Sound Factory" version by Payton, Nelson, and Mungin a bit more satisfying. Contact: 201-482-7936.

A C

► STANLEY JORDAN *Bolero* (4:39)
PRODUCERS: Robert Kahn, Robert Zantay, Stanley Jordan
WRITER: M. Ravel
PUBLISHER: Theodore Presser Company, ASCAP
Arista 2655 (c/o BMG) (cassette single)

Jordan bravely takes on Ravel's timeless classic, transforming it into a shuffling pop/R&B affair. Open minds will love this one, especially as the arrangement builds to a quasi-rock guitar crescendo. The rest may prefer to stick with a more faithful orchestration. Still, Jordan gets points for fine playing and fearlessness. From his new album of the same name.

ROCK TRACKS

► NINE INCH NAILS *March Of The Pigs* (2:54)
PRODUCERS: Nine Inch Nails
WRITER: Nine Inch Nails
PUBLISHER: not listed
TVT/Interscope 95938 (c/o Atlantic) (CD single)

First glimpse into NIN's third studio effort is the full-frontal assault you might expect it to be. Primal scream vocals punctuate a flurry of thrashing guitars and industrialized drum patterns. Soft pop piano/voice closure to song leaves you waiting for the other shoe to drop. This is the kind of rock'n'roll that makes even the coolest parents cringe . . . what fun! Investigate the four additional tracks on the CD single—especially "All The Pigs, All Lined Up."

► YES *The Calling* (5:58)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Victory 5443 (c/o PLG) (CD promo)

Venerable band returns with a lively rocker that has a shiny pop hook and seemingly countless layers of air-punchin' background vocals. Diehard fans will be happily served by the track's sprawling, art-rock tendencies, while everyone else at album rock radio will dig its fleshy blend of guitar acrobatics and keyboard noodling. Will add a nifty touch of drama to any station it graces.

CHARLATANS *Can't Get Out Of Bed* (3:10)
PRODUCER: Steve Hillage
WRITERS: Blunt, Brookes, Burgess, Collins, Collins
PUBLISHER: Warner Chappell Music
Beggars Banquet 5450 (c/o Atlantic) (CD promo)

Seventies-sounding, organ/guitar-based pop cruises along on a loping beat, adding falsetto harmonies for good measure. Sounds like a good bet for pop radio, though this dreamy, lazy-sounding cut will likely get most of its spins at modern rock.

ELEANOR McEVOY *Finding Myself Lost Again* (3:58)
PRODUCER: Pat Moran
WRITER: E. McEvoy
PUBLISHERS: EMI Blackwood Music/Blue Dandelion, BMI
Geffen 4628 (CD promo)

Not a heavyweight single, but perhaps more endearing because of that. Sounds here are rounded and smooth, with a melancholy melody drifting along, buoyed by McEvoy's rich, flexible vocal. A memorable cut, this one should sound good to adult alternative or even sophisticated AC listeners.

EUGENIUS *Blue Above The Rooftops* (3:00)
PRODUCER: Craig Leon
WRITER: E. Kelly
PUBLISHER: EMI Blackwood Music, BMI
Atlantic 5449 (CD promo)

Nothing new here for modern rock radio—some busy chords and dull, emotionless soloing atop them. Saving grace might have been the song's chorus and pleasant harmonies, but singer sounds so bored that his tedium might infect listeners.

MELVINS *Lizzy* (4:42)
PRODUCERS: Melvins
WRITERS: Melvins
PUBLISHERS: WB Music/Green Lantern Music/Prison Bride, ASCAP
Atlantic 5429 (CD promo)

Deceptively quiet, slow passages here are designed perhaps to make listeners turn it up—and get crushed by the inevitable louder bits. A bit too slow for most radio outlets, but an interesting piece in and of itself. Loyal fans will enjoy, and maybe Kurt Cobain's expressed fondness for band will stir additional interest.

STABBING WESTWARD *Nothing* (3:57)
PRODUCER: John Fryer
WRITERS: C. Hall, S. Zechman
PUBLISHERS: EMI Virgin Songs/Swinburne Songs, BMI
Columbia 5647 (CD promo)

Fierce attack of guitar and additional noise gives way to smooth vocal and popping bass, topped with singsong and distorted vocals. Noise here leans toward aggravating.

COURSE OF EMPIRE *Infested* (4:09)
PRODUCER: David Castell
WRITERS: Course Of Empire
PUBLISHER: BMI
Zoo 14109 (CD promo)

Thrash-oriented cut mixes in some rockabilly reverberation for a neat mix of rock and punk. Not melody-heavy, but vocals are inviting and locomotive rhythm is fun. Might be interesting to hear song performed live.

THE BIG F *Mother Mary* (3:31)
PRODUCERS: Simon Hanhart, Ed Stasium, The Big F
WRITERS: The Big F
PUBLISHER: not listed
FFF/Chrysalis 19798 (c/o ERG) (CD promo)

Prayer-style lyric could be taken as something of a Gen X anthem, which alone will stir interest in this track. On one hand, band is in same vein as Gin Blossoms or Blind Melon, with some fine acoustic stuff paired with pretty slide guitar work; however, some serious oversinging also calls to mind a metal band that's picked up acoustic guitars with the idea of getting sensitive.

RAP

M.O.P. *How About Some Hardcore* (4:32)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Select Street 021 (cassette single)

If early buzz on this midtempo anthem is accurate, track is fast on the path to hitsville. This is hardly a surprise, given the fist-wavin' gang chants at the chorus, and rousing, soap-boxing verse rhymes. Single sticks to the brain upon impact, leaving you waiting for more from the intriguing new act.

DA KING & I *Tears* (5:00)
PRODUCER: Majesty
WRITERS: I. Francois, R. Wiggins
PUBLISHERS: Soul Shack/Butter Jinx, BMI
REMIXERS: Dallas Austin, Majesty
Rowdy/Arista 35028 (c/o BMG) (12-inch single)

While everyone else is griping about crime and violence with clenched fists, this act displays a relatively even-tempered, almost sensitive hand. Striking, memorable single could easily make the transition from deserved street props onto pop and urban radio. Go directly to Dallas Austin's smokin' remixes for a good balance between heavy beats and melody.

KRACKED R.I.B.Z. *125th Street (Mindin' My Bid'ness)* (4:48)
PRODUCERS: Kracked R.I.B.Z.
WRITERS: J. Louis, R. Long
PUBLISHERS: J. Louis/R. Long/Capitol Dome, ASCAP
Life 9503 (CD single)

Surrounded by plunking honky-tonk piano lines and poppin' funk beats, male act makes a fine first impression. Chewin' on amusing tales of chillin' with buds and ladies, act manages to jock and strut without straying into offensive territory. Fun record deserves to be heard at several radio formats.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

CubeArt Charts Its Course In Music CD-ROM Field

BY MARILYN A. GILLEN

NEW YORK—Veteran A&R executive George Daly and Dennis Erokan, president of BAM Publications and executive producer of the Bay Area Music Awards, or BAM-MIES, have formed a multimedia company geared to the production of music-oriented CD-ROM titles.

CubeArt Inc., based in Mill Valley, Calif., hopes to have its first project out this year, Daly says, with about five releases targeted annually thereafter.

"There are two kinds of projects we'll be doing," Daly says. "One is to take established artists and lay out their careers in an intimate way, along the lines of the Peter Gabriel disc, 'Xplora,' that has a retrospective quality to it. We're just closing a deal with a label right now for a young but established act.

"Our second aim, which probably

is going to be primary in the end, is to create video artists, or video interactive music artists," Daly adds. "We are in negotiations with a couple of very young, very hip acts now, brainstorming."

CubeArt's debut project will come from the former arena, the "established act" camp, he says, in collaboration with the artist's label. He declines to identify the artist yet, as the talks are ongoing.

"I'm probably one of the few people who sort of sits between the technology side and having worked intimately with record labels," Daly says. "So I'm in a good position to know how to deal with the labels on creating these types of deals."

In addition to holding such positions during his career as head of A&R for BMG's Zoo Entertainment and Elektra Records, Daly took what he terms "a side trip" to work as a consultant to the U.S. Government's COMSTAT Interactive Satellite Television Corp.; he also has consulted with the Smithsonian Institution on interactive technology.

"I've always felt there was some talent that was a little more visual than just musical," says Daly, whose signings have included the Cars and Green Jelly. "To me, it seemed like as I watched the technology slowly catch up to what we had been doing at COMSTAT and the level of interest grow, I knew this was the right

way to take the business."

CubeArt's titles will be handled by "young, brilliant programmers," some of whom will be on staff but most of whom will be contracted on a per-project basis, Daly says. No distribution deal has been secured.

"This arena is still in its infancy, but I can see where it is going to go," Daly says. "Just as people never thought they would sit in front of an Apple computer and make MIDI music or do hard-drive recording, people that never expected it are going to be expressing their art through CD-ROM. Artists inevitably strive to increase the scope of their art, and they are inevitably going to look in this direction to do it."

Philips Interactive Shuffles Exec Deck

NEW YORK—Add a key arrival to a recent key departure at Philips Interactive Media, the multimedia software publishing unit of New York-based Philips Media.

Bernie Luskin vacates his post at Philips Interactive Media in mid-March for a spot as CEO of Jones Interactive Media, a division of Englewood, Colo.-based Jones International that Luskin will shepherd into the software business, he says. The company's first such title is due out this year.

Moving in this month, though not into Luskin's former role, is Stephen M. Race, who has been appointed to the position of senior VP of Philips Interactive Media, reporting to Philips Interactive Media Systems president John Hawkins.

Philips Media has no plans at this time to replace Luskin, a company spokesperson says.

Additionally, on March 1 Emiel Petrone, most recently senior VP of marketing, was named senior VP of Enter-

tainment Acquisitions for Philips Interactive Media, a role in which he will oversee entertainment industry efforts for the company, including ongoing film studio and record company relations, guild agreements, and artist relations.

Race, who will be based in Philips' Los Angeles office, is responsible for directing Philips' sales and marketing activities for its interactive software titles in North America, according to Scott C. Marden, president/CEO of Philips Media. Philips publishes titles for a variety of different platforms, including CD-I.

"Since Philips Media was established last year, we have been taking steps toward becoming a leader in the industry, and Steve's appointment is a significant addition to this effort," Marden said. "I believe bringing Steve on board will both strengthen and centralize our efforts."

Race began his interactive activity in the '80s with gamer Atari, where he served as VP of marketing and communications for its international division. He also has served as GM at footwear firm Reebok, and was a founder of toy maker Worlds Of Wonder.

Most recently, Race served as a consultant for a variety of clients, including game company Sega of America, where he worked on the introduction of the "Sonic The Hedgehog" series.

"Joining Philips Interactive will be like coming home for me, as I will be working in both hardware and software—something I've enjoyed doing for over a decade," Race says of his new role.

SYMBOL & MEANING

Luskin describes his new role as "an opportunity I couldn't walk away from," though not without some parting pangs. "Philips recruited me eight years ago to come in and work on CD-I, which I did," he says. "And so my work here is essentially completed. We founded the company, we put Philips in the software business, we launched the first 200 titles. I think CD-I is coming along. The fact that they've got 350,000 players sold around the world now is bringing it close to critical mass, with the amount of software increasing and the quality of software increasing so

significantly.

"Of course, you can't be at a place that starts from a napkin in a restaurant in Washington, D.C., and builds itself into one of the most visible companies in terms of programming in the world, and not have separation anxieties and sentimental feelings," he adds. "But my life has always been one of looking ahead, so that's what I'm doing—I'm looking for the horizon."

Luskin says that, from Jones' point of view, his appointment serves two distinct purposes. "One is, I am coming in and I am going to do work in a number of different areas," Luskin says. "The second is, I am a symbol in terms of Jones' declaration that they are going to be in the interactive business along with everybody else."

Jones International, wholly owned by founder Glenn R. Jones, is the corporate parent of 17 subsidiaries in the telecommunications industry, primarily related to cable television (it is one of the 10 largest cable operators in the country). Jones also founded and runs the TV-based Mind Extension University, an undertaking dear to the heart of Luskin, a former college president who has been involved in educational endeavors throughout his career. Luskin will be vice chairman of the university.

In his key role at Jones Interactive, Luskin will oversee areas including networks and channels, including the technical, or tool applications, of getting interactive video from servers at a distance; the development of the actual networks; and the development of the cable channels, which will include a health channel, a language channel, and others.

"Then we are going to go into the software business and develop package software," Luskin adds. "We are going to focus on the educational marketplace, but we may do some games, too. There will be a variety of programs."

The first title from the new software business will be a version of the "Jones Dictionary Of Cable Television Terminology," written by Glenn Jones.

"So now, we have all the marbles in place," Luskin says, "and this kind of fills out the plan for the interactive future at Jones."

MARILYN A. GILLEN

Paramount Deal All Bundled Up

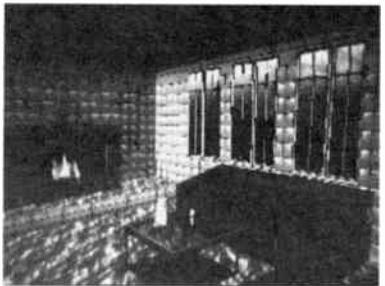
PARAMOUNT INTERACTIVE, based in Palo Alto, Calif., has formed an exclusive partnership with Interplay Productions for all North American OEM sales, including bundling, sublicensing, and compilations.

Interplay is a software publisher and distributor, as well as a leading "bundler." "Bundling" refers to the packaging of software titles with hardware; it remains one of the key distribution mechanisms for computer-based software.

Among the Paramount titles scheduled to be included in the bundling packages are "Busytown," "Lenny's MusicToons," and "Rock, Rap 'N Roll." Two new programs based on Paramount TV series—"Star Trek, Deep Space Nine: The Hunt" and "Viper"—are future bundling options.

"Adding these titles to those of our other software partners makes Interplay the perfect place for one-stop shopping for manufacturers seeking bundling titles," says Interplay VP Dick Lehrberg.

STARTING THIS MONTH, you can buy a dream home for \$59.95. A catch? Well, yeah, OK, it's a virtual home. "The Life Stage: Virtual House," developed by software company Micro Cabin for the 3DO



platform and marketed by Panasonic, allows users to design and decorate their visions of the perfect home—from room color, shape, and size to carpeting, appliances, and tableware, using realistic graphics and a slate of hundreds of options. Once the home has been designed, the creator can "tour" the space, turning lights on and off and checking out details. Panasonic envisions the program as a potential starting point for professional architects and interior decorators, or a guide for realtors. But don't rule out amateurs with only \$59.95 and an American dream.

COMPTON'S NEWMEDIA is taking an aggressive new pricing approach to its flagship product, "Compton's Interactive Encyclopedia," setting a retail price point of \$149.95 instead of the former \$395 suggested retail.

The new pricing structure replaces Compton's "upgrade and switch" pricing promotion, which allowed consumers who traded in competing electronic encyclopedias to buy Compton's version for \$149.



CubeArt principals, from left, are Dennis Erokan, chairman; Mary Anne Schiavone, VP of administration; and George Daly, president. The Mill Valley, Calif., startup company is targeting the music CD-ROM market.

NEW



RELEASES

MYST

Cyan/Broderbund

(Macintosh CD-ROM, \$59.95)

This brilliantly conceived adventure begins with the image of a well-worn book, set against a starry expanse. Click on the tome, and it opens and takes you to a small, rocky island, where you find yourself standing all alone on the dock.

There is a polished wooden handrail beside stone steps that lead upward. The granite path beneath your feet and the grove of trees ahead are rendered with vivid, photorealistic detail, and are made almost palpable by the warm light and intricate shadows of a late afternoon. The wind blows with an unsettling howl, and the azure sea laps lazily against the dock, adding to the eerie verisimilitude of this strange, lonely world.

You can explore the rest of the island or walk uphill to the ornate library, passing by its marble pillars to enter a mahogany-paneled main room. Once there, you hunt for clues as to the fate of Atrus, a man of great powers who feared one of his sons was secretly betraying him. Open the volumes in the library, and they take you to fantastic worlds created by Altrus, shedding light on the intrigue and injustice surrounding him.

In "Myst," there are no bad guys to shoot and you don't die if you make the wrong move. Rather, this is a cerebral game that offers complex puzzles to solve and the opportunity to explore a fascinating imaginary universe. Users may find themselves spending hours checking out every remarkable nook, cranny, and alternate reality of this compelling and addictive title.

CHRIS MCGOWAN

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Shelf Talk: GoodTimes At Wal-Mart 60 Video Previews: 'No Alternative' 64

PICTURE THIS

By Seth Goldstein



PUSHING HVEN: VSDA and Promotional Concept Group remain mum about the budget cassette program we revealed last week (Billboard, March 5), but some suppliers approached for titles did share their thoughts—and details of the “home video entertainment network” proposal.

According to the prospectus, Promotional Concept will deliver an in-store display of 10-12 current titles, available as a 120-piece display pack. Consumers can purchase any of these cassettes “at a special price, provided they rent two or purchase one other video selection(s) from participating studios.” HVEN is designed to heighten consumer awareness, build store traffic, and increase revenues in both categories.

Will it work? First and foremost, VSDA and Promotional Concept need movies. While HVEN draws positive responses, as yet there are no titles, orders, or ship dates.

“We’re interested in participating,” says LIVE Home Video sales and marketing VP Jeff Fink, who is researching “the kind of titles we could provide.” However, LIVE hasn’t been presented “with any specifics, and no exact titles were discussed” during the HVEN presentation.

The prospectus does outline the steps needed to launch the program, one of which might cause some rumblings at retail. After securing sell-through titles “from major suppliers,” VSDA and Promotional Concept will have them dubbed in extended play. Video dealers have avoided EP because they consider the audio and video playback quality to be markedly inferior to the SP mode.

Retailers who consider standard play as a sales advantage might be loath to join EP-buying general merchants, including supermarkets. Many of the latter are regular customers of Promotional Concept, which is expected to sell them excess HVEN inventory.

Terms of the deal give Promotional Concept responsibility for licensing titles, duplication, support materials, enlisting distributors to solicit orders, invoice and administrative functions, and roy-

(Continued on page 62)

Niche Video Labels Thrive In U.K. Reality, Instructional Titles Lead Boom

BY PETER DEAN

LONDON—Alleged film footage of Adolf Hitler’s body, videos of real-life police car chases, rare ’70s European horror flicks, previously unseen glimpses of Charlie Chaplin and Buster Keaton “backstage,” and Japanese animation are all carving valuable and interesting niches for themselves within the mature U.K. sell-through scene.

With instructional titles exercising ever-greater strength among mainstream suppliers, entrepreneurs are searching out the odd and the unusual to gain retail representation. Although the public’s fancy is fickle, Britons are buying, and thus far the strategy is working for several new ventures.

Currently the U.K.’s second-best-selling video, “Police Stop!” is an example of a new cottage industry that has sprung up over the past 12 months and has seen a dozen new niche labels set up as specialty purveyors.

“Police Stop!” is a compilation of real-life police pursuits, using handheld camcorders from helicopters, cars, and fixed sites at busy motorway junctions. Labyrinth Video has driven off with all the loot from the inexpensively compiled vids, racking up an impressive 100,000 units at 10.99 pounds each (approximately \$15). Retailer HMV’s Oxford Street site in central London reports 90 units sold per day.

Labyrinth Video managing director David Finch attributes the title’s success to extensive research and a bit of luck. The U.K. scene often is driven by novelty purchases; what

does hold firm, however, is that specialty video is growing apace, says Finch.

“Last year, video recovered from the shortfall created by computer games in 1992,” he says. “I think the public is aware more now that video offers a range to suit all tastes.”

Finch believes there has been a snowball effect of people getting used to specialty cassettes. Book and video clubs have responded. Labyrinth sells 50% through traditional retail outlets and 50% through direct-mail outlets like the Good Book Guide, Redhouse Books, and Readers Digest, and also through new avenues like the QVC shopping channel.

“It’s a question of doing the research first, and then buying the title,” Finch says. “We don’t buy packages, either; it’s strictly buying what we can sell.”

Seventy percent of the sell-through business in the U.K. is gift-oriented, but purchasers of niche product tend to buy for themselves. Retail chains interested in turning sell-through into a yearlong business are jumping at the chance to set up promotions during the summer and spring, when sales (as opposed to rentals) traditionally hibernate.

Mike Preece, managing director of Japanese animation label Manga Video, believes that the summer months are his best.

“Our sales actually dipped over the Christmas period because where most videos are gift-purchased, ours tend to be self-purchased, and we’ve had particular interest from the retailers as a result.”

The success and growth of the Japanese animation craze has taken even

Preece by surprise. “Akira,” its top-selling video, has now topped 75,000 units at 12.99 pounds (\$15). New titles tend to ship in small quantities of 9,000-10,000 tapes, then turn into healthy catalog items. It’s another reason why retailers are courting these new niche labels for exclusive distribution and sales windows by offering in-store branding and dedicated sections.

Preece reports particularly good sales through music-oriented retailers Our Price, HMV, Virgin, and Tower Records. Smaller chains like Sam Goody and Andy’s Records are being even more accommodating in an effort to create their own niches for niche programming.

Sam Goody, which has focused on Manga Video as a strong genre, had four of that label’s titles in its top 10 over Christmas.

“These particular retailers are moving into specialist areas because they’re also looking for niches, in order to compete against the [major chains] like Our Price,” says Preece.

Manga also has just secured distribution.

(Continued on page 59)

HMG Expands Duping Capacity With CD-ROM

BY SETH GOLDSTEIN

NEW YORK—CD replication and video duplicating aren’t normally found under the same roof. They are, however, at Hauppauge Manufacturing Group in Hauppauge, N.Y. It wants to leave no format uncovered in the increasingly complex world of home entertainment.

HMG, which graduated from audio to video dubbing in the mid-’80s, recently added CD and is now in the midst of building CD-ROM output into its capacity. Video CD—full motion video on a five-inch disc—is a possibility. “We won’t be there right now,” says sales and marketing VP Brian Wilson, but he thinks it’s coming. HMG already has strong indications that some of its customers are moving in the direction of multimedia.

Demand, though, is only simmering at present. “For all the hype you

(Continued on page 58)



Does Video Rights have real Hitler footage? Only the Russians know.

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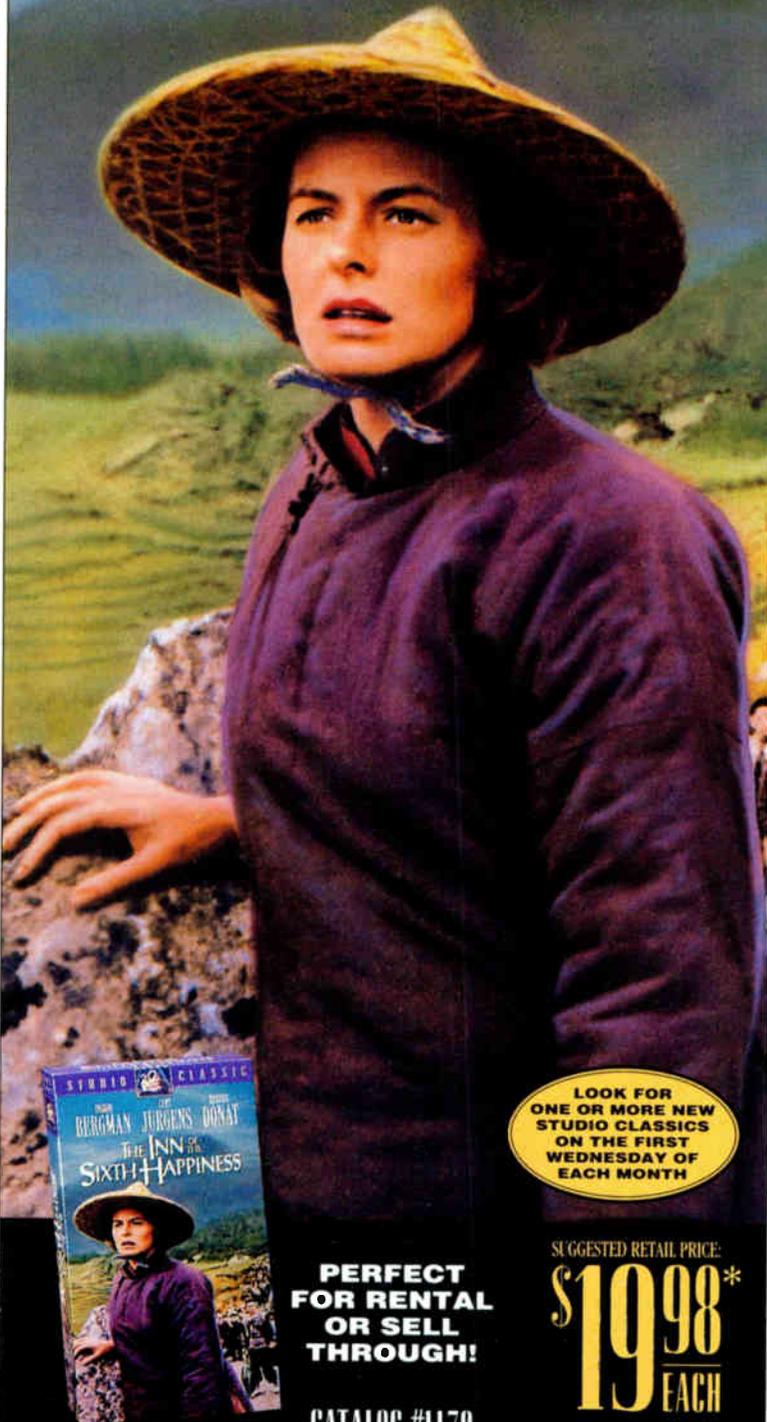


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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	22	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	16	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
3	4	3	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
4	3	14	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
5	5	194	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
6	8	15	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
7	6	13	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
8	NEW ▶		THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
9	9	70	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
10	13	3	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
11	7	4	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R	19.95
12	11	6	THE REN & STIMPY SHOW: ON DUTY	Nickelodeon Sony Wonder LV49215	Animated	1994	NR	14.98
13	14	28	HOMeward BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
14	12	5	LET'S PRETEND WITH BARNEY	The Lyons Group 2000	Various Artists	1994	NR	14.95
15	17	13	MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
16	10	37	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	14.95
17	16	17	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
18	19	3	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13	14.95
19	15	6	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
20	22	3	A FEW GOOD MEN	Columbia TriStar Home Video 27893	Tom Cruise Jack Nicholson	1992	R	19.95
21	18	17	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
22	23	18	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
23	20	15	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
24	30	7	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
25	24	6	SUPER MODELS GO WILD	Peach Home Video Uni Dist. Corp. PCH7002	Various Artists	1994	NR	9.95
26	26	25	REN & STIMPY: THE CLASSICS◇	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
27	RE-ENTRY		MIGHTY MORPHIN: VOL. 3-HIGH FIVE	Saban Entertainment PolyGram Video 4400881233	Various Artists	1993	NR	9.95
28	21	7	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	19.98
29	29	40	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	14.95
30	25	2	UNTAMED HEART	MGM/JA Home Video M204549	Christian Slater Marisa Tomei	1993	PG-13	19.98
31	28	31	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
32	39	6	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
33	NEW ▶		SPEED RACER: THE MOVIE	Family Home Entertainment 27505	Animated	1993	NR	19.98
34	RE-ENTRY		MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	NR	9.95
35	32	48	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
36	27	3	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13	19.98
37	NEW ▶		DREAM THEATER: IMAGES AND WORDS	A*Vision Entertainment 50537-3	Dream Theater	1993	NR	16.98
38	NEW ▶		HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26733	Emma Thompson Anthony Hopkins	1992	PG	19.95
39	36	4	THE LOVER	MGM/JA Home Video M102935	Jane March	1993	NR	19.98
40	34	5	ABS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG132	Tamilee Webb	1992	NR	9.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Best-Of Carson, Letterman Vids Due In Spring

LOS ANGELES—For more than 10 years, Johnny Carson and David Letterman were back-to-back on NBC. This spring they'll be side-by-side on retail shelves.

Buena Vista Home Video will release a four-volume collection of Johnny Carson's finest hours, while GoodTimes Home Video ships six tapes from the recently acquired "Late Night With David Letterman," the host's old NBC show.

The Buena Vista collection, called "Johnny Carson: His Favorite Moments From The Tonight Show," was personally selected Carson and spans his 30-year reign as the king of late-night talk. It's a one-shot deal: No extensions to the line are planned. Street date is May 27 at a suggested list of \$14.99. Buena Vista will follow later this year with a four-cassette collector's edition, priced at \$59.99.

Titles in both series will be themed either by decade, in Carson's case, or by regular program segments featured on "Letterman."

Three Carson volumes will include guest performances and skits from 1960 through 1990. Carson's final show, which aired May 22, 1992, is included in its entirety as a separate tape. Running times are 45-60 minutes.

The Letterman videos will carry the themes "Stupid Pet Tricks," "Stupid Human Tricks," and "Late Night's Top Ten Lists." Celebrity interviews will be interspersed between the segments.

GoodTimes begins shipping the 45-minute, \$20 cassettes to stores in late April, based on a deal struck several months ago with rights owner NBC Enterprises. The Carson show is owned by Carson Productions.

EILEEN FITZPATRICK

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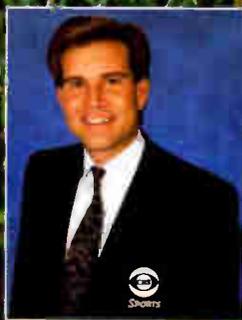
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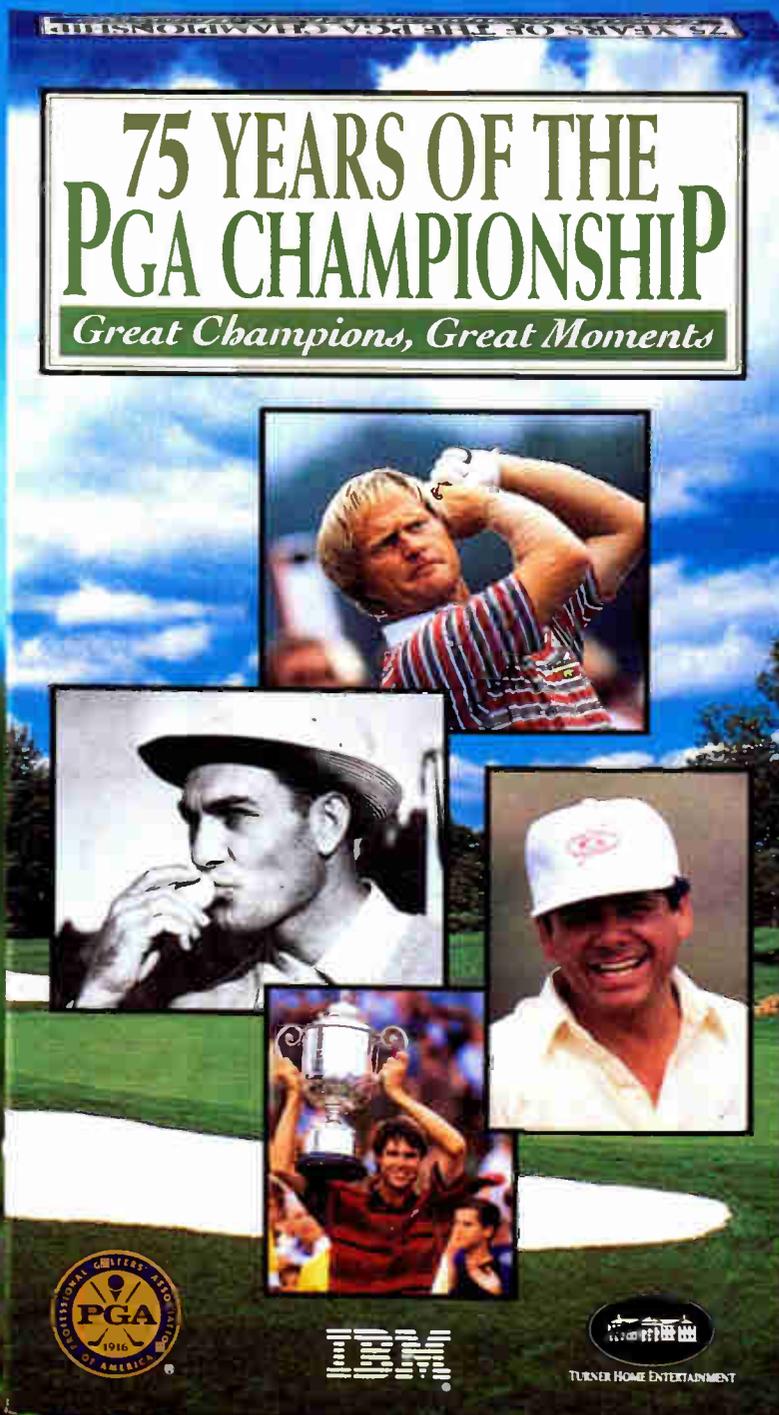
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HMG EXPANDS DUPING

(Continued from page 55)

hear, volume isn't something that commands respect," notes Wilson, who nevertheless looks forward to the start of a CD-ROM "push" in the first quarter.

Home video, meanwhile, provides the cash flow needed to support new ventures. HMG doesn't compete in the same Hollywood league as Rank Video Services America and Technicolor Video Services, but the company has benefited mightily from PolyGram Video's expansion into movies, starting with "Posse" and "Kalifornia." The features are HMG's first since the titles it duplicated for MGM/UA Home Entertainment.

The "politics of [Giancarlo] Paretti," who nearly mismanaged MGM/UA into oblivion before giving up ownership, ended that arrangement in 1990, Wilson recalls. HMG itself has been part of a top-to-bottom corporate restructuring, which made the duplicator the operating division of publicly held HMG Digital Technologies.

Begun as a follow-on to its audio business, Hauppauge Manufacturing dubs music videos for PolyGram, Sony, and BMG's RCA label, and has developed a variety of support services that Wilson says "have taken us afield" into promotional videos for cars, pharmaceuticals, and the like. Much of HMG's growth is in extended-play cassettes, generated by a battery of Sony high-speed Sprinters, doubling from four to eight this year. "Many of the major products we're bidding for are EP," Wilson notes.

PolyGram, which doesn't use EP, is probably his biggest single customer in any tape format and a major contributor to video's 65% share of HMG revenues. HMG has cranked out millions of copies of the X-Men and Power Ranger series, both "very, very strong sellers," he says.

The company is also dubbing respectable numbers for ABC Home Video and Major League Baseball, an assignment it shares with West Coast Video Duplicating; Orion Home Video handles all MLB distribution. Anticipating a strong sell-through market, Wilson predicts HMG will double cassette output to 20 million in 1994.

Music video has tailed off, however. The hot genre of 10 years ago, thanks to Michael Jackson, longform blockbuster rapidly declined from New Kids On The Block's million-unit sellers to the occasional success of less than half that number. "There is still significant demand," says Wilson, "but it doesn't happen very often." HMG had convinced itself otherwise, just like everyone else. He adds ruefully, "We were certainly deceived for a while."

While sanguine about video's prospects, Wilson worries that dubbing capacity is forcing down prices and further shrinking profits already hurt by slim EP margins. Drawing an airline analogy, he says, "There are too many super-saver fares going around." HMG's multimedia plans are an attempt to fly a more profitable route.

FOR THE RECORD

Contrary to a report in the Feb. 5 issue, HBO Video has not licensed "A Bronx Tale" for use in Rentrak's pay-per-transaction system.

Video Concerns Drive PolyGram Purchase

PARIS—Home video played a major role in PolyGram's acquisition of 100% of Societe Paneuropeene. The deal makes the company the third-largest movie distributor in France, after Gaumont and UGC, according to Jose Covo, president of PolyGram Audiovisual.

With a provisional program of 17 releases for 1994, Paneuropeene will distribute PolyGram Group movies while seeking to acquire new international productions. Paneuropeene has already acquired distribution rights to the new Francois Dupeyron thriller

"La Machine," starring Gerard Depardieu, which is due for release at the end of this year.

"We are in the process of building a multimedia European distribution network," says Covo. "It is important to expand our film distribution operations, because box office success is the key to the successful exploitation of films in other media—not least video, which accounted for 70% of our total revenue last year of 300 million francs (\$50 million).

"We intend to increase our activities in the video sector—bearing in mind

that income from video sales and rental in France has increased seven-fold since 1980."

Covo says that PolyGram also will aid in the launch of features on video CD, including "Les Nuits Fauves," which has been seen by more than 1 million moviegoers, and music programs featuring French stars such as Serge Gainsbourg and Johnny Hallyday.

Since the Philips system was launched in 1992, CDI player penetration in France has reached 35,000.

PHILIPPE CROCC

NICHE VIDEO LABELS THRIVE IN U.K.

(Continued from page 55)

bution through computer games stores. At Games Limited, Manga is the only video label stocked; at all 70 Future Zone stores, Manga has 48-unit stand-alone dumper bins. The label is set to expand into continental Europe this summer in a joint distribution deal with Virgin International.

Preece says niche video labels are succeeding now because of generational and economic trends.

"If you think about it, the kids who were 7 or 8 when video first came out are now 17 or 18. They've had video all their lives, and as interests develop, they're looking to video to enlighten them. It's also a question of economics. If you're in video seriously, you can't realistically compete with the majors. You have to look for other angles, niches where you can fit in."

Video Rights Limited, which has launched a series of previously unseen Soviet documentaries, says it found a wealth of rare material simply by applying to SovExpert and asking to see any archive war footage it might hold.

It received film cans unopened since the '50s, when the documentaries were made. Video Rights managing director Tim Milson says the Soviets secured rare German archival footage, including home movies from Hitler and Goebbels' private collections. In one Video Rights release, "Hitler Kaput," Soviet soldiers entering the Berlin bunker discover Goeb-

bels' dead family and a body that closely resembles Hitler.

"It's an extraordinary piece of film. It could be Russian soldiers playing about with a dead body, but if it really is Adolf Hitler, I've come across a very important piece of film," Milson says.

Video Rights sells its archive titles to educational establishments and military collectors. Finding the audience takes time, but once the link between the customer and label has been established, there is a loyalty one only finds with highly specialized genres.

"It takes time to break even on these titles, but they're consistent sellers, selling 50-100 [units] a month," Milson says, at 14.99 pounds (\$22.50) each. Asked how he managed to persuade SovExpert to part with the rights, Milson says, "No one had ever asked the question before."

Video Rights plans to distribute "Scorched Earth," a Chinese documentary about the invasion of Manchuria, and "Crusade In Europe," which follows Gen. Dwight Eisenhower's book of the same name and has remained unseen since its appeared on American television in the 1950s.

Perhaps influenced by this success, Connoisseur Video—the label owned jointly by the British Film Institute and Paris-based Argos Films—will launch Academy, a label dedicated to documentaries. Included are two about the lives of Charlie Chaplin and Buster Keaton, as well as a series by film essayist Chris Marker.

An even bigger niche-label success story has been Redemption Video, which specializes in obscure European horror movies, all with a sexual bent. Redemption does have classics like "M," "Nosferatu," and "The Cabinet of Dr. Caligari" in its catalog, but most of the features are little-known underground cult favorites such as "Killer Nun," "La Vampire Nue," and "Flavia La Monaca Musulmana."

Managing director Nigel Wingrove, who calls his films "erotic sleaze," runs the label from his Soho flat, using a self-published magazine called Redeemer to publicize the videos and build up a mailing list. Articles dwell on "regal rotters, fulsome, fanged up SS frauleins, and undercover Gestapo sluts!" The circulation is international, with Tower recently taking 1,000 copies for U.S. distribution.

Wingrove acquired the mailing list of a specialist erotic book publisher, launched the magazine, and then bought video rights to five little-known

cult horror titles with 13,000 pounds (\$19,500) of the subscription money.

In just 12 months, Redemption earned a 10-foot section in 50 key HMV stores. The chain has recently requested customized headers and posters. Pat Wright, manager of HMV's Oxford Street branch, says the decision was made in line with the chain's policy of embracing new concepts and sectioning off the videos most requested by customers.

Redemption now releases five titles a month, delivering about 3,000 cassettes of each at 14.99 pounds suggested list (\$22.50). Reorders average 6,000-7,000 a week across 21 titles—except in the summer, when volume drops to 400 a week. Although sales are low by Hollywood standards, so are overhead and acquisition costs.

Wingrove credits the success to years of research and knowing exactly which titles conform to the label's identity. "Understanding the audience is key to knowing which films to buy the rights to," says Wingrove. "If a major label got involved, they wouldn't know what to release, and they'd just put it out there and it would get lost because it wouldn't have an identity."

Like other niche labels, Wingrove buys selectively, avoiding catalog purchases that would muddy his profile.

Using his knowledge of record labels and book publishers, Wingrove decided from the outset to create a video brand that customers would buy based on built-up trust.

Wingrove designs each sleeve, builds sets, and takes all the black-and-white photographs himself, managing to produce six to eight sleeves in a day at an average cost of 150-200 pounds (\$225-\$300). This sidesteps the problem of finding quality stills and artwork from the original films (which are hard to find, given their age and quality) and helps keep the label's look consistent.

"The real purists are saying, 'Why don't you use the original stills and posters?' but you really can't guarantee what you're going to get," he says. "This way you can, and you can keep the identity consistent."

"I always used to be anti-video because the sleeves were so badly designed, especially for this subject matter. The films are maligned enough anyway, and then you have these dreadful sleeves which just put people off. With video, there also isn't usually much brand loyalty. A lot of art-house labels look prissy; ours stick out—you can see that by the way retailers push all our titles together in-store, because they've got real impact."

VIDEO PEOPLE

Vallery Kountze, formerly of ITC Home Entertainment, is appointed to the newly created position of video market development VP for Warner Music Group.

Robert Wittenberg is advanced to senior VP/GM, Video Products Distributors. Hans Lange becomes finance and administration senior VP.

Tim Landers, formerly of Prism Entertainment, joins WEA as director of sales/video distribution. Verna Spizuoco is named video coordinator.



WITTENBERG



LANGE

David Kosse is promoted to senior director of theatrical marketing, PolyGram Video. Sal Scamardo, formerly of CBS/Fox Video, joins as sports and fitness marketing director.

VSDA names three board members: Peter Balmer of Palmer Video, Ron Berger of Rentrak, and Mark Fisher of Stop & Shop Supermarket Co.

David Bishop, formerly president of LIVE Home Video, joins MGM/UA Home Entertainment as executive VP, joining Richard Cohen, recently named president. Cohen, who will have worldwide responsibilities for home video and multimedia, previously was executive VP of Buena Vista Home Video Worldwide.

Rodney Ige joins MCA/Universal Home Video as VP of creative services. Phyllis Bagdadi assumes responsibility for Universal Pictures' non-theatrical distribution. Jerry Hartman, sales and marketing senior VP of Universal Pay Television, is named non-theatrical VP for MCA's Home Entertainment Group, an affiliate of Universal Pictures.

Appointments at Video Treasures: Michael Reff, formerly of Sight & Sound Distributing, to western regional sales manager, based in Portland, Ore.; Ron Hughbanks, formerly of Strand Home Video, to eastern regional sales manager, based in Washington, D.C.; Don Crouch, formerly of Strand, to south-central regional sales manager, based in Dallas. Nick Cregor, formerly Strand marketing VP, named QFE product/marketing manager.

Bill Perrault, formerly with Columbia TriStar Home Video, joins Compton's NewMedia as VP of worldwide marketing.

Gerald Flora is appointed regional sales manager, Capital Cities/ABC Video Publishing.

Eric Peterson, formerly Kultur International/White Star Video western regional manager, joins Brentwood Home Video as national sales manager.

Ron McMillin is named regional manager of Sight & Sound Distributors' new Salt Lake City branch. He had been with Vidicom, Chytraus, and Best Video.

Marsha King is named senior VP, business affairs for Warner Home Video, where she is also general counsel.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Ace Ventura (Warner Bros.)	6,512,350	1,963 3,318	3	45,778,697
2	On Deadly Ground (Warner Bros.)	6,369,081	2,010 3,169	1	21,281,992
3	Sugar Hill (20th Century Fox)	5,712,485	845 6,760	—	5,712,485
4	Blank Check (Buena Vista)	4,126,297	1,727 2,389	2	18,043,392
5	Blue Chips (Paramount)	4,028,996	1,980 2,035	1	15,417,428
6	Reality Bites (Universal)	3,583,750	1,175 3,050	1	10,575,425
7	8 Seconds (New Line Cinema)	3,369,037	836 4,030	—	3,369,037
8	Schindler's List (Universal)	2,938,980	803 3,660	10	45,903,023
9	Mrs. Doubtfire (20th Century Fox)	2,785,353	1,336 2,085	13	196,922,430
10	My Father, The Hero (Buena Vista)	2,750,412	1,335 2,060	3	19,332,544



Big Mac Attack. Suncoast Motion Picture Co. doesn't say where you shouldn't buy movies, but the hamburger is a pretty meaty hint. McDonald's, as the whole video world knows, last fall offered four Paramount titles at \$5.99 each with a food purchase. Retailers were fighting mad over the promotion, but Suncoast and others decided to stock the same titles, re-marketed by the studio, rather than forego the sales opportunity. Half a bun is better than none.

Wal-To-Wal GoodTimes; 'Darkman 2' Direct To Vid

GOODTIMES AT WAL-MART: Sell-through specialist GoodTimes Home Video is well represented at Wal-Mart these days.

On a recent visit to Wal-Mart's Oxnard, Calif., store, we were impressed to see a huge aisle display with hundreds of GoodTimes titles.

A whole stack of **Richard Simmons'** Deal-A-Meal kits was nearby, and a dump bin of budget kids' titles from the New York-based company also was prominently displayed.

Although GoodTimes easily had the highest profile of any video supplier at that particular location, Wal-Mart spokesman **Trey Baker** says no special promotion was running.

"It was just our regular stack base display," he says. "It was nothing out of the ordinary."

PART TWO, DIRECT-TO-VIDEO: Universal Pictures has wrapped production on "Darkman 2," a direct-to-video project starring **Arnold Vosloo** in the title role. **Liam Neeson**, recently elevated to Hollywood's A-talent category by "Schindler's List," apparently chose not to reprise his starring role for the video series.

"Darkman 2" is not on MCA/Universal's cassette schedule yet, but the studio has already started "Darkman 3," also slated to go direct to retail. **Larry Drake**, who played the really, really bad guy in the first "Darkman," repeats his role in the third.

Elsewhere in sequel land, newly formed **MGM Animation** announced it is working on a return to "All Dogs Go To Heaven," which will make a theatrical stop before heading to the stores. A release date has not been determined. The 1989 animated feature has sold about 4 million cassettes.

PIRATE REPORT: The Motion Picture Assn. of America's Anti-Piracy Office says criminal and civil cases were up 34% over last year, and that MPAA seized 50% more pirated tapes than in 1992.

A total of 702 civil and criminal seizures were recorded in 1993, compared to 404 the previous year. More than 300,000 bootleg video-cassettes were seized, an increase of 100,000.

Although pirates are becoming more organized and sophisticated, the MPAA did bust its largest bootlegger last year. The \$60 million-a-year operation, run out of a Fairfax, Va., warehouse, housed 346 VCRs. Some 50,000 cassettes were confiscated at the time of the raid.

MPAA and California state police hit 49 locations in one month,

leading to six arrests and the seizure of 20,000 tapes.

Jack Valenti, MPAA president, says increased efforts prove that "we will use every legal means at our disposal to see that these acts do not go unpunished."

CLARISSA SIGNS IT ALL: **Melissa Joan Hart**, the star of Nickelodeon's "Clarissa Explains It All," is making two in-store appearances to promote her latest video release from Sony Wonder.

Hart will sign copies of "Clarissa Explains It All: Dating," at Trans World Music's Roosevelt Field Mall combo store in Garden City, N.Y., March 12. A week later, she travels to Wayne, N.J., for a Sam Goody in-store at Willowbrook Mall.

During the two-hour visit, Clarissa fans also will be able to enter a raffle to win a Nickelodeon satin jacket autographed by the star.

UNIVERSAL APPEAL: Southern California Blockbuster Video and Music Plus stores are offering discounts for the Universal Studios Tour with every rental or purchase.

Each coupon is worth \$8 off park admission, and as many as four people can use one ticket. The regular park admission is \$29.95. Act fast, because coupons expire March 31.

KITTY CONTEST: Cats have zoomed to the top of the pets chart ever since Socks moved into the White House. Not surprisingly, Wood Knapp Video is taking advantage of the opportunity to promote "Here Comes The Cat."

The campaign highlighting the Children's Circle tape features a nationwide search to find the retailer, distributor, or sales rep with the prettiest kitty. A picture of the cat and owner serves as the entry.

Wood Knapp will award winners a variety of cat products. Entries should be sent to Cyrena Hillyard at Wood Knapp and must be received by May 25.

FLOWERS AND VIDEOS FOR MOM: Celebrating Mother's Day, MGM/UA Home video is offering \$20 of FTD discount coupons with the purchase of one of 12 titles, priced at \$19.98.

Titles in the promotion include the MGM musicals "Brigadoon," "High Society," "Seven Brides For Seven Brothers," and "Easter Parade," with **Judy Garland** and **Fred Astaire**.

The coupons, inserted inside the cassette boxes, can only be used with 1-800-SEND-FTD phone orders. The offer expires Oct. 16.

SHELF TALK

by Eileen Fitzpatrick



Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ ★ NO. 1 ★ ★ ★							
1	6	2	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
2	3	4	HARD TARGET	Universal City Studios MCA/Universal Home Video 81570	Jean-Claude van Damme	1993	R
3	2	4	LAST ACTION HERO	Columbia TriStar Home Video 27933	A. Schwarzenegger Austin O'Brien	1993	PG-13
4	1	10	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
5	4	9	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
6	5	9	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
7	7	4	ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Ian Nicholas Gary Busey	1993	PG
8	14	4	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
9	9	7	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
10	8	12	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
11	10	6	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PG-13
12	11	4	CONEHEADS	Paramount Pictures Paramount Home Video 32874	Dan Aykroyd Jane Curtin	1993	PG
13	12	7	HOCUS POCUS	Walt Disney Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG
14	NEW ▶		THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13
15	15	4	POETIC JUSTICE	Columbia TriStar Home Video 52393	Janet Jackson Tupac Shakur	1993	R
16	13	6	HEART AND SOULS	Universal City Studios MCA/Universal Home Video 81628	Robert Downey, Jr. Charles Grodin	1993	PG-13
17	16	10	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	R
18	18	6	MENACE II SOCIETY	New Line Home Video Columbia TriStar Home Video 72550	Tyrin Turner Larenz Tate	1993	R
19	21	2	THE REAL MCCOY	Universal City Studios MCA/Universal Home Video 81604	Kim Basinger Val Kilmer	1993	PG-13
20	NEW ▶		THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R
21	17	7	HOT SHOTS! PART DEUX	FoxVideo 8507	Charlie Sheen Lloyd Bridges	1993	PG-13
22	NEW ▶		THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G
23	19	14	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
24	20	15	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
25	22	3	INDOCHINE	Columbia TriStar Home Video 27233	Linh Dan Pham Vincent Perez	1992	PG-13
26	31	2	THE METEOR MAN	MGM/UA Home Video M903022	Robert Townsend Bill Cosby	1993	PG
27	24	5	FUTURE SHOCK	Park Place Entertainment Inc. Hemdale Home Video 7169	Vivian Schilling Bill Paxton	1993	PG-13
28	23	13	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13
29	27	3	MR. NANNY	New Line Home Video Columbia TriStar Home Video 76123	Hulk Hogan	1993	PG
30	NEW ▶		THE THING CALLED LOVE	Paramount Pictures Paramount Home Video 32843	River Phoenix Samantha Mathis	1993	PG-13
31	28	7	BLOOD IN...BLOOD OUT: BOUND BY HONOR	Hollywood Pictures Hollywood Home Video 2015	Benjamin Bratt Jesse Borrego	1993	R
32	26	10	DRAGON: THE BRUCE LEE STORY ◊	Universal City Studios MCA/Universal Home Video 81480	Jason Scott Lee	1993	PG-13
33	25	5	JASON GOES TO HELL: THE FINAL FRIDAY	New Line Home Video Columbia TriStar Home Video 72413	Kari Keegan Steven Williams	1993	NR
34	30	19	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
35	NEW ▶		ONLY THE STRONG	ITC Entertainment FoxVideo 8551	Mark Dacascos Stacey Travis	1993	PG-13
36	32	6	WIDE SARGASSO SEA	New Line Home Video Columbia TriStar Home Video 72553	Karina Lombard Rachel Ward	1993	NR
37	NEW ▶		ROMPER STOMPER	Academy Entertainment 1615	Russell Crowe Daniel Pollock	1993	NR
38	NEW ▶		RED ROCK WEST	Columbia TriStar Home Video 26973	Nicolas Cage Dennis Hopper	1993	R
39	29	8	WARLOCK 2: THE ARMAGEDDON	Vidmark Entertainment 5514	Julian Sands	1993	R
40	36	9	BODIES, REST & MOTION	New Line Home Video Columbia TriStar Home Video 52223	Eric Stoltz Bridget Fonda	1993	R

◊ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.



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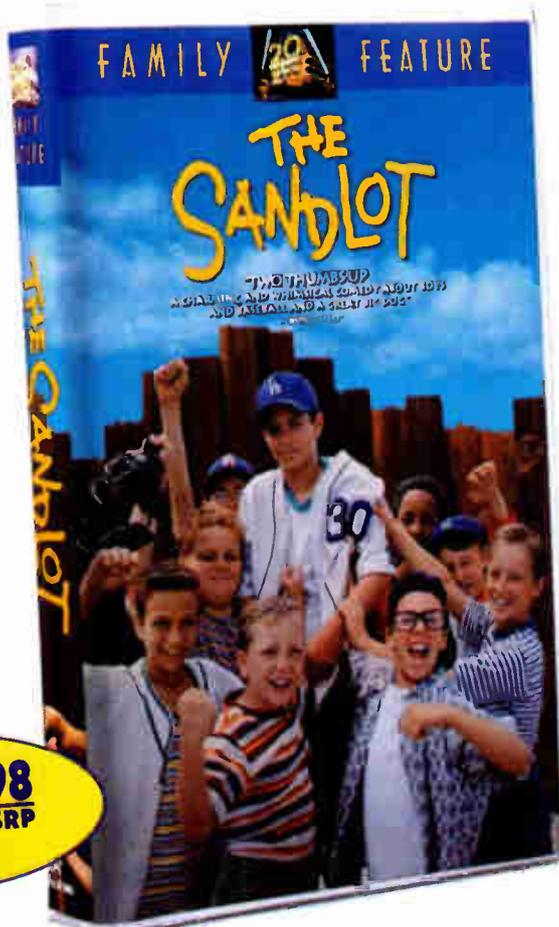
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Avalanche Of THX Laser Titles Coming In '94

THX-PANSION: A greatly expanded schedule of THX titles is set for 1994 release, due to the overwhelming critical and financial success of the Lucasfilm laserdisc program. It debuted last year and used proprietary technology and exacting new standards to make significant improvements in the disc mastering and duplication process.

In 1993, there were six THX laser titles: FoxVideo's "The Abyss," "Star Wars Trilogy: The Definitive Collection," "Hoffa," and "Rising Sun"; MGM/UA's "The Wizard Of Oz: The Ultimate Oz"; and Pioneer/LIVE's

LASER SCANS™

by Chris McGowan

"Terminator 2: Judgment Day." In 1994, there will be at least three times as many THX laserdisc releases, including 10 from FoxVideo alone. MGM/UA, Image, and Pioneer LDCA each will have multiple titles this year using the Lucasfilm process, while MCA/Universal and Voyager Company will make their THX laserdisc debuts with "Carlito's Way" and "Silence Of The Lambs," respectively.

FoxVideo enjoyed an enormous hit with its "Star Wars Trilogy" boxed set. "The fine production work of the THX laserdisc program helped make 'Star Wars' our most successful laserdisc venture thus far," says FoxVideo president Bob DeLellis.

"The Ultimate Oz" was MGM/UA's
(Continued on next page)

PICTURE THIS

(Continued from page 55)

alty payments. Participating studios must identify and promote two current rental releases and commit at least one sell-through title. VSDA has to beat the drum through "aggressive mailings and regional meetings," while retailers talk up HVEN during the course of the four-to-six-week promotion.

ALIVE AND WELL: LIVE Entertainment is still putting its house in order following the arrival of CEO Roger Burlage and line executives Elliot Slutsky and Jeff Fink.

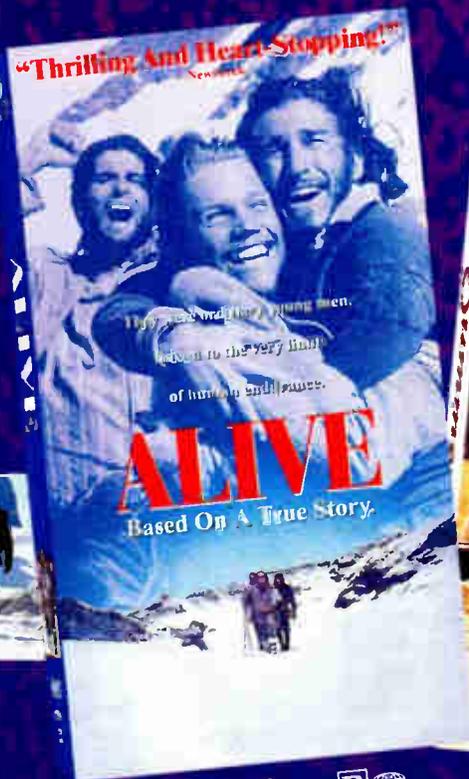
In the latest move, Beth Bornhurst advances to LIVE Home Video VP of sell-through and new technology. Tim Fournier becomes director of sell-through sales, which Fink says has been bolstered by delivery of about 100,000 units of "Speed Racer" television episodes and 250,000 cassettes of the full-length movie. MTV, the new home for the old TV series, has been promoting both as well as "Speed Racer" merchandise.

LIVE's second-quarter rental schedule includes "The Piano," due May 3, and "Deception" and "Gunmen," due in June.

Sales Come Alive

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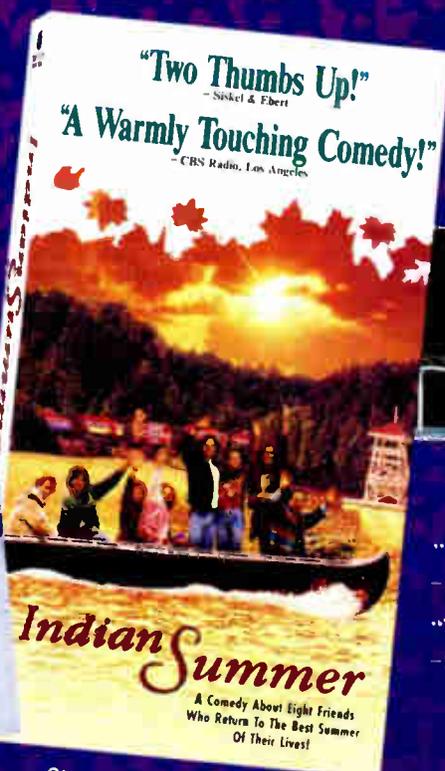
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"An incredible film about the power of the human spirit!"
- ABC Radio Network



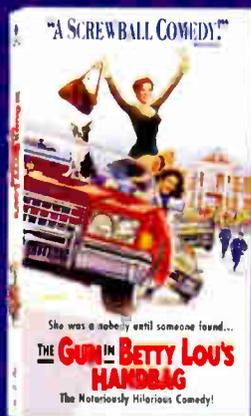
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Stock #1936



Over \$14 million at the box office.
"High spirited cast!"
- American Movie Classics
"Two thumbs up!"
- Siskel & Ebert



Stock #1463



Screwball comedy hit stars Penelope Ann Miller as the shy librarian turned sexy headliner!



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- American Movie Classics



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Stars teen favorite Robert Sean Leonard from *Dead Poet's Society*.
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PREBOOK: 4/12/94 WILL CALL: 5/10/94

N.A.A.D.: 5/13/94



HOLLYWOOD PICTURES HOME VIDEO

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TOUCHSTONE HOME VIDEO

LASER SCANS

(Continued from preceding page)

first THX title and, like the "Star Wars" set, grossed in the seven figures. Senior VP/GM George Feltenstein notes that the THX "Oz" edition "surpassed all our previous conceptions of the technical capabilities of the laserdisc medium."

"The success we have witnessed on such a wide variety of films illustrates growing consumer interest in what laserdisc has to offer," adds Ross Hering, director of business development for Lucasfilm's THX division. "We are thrilled at the number of titles we have been given the opportunity to work on in one short year."

P RIVATE MUSIC was set to re-

lease its first-ever laserdisc, "Yanni Live At The Acropolis" (\$29.98), March 1. Instrumental musician Yanni is the label's top-selling artist, and in the concert he is backed by the Royal Philharmonic Concert Orchestra. Yanni's appearance at the 2,000-year-old Herod Atticus Theater was his first performance in his Greek homeland in two decades. "It was the scope and historical significance of the Acropolis concert that made it mandatory that we release it as our premiere laserdisc," says Private Music president and CEO Ron Goldstein.

P IONEER ELECTRONICS has promoted Mike Fidler to the post of

senior VP of new technology and strategic planning. In his new job, Fidler will oversee new business development of consumer-based optical products. He previously was Pioneer's senior VP of marketing. Kerry McCammon, now VP of home electronics products, will take over Fidler's former marketing and advertising responsibilities.

C O L U M B I A T R I S T A R is launching "Mr. Jones" with Richard Gere and Lena Olin (\$34.95) April 20, and will bow six old favorites on April 27. They are "The Wild One" (remastered, side 2 CAV, \$34.95), "Against All Odds" (widescreen, side 3 CAV, \$39.95), "Dr.

Strangelove" (wide, \$34.95), "Body Double" (wide, \$34.95), "Midnight Express" (wide, \$39.95), and "Blue Thunder" (wide, \$34.95). All previously were released on laser by Pioneer LDCA through a distribution agreement that expired Dec. 31. The new Columbia TriStar versions are all either remastered or presented in letterboxed editions for the first time.

W A R N E R bows "The Saint Of Ft. Washington" with Danny Glover and Matt Dillon (wide, \$34.98) April 20. Just out is "Demolition Man" (wide, \$34.95), the sci-fi thriller with Sylvester Stallone and Wesley Snipes. It isn't the most noteworthy film outing for either star, but the stunts and action are spectacular on laserdisc.

M C A has just released "Legal Eagles" (wide) with Robert Redford and Debra Winger, "When A Stranger Calls . . . Back" with Charles Durning, "The Real McCoy" (wide) with Kim Basinger and Val Kilmer, and "Fast Times At Ridgemont High" with Sean Penn, Judge Reinhold, and Jennifer Jason Leigh (\$34.95 each).

F O X V I D E O launches "The Good Son" with Macaulay Culkin (\$39.98) March 30. Penelope Spheeris' "The Beverly Hillbillies" with Jim Varney and Lily Tomlin (\$39.98) is due in May.

Walt Disney offers the Tina Turner bio "What's Love Got To Do With It" with Angela Bassett and Laurence Fishburne (wide, \$39.99) in late March, and "Cool Runnings"

(wide, \$39.99), "Another Stakeout" (wide, \$39.99), and Alain Corneau's "Tous Les Matins Du Monde" (All The Mornings In The World) with Gerard Depardieu (\$39.99) in late April. Coming in June: Wayne Wang's "The Joy Luck Club" (wide, \$39.99).

Image is bowing "Malice" with Alec Baldwin and Nicole Kidman (\$39.99), as well as THX versions of the Billy Crystal comedy hits "City Slickers" and "When Harry Met Sally" (both wide, Digital Dolby Surround, \$39.99) in April.

B M G V I D E O launched Miramar's "Tangerine Dream: Three Phase" (\$29.98) on disc last summer, but the title may get a new boost from its recent Grammy nomination for Best Long Form Music Video.

Billboard®

FOR WEEK ENDING MARCH 12, 1994

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	NEW ▶		IN THE LINE OF FIRE	Columbia TriStar Home Video 52316	Clint Eastwood John Malkovich	1993	R	34.95
2	7	3	HARD TARGET	Universal City Studios MCA/Universal Home Video 41824	Jean-Claude van Damme	1993	R	34.98
3	2	3	LAST ACTION HERO	Columbia TriStar Home Video 27936	A. Schwarzenegger Austin O'Brien	1993	PG-13	39.95
4	14	3	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR	34.98
5	3	7	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 12992	Christian Slater Patricia Arquette	1993	NR	39.98
6	13	15	CLIFFHANGER	Columbia TriStar Home Video 52236	Sylvester Stallone John Lithgow	1993	R	34.95
7	9	9	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52416	Tom Hanks Meg Ryan	1993	PG	34.95
8	4	101	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
9	1	9	RISING SUN	FoxVideo Image Entertainment 8520	Sean Connery Wesley Snipes	1993	R	39.98
10	6	9	THE FIRM	Paramount Pictures Pioneer LDCA, Inc. 32523	Tom Cruise	1993	R	39.95
11	17	3	POETIC JUSTICE	Columbia TriStar Home Video 52396	Janet Jackson Tupac Shakur	1993	R	34.95
12	19	3	INDOCHINE	Columbia TriStar Home Video 27326	Linh Dan Pham Vincent Perez	1992	PG-13	39.95
13	5	5	MENACE II SOCIETY	New Line Home Video Criterion Collection 72556	Tyrin Turner Larenz Tate	1993	R	69.95
14	NEW ▶		THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13	34.98
15	10	23	STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	249.98
16	NEW ▶		THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	34.98
17	12	5	HEART AND SOULS	Universal City Studios MCA/Universal Home Video 41774	Robert Downey, Jr. Charles Grodin	1993	PG-13	34.98
18	NEW ▶		THE REAL MCCOY	Universal City Studios MCA/Universal Home Video 41782	Kim Basinger Val Kilmer	1993	PG-13	34.98
19	16	21	BEAUTY AND THE BEAST	Walt Disney Home Video Image Entertainment 1325	Animated	1991	G	29.99
20	8	7	HOCUS POCUS	Walt Disney Home Video Image Entertainment 2144	Bette Midler Sarah Jessica Parker	1993	PG	39.99
21	11	9	DRAGON: THE BRUCE LEE STORY ◊	Universal City Studios MCA/Universal Home Video 41673	Jason Scott Lee	1993	PG-13	39.98
22	15	9	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13	34.98
23	18	3	CONEHEADS	Paramount Pictures Pioneer LDCA, Inc. 32874	Dan Aykroyd Jane Curtin	1993	PG	34.95
24	NEW ▶		THE METEOR MAN	MGM/UA Home Video Pioneer LDCA, Inc. M103022	Robert Townsend Bill Cosby	1993	PG	34.98
25	NEW ▶		MAD MAX	Orion Pictures Image Entertainment 4030	Mel Gibson	1980	R	39.99

◊ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"No Alternative," PolyGram Video, 65 minutes, \$14.95.



The album has been selling like hotcakes, and if the video counterparts to similarly niche-marketed AIDS benefit projects are any indication, so will "No Alternative" the video—particularly since the teen audience generally is more voracious than the rest. MTV aired a television version of "No Alternative" in November, and this video contains almost a half hour of additional footage, including interviews as well as short films by indie film directors. Musically, it's an alternative-music lover's Thanksgiving feast. Live performances filmed in the U.S. and U.K. include Smashing Pumpkins, Buffalo Tom, the Breeders, and Suede. Also represented by music—though, unfortunately, not in performance—are Soul Asylum, Soundgarden, American Music Club, the Verlaines, and Lou Reed with a spoken-word piece. The music's great; the cause even greater. Stock up.

CHILDREN'S

"The Polar Bear King," Hemdale Home Video (213-966-3750), 87 minutes, \$19.95.

Live-action tale of two cities opens with a young princess desperately pining away for a wise and caring prince to help her rule over the snowy world of Winterland (which, coincidentally, looks an awful lot like Lillehammer, Norway). Meanwhile, in nearby Summerland, an evil witch casts a spell over just such a prince that turns him into a polar bear—and thus an obvious outcast from the sunny society. The European Renaissance fairy tale of the meeting of the two kindred spirits would seem a natural for the screen, but "The Polar Bear King" is missing the magical elements and compelling characters needed to hold a

child's attention for its full hour-and-a-half length. The accompanying music and scenery are beautiful, and the bear, courtesy of the Jim Henson Creature Shop, is believable—but the story nevertheless falls short of expectations.

"Winnie The Pooh," Walt Disney Home Video, 50 minutes.

This three-act-in-one return to Pooh Corner is pure Disney bliss, and it focuses on genres that are proven children's favorites. First and lengthiest story, "The Good, The Bad & The Tiger," is a western-style reprise of a not-so-great train robbery that finds the outlaw Tigger and his silly old sidekick Pooh stuck with a runaway locomotive with a mind of its own. Can Sheriff Piglet and Eeyore bring justice, or is the whole episode just a bad dream? "Rabbit Marks The Spot" unfolds as a disgruntled Rabbit, fed up because the gang has been digging for buried treasure in his garden, sends them on a bogus treasure hunt for rocks. But Pooh and company make the most of the situation, and Rabbit is the one who learns a lesson in humility. "The Masked Offender" revolves around the trouble in the forest that occurs when Tigger decides to take on a new identity and "help" his friends out of what he thinks are sticky situations.



HEALTH/FITNESS

"Lilias! Energize With Yoga," Goldhil Video (408-622-9441), 60 minutes, \$19.95.

PBS-TV health and yoga personality Lilias Folan puts her fitness formula on film in a new series of yoga videos that can be enjoyed by the beginner as well as the expert. "Energize" comprises two complete half-hour workouts that are best put to use every other day, if not every day. Her well-paced and well-

explained stretches and movements are geared toward enhancing breathing and flexibility as well as spinal movement. Also available from Folan and Goldhil are similarly formatted beginner- and intermediate-level "Alive With Yoga" videos. With the onslaught of yoga videos showing no signs of letting up, retailers are advised to designate a special yoga subsection in the fitness department if they have not already done so.

EDUCATIONAL

"Voices From The Front: Alcohol And Drugs," Attainment Company Inc. (800-327-4269), 30 minutes, \$39.

Hearing stories about children who have been abused by drug-addicted parents and/or have turned to alcohol and drugs themselves is one thing. Actually watching them as they relay their own sagas is quite another. This highly personal, one-on-one style is the heart of Attainment's new 12-part, child-focused "Voices From The Front" series, which also probes such incidents as aggression in school, depression, self-esteem, and communicating with parents. "Alcohol And Drug" segment focuses on 19 children who are recovering from chemical dependency, some as young as 13. Subject matter renders the video somewhat tough to sit through, but it is a wonderful tool for the educational sector as well as for parents, counselors, and physicians.

"Lo Mejor De La Quebradita" (The Best Of The Quebradita), Privado Productions (310-788-2762), 38 minutes, \$24.95.

Aimed squarely at Hispanic youth, this video chronicles the rise and widespread popularity of the banda music and quebradita dance movements, which began in Southern California. Proceedings are entirely in Spanish, so those who don't understand that language will miss out on interviews with popular Latin DJ Humberto Luna and members of new group Banda Borracha, as well as banda enthusiasts. However, music constitutes the majority of the aural portion and can be enjoyed by anyone. Production values are pretty basic; most of the footage was filmed in a crowded dance club, but the action is fast-moving and engaging.

Video is adequate, but it begs the question of why a more comprehensive treatment on banda has not been done.

PERFORMANCE

"Sandra Bernhard: Without You I'm Nothing," MPI Home Video (708-687-7881), 90 minutes, \$19.98.

The indefatigable Bernhard brings her theater of the absurd, adapted from her one-woman show that ran off-Broadway for six months and earned her a Grammy nomination for best comedy recording, to video in grand Sandra style. Released in limited edition last year, the project is getting a full-throttle promo push from MPI and should finally reach the widespread audience it deserves. The comedic beauty of Bernhard does not lie in the details, but rather in the no-holds-barred assaults she so brazenly launches on the denizens of pop culture, racism, various "scenes," and more. Aside from making several statements, Bernhard also sings—quite well, it should be noted—a smorgasbord of tunes including "Ain't No Mountain High Enough," "Mighty Real," a particularly feisty "Little Red Corvette," and a Hebrew folk song. MPI also is releasing the video version of Eric Bogosian's one-man "Sex, Drugs, And Rock & Roll." Bogosian is witty, but Bernhard is brilliant.

INSTRUCTIONAL

"Out Of Your Tree: Crazy About Genealogy," Cinetex Inc. (800-445-7792), 37 minutes, \$39.95.

Tracing the family tree has been a favorite pastime of children and adults alike for generations, and this video speaks to audiences of all ages with instruction and fun fact-finding tips. Viewers learn how to properly rummage through attics and basements, as well as about visiting cemeteries, libraries, and buildings that house state and federal documents. Narrator also provides some insight about the best bets for gaining useful information (family names, information printed on headstones), as well as what traps to avoid. Video comes with a makeshift pedigree chart and ancestor sheet so enthusiasts can get started immediately. Only catch is that the narrator is a bit silly, and his voice can tend to grate on the nerves. Then again, it's all relative.

Video Previews is a weekly look at new titles at self-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Billboard.

FOR WEEK ENDING MARCH 12, 1994

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
★ ★ NO. 1 ★ ★						
1	1	21	OUR FIRST VIDEO ▲ ² Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
2	2	45	COMEDY VIDEO CLASSICS ▲ ³ Curb Video 177703	Ray Stevens	LF	16.98
3	3	14	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
4	4	14	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
5	5	13	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
6	6	18	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ● Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
7	7	20	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
8	8	89	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
9	9	4	ALAPALOOZA: THE VIDEOS Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
10	10	55	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
11	11	5	KEEP THE FAITH-THE VIDEOS PolyGram Video 4400877873	Bon Jovi	LF	19.95
12	13	15	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
13	12	20	NAOMI & WYNONNA-THE FAREWELL TOUR ● MPI Home Video MP6350	The Judds	LF	19.98
14	14	21	VISUALIZE ● PolyGram Video 4400865073	Def Leppard	LF	19.95
15	20	69	BEYOND THE MIND'S EYE ▲ ² Miramar Images Inc. 8MG Video 7233380018-3	Jan Hammer	LF	19.98
16	26	18	CALL OF THE WILD BMG Video 66311-3	Aaron Tippin	SF	9.98
17	NEW ▶		NO ALTERNATIVE PolyGram Video 8006304613	Various Artists	LF	14.95
18	16	78	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
19	17	48	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
20	21	57	FOR MY BROKEN HEART ▲ ² MCA Music Video 10528	Reba McEntire	SF	9.98
21	22	15	GREATEST VIDEO HITS: VOL. 2 Curb Video 777043	Sawyer Brown	LF	19.95
22	18	19	THE VIDEO COLLECTION PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.95
23	25	24	THE HITS COLLECTION ● Warner Reprise Video 3-38371	Prince	LF	19.98
24	28	31	KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95
25	23	20	ALMOST GOODBYE MCA Music Video 10850	Mark Chesnutt	SF	9.98
26	RE-ENTRY		MOONWALKER ▲ ⁸ Ultimate Production Columbia Music Video 49009	Michael Jackson	LF	24.98
27	15	65	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
28	19	12	DEVOTIONAL Warner Reprise Video 3-38346	Depeche Mode	LF	19.98
29	37	79	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
30	27	67	LIVE ▲ ⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
31	33	76	LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
32	24	25	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98
33	38	16	CONWAY TWITTY # 1 HITS Simitar Ent. Inc. 2467	Conway Twitty	LF	9.95
34	30	110	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95
35	40	17	ROADKILL A*Vision Entertainment 50436	Skid Row	LF	19.98
36	36	12	THE SONG REMEMBERS WHEN MCA Music Video 10844	Trisha Yearwood	LF	19.98
37	29	52	DELICATE SOUND OF THUNDER ▲ ⁴ Columbia Music Video 24V-49019	Pink Floyd	C	24.98
38	RE-ENTRY		ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95
39	35	2	A TOUCH OF MUSIC IN THE NIGHT A*Vision Entertainment 50660	Michael Crawford	LF	19.98
40	32	57	THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98

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(Continued on page 66)

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IRS' KENNEDY ROSE WALKS THE LINE BETWEEN COUNTRY AND ADULT ALTERNATIVE

(Continued from page 1)

mental textures, and unshakable melody lines. The album alternative radio format, which has taken shape since that release, could help garner wider recognition for Kennedy Rose's sophomore effort, released Feb. 8, according to Paul Orescan, VP of marketing and promotion at IRS, Pangaea's parent company.

Kennedy Rose's aptly titled album, "Walk The Line," displays the mastery of craft the pair has gained as professional country songwriters and studio pros (the two are in demand for backing-vocal work), even as it reflects Nashville's new diversity, plowing musical and thematic territory beyond the narrow bounds of what is generally considered "country."

"A lot of our writer friends only get their very commercial songs heard, and only play what they consider to be their best demos in their living rooms for their friends," says Kennedy. "We've been very blessed in that we haven't had to depend on being recording artists to make a living, and yet we still have this outlet for some of what we would call our best songs."

Orescan says IRS is planning a grass-roots approach to promote "Walk The Line," focusing on local outlets where the band's following is strong. Detroit's WDET has already put the album into medium rotation, and Kennedy Rose's hometown station, WRLT, is planning on-the-air performances and concert tie-ins around the release.

"Our history with Kennedy Rose goes back four years ago, to the first record," says WRLT PD Ned Horton. "We're new on this one, but that previous record got a lot of great response, especially from females."

The songs on "Walk The Line" cover a panoramic range, from the western dreamscape of "Iron Horse" to the hook-driven longings of "Safe In The Arms" (previously covered by Baillie & the Boys and by Gail Davies and Wild Choir). The job of squeezing these various subjects and styles onto one sonic canvas fell to producer Ray Kennedy.

"A lot of their first album was done on the Fairlight, and with drum samples," he says. "The main thing I was pushing for on this record was to be very organic and unprocessed, with more real, acoustic instruments. We had 50 or 60 instruments—mandolins, bouzoukis, dulcimers, guitars—sitting around the studio waiting to be picked up."

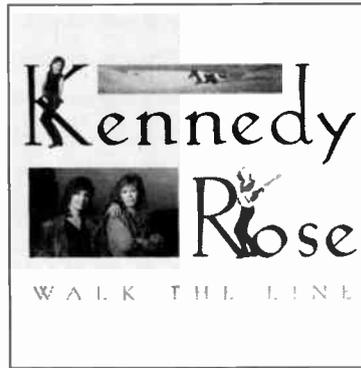
The two women, both classically trained musicians, came to Nashville in the mid-'70s—Kennedy from Wisconsin, where she was teaching choral music to junior high students, and Rose following her own vision of country stardom up from Atlanta. Several dead ends later, both women found a supporter in Pete Drake and the late pedal steel guitarist's studio became a kind of second home.

"We just ended up on the same microphone at Pete's studio one day," Rose says. "We found ourselves singing these intricate parts together without even thinking about it, and we looked at each other and said, 'Wow.'"

Kennedy and Rose were both learning the recording studio ropes and started to write together shortly after Drake managed to get Rose a solo deal on Capitol in 1977; she moved to a short-lived stint with



Album art from Kennedy Rose's Pangaea debut, "Hai Ku," left, and its latest album, "Walk The Line."



Epic Records from 1980-82. Four singles from those two labels made it onto Billboard's Hot Country Singles & Tracks chart, but failed to make Rose a star. She then joined Kennedy and songwriters Marshall Chapman and Linda Hargrove and released an album on Columbia under the name Calamity Jane in 1981.

"We had a lot of fun with Calamity Jane, but it was a little bit ahead of its time," Rose laughs. "I guess people weren't ready for a four-girl, leftist, outlaw band."

Around 1982, as Calamity Jane was disintegrating, Kennedy and Rose began to seriously pursue a creative life together and, working with lyricist Pat Bunch, started to craft their own sound. Armed with their musical education and newfound studio savvy, they soon became known for having the best-sounding songwriting demos in town.

In an effort to duplicate elements of their demos, Nashville producers brought Kennedy and Rose into the studio, and they became busy session musicians while doggedly pursuing their own recording contract.

"Back then it was like, Mary Ann, Pam, Pat Bunch, and me," says lyricist Kye Fleming, a longtime Kennedy Rose songwriting collaborator. "You could count the number of woman writers on one hand. I'd had success in the country market, but there are more sides to all of us as writers... Kennedy Rose were pushing the envelope even back then, and they've always been an inspiration to me."

When the Kennedy Rose-penned "Ring On Her Finger, Time On Her Hands" became a Grammy-nominated hit for country star Lee Greenwood in 1982, the majors came calling. Kennedy Rose turned down two major-label deals, opting to sign with Sting's fledgling Pangaea label. Their debut record, "Hai Ku," went on to achieve a strong cult status, due largely to word-of-mouth following the duo's opening dates for Sting during his "Soul Cages" tour.

"Pangaea was never conceived of as being a label that was out to sign bands that would instantly go to number one," says Miles Copeland, CEO/chairman of IRS. "It was to sign interesting, musically valid artists and give them an avenue to put their music out. Kennedy Rose are a perfect example of that."

Copeland says he has learned a lot from Kennedy Rose about the benefits of a formulaic approach to songwriting. "Nashville songwriters have learned that discipline, and if you take that expertise and put it with someone in the rock or pop

world, it's the perfect marriage," he says.

With "Hai Ku," IRS/Pangaea had limited success matching Kennedy Rose's quirky music to the right audience, but Orescan says album alternative will make the job easier with "Walk The Line."

"We sent this record out six weeks in advance to over 70 programmers, exclusively triple-A," says Orescan. "We wanted people to have a long time to talk about Kennedy Rose, and, sure enough, things are starting to click."

As they gear up to promote their second album, Kennedy Rose continue crafting country hits and pursuing their collective muse.

"Women need role models in this town, and they've been doing this for a long time," says Tillis, a frequent collaborator. "The first thing I ever heard about them was that

they were maybe hard to work with, and years ago that told me that they had an opinion. Then I got to know them, and I thought, no wonder they're not going to let anybody tell them about their music—they know how to do their music! They write, they sing, and they know the studio."

Harris calls the duo "inspiring" and says, "There is certainly a feminine perspective in the realm of poetry, and that includes song lyrics. There are ways of expressing ideas and feelings that women can do that men can't, and vice versa. It's great to see both sides represented more now."

Mainstream country music may finally be ready to open itself up to more of the adventurous work of Kennedy Rose. A version of "Love Like This," one of the most vividly catchy songs from "Hai Ku," is now considered commercial enough to be included on the debut album of BlackHawk, a band groomed and tailored for contemporary country airplay. Kennedy and Rose are gratified by the acceptance, and would love to be able to bring the two sides of their creative lives even closer together.

"That's always what we've wanted to do, and this time it was a conscious effort," says Kennedy. "We have an opportunity here. We're accepted by the triple-A format, that adult alternative Sting crowd, and have wonderful opportunities here in Nashville, so let's try to bridge this. There aren't many artists that can do it, and I hope we have this time. We'll see."

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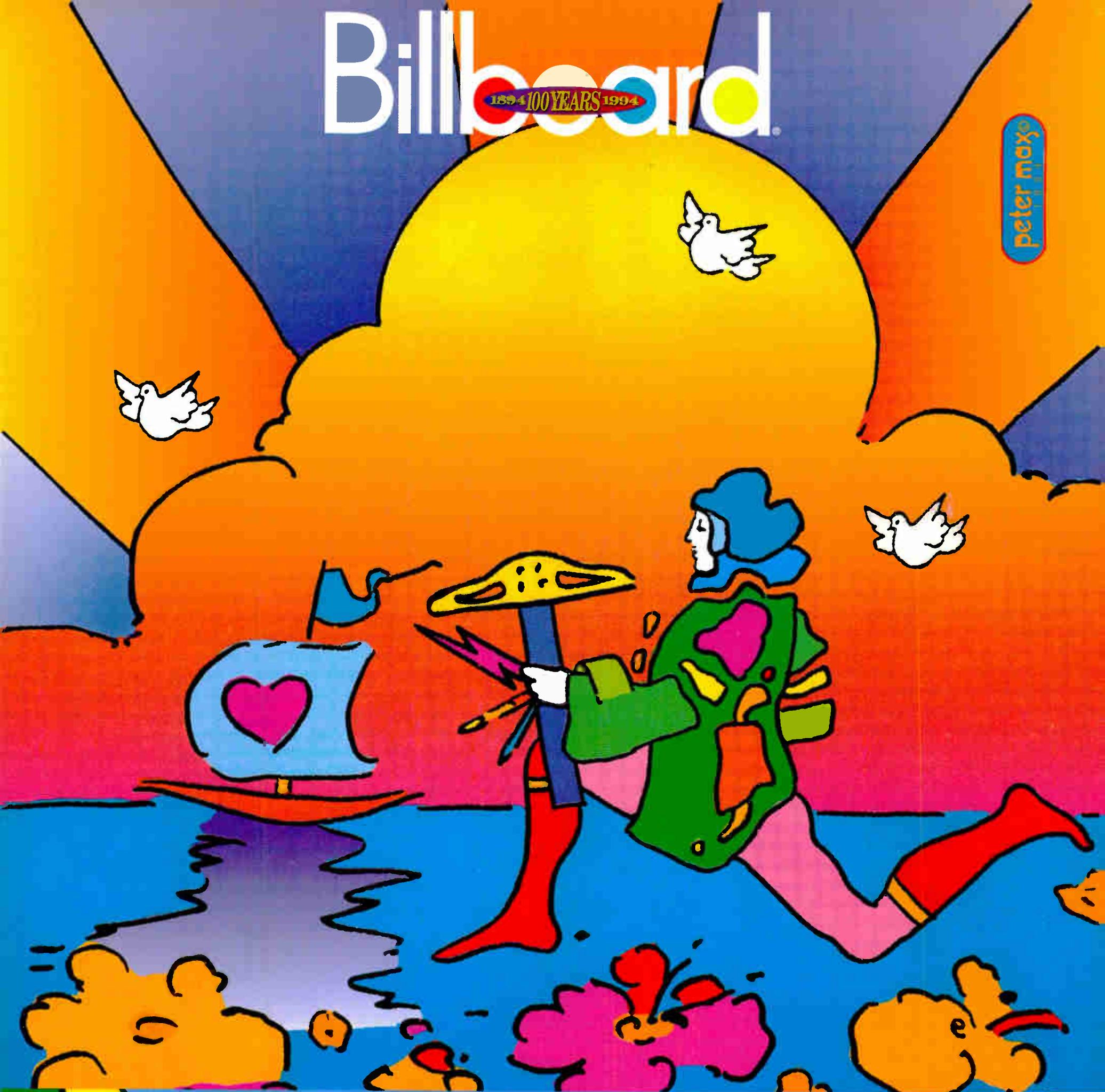
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Nevilles Coast To Coast. A&M recording artists the Neville Brothers were recently at Coast Recorders in San Francisco mixing their upcoming live album. Shown, from left, are Charles Neville, senior mixer John Cuniberti, Cyril Neville, and engineer Mike Napolitano.

West Hollywood Hotel Houses Studio Venture Taps Sunset Marquis' Client Base

■ BY PAUL VERNA

In the beginning, there was the home studio. But now that every musician seems to have a recording facility in his or her house, what's left? Why, the hotel studio, of course.

Award-winning composer and producer Jed Leiber has just opened a full-service recording facility in the Sunset Marquis Hotel and Villas in West Hollywood. He claims it is the first and only hotel studio in the world.

The Studio (as it is pointedly named) aims to attract the hotel's high-flying entertainment clients by offering them a place to write, record, produce, overlub, or sweeten their music and video projects.

Designed and built by John

Edwards, with acoustic consulting by George Augsberger, the facility is in a 1,200-square-foot underground garage formerly occupied by the now-defunct firm New England Digital. Following the liquidation of that company, the space had been used for storage.

Leiber, who used to stay at the hotel before he permanently relocated to Los Angeles from New York, says he started renting the room as a writing and preproduction space, "and it basically just got out of control."

He installed \$350,000 worth of equip-



LEIBER

ment, including a 112-channel Euphonix computerized console, a 24-track analog Studer tape machine, 48-track digital Pro-Tools, a 16-track hard disc capable of viewing computer graphics, a Sony projection system with a 100-inch viewing screen, and full surround systems featuring Tannoy Genelec speakers and Bryston amps.

While Leiber won't discuss details of his arrangement with the hotel, he says it's a "partnership" that allows him to operate a stand-alone, competitive studio within the confines of the Sunset Marquis. He credits Marquis manager Rod Gruendyke and head of sales Lisa Hagen for encouraging the venture.

The Studio is so new that only two projects have been done there so far: the score for the new MCA/Universal film "Blue Chips," which was composed by Leiber, frequent collaborator Jeff Beck, and famed producer/musician Nile Rodgers, and a demo that Leiber cut with singer Lulu and her brother Billy Lawrie.

Although the Studio does not advertise, hotel management informs music clients of its existence, and several have already expressed interest in working there, according to Leiber. Hotel guests receive booking preference, but non-guests are welcome as well. Among the Sunset Marquis' blue-ribbon musical patrons in recent years have been U2, Jimmy Page, Beck, George Harrison, the Black Crowes,

Depeche Mode, and Motley Crue.

The facility also is Leiber's personal studio, and he intends to take full advantage of it. However, he admits it would be "a little extravagant" to use it strictly for his own work.

"If I'm working on a film score or a [label project], with someone covering the studio time, it's not a problem, but if I'm just screwing around in there writing songs, it's a bit over the top," he says.

Because of the Studio's projection system and large screen—not to mention its movie-biz clientele—it promises to be a haven for small-scale screenings. Noting that all the recording equipment in the facility is mobile, Leiber says he could take himself and his machines out of the studio and set up elsewhere if a client wanted to rent large blocks of time for screenings.

The Studio also is "ideal for film scoring," says Leiber, "because of the large screen. It's really good for music production, and it's also suitable for post work, in particular advertising." He adds that the Euphonix board is extremely versatile, since it can be reconfigured instantly for virtually any type of session.

In its current configuration, the playing room is too small to produce a big, natural drum sound, but Leiber says he is considering expanding the tracking space. ("If the Rolling Stones were to record their album here, they would probably want a huge drum room," he says.)

The installation of the studio follows the opening of the Whiskey Bar at the Sunset Marquis, the West Coast counterpart to the bar in New York's ritzy Paramount Hotel.

The Studio offers audio and video tie lines to the Whiskey, opening the door to record-release parties or even closed-circuit broadcasts of recording sessions.

Leiber has received Grammy nominations for the "Honeymoon In Vegas" and "Frankie's House" soundtracks, both collaborations with Beck. He is the son of celebrated songwriter Jerry Leiber.

Froom's Sensitivity Keeps Acts Coming Back Producer Helmed New Elvis Costello & Attractions Set

■ BY RICK CLARK

Since the early '80s, Mitchell Froom has earned the distinction of being a producer of uncommon sensitivity and musical integrity. His track record includes a list of critically and (in many cases) commercially successful artists like Los Lobos, Elvis Costello, Richard Thompson, Suzanne Vega, Crowded House, Del Fuegos, the Pretenders, Paul McCartney, Tim Finn, American Music Club, and others. Many of these artists have done more than

one album with Froom, a testament to his ability to make the recording experience a positive one. Froom also has enjoyed a long-term professional relationship with engineer/production co-conspirator Tehad Blake. The two have worked together for the last eight years.

Among Froom's latest productions are Thompson's "Mirror Blue" and Costello's "Brutal Youth." The Costello album, which was cut at Olympic Studio in London, is notable for reuniting the artist with his legendary original band, the Attractions. It's possibly his best album since arriving at Warner Bros. five years ago. The title certainly conveys the raw energy of the band's chemistry on some of the tracks.

Froom, along with Blake and Los Lobos cohorts David Hidalgo and Louie Perez, will be debuting as the Latin Playboys on an upcoming self-titled Slash/Warner

Bros. release. Both the Latin Playboys and Costello albums are set for release Tuesday (8).

Froom just completed production work on Sire jazz artist Jimmy Scott's second album, "Dream," which is set for a June release on Sire/Blue Horizon.



MITCHELL FROOM

BILLBOARD: It's good to hear Elvis back with the Attractions. Is this a one-off reunion?

FROOM: I think they are taking it one step at a time. They are doing a tour. If they can get along and the music really works out great, then they will think about doing more. It is nothing that you want to make specific plans about. You just want to see how it feels.

BB: Besides Bruce Thomas, Nick Lowe and Elvis played bass on "Brutal Youth."

FROOM: Yeah. We cast the bass role, which may be an unusual way of working on a record [laughs]. Nick takes more of an acoustic bass approach to his instrument. It is more of a bottom-heavy sound

without much attack. He played on "Clown Strike" and "Rocking Horse Road." Elvis played on "Kind Of Murder" and "20% Amnesia." We tried Nick and Bruce on some of the tracks that Elvis had played on, but he's got the amateur thing going for him [laughs]. The bass line on "20% Amnesia" is particularly idiosyncratic. Bruce was the final guy to come into the sessions. When Bruce was playing, you really hear the notes clearly. There is a lot of midrange, because he plays very aggressively.

BB: The Attractions have a raw energy that is captured very well on "Brutal Youth." How did you go about recording their sound?

FROOM: We worked really hard on Elvis' record to make sure that it didn't sound too good [laughs]. You don't want a big, polished-up record. Who wants that? The music and the mood is much more important.

We tried to get the sound we wanted to hear on the spot, live, and leave it unadorned. Basically, if there was any reverb, it was coming from an instrument's amp. We might add tape slap later on. Tehad engineered, and he tends to favor a lot of unusual, and sometimes cheap, compression and distortion devices that work particularly well with this band.

We cut straight to 24-track analog at 30 i.p.s. non-Dolby. Sometimes a little bit of tape hiss is cool. I worked with Tom Waits a few times, and Tom said that tape hiss was the glue that held the track together [laughs].

The '80s was a really hard time to produce records, because everybody was caught up in the quest for achieving higher fidelity and more sonic power and space, but

(Continued on next page)

newsline...

THOMAS C.K. YUEN, one of the founders of computer giant AST Research, has invested \$2.71 million in Newport Beach, Calif.-based 3D sound company SRS Labs, according to a statement from SRS. Yuen, who will have a controlling interest in SRS, assumes the title of chairman/CEO. The statement notes that Walter Cruttenden III, one of the original investors in the company when it was spun off by former parent Hughes Aircraft Co., remains on the board, and SRS president Stephen Sedmak retains his post. The 7-month-old, privately held SRS licenses its 3D sound technology to such audio hardware manufacturers as Sony and RCA.

FUTURE OISC SYSTEMS of West Hollywood is upgrading its mastering facility to feature 20/24-bit digital mastering, according to a release from the company. "Soon we'll start to see people recording up to 24 bits in the studio," says VP and chief engineer Steve Hall. "We are gearing up to accommodate that market."

MITCHELL FROMM'S SENSITIVITY KEEPS ACTS COMING BACK

(Continued from preceding page)

no one seemed to stop to consider whether an impressive sound was a desirable one. Does something sound good because it is bigger? Often it sounds much better because it is smaller and in your face. Many people's favorite records are older ones. If you are going to compare them fidelity-wise, top to bottom clarity, they don't have it, but they have a lot more thrust to them.

BB: Explain the chemistry that operates in the studio between Elvis and the band when you are cutting tracks.

FROOM: Elvis has to lead the track vocally. His voice guides the way everybody plays and dictates

the intensity of the track; even the way it might speed up or slow down. It is all according to how he is singing, which can change radically in the course of a day. There may be a lot of tension in the air when you try to work that way, but it keeps things pretty exciting. That is why this band plays so well behind him. They are used to it and know how to do it. I was there at the first rehearsal, when Bruce came in to play. At that time, the Attractions hadn't played together for seven years. I think the first song we worked on was "Sulky Girl." It took about a minute and a half to gel, and then it sounded unbelievable.

As a record producer, you don't get to see that kind of band chemistry very often. Each musician individually is great, but together it is something else again.

BB: How did you approach your mixes on this project?

FROOM: About four or five songs are live board mixes that we just liked and used; for example, "You Tripped At Every Step," "My Science Fiction Twin," "Rocking Horse Road," "All The Rage," and, I think, "Just About Glad." Later, when we tried a more formal mixing approach, we often didn't like the results as much, because it sounded all nice and mixed

[laughs]. You can get things a little bit clearer, but something gets lost in the translation.

That was the determination of this record. We didn't want to de-

feat ourselves through the process of making sounds clearer and bigger. We just tried to react to the emotions of the music and the noise the musicians were making.

EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

U.K.

GRAND CENTRAL, the largest all-new audio postproduction facility to open in London in some years, is set to go online with a three-room complex in April. Aiming at commercials and advertising, each room will feature a Synclavier Direct to Disk system and Harris Grant-designed interiors, with other equipment still being finalized.

Grand Central spokesman George Stone says "enablement" was the key term for the venture, with an equal focus on technology and the people who run it. "Studios are temples to technology, the people who use them are worshipers, and the guy behind the desk is the high priest," says Stone about the complex's client stance.

London audio postproduction facility the Tape Gallery is installing Europe's first SSL Omnimix system in its newly refurbished Dolby Stereo Studio 4. The system joins the existing Scenaria installed in Studio 6, which also will be upgraded to Omnimix status. Both will be SoundNeted.

"I believe the system is moving forward at quite a good rate," says Tape Gallery MD Lloyd Billing. "The new Version 3 software incorporates many of the things I originally wanted. It's definitely the way to go."

Broadcast supplier ASC has appointed SWA to organize and handle the distribution of its products and services throughout Europe and the world.

"With the success of ASC in the U.K., we have found it difficult to focus on the wider European market," says ASC MD Len Lewis. The news follows the appointment of SWA as European distributor for Clyde Electronics' broadcast audio products.

Audio Processing Technology has announced that more than 100 audio postproduction studios worldwide now use the DSM100 for direct-dial, CD-quality audio over ISDN and Switched 56 digital networks. It estimates that more than 70,000 channels of APT-X100 audio compression are in use daily.

Delta Sound, the sound operation of Shepperton film studios, has bought seven Alesis ADATs plus a BRC remote for each of its three studios. The digital multitracks are synchronized to film and video using Alesis A12 interfacers and TimeLine Lynx synchronizers.

"We were drawn toward the ADAT system because of its modular concept, which enables us to configure a system that is as small or large as the project requires," says Delta Sound head of sound Brian Saunders.

European sales of home AV equipment with Dolby Surround are expected to rise from 470,000 units in

1993 to more than 2 million units in 1995, according to a survey of West European home cinema market development by BIS Strategic Decisions.

Sounds 94, the music industry show, will be held at the NEC Birmingham June 4-5.

HUNGARY

ARX dealer P&P has supplied AEQ60 graphics, Multi Q parametrics, DDP1 dynamics, and Sixgate noise gates to the Little Madach Kamara Theater in Budapest. The company also has won the contract to supply the equipment for the Big Madach Kamara Theater—the second-largest in the country.

THE NETHERLANDS

FOSTEX D10 DAT machines have been bought by Radio Friesland, Radio Noord, Radio Zeeland, Radio Drenthe, Radio Rijnmond, Radio Gelderland, Tros Radio, Philips Eindhoven, and Hewlett Packard. Fostex D20Bs 4-head DATs have gone to RTL 4, Valkiesser Postproduction, and RTL Productions.

GERMANY

RAUDIO AND TELEVISION station Westdeutscher Rundfunk in Cologne has bought a customized 24-track Fairlight and WDR, with features specially developed for the broadcaster. Three color monitors, two consoles, and more than 60 hours' recording are supported, along with the ability to switch between banks of drives. Backup is via a new Exabyte 8505 8mm tape running at eight times real-time.

Discotheque Tempel in Munich, located in a former German army tank bunker with a capacity of 2,500 people, has installed a Stage Accompany sound system. It consists of 14 Champion Series C27s, 12 Performer Series P17, 7 SA 1600 amps, and PPE2410 parametric EQ/levelers.

FRANCE

POSTPRODUCTION outfit Tigre Productions in Paris has expanded into advertising and films for television with the opening of an SSL Scenaria-equipped studio. Rental company DC Audiovisuel has added a ScreenSound V5 to its existing ScreenSound and SoundNet. The two systems are installed in a mobile unit for editing and conforming, and are used in conjunction with KEM flat-bed film editors.

Spondor S100 loudspeakers from the U.K., now wholly owned by U.K. mixing console manufacturer Saunders, won the Prestige Product section in the French Diapason CD- and record-review magazine awards.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAR. 5, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SINGLES
TITLE Artist/ Producer (Label)	THE POWER OF LOVE Celine Dion/ D. Foster (Epic)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	I JUST WANTED YOU TO KNOW Mark Chesnutt M. Wright (MCA)	DUECES ARE WILD Aerosmith/ B. Fairbairn (Geffen)	BIG TIME SENSUALITY Bjork/ N. Hooper (Elektra)
RECORDING STUDIO(S) Engineer(s)	ENTERPRISE/ RECORD PLANT (Burbank/ L.A., CA) Humberto Gatica	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	JAVELINA (Nashville) Warren Peterson Robert Charles	LITTLE MOUNTAIN (Vancouver, B.C.) Mike Fraser	OLYMPIC (London, ENG) Al Stone Jim Abbiss
RECORDING CONSOLE(S)	Neve VR 72	Neve VR 72	Calrec	SSL 4048 E/G	SSL 4064G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A827	Mitsubishi X-880	Studer A800	Studer A820
STUDIO MONITOR(S)	Augspurger/ Norberg	Lakeside/TAD	Tannoy FSM	Yamaha NS10	Genelec
MASTER TAPE	3M 996	3M 996	Ampex 467	3M 996	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Humberto Gatica	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	WOODLAND (Nashville) Lynn Peterzell	SOUTHERN TRACKS (Atlanta, GA) Brendan O'Brien	QUAD (New York) David Morales
CONSOLE(S)	SSL 8000G	SSL 4064G With Ultimatum	Neve VR60	Neve VR 72	SSL 4072G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A827	Mitsubishi X-880	Studer A827	Otari MTR 90 Studer A800
STUDIO MONITOR(S)	Norberg	Lakeside/ TAD	Yamaha NS10	Yamaha NS10 Augspurger	UREI 813B
MASTER TAPE	3M 996	3M 996/DAT	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	SONY MUSIC Vlado Meller	HIT FACTORY Tom Coyne	MASTERFONICS Glenn Meadows	GATEWAY Bob Ludwig	THE EXCHANGE Mike Marsh
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing

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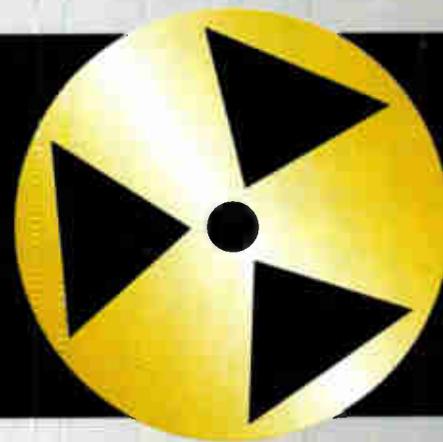
Pro tape

INSIDE: ITA'S HENRY BRIEF TALKS ABOUT THE ASSOCIATION AND THE HOT TOPICS BEING

DISCUSSED AT THIS MONTH'S CONVENTION ... STATE-OF-THE-BUSINESS REPORTS ON THE

AUDIO AND VIDEO TAPE INDUSTRIES INCLUDE COMMENTS FROM SOME OF THE BIGGEST

PLAYERS ... ENGINEERS ARE SURVEYED AS TO WHAT TAPE THEY'RE USING IN THE STUDIOS



... AN UPDATE ON DCC EXPLORES HOW IT'S BEING PROMOTED. **THE BILLBOARD SPOTLIGHT**

Pro Tape

AUDIO

Continued from page 73

and any one of them can stand up to a CD."

Another issue of interest to tape manufacturers is the consumers' decision to buy C-90 tape exclusively. Duplicators need some time to get used to handling that pancake, and then it won't be a problem. According to TDK's Booth, the change from C-60 is happening rapidly. "At one time, there was a perception that consumers would think they were getting less for their money if there was less tape in a shell, but that belief has been proven false," he says. "I think, within a year, all larger clients will have switched to C-90."

Piselli sees the switch happening more slowly. "Our business is about 50-50. The price of C-60 has gone down so low that it's holding back growth of C-90 tape," he says.

Independent duplicators may find it more difficult to change all inventory over to C-90 tape because "they are job shops" and have to use what is called for by their customers, says Ingalls. "Majors, on the other hand, work for themselves. So changing over

isn't as much of a problem for them. In five years, I expect our C-90 business to be about 85% and our C-60 business to be about 15%," he says.

"DAT sales are up since it is not only used in the studio, but also for storage and archiving," says 3M's Jim Hoskins.

Although most manufacturers say tape pricing is relatively stable, many still feel margins are too low. "But as the market shrinks, some of the players will get out of the business and

Continued on page 78

A SURVEY OF ENGINEERS REVEALS WHO'S USING WHAT WHERE

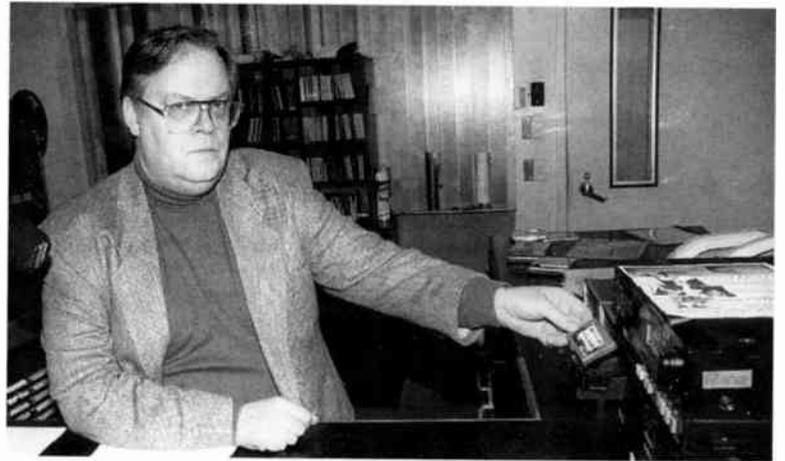
By Steve Trainman

The professional audiotape business reflects the studio marketplace—an improved second half of 1993 after a disappointing first six months and a strong start for the current year, with varied activity across the country.

The cautious optimism noted at the fall Audio Engineering Society convention and trade show in New York continues for both pro tape marketers and a cross-section of label and independent studios.

Phil Ritti, Ampex manager, pro audio, notes a milestone in the Billboard Studio Track in January that saw new 499 Grand Master Gold rather than the workhorse 456 as the "tape of record" for major projects. New high-end growth products like DAT and Alesis, designed for the digital audio 8-track recording systems, are very successful. And Ampex's 1,000th Golden Reel Award, the industry's oldest recognition program, was bestowed on Genesis last summer.

For 3M, Jim Hoskins, market development manager, professional audio, reports strong acceptance of the new 996 studio tape, with a continuing transition from analog to digital. The market is changing as the engineer, producer and artist are more likely to specify tape brands and types, with continuing reductions in studio staff. DATs are rapidly eclipsing 1/4-inch open reel for tracking sessions, mixdowns, back-ups and commercials. The 3M Visionary Program, now in its third year, qualified more than 80 album projects last year,



Bob Porter loads a Sony DAT cassette for his "Portraits In Blue" radio program.

based on Billboard chart positions, with over 700 awards to studios, artists, engineers and producers.

Sony's studio market is strictly digital, says Joe Tibensky, marketing manager, pro audio tape. In the expanding DAT market, Sony added a 15-minute cassette, ideal for commercials and

back-ups for one or two tracks, and extended play four minutes to 34-64-94- and 124-minute tapes. The Professional Media Division of Sony Electronics is now sponsoring two major syndicated radio programs produced by Newark, N.J.-based WBGQ-

Continued on page 76

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DCC PROMOS SHOOT FOR INCREASED AWARENESS

By Steve Trainman

Digital Compact Cassette has been pulling out all the promotional stops to build awareness among consumers, artists, producers and both independent and major labels.

The eight-city DCC Music Express Tour "played" to an estimated 10,000 consumers from late October to just before Thanksgiving, according to Michael Piehl, marketing manager, Philips Audio, Knoxville, Tenn. The custom bus with two complete audio-video systems, including home, auto and portable units, visited numerous software and hardware retailers. The tour offered a sweepstakes in each city, plus a national drawing for 10 portable players and a complete \$1,500 digital system as the grand prize. Among the strongest stops cited by Piehl were J&R Music World, New York; Harmony House, Detroit; Tower Records, Nashville; and both American TV and the University of Wisconsin, Madison. There were also stops in Boston, Chicago, Indianapolis and Knoxville.

Philips Key Modules Independent Label Sweepstakes got a big boost from a mention in the Winter Consumer Electronics Show preview (Billboard, Jan. 8), bringing more than 100 calls, according to Dennis Godlowski, Southwestern regional manager, Los Angeles. "It's given us a chance to really explain the opportunities of DCC to the independent artist, producer and label," he says. "We're anticipating a lot of responses up to the March deadline, which may be extended." The grand prize is free DCC mastering for an album, tape duping and packaging of 1,000 DCC units, print advertising and promotions, and retail distribution through Tower Records.

On the hardware side, to back up its recent Winter CES introductions, Technics mailed 10,000 DCC copies of Meat Loaf's "Bat Out Of Hell II" to selected customers in a special "long box," according to spokesperson Andrew Duncan. They're invited to a Technics retailer to plug the album into a DCC deck, and if "You're the one!" comes up on the display, the lucky winner gets home, car and portable DCC decks. Everyone else gets the chart-topping album.

In another promotion, Philips Audio is offering free DCC music for a year—a title a month—and a coupon book in a retailer tie-in. Tandy Electronics promoted a similar program through its retailer network. ■

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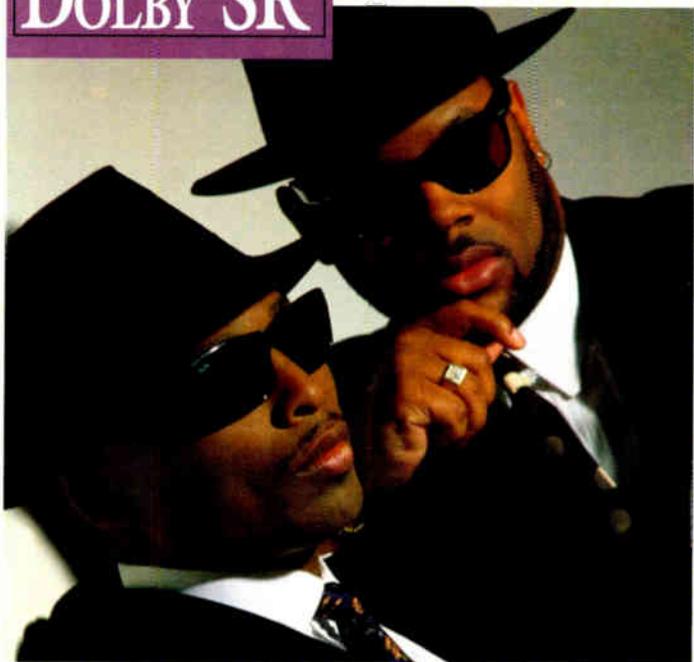


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Jimmy "Jam" Harris (right) and Terry Lewis of Flyte Tyme Productions

Todd Gray

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Terry Lewis, Producer

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Jimmy Jam and Terry Lewis



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Album artwork courtesy of Motown Record Company, Perspective Records and Veigh Records

Pro Tape

A HENRY BRIEF MESSAGE

The ITA's Executive VP Outlines The Update Seminar

By Marilyn A. Gillen

What you don't know can hurt you; and what you do know can help you adapt and thrive. That's been the unspoken but underlying theme of the ITA's annual "update" seminars throughout their existence. And while the topics may have changed dramatically over the years (1984's program guide listed a panel pondering "Stereo For TV and Home Video"), that bottom line hasn't.

"We are in the sort of business where state-of-the-art is what happened five minutes ago," says Henry Brief, executive VP of the ITA. He's been keeping an eye on those state-of-the-art shifts from his vantage point at the ITA for almost 15 years—even witnessing, he reflects now, "the debut of that wonder child called video."

"Especially during the beginnings of these technological changes," says Brief, "it's important to learn from one another—not so much how to do things as how not to do things."

Such an exchange of information will be front and center when the ITA's diverse membership of audio and video duplicators, blank-tape and disc suppliers, content providers, packaging equipment and accessories manufacturers, and others converge on Tucson, Ariz., March 9-13, for the 24th annual update seminar.

Kicking off the meeting is a keynote address by John Chancellor, senior commentator for NBC News.

CHANGING TIMES

In a year that has seen the flowering of the CD-ROM-based multimedia industry, movies released on 5-inch CDs and the nationwide rollout of two new audio formats, the seminar's topics reflect these rapidly changing times for the audio and video magnetic and optical media industries. A panel on "The New Incompatible Digital Technologies," for instance, sets a forum for proponents of CD-I, 3DO, LaserActive, double-density CDs and CD-ROMs to state their cases to the assembled. "One of the things that we will ask them at these sessions is, when do they foresee the industry getting together and settling on one standard?" Brief says. "Or will they be content to let this war be waged on the

consumer front and let the consumer make the choice? There is a lot of concern about the answer, because in the next few years a lot of people are going to make an awful lot of money and a lot of people are going to lose a lot of money—just by virtue of the horse they bet on."

Also on the agenda are panels on MiniDisc's potential as a data storage medium, HDTV, multimedia and interactive technology.



Henry Brief, ITA

The thrust, beyond information, is impact: How will these changes affect attendees' segments of the business? "It's not only trying to find out what these new technologies are, but at the same time trying to assess what the impact will be on their businesses as they know them today," Brief says. "It's not just what it means, but what it means to them specifically."

While exposing its members to these new horizons, however, the ITA is always conscious to inform, not to inflate the hype. "We are duty-bound to make people aware of these new technological developments, because to let them go on in the dark would be absolute folly," Brief says. "On the other hand, we don't want to precipitate a panic—that today's business is going to leave them as of tomorrow, which is not true. So it's a matter of

Continued on page 82

SURVEY

Continued from page 74

FM: Bob Porter's "Portraits In Blue," to 40 stations, and "Jazzset With Branford Marsalis," on more than 200 stations. Sony is contributing a year's worth of Pro DAT Plus digital audiotape, as well as IIF Type 1 and UX high-bias audiocassettes.

At BASF, Joanne Aliber, professional product manager, reports increased acceptance for its SM-911 analog recording tape and excellent response to its expanded DAT line, now being sampled at a number of studios in new 15- and 30-minute lengths, in addition to the 60- 90- and 120-minute versions. BASF expects to introduce a new high-bias tape later this year and is repositioning its entire studio line, supplying everything from calibration cassettes and tapes to analog and digital mastering products and new digital and optical formats.

LABEL STUDIOS DWINDLE

A decade ago, each of the "big six" major label groups had at least one studio operation. Just two remain, A&M Studios and Capitol Studios, both thriving in Los Angeles (and fortunate to have escaped the January earthquake with no interruption of service).

At A&M, chief engineer Shelly Yakus recommends BASF 911 2-inch and Agfa 1/2-inch to clients, but notes a growing preference for Ampex 499. The studio uses Apogee DATs, a relatively new brand, and is now managing the five mastering rooms for A&M after doing such a good job for the studio rooms, he reports. Also busy is the real-time tape copy room, used by many labels around L.A., with 125 real-time Yamaha machines monitored by an A&M-created computer software program to prevent any "blanks" or "skips."

For Capitol Studios, creative director Michael Frondelli notes the addition of a Neve VSP 72, with an 8-bus film matrix, installed by Vincent von Haff. He's very optimistic for the future, citing strong support by new label management headed by Charles Koppelman and Gary Gersh. Both are big fans of the studio, which is seen as an intricate part of artist development, R&D and multimedia. Capitol mostly uses Ampex 499 and 3M 996, plus digital Ampex 467 and a lot of DATs, sampling lots from Ampex, 3M, TDK and Apogee in a continuing search for "consistency," says Frondelli.

Bad Animals Studio in Seattle is off to a strong start, notes owner Steve Lawson, also first VP of the Society of Professional Audio Recording Services (SPARS) independent studio group. It's still mostly grunge rock projects, with some new wave, he says. For analog projects, it's a virtual dead heat between Ampex 499 and 3M 996, with mostly 3M DATs used for daily data back-ups, voice tracks for phone patches, and archive work for EDNet digital fiber-optic communications.

In the Big Apple, Howard Schwartz Recording, a major post-production

Continued on page 80

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Pro Tape

SURVEY

Continued from page 76

studio headed by SPARS president Howard Schwartz, is adding a tenth room for telecommunications activity this spring, for audio/video faxing, EDNet and IDB satellite communications. Three members of his staff set up a studio at Lillehammer, Norway, for CBS Sports at the recent Winter Olympics, to handle on-air promos and post production for key participant profiles. Studio recommends Ampex 499 and 3M 996 equally, depending on the particular project, and uses both Ampex and Sony DATs, which he notes have eclipsed 1/4-inch open-reel.

At Manhattan's Power Station, Zoe Yanakis, VP studio operations, says the first part of '91 is "going crazy," with Meat Loaf in a live mix, and a major

The market is changing as the engineer, producer and artist are more likely to specify tape brands and types.

project for Pat Metheny and John Schofield, both done in January. Ampex 499 may have a slight edge on 3M 996 for analog projects, she says, with DAT use expanding dramatically for a wide variety of uses by clients and the studio.

Tom Tucker, director of studio operations at the Paisley Park operation in Chanhassen, Minn., reports a recent installation of an SSL 8088 G+ with Ultimatum system. This renovation slowed business in late '93, but activity looks strong through the first half. Clients are requesting both Ampex 499 and 3M 996, and he observes they notice tape saturation a little more quickly with a high-end round-off on the 499 product. More folks are making recordable CDs, and DAT use is heavy, with shorter lengths a help when there are just a few tracks.

Flyte Time Studios in Edina, Minn., owned and operated by the label's Jimmy Jam and Terry Lewis, sees increased activity from its acts, notes Susan Owens, studio administrator. Janet Jackson's album was the biggest project last year, with Mint Condition, Color Me Badd, Sounds Of Blackness and Patti LaBelle among albums through early '91. The studio switched from Agfa 969 to Ampex 456 late last year, with new Ampex 499 requested by more acts, she notes. DAT usage is growing, with mostly Ampex products in all lengths. ■

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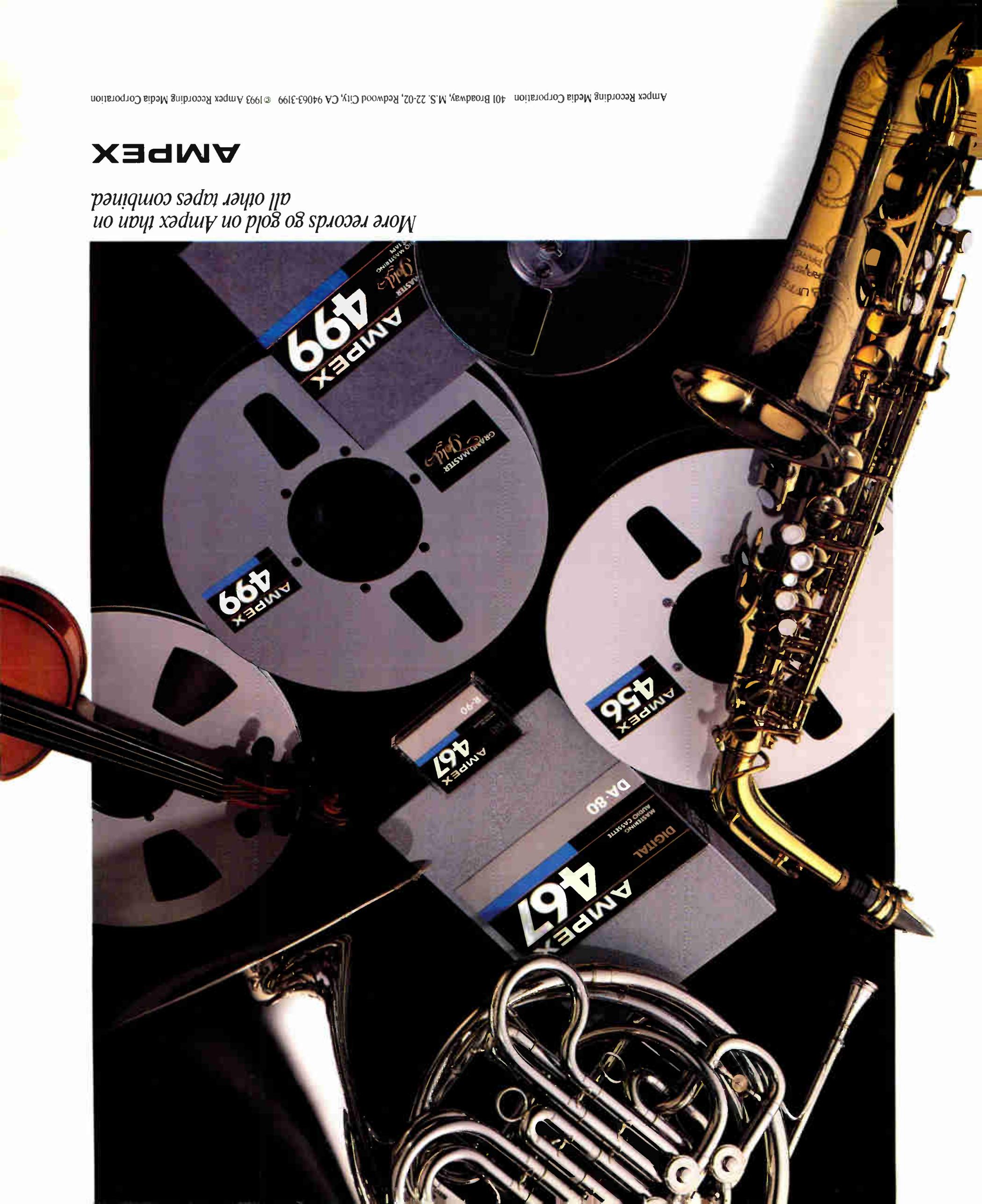
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BRIEF

Continued from page 76

trying to strike a very delicate balance."

As the duplication industry gallops toward optical media, for instance, the IFA offers a clear-eyed seminar on "The Rush To Optical Disc Replication: How Much CD And CD-ROM Business Is There?" Says Brief, "Already we are in a situation where a lot of these guys are getting into optical to guard against the video industry's swinging toward optical media, but the only thing today is audio CD and CD-ROM. So the question is,

A panel on "The New Incompatible Digital Technologies" sets a forum for proponents of CD-I, 3DO, LaserActive, double-density CDs and CD-ROM to state their cases to the assembled.

what's going to happen with capacity before these new markets truly develop? It's something that needs to be discussed."

The IFA also devotes sessions to traditional, core industry businesses. "Tape—floppy discs, audio and video—will be around for quite a number of years to come," Brief says. "And to the extent that this is the bread-and-butter business of the industry today, it should not be sacrificed because of something that will be with us, but won't be with us for years to come."

Ultimately, Brief says, when attendees pack their bags for their return flights home, "I hope we will have brought them the kind of information that will provide them with management-oriented information on global trends and innovations, which will help them in their business not only today but the day afterward."

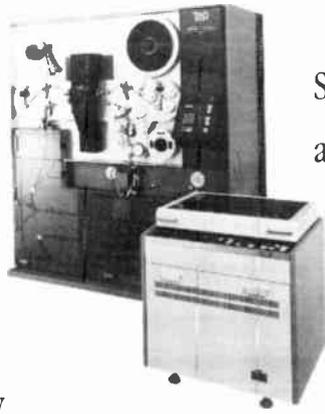
And as for the seminar program 10 years hence? "I can't even imagine," Brief says. "I was visited by somebody the other day from one major company's R&D lab, and he was telling me some of the stuff that they are working on right now. And I told him, 'You guys are actually scary.' But that's what makes this business wonderful: You just never know what's next."

Unless you're at the IFA update seminar. ■

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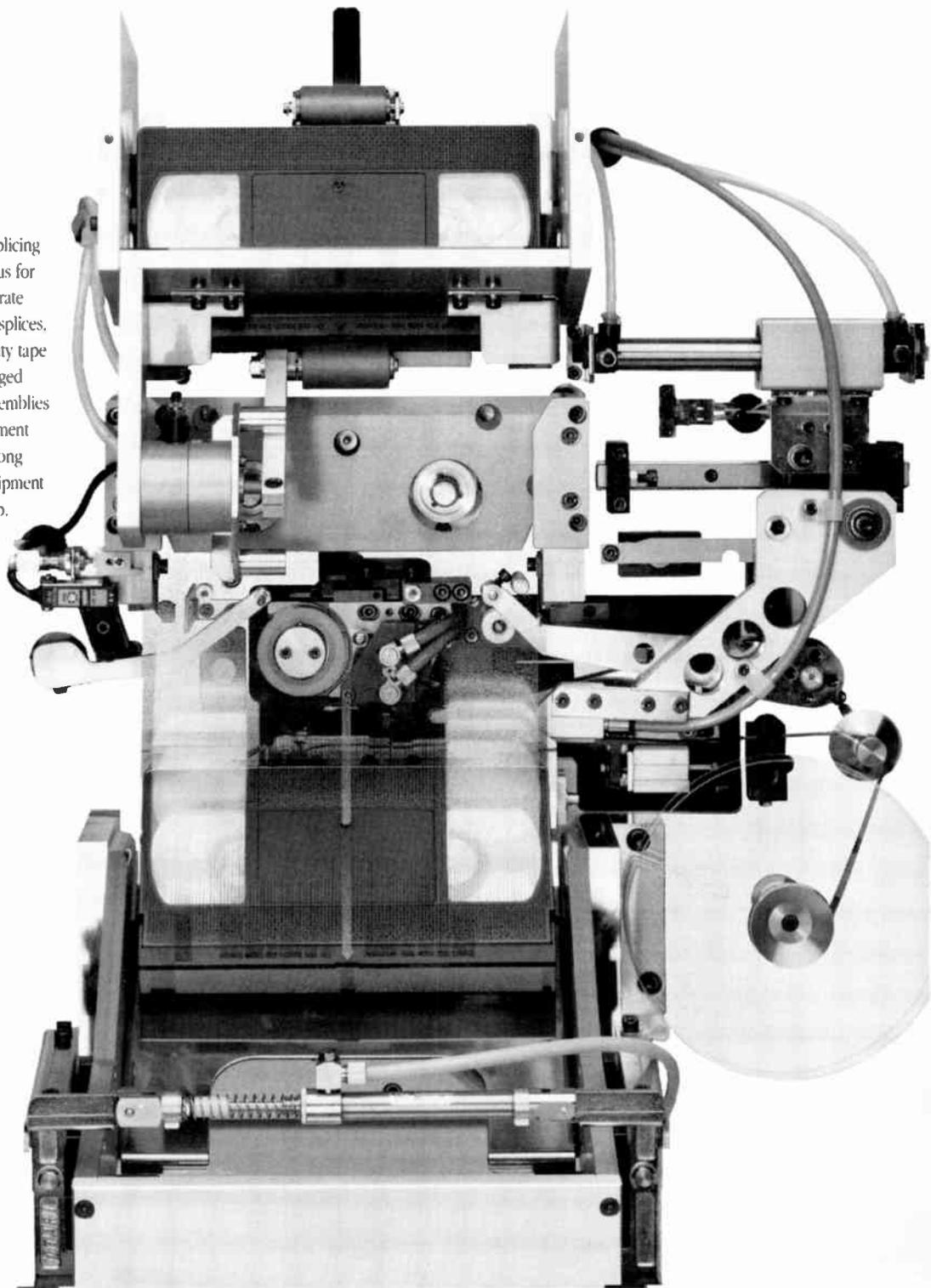
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CALENDAR

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

MARCH

March 8, Echo Awards, Alte Oper, Frankfurt. 011-49-89-625-3828.

March 8, 13th Songwriter Showcase, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. Bob Leone, 212-319-1444.

March 9-13, 24th Annual ITA Seminar, "The Digital Millennium: Planning For Changes In Technology, Economics, and Marketing," Loew's Ventana Canyon Resort Hotel, Tucson, Ariz. 212-643-0620.

March 10, 1994 Billie Awards, The Puck Building, New York. Maureen Ryan, 212-536-5002.

March 10, BMI Latin Awards, Fontainebleau Hotel, Miami, Fla. 212-586-2000.

March 10, Los Angeles Music Network Meeting, West Side Billiards Cafe, Los Angeles. Sandra Archer, 818-769-6095.

March 10, Careers in Music Workshop, presented by the Washington Area Music Assn., Levine School of Music, Washington, D.C. 202-338-1134.

March 12, "Making Money With Multimedia" Seminar, Academy Plaza Theatre, North Hollywood, Calif. 310-288-3425.

March 13, Sixth Annual Tamika Reggae Awards, Town Hall, New York. Clinton Lindsay, 718-515-4895.

March 14-17, Second Symposium on Digital Audio Broadcasting, Sheraton Centre Toronto Hotel, Toronto, Canada. 613-233-4035.

March 14-20, Canadian Music Week, the Sheraton Centre Toronto Hotel, Toronto Canada. 416-695-9236.

March 15, Eighth Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-858-8232.

March 19-22, 36th Annual NARM Convention, San Francisco Marriott, San Francisco. 609-596-2221.

March 20, The Juno Awards, O'Keefe Centre, Toronto, Canada. 416-485-3135.

March 21, ASCAP East Coast Hip-Hop Forum: "Hip-Hop Taking A Bad Rap," location to be announced, New York. 212-621-6000.

March 21-24, National Assn. of Broadcasters Annual Convention, Las Vegas. 202-429-5300.

March 24, National Assn. Of Black-Owned Broadcasters (NABOB) 10th Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 24-26, Klassik Komm, classical music convention, Congress Center West, Cologne, Germany. 011-49-202-278-310.

March 31-April 2, Third Annual Independent Music Fest, presented by the NYU Program Board, Loeb Student Center, New York University,

New York. Jennifer Levy, 212-998-4999.

APRIL

April 6, International Managers Forum Meeting, ASCAP Building, New York. Barry Bergman, 718-332-8500.

April 10-11, VSDA Video Games Conference, Hyatt Regency O'Hare, Chicago. 609-231-7800.

April 12, Fourth Annual Wertheim Schroder Media Conference—"The Business Of Entertainment: The Big Picture," Pierre Hotel, New York. 212-492-6532.

April 12-14, REPLtech International, presented by Knowledge Industries, Sheraton München Hotel & Towers, Munich. 914-328-9157.

April 20-23, Southern Music Conference, presented by RC Enterprises, Florida A&M University, Tallahassee, Fla. 800-541-1407.

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

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

MAY

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

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

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



Musical Pioneers. The Rhythm And Blues Foundation announced the recipients of the 1994 Pioneer Awards and the Ray Charles Lifetime Achievement honoree during a press reception at the Sony Club in New York. The Foundation will award a total of \$190,000 to the 12 honorees at its annual awards gala, to be held March 2 at New York's Roseland Ballroom. Shown, from left, are Doug Morris, co-chairman/co-CEO, Atlantic Records Group, and honorary co-chairman of the Pioneer Awards; LeBaron Taylor, senior VP, Sony Music, and board member of the Rhythm And Blues Foundation; Suzan Jenkins, executive director of the Foundation; 1994 Pioneer Award recipients Shirley Alston Reeves of the Shirelles and Ben E. King; previous honorees Ruth Brown (who is co-master of ceremonies for this year's awards), Paul "Hucklebuck" Williams, and Maxine Brown; Del Bryant, senior VP of performing rights and writer/publisher relations, BMI (co-sponsor of the awards); Beverly Lee of the Shirelles; and previous honoree Al Hibbler. (Photo: Chuck Pulin)

GOOD WORKS

THE 25TH ANNIVERSARY OF The Boys Choir Of Harlem will be celebrated at a gala March 16 at the New York Marriott Marquis, with proceeds going to support the 300 disadvantaged boys and girls currently enrolled in the choir music program. The event also includes an exhibit and sale by the Zimbabwe Shona Sculpture Society, with 50% of the proceeds going to the choir. Honorary chair is Hillary Rodham Clinton; gala chair is Robert J. Morgado, chairman, Warner Music Group; and among the gala vice chairs are Gerald Levin, chairman, president, CEO of Time Warner Inc., and Sylvia Rhone, chairman/CEO of EastWest Records. For more information, call 212-289-1815, ext. 164.

ATRIBUTE to Chet Helms, who produced events in the Avalon Ballroom and Family Dog at the Beach in San Francisco and promoted more than 300 concerts in the Denver and Portland areas in the '60s, will be held April 30 at the Sailors Union of the Pacific to raise money for medical expenses incurred by Helms, who recently has suffered three minor heart attacks. Featuring talent from the Bay Area, all profits will be donated to Helms, with funds left over to be donated to the Neighborhood Arts Program of San Francisco. For more info, contact Boots Rolf Hughston at 415-381-2129. Donations can be mailed to the Tribute, WestAmerica Bank, P.O. 1207, Mill Valley, Calif., 94942.

BATTLING AIDS: Barbara Cook, Phyllis Hyman, Gary Morris, Thomas Fulton, and Benita Valente are among the music personalities who will appear at "Light Up The Night Against AIDS," set for May 23 at the Philadelphia Academy of Music. Proceeds will benefit the American Foundation for AIDS Research (AmFAR) and two Philadelphia AIDS umbrella organizations: the Minority AIDS Coalition and the Philadelphia AIDS Consortium. AmFAR is a non-profit public foundation fighting AIDS

through grant-making programs in basic biomedical and clinical research, education for AIDS prevention, and public policy development. It also protects the rights of people with HIV/AIDS. For more info, call 215-893-5279.

TOP NAMES in the world of pop music will participate in "Board AID," a daylong snowboarding event March 8 at Snow Summit Ski Resort in Big Bear Lake, Calif., to benefit LIFEbeat, the industry AIDS organization. The event will be launched March 6 with an alternative music concert at the Hollywood Palace, featuring Lucy's Fur Coat, Battery Club, 3-11, Overwhelming Colorfast, and Blood Of Abraham. Co-hosting (along with 15-year-old AIDS activist Joey DiPaolo) are the Beastie Boys, who also will perform along with Anthrax, Megadeth, actor Emilio Estevez, Gin Blossoms, Robin Wilson, House Of Pain's Danny Boy, Rikki Rachtman of MTV and KROQ Radio, Whitfield Crane of Ugly Kid Joe, and Electric Love Hogs. Also, a celebrity raffle will be held of items donated by Metallica, Lenny Kravitz, Smashing Pumpkins, Stone Temple Pilots, Steve Vai, SST Records, Restless Records, Anthrax, Soul Asylum, and Alice Cooper. Corporate sponsors include Capitol Records, Atlantic Records, and the David Geffen Foundation. For more details, call Jody Miller at 212-532-4099.

INSTANT DISC LIBRARY: GRP Records has donated its entire catalog of 450 albums, with a presentation Feb. 28 at Manhattan's LaGuardia High School by GRP founders Dave Grusin and Larry Rosen during the National Grammy in the Schools program. The donation was arranged through Dennis Bell, record producer and music/music technology teacher at the high school. NARAS, the recording academy, organizes year-round events in schools throughout the country.

LIFELINES

BIRTHS

Girl, Samantha Elizabeth, to John and Janice French, Nov. 14 in New York. He is a founding member of Twisted Sister and an artist manager whose clients include Andrew Fortier, Johnny Gale, and David Forman. She is executive assistant to Martin Bandler, chairman/CEO, EMI Music Publishing Worldwide.

Girl, Joplin Cecile, to Marcus King and Jaime Rucker, Jan. 19 in Los Angeles. They are partners in King Management.

Boy, Gabriel Ellis, to Brian and Diane Schuman, Jan. 20 in Los Angeles. He is VP of operations for Rhino Records.

Boy, Zachary Hanson, to Garson and Nicole Foss, Jan. 28 in Los Angeles. He is VP of product management for Rhino Records.

Boy, Seth Justin, to Mark and Laurel Fried, Feb. 25 in Jericho, N.Y. He is

senior director of writer/publishers relations at BMI.

Girl, Fanchette Erica, to Alan and Elissa Grunblatt, Feb. 26 in Huntington, N.Y. He is VP of marketing and promotion at Relativity Records.

Girl, Shannon Margaret, Chris and Molly Sockalexis, Feb. 15 in Nashville. He is employed at Sam Goody No. 441 there.

DEATHS

Paul Smith, 47, of unknown cause, Feb. 9 in Studio City, Calif. Smith was a manager and agent. He began as a founding member of the group Exile. He left when he was drafted in 1966. When he returned, he founded the Los Angeles-based agency Paul Smith & Associates with his then-wife, Julie Steddom Smith (they were later divorced). The agency represented such bands as the Doobie Brothers, Little Feat, and Captain Beefheart & His Magic Band. Later, Smith became VP at RPM and Worldwide Talent of Beverly Hills, and worked with such bands as Bachman-Turner Overdrive and Spirit. In 1976, he joined Premier Talent in New York and worked with Van Halen, Boston, and other acts. He returned to Los Angeles in 1982 to work at Variety Artists International, where he represented Greg Allman, Arlo Guthrie, Pete Seeger, and others. In 1987 he formed the Smith Company. He also secured talent for the Indian River Festival in Florida. He is survived by his son, Paul Scott Smith; his mother, Helen Smith Wells; his sister, Sue Bolton; and his companion of 11 years, Sally Piper. Donations may be sent to Disabled American Veterans, 13550 E. Ramone Blvd.,

Baldwin Park, Calif. 91706, or the American Red Cross Earthquake Disaster Relief Fund, P.O. Box 57930, Los Angeles, Calif. 90057.

Jay Nelson, 57, of natural causes, Feb. 18 in Toronto, Ontario. Born Frank Coxe in Scranton, Pa., Nelson was a radio and TV announcer who worked extensively in Canada. He began his career at WKBW Radio and WKBW-TV in Buffalo, N.Y., before becoming morning-show host at Toronto top 40 AM station CHUM in 1963. After leaving CHUM in 1981, Nelson continued to work in Toronto for CITY-TV, and later for radio stations CKFM, CHFI, and CJEZ. More recently, he worked for the National Institute of Broadcasting. He is survived by his wife, Margaret; and son, Terry.

Allen Neal Page Jr., 30, of an apparent heroin overdose, Feb. 27 in Atlanta, Ga. Page was drummer for the Opal Foxx Quartet, which recently released the CD "The Love That Won't Shut Up" on Atlanta label Long Play Records. Page also performed with Atlanta bands Dirt, Seersucker, and Kick Me (the band formed by Bill Taft and Kelly Hogan, formerly of the Jody Grind), and had recently formed a new band, the New Centurions, with members of Opal Foxx and Seersucker. He is survived by his parents, Allen Neal Page Sr. and Jo Ellen Shaw Page; his sister, Gloria Sneypp; his brother, David W. Page; and one niece.

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

FOR THE RECORD

A story in last week's issue on the election of Marilyn Bergman as president of ASCAP should have noted that while Cy Coleman is elevated to a writer VP, Jay Morgenstern retains his title as publisher VP.

A Feb. 26 article about Vanilla Ice should have noted that Carlos Alomar co-wrote "Fame" with David Bowie and John Lennon.



Honoring Friends. Taking a break from rehearsals for his Carnegie Hall tribute celebrating former partner Pete Townshend's 50th birthday, Roger Daltrey, left, meets with WNEW New York morning man Pat St. John.

Challenging Radio's All-Boys Club Stations Program Female Jocks Back To Back

■ BY CARRIE BORZILLO

LOS ANGELES—It looks like the ancient myth of listeners not wanting to hear female jocks as anything more than "spice" on the radio might finally be laid to rest. In at least three markets, stations—all of which happen to be urban—are breaking down stereotypical female roles by featuring women personalities on the air back to back.

WRKS (Kiss-FM) New York is the most aggressive with female jocks. That station has Yvonne Mobley, Carol Ford, and Wendy Williams back to back in middays, afternoons, and nights, respectively. WCDX Richmond, Va., has Lisa Lisa and Antoinette in nights and overnights. Additionally, WAAA Winston-Salem, N.C., has Renee Vaughn in middays,

followed by D'Cherie in afternoons.

Programmers at these stations say they hired these personalities and placed them on the air back to back simply because each was the most talented jock for the airshift.

Having females back to back "was once taboo or unorthodox," says WRKS PD Vinny Brown. "It was considered breaking the rules of good programming. I'd rather think of it as not looking at what their gender is, but looking at each for their merits and attributes as a radio performer."

"I hired people who were qualified for that shift, and I wasn't willing to forbid [any] one [from] being placed behind or before another female because they are a female," adds Brown. "This was . . . not by design; it just happened this way."

WAAA PD Mark Raymond says that when he hired D'Cherie from crosstown WJMH, he gave some thought to how two females in a row would sound. "I made the right decision. I just wanted someone who could play the music, be articulate, and able to communicate, no matter if the person is male or female," he says.

Raymond is one of few PDs who has also put a female in the morning

slot, albeit temporarily. Vaughn has filled in for Raymond while he was on vacation. Likewise, at WCDX, GM Ben Miles says the station got an overwhelming response from putting two females in the morning slot when the male host was on vacation.

"If you have good personalities, it doesn't matter," says Miles. "The audience isn't walking around bothered by the fact that we have two females in a row."

Vaughn says she's fortunate to have been given the opportunities she has at WAAA. "This is my first job out of college, and I'm glad that I haven't fallen into that trap of having to have a soft-spoken voice or a sexy voice for nights," she says. "I was told to be myself, and I'm glad that Mark had faith in me."

While Raymond is secure in his belief that he hired the best people for the jobs, he admits to hoping that Vaughn and D'Cherie bring in more male listeners, an area where he says WAAA is weak. "That wasn't the reason for putting them back to back though," he says. "It was an addition, and just sweetened the pot, maybe."

Contrary to a belief long held by many male broadcasters, Ford says listeners don't have a gender preference when it comes to radio personalities. "It started with the old boys' network who didn't want women on the airwaves at all, let alone three in a row," says Ford. "That has

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VAUGHN

Bluegrass Builds On Small, But Loyal, Following Syndicates, Stations Program Genre To Diverse Audience

■ BY TERRI HORAK

NEW YORK—Although the soaring country format has captured most of the headlines in recent years, its more traditional cousin, bluegrass, has quietly enjoyed a bit of a radio boom of its own.

At least 700 stations in the U.S. program some measure of bluegrass, according to the International Bluegrass Music Assn. The stations range from small, daytime-only AMs to commercial country stations with top-rated bluegrass programs. Slightly more commercial stations than non-commercial outlets, and more FMs than AMs, include bluegrass in their programming mix.

Syndicators provide the best evidence of the health of bluegrass. There are at least 20 syndicators with weekly programming on hundreds of stations. "As recently as four years ago, syndicated programming could be heard on only about 25 stations," says Jon Hartley Fox, special projects coordinator for the IBMA.

The leading syndicators are the American Bluegrass Network, with two programs and 250 affiliates, and the Judy Masters Bluegrass Program Network, with one program on 135 affiliates.

Another indication of the health of bluegrass on radio comes with the advent of Prime Cuts Of Bluegrass, a CD sampler that is serviced to more than 300 bluegrass programmers worldwide, including syndicators. The sampler, produced by KBC Inc. of Owensboro, Ky., has given labels a way to market "focus tracks" from new releases. The service recently went from quarterly to bimonthly.

The stations that air bluegrass are as diverse as the people who listen. "Bluegrass on the radio is not as limiting as people think," says Tom Riggs, president/owner of American Bluegrass Network.

The venerable WPAQ, a 10,000-watt daytime outlet in Greensboro,

N.C., has been programming bluegrass and old-time music almost exclusively since signing on in 1948. FM sister station WBRF Galax, Va., offers basically the same programming at night and a mix of current and traditional country during the day.

WPAQ has been a springboard for notable artists like Mac Wiseman and Del Reeves, and, in its earliest days, broadcast live performances by artists like Bill Monroe, the Stanley Brothers, and Flatt & Scruggs. According to owner Ralph Epperson, who built the station with his father, still others—like Doc Watson and Jim & Jesse—were inspired to get into bluegrass, at least in part, by listening to WPAQ.

Another Southeastern daytimer, WTRI Brunswick, Md., has had, for the past two years, a "no-format" format of all types of music by local artists. Bluegrass is mixed throughout regular programming, and also airs in a two-hour block Tuesday afternoons hosted by well-known bluegrass performer Paul Adkins.

National Public Radio affiliate WAMU Washington, D.C., has been programming bluegrass since 1968, and airs it more than 20 hours a week, the bulk of it in afternoon drive. While it's not a case of dueling formats, PD Steve Palmer notes the station's unusual format combination. "N/T has seen extraordinary growth in the last 10 years, but bluegrass has definitely maintained its popularity and level of support on the station," he says.

WAY OUT WEST

Bluegrass' popularity is not just an east-of-the-Mississippi anomaly. Commercial country combo KVOO-AM-FM Tulsa, Okla., pulled a combined 12-plus Arbitron share of 11.5 for its simulcast Sunday night programming, which includes a locally produced bluegrass show.

PD Andy Oatman expanded the show from a half hour to 90 minutes

three years ago, due to listener demand. "Without a doubt, the show generates more mail and calls than anything we do the rest of the week," he says. Additionally, both the AM and FM mix in bluegrass songs throughout the day.

"I try to do a bluegrass show that's also acceptable to our country music listeners, so they won't tune away when the show comes on," says KFDI-AM-FM Wichita, Kan., producer/personality Orin Friesen. Evidently, it's working. His show, which airs Sunday mornings on the 100,000-watt FM and Sunday nights on the 50,000-watt AM, is No. 1 in the market Sunday mornings with a 17.1 12-plus share in the fall '93 Arbitrons.

Friesen's philosophy also is timely; stations report that new listeners are coming to bluegrass either due to a falling in with, or out of, the current country music craze.

"Country music is sounding more like rock'n'roll, so traditional country fans are looking to bluegrass more," claims Oida Watts, PD/owner of WDSL, a daytime-only commercial country AM in Mocksville, N.C., which has a daily two-hour bluegrass show.

Paradoxically, the hot country phenomenon also is picking up a younger, more open-minded audience for bluegrass, according to Riggs.

WAMU's Palmer believes that bluegrass videos on CMT, along with TNN programs like American Music Shop, have exposed the music to a larger audience—which, in turn, has tuned into WAMU's programming. He adds that some country artists have greatly contributed to the increased respect bluegrass is receiving.

Top country artists such as Vince Gill, Marty Stuart, and Dwight Yoakam are steeped in bluegrass. Countless others incorporate at least some elements of bluegrass in their live shows and recordings.

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Cincinnati Judge Isaiah Gaines Makes His Case On Radio, TV

■ BY ERIC BOEHLERT

NEW YORK—Hamilton County Municipal Judge Leslie Isaiah Gaines of Cincinnati has a lot to say. Luckily, with a Saturday morning radio talk show, a Sunday evening talk show, and a Monday night TV talk show—not to mention his position on the bench—Gaines has plenty of ways to express himself.

Although there are no official records detailing the number of judges-as-talk-show-hosts, it's safe to say Gaines is one of radio's best courthouse friends.

Twenty years ago, Gaines, a Howard University Law School grad, started hosting a legal talk show on WCIN, Cincinnati's oldest black-owned radio station. (The station just celebrated its 40th anniversary.) In the '80s, Gaines returned to WCIN for another law-based show. "I bring law closer to the people," says the 49-year old judge.

By the time the '90s arrived, Gaines had emerged as one of the city's most-recognized citizens, easily spotted in his trademark black derby hat. He achieved his fame by defending scores of high-profile homicide suspects and winning more

than his share of cases, as well as working as a motivational speaker at churches. Gaines' well-known TV commercials touting his legal services ("Call me if you need me") didn't hurt either.

So in late '93—one year after landing on the bench, where he hears drunk driving, assault, and bad-check cases—Gaines returned to WCIN. His one-hour Saturday morning show focuses on what he sees as his listeners' biggest problem: black-on-black violence, particularly among the young. "We've got to curb this violence that seems to be sweeping the country," says Gaines, who notes that "more self-respect and respect for others" is in much demand, too.

Like Cincinnati's growing level of violence, Gaines says the city's race relations mirror what is going on around the country. "There is work to be done," says the judge, adding, "we need to build bridges."

Gaines is a firm believer in strong discipline, and gained more notoriety recently when he ruled that a father was not guilty of whipping his son with a belt. Gaines' decision that "parents have a right to raise

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 112 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	9	★ ★ ★ NO. 1 ★ ★ ★ DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	3 weeks at No. 1 ♦ AEROSMITH Geffen
2	3	4	5	NO EXCUSES JAR OF FLIES	♦ ALICE IN CHAINS Columbia
3	2	2	11	MR. JONES AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/Geffen
4	4	6	13	ALL APOLOGIES IN UTERO	♦ NIRVANA DGC/Geffen
5	7	9	16	LOW KEROSENE HAT	♦ CRACKER Virgin
6	8	8	15	YOU CANOLEBOX	♦ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
7	9	17	4	HIGH ROAD EASY RATS	♦ SASS JORDAN IMPACT/MCA
8	6	5	18	CREEP CORE	♦ STONE TEMPLE PILOTS Atlantic
9	10	11	7	DAY IN THE SUN PETER FRAMPTON	PETER FRAMPTON Relativity
10	11	28	3	HOOGLIGAN'S HOLIDAY MOTLEY CRUE	♦ MOTLEY CRUE Elektra
11	20	—	2	SPOONMAN SUPERUNKNOWN	♦ SOUNDGARDEN A&M
12	19	29	3	NOBODY'S HERO COUNTERPARTS	RUSH Atlantic
13	15	14	6	BOX OF MIRACLES BAREFOOT SERVANTS	♦ BAREFOOT SERVANTS Epic
14	5	3	8	PINCUSHION ANTENNA	♦ ZZ TOP RCA
15	22	36	3	HARD ACT TO FOLLOW BROTHER CANE	BROTHER CANE Virgin
16	12	10	20	DAUGHTER VS.	PEARL JAM Epic
17	16	16	7	UNDER THE SAME SUN FACE THE HEAT	♦ SCORPIONS Mercury
18	14	12	19	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
19	17	13	19	MARY JANE'S LAST DANCE ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
20	27	27	5	★ ★ ★ AIRPOWER ★ ★ ★ RIDE THE TIDE THE SCREAMIN' CHEETAH WHEELIES	THE SCREAMIN' CHEETAH WHEELIES Atlantic
21	36	—	2	★ ★ ★ AIRPOWER ★ ★ ★ SHE'S MY MACHINE YOUR FILTHY LITTLE MOUTH	♦ DAVID LEE ROTH Reprise
22	24	22	9	ANIMAL VS.	♦ PEARL JAM Epic
23	13	7	17	COLD FIRE COUNTERPARTS	RUSH Atlantic
24	21	19	6	SOMETHING IN THE AIR TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
25	23	15	20	BAD THING BROTHER	♦ CRY OF LOVE Columbia
26	18	18	17	MOTHER THRALL-DEMONSWEATLIVE	♦ DANZIG American/Reprise
27	31	—	2	BACKWATER TOO HIGH TO DIE	MEAT PUPPETS London/PLG
28	NEW ▶	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ BREAKAWAY ANTENNA	♦ ZZ TOP RCA
29	25	26	5	STREETS OF PHILADELPHIA "PHILADELPHIA" SOUNDTRACK	♦ BRUCE SPRINGSTEEN Columbia
30	26	20	7	DOGMAN DOGMAN	♦ KING'S X Atlantic
31	32	40	3	TOO COLD IN THE WINTER BROTHER	CRY OF LOVE Columbia
32	NEW ▶	1	1	THE CALLING TALK	YES Victory/PLG
33	30	24	20	AMAZING GET A GRIP	♦ AEROSMITH Geffen
34	34	35	4	BELIEVE DIG	♦ DIG Radioactive
35	29	25	6	ROCK AND ROLL DREAMS COME THROUGH BAT OUT OF HELL II: BACK INTO HELL	♦ MEAT LOAF MCA
36	35	39	3	PRISON SEX UNDERTOW	♦ TOOL Zoo
37	28	23	11	COME TO MY WINDOW YES I AM	♦ MELISSA ETHERIDGE Island/PLG
38	38	37	4	SPINNING AROUND OVER YOU "REALITY BITES" SOUNDTRACK	LENNY KRAVITZ Virgin
39	NEW ▶	1	1	DISSIDENT VS.	PEARL JAM Epic
40	37	34	23	SOBER UNDERTOW	♦ TOOL Zoo

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	21	PLUSH CORE	♦ STONE TEMPLE PILOTS Atlantic
2	2	3	16	PEACE PIPE BROTHER	♦ CRY OF LOVE Columbia
3	4	2	12	NO RAIN BLIND MELON	♦ BLIND MELON Capitol
4	7	7	19	GOT NO SHAME BROTHER CANE	♦ BROTHER CANE Virgin
5	3	4	24	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ Virgin
6	5	5	16	HEY JEALOUSY NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
7	6	6	33	HARD TO HANDLE SHAKE YOUR MONEY MAKER	♦ THE BLACK CROWES American/Reprise
8	9	8	18	RUNAWAY TRAIN GRAVE DANCERS UNION	♦ SOUL ASYLUM Columbia
9	10	—	2	ANOTHER BRICK IN THE WALL PART II THE WALL	♦ PINK FLOYD Columbia
10	—	10	37	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	♦ GEORGE THOROGOOD EMI/ERG

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

Radio

New Demo Data Zeroes In On Customers

LOS ANGELES—Imagine calling on a potential advertiser armed with a chart illustrating where your radio station's listeners (and the advertiser's potential clients) are, and exactly what kind of lifestyle they live. This is what block group coding can provide for radio stations—information about the station's listeners that goes way beyond basic age, sex, and broad geographic information.

In the past, marketers used zip codes to define audiences or potential customers. But using zip codes makes the assumption that people living in the same geographic area have the same buying habits. Block group coding, on the other hand, breaks down the data even further by describing the buying habits and lifestyle characteristics of residents of specific street blocks.

This is how block group coding works. The U.S. Census Bureau determines the block groups and codes each person who responds to the census. That information is given to a number of companies, which, in turn, organize the material according to various lifestyle categories. The four prominent companies, and the names of their lifestyle categorizing systems, are Ithaca, N.Y.-based Claritas, "Prizm"; Stamford, Conn.-based Donnelly (a division of Nielson), "ClusterPLUS"; Arlington, Va.-based CACI, "Acorn"; and San Diego-based Equifax, "Microvision."

Beginning with the fall '94 Arbitron survey, every diary will include block group coding information, according to Jay Guyther, Arbitron's VP/sales and marketing, radio station services.

"We'll put our database in the same format with these other databases," Guyther said during a panel on block group coding at the Radio Advertising Bureau's recent Managing Sales Conference in Dallas. "This time next year, [Arbitron's Maximiser software] will allow stations to access block group codes, which can be strung together in any way they want depending on what characteristics they want to look at."

The Interep Radio Store has been pioneering block group coding efforts for the last year. "Brandnet" is the name of its product, which identifies the target customer by lifestyle categories. Interep then matches that profile to the audience profile of local radio stations.

Marla Pirner, Interep's executive VP/director of research, says, "the single most important thing is that the lifestyle marketing will put radio on a level playing field with the marketers whose advertising dollars we're trying to attract."

"With block group coding, when you look at a map you won't see a map of the states, you'll see lifestyle groups... It's not about where you live, it's about how you live," she adds.

Interep's lifestyle categories have names like "Furs And Station Wagons," "Norma Rae-ville," "White Picket Fences," "Bohemian Mix," "Blue Blood Estates," "Great Beginnings," "Hanging On," "New Melting Pot," "Late-life Laborers," "Young And Carefree," and "Lap Of Luxury." Take "Great Beginnings," for instance. This group is made up of young singles and couples in their 20s and 30s with medium-to-high education levels, medium income, and managerial or professional jobs. More specifically, this block group is defined as people



by Carrie Borzillo

who have graduated college or have had post-grad studies. They also rent in urban areas, often in buildings built in the 1960s and 1970s. They exercise, listen to talk radio, and read USA Today and Newsweek.

Information on fast-food eaters, soda and beer drinkers, and frequent fliers also can be included in the lifestyle makeup.

"We can now define our audiences the same way marketers describe them," says Pirner.

Interep starts with the census infor-

mation, then takes it to one of the four above-mentioned companies, which match those codes to national Simmons information. "Now we can profile people with a certain lifestyle and take that to the local level, so we can identify which markets and which radio stations have the highest brand potential... for a particular product," says Pirner.

The obvious benefit for radio marketers is that they can demonstrate the value of their audience to agencies and clients like never before, according to Pirner.

One way to do that, she says, is to develop a map that shows different lifestyle groups, or block groups, "in their markets, and then do an overlay of the station audience for a dramatic visual presentation to clients."

Guyther says, "We're also looking at ways that station databases can be ap-

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Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	2	8	★ ★ ★ NO. 1 ★ ★ ★ MMM MMM MMM MMM GOD SHUFFLED HIS FEET	1 week at No. 1 ♦ CRASH TEST DUMMIES Arista
2	1	1	12	LOSER MELLOW GOLD	♦ BECK DGC/Geffen
3	3	4	7	GOD UNDER THE PINK	♦ TORI AMOS Atlantic
4	4	5	5	NO EXCUSES JAR OF FLIES	ALICE IN CHAINS Columbia
5	5	3	16	MR. JONES AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/Geffen
6	14	25	3	RETURN TO INNOCENCE THE CROSS OF CHANGES	♦ ENIGMA Virgin
7	7	7	8	GET OFF THIS KEROSENE HAT	♦ CRACKER Virgin
8	6	6	15	ALL APOLOGIES IN UTERO	♦ NIRVANA DGC/Geffen
9	18	—	2	13 STEPS LEAD DOWN BRUTAL YOUTH	ELVIS COSTELLO Warner Bros.
10	8	8	11	BIG TIME SENSUALITY DEBUT	♦ BJORK Elektra
11	9	11	7	WATCH THE GIRL DESTROY ME POSSUM DIXON	♦ POSSUM DIXON Interscope
12	11	13	13	DISARM SIAMESE DREAM	♦ SMASHING PUMPKINS Virgin
13	10	9	22	LAI LAI	♦ JAMES Mercury
14	13	19	5	LEAVING LAS VEGAS TUESDAY NIGHT MUSIC CLUB	♦ SHERYL CROW A&M
15	12	10	12	LOCKED OUT TOGETHER ALONE	♦ CROWDED HOUSE Capitol
16	19	27	4	EVERY GENERATION... MONO	♦ FURY IN THE SLAUGHTERHOUSE RCA
17	24	23	4	★ ★ ★ AIRPOWER ★ ★ ★ BACKWATER TOO HIGH TO DIE	MEAT PUPPETS London/PLG
18	15	12	12	CREEP CORE	♦ STONE TEMPLE PILOTS Atlantic
19	22	20	6	BELIEVE DIG	♦ DIG Radioactive
20	21	21	20	TODAY SIAMESE DREAM	♦ SMASHING PUMPKINS Virgin
21	20	14	15	KITE FROM MONDAY TO SUNDAY	♦ NICK HEYWARD Epic
22	16	15	7	THE GREAT BIG NO COME ON FEEL	♦ THE LEMONHEADS Atlantic
23	23	17	27	CANNONBALL LAST SPLASH	♦ THE BREEDERS A&M/Elektra
24	17	16	20	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
25	NEW ▶	1	1	SPOONMAN SUPERUNKNOWN	♦ SOUNDGARDEN A&M
26	27	30	3	ELDERLY WOMAN BEHIND THE COUNTER... VS.	PEARL JAM Epic
27	26	22	7	LOVETOWN "PHILADELPHIA" SOUNDTRACK	PETER GABRIEL Epic Soundtrax
28	25	18	16	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENDRIX	THE CURE Reprise
29	29	—	6	ANNIVERSARY SONG PALE SUN CRESCENT MOON	COWBOY JUNKIES RCA
30	RE-ENTRY	20	20	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	♦ THE CRANBERRIES Island/PLG

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 300 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

FCC Freezes Comparative Hearing Cases After Ruling

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has frozen all comparative hearing cases due to a U.S. Appeals Court ruling that the commission's decades-old policy of offering preferences to applicants with "integrated" ownership and management is arbitrary, capricious, and without merit.

The commission, in its Feb. 28 announcement, said it decided to freeze all pending cases following the Dec. 20, 1993, appeals court ruling, because integration had been a "crucial factor" in determining licensees in comparative hearings.

Still pending is an FCC rulemaking process that would re-examine the comparative hearing process in the wake of the court decision.

While the freeze is in effect, the FCC said, predesignation paperwork, hearings, cutoff windows, FM filing windows, and amendment filings will be suspended.

The full commission, the FCC Review Board, and Administrative Law Judges will issue decisions, hear appeals, or accept pleading filings only in cases in which comparative qualifications are not at issue.

FEMALE JOCKS

(Continued from page 85)

changed, and there are a lot more female programmers now, too."

Brown agrees that the audience doesn't really care, or even notice three women in a row. "The industry, on the other hand, raised a few eyebrows, because I broke the old-boy rules that it should be boy, girl, boy, girl, or that only middays and overnights were right for women," he says.

While Brown detected some skepticism at first, he says the industry wizened up when WRKS' ratings didn't fall because of his choice.

"We're targeting people, not genders," says Brown. "You're rated on the people you're targeting, not the females or the males. I tell my jocks to appeal to the core—the people."

Raymond agrees that the industry is more concerned with females on the air than the listeners are. "We had a neutral response. It wasn't positive or negative about having women back to back," he says. "People didn't notice that we even did that, they just noticed good jocks."

Mobley hopes that the industry will wake up and see the success WRKS has had in New York with three women in a row. "Hopefully, PDs will see what's going on here and say, 'Hey, maybe we're missing something,' and stop thinking in terms of females or males, and just put the best communicators on the air. This will probably set a precedent for some who might be a little slow catching on."

Mobley adds that she looks forward to a time when the industry won't think of two women on the air in a row as a novelty.

"I think a lot of PDs give the audience more credit than they deserve in terms of paying attention to what goes on at their stations," adds Miles. "The audience doesn't notice, as long as you play the music they want to hear."

The commission also will appoint settlement judges so that one or the other applicant may withdraw in cases involving pending applications.

VEEP SAYS FCC NOMINEE ON THE WAY

Vice President Gore, the administration's spokesman on telecommunications issues, said in a recent speech that he was aware that Republicans were unhappy about the administration's slow response to naming a Republican to fill one of the two empty FCC seats, including the one vacated by former chairman Al Sikes. He added that he thought the nominee's name would be announced when new chairman Reed Hundt was confirmed three months ago.

CINCINNATI JUDGE MAKES HIS CASE ON RADIO

(Continued from page 85)

their children" the way they see fit resulted in some heated talk show calls.

The judge also is a songwriter, and recently tackled the topic of gangsta rap with some lyrics of his own:

*"She Ain't Your 'Yo.'
She Ain't Your 'Ho.'
She Ain't Your B-I-T-C-H.
She Is Your S-I-S-T-E-R.
She Is Your M-O-T-H-E-R.
She Is Your W-I-F-E."*

When the Cincinnati Bengals' football season ended on crosstown WLW late last year, station PD Bill Wills needed to reshape his Sunday night lineup. Drawing up a list of prominent local personalities he wanted to have on the air, Wills jotted down five names on a pad of paper—and four of the names belonged to Gaines. The judge had been a guest numerous times on various WLW shows, and Wills had been impressed. "He's not an in-your-face

BLUEGRASS BUILDS ON LOYAL FOLLOWING

(Continued from page 85)

Dell Davis, host of KVOO's bluegrass show for the past 14 years, hails Garth Brooks' cover of the New Grass Revival tune "Callin' Baton Rouge," as being a "prime thing that has gotten new people to take notice of, and a liking to, bluegrass."

Most programmers surveyed also credit young bluegrass artists like Alison Krauss with enhancing the music's appeal (Billboard, May 15, 1992). Krauss is the first artist in decades to make the Billboard charts with a bluegrass recording, including a 10-week run on the Top Country Albums chart.

'DIRT FARMERS TO DOCTORS'

Identifying who is listening can be tricky. Watts notes, "We get them all, from the cradle to grave." Similarly, Epperson says his audience includes "a span of all strata, income and age-wise, from dirt farmers to doctors."

Riggs cites an affiliate that mainly serves the Hopi and Navajo reservations as an example of the breadth of the audience for bluegrass.

The commercial success of bluegrass has waxed and waned since the days of the Saturday night barn dances. WSM-AM Nashville, which

WASHINGTON ROUNDUP™

Gore said the names of new FCC nominees would be coming "soon."

Gore also put a positive spin on the Administration's information superhighway bill, which is taking a buffet from Republicans with their own superhighway blueprints.

He allowed that there was time for "discussion," and said the bill ultimately "would be written [by lawmakers in Senate-House] conference."

shock jock," says Wills, "but he's strong-minded and strong-willed."

A short time later, Gaines became WLW's first African-American talk show host. Gaines opted to retain his WCIN show. Although the arrangement is a bit odd, WLW's Wills does not object. "It means more exposure for me," he says.

The difference between Gaines' WLW and WCIN shows is that he can now be heard in 38 states, thanks to WLW's legendary 50,000-watt, clear-channel signal. (Along with the two radio shows, Gaines hosts a monthly cable-access talk show in town, and says a local TV affiliate has expressed interest in picking up the show.)

After just five shows, it's too early to judge Gaines' ratings. But Wills was convinced he made the right decision when, airing opposite the Super Bowl, Gaines had no trouble keeping his phones lines lit up. "That tells you something," says Wills.

produces the Grand Ole Opry, is one of the few country outlets that has never abandoned bluegrass.

In addition to bluegrass on the Opry broadcast, WSM has a three-hour bluegrass show Monday nights and a 15-minute "Early Bird Gets The Bluegrass" show on weekday mornings.

The "Early Bird..." program lost its longtime sponsor, Martha White Flour, five years ago, and the fate of the program was in question. Then a local business, Burke Building Supply, stepped in and picked up the sponsorship, according to WSM PD Kyle Cantrell.

Advertisers don't always come that easy, although many stations cite support from local businesses. Kirk Brandenberger says the bluegrass show he hosts on commercial country FM WBKR Owensboro, Ky., has been sold out for nine years running. (Brandenberger also is president of Prime Cuts Of Bluegrass parent KBC Inc.)

Stations also claim a high degree of listener loyalty. "Our listeners will go 60 or 70 miles to patronize a grocery store because they advertise on our station," Epperson claims.

FCC NEW SCHEDULE ON FM TRANSLATORS

The FCC announced that, to comply with the revised 1990 commission ownership rules, FM translator licensees have until June 1 to change over, instead of March 1.

The FCC, in its new rules, allowed the grandfathering of FM translators in operation before March 1, 1991.

FRITTS WARNS STATIONS ABOUT EEO

National Assn. of Broadcasters president Eddie Fritts told broadcasters at the Radio Advertising Bureau's recent Managing Sales Conference in Dallas that they should give close attention to their FCC equal employment opportunity guidelines, and that fines and short-term license renewals could be the cost of not paying scrupulous attention to the rules, which have become a focus of attention under the chairmanship of Democrat Reed Hundt.

A number of FCC officials and communications lawyers have warned broadcasters for more than a year that FCC deregulation in other areas also resulted in micro-examinations of EEO rules and complaints.

NAB TO FEATURE FCC CHAIRMAN

FCC chairman Reed Hundt and commissioners Andrew Barrett and James Quello will be among the featured speakers at NAB's upcoming convention, scheduled for March 21-23 in Las Vegas.

The conference is designed to provide guidance and problem-solving legal information affecting stations and is "designed for broadcasters, not lawyers," according to the NAB.

Hundt is keynoter of the opening ceremonies, where Quello will receive NAB's Distinguished Service Award.

Also on hand will be new FCC general counsel Bill Kennard and Quello and Barrett's legal advisers.

WTRI owner/PD Liz Roberts can boast not only a high success rate of reuniting lost dogs with their owners, but "a fella in New York who's been trying to build an antenna so that he can pull in the station."

Still, other, mostly larger stations note that their bluegrass programming is "not a priority" with sales people. National advertisers have been even harder to come by—although Pizza Hut and Pepsi have tested the waters.

Most bluegrass outlets program music with the objective of engaging the widest audience. Variety and history are emphasized, but programming generally leans toward current music and the wealth of young talent available.

IBMA's Fox says some album alternative stations are beginning to add bluegrass cuts, and there is some crossover with other types of acoustic music, such as western swing and cajun. If there is a big future for bluegrass, though, it probably lies in an incorporation back into country music. Says Friesen, "I'd like to see a day when there doesn't have to be separate bluegrass programs."



- Hits! in Tokio**
- Week of February 20, 1994
- 1 The Sign Ace Of Base
 - 2 Goody Goody Lisette Melendez
 - 3 I'm In The Mood Ce Ce Peniston
 - 4 Now And Forever Richard Marx
 - 5 Another Season Kevyn Lettau
 - 6 Hero Mariah Carey
 - 7 Return To Innocence Enigma
 - 8 What's My Name? Snoopy Doggy Dogg
 - 9 Hey Mr. D. J. Zhane
 - 10 Moon Child Ice
 - 11 Dreamer Coldcut
 - 12 Little Bit Of Heaven Lisa Stansfield
 - 13 Cry For You Jodeci
 - 14 Breathe Again Toni Braxton
 - 15 It's Because Of You Kiss The Sky
 - 16 Without You Mariah Carey
 - 17 Everyday Phil Collins
 - 18 Love Connection Kiss Of Life
 - 19 Across The View Dido
 - 20 Twist And Shout Chaka Demus & Pliers
 - 21 All That She Wants Ace Of Base
 - 22 Choice Of Colors Manhattan Transfer
 - 23 Time Of Our Lives Alison Limerick
 - 24 Please Forgive Me Bryan Adams
 - 25 I'm Ready Tevin Campbell
 - 26 Gotta Get It Right Lena Eadybe
 - 27 The Power Of Love Ceeline Dion
 - 28 Nothing 'Bout Me Sting
 - 29 All For Love Bryan Adams, Rod Stewart & Sting
 - 30 Save The Best For Last Vanessa Williams
 - 31 Givin' It Up Incognito
 - 32 Dirty Dawg NKOTB
 - 33 Again Janet Jackson
 - 34 Who's The Mack Ralph Tresvant
 - 35 Tinsel Town Ronny Jordan
 - 36 Can We Talk Tevin Campbell
 - 37 I'm In Love Lisa Keith
 - 38 So Natural Lisa Stansfield
 - 39 Spend The Night Earth, Wind & Fire
 - 40 Never Should've Let You Go Hi-Five
 - 41 True Love Elton John & Kiki Dee
 - 42 Because Of Love Janet Jackson
 - 43 Streets Of Philadelphia Bruce Springsteen
 - 44 Send Me Daryl Hall
 - 45 Winter Song Dreams Come True
 - 46 Tempted Tashan
 - 47 I Can See Clearly Now Jimmy Cliff
 - 48 Stay Eternal
 - 49 Still A Friend Of Mine Incognito
 - 50 Cornflake Girl Tori Amos

**J-WAVE
81.3FM**

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 60 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	WKS ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	16	★ ★ ★ NO. 1 ★ ★ ★ THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION 3 weeks at No. 1
2	2	4	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
3	4	5	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
4	5	6	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
5	6	3	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
6	3	2	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON
7	8	11	WITHOUT YOU COLUMBIA 77358	◆ MARIAH CAREY
8	7	7	HERO COLUMBIA 77224	◆ MARIAH CAREY
9	10	10	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
10	11	9	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
11	12	12	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
12	9	8	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
13	13	13	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
14	14	14	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
15	15	17	WILL YOU BE THERE (IN THE MORNING) CAPITOL 58041	◆ HEART
16	18	21	STREETS OF PHILADELPHIA COLUMBIA 77384	◆ BRUCE SPRINGSTEEN
17	17	16	AGAIN VIRGIN 38404	◆ JANET JACKSON
18	16	15	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
19	20	22	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
20	19	19	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
21	21	18	LINGER ISLAND 862 800/PLG	◆ THE CRANBERRIES
★ ★ ★ AIRPOWER ★ ★ ★				
22	23	26	THE ONES YOU LOVE RCA 62721	◆ RICK ASTLEY
23	27	38	LULLABY (GOODNIGHT, MY ANGEL) COLUMBIA 77363	BILLY JOEL
24	22	28	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
25	26	31	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
26	28	35	IN WALKED LOVE ARISTA ALBUM CUT	EXPOSE
27	24	24	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
28	30	—	ROCK AND ROLL DREAMS COME THROUGH MCA 54757	◆ MEAT LOAF
★ ★ ★ HOT SHOT DEBUT ★ ★ ★				
29	NEW ▶	1	COMPLETELY COLUMBIA 77376	◆ MICHAEL BOLTON
30	31	34	FOR WHOM THE BELL TOLLS POLYDOR 855 332/PLG	◆ BEE GEES
31	29	30	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
32	NEW ▶	1	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT
33	35	39	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
34	32	33	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
35	34	32	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
36	NEW ▶	1	OH NO, NOT MY BABY ELEKTRA ALBUM CUT	LINDA RONSTADT
37	38	—	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
38	RE-ENTRY	24	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
39	33	29	RAINBOW'S CADILLAC RCA 62724	BRUCE HORNSBY
40	NEW ▶	1	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications

HOT ADULT CONTEMPORARY RECURRENTS

1	2	3	4	5	6	7	8	9	10	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	—	2							FIELDS OF GOLD A&M 0258	◆ STING
2	2	2	7							I'M FREE SBK 50434/ERG	◆ JON SECADA
3	3	1	4							REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
4	4	—	2							ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
5	5	3	10							I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
6	7	4	17							DON'T TAKE AWAY MY HEAVEN A&M 0213	◆ AARON NEVILLE
7	6	—	2							HOPELESSLY RCA 62593	◆ RICK ASTLEY
8	8	6	35							JUST ANOTHER DAY SBK 77363/ERG	◆ JON SECADA
9	—	—	1							SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
10	9	5	35							DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

Billboard's **PD of the week™**

Larry Pareigis
KHTK/KNCI/KRAK Sacramento, Calif.



THE LATEST DUOPOLY-THEMED joke making the rounds at radio conventions is a variation on the old adage "if you can't beat 'em, join 'em." The updated version goes like this: "beat 'em, then buy 'em—it's cheaper that way." That's just what EZ Communications did in Sacramento, Calif., with the purchase of KNCI, the nemesis of EZ's country market leader, KRAK-FM. Since that sale closed a few weeks ago, the radio landscape in Sacramento has changed dramatically, all thanks to EZ.

On Feb. 21, the company swapped the frequencies of the rival stations (Billboard, Jan. 29). KRAK-FM shifted from 105.1 to 98.5 and became "The Hot New KRAK-FM." KNCI moved up the dial and became "New Country 105.1." KNCI now targets a younger audience, while KRAK has become musically broader and is focusing on the mainstream country audience. Both stations previously had been programming hot country.

A week later, EZ flipped heritage country outlet KRAK-AM to "Hot Talk 1140 AM" with the new calls KHTK. That station had been programming country for 30 years.

Helping orchestrate all of those changes was Larry Pareigis, who serves as OM for all three stations. A country radio vet, Pareigis is making his first foray into talk programming with KHTK, but his attitude about that challenge reflects his general attitude toward his job. "For me it's never been about money or perks," he says. "I am thoroughly intrigued and provoked by challenge."

At 29, Pareigis is already a radio veteran, having started in the business at age 15 in Savannah, Ga., at WQQT. Jobs at several small stations in Nashville enabled Pareigis to work his way up to WKDF, which, in turn, led to a job at WSM-FM. While there, he climbed the ranks from P/T jock to MD of the FM, and eventually to MD of WSM-AM-FM and co-owned video outlet TNN. After a programming stint at KRST Albuquerque, N.M., he joined KRAK-FM in 1992 as PD, and was upped to OM a year ago.

In its last four books on the old frequency, Pareigis took KRAK-FM 5.7-6.0-6.3-7.6 in the 12-plus Arbitron ratings, besting KNCI's 4.3 share in the fall '93 book.

The directions the two stations have taken since the swap was the result of a study by the Research Group, which revealed "two major rungs on the format ladder for country" in Sacramento, according to Pareigis. The first was for a "spectrum country station" with music from 1984-1994 (KRAK). The other was for a "crankin', churn-'em-and-burn-'em hit machine" (KNCI).

Although the slogans for the two stations ("hot new" and

"hot country") suggest they are still relatively similar musically, Pareigis says KRAK's "hot new" positioner actually refers to the fact that the station is new, rather than its musical direction. "Those calls have been on a heritage country station for 30 years," he says. "We're saying this is the turbo-charged FM version of the station that you know and love. We're trying to do honor to a legend."

Pareigis describes KRAK-FM as the country equivalent of an AC station, while KNCI is more of a country top 40. "One is a rifle, and the other is a shotgun," he says.

Putting an hour of music for each station next to each other, the difference is obvious. Here's an afternoon hour at KNCI: Wynonna, "Rock Bottom"; Tracy Lawrence, "Can't Break It To My Heart"; BlackHawk, "Goodbye Says It All"; Pam Tillis, "Cleopatra, Queen Of Denial"; Little Texas, "My Love"; Joe Diffie, "John Deere Green"; Brooks & Dunn, "Rock My World (Little Country Girl)"; Randy Travis, "If I Didn't Have You"; Garth Brooks, "Standing Outside The Fire"; Shenandoah, "The Church On Cumberland Road"; Linda Davis, "Company Time"; Doug Stone, "I Never Knew Love"; Alan Jackson, "Don't Rock The Jukebox"; Neal McCoy, "No Doubt About It"; and Faith Hill, "Piece Of My Heart."

A KRAK afternoon hour sounds like this: Aaron Tippin, "My Blue Angel"; Alabama, "Mountain Music"; Clint Black, "Put Yourself In My Shoes"; Mark Chesnut, "I Just Wanted You To Know"; Forester Sisters, "Too Much Is Not Enough"; Don Williams, "I've Been Loved By The Best"; Sawyer Brown, "Thank God For You"; Dan Seals, "Love On Arrival"; George Strait, "I'd Like To Have That One Back"; Willie Nelson, "Forgiving You Was Easy"; Ronnie Milsap, "Any Day Now"; Lee Roy Parnell, "I'm Holding My Own"; Confederate Railroad, "Queen Of Memphis"; Ricky Van Shelton, "From A Jack To A King"; and the Bellamy Brothers, "Old Hippie."

Despite its heritage, the decision to change the AM into what Pareigis calls "a rock'n'roll station without all the annoying music" was a relatively easy one. "In today's broadcasting climate... you can't decide to hold onto something at the expense of reaching out to [something bigger]," he says. "One is a 2 share, the other is a potential 5 share."

The rights to the Sacramento Kings NBA team, recently acquired from crosstown KFBK, is expected to give KHTK an advantage right out of the starting gate. "Having the Kings immediately plants a flag for the AM which otherwise would have taken longer to establish," says Pareigis.

(Continued on next page)

PROMOTIONS AND MARKETING

(Continued from page 86)

ended with that block group code. The system will be there to do it. The key will be finding the uses to really unlock the power of this stuff."

IDEA MILL: ALTERNATIVE NRG

Hollywood Records and Greenpeace are teaming with KBCO Denver for the annual "KBCO Downhill Cardboard Derby," during which the station will turn to alternative energy with the help of Greenpeace's mobile solar generator, "Cyrus." The generator will be on display at KBCO's studios and will power the sound system for the cardboard sledding competition. This ties in with Hollywood Records' recent release "Alternative NRG," a compilation of songs by modern rock acts recorded through the use of solar power.

Capitalizing on the Ringling Brothers and Barnum and Bailey Circus elephants named Romeo and Juliet, WNVZ Norfolk, Va., hosted a week-long contest for the most dramatic ren-

dering of the Shakespearean play's famous balcony scene. Aspiring actors won tickets to the circus, while the winning thespians received a trip to New York to see Bryan Adams in concert.

To help get the station's phone lines lit up, KCLB-AM Palm Springs, Calif., morning man Melvin Albanez has been dressing up in odd outfits, such as diapers, and asking listeners to call in and guess what he's wearing that day. This is no theater-of-the-mind stunt, however. Albanez is actually donning the outrageous costumes daily.

Instead of sending listeners to the Winter Olympics, WXPS (X107) White Plains, N.Y., opted to bring a piece of the Olympics to listeners by giving away an actual luge... WMJI Cleveland morning team John Lanigan, John Webster, Jimmy Malone, and sports director Tony Rizzo challenged Cleveland Browns head coach Bill Belichick to a "Toboggan Run'N'Chute" as part of the station's second "Family

Fun Raiser."

WEZB (B97) New Orleans Children's Charities Foundation is sponsoring a shopping day at the city's new Maison Blanche department store to benefit 12 children's organizations. Ticket holders will get a day of product demonstrations, live entertainment, refreshments, and discount coupon giveaways. Attendees also can register to win prizes including a \$500 shopping spree from Maison Blanche, a trip for two to Hawaii, and a 1994 Nissan Sentra. This is B97's second community project sponsored by the newly formed "B97 FM Children's Charities Foundation."

PRO-MOTIONS

WDRE Long Island, N.Y., director of sales promotions Nancy Cambino has been named director of marketing and promotions. Intern Ann Schroeder has been named promotions assistant.

Arbitron Launches Initiative Geared Toward Raising Survey Response Rates

ARBITRON IS GETTING aggressive about raising survey response rates and has announced a series of new initiatives to meet that goal for the winter and spring survey periods.

The first plan calls for faster placement of diaries after recruitment. In other words, Arbitron plans to cut the time between when a survey respondent agrees to fill out a diary and when he actually receives it. That plan has been initiated for the current winter survey.

The time lapse will now be no more than two weeks, thanks to modified software and systems at Arbitron that have speeded up the placement process.

A test of this system has already revealed that households which received diaries within two weeks showed a significant gain in response rate over households that had to wait up to four weeks for the diaries to arrive.

The second initiative calls for special packaging of diaries for large households, which are generally a low-responding segment of the population. That plan will be implemented in the spring.

The new packaging system is designed to make it easier for members of large households to notice the diaries when they arrive in the mail and to distribute them to the other members of the household.

Under the new system, the diary, cash premium, and diary instructions for each person are placed in separate sleeves. The packages also will now be mailed first class in a brightly colored box. They previously had come in an envelope.

This system also was tested and revealed a significant return-rate gain for large households.

Arbitron also is making some changes in its diary-editing procedures, thanks to an extensive review of diary usability criteria and edit procedures conducted by the National Assn. of Broadcasters' Committee On Local Radio Audience Measurement (COLRAM).

Arbitron previously called back diarykeepers to determine their listening patterns when they left a blank page, postmarked the diary on the last day of the survey (rather than after it

ended), or included only a single, incomplete entry on a diary page.

Under the revised system, which is effective with the current winter survey, Arbitron will now retain diaries with a blank page and treat that page as an intentional indication of no listening for that day. Arbitron also will retain diaries postmarked the last day of the survey and will attribute an end time to incomplete entries.

Arbitron also has scrapped two other response-rate initiatives it had been testing—on-air survey an-



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

nouncements and hologram diary covers—because they did not yield significant response-rate increases.

In other news, the children's radio arena has another new player—Fox Kids Radio. Fox Children's Network initially will launch Fox Kids Radio as a Sunday, two-hour weekly countdown show May 8 in the U.S. and overseas. The radio network also will be used to promote FCN's programming. Wally Clark Productions has been hired to produce the program and clear stations.

The countdown show will feature songs chosen by kids and co-hosted by FCN personalities. Entertainment and special interest segments also will be included.

Premiere Radio Networks has sold five sports radio programs to Major Networks for \$2.7 million, adding them to the nine sports, country, and comedy programs it acquired last November from Olympia Networks. Premiere also has entered a sales representation agreement with Major in which Premiere will act as the exclusive network sales representative for

the five sports programs, in exchange for additional compensation. Premiere expects to record a gain on the sale of approximately \$1 million.

Editors at the Reading, Pa., Eagle Times are steamed over what they see as foul play, and have filed suit in federal court against Reading's WAGO/WIOV. The editors claim the stations have lifted copyrighted articles from the newspaper, read them on the air, and never bothered to acknowledge where the stories came from. WAGO/WIOV GM Mitch Carroll had no comment other than to point out that the paper owns his competitor, WEEU.

KKRZ (Z100) Portland, Ore., is offering ice skater Tonya Harding \$10,000 to join the morning team for 30 days. No word on her decision.

PROGRAMMING: DENVER SHUFFLE

Album rock KBPI Denver is moving up the dial from 105.9 to 106.7, replacing KAZY, whose calls will be dropped, according to Don Howe, VP/GM of KRFX/KAZY. KBPI, which is being acquired by Secret Communications (Billboard, March 5), is expected to go country April 1. New call letters have not been announced.

WQFM Milwaukee VP/GM Al Brady Law joins KABC Los Angeles as OM. He will handle programming duties for KABC and crosstown KMPC, pending acquisition. KABC acting PD Bob Klopfenstein (aka Bob K.) is upped to PD, replacing Diane Cridland... KACE Los Angeles PD/midday host Rich Guzman relinquishes his PD duties to OM Kevin Fleming, and will concentrate on his air shift.

At KJMZ Dallas, interim PD Thomas Bacote gets the permanent nod, replacing Tom Casey... Adult standards KAAM Dallas flips to all-sports as KTCK.

When Capitol Broadcasting purchased WVRT (now WSSF) Baltimore, paired it with its WWMX, and brought up WRAL Raleigh, N.C., PD David Wood to run both stations, the move bumped WVRT PD Todd Fisher. Fisher subsequently applied for Wood's old job at WRAL, and just landed it.

Jack Blair takes over as PD at KNNS Phoenix, replacing Dawn Nici.

PD OF THE WEEK

(Continued from preceding page)

Coincidentally, station personnel realized after the fact that their new AM calls, in addition to standing for "hot talk," also could represent "home of the Kings."

Pareigis credit's KRAK-FM's success to a carefully nurtured loyal-listener club, based on a database maintained by San Diego-based Fairwest Direct. Database marketing, Pareigis says, "lets you reach out and stroke your [core] country consumer, and they really remember you when they get a diary."

Because it was so successful for KRAK, Pareigis is extending the database marketing campaign to KNCI, though that station will have a separate membership list.

For now, EZ plans to market the frequency swap only on the two country stations' airwaves, having decided that a television campaign could serve to aggravate a potentially confusing situation for listeners. In the end, Pareigis notes, "If someone writes down KRAK or KNCI [in a diary], we still get the credit."

The plan is to keep the two stations separate in the minds of listeners. "I'm going to work really hard to make them look like two separate facilities," says Pareigis. "I think there is a psychological effect you have on people when they view you as a monopoly. People think you don't have to work as hard."

One way he plans to do this is by not always letting one station know what

the other is doing and how it's behaving, as if they were still rivals. At a recent Brooks & Dunn concert, for example, one station got 100 tickets to give away, while the other one got a few front-row tickets and backstage passes. While one station was on stage presenting the concert, the other one was giving out T-shirts at the door.

Pareigis says this is a deliberate strategy he developed after talking with several programmers running country duopolies in other markets. "A lot of them regretted that they had not established more of a separate identity for their two country stations," he says. "We sort of adapted our thing to the lessons learned by existing duopolies."

PHYLLIS STARK

newslines...

MARK BARTH and Larry Brown are out at Pat Robertson's U.S. Radio, where they served as president and VP/finance, respectively. No word on possible replacements.

ROGER INGRAM is out as GM at WZPL Indianapolis. That move comes in the wake of the local marketing agreement between WZPL and MyStar Communications' crosstown WTPI, which is in the process of acquiring WZPL.

MICHAEL WHALEN has been named GM of WGY-AM-FM Albany, N.Y. He most recently was GM of WAZZ Fayetteville, N.C.

STATION SALES: WDJX-AM-FM Louisville, Ky., from American Radio Systems to Terry Jacobs' Regent Communications, for \$5.5 million (deal also includes CP for a new signal licensed to Coryden, Ind.); KEXO/KKLY Grand Junction, Colo., from Monument Broadcasters to Mustang Broadcasting Co. (which also is acquiring crosstown KQIL/KQIX from debtor-in-possession Airwaves Communications), for \$525,000. (Jim Spehar will be GM of all four stations upon closing.)

SALE CLOSINGS: WKSJ-AM-FM Mobile, Ala., from Franklin Communications Partners to Terry Robinson, for \$8 million; KYKZ Lake Charles, La., from Southwest TV and Radio Inc. to Louisiana Media Interests, for \$4.25 million; WGRD-AM-FM Grand Rapids, Mich., from Regional Broadcasters of Michigan to Liggett Broadcasting, for \$3.7 million; WGLD/WWWB Greensboro, N.C., from MHD Inc., to Franklin Communications, for \$3 million.

JACK HOGAN has been named VP/GM of WJOX/WZRR Birmingham, Ala. He previously was GM of WEZK-AM-FM/WIMZ Knoxville, Tenn.

Blair previously was APD at crosstown KTAR. Meanwhile, KNNS changes calls to KGME.

At WZJM Cleveland (formerly WJMO), midday man Jerry Mac adds PD stripes, replacing Keith Clark. Afternoon jock Johnny D. takes over from J.R. Randall.

WZPL Indianapolis APD/afternoon jock Jim Vincent is now PD, replacing Gary Hoffman, who stays on as consultant... Tom Jackson, formerly at WKZL Greensboro, N.C., takes over as PD at WBT-FM Charlotte, N.C., replacing Mike Donovan.

KBEQ-AM Kansas City, Mo., which had been simulcasting country KBEQ-FM, picks up N/T programming from For The People Network... Ron St. Pierre, former GM at WPRO-AM Providence, R.I., is the new PD at WWRX New London, Conn., replacing Rick Everett.

Former KGGI Riverside, Calif., PD Larry Martino joins KXTZ Las Vegas as PD, replacing Dave McKay, who may be staying on in an undetermined capacity... Adult standards KRSO San Bernardino, Calif., changes calls to KHTX-AM and is now simulcasting country KHTX-FM.

Consultant Jan Jeffries of Jeffries Broadcast Media will take over programming at KEZR San Jose, Calif., replacing Bill Stedman, now at WOMC Detroit. Jeffries has been consulting the station for four years and previously served as PD there.

KZEP-AM San Antonio flips from Sports Entertainment Network to new Spanish network Radio Labio... WMRO Nashville, which has been silent, signs on with Jones Satellite Networks' oldies format.

Peter Spriggs has been upped from APD to PD at WHIO Dayton, Ohio, replacing Wes Minter, now at WCCO Minneapolis... Urban WASC Greenville, S.C., picks up ABC/Satellite Music Network's "Urban Gold" format.

WDLE Scranton, Pa., changes calls to WKXP, but remains country... WWDX Lansing, Mich., APD Sandy

Horowitz is named PD, replacing Greg St. James. Producer Jim Corlette is upped to APD.

Following a duopoly deal with crosstown WKLQ, album rock WLAV-FM Grand Rapids, Mich., flips to classic rock. Modern rock WLAV-AM has gone silent and is expected to resume broadcasting shortly with a new format.

KMRR Tucson, Ariz., flips from adult standards to easy listening... KSAZ Tucson, which had been silent, signs on with ABC/SMN's "Stardust" adult standards format.

ABC/SMN "the Touch" affiliate WWWM-AM Toledo, Ohio, picks up ABC's syndicated Tom Joyner morning show... Country combo KARS-AM-FM Albuquerque, N.M., is now programming Spanish from 1-10 p.m.

Modern rock CKST Vancouver flips to full-service adult standards... AC/talk outlet CKLG Vancouver drops the talk.

PEOPLE: TAMPA CHANGES

In the wake of WFLZ Tampa, Fla., MD/afternoon jock Hawk Harrison's departure for KNIX Phoenix (Billboard, March 5), midday host Dave Mann moves to afternoons and assistant MD/late-night jock Tom Steele will handle music duties. Both moves are on an interim basis while PD B.J. Harris looks for permanent replacements.

Tracy Austin is the new MD at KIIS-FM Los Angeles, replacing Brian Bridgeman. Austin arrives from KHFI-FM Austin, Texas.

Michael Knight is upped from late nights to afternoons at KDWB Minneapolis.

Former KSLX Phoenix morning man John Giese returns for mornings with former crosstown KOOL-FM weekender Bill Andres. They replace Jeff Dean and Bob Bell, who exited. Former KOY-FM Phoenix midday jock Tommy West joins KSLX for overnights.

BEATLESQUE BANDS EMBARK ON THEIR OWN FAB FORAYS

(Continued from page 1)

Among the latest contenders whose music has a definite Beatles influence are Baltimore-based the Greenberry Woods, whose debut album, "Rapple Dapple," was released Feb. 8 on Sire Records; Los Angeles' the Grays, whose debut "Ro Sham Bo" bowed Feb. 22 on Epic; and U.K. popster Nick Heyward, whose album "From Monday To Sunday" was re-

leased Dec. 7, 1993, also on Epic.

All three acts have made decent initial showings on radio in specific markets. The Greenberry Woods' song "Trampoline" has garnered airplay at modern rock WDRE Long Island and 21 other stations, according to Broadcast Data Systems. The Grays' "Very Best Years" has been played at the influential KROQ Los Angeles

and eight other stations prior to its official March 8 release to radio, while Heyward's "Kite" reached No. 4 on the Modern Rock Tracks chart and shows signs of crossing over to top 40.

Despite these successes, the acts still face a challenge. In the three decades since the Beatles first hit America, dozens of acts have attempted to make it big by incorporating their classic sound, but few have made a significant commercial impact.

One of the Beatles-influenced acts that has found some success is Crowded House, which scored a No. 2 hit in 1987 with the ballad "Don't Dream It's Over." The band's self-titled debut album reached No. 12 and went on to platinum-plus sales.

Yet acts like Crowded House have had a difficult time matching their early successes. Squeeze's last album, "Some Fantastic Place," stalled at No. 182 on the Billboard 200, while Crowded House's "Together Alone" is off to a slow start, now at No. 183 after seven weeks, despite the fact that "Locked Out" reached No. 8 on the Modern Rock Tracks chart.

Squeeze scored platinum-plus sales with its 1983 best-of album "Singles—45's And Under." It included "Tempted," which peaked at No. 49 on the Billboard 200 in 1981. (The song is enjoying a second life with a newly recorded version on the "Reality Bites" soundtrack, now at No. 17 on the Billboard 200. The album also features Crowded House's "Locked Out" and the 1979 No. 1 hit "My Sharona" by the Knack, a band that toyed with Beatle imagery.)

Other entries, such as the Posies, Jellyfish, Redd Kross, E, the La's, Michael Penn, Material Issue, Starclub, the Smithereens, World Party, and the Odds, have been unable to make a commercial breakthrough.

Even Beatle Paul McCartney fared poorly with "Paul Is Live," which included his renditions of several Beatles classics recorded in concert. The album stalled at No. 78 in December.

THE HARDENING OF MODERN ROCK

Making the challenge tougher for Beatles-styled pop bands is the fact that the modern rock format has evolved, now favoring harder-rocking records. A decade ago, a pop band like XTC could count on finding a spot on a modern rock station's playlist. Today, it would likely be squeezed out by the likes of Pearl Jam, Stone Temple Pilots, and Nirvana. Without the initial support of modern rock radio, it's difficult for the pop acts to find favor at top 40.

"The music has changed," says modern rock station KITS (Live 105) San Francisco PD Richard Sands. "What is considered alternative and modern rock has changed. Three years ago Pearl Jam probably wouldn't [have been]. Now, they're the biggest band."

Says modern rock station XTRA (91X) San Diego PD Mike Halloran, "Rage Against The Machine is what's happening now, and they certainly don't sound like the Beatles."

Halloran says there is still room for acts such as the Grays at 91X and he's considering adding their "Very Best Years." Heyward's "Kite" is a hit at the station, and Crowded House continues to perform well.

At modern rock WDRE Long Island, Squeeze, Crowded House, and the Greenberry Woods are on the playlist. In addition, the station re-

cently added "He Doesn't Love You Like I Do," the second track from the Heyward album.

"It's a good pop song and that's what we look for at the radio station," says WDRE PD Tom Calderone of the Greenberry Woods' "Trampoline." Yet Calderone says he is often disappointed when the "good pop songs" the station gets behind fail to become crossover hits.

"Unfortunately, songs like 'Kite' are passive records. They're good records for us to have in the mix, but they aren't as top of mind as 'Loser' by Beck or 'Cannonball' by the Breeders."

Sire GM Howie Klein acknowledges that such pop bands are often difficult to work. "A lot of power pop ends up being turntable hits" that receive lots of airplay, but don't sell well, he says. Klein has experienced that phenomenon since the days when he ran 415 Records. That label's San Francisco band, the Red Rockers, received plenty of airplay with the track "China" in 1983. Unfortunately, the airplay didn't translate into sales.

Heyward seems to be in a similar boat. Despite the success of "Kite" on Modern Rock Tracks, the album has yet to crack the Heatseekers sales chart.

Retailers have also noted that these type of acts have a tough battle. "There can only be one Beatles," says Roman Kotrys, owner of the three-store Dearborn, Mich.-based Repeat The Beat. "It seems like they never make it to 'A' status. They're very strong 'B'-type bands, and I love them dearly myself."

Alan Mintz, senior VP West Coast for Epic Records, and an early member of San Francisco band Translator, which also dabbled in Beatle-like pop, says, "There will always be an audience for great songwriting and melodic bands. As long as there are bands that practice the tradition of great classic pop, you are going to continue to see acts like that getting signed."

Mintz says the challenge is to find artists that expand upon the genre, and hopes the Grays and Heyward have what it takes to clear the hur-

dles.

He says the two bands offer unique challenges. For Heyward, Epic is working on establishing an identity for the singer, who was the front man of early-'80s U.K. pop outfit Haircut 100.

For the Grays, whose line-up includes former Jellyfish member Jason Falkner and Jon Brion, who has playing and production credits on Aimee Mann's 1993 album "Whatever," the key is to establish the group as a performing act. "We want the first impression to be that of a live act on stage—not only a rock band, but a rocking band," says Mintz.

According to Mintz, the road work and subsequent press will hopefully help the Grays become more than a band with a turntable hit.

The Greenberry Woods make no attempts to hide their Beatles influence. Says vocalist/bassist Brandt Huseman, who fronts the band with his twin brother Matt, "We're huge Beatles fans. When we were eight, my dad gave us 'Meet The Beatles.'... My parents would go to England and bring us back the British version of the Beatles' albums."

Yet Huseman says the band isn't consciously going after a Beatles-like sound. "We write these songs because this is what we know and love. That's not the only influence, but it obviously shows in our songwriting."

The band is a little leery of the Beatles comparisons. "Whenever you hear about the next Beatles, they always seem to fade away real quick, like the Knack, and there have been a million bands like that. It can be damning. I can see why people draw the comparisons. We write pop songs. There's three-part harmonies. All the front guys switch off lead vocals. But we don't want to be the next Beatles."

Huseman is hopeful that the musical landscape may be shifting and the time may be right for a melodic pop band to succeed.

"There were a lot of commercial metal songs in the late '80s that were thinly disguised pop," he says. "It's been around forever and hopefully our kind of music is coming around again. It will help us pay the bills."

MCA SUIT COULD CLIP EAGLES' WINGS

(Continued from page 14)

pany also stated that while Henley delivered 1989's "The End Of The Innocence," he allegedly failed and "refused to deliver" the balance of the albums due.

Henley's defense is similar to Frey's: In a cross-complaint filed last March 26, Henley maintained that the 1988 contract was in fact an amendment to a 1984 agreement, and that he was free of any obligations to the label under the terms of the Labor Code.

Henley's attorney, Donald Engel, says there have been no recent discussions between Geffen and the musician regarding a settlement of their dispute.

A source close to the ongoing negotiations for a possible Eagles reunion considers the suits "irrelevant" to the eventual regrouping of the band.

Attorney Lopez, who also represents the Eagles, scoffs at MCA's assertion of proprietary rights to any new Eagles recordings, saying, "MCA is entitled to make a claim for lost profits on Glenn Frey albums, not Eagles albums... We would dif-

fer with them in their interpretation that an Eagles album would be included in [Frey's] product commitment."

While Lopez says that it is "far from clear" at this point whether the Eagles will record again, he says that the suits against Henley and Frey "are legal actions we have to take note of and deal with."

Although some published reports have depicted an Eagles tour as a *fait accompli*, Lopez says there are no signed contracts for a concert or tour at this point. "I hope they will [sign] shortly, but there are still internal matters that must be settled between the members of the group," he adds.

Henley's manager, Irving Azoff, whose Giant Records released the triple-platinum "Common Thread: Songs Of The Eagles," says that the William Morris Agency has been retained for an "exploratory look" at booking a tour. However, Azoff adds, "I cannot confirm that there is an Eagles tour. There's no announcement to make at this time."

CHRIS MORRIS

Monitor™

FEB. 21, 1994—FEB. 27, 1994

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor, 80 top 40/mainstream and 29 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
①	1	10	THE SIGN ACE OF BASE (ARISTA) 5 weeks at No. 1	①	2	17	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PATEAU) 3 weeks at No. 1
②	2	11	THE POWER OF LOVE CELINE DION (550 MUSIC)	2	1	12	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)
③	3	7	WITHOUT YOU MARIAH CAREY (COLUMBIA)	③	8	11	BUMP N' GRIND R. KELLY (JIVE)
④	4	7	BECAUSE OF LOVE JANET JACKSON (VIRGIN)	4	5	8	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
5	5	17	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	5	3	21	SHOOP SALT-N-PEPA (NEXT PATEAU/LONDON)
⑥	8	15	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	⑥	7	10	GROOVE THANG ZHANE (MOTOWN)
7	6	12	CHOOSE COLOR ME BADD (GIANT)	⑦	6	13	(LAY YOUR HEAD ON MY) PILLLOW TONY! TONE! TONE! (WING/MERCURY)
⑧	9	7	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS (MCA)	⑧	9	15	CRY FOR YOU JODECI (UPTOWN/MCA)
9	7	16	ALL FOR LOVE B. ADAMS/R. STEWART/STING (A&M)	⑨	12	6	GINO AND JUICE SNOOP DOGGY DOGG (DEATH ROW)
⑩	11	7	ROCK AND ROLL DREAMS... MEAT LOAF (MCA)	⑩	15	7	THE SIGN ACE OF BASE (ARISTA)
⑪	12	6	STAY ETERNAL (EMI/ERG)	⑪	10	22	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
⑫	13	5	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)	⑫	4	19	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)
⑬	17	8	NOW AND FOREVER RICHARD MARX (CAPITOL)	⑬	11	21	NEVER KEEPING SECRETS BABYFACE (EPIC)
⑭	27	3	MR. JONES COUNTING CROWS (DGC/GEFFEN)	⑭	21	7	U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE/A&M)
15	10	13	AMAZING AEROSMITH (GEFFEN)	⑮	20	6	WITHOUT YOU MARIAH CAREY (COLUMBIA)
16	16	17	BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)	⑯	18	4	HEY D.J. LIGHTER SHADE OF BROWN (MERCURY)
17	14	20	PLEASE FORGIVE ME BRYAN ADAMS (A&M)	⑰	17	13	CANTALOOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
⑱	26	5	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PATEAU)	⑱	13	15	GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)
⑲	20	7	CANTALOOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)	⑲	14	26	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)
20	19	17	LINGER THE CRANBERRIES (ISLAND/PLG)	⑳	NEW ▶		THE MOST BEAUTIFUL GIRL... PRINCE (NPG/BELLMARK)
21	15	20	HERO MARIAH CAREY (COLUMBIA)	21	16	20	HERO MARIAH CAREY (COLUMBIA)
⑳	36	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN (COLUMBIA)	22	22	10	I'M IN THE MOOD CE CE PENISTON (A&M)
23	25	14	SHOOP SALT-N-PEPA (NEXT PATEAU)	⑳	38	2	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
24	18	11	LIFE HADDAWAY (ARISTA)	24	19	9	STAY ETERNAL (EMI/ERG)
25	21	24	ALL THAT SHE WANTS ACE OF BASE (ARISTA)	25	25	26	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
⑳	37	2	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	26	26	11	SEVEN WHOLE DAYS TONI BRAXTON (LAFACE/ARISTA)
27	22	11	QUEEN OF THE NIGHT WHITNEY HOUSTON (ARISTA)	27	23	15	U.N.I.T.Y. QUEEN LATIFAH (MOTOWN)
28	23	16	DREAMS GABRIELLE (GODISCS/LONDON/PLG)	⑳	29	5	FEENIN' JODECI (UPTOWN/MCA)
29	24	18	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	29	24	13	GOODY GOODY LISETTE MELENDEZ (FEVER/RAL/CHAOS)
⑳	31	3	I'M IN THE MOOD CE CE PENISTON (A&M)	⑳	36	2	AND OUR FEELINGS BABYFACE (EPIC)
31	28	24	AGAIN JANET JACKSON (VIRGIN)	31	28	12	SHHH TEVIN CAMPBELL (QWEST/WARNER BROS.)
32	29	18	MR. VAIN CULTURE BEAT (550 MUSIC)	⑳	39	2	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
33	32	18	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON (COLUMBIA)	33	30	25	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
34	34	7	EVERYDAY PHIL COLLINS (ATLANTIC)	34	31	18	I'LL BE LOVING YOU COLLAGE (VINEYR/METROPOLITAN)
35	33	11	WILL YOU BE THERE HEART (CAPITOL)	35	27	19	SLOW & EASY ZAPP & ROGER (REPRISE)
36	38	26	NO RAIN BLIND MELON (CAPITOL)	⑳	34	3	THE POWER OF LOVE CELINE DION (550 MUSIC)
⑳	NEW ▶		MMM MMM MMM MMM CRASH TEST DUMMIES (ARISTA)	37	32	20	KEEP YA HEAD UP 2PAC (INTERSCOPE)
⑳	NEW ▶		THE MOST BEAUTIFUL GIRL... PRINCE (NPG/BELLMARK)	⑳	35	5	IF THAT'S YOUR BOYFRIEND ME'SHELL NDEGECELLO (MAVERICK/SIRE)
⑳	NEW ▶		CANNONBALL THE BREEDERS (4AD/ELEKTRA)	39	33	11	ALWAYS ON MY MIND SWV (RCA)
40	35	13	MISS YOU IN A HEARTBEAT DEF LEPPARD (MERCURY)	⑳	40	19	WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

NORWEGIAN SINGER GETS INTERNATIONAL JUMP AT OLYMPIC GAMES

(Continued from page 1)

opening ceremonies, she also performed a duet, "Fire In Your Heart," with opera virtuoso Placido Domingo, which was recorded and is slated for release on Mercury worldwide. The song, an English version of her Norwegian hit "Se Ilden Lyse," was the theme song for the Olympic games. The artist also has recorded a solo English-language version.

A No. 2 single in Norway, "Se Ilden Lyse," is showing signs of becoming a hit in other parts of northern Europe.

A worldwide licensing deal with PolyGram means that Sissel's crystal-clear voice and stunning looks could become familiar features on radio and TV around the world, though the singer's last name, Kyrkjebø, is considered unpronounceable in English-speaking countries. The phonetic equivalent would be "Shyrshieboe."

Not since the pop trio a-ha topped the international charts in 1985 with "Take On Me" has a Norwegian artist received such global attention.

Raised in the western port of Bergen, the 24-year-old Sissel has been in the limelight in Norway since she was 16.

Her first album, "Sissel," gave her national recognition in 1986. The follow-up, "Glade Jul" (Happy Christmas), a collection of Christmas songs performed in Norwegian, is Norway's best-selling album to date, selling 660,000 copies, according to her record label. In a country of some 4 million citizens, her five albums combined have sold approximately 2 million copies.

WORLDWIDE PUSH

"We feel that the time is right to sell Sissel to the rest of the world," says PolyGram Norway's head of A&R, Ole Evenrud. Her management company/domestic record company, Stageway, has faithfully worked to promote Kyrkjebø abroad for the last two years. The push started at the 1992 Winter Olympic Games in Albertville, France, when she performed a song at the closing ceremonies sitting atop a huge model of a polar bear.

Since then, Kyrkjebø has been part of a traveling exhibition showcasing Norwegian talent through LOOC (Lillehammer Olympic Organization Committee), with such acts as Bel Canto and classical trumpet player Ole Edvard Antonsen.

While the LOOC link was important, the organization underwent a number of personnel changes which created some difficulties, according to Arne Svare, Kyrkjebø's personal manager and head of Stageway. "The people we worked with kept disappearing. We would lose grip completely, and the dialog would come to a halt. With no actual plan in a confusing situation, what we have accomplished is just short of a miracle."

The LOOC association culminated with the Domingo duet, says Svare. "CBS [TV] gave us a lot of attention, which has been invaluable. The Norwegian national television station, NRK, has also given us much help, and just about every country present with television cameras at Lillehammer has aired Kyrkjebø during the Games."

In the U.S., Greg Gumbel, host of CBS Sports' prime-time Olympic coverage, exclaimed, "She's got a great voice!" after the artist's performance during the Feb. 27 closing ceremonies.

There are signs that northern Europe is warming to Kyrkjebø's charms. The single "Se Ilden Lyse" on Stageway (distributed by BMG) reached No. 7 on the Danish singles chart for the week ending Mar. 4.

"Se Ilden Lyse" is receiving airplay on Sweden's Radio Stockholm, where it is on the B rotation list. Only one station outside Scandinavia, Radio Regenbogen in Mannheim, Germany, is playing the English-language duet of "Fire In Your Heart." The station, which often takes the lead in breaking singles, has it on the A rotation.

The English-language duet of "Fire In Your Heart" has been released by Mercury as a single in more than 10 countries. That song, as well as Kyrkjebø's solo English-language version, will appear on a revamped version of the 1992 album "The Gift Of Love," set for release April 15 on Mercury in most European countries, Hong Kong, and South Korea. The distribution arrangement is part of a licensing deal Stageway struck with PolyGram, Mercury's parent compa-

ny, Jan. 21.

The album, which Evenrud describes as "very middle-of-the-road, very Barbra Streisand," features songs such as "Here There And Everywhere," "Dream A Little Dream Of Me," Jevetta Steele's "Calling You," and a duet with Neil Sedaka on his "Breaking Up Is Hard To Do."

The first release of "The Gift Of Love" has already sold about 50,000 copies in Japan and will be rereleased there. Negotiations with PolyGram in the U.K. and U.S. are in their final stages.

"We were looking for an international commitment when we negotiated the deal with PolyGram Norway," says Svare. "I invited three major labels to give me an offer, and so far I have been satisfied with PolyGram's work. They have been fast and efficient."

Jorn Johnsen, managing director of PolyGram Norway, is equally enthusiastic. "We believe that this is a great opportunity to break a Norwe-

gian artist abroad," he says. "Sissel is a fabulous singer, and I am very much impressed with the manner she works in. She has the mind and the ability to go a long way. She charms everybody with her ever-present smile. The cameras just love her."

PROBLEMS OF FAME

"I have no idea what this could actually mean," Kyrkjebø says modestly of the buzz around her. "I don't have any expectations, as I know that this business is very tough. I'm just taking one step at a time. This is all very new and a little strange to me, although I am famous in Norway."

The artist is aware of the problems surrounding fame. "I try to take my mind off work as much as possible, be with friends, and think of other things than music all the time. It helps me cope with the proportions of the focus on my personality."

This approach helped her through the "Glade Jul" success. "It was awesome to me, but the numbers seemed to me like nothing more than figures

on a piece of paper. As I was in high school at the time, I decided to finish, hanging around with my friends who had other interests. I don't think I would have gotten through it the way I did if it wasn't for that."

Kyrkjebø's other records include "Soria Moria" from 1989, and the just-released Nordic project album "Innerst I Sjelen" (Deepest Within My Soul), a collection of folk tunes from the Nordic countries. The project originated from a visit four years ago to the Faeroe Islands in the North Sea (a mythic region Sting also mentioned in his 1991 song "Why Should I Cry For You?"). The record also includes music dating as far back as the middle ages.

Kyrkjebø's also has worked in film. When Walt Disney's animated movie "The Little Mermaid" was dubbed into Norwegian, Swedish, and Danish, Kyrkjebø earned the part.

"She is a very important person to many Norwegians," says Evenrud. "To them, she is something close to royalty."

IN SONG, SHORE WAS SOPHISTICATED LADY

(Continued from page 12)

released on Bainbridge Records.

Paul Williams, RCA's VP of strategic marketing, says that while another Shore package may be marketed in the future, he prefers to avoid "the mad rush" to put out records when a famous personality passes on. "We've got one nice compilation out and it sounds great. At some point we may revisit her career, after two or three years."

Shore's Columbia years followed her label beginnings on Bluebird Records and its sister RCA Victor label from 1940-46. The run of hits she recorded for Bluebird/Victor and Columbia (1946-50) was the sturdy foundation that gave her immediate recognition when she turned to TV in the early '50s.

According to Joel Whitburn's "Pop Memories (1890-1954)," Shore notched some 75 titles on the singles charts. Among her top 10 hits were "Yes, My Darling Daughter" (Victor, 1940), "I Hear A Rhapsody" (Victor, 1941), "Skylark" (Victor, 1942), "Blues In The Night" (Victor, 1942), "You'd Be So Nice To Come Home To" (Victor, 1943), and "I'll Walk Alone" (Victor, 1944).

Other hits for Columbia included "Personality" (1946), "Laughing On The Outside (Crying On The Inside)" (1946), "The Gypsy" (1946), "Doin' What Comes Natur'ly" (1946), "Lavender Blue (Dilly Dilly)" (1948), and "Dear Hearts And Gentle People" (1949).

Upon her return to RCA Victor in 1950, she became a centerpiece in one of the oddest original Broadway cast releases. The label had signed up the cast rights to Irving Berlin's "Call Me Madam." Because Decca Records refused to loan signee Ethel Merman to RCA Victor, the label turned to Shore to handle the Merman role in the recording studio.

While Shore, who regarded Billie Holiday, Maxine Sullivan, and Frances Langford as her chief influences, did not have a successful film career, she was given a number of standards and other worthy material to introduce or restate to the public.

Her first film effort, the 1943 all-star vehicle "Thank Your Lucky Stars," gave her "The Dreamer" and "How Sweet You Are," written by

Arthur Schwartz and Frank Loesser. Two of Johnny Burke and Jimmy Van Heusen's best-known songs, "Like Someone In Love" and "Sleigh Ride In July," were introduced by Shore in 1944's "Belle Of The Yukon." In the same year, she sang Harold Arlen and Ted Koehler's "Now I Know." In another 1944 appearance, in "Follow The Boys," Shore introduced Sammy Cahn and Jule Styne's "I'll Walk Alone." Shore, who did not consider herself photogenic by Hollywood standards—her warm, relaxed manner was ideal for TV—also sang and did voiceovers in two Disney films, "Make Mine Music" and "Fun And Fancy Free."

Her other movie appearances included a specialty part in "Till The Clouds Roll By," a ripe 1946 biogra-

phy of Jerome Kern, who had died a year before. Her last featured role was in "Aaron Slick From Punkin Crick," which featured a score by Jerry Livingston and Ray Evans, writers of "Button And Bows," which Bob Hope introduced in the 1948 film "Paleface."

To the delight of her mid-'50s TV sponsors, the Chevrolet division of General Motors, Shore's spirited version of the jingle "See The U.S.A. In Your Chevrolet" made her one of the company's best salespeople.

Shore was born Frances Rose Shore on March 1, 1917, to the only Jewish family in the Tennessee town of Winchester. She was introduced to radio audiences when she was given her own 15-minute radio show on WSM Nashville. At the time, she was

a student at Vanderbilt University. Shore later took the show's theme song, "Dinah," as her professional first name; she made it her legal name in 1944.

In 1938, Shore left the South to try her luck in New York. There she performed for legendary disc jockey Martin Block on his "Make Believe Ballroom" show on WNEW. In 1940, she landed a spot, to last for three years, on the Eddie Cantor radio show. She also started her recording career that year.

Shore's first husband was actor George Montgomery. Their marriage ended in divorce after 19 years in 1962. A second marriage lasted less than a year.

Her survivors include a daughter, a son, and three grandchildren.

FAT BOYS COPYRIGHT SUIT COULD SET LEGAL PRECEDENT

(Continued from page 12)

sembling the Fat Boys performing a song similar to the Fat Boys' "Stick 'Em." A lawyer for the Fat Boys says the group had been approached to appear in the commercial but declined because they did not want to be seen as promoting alcohol to their young audience.

The suit alleges copyright infringement of "Stick 'Em" and trademark infringement of the Fat Boys group, among other claims.

In stating their copyright case, the group's attorneys pointed to the use of particular musical and lyrical phrases used by the Fat Boys that were also used by the group in the commercial, specifically "brrr" and "hugga hugga"; the sounds were included in the copyrighted song "Stick 'Em."

Miller's attorneys say the sounds, standing alone, are not copyrightable and used the analogy of a single drumbeat: They argued that while a pattern of drumbeats would constitute musical expression, a single drumbeat would not.

In a Feb. 24 decision denying Miller summary judgment in the case, U.S. District Judge Charles S. Haight Jr. rejected that argument. Said Haight: "A jury could

find that the 'Hugga Hugga' and 'Brrr' sounds, used as lyrics in the copyrighted work, are sufficiently creative to warrant copyright protection, quite apart from the rhythmic patterns or durations demonstrated by that work and the commercial. These sounds are more complex than the single drumbeat hypothesized."

The ruling means the suit can continue to a jury trial.

Fat Boys attorney Jonathan Zavin, of New York law firm Richards & O'Neil, says the decision is significant because it treads new legal ground. "The law in this area is very

fact-specific and I'm not aware of any other case that has dealt with these kinds of facts—with these kinds of vocalizations of sounds," he says. "To that extent, it's new law. But it's a logical interpretation of the copyright act, that the copyright act does and should cover this type of creative music."

New York copyright attorney Mark Jacobson agrees. "As long as there is a degree of originality to it, it could be copyrightable," he says. "I think it is entirely consistent with the law as it has evolved."

Zavin hopes to take the issue to trial this year.

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Winners Of The 36th Annual Grammy Awards

RECORD OF THE YEAR

I Will Always Love You, Whitney Houston, Arista. Producer: David Foster. Her third, his ninth.

ALBUM OF THE YEAR

The Bodyguard, Original Soundtrack Album, Whitney Houston, Arista. Album Producers: David Foster, Narada Michael Walden, L.A. Reid, Babyface, Whitney Houston, David Cole, Robert Clivilles, and BeBe Winans. Houston's fourth, Foster's 10th, Walden's third, Reid's third, Babyface's third, Cole's first, Clivilles' first, Winans' fourth.

SONG OF THE YEAR

A Whole New World (Aladdin's Theme), Alan Menken & Tim Rice, songwriters. Menken's sixth, Rice's third.

BEST NEW ARTIST

Toni Braxton, La Face. Her first.

POP

BEST POP VOCAL PERFORMANCE, FEMALE
I Will Always Love You (Single), Whitney Houston, Arista. Her fifth.

BEST POP VOCAL PERFORMANCE, MALE
If I Ever Lose My Faith In You (Single), Sting, A&M. His 11th.

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

A Whole New World (Aladdin's Theme) (Single), Peabo Bryson & Regina Belle, Columbia & Walt Disney. His second, her first.

BEST TRADITIONAL POP VOCAL PERFORMANCE

Steppin' Out (Album), Tony Bennett, Columbia. His



SINATRA



STING

fourth.

BEST POP INSTRUMENTAL PERFORMANCE
Barcelona Mona (Single), Bruce Hornsby & Branford Marsalis, RCA. Hornsby's second, Marsalis' second.

ROCK

BEST ROCK VOCAL PERFORMANCE, SOLO
I'd Do Anything For Love (But I Won't Do That) (Single), Meat Loaf, MCA. His first.

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Livin' On The Edge (Single), Aerosmith, Geffen. Its second.

BEST HARD ROCK PERFORMANCE WITH VOCAL

Plush (Track from "Core"), Stone Temple Pilots, Atlantic. Their first.

BEST METAL PERFORMANCE WITH VOCAL

I Don't Want To Change The World (Track from "Live & Loud"), Ozzy Osbourne, Epic Associated. His first.

BEST ROCK INSTRUMENTAL PERFORMANCE

Sofa (Track from "Zappa's Universe," conducted and arranged by Joel Thome), Zappa's Universe Rock Group Featuring Steve Vai, Verve. Thome's first, Vai's first.

BEST ROCK SONG

Runaway Train, David Pirner, songwriter. His first.

ALTERNATIVE MUSIC

BEST ALTERNATIVE MUSIC ALBUM

Zooropa, U2, Island. Its sixth.

R&B

BEST R&B VOCAL PERFORMANCE, FEMALE

Another Sad Love Song (Single), Toni Braxton, La Face. Her second.

BEST R&B VOCAL PERFORMANCE, MALE

A Song For You (Single), Ray Charles, Warner Bros. His 12th.

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

No Ordinary Love (Single), Sade, Epic. Its second.

BEST R&B SONG

That's The Way Love Goes, Janet Jackson, James Harris III, and Terry Lewis, songwriters. Jackson's second, Harris' first, Lewis' second.

RAP

BEST RAP SOLO PERFORMANCE

Let Me Ride (Single), Dr. Dre, Interscope/Death Row. His first.

BEST RAP PERFORMANCE BY A DUO OR GROUP

Rebirth Of Slick (Cool Like Dat) (Single), Dignable Planets, Pendulum/Elektra. Their first.

NEW AGE

BEST NEW AGE ALBUM

Spanish Angel, Paul Winter Consort, American Gramophone. Its first.

JAZZ

BEST CONTEMPORARY JAZZ PERFORMANCE (INSTRUMENTAL)

The Road To You (Album), Pat Metheny Group, Geffen. Metheny's eighth, group's seventh.

BEST JAZZ VOCAL PERFORMANCE

Take A Look (Album), Natalie Cole, Elektra Entertainment. Her seventh.

BEST JAZZ INSTRUMENTAL SOLO

Miles Ahead (Track from "So Near, So Far (Musings For Miles)"), Joe Henderson, Verve. His second.

BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP

So Near, So Far (Musings For Miles), Joe Henderson, Verve. His third.

BEST LARGE JAZZ ENSEMBLE PERFORMANCE

Miles And Quincy Live At Montreux (Album), Miles Davis & Quincy Jones, Warner Bros. Davis' eighth, Jones' 26th.

COUNTRY

BEST COUNTRY VOCAL PERFORMANCE, FEMALE

Passionate Kisses (Single), Mary-Chapin Carpenter, Columbia. Her third.

BEST COUNTRY VOCAL PERFORMANCE, MALE

Ain't That Lonely Yet (Single), Dwight Yoakam, Reprise. His first.

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Hard Workin' Man (Single), Brooks & Dunn, Arista. Their first.

BEST COUNTRY VOCAL COLLABORATION

Does He Love You (Single), Reba McEntire & Linda Davis, MCA. McEntire's second, Davis' first.

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Red Wing (Single), Asleep At The Wheel, Liberty. Its fourth.

BEST BLUEGRASS ALBUM

Waitin' For The Hard Times To Go, the Nashville Bluegrass Band, Sugar Hill. Its first.

BEST COUNTRY SONG

Passionate Kisses, Lucinda Williams, songwriter. Her first.

GOSPEL

BEST ROCK GOSPEL ALBUM

Free At Last, DC Talk, Forefront. Its first.

BEST POP/CONTEMPORARY GOSPEL ALBUM

The Live Adventure, Steven Curtis Chapman, Sparrow. His third.

BEST SOUTHERN GOSPEL, COUNTRY GOSPEL, OR BLUEGRASS GOSPEL ALBUM

Good News, Kathy Mattea, Mercury. Her second.

BEST TRADITIONAL SOUL GOSPEL ALBUM

Stand Still, Shirley Caesar, Word (Word Record & Music). Her seventh.

BEST CONTEMPORARY SOUL GOSPEL ALBUM

All Out, The Winans, Warner Alliance. Their fifth.

BEST GOSPEL ALBUM BY A CHOIR OR CHORUS

Live... We Come Rejoicing, Brooklyn Tabernacle Choir, Choir Director: Carol Cymbala, Warner Alliance. Their first.

LATIN

BEST LATIN POP ALBUM

Aries, Luis Miguel, WEA Latina. His second.

BEST TROPICAL LATIN ALBUM

Mi Tierra, Gloria Estefan, Epic. Her first.

BEST MEXICAN/AMERICAN ALBUM

Live, Selena, Capitol/EMI Latin. Her first.

BLUES

BEST TRADITIONAL BLUES ALBUM

Blues Summit, B.B. King, MCA. His seventh.

BEST CONTEMPORARY BLUES ALBUM

Feels Like Rain, Buddy Guy, Silvertone. His second.

FOLK

BEST TRADITIONAL FOLK ALBUM

The Celtic Harp, The Chieftains, RCA Victor. Their third.

BEST CONTEMPORARY FOLK ALBUM

Other Voices, Other Rooms, Nanci Griffith, Elektra. Her first.

REGGAE

BEST REGGAE ALBUM

Bad Boys, Inner Circle, Big Beat/Atlantic. Its first.

WORLD MUSIC

BEST WORLD MUSIC ALBUM



ESTEFAN



MEAT LOAF

A Meeting By The River, Ry Cooder & V.M. Bhatt, Water Lily Acoustics. Cooder's third, Bhatt's first.

POLKA

BEST POLKA ALBUM

Accordionally Yours, Walter Ostanek And His Band, WRS. Their second.

CHILDREN'S

BEST MUSICAL ALBUM FOR CHILDREN

Aladdin, Original Motion Picture Soundtrack, Various Artists; producers: Alan Menken & Tim Rice, Walt Disney Records. Menken's seventh, Rice's fourth.

BEST SPOKEN WORD ALBUM FOR CHILDREN

Audrey Hepburn's Enchanted Tales, Deborah Raffin and Michael Viner, producers, (Audrey Hepburn), Dove Audio. Her first, his first.

COMEDY

BEST COMEDY ALBUM

Jammin' In New York, George Carlin, Eardrum/Atlantic. His second.

SPOKEN-DOCUMENTARY

BEST SPOKEN WORD OR NONMUSICAL ALBUM

On The Pulse Of Morning, Maya Angelou, Random House Audio Books. Her first.

MUSICAL SHOW

BEST MUSICAL SHOW ALBUM

The Who's Tommy, Original Cast Recording (Original Cast), George Martin, album producer, Pete Townshend, composer and lyricist, RCA Victor. Martin's fourth, Townshend's first.

COMPOSING

BEST INSTRUMENTAL COMPOSITION

Forever In Love (Single), Kenny G, composer, Arista. His first.

BEST INSTRUMENTAL COMPOSITION

WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

Aladdin (Album), Alan Menken, composer (Various), Walt Disney Records. His eighth.

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

A Whole New World (Aladdin's Theme), Alan Menken & Tim Rice, songwriters, Columbia & Walt Disney. Menken's ninth, Rice's fifth.

MUSIC VIDEO

BEST MUSIC VIDEO, SHORTFORM

Steam, Peter Gabriel, Stephen R. Johnson, video director, Prudence Fenton, video producer, Geffen. Gabriel's third, Johnson's first, Fenton's first.

BEST MUSIC VIDEO, LONGFORM

Ten Summoner's Tales, Sting, Doug Nichol, video director, Julie Fong, video producer, A&M. Sting's 12th, Nichol's first, Fong's first.

ARRANGING

BEST ARRANGEMENT ON AN INSTRUMENTAL

Mood Indigo (Track from "Homage To Duke"), Dave Grusin, arranger, GRP. His eighth.

BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL(S)

When I Fall In Love (Track from Sleepless In Seattle Soundtrack), Jeremy Lubbock, arranger, Epic Soundtrax. His third.

ENGINEERING

BEST ENGINEERED ALBUM (NONCLASSICAL)

Ten Summoner's Tales, Hugh Padgham, engineer, A&M. His fourth.

PRODUCER (NONCLASSICAL)

PRODUCER OF THE YEAR (NON-CLASSICAL)

David Foster. His 11th.

ALBUM PACKAGE

BEST ALBUM PACKAGE

The Complete Billie Holiday On Verve 1945-1959, David Lau, art director, Verve. His first.

ALBUM NOTES

BEST ALBUM NOTES

The Complete Billie Holiday On Verve 1945-1959, Buck Clayton, Phil Schaap & Joel E. Siegel, album notes writers, Verve. Clayton's first, Schaap's second, Siegel's first.

HISTORICAL

BEST HISTORICAL ALBUM

The Complete Billie Holiday On Verve 1945-1959, Michael Lang & Phil Schaap, compilation producers, Verve. Lang's first, Schaap's third.

CLASSICAL

BEST CLASSICAL ALBUM

Bartok: The Wooden Prince And Cantata Profana, Pierre Boulez cond. the Chicago Symphony Orchestra & Chorus, John Aler, tenor, John Tomlinson, baritone, Karl-August Naegler, producer, Deutsche Grammophon. Boulez's 12th, Chicago Symphony Orchestra & Chorus' first,

Aler's third, Tomlinson's first, Naegler's second.

BEST ORCHESTRAL PERFORMANCE

Bartok: The Wooden Prince, Pierre Boulez cond. the Chicago Symphony, Deutsche Grammophon. Boulez's 13th, Chicago Symphony's second.

BEST OPERA RECORDING

Handel: Semele, John Nelson cond. English Chamber Orchestra & Ambrosian Opera Chorus; Kathleen Battle, Marilyn Horne, Samuel Ramey, John Aler, Sylvia McNair, Michael Chance, Neil Mackie, Mark Doss, principle soloists; Dr. Steven Paul, producer, Deutsche Grammophon. Nelson's first, Battle's fifth, Horne's fourth, Ramey's second, Aler's fourth, McNair's first, Chance's first, Mackie's first, Doss' first, Paul's first.

BEST PERFORMANCE OF A CHORAL WORK

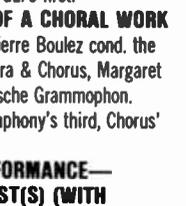
Bartok: Cantata Profana, Pierre Boulez cond. the Chicago Symphony Orchestra & Chorus, Margaret Hillis, choral director, Deutsche Grammophon. Boulez's 14th, Chicago Symphony's third, Chorus' second, Hillis' ninth.

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST(S) (WITH ORCHESTRA)

Berg: Violin Concerto; Rihm: Time Chant, Anne-



INNER CIRCLE



GUY

Sophie Mutter, violin (James Levine cond. the Chicago Symphony), Deutsche Grammophon. Her first.

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST(S) (WITHOUT ORCHESTRA)

Barber: The Complete Solo Piano Music, John Browning, piano, MusicMasters. His second.

BEST CHAMBER MUSIC PERFORMANCE

Ives: String Quartets Nos. 1 & 2/Barber: String Quartet Op. 11 (American Originals), Emerson String Quartet, Deutsche Grammophon. Their third.

BEST CLASSICAL VOCAL PERFORMANCE

The Art Of Arleen Auger (Works Of Larsen, Purcell, Schumann, Mozart), Arleen Auger, soprano, Koch International. Her first.

BEST CONTEMPORARY COMPOSITION

Carter: Violin Concerto, Elliott Carter, composer (Oliver Knussen cond. London Sinfonietta, Ole Bohn, violin), Virgin Classics. His first.

BEST ENGINEERED RECORDING, CLASSICAL

Bartok: The Wooden Prince & Cantata Profana, Rainer Maillard, engineer (Pierre Boulez cond. the Chicago Symphony Orchestra & Chorus), Deutsche Grammophon. His first.

CLASSICAL PRODUCER OF THE YEAR

Judith Sherman. Her first.

ROOKIES MAY BE GRAMMY'S BIGGEST WINNERS

(Continued from page 1)

Morris, director of purchasing for 60-unit, Miami-based Spec's Music. "And Dignable Planets, that's the kind of release that will get more mass exposure than they got before. There are some people who turn their back on rap, and then they see them on the show," and it spurs them to go out and buy the album.

Braxton snagged the best new artist and best R&B female vocalist awards. Dignable Planets won for best rap duo or group. Both acts also performed during the ceremony, which was televised live from Radio City Music Hall on CBS-TV. The show was seen via satellite in more than 110 countries.

TV comedian Garry Shandling hosted the Grammys for the fourth time. The awards are presented by the National Academy of Recording Arts & Sciences, whose approximately 8,000 members chose the winners.

Houston won three awards, including album of the year, for her work on "The Bodyguard" soundtrack.

Producer David Foster and composer Alan Menken each won four Grammys. Three of Foster's awards were tied to his work on "The Bodyguard"; the fourth award was for best instrumental arrangement accompanying vocals, shared with Jeremy Lubbock, for "When I Fall In Love" from the "Sleepless In Seattle" soundtrack.

The Grammy Awards continued their love affair with Menken's music written for Disney's animated films. The Menken-penned composition "A Whole New World (Aladdin's Theme)," co-written with Tim Rice, won for song of the year and earned Peabo Bryson and Regina Belle honors for best pop duo or group with vocals. Last year, the academy gave the same award to Bryson and Celine Dion for the theme song to "Beauty & The Beast," co-written by Menken and the late Howard Ashman. Menken also won two awards in 1991 for his work on "The Little Mermaid" soundtrack.

So strong is Menken's track record

that Foster joked, "I'm praying for the day Alan Menken doesn't write a song. He beats us at everything we're up against him for, whether it's here the last two years or at the Oscars."

Sting, who led all artist nominees with six nods, won only in the best pop male vocalist and longform music video categories. (Hugh Padgham, engineer for Sting's album "Ten Summoner's Tales," won in the best nonclassical engineered album category.) Billy Joel, who was up for four awards, including best album, record, and song of the year, went home empty-handed.

Among the artists repeating in categories they won last year were saxophonist Joe Henderson for best jazz instrumental solo, Tony Bennett for best traditional pop vocalist, Pat Metheny for best contemporary instrumental jazz performance, Mary-Chapin Carpenter for best country female vocal performance, Shirley Caesar for best traditional soul gos-

(Continued on next page)

ROOKIES MAY BE GRAMMY'S BIGGEST WINNERS

(Continued from preceding page)

pel album, the Chieftains for best traditional folk album, and Steven Curtis Chapman for best pop-contemporary gospel album.

The show, which clocked in at three hours, had its share of memorable moments. Bono, who shocked viewers with his use of an obscenity in his acceptance speech for U2's best alternative album award, was impressive as he swaggered poetically through his improbable introduction of Grammy Legend Award honoree Frank Sinatra.

Then, in what appeared to viewers at home and in the Radio City Music Hall audience to be a major snafu, Sinatra's emotional but rambling acceptance speech was abruptly cut off just after he expressed his anger at NARAS for not having him perform. Later, NARAS president/CEO Mi-

chael Greene said, "Mr. Sinatra's people [made the decision] to cut away from the [production] truck. They felt he'd been on enough."

Sinatra's spokesperson, Susan Reynolds, would say only that "the production team was sensitive to the timing of the show." She would not specify whether she was referring to the network, NARAS, or Sinatra's crew.

"There are no details beyond that," she added. "What's important is that Frank Sinatra was very moved by the tribute given to him. He enjoyed what Bono had to say about him. He was not upset by how anything went during [the show]. He had a good time."

The moment came back to haunt NARAS several times during the telecast, as Lifetime Achievement Award

winner Aretha Franklin admonished, "Don't play me off now," as she read her lengthy list of thank yous. Later, an ensemble performance of "Amen," saluting Grammy Legend Award honoree Curtis Mayfield, was truncated for the broadcast.

The tribute to Mayfield, paralyzed from the neck down since a 1990 accident, was perhaps the evening's most powerful segment. An all-star band that included Bruce Springsteen, Bonnie Raitt, B.B. King, Vernon Reid, Steve Winwood, Tony Toni Tone, and Steve Cropper performed a medley of Mayfield's songs.

Other artists performing on the show were Houston, who opened the ceremonies with "I Will Always Love You"; Aerosmith; Kenny G (with Braxton); Clint Black and Wynonna; Joel; Gloria Estefan; Garth Brooks;

Franklin; Natalie Cole; a classical trio of Itzhak Perlman, Pinchas Zukerman, and Lynn Harrell; and Sting.

The diversity of the evening's winners and performers served the recording academy's goal of proving itself to be an all-encompassing music body. But the lack of a sweep by any one act left retailers doubting that the awards would have the kind of impact seen in recent years when Raitt, Cole, and Eric Clapton pulled off awards sweeps.

"There weren't any real big surprises," says Spec's Morris. "Clapton was an example of somebody sweeping [last year] and getting huge sales because of it. Nothing strikes me like that this year."

Overall, the Grammy show "will have an impact, but whether it will launch one of the albums like another 'Thriller,' I don't think that will happen," says Dick Odette, VP of purchasing at Minneapolis-based the Musicland Group, which runs more than 900 music stores. "The show will have a positive impact; it's just a question as to how positive."

Odette speculates that in some cases, the show could triple weekly sales of albums of featured artists. However, without naming names, he points out that the latest releases from most of the artists who gained exposure on the show have pretty much run their course at retail.

In general, Odette says all albums by artists who performed should experience a sales jolt. "We should see good things from Sting and Billy Joel," he says.

But sales would have been bigger if either had won the album of the year award, says Doug Smith, senior buyer at 117-unit, Carnegie, Pa.-

based National Record Mart.

"The Bodyguard" won album of the year, but that album has already sold more than 10 million units. "How many more can it sell?" asks Smith, who nevertheless expects a limited sales surge for the album.

In general, Smith says that the Grammy Awards show this year missed a lot of opportunities. For example, the new Curtis Mayfield tribute album on Warner Bros. "should have gotten a big boost, but nobody said anything about the album," Smith notes. "They didn't plug the album the way we in the business would have liked. But I am still hoping that people figure it out."

While there was plenty of excitement in the hall, there was also action outside the building. The lack of a category this year for best rock vocal performance, female, spawned a protest of about 20 women across the street from Radio City Music Hall prior to the show. Chanting "We don't need a cock to rock," the protesters brandished signs declaring "rock chicks young & old unite" and offering names like Liz Phair, P.J. Harvey, Bjork, and Juliana Hatfield as potential female rock nominees.

NARAS chief Greene addressed the controversy after the show, saying, "Not having the voice of women in rock is a huge hole. Next year, we need to get the word out early that we need a lot more solo women in rock." Part of the problem, some industry observers said, is that labels submit many of their solo female artists in the hipper alternative categories, rather than the rock areas.

Assistance in preparing this story was provided by Ken Schlager.

On The Beat At The 36th Grammy Awards Bono's 'Embarrassed,' Estefan's Taking A Break

Eric Boehlert, John Lannert, Melinda Newman, and Susan Nunziata offer a behind-the-scenes view of the Grammys.

BONO, LEAD SINGER for U2, said he was a "little embarrassed" to win the award for best alternative album, "being filthy rich and all." However, he added that if the award honors music that is "progressive" as opposed to just "turning your amp up to 11," he's "pleased" . . . In a classic press-room moment, a Grammy official announced, "That's it," there would be no more questions for Bono. Casting an evil eye, Bono informed the man, "Hey, I say when that's it, OK?" Then the man who earlier introduced Frank Sinatra to the Grammy audience added with a smile, "I learned that from Frank," and sauntered off the stage.

AFTER WINNING her first Grammy award for best tropical Latin album, Gloria Estefan said she plans to take a break and try to expand the Estefan clan. "My doctor says an injury from the bus accident a couple of years ago is complicating things, but we are hopeful," she said.

ESTEFAN PROTEGE and 1993 Grammy winner Jon Secada said the SBK/ERG follow-up to his 1992 platinum debut is due May 24 and will be titled "Mental Picture." The leadoff single, "If You Go," is set to ship April 25.

LUTHER VANDROSS IS working on a new album with producers Walter Afanasieff and Jeremy Lubbock. While Vandross described the new effort as a "very special project," he declined to reveal his collaborators, noting that "I'm not really supposed to talk about it." However, Lubbock was not as shy. He said the album is built around cover tunes of songs from the '70s and '80s, including "Evergreen" and "Killing Me Softly."

TONY BENNETT, WHO WON his second consecutive Grammy in the best traditional pop vocalist category, joked that as he walked to the podium to accept his award, his first thought was, "What's Barbra going to say?" It was a reference to Barbra Streisand, who was nominated in the same category. Bennett, who is preparing to tape an episode of MTV's "Unplugged," said he still hasn't got a handle on rap music. "I'm still waiting for that second note," he joked, reminding folks, "I'm a melody man."

THE SONS AND DAUGHTER of the late Miles Davis confirmed that Wesley Snipes is set to play their father in a film biography, to be produced by Walter Yetnikoff. The Davis offspring will act as technical consultants on the project.

LANCELOT HALL OF Inner Circle said the group, which snared the Grammy for best reggae album, was a

little concerned when it found out that its song "Bad Boys" was chosen as the theme of the show "Cops," given the many alleged incidents of police brutality involving African-Americans. "After we found out, we were a bit shaken," he said. "But after meeting with certain cops, we realized they're just human beings. As far as all this brutality business, I can't really comment."

STEVE VAI, WHO WON the Grammy for best rock instrumental performance for his role in a Frank Zappa tribute, says the late composer/artist passed on a message to Vai on his dying day. "Frank's message to me was to 'keep the humor in the music.' He had always told me before that the two things you need in life are a good job and a sense of humor," said Vai.

DAVID FOSTER, WHO snared four awards—mainly for "The Bodyguard" soundtrack—said the Dolly Parton-penned "I Will Always Love You" was not the first song considered for the film. "We'd demoed

"What Becomes Of The Brokenhearted," and it didn't work." Whitney Houston, honored for her performance of the Parton song, said she was initially reluctant to sing it. "I said, 'it's a country song.'" But once she began to sing it, she said, it felt right.

"TOO MUCH EXPOSURE" was the tongue-in-cheek response members of Tony Toni Toné gave when asked why they left the Janet Jackson tour so abruptly. They also said they did not appreciate being slandered in the press by Jackson's publicist, who, they claim, planted stories about the band's unprofessional behavior.

CLINT BLACK, WHO performed the nominated tune "A Bad Goodbye" with Wynonna, said he was set to go into the studio Monday (7) to begin work on his next album, due on RCA in October. The artist also touted his co-directorial debut on the video for his current single, "A Good Run Of Bad Luck," which was released Feb. 21. The video uses footage from the upcoming film "Maverick," in which Black appears.

SAXOPHONIST Joe Henderson, who won two jazz Grammys on the heels of his single victory last year, commented that all the fuss has complicated his life. "I can't say I didn't like it better when things were simpler," he said, "but the view is nice from up here."

BROOKS & DUNN, winners in the best country duo or group with vocal category, were visibly absent. The pair's producer, Don Cook, said Ronnie Dunn found out the day before the awards show that his wife is expecting a baby, and decided to stay home with her.

NARAS PRESIDENT/CEO Michael Greene would not say where next year's Grammy ceremonies will be held. However, he noted that for the awards presented in 1996, the selection committee will entertain bids from Nashville and Atlanta as well as New York and Los Angeles.



LABELS USE NEW MAGS FOR DIRECT MARKETING

(Continued from page 5)

same vein as Huh.

Huh is a co-venture between Warner Music Group's direct-marketing unit and Raygun Publishing, which puts out the alternative music magazine Raygun and the young men's lifestyle periodical, Bikini. Owner Marvin Jarrett has named Mark Blackwell, a former editor at Spin, as editor of Huh.

The magazine will be offered free of charge in September to more than 200,000 subscribers of a year-old Warner Music Enterprises venture called Rock Video Monthly. They pay \$2.98 each month to receive a videocassette containing 10 new videoclips in one of four different genres of music—alternative rock, rap, heavy metal, and pop/rock—and will receive the magazine along with the videocassette. New subscribers will pay \$3.98 for the magazine and the video. More than 100 album reviews will appear in Huh each month. The recordings reviewed will be offered for sale by telephone or mail at list price plus shipping and handling charges.

Linen says that if subscribers go to music stores to buy albums featured in the videoclips, they can mail in the proof-of-purchase and receive coupons redeemable for up to \$20 worth of merchandise advertised in the magazine.

Music retailers are wary of what they view as suppliers' attempts to compete with them. They claim that they are working hard to expose new artists—through low-priced CD and cassette samplers and in-store listening posts—and that direct marketing

undermines their ability to execute these programs. "I worry when they start working on breaking artists outside retail," says Chuck Lee, assistant VP and music buyer for the Wherehouse Entertainment chain.

Warner Music's Linen counters by saying that the reviews and interviews in Huh and the monthly videoclips will leave "impressions" on the consumer that will translate into buying at stores. "It's a kind of MTV," says Linen. "The number of impressions this is going to create for new artists will create greater residual sales. But it's hard to convince retailers."

The majors have said the problem with music videos is that there are too many of them and too few outlets on which to air them. Essentially a promotional tool to sell artists' albums, videos compete for time on MTV and VH-1, and a handful of other outlets.

Warner, Sony, PolyGram, and EMI announced a joint venture last month to start their own cable channel later this year. BMG announced a separate deal, with cable operator TeleCommunications, to roll out a music video channel in the fourth quarter. The programming is expected to include TV home shopping, a growing business that so far has not done much in selling music.

Huh's partners are dividing up duties. Warner will handle printing, marketing, mailing lists, and order fulfillment. Raygun will create the look and the text of the Los Angeles-based magazine and direct the selling of advertising.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 199 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'THE SIGN' by Ace of Base and 'THE POWER OF LOVE' by Celine Dion.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the Hot 100 for 20 weeks or more.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'THE POWER OF LOVE' by Celine Dion and 'THE MOST BEAUTIFUL GIRL IN...' by Prince.

Singles with the greatest sales gains. © 1994, Billboard/BPI Communications and SoundScan, Inc.

- Vertical list of song titles and artists, including 'AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM', 'AIN'T SEEN LOVE LIKE THAT (Eric Martin, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP/Dinger & Ollie, BMI/Mark Spiro, BMI/EMI April, ASCAP) HL', etc.

NEAL MCCOY

(Continued from page 12)

Country Albums chart July 11, 1992, and spawned "Now I Pray For Rain," which hit No. 26 on the April 10, 1993, Hot Country Singles & Tracks chart.

"Everything was done with the simple logic of 'Let's make a great record' and put it out to radio," says McCoy's manager, Daniel Hexter of Dallas-based Management Associates. "Neal is unique in that long before he was known for his recordings, he had a huge reputation for his live performances."

Before McCoy inked a record deal with Atlantic, the Jacksonville, Texas, native won a 1981 talent contest in Dallas that landed him a contract with Charley Pride's management and booking company. As a result, McCoy opened for the country veteran until 1989.

McCoy also has toured with such country favorites as Lorrie Morgan and Ricky Van Shelton.

"What happened was, he already had a built-in audience that was just dying for him to make a record this good," says Hexter.

"It's all just clicking now," says Heatherly. "He finally hooked up with a big hit single and an album that's full of hits. He and [producer] Barry Beckett really delivered a great album."

'ATLANTIC IS HOT'

Bob Bell, new release buyer at Torrance, Calif.'s 360-store Warehouse Entertainment chain, says "No Doubt About It" is definitely McCoy's breakthrough record. "Atlantic's country division is extremely hot right now, and they were very supportive on this record in terms of discounting and being behind it."

McCoy believes that this is the first album that really captures the spirit of his live performances. "It's like coming to see one of my shows," he says, giving high praise to producer Barry Beckett.

"In the past, people would try to change my style to fit radio," says McCoy. "Barry just let me sing."

Support from radio and video outlets pushed the album along.

CMT added the clip for "No Doubt About It" Dec. 15 and made it a "pick hit" video. For the week of March 2-8, the clip is the No. 1 video at the network. TNN added the clip Jan. 3 and put it in the "hit-bound" rotation for new artists. It is No. 5 on TNN's top 10 countdown this week.

"Martin Kahan, who directed the video, gave us a look on Neal that finally captured what he is about," says Heatherly.

KMPS Seattle PD Tony Thomas says, "This really shows his growth as an artist. It has finally gotten to the point where his recorded material is up to the level of his live shows. He's been one of the strongest live performers for the past few years."

At KSON San Diego, Mike Shepard, director of operations, says "No Doubt About It" was No. 3 in call-outs and has received "a lot of phone action. This record really puts him on the map. We liked 'Now I Pray For Rain' a lot, but it never kicked in for us."

Atlantic will be releasing McCoy's next single, "Wink," in early April.

CHANGES ON THE AIR AT VH-1, MTV

(Continued from page 1)

pressure the network once felt to splinter itself, says Freston.

Recent MTV "Buzz Bin" acts have run the gamut from the classic '40s stylings of Tony Bennett to the ambient, aboriginal dance music of Deep Forest.

"Our programming team has turned the issue of fragmentation of music, which was a huge problem for us a year ago, into a plus," says Freston. "And even if we wanted these two ancillary channels, there's just no room. We don't want to incur the expense."

Instead, the MTV Networks are focusing on MTV's adult-oriented sister VH-1, which enters a new epoch with industry veteran Sykes at the helm. The network will take several cues from MTV in 1994, says Freston.

"VH-1 is the number one priority here," he says, crediting former president Bennett with pushing the network into the black and increasing its subscriber base to 50 million homes. "Now it's time to take a good piece of real estate and make it more exciting. MTV will be the model."

Sykes, who worked at MTV from its inception until 1986, says he plans to rejuvenate VH-1's programming mix with a higher percentage of music and more current clips.

"This will be a network that will really serve the active music buyer that is just leaving MTV as a viewer," says Sykes. "It's not the baby-boom generation, but more of that 'Generation X' group, which falls between MTV and the baby boomers."

The new VH-1 clip list will be similar to the increasingly popular album alternative radio format, says Freston, featuring videos by such MTV-identified acts as Smashing Pumpkins, Crash Test Dummies, and Counting Crows, as well as such VH-1 standards as Whitney Houston and Phil Collins.

MATSUSHITA WINS RACE TO BOW VIDEO CD

(Continued from page 6)

shita envisions improvements to the MPEG-1 standard, the company is not thinking of upgrading the format to the MPEG-2 standard.

The SC-VC 10 system is aimed at young adults setting up a household,

SESAME STREET

(Continued from page 6)

ment," the Viacom-Paramount merger, which includes Spelling, Republic, and Blockbuster, leaves many unanswered questions.

"There's a lot of good people on all sides, and we're waiting to see how it all turns out," says Kalins.

But Kalins says the lack of a music division won't be a factor against Republic or any other company.

"Many companies we're talking to said they are willing to create audio lines."

Industry observers put Sony and Buena Vista ahead of the pack basically because they can most afford CTW's reported hefty price tag. A*Vision, which has been on the acquisition track lately with "Shining Time Station," "Kathy Smith," and "Jane Fonda," also could come in and sweep up the deal.

"A lot of people think 'Sesame Street' doesn't carry a lot of weight anymore," says a supplier source, "but there's a lot of potential there."

Time Warner Delays Interactive Trial

■ BY MARILYN A. GILLEN

NEW YORK—Time Warner Cable has pushed back the debut of its interactive TV network until the fourth quarter of this year, adding a new cautionary note to the chorus of queries wondering exactly when the interactive "future" will arrive.

Time Warner had planned to launch the field test of its "full-service network" in April to 4,000 homes in the Orlando, Fla., area. It now says it will launch by year's end, offering customers such features as interactive home shopping channels, video games, and video-on-demand.

A Time Warner spokesman links the delay to the system's set-top boxes, which allow TVs to work in conjunction with the interactive network and the operating-system software that runs in those boxes.

Scientific-Atlanta is building the set-top boxes for Time Warner; Silicon Graphics is developing the operating system software.

"You don't have to be 18 to be hip," says Sykes, who most recently was executive VP of talent acquisition and marketing at EMI Music Publishing Worldwide. While there, he signed such artists as Stone Temple Pilots, Danzig, US3, and Counting Crows. Prior to that, he was president of Chrysalis Records.

"I can empathize with the needs of the music community and the pressure they're under to be successful," Sykes says. "VH-1 reaches an extremely active audience, and I want to involve the viewer in the programming as much as possible. You can

"We feel we need more development time for the set-top box and the operating system," says spokesman Mike Luftman. "Any time you are dealing with new technologies, and especially a situation where you are integrating a whole variety of new technologies, you can never predict exactly what challenges may surface along the way. The challenges that remain are certainly solvable, but we want to come up with those solutions in an unhurried atmosphere so that the result is the highest-quality system for the customer."

Luftman says Time Warner is confident it will meet the new fourth-quarter target.

The announcement of the Time Warner delay comes on the heels of the breakdown of a planned multi-billion-dollar merger between TCI and Bell Atlantic, which had been viewed as a positive signpost along the information superhighway, and the announcement last month of

new FCC-mandated cable rate cuts of 7%.

Both developments are seen by industry analysts as slowing the rush to rewire America for interactive services.

Earlier this year, TCI also said it would delay for nearly a year deployment of cable set-top boxes in its own tests of interactive television, originally planned for early this year. General Instrument and Scientific-Atlanta are manufacturing the required in-home decoder boxes for TCI, but said they must wait to complete them until MPEG-2 decoding standards are set. (MPEG-2 is a higher-density refinement of existing standards for video compression, which allows those rumored 500 cable TV channels to squeeze into the space normally allotted to just a few.)

Based on that timetable, TCI now says it will begin deploying the boxes by the end of this year, with a full-scale rollout in early 1995.

talk to 28-year-olds in a very active, hip way and have them respond favorably and go out to buy records."

Freston projects that VH-1 viewers will begin to see changes on the air in April, as the programming team shifts gears away from catalog titles and non-music shows. The network also will add a regular "VH-1 News" segment and will unveil its first awards show in June.

In addition, April will mark the debut of a series of home shopping spots on both MTV and VH-1.

Also, pending the outcome of Viacom's Paramount/Blockbuster take-

over, the MTV Networks will see an intensified presence at record retail. Executives from Blockbuster and MTV convened in Vail, Colo., in late February to lay out a plan that could see the creation of a corner "store-within-a-store" concept at music outlets in the Blockbuster family. The corner would feature MTV merchandise and audio product, such as the "Unplugged" series, and could highlight the network logo by featuring acts whose clips appear in specific shows or in the special "Buzz Bin" rotation.

MATSUSHITA WINS RACE TO BOW VIDEO CD

(Continued from page 6)

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Matsushita says.

At the same press conference, a spokesman for Matsushita affiliate Teichiku Records said that on April 1 his company will release a five-CD set of enka ballads, popular with karaoke fans, priced at 22,500 yen (\$214), with a five-CD pop compilation due out June 5 for the same price. Teichiku plans to release some 200 Video CD titles by the end of the year, priced at 3,000-3,500 yen (\$28.57-\$33.33) each. Another Matsushita affiliate, MCA Victor, says it also plans to release Video CD software but has no definite schedule for doing so.

At present, there are no plans to release full-length movies using the format.

Meanwhile, in related news, the Posts and Telecommunications Minis-

try apparently has reaffirmed its backing for the analog high-definition TV system developed by the Japan Broadcasting Corp. (NHK), following remarks Feb. 22 by a senior ministry official to the effect that it may abandon the analog system in favor of the digital HDTV format being developed overseas.

FOGERTY RULING

(Continued from page 6)

However, the court turned down his request to have Fantasy pay his attorney's fees, and the appeals court upheld that ruling on the basis that Fogerty had not proved the lawsuit was "frivolous or filed in bad faith," one of the legal requirements in one

The ministry's flip-flop came after the Electronic Industries Assn. of Japan protested strongly against the change in policy.

NHK began analog HDTV broadcasts in 1991 and plans to start a separate HDTV channel when Japan's next broadcast satellite is launched in 1997.

interpretation of the Copyright Act section on infringement lawsuits.

Also at issue was the section of the act which states that the court may award attorney's fees to the prevailing party as part of the costs.

Said Chief Justice William Rehnquist, writing for the court, "Prevailing plaintiffs and prevailing defendants are to be treated alike."

Rehnquist would not go so far in the opinion as to say that fees should always be awarded to prevailing parties, underscoring the Copyright Act's phrasing that such awards are "a matter of the court's discretion."

However, Rehnquist made it clear that defendants who "seek to advance a variety of meritorious copyright defenses should be encouraged to litigate them to the same extent that plaintiffs are encouraged to litigate meritorious claims of infringement," Rehnquist wrote. **BILL HOLLAND**

Billboard HOT 100 SINGLES

FOR WEEK ENDING MARCH 12, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	11	THE SIGN POP, JOKER (JOKER)	ACE OF BASE (C) (D) (M) (T) ARISTA 1-2653	50	53	68	4	HEY D.J. (FROM "MI VIDA LOCA") R. GUTIERREZ, B. HAGUE, M. MCLAREN, L. PRICE, R. LARKINS, R. GUTIERREZ, B. RAMIREZ	LIGHTER SHADE OF BROWN (C) (T) MERCURY 928 892
2	1	1	16	THE POWER OF LOVE D. FOSTER (G. MENDE, C. DEROUGE, J. RUSH, M. S. APPEGATE)	CELINE DION (C) (D) (V) 550 MUSIC 77230	51	42	46	5	I SWEAR S. HENDRICKS (F. J. MYERS, G. BAKER)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
3	3	3	8	WHATTA MAN H. AZOR (H. AZOR, D. CRAWFORD, C. JAMES)	SALT-N-PEPA FEATURING EN VOGUE (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 390/PLG	52	45	38	16	U.N.I.T.Y. K. GEE, M. UFI, D. OWENS, J. SAMPLE	QUEEN LATIFAH (C) (D) (T) MOTOWN 2225
4	4	6	7	WITHOUT YOU/NEVER FORGET YOU W. AFANASIEFF, M. CAREY (W. P. HAM, T. EVANS)	MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77358	53	55	66	3	I'M OUTSTANDING E. SERMON, S. O'NEAL, E. SERMON, R. ROACHFORD, R. CALHOUN, A. YARBROUGH, J. ELLIS, L. SIMMONS	SHAQUILLE O'NEAL (C) (T) (X) JIVE 42201
5	7	8	11	SO MUCH IN LOVE G. ST. CLAIR, T. O'BRIEN (JACKSON STRAIGS, WILLIAMS)	ALL-4-ONE (C) BLITZZ B7271/ATLANTIC	54	75	—	2	INDIAN OUTLAW J. STROUD, B. GALLIMORE (T. BARNES, G. SIMMONS, J. D. LOUDERMILK)	TIM MCGRAW (C) CURB 76920
6	12	15	6	BUMP N' GRIND R. KELLY (R. KELLY)	R. KELLY (C) (T) (X) JIVE 42207	55	50	45	19	MR. VAIN T. FENSLAU (S. LEVINS, N. KATZMANN, J. SUPREME)	CULTURE BEAT (C) (T) (V) (X) 550 MUSIC 77214
7	5	5	22	BREATHE AGAIN L. A. REID, BABYFACE, D. SIMMONS (BABYFACE)	TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4054/ARISTA	56	67	77	5	MOTHER R. RUBIN (G. DANZIG)	DANZIG (C) AMERICAN 18256/REPRISE
8	8	10	8	NOW AND FOREVER R. MARX (R. MARX)	RICHARD MARX (C) (V) CAPITOL 58005	57	57	60	5	YOU KNOW HOW WE DO IT Q. D. III (ICE CUBE, Q. D. III)	ICE CUBE (C) (T) PRIORITY 53847
9	9	12	16	CANTALOO (FLIP FANTASIA) G. WILKINSON, M. SIMPSON (H. ANCOCK, K. KELLY, WILKINSON, SIMPSON)	US3 (C) (T) (V) (X) BLUE NOTE 44945/CAPITOL	58	54	50	20	KEEP YA HEAD UP D. J. DARYL (T. SHAKUR, D. ANDERSON, R. TROUTMAN)	2PAC (C) (M) (T) (X) INTERSCOPE 98345
10	6	4	16	ALL FOR LOVE C. THOMAS, B. ADAMS, D. NICHOLAS (B. ADAMS, R. J. LANGE, M. KAMEN)	BRYAN ADAMS/ROD STEWART/STING (C) (D) (V) A&M 0476	59	71	—	2	AND OUR FEELINGS BABYFACE, L. A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)	BABYFACE (C) (V) EPIC 77394
11	11	11	7	BECAUSE OF LOVE J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	JANET JACKSON (C) (T) (X) VIRGIN 38422	60	52	47	12	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) HALLIGAN, TORELLI (D. D. HALLIGAN, J. TORELLI)	HADDAWAY (C) (M) (T) (X) ARISTA 1-2646
12	15	17	7	GIN AND JUICE DR DRE (SNOOP DOGGY DOGG)	SNOOP DOGGY DOGG (C) (M) (T) (X) DEATH ROW 98318/INTERSCOPE	61	62	62	7	ZUNGA ZENG/BODY ROCK K. J. GARDNER, F. CUTLASS (K. J. GARDNER, F. MALAVE, H. J. LAWES, F. W. BURK)	K7 (C) (T) (X) TOMMY BOY 599
13	14	14	7	ROCK AND ROLL DREAMS COME THROUGH J. STEINMAN (J. STEINMAN)	MEAT LOAF (C) (M) (T) (X) MCA 54751	62	58	57	10	ALWAYS ON MY MIND B. A. MORGAN (B. A. MORGAN, R. WILSON, O. SCOTT)	SWV (C) (D) (T) RCA 62738
14	10	7	21	HERO W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	MARIAH CAREY (C) (V) (X) COLUMBIA 77224	63	56	53	14	MISS YOU IN A HEARTBEAT DEF LEPPARD (P. COLLEN)	DEF LEPPARD (C) (V) MERCURY 858 080
15	13	9	12	UNDERSTANDING T. HARRIS (M. SEAL)	XSCAPE (C) (V) SO SO DEF 77335/COLUMBIA	64	87	—	2	RETURN TO INNOCENCE M. CRETU (CURLY M. C.)	ENIGMA (C) (T) (X) VIRGIN 14122
16	20	34	12	MARY JANE'S LAST DANCE R. RUBIN, T. PETTY, M. CAMPBELL (T. PETTY)	TOM PETTY & THE HEARTBREAKERS (C) (V) MCA 5-4734	65	66	56	19	ALL ABOUT SOUL D. KORTCHMAR (B. JOEL)	BILLY JOEL (C) (D) (V) COLUMBIA 77254
17	17	16	19	BECAUSE THE NIGHT P. FOX (MITH SPRINGSTEEN)	10,000 MANIACS (C) (V) ELEKTRA 64595	66	NEW	1		I'M READY BABYFACE, D. SIMMONS (BABYFACE)	TEVIN CAMPBELL (C) (D) (V) QWEST/WARNER BROS. 18264
18	18	30	9	GROOVE THANG NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS, BROWN)	ZHANE (C) (D) (M) (T) MOTOWN 2228	67	70	61	16	I'LL BE LOVING YOU A. MARANO (A. MARANO)	COLLAGE (C) (M) (T) VIPER 102/METRO/ITAN
19	23	26	9	STAY N. LOWIS (M. STEVENS, B. KHOZOURI)	ETERNAL (C) (M) (T) (X) EMI 58113/ERG	68	NEW	1		JUST ANOTHER DAY S. D. (D. OWENS, A. WACHS)	QUEEN LATIFAH (C) (M) (T) (X) MOTOWN 2233
20	34	54	4	STREETS OF PHILADELPHIA (FROM "PHILADELPHIA") S. SPRINGSTEEN, C. PLATT (B. SPRINGSTEEN)	BRUCE SPRINGSTEEN (C) (V) (X) COLUMBIA 7738	69	72	86	3	PLAYER'S BALL S. HURLEY (C. SAVAGE, S. HURLEY)	OUTKAST (C) (M) (T) (X) LAFACE 2-4060/ARISTA
21	21	19	16	CRY FOR YOU D. SWING (D. SWING)	JODECI (C) UPTOWN 54723/MCA	70	63	65	5	A DEEPER LOVE (FROM "SISTER ACT 2") C. C. MUSIC FACTORY (S. COLE, R. CUMMINGS)	ARETHA FRANKLIN (C) (M) (T) (X) ARISTA 1-2657
22	22	18	21	PLEASE FORGIVE ME R. J. LANGE, B. ADAMS (ADAMS, LANGE)	BRYAN ADAMS (C) (V) A&M 0432	71	65	59	14	GOODY GOODY P. FRENZ (A. DING, D. RAMOS)	LISETTE MELENDEZ (C) (M) (T) FEVERAL 77157/CHAOS
23	40	48	7	MMM MMM MMM MMM J. HARRISON CRASH TEST DUMMIES (B. ROBERTS)	CRASH TEST DUMMIES (C) (D) ARISTA 1-2654	72	82	—	2	SINCE I DON'T HAVE YOU GUNS N' ROSES (J. R. BARNETT, THE SKYLINERS)	GUNS N' ROSES (C) (V) GEPHEN 19266
24	19	22	26	ALL THAT SHE WANTS D. POP, JOKER/BUDDHA (JOKER, BUDDHA, LINN, JENNY)	ACE OF BASE (C) (M) (T) (X) ARISTA 1-2611	73	85	87	3	YOU DON'T LOVE ME (NO, NO, NO) S. TEELEY, C. LEVIE (D. PENN)	DAWN PENN (C) (T) (X) BIG BEAT/ATLANTIC 98311
25	16	13	16	GETTO JAM DJ BATTLECAT (DOMINGO, K. GILLIAM)	DOMINO (C) (M) (T) (X) OUTBURST/REAL 7728/CHAOS	74	74	81	17	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18516
26	30	33	17	FOUND OUT ABOUT YOU J. HAMPTON, GIN BLOSSOMS (D. HOPKINS)	GIN BLOSSOMS (C) (V) A&M 0418	75	61	58	15	WHAT'S MY NAME? DR DRE (SNOOP)	SNOOP DOGGY DOGG (C) DEATH ROW 98340/INTERSCOPE
27	24	27	15	AMAZING B. FAIRBAIRN (S. TYLER, R. SUPA)	AEROSMITH (C) (V) GEPHEN 1926	76	69	67	11	FUNK DAT/WHY IS IT? J. C. SLAMM (S. LENON)	SAGAT (C) (M) (T) (X) MAXI 101
28	26	23	21	LINGER S. STREET (N. HOGAN, D. O'RIGAN)	THE CRANBERRIES (C) (V) (X) ISLAND 866 800/PLG	77	64	64	6	LAID B. ENO (JAMES)	JAMES (C) FONTANA 858 217/MERCURY
29	28	24	23	SHOOP M. SPARKS, C. JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER)	SALT-N-PEPA (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 314/PLG	78	78	85	3	SWEET LULLABY D. LACKSMAN (MOUQUET, SANCHEZ)	DEEP FOREST (C) (T) (V) (X) 550 MUSIC 77095
30	32	35	7	EVERYDAY P. COLLINS (P. COLLINS)	PHIL COLLINS (C) (D) ATLANTIC 87300	79	79	80	4	GOD E. ROSSE, T. AMOS (T. AMOS)	TORI AMOS (X) ATLANTIC 85687
31	25	25	9	CHOOSE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, COLOR ME BADD)	COLOR ME BADD (C) (D) (V) (X) GIANT 187	80	80	—	2	HEAVEN HELP/SPINNING AROUND OVER YOU L. KRAVITZ (G. DEVEAUX, T. BRITTEN)	LENNY KRAVITZ (C) (X) VIRGIN 38412
32	29	21	22	CAN WE TALK BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	TEVIN CAMPBELL (C) (D) (V) QWEST 18346/WARNER BROS.	81	83	—	2	MASS APPEAL DJ PREMIER, GURU (K. ELAM, C. MARTIN)	GANG STARR (C) (T) CHRYSALIS 58111/ERG
33	33	29	21	AGAIN J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	JANET JACKSON (C) (V) VIRGIN 38400	82	NEW	1		FEENIN' D. SWING (D. SWING)	JODECI (C) (T) UPTOWN 54824/MCA
34	60	—	2	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE, RICKY P. (PRINCE)	PRINCE (C) (D) (T) NPG 72514/BELLMARK	83	68	63	20	SLOW AND EASY R. TROUTMAN (R. TROUTMAN)	ZAPP & ROGER (C) (D) REPRISE 18315
35	27	20	19	SAID I LOVED YOU... BUT I LIED R. J. LANGE, M. BOLTON (M. BOLTON, R. J. LANGE)	MICHAEL BOLTON (C) (D) (V) COLUMBIA 77260	84	88	92	3	COME TO MY WINDOW H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	MELISSA ETHERIDGE (C) (X) ISLAND 858 028/PLG
36	31	32	42	WHOOPI! (THERE IT IS) TAG TEAM (TAG TEAM)	TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK	85	90	91	3	AIN'T SEEN LOVE LIKE THAT K. ELSON (E. BROWN, M. SPIRO, A. PESSIS)	MR. BIG (C) ATLANTIC 87278
37	36	31	9	(LAY YOUR HEAD ON MY) PILLOW TONY! TONY! TONE! (T. CHRISTIAN, D. WAGGINS, R. WIGGINS)	TONY! TONY! TONE! (C) (V) WING 858 260/MERCURY	86	77	73	11	YOU DON'T HAVE TO WORRY E. FERRELL (E. FERRELL, K. KORNEGAY, WHITTINGTON, BROWN, WESLEY, BOBBITT)	MARY J. BLIGE (C) (T) UPTOWN 54701/MCA
38	35	28	21	NEVER KEEPING SECRETS BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	BABYFACE (C) (V) EPIC 77264	87	73	76	6	IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT) A. BETTS (M. NDEGECELLO)	MESHELL NDEGECELLO (C) (D) (T) (V) (X) MAVERICK/RE 18326/REPRISE
39	37	43	7	LOSER K. STEPHENSON, T. ROTHROCK (BECK, K. STEPHENSON)	BECK (X) DGC 21930/GEFFEN	88	92	79	13	BETCHA'LL NEVER FIND S. HURLEY (C. SAVAGE, S. HURLEY)	CHANTAY SAVAGE (C) (T) (D) 62652/RCA
40	39	37	23	DREAMS R. FERMIE (GABRIELLE, T. LAWS)	GABRIELLE (C) (T) GO'DISCS/LONDON 857 141/PLG	89	NEW	1		I LIKE TO MOVE IT E. BURILLO, R. M. (E. MORILLO, M. QUASIMIE)	REEL 2 REAL FEATURING MAD STUNTMAN (M) (T) (X) STRICTLY RHYTHM 12192
41	41	39	11	I'M IN THE MOOD SOULSHOCK, KARLIN (S. NIKOLAS, B. SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)	CE CE PENISTON (C) (M) (T) (V) A&M 0460	90	NEW	1		LOVE SNEAKIN' UP ON YOU D. WAS, B. RAITT (T. SNOW, J. SCOTT)	BONNIE RAITT (C) CAPITOL 58125
42	48	51	8	U SEND ME SWINGIN' MINT CONDITION (R. LEWIS)	MINT CONDITION (C) (T) PERSPECTIVE 7439/A&M	91	NEW	1		MARCH OF THE PIGS T. REZTOR (T. REZTOR)	NINE INCH NAILS (X) NOTHING/TVT 95938/INTERSCOPE
43	38	36	19	I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS") P. HENTON (J. NASH)	JIMMY CLIFF (C) CHAOS 77207	92	86	95	3	MY LOVE J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS, T. BARNES)	LITTLE TEXAS (C) (V) WARNER BROS. 18295
44	44	44	15	CANNONBALL K. DEAL, M. FREFREARD (R. DEAL)	THE BREEDERS (C) (X) 4AD 6466/ELEKTRA	93	81	69	13	STAY (FARAWAY, SO CLOSE!) FLGDD, B. ENO, THE EDGE (U2, BONO)	U2 (C) (V) (X) ISLAND 858 076/PLG
45	59	78	3	BABY I LOVE YOUR WAY (FROM "REALITY BITES") R. FAIR (P. FRAMPTON)	BIG MOUNTAIN (C) (T) RCA 62780	94	NEW	1		BORN TO ROLL ASE ONE (D. CLEAR, A. A. BROWN, E. MCINTOSH, T. J. KELSIE)	MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 92315/EASTWEST
46	49	49	5	IT'S ALL GOOD HAMMER, THE WHOLE 9 (HAMMER, THE WHOLE 9, DEUCE DEUCE)	HAMMER (C) (D) (T) (V) GIANT 18271	95	96	—	2	ON AND ON RNS (A. QUINN, S. FRANKLIN, J. WILSON)	SHYHEIM (C) (T) VIRGIN 38415
47	43	40	11	HAVING A PARTY P. LEONARD (S. COOPER)	ROD STEWART (C) (V) WARNER BROS. 18424	96	NEW	1		C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) PRINCE RAKEEM (WU TANG CLAN)	WU-TANG CLAN (M) (T) (X) LOUD 62766/RCA
48	47	41	12	WILL YOU BE THERE (IN THE MORNING) J. PURDELL, D. BARON (P. I. LANGE)	HEART (C) (V) CAPITOL 58041	97	NEW	1		COMIN' ON STRONG DA' MIC PROFESAH (MONDESTIN, MONDESTIN, PINARD, DAVIS, DA' MIC PROFESAH, GRAHAM)	SUDDEN CHANGE (C) EASTWEST 98334
49	51	52	10	DUNKIE BUTT (PLEASE PLEASE PLEASE) K. EVANS, D. MICHERY, D. GRIGSBY (I. PINKNEY, R. GORDON)	12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	98	97	—	2	ROCK MY WORLD (LITTLE COUNTRY GIRL) D. COOK, S. HENDRICKS (B. LABOUNTY, S. O'BRIEN)	BROOKS & DUNN (C) (V) ARISTA 1-2636
						99	100	93	5	BIG TIME SENSUALITY N. HOOPER (B. GUDMUNSDOTTIR, N. HOOPER)	BJORK (M) (T) (X) ELEKTRA 66242
						100	89	89	6	SOUND OF DA POLICE SHOWBIZ (L. PARKER, R. LEMAY)	KRS-ONE (C) (T) JIVE 42192

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

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

"THE SIGN" by Ace Of Base (Arista) rides comfortably to the top of the Hot 100, gaining points in all three categories: singles sales, monitored airplay, and small-market playlist reports. "The Sign" holds at the top of the Hot 100 Airplay chart and ranks No. 1 at 40 of the 80 top 40/mainstream outlets on the monitored radio panel. This week's top 10 remains competitive, with seven bulleted titles for the second straight week. "Whatta Man" by Salt-N-Pepa featuring En Vogue (Next Plateau/London/PLG) is up 8% in overall points and almost ties "The Sign" in sales. "Whatta" is top five in airplay at 15 of the 29 top 40/rhythm-crossover stations, and ranks No. 2 in airplay at MTV. If its point gains continue at this pace, "Whatta" is a potential challenger for the top spot in the next two weeks. "Bump N' Grind" by R. Kelly (Jive) is the second-biggest point-gainer overall, and vaults 12-6. "Bump" ranks No. 1 in airplay at rhythm outlet WIOQ (Q102) Philadelphia, No. 2 at WHYT Detroit, and No. 3 at WHJX (Hot 101.5) Jacksonville, Fla.

CROSSING FROM THE TOP: "Mmm Mmm Mmm Mmm" by Crash Test Dummies (Arista) hits No. 1 on Billboard's Modern Rock Tracks chart this week and leaps 17 places on the Hot 100, to No. 23. "Mmm" is up 45% in sales, and moves 34-20 on the Hot 100 Singles Sales chart. It ranks top 10 in airplay at 23 modern rock outlets, including No. 1 at KNDD (The End) Seattle, No. 3 at KDGE (The Edge) Dallas, and No. 4 at KROQ Los Angeles. "March Of The Pigs" by Nine Inch Nails (Nothing/TVT/Interscope) also is breaking from the modern rock stations on the Hot 100 monitored radio panel. "March" enters the chart at No. 91. It's No. 15 in airplay at KITS (Live 105) San Francisco, and No. 20 at WENZ (The End) Cleveland.

CHOICE OF A NEW POWER GENERATION: "The Most Beautiful Girl In The World" by Prince (NPG/Bellmark) is the biggest overall point-gainer on the Hot 100, winning the Greatest Gainer/Airplay at No. 34. Singles sales almost doubled during the period used for the chart, fueling a 70-38 jump on the sales chart. "Beautiful" is No. 1 in airplay at KBOS (B95) Fresno, Calif., No. 7 at KTFM (Hot 103) San Antonio, and No. 8 at WFLZ (Power 93) Tampa. "Indian Outlaw" by Tim McGraw (Curb) wins the Greatest Gainer/Sales at No. 54. The country single zooms 43-19 on the sales chart. There are no airplay points on "Indian" from the Hot 100 panel; all of its sales come from exposure in the country market.

QUICK CUTS: "Groove Thang" by Zhane (Motown) receives a bullet at No. 18 on the Hot 100, but is unbulleted on both component charts. "Groove" is up in monitored airplay points, earning a bullet on the Hot 100, but it slips backward, 21-22, on the airplay chart. "I Like To Move It" by Reel 2 Real, on indie label Strictly Rhythm, bows at No. 89. It's breaking out of Chicago, where it's No. 1 in airplay at WBBM (B96). "Mother" by Danzig (American/Reprise) is a big MTV hit (it's No. 9 in airplay), and the strong exposure is triggering sales for the hard rock title. 76% of its overall points are from sales.

BUBBLING UNDER HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	3	YOU	CANDLEBOX (MAVERICK/SIRE/WB)
2	7	4	NO DOUBT ABOUT IT	NEAL MCCOY (ATLANTIC)
3	12	2	DON'T GO BREAKIN' MY HEART	ELTON JOHN RUPAUL (MCA)
4	19	2	I WANT YOU	JULIE ROBERTS (REPRISE)
5	13	3	LULLABY	BILLY JOEL (COLUMBIA)
6	—	1	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)
7	17	2	GOT TO GET IT	CULTURE BEAT (550 MUSIC)
8	15	3	ELECTRIC RELAXATION	A TRIBE CALLED QUEST (JIVE)
9	9	2	SOMETHIN' TO RIDE TO	CONSCIOUS DAUGHTERS (SCARFACE)
10	10	3	WATCH THE GIRL DESTROY ME	POSSUM DIXON (INTERSCOPE)
11	16	3	LET HER DOWN EASY	TERENCE TRENT D'ARBY (COLUMBIA)
12	—	1	FOR WHOM THE BELL TOLLS	BEE GEES (POLYDOR/PLG)
13	—	1	PAPA'Z SONG	2PAC (DEATH ROW/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	14	3	GOODBYE SAYS IT ALL	BLACKHAWK (ARISTA)
15	20	2	IT ALL COMES DOWN TO...	TERMINATOR X (RAL/CHAOS)
16	—	1	COMPLETELY	MICHAEL BOLTON (COLUMBIA)
17	—	1	DREAM ON DREAMER	BRAND NEW HEAVIES (DELICIOUS VINYL)
18	11	3	QUIET TIME TO PLAY	JOHNNY GILL (MOTOWN)
19	—	1	DREAMS	THE CRANBERRIES (ISLAND/PLG)
20	—	1	THE RIGHT TIME	I TO I (NEXT PLATEAU/FFRR)
21	21	2	PUERTO RICO	FRANKIE CUTLASS (MOONROOF)
22	—	1	I'VE BEEN THINKING ABOUT YOU	JOCELYN ENRIQUEZ (CLASSIFIED)
23	—	1	UPTOWN HIT	KJURIOUS (COLUMBIA)
24	—	1	RIBBON IN THE SKY	INTRO (ATLANTIC)
25	22	7	SHOOT TO KILL	MAD LION (WEEDED/NERVOUS)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

W H SMITH MERGES VIRGIN & OUR PRICE

(Continued from page 1)

Retail U.K., is combining both operations under a single management. While dressed up as a merger, it amounts to the Virgin Retail management team under Simon Burke running the Our Price chain, which was not profitable for the year ended May 31, 1993, according to W H Smith.

Our Price has since returned to profit after embarking on a 4 million pound (\$6 million) refit of its stores.

The group estimates that the new company will have yearly sales of 350 million pounds (\$525 million). Virgin Retail U.K. has 24 Megastores in the U.K. and Ireland, with plans for another 10 in larger cities. Our Price has 305 smaller stores in major cities and provincial towns.

W H Smith retails music through its own stores, which also sell books, stationery, periodicals, and toys.

Estimates of total U.K. music retail market share suggest Our Price has 17% of the market and Virgin 6%. Combined with Smith's own stores' music sales, the group has more than 25% of the recorded music market.

The venture is subject to approval by the government's Office of Fair Trading, which can prevent the merger if it considers it to be against the public interest. In a previous investigation in 1991, the record and retail business was given a clean bill of health when Sir Gordon Borrie decided not to refer the industry to the Monopolies and Mergers Commission (MMC). However, under the new director general, Sir Bryan Carsberg, the OFT has taken a tougher stance with the music business, and the MMC is investigating all aspects of the supply of recorded music (Billboard, May 22, 1993).

A spokeswoman for the OFT says the Smith investigation could be completed in six weeks.

Smith's 1991 acquisition of a 50% stake in Virgin retail U.K. was cleared by the OFT.

If given the green light, the new company will be headed by CEO Simon Burke, managing director of Virgin Retail U.K. Our Price managing director Richard Handover will be given a senior management position within W H Smith.

Directors on the executive board will be Peter Troughton, managing director of U.K. retailing for W H Smith; Trevor Abbot, managing director, Virgin Retail Group. President of the new venture will be Virgin Group CEO Richard Branson.

Under this will be an executive management board made up of three directors from Our Price and four from Virgin.

The joint venture will be called Our Price and Virgin Retail. Burke says the finance, systems, and property development functions will be merged. Marketing and store operations will be kept under the command of the individual companies.

Smith will own 75% of the new venture, with Virgin holding 25% of the shares. While this involves a change in equity, Burke says, "there won't be anyone paying any money or signing checks to each other. We're pooling our resources, and the split is proportional to what we're putting in."

Technically, the transaction values Virgin and Our Price equally, although Virgin's sales represent roughly one-third of the predicted sales of the new venture.

HMV, with an estimated 14.5% of the music retail market and 94 stores in the U.K., is the player most likely to be affected by the change. Its larger stores are in the same league as the Virgin Megastores, while its smaller stores come up against Our Price outlets. Managing director of HMV U.K. Brian McLaughlin says, "Nothing proposed as a result of this merger suggests to me that HMV will not be able to compete against the combined Virgin/Our Price venture."

In terms of purchasing, Burke says reaping the economies of scale and increased purchasing power from the venture will not be an immediate priority. "I don't think it follows that you have [one centralized buying function]. Virgin buys independently for its 24 stores, so we've never been in that situation before." Our Price buys both centrally and from individual stores.

Burke says, "The message we're trying to give to our suppliers is not about discounts. We're saying this is an opportunity to extend the range of products sold through outlets."

Sony Lawyer Says Michael Was Fully Aware Of Contract's Terms

■ BY CHRIS WHITE

LONDON—George Michael had wanted to be signed by a major record company because majors had the necessary "clout," but it was known that CBS usually asked for eight albums in any recording contract, claimed Gordon Pollock, counsel for Sony, during his continuing summary arguments in Michael's court case against the label.

Pollock told the court that restraint of trade "was raised as an issue in relationship to a fairly standard form of contract at the time." He added that the record company was known for its eight-album deals, although other companies often asked for only six or seven albums. "[Michael's camp] knew that they could not walk away with a three- or four-album deal from Sony," Pollock said.

He added that Michael had been advised by skilled lawyers who had conducted the negotiations for him. "Tony Russell [Michael's commercial solicitor] is a formidable negotiator, and whatever has been said about him, he has considerable clout. George Michael had the best legal assistance that he could get, and the negotiations took several months to draft."

Pollock said that there could have been changes within the original Wham! contract had the pop duo taken on InnerVision Records in 1984 and won a court case. "They would have been free of contract and on the open market," he said. "There would have been bigger money, better royalties and advances because they would have been in a stronger negotiating position. They would have been able to offer their services to any number of different companies, but it would still have been a long-term deal, although perhaps not for eight albums."

He noted that both Wham! and CBS had been aware of what it would cost to fight the InnerVision case in the courts.

"The 1984 Wham! agreement with CBS had the instant advantage that it got rid of InnerVision. [Wham!] had not been happy with their contract, their relationship

with Dean had deteriorated. They were effectively saying, 'We can't go on living with this man,' but they were faced with the unattractive prospect of losing the case. They would be locked into a contract [with InnerVision] which still had another eight albums to go."

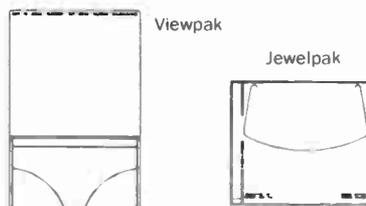
Pollock claimed that between 1984 and 1986, there had been no sign of dissatisfaction on Michael's part. Wham! had made a considerable amount of money, and there was no suggestion that the 1984 agreement was anything other than a binding contract.

He added that subsequent renegotiations of the contract had given Michael improved terms. "They were perhaps not as good as he had hoped for, or had been led to believe that he would get—but they were genuinely negotiated."

Arguing that the 1984 contract, when Wham! signed direct to CBS, "must be treated as legally binding," Pollock said, "You can't start off with a contract and then turn it into a restrictive one by making the contract better. There has been no suggestion that George Michael has been compelled to do anything that he didn't want to, or any suggestion that he's been prevented from doing anything that he clearly wanted to. The 1984 contract must be treated as an enforceable agreement."

Michael's counsel, Mark Cran—along with Jeremy Lever QC, an expert in European law—will deliver the final legal arguments in the lengthy court case, which began in October 1993.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MARCH 12, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	2	26	MARIAH CAREY ▲	*** No. 1 *** COLUMBIA 54205* (10 98 EQ 16 98)	1
2	3	5	16	R. KELLY ▲	JIVE #1527 (10 98 15 98)	2
3	9	13	14	ACE OF BASE ▲	ARISTA 187#0 (9 98 15 98)	3
4	5	3	14	SNOOP DOGGY DOGG ▲	DEATH ROW/INTERSCOPE 92279* AG (10 98 15 98)	1
5	4	6	20	SALT-N-PEPA ▲	NEXT PLATEAU/LONDON 828392* PLG (10 98 15 98)	4
6	8	10	16	CELINE DION ▲	550 MUSIC 57455/EPIC (10 98 EQ 16 98)	6
7	7	7	11	COUNTING CROWS ▲	DGC 24607/GEFFEN (10 98 15 98) HS	7
8	2	1	33	TONI BRAXTON ▲	LAFACE 26007/ARISTA (9 98 15 98)	1
9	10	8	15	TOM PETTY & THE HEARTBREAKERS ▲	MCA 10813 (10 98 17 98)	5
10	16	12	3	ENIGMA (CHARISMA SPEC 16/VIRGIN 116 98 16 98)	THE CROSS OF CHANGES	10
11	14	9	5	ALICE IN CHAINS	COLUMBIA 57628* (7 98 EQ 11 98)	1
12	6	4	5	JOHN MICHAEL MONTGOMERY	ATLANTIC 82559 AG (10 98 15 98)	1
13	11	17	16	BRYAN ADAMS ▲	A&M 0157 (10 98 16 98)	6
14	17	14	10	JODECI	UPTOWN 10915/MCA (10 98 15 98)	3
15	15	16	24	MEAT LOAF ▲	MCA 10899 (10 98 15 98)	1
16	13	11	67	SOUNDTRACK ▲	ARISTA 18699* (10 98 15 98)	1
17	57	189	3	SOUNDTRACK	RCA 6624 (10 98 16 98)	17
18	18	18	41	JANET JACKSON ▲	VIRGIN 87825 (10 98 16 98)	1
19	12	15	15	MICHAEL BOLTON ▲	COLUMBIA 53567 (10 98 16 98)	3
20	20	21	31	SMASHING PUMPKINS ▲	VIRGIN 89267 (9 98 15 98)	10
21	32	44	7	CRASH TEST DUMMIES ●	ARISTA 16931 (9 98 13 98) HS	21
22	19	20	19	PEARL JAM ▲	EPIC 53136* (10 98 EQ 16 98)	1
23	21	19	8	SOUNDTRACK	EPIC SOUNDTRAX 57624/EPIC (10 98 EQ 16 98)	17
24	22	23	45	AEROSMITH ▲	GEFFEN 24455 (10 98 16 98)	1
25	25	22	4	TORI AMOS	ATLANTIC 82567 AG (10 98 15 98)	12
26	23	24	20	VARIOUS ARTISTS ▲	GIANT 24511/WARNER BROS. (10 98 16 98)	3
27	29	28	18	TEVIN CAMPBELL ▲	QWEST 45488/WARNER BROS. (10 98 16 98)	18
28	30	30	18	10,000 MANIACS ▲	ELEKTRA 61569 (10 98 15 98)	13
29	28	31	22	REBA MCENTIRE ▲	MCA 10906 (10 98 15 98)	5
30	26	25	62	STONE TEMPLE PILOTS ▲	ATLANTIC 8218 AG (9 98 15 98) HS	3
31	40	39	10	US3	BLUE NOTE 8088/CAPITOL (9 98 15 98) HS	31
32	41	35	12	ICE CUBE ▲	PRIORITY 53876* (10 98 16 98)	5
33	34	32	35	THE CRANBERRIES ▲	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? (10 98 EQ 15 98) HS	18
34	27	26	67	KENNY G ▲	ARISTA 18646 (10 98 15 98)	2
35	33	33	46	GIN BLOSSOMS ▲	A&M 54339 (9 98 13 98) HS	30
36	31	27	6	ZZ TOP	RCA 66317 (10 98 16 98)	14
37	44	45	3	ZHANE	MOTOWN 6369 (9 98 13 98)	37
38	35	34	29	BILLY JOEL ▲	COLUMBIA 52003 (10 98 EQ 16 98)	1
39	42	38	20	XSCAPE ▲	SO SO DEF 57107* COLUMBIA (9 98 EQ 15 98)	17
40	37	41	3	RICHARD MARX	CAPITOL 81232 (10 98 15 98)	37
36	37	40	ROD STEWART ▲	WARNER BROS. 4589 (10 98 15 98)	UNPLUGGED... AND SEATED	2
74	29	17	FRANK SINATRA ▲	CAPITOL 89611 (11 98 17 98)	DUETS	2
55	16	CANDLEBOX	MAVERICK/SIRE 4931/WARNER BROS. (7 98 11 98) HS	CANDLEBOX	43	
23	NIRVANA ▲	DGC 24607/GEFFEN (10 98 16 98)	IN UTERO	1		
26	GARTH BROOKS ▲	LIBERTY 80857 (10 98 16 98)	IN PIECES	1		
SHAQUILLE O'NEAL ●	JIVE 41579* (10 98 15 98)	SHAQ DIESEL	25			
*** PACESETTER ***	SOUNDTRACK	MCA 10927 (10 98 16 98)	8 SECONDS	47		
TONY JACKSON ▲	ATLANTIC 82567 AG (10 98 15 98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13			
AT THE MACHINE ●	ATLANTIC 82567 AG (10 98 15 98)	RAGE AGAINST THE MACHINE	45			
SOUNDTRACK	EPIC 53764/EPIC (10 98 EQ 16 98)	SLEEPLESS IN SEATTLE	1			
DOMINO	COLUMBIA (9 98 15 98)	DOMINO	39			
THE PIANO	(10 98 15 98)	THE PIANO	52			
TEN	0 98 EQ 16 98) HS	TEN	2			
ENTER THE WU-TANG (36 CHAMBERS)	308/ELEKTRA (7 98 11 98)	ENTER THE WU-TANG (36 CHAMBERS)	41			
LAST SPLASH	308/ELEKTRA (7 98 11 98)	LAST SPLASH	33			

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION	
56	54	60	12	DANZIG	AMERICAN 45286/WARNER BROS. (7 98 11 98)	THRALL-DEMONSWEATLIVE	54
57	53	58	53	BROOKS & DUNN ▲	ARISTA 18716 (10 98 15 98)	HARD WORKIN' MAN	9
58	49	54	78	VINCE GILL ▲	MCA 10630 (10 98 15 98)	I STILL BELIEVE IN YOU	10
59	78	85	12	DEEP FOREST	550 MUSIC 57840/EPIC (10 98 EQ 15 98) HS	DEEP FOREST	59
60	64	69	13	CRACKER	VIRGIN 89012 (9 98 15 98) HS	KEROSENE HAT	60
61	59	51	14	BEAVIS & BUTT-HEAD ▲	GEFFEN 24613 (10 98 16 98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
62	88	98	51	STING ▲	A&M 0070 (10 98 16 98)	TEN SUMMONER'S TALES	2
63	55	62	41	LITTLE TEXAS ●	WARNER BROS. 45276 (9 98 15 98)	BIG TIME	55
64	58	57	28	BABYFACE ▲	EPIC 53558 (10 98 EQ 16 98)	FOR THE COOL IN YOU	16
65	60	68	15	QUEEN LATIFAH	MOTOWN 6370 (9 98 13 98)	BLACK REIGN	60
66	56	52	4	THE NEW 2 LIVE CREW	LUKE 207 (9 98 14 98)	BACK AT YOUR ASS FOR THE NINE-4	52
67	67	67	133	METALLICA ▲	ELEKTRA 61113* (10 98 15 98)	METALLICA	1
68	62	65	87	MARY-CHAPIN CARPENTER ▲	COLUMBIA 88881 (10 98 EQ 15 98)	COME ON COME ON	31
69	85	87	159	ENIGMA ▲	CHARISMA 86224/VIRGIN (9 98 13 98)	MCMXC A.D.	6
70	69	79	16	A TRIBE CALLED QUEST ●	JIVE 41490* (10 98 15 98)	MIDNIGHT MARAUDERS	8
71	72	61	19	EAZY-E ▲	RUTHLESS 5503* RELATIVITY (7 98 11 98)	IT'S ON (DR. DRE 187UM) KILLA	5
72	79	97	7	JAMES	MERCURY 514913 (9 98 13 98) HS	LAID	72
73	63	63	34	BLIND MELON ▲	CAPITOL 96585 (9 98 13 98) HS	BLIND MELON	3
74	70	76	16	PHIL COLLINS ▲	ATLANTIC 82550 AG (10 98 16 98)	BOTH SIDES	13
75	77	64	18	TOO SHORT ●	JIVE 41526* (10 98 15 98)	GET IN WHERE YOU FIT IN	4
76	68	46	3	BEASTIE BOYS	CAPITOL 89843 (7 98 11 98)	SOME OLD BULLSHIT	46
77	73	74	35	TOOL ●	ZOO 11052 (9 98 15 98) HS	UNDERTOW	50
78	80	59	14	GUNS N' ROSES ▲	GEFFEN 24617* (10 98 16 98)	THE SPAGHETTI INCIDENT?	4
79	81	70	35	WHITE ZOMBIE ▲	GEFFEN 24452 (9 98 13 98) HS	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
80	86	80	32	CYPRESS HILL ▲	RUFFHOUSE 53931* COLUMBIA (10 98 EQ 15 98)	BLACK SUNDAY	1
81	66	66	22	GEORGE STRAIT ▲	MCA 10907 (10 98 15 98)	EASY COME, EASY GO	5
82	96	96	45	AARON NEVILLE ▲	A&M 0086 (10 98 16 98)	GRAND TOUR	37
83	82	75	26	BARNEY ▲	SBA 7711/MERC (9 98 15 98)	BARNEY'S FAVORITES VOL. 1	9
84	92	92	23	MELISSA ETHERIDGE ●	ISLAND 84866/PLG (10 98 15 98)	YES I AM	16
85	95	82	63	DR. DRE ▲	DEATH ROW/INTERSCOPE 57128* PRIORITY (10 98 15 98)	THE CHRONIC	3
86	74	83	49	DWIGHT YOAKAM ▲	REPRISE 45241/WARNER BROS. (9 98 15 98)	THIS TIME	25
87	109	—	2	SARAH MCLACHLAN	ARISTA 18725 (9 98 15 98) HS	FUMBLING TOWARDS ECSTASY	87
88	75	71	28	CLAY WALKER ●	GIANT 24511/WARNER BROS. (9 98 15 98) HS	CLAY WALKER	52
89	NEW ►	1	VARIOUS ARTISTS	WARNER BROS. 45500 (10 98 16 98)	A TRIBUTE TO CURTIS MAYFELD	89	
90	76	73	5	COLLIN RAYE	EPIC 53952 (9 98 EQ 15 98)	EXTREMES	73
91	89	95	31	UB40 ▲	VIRGIN 88229 (9 98 15 98)	PROMISES AND LIES	6
92	112	123	7	FAITH HILL	WARNER BROS. 45387 (9 98 15 98) HS	TAKE ME AS I AM	92
93	94	89	67	CONFEDERATE RAILROAD ▲	ATLANTIC 82739 AG (9 98 15 98) HS	CONFEDERATE RAILROAD	53
94	84	77	79	ERIC CLAPTON ▲	DUCK/REPRISE 45024* WARNER BROS. (10 98 15 98)	UNPLUGGED	1
95	91	86	60	SWV ▲	RCA 66574 (9 98 13 98) HS	IT'S ABOUT TIME	8
96	97	78	36	TONY! TONI! TONE! ▲	WING 514913/MERCURY (10 98 15 98)	SONS OF SOUL	24
97	93	93	69	SADE ▲	EPIC 53178 (10 98 EQ 16 98)	LOVE DELUXE	3
98	102	104	4	BLACKHAWK	ARISTA 18708 (9 98 15 98)	BLACKHAWK	98
99	110	117	5	CE CE PENISTON	A&M 0138 (10 98 15 98)	THOUGHT 'YA KNEW	96
100	90	81	42	JOE DIFFIE ●	EPIC 53002 (10 98 EQ 15 98)	HONKY TONK ATTITUDE	67
101	NEW ►	1	ARETHA FRANKLIN	ARISTA 18722 (10 98 16 98)	GREATEST HITS 1980 - 1994	101	
102	99	84	210	ORIGINAL LONDON CAST ▲	POLYDOR 831563* PLG (10 98 EQ 16 98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
103	106	100	119	ENYA ▲	REPRISE 26775/WARNER BROS. (10 98 15 98)	SHEPHERD MOONS	17
104	111	113	7	MINT CONDITION	PERSPECTIVE 9005/MERCURY (9 98 13 98)	FROM THE MINT FACTORY	104
105	101	91	42	WYNONNA ▲	CURB 10842/MCA (10 98 15 98)	TELL ME WHY	5
106	98	99	60	JOHN MICHAEL MONTGOMERY ▲	ATLANTIC 82420 AG (10 98 15 98) HS	LIFE'S A DANCE	27
107	119	128	3	NEAL MCCOY	ATLANTIC 82568 AG (10 98 15 98) HS	NO DOUBT ABOUT IT	107
108	83	108	3	SOUNDTRACK	SBK 28336/ERG (10 98 15 98)	ONE LIFE TO LIVE	83
109	100	102	76	GEORGE STRAIT ▲	MCA 10651 (10 98 15 98)	PURE COUNTRY (SOUNDTRACK)	6

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION	
110	87	72	14	ELTON JOHN	MCA 10926 (10.98/17.98)	DUETS	25
111	129	129	51	LENNY KRAVITZ	VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
112	123	115	18	ZAPP & ROGER	REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	39
113	130	144	26	BJORK	ELEKTRA 61468 (10.98/15.98)	DEBUT	61
114	126	136	5	SOUNDTRACK	ISLAND 51884/PLG (10.98/15.98)	IN THE NAME OF THE FATHER	114
115	104	103	21	DEF LEPPARD	MERCURY 518305 (9.98/15.98)	RETRO ACTIVE	9
116	120	118	74	ALICE IN CHAINS	COLUMBIA 52475 (10.98/15.98)	DIRT	6
117	114	138	14	AARON HALL	SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
118	107	107	7	BOY HOWDY	CURB 77656 (6.98/10.98)	SHE'D GIVE ANYTHING	103
119	105	88	16	VARIOUS ARTISTS	REPRISE 45438/WARNER BROS. (10.98/16.98)	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28
120	108	110	32	TAG TEAM	LIFE 78030/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
121	117	132	50	4 NON BLONDES	INTERSCOPE 92111/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13
122	118	111	34	U2	ISLAND 518047/PLG (10.98/16.98)	ZOOROPA	1
123	103	94	33	CLINT BLACK	RCA 66279 (10.98/15.98)	NO TIME TO KILL	14
124	132	130	76	QUEEN	HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
125	128	125	118	BROOKS & DUNN	ARISTA 18858 (9.98/13.98)	BRAND NEW MAN	10
HEATSEEKER IMPACT							
126	153	171	3	CONSCIOUS DAUGHTERS	SCARFACE 53017/PRIORITY (9.98/13.98)	EAR TO THE STREET	126
127	115	114	19	RUSH	ATLANTIC 8252H/AG (10.98/16.98)	COUNTERPARTS	2
128	151	152	6	VARIOUS ARTISTS	THUMP 4015 (9.98/16.98)	OLD SCHOOL	128
129	140	134	50	BIG HEAD TODD & THE MONSTERS	GIANT REPRISE 34999/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	117
130	125	120	182	GARTH BROOKS	LIBERTY 93866 (9.98/13.98)	NO FENCES	3
131	148	141	14	ADAM SANDLER	WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU	131
132	116	121	36	MARK CHESNUTT	MCA 10851 (10.98/15.98)	ALMOST GOODBYE	43
133	154	143	47	THE JERKY BOYS	SELECT 61495/AG (10.98/15.98)	THE JERKY BOYS	80
134	142	140	44	JIMI HENDRIX	MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
135	127	112	15	COLOR ME BADD	GIANT REPRISE 24524/WARNER BROS. (10.98/15.98)	TIME AND CHANCE	56
136	133	127	89	SPIN DOCTORS	EPIC 47461 (10.98/16.98)	POCKET FULL OF KRYPTONITE	3
137	136	126	20	SOUNDTRACK	CHAOS 57553/COLUMBIA (10.98/16.98)	COOL RUNNINGS	111
138	113	116	35	BARBRA STREISAND	COLUMBIA 44189 (10.98/16.98)	BACK TO BROADWAY	1
139	164	191	7	K7	TOUPEE BOY 1077 (10.98/13.98)	SWING BATT A SWING	139
140	144	146	69	SOUL ASYLUM	COLUMBIA 48898* (10.98/16.98)	GRAVE DANCERS UNION	11
141	152	148	9	HADDAWAY	ARISTA 18713 (9.98/15.98)	HADDAWAY	111
142	134	139	15	SUZY BOGGUSS	LIBERTY 92261 (10.98/15.98)	SOMETHING UP MY SLEEVE	121
143	161	164	29	SOUNDTRACK	JIVE 4509 (10.98/15.98)	MENACE II SOCIETY	11
144	122	106	6	FREDDIE JACKSON	RCA 66318 (9.98/15.98)	HERE IT IS	66
145	143	142	11	MARY J. BLIGE	UPTOWN 10942/MCA (10.98/15.98)	WHAT'S THE 411? REMIX	118
146	131	159	43	INNER CIRCLE	BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64
147	141	131	68	SOUNDTRACK	WALT DISNEY 60816 (10.98/16.98)	ALADDIN	6
148	NEW	1	5TH WARD BOYZ	RAP A-LOT 53844/PRIORITY (6.98/10.98)	GANKSTA FUNK	148	
149	150	145	10	COWBOY JUNKIES	RCA 66344 (9.98/15.98)	PALE SUN, CRESCENT MOON	114
150	NEW	1	RICK TREVINO	COLUMBIA 57942 (9.98/13.98)	RICK TREVINO	150	
151	135	135	50	SAMMY KERSHAW	MERCURY 14332 (9.98/15.98)	HAUNTED HEART	57
152	124	101	5	NKOTB	COLUMBIA 52969 (10.98/16.98)	FACE THE MUSIC	37
153	155	174	4	DIG	RADIOACTIVE 10916/MCA (9.98/13.98)	DIG	153
154	NEW	1	BENOIT/FREEMAN	GRP 9739 (9.98/15.98)	THE BENOIT/FREEMAN PROJECT	154	
155	NEW	1	VARIOUS ARTISTS	RHINO 71992 (10.98/15.98)	MUSIC FROM THE SOUNDTRACK "VALLEY GIRL"	155	
156	169	163	198	VAN MORRISON	POLYDOR 84139/PLG (9.98/16.98)	THE BEST OF VAN MORRISON	41

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION	
157	158	160	18	JACKSON BROWNE	ELEKTRA 61524 (10.98/16.98)	I'M ALIVE	40
158	138	124	44	TOBY KEITH	MERCURY 514421 (9.98/15.98)	TOBY KEITH	99
159	166	166	69	CELINE DION	EPIC 52473 (10.98/15.98)	CELINE DION	34
160	139	119	15	HEART	CAPITOL 98827 (10.98/15.98)	DESIRE WALKS ON	48
161	NEW	1	GERALD ALBRIGHT	ATLANTIC 87552/AG (10.98/16.98)	SMOOTH	161	
162	147	150	20	ALABAMA	RCA 66296 (9.98/15.98)	CHEAP SEATS	76
163	145	137	18	TRISHA YEARWOOD	MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	40
164	160	151	25	MAZE FEATURING FRANKIE BEVERLY	WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	37
165	167	155	36	BILLY RAY CYRUS	MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
166	177	157	105	GUNS N' ROSES	GEFFEN 24420* (10.98/15.98)	USE YOUR ILLUSION II	1
167	168	—	2	VARIOUS ARTISTS	RADICAL QUALITY 6705/WARLOCK (12.98/17.98)	DANCE MIX U.S.A.	167
168	121	—	2	PAVEMENT	MATADOR 92343/AG (9.98/14.98)	CROOKED RAIN, CROOKED RAIN	121
169	182	156	54	2PAC	INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	24
170	156	149	33	SOUNDTRACK	MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98/16.98)	FREE WILLY	47
171	163	169	201	GARTH BROOKS	LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
172	198	—	3	GREEN DAY	REPRISE 45499/WARNER BROS. (9.98/15.98)	DOOKIE	127
173	162	154	7	JOSHUA KADISON	SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE	133
174	165	158	21	"WEIRD AL" YANKOVIC	SCOTTI BROS. 72392 (9.98/15.98)	ALAPALOOZA	46
175	137	—	36	BRIAN MCKNIGHT	MERCURY 848605 (10.98/15.98)	BRIAN MCKNIGHT	58
176	183	192	5	2 LOW	RAP A-LOT 53884/PRIORITY (9.98/15.98)	FUNKY LIL BROTHA	176
177	176	175	121	NIRVANA	DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
178	171	178	69	GLORIA ESTEFAN	EPIC 53046 (10.98/16.98)	GREATEST HITS	15
179	174	196	29	AARON TIPPIN	RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
180	178	183	23	ABBA	POLYDOR 517007/PLG (10.98/16.98)	GOLD	63
181	RE-ENTRY	64	SOUNDTRACK	MORGAN CREEK 20015 (10.98/15.98)	THE LAST OF THE MOHICANS	42	
182	RE-ENTRY	116	MICHAEL JACKSON	EPIC 85400* (10.98/16.98)	DANGEROUS	1	
183	173	147	7	CROWDED HOUSE	CAPITOL 27048 (10.98/15.98)	TOGETHER ALONE	73
184	157	168	143	MICHAEL BOLTON	COLUMBIA 46771* (10.98/15.98)	TIME, LOVE AND TENDERNESS	1
185	NEW	1	ME'SHELL NDEGECELLO	MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98)	PLANTATION LULLABIES	185	
186	180	186	93	BILLY RAY CYRUS	MERCURY 510635 (10.98/16.98)	SOME GAVE ALL	1
187	146	153	15	DOUG STONE	EPIC 57271 (9.98/15.98)	MORE LOVE	88
188	170	162	36	GLORIA ESTEFAN	EPIC 53867 (10.98/16.98)	MI TIERRA	27
189	RE-ENTRY	18	SPICE 1	JIVE 45123 (9.98/15.98)	187 HE WROTE	10	
190	RE-ENTRY	28	DOUG SUPERNAW	BNA 66133* (9.98/13.98)	RED AND RIO GRANDE	147	
191	149	109	3	RICHARD THOMPSON	CAPITOL 81492 (10.98/15.98)	MIRROR BLUE	109
192	RE-ENTRY	42	INTRO	ATLANTIC 82463/AG (9.98/15.98)	INTRO	65	
193	NEW	1	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 2119/PARROW (9.98/13.98)	KIRK FRANKLIN AND THE FAMILY	193	
194	194	190	36	BETTE MIDLER	ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50
195	200	—	61	ZZ TOP	WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	9
196	RE-ENTRY	44	TRACY LAWRENCE	ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25	
197	159	133	14	TONY BENNETT	COLUMBIA 57424 (10.98/16.98)	STEPPIN' OUT	128
198	188	193	19	TANYA TUCKER	LIBERTY 89048 (10.98/15.98)	SOON	87
199	193	—	125	GARTH BROOKS	LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
200	RE-ENTRY	21	SOUNDTRACK	MCA 10859 (10.98/16.98)	JURASSIC PARK	36	

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FAMOUS FANS FUEL TALK OF WARNER'S IRIS DeMENT

(Continued from page 12)

of those ["Infamous Angel"] songs didn't make sense."

Those songs, such as "Our Town" and "Let The Mystery Be"—stories about a lost township and life's playful enigmas—quickly positioned DeMent as a major folk force.

Early support from Nanci Griffith helped solidify DeMent's arrival. The two first met at a Nashville birthday party for Jim Rooney. (Rooney produced DeMent's two albums and Griffith's 1993 "Other Voices, Other Rooms.") DeMent soon was invited to sing on parts of "Other Voices, Other Rooms," and then opened many shows for Griffith's tour last spring.

Others were spreading word about the singer, too; Natalie Merchant and David Byrne sang a duet of "Let The Mystery Be" during 10,000 Maniacs' MTV "Unplugged" performance. Although the cover didn't make the cut for the 10,000 Maniacs' MTV broadcast or album, it did show up as a B side to a band single. Since leaving 10,000 Maniacs, Merchant has contin-

ued to sing DeMent's song in concert. On Kate Jacobs' 1993 Bar/None release, the singer/songwriter delivered "Iris Has Faith," an ode to DeMent. ("I know a girl named Iris / She's from Kansas / She's the nicest girl I know.") Another early backer was John Prine, who penned notes for DeMent's first release.

"That combination of [good] press and respect from your peers is an indication to me that something positive will happen," says Waronker.

Griffith and DeMent share more than their love of crafted storytelling and rolling melodies. As with Griffith, most listeners have a strong reaction to DeMent's aching, childlike voice, a voice that recalls the Ozarks and long-gone front porch country singers. (DeMent, born in northeast Arkansas, lives in Kansas City with her husband Elmer, a firefighter.)

"I had a lot of practice with her last record, arguing with people who didn't like her voice," says Jon Grimson, national promotion manager for

progressive music, Reprise/Warner Nashville. Grimson will oversee the radio promotion for "My Life." DeMent's warbly soprano is often an acquired taste, he insists. "She's not a first-listen singer."

DeMent's music is equally hard to categorize, with its unhurried arrangements and touches of guitar, piano, fiddle, and squeeze-box. "When I started out I perceived myself as country," says DeMent. "But then so many people told me I wasn't. They told me I'm a folk singer. I was confused. But I don't care anymore." (NARAS voters would no doubt put DeMent in the Contemporary Folk category.)

For "My Life," Warner Bros.' radio plans center on album alternative and rural country stations. Grimson explains that some "Infamous Angel" cuts did find their way to album alternative stations, but many of those were noncommercial, public stations. As for the commercial outlets, "we didn't do as well as we would have liked," he admits.

With more and more album alternative stations drifting toward a harder, modern rock edge, is there room for the hushed heartland sounds of DeMent on the format? Grimson insists

there is, and points to stations such as KGSR Austin, Texas, WMVY Martha's Vineyard, Mass., KTAO Taos, N.M., and KFMG Des Moines, Iowa, as DeMent allies. He hopes to land more major market stations with "My Life."

As for small-town country stations, Grimson says they still occasionally spin Loretta Lynn, the Carter Family, and Hank Williams songs. DeMent's music is drawn from that tradition.

Another potential hurdle facing "My Life" for Warner Bros. is that the record is intensely personal and does not come with a handful of guaranteed toe-tappers, the way "Infamous Angel" did.

"There's not a lot of tempo relief on this record," acknowledges DeMent. "I did realize that and there was some concern. I could have waited a few months to see if something funny or light-hearted came to me." But, she argues, "music represents a given time in your life. And this was the right record for me to do now... I see it as a serious record, not a hopeless or dark one."

The album's song titles tell much of the story of "My Life": "Easy's Gettin' Harder," "Troublesome Wa-

ters," "No Time To Cry." The latter, a song about the mourning DeMent kept postponing after her father's death, is the album's anchor, both emotionally and musically.

Warner executives are anxious for people to see DeMent live. They'll be working hard to land the singer her first national TV exposure, be it an appearance on a network late-night talk show or morning wake-up program. There is also talk of sending DeMent out on the road like a rock singer (six or eight months at a time) instead of a folk artist (a year of weekend shows). Also, lots of in-store promotions and listening booths are planned.

Waronker, who has put his faith in lots of Warner Bros. singer/songwriters over the years, is convinced DeMent will find a large following. "I'll bet on her," he says.

WU-TANG CLAN

(Continued from page 14)

find a way to satisfy the masses without tampering with the integrity of the music."

Miller says a key element in accomplishing this task was allowing the act to oversee the "clean" version. Clan member Prince Rakeem supervised the rewording and bleeping of tracks.

Miller says there is no connection between the second incarnation of "Enter The Wu-Tang: 36 Chambers" and ongoing Congressional hearings and community backlash against gangsta rap. "At this point in time, we still have the right to say or do what we think is right. Washington may tell us that it doesn't understand all that we're saying, but we can send the same message right back at them."

This is not the first time a major label has issued a "clean" version of a controversial album. Acts ranging from N.W.A and 2 Live Crew to Madonna have altered top-selling sets.

Wu-Tang Clan is trekking across the U.S. on a promotional tour in support of "Enter The Wu-Tang: 36 Chambers" and the single, "C.R.E.A.M.," which also comes in "street" and "clean" versions.

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by Geoff Mayfield

DEEP FREEZE: The bad news is that without the sales halo from February's American Music Awards broadcast or Valentine's Day, music merchants' numbers for the tracking week are as cold as this year's horrible winter. Compared to last week's chart, volume of units on The Billboard 200 shows a 17% decline, and Mariah Carey's chart-topping total, at roughly 92,000 units, is the lowest tally for a No. 1 album since last May. The good news is that the March 1 CBS telecast of the Grammy Awards should spark gains for several albums (see story, page 1).

GRAMMY GLOW: At a party following last month's American Music Awards, one jealous competitor asked aloud, "How did Arista turn the AMAs into an infomercial?" That same question might be asked of the Grammys. Whitney Houston's armful of awards, and her show-opening performance, no doubt inspired an Arista office pool to see how many sales the Grammys would spark for "The Bodyguard." Unit sales on the title improved by 22,000 after December's Billboard Music Awards, and by 32,000 after the AMAs. Performances by Kenny G and winner Toni Braxton likely will boost their albums' sales, while another Arista artist, Lifetime Achievement winner Aretha Franklin, could see her new "Greatest Hits" (No. 101) take a big jump.

PREDICTING WHICH ARTISTS will benefit from Grammy exposure is an inexact science, save for the maxim, oft-repeated in this column, that awards-show performances, more than the awards themselves, influence sales. Garth Brooks, who played the Grammys, will be an interesting test case. Earlier in his career, the Grammys, the AMAs, and the annual tandem of country music awards shows were platforms on which the country star built his following. Now that his celebrity status has been established, the Grammy showcase may not pack as much wallop as it did a few years ago.

HOORAY FOR HOLLYWOOD: Despite lukewarm box office numbers, the "Reality Bites" soundtrack continues to sizzle (57-17). It shows a 159% increase and the chart's largest unit boost. Meanwhile, "8 Seconds" wins The Billboard 200's Pacesetter award (up 71-47 on a 31% gain) and "The Piano" climbs 61-52, while home video awakens the "Menace II Society" soundtrack (161-143). But the chart's weirdest Hollywood coup is the bow of "Music From The Soundtrack 'Valley Girl'" (No. 155), from the camp 1983 film. It combines tracks from the original U.S. and European soundtracks, and debuts without Rhino spending a dime on advertising. The title owes its splash to Generation X shoppers hungry for '80s music by the likes of the Psychedelic Furs and Modern English.

TUBE TALK: Michael Jackson, who did not sing during NBC's Jackson Family Honors special, re-enters at No. 182, while Janet Jackson, who did perform, holds at No. 18. Go figure... And figure this: CBS' Olympics coverage helped David Letterman build sky-high ratings, yet three of his musical guests—UB40 (No. 91), Wynonna (No. 105), and Spin Doctors (No. 136)—fall to lower ranks. Meanwhile, following performances that same week, two "Arsenio Hall Show" guests climb: CeCe Peniston jumps 110-99, and gospel act Kirk Franklin & the Family debuts at No. 193.

RCA BOLSTERS ROCK A&R DEPARTMENT

(Continued from page 14)

morsky, responsible for Monster Voodoo Machine; and associate director of A&R Leslie Lewis.

The staff changes follow the release Feb. 1 of the "Reality Bites" soundtrack, which features Crowded House, the Juliana Hatfield Three, Lenny Kravitz, and Dinosaur Jr. (Billboard, Feb. 5). The album jumps 57-17 on The Billboard 200 this week.

Fair says, "When you have a cool vibe around your company, managers and artists look at it and say, 'Look, they're doing viable, vital new things there,' and they might consider it, whereas in the past they might have ruled it out."

That "vibe" includes cutting unorthodox deals with "baby acts," according to Novik. For instance, RCA is promoting the Dave Matthews Band's self-released debut CD, which has sold almost 30,000 copies since its November release, until the group hits the studio this summer to record its first RCA album.

"Maybe there's an airplay situation we can help them in on the West Coast, or maybe there's a radio station date they can play, or maybe there's an opportunity just to get the record bar-coded," says Novik.

Similarly, the Gigolo Aunts had an indie CD and a large local following before they cut their RCA debut, "Flippin' Out." That record—which sports a melodic, assertive sound that falls somewhere between modern rock, album rock, and pop—is scheduled to hit the streets April 12.

Some of RCA's other artists also are preparing new material. "A Date With The Smithereens," the New York rockers' label debut after four albums on Capitol and Enigma, is due April 26; pop singer Kathy Troccoli's next album, through a deal with Reunion, is scheduled for June 28; modern rocker Michael Penn is set to go into the studio to record his third release, with John Paul Jones most likely producing; and 700 Miles is working on its second RCA album with Porno For Pyros producer Matt Hyde.

Among the label's other new sign-

ings are Niki Harris, a pop singer whom Fair compares to Chaka Khan, Bette Midler, and Whitney Houston; New Jersey band From Good Homes, described by Novik as a "rootsy Americana rock band"; singer/songwriter Dillon O'Brien, who will release his debut in mid-June; Boston alternative rockers 360's, whose upcoming album is being produced by Steve Fisk of Screaming Trees fame; and L.A. modern rock band El Magnifico, which is preparing an album for summer release, with Ronnie Champagne producing.

GOING DIRECT

This flurry of A&R activity marks a shift in policy at RCA from outside label deals to direct signings. Previously, alternative mainstays like Bauhaus, Love & Rockets, Peter Murphy, the Charlatans, and Chapterhouse came to RCA via licensing arrangements with Beggars Banquet and Dedicated, but those labels are now affiliated with Atlantic and Arista, respectively.

While sources say RCA has lost a potential gold mine in those two labels, RCA president Joe Galante prefers to view the dissolution of the deals as an opportunity for the company to control its A&R pool and amass a strong catalog.

He admits that building the catalog will take time, and makes no bones about about RCA's lackluster performance in rock'n'roll so far.

"The problem we have had all along is we've been inconsistent," says Galante. "We've had a bright moment or two, and then we walked away from it. The thing we have to do is make a commitment, and we've made the commitment by developing the [A&R] department."

Although industry folk tend to characterize RCA as an "underdog" in the rock world, Galante cautions against using that word around the label's canine mascot.

"Underdog?" he asks incredulously. "Is that what you say to Nipper? I don't know if you can call Nipper an underdog."

UPCOMING IN Billboard

A glance ahead at Billboard Specials

INDIE LABELS

ISSUE DATE: MARCH 26
CLOSED

NARM SUPERSECTION

ISSUE DATE: MARCH 26
CLOSED

THE ECHO AWARDS

ISSUE DATE: MARCH 26
AD CLOSE: MARCH 4

ROBERTSON TAYLOR TRIBUTE

ISSUE DATE: APRIL 9
AD CLOSE: MARCH 15

TEJANO

ISSUE DATE: APRIL 16
AD CLOSE: MARCH 22

VITAL REISSUES

ISSUE DATE: APRIL 23
AD CLOSE: MARCH 29

GOSPEL MUSIC

ISSUE DATE: APRIL 30
AD CLOSE: APRIL 5

HAWAII/HARA AWARDS

ISSUE DATE: APRIL 30
AD CLOSE: APRIL 5

MUSIC PUBLISHING

ISSUE DATE: MAY 7
AD CLOSE: APRIL 12

SOUNDTRACKS

ISSUE DATE: MAY 7
AD CLOSE: APRIL 12

BLUES

ISSUE DATE: MAY 14
AD CLOSE: APRIL 19

BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS:

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

LABELS SHIFT ON PERFORMANCE BILL?

Sources close to Capitol Hill say the record industry is changing the focus of the pending performance right legislation in an attempt to get the bills passed. Emphasis in redrafting includes a "transmission right" that might not anger broadcaster opponents because it offers, à la the Home Recording Act, an exemption to over-the-air analog radio and focuses instead on the licensing of new digital audio services that wish to use musical recordings. RIAA officials could not be reached for comment, although the shift in emphasis had been discussed earlier this year.

CLIBURN ON THE ROAD AGAIN

Pianist **Van Cliburn** is returning to concert touring after an absence of 15 years. He'll play with the **Houston Symphony** at Houston's Woodlands May 28, in Chicago with the **Grant Park Symphony** under **Leonard Slatkin's** direction June 18, and a yet-to-be-finalized date in San Francisco in September. Bulletin hears that plans are afoot to bring Cliburn to concert halls in as many as 20 cities. Later this month the artist will undertake an eight-city tour to promote RCA Victor's March 15 release of a newly remastered edition of his record-



CLIBURN

ings of Rachmaninoff's piano concerto No. 2 and Beethoven's "Emperor Concerto."

'IMAGINE' THIS

Warner Bros. Consumer Products and Compton's NewMedia are teaming to produce an interactive documentary of **John Lennon's** life and work. The CD-ROM, titled "Imagine," is being compiled with the cooperation of the Lennon estate, and will include home videos and art never before released to the public, as well as unreleased music and unpublished writings, the companies say. The disc is due later this year at \$69.95.

ROVNER TO CORPORATE BMG GIG?

Bulletin hears that **Jack Rovner**, Arista Records exec VP of marketing, is headed for a corporate marketing slot at label parent BMG Music. Rovner was unavailable at press time, and a BMG Music spokesman had no comment.

DOUG HOPKINS SONGS SURFACE

Eighteen songs written by the late **Doug Hopkins**, a member of the A&M Records act **Gin Blossoms** until he left the group in April 1992, have surfaced and are available for a publishing deal, says **Larry Rudolph** of the New York firm of Rudolph & Beer, which represents the Hopkins estate. Hopkins, who died last December, wrote the group's hits

"Hey Jealousy" and "Found Out About You." His deal with Warner/Chappell terminated after he left the group, which continued its deal with the publisher.

SPRINGSTEEN WINS COURT ROUND

Bruce Springsteen has won another round in his British High Court battle to prevent the release of unauthorized tracks from 1971. Indie label Dare International has been directed to withhold its release of the material, which consists mainly of studio out-takes, pending full trial next year. The Boss' attorneys had, until now, obtained only a temporary injunction.

GOSPEL ACCORDING TO JIVE

Jive Records has a name and a leader for its new gospel imprint. The Verity label will be headed by **Demetres Alexander**, formerly an executive with Warner Alliance. The Verity roster has two big-name signees: **John P. Kee** and **Vanessa Bell Armstrong**.

FIRST SIGNING TO POLYDOR

Graham McHugh, a British country singer, has been signed by Polydor, the new sister label to Mercury Nashville that will be headed by Harold Shedd. The label will attempt to break McHugh as the first international country star, and will tie in his signing with the opening of American Airlines' Nashville-to-London route in May.

Curtis Mayfield Gets His Due With Tribute

LESS THAN A WEEK AFTER he received an emotional tribute at the Grammys, the legendary **Curtis Mayfield** is back on The Billboard 200, earning Hot Shot Debut honors with Warner Bros.' "A Tribute To Curtis Mayfield." The album features some of the artist's greatest songs, performed by the likes of **Bruce Springsteen**, **Aretha Franklin**, and the **Isley Brothers**, among many others—including Mayfield himself.

The Chicago-born singer/writer/producer has a chart career that spans almost 36 years, dating back to the debut of "For Your Precious Love" by **Jerry Butler & the Impressions** in June 1958. As a listing of the top 10 songs written by Mayfield demonstrates, his songs have been recorded by a variety of artists over the years: 1. "He Don't Love You (Like I Love You)," **Tony Orlando & Dawn**; 2. "Let's Do It Again," the **Staple Singers**; 3. "Gypsy Woman," **Brian Hyland**; 4. "Freddie's Dead," **Mayfield**; 5. "It's All Right," **Impressions**; 6. "On And On," **Gladys Knight & the Pips**; 7. "Um, Um, Um, Um, Um," **Major Lance**; 8. "Giving Him Something He Can Feel," **En Vogue**; 9. "He Will Break Your Heart," **Butler**; and 10. "Amen," **Impressions**.



by Fred Bronson

America with "The Look." This week **Ace Of Base** becomes the fourth Swedish act to go to No. 1 in the U.S. "The Sign" bests the group's previous hit, "All That She Wants," which peaked at No. 2.

FER SURE, Y'KNOW: The Sherman Oaks Galleria may have been damaged in the Northridge earthquake, but Valspeak lives again as "Music From The Soundtrack 'Valley Girl'" debuts on The Billboard 200 at No. 155. Enthusiasts of modern rock music of the early '80s can thank Rhino for making tracks by artists like **Josie Cotton**, the **Plimsouls**, and the **Payola\$** available on CD. It's the first time the full soundtrack has been available, as many of the songs weren't available for licensing when the soundtrack was released in 1983.

CAREY ON: **Mariah Carey** will turn 24 in two weeks, but it will be hard to top this birthday present: She has the No. 1 single and album in the U.K. for the second week in a row. "Without You," No. 4 in the U.S., was the 35th single to enter the U.K. chart at No. 1, but the first by a female solo artist, according to **Alan Jones** of Music Week.

AND THE SIGN SAID: Twenty years ago this week, "Hooked On A Feeling" by **Blue Swede** was bulleted at No. 14, on its way to No. 1. The septet, originally known as **Bjorn Skiffs & Blablus** (Blue Denim), became the first Swedish act to top the American pop singles chart. Ironically, "Hooked" went to No. 1 April 6, 1974, the very same day that **Abba**, the second Swedish act to top the Hot 100, won the Eurovision Song Contest with "Waterloo." Fifteen years later, on April 8, 1989, **Roxette** became the third Swedish artist to reach No. 1 in

OLD SONG: "Young Love" is back. Written by **Ric Cartey** and **Carole Joyner**, it was first recorded by Cartey for an RCA single. When the original flopped, Cartey played it for **Sonny James**, whose Capitol recording spent nine weeks at No. 1 on the country singles chart. James went to No. 2 on the pop chart, bested by a pop version recorded by **Tab Hunter**. Thirty-seven years and two months after the song made its first appearance, it's back on the Hot Country Singles & Tracks chart, courtesy of Mercury's **Twister Alley**.

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On the heels of her appearance on Oprah,
VH-1 has named Aretha
February's "Artist of the Month."

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On March 1st, she will receive this year's
Grammy Lifetime Achievement Award.

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Aretha takes America by storm
as musical guest on Saturday Night Live.

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NICK LOWE